

FREE RESOURCES WORTH \$380
✓ TEXTURES ✓ BACKGROUNDS ✓ STOCK IMAGES ✓ ACTIONS ✓ BRUSHES ✓ FONTS



Photoshop® creative

 THE WORLD'S NO.1 FOR
**PHOTOSHOP
& ELEMENTS**



TAKE FULL CONTROL OF YOUR ARTWORK
✓ Enhance typography ✓ Retouch photos ✓ Edit illustrations ✓ Improve paintings

PLUS!
14 pages of
beginners'
tutorials



**MAKE SIMPLE
COLLAGE ART**
Use layers and masks to mimic
the style of David Hockney



**ADD A FUN
FILTER EFFECT**
Discover how to apply a toy-brick
pattern to your favourite images



**DESIGN UI
ELEMENTS**
Essential tricks for making app
and web buttons from scratch

PLUS FREE!
94 ACTIONS
88 BRUSHES
9 3D RENDERS

**WORTH
\$45**



DigitalEdition
GreatDigitalMags.com
ISSUE 128



SKETCH



Standalone App & Photoshop Plugin



Turn a photo into a pencil sketch! Feel like an artist!

AKVIS.COM

ip Free step-by-step tutorials online
photoshopcreative.co.uk

f Join thousands of like-minded creatives
search for photoshopcreative

t Tweet us your Photoshop questions
follow us @pshopcreative



Welcome

Photoshop
creative

Imagine Publishing Ltd
 Richmond House 33 Richmond Hill
 Bournemouth Dorset BH2 6EZ
 ☎ +44 (0) 1202 586200
 Web: www.photoshopcreative.co.uk
www.greatdigitalmags.com

Magazine team

Deputy Editor Sarah Bankes
sarah.bankes@imagine-publishing.co.uk
 ☎ 01202 586252
Senior Designer Dan Bevan
Editor in Chief Amy Squibb
Senior Staff Writer Mark White
Photographer James Sheppard
Senior Art Editor Duncan Crook
Publishing Director Aaron Asadi
Head of Design Ross Andrews

Contributors

Matt Bennett, Jo Cole, David Cousens, Sarah Cousens, Kirk Nelson, Jenni Sanders, Gary Simon, Daniel Sinoca, Andre Villanueva

Advertising

Digital or printed media packs are available on request.

Head of Sales Hang Deretz

☎ 01202 586442
hang.deretz@imagine-publishing.co.uk

Advertising Manager Alex Carnegie

☎ 01202 586430
alex.carnegie@imagine-publishing.co.uk

FileSilo.co.uk

Assets and resource files for this magazine can be found on this website.

Register now to unlock thousands of useful files.

Support: filesilohelp@imagine-publishing.co.uk

International

Photoshop Creative is available for licensing. Contact the International department to discuss partnership opportunities.

Head of International Licensing Cathy Blackman

☎ +44 (0) 1202 586401
licensing@imagine-publishing.co.uk

Subscriptions

subscriptions@imagine-publishing.co.uk

For all subscription enquiries email:

pcreative@servicehelpline.co.uk

☎ UK 0844 848 8415

☎ Overseas +44 1795 592 871

13 issue subscription (UK) – £62.40

13 issue subscription (Europe) – £70

13 issue subscription (ROW) – £80

Circulation

Head of Circulation Darren Pearce

☎ 01202 586200

Production

Production Director Jane Hawkins

☎ 01202 586200

Finance

Finance Director Marco Peroni

Founder

Group Managing Director Damian Butt

Printing & Distribution

Printed by Southernprint Ltd, 17-21 Factory Road, Upton Industrial Estate, Poole, Dorset, BH16 5SN

Distributed in the UK, Eire & rest of the world by: Marketforce, Blue Fin Building, 110 Southwark Street, London, SE1 0SU
 ☎ 0203 148 3300

Distributed in Australia by: Network Services (a division of Bauer Media Group) Level 21 Civic Tower, 66-68 Goulburn Street, Sydney, New South Wales 2000, Australia

☎ + 61 2 8667 5288

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. If you submit material to Imagine Publishing via post, email, social network or any other means, you automatically grant Imagine Publishing an irrevocable, perpetual, royalty-free license to use the material across its entire portfolio, in print, online and digital, and to deliver the material to existing and future clients, including but not limited to international licensees for reproduction in international, licensed editions of Imagine products. Any material you submit is sent at your risk and, although every care is taken, neither Imagine Publishing nor its employees, agents or subcontractors shall be liable for the loss or damage.



Have you ever wondered where we'd be without blend modes? It doesn't bear thinking about, does it?! The truth is, we would be very limited in how we merge images together. And creating fun effects like those on this issue's cover, just wouldn't be as simple. Discover the full potential of blend modes by turning to p12. This issue is also packed full of step-by-step guides on how to get creative with layers, masks, filters and more. Plus there are beginner guides from p67 to teach you how to master the essentials in Elements as well as the basics in Photoshop. Don't forget to turn to p94 for a breakdown of everything on this issue's FileSilo. There's \$380 worth of free content for every reader, including fonts, brushes, actions, stock images, textures and more. Enjoy!

Sarah Bankes

Sarah Bankes Deputy Editor
sarah.bankes@imagine-publishing.co.uk

NEXT ISSUE ON SALE 23 JULY 2015!

Contents

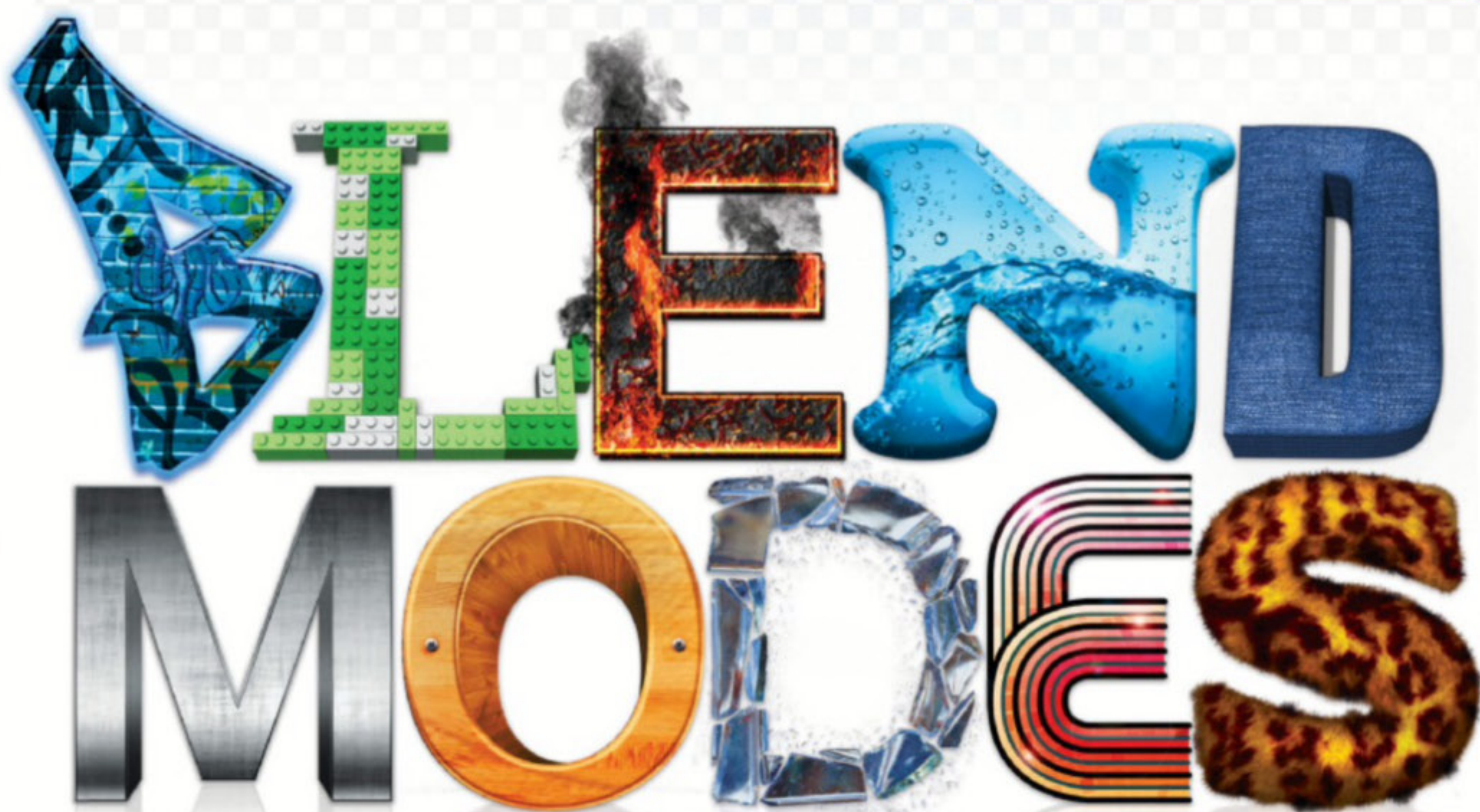
www.photoshopcreative.co.uk

Q&A
Your Photoshop
questions
answered
p90

Visit the Photoshop Creative online shop at
imagineshop.co.uk
for back issues, books and merchandise

Essentials

- 06 Readers' gallery**
Take a look at what your fellow readers have been up to this issue
- 10 Readers' challenge**
Enter our comp for a chance to win FX Home software worth £229!
- 12 Feature: Blend Modes**
Unlock their full potential and take control of your artwork
- 24 Tutorials**
Start learning new skills this issue with a host of creative tutorials
- 82 Reviews**
A Samsung camera, Wacom tablet and Adobe Lightroom CC
- 88 Subscribe**
Never miss an issue when you have it delivered (US readers p66)
- 90 Q&A essentials**
Your Photoshop Elements, CS and CC problems solved
- 94 FileSilo**
This issue there are hundreds of free resources worth \$380!
- 98 Expert interview**
We talk to Rodrigo Marinelli about his stunning artwork



Unlock the full potential of blend modes and discover how to take control of your artwork

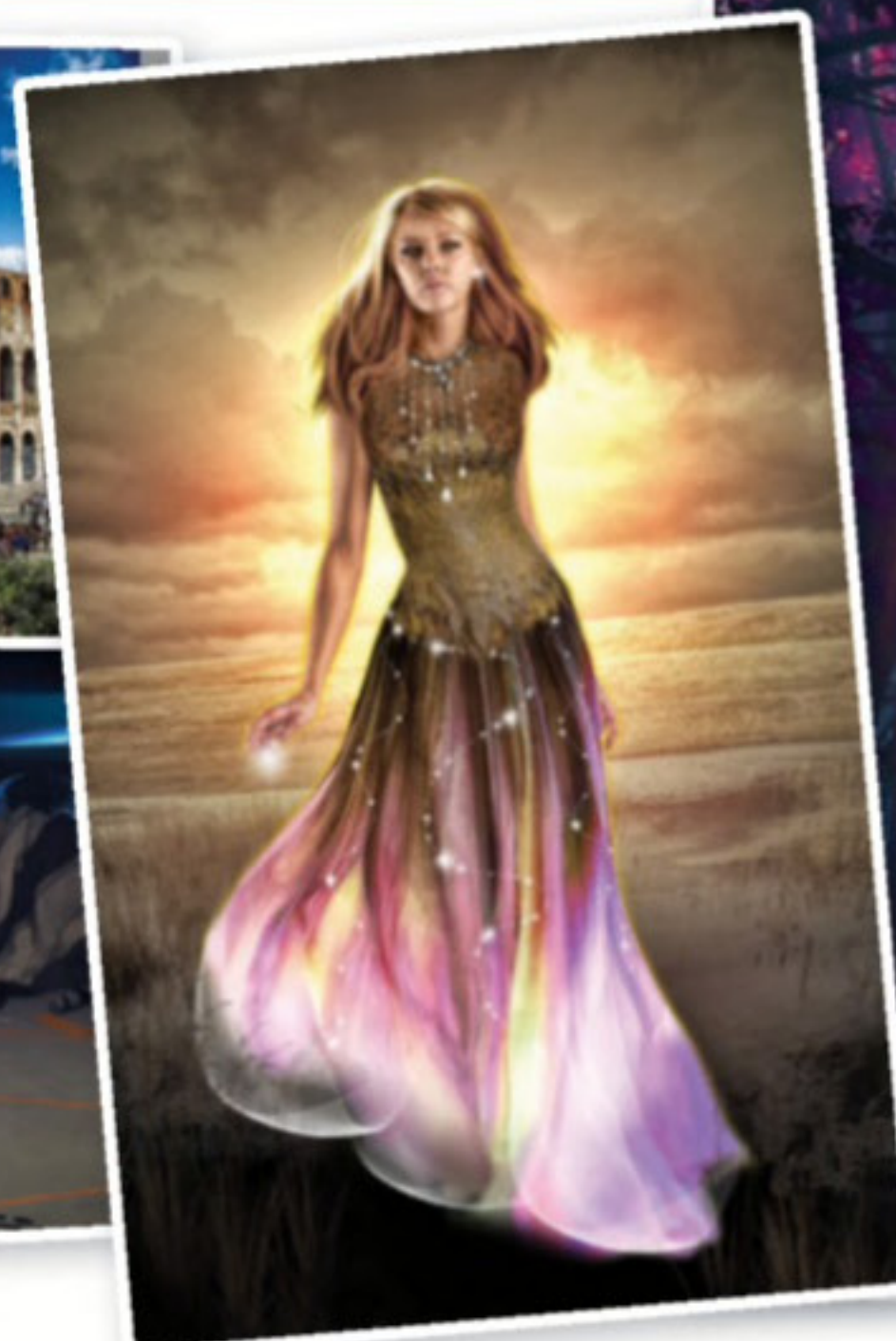
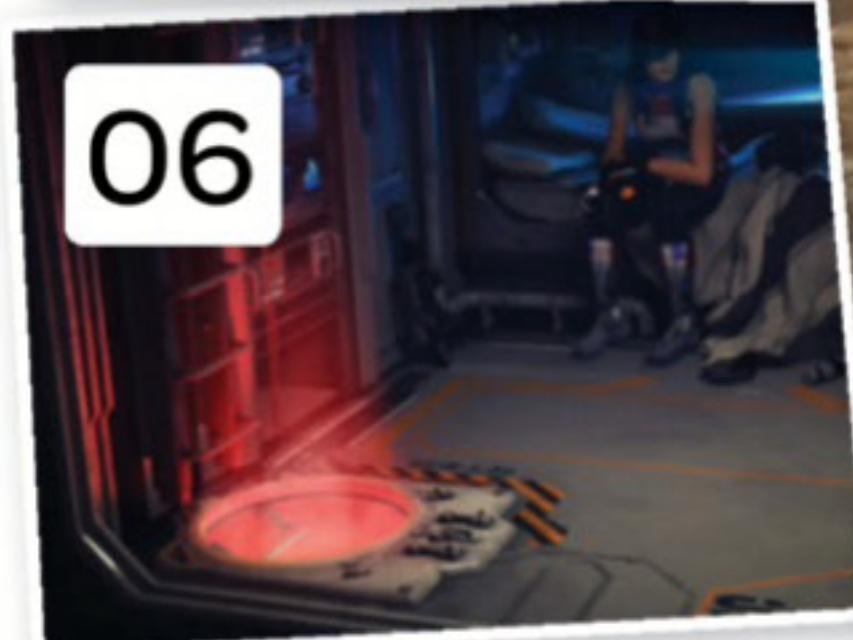
12

Top tips

- 42 10 great imaging-editing apps**
Learn how to make quick edits on the go
- 60 5 tips on how to make textures**
Create amazing textures from scratch



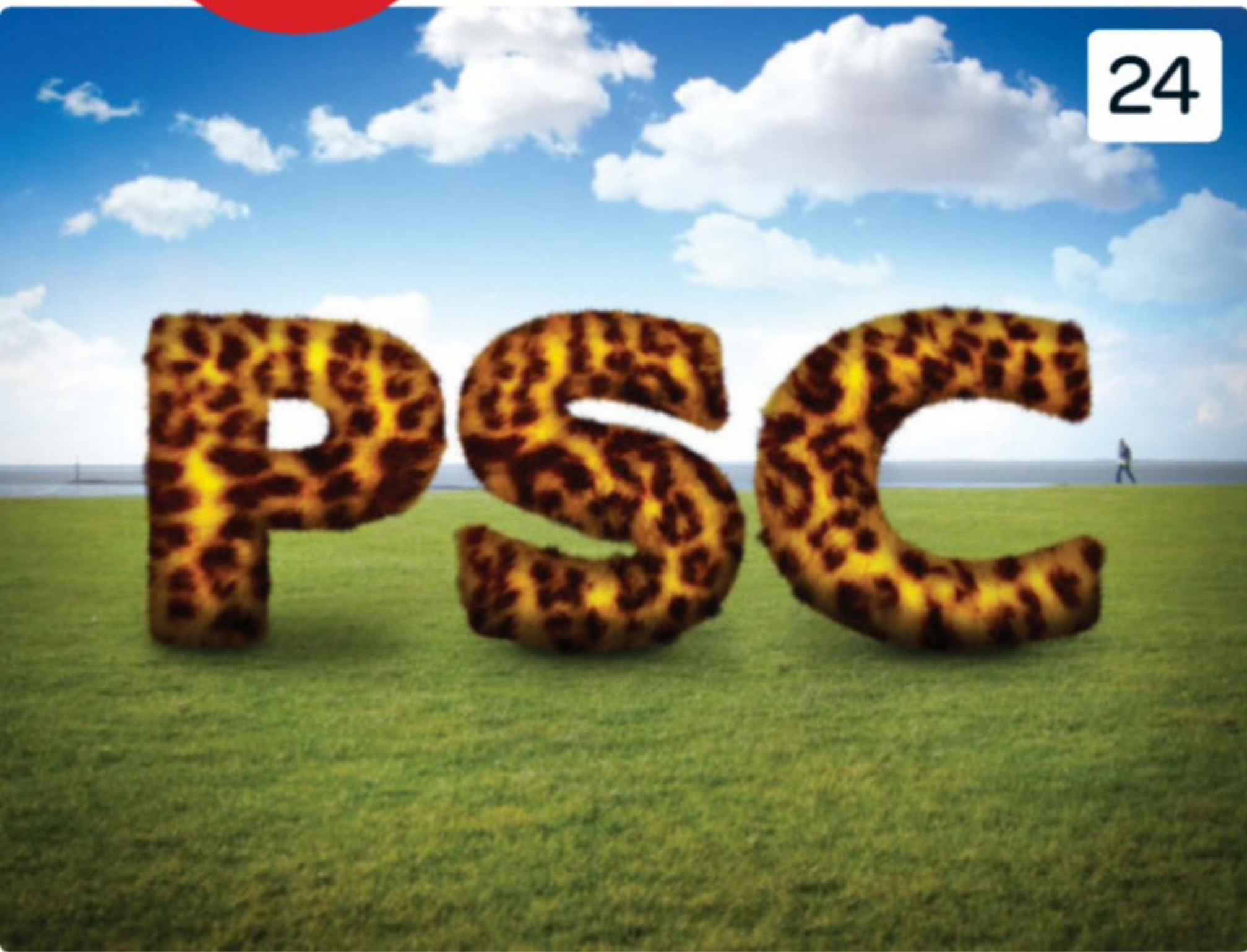
Readers' gallery



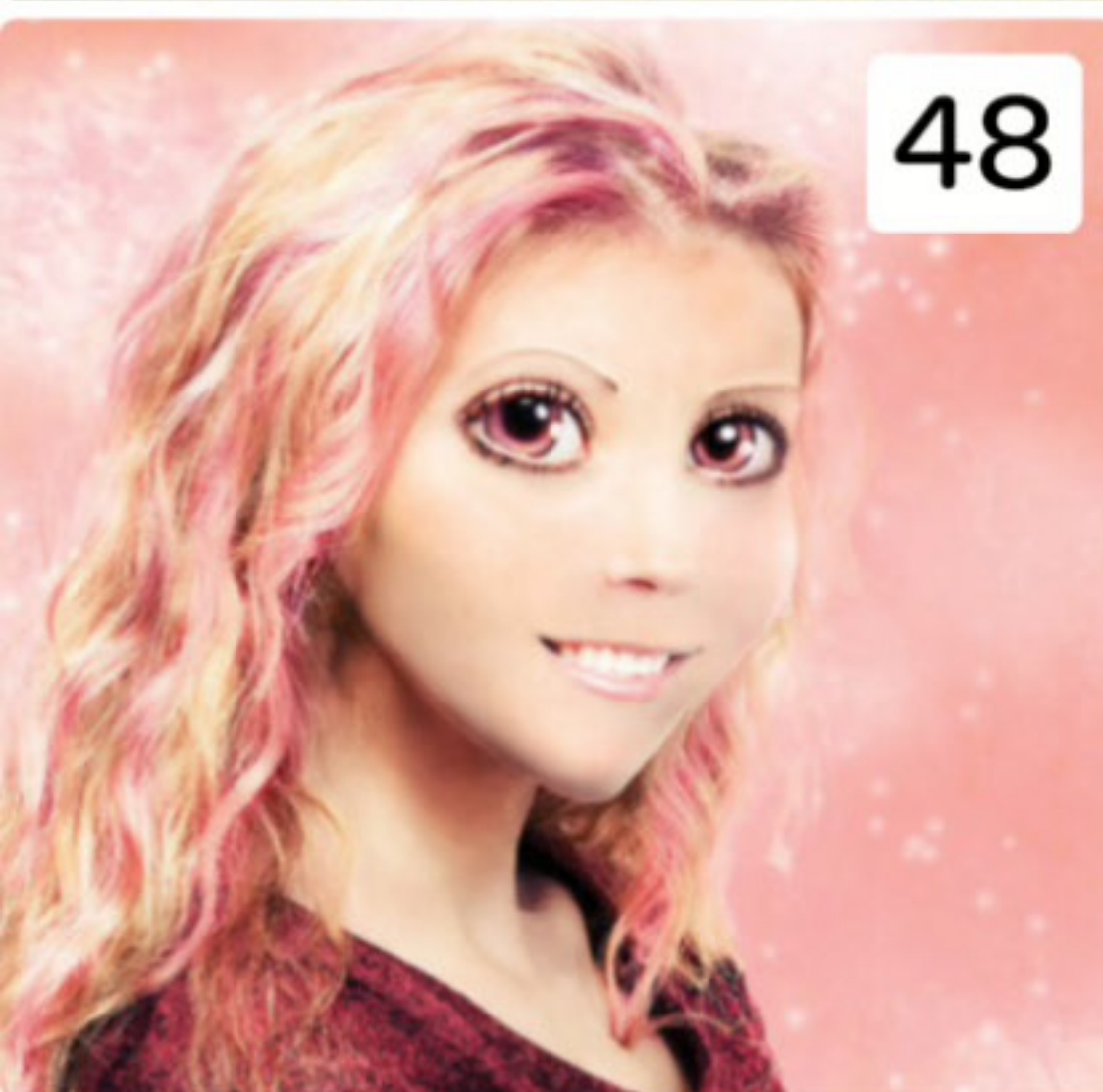
**SAVE
30%**

Subscribe now

Turn to page 88 to get this amazing deal! US page 66



24



48



34



28

Learn how to make a metallic face

Turn ordinary shots into mechanical portraits

Tutorials

24 Create a furry text effect

Mix fur and text with layer masks and custom brushes

28 Make a metallic face

Use the Pen tool with Curves and styles for a great effect

34 Reshape with the Liquify filter

Learn how to put together a creative photomontage

38 Build a portrait out of toy bricks

Transform an ordinary photo with patterns, filters and more

44 Get creative with layers and masks

Construct a dramatic composition with your photos

48 Turn photos into fun cartoons

Mimic the style of manga with layer adjustments and more

52 Design stylish UI elements

Use shape layers and layer styles for web & app designs

56 Peel a head with the Pen tool

Combine the Pen tool with vector masks and patterns

62 Mimic David Hockney's style

Create a collage with clipping masks, layers and actions



44

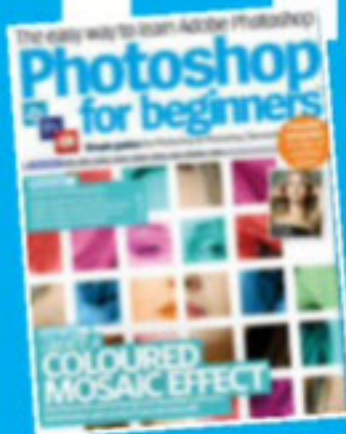


52



38

Photoshop for beginners



New to Photoshop? Check out our introductory guide

68 Master the Reduce Noise filter

Eliminate noise in your pictures for smoother shots

76 Improve shadows and lighting

Fix your photos by tweaking the light and shade

70 Design simple posters with the Pen tool

Learn how to draw easily with the dreaded Pen tool

80 Create a coloured mosaic effect

Throw a technicolour spin on any photo for a bit of creativity

74 Make an object look like a studio shot

Master the art of masking and composition

READERS' IMAGES

Welcome to an inspirational round-up of great Photoshop artwork created by none other than your fellow readers



BE A PART OF IT!

The first volume in our digital 'Hall of Fame' series is out now! We're continuing to select our favourite entries from the Readers' Gallery to showcase in forthcoming volumes. To be in with a chance of being featured, submit your best digital art today!



Randy Monteith
www.photoshopcreative.co.uk/user/Snowdog
Image of the issue

"I first started this image by creating the spires in the background in a 3D program. Then I brought that into Photoshop and added the death dealer photo and skulls photo. The stars and wisps of smoke were created with brushes."




Eduardo Barboza
www.photoshopcreative.co.uk/user/Eduardo%20Bass

"This is an image of meerkats having survived a shipwreck in the middle of the ocean. I used bright blues and adjustment layers to give a warm feeling to the picture."




Get in touch

Send us your images now for the chance to appear in future galleries

 Create your own gallery online
PhotoshopCreative.co.uk

 Upload your images to Facebook
Search [PhotoshopCreative](#)

 Tweet us your creative artwork
[@PshopCreative](#)

Alternatively, you can email:
pcr@imagine-publishing.co.uk



Steve Calcutt

www.photoshopcreative.co.uk/user/Steven

"This image was just a point-and-shoot shot taken on holiday in Rome. I used HDR effects to finish the picture. I think the HDR gives the picture a Sixties postcard effect."



Ayna Valesthien

www.photoshopcreative.co.uk/user/AynaValesthien

"For this, I used a photo of a woman with a neutral expression, and added various photos of different sides of nature. On one side, I added paradise-like scenery. On the other, a dying Earth."



Mariana Angelova

www.photoshopcreative.co.uk/user/Mariana26

"I brought the two images together – the woman and the trees – and set the trees layer to the Lighten mode. There were no other effects used."





Jacek Radwan

www.photoshopcreative.co.uk/user/Sareth

"I used Photoshop mostly to add adjustment layers. I used a couple of stock pictures of space, smoke and a lens flare, and finally, I dodged and burned on a new layer."



Patrick Günther

www.photoshopcreative.co.uk/user/pARTick%20DESIGN

"I used the Mixer Brush tool and a large brush for this image. I blurred the background until I was satisfied with the result and made sure to smear with many short brush strokes."





Anna Przybylska

www.photoshopcreative.co.uk/user/zwyklaania

"First I retouched the skin, lashes, hair and eyes of the model, then I added the background and worked on the dress. Finally, I used Topaz plug-ins to add clarity and HDR effects."



Lorri Kajenna

www.photoshopcreative.co.uk/user/Kajenna

"I created this image to celebrate spring and I wanted to give the dog a happy expression. I added flowers and grass to the scene to give it a spring-like feel."



Manoel Rodrigues

www.photoshopcreative.co.uk/user/manno

"I made the girl in a paper boat to try and evoke nostalgia and take you back to childhood dreams and imagination. I worked hard on the lighting of the piece – surreal art is my favourite!"

Get in touch Send us your images now for the chance to appear in future galleries

Create your own gallery online
PhotoshopCreative.co.uk

Upload your images to Facebook
Search **PhotoshopCreative**

Tweet us your creative artwork
@PshopCreative

Alternatively, you can email:
pcr@imagine-publishing.co.uk

READERS' CHALLENGE

Upload your images to photoshopcreative.co.uk

Challenge entries

The best entries and overall challenge winner

1 Alexander Chaloupka

Abstract Beauty

"For this image I used a lot of selections. I masked shapes, made colour adjustments and used layers and filters to create the final effect."

2 Iain Pointer

Fluttercity

"This is a fantasy creative cityscape, using all the pictures supplied and inserting a crack through the middle of the city."

3 Lindsey Henderson

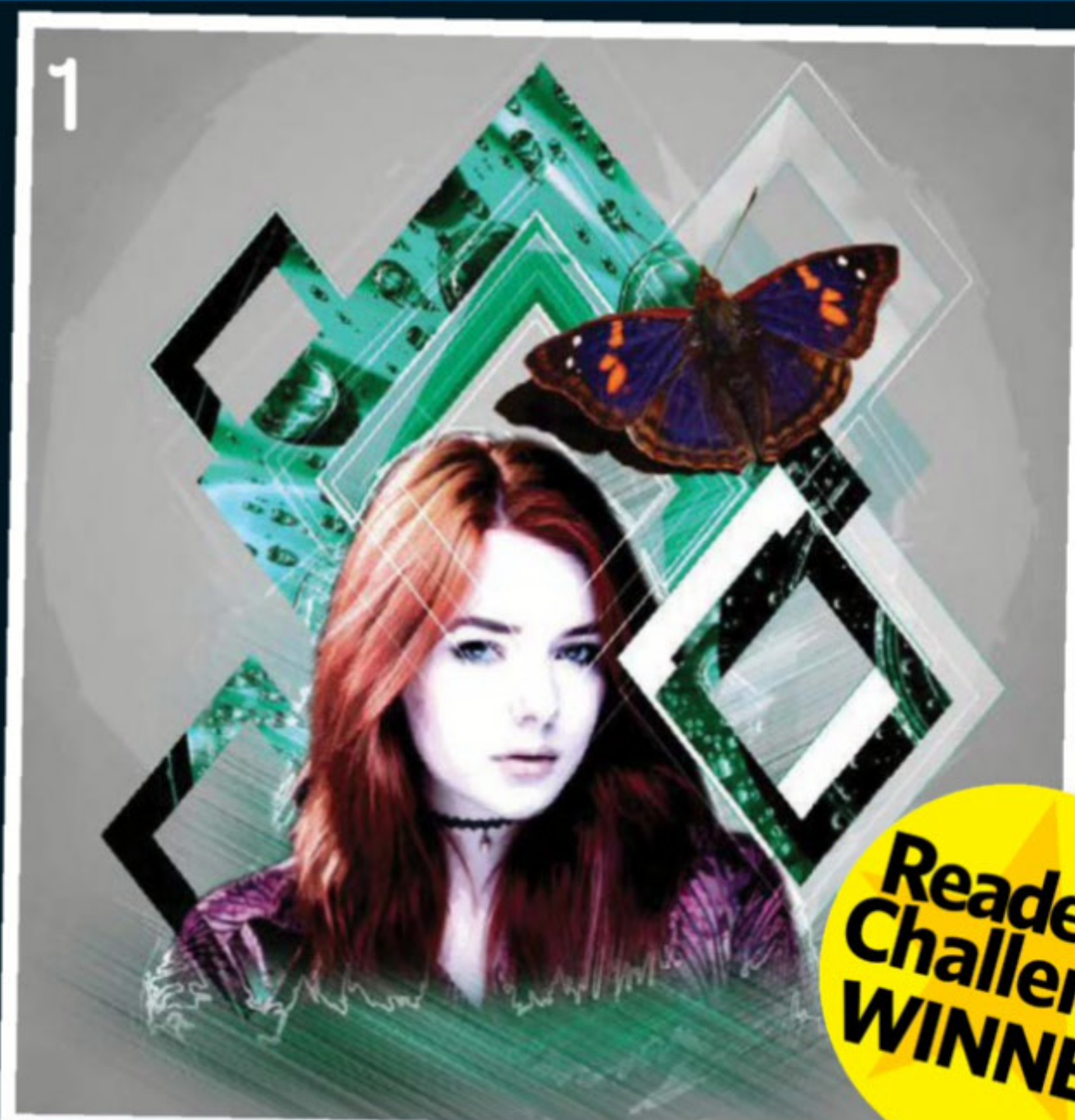
Polygone Girl

"I used all the images, recreated the model in polygons and replaced the shirt with the butterfly wings."

4 James Gibson

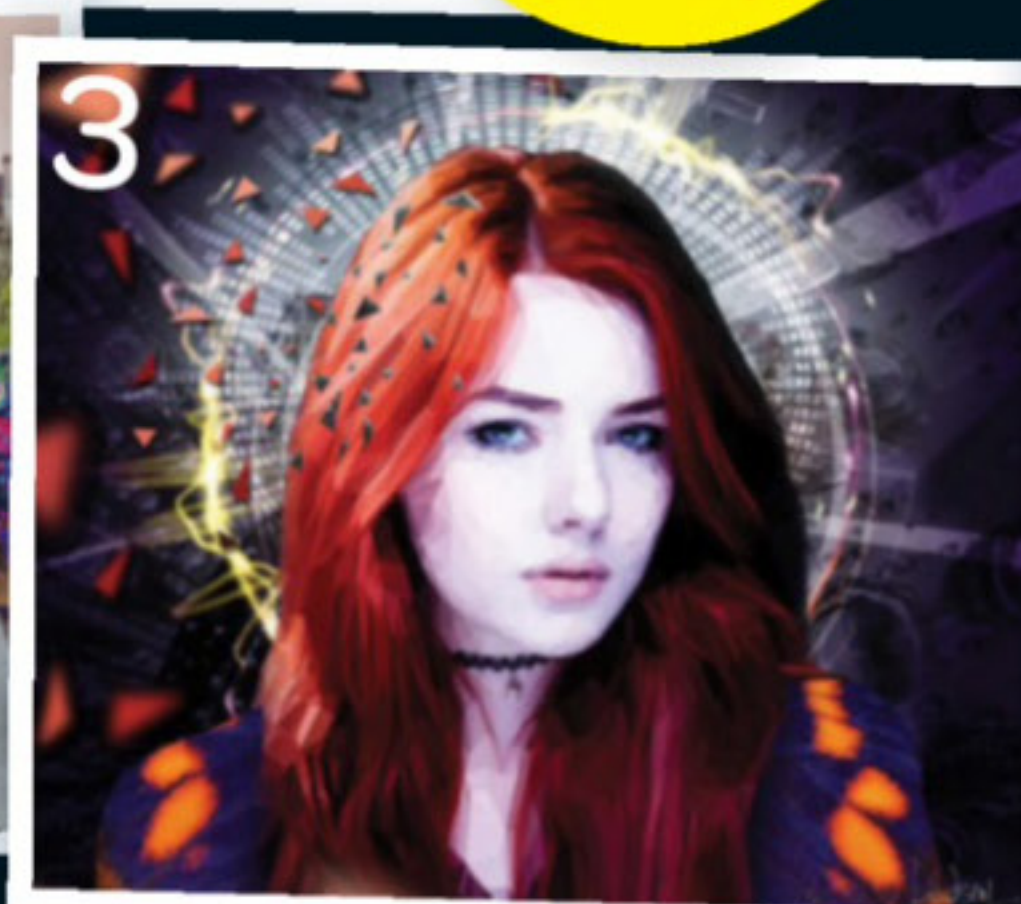
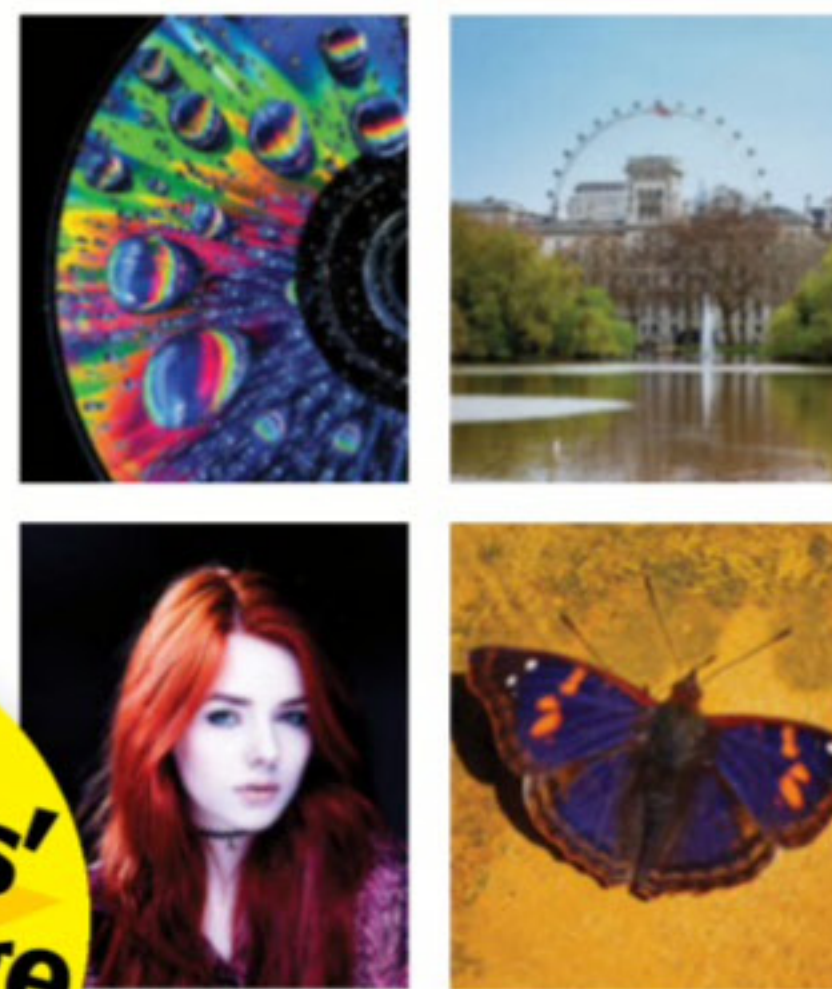
Scarlet

"This abstract poster makes full use of the selection tools, Refine Edge and layer masks. Extra brushes were used to add detail."



We challenged you

In Issue 126, we challenged you to get creative with these four images. You were allowed to use any or all of the pictures, and whatever other resources you chose. Here's what you created.



This issue's challenge

Think you can do better? Prove it!

Get creative with the supplied images and you could win a fantastic prize! Use as many of the images as you like (from previous issues too!) and include your own photos if you wish. Head to www.photoshopcreative.co.uk and hit the Challenge link. Good luck!

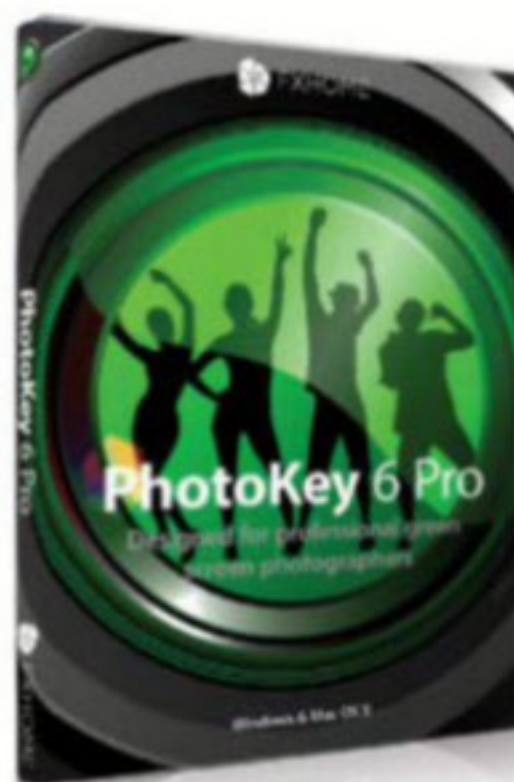


WORTH £229!

THE PRIZE...

FX Home PhotoKey 6 Pro – worth £229!

We're giving away a copy of FX Home's PhotoKey 6 Pro! Designed for green screen photographers, PhotoKey Pro delivers green screen removal and background replacement features with batch processing capabilities. Composite, colour correct and title your images or use the integrated plug-in for Photoshop to create a rapid, seamless workflow.



RUNNERS'-UP PRIZE...

AKVIS Sketch 17 worth \$89!

Three lucky runners-up will receive a copy of AKVIS Sketch! The program lets you create black-and-white and colour drawings from your photos, reproducing graphite and colour pencil.

Discover emerging design

Part 1 24–27 June 2015

Part 2 01–04 July 2015

London N1

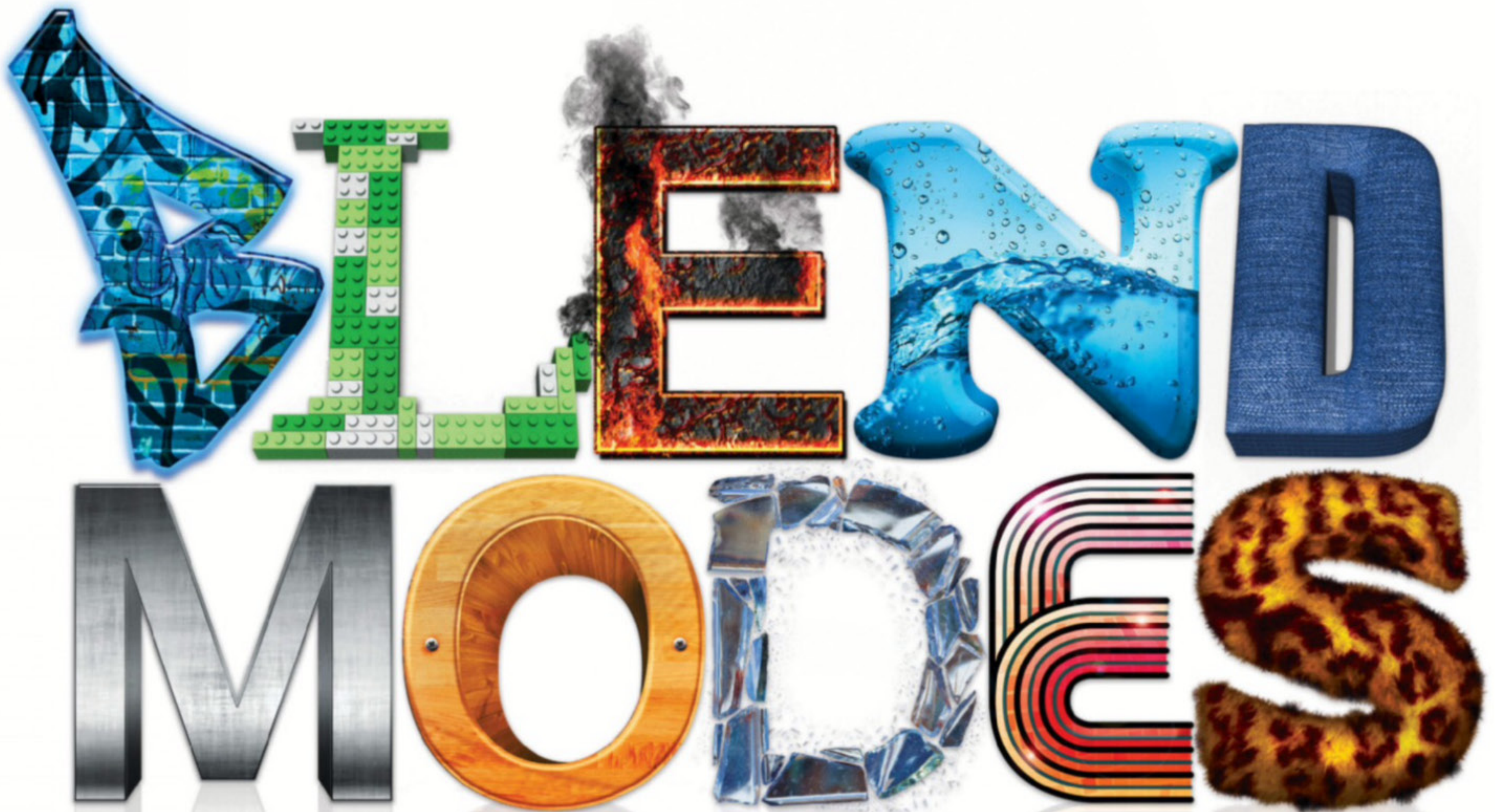
Book Tickets

newdesigners.com

#ND30yrs



BLEND MODES



Unlock the full potential of blend modes and discover how to take control of your artwork

Blend modes are quite possibly the most underrated feature of Photoshop. It's so easy to overlook their importance, but they gel everything together in a composition. A great picture makes great use of blending, and the good news is that it's easy to learn how to master them.

All they do is change the look of pixels: some modes lighten, some darken and some change colour. In photo editing, blend modes can add a touch of class with their intelligent effects. You can create soft focus, recolour features or turn an ordinary picture into an HDR masterpiece, and that's just the basics. But they really come into their own when you have several layers and experiment.

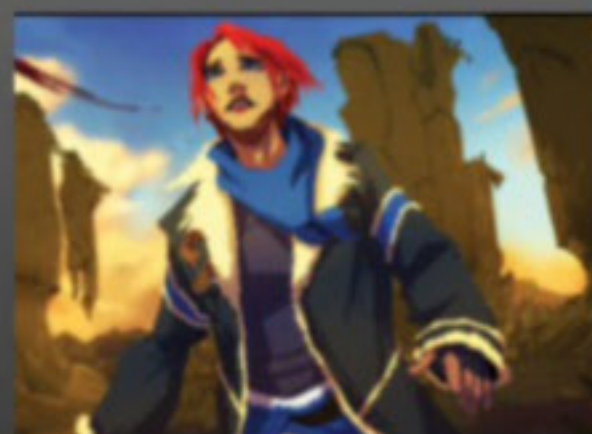
There are hundreds of effects you can create with just a few layers. Blend modes play with the colour, opacity and lighting in your compositions: they can create intuitive translucency, double exposure or even make novelty photo effects. They're especially great for illustration and paintings, as mixing solid colours with bright layers can create exciting tones and textures; and by setting a new blend mode to your brush, you can unlock all kinds of potential. More so than other tools, blend modes have to be played with for you to learn about their incredible capabilities. Discover everything you can create with them here and check out our selection of tips, tricks and techniques to help you transform your pictures.

WHAT YOU'LL LEARN



EDIT YOUR PHOTOS

From simple fixes to more creative effects, improve your photos.



ILLUSTRATE DIGITALLY

Experiment with colour and more while you work non-destructively.



PAINT GREAT ART

Apply more convincing brush strokes to your digital paintings.



- ✓ Normal
- Dissolve
- Darken
- Multiply
- Color Burn
- Linear Burn
- Darker Color
- Lighten
- Screen
- Color Dodge
- Linear Dodge (Add)
- Lighter Color
- Overlay
- Soft Light
- Hard Light
- Vivid Light
- Linear Light
- Pin Light
- Hard Mix
- Difference
- Exclusion
- Subtract
- Divide
- Hue
- Saturation
- Color
- Luminosity

DARKEN
 The Darken blend modes multiply the pixels on the top layer and bottom layers to create a darker effect. Colour varies depending on whichever mode it is you choose.

LIGHTEN
 These blend modes lighten the pixels on the top layer by screening them with the lower layers. Each have slightly different effects, but all create a brighter effect.

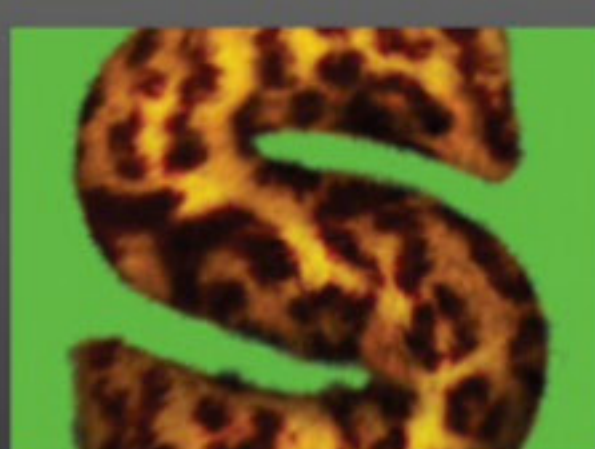
CONTRAST
 These modes screen the lighter pixels and multiply the darker ones to create more all-round contrast edits to the picture.

COLOUR
 This set of blend modes focus on the shade, colour and tone of your layer in relation to all the layers below.

INVERSION/ CANCELLATION
 These modes are used to either invert colours or cancel them out. They are great for psychedelic colour effects or simply aligning your layers.



EXPERT TIP
Familiarise yourself
 Not sure which mode to use? Cycle through them until something works. Hold Shift, then press + and - to move up and down the blend mode roster. Shuffling through the modes can be a good way to learn the tendencies of each blend mode group.



CREATE COOL TYPE
 Make eye-catching typography that will stand out.



LEARN THE SHORTCUTS
 Discover essential keyboard shortcuts that will save you time and effort.



TOP TIPS AND TRICKS
 Make sure you really are getting the most out of blend modes.

BLEND MODES

PHOTO EDITING

Blend modes are practically inseparable from the art of photo editing. By changing how a layer blends with the underlying image, blend modes open the way for simple fixes and fabulous creative effects. Enhance eyes, effortlessly create double exposures, add textural interest, and so much more. Elevate your photos with the power of blend modes!



Create a double exposure

Double-exposure imagery can look very sophisticated, but the basic execution is quite simple. You'll need to find at least two images to blend. Popular double-exposure images feature elegant female portraits merged with forests or cityscapes. Mix complementary or dissimilar photos – it's up to you. Stack the photos, then set the top layer to Screen. You can also try other blend modes. You may need to add layer masks to fade or hide parts of one or both layers. Finalise with adjustments.

DOUBLE EXPOSURE

To start the double exposure, the eagle was placed above the scenery and set to Multiply. Layer masks ensure a seamless merge.

ENHANCE EYES

The eagle's eye was boosted with an orange-yellow Color Fill layer set to Overlay. After inverting the mask, white was painted to enhance.

EXPERT TIP

Take it further

After completing a double exposure you can go further with merged effects. With the top-most layer selected, press **Cmd/Ctrl+Option/Alt+Shift+E** to merge all the layers. Then right-click, choose **Convert to Smart Object**. Now apply filters.

BLEND TWO PHOTOS



Stack photos

01 Find at least two photos you want to blend, and stack them. Typically you'll have a defined figure along with something to blend in like a bustling city or galactic vista. Have backups in case the initial pairing doesn't work.



Change the blend mode

02 Screen is a good first step when testing blend modes. Depending on the tonal and colour differences between the two layers, you may need to try another. Here we set the eagle to Multiply to merge with the scene below.

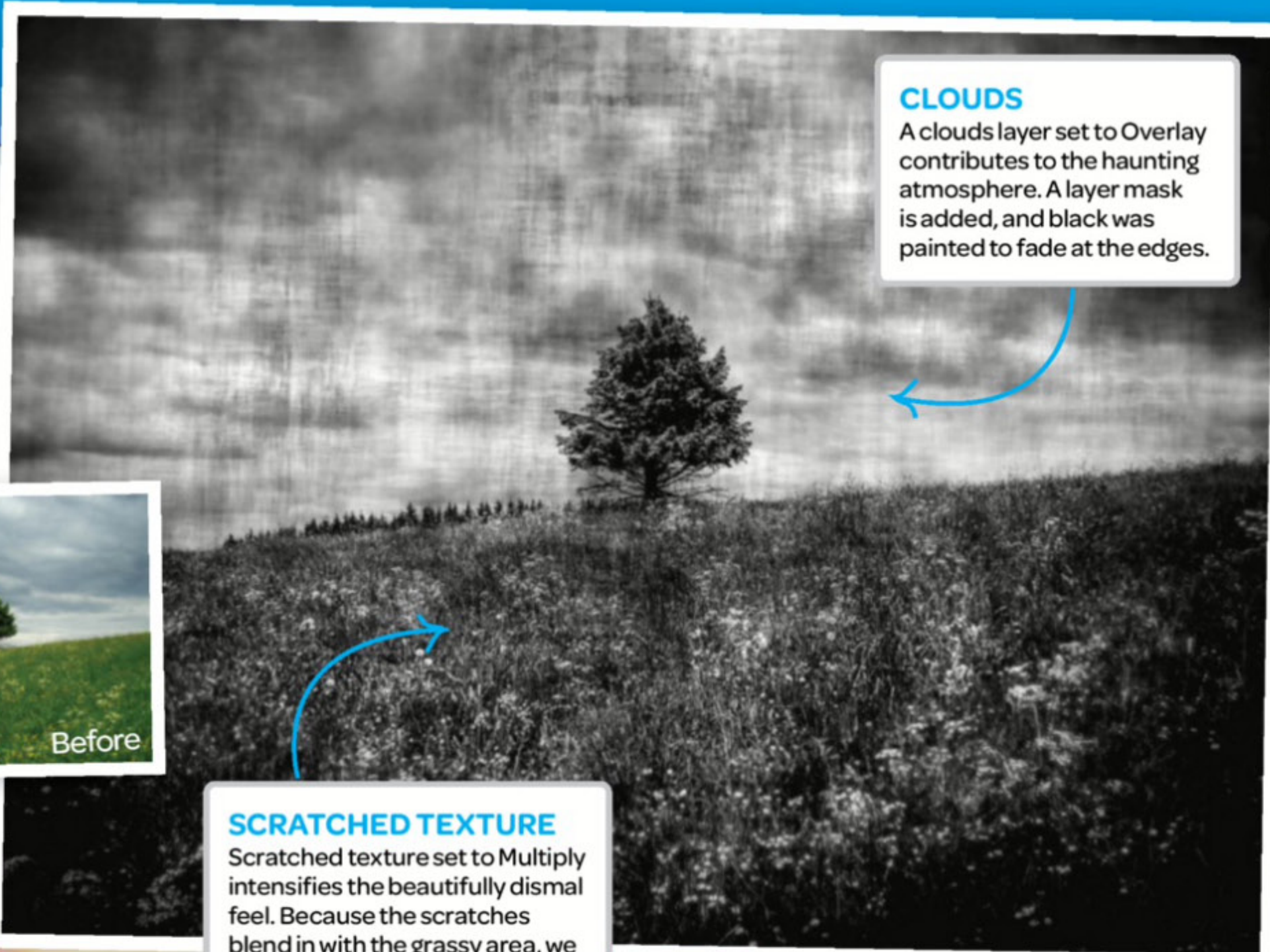
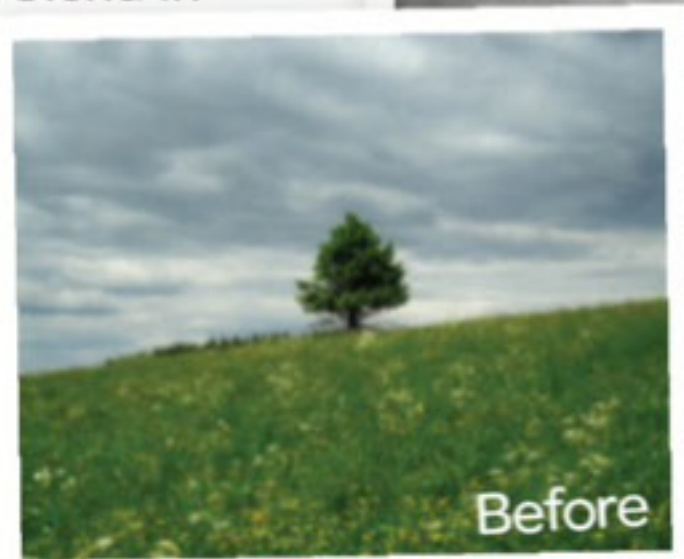


Build up

03 Use layer masks to help make the blending seamless. You may also need to duplicate layers to reinforce specific areas. We duplicated the eagle and set to Normal. We then masked out everything except the beak/facial area to bolster it.

Add textures

Adding a little texture to images can certainly make a big difference to the mood and feel of your compositions. And there's really no better way to blend in textures than with the help of blend modes. Here we turned a normal scene into a sombre affair by first tweaking with the Camera Raw filter. We then placed a scratched texture at the top and set it to the Multiply blend mode. Because the texture was not as strong as we needed it, we duplicated, then reduced the Opacity setting of the duplicate.



CLOUDS
A clouds layer set to Overlay contributes to the haunting atmosphere. A layer mask is added, and black was painted to fade at the edges.

SCRATCHED TEXTURE
Scratched texture set to Multiply intensifies the beautifully dismal feel. Because the scratches blend in with the grassy area, we don't need to mask.



BLURS AND STREAKS
We added photos of light blurs and streaks, then played with their blend modes to quickly introduce excitement and energy.

Imbue energy

We easily added some kick to this photo of an aspiring martial artist. Blur and light-streak photos were placed and set to Overlay, lending their swirls and colour to the scene. We even employed the Difference blend mode to help add some extra wild colouring. It really is a great idea to get in the habit of keeping a varied supply of energetic photos within easy reach so that you are able to quickly add kick to your imagery.

Blend in some fractals



Easily create complex-looking imagery by blending in fractals. Head to pixabay.com and grab some fractals, renders and other imagery like night traffic and lights. Place them and start shuffling through the blend modes. Apply layer masks and paint black to ensure seamless blending.

Mix hand writing

For a stylish look, try mixing in some script and old letters with your photos. This can look very effective, especially if the text is related to the image. Have a go at using Overlay. If you prefer light lettering, you can invert an image that has dark script by adding an Invert adjustment layer and then clipping it to the layer (Option/Alt+click between the layers).

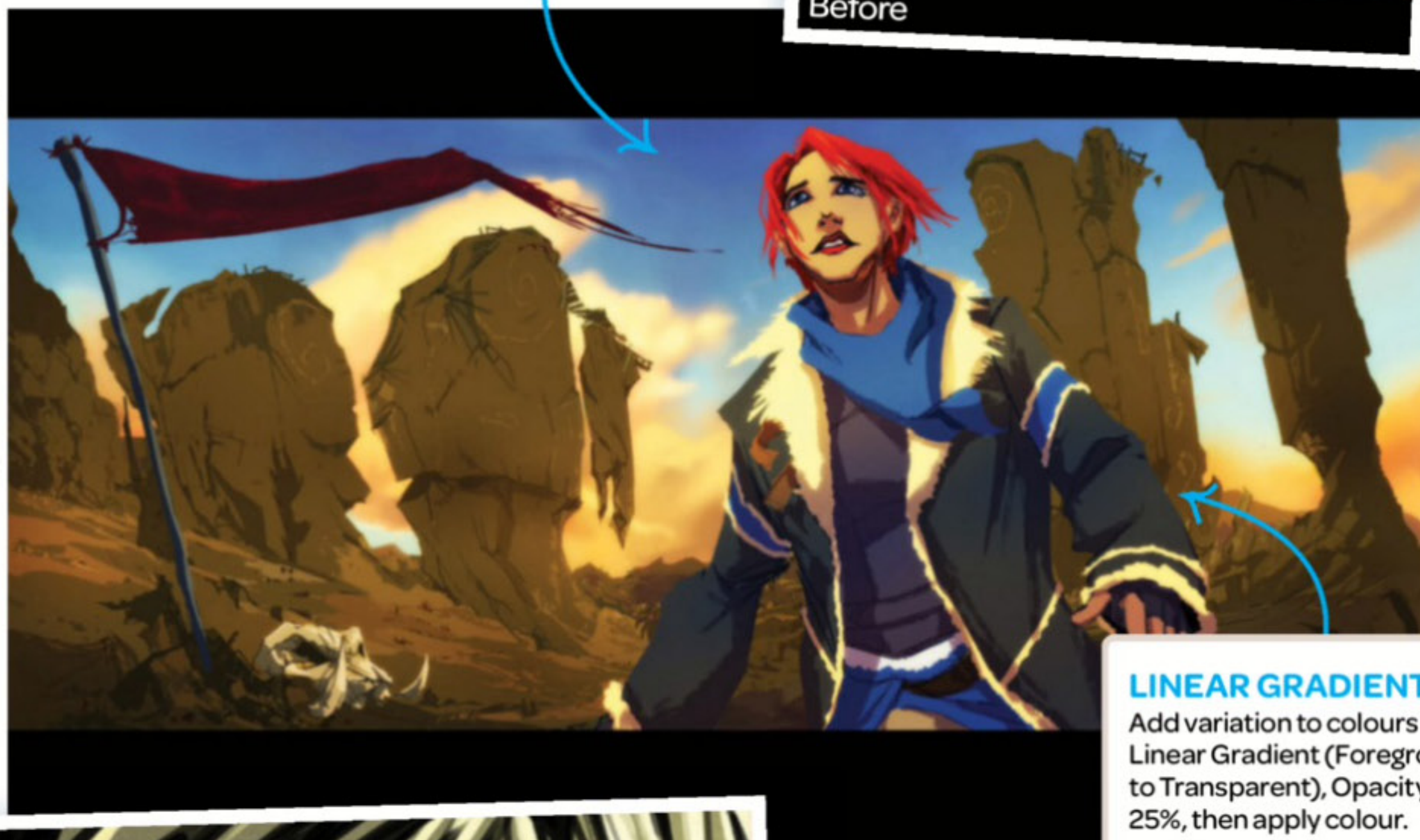


ILLUSTRATING

One of the many advantages to illustrating digitally is that you are able to non-destructively edit your artwork, giving you lots more leeway to experiment with both appearance and effects. If you want to see what certain colours in your illustration would look like if they were a bit more vibrant, simply start painting on a layer set to the Overlay blend mode. If you think the image might look more finished with a texture applied, all you have to do is paste one in and then set it to Multiply. Illustrating really is incredibly straightforward thanks to blend modes. You can quickly experiment with the choices and end up with much better results. Here are some of our favourite ways to use blend modes as a way of improving digital illustration.

LIGHT BLOOM

Select the Luminosity of an image (press Cmd/Ctrl+Alt+2), press Shift+Cmd/Ctrl+C, paste the contents and set the layer to Overlay and apply a Gaussian Blur.



LINEAR GRADIENTS

Add variation to colours with a Linear Gradient (Foreground to Transparent), Opacity: 25%, then apply colour.



EXPERT TIP

Add textures

An easy way to add texture to an illustration is to paste in a photograph of a texture, for example a photo of an old stained piece of paper, Free Transform it over your canvas and switch the layer's blend mode to either Multiply or Overlay.



NO MORE WHITE

Multiply converts all white pixels to transparent; if you don't want to manually clear out white paper from a scanned sketch, you don't have to.



Overlay enhanced colours

The Overlay blend mode is probably one of the most useful modes for painting a digital illustration. By either painting or applying gradients to a layer set to Overlay over a Normal base colour layer, you can make colours feel richer and sumptuous. Using lighter colours can make images warmer, more vivid and almost dream-like, while applying darker colours creates shadows and depth, and moodiness.

Remove the white pixels

Using a Multiply blend mode layer is fantastic if you've scanned in a sketch that you've drawn and you want an easy way to get rid of the white of the paper. Rather than bothering with selecting the white and deleting, switching to Multiply makes all of the white pixels transparent and you can paint on new layers underneath. It's also great for adding shading; you can use a single colour and it will darken everything underneath, reflecting the base colours. Setting a Multiply layer to 50% Opacity offers superb shading results.

Colour in lines

The Linear Burn blend mode is an excellent method of replicating the coloured key-line effect from traditional 2D animation. Changing your line work's colour to light grey and setting it to Linear Burn will make it react to the colours immediately beneath it, instantly colouring the lines.

Enhance colours

The Linear Dodge blend mode works a bit like Screen, but gives a more intense outcome, so it's great for stylistic illustrations. It increases the lightness of the base colour and is influenced by the colour you're using; you can use multiple colours on the same Linear Dodge layer for varied results. The Linear Dodge mode works well with different opacity; lower levels can be subtle where high levels will positively glow!

TURN LINE WORK GREY

Alter your line work to light grey by locking the transparent pixels on the layer. Now fill the layer with light grey to change only the existing lines.



USE CLIPPING MASKS

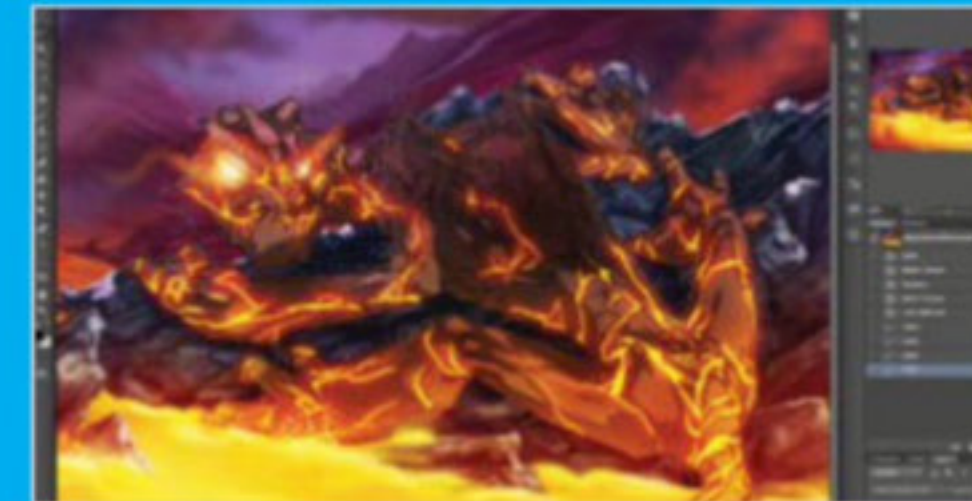
Adding a clipping mask to the previous layer means that you can easily add shading without worrying about going over the edges of an area.



KEEP IT LOCAL

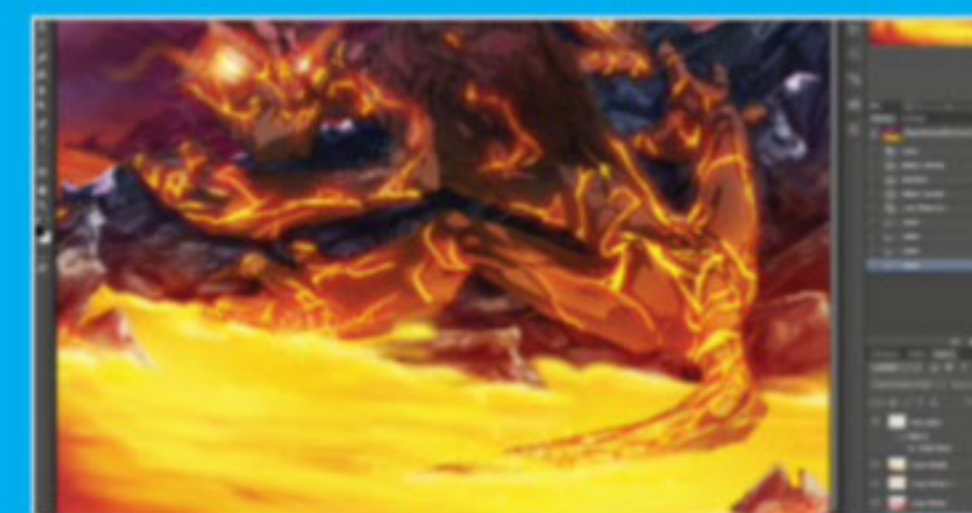
Select local colours with the Eyedropper to make the image feel cohesive. You can use multiple colours on a single Linear Dodge Layer.

ENHANCE COLOURS



Layer up

01 Create a new layer, set the blend mode to Linear Dodge. Lower the Opacity to 80% and press L to select the Lasso tool. Set the lasso mode to the Add to Selection icon in the menu bar (the two small squares merging together).



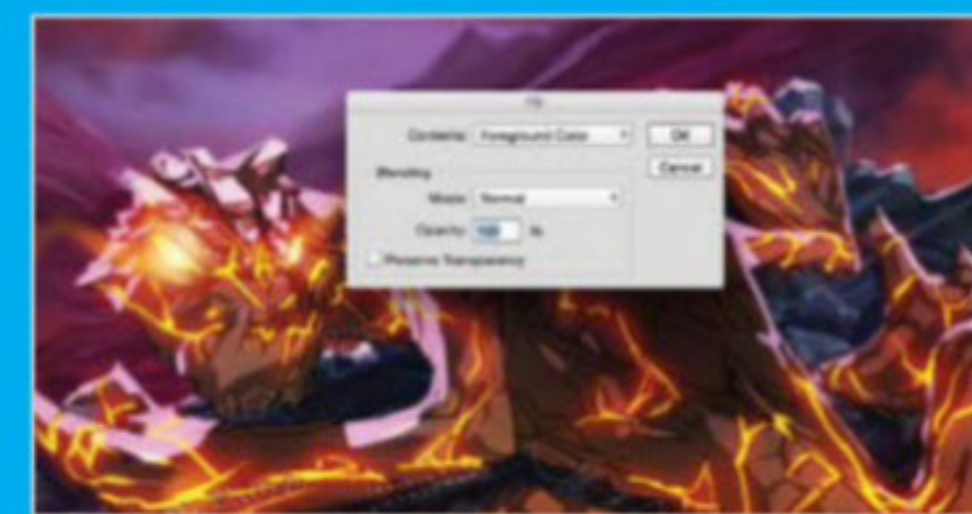
Lasso and Fill

02 Use the Lasso to trace sections you want to highlight. Select a light purple from the sky and then open the Fill dialog box (press Shift + backspace) and select Use: Foreground Color and click OK to fill the selection.



Deselect and repeat

03 Press Cmd/Ctrl + D to Deselect All. Use the Lasso to make new selections on the lower side of the monster. The areas we select here will be filled with an orange to show the light emanating from the magma.



Add final touches

04 When you have finished making your selections, fill them using the same method from step 2 (Shift + Backspace again) on the same layer that you added to the sky highlights. And again press Cmd/Ctrl+D to Deselect All.

BLEND MODES

PAINTING

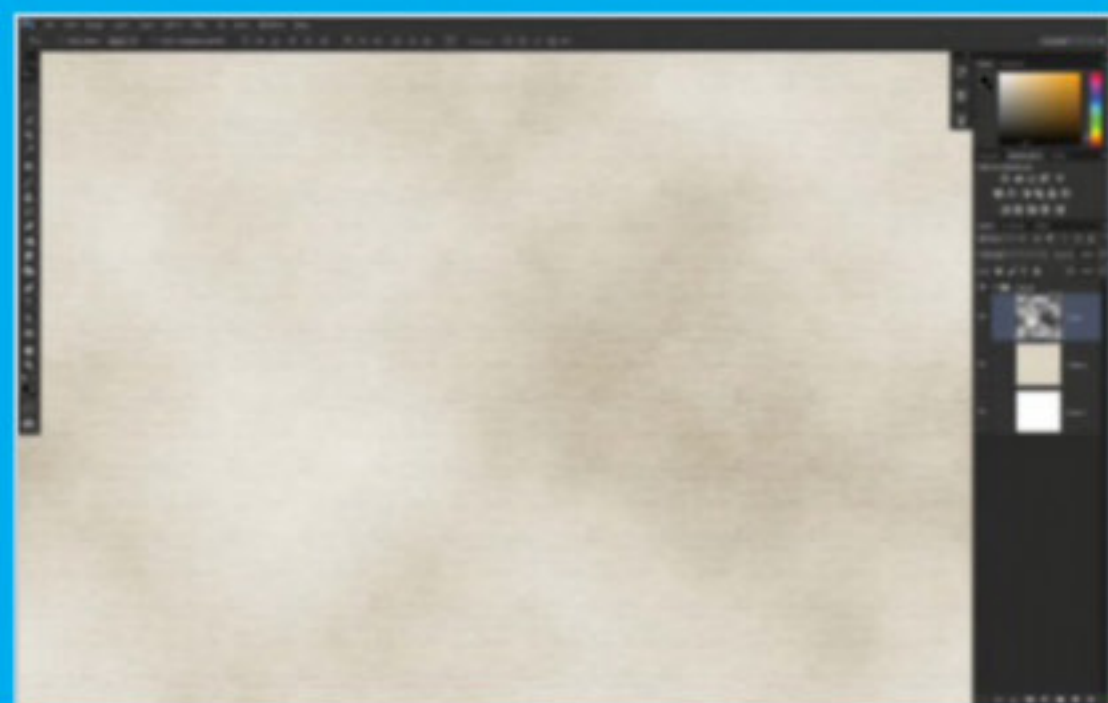
Blend modes can be particularly useful when it comes to digital painting in Photoshop. It's one of the closest features to being able to actually blend colours together, as a traditional artist would do with real-media paint. By using blend modes on individual paint layers or even individual brush strokes, the results are much more convincing than attempting to handpick different colour hues for the paint. Here are some essential tips for great results.



Control lighting

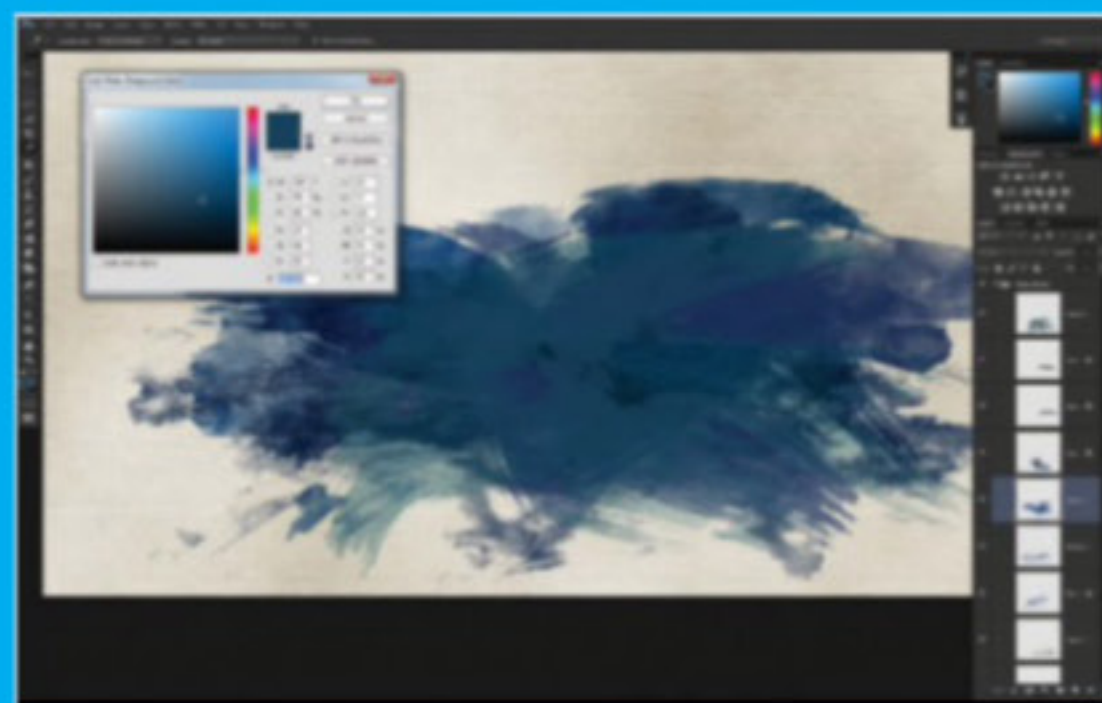
One of the most useful tricks for blend modes in digital painting is to create non-destructive dodge and burn layers. By filling a layer with 50% Gray (use the Edit>Fill command) and setting the blend mode to Overlay, the grey disappears! Then painting on this layer with lighter and darker tones of grey creates a way of controlling highlights and shadows in the painting.

Paint with blend modes



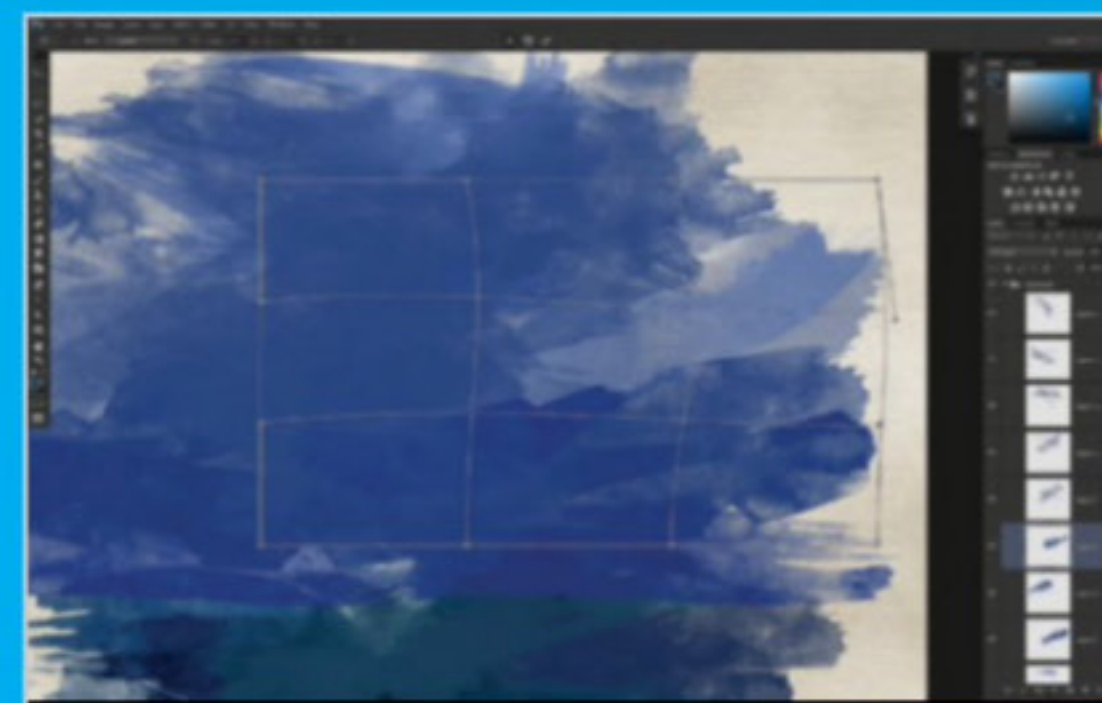
Shade the canvas

01 A digital canvas is a critical part of replicating traditional painting. Create a more convincing effect by setting the colours to default black and white, and then rendering clouds on a separate layer (Filter>Render>Clouds) and setting the blend mode to Soft Light.



Add water strokes

02 For the water area, begin layering in multiple strokes from a custom watercolour brush set. Experiment with different tones of blue and sea green, always paying attention to how the blend mode of each layer impacts the visual colour on canvas.



Build up the sky

03 In a similar manner as before, now build up the sky brush strokes. Always keep in mind that the opacity setting can have a substantial impact on the way a blend mode renders pixels in relation to the pixels beneath it, so adjust as needed.

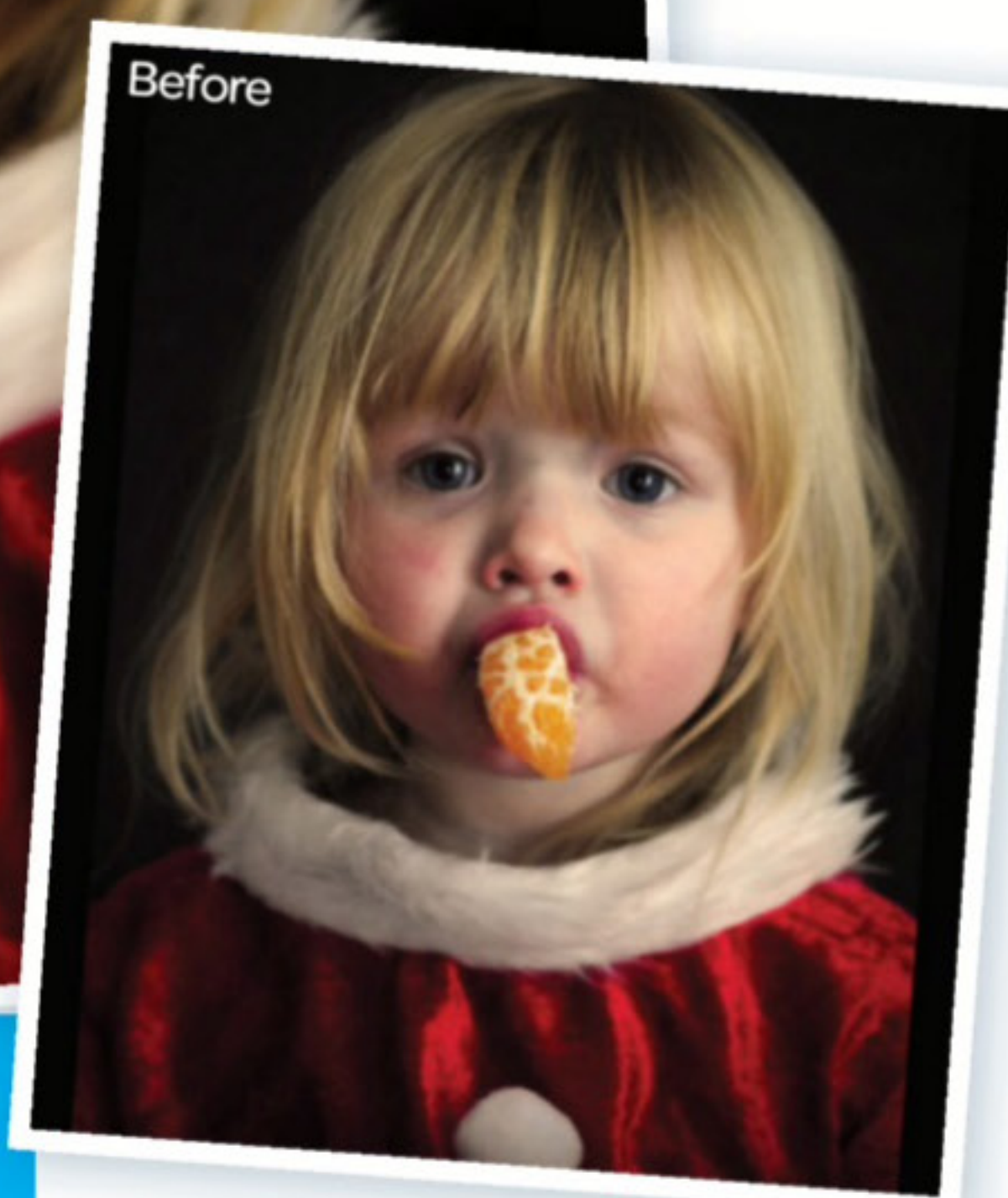


BRUSH BLEND MODE

Blend modes are not just available for layers; painting tools can also make use of blend modes for further control of stroke colours.

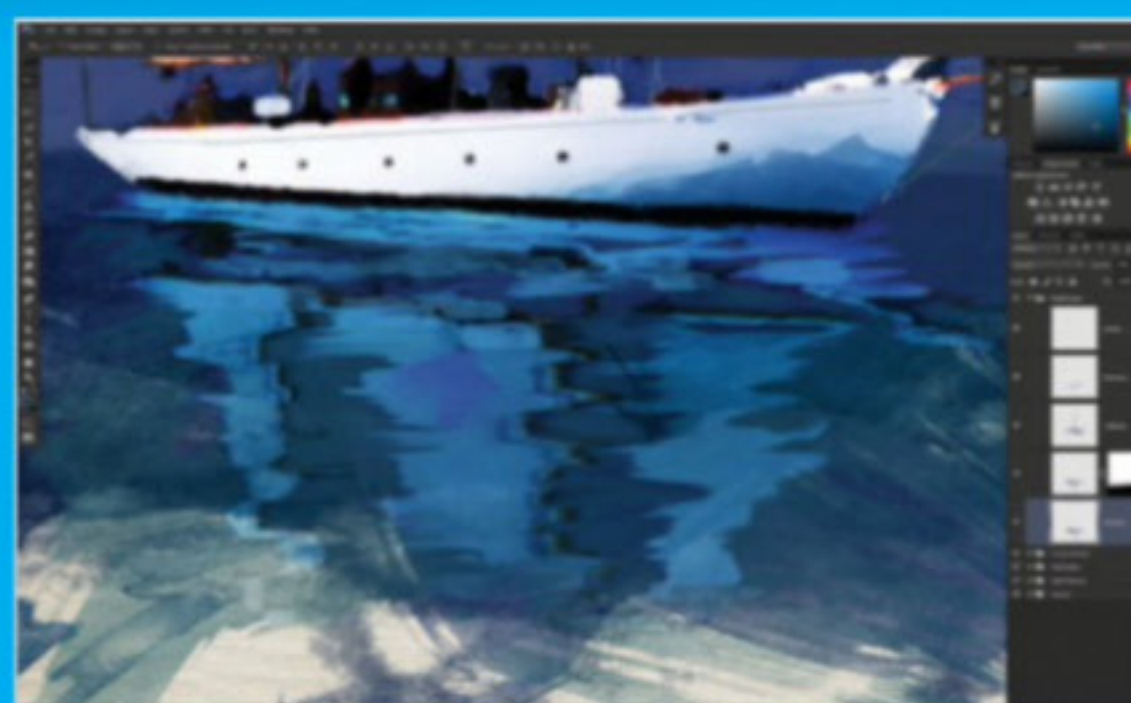
COLOUR POP

Create deeper and more vibrant colours by using a merged layer on the top with a Soft Light blend mode.



Add the details

04 When you are working with detailed areas, like the rigging of the boat, always keep in mind the basic blend modes and how they will work. Screen will create lighter pixels, while Multiply will create darker ones. Use this to your advantage when painting.



Use two blend modes

05 If you can't quite get the right final effect with a blend mode on a single layer, try using two! This painted reflection actually uses Overlay at 70% Opacity on one layer, then 50% Opacity and a gradient mask on the next to get just the right appearance.

Work on skin tones

Capturing the subtle changes of skin tones is one of the challenges that blend modes are well suited for. Even while using the Smudge tool painting technique, setting the Brush mode to Lighten will help to cover up stubborn dark areas that have a way of bleeding through the smudge painting technique. On top of that, the Soft Light blend mode is ideal for a final merged layer to really make the image colours pop.

TYPOGRAPHY

Blend modes are not just useful for transforming photos, digital paintings and illustrations - they can also be fundamental in creating some of the best typography effects out there. Check out this issue's cover and you'll see what we mean. Stand-out typography effects like this can be achieved in Photoshop thanks to its range of blend modes.

ADD DEPTH

After initial dodging and burning, it lacked depth. To increase, we duplicated the dodge/burn layer (still set to Overlay) with Cmd/Ctrl+J.

DODGE & BURN

Add a layer, fill with 50% gray (#808080), and set it to Overlay. Paint white to dodge, black to burn.

DO IT YOURSELF

To see how this effect was created, turn to p24 and follow the step-by-step tutorial. You can make your own leopard-print typography!



COLOUR

A bluish cloud texture was applied to a layer with a Soft Light blend mode for better colour.

Denim fabric design

If you ever find that a texture is spot on, but the colour is wrong, blend modes can come to the rescue. Here, even though an appropriate denim fabric texture was found, the colour of it still wasn't quite right. For a more believable blue with some subtle variations showing uneven wear of the fabric, a bluish cloud texture was applied to a layer with a Soft Light blend mode. This turned out to be the perfect solution to the colour issue!



Metallic effect

Relevant textures can help push the look you're aiming to create. After making some text and using Curves and layer styles to turn it metallic, we gathered metal, steel and scratched surface texture photos. These were clipped to the letter via clipping masks, then positioned. We then used Luminosity and lowered opacity to blend the textures in.





Graffiti style

Even if you're not a graffiti artist, you can create hip, street-inspired typography from your computer. For this example we started by creating a blue letter using the Writers font from Johan Waldenström. Next we clipped some bricks to the letter (this was done by Option/Alt+clicking between the layers), then set the bricks to Luminosity so the brick colouring wouldn't taint the blue. We then placed and clipped some spraypaint-infested walls and some graffiti lettering. We used Multiply and Darken to get them mixed in.

RETRO EFFECT

Build up layers and mix various colours with your type to create a vibrant disco feel.

MAKE RETRO TEXT



Get started

01 This effect works best with bright letters; the blend modes will enhance the natural zest. But if not, try adding a gradient clipping mask to the type. Add a Bevel or Emboss in Layers Styles to make the text seem less flat.



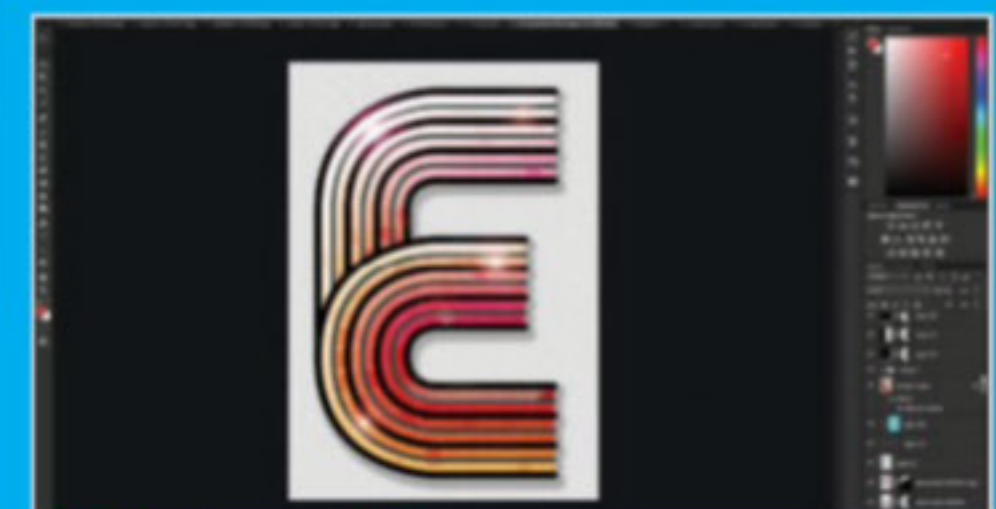
Overlay an image

02 We placed a couple of disco balls over the text to give pattern and texture. Place a clipping mask of a bright texture over the top to give some colour, and choose Screen as the blend mode to mix it into the existing colour of the text.



Add gradients

03 Add another layer and insert a gradient. Follow the direction of the letter. Set the mode to Color, Opacity: 80%. Insert two more gradient layers, one white to black, the other light colour to a dark colour. Change both to Soft Light.



Add lens flares

04 Create black layers, and go to Filter>Lighting Effects>Lens Flare. Insert your flares and set the layers to Screen. Now you can position them across your type, which you wouldn't be able to do if you just added them straight on.



Retro text

By building up layers and mixing various colours with your type, you can create a vibrant disco feel to your pictures, like we've done here. Remember to Ctrl/right-click a layer and add a clipping mask to stick the layer solely to the layer below it.

CLIPPING MASKS

Ctrl/right-click a layer and then add a clipping mask to stick the layer solely to the layer below it.

ADD OTHER ELEMENTS

Disco balls were placed over the text to give a pattern and some texture. The Screen blend mode was then used.

BLEND MODES



GET EVEN MORE FROM BLEND MODES

In order to make sure that you really are getting the very best out of blend modes, it's useful to have a few essential tips and tricks under your belt. The keyboard shortcuts for blend modes will undoubtedly save you lots of time, so try and learn them in order to speed up your workflow. Please note that not all blend modes have shortcuts.

There are also things you should bear in mind when it comes to opacity settings, as well as how and when to actually apply blend modes. You might think you've got it mastered, but sometimes these seemingly obvious tips get overlooked and addressing them can seriously improve how you work.

THE SHORTCUTS YOU NEED

LIGHT BLUE

- Difference: Shift+Alt/Opt+E
- Exclusion: Shift+Alt/Opt+X
- Subtract
- Divide

PURPLE

- Darken: Shift+Alt/Opt+K
- Multiply: Shift+Alt/Opt+M
- Color Burn: Shift+Alt/Opt+B
- Linear Burn: Shift+Alt/Opt+A
- Darker Color

PINK

- Overlay: Shift+Alt/Opt+O
- Soft Light: Shift+Alt/Opt+F
- Hard Light: Shift+Alt/Opt+H
- Vivid Light: Shift+Alt/Opt+V
- Linear Light: Shift+Alt/Opt+J
- Pin Light: Shift+Alt/Opt+Z
- Hard Mix: Shift+Alt/Opt+L

DARK BLUE

- Normal: Shift+Alt/Opt+N
- Dissolve: Shift+Alt/Opt+I

YELLOW

- Hue: Shift+Alt/Opt+U
- Saturation: Shift+Alt/Opt+T
- Color: Shift+Alt/Opt+C
- Luminosity: Shift+Alt/Opt+Y

GREEN

- Lighten: Shift+Alt/Opt+G
- Screen: Shift+Alt/Opt+S
- Color Dodge: Shift+Alt/Opt+D
- Linear Dodge: Shift+Alt/Opt+W
- Lighter Color

BRUSH AND BLEND

This bokeh was created with brushes: set Brush mode to Screen to overlap bokeh and create a colourful, bright effect in your picture.



USE BLEND MODES EVERYWHERE

You can create incredible effects using blend modes on ordinary layers, but there are so many more places that you can use them.

For example, when you add an adjustment layer, such as Curves or Photo Filter, try experimenting with a blend mode, and you can create a brand new effect with your adjustment. The same goes for Fill Layers: hit Screen on a Solid Color or Gradient layer, and you'll get a cool photo filter.

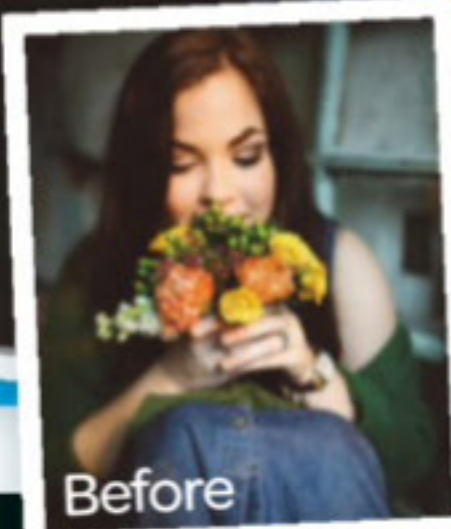
Another possibility is to mix up where you use blend modes. They look good on clipping masks and their respective lower layers too, and it's great fun to play around with blend modes and different opacity settings.



Experiment

The important thing with blend modes is to have fun with them, and try out everything you can. Of course, there are specific combinations that work for certain effects, but you never learn anything unless you try new things.

Start out with a basic picture. Insert a new layer and create anything you like. Now, flick through the blend modes by holding Shift and + or -, and just see what kind of effects you discover. When you find a nice one, adjust the opacity and do the same thing again. It's a simple, fun idea that can help you learn about what looks good, and it teaches you techniques that you can use in future projects.



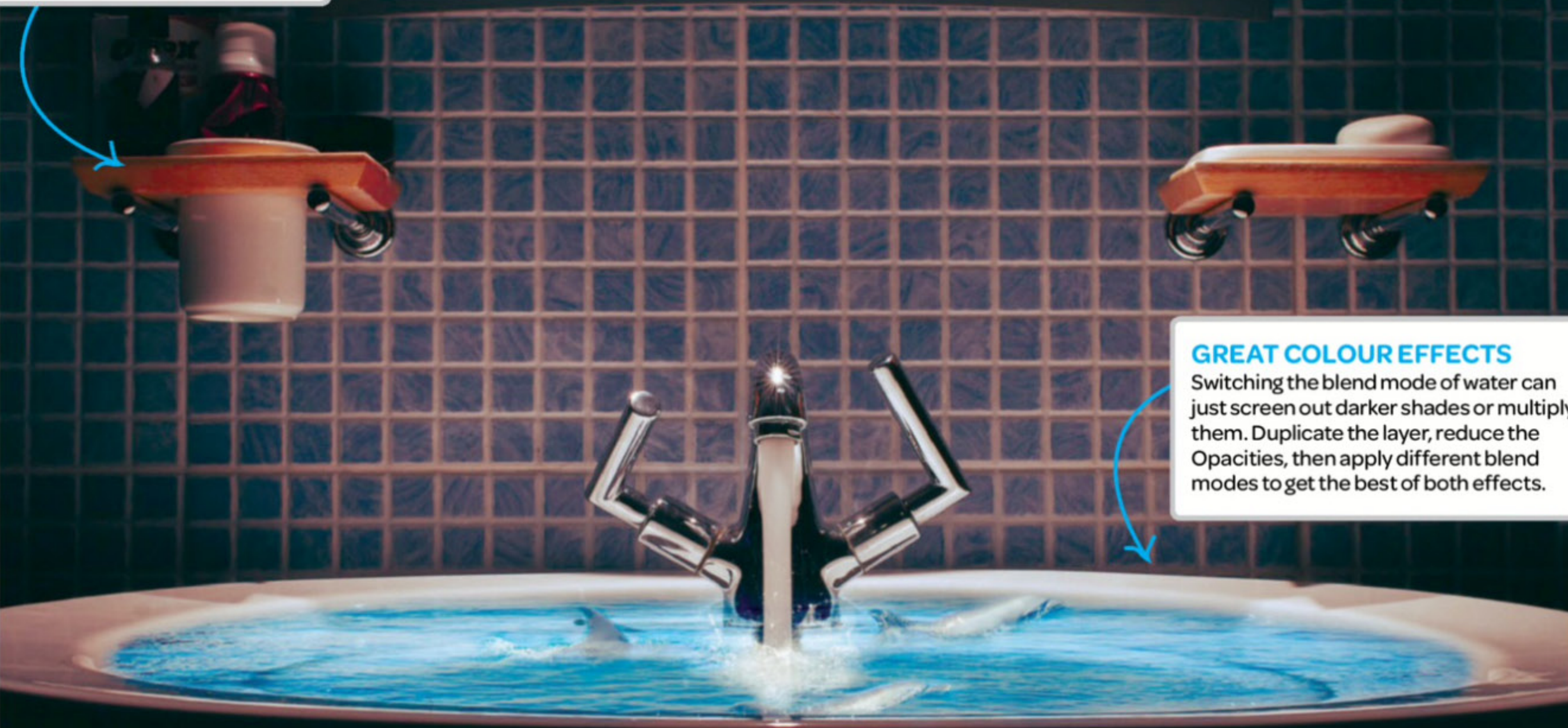
Keep opacities low

Subtlety is often key with blend modes. Hard Mix, for example, reduces an image to eight colours and Color Burn produces a saturated, very dark finished picture.

Reduce the opacities of your blend mode layers to toggle the severity of the effect. Some modes like Screen and Multiply will act more like contrast effects when you do this, but you can create some nice results in others. For example, insert a grey layer, set to Color, and reduce the Opacity to 80%. This will create a monochrome effect, with just a few shades of hue. Remember that some blend modes are just subtle versions of others. Soft Light, for example, is similar to Overlay, and Screen is a less harsh version of Lighten.

OVERLAY

Set a colour to a neutral grey and change the blend mode to Overlay in order to keep the texture of the layer.



GREAT COLOUR EFFECTS

Switching the blend mode of water can just screen out darker shades or multiply them. Duplicate the layer, reduce the Opacities, then apply different blend modes to get the best of both effects.

Mix blend modes

Think of blend modes more like mixing tools and less like a final filter. You'll have more possibilities if you mix them into your picture along the way. There are loads of fantastic colour effects that can play off the Soft Light, Hard Light, Saturation, Multiply and Color Burn modes. Try out combinations and see what clicks.





Essentials

Works with



Elements CS CC

What you'll learn

Use layer masks and custom brushes to create a furry text effect

 **Time taken**
45 mins

Expert

Andre Villanueva



"I have rather a soft spot for both furry things and typography, so it made sense to combine them in Photoshop – my other passion. I discovered Photoshop when studying web design. I'm now art director for a US tech company, soothing my inner instructor by sharing techniques with readers."



Create a furry text effect

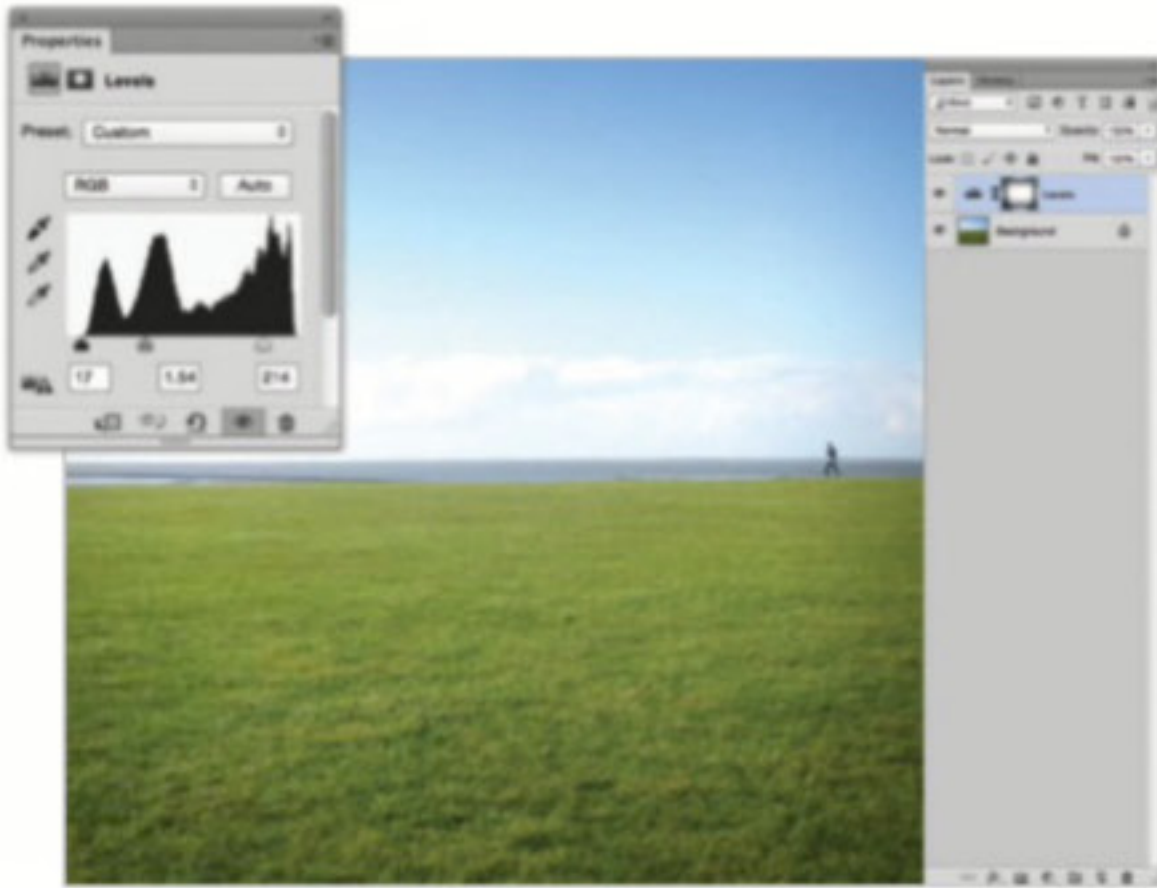
Mix fur and text with layer masks and custom brushes for an adorably paw-fect effect

Clipping imagery inside text is a fairly straightforward affair. Place your image above your text to cover it, create a clipping mask (Option/Alt+click between the layers), and voilà! The image is confined inside the text.

But sometimes you want the image to more realistically flow along the edges. Here we'll tackle the popular furry text effect by using layer masks and some custom brushes. We'll kick things off by typing the actual letters using a thick font. Next, we'll bring in some fur and place it above the text.

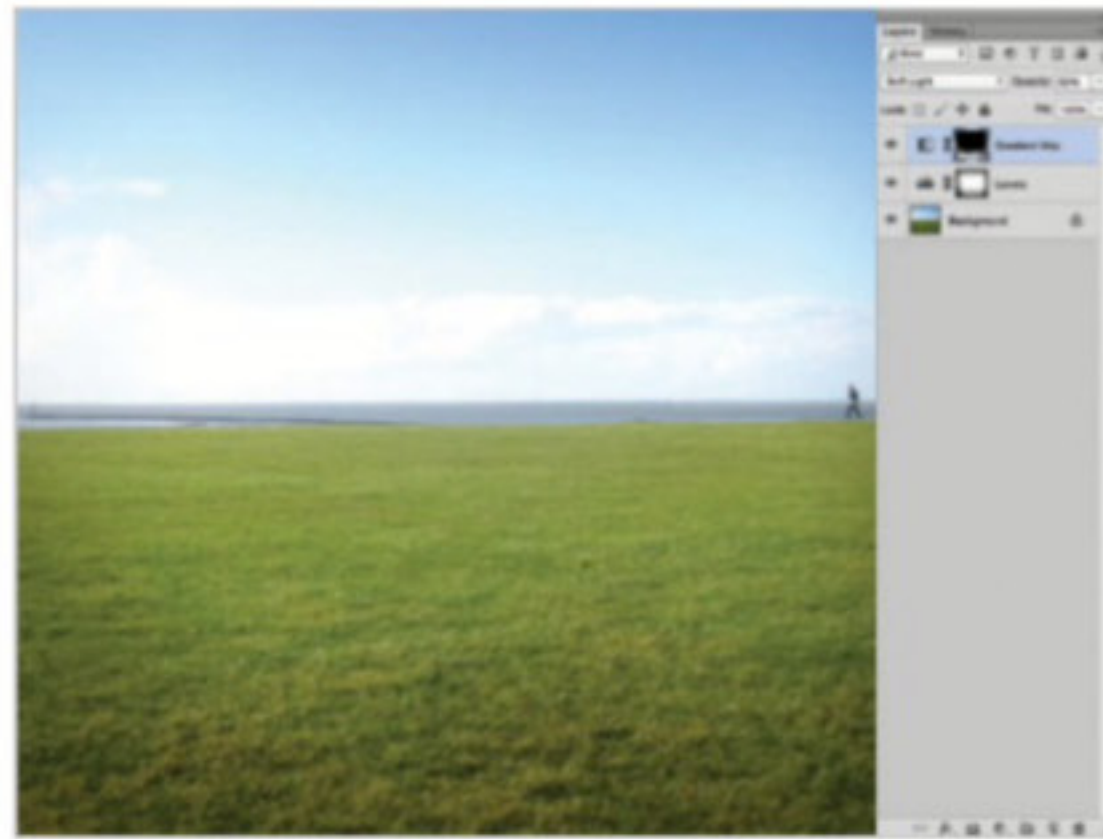
We'll add a layer mask to the fur based on a selection of the text. At this point, we basically have the same effect as if we went the clipping mask route. However, we can now use a brush to paint on the mask to eradicate the hard edges. We've provided two fur-friendly brushes for this task. Be sure to use the Zoom tool to get up close to the action.

To finalise, we'll give the text some dimensional oomph by adding shadows and applying a bit of non-destructive dodging and burning.



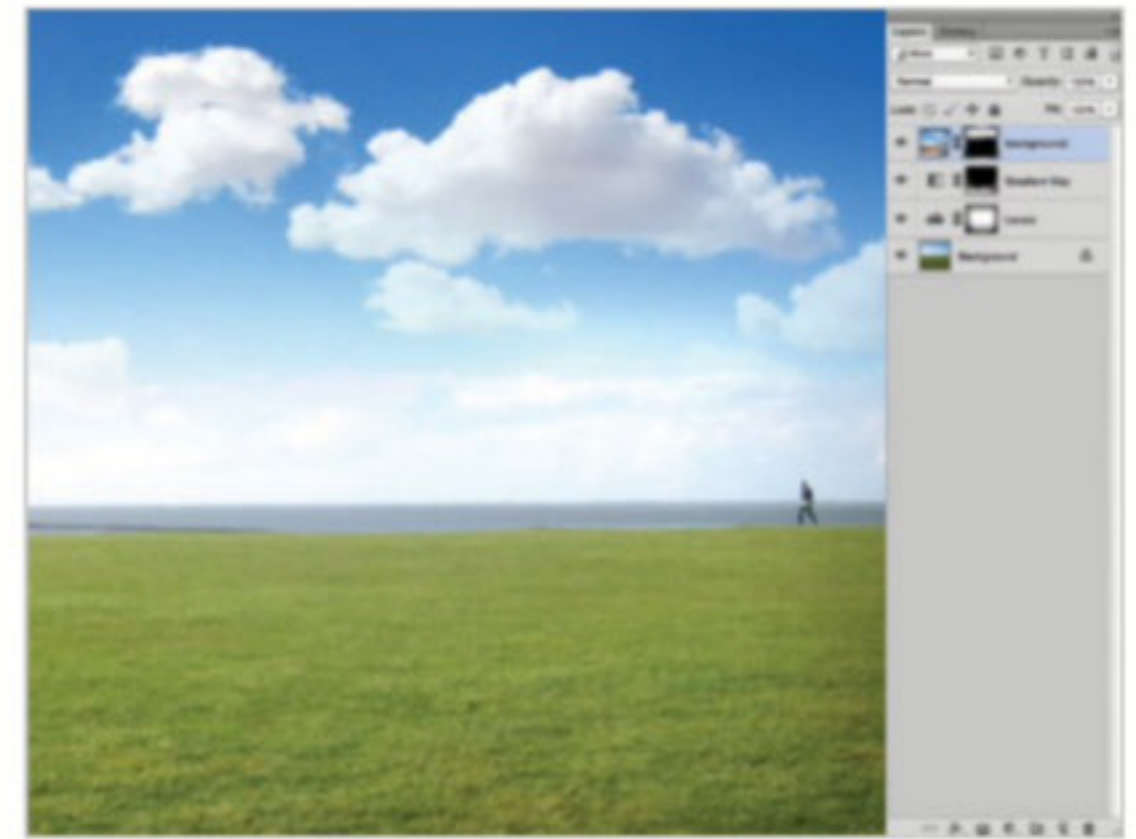
Apply Levels

01 Open 'Start.psd'. Click the 'Create new fill or adjustment layer' button in the Layers palette and choose Levels. Slide shadows inward to darken. Slide midtones and highlights leftward to brighten. Paint black in the mask with a Soft Round brush at 80% Opacity to reduce around the edges.



Apply a Gradient Map

02 Click the 'Create new fill or adjustment layer' button in the Layers palette and choose Gradient Map. Pick the Violet, Orange preset. Set to Soft Light blend mode, drop Opacity to 50%. Press Cmd/Ctrl+I to invert mask. Paint white at the bottom of the mask at 60% Opacity.



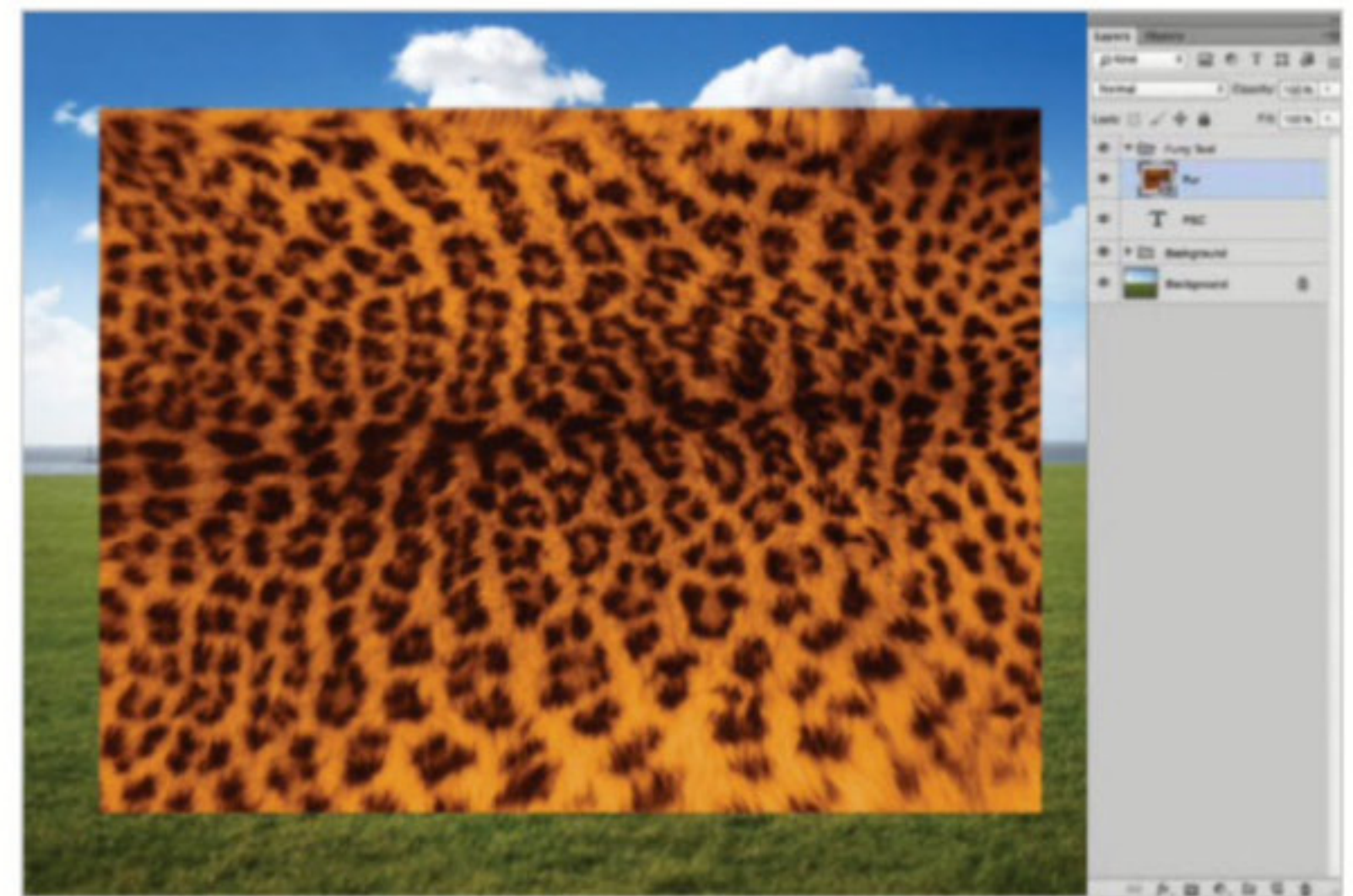
Import clouds

03 The sky's boring, so let's add some clouds. Go to File>Place (Place embedded in CC), and grab 'Background2.jpg'. Move flush to the top before confirming. Add a layer mask. Paint black at 100% to remove the bottom area, blending the clouds in with the existing scene.



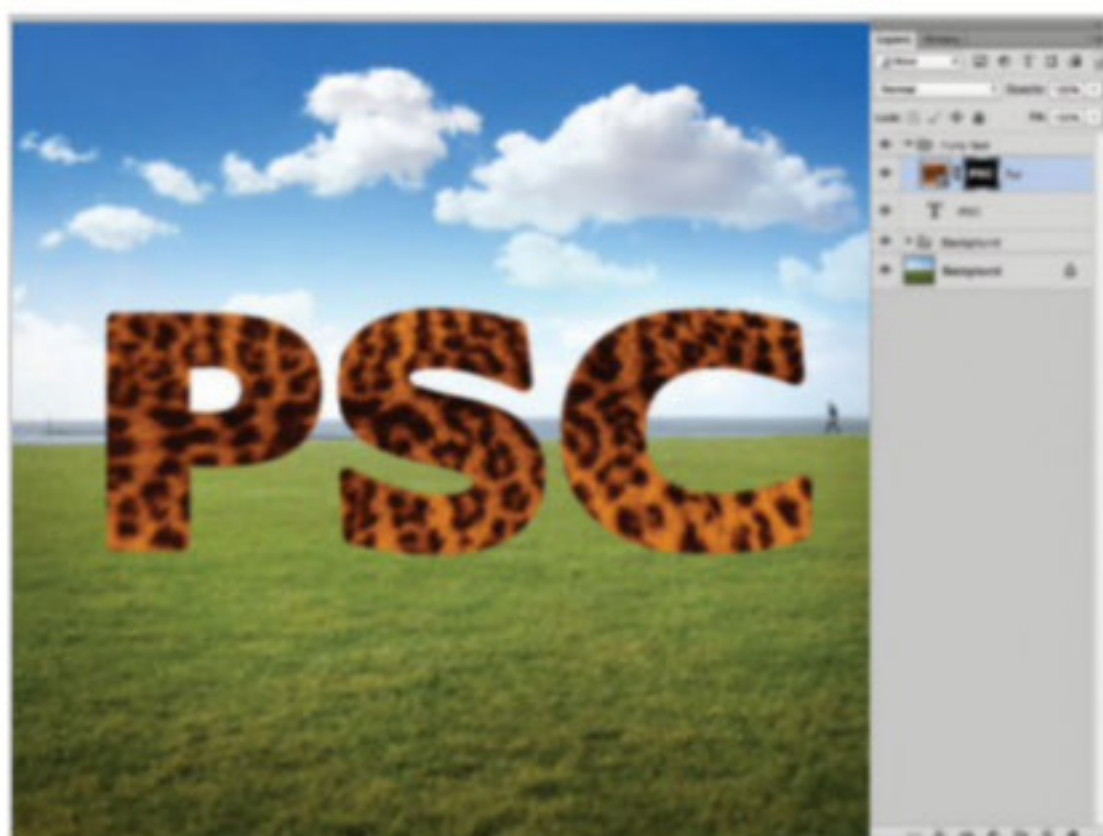
Create some text

04 Use the Horizontal Type tool to create your text. Use a bold font (we used Boris Black Bloxx) at a large font size. It's advisable, at least for your first fur text, to use a short word in order to minimise the brushing that we'll do in a little bit.



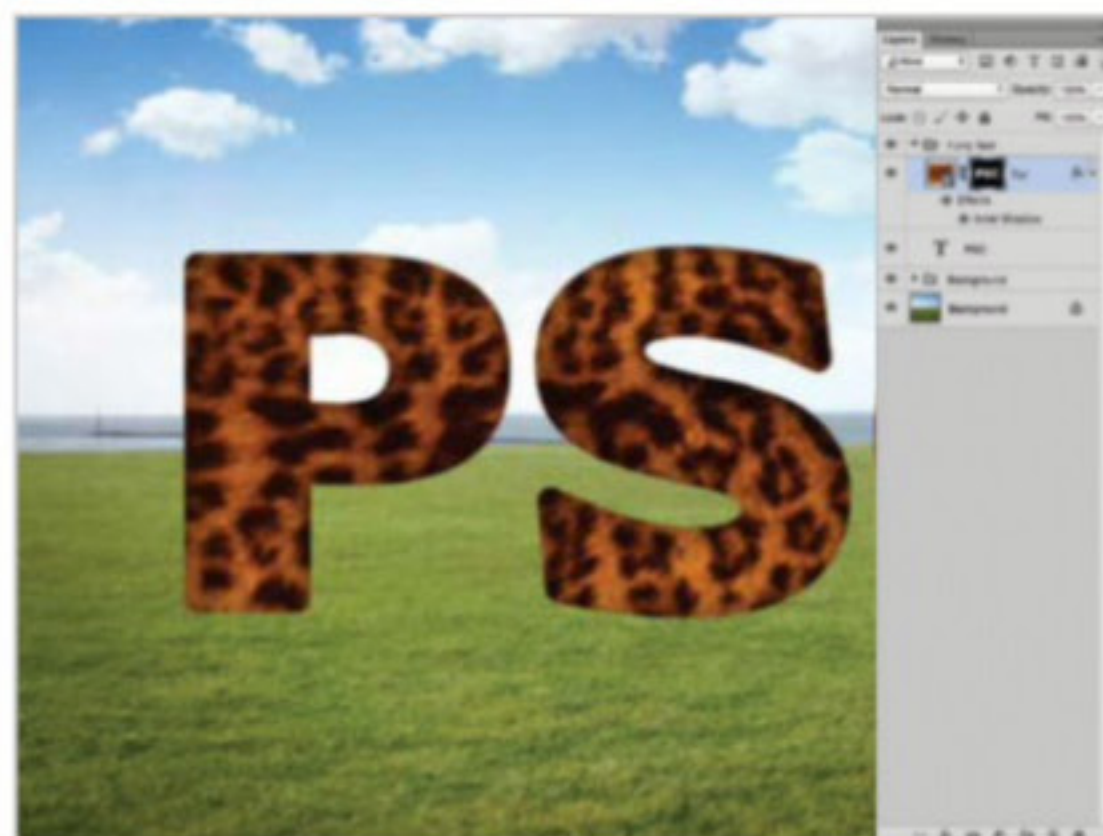
Bring in the fur

05 Go to File>Place (Place embedded in CC) and grab 'Fur.jpg'. There should be plenty of room around the text to allow for our effect. Confirm. Keep the fur layer selected for the next step.



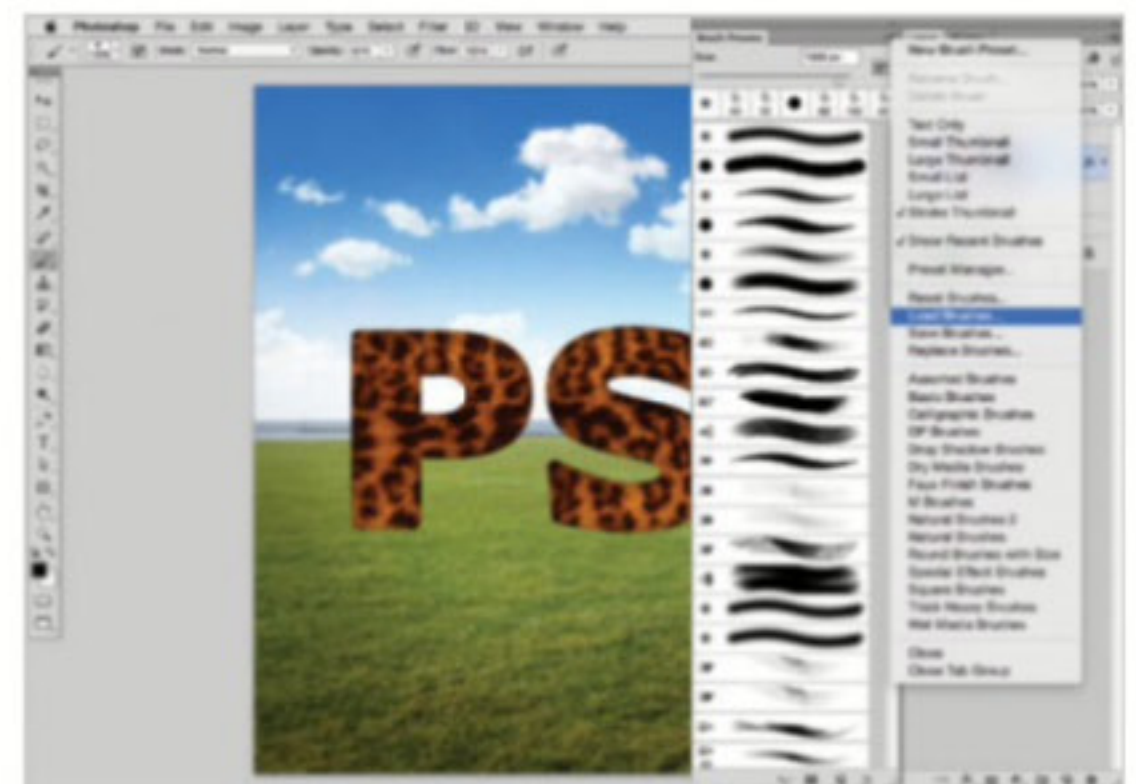
Mask the fur

06 Cmd/Ctrl+click the text layer's icon to make a selection of the text. You'll see the marching ants appear, outlining the text. Press the Add layer Mask button at the bottom of the Layers palette.



Add a shadow

07 Add an Inner Shadow via the fx button at the bottom of the Layers palette. Set Opacity: 55%, Distance: 5px, Choke: 7%, and Size: 106px. In Elements, try one of the presets.



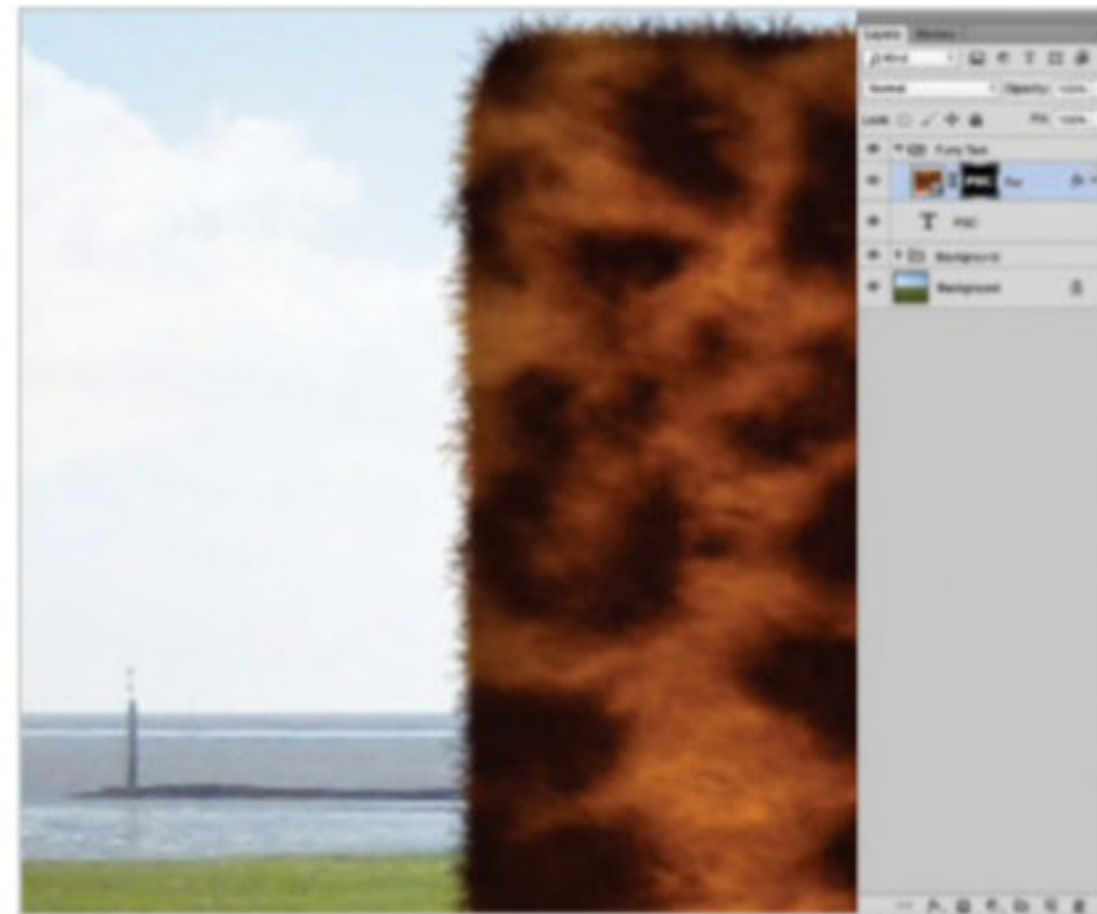
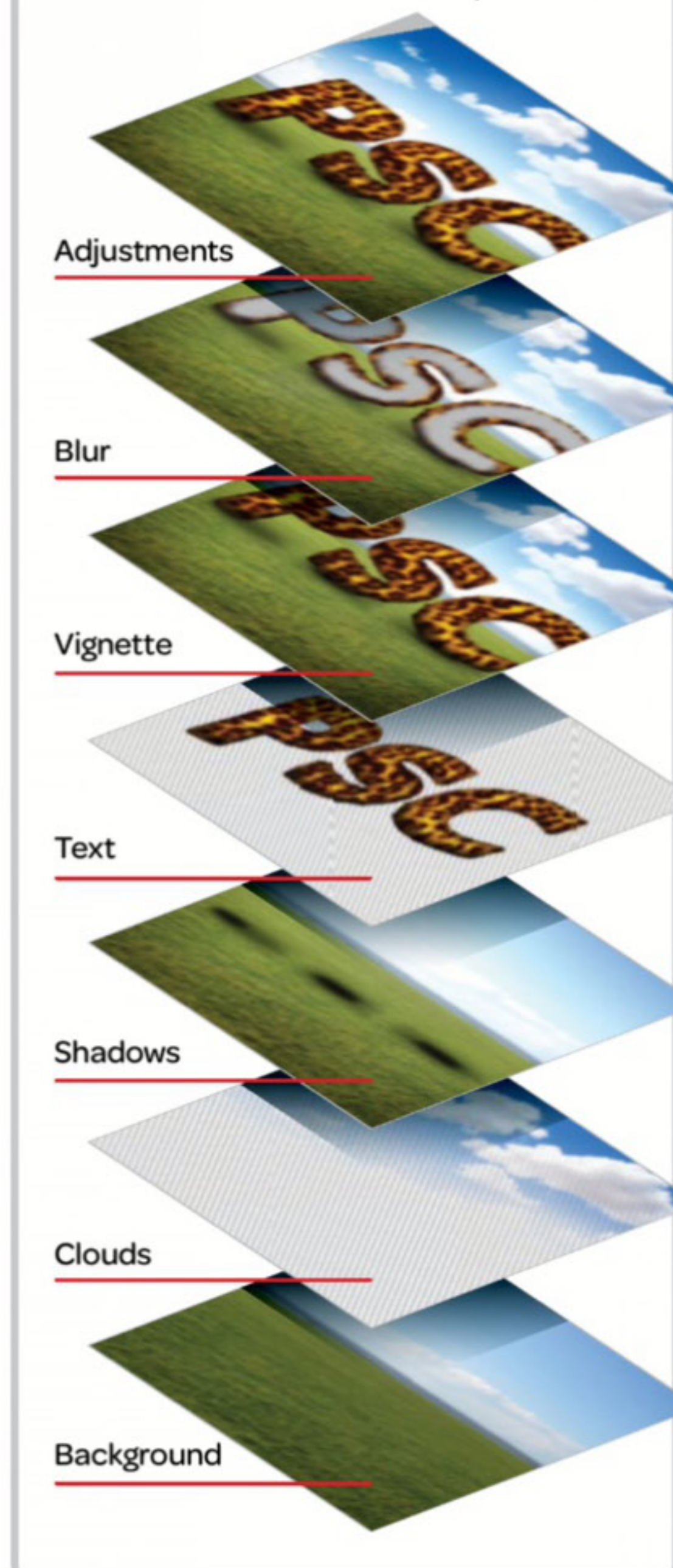
Load brushes

08 In the Brush Presets palette, click the palette menu (in Elements, click Brush Preset Picker, then click its menu). Choose Load Brushes. Grab 'Fur.abr'. Two new brushes will appear in the presets. Select the Fur brush.



Layer structure

A breakdown of the process



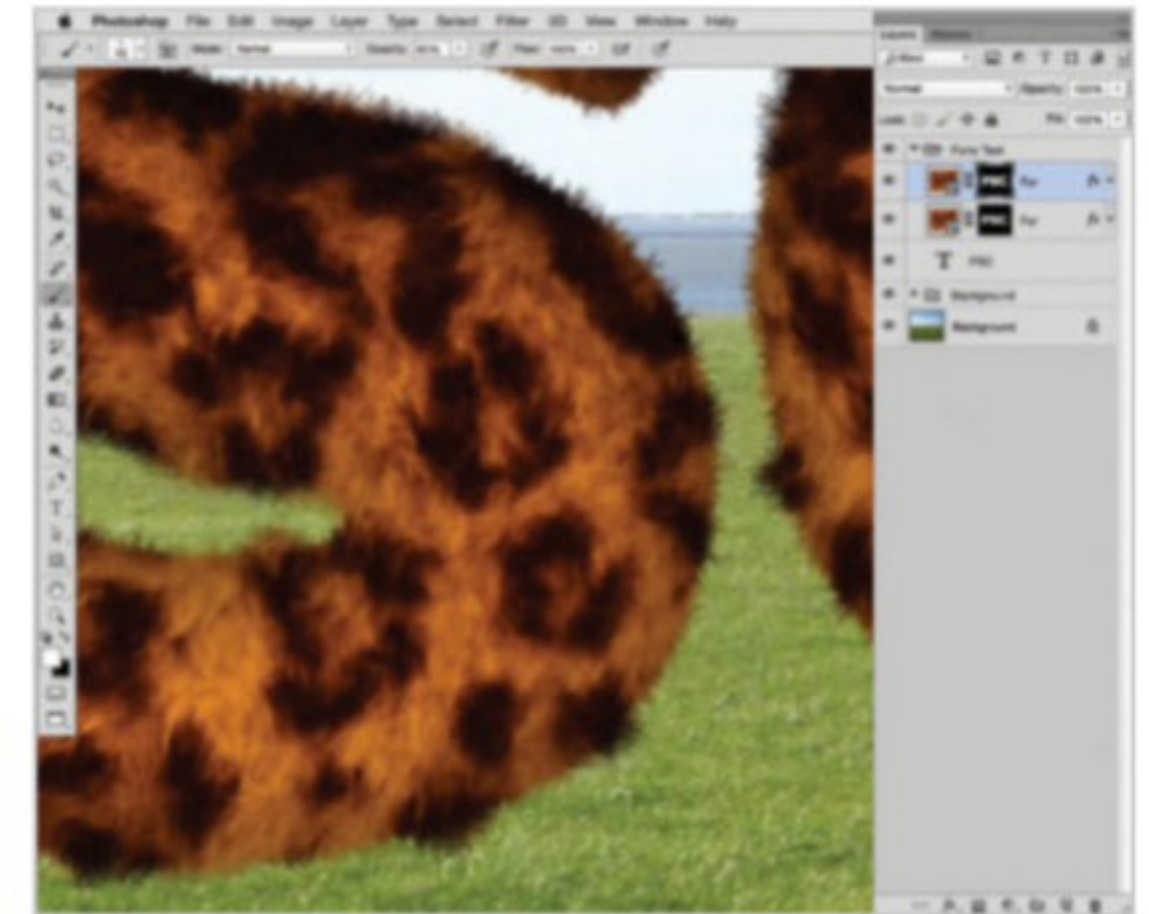
Soften the edges

09 Select the Brush tool. At 100% Opacity, carefully paint white along the edges of the letters to get rid of the hard edges. Zoom in to get a good look at what you're doing. Adjust brush size with [and]. Paint with black to remove excess painting.



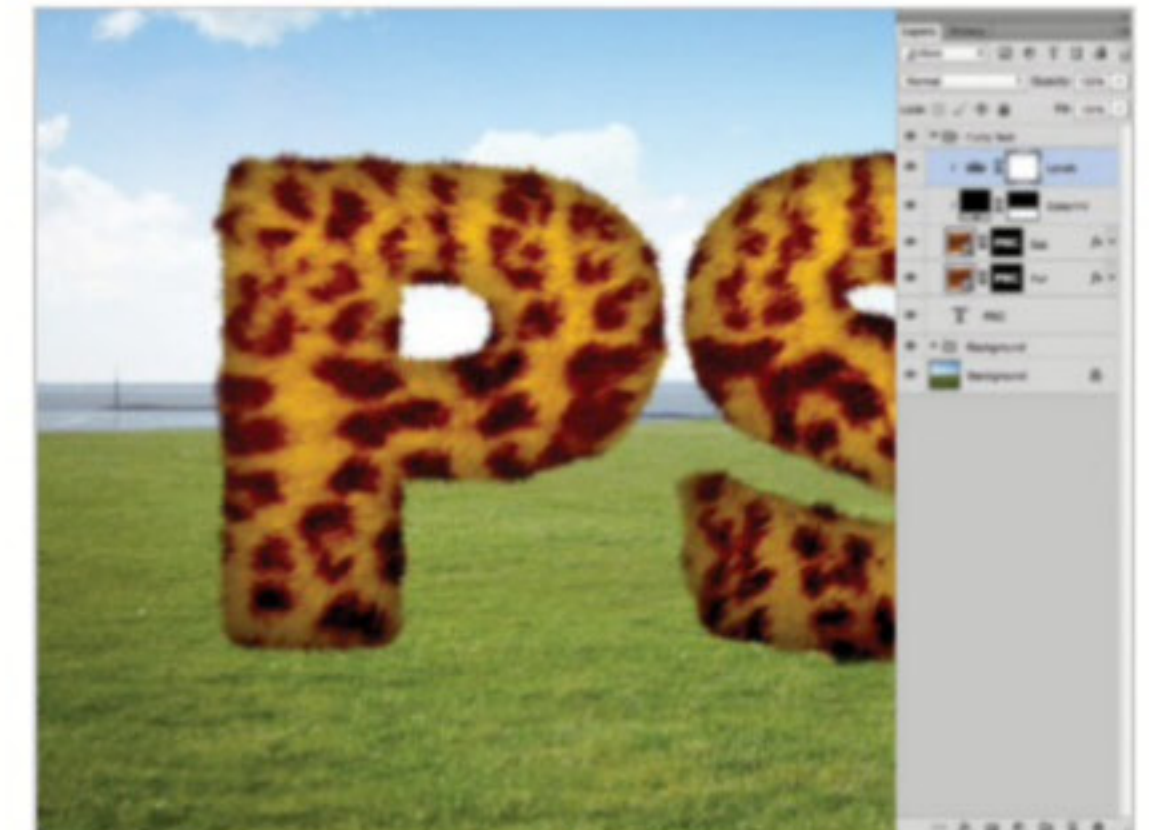
Darken the bottom

11 Click the 'Create new fill or adjustment layer' button in the Layers palette, and choose Solid Color. Pick black. Option/Alt+click between this and the top fur layer to clip. Click mask, and paint black to reduce, leaving the bottom shading. Alternatively, use the Gradient tool with Foreground to Transparent linear gradient (set Foreground to black).



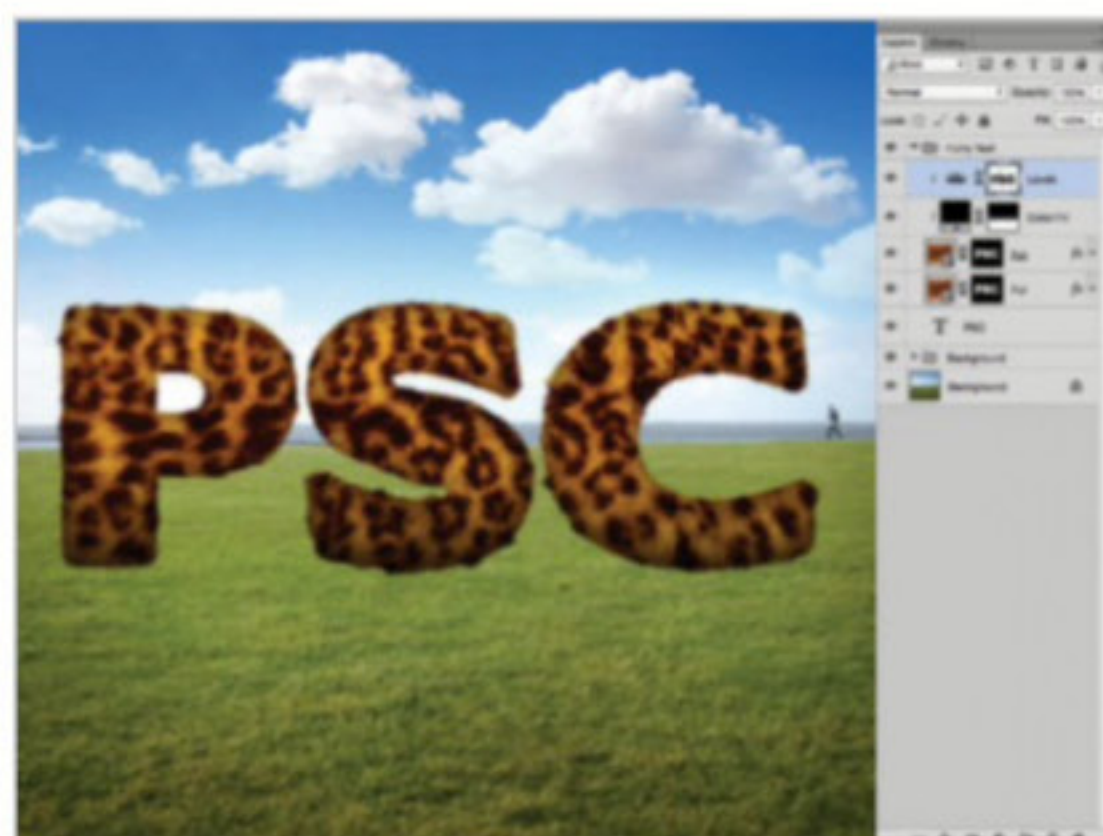
Paint extra fur

10 Duplicate with Cmd/Ctrl+J. Add some variation by painting more in areas and using the Fur Alternate brush. When done, choose a Soft Round brush (Elements users, you'll need to reset the brushes via the Brush Preset Picker menu).



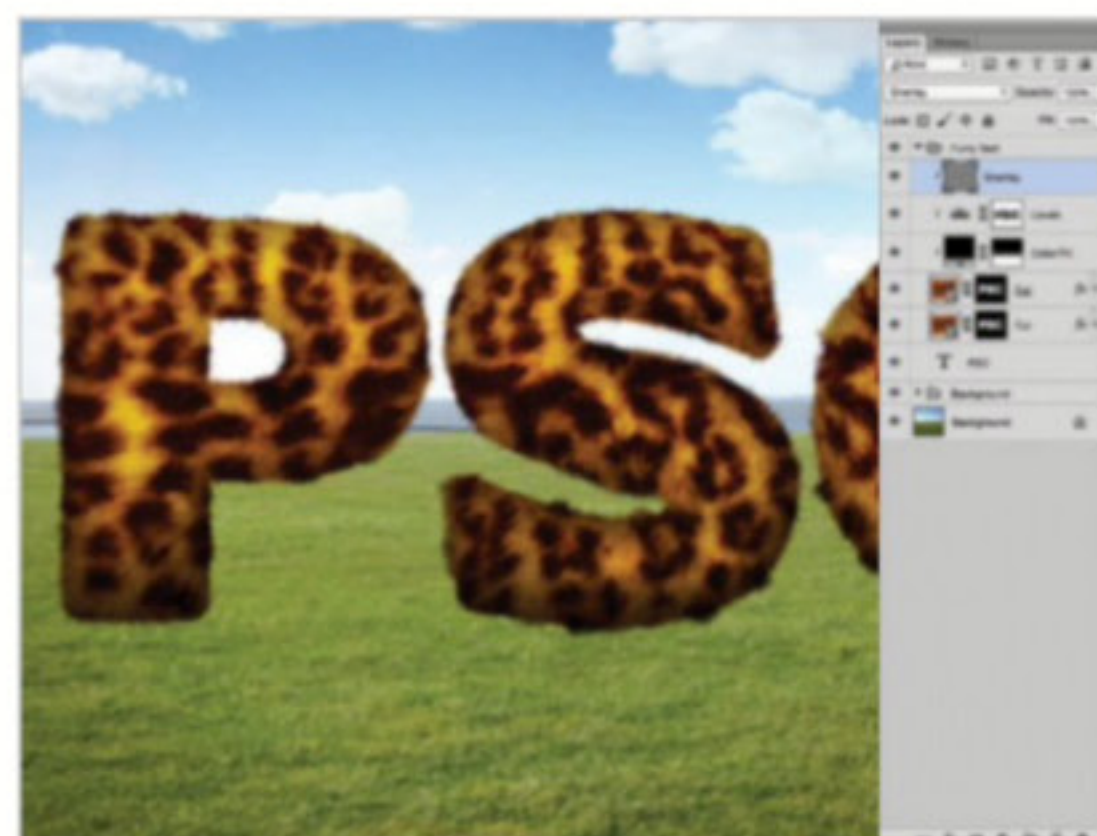
Brighten the fur

12 The fur's a bit dismal, so let's add some cheer. Add another Levels adjustment layer, clip (Option/Alt+click between this layer and the one below). Slide both shadows and highlights inward, and slide midtones to the left.



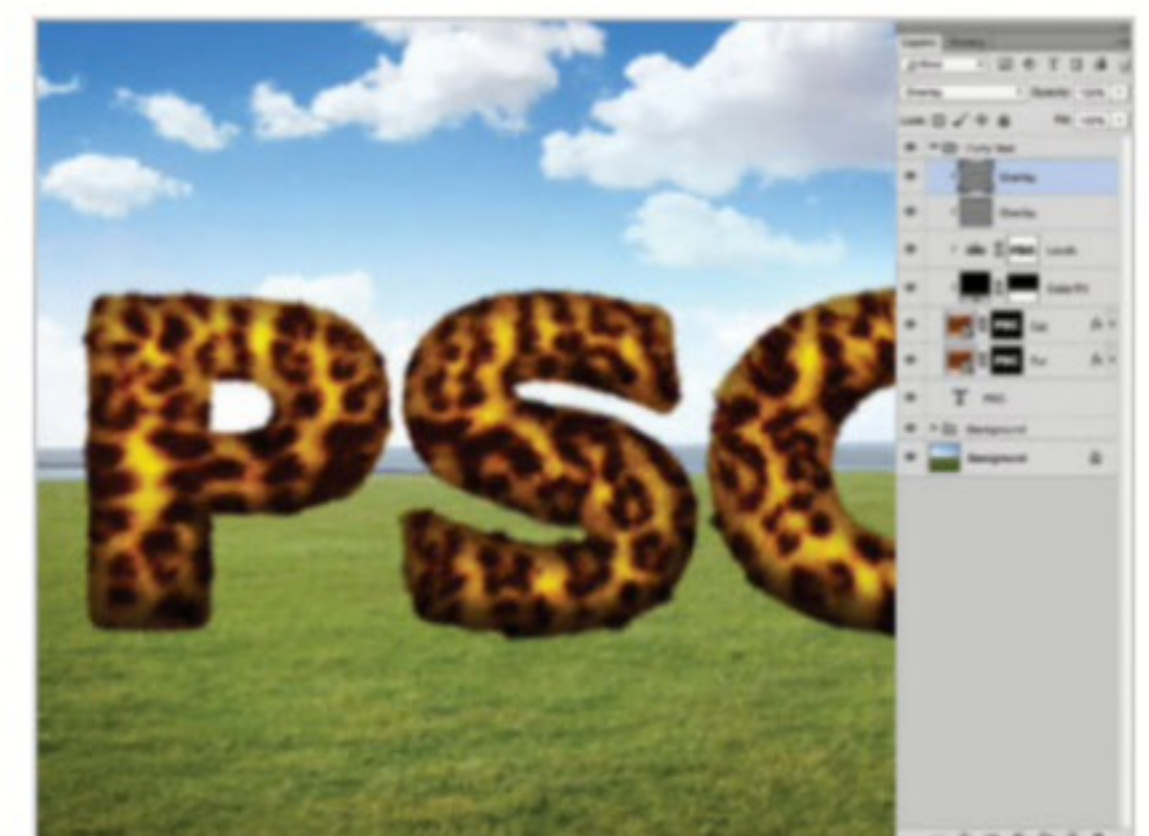
Reduce Levels

13 To restore some of the darker areas, paint black in the mask at 60% Opacity to help reduce the brightening effect of the Levels adjustment. If you paint away too much, you can always restore by painting with white.



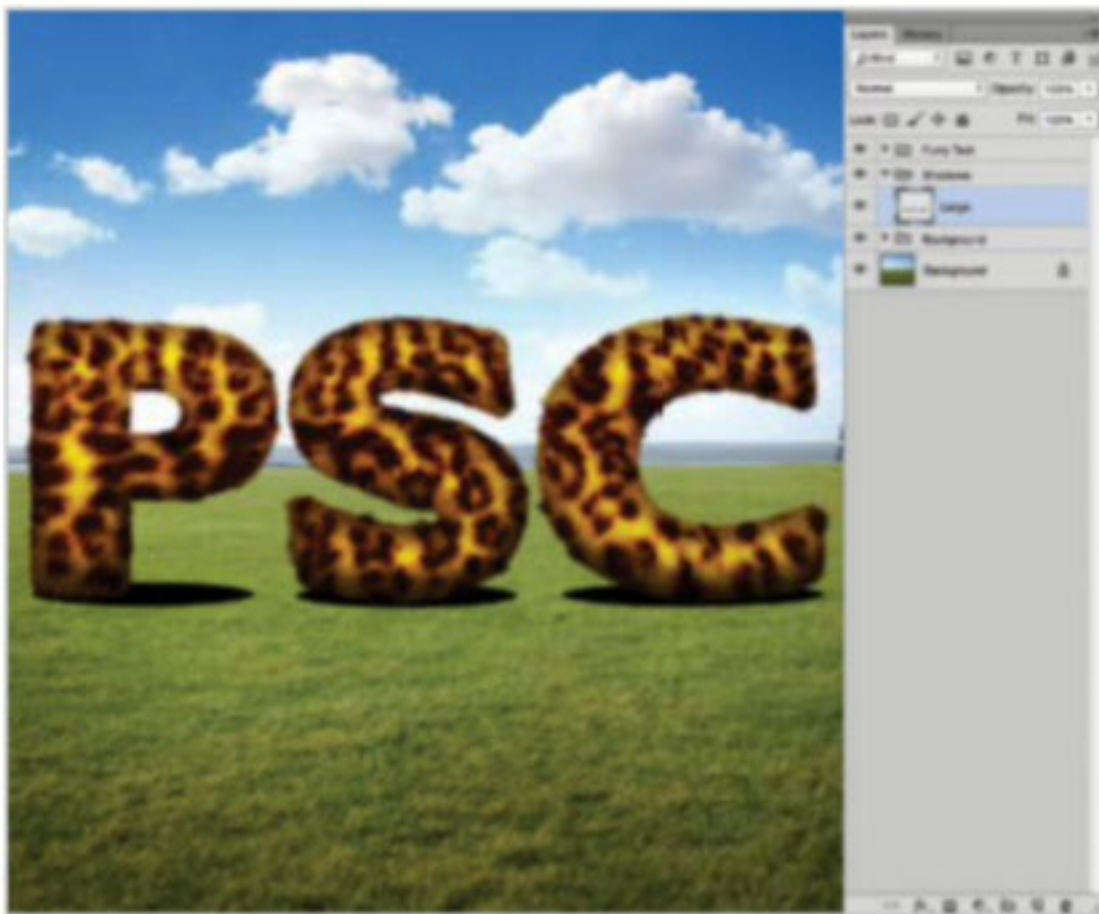
Overlay dodge and burn

14 Create a new layer, clip. Go to Edit>Fill (or Shift+F5), and choose 50% Gray. Click OK. Set to Overlay blend mode. With a Soft Round brush at 20% Opacity, paint black to burn (darken) and white to dodge (lighten). Adjust brush Opacity as needed.



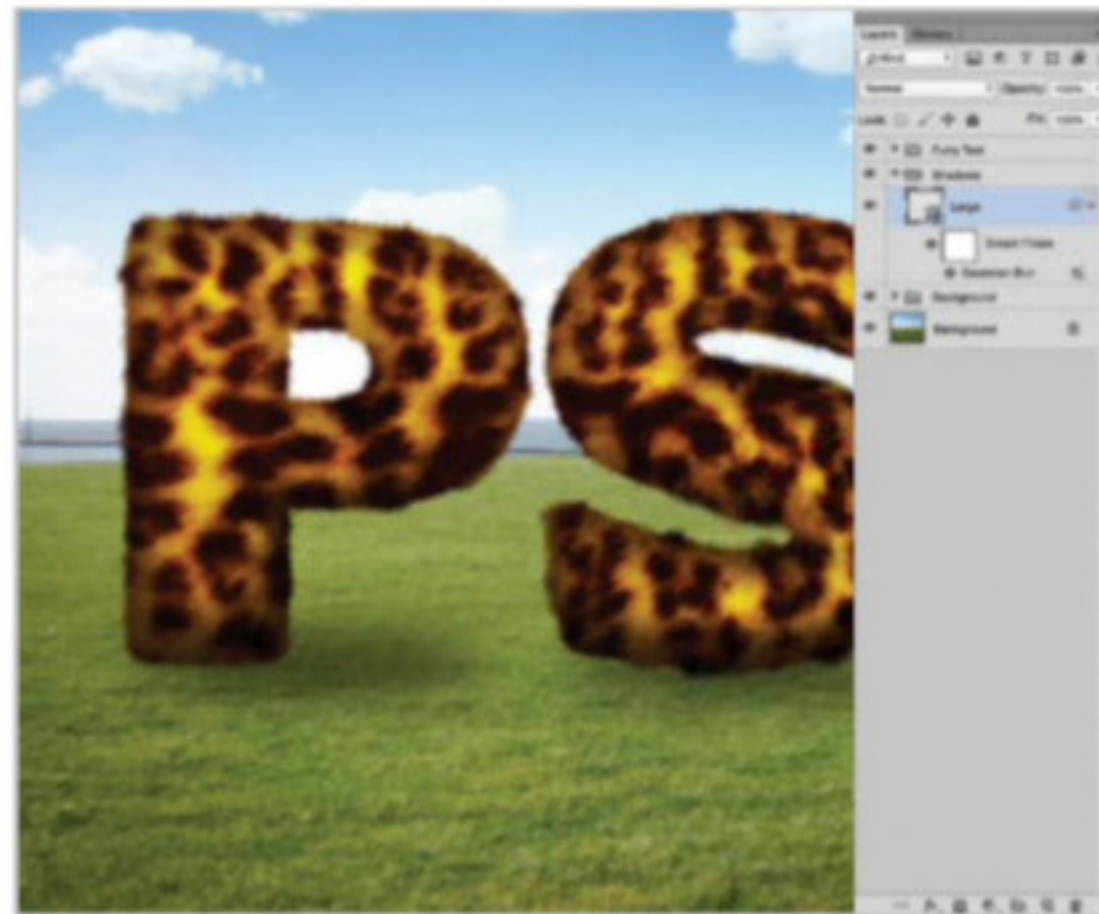
Intensify shading

15 To intensify, duplicate the Overlay layer (Cmd/Ctrl+J), then clip. You can remove dodging and burning by painting with 50% grey (#808080) on either Overlay layer. You can also always reduce the Opacity of either layer.



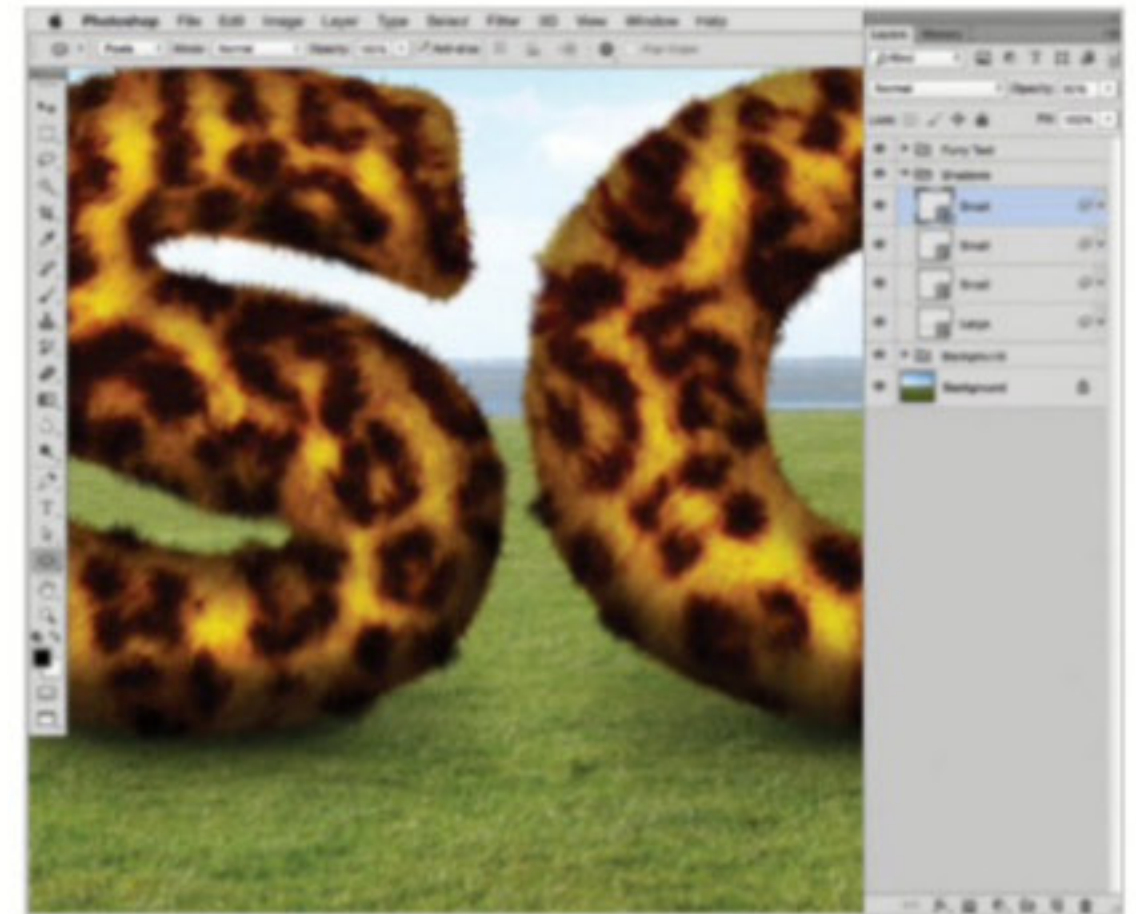
Create ellipses

16 Create a new layer above Background 2. Ensure Foreground colour is black. With the Ellipse tool (Photoshop users, set to Pixels in the options bar), create ellipses at the base of each letter. In Elements, after creating first shape, click Add to Shape Area.



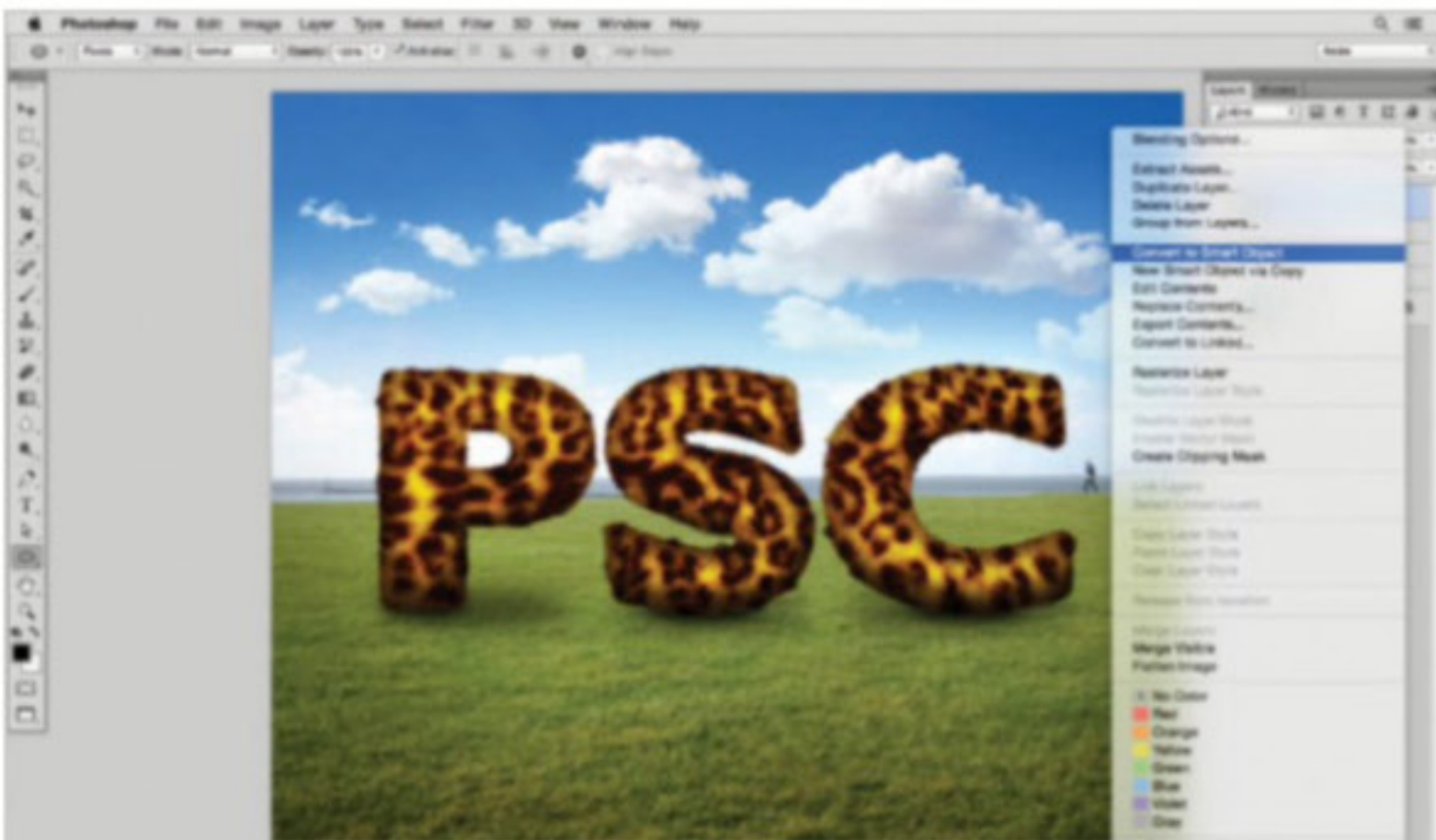
Blur ellipses

17 Let's now blur these shapes to create shadows. Right-click on the layer, choose Convert to Smart Object (in Elements, click Simplify in the options bar). Go to Filter>Blur>Gaussian Blur, set to 48px. Click OK.



Create darker shadows

18 Create a new layer. Use the Ellipse tool to create three smaller ellipses at the base of the letters using the same procedure as before. Go to Filter>Blur>Gaussian Blur, set to 22px. Click OK. Press Cmd/Ctrl+J once or twice to intensify.



Merge layers

19 Select the top layer. CC users must press Cmd/Ctrl+Option/Alt+Shift+E to merge layers. Right-click, choose Convert to Smart Object. Non-CC users simply need to create a new layer at the top.



Add a vignette

20 Using CC, go to Filter>Camera Raw Filter. Go to Effects category. Under Post Crop Vignetting, slide Amount leftward to -30. Adjust other settings if desired. Press OK. Paint black in mask to reduce if needed. If you're not using CC, paint black with a large Soft Round brush at 20% Opacity around the edges.

Expert tip Stay non-destructive

Keeping your digital imaging workflow non-destructive is a very prudent thing to do. If you've placed important assets into your document as Smart Objects, resist the temptation to rasterize them. Preserving the integrity of bitmapped images allows you to work on different possibilities without fear of permanently altering pixels. You can experiment with Smart Filters or resize for clients with impunity. Avoid the Dodge and Burn tools and use the Overlay method in the tutorial. Use adjustment layers versus applying adjustments directly to a layer.

OVERLAY

Instead of using the Dodge and Burn tools, add a 50% grey layer, set to Overlay, then paint with white and black.



SMART FILTERS

Smart Filters do not permanently alter a layer, allowing you to endlessly tweak settings and experiment with effects. You can also copy or move to another Smart Object.



On the FileSilo

Download your free resources at www.filesilo.co.uk/photoshopcreative

Essentials

Works with



Elements CS CC

What you'll learn

How to use the Pen tool, Curves and styles to create a metallic face

Time taken
1 hour

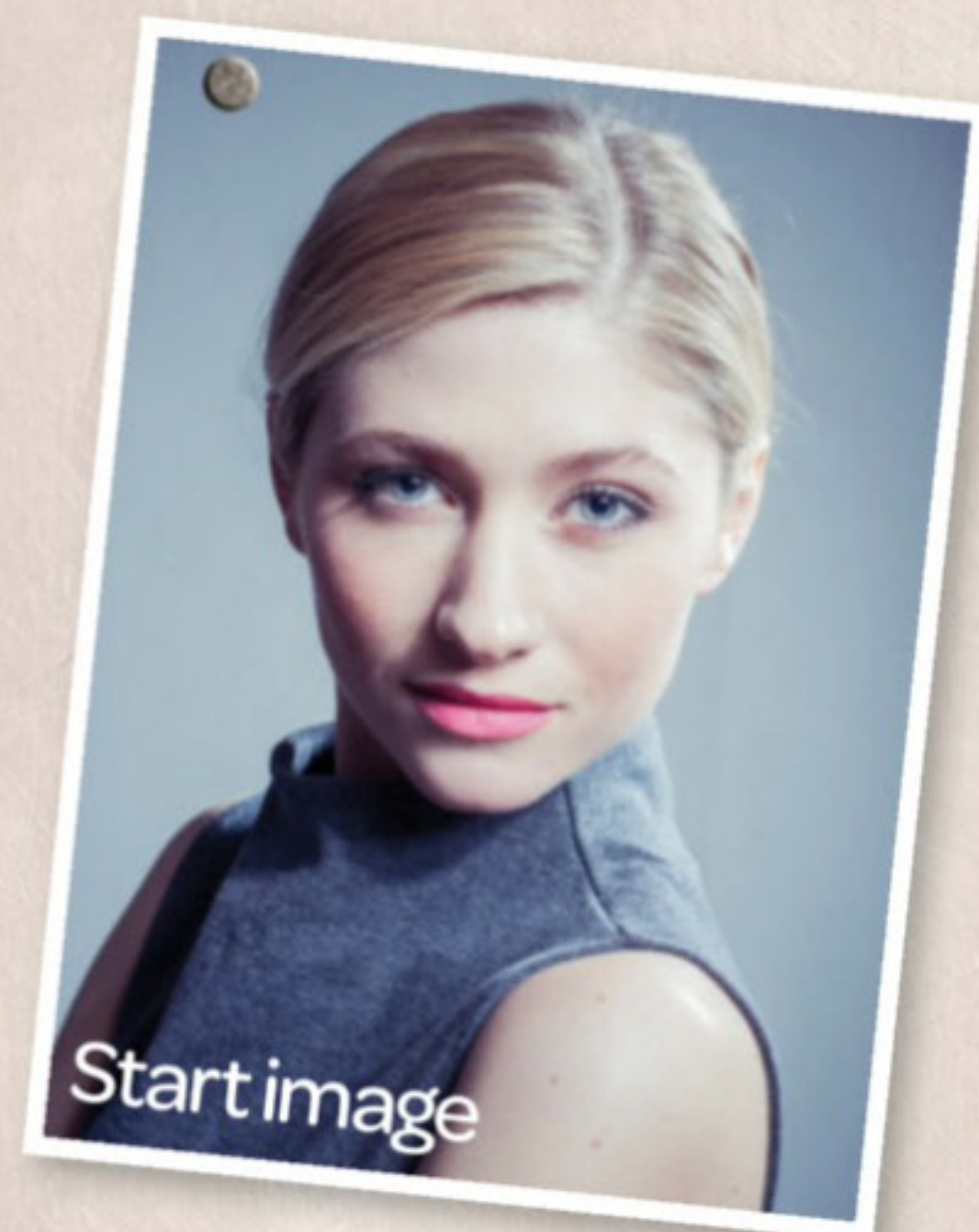
Expert

Andre Villanueva



"I really enjoy piecing together imagery from various sources and photographs that I have scavenged. Seeing the final composition once it has come together is one of the most satisfying things you can do in Photoshop."

"I discovered Photoshop when studying web design. I'm now art director for a tech company, soothing my inner instructor by sharing techniques with readers."



Make a metallic face

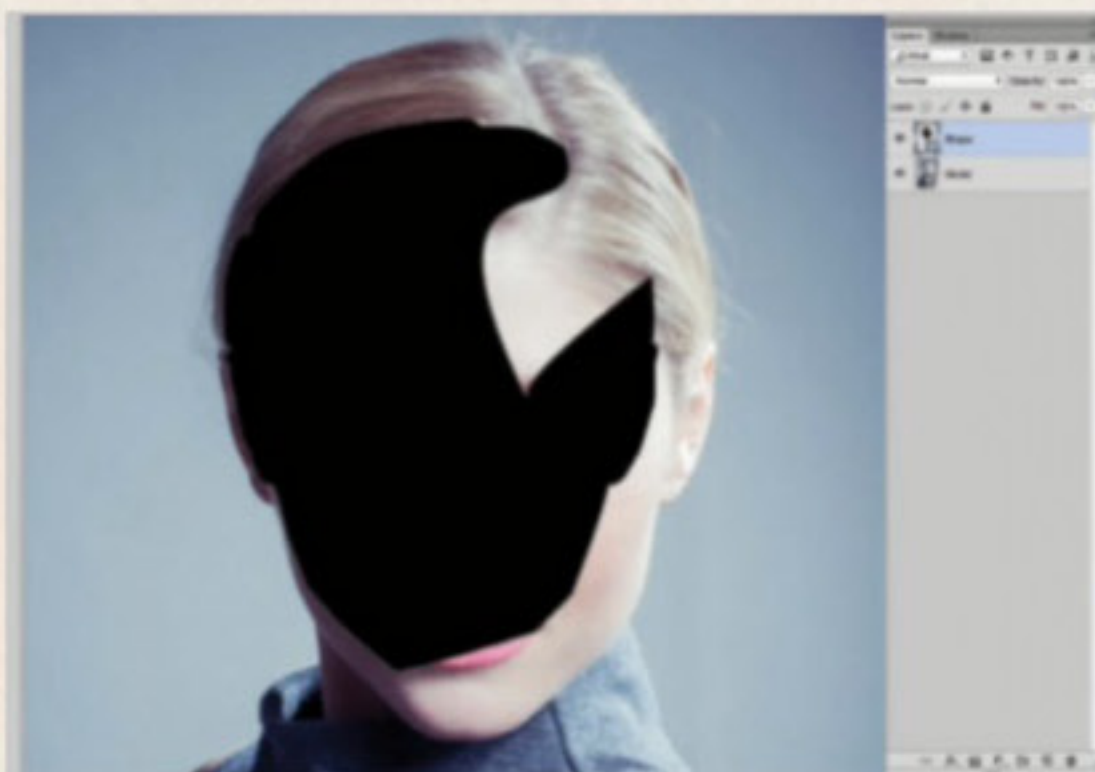
Utilise the Pen tool and Curves to create metallic skin, then combine with parts to construct a mechanical marvel

Ever fancied turning skin to metal? Whether you're aiming to create a sci-fi or steampunk character, or you are just looking to produce an unusual and eye-catching portrait effect, we'll show you how.

To begin, we'll use the Pen tool and the Custom Shape tool to lay out the base pieces. We'll confine our model into these shapes effortlessly via clipping masks. We'll then call upon Curves to create the metallic effect by using a very curvy curve. The attached mask will allow us to paint black in parts to tone down the effect in those areas. We'll complete the initial phase by sprinkling

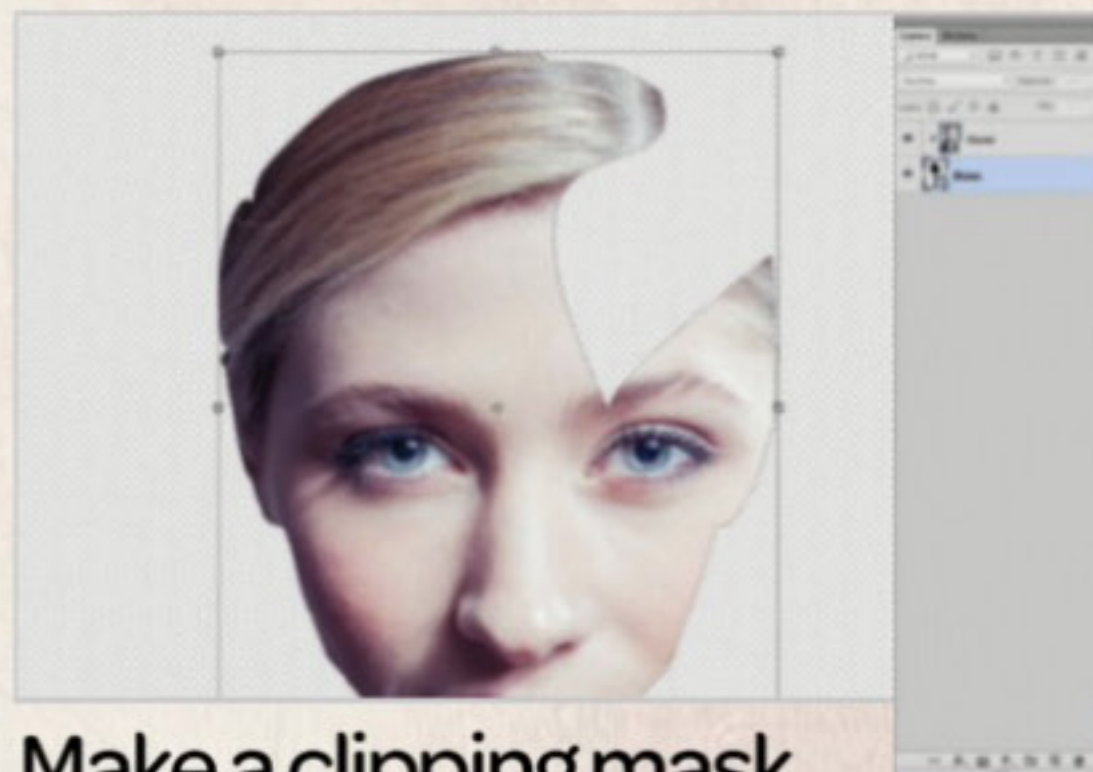
in gears and nozzles, desaturating, and enhancing the eyes. If you're using CS6+, you can even create some rivets.

In the second phase, we'll place the face atop the prepared backdrop. Feel free to use your own. We'll add more mechanical parts to the mix, and fashion an eyepiece using a series of ellipses dressed with preset styles. To finish everything off, we'll overlay a texture, then combine a Gradient Map and Color Fills with blend modes to achieve the desired look. After completing the image, try modifying it with your imagery, or create a completely new creation!



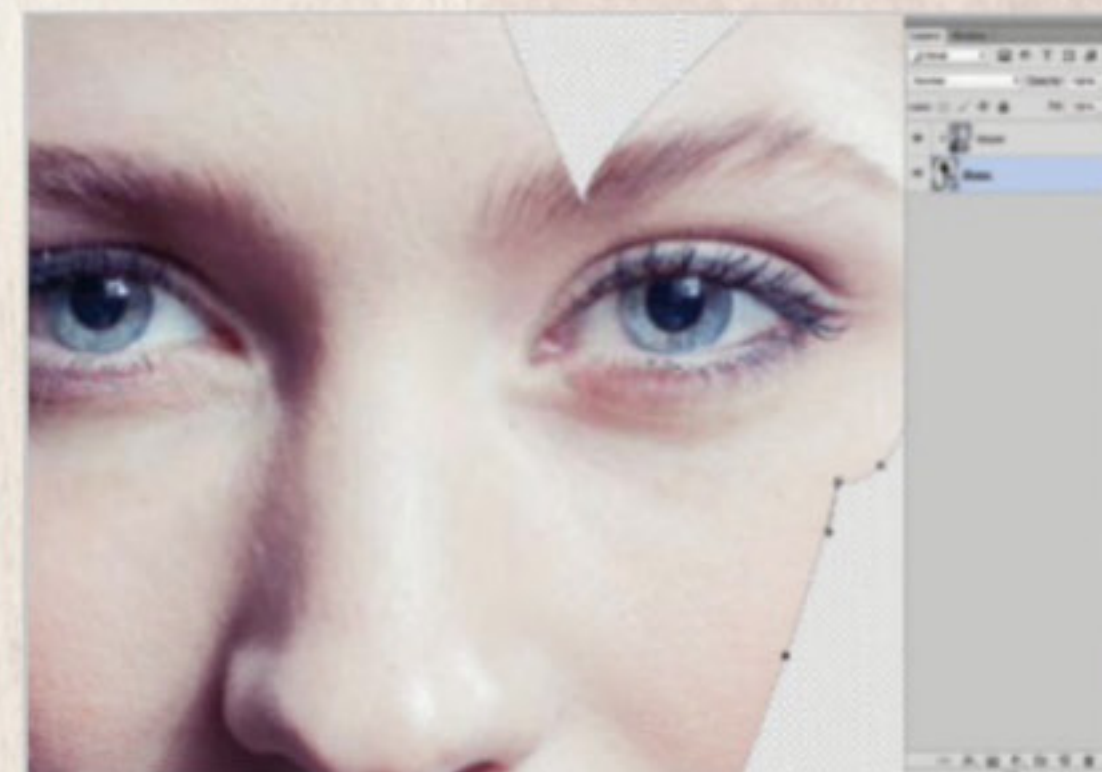
Trace the photo

01 Open 'Model.psd' from the FileSilo. Select the Pen tool and set to Shape in the options bar. Click and drag to create smooth points. Continue to plot smooth points until you arrive back at the first point. Note: it doesn't matter which colour you use.



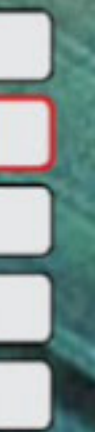
Make a clipping mask

02 Move the shape layer below the model in the Layers palette. Opt/Alt+click between the two layers to create a clipping mask. The model is now contained within the shape. Free Transform (Cmd/Ctrl+T) the shape if needed to scale/rotate/distort to get a better fit.



Refine the shape

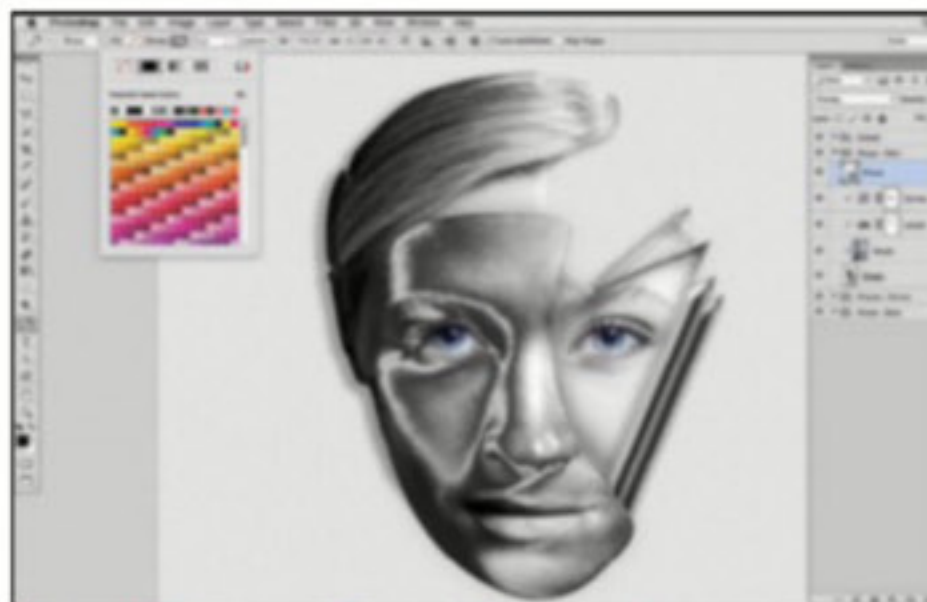
03 To refine the shape, use the Direct Selection tool. This is a very handy tool which allows you to move the anchor points and adjust curvature by fiddling with the Bézier handles that emanate out from the points.





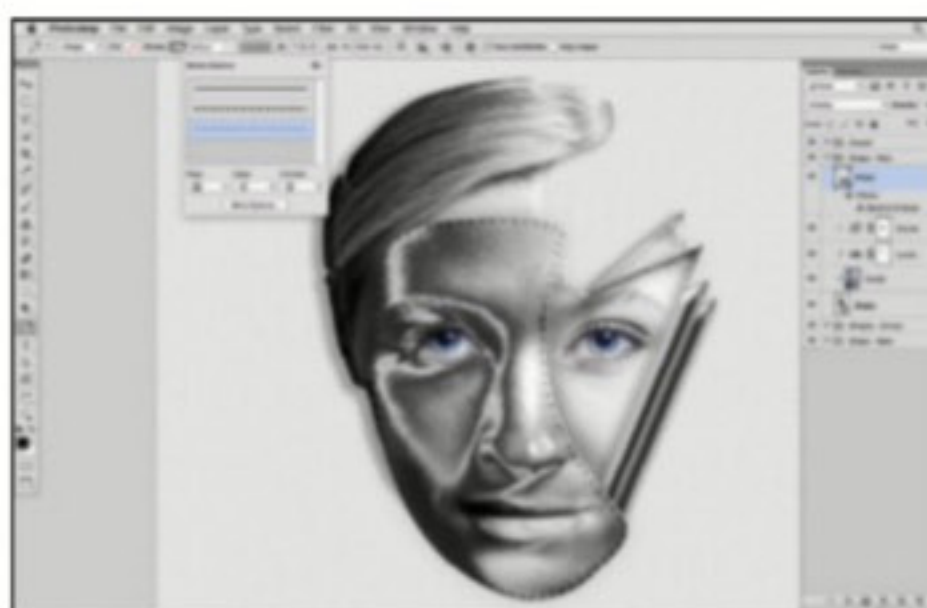
Expert edit

Create rivets



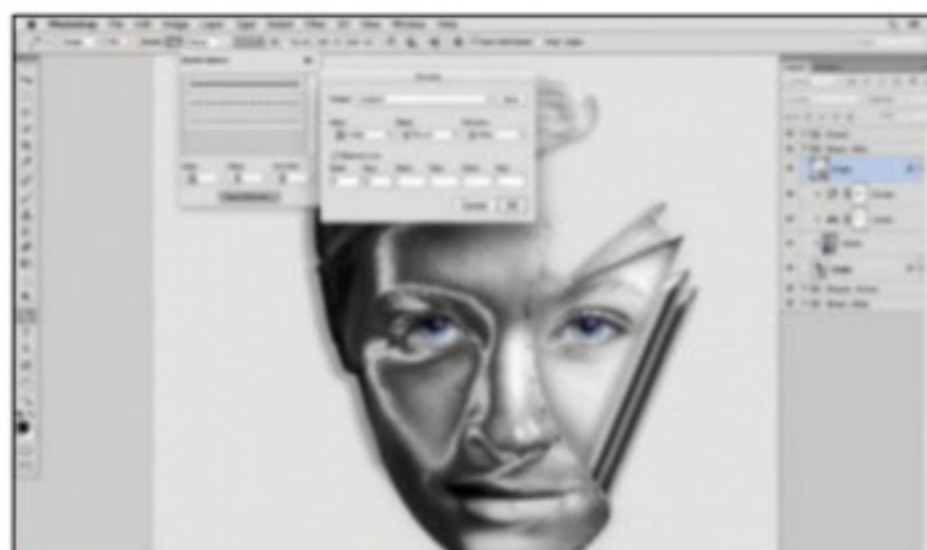
Duplicate the face shape

01 Opt/Alt+click, drag the shape layer to the top, below any final adjustments. Trash styles. Set to Overlay. Select Pen tool, disable fill in options bar, choose #555555 for stroke.



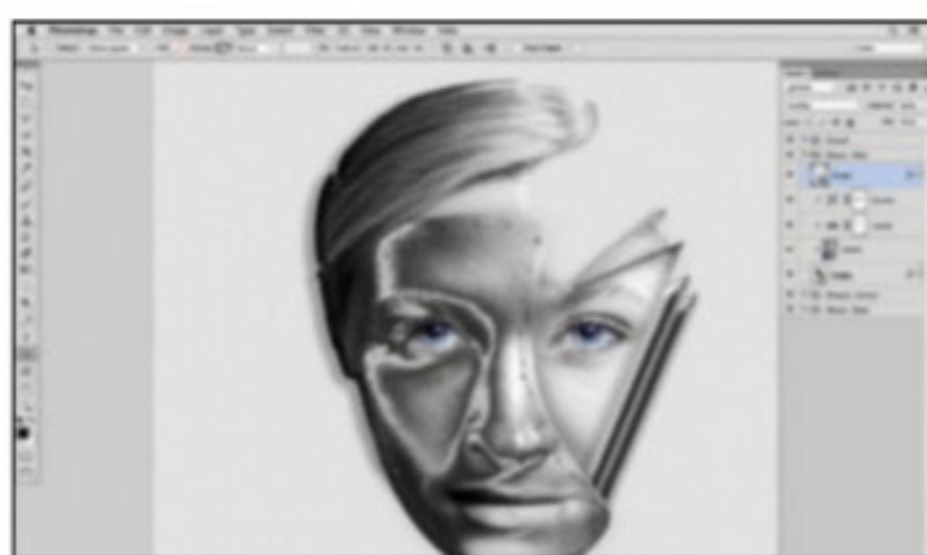
Customise stroke options

02 Set Stroke width to 6.6pt. Apply a Bevel & Emboss layer style via the Layer palette's fx button, use default settings. Click the Stroke Type dropdown, and choose the third type.



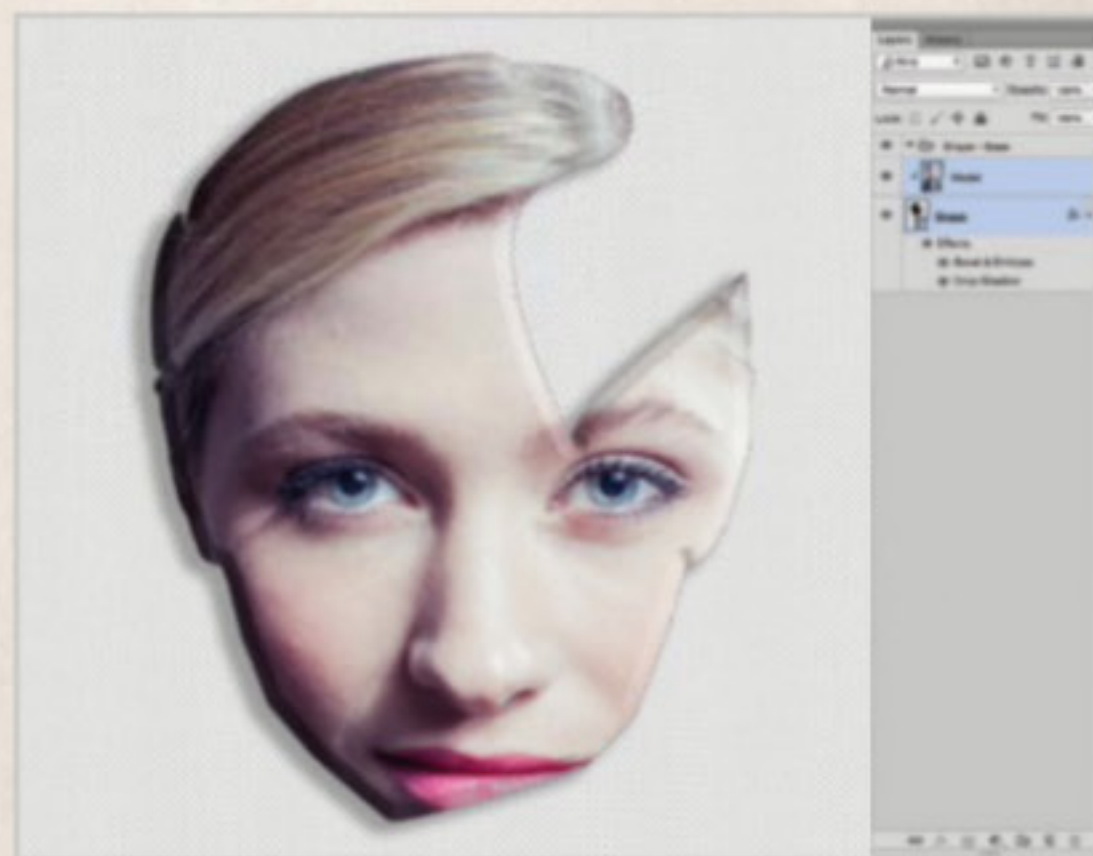
Adjust the gap

03 By clicking on More Options in Stroke Options, you get the Stroke dialog, which allows you to adjust Dash and Gap. In this example we set the first Gap to 6.



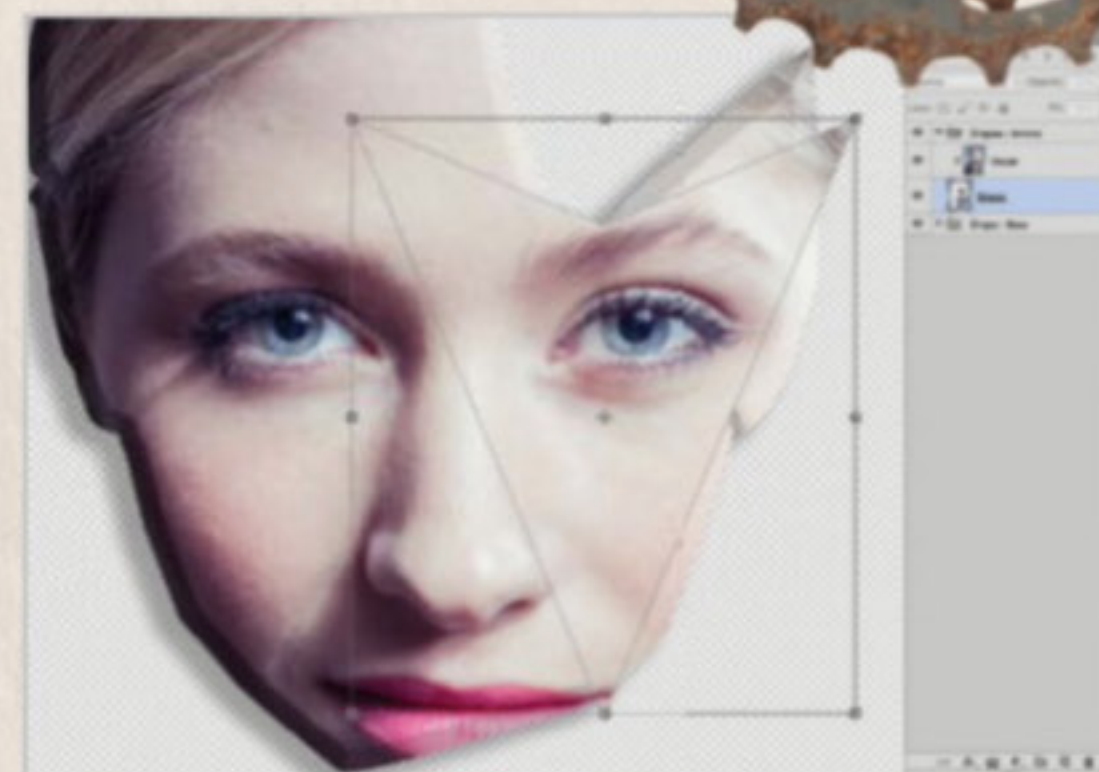
Use Direct Selection tool

04 The Direct Selection tool is your best friend when editing any shape layers. You can use it to bring the points inward in order to move the rivets off the edge.



Apply layer styles

04 Click the Layer palette's fx button and choose Bevel & Emboss. Set Technique: Chisel Hard, Size: 68px and Soften: 6px. Choose Drop Shadow on the left. Set Opacity: 60%, Distance: 60px, Spread: 30% and Size: 75px. Click OK. Select the model layer.



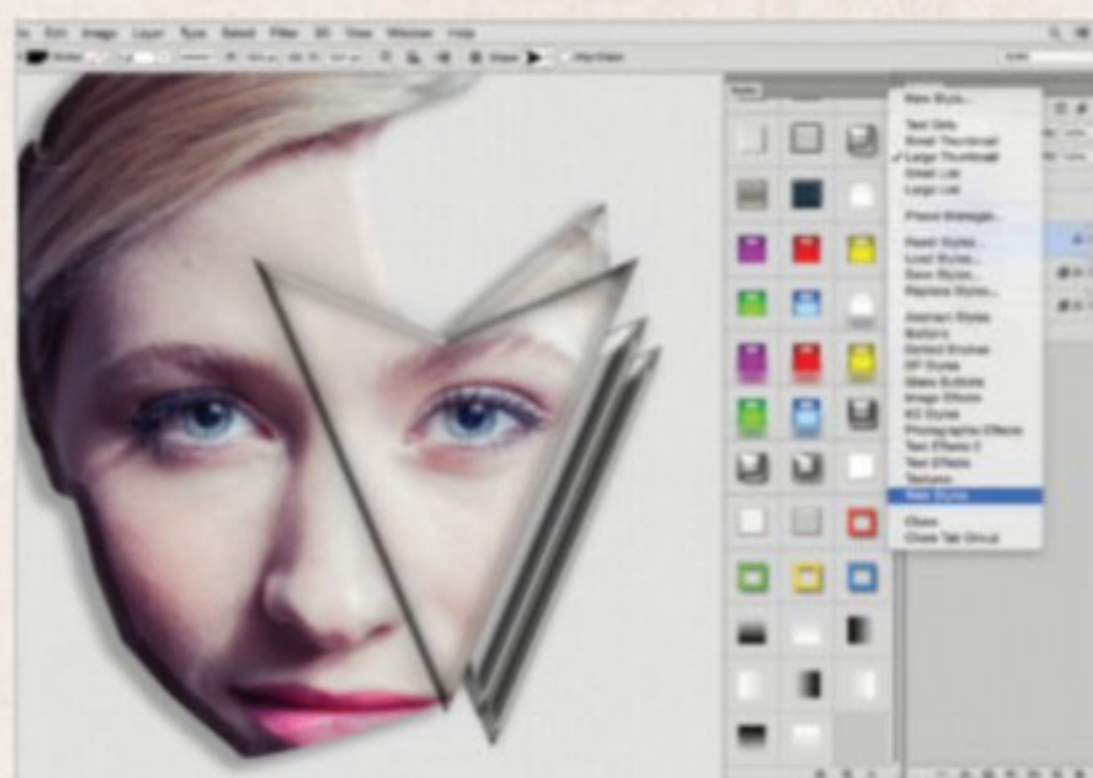
Create another shape

05 Select the Custom Shape tool, pick the Arrow6 preset. Create the shape. Press Cmd/Ctrl-T, right-click, choose Rotate 90 degrees Clockwise and Confirm. Option/Alt+click and drag the Model layer to the top. Option/Alt+click between it and the arrow shape layer to create a clipping mask. Adjust the shape if needed.



Duplicate the shape

06 Option/Alt+click and drag the shape layer down to create a duplicate below. Repeat to create another duplicate. Use the Move tool to position, staggering the shapes. Let's now style these shapes.



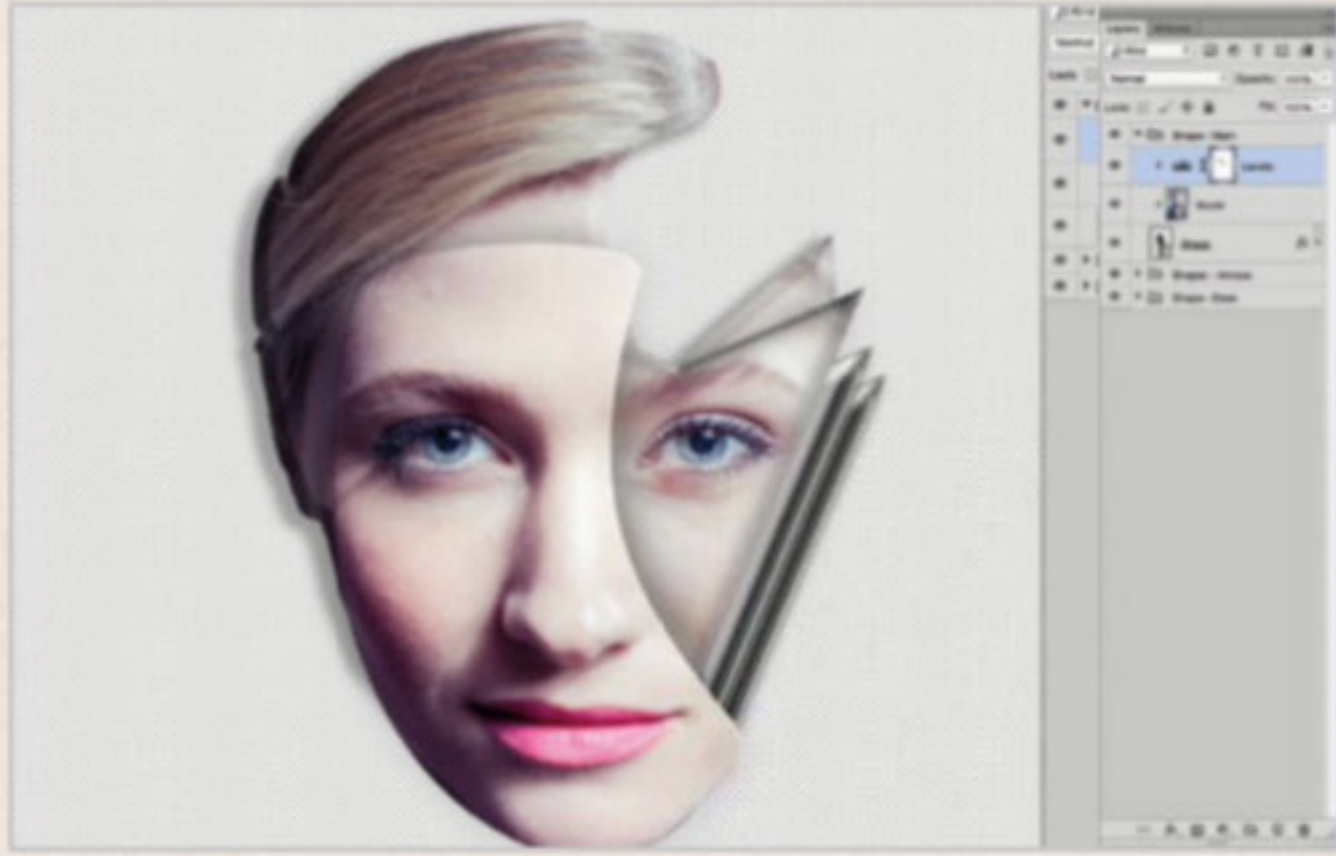
Use preset styles

07 The Styles palette offers a great start to combining layer styles. In the palette menu, load Web Styles (Append). Try the Chrome, Slick Chrome, and Mercury styles on the arrow shapes. You can also customise by editing the individual styles (double-click to edit). Select the top layer.



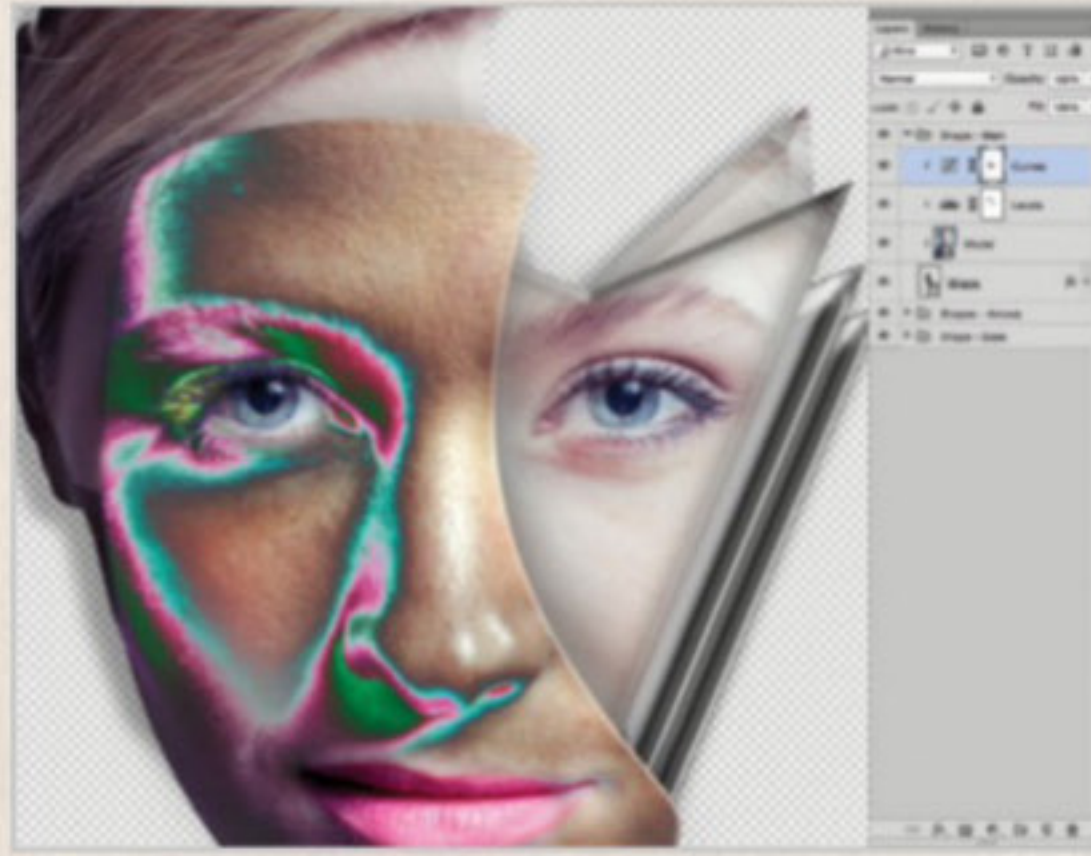
Trace the final shape

08 Select the Pen tool. Trace the final shape, which we'll turn metallic. Duplicate another model layer, place above the shape, then clip. Select shape. Apply a Bevel & Emboss, Technique: Chisel Hard, Size: 10px, Shadow Mode Opacity: 18%. Apply a Drop Shadow, set Size: 188px. Select the top layer.



Apply Levels

09 Click the Create New Fill/Adjustment Layer button at the bottom of the Layers palette and choose Levels. Opt/Alt+click between this layer and the model to add to clipping mask. Set options under the histogram to 25, 112, 238. Paint black with a Soft Round brush at 40% Opacity to tone down.



Make a curvy shape

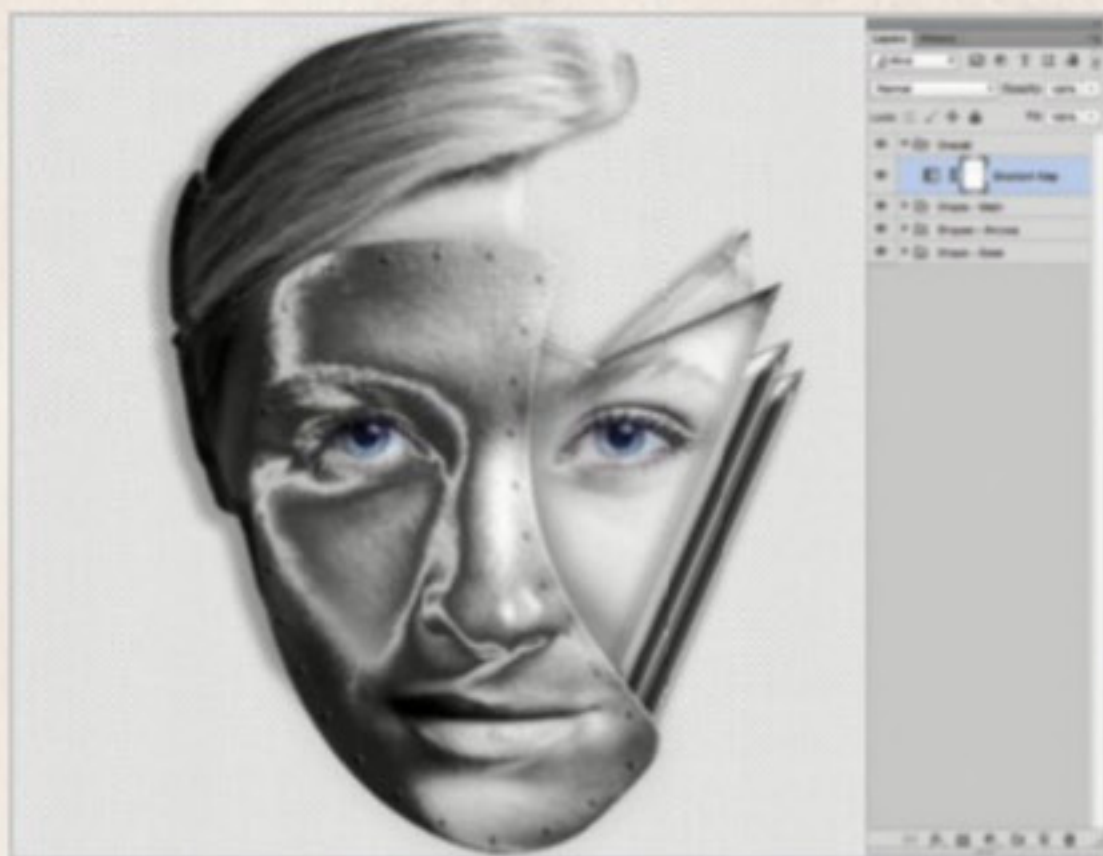
10 Click the Create New Fill/Adjustment Layer button and choose Curves. Clip again. Plot points and create a curvy W shape. Select the Brush tool. Paint black at 90-100% Opacity to remove from the eye and lips.

Expert tip



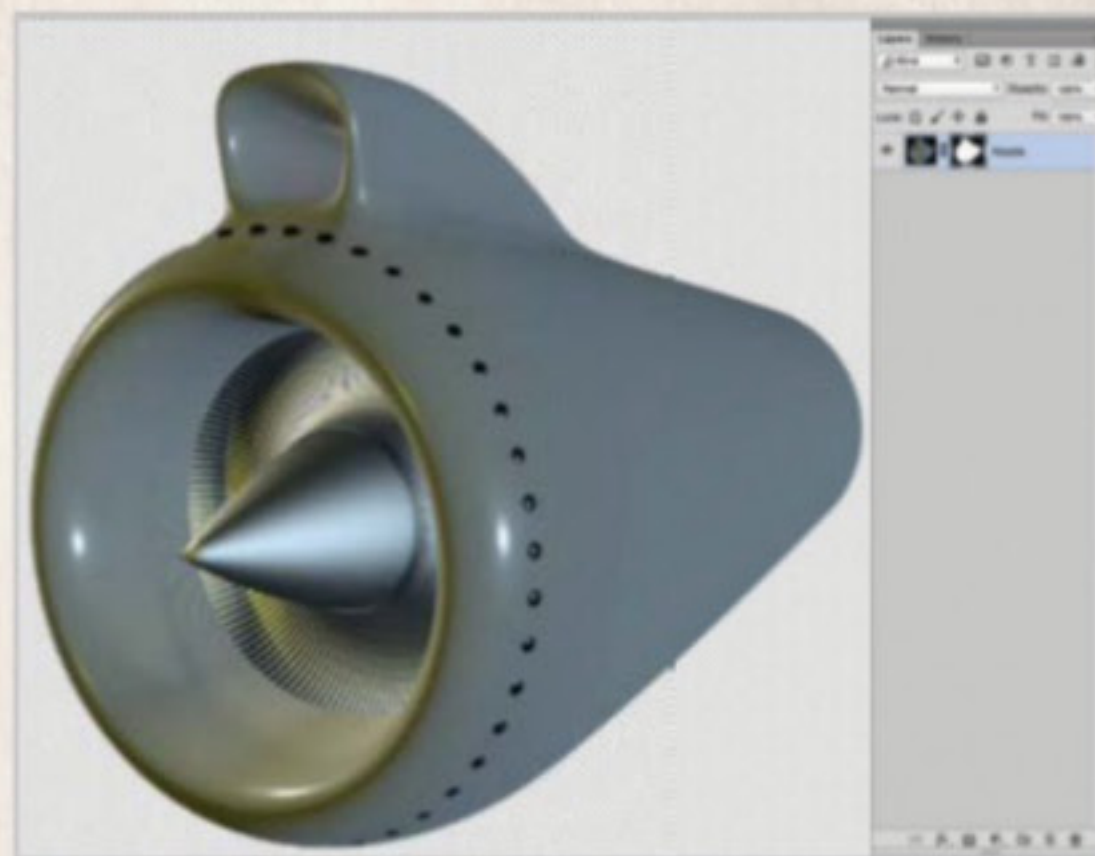
Remember to link files

If you are using version CC, you have the option to link or embed when placing a file. Here we linked the model PSD to our main working document. This enabled us to really focus when working on the metallic face while inside the model PSD. After placing the model PSD into the main document, we are also able to return to it and make edits. When a linked file like this is saved, all placed instances will be subsequently updated.



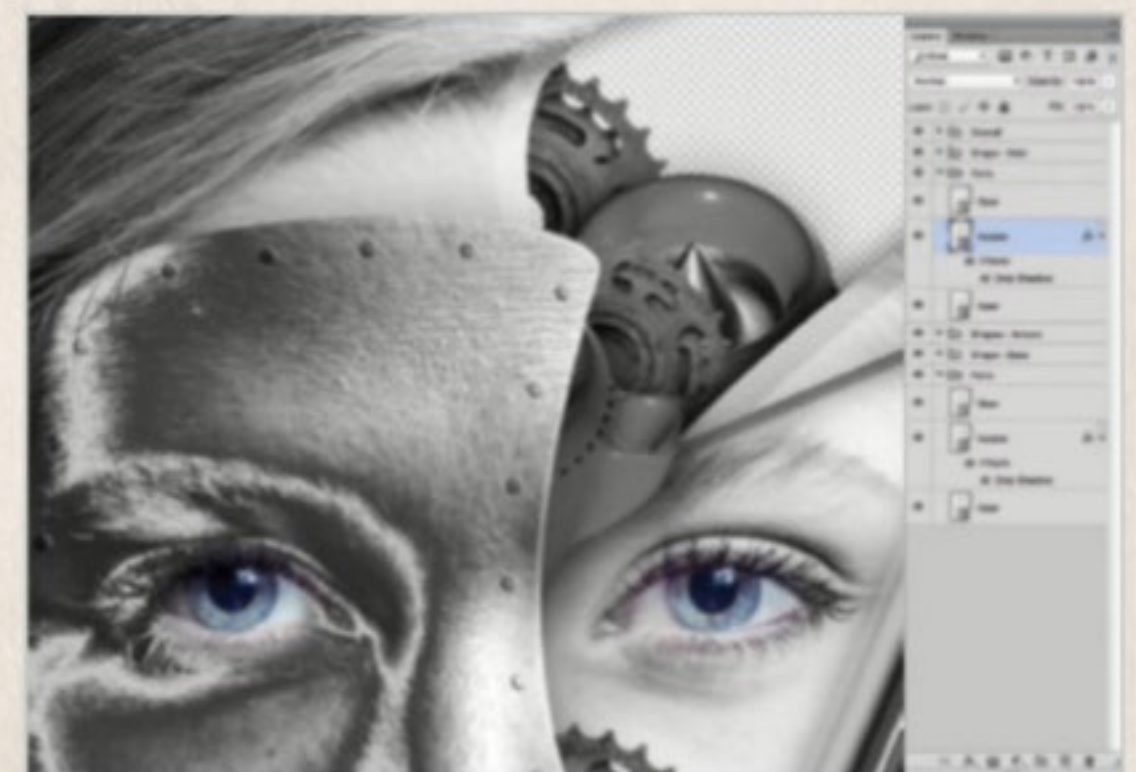
Apply a Gradient Map

11 Click the Create New Fill/Adjustment Layer button and choose Gradient Map. Pick the Black, White preset. Paint black in the eyes to restore colour. If using CS6+, you can follow the side steps now to add rivets. Next, we'll add some parts.



Isolate the nozzle

12 Open 'Nozzle.psd'. Use the Quick Selection tool to make a (you guessed it) quick selection of the object. Press the Add Layer Mask button at the bottom of the Layers palette. Save and return to the main document.



Add parts

13 Go to File>Place (Place Embedded in CC) and choose the nozzle. Move, scale and rotate before confirming the place. Move down below the shapes. Duplicate (Cmd/Ctrl+J) and move/transform to add more among the shapes. Bring in 'Gear.psd' and add some drop shadows if desired.



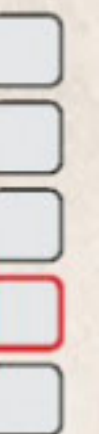
Enhance eyes

14 Select the top layer. Click the Create New Fill/Adjustment Layer button and choose Solid Color. Pick #21c1f6. Set to Overlay blend mode. Click the mask, then press Cmd/Ctrl+I to invert. Now paint back with white at 40% Opacity to enhance the eyes. Save the file.



Place the face

15 Open 'Start.psd'. Go to File>Place (Place Linked in CC) and choose the file you just saved. Scale if you like, then position and confirm. Add a Drop Shadow, set Opacity: 35%, Distance: 4px, Spread: 10% and Size: 207px.





Add more parts

16 Place a few more nozzle and gear parts above or below the model. Since these are not under the jurisdiction of the Gradient Map we placed at the top of, the parts will retain their colour, adding some nice variety. Select the very top layer.



Create the eyepiece

17 Use the Ellipse tool (set to Shape) and create an ellipse around the eye. Pick one of the presets in the Styles palette. Press Cmd/Ctrl+J to duplicate. Free Transform (Cmd/Ctrl+T), and hold Opt/Alt+Shift as you drag a corner handle inward to shrink. Confirm and repeat multiple times. Adjust the styles.



Add some texture

18 Go to File>Place (Place embedded in CC), and add 'Texture.jpg'. Set the blend mode to Overlay. Add a layer mask. Paint black at 40% Opacity to reduce the texture from the facial area.



Apply a Gradient Map

19 Click the Create New Fill/Adjustment Layer button, and choose Gradient Map. Set to Soft Light, drop to 90% Opacity. From the preset menu, load Photographic Toning presets (Append). Choose Sepia Antique. Paint black in the mask to remove a bit from the face.



Add blue glare

20 Click the Create New Fill/Adjustment Layer button, choose Solid Color. Pick #83a9d9. Set to Hard Light, invert mask. Paint with white at 60-80% Opacity. Duplicate to intensify. Optionally, add a Levels adjustment and slide midtones leftward to brighten. Fiddle with the composition if needed, otherwise pat yourself on the back!

Closer look Layering the background

CLOUDS

To add cloudiness at the top of the background, we blended in some pictures of spewing smokestacks and a wondrous space shuttle launch.

RADIAL ELEMENTS

Radial elements and gauges are arranged in the middle. These work especially well with the metal face when it's placed on the top of the background.



GRADIENT MAP

After blending multiple photos, you can end up with unruly colour. A Gradient Map above helps unify the colour. Paint black in the mask to restore colour.

UNDERPASS

A selection from an underpass is placed and then rotated so it diagonally bisects the space, creating a dynamic angle.





/pcspecialist @pcspecialist

Award winning custom PC & Laptop manufacturer



Wireframe 750

- Intel® Xeon® Quad Core E3-1271V3
- ASUS® Z97-WS
- 32GB HyperX FURY RAM
- PNY NVIDIA Quadro K4200
- 240GB HyperX 3K SSD
- 2TB WD Caviar Black
- H80i Corsair Hydro Cooler
- 3 Years Warranty

THIS SPEC FROM

£1,799

Quality builds at a low price
Always

GET A FURTHER £15 OFF WITH THIS EXCLUSIVE VOUCHER CODE:

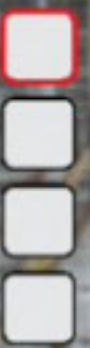
WRK15

ORDER ONLINE NOW

0333 011 7000
www.pcspecialist.co.uk

Featuring 4th Generation Intel® Core™ Processors
Intel, the Intel logo, Xeon and Xeon Inside are trademarks of Intel Corporation in the U.S. and/or other countries.





On the FileSilo

Download your free resources at www.filesilo.co.uk/photoshopcreative

Essentials

Works with



Elements CS CC

What you'll learn

How to use filters and adjustment layers to create cool compositions

Time taken
2 hours

Expert

Daniel Sinoca



"I absolutely love working with the Liquify filter. It is such a powerful tool and can be incredibly useful, especially in projects where I need to reshape images or retouch certain photos.

"I started to get involved in the digital world more than 10 years ago and have been working as a freelance artist ever since, creating all kinds of multimedia projects and tutorial guides."

Reshape with the Liquify filter

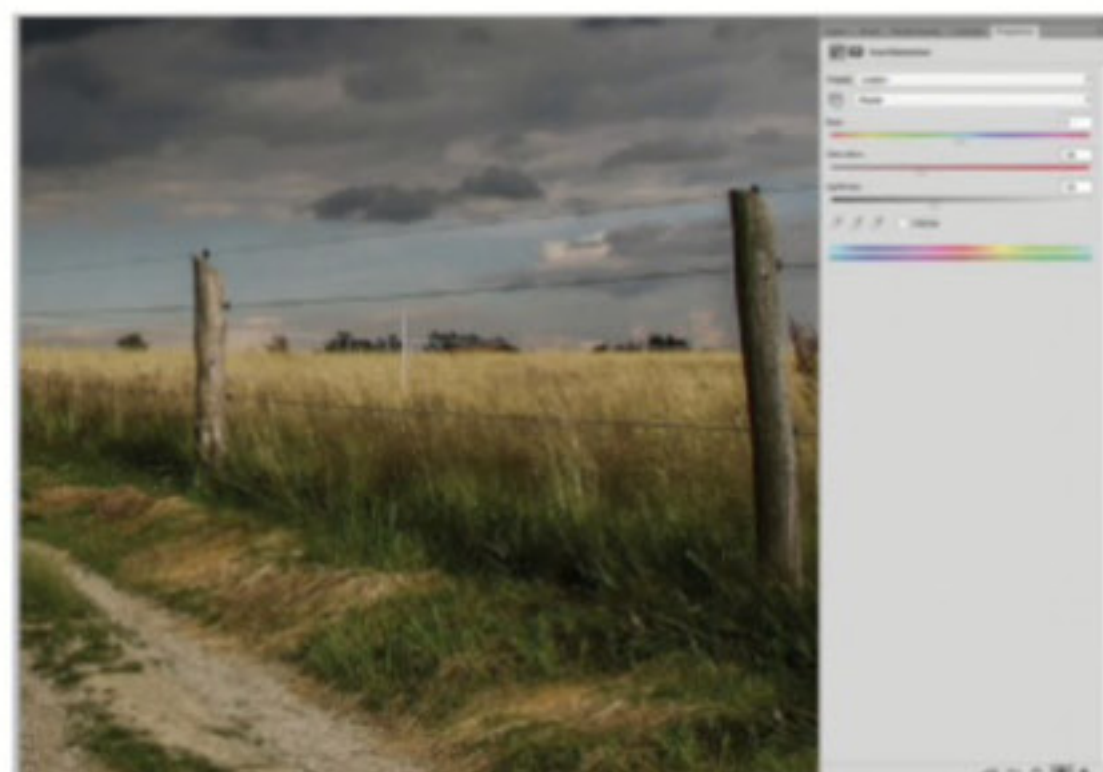
Learn new tricks and tips to create a cool photomontage using the Liquify filter and adjustment layers

Photoshop ships with several filters that are perfect for creating amazing effects. In many cases all that is required is the hit of a button or two to create a work of wonder, but sometimes we need to give a little hand and use our creativity to get the job done.

In this tutorial you'll learn how to use the Liquify filter to create a wet effect that is washing away the stripes from a zebra. The effect is fairly simple, but you'll need to be a little patient when creating the drips. We recommend you check the 'What

can go wrong' box to learn how to create them in the right way before you start.

You'll also learn basic techniques, such as how to use adjustment layers to make colour corrections and enhance tones, as well as how to use layer masks to blend the images. Finally you'll learn how to create brushes and make a realistic rain effect using only filters. There are so many tricks and tips in this tutorial that you can apply to your own projects. For now, download the supplied images from the FileSilo and get started.



Prepare the background

01 Go to File>Open 'Background.jpg' (Cmd/Ctrl+O). Adjust the layers by going to Layer>New Adjustment Layer>Hue/Saturation. Set the Saturation: -30 and Lightness: -20. Now go to Layer>New Adjustment Layer>Brightness/Contrast. Set Brightness to -10 and Contrast to 30.



Place the zebra

02 Go to File>Place 'Zebra.jpg'. Go to Layer>Rasterize>Smart Object (Elements users: choose Simplify). Grab the Pen tool (P) (Elements users: use the Polygonal Lasso tool) and create a path around the zebra. On the options bar, choose Make Selection and click OK.



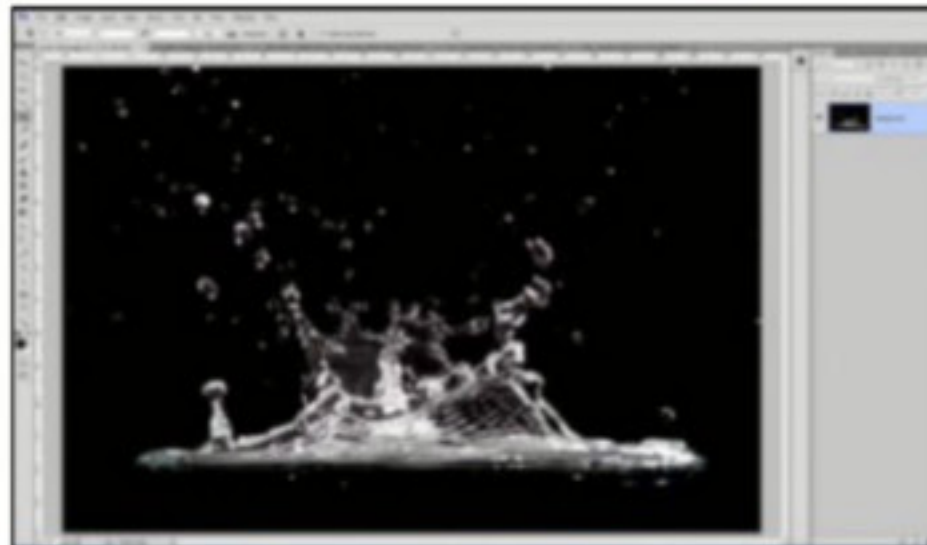
Edit with Refine Edge

03 Go to Select>Refine Edge. Check Smart Radius, and set Radius: 2 pixels, Smooth: 5, Feather: 0.5 pixels, Contrast: 0, and Shift Edge: -20, then click OK. Duplicate the Zebra Copy layer and name it Zebra Filter. Click on the layer mask thumbnail, go to Layer>Layer Mask>Apply.



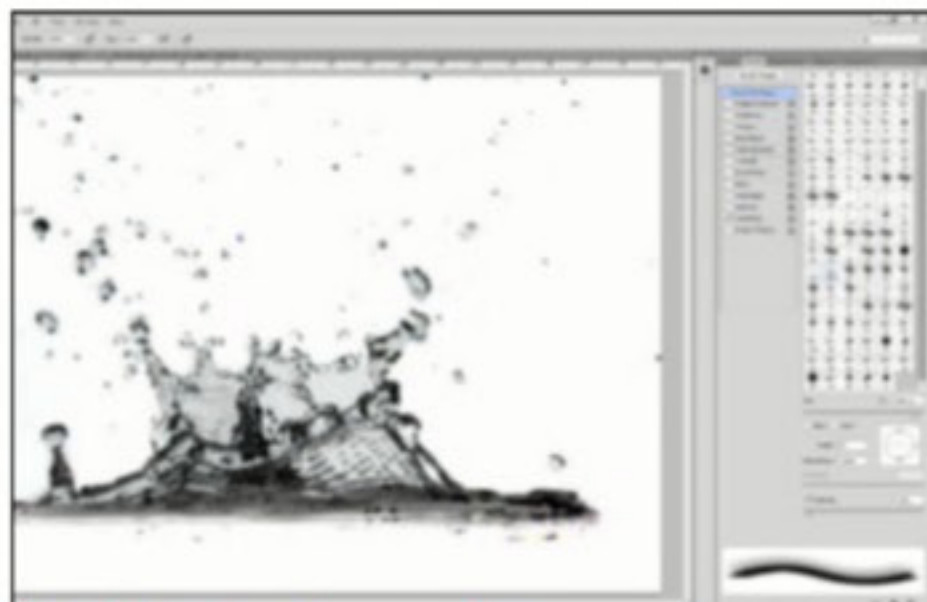
Expert edit

Create realistic droplets



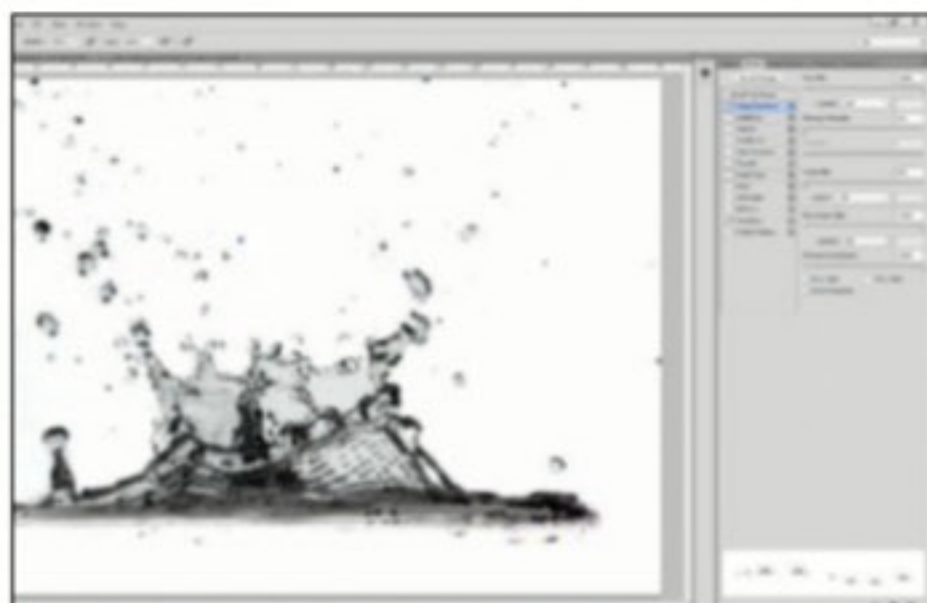
Open the image

01 Go to File>Open 'water-drops.jpg'. Hit Cmd/Ctrl+I to invert the image. Now open the Levels command (Cmd/Ctrl+L). Set the input levels to 0, 0.50,255 then hit OK.



Make the brush

02 To create the brush go to Edit>Define Brush Preset. Name your brush and hit OK. Grab the Brush tool (B) and hit F5. Find the new brush and click it.



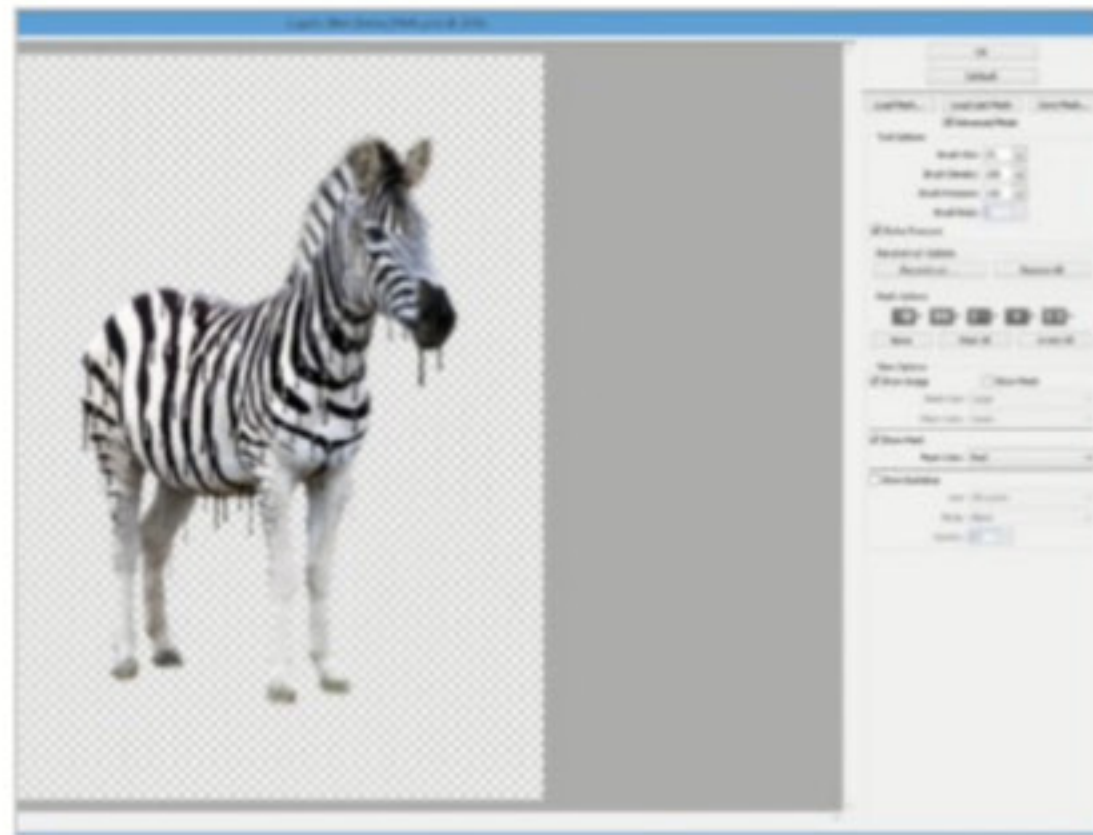
Adjust the tip shape

03 Check the Spacing box and set it to 200%. Now click Shape Dynamics. Set Size Jitter: 100%, Minimum Diameter: 0%, Angle Jitter: 0% and Roundness Jitter: 0%.



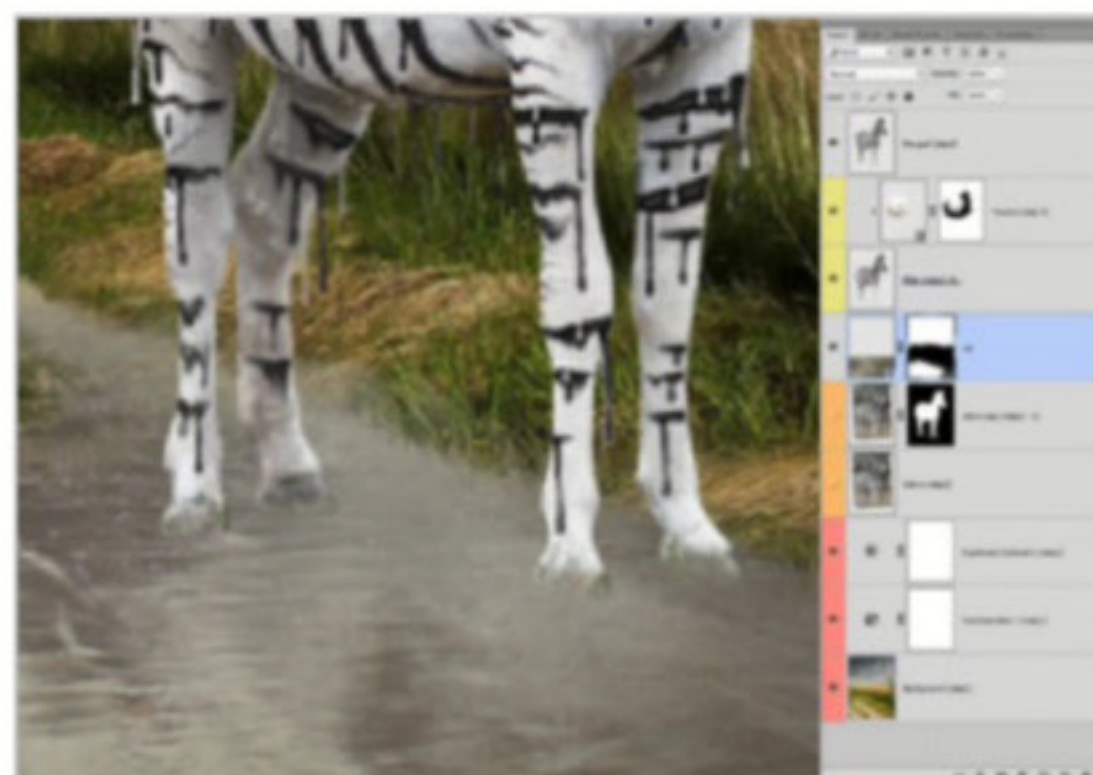
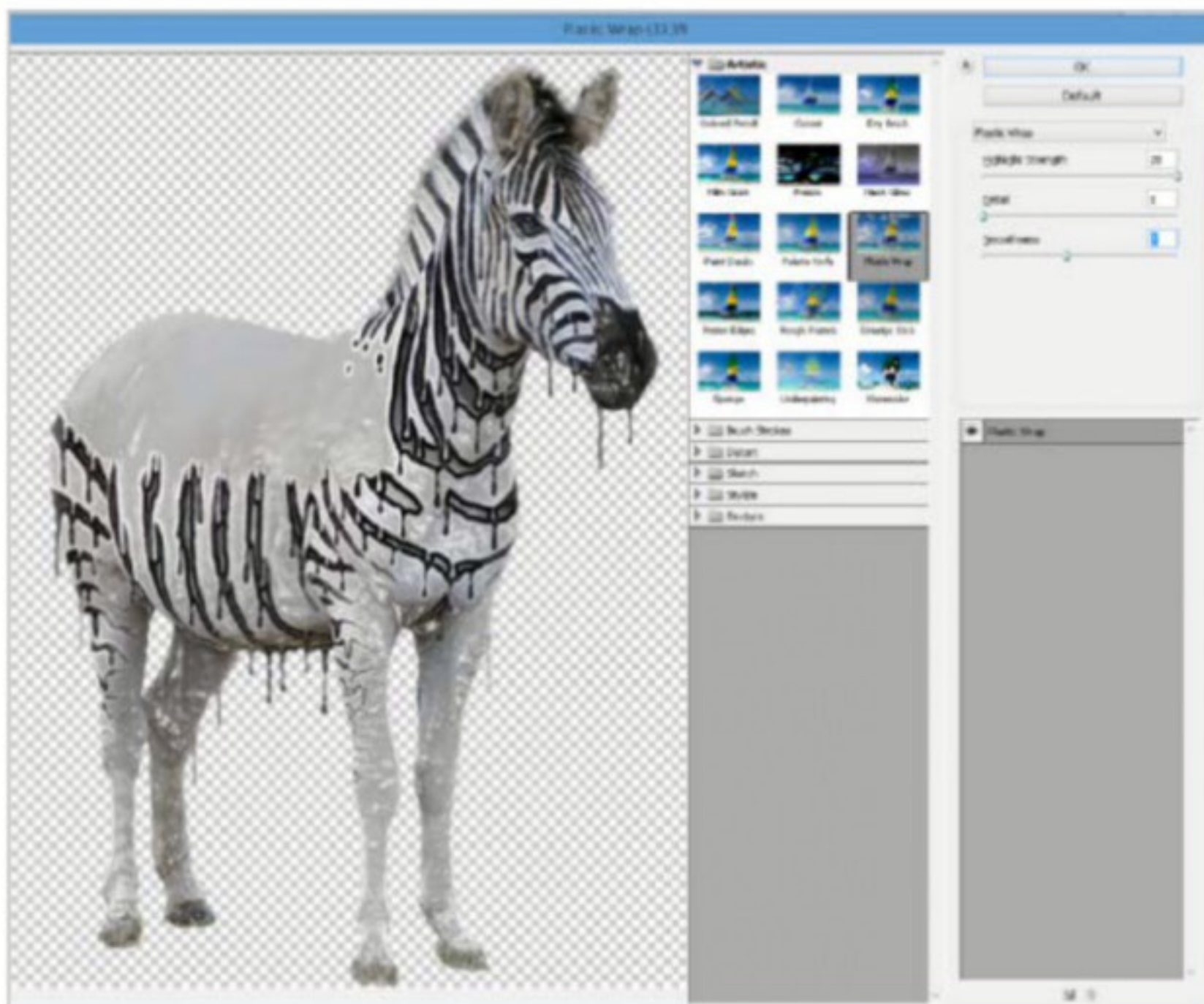
Scatter

04 Set Scatter: 400%, Count: 2 and Count Jitter: 45%. Create a new layer on top of the Wet layer. Change the Foreground colour to white and paint the water drops.



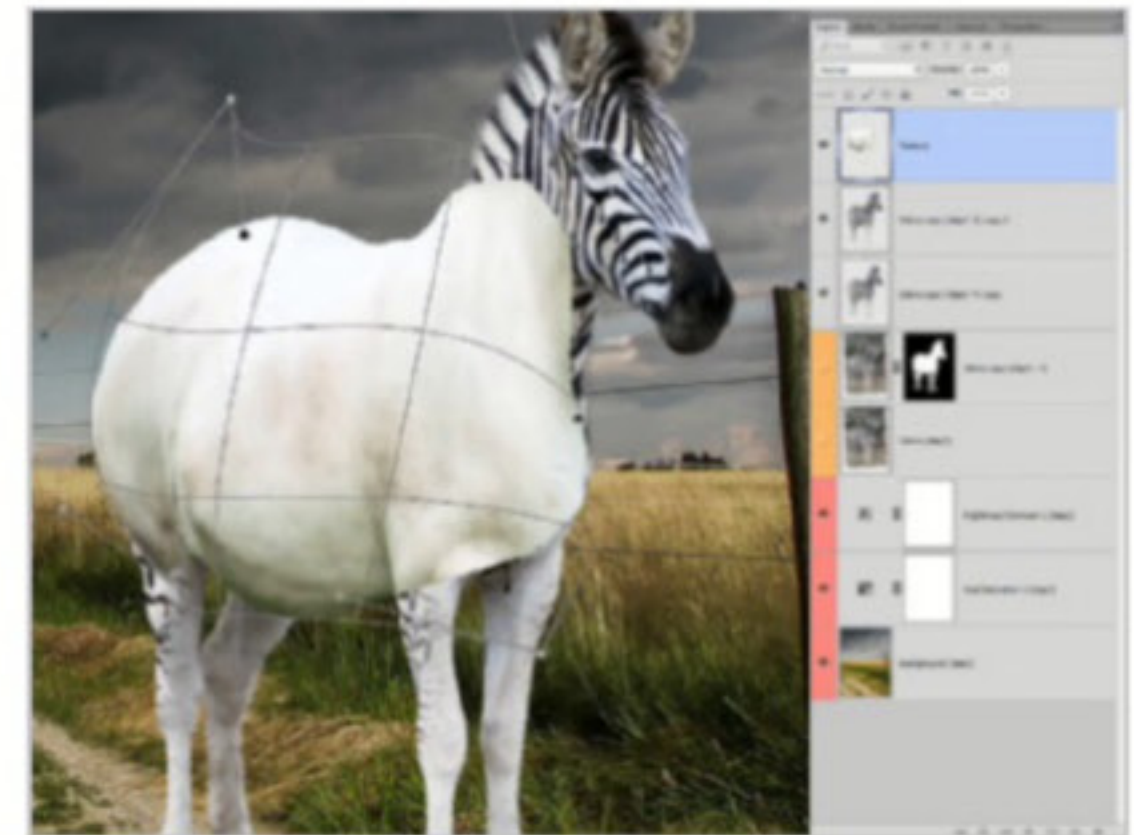
Liquify some drips

04 Hold Cmd/Ctrl and click over the Zebra Droplets layer's thumbnail to select it. Go to Filter>Liquify. Grab the Forward Warp tool (W). Vary the brush size, and set Density: 100 and Pressure: 100. Patiently start creating small drips by pushing down the stripes.



Create the puddle

07 Go To File>Place 'Wet.jpg', scale and hit Return/Enter. Now create a layer mask. Drag the layer and place it under the zebra. Go to Layer>Layer Mask>Reveal All. Grab a soft tip brush (B). Set the brush Opacity to 50% and paint around the edges to blend the image with the background.

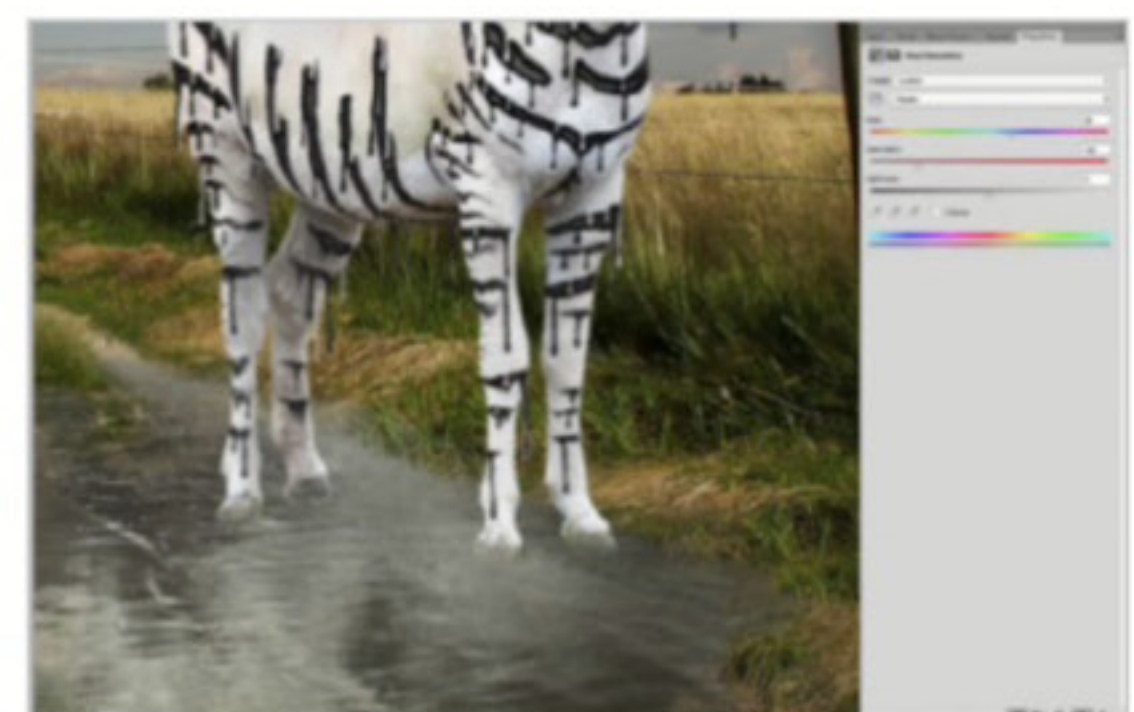


Add texture

05 Go to File>Place 'Texture.png'. Resize and use Warp Mode to adjust the image, then hit Return/Enter. Clip the layers by pressing Opt/Alt+Cmd/Ctrl+G. Create a layer mask, go to Layer>Layer Mask>Reveal All. Grab the Brush tool (B) and mask the bottom area to reveal the stripes.

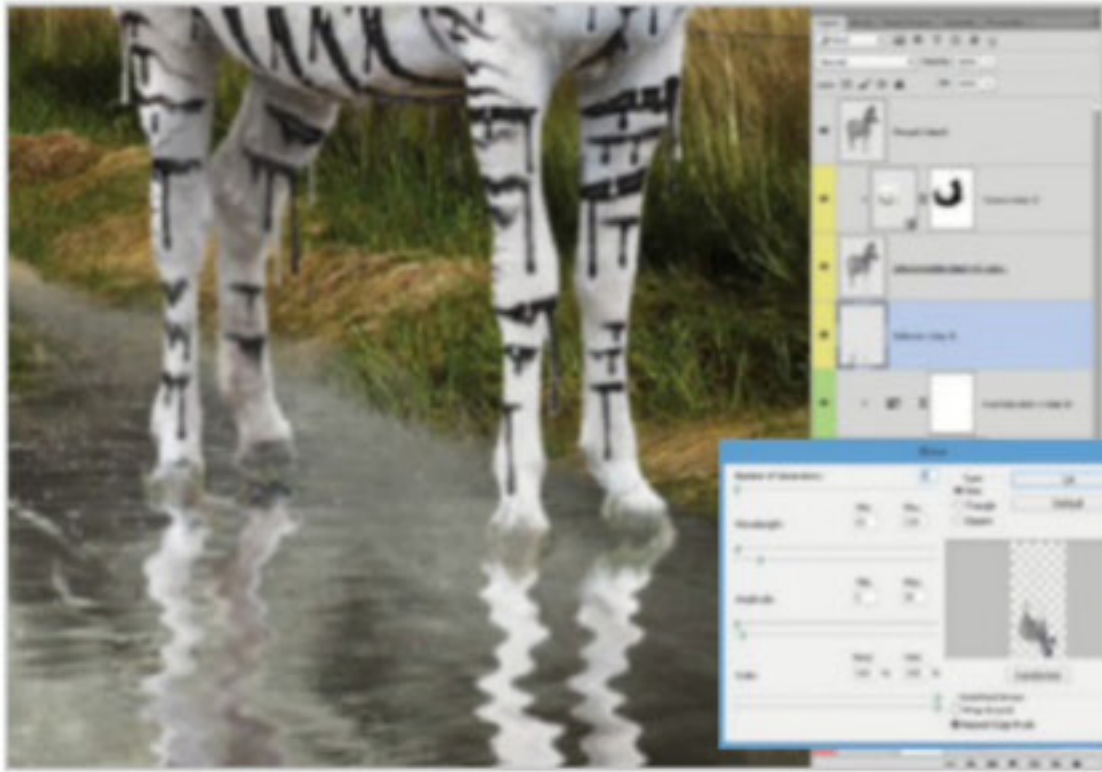
Apply a filter

06 Now hold Shift and select the Texture and Zebra Droplets layers. Duplicate the layers (Cmd/Ctrl+J) then merge (Cmd/Ctrl+E). Open the Filter Gallery. Go to Filter>Filter Gallery>Artistic>Plastic Warp. Set Highlight Strength: 20, Detail: 1, and Smoothness: 7 then hit OK. Change the blending mode to Lighten and Opacity to 50%.



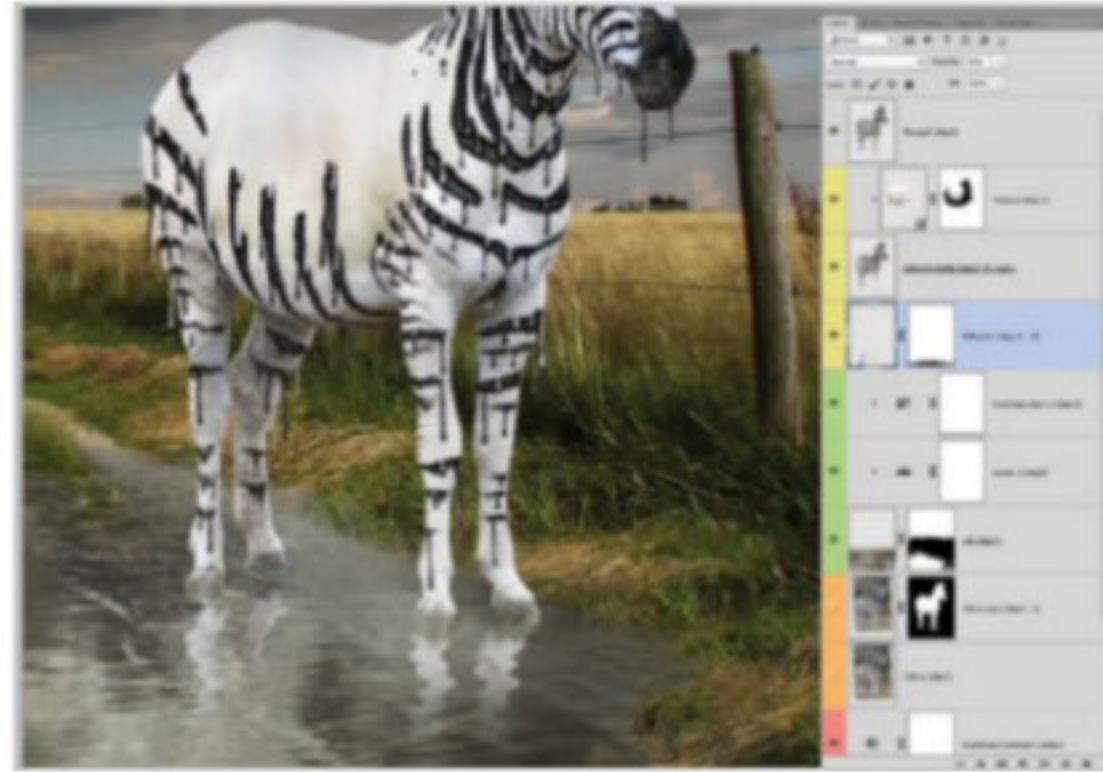
Add adjustment layers

08 Let's add an adjustment layer over the puddle. Go to Layer>New Adjustment Layer>Levels. Check 'Use previous layer to create clipping mask' and hit OK. Set the Input levels to 30, 0.75 and 215. Now add the Hue/Saturation adjustment layer and set the Hue to +20 and Saturation to -60.



Create the reflection

09 Duplicate the Zebra Droplets layer (Cmd/Ctrl+J), name it Reflection. Go to Edit>Transform>Flip Vertical. Place and adjust it under the Zebra Droplets layer. Set the layer's Opacity to 80%. Go to Filter>Distort>Wave. Choose Type: Sine, set Number of Generators to 5, then hit OK.



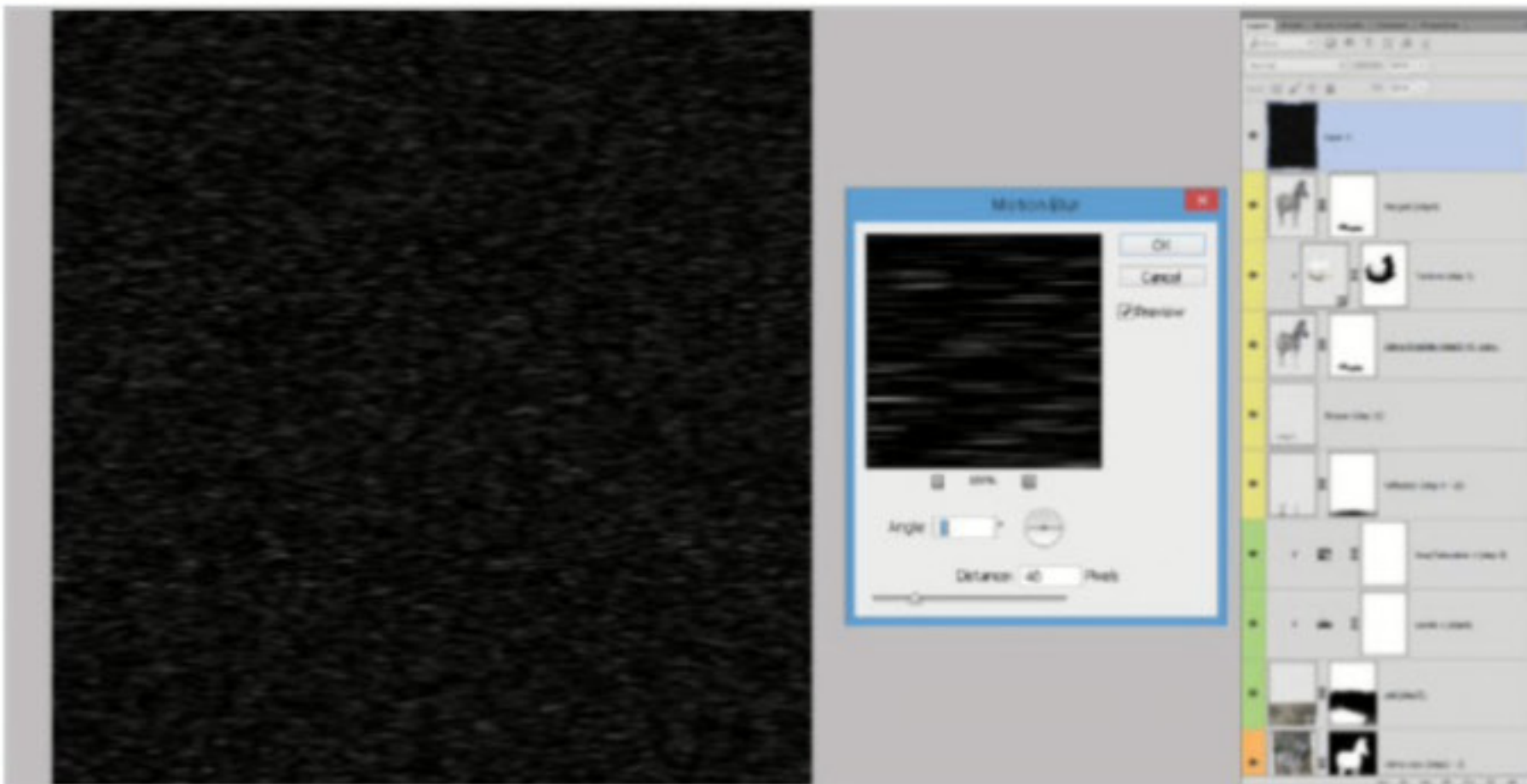
Apply more filters

10 Go to Filter>Blur>Gaussian Blur. Set the Radius to 3 pixels and click OK. Now add a layer mask (Layer>Layer Mask>Reveal All). Grab a large soft tip brush (B), set the brush's Opacity to 50% and gently paint over the mask to create a gradual transition with the puddle.



Make the stripes

11 Click on the Zebra Droplets layer. Grab the Magic Wand tool (W). Set Tolerance: 50, uncheck the Contiguous box and select the black stripes. Hit Cmd/Ctrl+J and name it Stripes. Hit Cmd/Ctrl+T and adjust perspective. Push the stripes away using the Liquify filter. Change the blending mode to Overlay.



Add the rain

12 Create a new layer on top of the layer stack and name it Rain. Fill with black. Go to Filter>Pixelate>Mezzotint. Choose Type: Medium Strokes and hit OK. Now go to Filter>Blur>Motion Blur. Set Angle: 0 and Distance: 40 pixels, then hit OK. Rotate the image and change the blending mode to Screen.

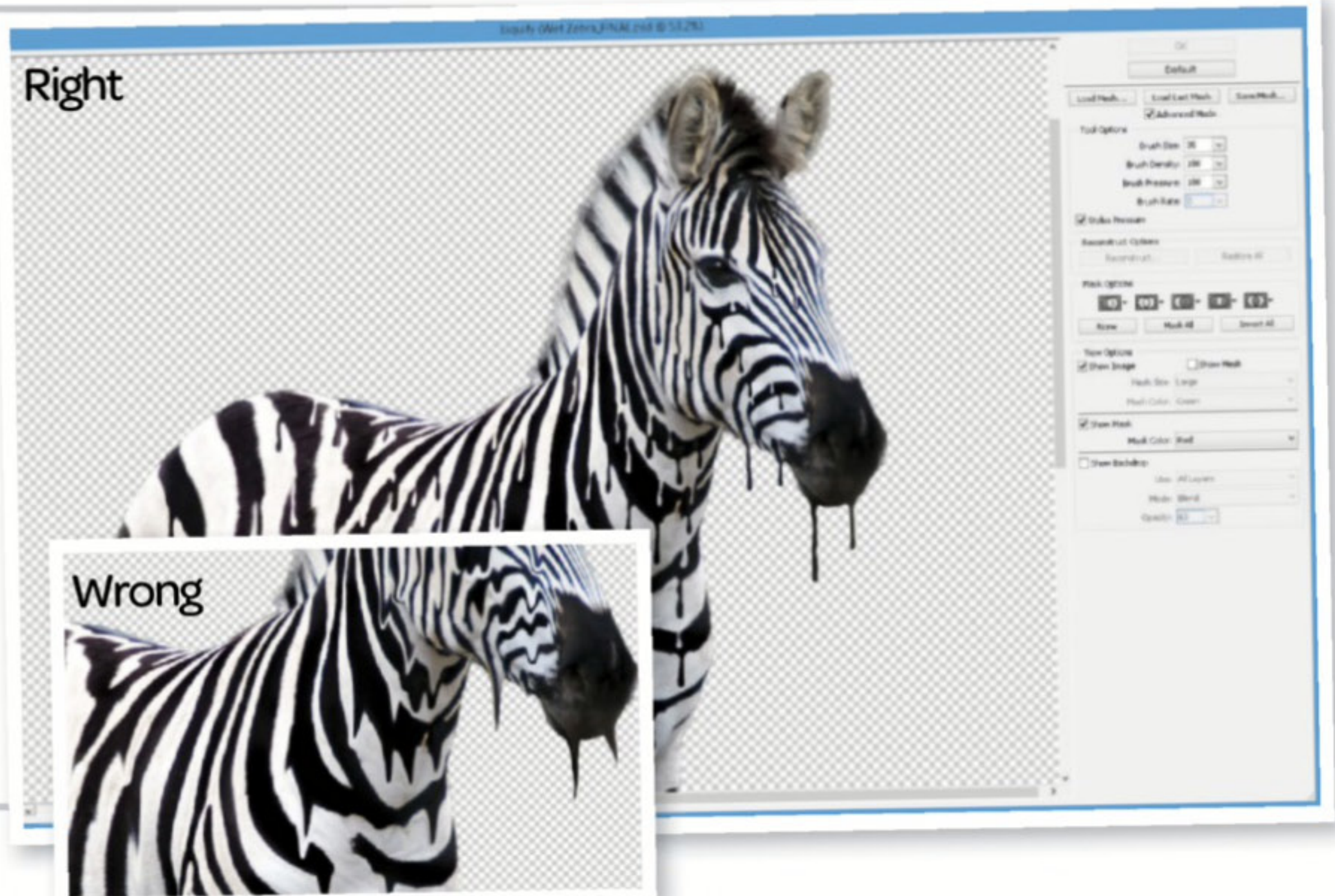


Make final touches

13 Let's make some colour corrections to finish things off. Create a snapshot by hitting Shift+Cmd/Ctrl+Opt/Alt+E. First apply a Photo Filter adjustment layer. Choose Filter: Deep Blue. Now apply a Levels adjustment layer. Set the Input Levels to 10, 0.90 and 252.

What can go wrong The water drips

There are quite a few ways to use the Liquify filter, but here we created the water drips by pushing and reshaping the pixels. To do this, first hit Z and zoom in close to the stripes. Grab the Forward Warp tool (W), set the Brush Density and Pressure to 100, and choose a small brush size. Place the cursor over the stripes and gently start pushing the pixels down to create the trails. Now vary the brush size and start pushing sideways inward to make the trails thinner. Try to create a kind of drop shape at the end.



Tutorial Build a portrait



On the FileSilo

Download your free resources at www.filesilo.co.uk/photoshopcreative

Essentials

Works with



Elements CS CC

What you'll learn

Use custom patterns, the Mosaic filter, blending modes and Smart Objects

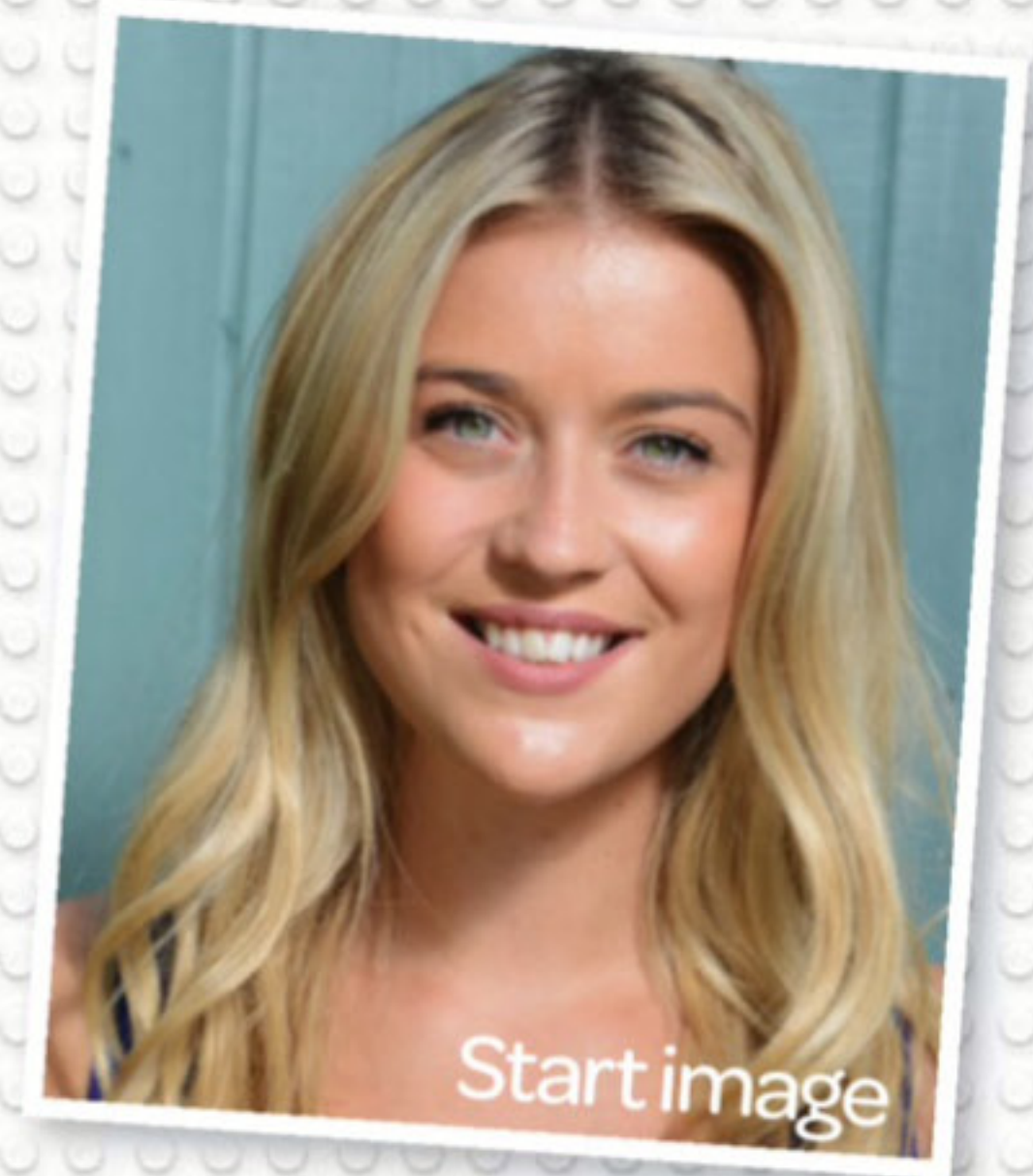
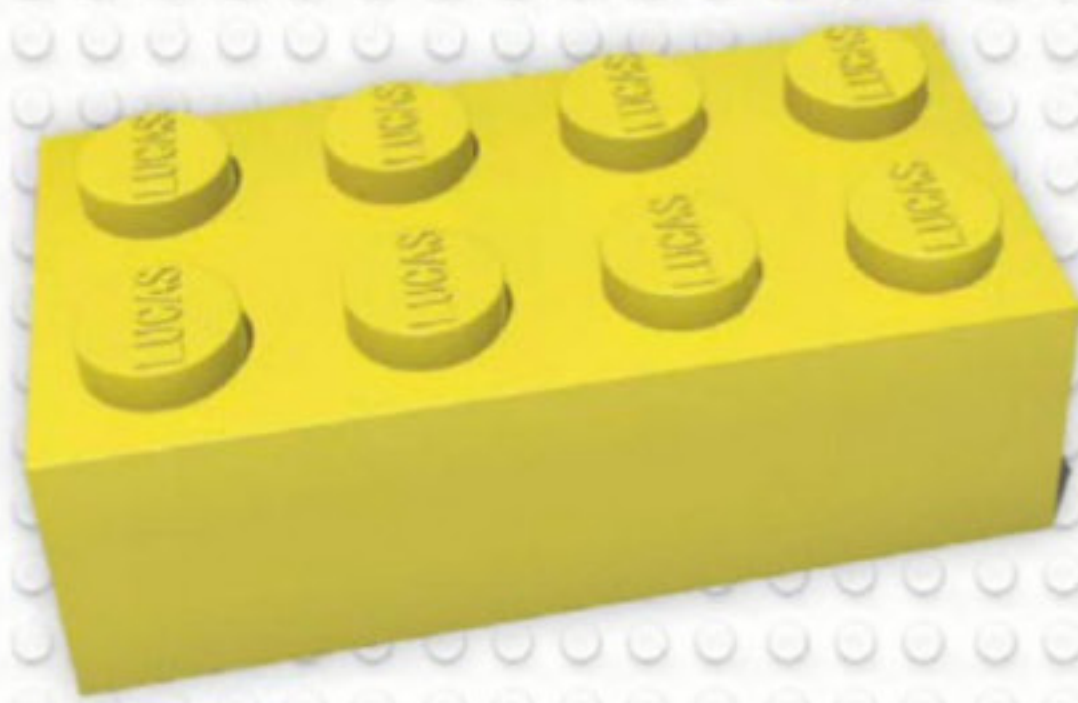
Time taken
30 mins

Expert



Kirk Nelson

"As a father of five curious children, I've spent plenty of time assembling toy-brick creations. It made me wonder what it would take to craft a brick-like portrait in Photoshop. I'm a professional graphics artist with nearly 20 years of experience in photomanipulation and digital illustration. At the heart of it, though, I'm just your friendly neighbourhood graphics geek."

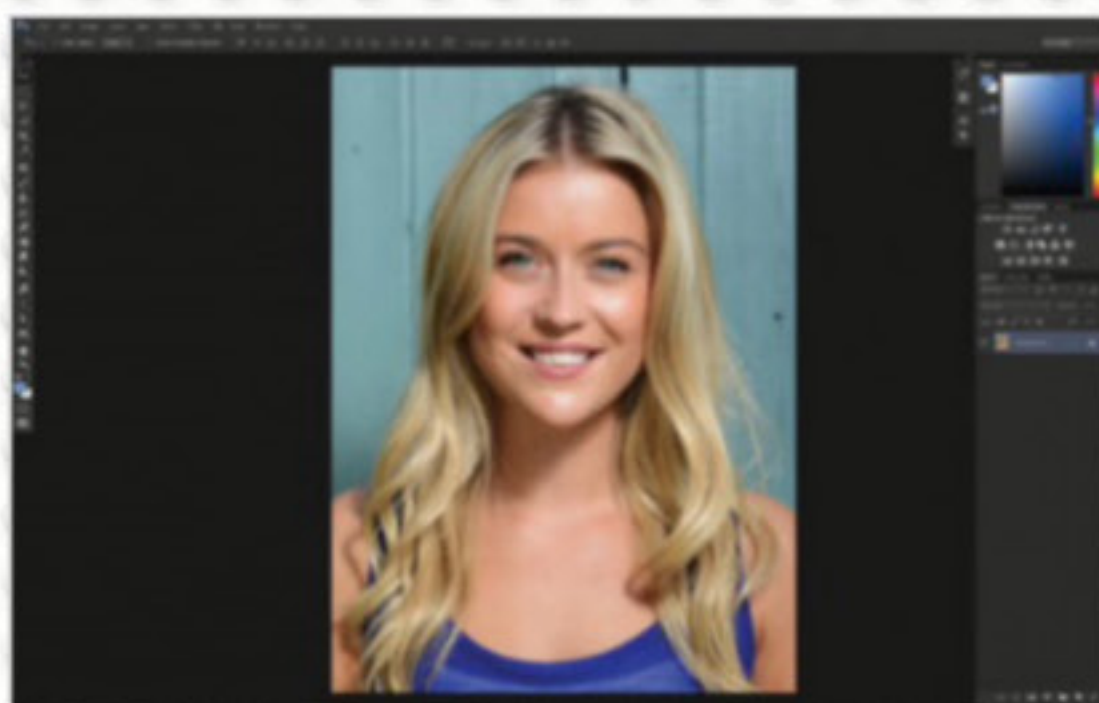


Build a portrait out of toy bricks

Learn the trick to transforming a normal portrait into one constructed from hundreds of tiny blocks

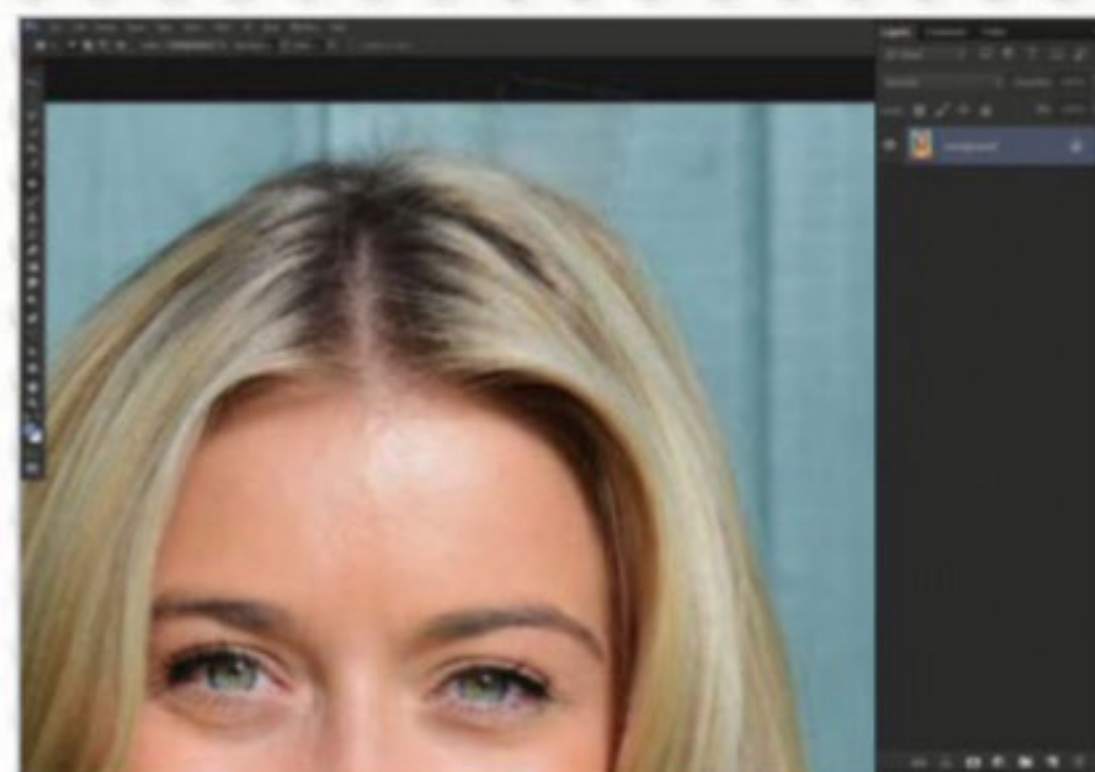
Toy bricks are one of the miracles of childhood. They represent basic building blocks that can be used to create almost anything. To a child's eye, a big box of toy bricks is like a blank canvas to a master painter; a wide open landscape for imagination to create. Yet the tiny plastic blocks usually make for a poor medium to create portraits from. The colour variations are extremely limited and the size requires a very blocky approach that makes details difficult to define. Clearly these toys were created for engineering, not for portraiture!

So that's where Photoshop comes in to play. With just a few creative applications of filters combined with a carefully crafted custom pattern, a convincing toy-brick portrait is fairly simple to accomplish. Follow along as we show you the secrets behind creating this technique with our photo, then go and apply it to your own photos to make toy-brick portraits for your friends and family. This technique is fast and easy, and never involves digging for that 'one certain piece'. And with Photoshop, there's no risk of stepping on those painfully sharp plastic edges!



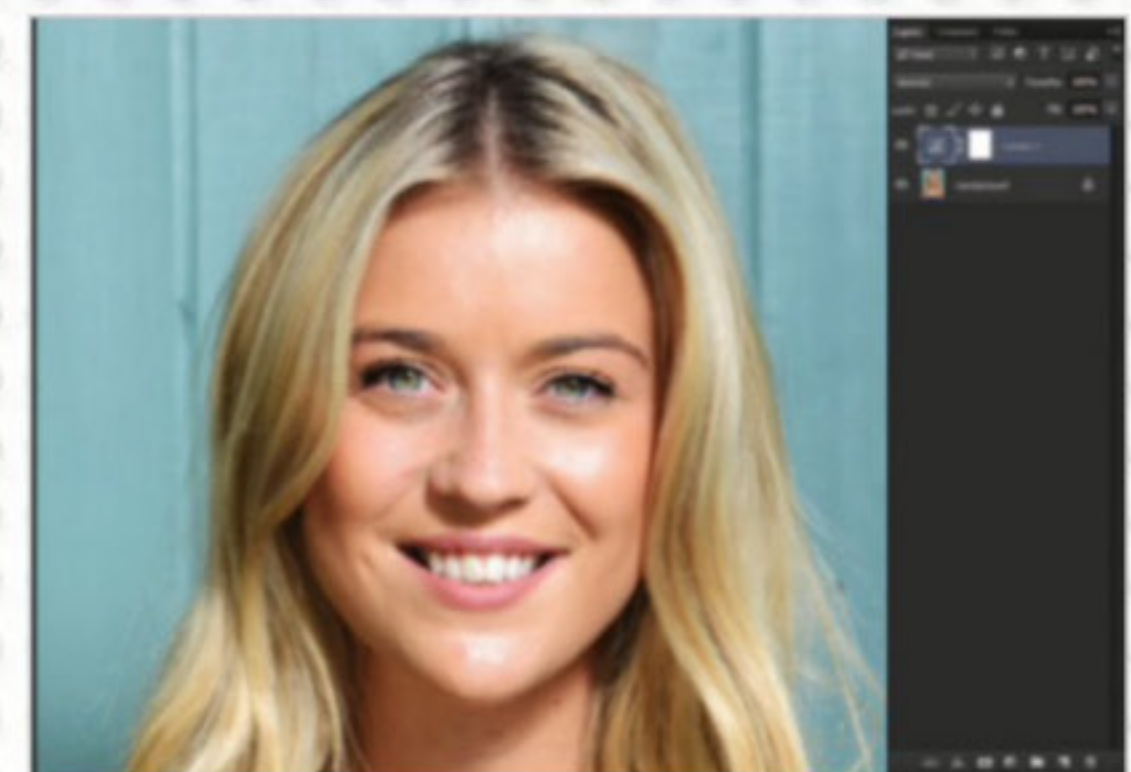
Choose your image

01 We've included a start image on the FileSilo for you to use called 'StarterPortrait.jpg'. Feel free to download it to follow along, or use an image of your own. This technique will work with almost any image, but the larger the resolution, the better the results.



Clean up the background

02 Certain high-contrast areas of the background can lead to odd results, so it's best to clean up any distracting lines first. In our image, there's a dark vertical line above the model's head. Use the Patch tool to remove it.



Keep colours sharp

03 Add a Curves adjustment layer and give a slight increase to the contrast by adding two points to the curve and making a very gentle S-shape. This is a subtle adjustment, but can help keep the colours and lines sharp.



Expert tip



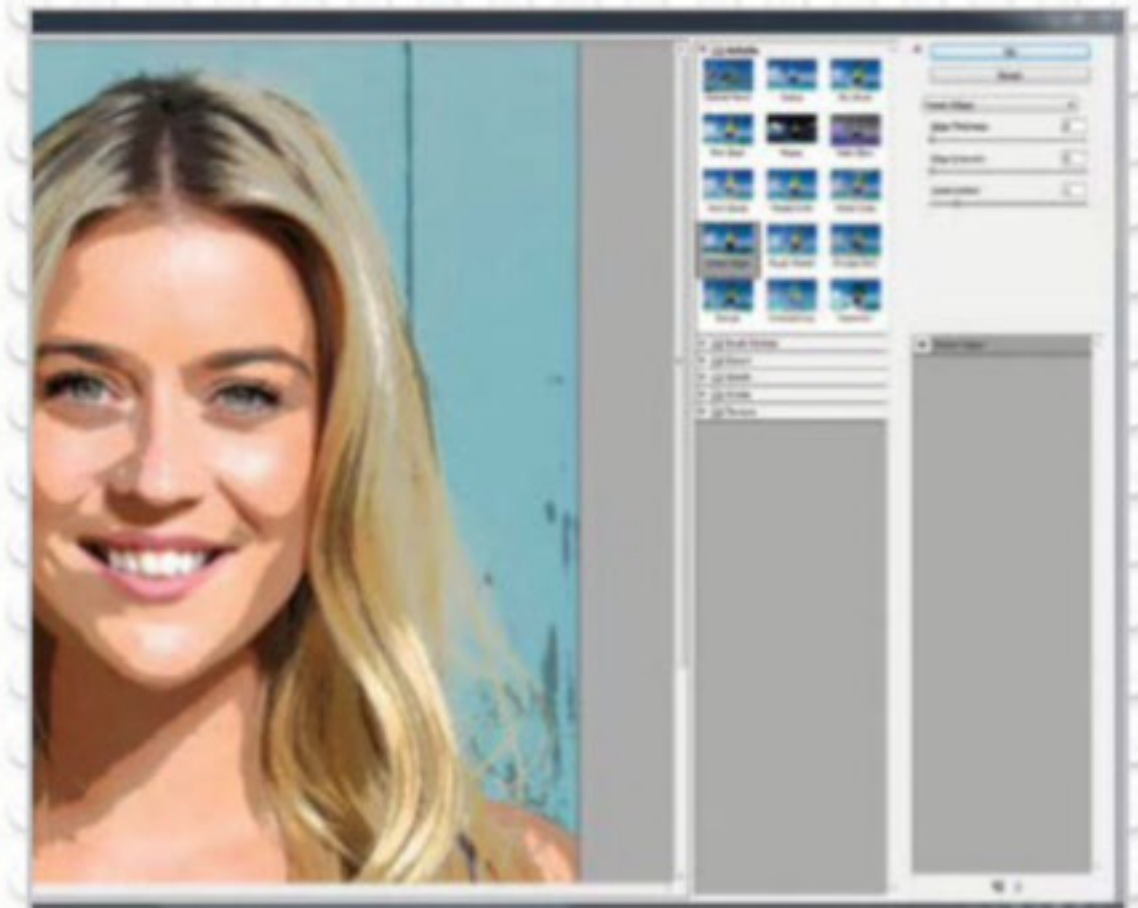
Tweak the effect

It's unlikely the first time you try this effect on your own image that you choose the most ideal size for the mosaic right away. It usually requires a few rounds of trial and error to dial in on the best size setting. That's why using the Mosaic filter as a Smart Object is such a useful step. Tweak the Size setting and then resize the Toy Block document to match the size. Re-define a custom pattern and reapply the Fill with the newly-sized pattern. It works an absolute treat!



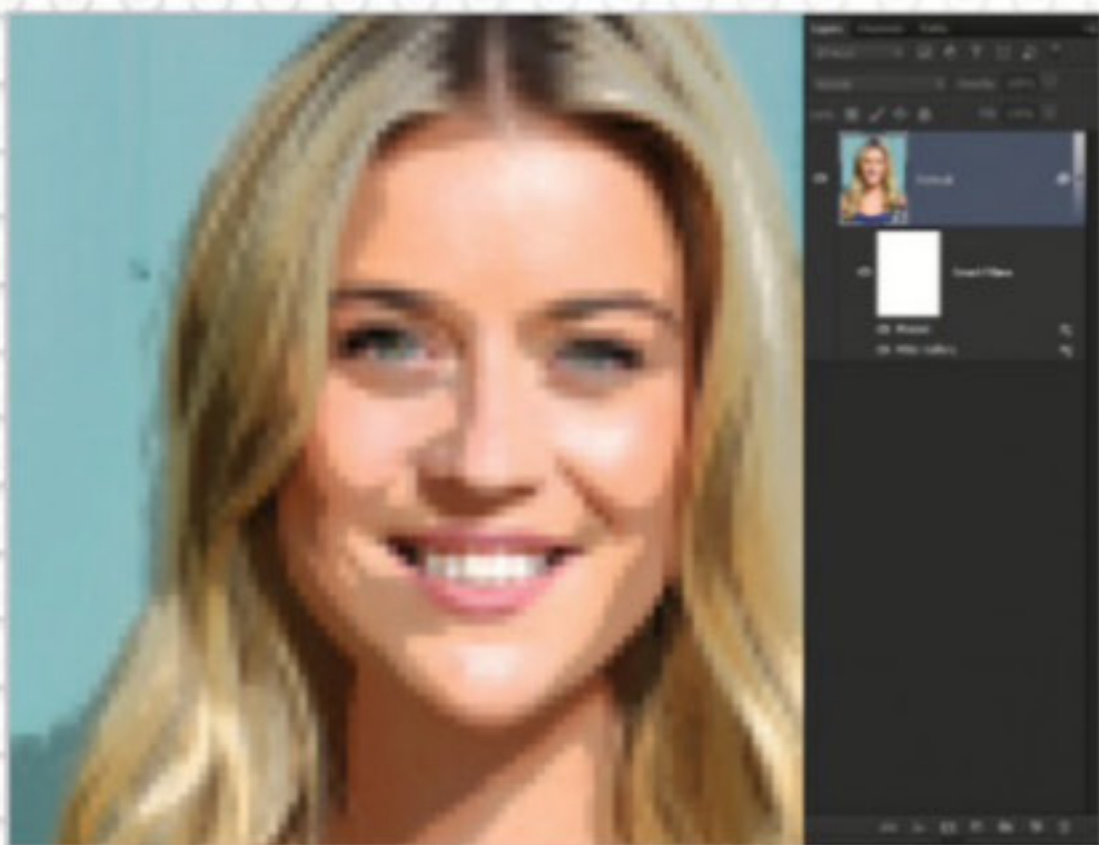
Convert to Smart Filter

04 Shift-click on both the Curves adjustment layer and then the portrait background layer to select both of them. Once done, head over to Layer>Smart Objects>Convert to Smart Filter. This will enable smart filtering, which makes the next few steps so much easier.



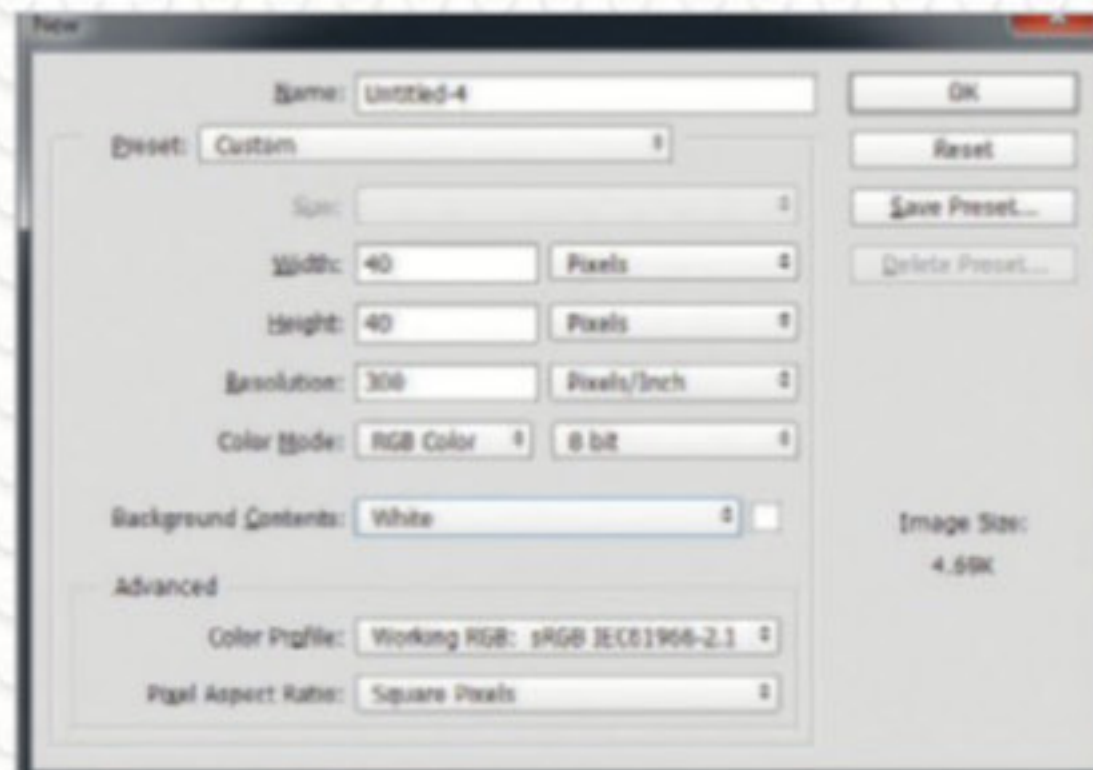
Posterize

05 Go to the Filter Gallery and look in the Artistic folder for the Poster Edges filter. Set the Edge Thickness and Edge Intensity to 0. Set the Posterization to 1. This provides a good method of simplifying the number of colours used in the image.



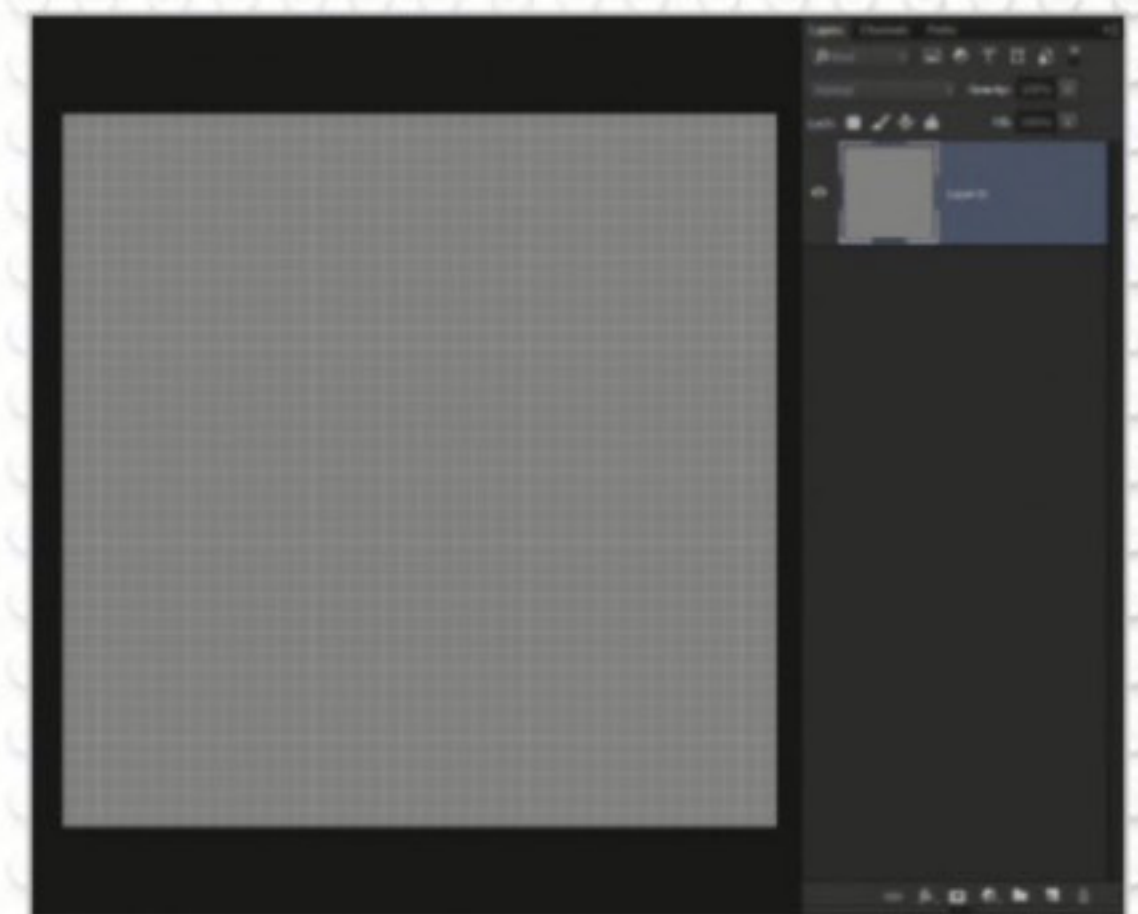
Set the mosaic

06 Go to Filter>Pixelate>Mosaic. The Cell Size setting here is critical. It needs to be large enough to make the image an obvious mosaic, but small enough to still capture details. In our image a size of 40 works well.



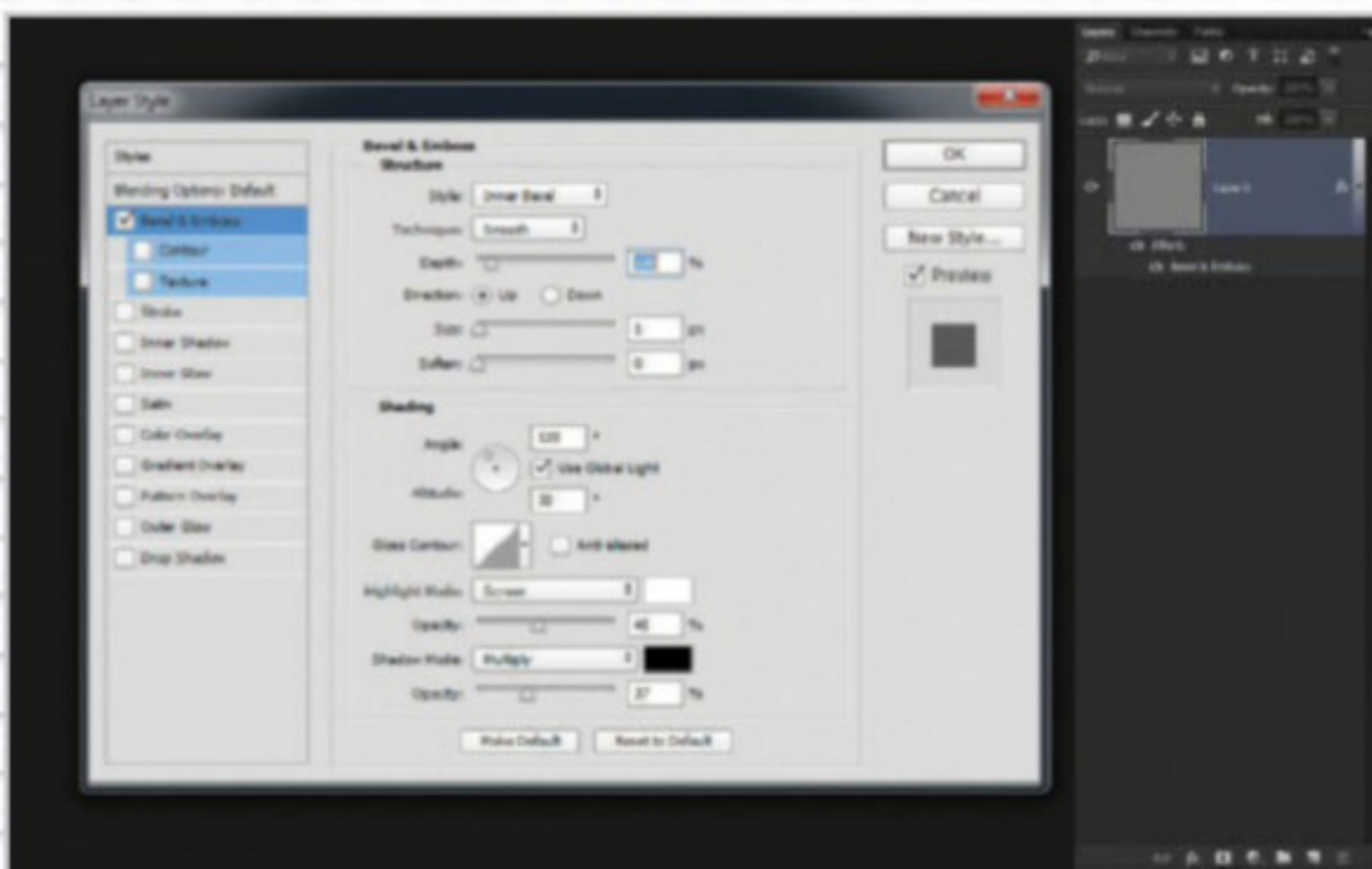
Build a block

07 Now we need to build a block. Create a new file (File>New) with pixel dimensions to match the Cell Size used in the mosaic. It's extremely important that these numbers match up! We used a Width and Height of 40 pixels with a resolution of 300 pixels/inch.



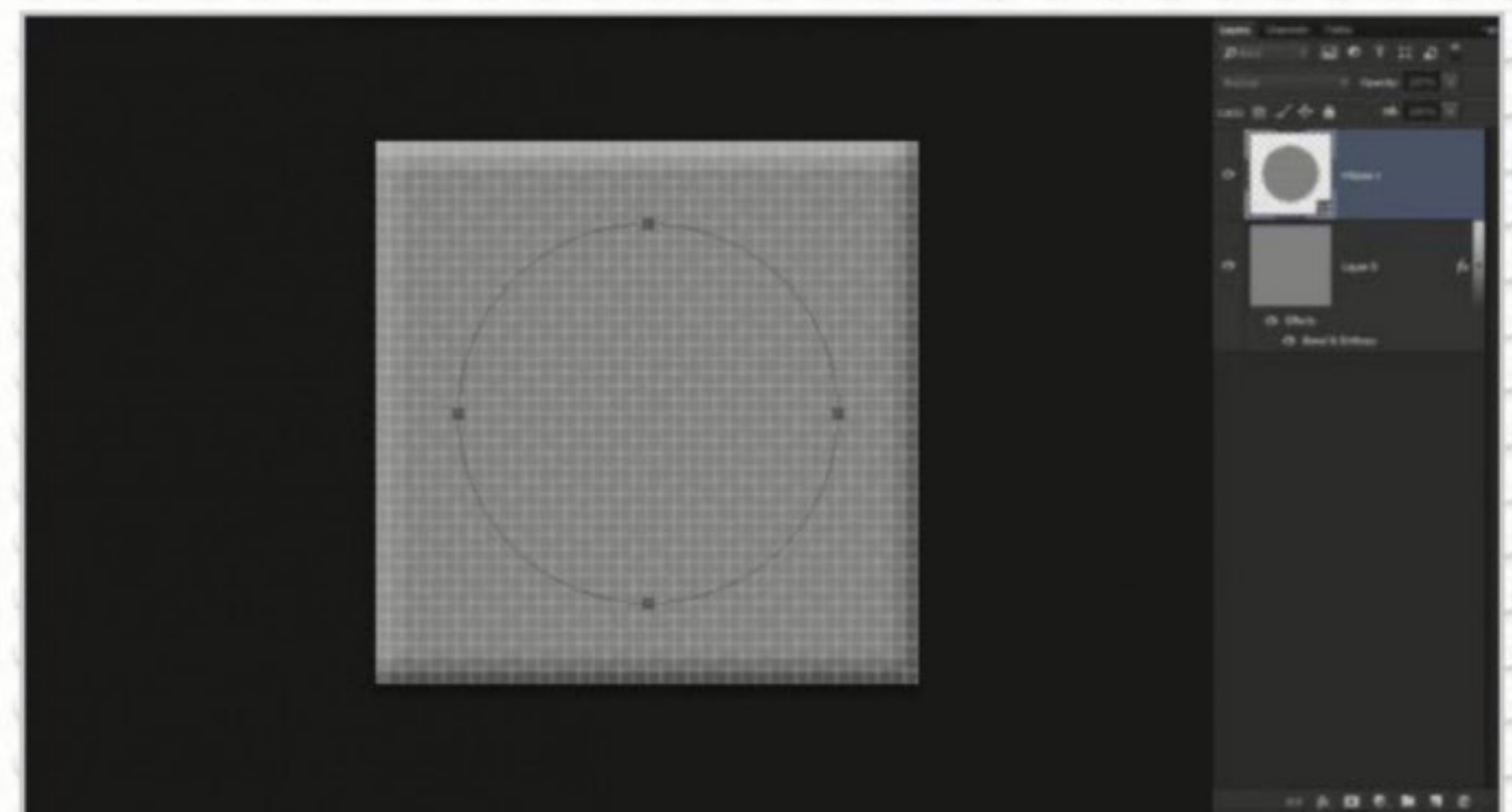
Fill with grey

08 Unlock the Background layer by clicking on the lock icon next to the thumbnail. Then go to Edit>Fill and choose 50% Gray for the Contents to fill the canvas with a perfect midtone grey.



Add a layer style

09 Add a Bevel & Emboss layer style. Keep the default settings but set the Size to 1 px and the Soften to 0 px. This adds a very subtle edge effect to the block to help visually differentiate each block from its neighbours.



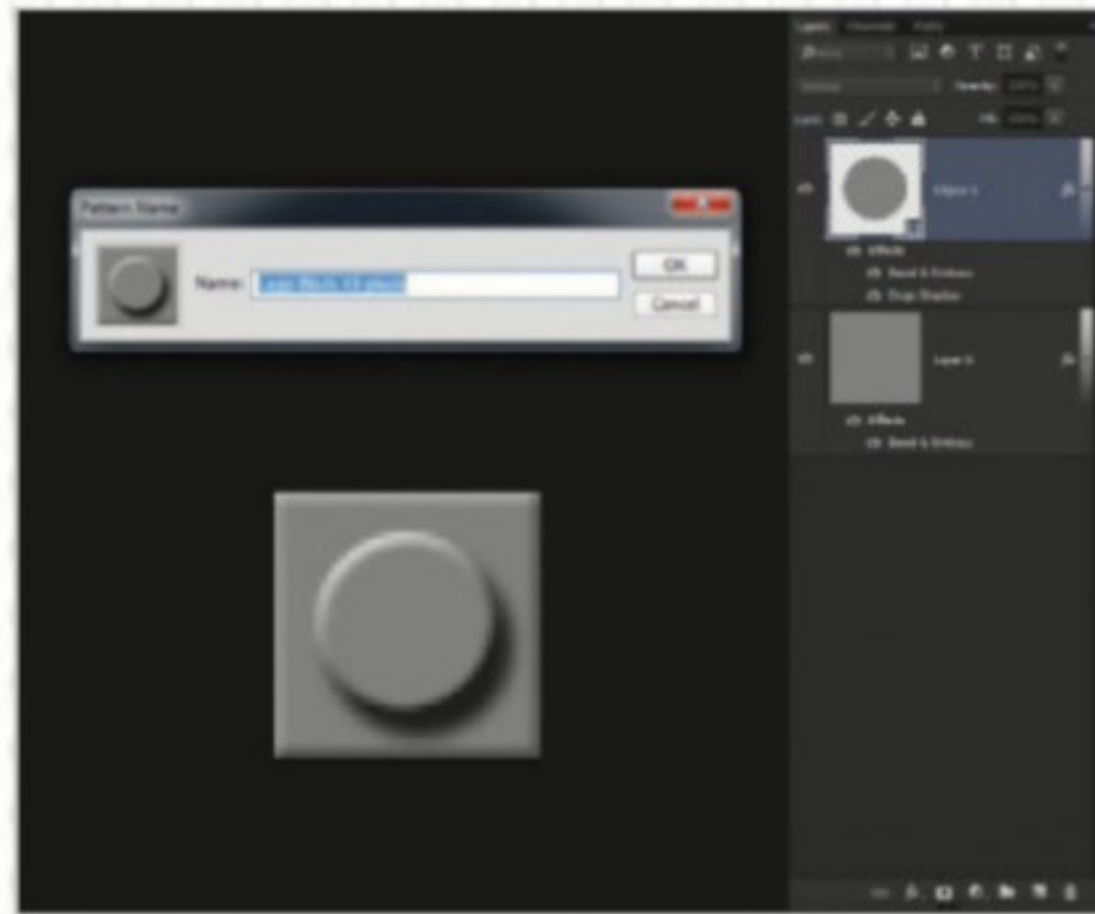
Add the round peg

10 Use the Ellipse tool with the Fill set to the same grey colour as the first layer. Then click once on the canvas to get the Create Ellipse options box. Set the Width and Height to 28 px. Then use the Move tool to snap the circle to the centre.



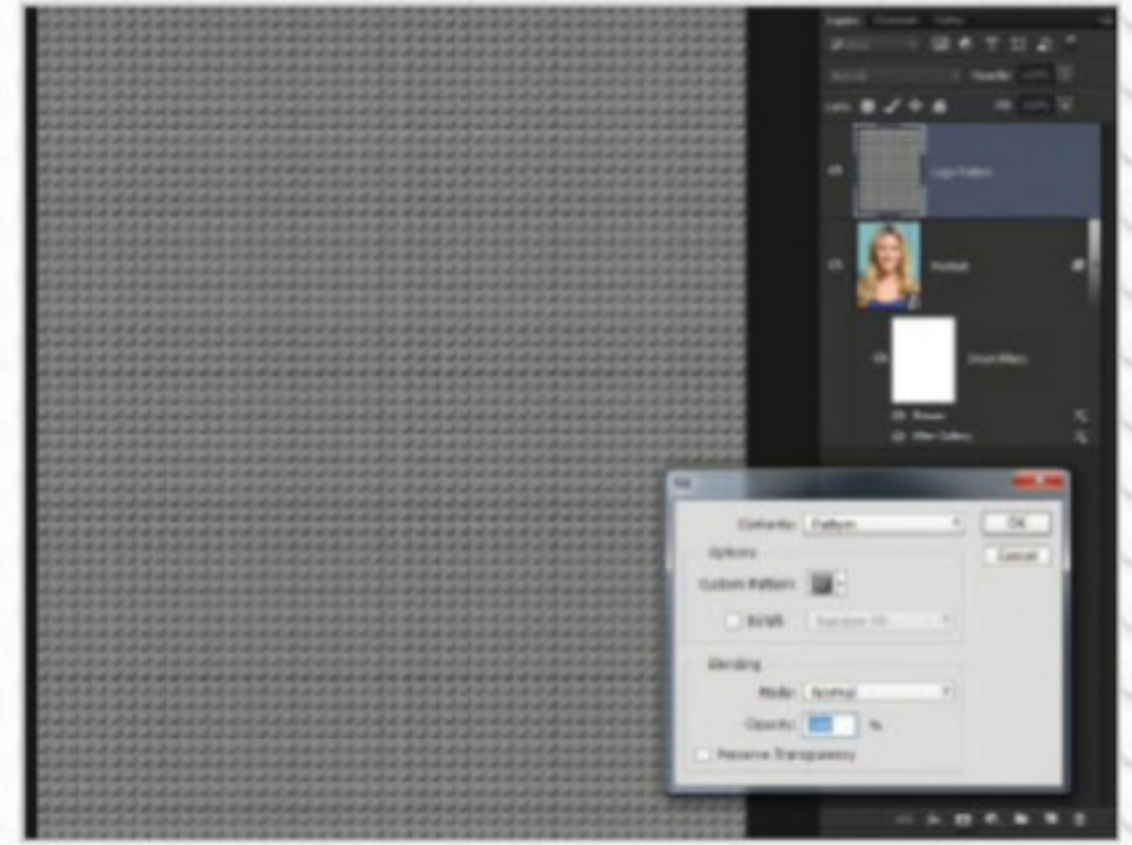
Add more plastic styles

11 Add a Bevel & Emboss layer style to the circle. Set the Depth to 62% and Size to 2 px, Soften to 0 px. Then engage the Contour option. Add a Drop Shadow with a Distance of 3 px, Spread of 0%, and finally a Size of 3 px.



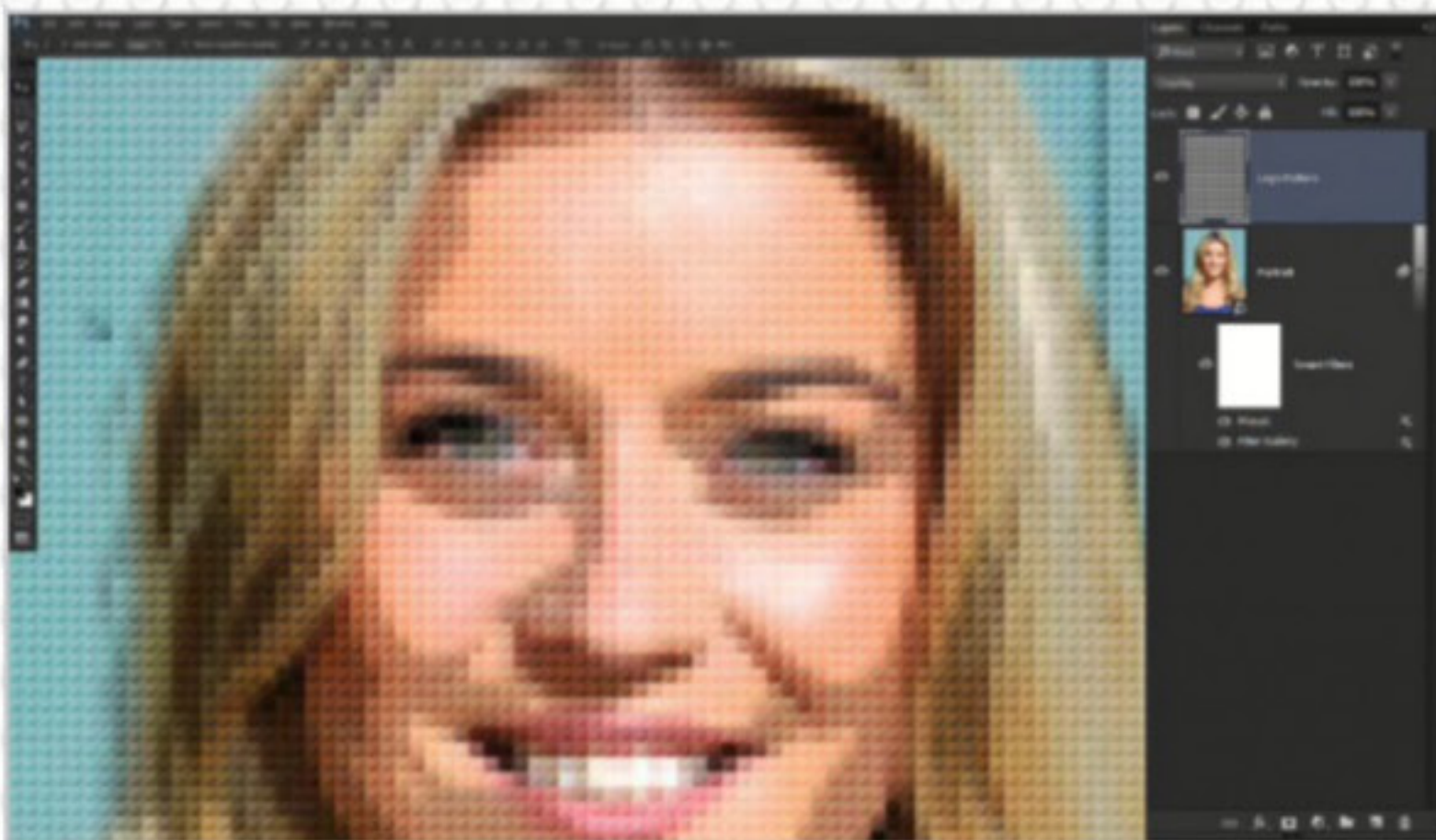
Create the pattern

12 Now we will turn this single toy brick into a pattern that can be easily tiled on our main project. Go to Edit>Define Pattern and give the pattern a name like Toy Block 40 pixels. Don't close this file just yet; you might need to come back to it.



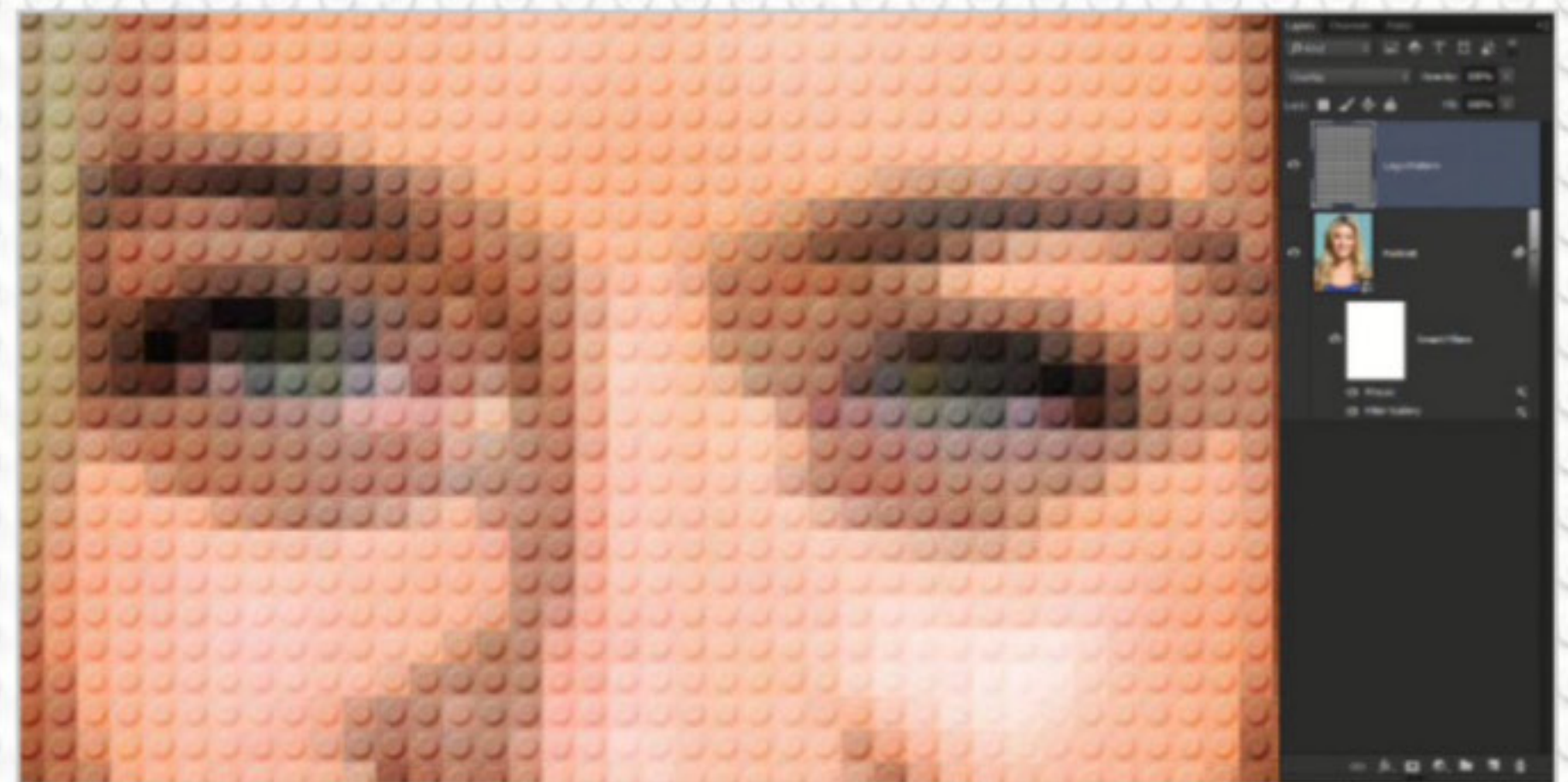
Fill with blocks

13 Return to the main project file and add a new layer above the portrait Smart Object. Go to Edit>Fill and select Pattern from the Contents menu. Open the Custom Pattern thumbnail menu and select the custom Toy Block pattern from the very bottom of the list.



Set the blending mode

14 Set the blending mode of the pattern layer to Overlay. This renders the 50% grey pixels invisible, which allows the mosaic colours to show through. Ensuring the pattern size matches the mosaic Cell Size means perfect alignment!



Peek at the pixels

15 Zoom in to 100% just to make sure the pattern aligns with the edges of the mosaic cells. The careful synchronization of size settings should ensure this, but sometimes things get shifted inadvertently. If that is the case, just nudge the layers back into position.

What you can do with it

Create novelty gifts!

Put your fun portrait on a mug

Turn your toy-brick creation into a personalised gift by having it printed onto a coffee mug! There are many online shops such as www.cafepress.com that provide affordable solutions for having your artwork emblazoned on a piece of drinkware. If you decide to do this, you do need to keep in mind that the artwork will need to be cropped to be very wide, but with short, almost panoramic proportions so it will wrap completely around the mug. If you want the same image printed on both sides, adjust the artwork so it repeats horizontally.

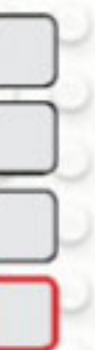
GIVE A GIFT

Fun portraits make perfect presents. It doesn't have to be a mug – maybe try it out on a t-shirt or mouse mat!



CROPPED

Artwork will be cropped so it is wide enough to appear on a mug.



10 OF THE BEST... image-editing apps

Making quick edits on the go

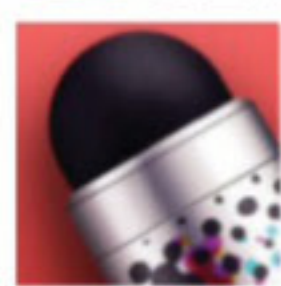
01 AFTERLIGHT



Afterlight is a nifty app for improving any kind of image with simple sliders and overlays.

There's a range of filters, but the selling point is the light leak pack. They're all available in various colours and their opacities can be altered.

02 REPIX



Repix contains filters and sliders, but also has the added ability of being great for drawing over your pictures. There are smoke

brushes, stars and bokeh that you can add, in addition to applying artistic techniques to your pictures.

03 MEXTURES



Mextures is overlay-based with loads of fantastic textures and basic blend modes to use with them. It also has various classic

camera looks you can apply to your pictures, and you can create formulas of overlays to share with friends.

04 EYEEM



EyeEm is similar to Instagram, in that it's a community-based app heavily reliant on filters.

Though it's not as in-depth as some of the other apps on the market, it still contains a number of really great filters you can't get elsewhere.

05 INSTAGRAM



The big photo-sharing app, Instagram, is more often about interacting with your friends than creating the art. That still

doesn't mean that you can't give a beautiful tint to your pictures with some great filters and useful sliders.

06 PSEXRESS



PS Express is mostly only a touch-up app with incredible sharpening capabilities. The filters are good for the most

part, and the app also includes red-eye removal. It's a great app for use before exporting to Photoshop.

07 FADED



With a good number of frames, light leaks, overlays and gradients, Faded is really great for building on a photo and

adding a retro look. Colour overlays can also be created by sliding a block of colour into your photo.

08 SIMPLY B&W



For everything monochrome, Simply B&W is the perfect option. It takes channels, contrast and brightness into

consideration rather than simply converting to black and white as a final touch: the best option for black-and-white pictures.

09 TILTSHIFTGEN2



TiltShiftGen2 may only be focused on blurring, but it's still a powerful app for long-distance shots. Colour, filters and

vignettes also mean that you can create a finished product with TiltShiftGen2, and not just blur to export.

10 PIXLR



Pixlr offers dozens of great overlays, including bokeh, fireworks and flames, but it's the soft focus that really stands out

as the highlight of the app. You can also add type and stickers to your pictures to finish them off with novelty effects.

MOBILE EDITS

It's handy to edit images on the go, but don't expect editing apps to produce Photoshop-standard effects.

ADD EFFECTS

You can quickly add basic effects with many photo-editing apps.

Follow PhotoshopCreative on
JUST A SCORE
 THE FREE NEW SCORING NETWORK



Photoshop
creative

Follow
 PhotoshopCreative
 today to see our
 latest scores



Photoshop
creative

PICK OF THE SCORES...
 Score favourite artwork

You can score absolutely anything on Just a Score. Our favourite this month was seeing how you rated the Times New Roman font...

10 Photoshop Creative scored **10** for Highlander Photoshop courses

9 Photoshop Creative scored **9** for Wacom Intuos Pro

8 Photoshop Creative scored **8** for Escape Motions Amberlight

5 Photoshop Creative scored **5** for Craig David's Photoshop work

3 Photoshop Creative scored **3** for Times New Roman

- It's completely free
- **Get the latest review scores**
- Get involved with the team
- **Give your opinion instantly**
- Like and share scores
- **Score anything in the world**
- Follow a range of scorers for your favourite topics

SCORE ANYTHING **JUST A SCORE**



On the FileSilo

Download your free resources at www.filesilo.co.uk/photoshopcreative

Essentials

Works with



Elements CS CC

What you'll learn

Use adjustment layers and mask techniques for a dramatic finish

Time taken
2 hours

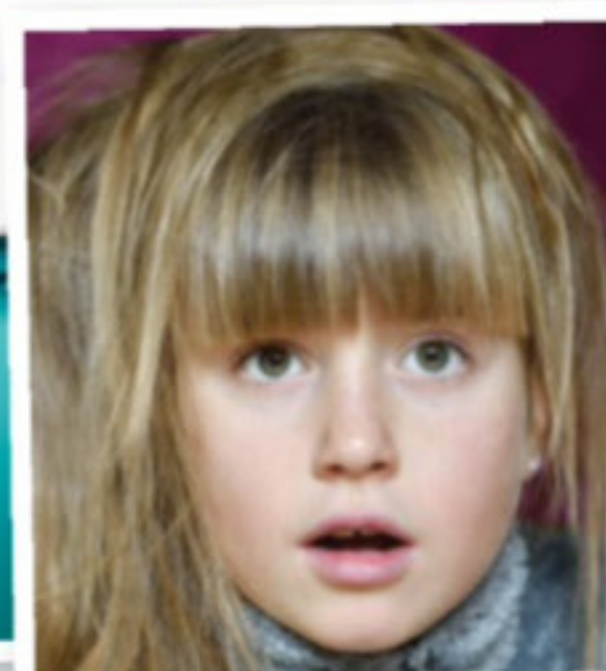
Expert



Daniel Sinoca

"Layer masks and adjustment layers are among my absolute favourite techniques in Photoshop. These enable me to enhance images and create dramatic compositions using the powerful features."

"I started to get involved in the digital world more than 10 years ago and have been working as a freelance artist ever since, creating all kinds of multimedia projects and tutorial guides."



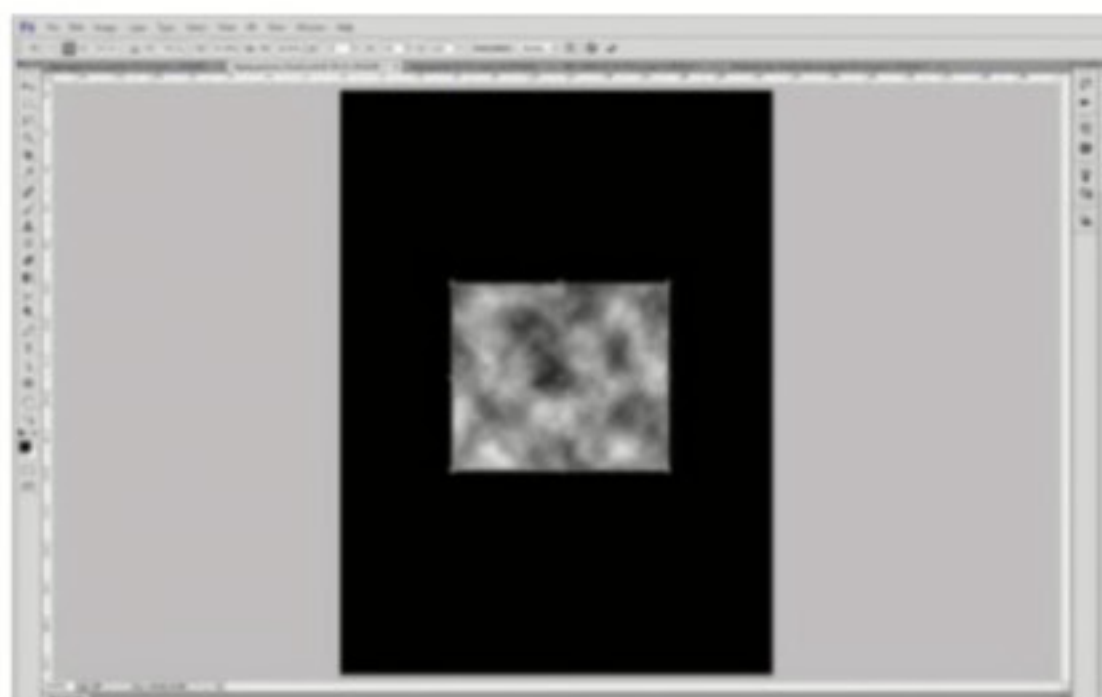
Get creative with layers and masks

Create a dramatic composition using simple adjustment layers and mask techniques, and combine two generations

You probably have heard about the legendary fountain of youth, a magical well with the ability to give everlasting life to whoever bathes in or drinks from it. In this tutorial you'll immerse yourself in this magical well and learn how to transform an elderly lady into a little child. There are two major techniques covered in the tutorial: using layer masks and adjustment layers. The layer mask is one of the most basic and powerful techniques in Photoshop, allowing you to hide or reveal parts of an image without affecting the original and can be used to create a seamless

transition between layers. Adjustment layers allow you to correct tones, change colours, improve the contrast and so on. In addition to these vital commands, you'll also learn how to apply effects and enhance the image using filters to create a dramatic composition.

No matter what your Photoshop skill level is, this tutorial will give you a good overview about these simple techniques and basic tools, so you can use them in your future projects. Download the supplied images and brushes from the FileSilo and start learning new skills.



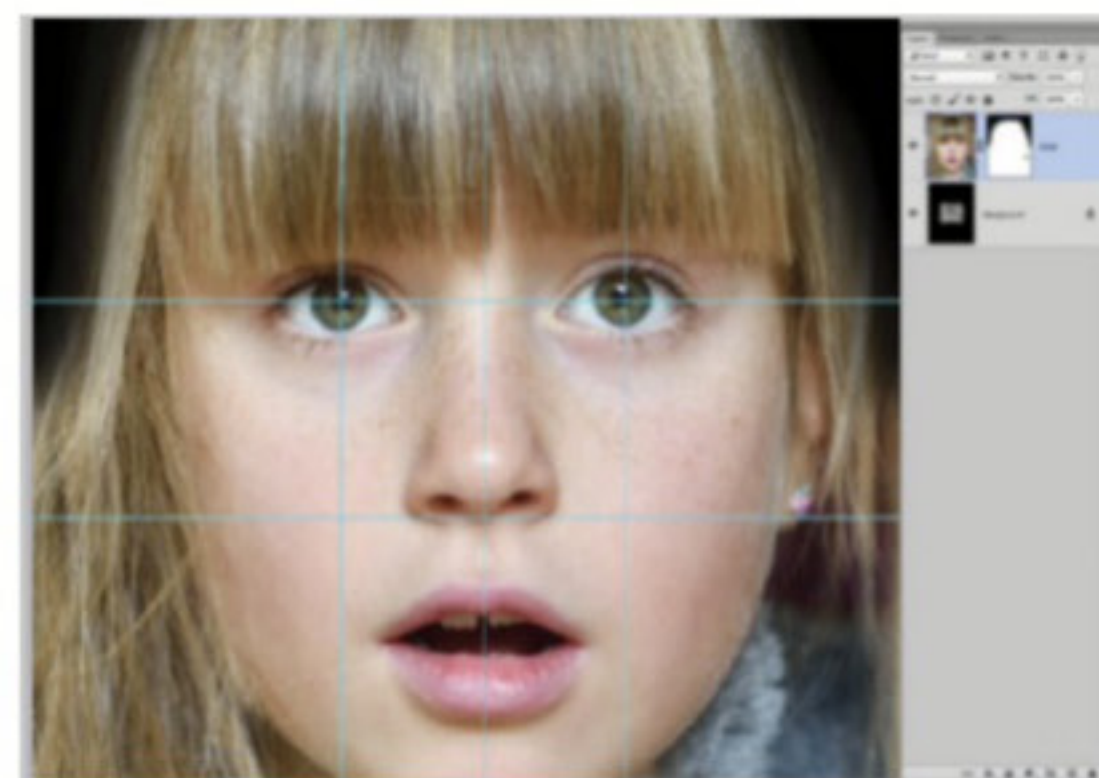
Prepare the stage

01 Hit Cmd/Ctrl+N and name the file 'Ageing person'. Set Width to 230mm, Height to 310mm, Resolution to 300 pixels/inch and hit OK. Now grab the Rectangular Marquee tool (M) and draw a small selection. Go to Filter>Render>Cloud. Hit Cmd/Ctrl+T and scale the image.



Place the first image

02 Go to File>Place 'Child.jpg'. On the tool option bar, set Horizontal/Vertical scale to 110%, and hit Return/Enter. Now go to Layer>Rasterize>Smart Object. Add a layer mask. Go to Layer>Layer Mask>Reveal All. Grab the Brush tool (B). Set the Foreground colour to black and start painting around the hair.



Insert guides

03 Go to View>Ruler. Grab the Move tool (V). Drag a guide from the vertical ruler to the centre of the nose. Repeat to place a guide to the centre of the eyes. Place a horizontal guide running across both eyes and also under the nose.

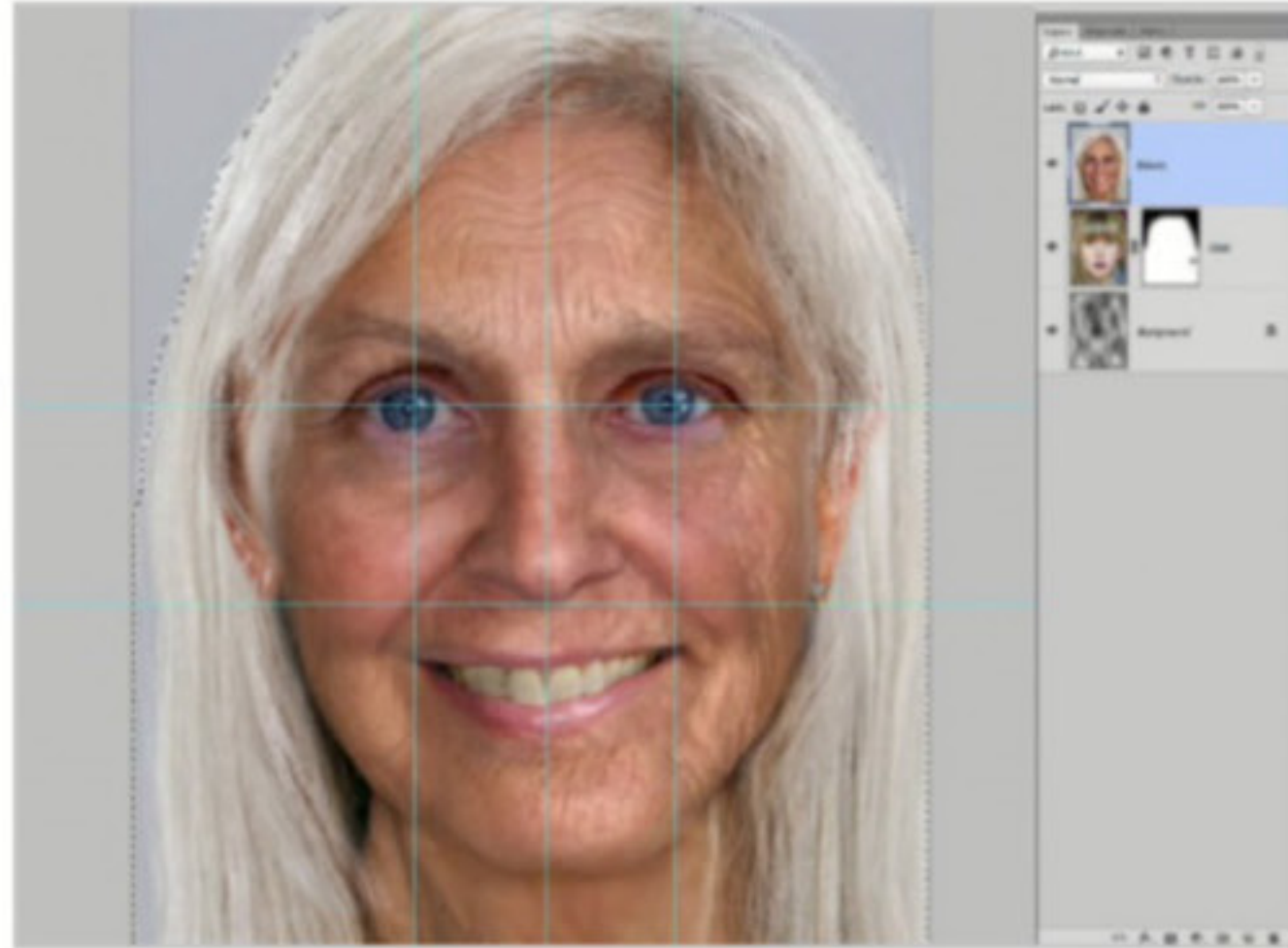


Expert tip



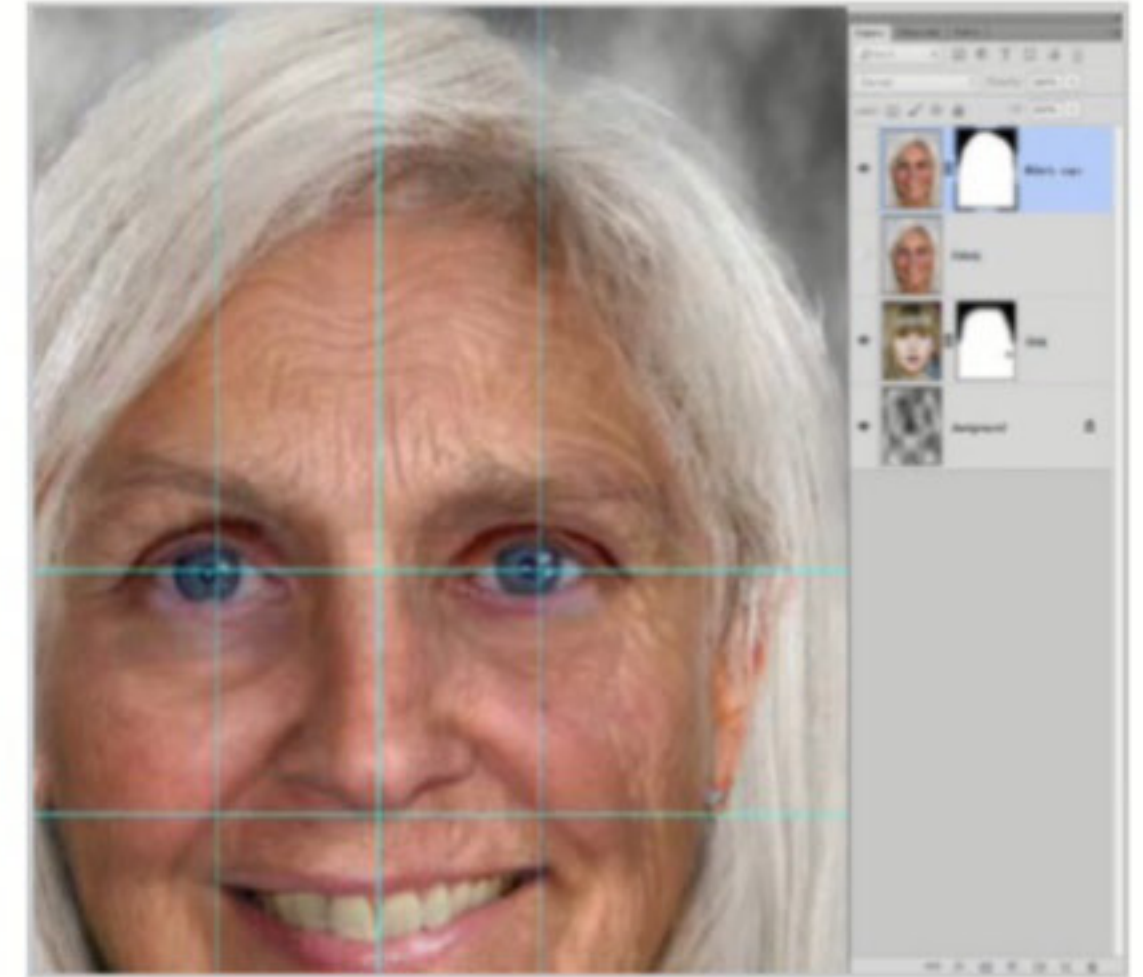
Control adjustments

When you create an adjustment layer, its settings apply to all of the layers below it. However, you can limit the effect of the adjustment to the layer immediately below it by clipping the layers. Select the layer and go to Layer>Create Clipping Mask. Another way to control the layers is by reducing the Opacity to accentuate the effect. You can also use brushes and paint over the adjustment mask to define areas the adjustment will affect.



Place the elderly woman

04 Go to File>Place 'Elderly.jpg'. Hold Shift and drag the corner handles to scale the image and hit Return/Enter (use the guides to match the proportions). Grab the Lasso tool (L), set the Feather to 1 pixel, and draw a selection around the hair.



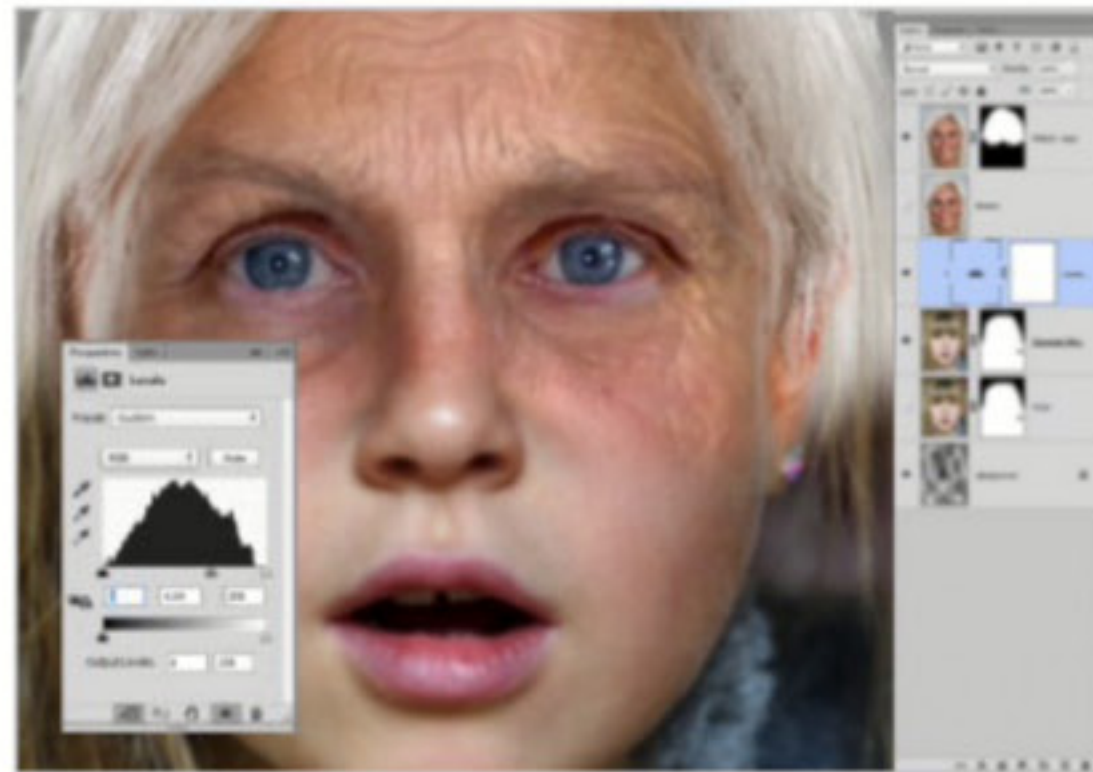
Use Refine Edge

05 On the tool option bar click Refine Edge. Check the Smart Radius box, set the Radius to 2 pixels. Grab the Refine Radius tool (E) and brush over the hair to add fine details and then hit OK.



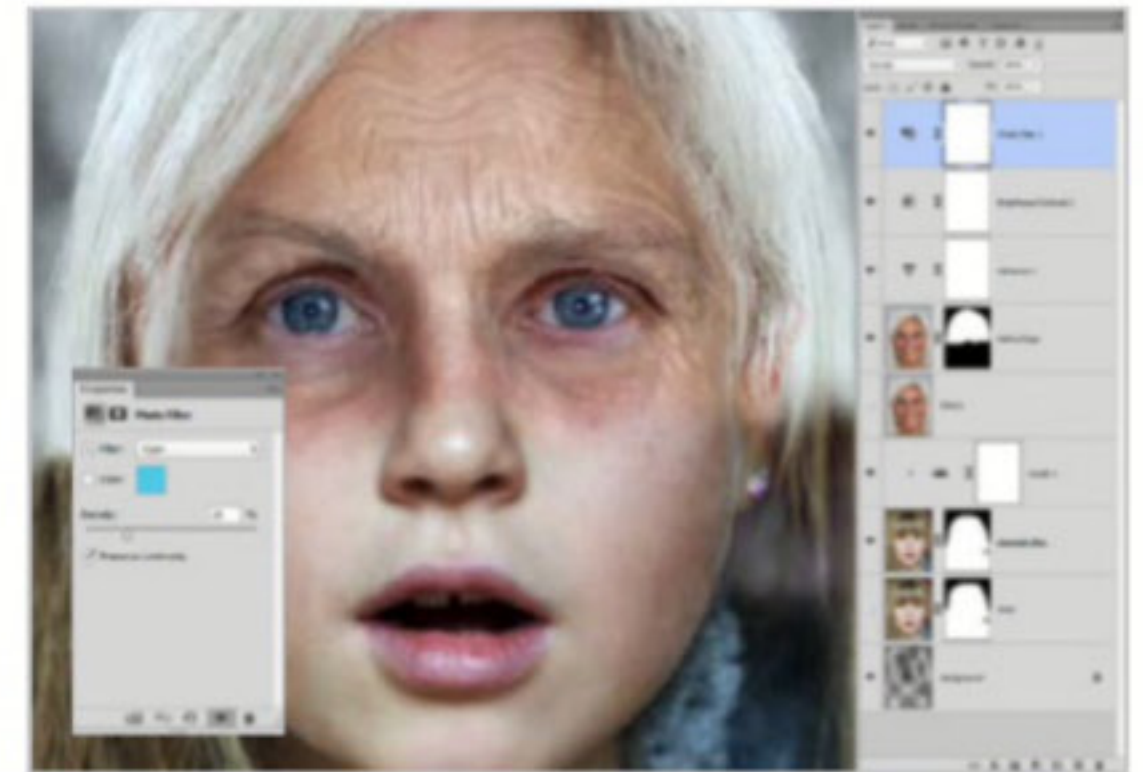
Create a transition

06 Hit Cmd/Ctrl+H to hide the guides. Grab a large soft tip brush (B), make sure the Foreground colour is set to black, and gently start painting over the mask to hide the bottom part of the image, creating a seamless transition between the layers.



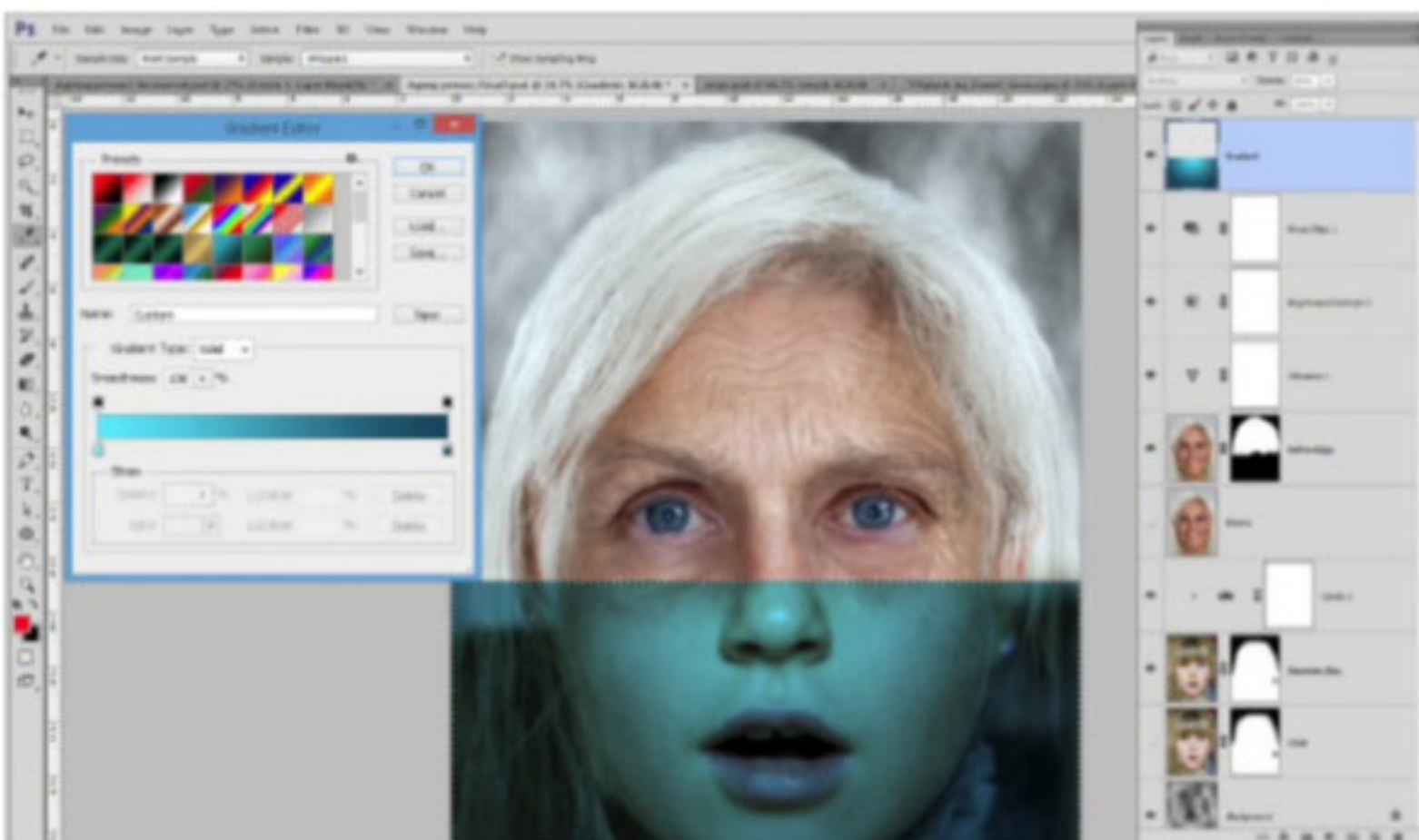
Add an adjustment layer

07 Now duplicate the Child layer (Cmd/Ctrl+J). Go to Filter>Blur>Gaussian Blur. Set Radius to 5 pixels and hit OK. Add an adjustment layer. Go to Layer>New Adjustment Layer>Levels. Check 'Use previous layer to create a clipping mask' and hit OK. Set Input Levels to 0, 0.58, 255.



Make more adjustments

08 Now click on the Elderly layer. Go to Layer>New Adjustment Layer>Vibrance, and set Vibrance to +35 and Saturation to -20. Add a Brightness/Contrast adjustment, Brightness: 14 and Contrast: 6. Add a Photo Filter adjustment, choose Filter: Cyan, Density: 25%.



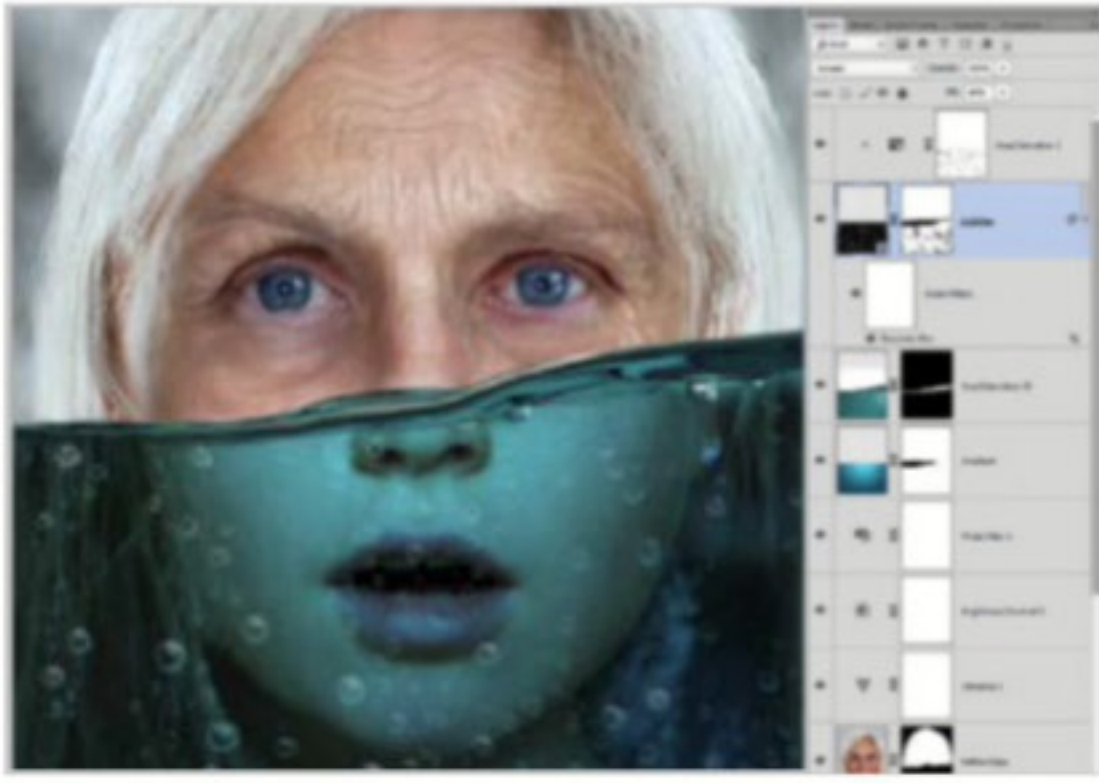
Use the Gradient tool

09 Create a new layer. Grab the Rectangular Marquee tool and draw a selection on the bottom half. Grab the Gradient tool (G). Open the Gradient Editor and set the colours to #31EAFB and #00435C. Change to Radial and fill the selection. Set the blending mode to Multiply, Opacity to 75%.



Add splashes

10 Go to File>Place 'Splash.jpg'. Now go to Layer>Rasterize>Smart Object. Grab the Magic Wand tool (W). Set Tolerance to 50, check Contiguous and select the white area. Hit Shift+Cmd/Ctrl+I to invert the selection and then go to Layer>Layer Mask>Reveal Selection. Hit Cmd/Ctrl+U and set the Saturation to -30.



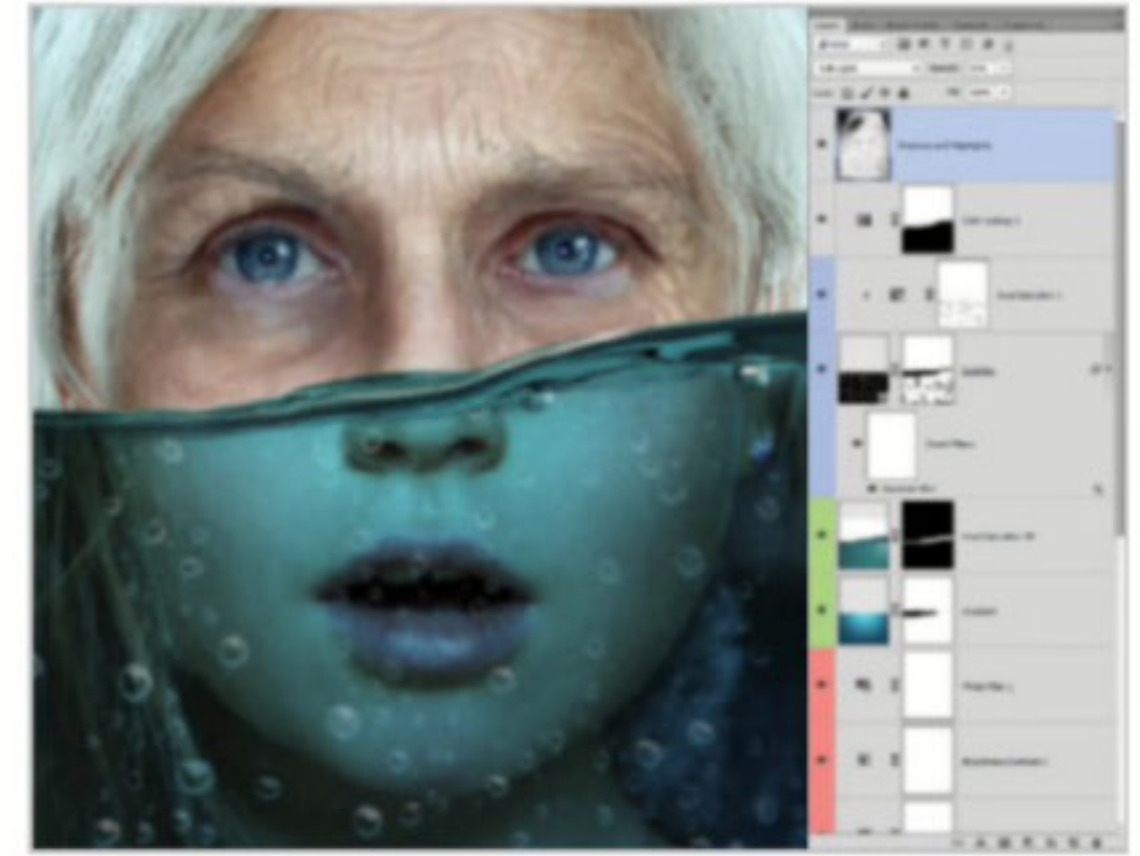
Place the bubbles

11 Go to File>Place 'Bubbles.jpg'. Scale the image and hit Return/Enter. Change the blend mode to Screen. Go to Filter>Blur>Gaussian Blur. Set Radius to 5 pixels and hit OK. Add a Hue/Saturation adjustment layer. Set Hue: 195, Saturation: 50 and Lightness: -40. Add a layer mask and hide unwanted parts.



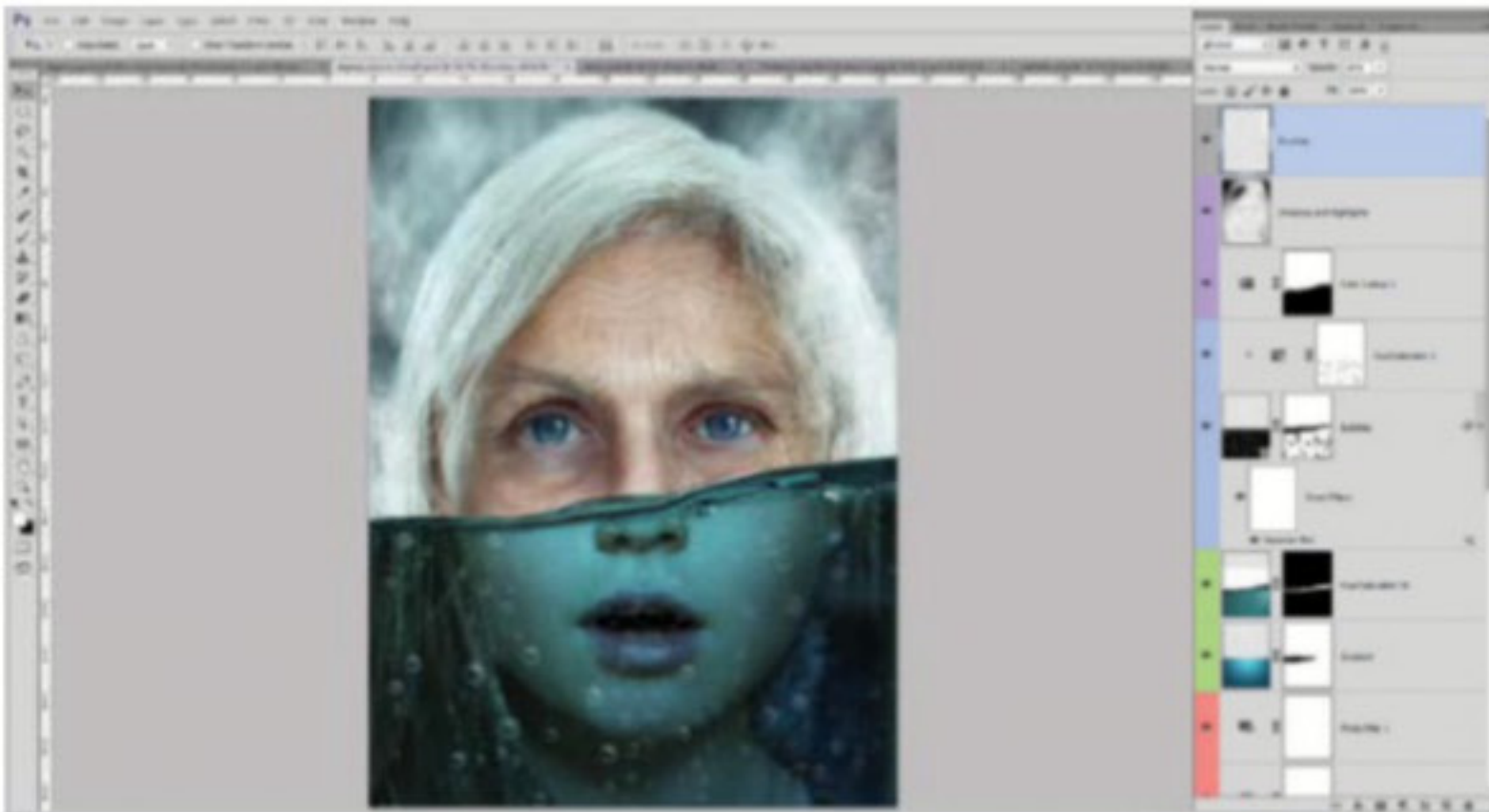
Hide the underwater area

12 Let's add another adjustment layer on the top of the layer stack. Go to Layer>New Adjustment Layer>Color Lookup. Check 3DLUT File and choose HorrorBlue.3DL. Set the Fill to 30%. Grab the Brush tool (B) and paint over the mask to hide the underwater area.



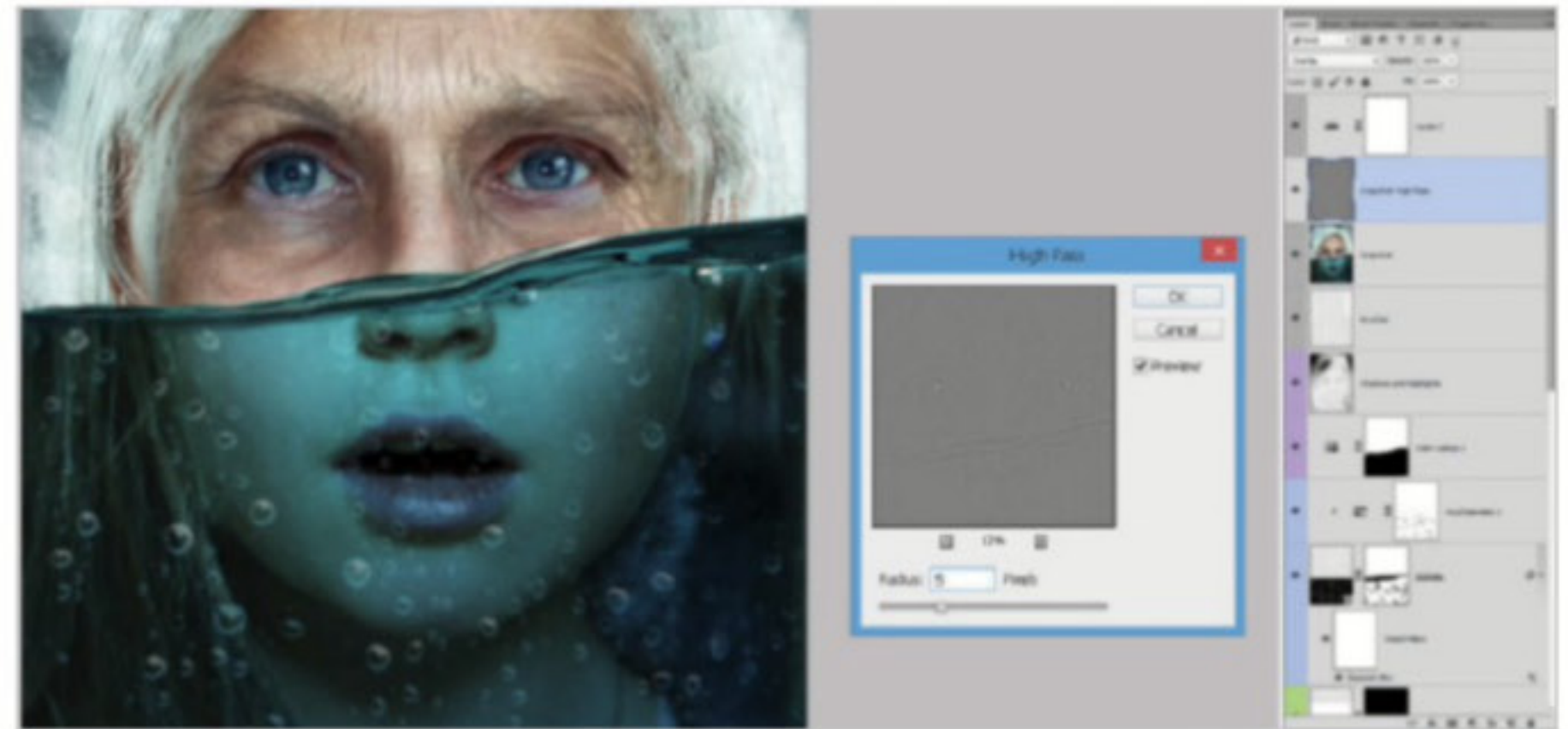
Add shadows and highlights

13 Create a new layer, name it Shadows and Highlights. Change the blend mode to Soft Light. Set the default Foreground/Background colour (hit 'D'). Grab a soft Brush (B) and start enhancing the shadows using black and highlights using white. Focus around the hair and the eyes.



Load brushes

14 Go to Edit>Presets>Preset Manager. Click Load and locate the 'Brushes 128.abr' file then click Done. Create a new layer and name it Brushes. Grab the Brush tool (B) choose the 'Steam' brush, resize and paint over the image. Set the Opacity to 80%.

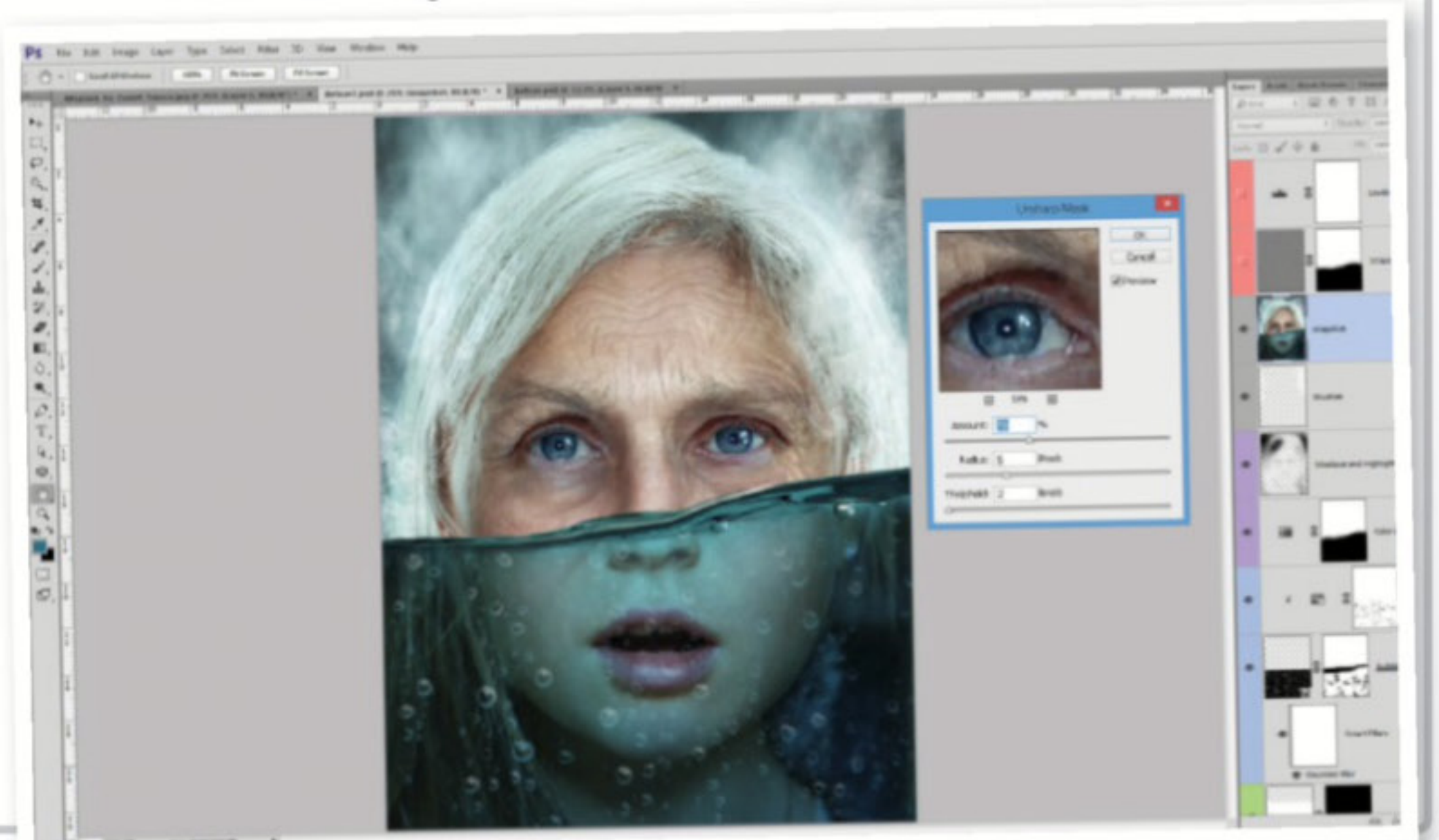


Sharpen it

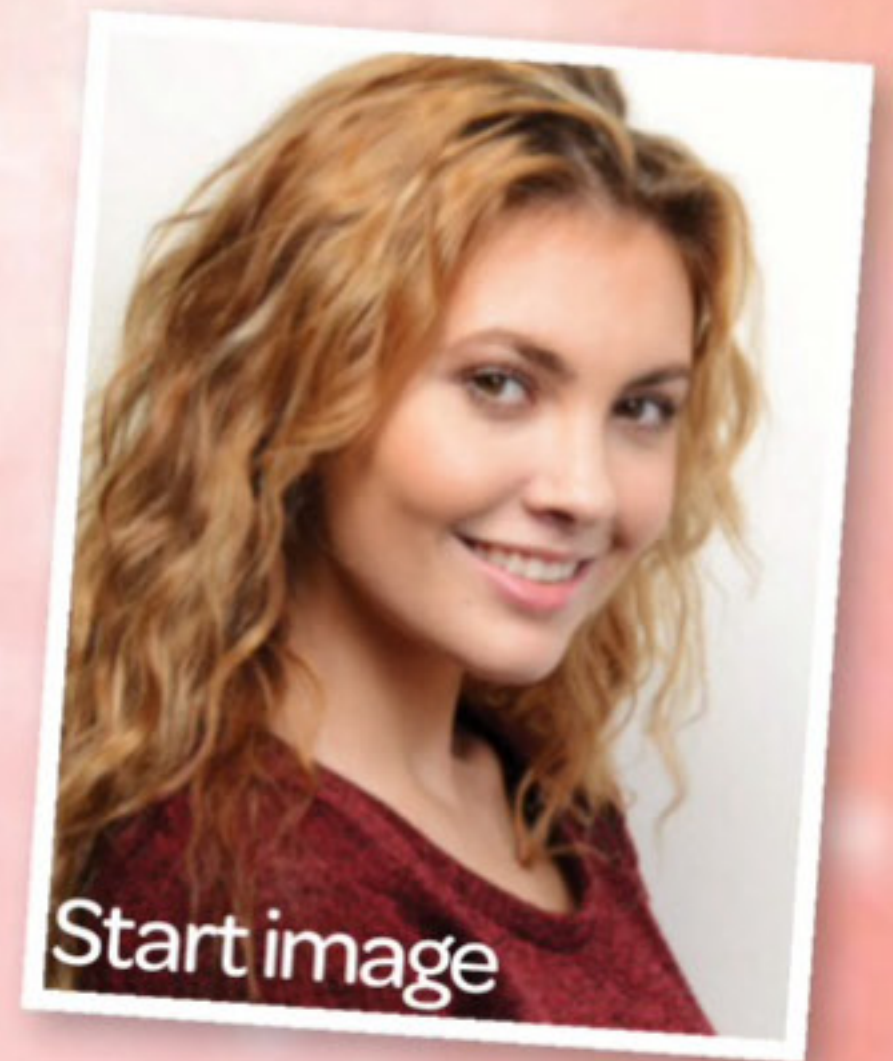
15 Let's sharpen the image. First create a snapshot. Click Shift+Cmd/Ctrl+Opt/Alt+E. Now duplicate the 'snapshot' layer and change the blending mode to Overlay. Go to Filter>Other>High Pass. Set Radius to 5 pixels and then click OK. Create a layer mask and hide the area underwater to keep it out of focus.

A step further Use the Unsharp Mask filter

In the last step of this tutorial we used the High Pass technique to sharpen the image and bring back some textures and skin details. But there is a powerful filter in Photoshop that can help you sharpen blurry images and enhance the image a little further. This is the Unsharp Mask filter (Filter>Sharpen>Unsharp Mask). The filter works by finding edges and increasing the contrast between the pixels. The result creates a sharper image. Open the Unsharp Mask dialog box and adjust the settings. The Amount will control the amount of sharpening applied to the edges. Radius controls the depth of the pixels and the Threshold sets the minimum level of contrast between the pixels. Check the Preview window to see the changes. Usually, low values create the best results.







On the FileSilo

Download your free resources at www.filesilo.co.uk/photoshopcreative

Essentials

Works with



Elements CS CC

What you'll learn

Manipulate elements of a photo using the Liquify tool and layer adjustments

Time taken
1 hour

Expert



Jenni Sanders

"There's something rather magical about flicking between your 'before' and 'after' images, and seeing just how different you can make the same image look.

"From the moment I saw my dad manipulate photos as a child, I was hooked and have since worked entirely within the industry of photography and Photoshop."

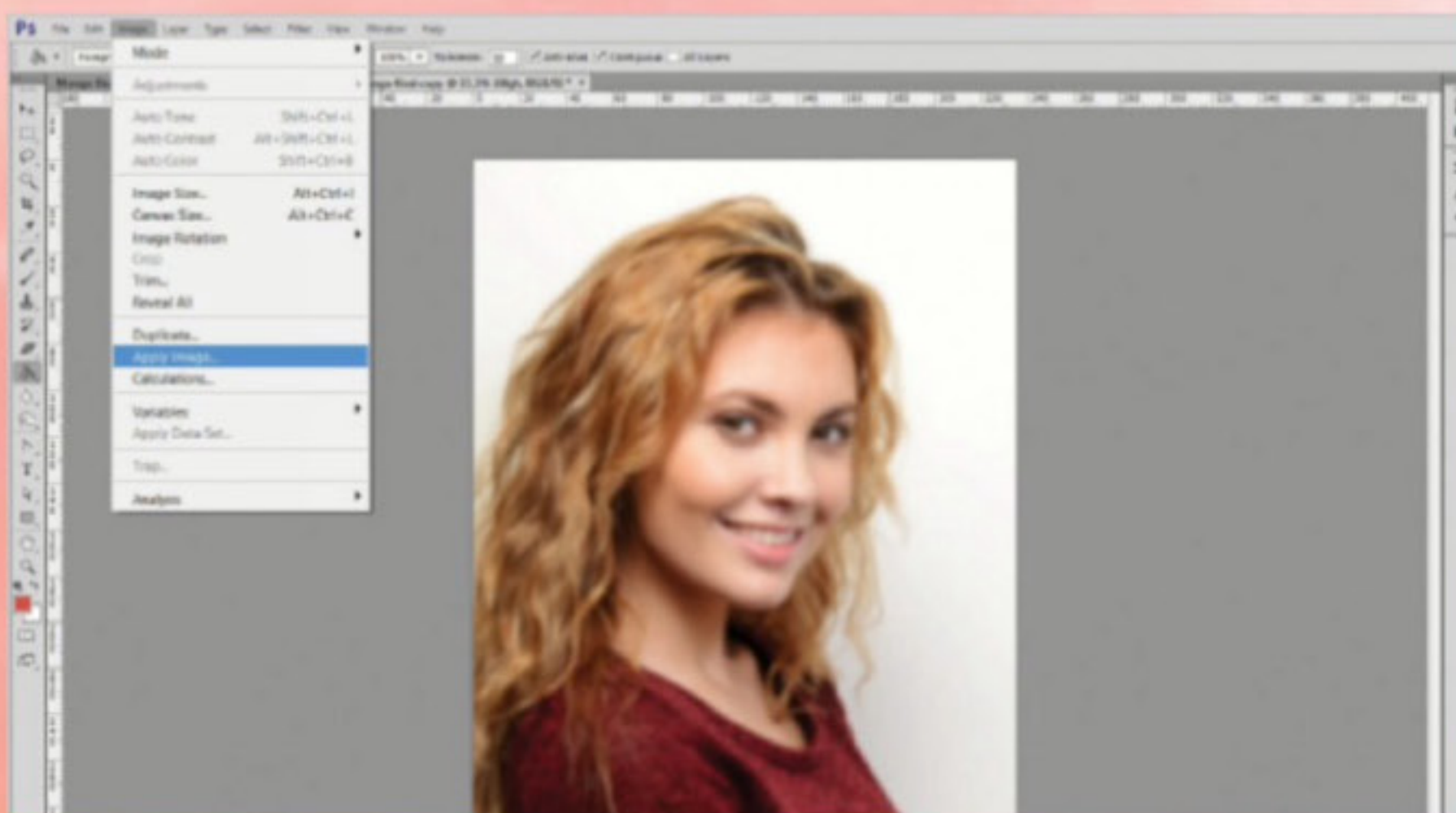
Turn portraits into fun cartoons

Transform your photos into classic Japanese-style cartoons with the Liquify tool and layer adjustments

Starting with any photograph, this tutorial will build on classic retouching techniques and take them to the extreme. The main manipulation will take place using the Liquify filter, but instead of small touch-ups, you'll adjust the whole head and features; the eyes will get warped a lot. In manipulations like this, where you're basing it on an existing style or example, it's great to have a lot of reference material to hand. Search the internet for manga characters in order to keep you inspired; try to notice the key features, such as a

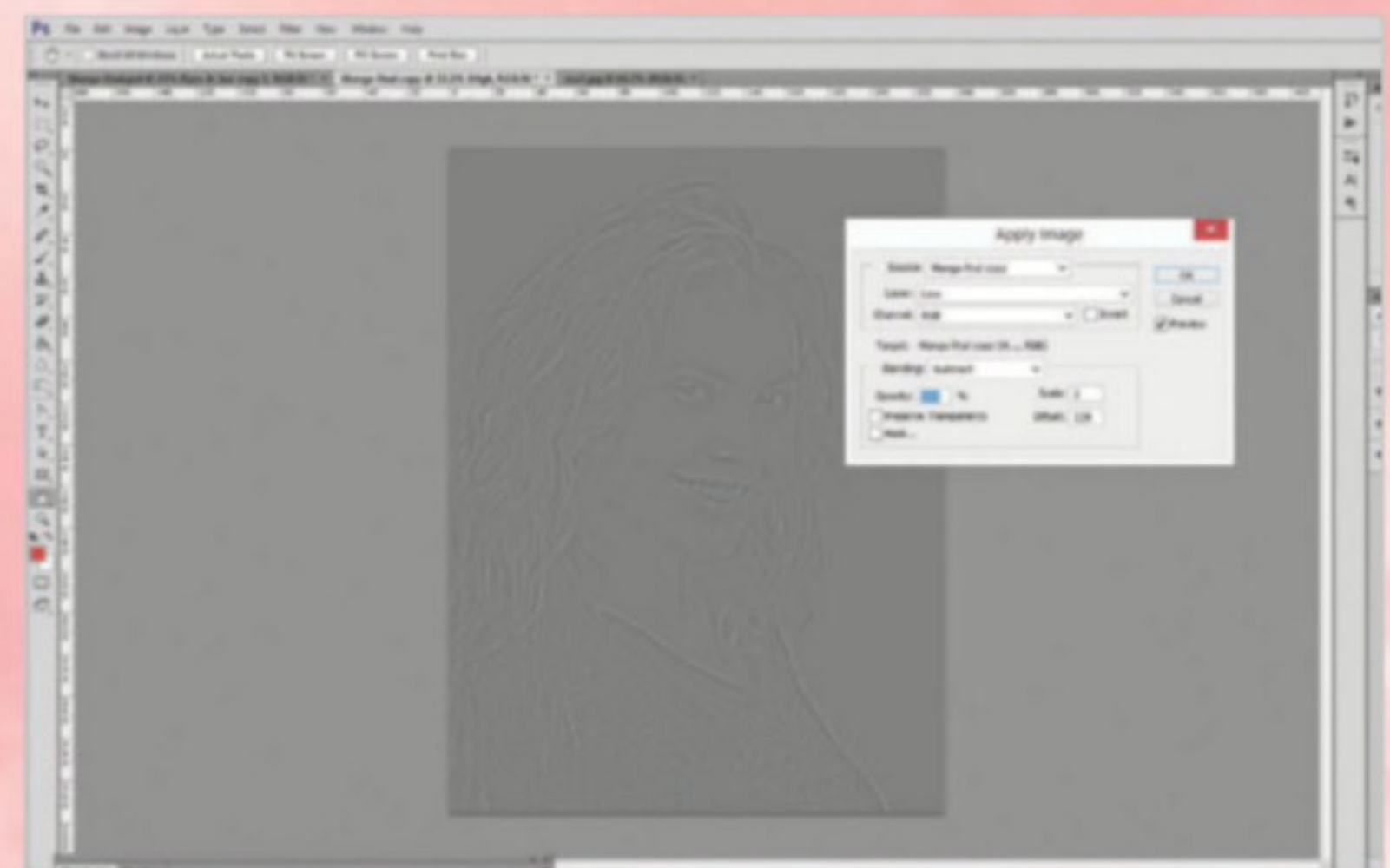
small nose and mouth, short head, and the large eyes complete with shines. You can also use them as references for colour and tone.

Once you've got the basic shape of the manga, you'll then go through a wide range of adjustments to complete the look. The Clone and Heal tools will be used heavily, too. Changing the appearance of human skin so much can be tricky; with a wide variety of tones and textures it can become unnatural and take a few attempts to get it seamless, so be patient and have fun with it.



Set up the start image

01 Open up the supplied start image from the FileSilo and then duplicate the background layer twice. Call the first layer Low, and the second High. Apply a Gaussian Blur (Filter>Blur>Gaussian Blur) to the Low layer, set to around 7.5px. Now, select the High layer and go to Image>Apply Image.

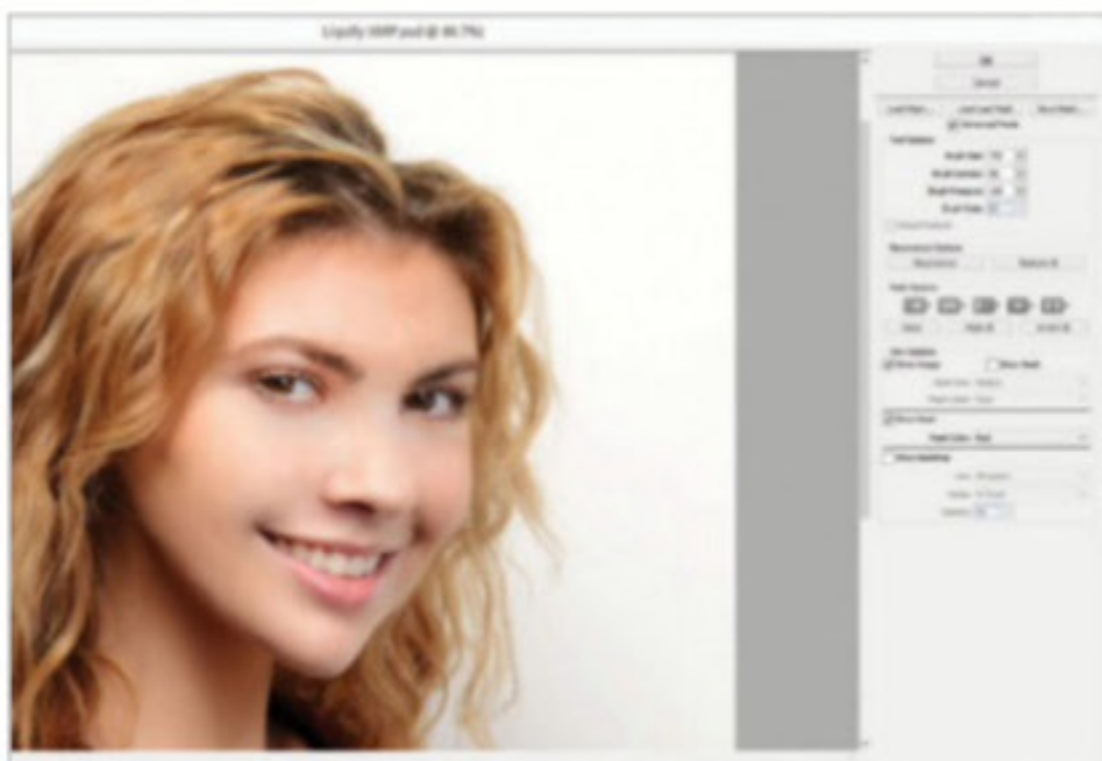


Frequency Separation skin

02 Select your Low layer from the drop-down, setting Blending: Subtract, Scale: 2 and Offset: 128. Hit OK and change the layer's blend mode to Linear Light. Use the Clone/Heal tools on this layer to touch-up blemishes, and use them on the Low layer to touch-up tonal/colour imperfections.

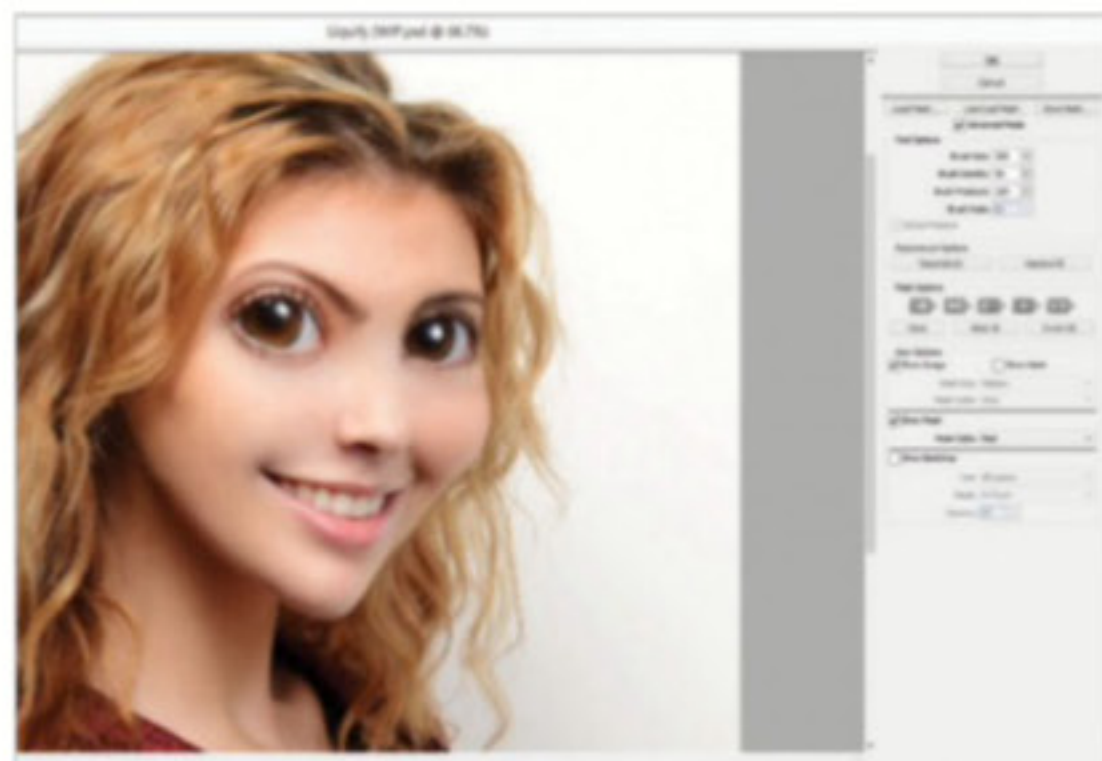


Tutorial Turn portraits into fun cartoons



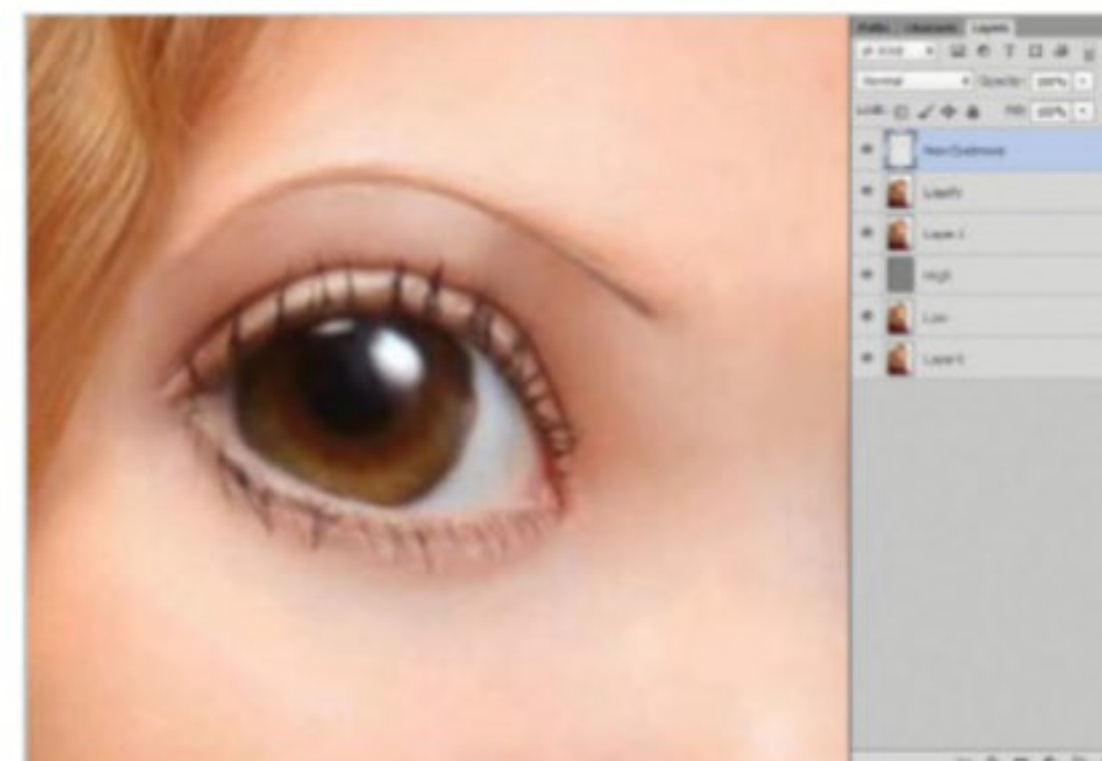
Begin to liquify

03 When you're happy with the skin, select the top layer and press **Cmd/Ctrl+Shift+Alt+E**, making a Stamp layer. Duplicate it and go to **Filter>Liquify**. Use the Forward Warp to push the jawline up, making it straighter; point the chin and bring the top of her head down to make it smaller.



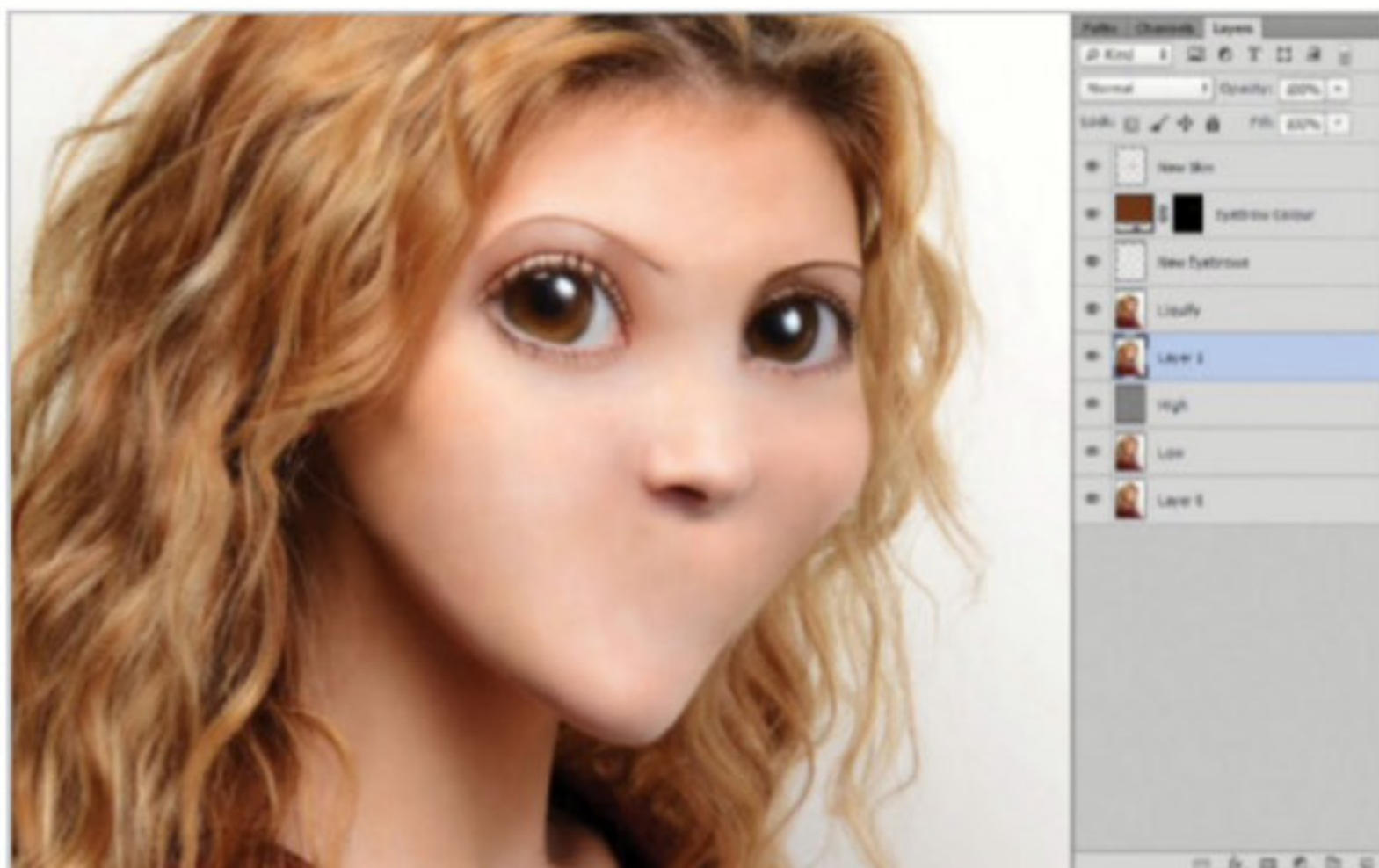
Warp her features

04 Make her nose slightly smaller by pushing in the sides. Stick with the Forward Warp and begin to push her eyes bigger. You have much more control using this tool rather than the Bulge, but pay attention to the shapes you're creating. Try to keep a circular eye. Hit **OK**.



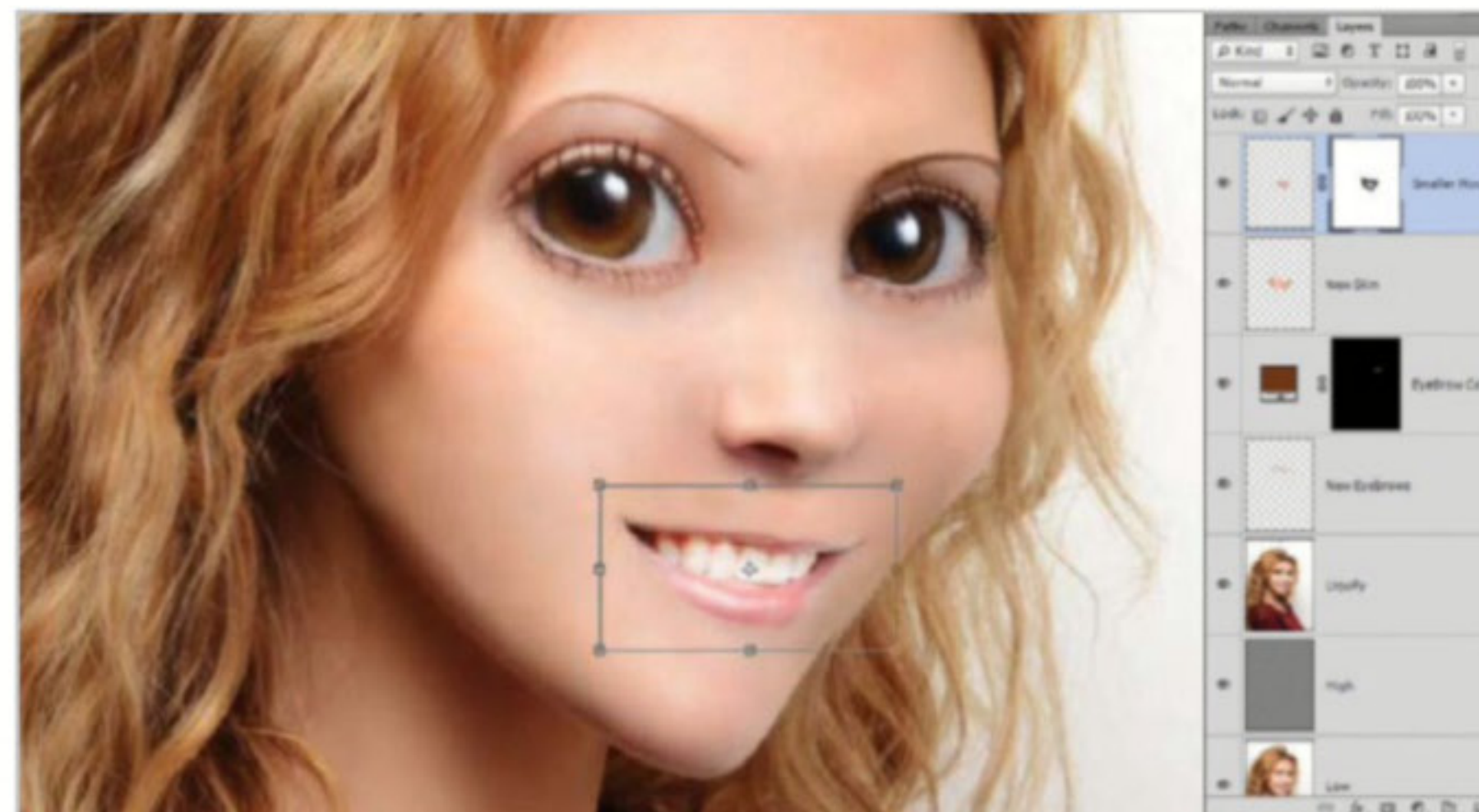
Clone and heal the eyebrows

05 Her eyebrows are too thick for a manga character. Create a new layer (**Cmd/Ctrl+Shift+N**). Select the Clone tool (**S**) and set its Sample option to **Current & Below** from the top banner. Use this to clone in skin over the majority of the eyebrows, without having to destroy the original layer.



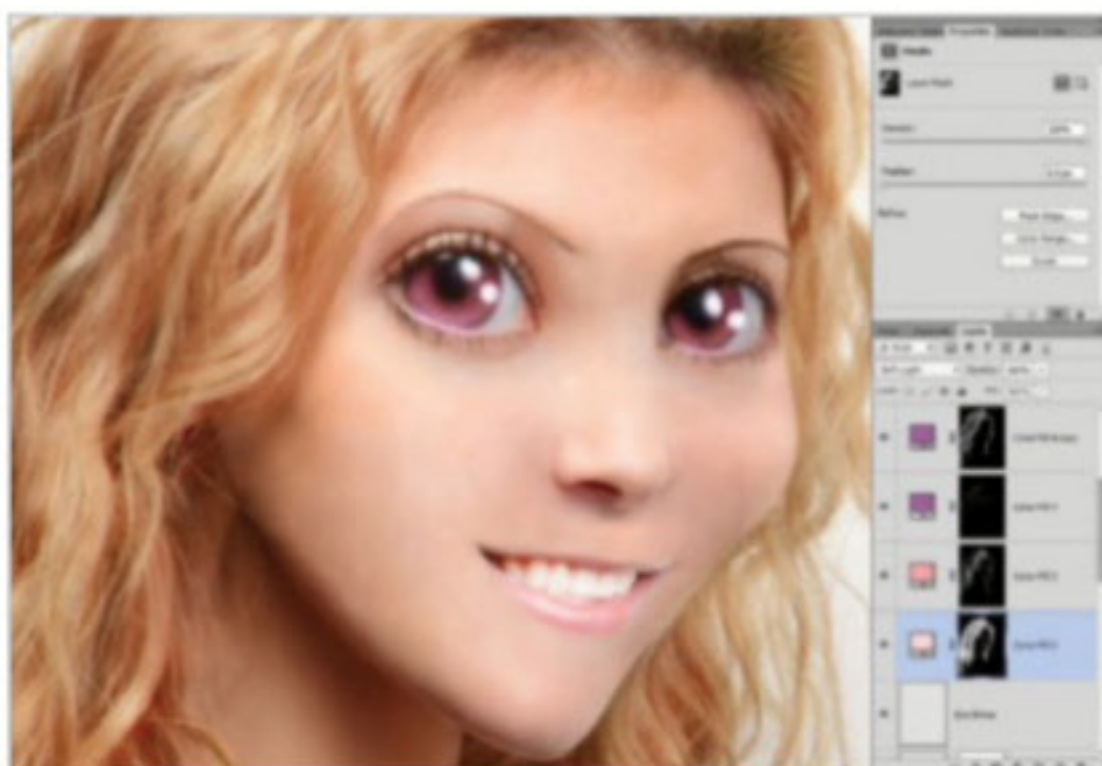
Cover up her mouth

06 Create another new layer. Using the Clone tool again, completely clone out her mouth! Work in sections and combine the Clone with the Heal tool in order to get the most 'realistic' effect. When you're done, go back to the second duplicated layer we created before Liquifying.



Change the mouth

07 Use the Lasso tool (**L**) to roughly cut around her mouth. Invert the selection (**Cmd/Ctrl+Shift+I**) and delete everything else. Add a layer mask and use the black brush to neaten up the layer to just the lips and teeth. Press **Cmd/Ctrl+T** to transform, scaling the mouth to about half the size.



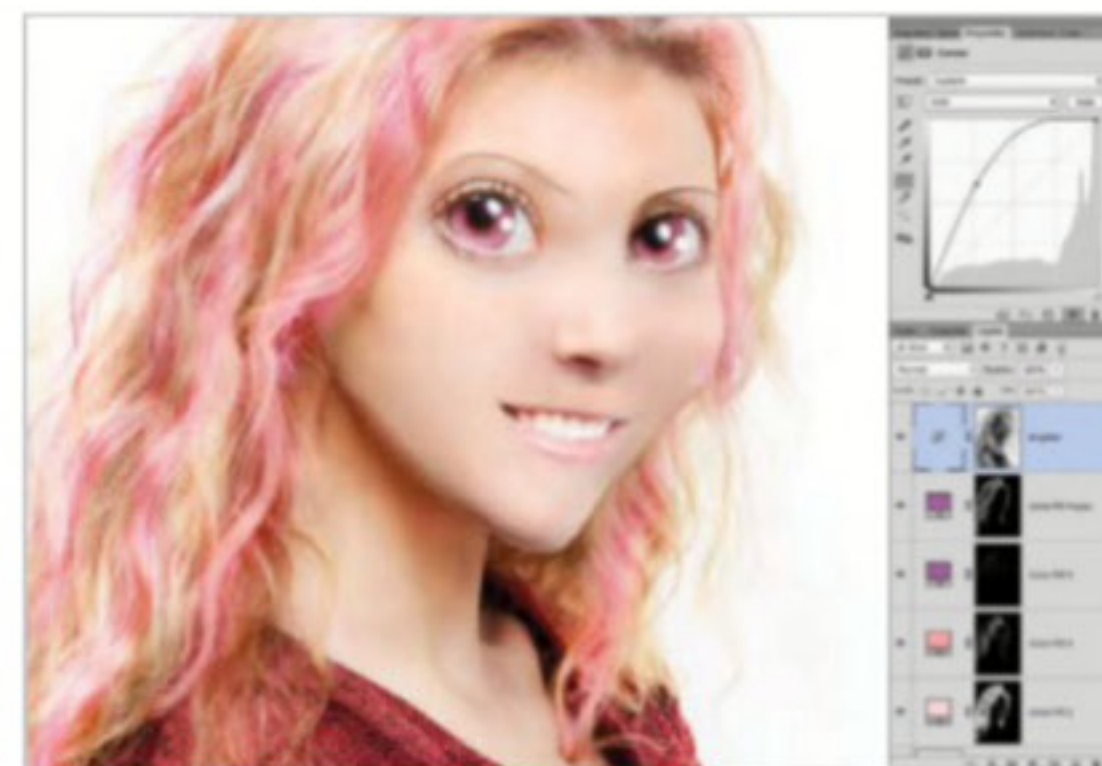
Paint the eyes

08 Create a new layer and grab the Brush tool. Set 0% Hardness and paint two white circles on the eyes, using the original shines as guides. Have a final review of her face and touch up any other blemishes or distortions that you might have missed before.



Colour the hair

09 Add four Solid Color adjustment layers. First, add pale pink with blend mode: **Soft Light**; then darker pink, blend mode: **Soft Light**; then a purple on **Color** and the same purple on **Overlay**. Fill the masks in black, paint white over the hair and eyes, using the tutorial image as a guide.



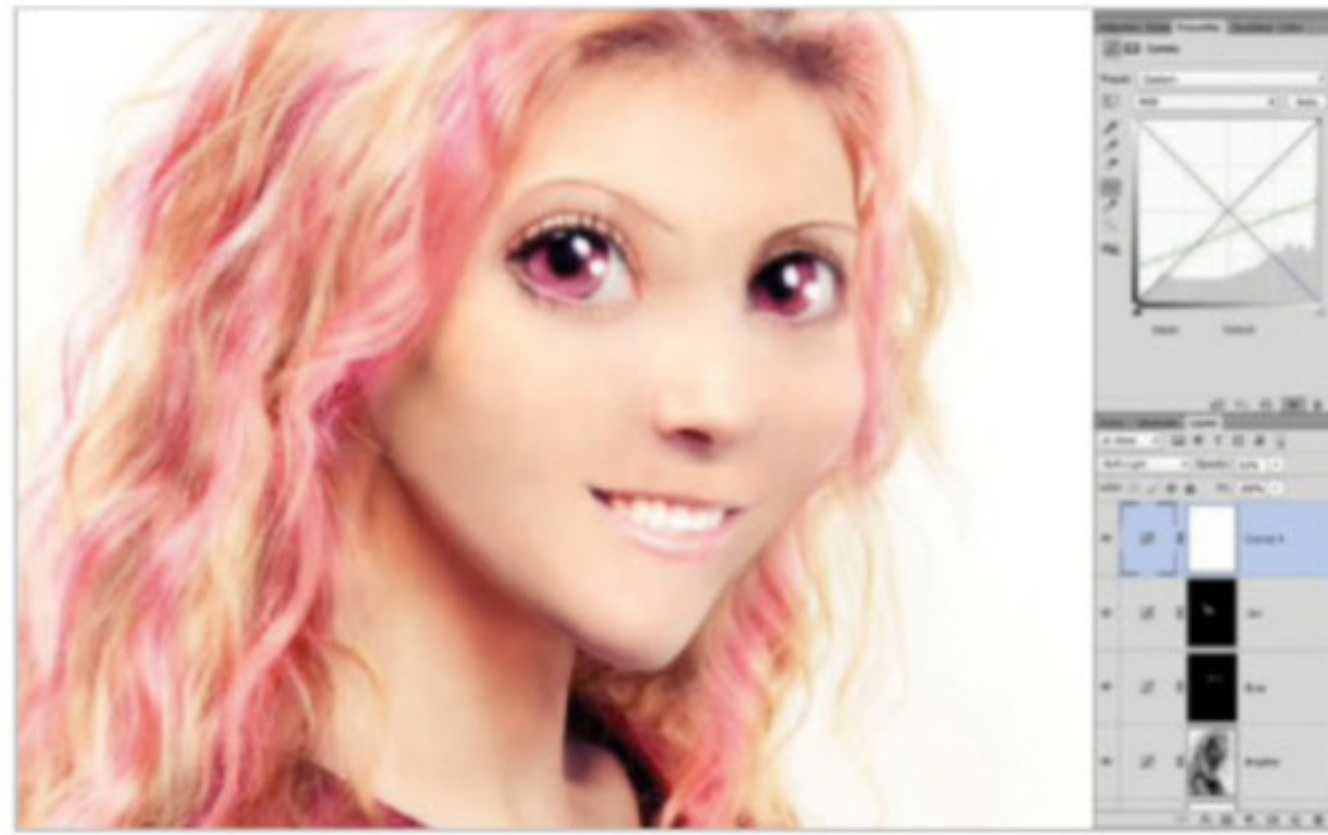
Brighten her up

10 Create a Curves adjustment layer. Drag the centre of the RGB curve up to create a very bright layer. Fill the mask in black and using a low Opacity (10-20%) white brush at 0% Hardness, begin to brighten up the image. Focus on her hair, cheeks and eyes.



Add some shadows

11 Counter-act some of the brightness with new Curves adjustment layers, with the curve dragged down. Darken down the pupils, around the iris and some of her cheekbone to give more definition.



Adjust the colours

12 Add another Curves layer. On the blue curve, drag the top-right point down to the bottom, and the bottom-left point to the top. On the green, bring the top point down just above halfway, and the bottom point up just under halfway. Set to Soft Light, Opacity 31%.

Expert tip



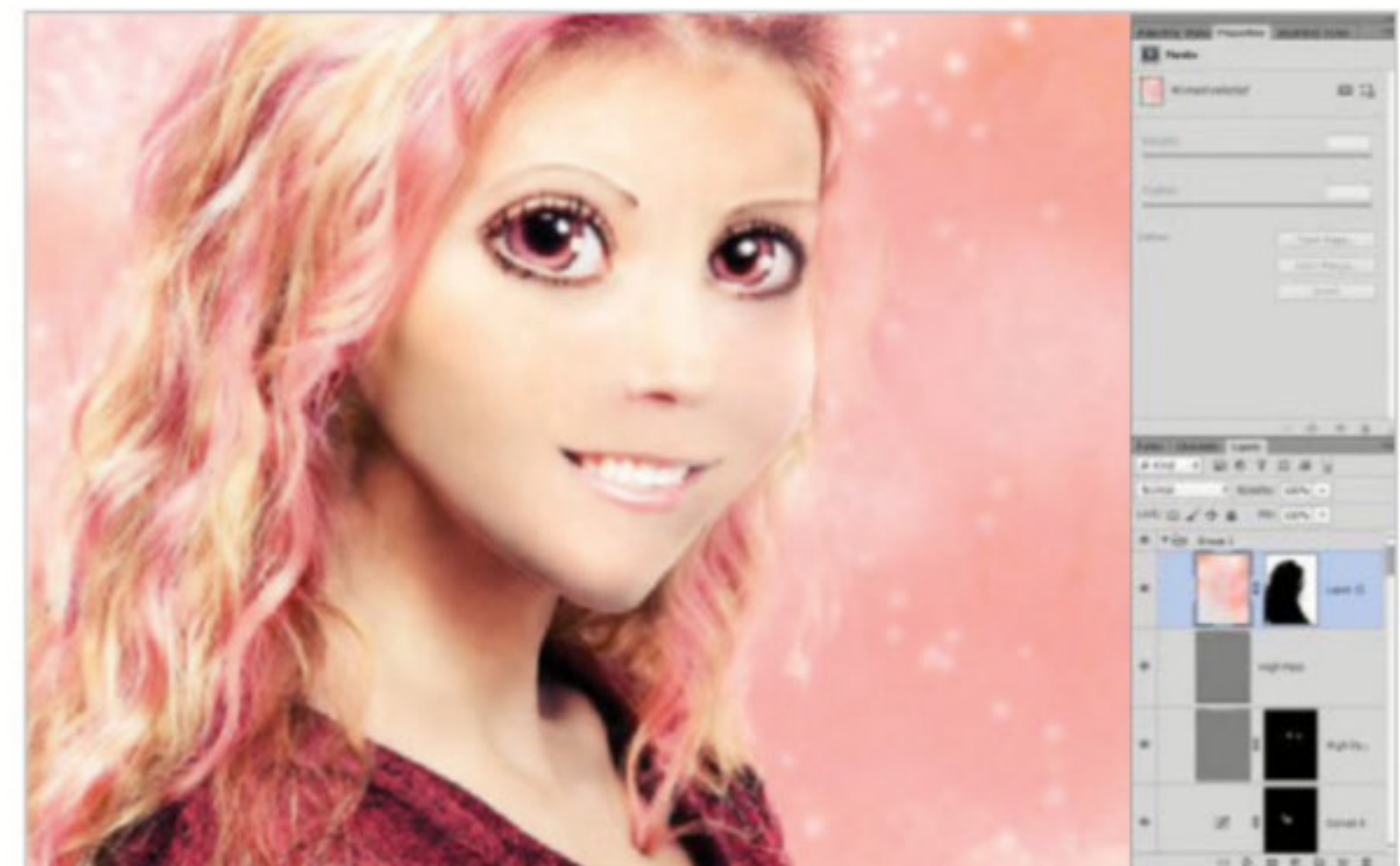
Stay in control

During the Liquify stages of this tutorial, you're prompted to use Forward Warp, rather than Bulge for the eyes. This will help you have much better control over which parts of your image are affected. You can combine all the Liquify tools with Freeze Masks. By applying a Freeze Mask, you protect a certain area that you want to remain distortion-free during Liquifying. When you're done, you can remove a Freeze with the Thaw Mask.



Make final tweaks

13 Add a Black & White adjustment layer, set to Soft Light, Opacity 35%, and using a Color Balance adjustment layer, slightly increase the Green and Blue values. Make a Stamp (Cmd/Ctrl+Shift+Alt+E), apply a High Pass Filter of around 2px, and set the blend mode to Vivid Light for extra sharpness. Keep tweaking and adjusting!



Add a background

14 Create a new layer at the top and create whatever background you'd like, for example here we've used a range of pinks sampled from the image and some extra white sparkles. Add a layer mask to cut out the shape of your character and you're done!

What you'll learn

From photo to cartoon

LIQUIFY SMOOTHLY

Control your wobbles with the Liquify, keep everything subtle, and try not to move too much in one go. Avoid creating jarring distortions and keep a natural smooth look.

MANIPULATE MASKS

Almost every adjustment will require a mask, helping to define where an adjustment has an effect, how strong the effect is and how well it blends.



FLAWLESS SKIN

Separate the frequencies of the skin to create two easy layers for fixing skin. This will give the flawless look you see in cartoon characters.

CLONE AND HEAL

These two invaluable photomanipulation tools will be used a lot, from remodelling the eyebrows to completely removing the mouth!





Essentials

Works with



What you'll learn

▲ How to create UI elements with shape layers and layer styles

 **Time taken**
30 mins

Expert

Gary Simon



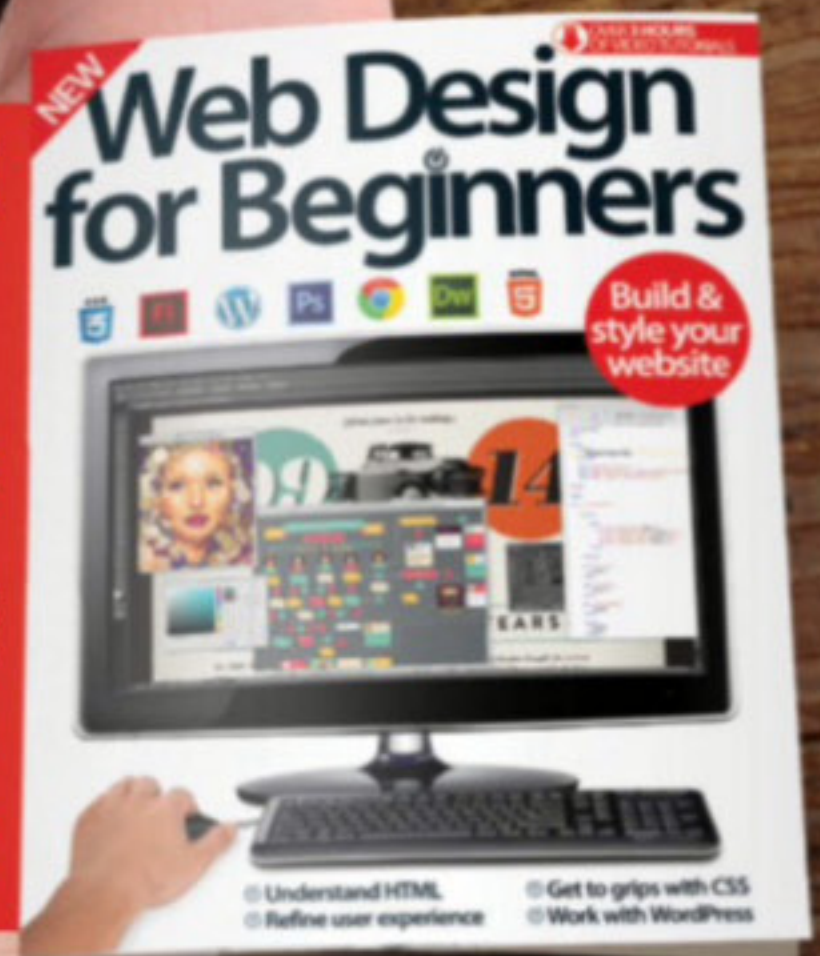
"I love creating user interfaces in Photoshop due to the variety of tools on offer. Layer styles and shape layers allow you to create attractive UI elements in a non-destructive manner, giving flexibility. I'm a freelance graphic designer with over 15 years' experience, and Photoshop is the primary tool in my arsenal."

MORE WEB DESIGN TIPS ARE IN

Web Design for Beginners

ON SALE NOW

AVAILABLE FROM ALL GOOD NEWSAGENTS & SUPERMARKETS, OR ONLINE AT WWW.IMAGINESHOP.CO.UK



Design stylish UI elements

Photoshop can handle more than photographs! Learn how to design beautiful user interface elements with Photoshop's powerful tools

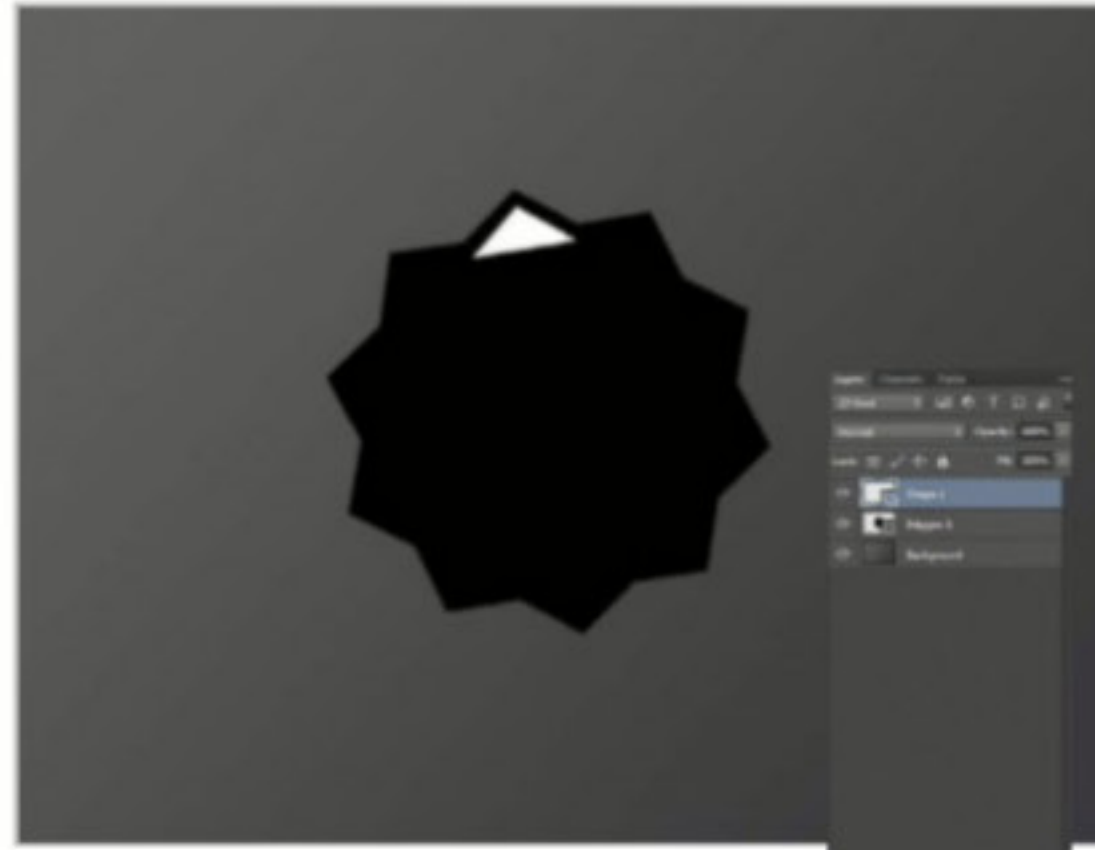
Whether it's a mobile app or a website, Photoshop provides exceptional tools for creating user interface (UI) elements. In this tutorial, we will focus on designing a single knob using a variety of tools and techniques. The first step is always to define the basic shape of the element, and we will do so using the Polygon tool. Then we will use layer styles to give the knob a subtle reflection with a gradient and an inner glow. After that, we'll use the Type tool to add numerical values, the Ellipse tool and a

radial gradient to create an attractive glow. We're going to be careful not to use any rasterized layers or effects. This knob will be composed of 100% shape layers and non-destructive layer styles, which gives you the flexibility to easily resize and repurpose the UI asset for future use. When designing user interfaces, the bulk of the work is spent focusing on the details of each individual UI element. Once you are able to establish a certain aesthetic, you can easily replicate the same design patterns to other UI elements as needed.



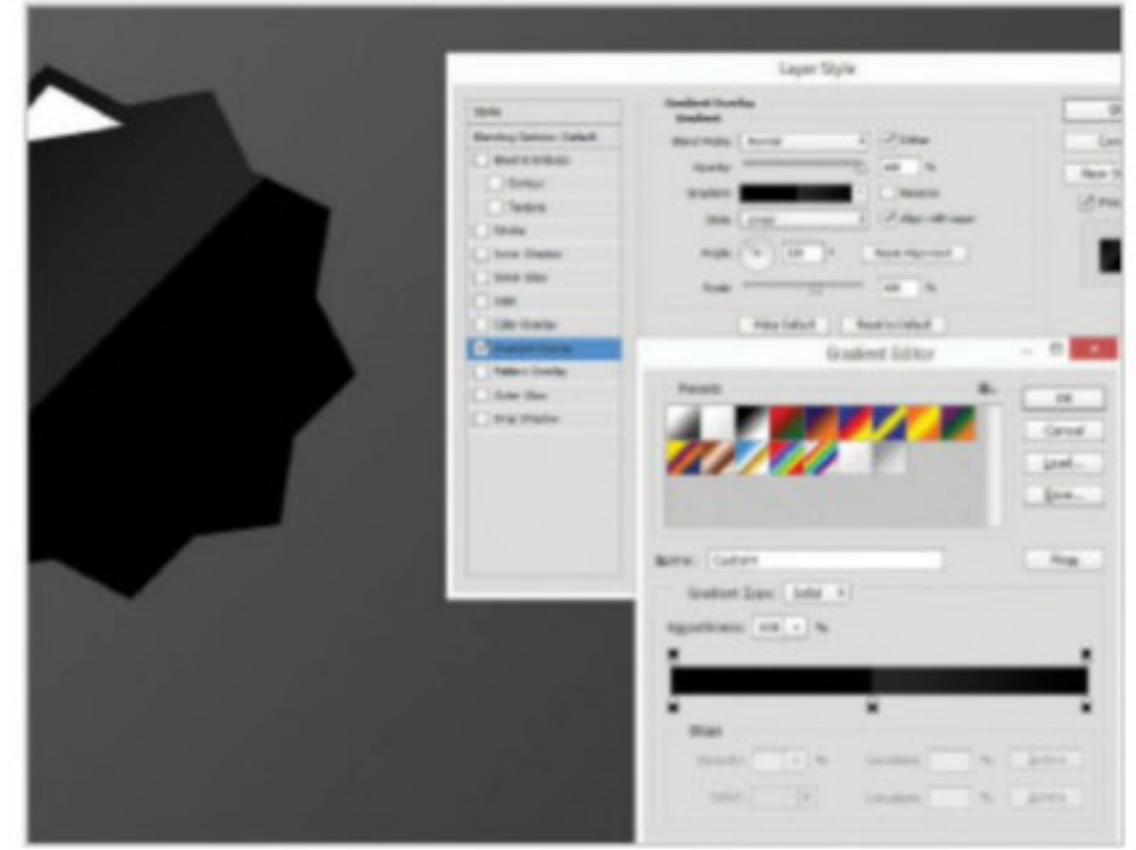
Place the knob

01 Create a new document and give the background a subtle gradient. Then use the Polygon tool and set the sides to 20. Place the knob on the document holding Shift. Then use the Direct Selection tool to select every other anchor point.



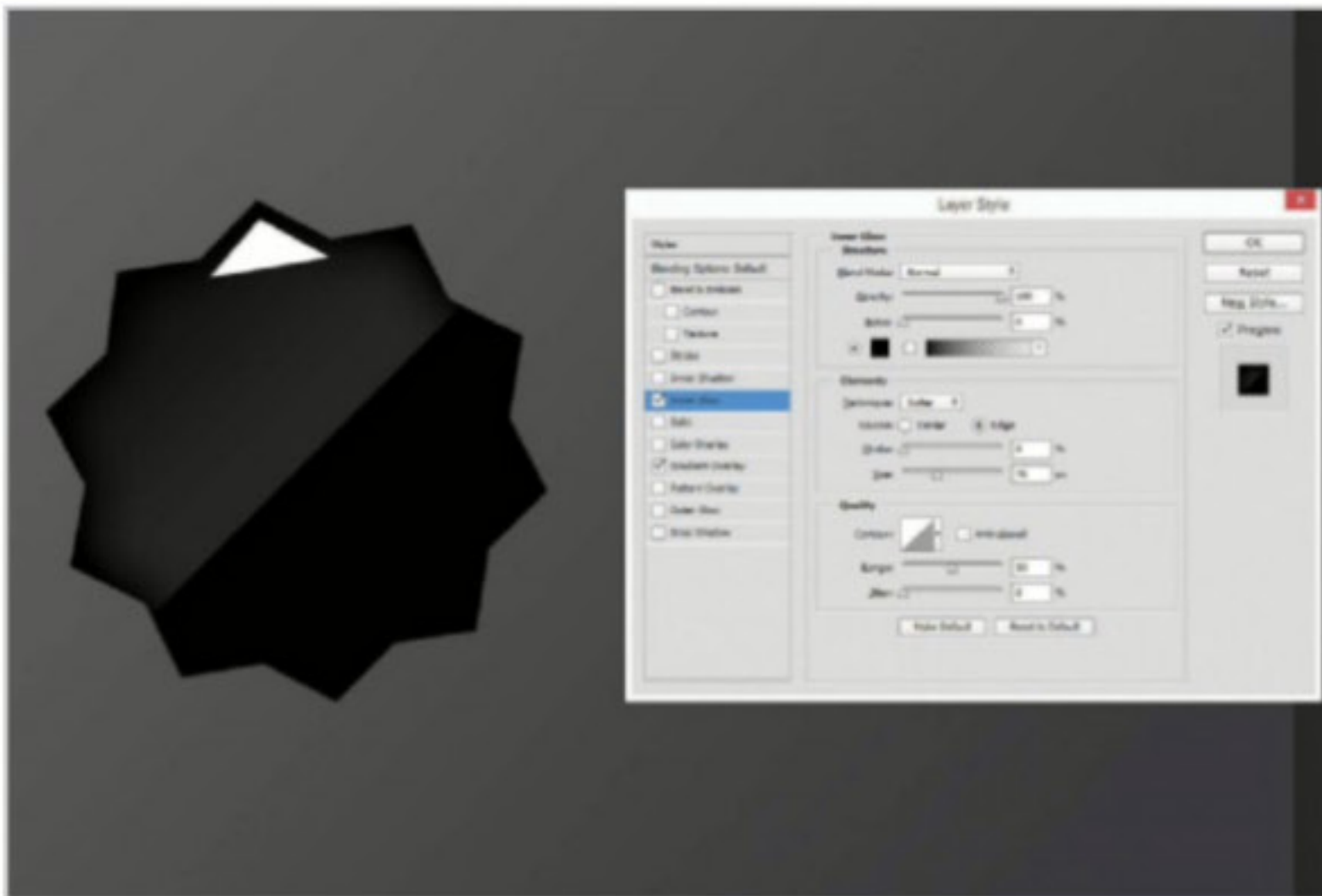
Add a pointer

02 With the anchor points selected from the previous step, hit Cmd/Ctrl+T, left-click and drag the anchor points in while holding Shift and Alt. Then use the Pen tool in Shape mode to create a simple triangle, as shown above.



Assign a gradient

03 Double-click on the knob layer to bring up the layer styles. Click on Gradient Overlay and set the Angle to 135 degrees. Open up the Gradient Editor and introduce four colour stops in order to create a glossy appearance.



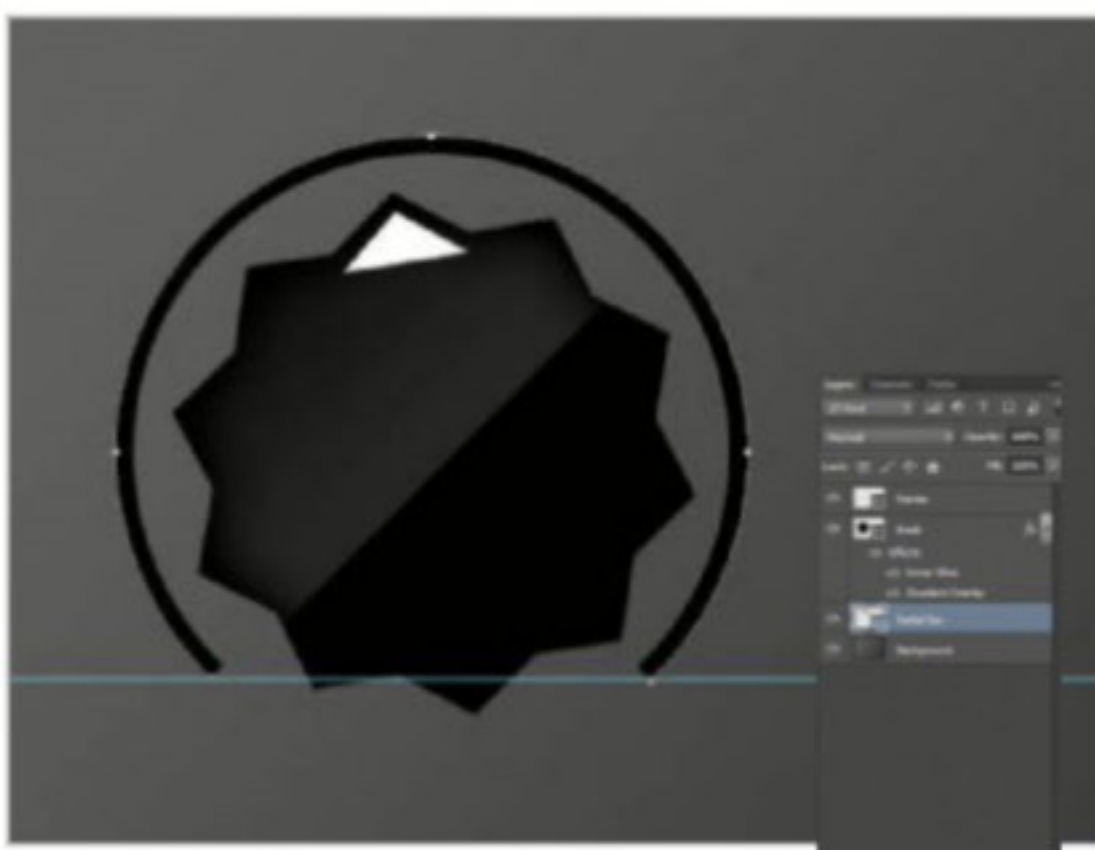
Add a glow

04 Make sure that the Layer Style window is still open, and assign the knob layer an Inner Glow. Set the blend mode for this to Normal, Opacity to 100%, colour to #000, and finally Size to 76.



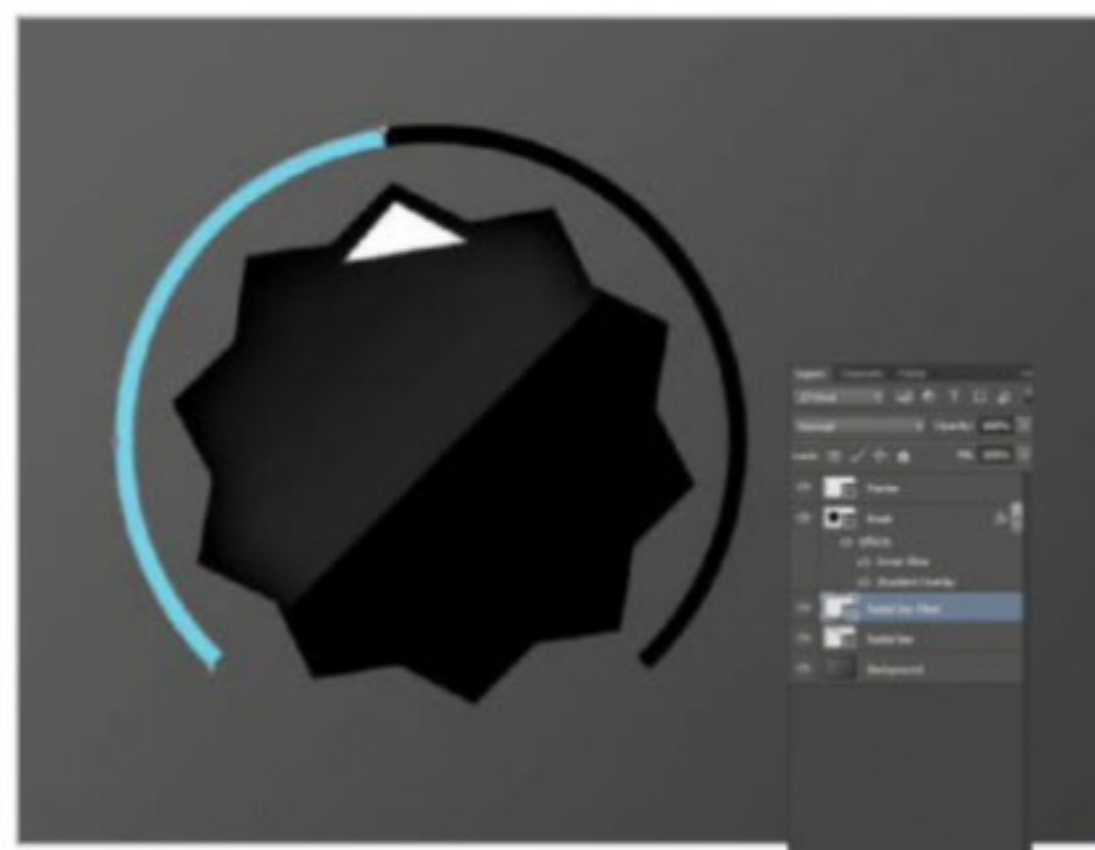
Create a circle

05 Select the Ellipse tool and then while holding Shift and Alt, create a perfect circle around the knob. Once this is done, remove the shape layer's fill colour, and give it a black stroke with a 21 point thickness.



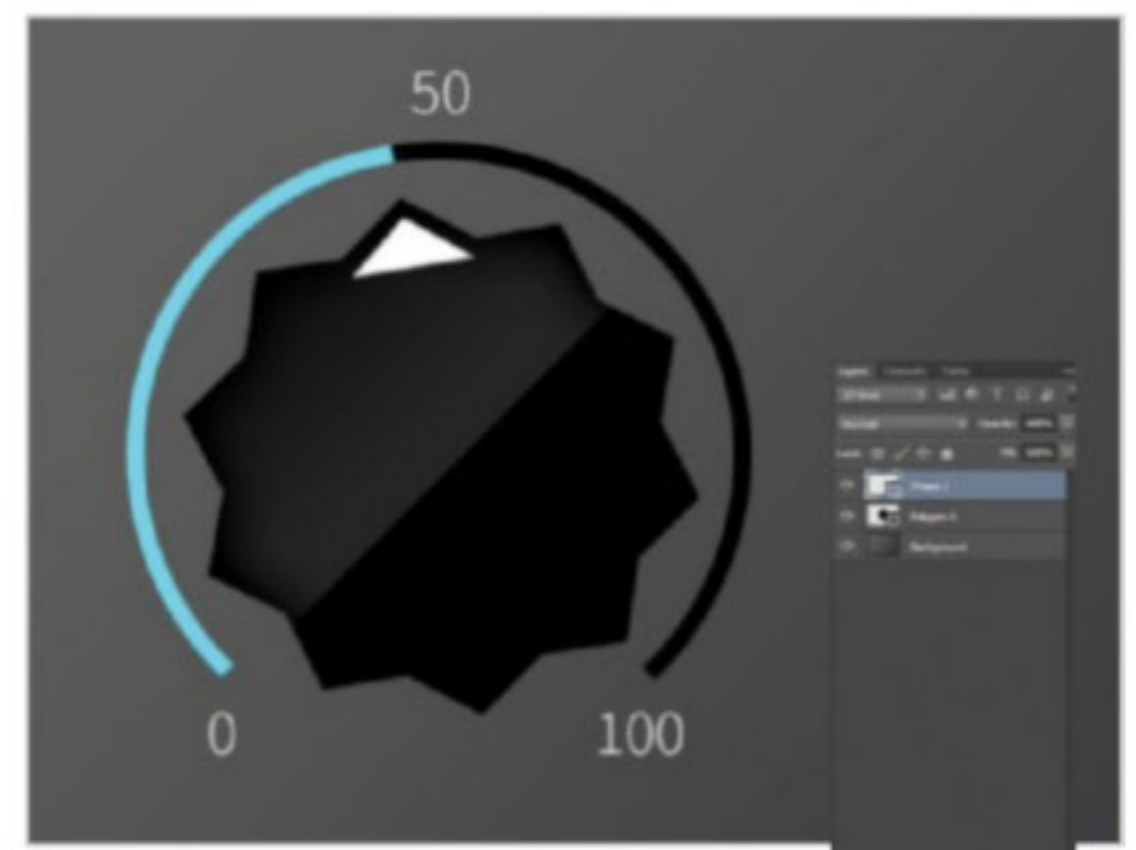
Create a radial bar

06 Hit Cmd/Ctrl+R to bring the rulers and drag a horizontal guide near the bottom of the circle. Use the Add Anchor Point tool to add two anchor points to the left and right. Then select the bottom-middle anchor point and hit Delete.



Fill the radial bar

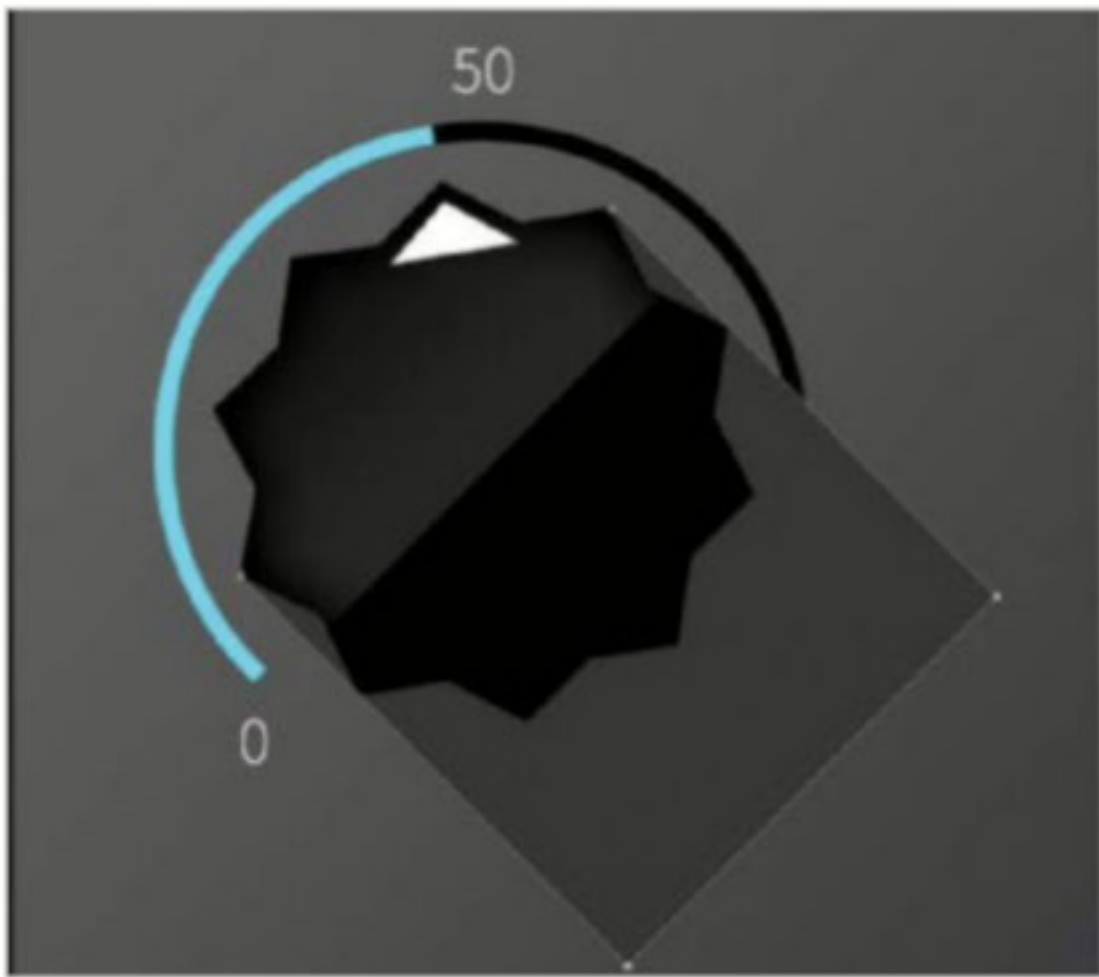
07 Duplicate the radial bar layer. Using the Add Anchor Point tool, add an anchor point where the knob pointer is facing. Then use the Direct Selection tool to delete all anchor points to the right of it. Change the stroke colour to #00f0ff.



Add value labels

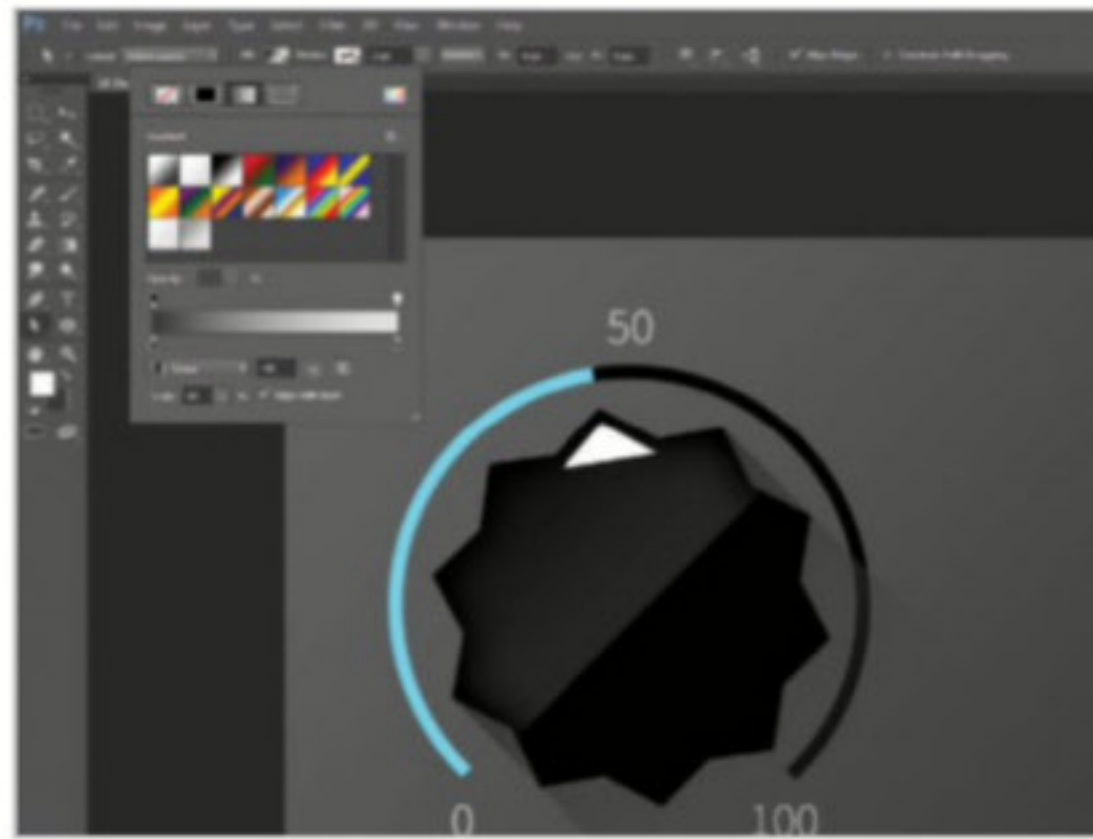
08 Using the Type tool, left-click to create three type layers to indicate values on the knob. Set the size to 74 points, and the colour to #fff, and use a Sans-Serif font; the font used in this tutorial is a free font called Source Sans Pro Light.





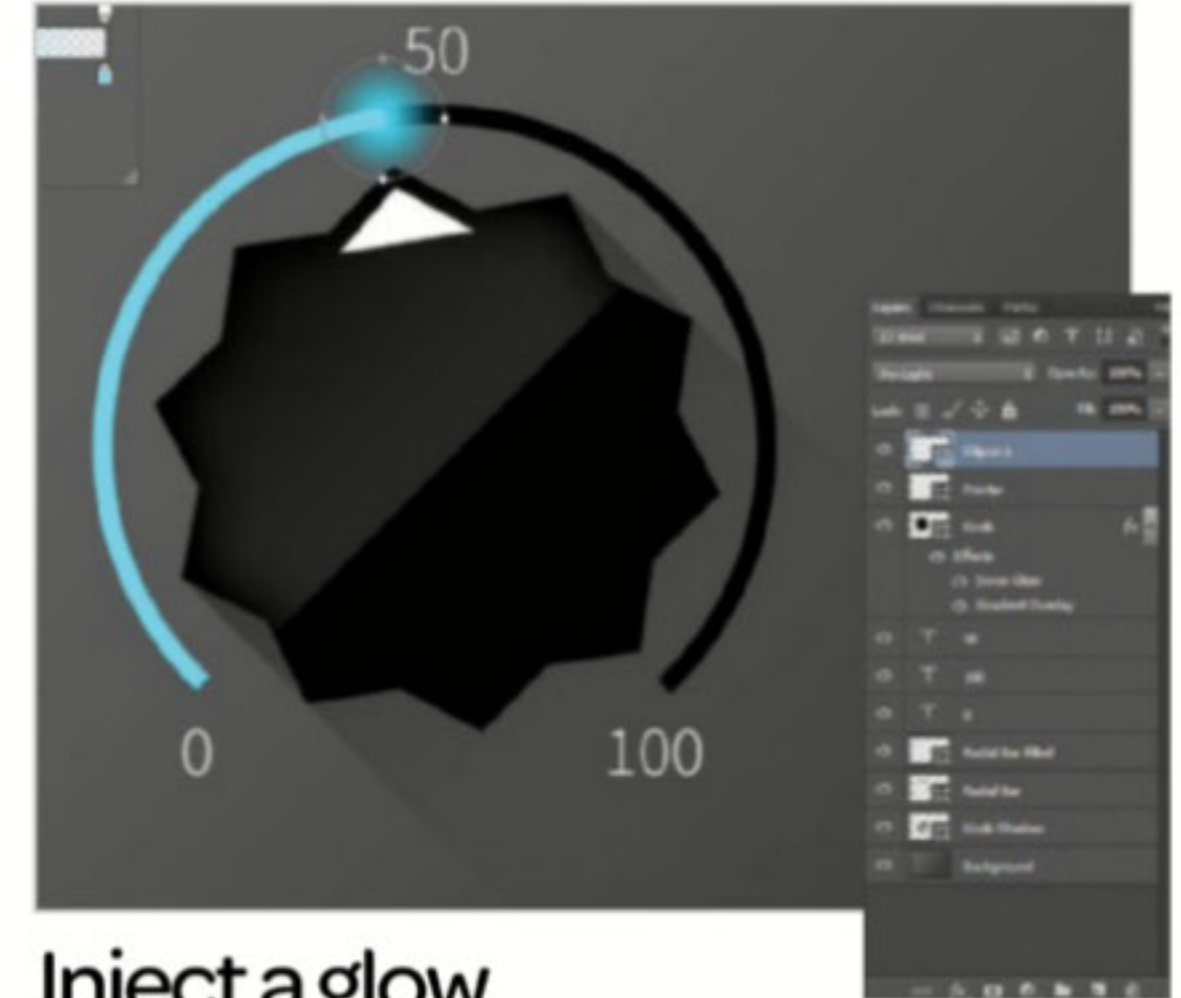
Create a shadow

09 Use the Pen tool to create a 45-degree shadow. Place your first anchor point on the left, and then hold down Cmd/Ctrl while you place the next three anchor points.



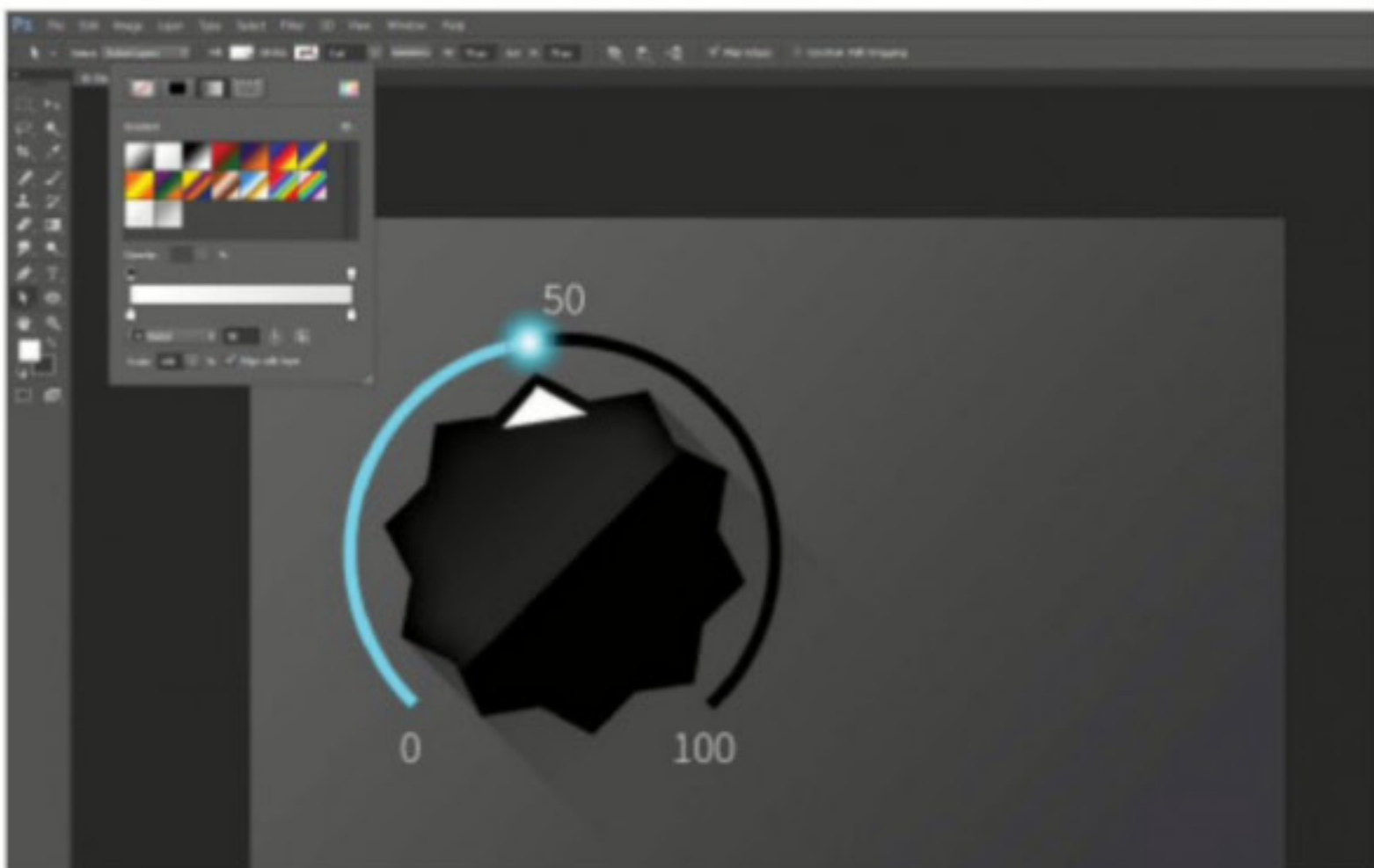
Add a transparent gradient

10 With the shadow layer still selected, change the fill from a solid colour to a gradient. Select the second gradient preset (Foreground to Transparent) and change the colour stops to a dark grey. Then change the Angle to -45 degrees and the Scale to around 60%.



Inject a glow

11 Choose the Ellipse tool and create a perfect circle at the end of the radial progress bar. Give the fill a radial gradient using the second gradient preset. Change the colour stops to the same colour as the radial progress bar.



Intensify the glow

12 Select and duplicate the glow layer from the previous step. Hit Cmd/Ctrl+T while holding Shift and Alt in order to slightly scale down the glow. Then change both of the colour stops to #fff.



Make duplicates

13 Select all of the layers except the Background and hit Cmd/Ctrl+G to group them. Change both the radial bar and radial progress bar layers to Smart Objects by right-clicking them. Then duplicate the layer groups and scale them down appropriately to feature the knobs.

What you can do with it

Add it to an app

While it's exciting as a designer to use the full extent of Photoshop's tools along with your creativity, it's very important to understand limitations when designing UI elements. Whether your UI elements are going to be used on an app or a website, you must always consult with the developer responsible for implementing your work. Depending on the platform or the skill level of the developer, you may not be able to integrate glow effects or drop shadows, as this can sometimes be too complex or impossible to use. So before you begin a UI design project, always know your limitations.



IMAGE IS EVERYTHING

www.advancedphotoshop.co.uk



ADVANCED PHOTOSHOP

Available from all good newsagents and supermarkets

ON SALE NOW

> Photoshop & 3D > Movie posters > 25 quick fixes > Make watercolour brushes



BUY YOUR ISSUE TODAY

Print edition available at www.imagineshop.co.uk

Digital edition available at www.greatdigitalmags.com

Available on the following platforms



 facebook.com/AdvancedPhotoshop

 twitter.com/advancedpshop





On the FileSilo

Download your free resources at www.filesilo.co.uk/photoshopcreative

Essentials

Works with



What you'll learn

How to use the Pen tool, create vector masks, and add pattern overlays

Time taken
2 hours

Expert

Sarah Cousens



"I have always enjoyed being able to express my creativity using Photoshop, to produce artwork that is truly surreal, and the effect in this tutorial is just that! I am a freelance illustrator, designer and writer, and have been using Photoshop extensively since forming my own illustration and design company, Cool Surface, eight years ago."

Peel a head with the Pen tool

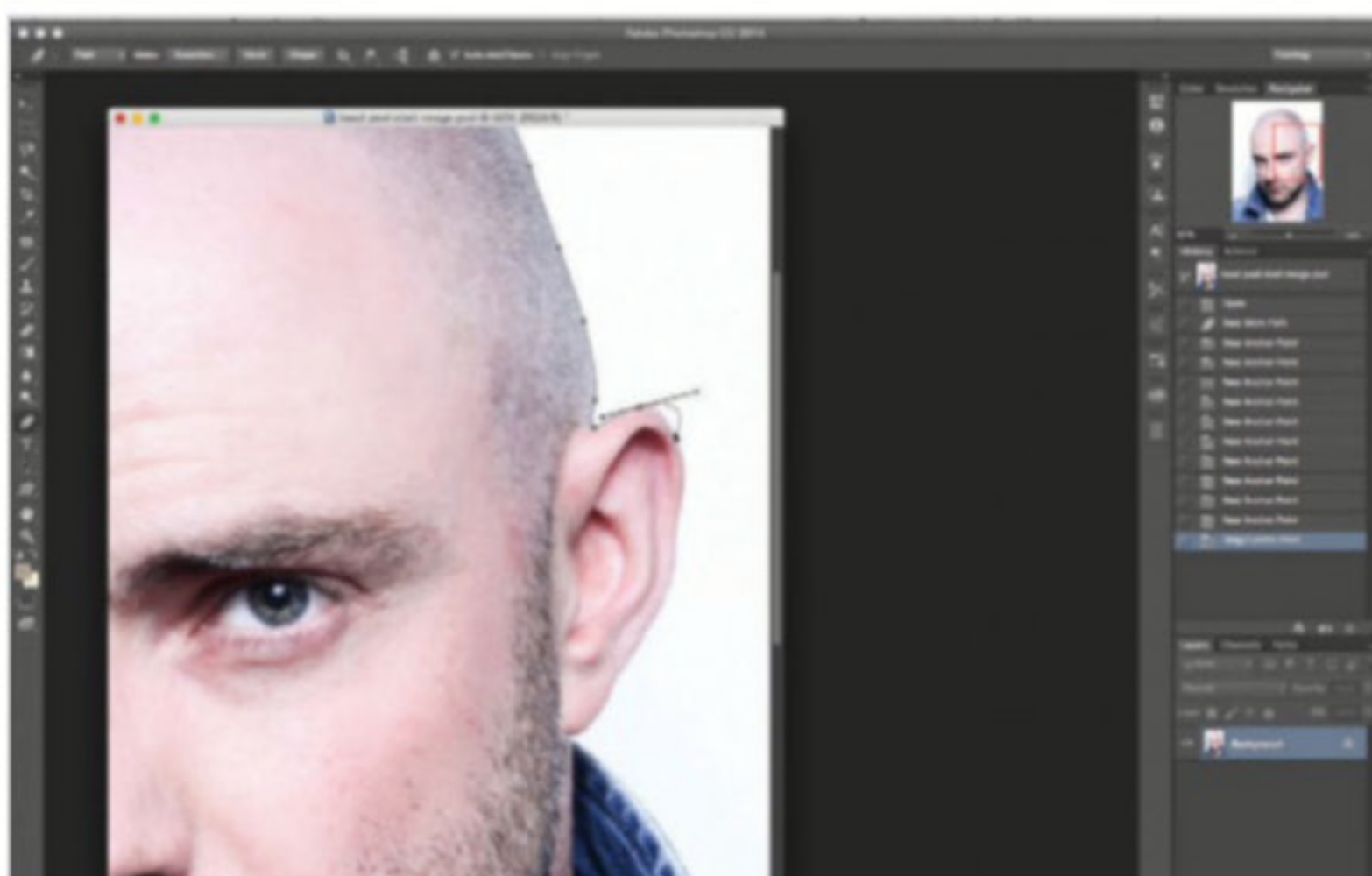
Embrace the surreal and give your portraits an Escher-esque makeover with this fun tutorial

Have you ever wondered what your head would look like if someone peeled it like an orange? No? Okay, just us then! But now we've got you thinking about it, why not try this method out on your own photo, or use the one we've supplied on the FileSilo? It's a fantastic technique to give an inventive twist to a portrait, or indeed any subject that has been isolated.

The main tool we'll be using to make this all happen is the Pen tool. Now, if that's got you panicking, you'll want to check out the 'What you'll learn' box at the end of the tutorial, where we give

you a useful primer on exactly how we used the Pen tool to make paths, in addition to lots of tips on Pen tool-related shortcut keys.

Throughout this tutorial, you'll need to visualise how the portrait would look in a 3D space if it were being peeled. If you have any trouble with this, refer to the final image for guidance. With a technique like this, you may find you want to tweak it as you go. This is why the use of the Pen tool and the application of vector masks is so ideal. Everything remains fully editable, so take full advantage by tweaking along the way.



Open up in Raw

01 Open 'head peel start image.psd'. Select the Pen tool, set to Paths, and use it to trace a path around the man's head. Click the Load Path as Selection icon at the bottom of the Paths palette. Press Cmd/Ctrl+J, double-click the newly created layer and rename it Head.



Change the blend mode

02 Hide the Background layer (click the eyeball icon). Press Cmd/Ctrl+J to make a duplicate of the Head layer. Press Cmd/Ctrl+U to bring up the Hue/Saturation window, drag the Saturation slider to -100, and click OK. Change the layer's blending mode to Hard Light, and reduce the layer's Opacity to 40%.

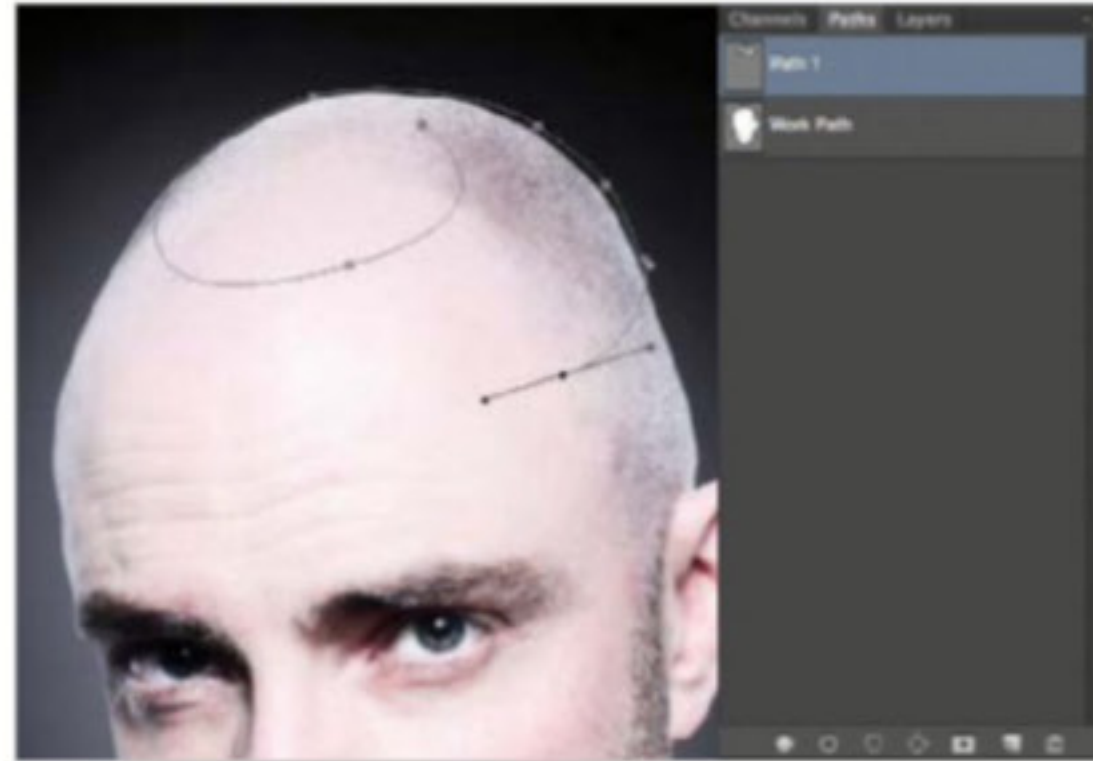


Tutorial Peel a head with the Pen tool



Make a backdrop

03 Create a new layer (Shift+Cmd/Ctrl+N) below the Head layer, and name it Background. Use the Fill tool to fill the background with black. Select the Gradient tool (Foreground to Transparent, Spot Gradient, Opacity 25%) with colour R:179 G:178 B:207. Click and drag from the centre to build up the desired effect.



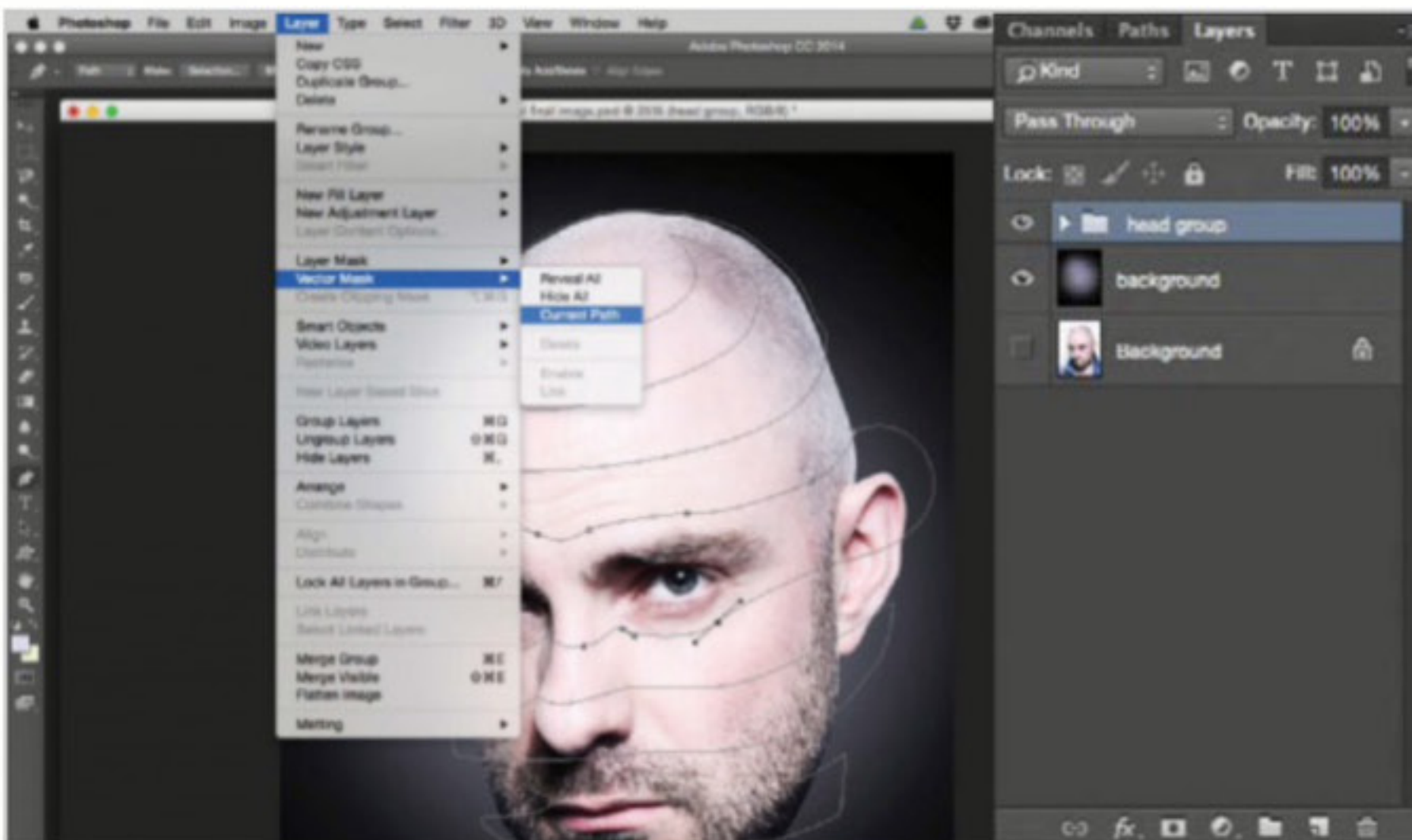
Create a new path

04 Select the Pen tool. In the Paths palette, click the Create New Path icon. Visualise how the head would look if it were being peeled, and map out the sections on the face that you want to remain visible. Refer to the final artwork to help understand how this needs to look.



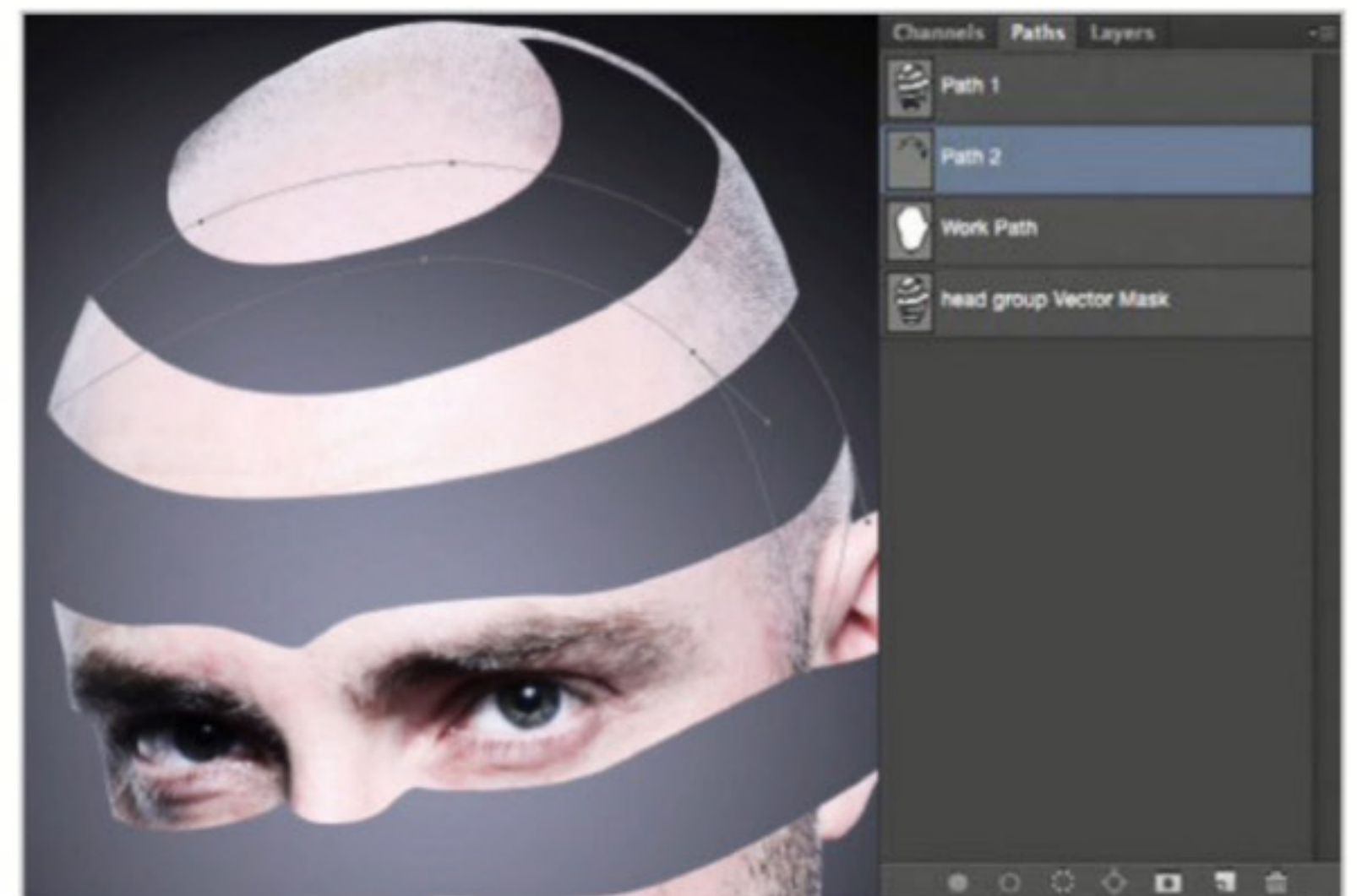
Make your selections

05 Create five separate sections: the top of the head and across the forehead, across the eyes, across the tip of the nose, over the lips, and the bottom of the chin. It doesn't matter if you go over the edges. Try to follow the contours of the face.



Apply a vector mask

06 In the Layers palette, click the Head layer, hold Shift and click the Head Copy layer to select. Press Cmd/Ctrl+G to group them, naming the group Head Group. With the path for the head sections active (click it in the Paths palette), go to Layer>Vector Mask>Current Path.



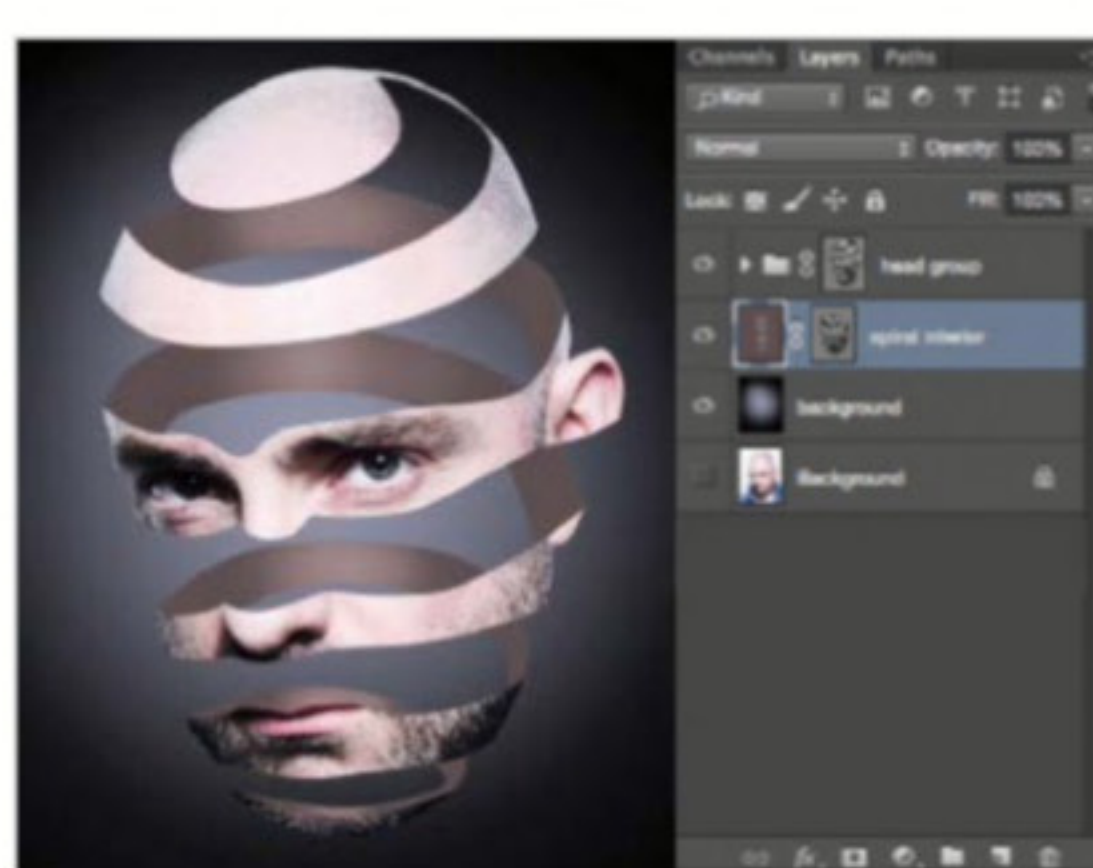
Fill in the gaps

07 Add another new path in the Paths palette, and use the Pen tool to create sections that would be the inside of the back of the head. You need to make four independent sections joining each part of the face together.



Add the interior

08 Press Shift+Cmd/Ctrl+N, name the new layer Spiral Interior and ensure it is below Head Group. Click the Color palette, choose R:106 G:76 B:81, and click OK. Press Shift+Backspace, select Foreground, and click OK. With the new path active, go to Layer>Mask>Current Path.



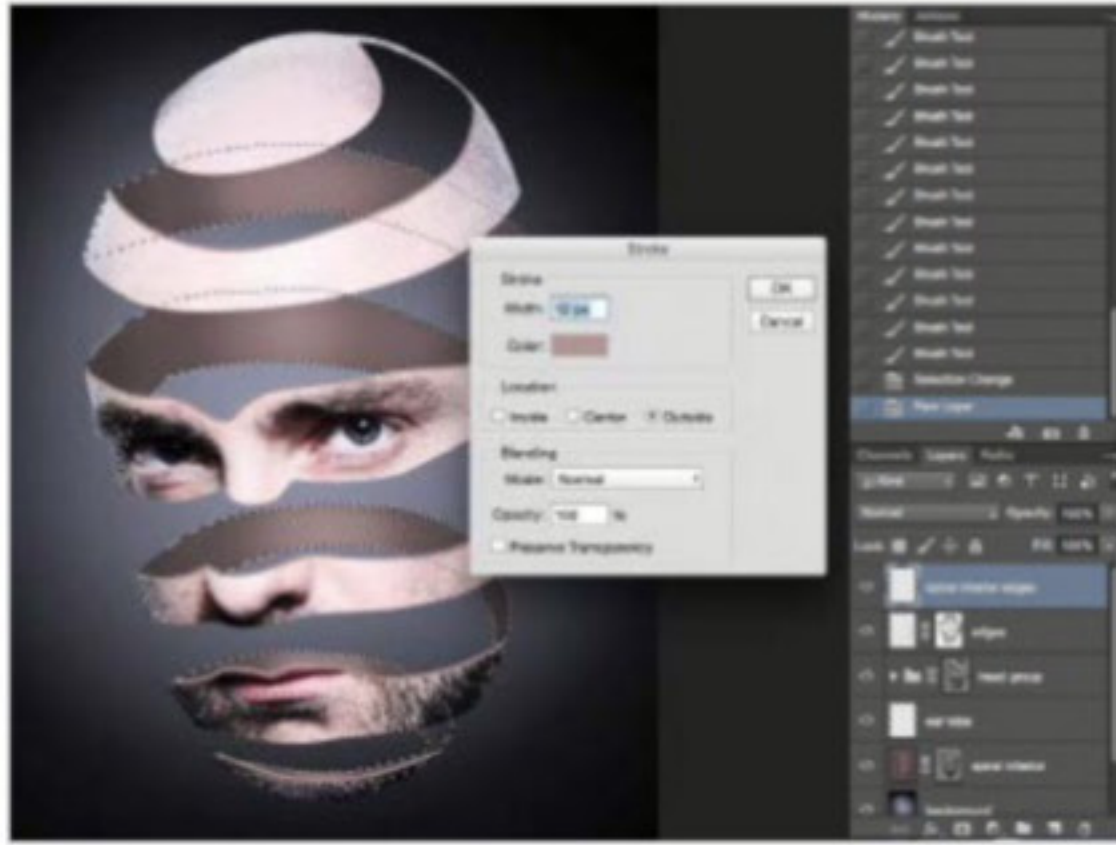
Dodge and Burn

09 Press O to select the Dodge and Burn tools. Give the Spiral Interior a 3D effect by adding lighter sections in the middle with the Dodge tool, and then making it darker towards the outsides with the Burn tool.



Add an edge

10 Click on the Head Group vector mask in the Layers palette and then click the Load Path as Selection icon. Create a new layer (Shift+Cmd/Ctrl+N) and name it Edges. Select the Brush tool and a colour of R:177 G:149 B:152. Go to Edit>Stroke Path, enter 12px and click OK.



Add a layer mask

11 Click the Add Layer Mask icon, and use a black brush to hide the stroke everywhere except along the top rim of the face sections. Repeat this process on another new layer to add an edge to the top rim of the Spiral Interior.



Smooth the edges

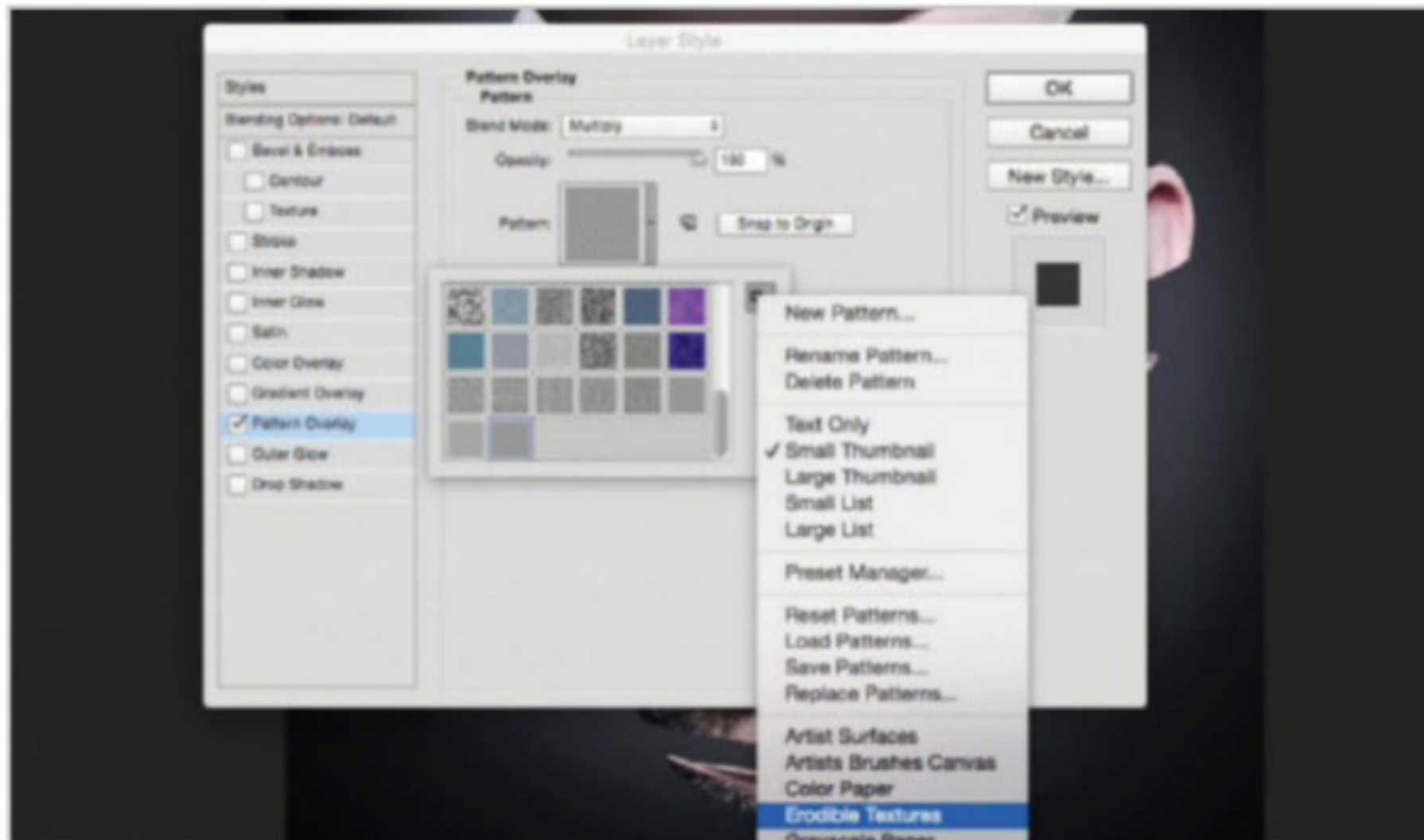
12 Use the Brush tool (press B) to draw in smoother curves where the Edge layers meet, also using white and black with the Brush tool to edit the layer mask if necessary. Use the Dodge and Burn tools on both Edges layers in order to give them a more 3D effect.

Expert tip



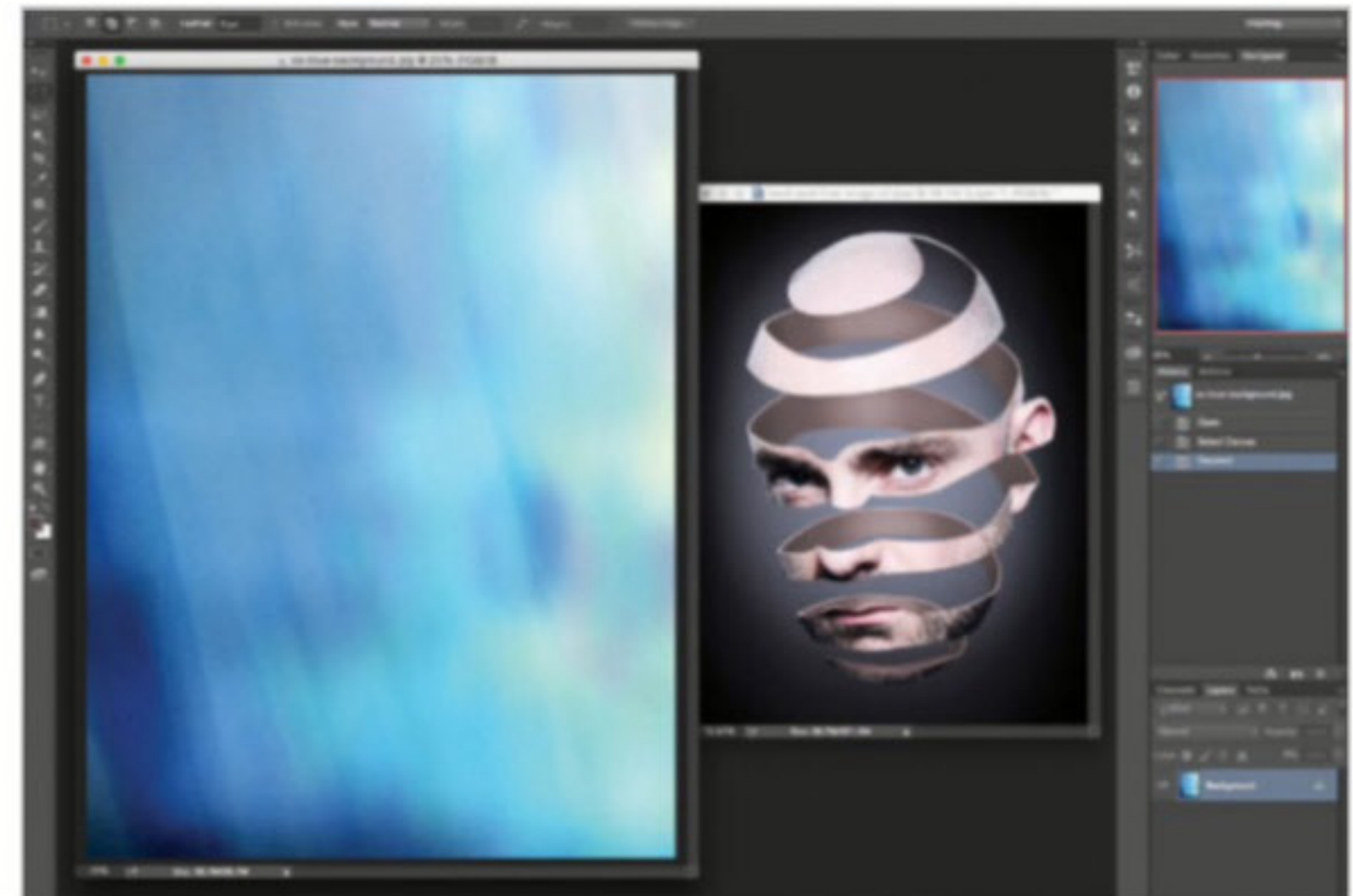
Add more patterns

If you are unable to find a particular pattern when adding a Pattern Overlay, you may need to load it from the Pattern Presets. Click the small arrow to the right of the Pattern box then click the cog icon to access a flyout menu of options, including a list of pattern categories, such as Nature Patterns, Erodible Textures, and Color Paper. Click the one you want to load, and choose Append to add the set to your available patterns.



Select Pattern Overlay

13 On the Spiral Interior layer, click and hold the Add a Layer Style icon and select Pattern Overlay from the flyout menu. Choose the sandpaper pattern (from the Erodible Textures category) and set the blending mode to Overlay, Opacity: 65%, Scale: 60%, and click OK.



Add a touch of colour

14 Add the same Pattern Overlay to both Edges layers. Open 'cs-blue-texture.jpg' from the FileSilo, copy (Cmd/Ctrl+C) and paste (Cmd/Ctrl+V) it into your artwork above the Background layer. Change the blend mode to Overlay.

What you'll learn

Pen tool tips

Making the Path

MAKE A POINT

A single click creates a point with no handles, which means straight lines. Click and drag to create a point with handles for a curved line.

ADD AND SUBTRACT

Underestimated how many points you needed for a section of path? Left-click anywhere on the path and a point will be added. Left-clicking on an existing point will remove it.



QUICK ALTERATIONS

Hold Alt and click a point to remove its handles. This was necessary here to create a sharp angle where the ear meets the head.

TAKE CONTROL

Paths are fully editable. Hold Cmd/Ctrl and click and drag a point to move it. Do the same on a handle to edit the curve of the path.

5 OF THE BEST...

tips for making unique textures

Create amazing textures from scratch

01 TAKE PHOTOS

The most obvious way to create textures is to photograph things around you, and put together a collection you can dip into whenever you like. You don't need a good camera either; Adobe offers a number of apps, such as Brush CC and Shape CC that can convert your images into brushes and vectors from your smartphone.

Start image



02 CREATE WOOD WITH FILTERS

Go to Filter>Render>Clouds, use Cmd/Ctrl+T to stretch vertically. Go to Image>Adjustments>Posterize, choose 12 levels, go to Filter>Stylize>Find Edges. With the grain done, add a brown fill layer beneath, set grain to Multiply, and duplicate. Invert the original layer (Cmd/Ctrl+I), set to Screen, nudge two pixels to the right. Create a new layer, fill white, go to Filter>Noise>Add Noise, then Filter>Blur>Motion Blur. Choose 90 degrees, Distance: 30 and then hit Multiply.

04 REPLICATE HANDMADE PAPER

Sugar paper, rice paper and recycled paper can give beautiful effects when you're creating crafts in the real world, but it's easy to replicate the feel of that paper in Photoshop. Choose black and white in your swatches and head to Filter>Render>Fibres, before choosing Variance: 1 and Strength: 1. Now, go to Filter>Stylize>Find Edges, and you'll be left with a textured paper effect. Use the Lightness slider in Hue/Saturation (Cmd/Ctrl+U) to alter.

03 CREATE A WALL TEXTURE

Despite them being everywhere, wall textures can be some of the hardest to find on the internet, but it's easy to create a dappled, artex effect in Photoshop. Fill in a layer with white, and go to Filter>Render>Add Noise. Choose Amount: 400%, Distribution: Gaussian and check the Monochromatic box. Click OK and then go to Filter>Filter Gallery>Sketch>Bas Relief. Choose Detail: 12 and Smoothness: 3 to create a concrete wall effect.

05 ADAPT A CANVAS EFFECT

Canvases are fantastic textures to use, especially with digital paintings, but the filter in the Photoshop gallery doesn't allow for much control, so why not create your own from it? Fill a layer #7f7f7f and head to Filter>Filter Gallery>Sketch>Water Paper to choose your fibre properties, brightness and contrast. When happy, click OK and change the blend mode to Overlay. Edit this layer to make more changes to the canvas without affecting the picture.



SAVE RHINOS NOW

10% OF OUR PROFITS HELP FIGHT POACHING



An animal in crisis
In eastern Africa, poachers use automatic weapons to slaughter endangered rhinos. The animals are shot and the horns are hacked away, tearing deep into the rhinos' flesh with the rhino left to die.



Make a difference today
Ol Pejeta is a leading conservancy fighting against this cruelty. It needs more funds so more rangers and surveillance can be deployed on the ground to save rhinos from this horrible treatment.



Join World of Animals
World of Animals magazine takes a stand against these atrocities and is proud to be in partnership with the Ol Pejeta Conservancy - 10% of our profits go towards saving rhinos in the fight against poaching



BUY World of Animals AND HELP FIGHT POACHING

Buy World of Animals at all good shops now

[f worldofanimalsmag](https://www.facebook.com/worldofanimalsmag) [@WorldAnimalsMag](https://twitter.com/WorldAnimalsMag) [@ animalanswers.co.uk](http://animalanswers.co.uk) justgiving.com/olpejeta



Essentials

Works with



Elements



CS



CC

What you'll learn

▲ Create a postcard collage inspired by Pop Art pioneer David Hockney

 **Time taken**
2 hours

Expert

Mark White



"This technique looks both simple and time-consuming. Sometimes, the best effects are the ones that look like they've been created for real, and this is one that theoretically, you could create with your own photos. As senior staff writer on **Photoshop Creative**, I've learned all kinds of quick tips to help with even the most impressive-looking effects."



Mimic David Hockney's style

Evoke the spirit of Pop Art and create a beautiful collage using clipping masks, layers and actions

David Hockney first created the 'joiner' collage effect in the Eighties. He photographed subjects with a Polaroid from different angles, at different times, and made one big image with the pictures he'd taken. It was a precursor to some digital-art techniques these days; his compositions have inspired many effects, such as stitching panoramas.

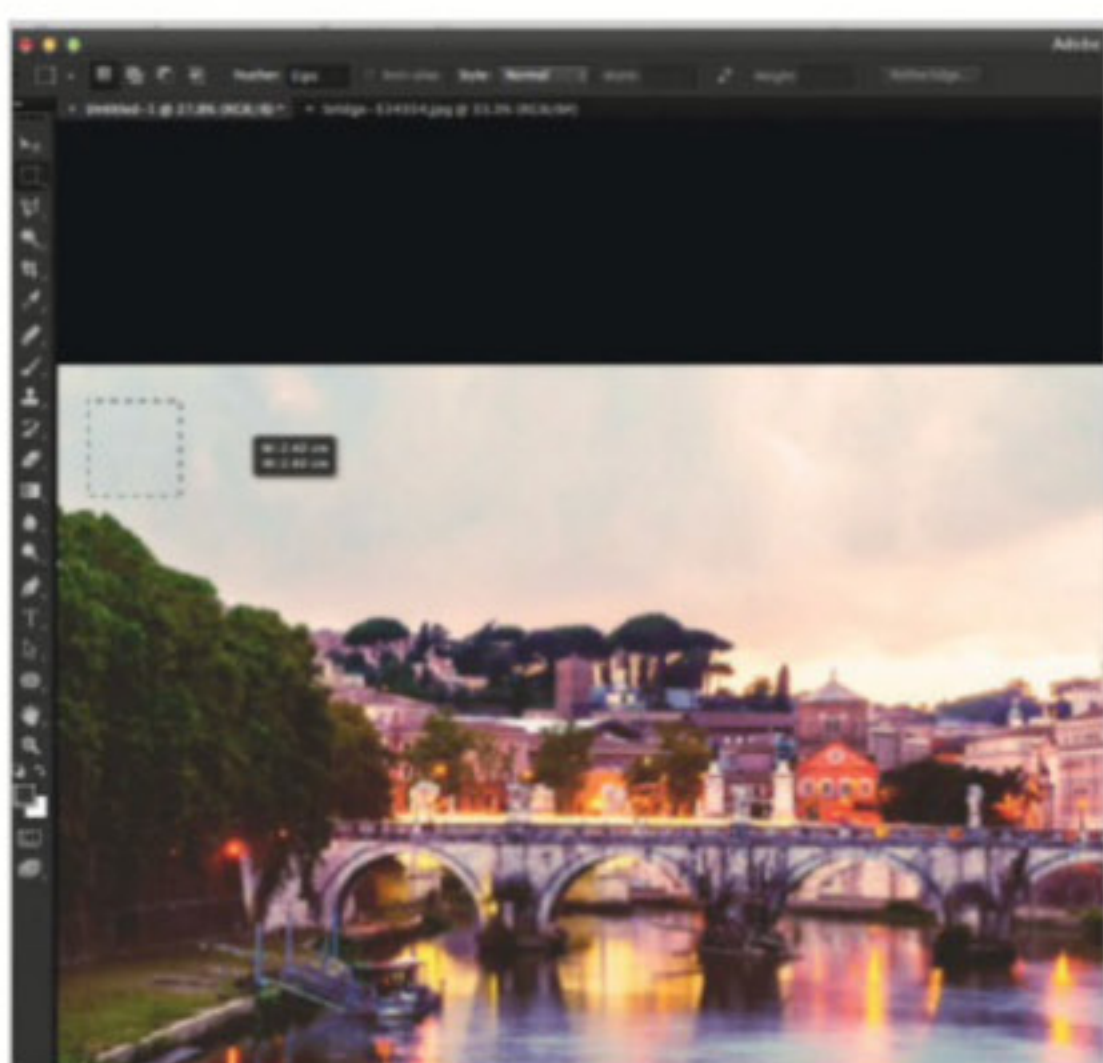
That original effect of scattering disparate pictures across one canvas to create a bigger

piece of art can easily be replicated using layers and masks. This is an effect that involves every single snapshot being independent and unique, so there's a lot of scope for creativity within certain layers. You might choose to make every individual rectangle a different colour, or you might want to skew the angle to create an effect of your image curving round into the centre.

Check out our guide and see what you can conjure using the steps and supplied actions.

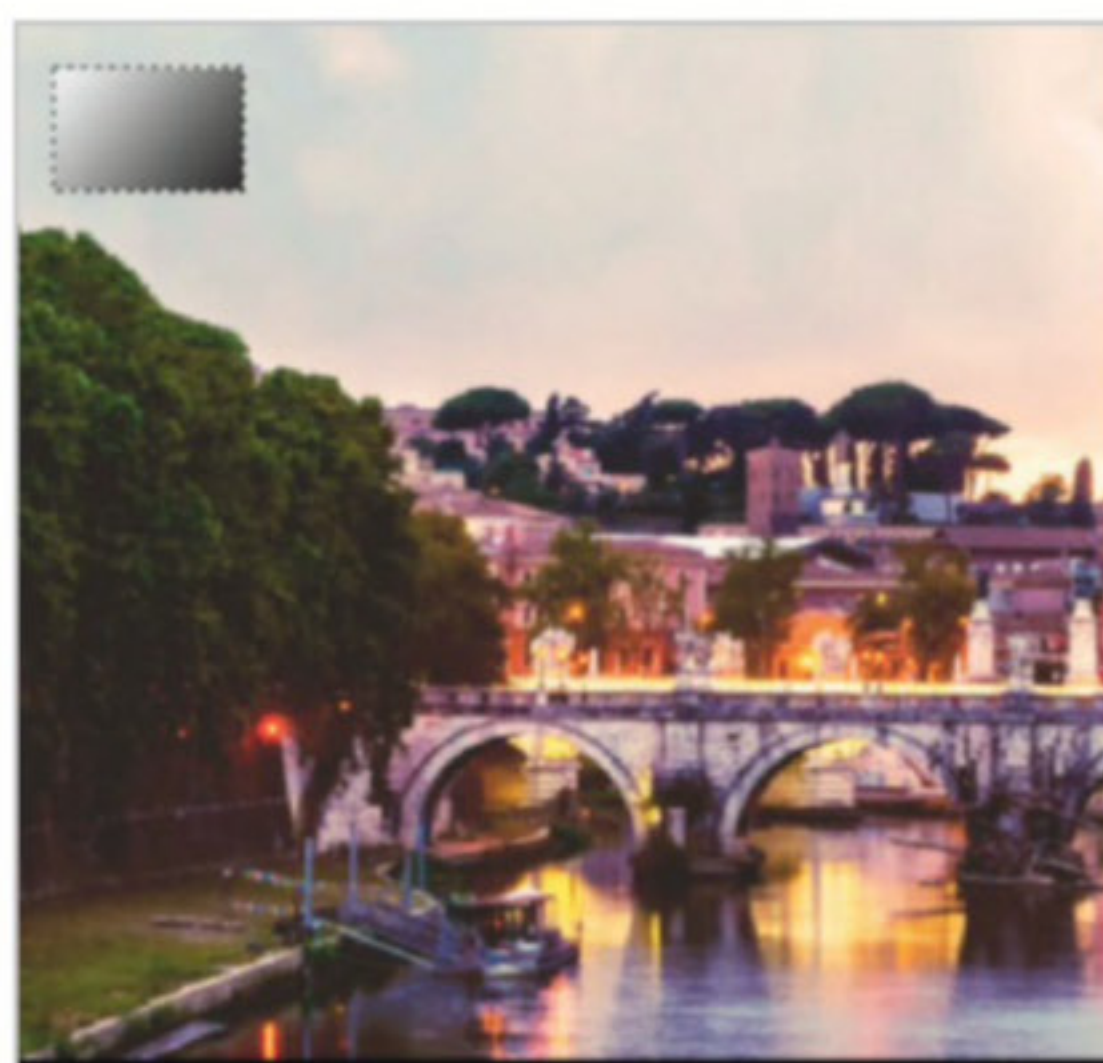


On the FileSilo
 Download your free resources at www.filesilo.co.uk/photoshopcreative



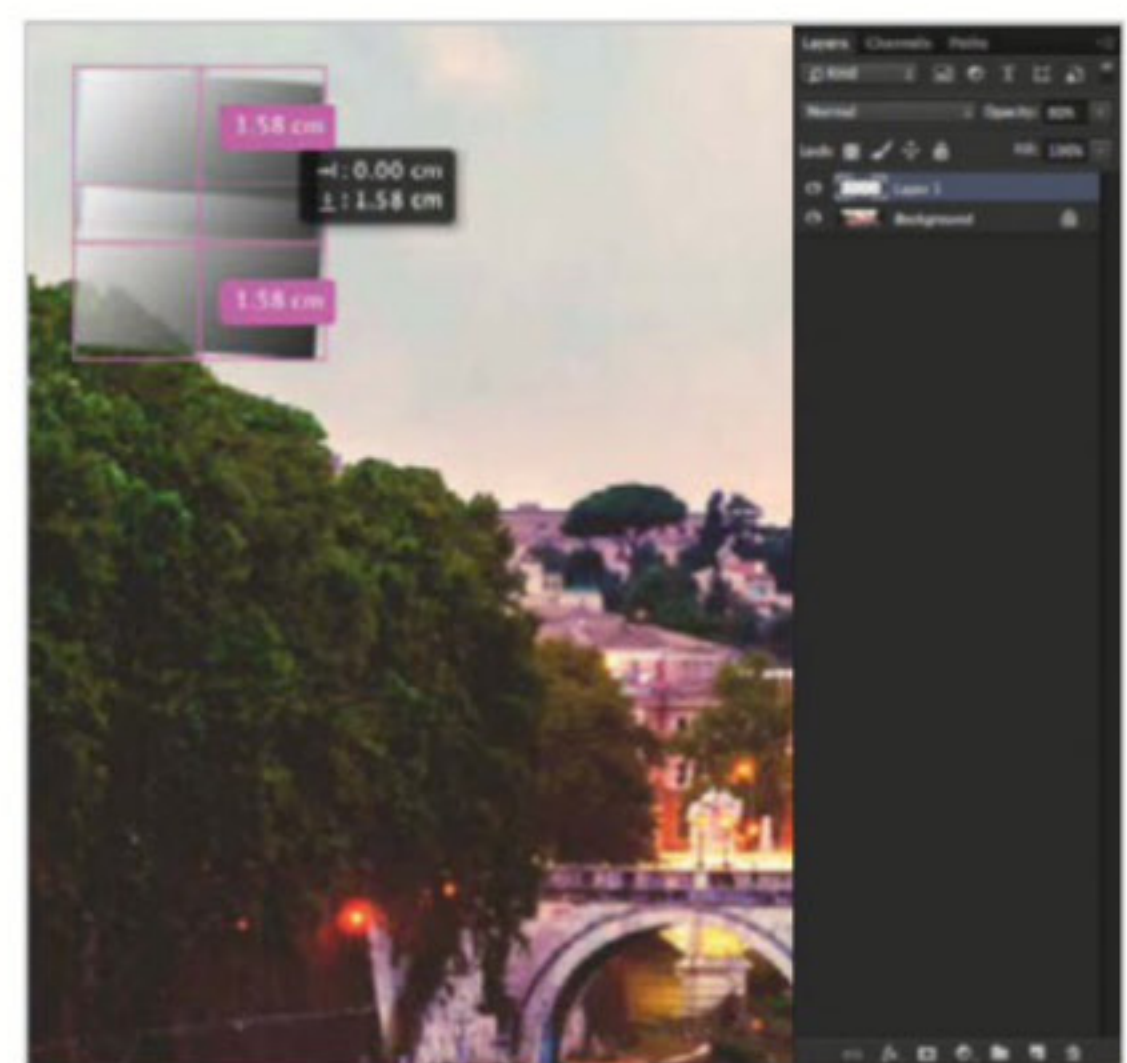
Create your first rectangle

01 Start by grabbing the Rectangular Marquee tool from the toolbar, and dragging to draw the first rectangle in your picture. This is going to be the basic shape that will form your Hockney collage, so factor in how big you want it, and what shape you would like it to be.



Set a gradient

02 Create a new layer. With your gradient set from black to white, we're going to drag a gradient in the rectangle. Set the layer Opacity to 80%. This is going to give a slight sheen to your collage; set the blend mode to Soft Light for a more prominent one.



Duplicate your shape

03 To duplicate your shape, usually Ctrl/right-clicking and choosing Duplicate will suffice. As we're going to be duplicating this shape all over the picture, though, hold down Cmd/Ctrl+Alt/Opt, and drag to duplicate. Position close to the first rectangle; it doesn't matter if it overlaps.

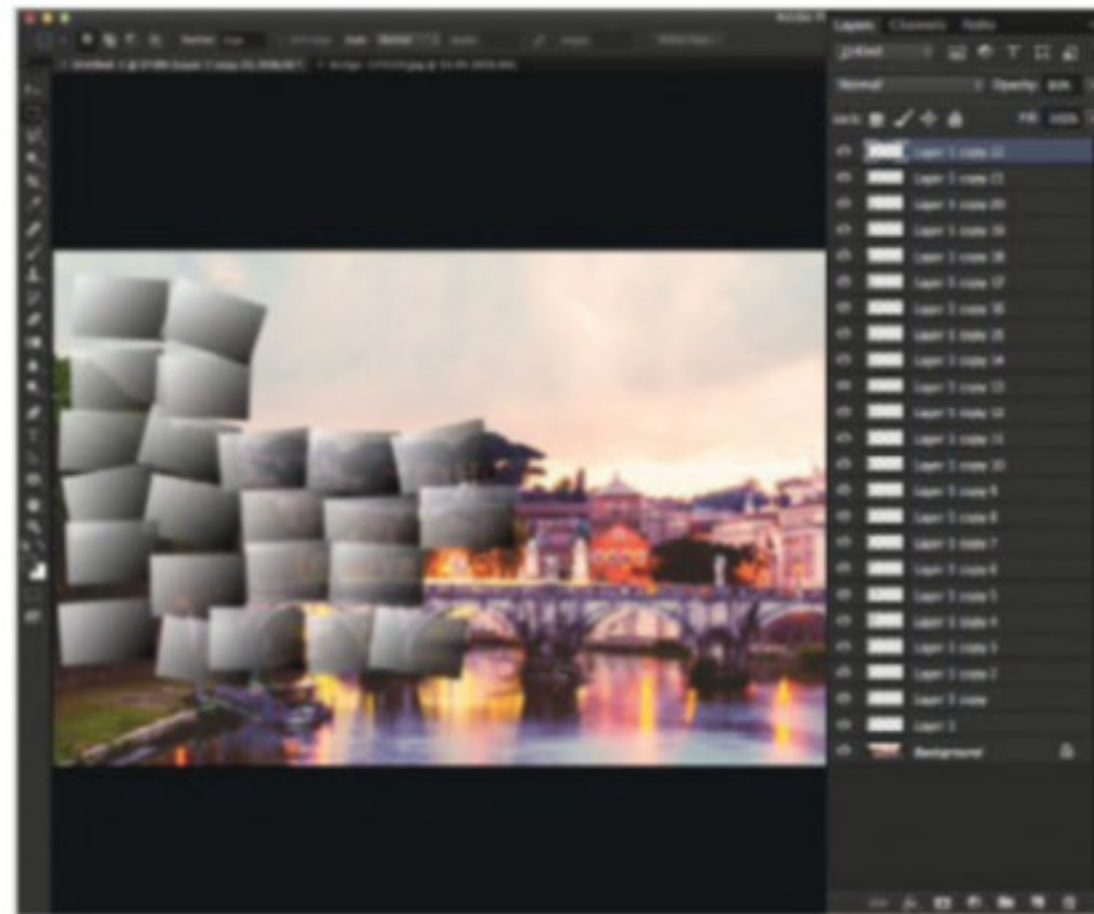


Expert tip



Nudge quickly

This tutorial works best with up to 150 layers, which is the number all the supplied actions work to. When working with that many layers though, it can be difficult to find exactly which rectangle it is that you want to nudge. To get around this, simply select the Move tool (V), and hold down Cmd/Ctrl. Your cursor will flicker over each rectangle surrounded by a pink box, which will make it easier to move a rectangle's position without having to select the layer.



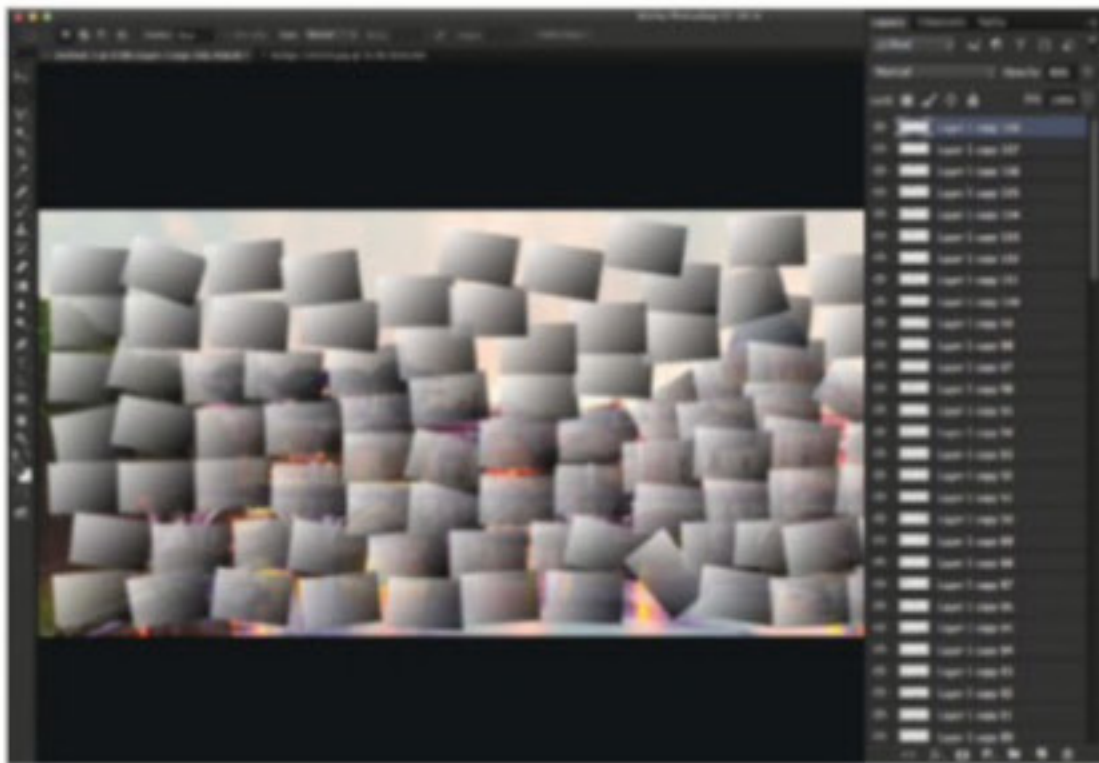
Duplicate some more

04 Use Cmd/Ctrl+Alt/Opt and drag to duplicate the last square you duplicated all over the image. Hit Cmd/Ctrl+T to Free Transform and rotate each one. Your layers should be called Layer 1, Layer 1 copy, Layer 1 copy 2, Layer 1 copy 3 and so on.



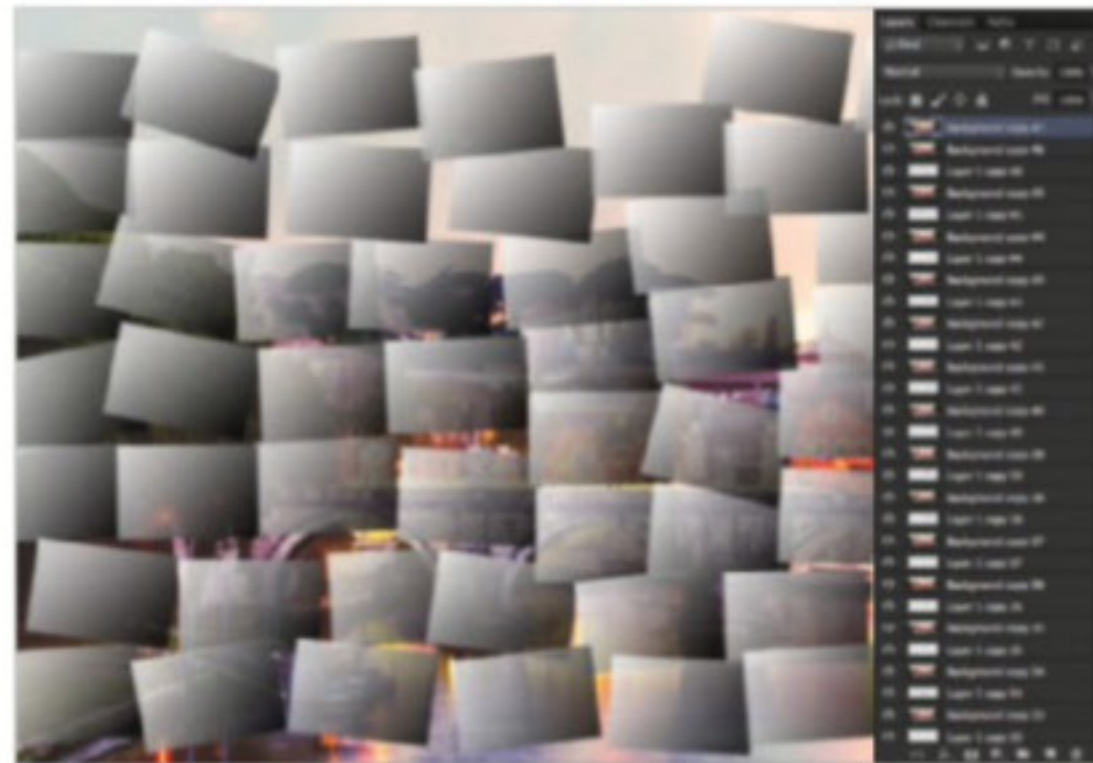
Layer cleverly

05 The more squares you have over big landmarks and icons, the better. This will ensure that the more eye-catching parts of your picture are also the densest parts of your collage, and that the gaps and spaces between the shapes don't omit any major part of the picture.



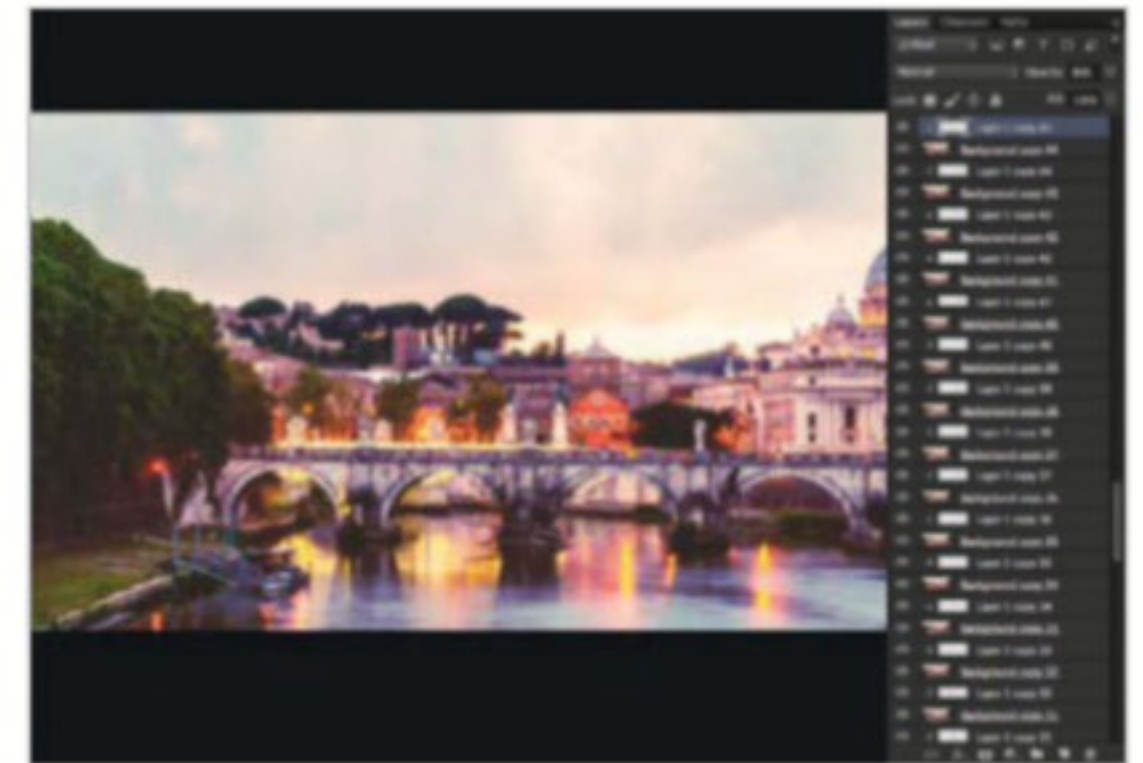
Finish off the collage

06 Complete the duplicating process until your whole picture is entirely covered in grey squares. Tweak some of them slightly if you need to by rotating and moving, just so the whole picture is covered evenly, with the frequent overlaps and slight spaces in between.



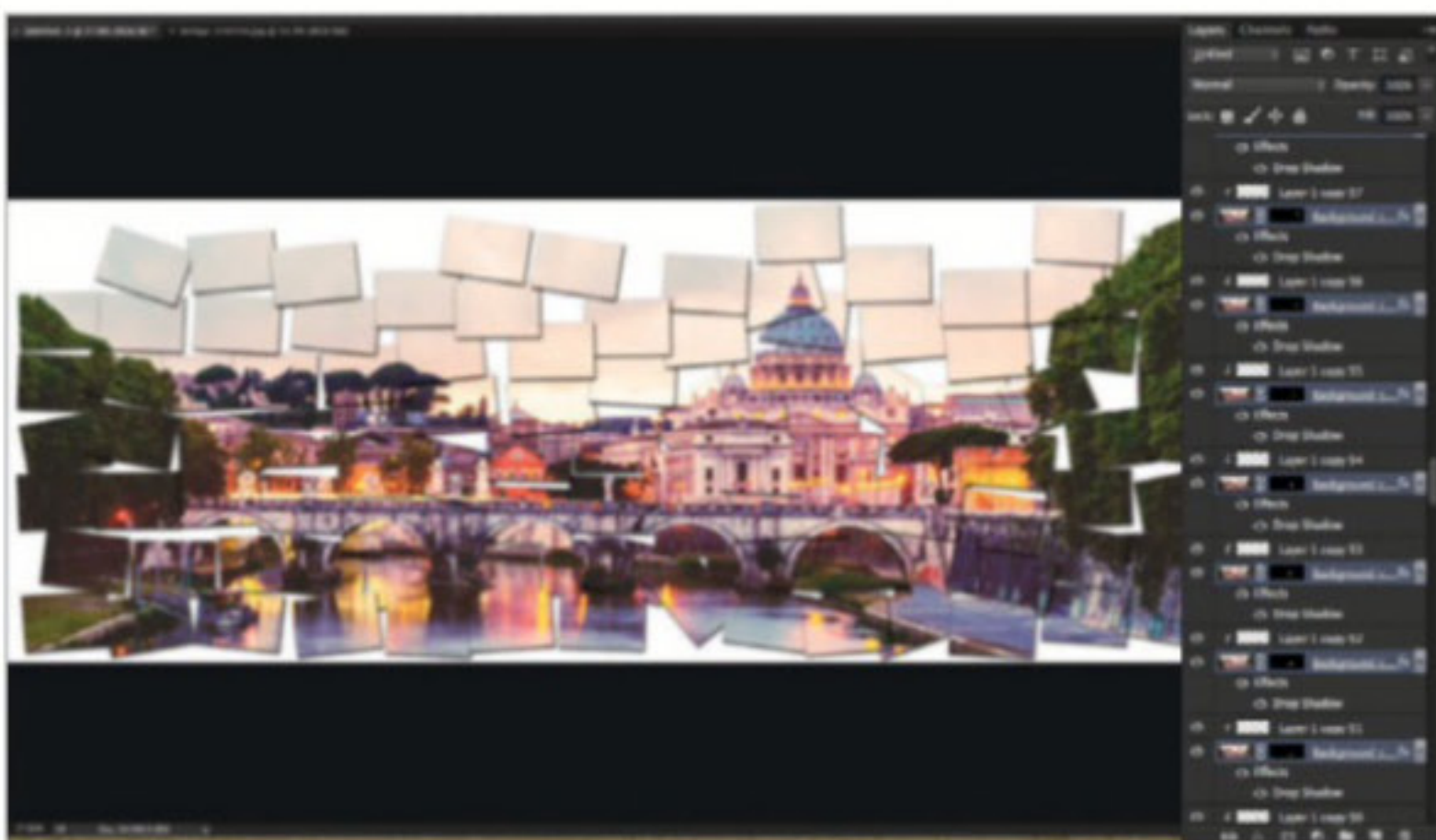
Add background layers

07 Now to assign a background layer for every one of these rectangles. Duplicate your background layer and place each layer beneath every rectangle layer, or use the supplied 'Duplicate backgrounds layer' action on the FileSilo to save time. The action works for up to 150 layers.



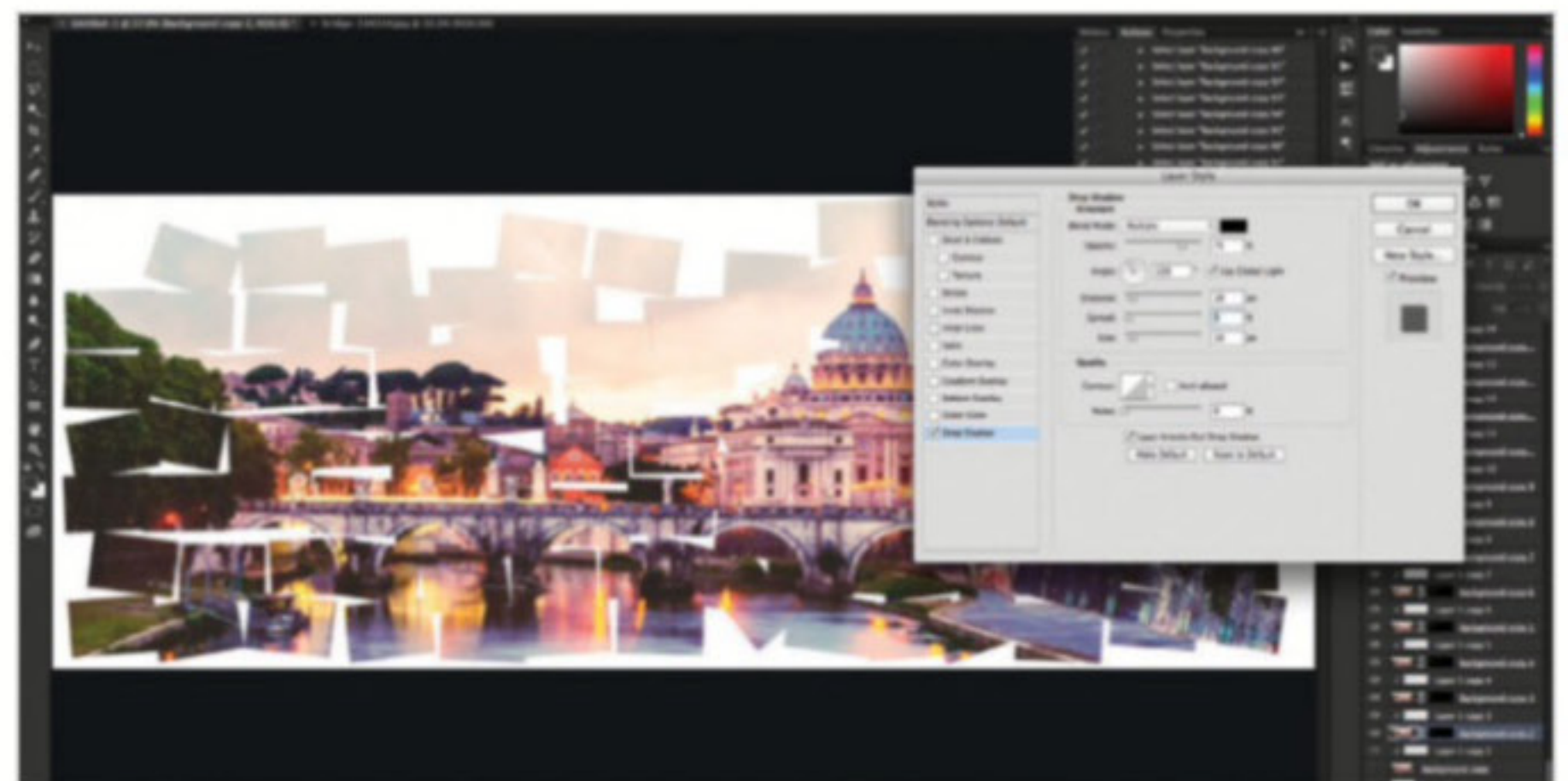
Create clipping masks

08 We need to clip every rectangle to every one of the background layers: do this by Ctrl/right-clicking every background layer or use the 'Create clipping masks' action in the supplied resources. Again, this action works for 150 layers and saves some time.



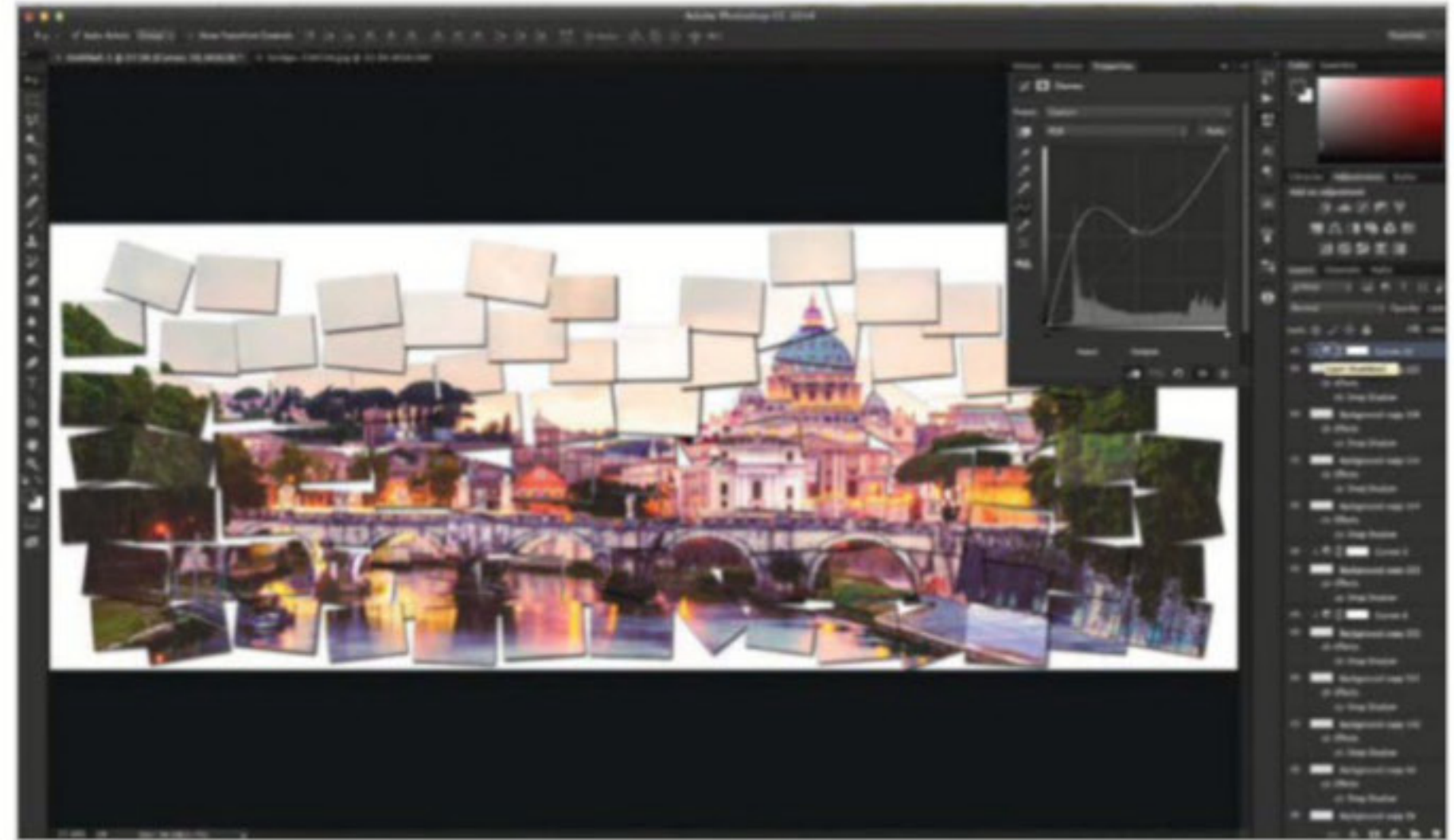
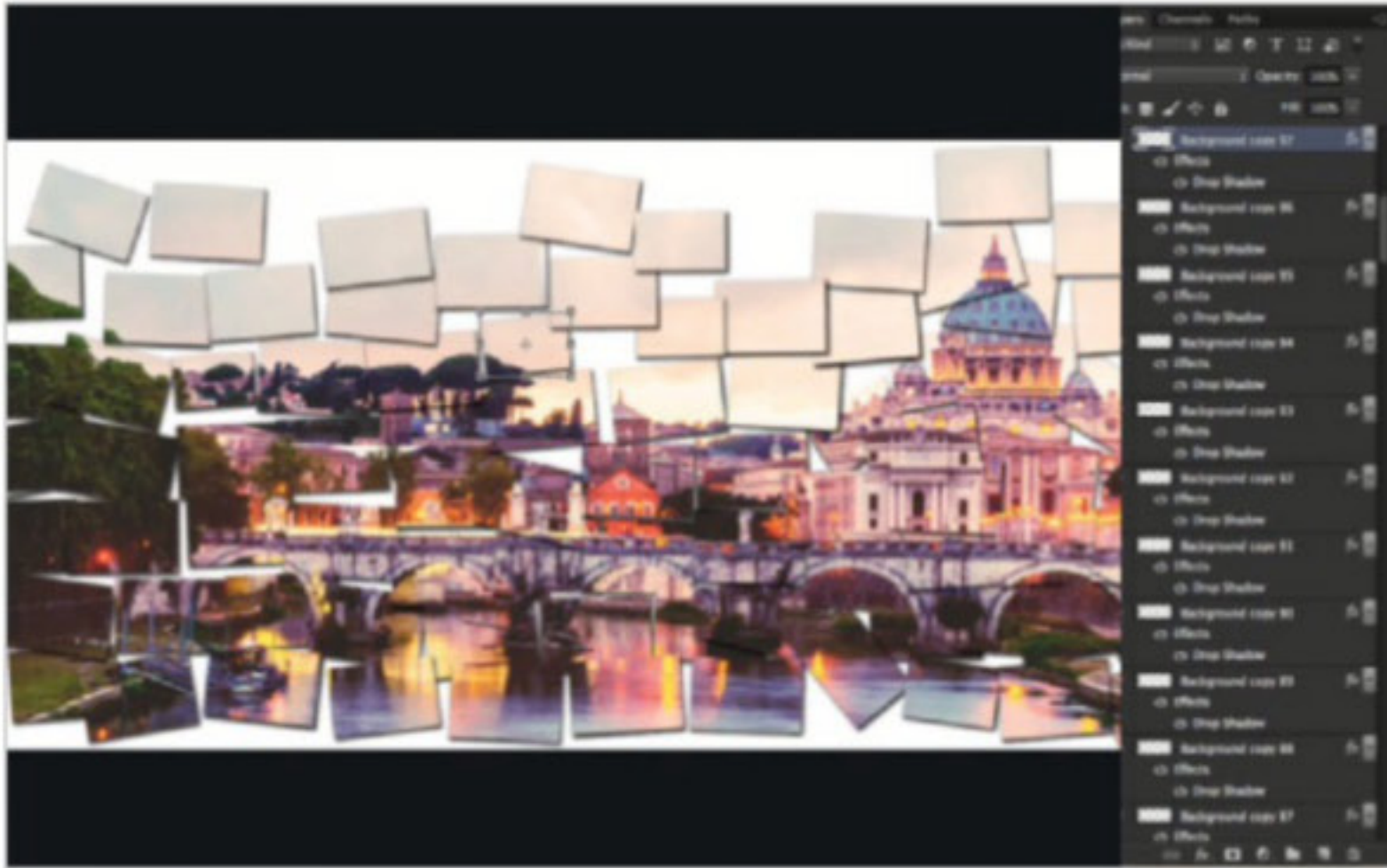
Mask your layers

09 To finally create the Hockney look, we now need to mask each background layer to the shape and position of each clipping mask. Cmd/Ctrl+click the clipping mask preview and hit the Mask icon on its respective background layer. Otherwise, use the 'Mask Layers' action provided.



Insert a drop shadow

10 Select the Background Copy layer, Ctrl/right-click and choose Blending Options. Select a Drop Shadow with Distance: 10, Spread: 5, Size: 10. Click OK, Ctrl+right-click the layer and Copy Layer Style. Select every background layer with the 'Select all background layers' action and Paste Layer Style to them all.



Tweak sizes

11 Use the 'Merge clipping masks down' and 'Apply masks to layers' actions to leave you just with plain layers to now transform as you like. Make some smaller than others, and nudge some into different positions to create a more scattered, random effect.

Clip in adjustment layers

12 On certain layers, add a Curves or Levels adjustment layer (in Elements, hit Cmd/Ctrl+L). Vary the lighting in certain layers to continue the random, scattered feel of the picture, and finish off with a warming Photo Filter to unify your picture.

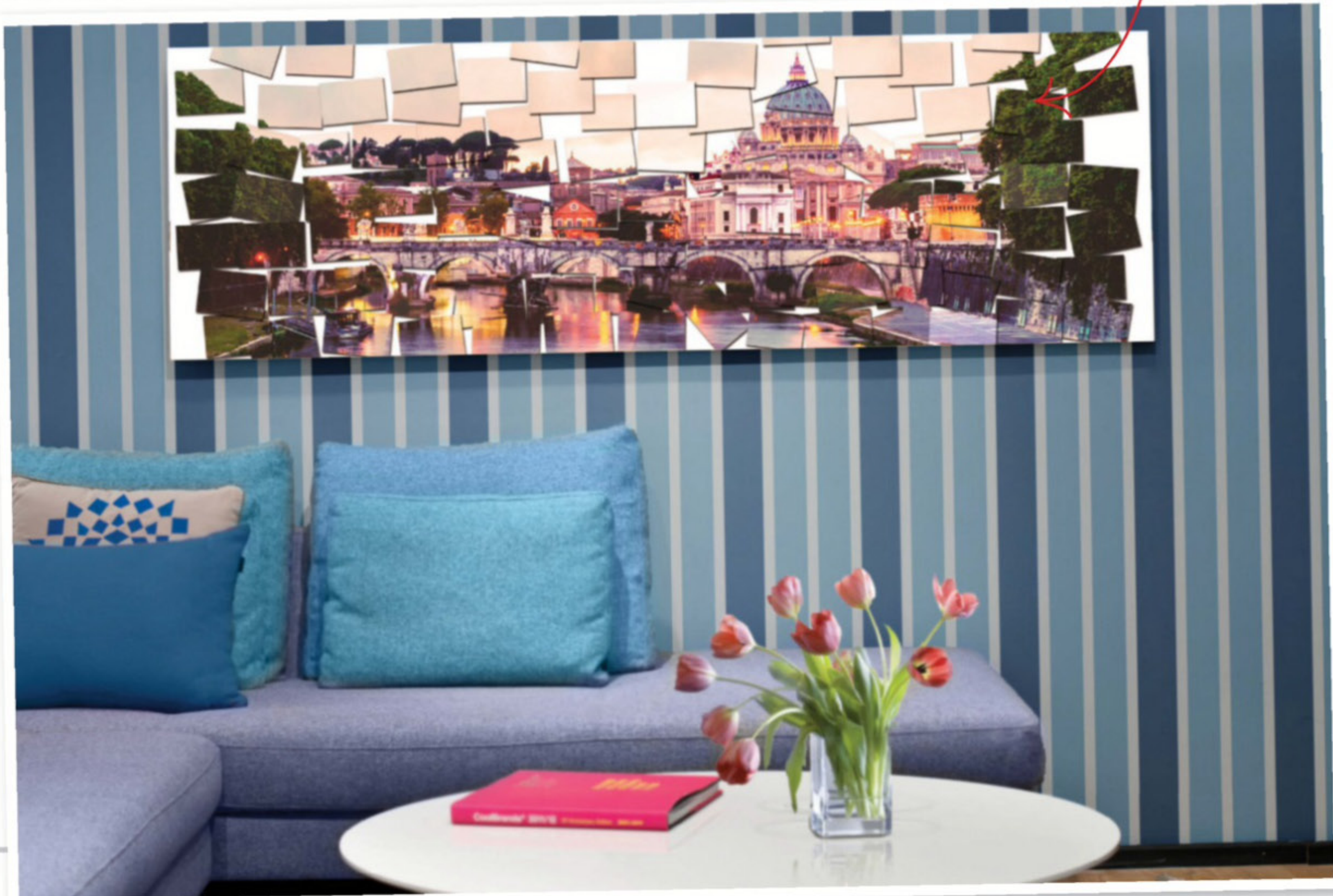
What you can do with it

Display it on a wall

The 'joiner' technique is one that can be used with any kind of picture. Hockney himself created a portrait of his mother, as well as experimenting with architecture, and it's something that you can try out on any photo.

It's an effect that looks fantastic when displayed on a big canvas. Try it out on your own photos, and create a widescreen piece of art that will look beautiful when it takes pride of place in your living room.

GET IT PRINTED
It's now easier than ever to get your image printed onto canvas. Make sure it's high res then simply upload it to a site like www.easycanvasprints.com or www.photobox.co.uk and have it delivered to your door.



Special offer for readers in **North America**



2 issues FREE

When you subscribe

FREE
resource
downloads
in every
issue



“ The world’s best Photoshop inspiration, tutorials and advice ”



Order hotline **44 (0) 1795 592 871**

Online at **www.imaginesubs.co.uk/pcr**

Terms and conditions: This is a US subscription offer. You will actually be charged £37 sterling for an annual subscription. This is equivalent to \$57 at the time of writing, exchange rate may vary. 2 free issues refers to the USA newsstand price of \$15.50 for 6 issues being \$93, compared with \$57 for a subscription. Your subscription starts from the next available issue and will run for 6 issues. This offer expires 30 September 2015.

Quote
SUMMER151
for this
exclusive
offer!

The easy way to learn Adobe Photoshop

PFB

Photoshop[®] for beginners[™]



Simple guides For Photoshop & Photoshop Elements

Essential
tool guides
14 pages of
essential
guides

Photoshop File Edit Image Layer Select Filter View Window Help

Step-by-steps...

Essential editing guides

- Master the Reduce Noise filter..... 68
- Design simple posters with the Pen tool..... 70
- Make an object look like a studio shot 74
- Improve shadows and lighting..... 76

Start
image

Creative colour...

CREATE A COLOURED MOSAIC EFFECT

Use Elements and its handy Grid template to throw a technicolour spin on any of your pictures p80

What does it mean?

PRESERVE DETAILS – The Preserve Details slider in the Reduce Noise filter is there for keeping sharpness in parts of the picture. Most of the time, the filter can distinguish details from noise, but it isn't always accurate. Reduce Details to 0%, and mask your original layer into the photo to bring out details.

On the FileSilo

Download your free resources at www.filesilo.co.uk/photoshopcreative

Tool focus...

Master the Reduce Noise filter

Don't fall foul to low-light maladies; eliminate noise in your pictures and smooth things out with this filter

Even the best photographer has images stashed away that suffer from a severe bout of noise. The dreaded grainy effect can be unavoidable in some situations, primarily low-light or night shots, and it can taint an otherwise perfect picture.

Fortunately though, you don't have to put up with noise in your photos, because Elements offers a tool that can remove it. The Reduce Noise filter is designed for smoothing over the unsightly, overly-sharp fragments of colour that can appear at the edges of overexposed or low-resolution images. It's a quick fix, but a powerful



one, and an edit you can apply to a whole host of photos just to give them a slight patch-up.

But for optimum results, the Reduce Noise filter works best if you combine it with a slight blurring. It's a useful filter on its own, but like so many features in Photoshop and Elements, there's no end to the potential of the Reduce Noise filter if you know how to harness it well. By editing non-destructively and sharpening the picture again with the original layer, you have the perfect noise removal system. Read on to find out how it's done.



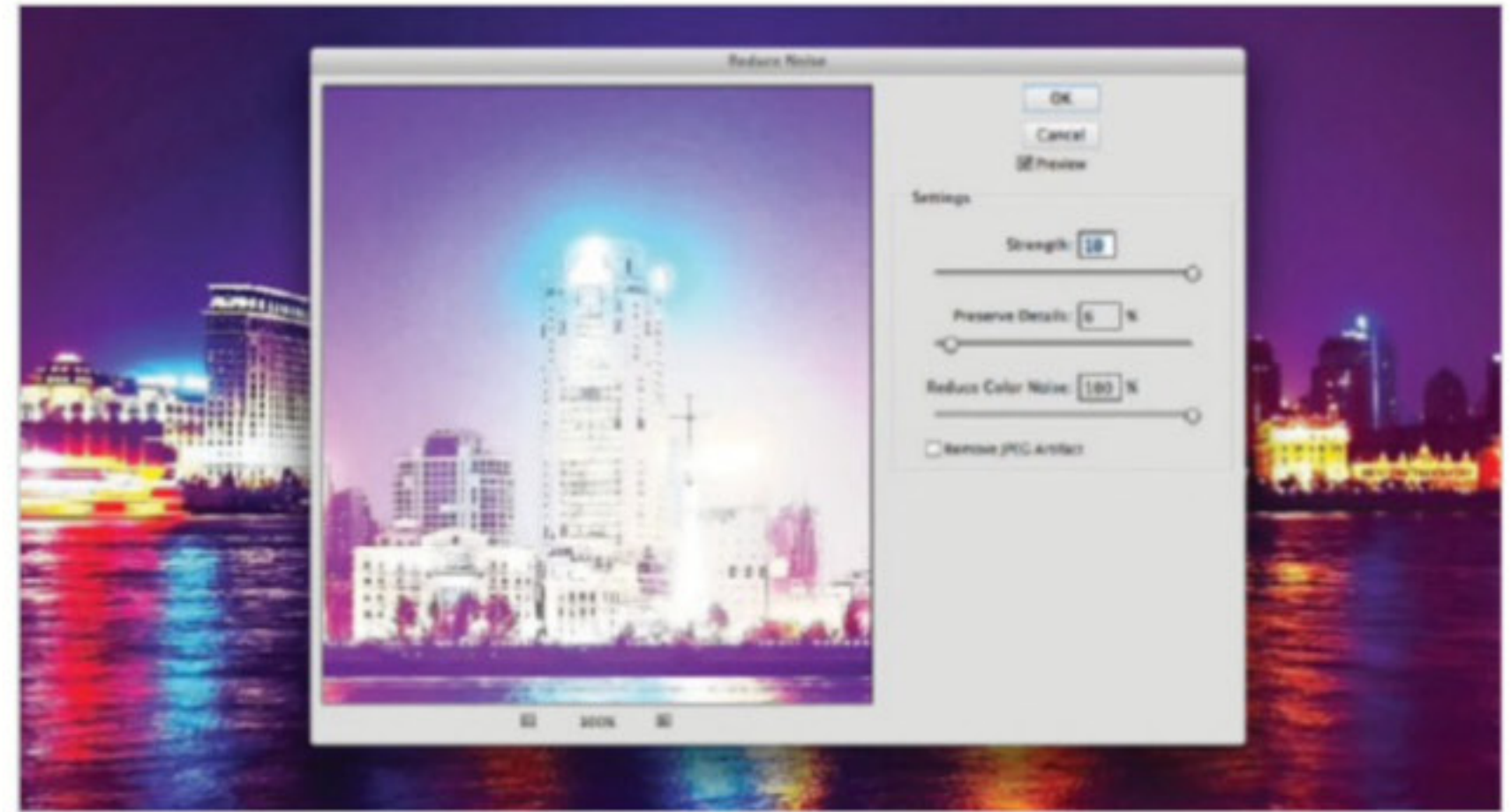
Banish the noise

Combine this filter with a blur and a mask



Duplicate your layer

01 To edit non-destructively, it's always a good idea to duplicate your original layer. In this case though, we're going to make some drastic changes to the picture, so we definitely need to save the original layer to bring details back into the edited layer.



Find Reduce Noise

02 On your duplicate layer, go to Filter>Noise>Reduce Noise. We've gone for the highest possible Strength and Reduce Color Noise settings. Don't worry too much about preserving details, as we're going to do that with the original layer.



Blur leftover noise

03 The Reduce Noise filter is great at reducing the vast majority of noise in a picture. Just to finish off your edit though, head to Filter>Blur>Gaussian Blur and add a blur of 1.5px, just to smooth over any remaining noise in the picture.

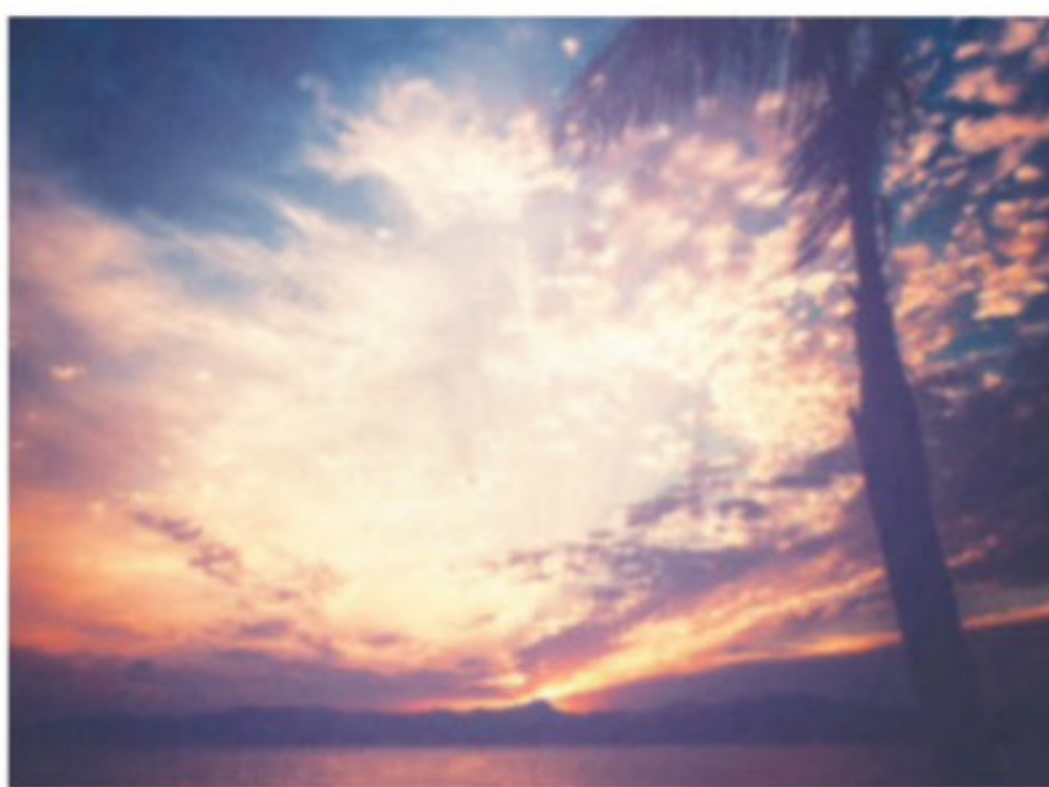


Mask back detail

04 Add a mask to this now blurry, indistinct layer. With a soft, black brush, start masking the details of the picture that you want to show through. Lights can be somewhat blurrier, but the buildings in the picture should be clearer now.

Creative noise fixes

How else can you overcome noise in your pictures?



Apply soft focus

Blurring a picture is a great way to hide the grain, as we did in the tutorial, and soft focuses can soften the whole picture and add a nice glow. Simply duplicate your layer, add a Gaussian Blur and set to Screen.



Lighten the layer

Noise often appears in dark areas. By creating a new layer with a dark colour, and setting it to Lighten, you can get rid of the noise in the picture and create this cool effect; the picture looks as if it were taken by a retro camera.



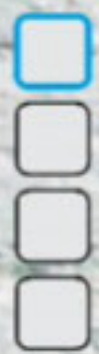
Embrace the noise

If you can't get rid of noise, why not embrace it? Go to Filter>Noise>Add Noise and create a classic, grainy photo that looks like it's stood the test of time. It's a nice effect and one that can make use of your natural noise.



On the FileSilo

Download your free resources at www.filesilo.co.uk/photoshopcreative



Creative project...

Design simple posters with the Pen tool

Get creative and draw your own wall poster using the Pen tool

Many beginners fear the Pen tool, but we're going to show you how you can create a poster with it, combined with the Text tool and your own textures. You'll also discover how to create the classic digital illustration style with block colours and clean strokes. While you could use the Brush tool, it can leave you with jagged edges. The Pen just creates smooth paths.

Illustrations like this can be built upon using texture layers. This breaks up the block appearance and can add a vintage appearance.

By using blend modes with these textures, you allow the colour and tonal data to interact with your drawing. Each mode creates a unique effect, so you can even use one texture in multiple ways.

This tutorial will also reveal how to transform and manipulate text in new ways. We isolate each letter on separate layers and adjust each one individually to create a personal look. Each technique can be applied to any drawing or poster, so be sure to practise! Please note that Elements doesn't have the Pen tool.

TECHNIQUE 1 Draw the illustration Master the misunderstood Pen tool



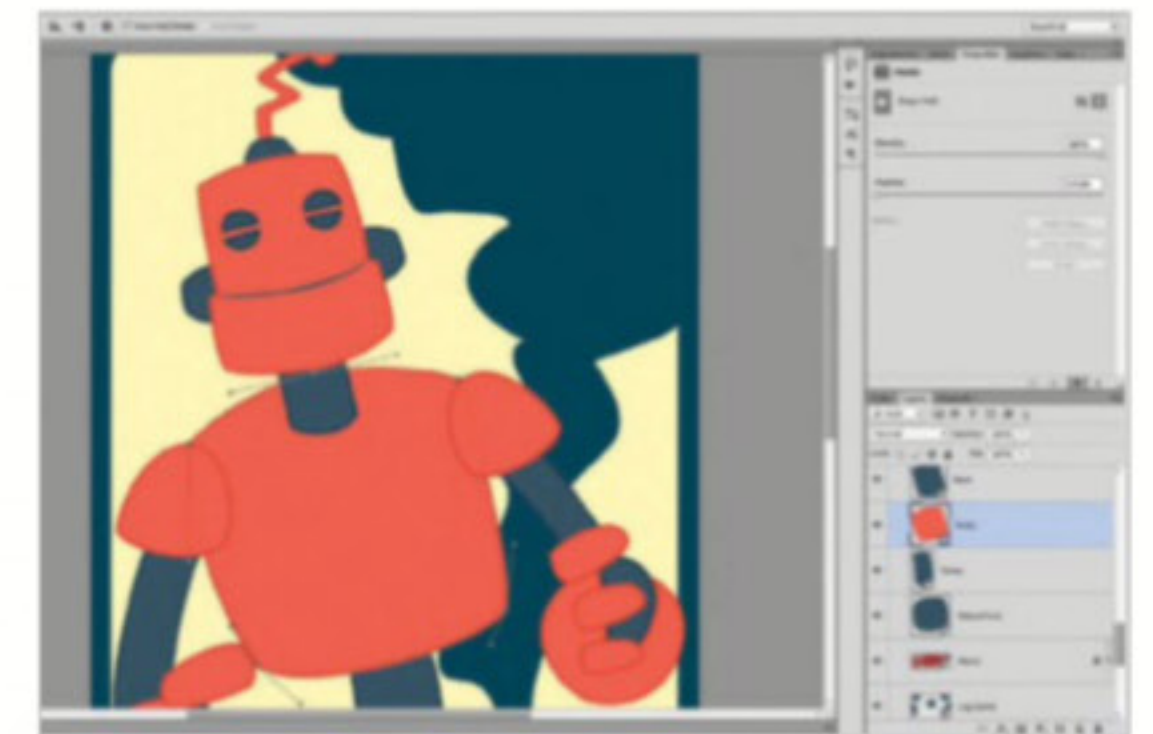
Create points

01 Try to start an illustration with a sketch, either digitally or scanned in. Select the Pen tool (P). Click to make your first point, drag slightly to create two anchor points. Click and drag again to make your second point; the more you drag, the bigger the curve.



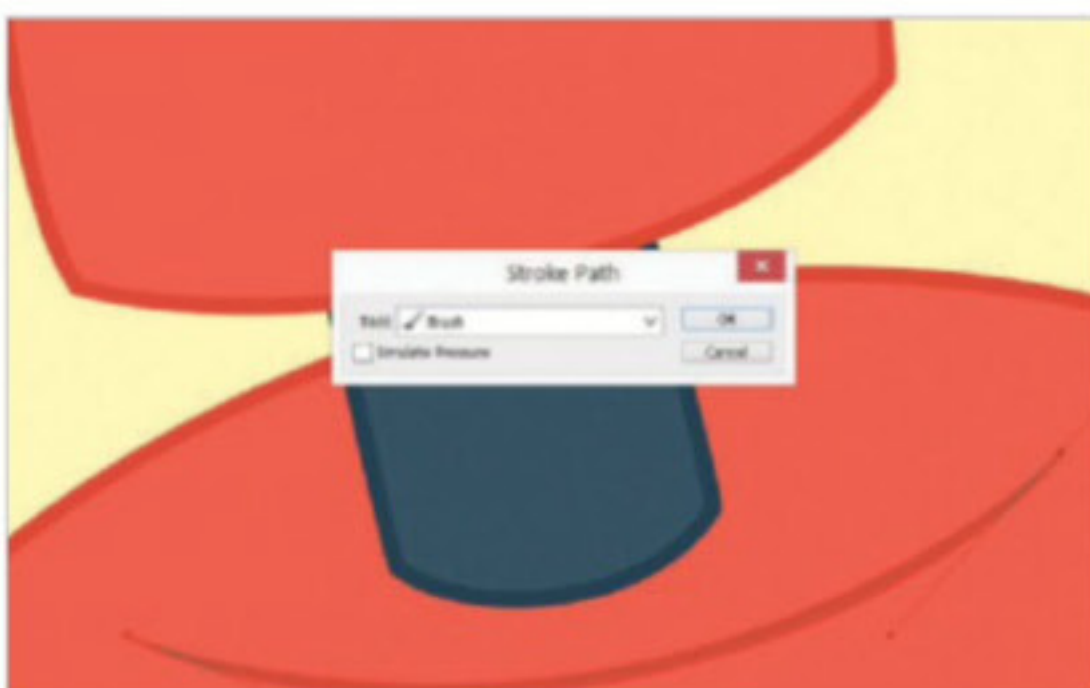
Create shapes

02 Create six more points as shown, then click on the first point to close the Path. On the top toolbar, select Shape. Press U to bring up the Shape tools and select your Fill and Stroke colours for your shape. Here a red Fill, with a slightly darker red Stroke.



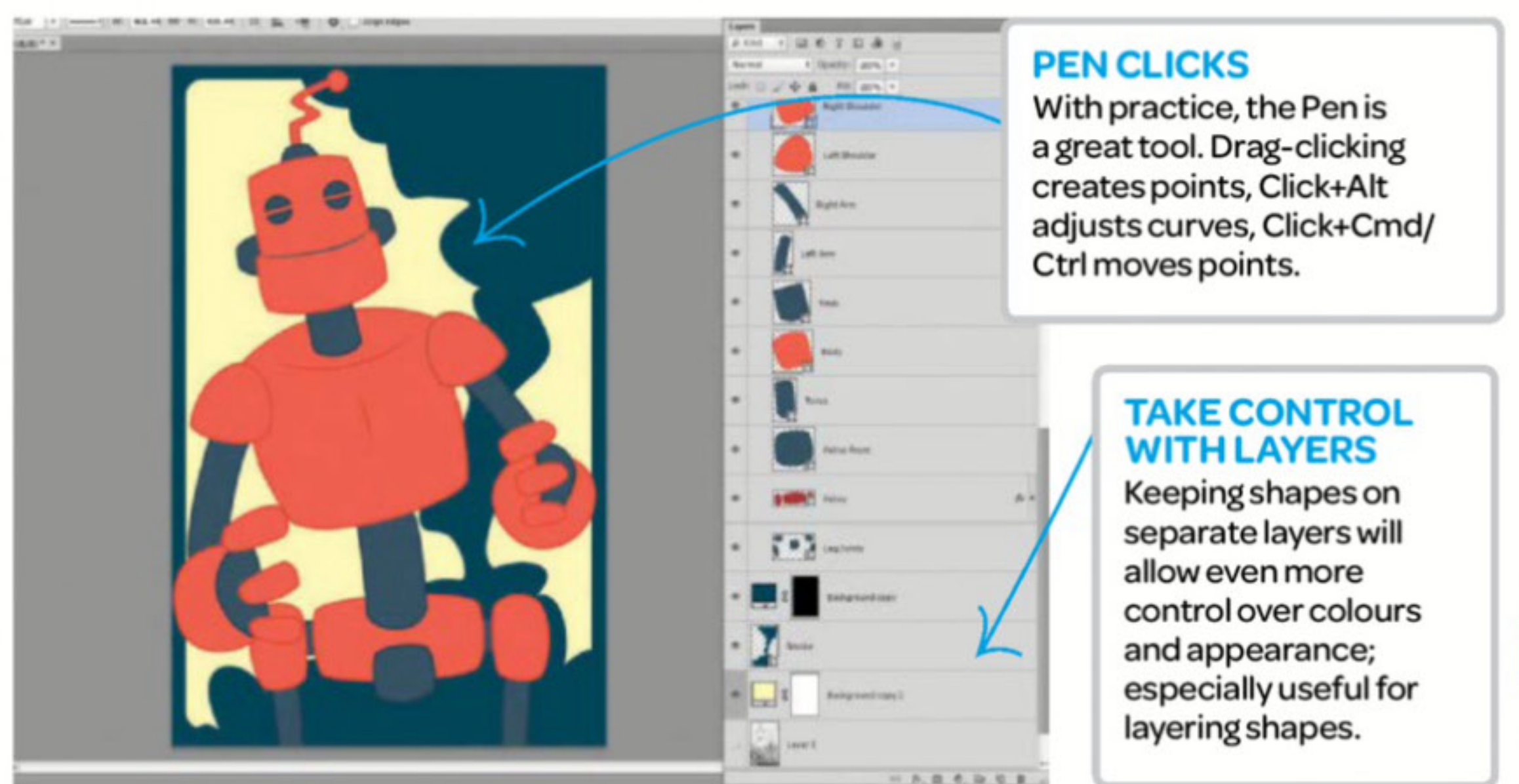
Adjust points

03 Reselect the Pen tool (P). Use your sketch or the tutorial image as a guide to draw more shapes. If you make a mistake with your point curve or placement, use Click/ Drag+Alt to adjust the curve, and Click/ Drag+Cmd/Ctrl to move the point.



Stroke paths

04 As well as creating shapes, you can stroke a path directly. Right-click>Stroke Path. Make sure your brush is set to 100% Hard and quite small, and select Brush from the drop-down. You can also check Stimulate Pressure to give a tapered effect.



PEN CLICKS

With practice, the Pen is a great tool. Drag-clicking creates points, Click+Alt adjusts curves, Click+Cmd/Ctrl moves points.

TAKE CONTROL WITH LAYERS

Keeping shapes on separate layers will allow even more control over colours and appearance; especially useful for layering shapes.

TECHNIQUE 2 Insert your text

Break away from standard text by transforming it yourself and making it personal

Some fonts are great on their own, but to make text truly unique you can manipulate it to create a whole new structure. These steps will take you through how

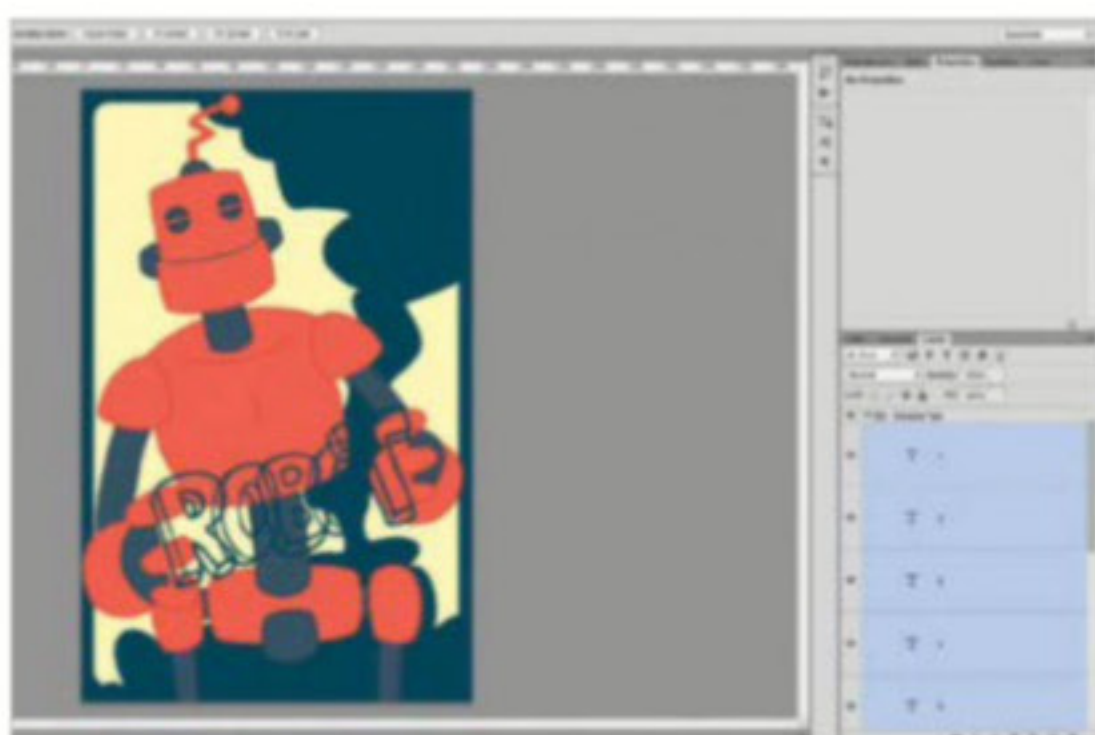
to scale and rotate your text, as well as isolate sections of letters to edit individually. It's a great way of breaking away from standard rows of straight text.

What does it mean?
VECTOR PATHS – The reason the Pen tool makes such crisp shapes is because it draws in vector paths. These are made by calculating the distance and the curve between two points every time it's loaded, rather than storing static pixels. This also means you can edit points without losing any quality.



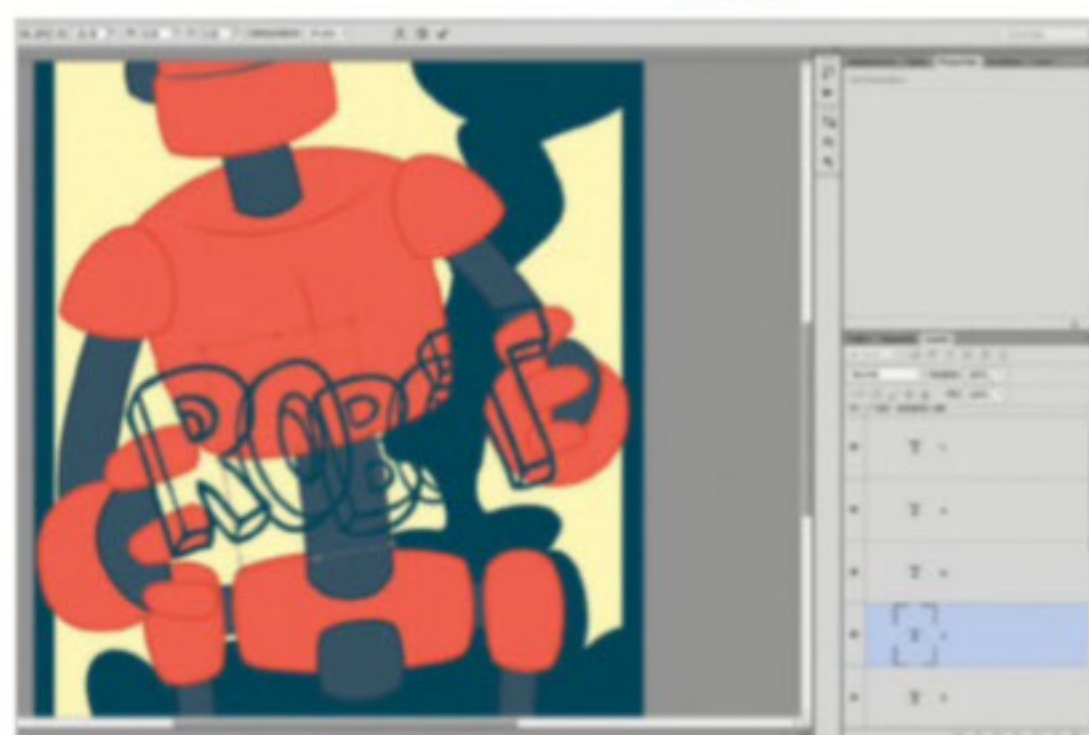
Find a font

01 Any font can be manipulated; you can use one that you already have or download a new font from sites such as dafont.com. Once you've downloaded one you want, unzip on your computer and install as normal – it will now be usable in Photoshop.



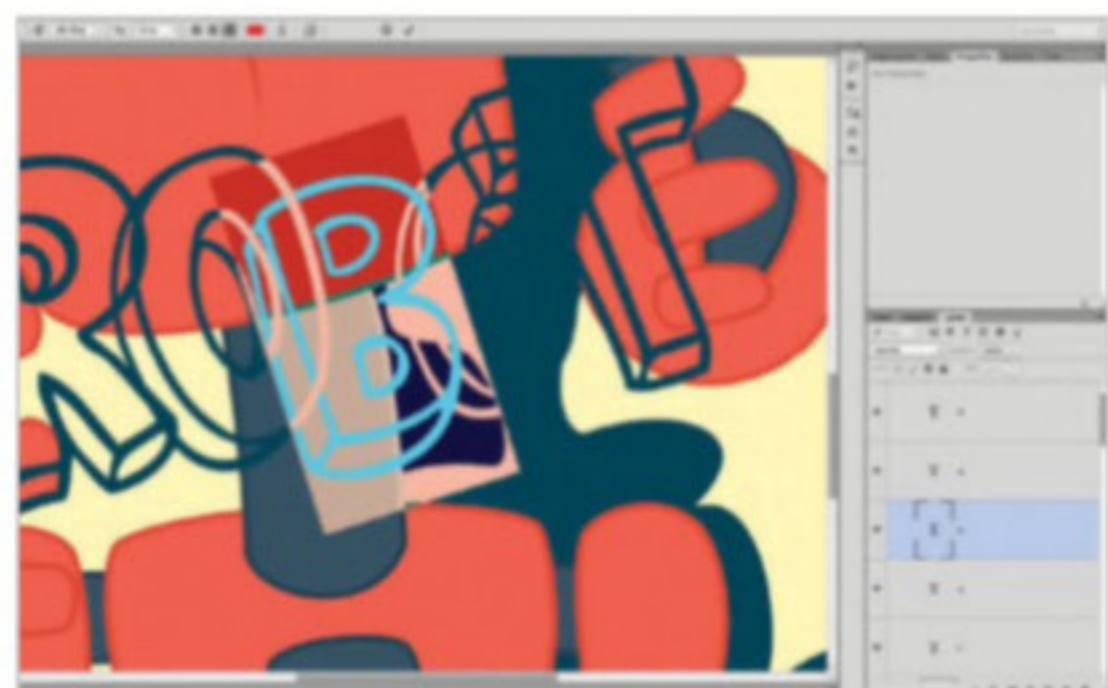
Place letters on layers

02 Select the Text tool (T). To allow full manipulation you'll need each letter on a different layer. Click to create a layer and type a letter, select the Move tool, reselect the Text tool and click again. This will automatically make a new layer.



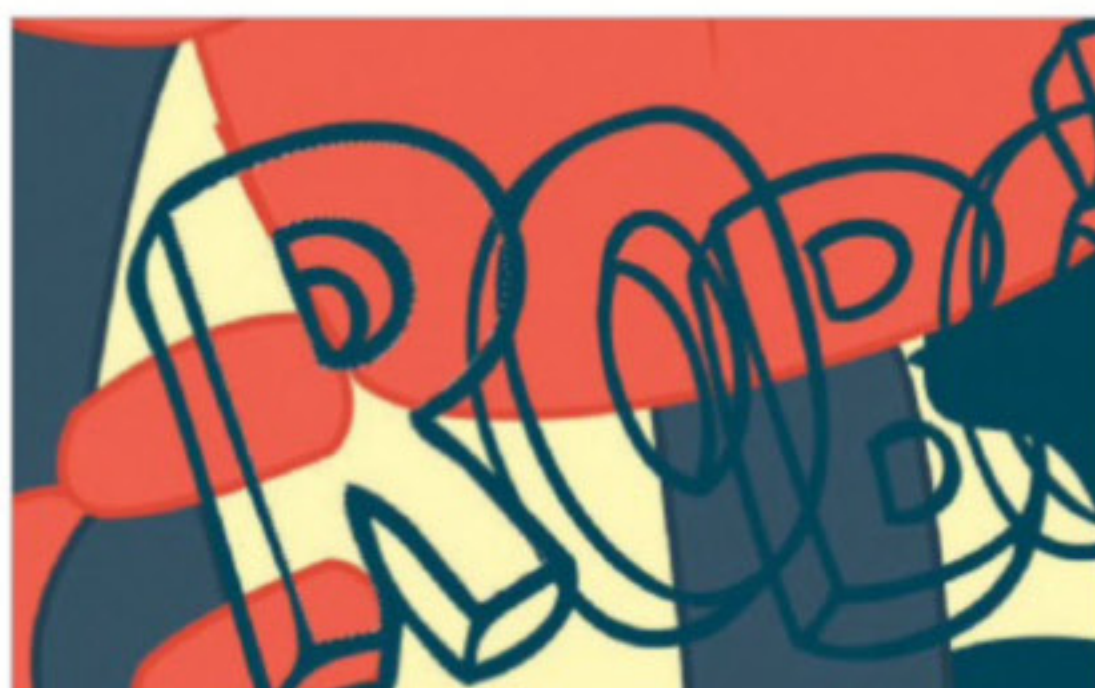
Transform the letters

03 Select one of your letter layers. Hit Cmd/Ctrl+T to bring up the Transform options. Use the corner handles to Rotate and Scale. Hold down Shift to keep proportions or rotate at set angles. You can also move the letter. Transform all of your letters.



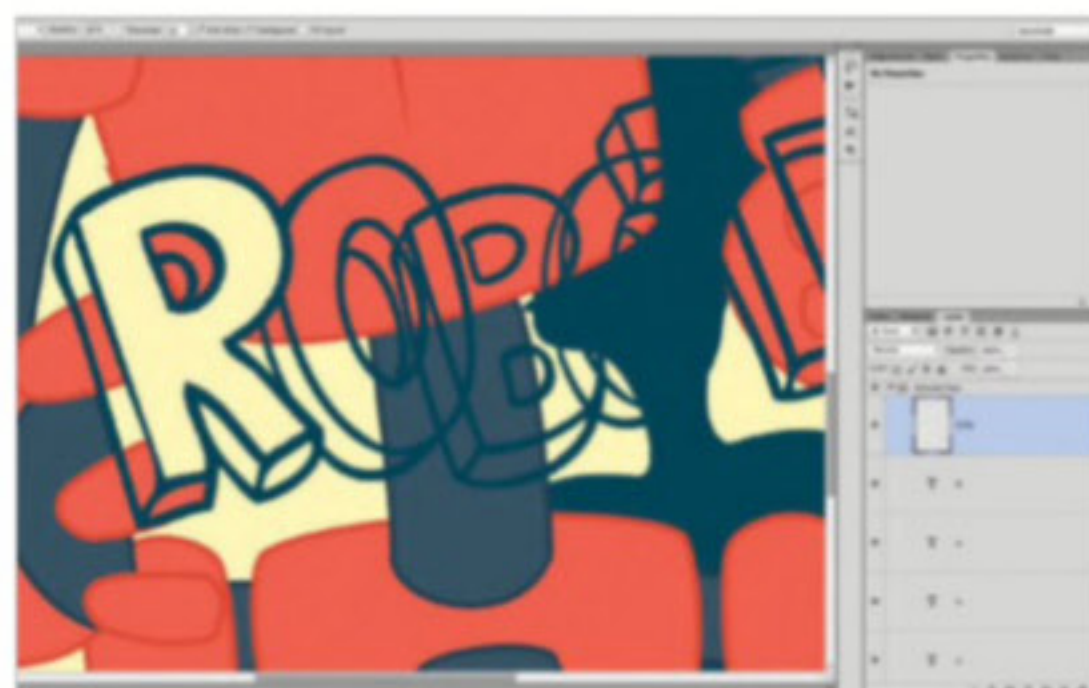
Reorder and recolor

04 You can reorder letters using the Layers palette; simply drag the layer above or below the others. Adjust the colours by highlighting the text and changing the Foreground colour. This will have to be done one letter at a time.



Isolate text sections

05 With the text that was used in this tutorial, the centre is currently blank. To isolate sections, use the Magic Wand tool (W) to click on the area that you'd like to select, in this case the centre of the letter R, so marching ants appear.



Fill letter selections

06 Create a new layer (Cmd/Ctrl+Shift+N) and use the Paint Bucket (G) to fill your selection on the new layer. This will appear as if the centre of the letter is coloured. Repeat with any other sections you want to colour, and keep the new layers in the correct order.

Closer look Make these edits to ensure your poster is the best it can be

ADD LAYER MASKS

Not everywhere will need the same amount of texture. Use layer masks to soften the effect in some areas.

USE LAYERS FOR TEXTURES

Using multiple textures on different layers will help to add a more defined final effect to that single layer.

CHANGE BLEND MODES

Cycle through the blend modes with the arrow keys on a PC or Shift+ +/- on a Mac.

ADJUSTMENT LAYERS

Adjustment layers can enhance any texture, either by simply adding some extra contrast or introducing interesting colour enhancements.

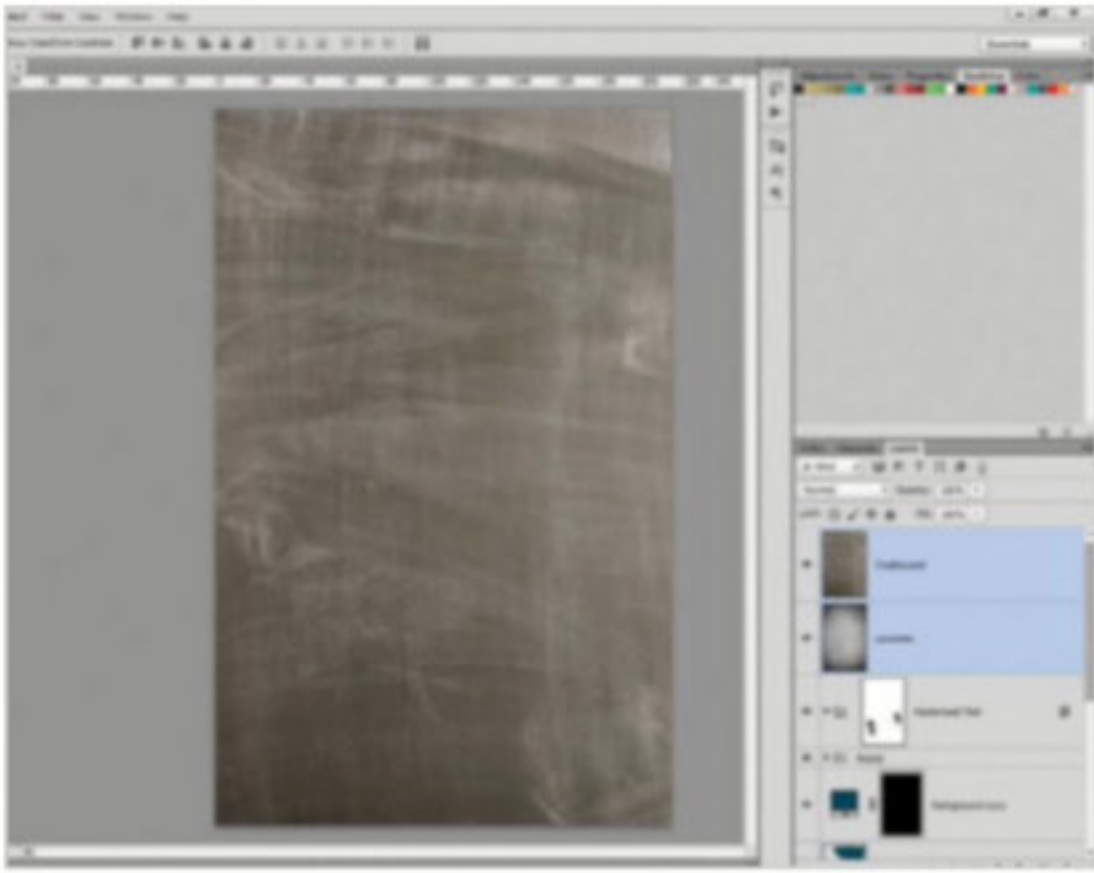


TECHNIQUE 3

Add some texture

Use your own photos to add a textured effect to your art

Any surface can become a Photoshop texture. Photograph your chopping board, your floor, your wall – be creative! By adding textures to posters you give it a whole new dimension and much more interest. Using blend modes such as Soft Light or Overlay will allow the texture to interact with your drawings and create cool effects. There is no wrong way of adding textures, so cycle through those blend modes and experiment!



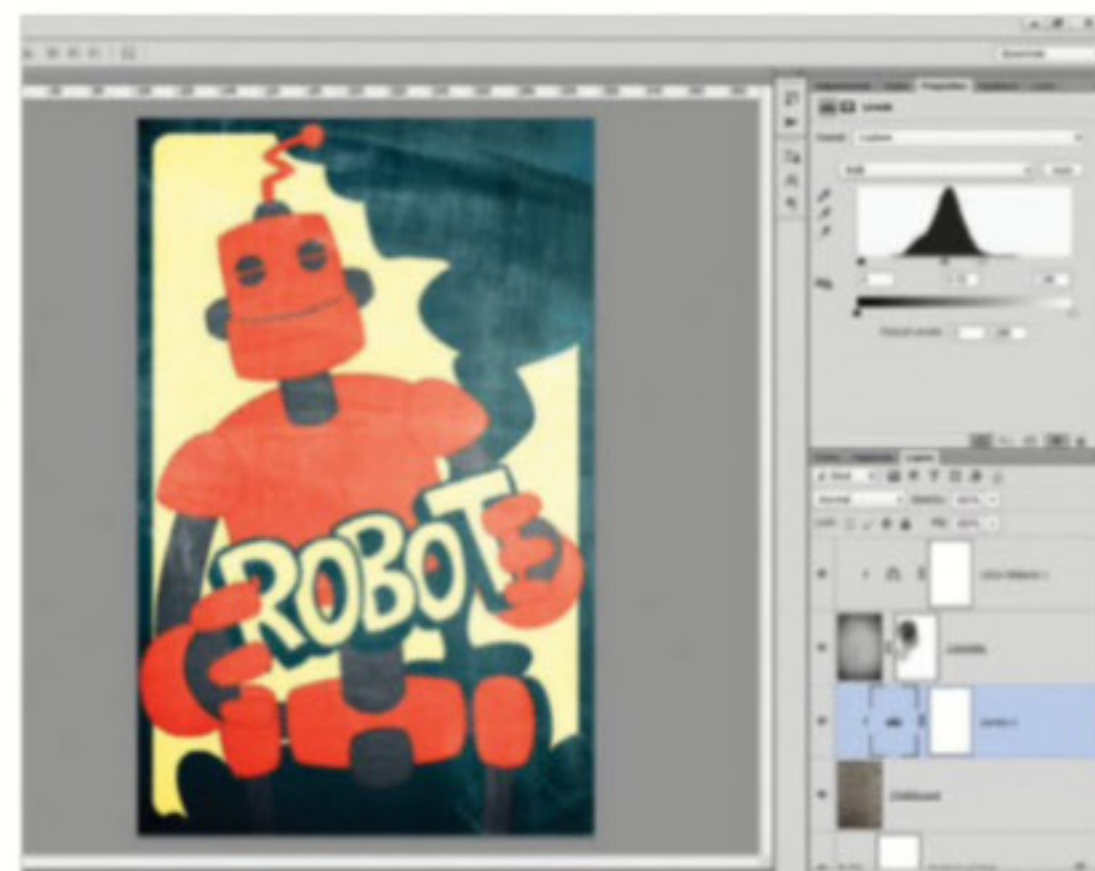
Find some textures

01 You can find textures online, but it's also very easy to capture your own. The two provided in this tutorial are photos of a chalkboard and of some concrete. Take a photo of anything and load it onto your computer. Then drag textures onto your canvas as top layers.



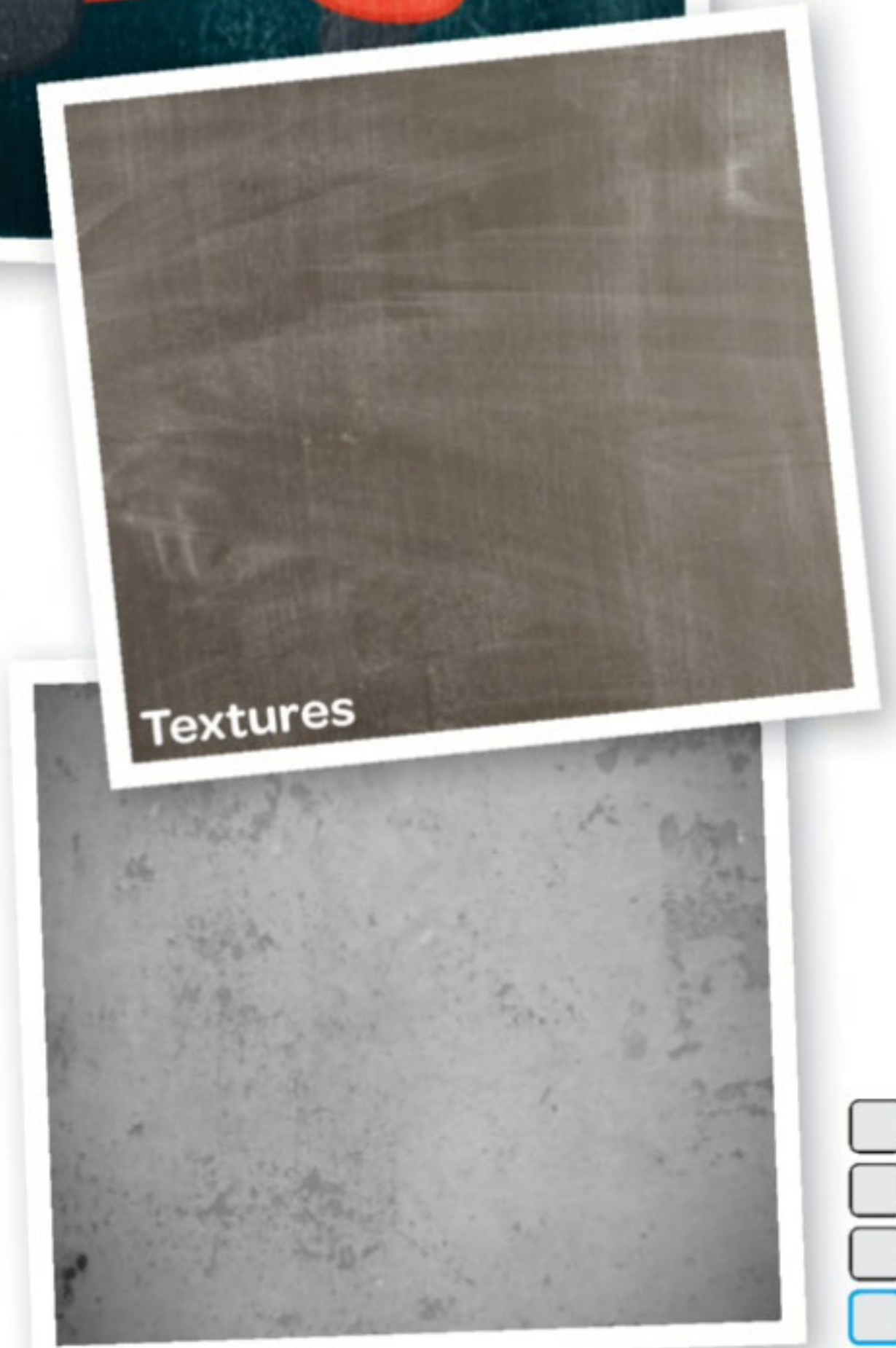
Change the blend modes

02 Once your texture is in place, cycle through the blend modes and see what different effects you can get. Overlay or Soft Light are often good ones to start with. Set different layers to different blend modes for interesting effects.



Adjust the layers

03 When you're happy with how the layers blend, adjust the colours or contrast levels using adjustment layers. Select the black-and-white circle icon at the bottom of the Layers panel, and use Levels for contrast or Color Balance for colour changes.



What does it mean?

SELECTION BRUSH – There are loads of great selection tools in Elements, but the Selection Brush is perfect for touching up the edges of a selection. Its curved sides make it perfect for adding shape to the blocky edges the Polygonal Lasso can leave. Treat it as a brush and resize it using the [and] keys.

CLEAN BACKGROUND

Making an image look as if it's been shot on a plain background gives a professional look, and also shows off the object.



On the FileSilo

Download your free resources at www.filesilo.co.uk/photoshopcreative

Photo edit...

Make an object look like a studio shot

Use masking and composition to showcase objects

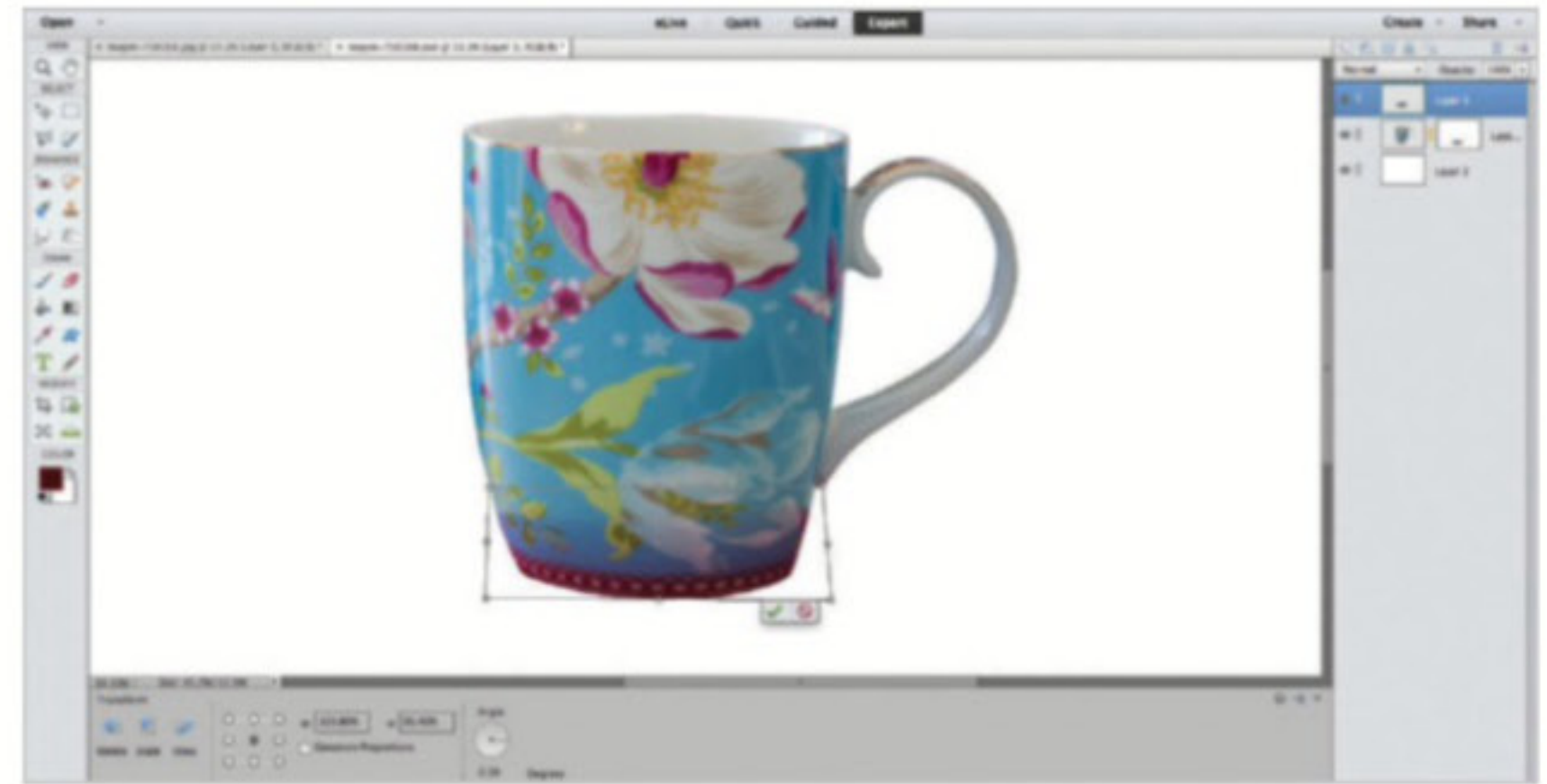
The best way to show an object off is to take a photo of it in a studio. By shooting something against a white background, you strip away all the distractions and give professionalism to a picture. But if you don't have a studio, don't let that stop you from creating beautiful studio-shot pictures.

- Elements is perfect for creating compositions, and making a studio-shot object from an ordinary picture relies on the same principles. Where you would ordinarily extract your object and place it

onto your chosen background, we're going to place this object onto a plain white or coloured backdrop.

The blending techniques are generally the same. Studio lighting requires an added brightness and it's important to add a shadow and reflection to your picture. This is a great technique to practise your composition skills on, and the best thing about it is that you can make anything look studio-shot, from a person to any kind of object. Try it out with our four-step guide.

Fake a studio shot Add a background to give a studio effect

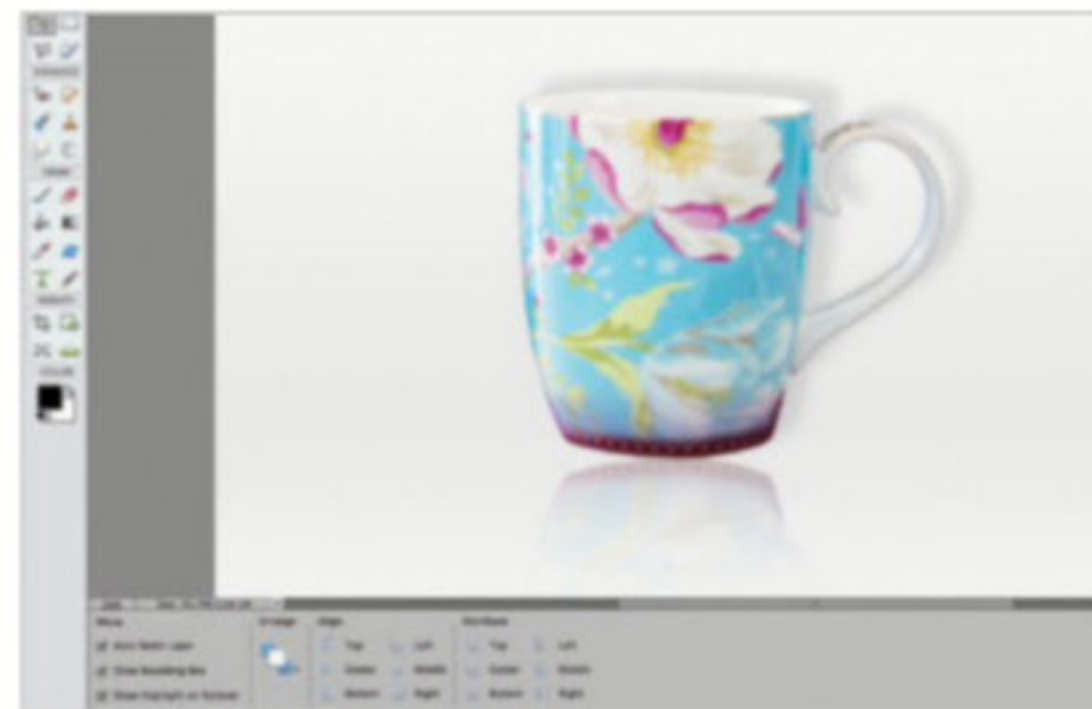
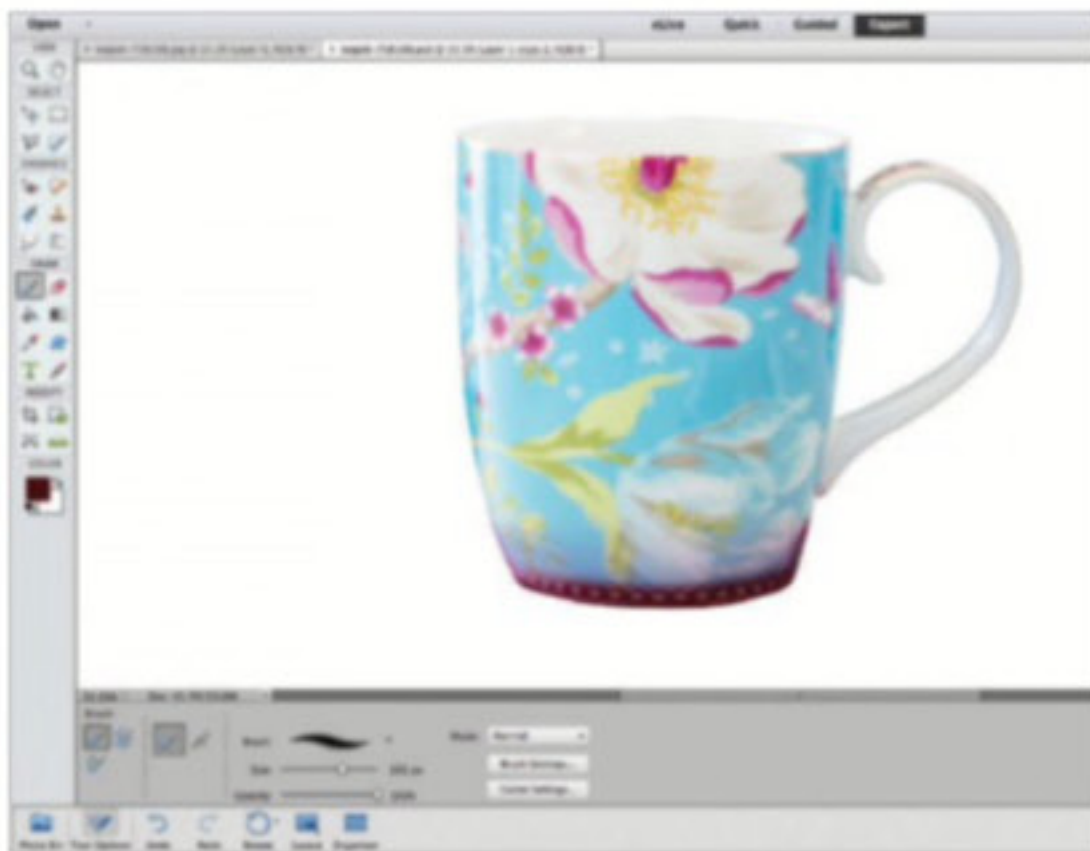


Select your object

01 Select the object that you want to display in a studio shot. Use the Polygonal Lasso to locate it, and use the Selection Brush to just touch up the edges of the selection. Mask the selection, move the object into the centre of your picture, and add a plain, white background at the bottom of the layer stack.

Prep for the studio

02 Now you've got your object on a white background, it's time to make it suitable for a studio shoot. If something overlapped your object in the original photo, clone it out, or in this case, transform the base of the object to make it flatter. The aim is to make it look as if it were photographed alone.



Correct lighting

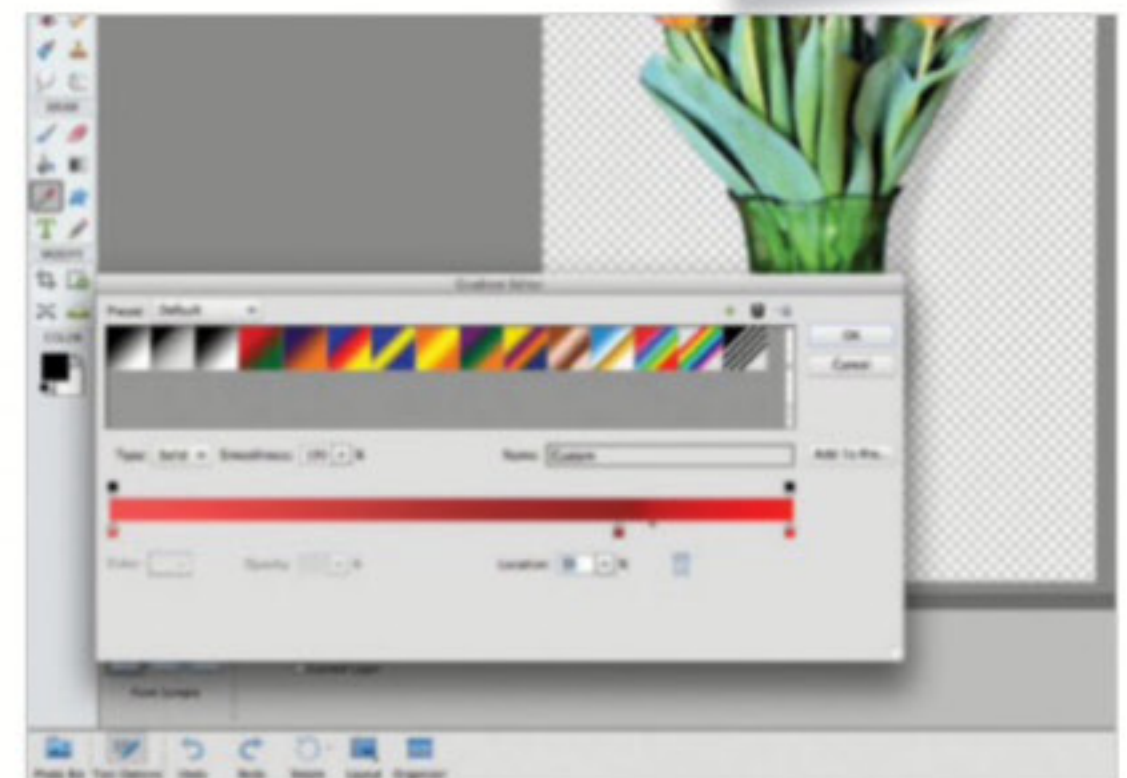
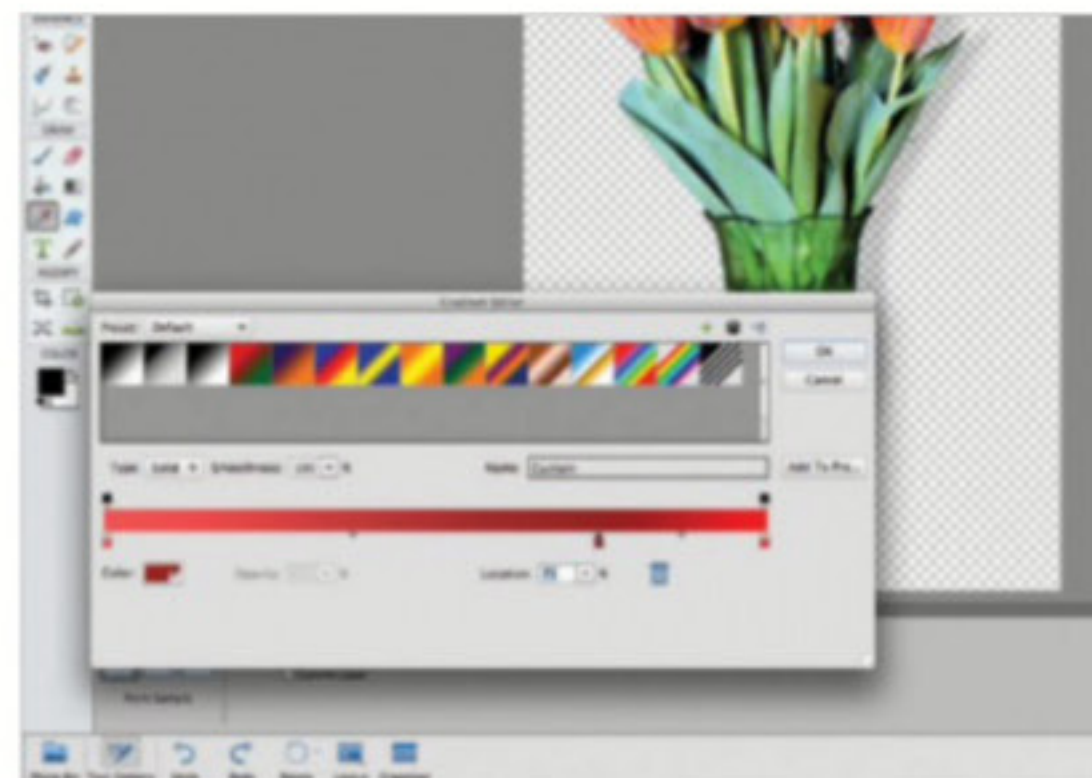
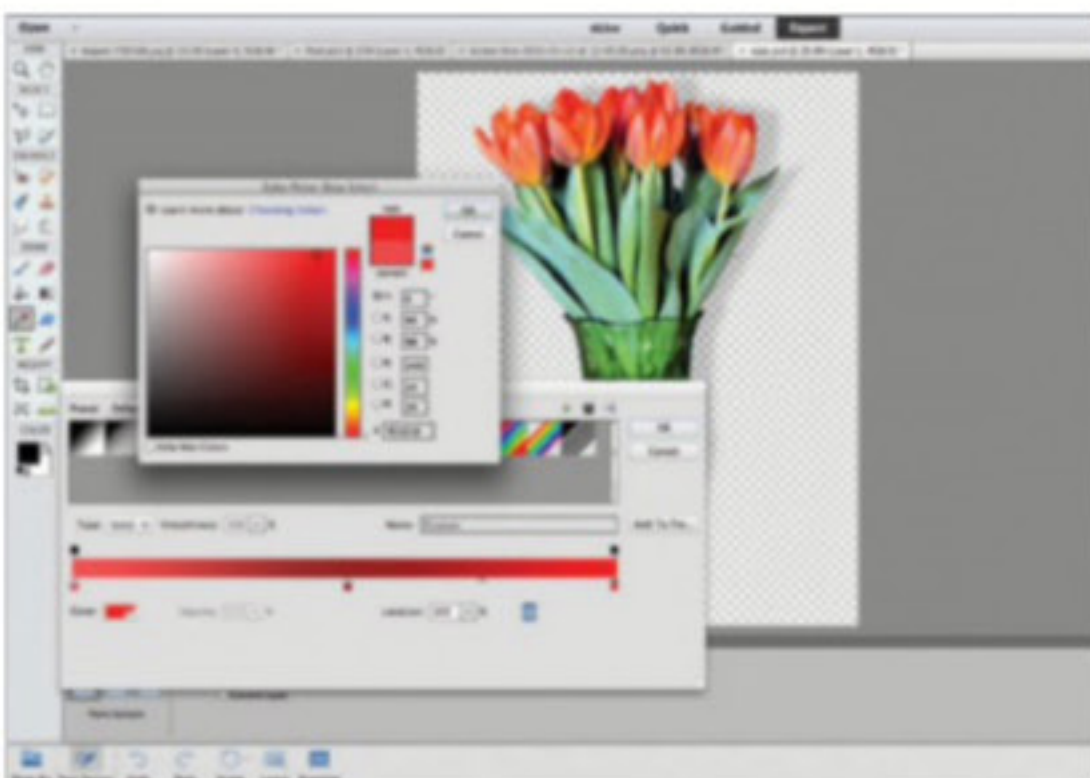
03 A white studio with bright lighting makes objects look brighter. Duplicate the object layer, set to Screen at 75% Opacity. Head to Filter>Gaussian Blur and apply a 5px blur to give a soft focus.

Reflection and shadow

04 Duplicate your object layer twice. For the reflection, flip vertically and place below the object; lower opacity and insert a black-to-white gradient on a mask. For the shadow, set a 40px Gaussian Blur and lower to 20% Opacity. Add a black clipping mask layer, move to the back and resize.



Add a gradient Give a classy, coloured background to your studio



Pick colours

01 To add a bright gradient, we will need to pick an overriding colour, such as a really bright red like the one that we have used here. Add stoppers with this colour either side, and then pick a slightly darker hue for the centre.

Move centre stopper

02 Analyse where your object is in the picture. Move the middle stopper – the darkest coloured one – to about 70%, depending on where the object is. The idea is that the dark band of colour shall sit just above the object's base.

Control fade

03 By moving the diamond-shaped pointers on the gradient scale, you can control the fade of your gradient. Shorten the fade of the gradient in the place you can see, so that when you place it behind the objects, it gives the effect of a surface.



Photo fix...

Improve shadows and lighting

Fix your photos and compositions by simply tweaking the light and shade in Elements

In photography, lighting and shading can mean the difference between a perfect picture and an overexposed mess. Unfortunately it's extremely easy to get the balance completely wrong when taking pictures, especially if you don't have the latest kit, but whatever the reason for the problem, a swift bout of editing on the brightness and shadows can improve a photo immensely.

And it's not just ordinary snaps that can benefit from these kinds of edits, either. Compositions require the perfect mix to make a subject blend into a background, and there are various techniques you can employ to ensure that this happens. Photoshop's collection of brushes are a great option, as it gives you ultimate control over where the light in your picture should fall, but there are some great enhancements you can make with sliders, too.

Learning how to add shadows in your picture is an absolute necessity if you want to become an expert on compositions, and lighting techniques are certainly useful when it comes to making your picture look realistic. Ultimately though, these are techniques that can be applied to any picture that you take, in order to enhance the natural light and shade. Here are our three essential techniques to master; you can use them individually, or apply all three to one project.

DISTANCE

If your object is against a wall or even floating, you might want to adjust the distance further. In most cases, short distances work best.

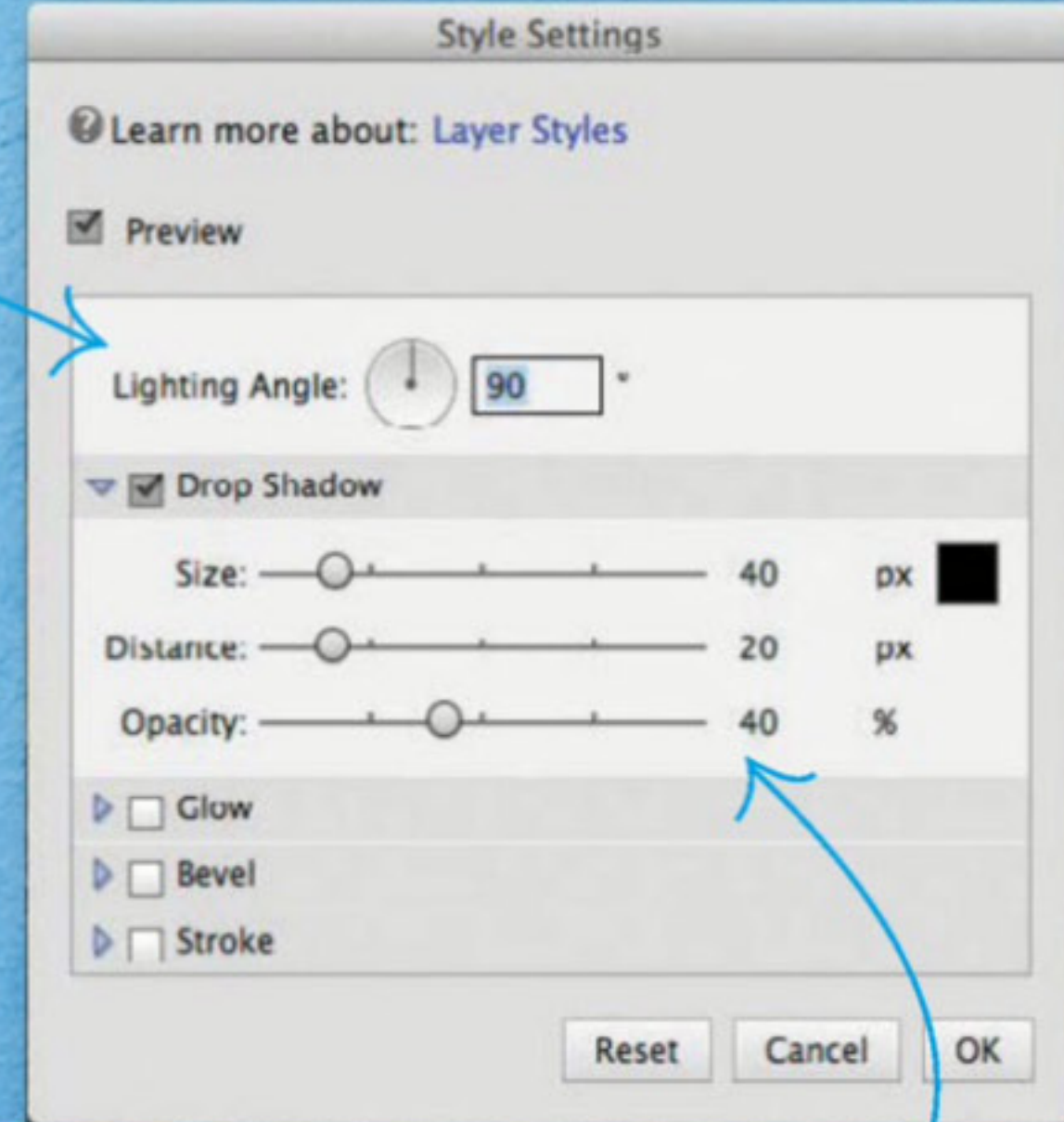


What does it mean?

PHOTO FILTER – The Photo Filter adjustment creates the effect that your picture has been taken with a coloured lens in front of the camera. This is a useful effect to use in retro photos, but it's also a great trick for unifying a composition, because it gives a coloured tint to every layer in your picture.



-
-
-
-



LIGHTING ANGLE
The most important thing to consider before adding shadow; the angle setting will project the shadow in a specific direction.

OPACITY
The opacity of a drop shadow basically controls its strength. Set low for subtlety, as dark shadows look obviously edited.

On the FileSilo
Download your free resources at www.filesilo.co.uk/photoshopcreative

TECHNIQUE 1 A quick fix Use layer styles to instantly correct shade and lighting



Add a drop shadow

01 Go to Layer>Layer Style>Style Settings, and click on the option to add a Drop Shadow. Make a judgement on where the light is, and change the Lighting Angle; adjust the Opacity to 35%, Distance to 20 and Size to 40 to create strong but subtle shade.



Place a gradient

02 Create a new layer above your object layer. Create a black to white gradient in the direction of the light in your picture, Ctrl/right-click the layer and add a clipping mask. Change the blend mode of this clipping mask to Soft Light.



Apply finishing touches

03 Finally, we're going to add a reflection on the laptop. Duplicate the layer, flip it vertically, and position it just below the original layer. Add a mask and use a gradient to fade the bottom of the reflection out. Change the Opacity to 40%.



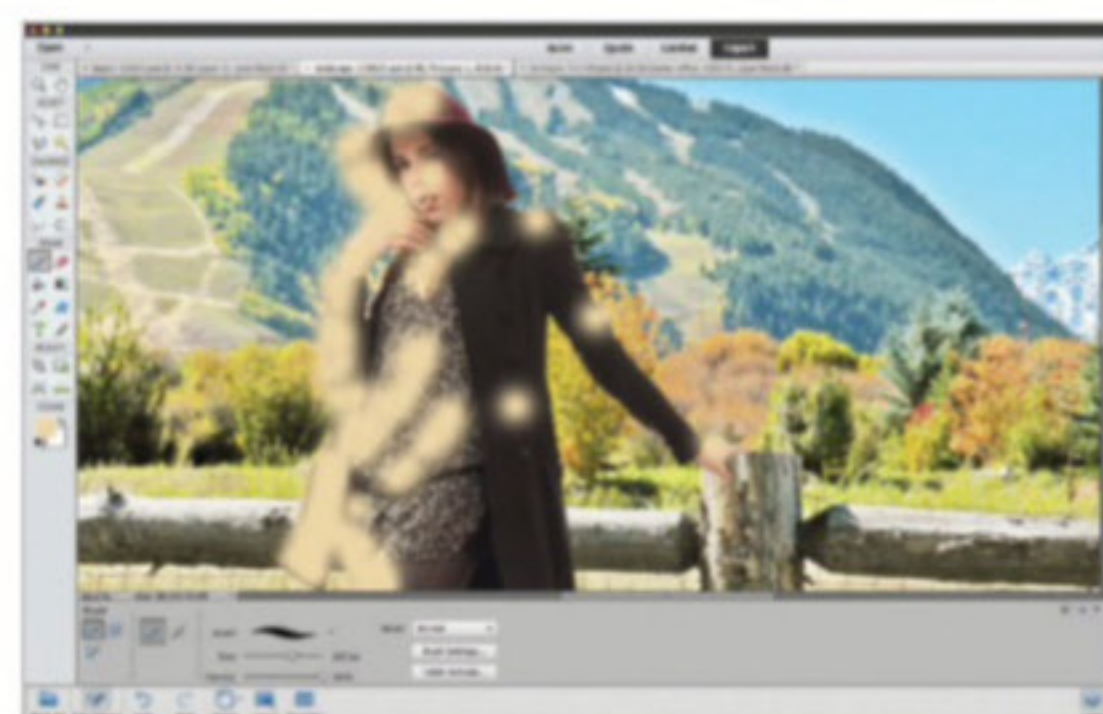
TECHNIQUE 2

Fix your lighting

Brush over your picture to correct lighting on a subject

Lighting can be more than just a simple tweak of sliders; it can be a creative way to add brightness and colour into your picture.

Getting an overall balance in your picture and readjusting the lighting, though, is a combination of being creative and using the Enhance options. Check out these steps and discover all you need to produce colourful, natural-looking lighting in photos or compositions.



01 Make subtle brush dots

With a light yellow colour (#ecd8ab) to match the tone in the picture, we're going to make some dabs on the subject in the places that the light might shine. Add a new layer and start brushing on the lighter side of the subject.



02 Blend and reduce opacity

With your light dabs added, turn the layer's blend mode to Soft Light. Then turn the Opacity down on this layer too – this can be anywhere between 40% and 60% – to keep the effect subtle. You want just a hint of colour and warmth.



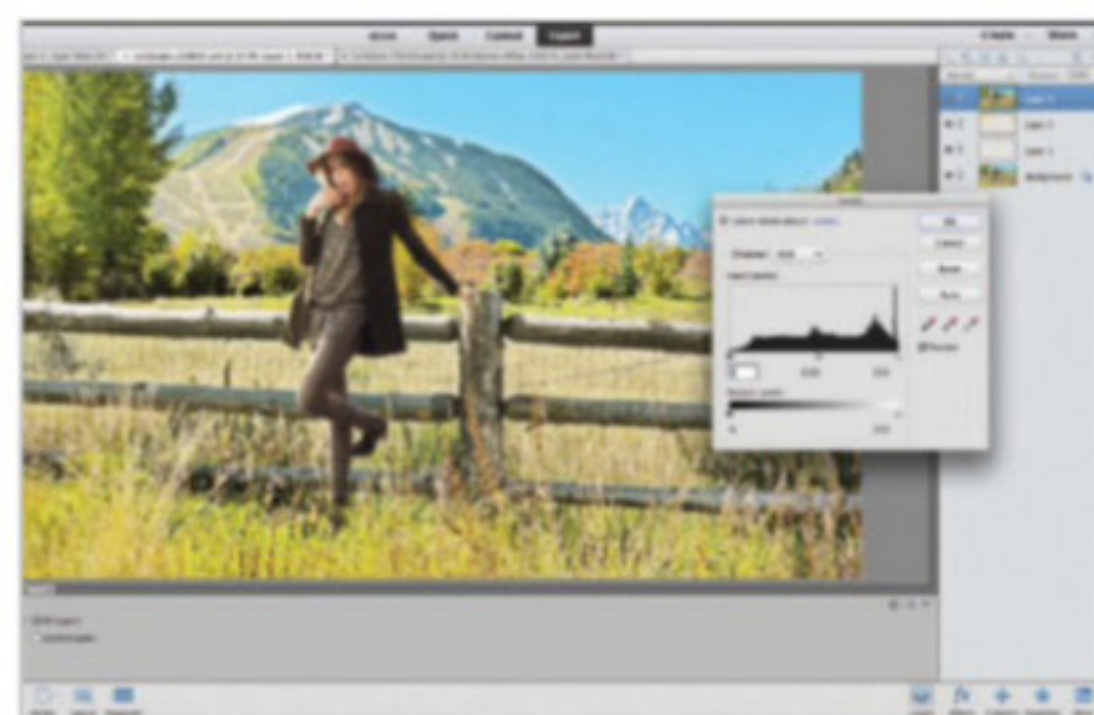
03 Brush the background

Just to give an overall tone to the whole picture now and not just the subject, select a bigger brush and lightly brush over lighter aspects of the background. Set the layer to Soft Light and Opacity down to around 30%.



04 Adjust Shadows/Highlights

- 04 Create a new layer from existing ones by pressing Cmd/Ctrl+Alt/Opt+Shift+E and go to Enhance>Adjust Lighting>Shadows/Highlights. Lighten Shadows by 12%, darken Highlights by 3% and up the Midtone Contrast by 15% to put back colour and contrast.



05 Tweak the Levels

Levels are a great adjustment to control the overall brightness and contrast in your picture. Head to Enhance>Adjust Lighting Levels and bring the picture down in brightness slightly by moving the middle slider to 0.92.



06 Add a filter

Filters are always a sensible way to end a composition, but when correcting lighting, they can inject a tone and overall saturation back into your picture, unifying the subject and backdrop. Go to Filter>Adjustments>Photo Filter to find them.

TECHNIQUE 3

Add a shadow

Use dark brushes and opacity to subtly shade

If lighting is about colour, brightness and injecting a little creativity into your pictures, shading is about balancing that brightness with the laws of gravity. A subject without a shadow looks obviously edited in, and any lighting that's been added to a picture needs the counteracting shadow behind it; it needn't be difficult, though.

BACKGROUND

The background layer needn't change in this edit. Don't brush onto the background, as then you can't alter the opacity.



Create a large shaded area

01 Start off with a big black, soft brush, and brush roughly on a new layer where the shadow in your picture should fall judging by where the lighting is. Try to replicate the shape of your subject or object, but don't be too accurate.



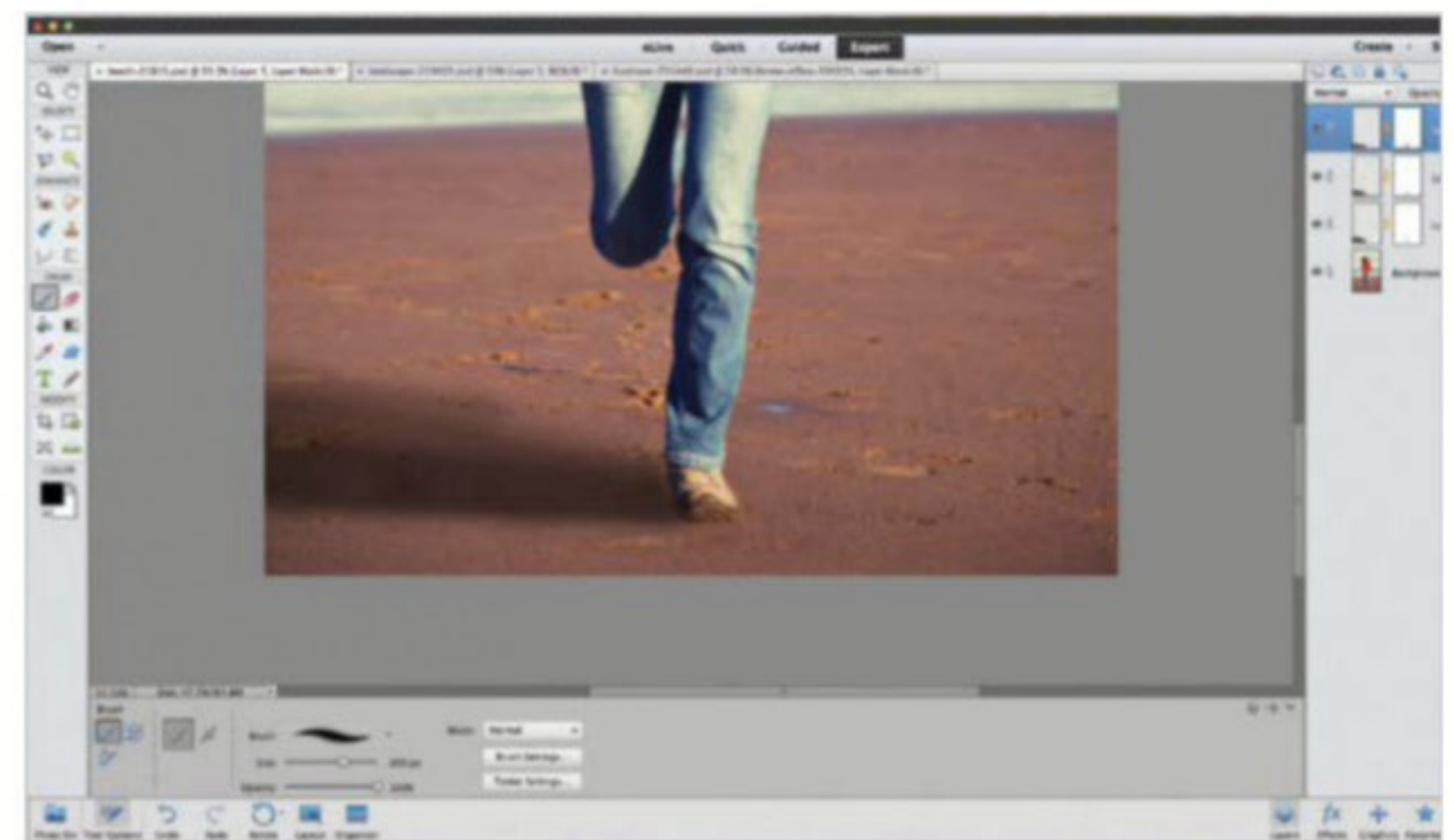
Build up shadow

02 Turn your first shadow layer down to 20% Opacity and then on another layer, do the exact same thing, only try to be a little more precise; don't brush all the way out to the shadow, and just build up the shade.



Add further darkness

03 We're going to do the same thing with a third layer, again, brushing a smaller space within the big shadow. Now we have the realistic effect of the subject casting a bigger, heavier shadow that looks lighter at the edges.



Mask and finish off

04 Finally, you might want to adjust the individual opacities of your shadow layers, but this isn't a vital adjustment. Add masks to each layer, and just touch up the shadow lightly with a soft brush to give it slightly more shape.



Creative colour...

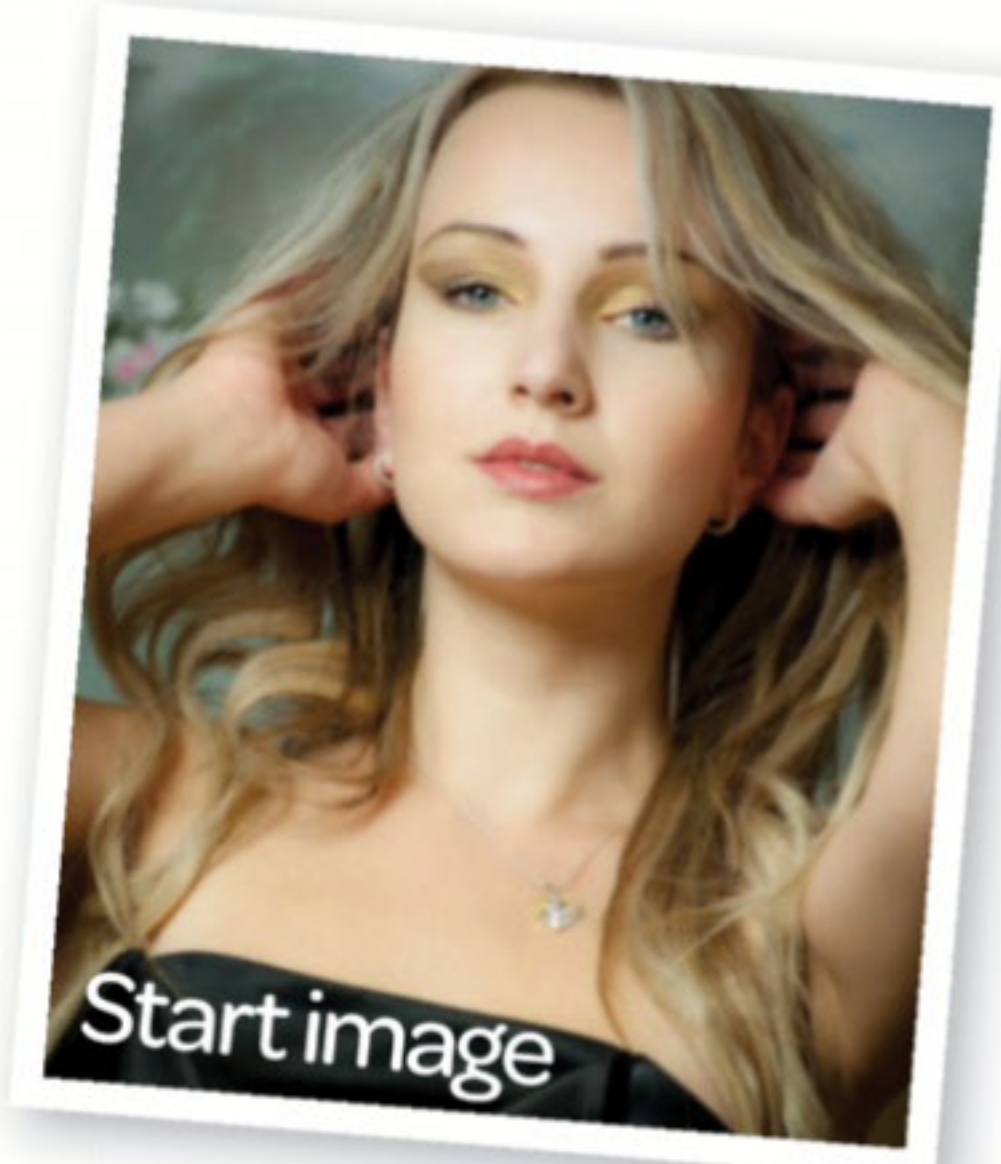
Create a coloured mosaic effect

Use Elements to throw a technicolour spin on any picture

It's hard trying to think of original, exciting spins to put on your pictures, especially if you're hoping to inject some colour into an otherwise dull photo. While there are plenty of ways that you can boost the vibrance and work on the saturation of a photo, doing something creative is perhaps a more rewarding activity.

A colourful mosaic is a great way to make a picture brighter and bolder. It's up to you what colours you use, how big the squares are, and exactly how the colours shine through the picture; it's a tutorial that you can apply to any kind of photo, and it's one that can produce unique results every time. You don't even have to use a square grid; you might choose to produce a mosaic from circles or custom selections.

Check out our guide on how to create this cool effect and experiment with all kinds of colours. You might want to choose random, bright hues, or you might want to try out a specific set of tones. The possibilities are endless with this project.



TEXTURES
Add a texture to your mosaic, such as stone or marble. Paste an image, set to Multiply and reduce Opacity to 10%.



UNCOLOURED SQUARES
Leave some squares neither filled in with colour nor filled in with white to create this effect. It adds a naturalness back into the picture.

What does it mean?
GRID – The Grid is a useful template that can be activated by pressing Ctrl/Cmd+'. It brings up a dotted grid over the top of your document, showing sizes and dimensions of your layers. It's particularly useful for snapping objects into place, and is used to create perfect alignment in your compositions.

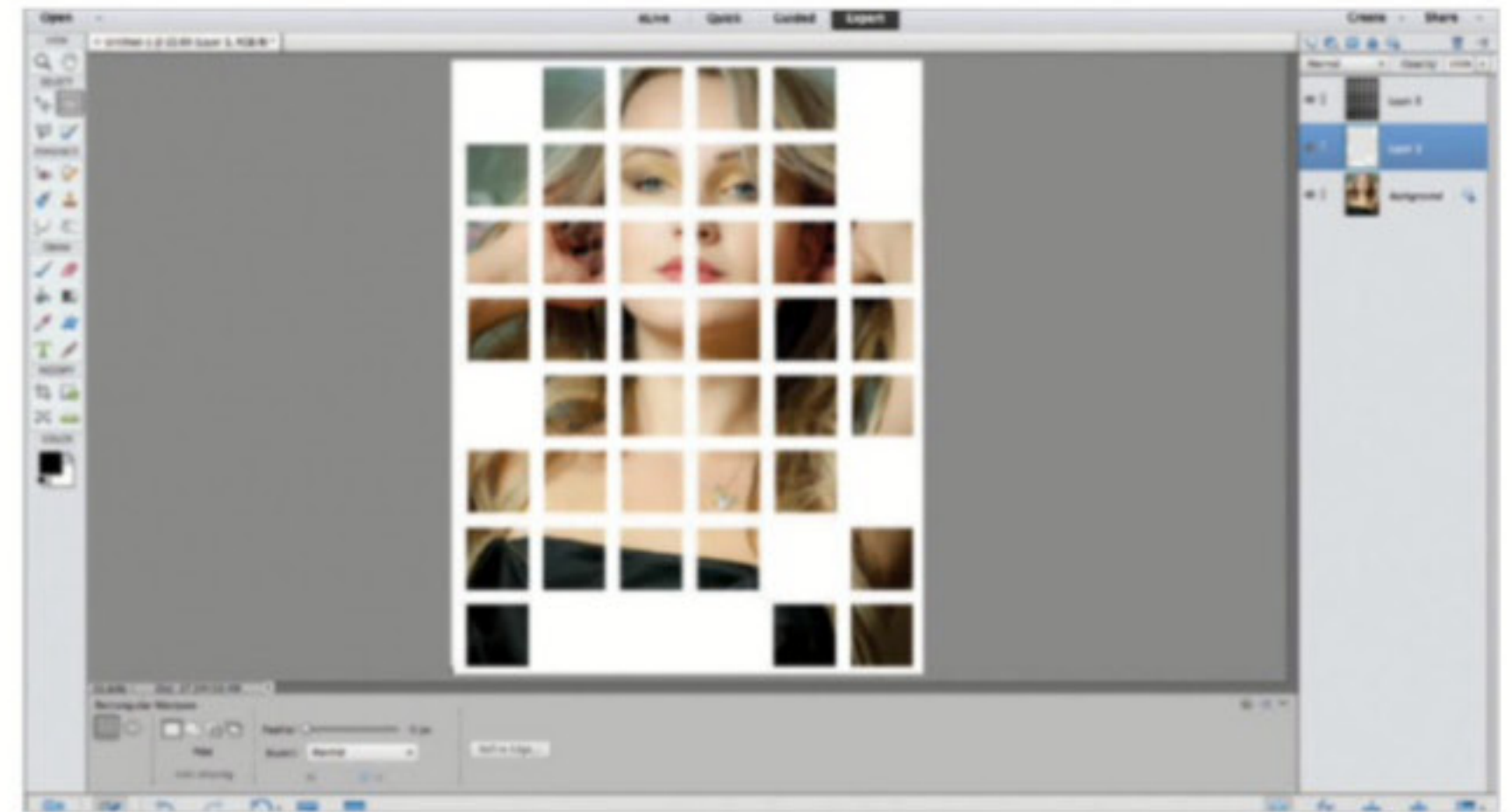


Apply the mosaic Turn any old image into a colourful masterpiece



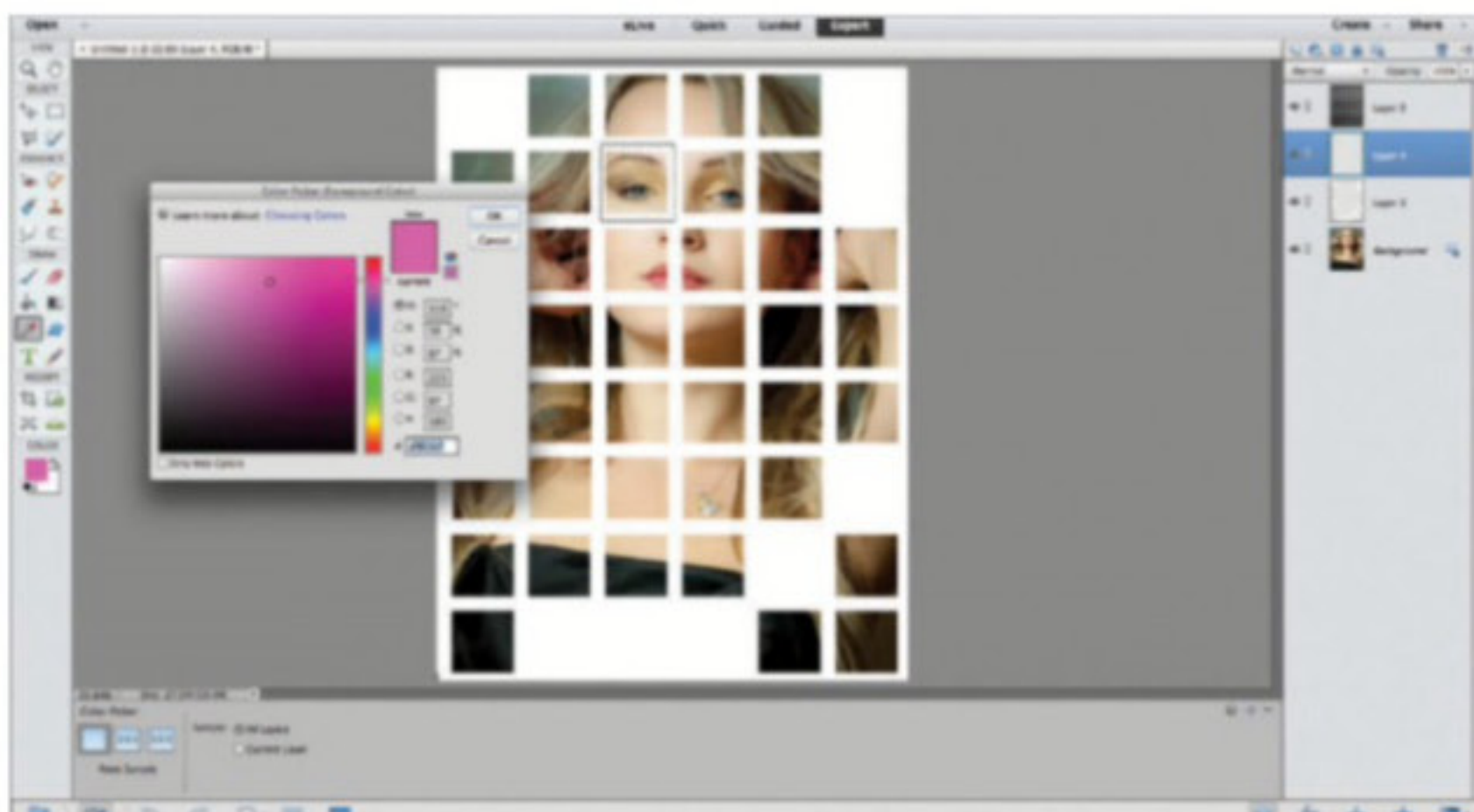
Create your squares

01 Go to View>Grid to open a snap-to guide to fill into. Create a white layer over the image and with black selected as your Foreground colour, start filling equally-placed squares in the picture. This is the grid from which you're going to fill colours onto the mosaic.



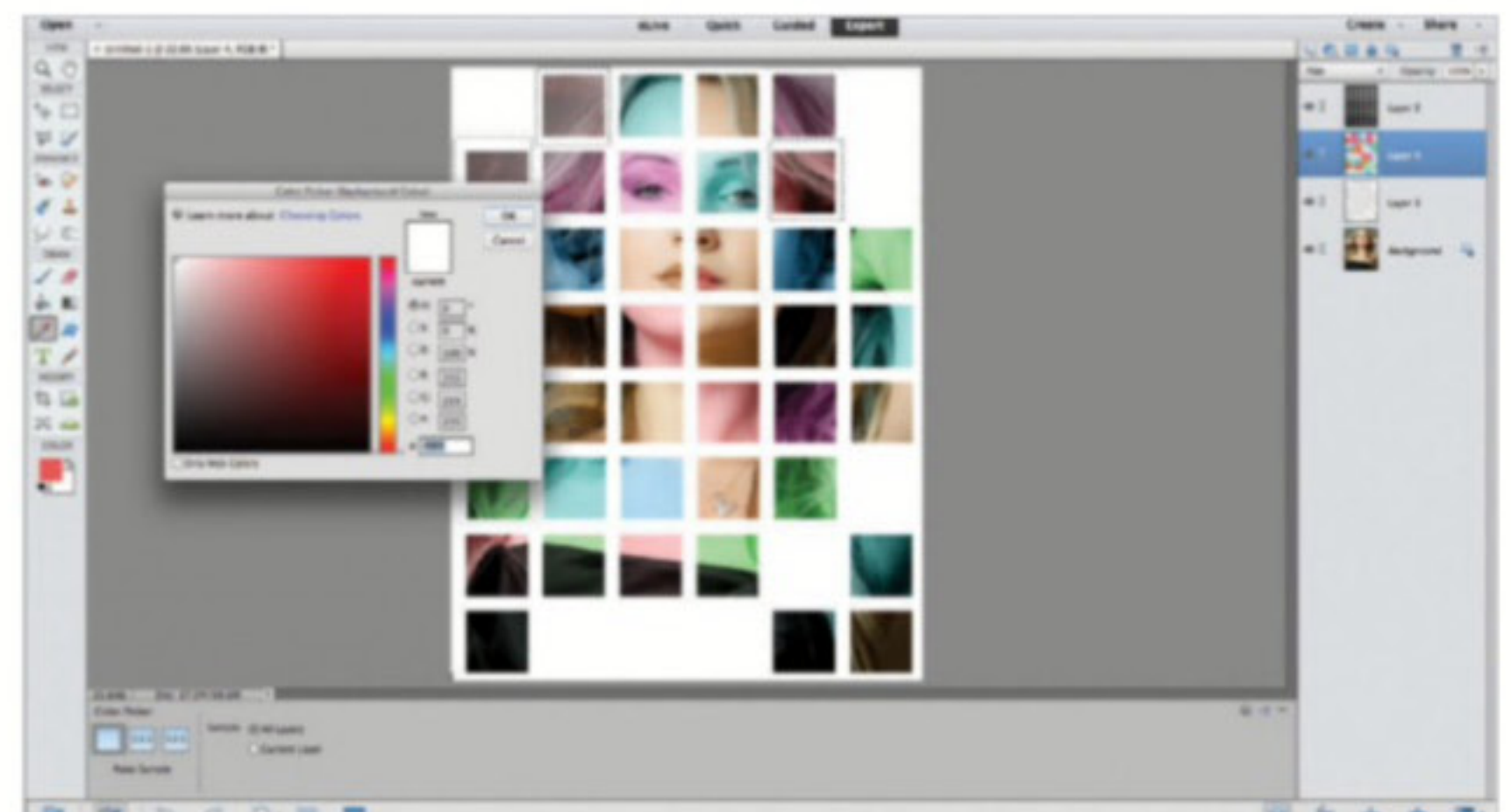
Perfect the grid

02 Set your grid layer to Screen. This eliminates black in the picture and leaves the white framing to separate colours of the mosaic. Adjust and position so the features of the subject show through the squares, and fill a few of the squares in white on the grid layer.



Pick your colours

03 Create a new layer beneath the grid layer. This is the one you're going to be placing colours onto. Select a square – it doesn't have to be neat, it just has to cover the frame space – and head to the Foreground swatch. Select a colour, or colours, to fill your square in.



Set the blend modes

04 Fill your square in and repeat across the picture. Set the blend mode of this layer to Color, and choose one colour for three to five random squares in the picture. Reduce the opacity of this layer or set the blend mode to Hue if you want to keep the effect more subtle.

Other blend modes What other effects do other blend modes create?



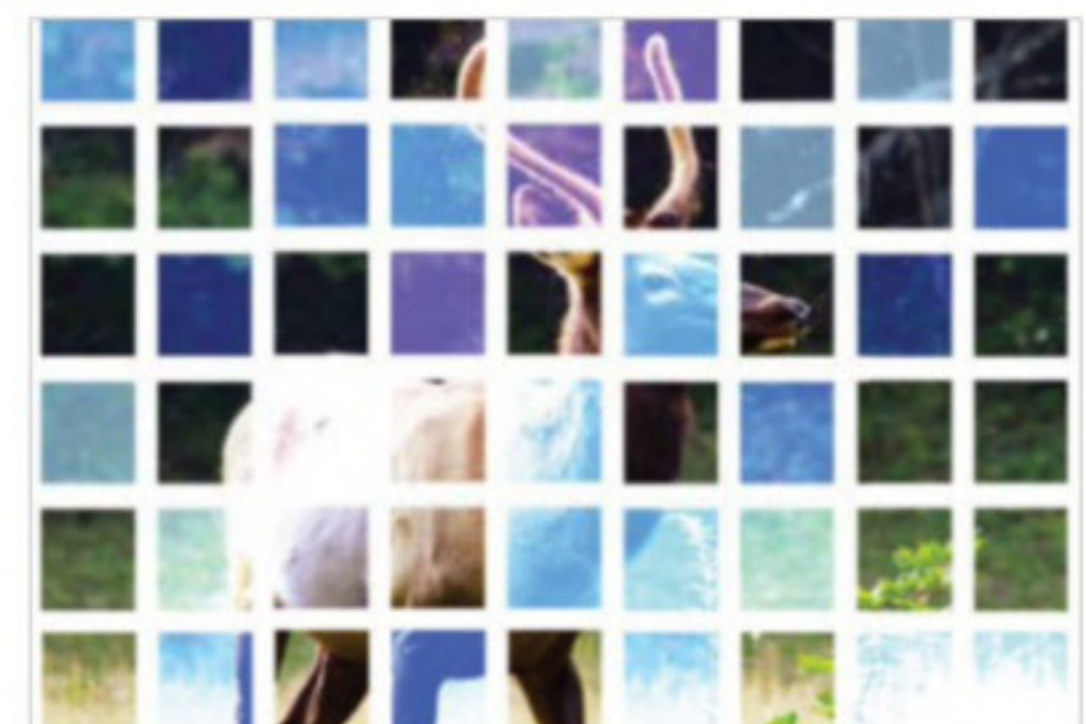
Screen

The Screen mode is used to turn dark pixels colourful, and thus it works perfectly for a mosaic if the original picture is underexposed. The darker the colour, the more the background will shine through the colour: white pixels stay 100% visible on Screen.



Exclusion

The Exclusion blend mode creates an inversion effect. The best way to hit upon a winning formula with this blend mode is to experiment with various different colours and see what looks good. Results can either look pleasingly psychedelic or just garish.



Linear Dodge

Another really great blend mode to use is Linear Dodge, as it takes account of lightness, hue and saturation when blending the colour into your mosaic. It can also create an effect similar to the Color and Screen modes, but it is not as drastic as either of them.

The specs

Company Samsung

Additional specs

- 4K Video
- Hybrid NX AF System III
- 28.2-megapixel BSI APS-C sensor
- Predictive Samsung Auto Shot

CAMERA

Price £599/\$799.99 US Web www.samsung.com

Samsung NX500

An NX1 in a smaller body sounds like a recipe for success, but does the NX500 deliver on that promise?

When you're in the market for a new camera, Samsung is certainly a manufacturer well deserving of some serious consideration. If you are keen to get yourself an excellent feature set that will help you to capture high-quality images with a minimum of fuss, enabling you to head into Photoshop with sharp, impactful shots, then Samsung might just have the camera for you.

Last year, the company impressed with the NX1, a camera that packed a significant punch for an APS-C sensor. The NX500 finds the manufacturer repurposing a sizeable chunk of the features that made the NX1 such a talking point into a much more compact body. This new, smaller camera feels good from the instant that you first pick it up. It's clear that you're holding a well-designed, well-balanced camera. The grip is superb, so you won't be struggling to keep hold of the NX500 if you're popping out to capture a grab shot for your latest Photoshop project. Aesthetically, the grip is enough to make the camera a pleasure to use without compromising the camera's good looks. The white and silver version isn't particularly classic-looking, but the black and

silver version has a really attractive retro look. The body feels cool to the touch, owing to the use of plenty of metal materials rather than a surfeit of plastic. This means that it's up to lots of hard use, but it's not, apparently, fully weatherproofed, as the NX1 is.

The super AMOLED LCD screen, which is articulated, is equally impressive. It can be flipped to 180-degrees, basically to enable you to capture selfies, should you wish to, but there's no built-in flash on offer and the hotshoe flash accessory (which in itself works well), prevents the screen from reaching a full 180-degrees when it's attached. The only other minor design annoyance that was spotted during testing is the slightly unusual placement of the movie record button, literally on the corner of the thumb grip on the right rear of the camera.

Without a viewfinder, you'll be relying on the screen all the time for finding your composition, but it's an impressive, touch-enabled model that's good to use. In fact, using the NX500 is a pleasurable experience in general. It's fairly intuitive, and quality results are easy to obtain. Focusing via the touchscreen is quick and simple, and you can

either separate the focus point from the exposure or link the two. If you're new to a camera such as this, you shouldn't find yourself feeling overwhelmed. You'll be pleased, too, with the quality of results. Exposures are right on the money and the colours that the camera produces are excellent, with fine sharpness and clarity that doesn't demand that you rush for the Unsharp Mask in Photoshop.

Particularly worthy of note is the camera's low-light performance, both in terms of the focusing speed and accuracy, and the way that noise is controlled. In a dimly lit interior, with scant ambient lighting only from a nearby door, the NX500 was quick and responsive – and the resulting images surprisingly free from noise, even at ISO sensitivities as high as ISO 3200 or 6400.

The verdict

9 The NX500 enables you to capture superb images, even if you're not a pro photographer. Best of all, it means your Photoshop work will be creative rather than corrective.

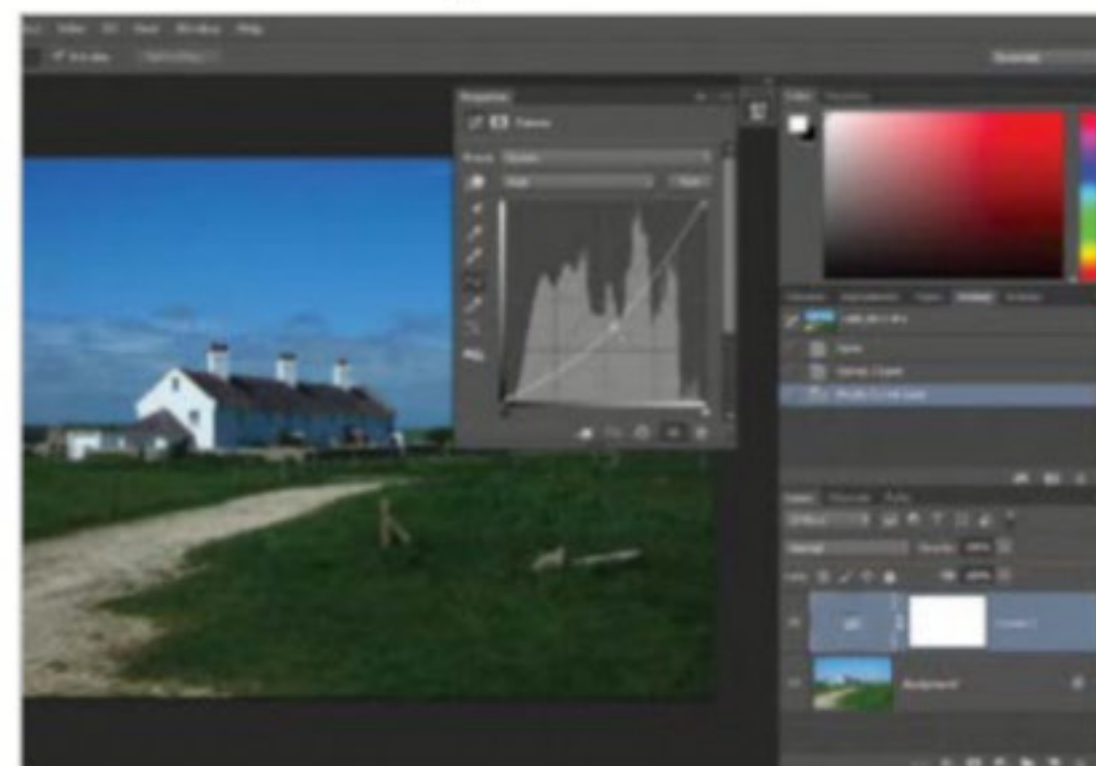
Capture and edit a landscape

Shoot a scenic shot and edit in Photoshop



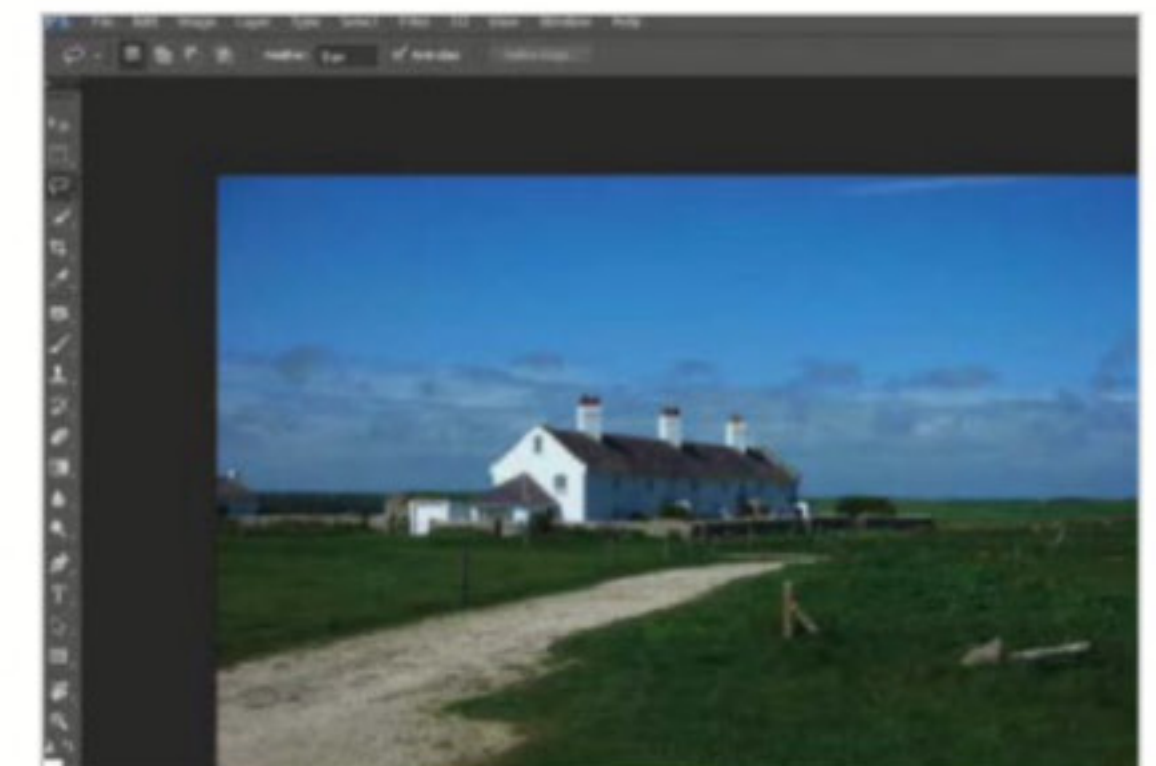
Shoot in Aperture Priority

01 This setting enables you to take control of the depth of field in your images, with the camera setting the correct shutter speed for a good exposure. A higher number, like f11 or above, is best.



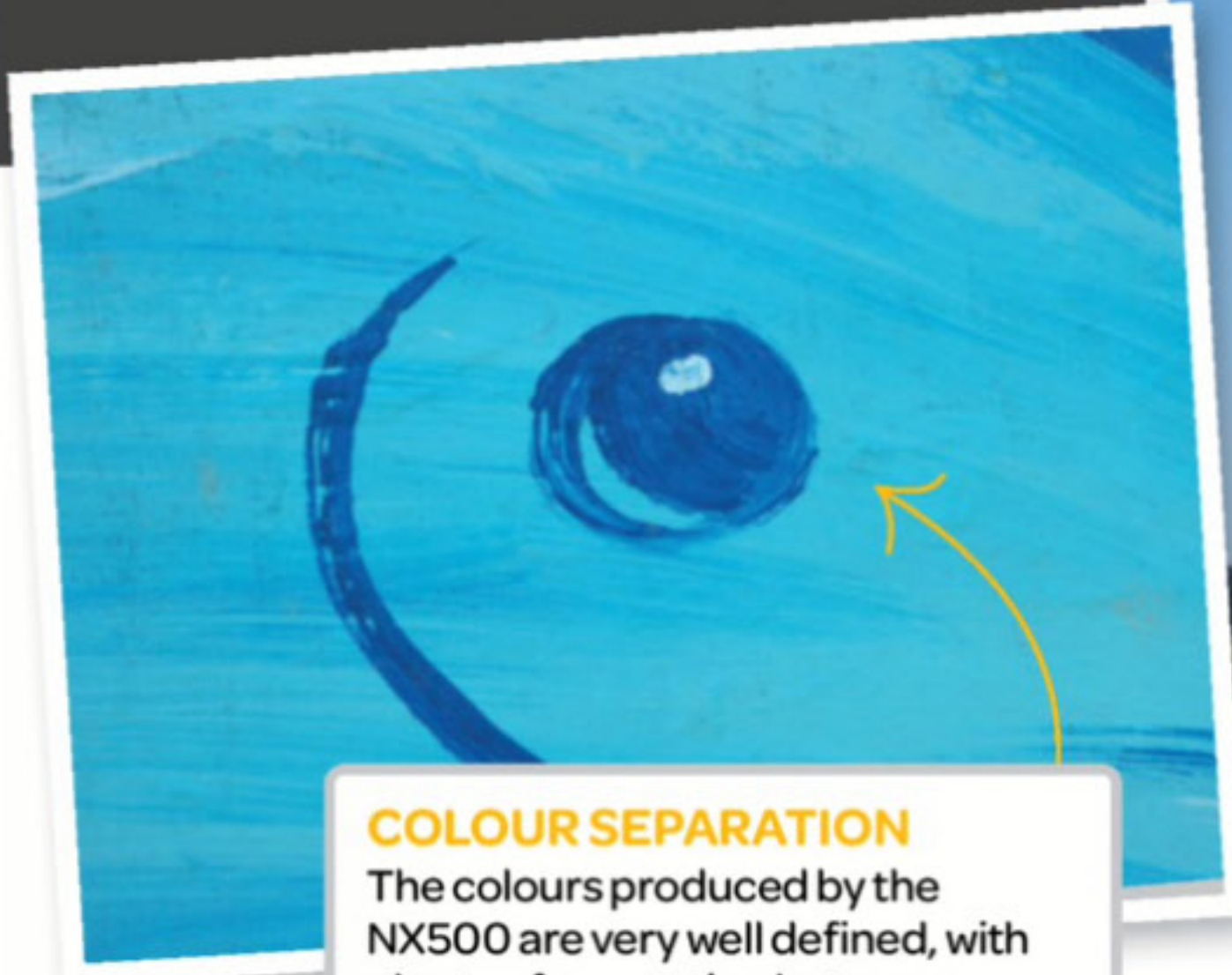
Use the Curves

02 In Photoshop, use the Curves adjustment to darken the image down by dragging the main Curve downwards. It's best to do this as an adjustment layer, as this means the layer can be modified.



Set a blending mode

03 Modifying the Curves tends to affect the colour balance in the image, but you can solve this problem by heading to the blending modes menu at the top of the Layers palette and changing the mode to Luminosity.



COLOUR SEPARATION

The colours produced by the NX500 are very well defined, with plenty of separation between even very similar tones, resulting in pleasing images.



CAMERA GRIP

The NX500 boasts a really generous grip that makes the camera comfortable and easy to hold and use, despite its diminutive size.



TILTING LCD SCREEN

The 180-degree tilting screen enables you to capture selfies and also photograph at awkward angles. It's very well-built, too.



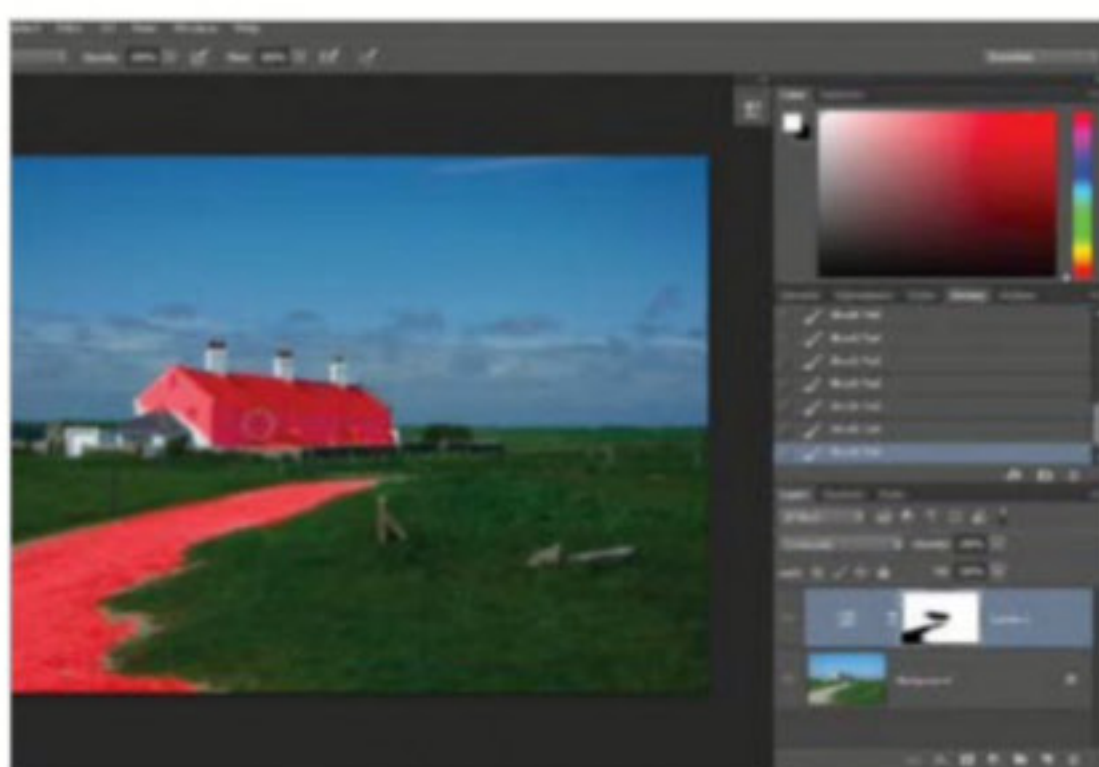
MOVIE RECORDING

The NX500 can capture 4K video, so if you want to work on multimedia projects or produce a video to accompany images, you don't need additional kit.

Standout feature

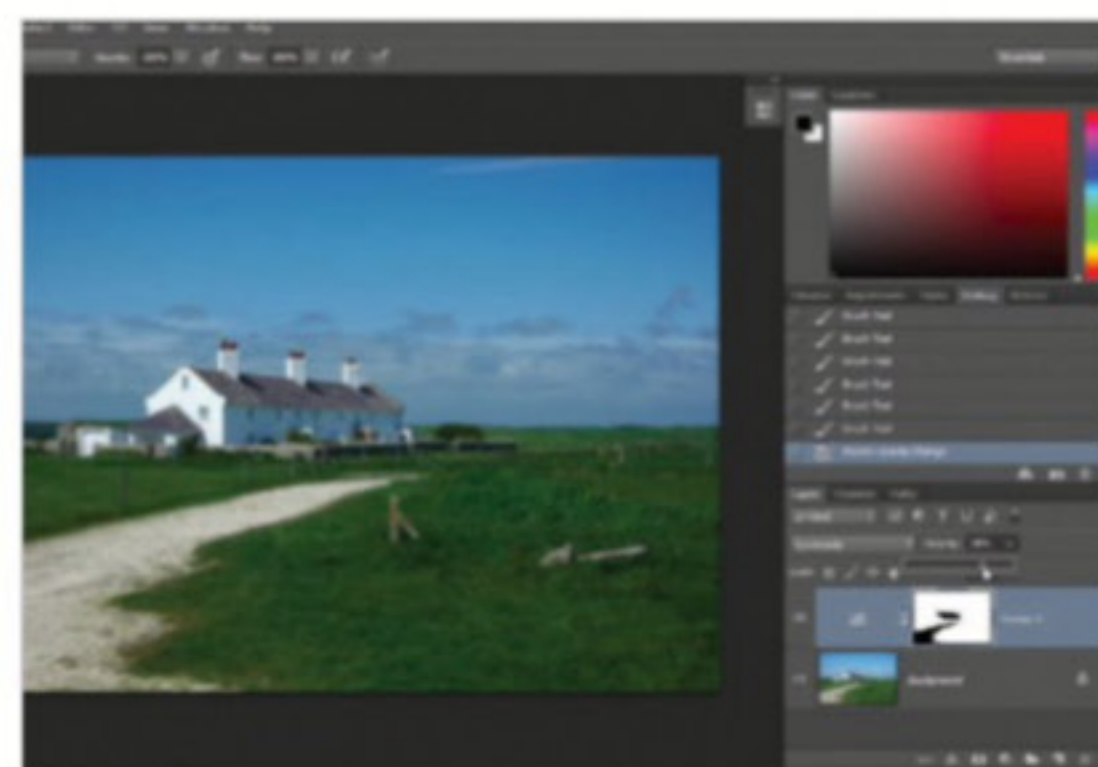
Samsung Auto Shot

The focusing capabilities on offer are truly impressive, in particular the Samsung Auto Shot facility that features three discrete settings: Baseball, Trap Shot and Jump Shot. Auto Shot offers predictive autofocus to ensure that you capture sharp shots of fast-moving sports and action, so you won't have to trawl through too many unfocused shots later in Photoshop.



Create a mask

04 Use the Brush tool, set to black, to paint over the path and the house, making them appear lighter than the grass around them. The back-slash key will present you with a 'quick mask' in red.



Lower the opacity

05 Lower the opacity of the adjustment layer down a little bit to make the effect a little less pronounced. A final layers adjustment could be useful to get the exposure perfect.



EXPRESSKEY REMOTE
Keep the most-used controls of Photoshop close to hand with this handy remote. It's simple to use and can scroll, change brush size or rotate your canvas.

PRO PEN
The Pro Pen works best with Wacom's Cintiq products. It's as heavy as any other stylus and has a rubber grip to give a comfortable feel.

CINTIQ SURFACE
Experience sensitivity like never before with the beautiful surface of the Cintiq. It allows for glossy motion, perfect curves and pinpoint pressure.

The specs
Company
Wacom
Additional specs
Windows
Mac
AHVALCD

HARDWARE

Price £1,800/\$2,300US Web www.wacom.com

Wacom Cintiq 27QHD

Get closer than ever to the magic of drawing and painting, with the Wacom Cintiq

While Photoshop is a tool for creating enchanting compositions beyond the realms of possibility, all artists and designers love getting as close as they can to real-life media. Realistic brushes and high-resolution textures are a must-have, especially for a digital-painting enthusiast, and though many artists prefer the potential of digital, the feel of drawing onto real paper with a real pen, pencil or brush is the ultimate goal.

The Wacom Cintiq is as close to that feeling as a digital artist will ever get. It's easy to set up, and with a 4K resolution and perfect colour display, it's even easier to forget you're working on a screen. Once you get the hang of it, it's extremely user-friendly and the magnetic ExpressKey remote is a great touch. You can use it to scroll, zoom,

change brush size and even undo your last action; the only downside is that the scroll wheel is somewhat volatile, and reacts to the slightest touch. Having a compact menu while you work frees up your creativity elsewhere though; it's an impressive tool and one that you probably didn't even know you needed.

Impressive is the operative word with the Cintiq. With its glassy finish and sleek edgeless design, the Cintiq is immediately impressive, but you truly get a feel for how top-of-the-range it is from working with a stylus. The Pro Pen glides smoothly across the surface like a brush on canvas, and the level of hardness with which you can press is remarkable. The other end of the pen can be used to erase, and the Cintiq's even intuitive to how close the stylus is from the surface of the tablet. This makes it second-to-none for

flourishes and flicks, and the smoothness of the brush curves are ultra-real.

There are plenty of tablets that make it easier to draw or paint in Photoshop, but the Cintiq erases the boundaries between digital art and the act of drawing. That doesn't mean it's difficult to master; the intuitiveness of the Cintiq means that you don't have to be good at painting to create good paintings. It's a tool obviously designed for the professional, but one that can be enjoyed by all.

The verdict

10 The ultimate gadget for digital art, Wacom's Cintiq is unrivalled in terms of control, style and sensitivity; truly superb.

THE STORIES, STRATEGIES, HEROES & MACHINES

www.historyanswers.co.uk



HISTORY of WAR

Available from all good newsagents and supermarkets

ON SALE NOW

> Waterloo 200 > Birth of the SAS > Worst Generals > Syrian Civil war > Machine guns



BUY YOUR ISSUE TODAY

Print edition available at www.imagineshop.co.uk

Digital edition available at www.greatdigitalmags.com

Available on the following platforms



facebook.com/HistoryofWarMag twitter.com/@HistoryofWarMag

SOFTWARE

Price £8.57/\$9.99 US per month Web www.adobe.com

Adobe Lightroom CC

- Company** Adobe
- Additional specs**
- RAW processing
 - Image cataloging
 - Image tagging
 - Metadata editing

Is the latest incarnation of a hugely popular program an attractive upgrade?

Not long after it was first introduced, Adobe's Lightroom swiftly became incredibly popular; in fact, it's now pretty ubiquitous and you'll find most professional photographers using it regularly for their work. Its popularity is founded on the way in which it offers a complete workflow, right from importing a recently captured set of original RAW files through to producing slideshows and then outputting the processed results for a range of purposes. It has never been marketed as a replacement for Photoshop, or even Photoshop Elements, but the level of image editing you can perform within Lightroom without needing to step outside of it, is undoubtedly impressive.

Each time a new version of Lightroom has been released, the scope it offers has increased. This latest version of Lightroom, rather than being named numerically, has now been officially incorporated into the CC family, and there's even more editing potential that can be done from within Photoshop.

Despite the fact that Lightroom CC is vastly more powerful than the very first incarnation back in 2007, the basic layout of the interface has stayed very consistent. In our opinion this is rightly so, because this has been a part of the software's success. The interface is simple but effective, with everything carefully positioned in just the right place. Even the colour scheme - black and grey - seems well-judged and it's notable that a lot of other applications have based their look, or so it would appear, on Lightroom.

One of the standout new features of Lightroom CC is the incorporation of Photo Merge, which enables you to create HDR (high dynamic range) images and stitch panoramas from multiple captures, all from within Lightroom. This means that landscape photographers can take their images even further without the need to migrate the files into Photoshop to make use of its commands.

This new version is also designed to be faster with compatible graphics processors, and during our tests Lightroom CC certainly

did seem a touch more responsive than Lightroom 5, although it has to be said that Lightroom has always been very efficient in the speed department.

Lightroom 5 introduced location-based organisation and Lightroom CC now includes (perhaps making its debut slightly later in the upgrade cycle than you'd have expected) face recognition for portraits. You simply use the Draw Face Region tool to define a face within a portrait, name the person accordingly and then let Lightroom CC hunt for possible matches from within the catalogue - and it makes a pretty accurate job of it, too.

If you're looking for ways to share your work then Lightroom CC has plenty to offer. A Slideshow tab has been an integral part of the Lightroom experience since its inception, but this has received some refinement in this new version, notably with the ability to synchronise the visual effects with the music, making for much more professional end results. In addition to this, there are new HTML5-compatible web gallery templates.

Another nice refinement in this latest version is the ability to use the Graduated and Radial filters and then refine the masks with a brush. This improvement makes these excellent facilities even more powerful and capable than before.

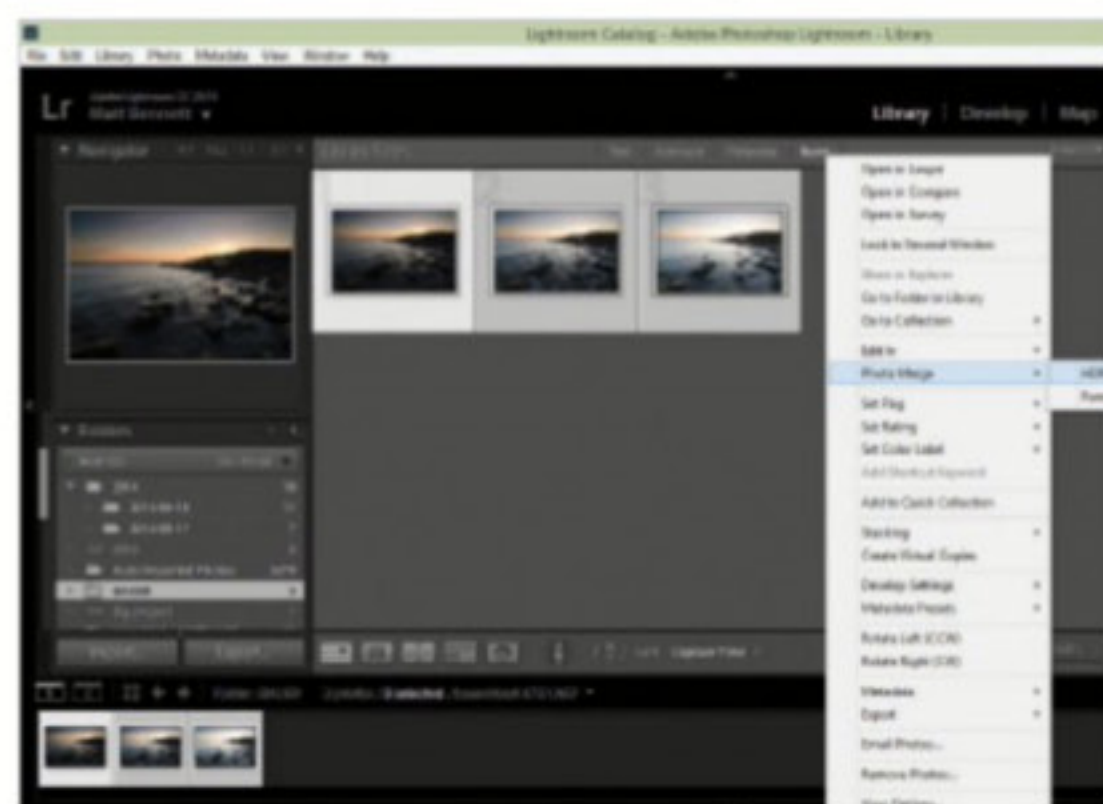
Lightroom CC has plenty to appeal to existing users, while also retaining the ease and simplicity that's made it so successful. It still doesn't take the place of Photoshop, but surely no one wants it to. Lightroom CC serves the role Lightroom has always served, but does it just that little bit better.

The verdict

10 It's hard to see how Lightroom CC could be bettered. Adobe, of course, will find ways in future updates to do just that, but this is a truly essential application that does everything a photographer - amateur or professional - could want it to.

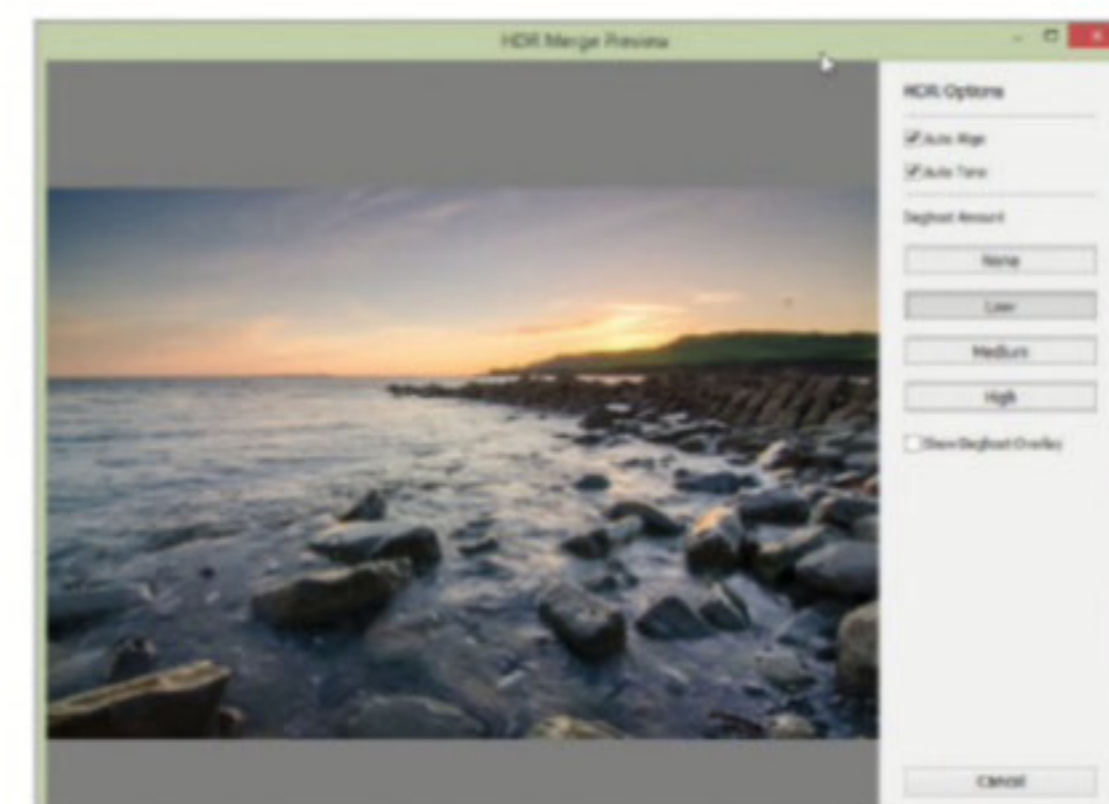
Process landscapes in Lightroom CC

See the new Photo Merge HDR facility in action



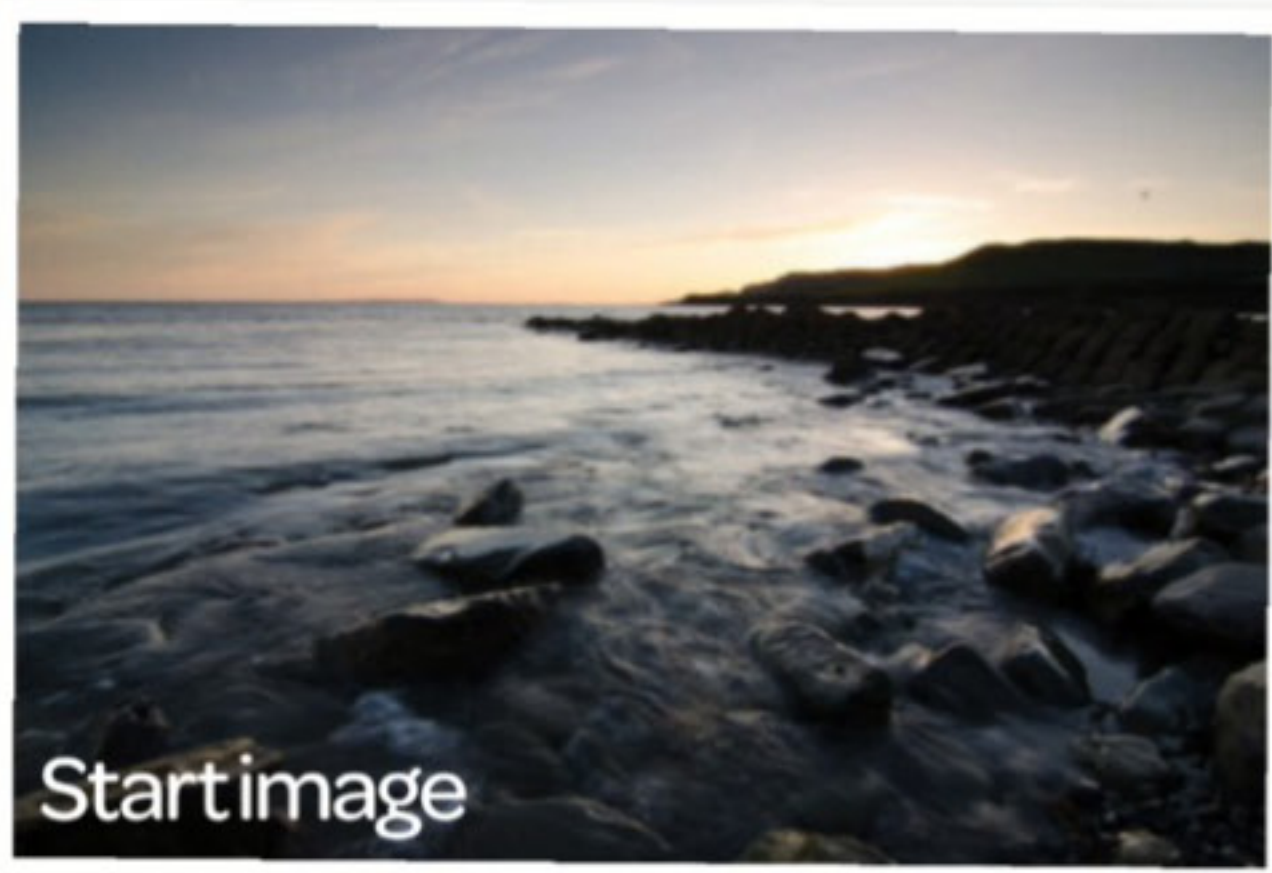
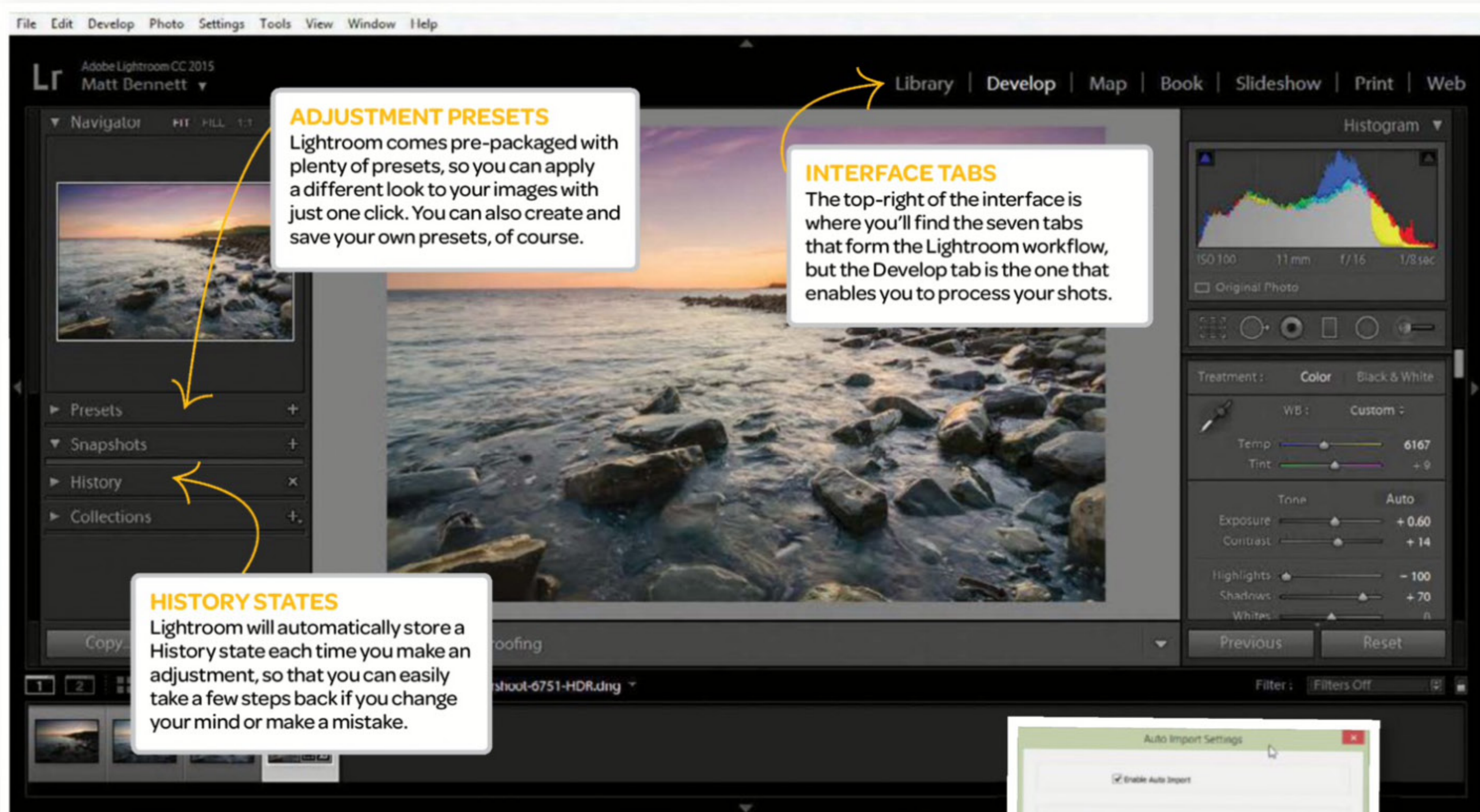
Go to Photo Merge

01 Select the differently exposed photos in the filmstrip (at the bottom of the interface) that you want to merge into one high dynamic range image. Go to the Photo menu at the top, find Photo Merge and then select the HDR option.



Select the settings

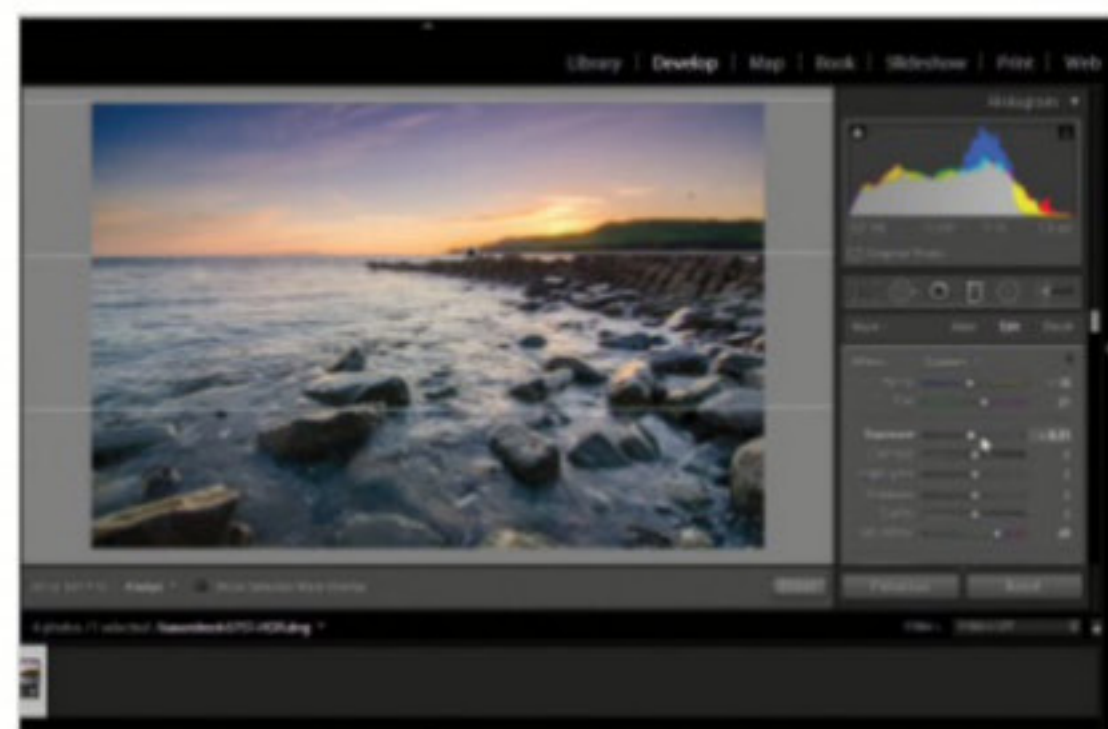
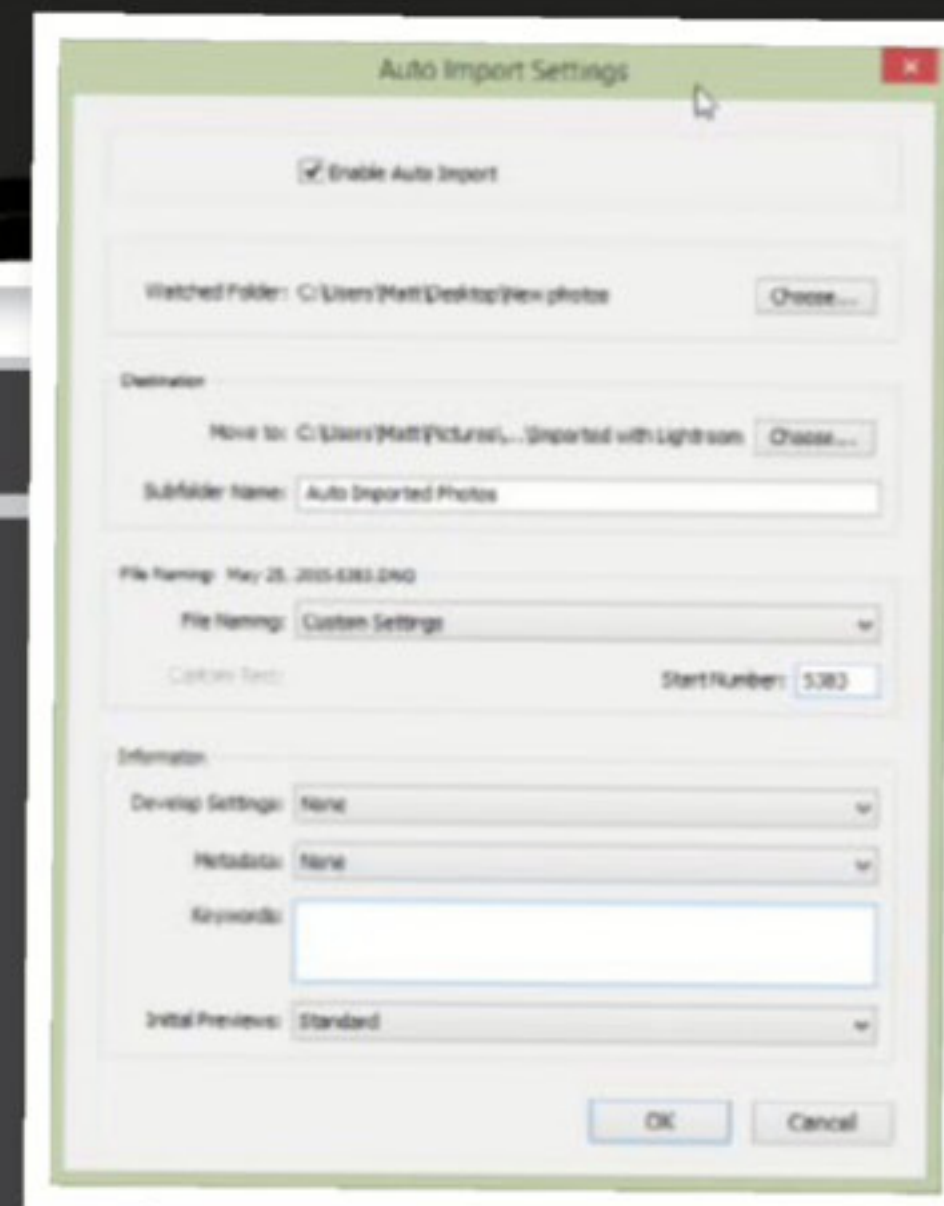
02 A new dialog window will appear, enabling you to make refinements to how precisely the photos are merged. You'll notice that the algorithms used do not produce the cartoony effects sometimes associated with HDR.



Standout feature

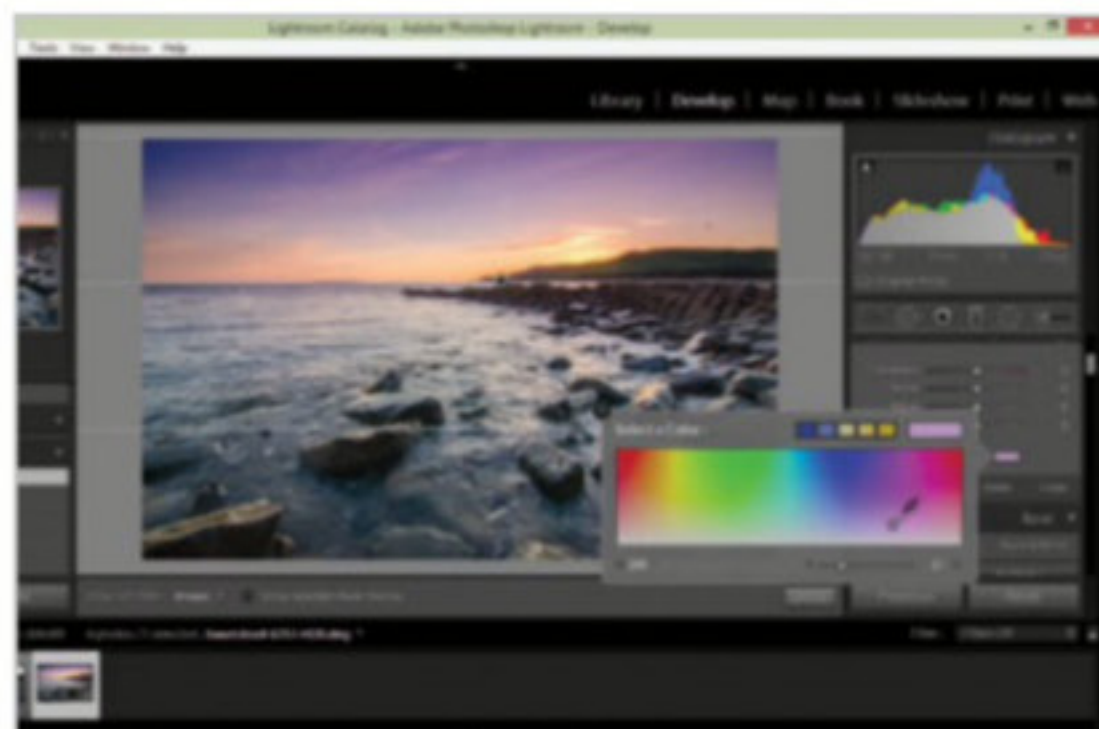
Create watched folders

One of the best things about Lightroom is the way it can be used to keep control over all your photos, ensuring that they remain organised and easy to find. A great way to do this is to establish a watched folder; whenever new photos are placed in this folder on your machine, Lightroom will automatically import them into the catalogue according to your settings.



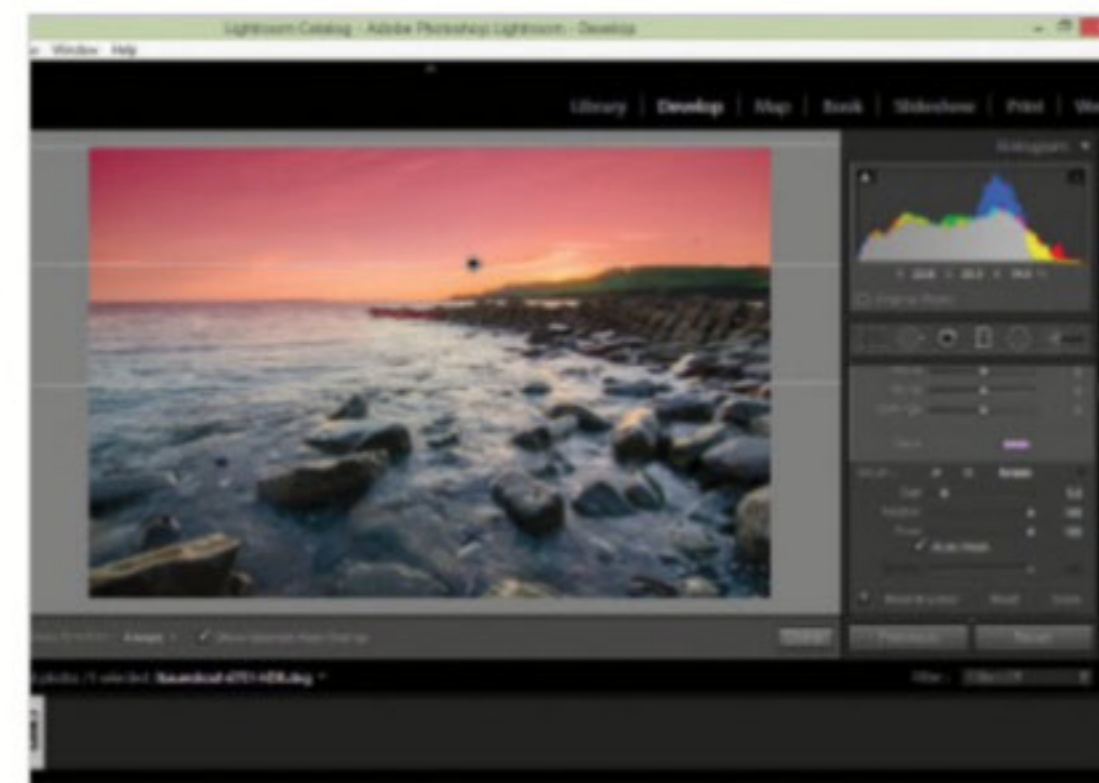
Use graduated filters

03 This is very powerful, enabling you to locally adjust a specific area of your image. If you're a landscape fan, you'll find that it's perfect for adding drama to skies, using the Temperature, Tint, Exposure and Saturation sliders, for example.



Add a colour

04 With the Graduated filter active, scroll down and you'll discover that you can add a colour effect. This is perfect for enhancing dull skies with some reds and pinks or warming up cold foregrounds with a gentle coral tone.



Adjust the mask

05 Thanks to the new Brush tool that works alongside the Graduated filter and the Radial filter, you can now easily adjust the mask and thus improve the results of what you've achieved.

Photoshop creative **SPECIAL SUBSCRIPTION OFFER**

TRY 5 ISSUES FOR £5*



OVERSEAS
READER
SPECIAL
6 ISSUE
OFFER



ORDER HOTLINE

0844 848 8415

Calls will cost 7p per minute plus your telephone company's access charge

ONLINE AT

www.imaginesubs.co.uk/pcr

EVERY ISSUE PACKED WITH...

- In-depth features covering layers, filters, masks, blend modes, brushes and more
- Step-by-step tutorials to guide you through photo editing and digital-art projects
- Your questions answered on all the essential tools, techniques and commands
- Free downloads, including textures, brushes, fonts, stock images and more

WHY YOU SHOULD SUBSCRIBE...

- Try 5 issues for £5*
- Save 30% off future issues - paying £25.20 every 6 issues
- FREE delivery direct to your door
- Never miss an issue

ORDER BY

31 AUGUST 2015

Use code **SUMMER151** for this offer.

BY POST

Send your completed form to:
Photoshop Creative Subscriptions, 800 Guillat Avenue,
Kent Science Park, Sittingbourne, Kent ME9 8GU

YOUR DETAILS

Title _____ First name _____
Surname _____
Address _____

Postcode _____ Country _____
Telephone number _____
Mobile number _____
Email address _____

DIRECT DEBIT PAYMENT

UK Direct Debit Payment

I will receive my first 5 issues for £5, then I will pay only £25.20 every 6 issues thereafter

ip IMAGINE PUBLISHING		Instruction to your Bank or Building Society to pay by Direct Debit		DIRECT Debit	
<small>Please fill in the form and send it to: Imagine Publishing Limited, 800 Guillat Avenue, Kent Science Park, Sittingbourne, Kent, ME9 8GU</small>					
<small>Name and full postal address of your Bank or Building Society</small>				<small>Originator's Identification Number</small>	
<small>To: The Manager</small>		<small>Bank/Building Society</small>		5 0 1 8 8 4	
Address		Postcode		<small>Reference Number</small>	
Name(s) of account holder(s)		Branch sort code		<small>Instructions to your Bank or Building Society</small>	
Bank/Building Society account number		Date		<small>Please pay Imagine Publishing Limited Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit guarantee. I understand that this instruction may remain with Imagine Publishing Limited and, if so, details will be passed on electronically to my Bank/Building Society</small>	
<small>Banks and Building Societies may not accept Direct Debit instructions for some types of account</small>					

PAYMENT DETAILS

YOUR EXCLUSIVE READER PRICE, 6 ISSUES

Europe – £32 World – £37 USA – £37

Cheque

I enclose a cheque for £ _____
(made payable to Imagine Publishing Ltd)

Credit/Debit Card

Visa Mastercard Amex Maestro

Card number _____ Expiry date _____

Issue number (if Maestro)

Signed _____

Date _____

Please tick if you do not wish to receive any promotional material from Imagine Publishing Ltd by post
by telephone via email

Please tick if you do not wish to receive any promotional material from other companies by post
by telephone Please tick if you DO wish to receive such information via email

TERMS & CONDITIONS

Terms and Conditions: This offer entitles new UK Direct Debit subscribers to receive their first 5 issues for £5. After these issues, subscribers will pay £25.20 every 6 issues. Offer code **SUMMER151** must be quoted to receive this special subscription price. New subscriptions will start with the next available issue. Details of the Direct Debit Guarantee are available on request. This offer expires **31 August 2015**.



PHOTOSHOP & ELEMENTS

We put forward some burning questions to our panel of experts

Meet your experts...



David Cousens

"I love replicating *Sin City*'s hyper-realistic look by compositing photographs and using adjustment layers and clipping masks."



Jenni Sanders

"A photograph is always just the beginning; the possibilities of what you can do with it are endless!"



Kirk Nelson

"As a digital artist with a traditional background, I love how smudge painting has elements of both!"



Mark White

"Even simple edits can enhance pictures no end. Learn the quick fixes that can improve any artwork."



Andre Villanueva

"As a filters fanatic, I always have a really difficult time thinking about the dark ages before Smart Filters."

Get in touch

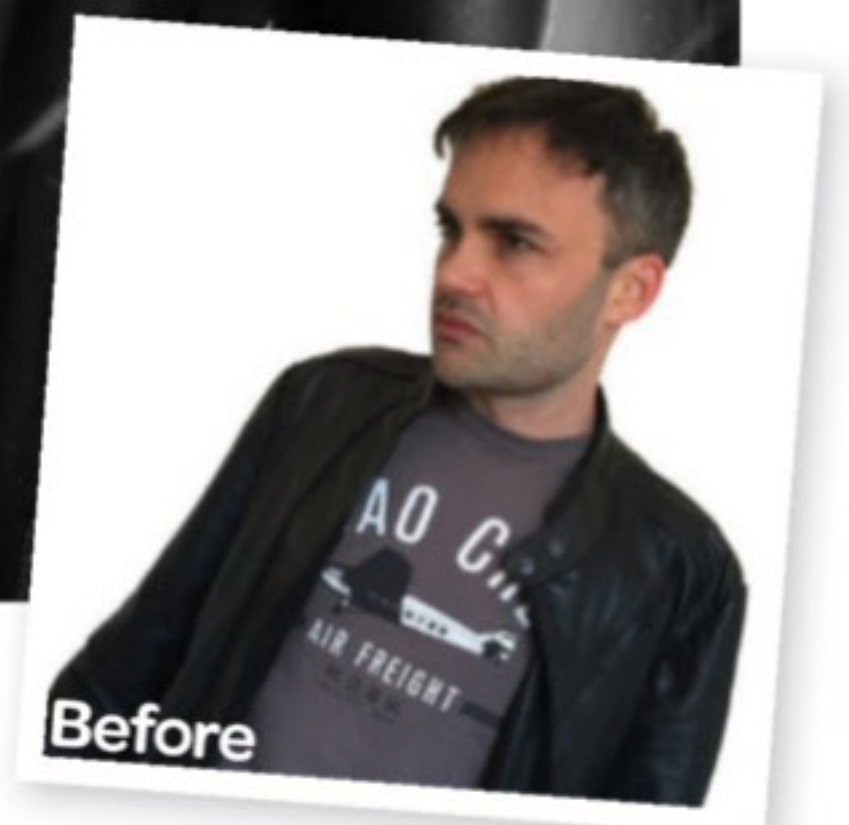
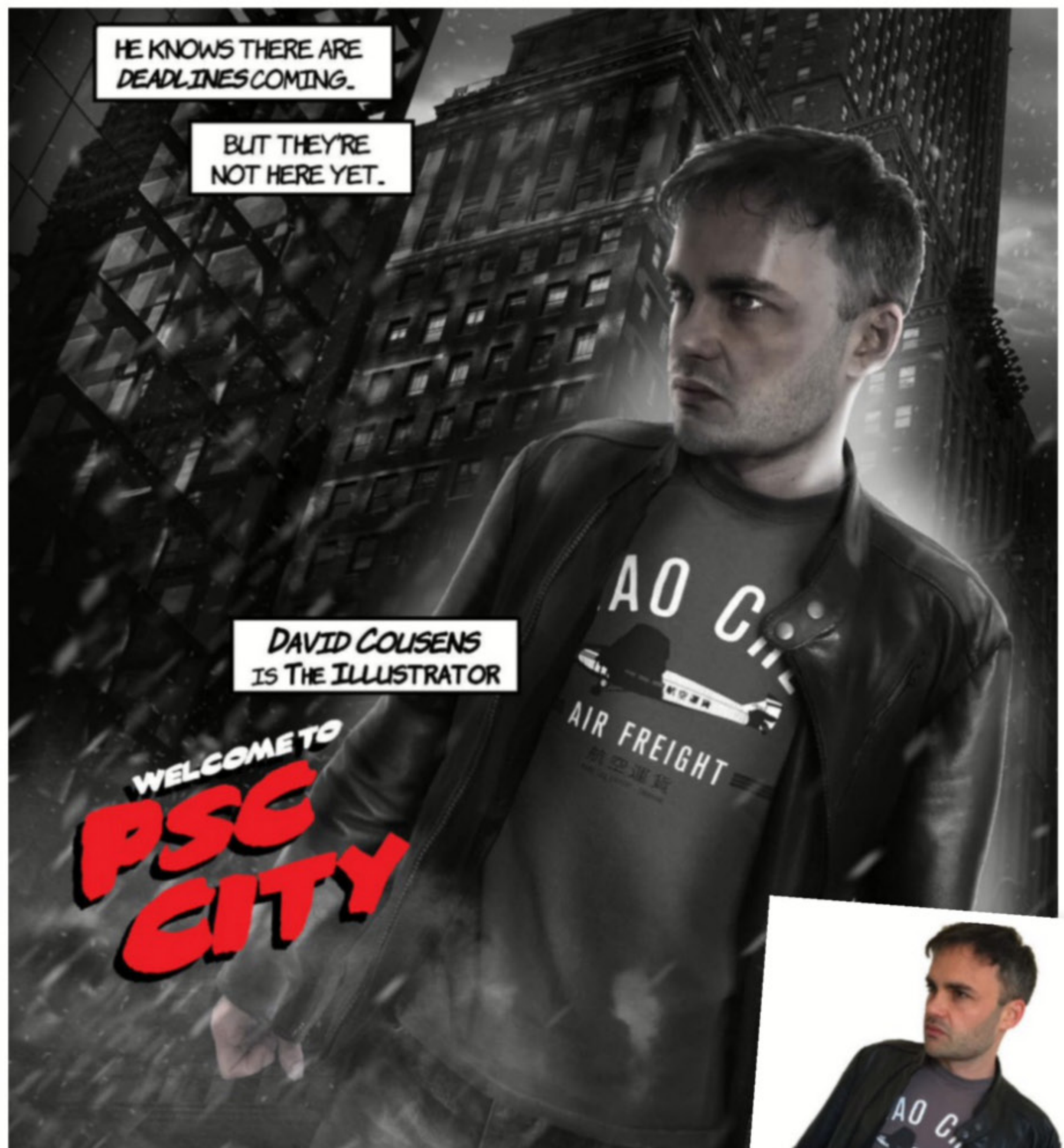


Share your tips with us on Twitter
@PshopCreative



Post queries on our Facebook page
PhotoshopCreative

Alternatively, you can email:
pccr@imagine-publishing.co.uk



CAN I USE PHOTOS TO CREATE A SIN CITY-INSPIRED IMAGE?

Yes – find photos of a moody-looking model, a cityscape and clouds. Create a new document, paste in the clouds, then the city above them and your model on top of the layer stack.

Apply Black & White adjustment layers to each photo, right-click on the adjustment layers and select Create Clipping Mask. This means each adjustment layer only affects the layer it's clipped to. Use an Airbrush (set to 30% Opacity) to paint on the adjustment layer's mask to bring back some of the subject's skin tone. Create a Curves adjustment layer clipped to the city

layer, drag the midpoint of the graph (in the Properties tab) down and right to make the city darker. Create two Curves adjustment layers on the person layer and on one drag the midpoint to make the image extremely dark and then invert the mask (press Cmd/Ctrl+I) to hide it. Use an Airbrush with the opposite colour to the mask to darken areas of shadow. On the other Curves layer, drag the white point at the top of the graph left, so the white becomes severe, invert the mask and paint bits of it back in where you need highlights.

HOW CAN I TURN ANY PHOTO INTO A STENCIL DRAWING?

Stencil effects are made by focusing on simplistic blocks of tone, usually with only a couple of levels, or completely black and white. To recreate this look, we can apply the Torn Edges filter to reduce the amount of detail in an image, while still holding some smaller shapes. Use the Image Balance slider in the filter to adjust.

BREAK IT UP

It's tricky to get everything looking good in one pass of the filter. Duplicate your layer and apply different settings to get different areas perfect.

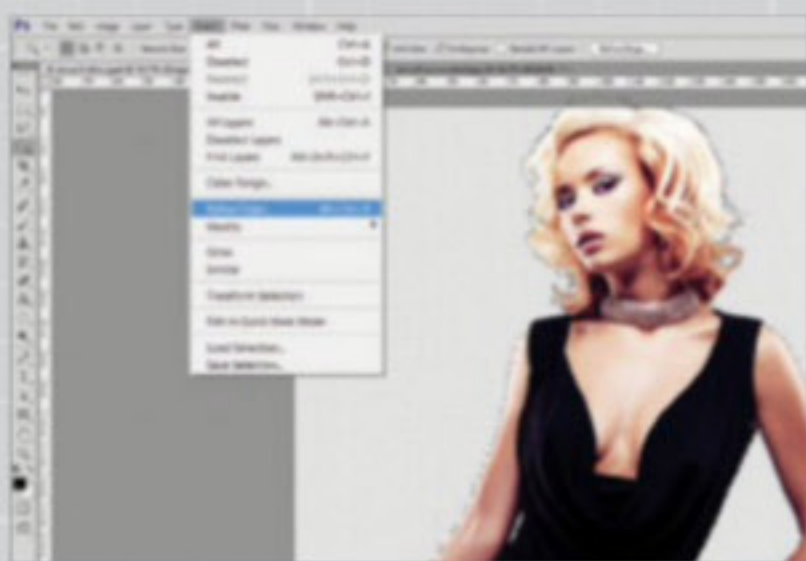


BACKGROUND REMOVAL

By removing the background from your original image, there is much less cleaning up to do as the filter focuses only on your subject.



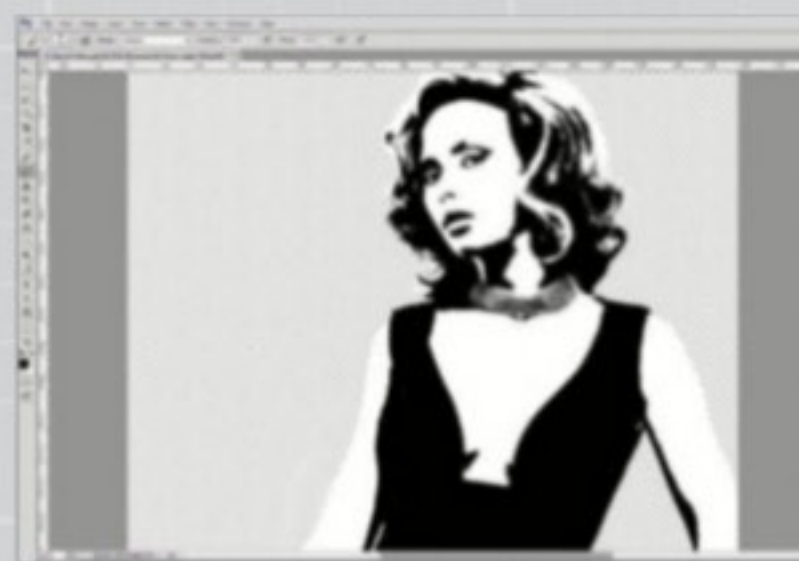
Jenni's expert edit Apply a stencil effect to photos



01 Cut out your subject from the image background using any method. Here the Magic Wand and Refine Edge were used to create a layer mask.



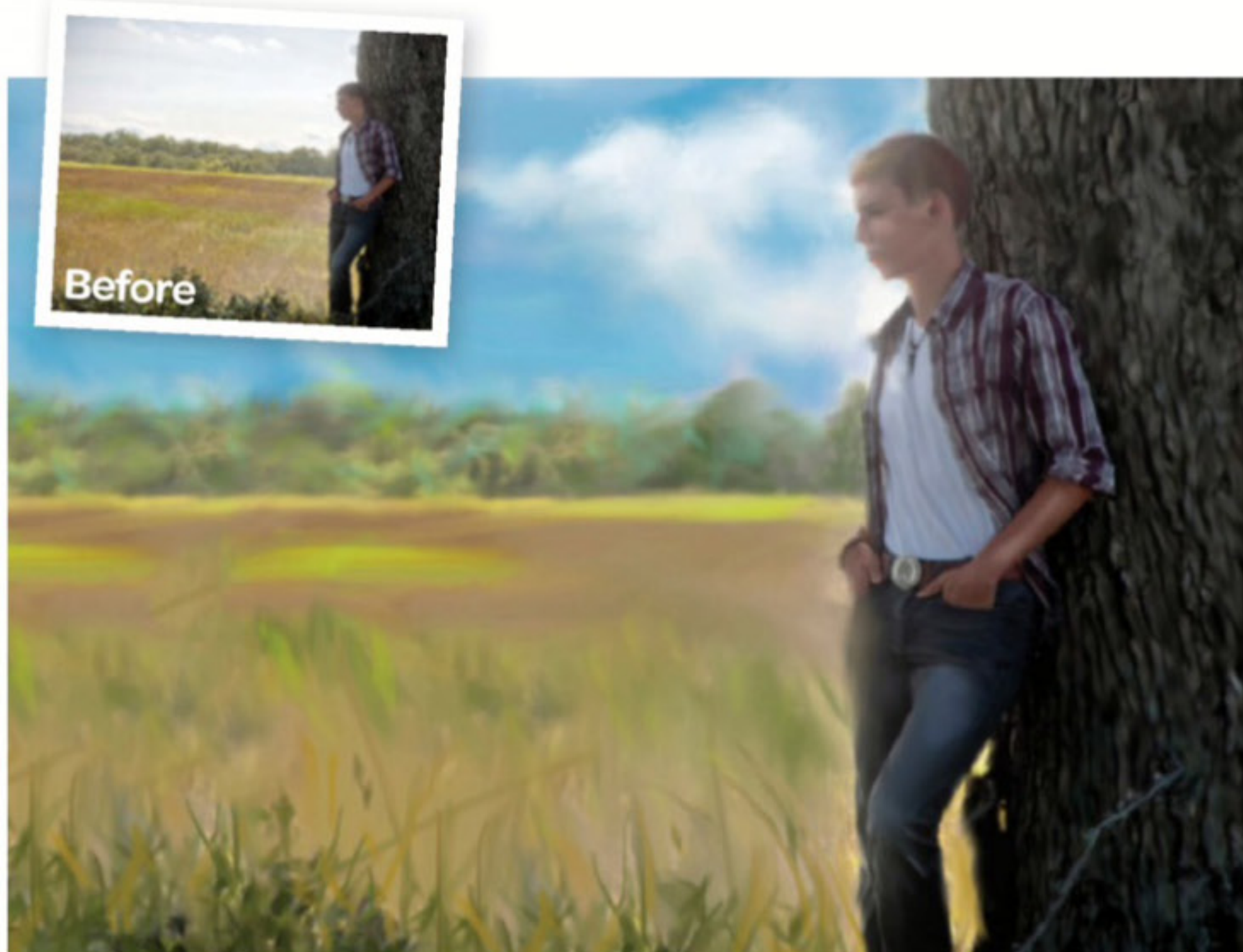
02 Duplicate with Cmd/Ctrl+J. Hit D to set Foreground/Background colour. Go to Filters>Filter Gallery>Sketch>Torn Edges. Play with the settings.



03 Focus on one part of the image at a time, such as the hair. Create more duplicates and apply different settings. Use layer masks to blend.



04 Use a 100% Hard Brush on the masks, or the Pen tool to keep edges sharp. Create a white layer underneath your filtered layers (Cmd/Ctrl+Shift+N).



HOW SHOULD I USE THE FINGER PAINTING EFFECT IN THE SMUDGE TOOL?

The main use for the Smudge tool is to turn photos into digital paintings. This tool is useful because it can be used like a brush while also utilising the colours present in the image. It's very simple to create a painterly effect using only the Smudge tool with some different brushes; however there are differences between digital and traditional paintings. When an artist paints a traditional painting with paints, they are able to add colours that may not be present in the reference. When using only the local colour from the photo, the final results can look flat. This is where the finger painting effect comes in. When you use it, you can add colours to the painting. The Smudge tool will deposit a dab of colour before applying the smudge effect, much like an artist can add more of a certain colour to enhance focal points or increase detail. By adding blues to the shadows, ivory to the highlights, or flecks of more vibrant colours in flat areas, you can make a more realistic digital painting.

WHAT'S THE EASIEST WAY TO CREATE AN HDR IMAGE?

An HDR effect is a simple way to give a dramatic slant to an ordinary picture. There are lots of possible ways that you can replicate the effect but perhaps the easiest just relies on duplicating layers and setting blend modes.

Start off with your original layer and duplicate it twice. With the first duplicate, desaturate by pressing Cmd/Ctrl+U. Change the blend mode of this layer to Overlay. With the second duplicate, simply change the blend mode to Soft Light and reduce the Opacity from anywhere between 50 and 80%.



SMART FILTER MASK

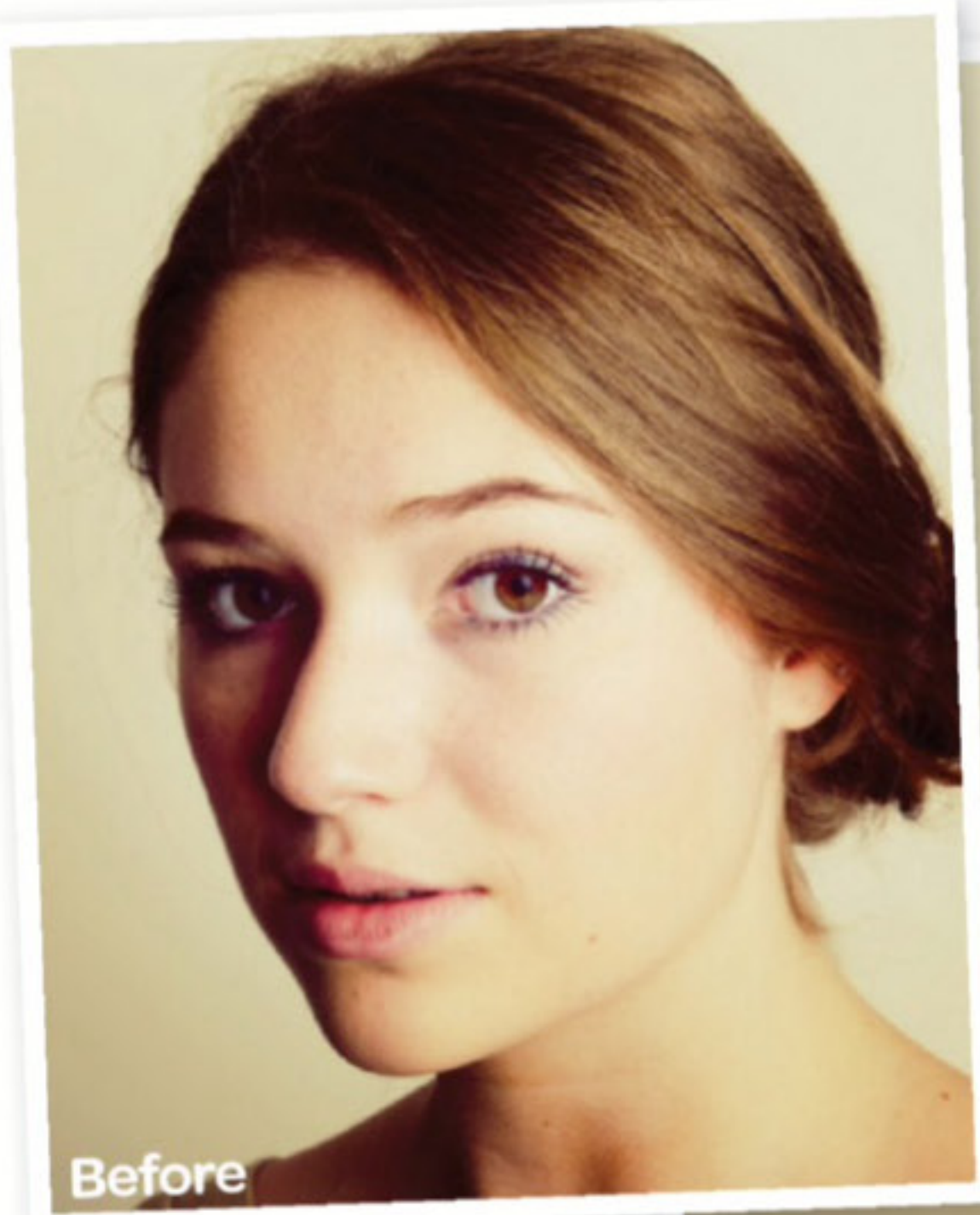
The Smart Filter mask is invaluable when working with the Spin Blur filter. Paint black to remove the blur in unwanted areas.



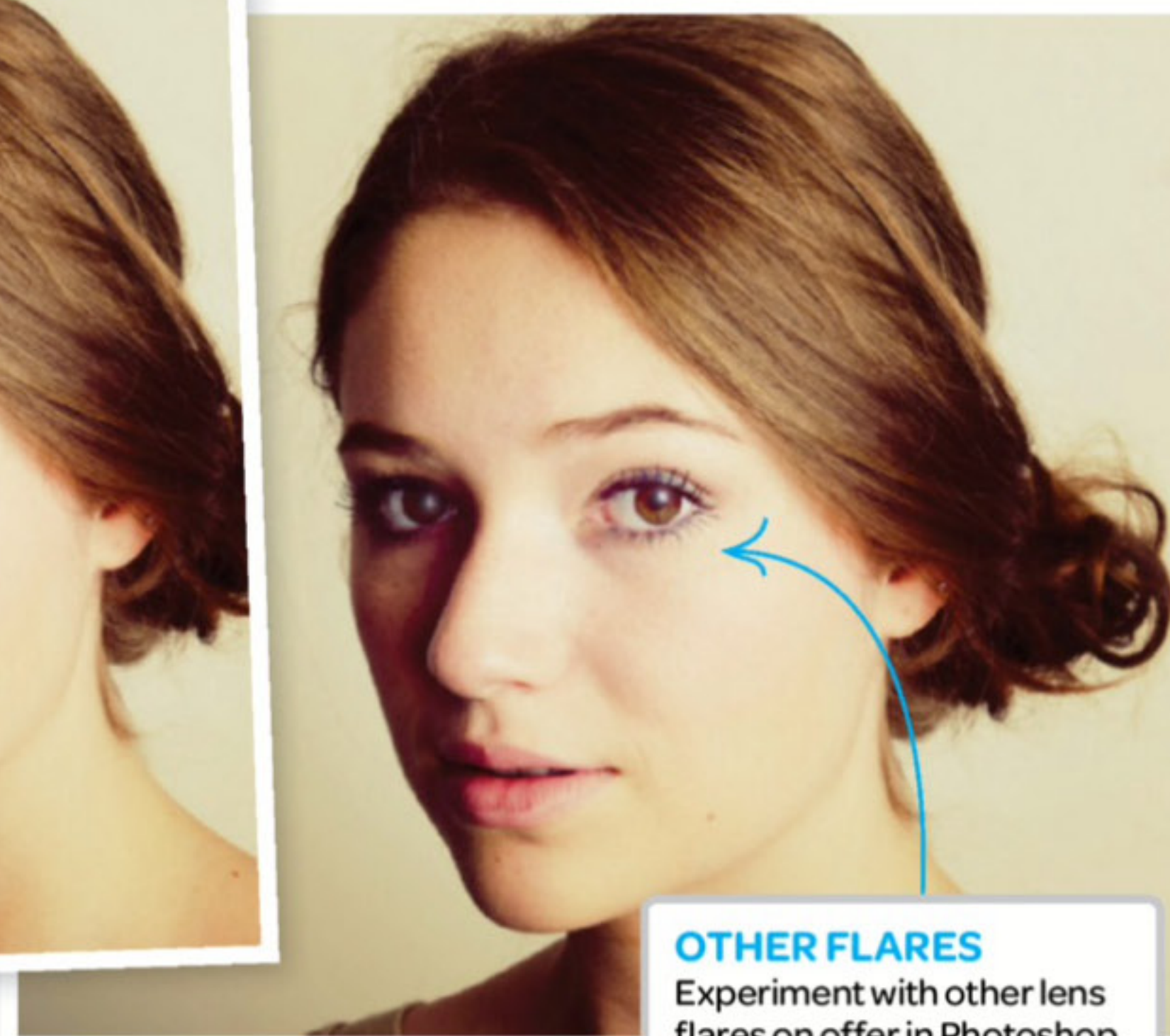
WHERE CAN I USE THE SPIN BLUR?

CS6 introduced the Blur Gallery, a filter subset granting the ability to deploy sophisticated blur effects using intuitive on-canvas controls. CC continues with two additions: Path Blur and Spin Blur. Let's take a closer look at the latter.

Spin Blur allows you to create blurry rotations around one or more points. Grab a photo and convert the layer to a Smart Object. Go to Filter>Blur Gallery>Spin Blur. Use the ellipse's borders to resize, and use the handles to reshape or rotate. Adjust blur angle using the blur ring or the Blur Angle slider. Drag the inner fade handles to adjust fade range. Option/Alt+click and drag mid-point to move it. When done, click OK. Paint black in the Smart Filter mask to remove blurring in unwanted areas.



Before



OTHER FLARES

Experiment with other lens flares on offer in Photoshop, or even use brushes to create the twinkle.

IS THERE AN EASY WAY TO ADD A TWINKLE TO IMPROVE EYES?

There are fewer photo fixes that are as creative and as simple as giving a subject a twinkle in their eye, using a lens flare on a new layer. Most of the time, you won't even notice that the picture's been edited, but it's an effect that adds a nice touch to any image.

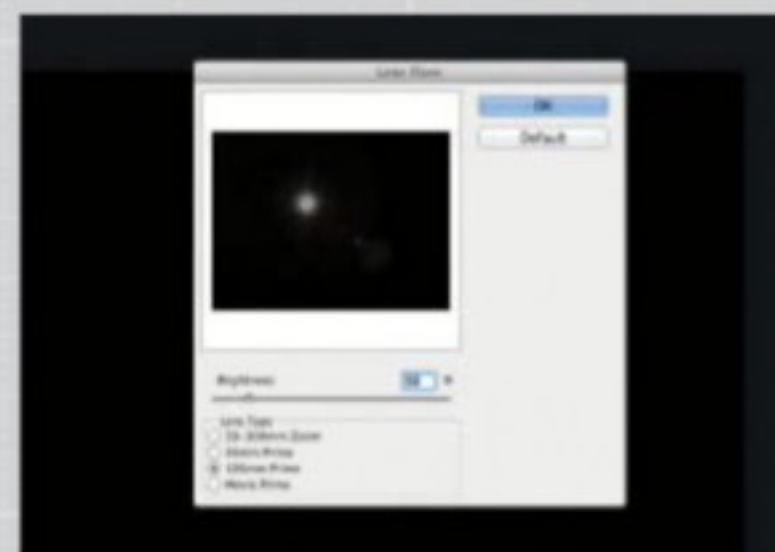
If a photo's been shot with bad lighting, though, a sparkle in the eyes of the subject is a completely necessary edit, along with a few other adjustments. You might want to use this quick edit to add a cheesy glint to cartoon characters, but it's a useful tip, should your images ever lack a certain sparkle.



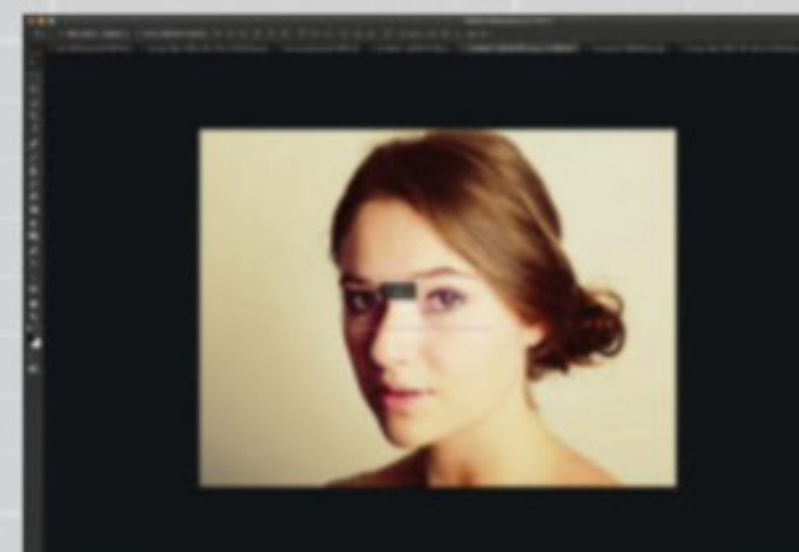
Mark's expert edit Add a twinkle to eyes



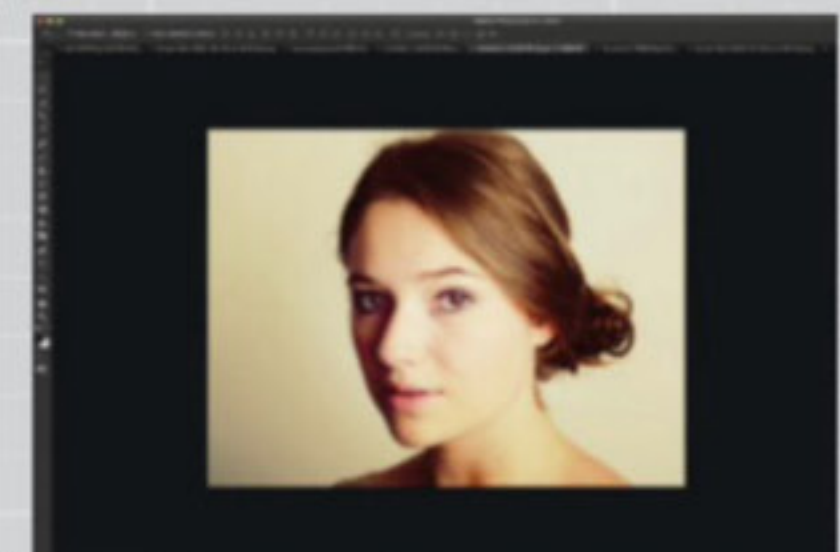
01 Start off by creating a new layer and filling it in black. We're going to create a lens flare and use the Screen blend mode to leave a twinkle for the eyes.



02 Head to Filter>Render>Lens Flare. Choose the 105mm Prime and select a 50% Brightness, so that the flare isn't too bright for the eye.



03 Duplicate this lens flare and set both layers to the Screen blend mode. Resize and position in the eyes over the pupil to create the eye twinkle effect.



04 Reduce the opacity of these layers based on the lighting in the picture. If one eye is further in the shade, reduce the opacity to keep a natural look.

I HAVE NEVER USED PLUG-INS. ARE THEY WORTH IT?

You can find plug-ins for all manner of things these days. Some help you organise your workflow, some create abstract images, and some provide tools to rival Photoshop's own.

Whether you're looking to fix a photo or give a picture some kind of filter, plug-ins are useful at offering features Photoshop doesn't. We often review the best ones on the market in **Photoshop Creative**, and the majority of plug-ins come with a free trial for you to test them out before you buy.

Every plug-in is different, but if you find one that creates a cool effect, it can be something worth investing in to help your work in the long-term. Be sure to search around for a plug-in if there's something specific you need help with in Photoshop, or just keep your eye out for exciting ones on places like Creative Market and Envato.



PRESETS AND SLIDERS

Some plug-ins use presets to choose effects and others employ sliders, just like Photoshop's Filter Gallery.

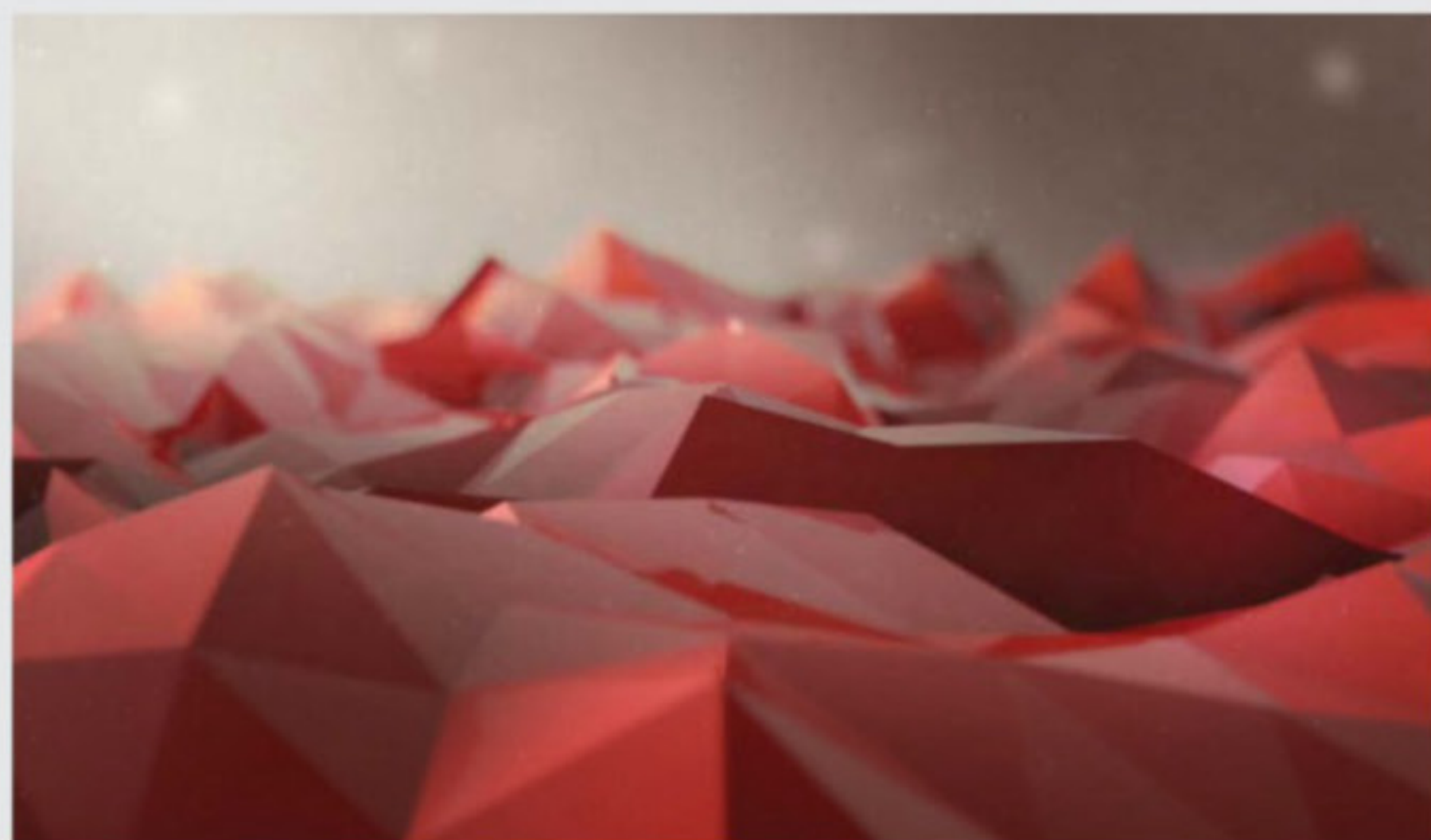
YOUR **FREE** RESOURCES

LOG IN TO WWW.FILESILO.CO.UK/PHOTOSHOPCREATIVE AND
DOWNLOAD HUNDREDS OF YOUR FAVOURITE PHOTOSHOP RESOURCES



EVERYTHING YOU
NEED TO FOLLOW
ALONG WITH THE
MAGAZINE AND
CREATE GREAT
PHOTOSHOP ART

10 STOCK IMAGES WORTH \$136



9 LOW-POLY 3D RENDERS

THIS ISSUE'S
RESOURCE
VALUE:

\$380

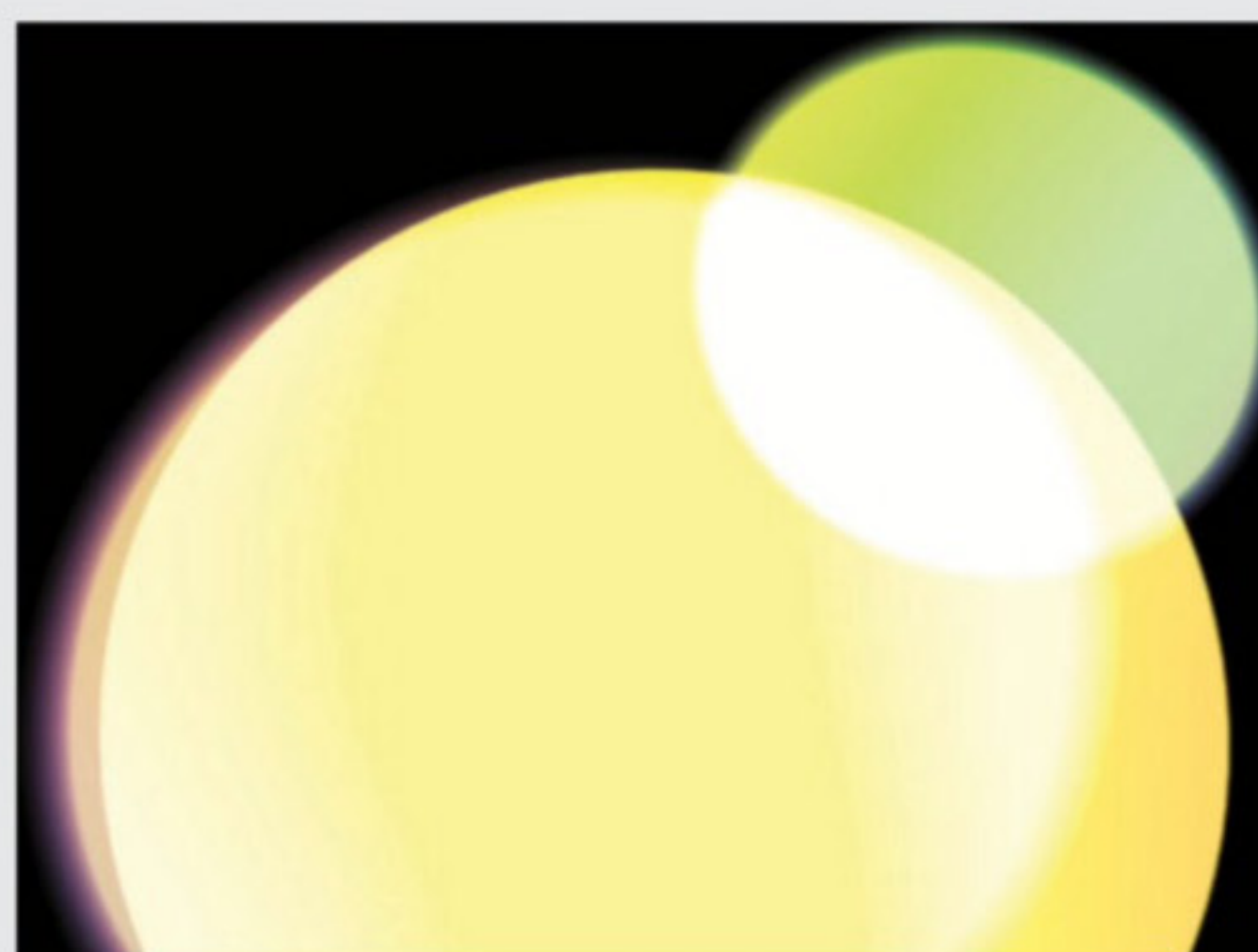
YOUR BONUS RESOURCES



ON FILESIL0 THIS ISSUE, FREE AND
EXCLUSIVE FOR PHOTOSHOP
CREATIVE READERS, YOU'LL FIND:

- ✓ 94 actions by A Cup of Resources, ArtPlanet, Imagine Publishing, Martz90 Graphics, Seasalt & Co and Shutter Pulse worth \$28
- ✓ 88 brushes by Robyn Gough and SparkleStock worth \$10
- ✓ 36 textures and patterns by A Cup of Resources, Aloysius Patrimonio, Digital Space and Little Yellow Finch worth \$41
- ✓ 10 stock photos by Marco Gozel worth \$136
- ✓ 9 3D renders by Design Something worth \$7
- ✓ 2 fonts by Fontyou and Typodermic Fonts worth \$158
- ✓ Plus files to follow the tutorials!

FileSilo



80 SPARKLESTOCK BRUSHES

www.filesilo.co.uk/photoshopcreative

FILESILO - THE HOME OF GREAT RESOURCES

DISCOVER YOUR FREE ONLINE ASSETS

- 🔒 A rapidly growing library
- 🔒 Updated continually with cool resources
- 🔒 Lets you keep your downloads organised
- 🔒 Browse and access your content from anywhere
- 🔒 No more torn disc pages to ruin your magazines
- 🔒 No more broken discs
- 🔒 Print subscribers get all the content
- 🔒 Digital magazine owners get all the content too!
- 🔒 Each issue's content is free with your magazine
- 🔒 Secure online access to your free resources



This is the new FileSilo site that replaces your disc. You'll find it by visiting the link on the following page.

The first time you use FileSilo you'll need to register. After that, you can use the email address and password you provided to log in.

The most popular downloads are shown in the carousel here, so check out what your fellow readers are enjoying!

If you're looking for a particular type of content, like brushes or fonts, use the filters here to refine your search.

Can't find the resource you're looking for in these filters? Click on More Types to specify exactly what kind of resource you want.

Green open padlocks show the issues you have accessed. Red closed padlocks show the ones you need to buy or unlock.

Top Downloads are listed here, so you can get an instant look at the most popular downloaded content.

Check out the Highest Rated list to see the resources that other readers have voted for as the best!

Find out more about our online stores, and useful FAQs like our cookie and privacy policies and contact details.

Discover our amazing sister magazines and the wealth of content and information that they provide.

HOW TO USE



EVERYTHING YOU NEED TO KNOW ABOUT ACCESSING YOUR NEW DIGITAL REPOSITORY

To access FileSilo, please visit www.filesilo.co.uk/photoshopcreative

01 Follow the instructions on-screen to create an account with our secure FileSilo system, log in and unlock the issue by answering a simple

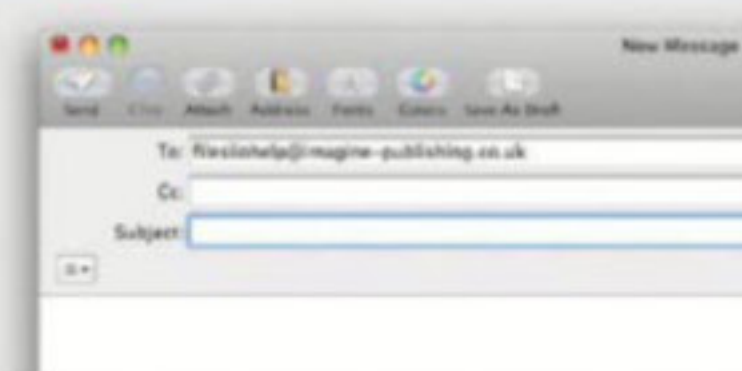


question about the magazine. You can access the content for free with your issue.

02 If you're a print subscriber, unlock all the content by entering your unique Web ID. Your Web ID is the 8-digit alphanumeric code printed above your address details on the mailing label of your subscription copies. It can also be found on any renewal letters that you receive.

03 You can access FileSilo on any desktop, tablet or smartphone device using any popular browser (such as Safari, Firefox or Google Chrome). However, we recommend that you use a desktop to download content, as you may not be able to download files to your phone or tablet.

04 If you have any problems with accessing content on FileSilo, or with the registration process, take a look at the FAQs online or email filesilohelp@imagine-publishing.co.uk.



BRUSHES

DRIPPING PAINT
PHOTOSHOP BRUSHES

includes 8 .abr brushes & 8 .png image files

8 Dripping Paint Brushes

These beautifully textured and versatile Dripping Paint Photoshop Brushes are a great...

FONT

THRUSTERS

Thrusters Font

Get a retro game look with this arcade-inspired font family...

PATTERNS

hello sunshine! los repetidos son geniales! ©2014 yllw=prk

Hello Sunshine Seamless Patterns

Bring the summer to your artwork with these cheery sunshine patterns...

NEED HELP WITH THE TUTORIALS?

Having trouble with any of the techniques in this issue's tutorials? Don't know how to make the best use of your free resources? Want to have your work critiqued by those in the know? Then why not visit the **Photoshop Creative Facebook page** for all your questions, concerns and qualms? There is a friendly community of fellow Photoshop users to help you out, as well as regular posts and updates from the magazine team. Like us today and start chatting!



facebook.com/PhotoshopCreative

Issue 129 of Photoshop Creative is on sale **23 July** from GreatDigitalMags.com

Not just for dummies



for Beginners

A clear, comprehensive series for people who want to start learning about iPhone, iPad, Mac, Photoshop, photography and more

BUY YOUR COPY TODAY

Print edition available at www.imagineshop.co.uk

Digital edition available at www.greatdigitalmags.com

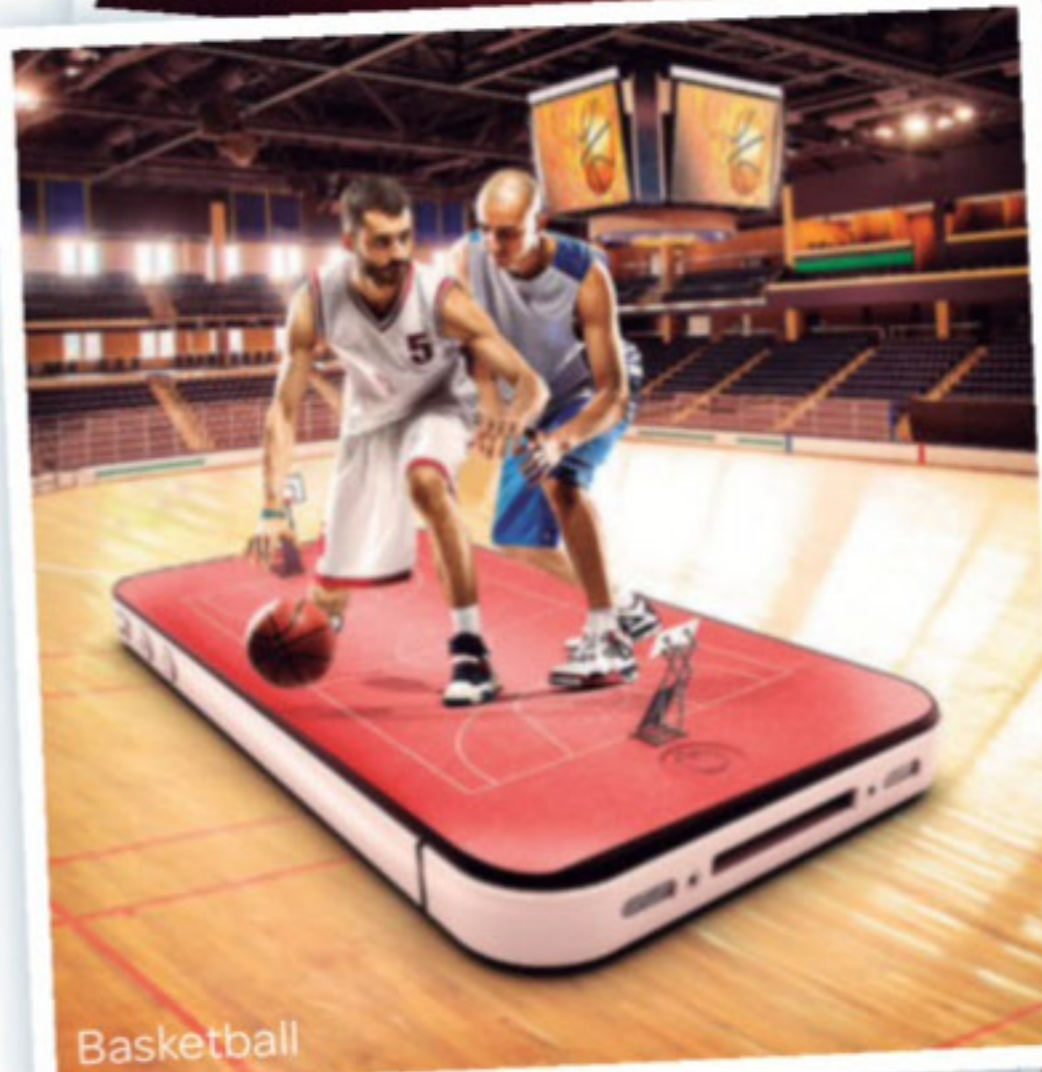
Available on the following platforms



 [facebook.com/ImagineBookazines](https://www.facebook.com/ImagineBookazines)  twitter.com/Books_Imagine



Metal Heart



Basketball



Relax Clock



Water Guitar



Rodrigo Marinelli

From researching original ideas to crafting finishing touches in a composition, how does Brazilian Rodrigo Marinelli do it?

“I always try to create unusual and challenging compositions,” says senior art director Rodrigo Marinelli of his extraordinary Photoshop work. He’s an artist who loves to grab his audience’s attention, which helps in his background of advertising.

We asked Rodrigo to take us through the progress of how he creates art, from start to finish.

Where do you get the ideas for your pictures from?

I like to think of a theme first, for example music, then I think of an exciting, original way to present that idea. Once I have the idea, I research a lot. It’s important to have good stock photos to get a good result.

What are your favourite colours to work with in Photoshop?

I particularly like to work with warm colours, such as yellow, orange and red because they make my artwork more vibrant.

And what do you think makes an amazing composition?

For me what makes all the difference is the details, from the choice of the pictures to lighting. You have to be really careful in each stage of the work, remembering that in the end everything should be in perfect harmony.

What advice can you give to Photoshop beginners?

The main tip is to practise. You only learn by making things and you’ll always have new material to show for efforts. And don’t be afraid to make mistakes. We don’t always create fantastic pieces, so practice is important to avoid falling into the same errors.

Finally, what’s your tip for applying finishing touches to a piece?

When I finish my artwork I apply an Unsharp Mask layer in Overlay or Soft Light mode, to give more clarity and vibrancy to the image.

To see more of Rodrigo’s imaginative art visit: www.photoshopcreative.co.uk/user/Rodrigo_Marinelli



Race

The Making Of Water Guitar

Create a Marinelli-style instrument in just four imaginative stages

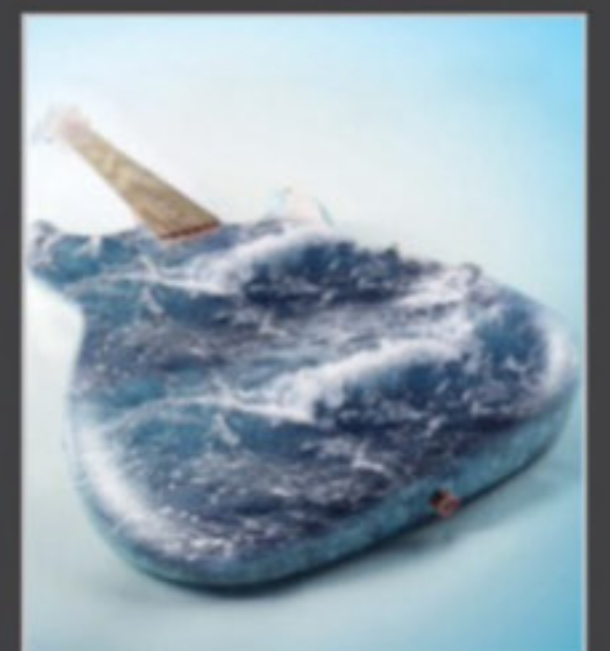
Opening edits

To start, select the guitar and place on a blue background to make it easier to see the water. This is the very beginning of the composition.



Adding the sea

Start to merge multiple pictures of the sea and water, giving the impression that the guitar is made of water. I built images up until I had this effect.



Building the composition

In this step I added elements to give more details to the art, such as stones, sand and a bird. This is where the image really starts coming together.



Finishing touches

Finally I worked with the image’s lighting and the wave details, bringing more colour and reality. The adjustments can really unify the other layers.



RENOVA

PROFESSIONAL WORKSTATIONS

8
PACK
GLOBAL #1
OVERCLOCKER

5 YEAR WARRANTY • BUILT & STRESS TESTED • CONFIGURABLE • ENGINEERED BY THE EXPERTS

Working with 8PACK Global #1 Overclocker



It all starts with a blank canvas

www.overclockers.co.uk/renda
Frequency Enhanced workstations featuring Windows 8.1

Overclockers UK | Unit 5 Lymedale Cross, Newcastle-under-Lyme, Staffordshire, ST5 9BT

Prices correct at time of print but may change without prior notice. All items subject to availability. Specification may vary.
Intel, the Intel Logo, Intel Inside, Intel Core, and Core Inside are trademarks of Intel Corporation in the U.S. and/or other countries.

Image courtesy of Steve Barrett



 **MODO**[®] 901
Create Something.