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EDGE

"Utterly
Phenomenal"
10/10
POCKET
GAMER

"Gorgeous
and charming"
8.5/10
Official PlayStation Magazine
- Australia



OUT NOW

PS VITA



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Distributed by Network Services Company in
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Printed by Paramount Printing Company Limited
(Hong Kong).

PUBLISHED BY

Citrus Media

PO Box 20154

World Square NSW 2002

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with Creative Media & Art.

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Welcome...

“” ...to Photoshop Projects. This is our 15th issue! That's quite a landmark for a quarterly magazine like ours, so we decided we'd celebrate by selecting the very best of the best tutorials we've featured in the mag throughout the years and squeeze them into one jam-packed magazine.

Our tutorials are sourced from some of the most talented Photoshop aficionados throughout the world – in fact, over the years we've featured tutorials from every continent on the planet! It's not hard to see, then, that this particular issue of Photoshop Projects is full of some of the coolest images around. Better yet, you get to see how they all came together, and even try some of the same techniques to improve your own work.

We've also continue to get great feedback on our interview section, which is why we've included some of the best interviews from across all our issues, including Jeremy Young, Calvin Hollywood, UKay Cheung and Darren Wigley, each filled with more handy hints and tips for the budding Photoshop enthusiast.

Anyway, enough from us – we hope you enjoy this issue!

The Editorial Team



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Young Gun

New Zealand-based design whiz Jeremy Young is just 16 and still at school, but that hasn't stopped him developing some seriously sharp skills



Taking the First Steps

I've been passionate about creating art since I was a little kid. It's the driving force behind my desire to use Photoshop and create artworks with it. The overwhelming amount of art and design you see online is inspirational too, but anything can be a source of inspiration.

I received my first copy of Photoshop back in 2008, but as long as I can remember I have had a passion for designing. I started out by just pushing buttons and seeing what would happen. Over time I began to actually learn what each tool did and I simply continued from there. I'm completely self-taught.

I'd like to see a more intuitive 3D system implemented into Photoshop which could interact with the other 2D elements with ease. My favourite Photoshop shortcuts would have to be the '[' and ']' buttons for making a brush bigger and smaller.

The Drawing Board

I always start working straight away on the computer. I'll often sketch my ideas digitally before jumping into the design process but using a computer allows me to do things which would be impossible to achieve using traditional methods. I also feel like the clean lines of my works would be somewhat lost through the use of paint.

Between the lines

Colour plays a big part in my works but I wouldn't call myself a colourist. I use colour to complement the other elements of my works but it is never intended to be the only focus of the artworks. I've also done works in very subtle and subdued colours.

My works always start being black and white so that I can create an effective composition and design without being distracted by colour. I then work out what the colour palette should be.

I see colours as blocks which interact with surrounding elements. I'm always conscious of how combinations of colours work together.

I aim to make my works vibrant yet clean lined. The structure of the designs is very minimal; I combine this with extreme colour which gives the works great impact.

All in the face

A great amount of emotion can be captured in a face – that notion plays a key role in my work. The people I use are usually based on a mixture of sketches and

fragments of stock imagery. I'll design a face so that the shapes which make it up are coherent rather than a jumbled mess.

Vector vs Voxel

My works are really a mixture of both voxel and vector work. The only difference between vector and voxel is that vector can be upscaled without any quality loss. I don't want to limit myself to specifically sticking to just voxeling and I will branch out into other techniques if I feel the piece I'm working on needs it. This is one of the great advantages for me of using Photoshop over Illustrator; it gives me freedom

to quickly and easily experiment with many different elements and techniques. It's much simpler for me to sketch out a composition or pull in photo elements in Photoshop than it would be in Illustrator.

The only limitation of voxeling and vectoring is that it can be extremely time consuming. Each tiny detail has to be individually created and my works (which are generally quite minimalist) can require hundreds upon hundreds of vector shapes to create them.

Check out more of Jeremy's work at jeremyyoung.deviantart.com



Title: Mindless Wisdom

With this piece I wanted to make something which was instantly recognisable as being my work and style yet different at the same time. I achieved this by using roughly the same colours yet starting out with an entirely new approach as to how to add shading and detailing.



Title: Spade

This was a collaboration with Petros Afshar (reanimagic.com) which was interesting as we have very different styles. He started by giving me a spindly black and white bird design, which I then incorporated my style into. We were both very pleased with the end result.





COUTURE

Lisa Perkovic talks to Singaporean photographer UKay Cheung, the EOS Master shooting advertising and fashion photography around the world his way.

I've been assisting as much as I can for the longest time and I've been full time for about 10 years now. When I started out, I was shooting anything that could get me to my next job, but I've always had an interest in fashion and beauty. I've spent a lot of my own time and resources developing my portfolio in this genre. I'm happy to say fashion and beauty clients now form the bulk of my work.

When I got my first digital camera I remember calling up a friend and asking him "What the H*LL IS A RAW FILE?!" I didn't know what it was and what I needed to make it work. Needless to say, simple Photoshop tools like clone and stamp were totally foreign to me.

Thankfully I've progressed well beyond that stage now, learning a lot of new skills

along the way. I'm very grateful for the dynamic creativity digital photography offers once you understand it.

A lot of the Photoshop methods I use are self-explored – I read Photoshop books and try to pick up tips from the experts. I make it a point to learn as much as I can, as often as I can from the people who are better than me.

Photoshop

I'm always a firm believer that, in post-production, the main purpose is to enhance and bring the original idea to greater heights. That's not hard with the marvellous creativity Photoshop allows us nowadays. The pictures shot on the day have to be as perfect as possible, allowing for Photoshop to come in as a catalyst to bind everything together.

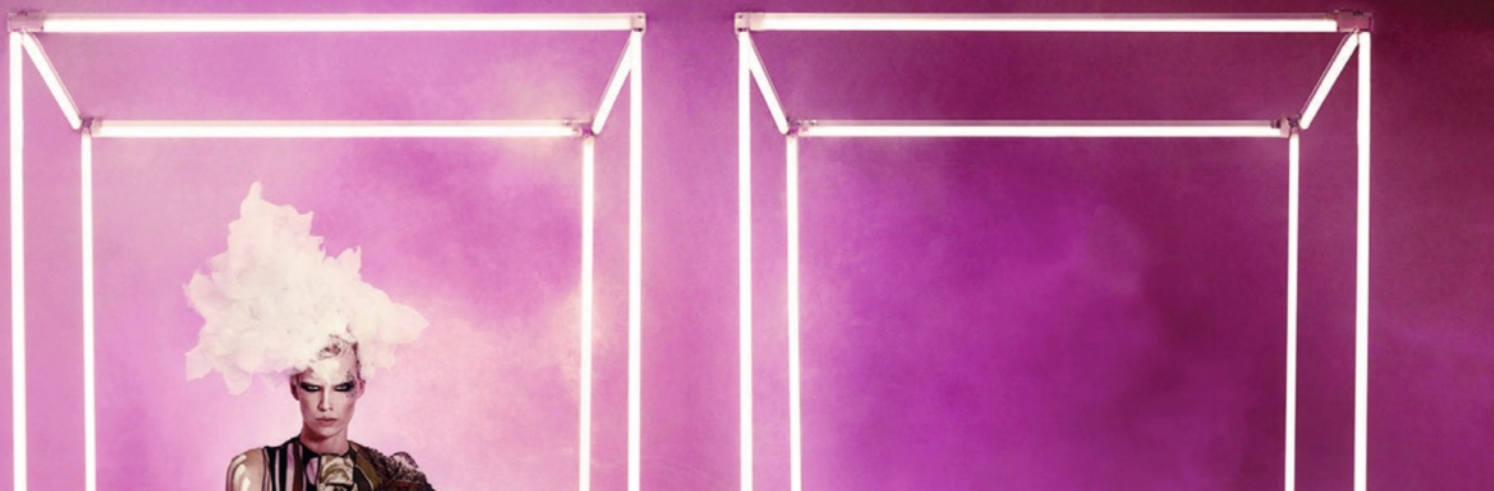
It reminds me of a symphony conductor who'll choose only the best members to play in his symphony so that, together, they can produce magic. Every component and every member of the shoot is a crucial team player; we plan and execute so the final product will wow.

How do you switch between classic editorial-style shots to your more creative work?

The editorial platform has always been a platform for the photographer to showcase their creativity. Although classic-style editorial shoots are still needed a lot of the time, they are a dime a dozen.

As much as possible, I would plan the shoot with more depth than just straightforward portraits or run-of-the-

CAPTURE



mill pictures. We're after something that's evocative, even though the subject may be very ordinary.

What gear do you shoot with?

I shoot with a canon 5D Mk III and a Hasselblad. On the shoot, I will definitely have my tripod and laptop. I've been using Profoto and Broncolor lights for years. Currently I find myself using constant lights like the HMLs or tungsten more and more.

Do you always shoot in RAW? If so, what conversion software do you use?

For jobs, 100% it will be shot in Raw. It's like negatives when I was using film, just in a more convenient format. For my medium format files, I use Phocus from Hasselblad, and for the rest it will be Photoshop RAW convertor. »



» IMAGES

PASSION IN FASHION

» (MAIN) 2nd place, International Fashion Category.MPA 2012

DEATH IN FASHION

» (INSET, TOP) 2nd place, Fashion category MPA Far East 2011

WEDDING IN STEAM PUNK, THE PILOT.

» (INSET, LEFT) Medium format fine art prize. Loupe Awards 2013.

“Most people believe retouching is necessary. I believe it is, but I make sure to never overdo it”

Do you see photography and especially post-production as a creative or technical process?

It's both – I've always believed the creative process needs to be carried out with certain technical aptitude in order to bring the vision into print. Like a painter who needs the tools of the canvas, you need skills to bring the image in your mind to reality.

When you're shooting, how much do you try to capture in camera?

I will capture as much as I can in camera. I always have an idea of what needs to be done later in Photoshop. One thing that I hate to do is 'shoot for Photoshop', meaning to capture a 'good enough' image and do the rest later in post-production. A lot of newcomers fall into this trap. Photoshop is there to enhance. Not to replace you.

Are there standard steps you use every time you open an image in Photoshop?

The standard routine for me is to check the file I'm going to be working on for highlights and shadow details at fit screen, 50% and 100% zoom. This ensures the file is okay for retouching.

What do you love most about Photoshop?

The ability to use cmd + Z. Haha! The infinite creativity it allows, and the huge possibilities to bring thoughts

and ideas into print. It's now possible to imagine the most amazingly unbelievable image and make that into a reality.

What is the most complex technique you use in Photoshop?

I believe most of the methods I use are pretty straightforward. The most complex one is probably using channels and calculations when it's necessary to etch out hair or difficult details in a composite shot.

How much of what we see in advertising/magazines has been retouched?

I can safely say almost 100%, however, the amount it has been retouched varies by market and industry. Most people believe retouching is necessary. I believe it is, but I never overdo it.

What do you think will be the trend in Photoshop use this year?

What I see is less and less of the "overshopped" effects, especially on skin. It's exciting to see the latest works from the really young users of Photoshop – they're not hindered by rules. There also seems to be a trend towards more images that look like paintings.

See more at ukayphotography.com



Five tips for using Photoshop on fashion

- 01 HAVE A VISION** Know what you want the image to be before you start
- 02 MASTER THE BASIC TOOLS** You'll always need to know how to use Channels, Clone, Stamp, Liquefy, Unsharp Mask and Gaussian blur
- 03 LEARN TO SHOOT PROPERLY** Use Photoshop to enhance a strong image, never to save your weak shots
- 04 LESS IS DEFINITELY MORE** Don't overdo it. The less you have to do, the stronger the image
- 05 KEEP INSPIRED** Full awareness of what makes an image is vital

» IMAGES

WEDDING IN STEAMPUNK

» (LEFT) From the same series as Bottom Left image on previous page image, Honorary Mention International Photo Awards 2012

GLORY IN FASHION

» (LEFT) Winner, 2012 Press and PR Category, MPA Far East Print Competition, Medium Format Fine Art Prize Shortlist, Loupe Awards 2013

4 KINGS, THE JESTER

» (LEFT, INSET) Winner, International Fashion Photographer of the Year 2012 MPA, Medium Format Fine Art Prize Shortlist, Loupe Awards 2013

INTERVIEW



MIR HOLLYWOOD



Calvin Hollywood is Germany's superstar photographer and master retoucher. Travelling the world to teach workshops and shoot stars, he takes some time to tell Lisa Perkovic a few secrets to his success.

When did you first start retouching?

I first started using Photoshop in 2005. In 2006 I realised I needed to buy myself a camera because I wanted photos to retouch. My photography got better and better, and I noticed my retouching was getting better too. People were suddenly interested in my retouching technique and by the end of the year I was doing coaching and seminars. In 2011 I left the military, where I'd been as an instructor for a decade. Since then photography and retouching have become main job. I live near Heidelberg in Germany, I have a wife and two kids. My life is my family and my job.

Why did you choose to specialise in portraiture?

I love to work with people and I love strong, unique characters. I do a lot of landscape shots just for myself, and street photography too, but I don't publish it. I'm more interested in working with humans.

Do you already know what you'll do in Photoshop when you're photographing?

Yes, most of the time before I take the picture in the camera, I know what I'd like to do later in retouching. I'm not that guy that likes to play around all the time, yes at the beginning to see what's possible, but then I have a plan and I work with that.



» IMAGES

BATTER

» (LEFT) A shot for a German baseball team who were playing in the first league. This is a compositing of two images for an edgy look. The background is an HDR shot.

GOLFER

» (BOTTOM LEFT) For this shot of a German golfer I used a three-light setup. Two lights coming from the back (striplights) and one main light (beauty dish).

Gear

I shoot with a Canon 5D Mark II and two lenses, an 85mm f/1.2 and a 25-105mm f/4.0 lens. For lighting I use gear from Hensel, a great German company. I'm not a technical freak; I don't care too much about the technical stuff so I'm not the best person to ask which camera to buy. I know what works for me.

I definitely recommend having a plan, a goal and then doing the retouching.

Who are your major clients?

In seminars there's a mix of professional photographers and people who take photos for fun, but it's mostly industry; Adobe, advertising agencies, companies etc. My photographic clients are usually artists, singers and actors. I occasionally work on big advertising campaigns.

Why do you think clients choose you?

The images are one part, but I think they choose me because of my personality and the way I handle things. Of course, first

impressions are always made based on my images – that makes me interesting – but you still have to be able to talk budget and logistics. Other people can create the same images I do, but the personality is unique. I try to increase my personality as much as I can because my clients want to have me, not my competitors.

What do you want your images to say?

My images have a strong impact. There isn't always a message, but I want people to look at an image and feel like they have to look at it, like they're being drawn in. It's not necessarily a message, it's more of a thought process: "Wow, so many details,

look at the colour and harmony, I like that."

My goal is always to make people look longer than five seconds. I don't like to apply too much, because everyone sees something unique in an image.

Can you explain your "Calvinize" technique?

Somebody called my style Calvinize, and it stuck, but it's not my overarching style. I think you could define it as working with a lot of details and doing everything just a little bit more than necessary. There are a lot of people using a similar style. I don't want to be bound by one style. I don't care about rules, I just do it. My pictures are





Workflow

I open my images in Bridge then I make a decision on which image I want to retouch. Sometimes I make this decision with the client, otherwise I'll send through a few suggestions. I then open my image in Camera RAW, where I only do necessary adjustments like sharpness, adding detail, brightness, colour corrections. In Photoshop I think about who is looking at this picture. Is it a picture with a cold mood, warm mood, strong, soft? I have keywords in my mind and with these keywords I can give the retouching a direction. The workflow is always the same. Making the decision, RAW conversion, retouching on blemishes, maybe a little liquefying, then adding the look. The look is all about colour, contrast and adjusting the lighting.

What is the longest time you've spent working on one image?

I once spent around 60 hours on an image for another photographer. It was a composition of 10-12 shots so the first part was bringing them together and then there was a lot of adjusting; colour, contrast, light. I try not to spend more than an hour on an image but that was a bit different.

noisy and grainy; it's something many people don't like in their images, but I don't care. I do it my way, the way I like it, and that's my style. If you want to develop your own style, do it your own way and don't listen to other people. Listen to a few good friends who have a good knowledge of photography but ultimately do what you want. That works best.

Do you have a favourite Photoshop technique you use?

I don't have a special Photoshop technique, years ago I guess I did a lot of dodging and burning. Now I enjoy colour corrections. Any kind of colour corrections. You can give an image so much impact by adding a Colour Cast. Again, some people don't like Colour Casts but I love applying them. My favourite tool for this technique is the Selective Colour Adjustment layer.



» IMAGES**I WILL**

» (LEFT) This shot was taken in a studio on a grey background. I added the texture of the wall and floor in the blend mode soft light. A very easy way to create fast compositings.

FACE

» (BELOW) I wasn't happy with the beauty image so I added a texture of water reflections and blurred them. I used the blend mode screen and was very happy with the final result.

SLAVE

» (RIGHT) This is one of my most popular images. There isn't a lot of retouching. I added the golden colour cast with a selective colour adjustment layer. You can change the neutrals to get very cool colour looks.



Five Tips for Portraits

My portraits aren't realistic, they've got a more arty look. However, if you're trying to create a realistic portrait, here are a few tips.

01 LESS IS MORE
Don't spend too much of your time retouching

02 IN CAMERA
Do as much as you can during the shoot

03 PLAN
Don't change backgrounds. Each time you change a background, your portrait looks more like a painting. Use what you have on the shoot

04 GET ADVICE
Show the pictures to other people – trusted people – to get opinion. Sometimes you can lose perspective on your own

05 TAKE A STEP BACK
Sleep one night and the next day your image will look different. You'll go "wow, I did a little too much last night"



What's your opinion on plug-ins?

I like plug-ins, I use them at the end of the retouching process, sometimes a little at the beginning to add detail, but I never use them very heavily. I use Topaz Detail to add more detail to my images and I use Nik Software's Colour Efex Pro 4. I definitely recommend them because they make things a lot faster.

Your works have amazing texture – how do you achieve that?

I'm using a technique called Freaky, Amazing Details. I've done a free YouTube video that explains it. It works really well with my portraits, where I need power. I need strong contrast, a lot of detail and plenty of texture. People love it because

they're naturally more interested in images with strong highlights and contrasts. This is what works for me but there's plenty of different techniques out there for you to experiment with.

What's the most important element to get right during post-production?

Time, take your time. Think about it. Don't just retouch. That's what I did years ago. I started with retouching and ended with retouching, and the result was just an image. These days I start retouching, but I think a lot while I do it. What kind of person will see this picture? What will they think? Once I have an answer, I can support my answer by retouching with colour, contrast and lighting.

"I need a strong contrast, a whole lot of detail and plenty of texture"

Check out more of Calvin's work and online tutorials at: Calvintraining.com
Photoshopfreaks.com,
YouTube: Calvin Hollywood

**» IMAGES****TION-LEE**

» (LEFT)
This is the face of my son Tion-Lee when he wants something and I say no. This shot was taken on a lighter grey background: you can easily add colour with the blend mode colour.

MISS YOU

» (ABOVE) Another shot of my son, taken with available light. I added some warm colours and detail to get the gritty look.

Water Hand

**PHOTO
RETOUCH**

Level: ADVANCED | Time: 1 HR



AD FOR WORLD WATER DAY - CLIENT: ELEKTRO

Art Director: Andrew Morelli

Editor: Demetrius Rock

Retouching: Hugo Ceneviva

Posted on the website Ads of the World,

We Love Ad and others.



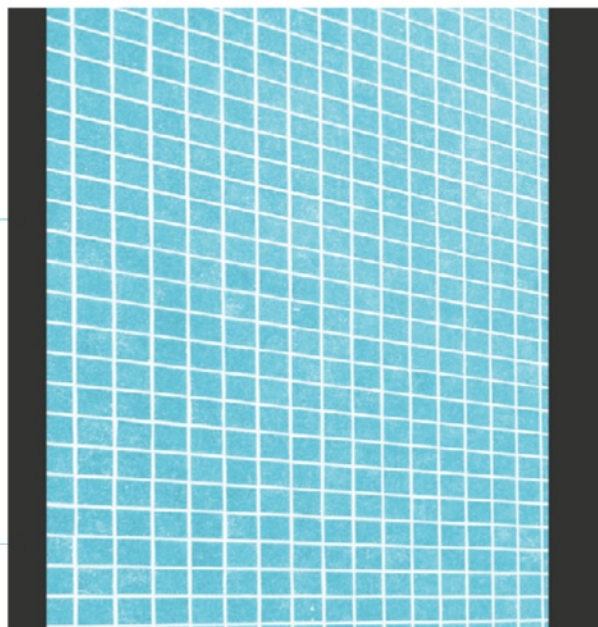
HUGO CENEVIVA IS BRAZILIAN DIGITAL ARTIST WORKING FOR ELEVENDDY INC, USA. HIS PASSION IS RETOUCHING AND CREATING UNREAL IMAGES FOR HIS CLIENTS. [BEHANCE.NET/HUGOCENEVIVA](https://www.behance.net/HUGOCENEVIVA)

Taking a concept from a rough idea and bringing it to life with image fusion.

01

Open original image

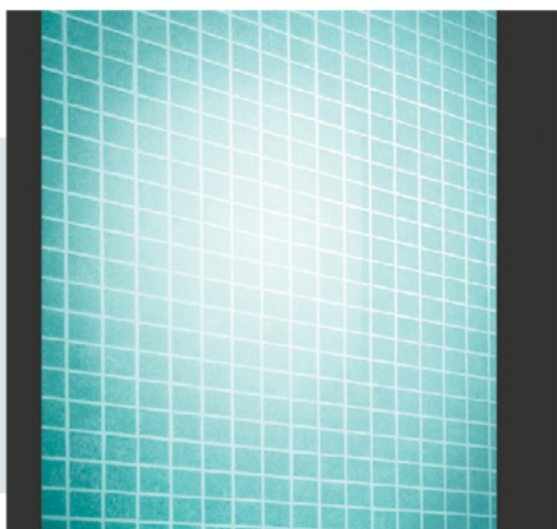
Open an image with the texture of bathroom tiles. I've put it on a perspective angle as the first step before we manipulate it.



02

Gradient adjustments

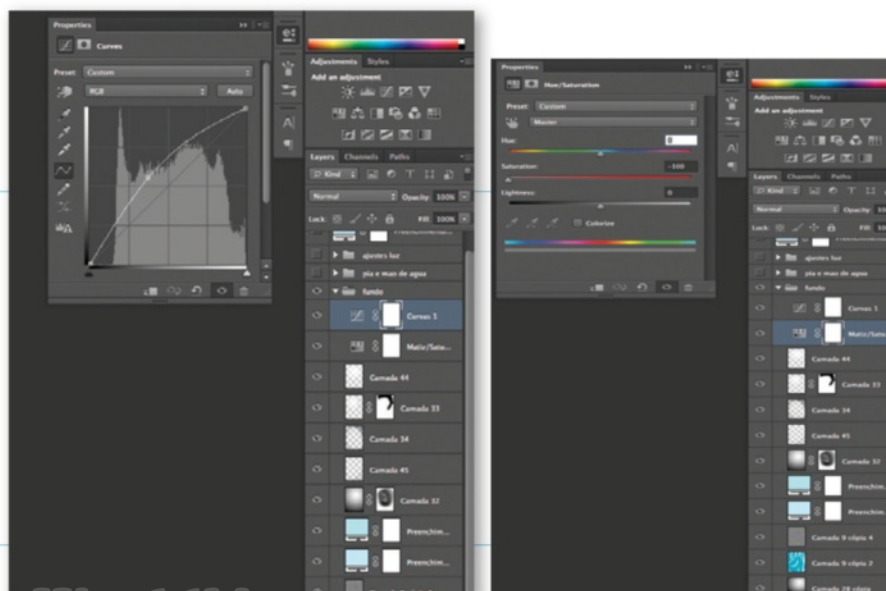
Make a gradient using soft light and direct the light to come from the right side of the image. Add another gradient and adjust until the light looks good.

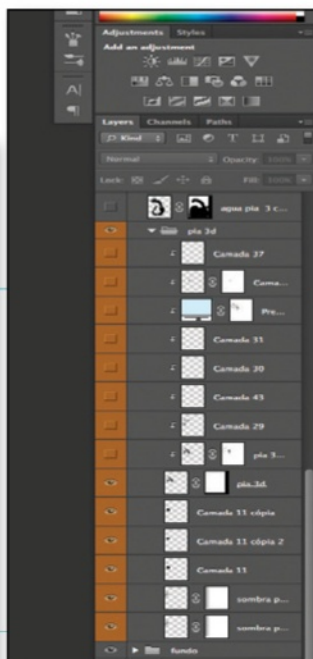


03

Saturation and curves

Use saturation to make the scene all black and white, then use curves to add more light to the scene.





«04

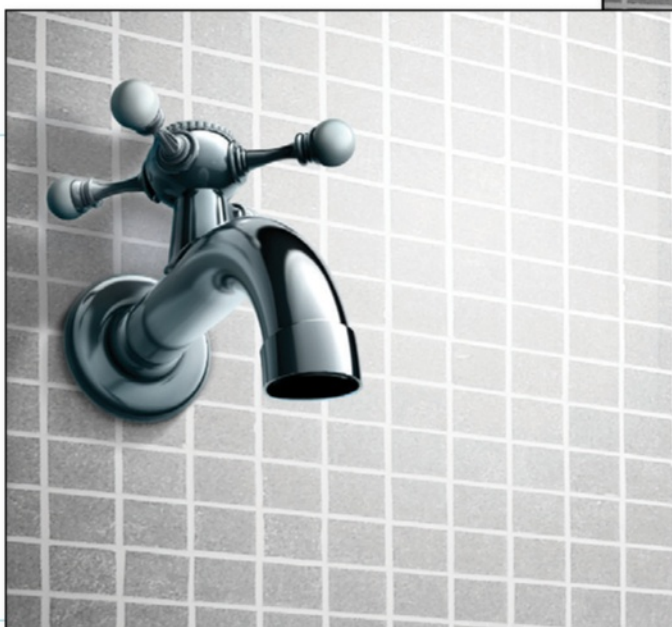
Start on shadow

Grab an image of a tap and adjust the perspective to fit on the wall you've created. Now you need to add a simple shadow on the wall. To do this, duplicate the image, put it on black and then add on soft light, with a gradient to make it look more realistic.

05 »

Brush up

Use the brush to add more shadows on the tap on the left side. Again, use soft light.



«06

Colour the tap

Use the blue colour to add colour on your tap. Use blend mode colour at 20%.



« 07

A helping hand

Open an image of a hand, then create three duplicate layers. Invert the image using cmd + I to that. You're going to put one in multiply, one in soft light and one in luminosity. Use masks to make it look more realistic. Start to add in the water splashes. This will help you model your water splash with more perfection.

08»

Water direction

Use your brush to make the water look like it is flowing in one direction so it looks more realistic.



« 09

Add details

Start to model water into the shape of a finger. Use your water splashes on multiply to make it more realistic. Remember that water is transparent.

10»

Extras

Use the water splash to create one more finger over the tap.



11»

Splashes

Start to play with the splashes by using a mask to get the directions right and perfect the shape of your hand.



«12

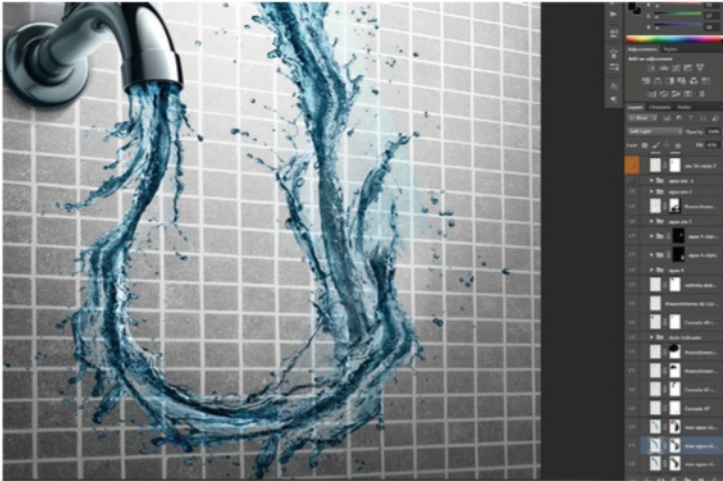
Water drops

Put some water drops around your image. Use all the drops on multiply.

13»

Multiply

Now we want to create a splash coming out of the tap. The water should fall naturally – you can work with a different splashes in multiply and use masks. Remember to pay attention to creating a good curve. The form of the splashes is important when it comes to design harmony.



«14

Final splashes

Add more splashes to balance out your composition. Remember to always use multiply.

15»

Mask

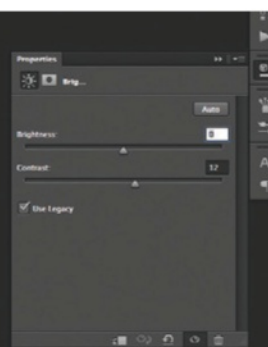
Fill your composition with a lot of splashes using mask.



16»

Top of the tap

Now you're going to fix the water splash on the top of the tap. Make a mask to adjust and make it go beyond the water.



«17

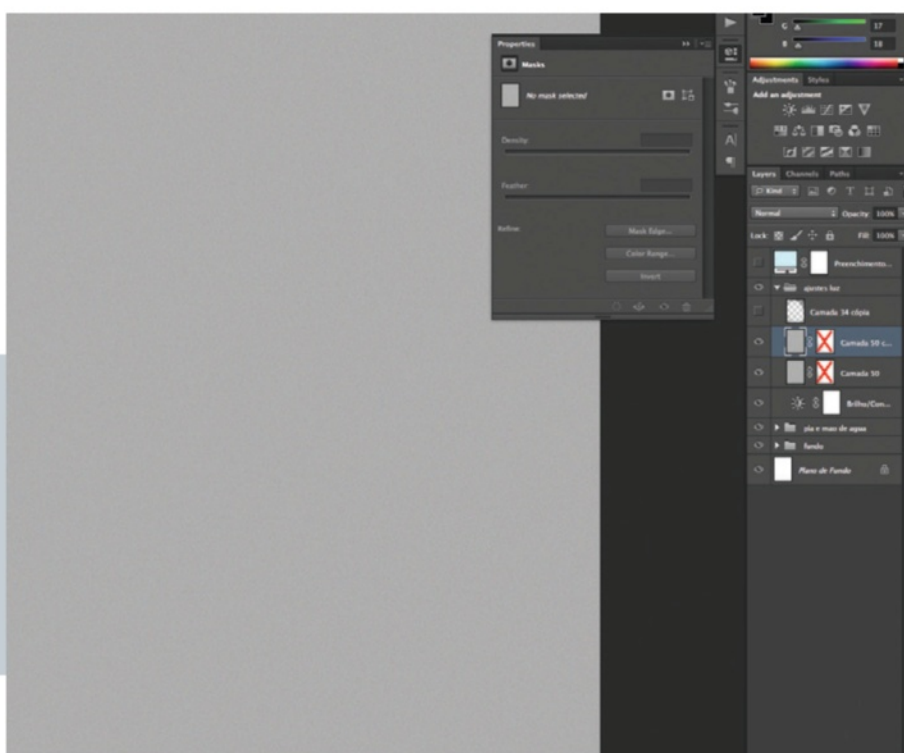
Contrast

Use the contrast tool to put more contrast on your scene, it will help the water look more realistic.

18»

Overlay

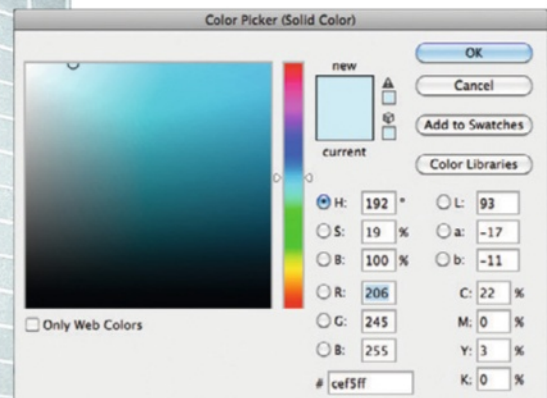
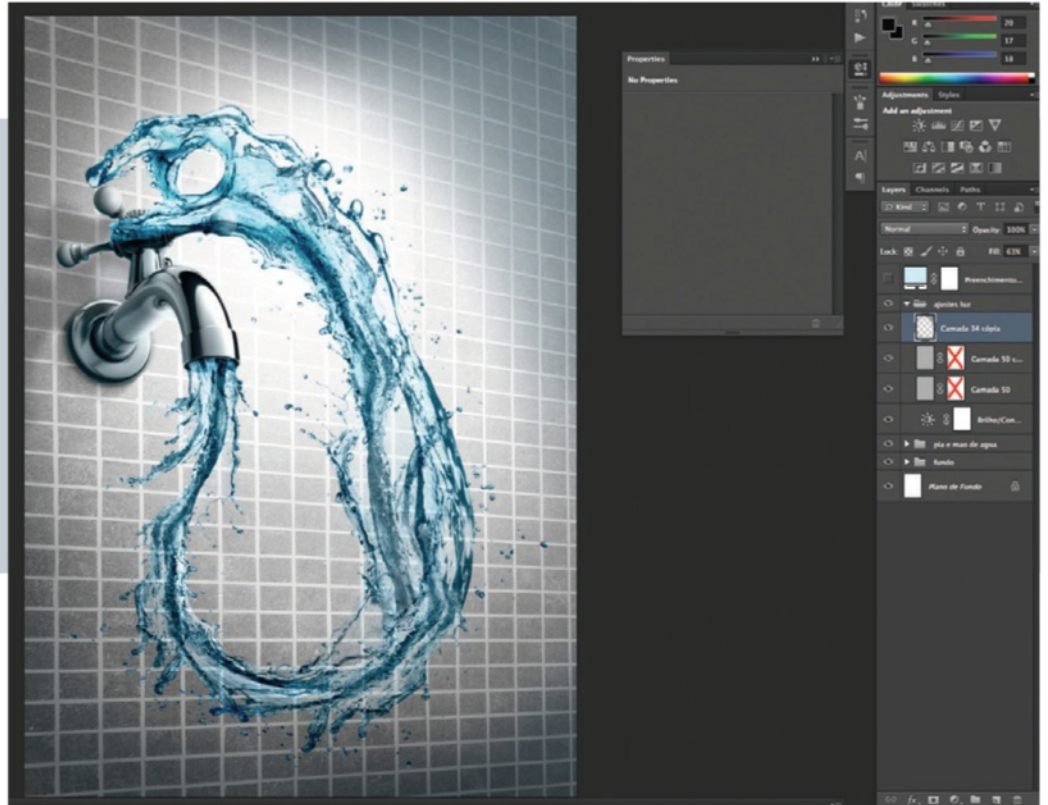
Make a gray layer, on 50% black, put the filter noise with 4% monochromatic, and use overlay to add a little noise to your scene.



19 »

Lights

Make a black effect with the brush so you can regulate the light of the scene. Ensure light goes on the water splash, put this layer on soft light.



« 21

Final touches

To finish, put a layer in blue, in colour on the blend mode, set up to 18% on the fill. Now you're done!

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adobe photoshop CS3

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How to create a super cool force field



In this tutorial I will show you different techniques on how to create both a force field and a laser beam – and how to use blending modes to integrate them into an amazing final image. The techniques used are simple and the whole process is in fact very fast.



JAVIER CANTERO

I am a graphic designer, father, martial artist and entrepreneur with over 15 years of experience (in all four areas). The owner of a design agency that specialises in editorial design, I am also the founder of Designer Freelance, a blog for the graphic designer that includes tips on everything from Photoshop and WordPress to advice on how to succeed in managing your own business.

01

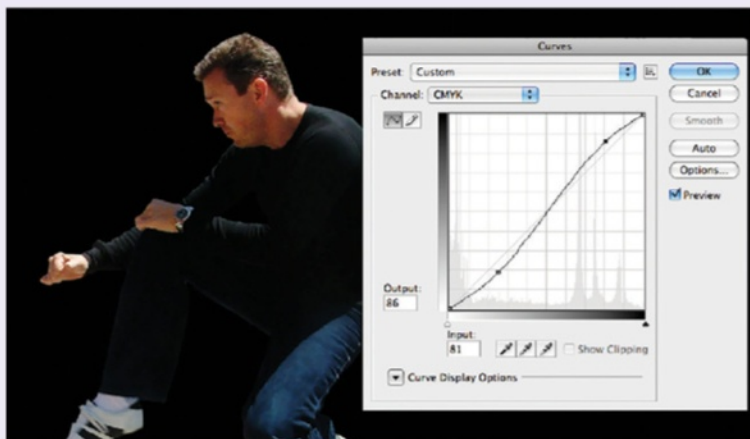
**STEP 1**

To start, double click on the Background layer so that it is open to editing. Then use the Pen tool to select the main character.

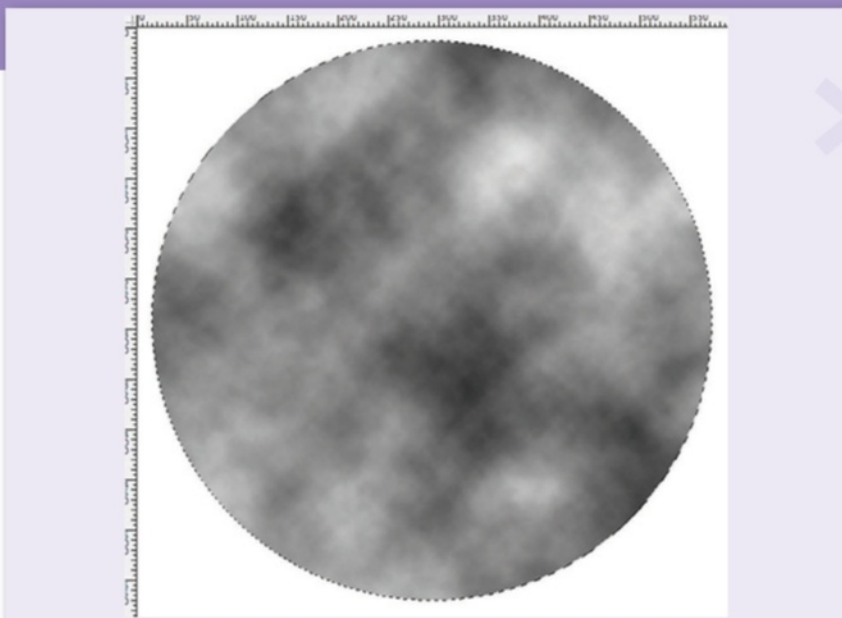
02

STEP 2

Create a new layer and paint it black. Then, to give more light and a little more contrast to the face, adjust the main character curves (Image > Adjustments > Curves).

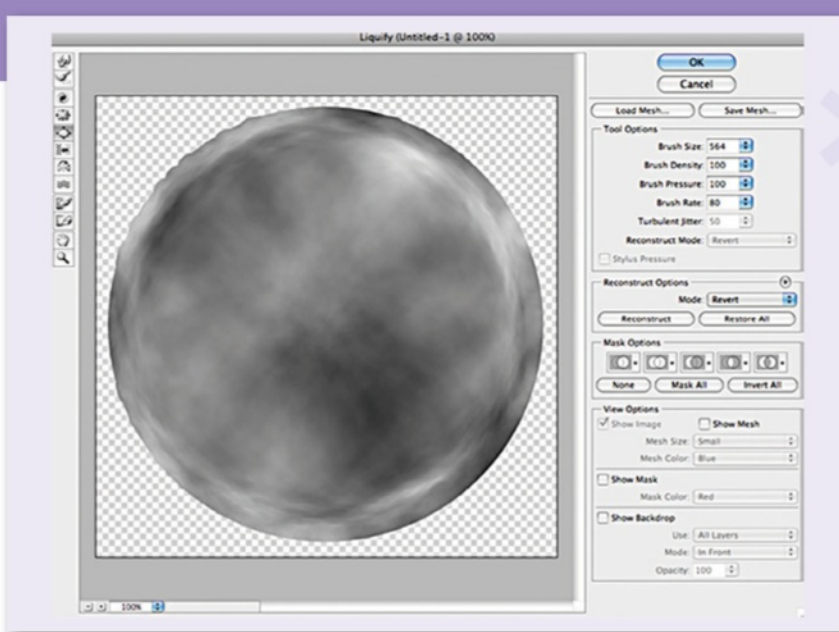


03

**STEP 3**

The existing document is at 300 dpi resolution, so I created a new document sized at 650 x 650 at 100 dpi. Create a new layer and then a circular mask.

04



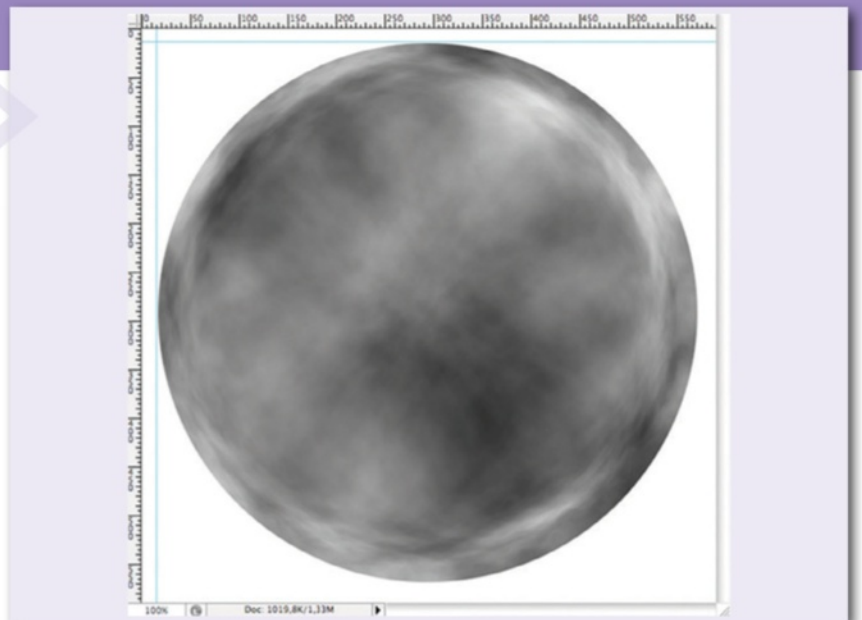
STEP 4

Next, create some clouds in this selection by clicking Filter > Render > Clouds.

05

STEP 5

Apply the Liquify filter by pressing Filter > Liquify. Adjust the settings to Brush Size 600, Brush Density 100, Brush Pressure 100. Then select the tool Bloated.



06



STEP 6

Now apply the effect to the centre of the circle, using three or four clicks to achieve the desired circular effect.

07

**STEP 7**

Create a circular mask around the force field. Select Inverse and then delete the outside so that we end up with a perfect circle.

08

STEP 8

Drag this layer to the original document and grow it to fit around the main character. Name this layer Force Field and set its blending mode to hard light 56%.

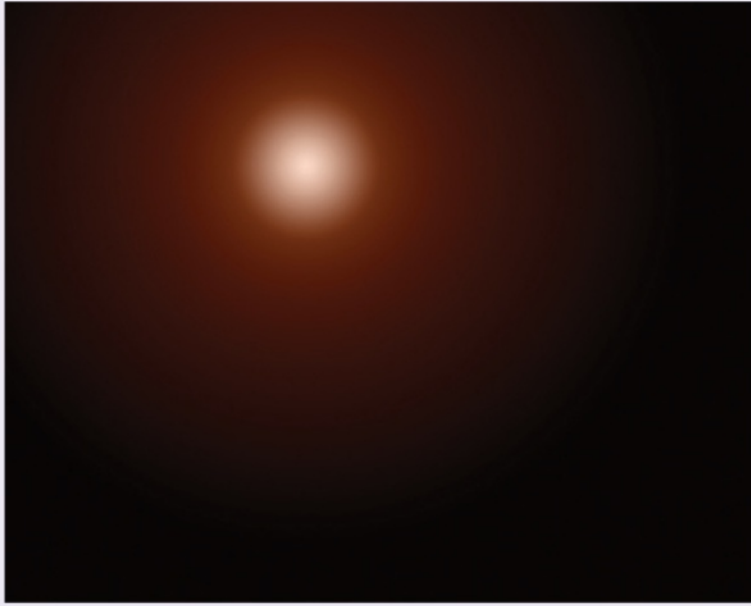


09

**STEP 9**

Duplicate the layer, flip it around 45 degrees and this time adjust the blending mode to pin light, 47%.

10



STEP 10

To this layer apply Outer Glow at a size of 114px and opacity of 35%. Also apply Inner Glow at a size of 210px and opacity of 41%.

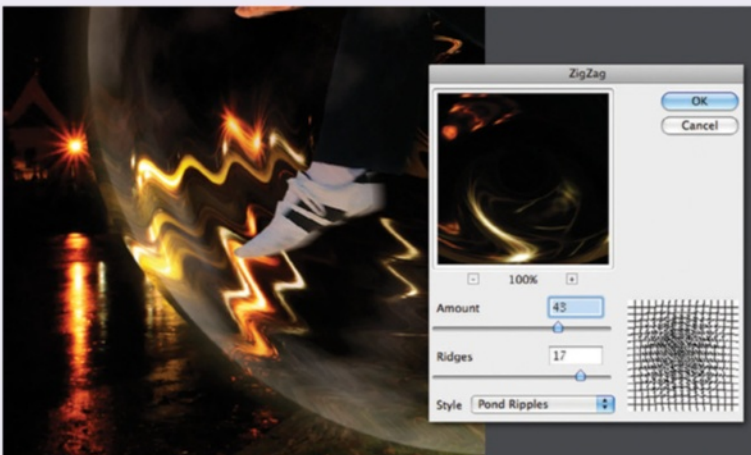
11

STEP 11

Select a background that suits the image – I used a city at night that can be found at <http://www.sxc.hu/browse.phtml?f=download&id=1250263>. It is very important to verify that the light of the background coincides with the main character's illumination. Create a new layer above the other layers and paint it with a radial gradient. The lighter parts will be where we want more lighting; to create a more dramatic and warm illumination, I used a copper colour. Also, to lend the image some movement, duplicate the main character layer and place it behind the original, then apply motion blur of 0 degrees and 42% intensity.



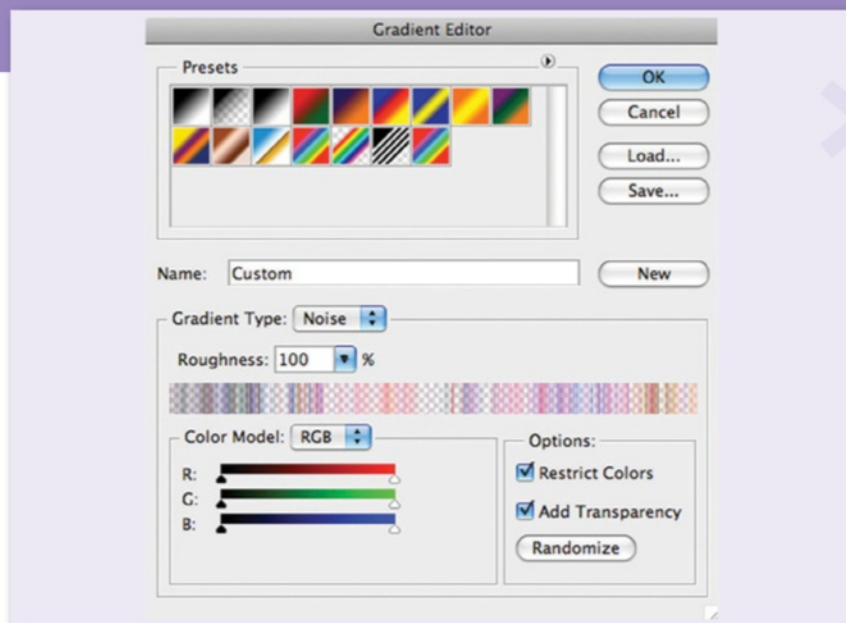
12



STEP 12

Set blending mode to colour dodge 30%. You can see that I've applied some distortion to the background through the force field – I did this by making a circular mask of the exact size of the force field and copying that portion of the background. This layer must be just above the bottom layer (the city background) and below the force field. I next applied the Filter > Distort > Zigzag effect with Intensity 43 and Ridges 17.

13

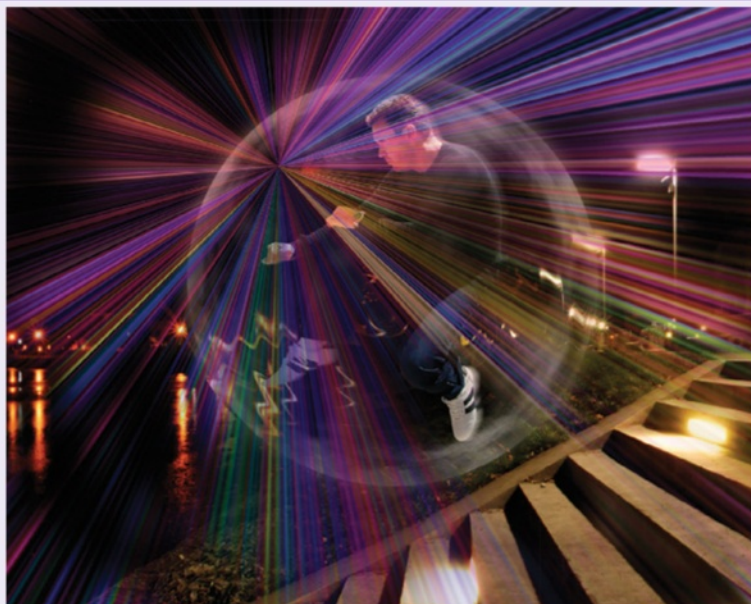
**STEP 13**

Create a new layer and place it above the rest. We are going to fill this with a gradient so go to Gradient Editor and adjust as follows:
Gradient Type - Noise: **Roughness** - 100%;
Color Model - RGB; **Options** - Restrict Colors & Add Transparency.

14

STEP 14

Now you need to paint the layer using the gradient angle. Start at where you want the light beam to strike.



15

**STEP 15**

Set the blending mode to Colour Dodge at 51%. Erase the more remote areas of the centre, leaving only the central area of the rays.

16



STEP 16

For our last effect, we need some Photoshop brushes to recreate the impact of the lightning. You can download these at <http://Axeraider70.deviantart.com/art/Odysee-Brushes-50870957>.

17

STEP 17

Once you have the brushes, apply a touch of them in the lightning's area of impact. Use different colour brushes for different effects: for the impact zone choose white and for the beam use oranges and yellows.



18



STEP 18

The final touch is to increase the brightness of impact. Here you just need to create a new layer and paint it with a radial gradient that has a little white at the impact point with the rest in black. Set the blending mode to Linear Dodge (add) 90% and that's it.



medium | 10h
adobe photoshop CS4

From sketch

to full coloured art



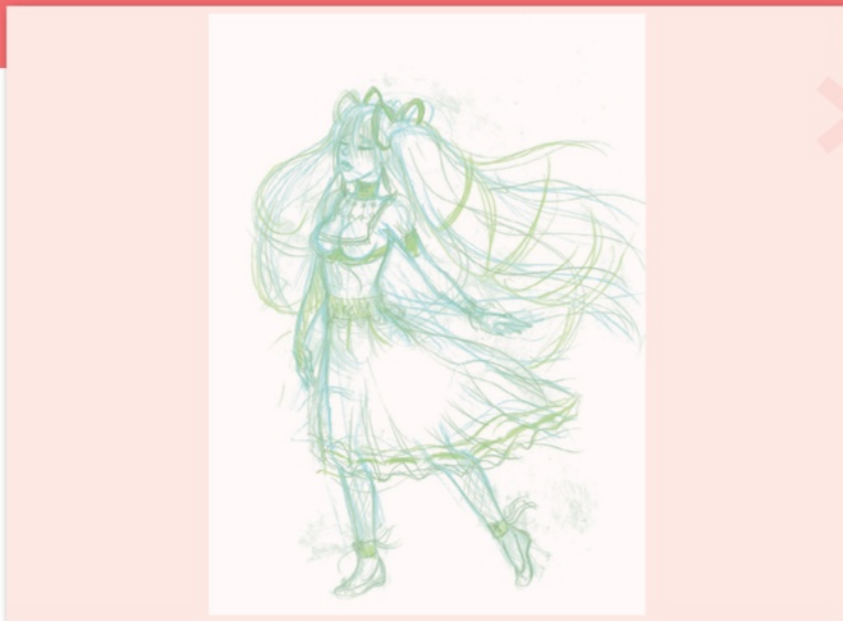
In this tutorial I'll explain all the techniques used to create my girl in green. Starting with the art – done on a Wacom tablet and in Photoshop CS4 – I will talk you through creating digital line art from a pencil sketch, along with adding colours, shadows and background.



LILA BRADIC

I am a freelance illustrator and 2D animator, and am currently studying at the College of Audio and Video Technologies in Serbia.

01

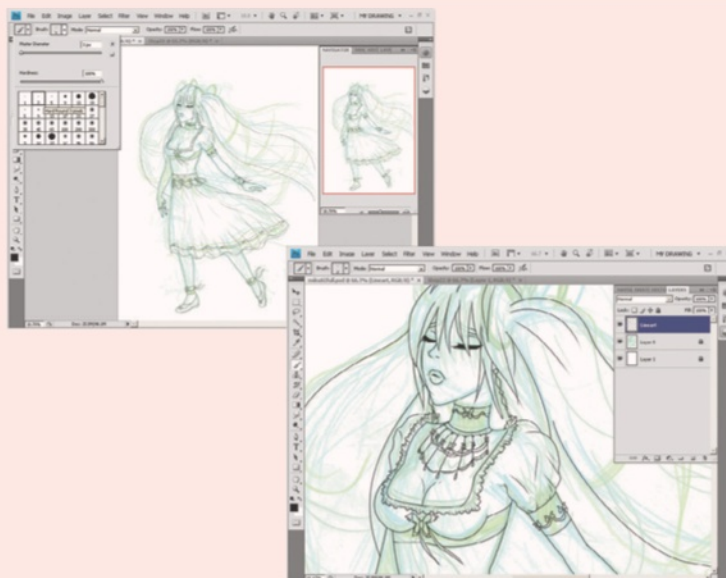
**STEP 1** Preparing for Line art

First scan in your pencil art using the default scanning options. If you're planning on printing your piece, set the resolution at 300dpi for best results. Once your pencil sketch is scanned, adjust its visibility by going to Image > Adjustments > Brightness and Contrast. Play with both options to see which suits your sketch best.

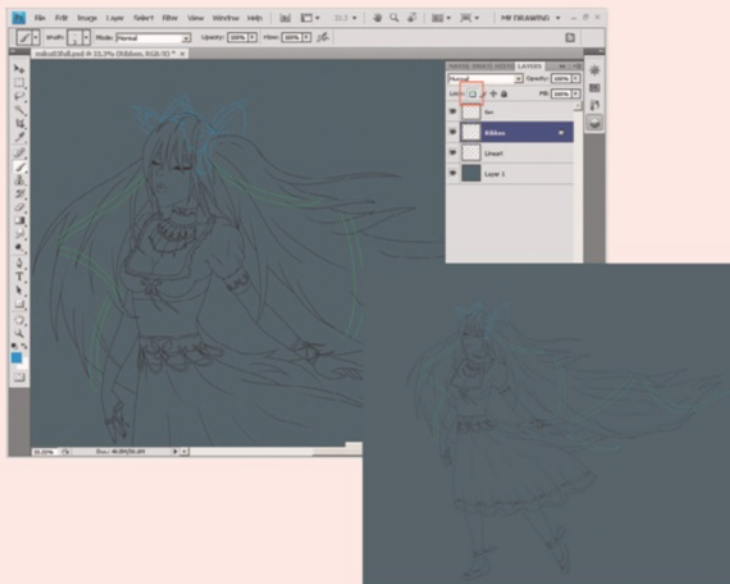
02

STEP 2 Creating Line art

Next, lock this layer and create a new layer for line art. For my characters I usually use a very small hard brush as they are great for detail; for this piece I used a standard hard round brush at 3px. Once you've chosen your brush trace over your sketch, first drawing the base line art and then the details.

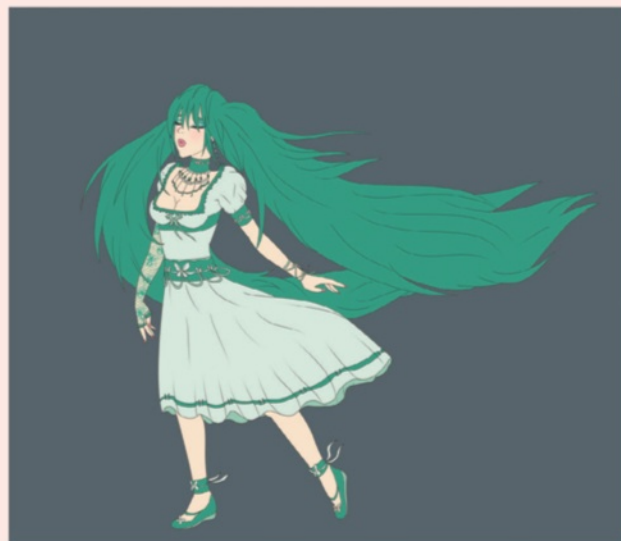
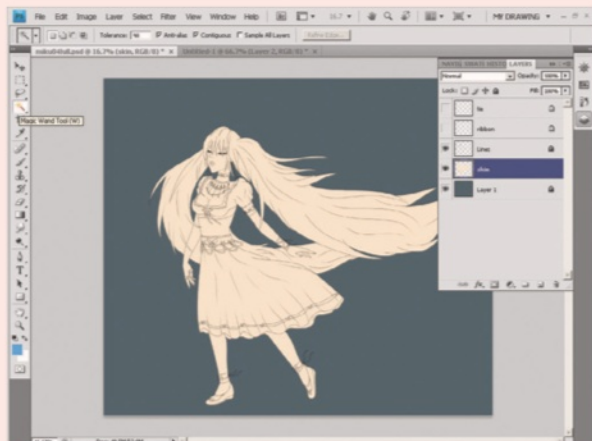


03

**STEP 3** Line art final touches

When all the line art is traced, add in any final touches to your sketch. In my case I decided I wanted her hair ribbons transparent in the final image, so I needed to make a new layer. Not wanting to get confused over which line art was on which layer, I coloured the ribbon lines differently (you can colour only the lines of the layer if you choose the option "Lock Transparent Pixels" as in the example shown). Once your line art is complete, let's move on to colouring.

04



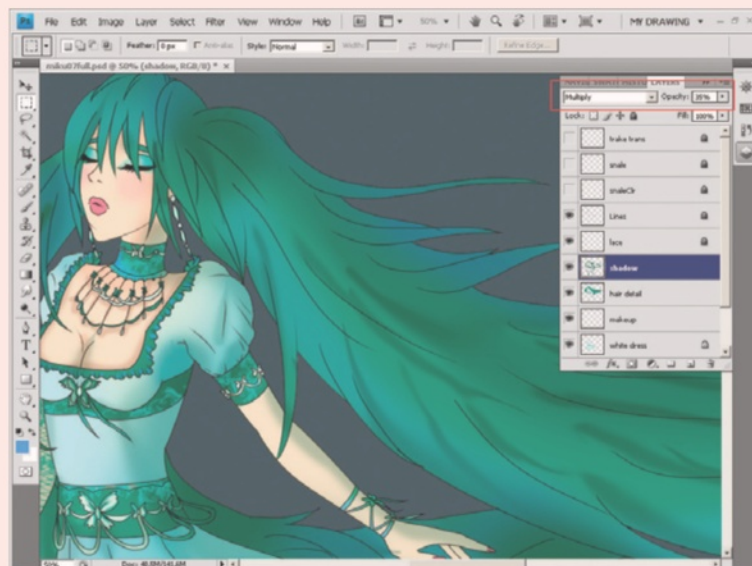
STEP 4 Base colours

Create a new layer, put it below your Lines layer and call it Skin. Using the Magic Wand Tool, select the outside of the lines on the line art layer and press Shift + Ctrl + I to inverse the selection. Go to your skin layer, click the right mouse and choose the Fill option to saturate the elected area with your chosen colour. Now colour her dress and hair using either Magic Wand or Paint Bucket.

Tip

I tend to make a new layer for every different colour I use i.e. skin, dress, hair etc. It makes things a lot easier if I then want to adjust one colour but everywhere in the image.

05



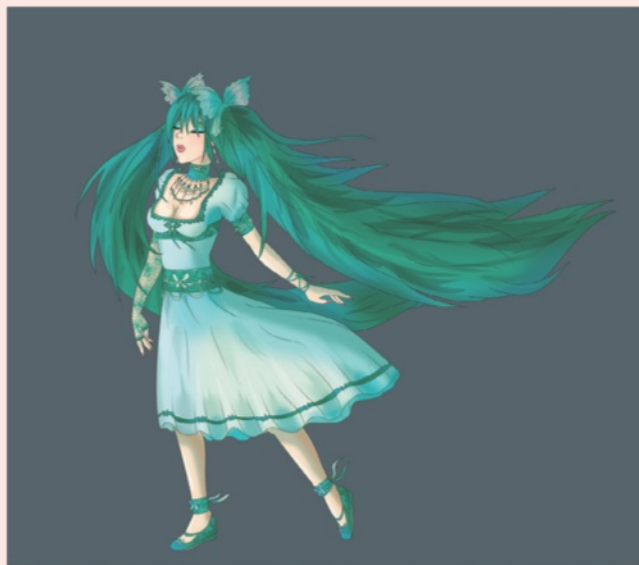
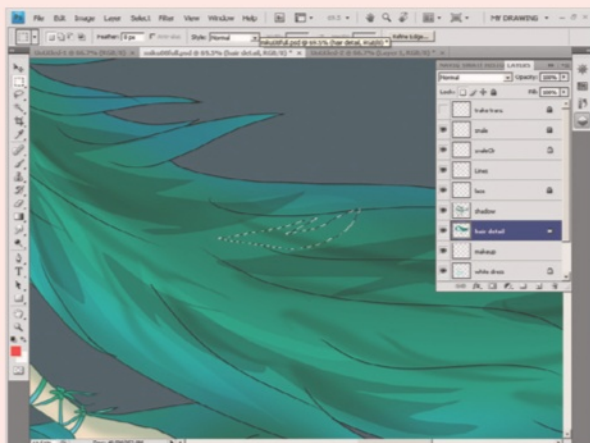
STEP 5 Shading

For shadows make a new layer and place it between the lines and colour layers. I set the layer mode to multiply and the opacity to 35%. I then concentrated on creating a light source from the top left corner of the image, as if it was a sort of mystic light or moonlight. You should choose the darker variant of the base colour here so that it blends well. Once you've traced the whole image with appropriate shadows, go back to your colour layers and use the Lock Transparent Pixels option to emphasise shadows. I used Photoshop's default soft round brush in 100px.

Tip

Always determine your light source(s) first and then shade accordingly. Where does the light come from? Is it a hard light or soft light? How does the light move?

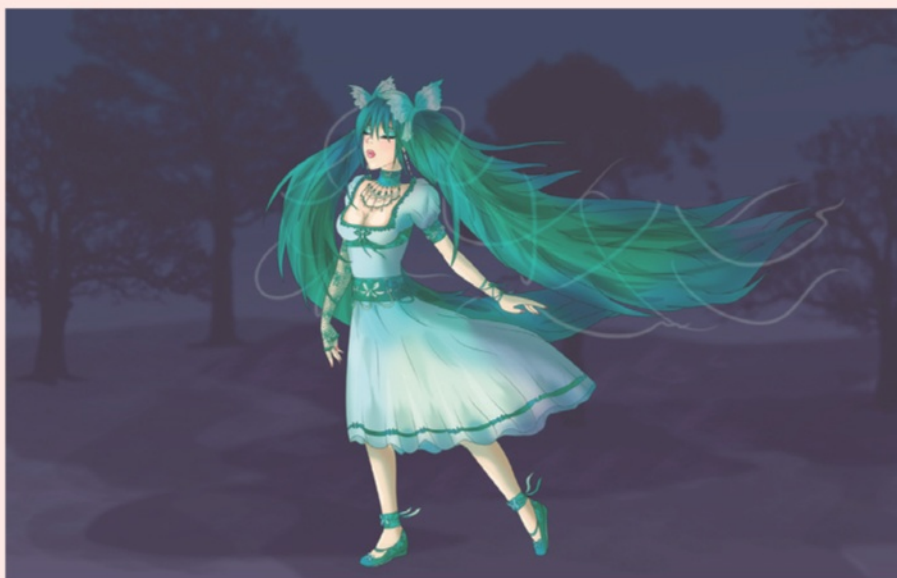
06



STEP 6 Adding more depth

Once all the basic shading is in place I like to add a bit more drama with extra light and shade. Using the Lasso Selection Tool, select the shading area on the colour layers. Then go to Image > Adjustments > Brightness and Contrast and lower the brightness. Now select the areas closest to the light source and increase the brightness in Brightness and Contrast. This will give you a much deeper look.

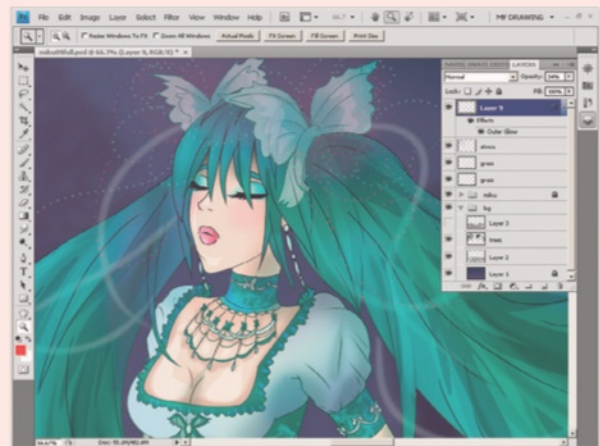
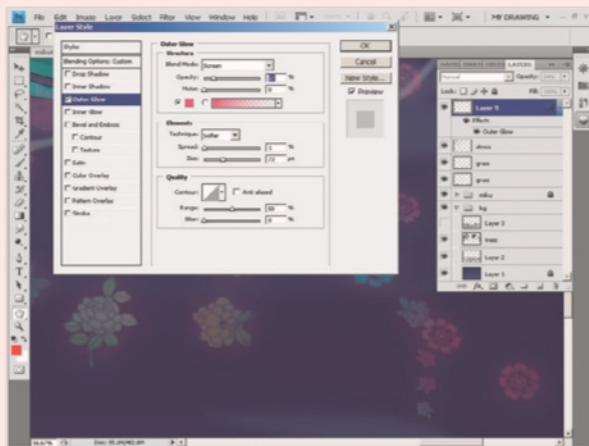
07



STEP 7 Background

At this stage I decided to increase the size of my canvas, as I wanted more of the background to be seen. I also decided on a night mystic atmosphere, so chose the colours deep purple and dark blue in gradient. Using some free tree brushes from the internet I created a few trees behind the character; for this use Filter > Blur > Gaussian Blur and set it at around 5px. Add the grass the same way.

08



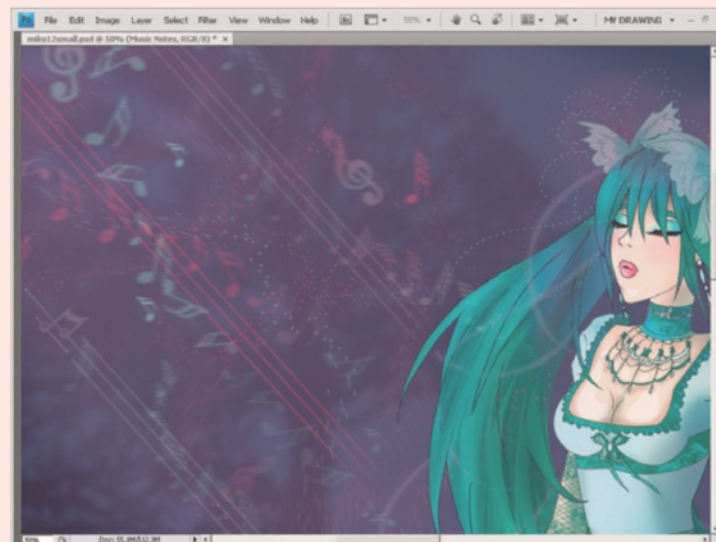
STEP 8 Mystic elements

To add some gentle flowers to the background I used various flower brushes and the layer style Outer Glow. On the same layer I added the sparkles around her ribbons using a 3px-sized brush.

Tip

In the Brushes Panel you can adjust the spacing and angle of your brush. This helped me add a large number of flowers without them all appearing too similar.

09



STEP 9 Finishing Touches

Next, I created a layer in front of the character, called it Atmos and added some light rays. On another new layer, Music Notes, I added the notes (using a free music notes brush). I then varied their transparencies and angles for a more natural look. Finally, using the Lasso Select Tool I selected a group of these and went to Filter > Blur > Radial Blur. I set the blur method to Zoom and the amount to 8px, adding that extra mystic appeal to the artwork.

Copyright notice: Character Miku Hatsune © Vocaloid



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Retro touch



In this tutorial we will look out at how to turn a standard image into a retro one, as well as how to apply make-up, lighting and smoke effects.



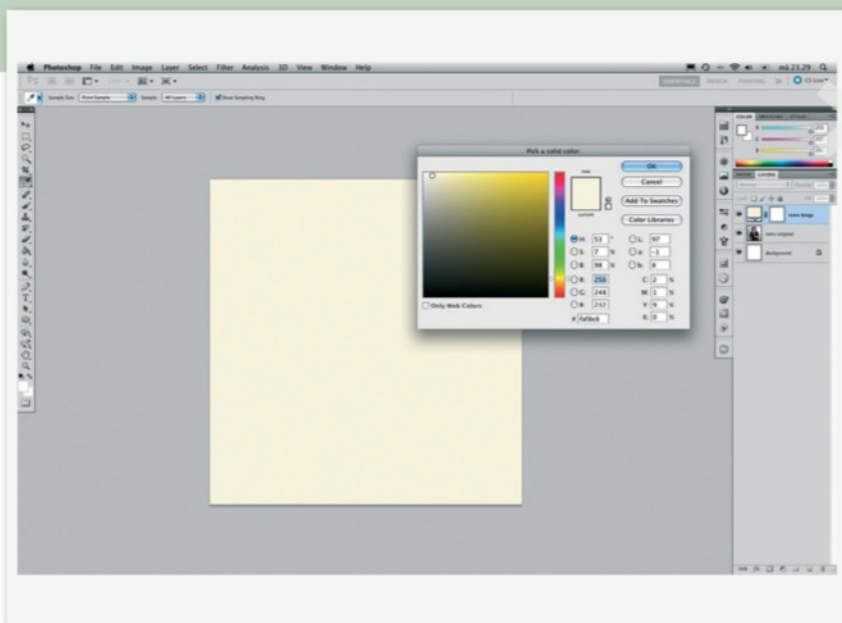
THOMAS LARSSON

I am a graphic designer from Skellefteå, Sweden, with a passion for photography and digital art. I work as an art director at web agency Thomson Interactive Media (www.thomson.nu) and you can find my blog and portfolio online at <http://2masdesign.blogspot.com> and <http://cargocollective.com/2masdesig>

medium | 4h

adobe photoshop CS3

01



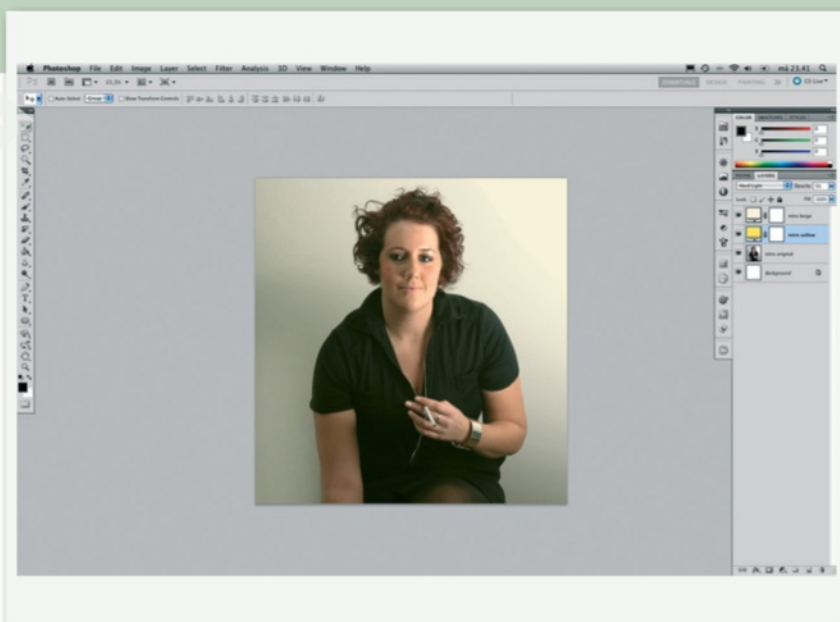
STEP 1

The start. Begin by opening the image retro-original.jpg. Create a new adjustment layer, choose Solid Colour and use the colour picker to select beige (you can also type in the colour code #faf8e8). Then change the blending mode to Linear Burn.

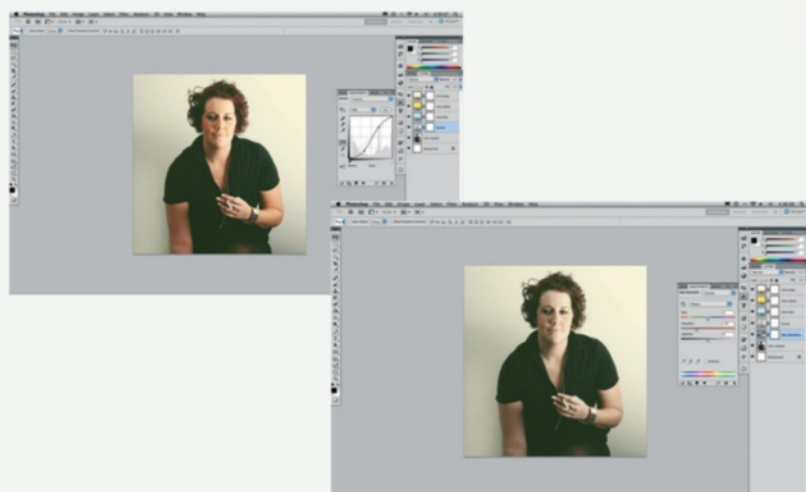
02

STEP 2

Colours. Make a new solid layer and select a yellow colour (colour code #ffe866). This time, set the blending mode to Hard Light and turn the opacity to 5%. Then create another solid layer and select a blue colour (#cefcff). Turn the blending mode to Linear Dodge and the opacity to 20%.



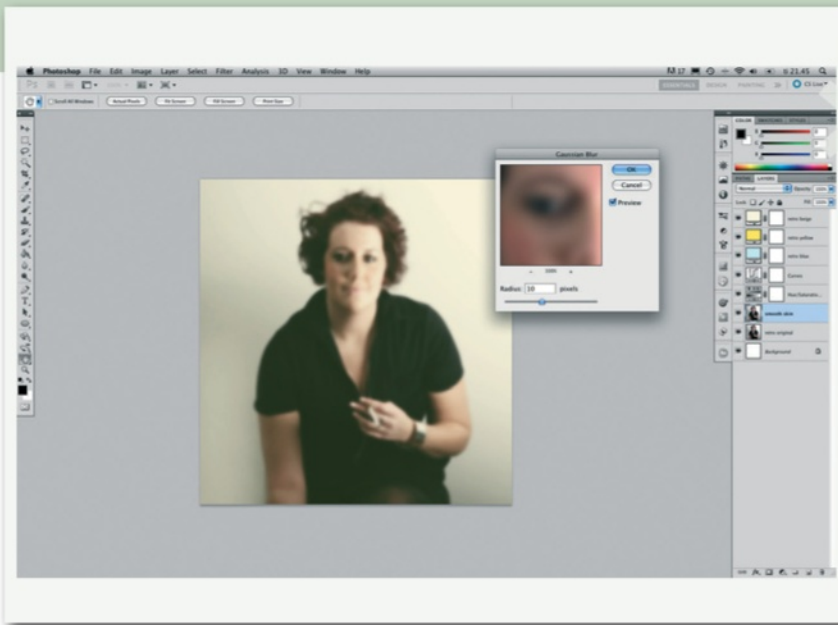
03



STEP 3

Curves. Using Curves, increase your Brightness/Contrast. Then reduce the intensity of colours to start creating that retro feel. Create a new adjustment layer, select Curves and pull the corners together so it looks like the curve in the picture. To reduce the colour intensity, create a new adjustment layer, select Hue/Saturation and drag the Saturation down to -40 as shown.

04



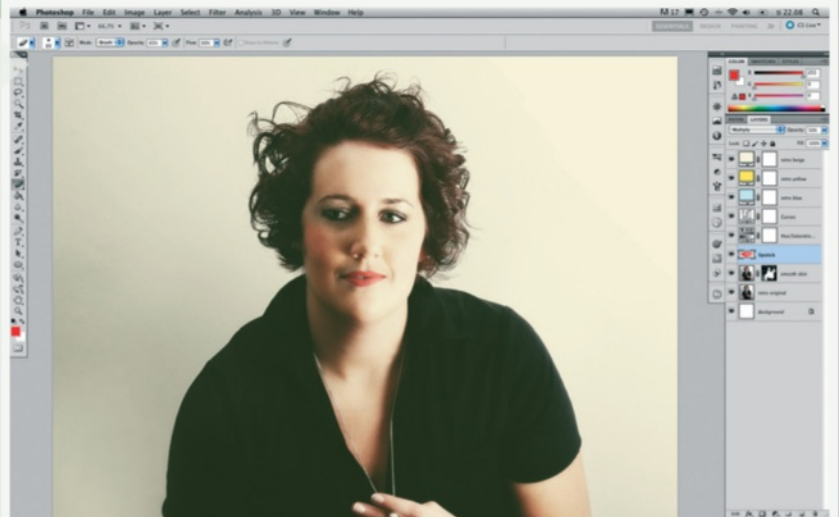
STEP 4

The skin. Now to smooth out the skin. Start by making a copy of the image `retro-original.jpg`. Place the copy above the original layer and add a Gaussian Blur, radius 10px. Turn the blending mode to Overlay and the opacity to 75%. Make a clipping mask of the blur image and erase any parts you don't want to affect your image. Search for "Glamour skin glow" on Youtube for more help on this topic.

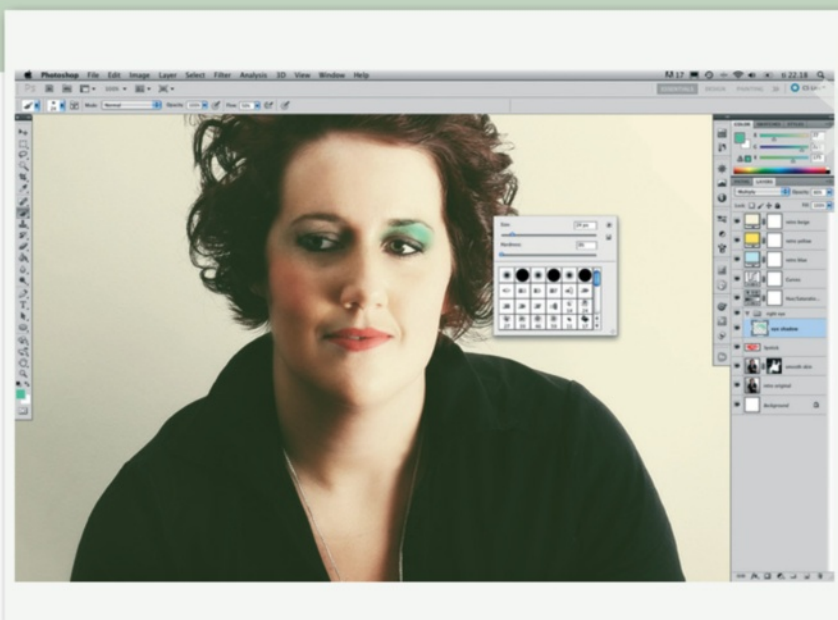
05

STEP 5

Make up. Start by adding a new blank layer. Select a soft brush and choose a red colour from the colour picker. Paint on the lips and, using the blending mode, Multiply and test which opacity level will make it look most natural. 50% opacity worked fine for me here. Use the Erase tool for the final finish.



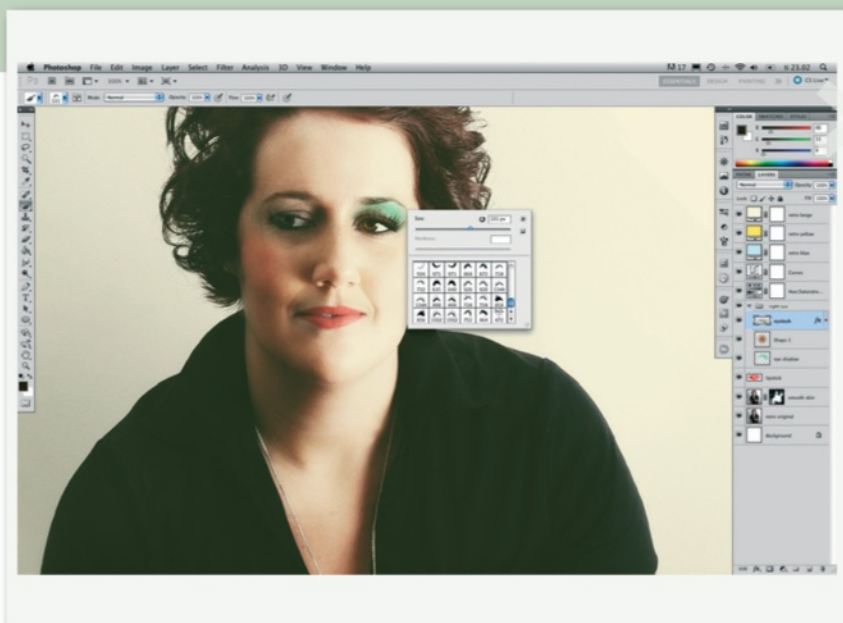
06



STEP 6

Eye make-up. Add a new blank layer, choose a light green colour and start applying make-up as shown in the image left. Use the Blur and Erase tools to help create a realistic impression (if you go too far you can always undo your work in History!). Change the opacity to 80%.

07



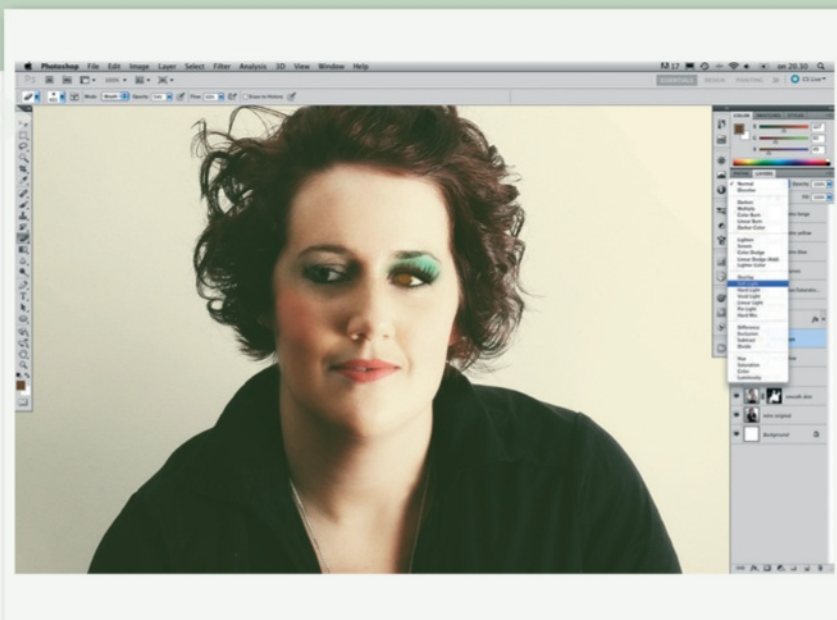
STEP 7

The eyelashes. Download brushes from www.obsdiandawn.com and select an eyelash to work from (I used eyelash nr 1502). Once you place the eyelash on, you may need to bend it using the Distort tool to ensure it looks natural. Repeat this process with the other eye.

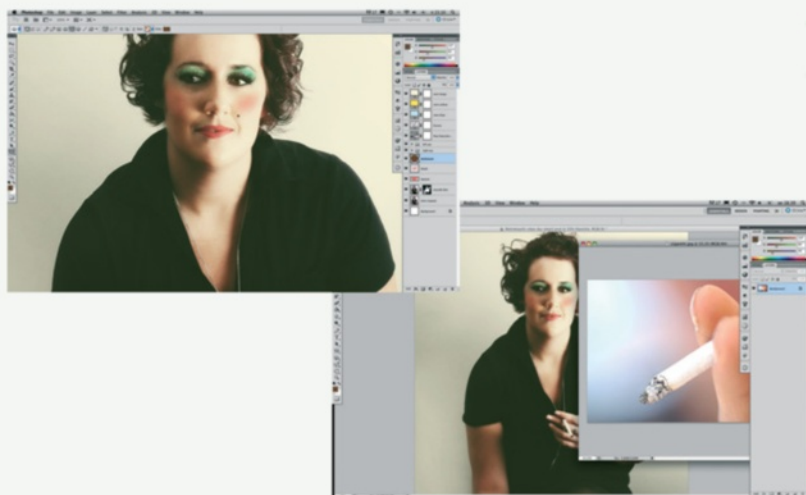
08

STEP 8

The eyes. Next we want to bring out the colour in the model's eyes. To do this, create a brown circle and add a Gaussian Blur. Set the blending mode to Soft Light and gently erase around the circle with a very soft brush.



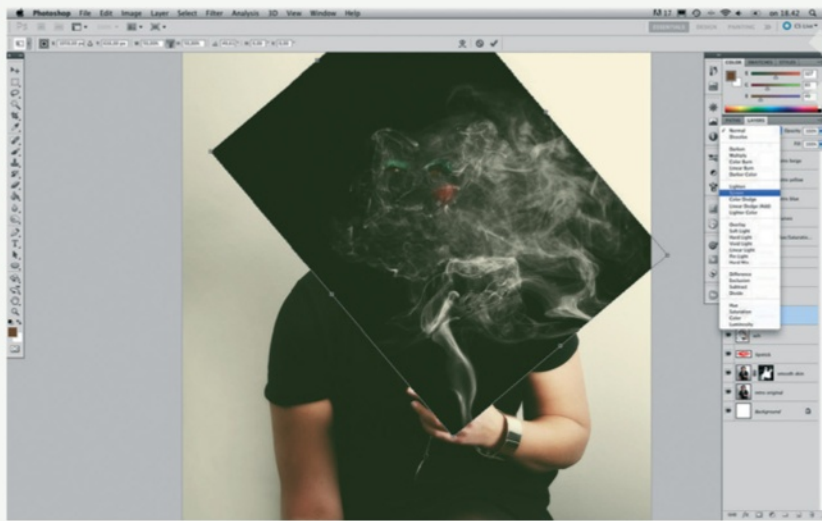
09



STEP 9

The blush and beauty spot. For the blush, use a soft brush and red colour to paint in where you want the blush to be. Set the blending mode to Multiply and the opacity to 60%. For the beauty spot, simply create a circle. To finish both these effects, play with the Blur and Smudge tools to create a more natural look.

10



STEP 10

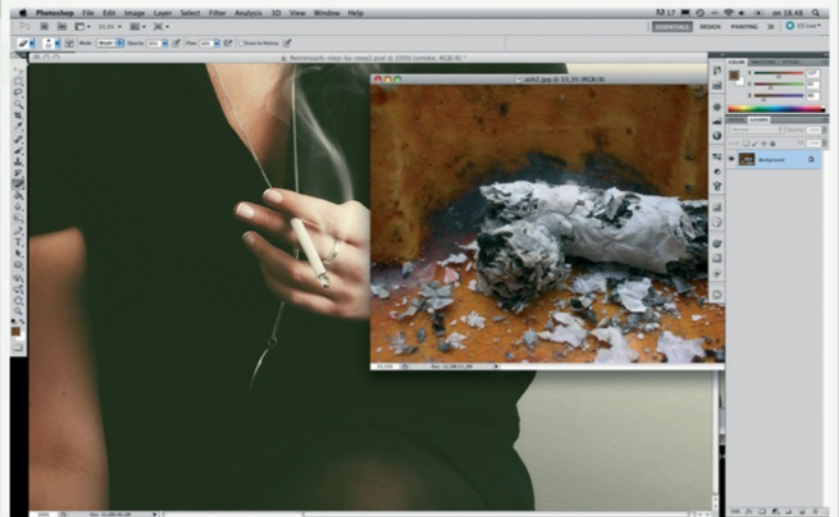
The cigarette. Start by opening the cigarette.jpg. Use the Lasso tool (L) to select the ash off the cigarette, copy the selected area and paste it into the main image. Then use the Transform tool (Ctrl + T) to fit it into your picture.

To add the smoke, open the smoke.jpg. Paste the smoke above the cigarette and change the blending mode to Screen. Using the Erase tool and a soft brush, move the smoke around to create the look you want.

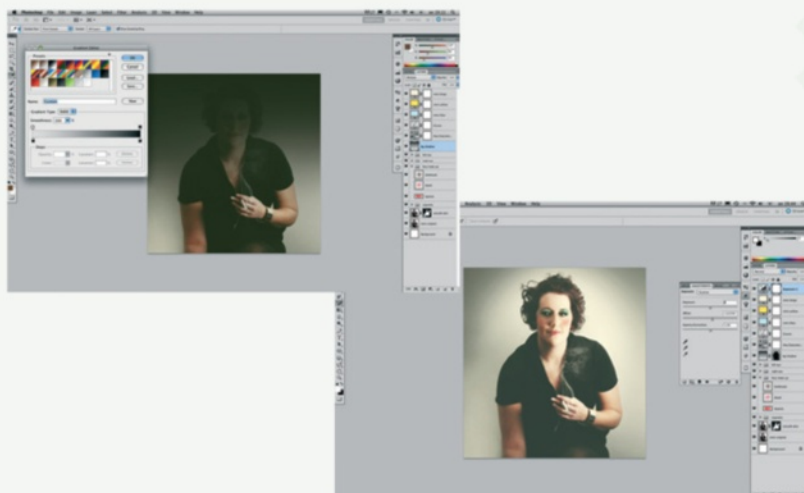
11

STEP 11

Ash from the cigarette. Open the image ash.jpg. Use the Lasso tool to select the object and copy and paste this into the retro image. Continue copying and pasting until you achieve a solid effect. For realism, use the Transform tool (Ctrl+T) to create ash in different sizes, as well as the Burn and Dodge tools.



12



STEP 12

The final touches. Darken the background a little by creating a gradient (from black to transparent). Using a large, soft brush, erase everything except the corners and turn the opacity to 50%. For the final step, go to the adjustment layer (Exposure) and increase the offset just a little. This should lend the image a dusty feel—and retro appeal!

Mags.net



medium | 1.30h

adobe photoshop CS2

WorldMags.net

Mystical strike

➤ ***How do you** turn a simple photo into a portrait with real wow factor? In this tutorial we'll investigate just that question, using lighting, scenery and effects to turn a simple image into a truly memorable piece of work.*

Brothers Ariel, 22, and Robert, 36, Majtas are the co-owners of Hidden Q, Pixels United and AM Photography. They share a passion for graphic design, animation and retouching.



ARIEL "DASNAPPER" MAJTAS

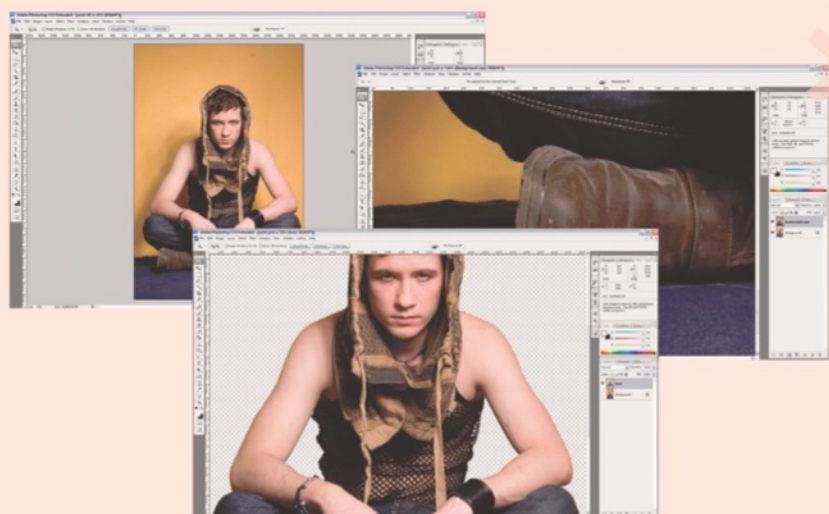
I moved to the UK three years ago to chase my dream of becoming a become a fashion and commercial photographer. Now living in London, my style is all about turning a model into a masterpiece, thanks to bright colours, unusual angles and quirky story references.

ROBERT MAJTAS

I am a Poland-based graphic designer who has worked with different companies and studios around the world. I love learning and experimenting with new ideas and images. In my world, 24 hours in a day is simply not enough: there is far too much to do and see to fit into one day!



01



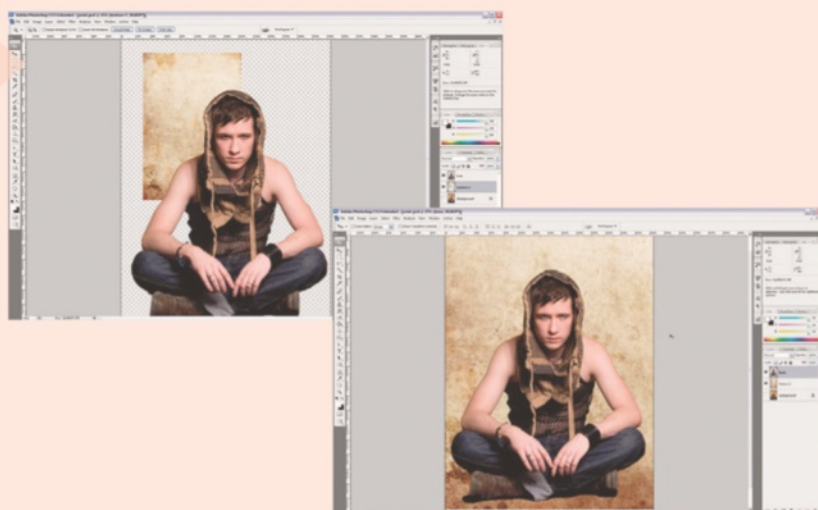
STEP 1

Start by opening ariel.jpg. Select and copy the background layer: Layer > New > Layer via Copy (Ctrl + J) and give this new layer a name (e.g. Base). Then use the Pen Tool (P) to trace Ariel's figure. Don't forget about the gaps between his body and arms; you can draw all three paths on one layer or separate ones. Edit the details using the Convert Point Tool and convert the paths in the Paths palette (load Paths as a selection), erasing the areas you don't need. You can also try to inverse the selection by clicking Select > Inverse (Shift + Ctrl + I). Don't worry if you copy some of the shaded area under the figure; we'll deal with that later on. Resize your figure and move it to the centre of the canvas: Edit > Free Transform (Ctrl + T).

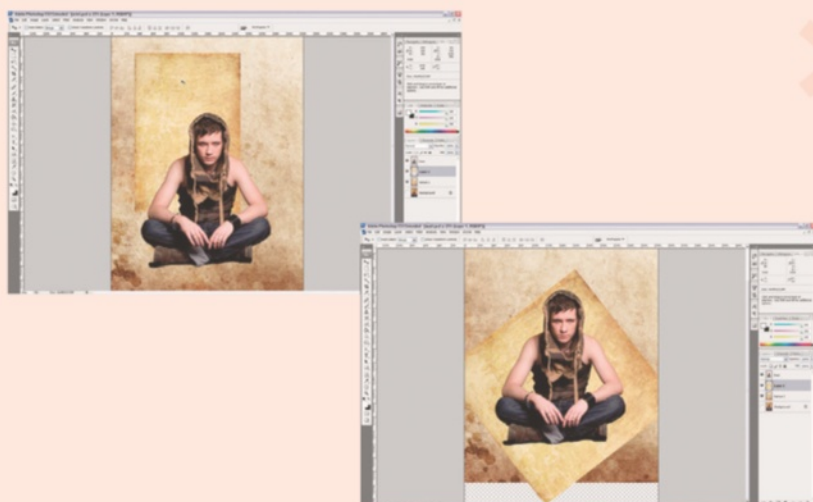
02

STEP 2

Now open Image 1. Texture the image and paste it as a new layer into the project. Place it under the layer with the cut-out figure and then scale and move it to the right position – all these actions are available in Edit > Free Transform (Ctrl + T).



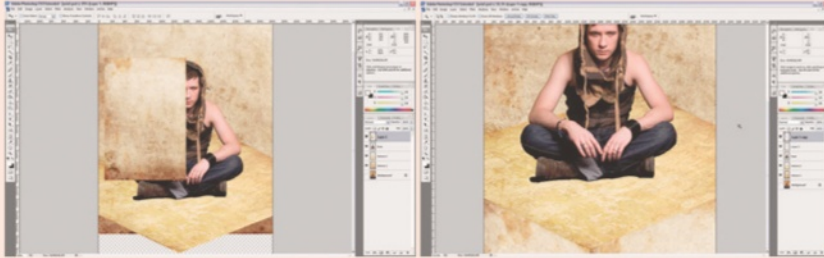
03



STEP 3

Open the next texture image. As you can see it's rectangular so go to Shift + Rectangular Marquee Tool (M) to force a square selection. Adjust this if you like by pressing Select > Transform Selection. After inverting the selection (Ctrl + Shift) delete any part of the texture you no longer need, deselect (Ctrl + D) and rotate the layer by about 45 degrees.

04

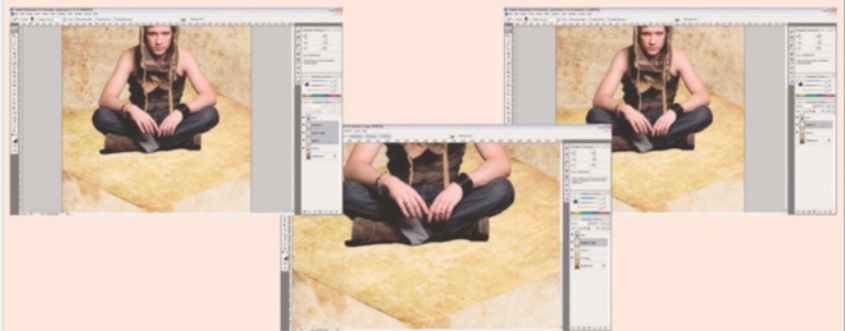
**STEP 4**

Go to Edit > Transform > Perspective to correct the alignment of the floor and figure. Do the same with the two texture layers, aiming to imitate their perpendicular alignment.

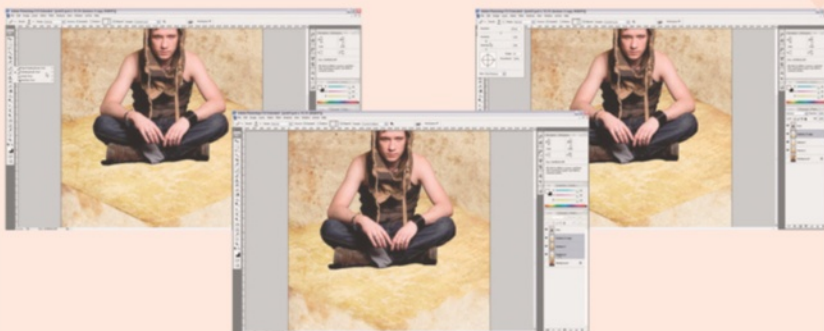
05

STEP 5

Select and merge all three layers (Ctrl + E). Rename them "Texture 2" and copy (Ctrl + J).

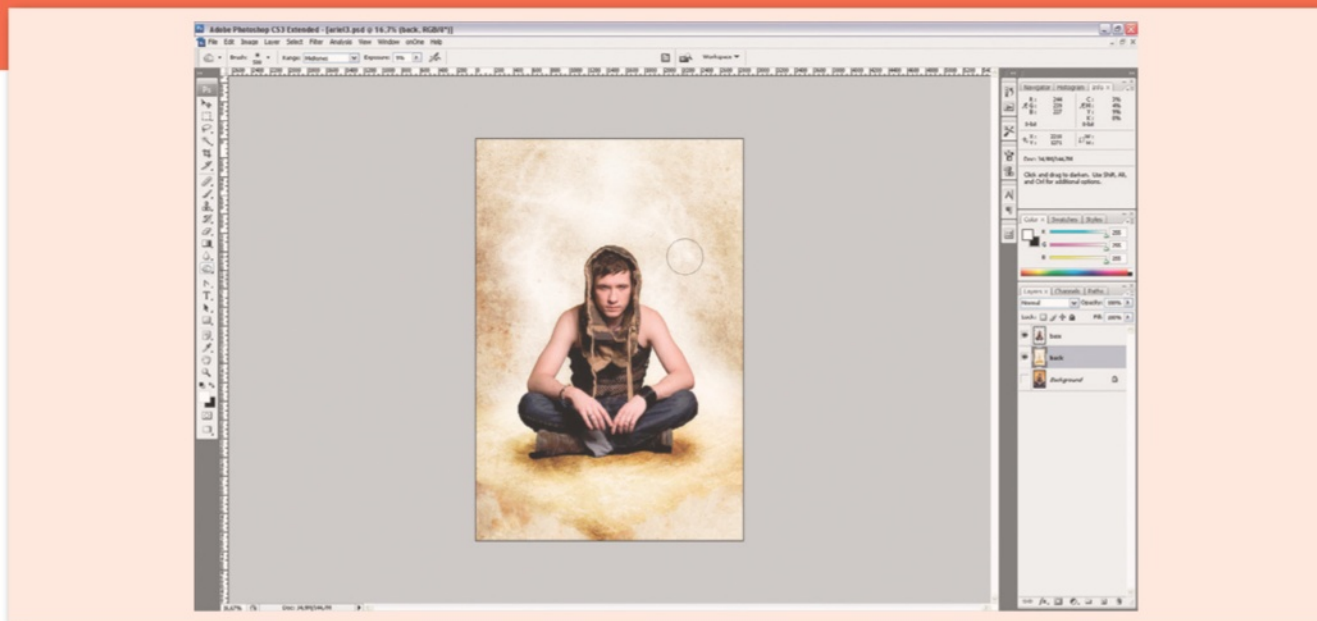


06

**STEP 6**

Select your favourite retouch tool – my choice is Healing Brush Tool (J) – with options Aligned and Sample: Current Layer. Starting with a Round Brush of 100px and Hardness 12%, blend the edges together, taking samples from different places to create nice rough edges. When you think you've done enough merge the layers again, this time without the texture of the background and the rock on which Ariel sits.

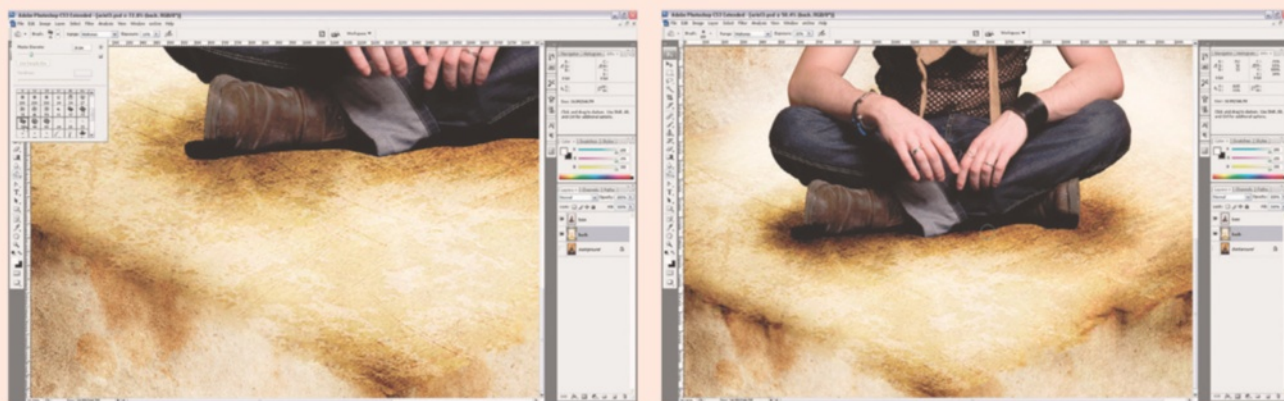
07



STEP 7

At this point we need to create the effect of light over Ariel's head and behind his back. With patience and a 500px soft brush set to 9% opacity, start to lighten these with the Burn Tool [0]. As you do this, decrease your brush size and increase your opacity. Use longer strokes to paint in those fairy lights.

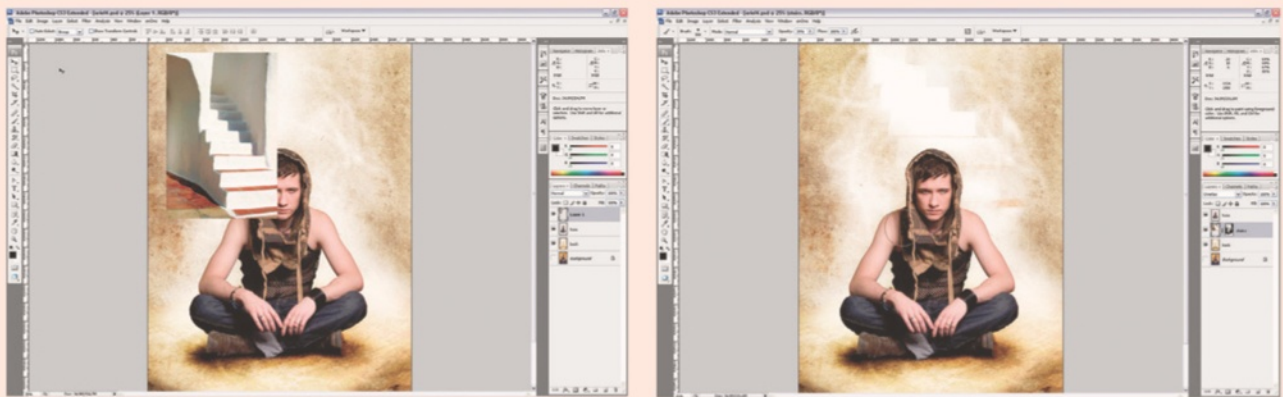
08



STEP 8

Now – as always in Photoshop – start having some fun with the Dodge Tool. Paint the edges of the rock pillar under Ariel (I used an irregular brush with low opacity of 10% from the standard set of brushes) and blend Ariel's shadow into the ground using a soft round brush.

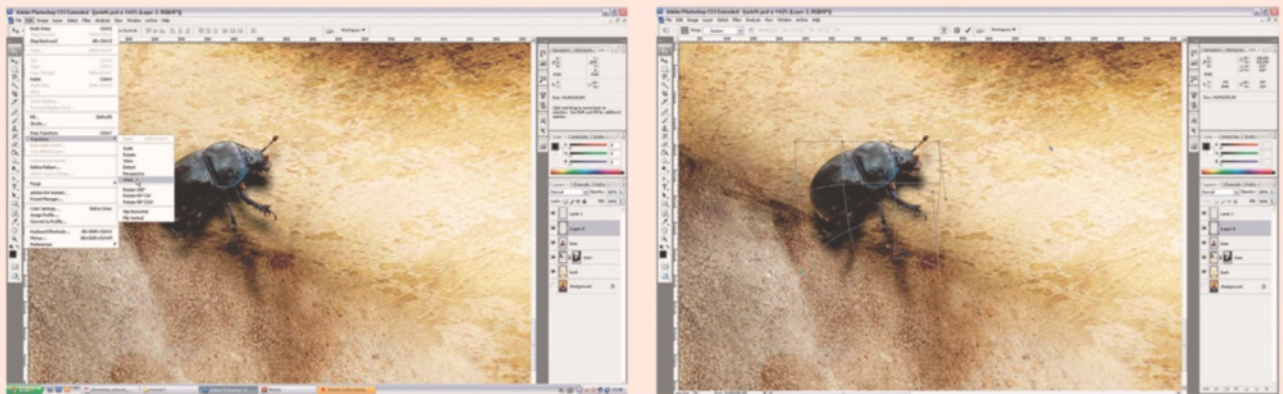
09



STEP 9

Create a new layer with the "stairs" image. Set it over the rock background layer in the Layers Palette and set the blending mode to overlay. Scale it slightly and move it. Don't change its opacity but turn masking on and use a soft round brush with low opacity to hide the fragments of stairs you don't need.

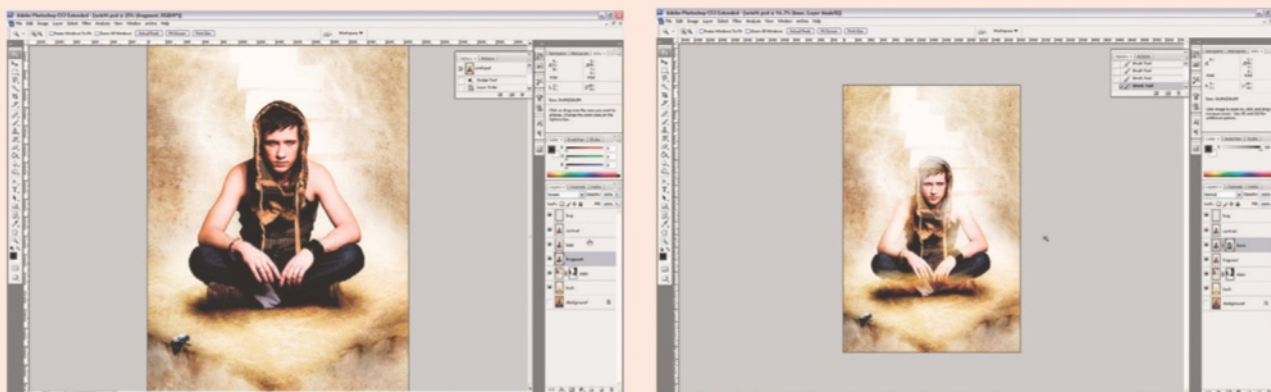
10



STEP 10

Let's add some flavour: a beautiful beetle climbing the rock. To do this open the file "beetle.jpg" and, using the Magnetic Lasso Tool (L), cut out the bug. Copy the beetle to a new layer (Ctrl + C > Ctrl + V), then quickly scale, rotate and move it slightly (Ctrl + T). Create a new layer and move it beneath the beetle layer, filling the selection on the new layer with black. After deselecting (Ctrl + D), slightly blur the bottom layer using the Gaussian Blur filter. Move and transform the shadow to make it appear to be lying on the rocks: Edit > Transform > Warp. Finish by polishing its shell with the Dodge Tool (O) and merging it with the shadow layer (Ctrl + E). Rename the merged layer.

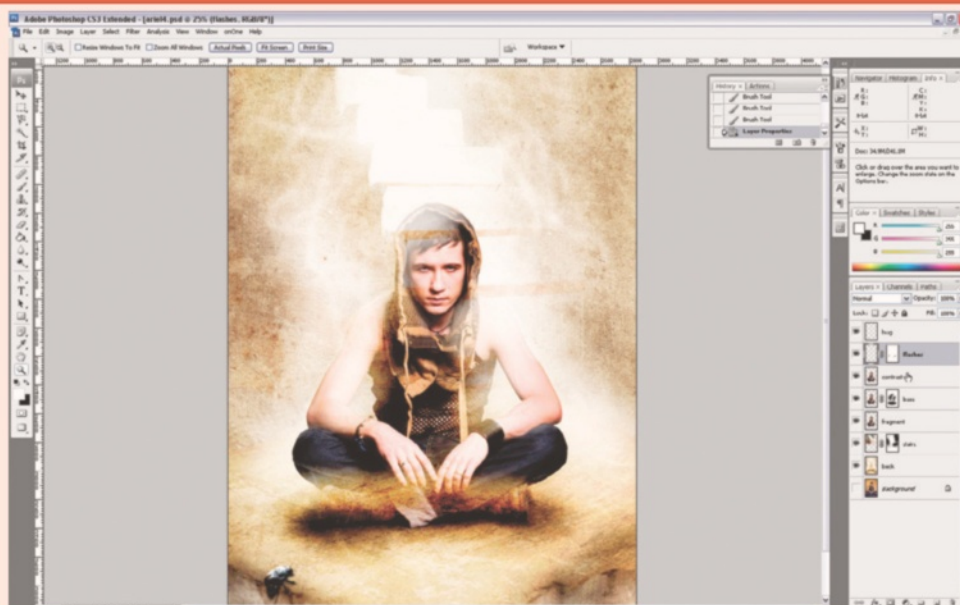
11



STEP 11

Copy the “base” layer twice. Place one copy above the base and rename it “contrast”. Move the second one right under the base and rename it “fragment”. Set the first blending mode to Overlay and the second one to Screen. Add a mask to the base layer and use a low opacity brush to add transparency to Ariel.

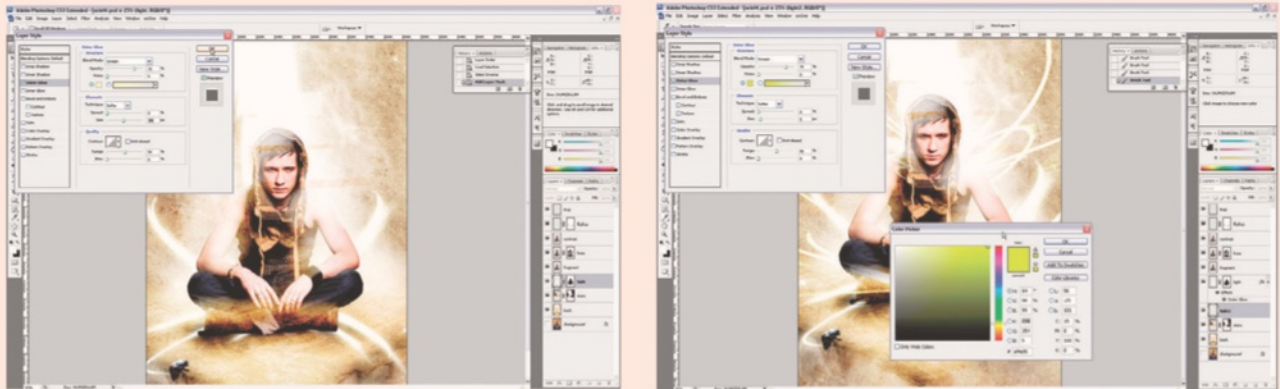
12



STEP 12

One more thing: add a final layer on top, using a hard brush with minor opacity (<5%) and medium hardness (around 45%). With a white colour, slightly highlight a few areas for added punch.

13



STEP 13

Create some magic using custom brushes – there are plenty of them on the web. Paint in white under Ariel's layer and add Layer > Layer Style > Outer Glow, using whatever scale of effect you think works best. Use masks to adjust the image.

14



STEP 14

Finally, add a last touch of life to the picture by selecting the Burn Tool and using a big soft brush set to the "back" layer.



Wo



medium | 8h
.....
adobe photoshop CS3



CHRISTOPHER G. ANG

I work in Singapore as a 3D visualiser and experiment with photo manipulations in my free time. I am also a 2D animator and have my own online business with my brother.
Website: www.bigheads-studio.com

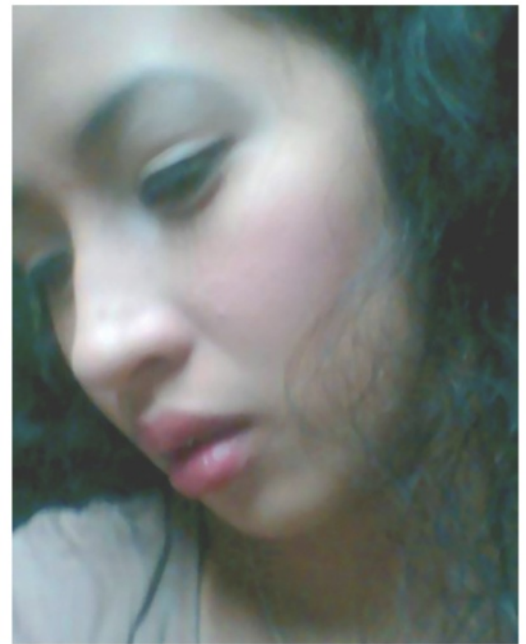
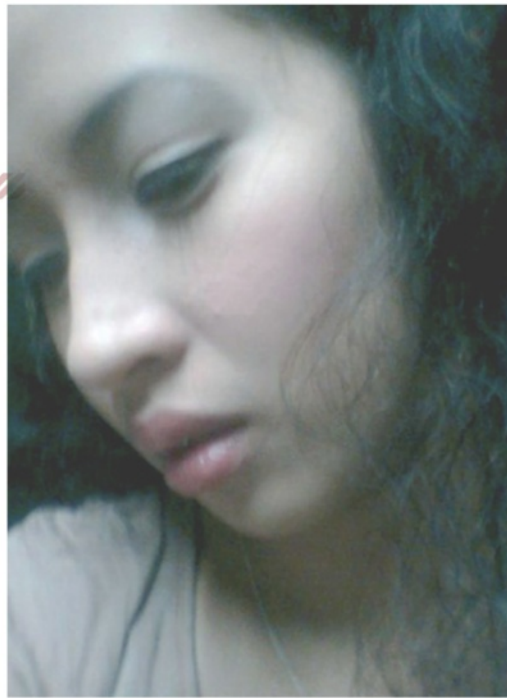
Anime portrait

From phone photo to anime artwork

Low resolution doesn't have to mean the end of an image's potential – it can be the perfect starting point! In this tutorial we will convert a poor quality photograph into a realistic anime-style artwork. For best results, use a graphic pen tablet.

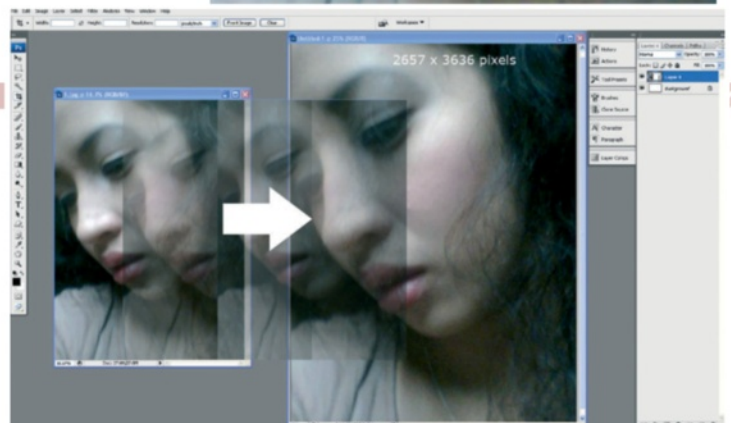
01

First choose an image you want to edit; I chose the wife of a friend of mine, Annalyn Ecal. Even though the image resolution is poor, the pose is good and the structure of the face is presented well. The pixelation is also not a problem as I will paint over the face anyway.



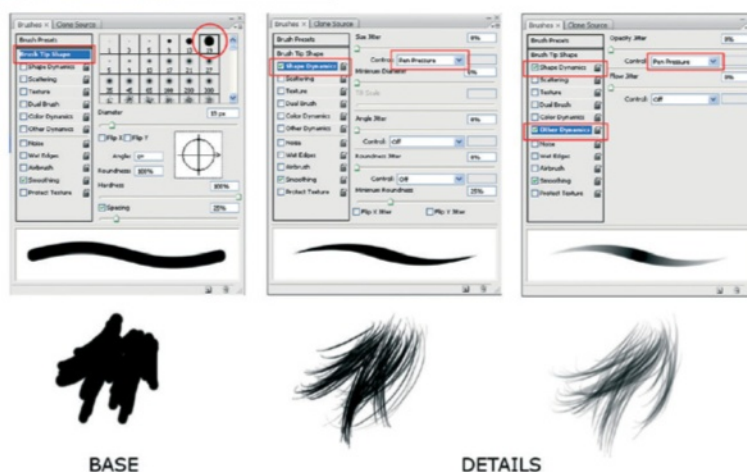
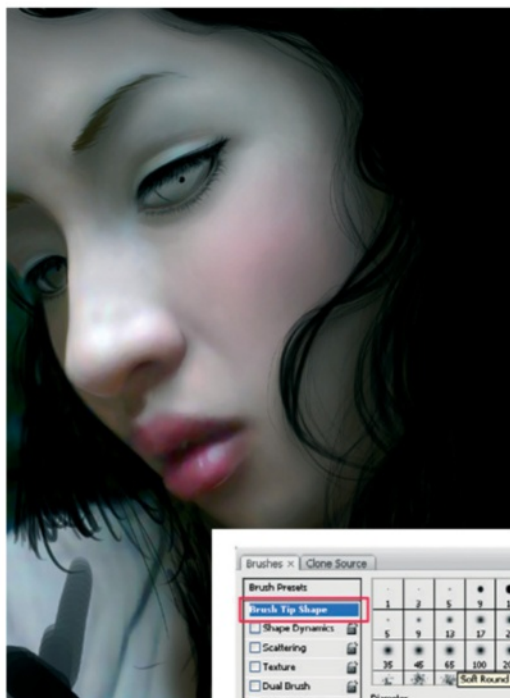
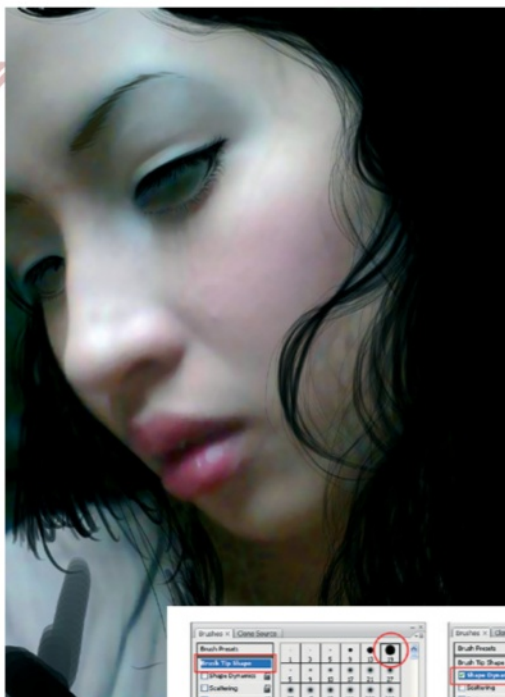
02

I began by dragging and dropping the image into a new file sized 2657 x 3636px – I wanted a nice resolution for painting. I also saturated the image a little and applied a Gaussian blur (you could also use a surface blur) to erase some of the noise from the poor quality of the original image.



03

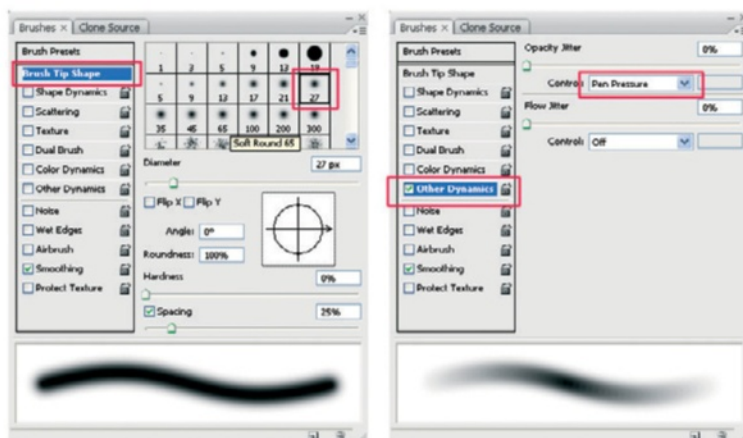
Next I began painting. I created a new layer and painted in hair that followed the lines of the original image (I always use black as the base colour for hair). Then I created a new layer for the eyelashes and eyebrows, again following the lines of the original image. Brush size: 1-3px.



BASE

DETAILS

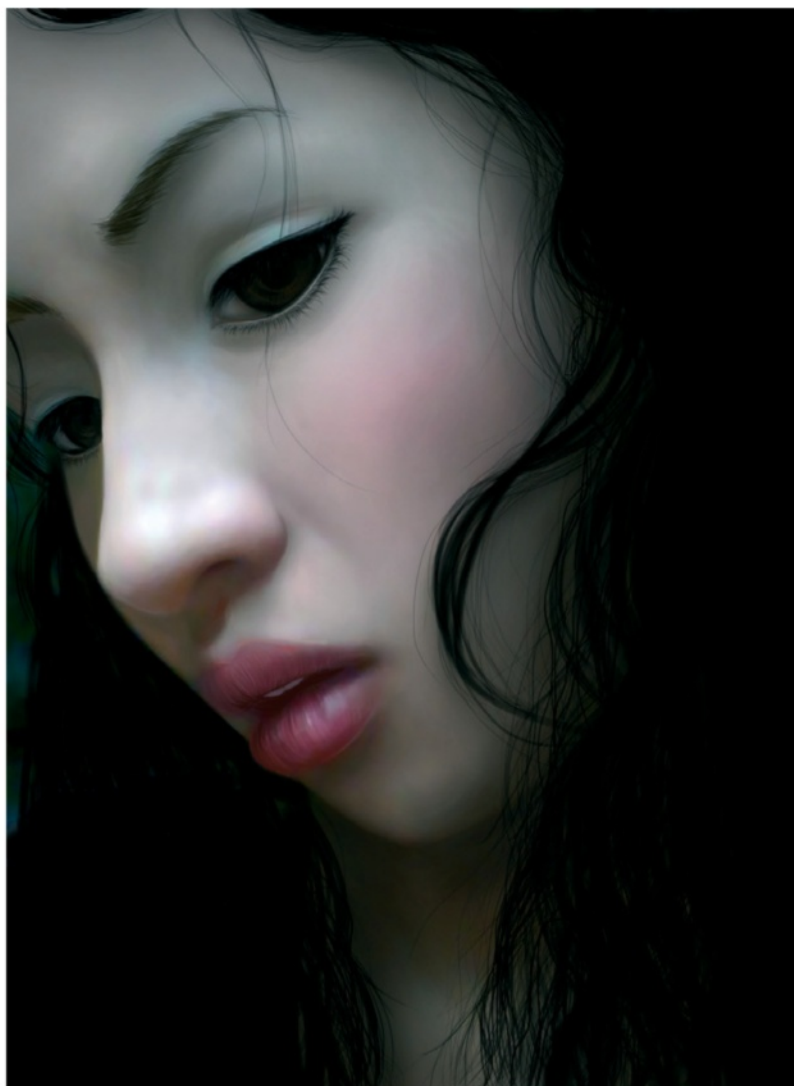
< 04



In a new layer I began painting over the face and eyes (including outlining the eyeballs). I also added some shadows so that the new hair fitted more naturally onto the face. Using the Eyedropper tool I worked on the skin colour tones, blending them as smoothly as possible. Brush size: 50-100px or higher.

05

Next I added details to the mouth and teeth and filled the eyes with a solid dark brown. On a separate layer I painted extra black detailing onto the eyes.



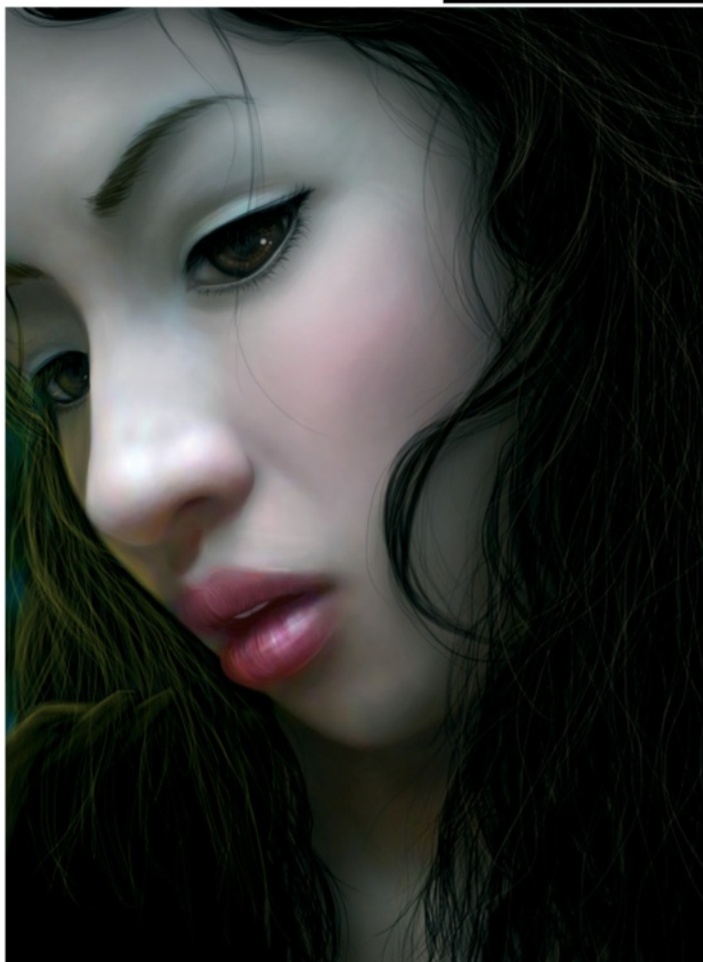
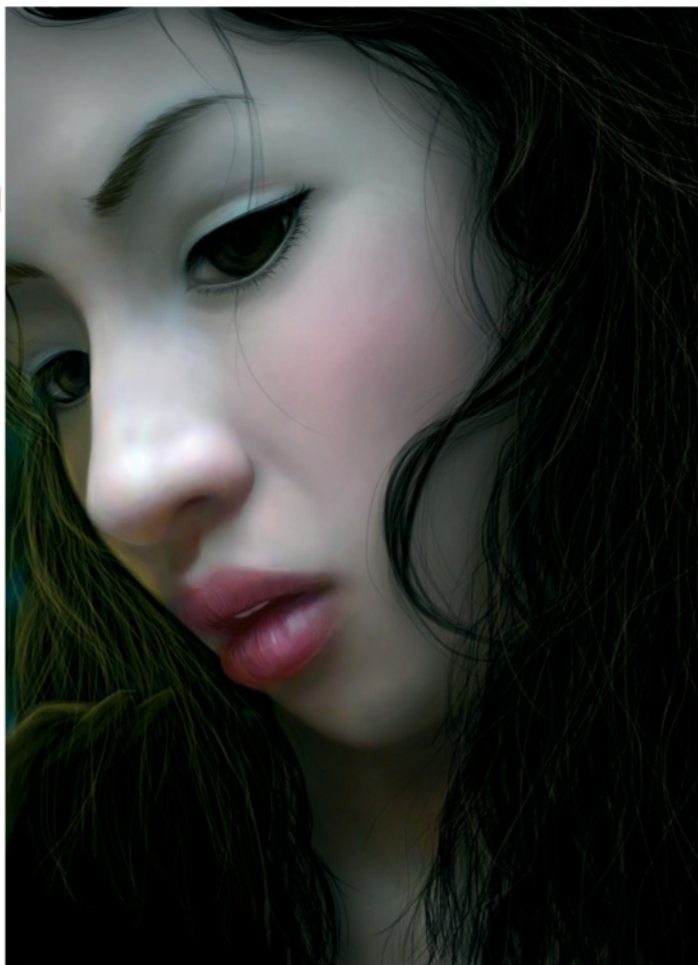
06

Returning to the hair, I painted in more detail, again using the same brush settings as Step 3.



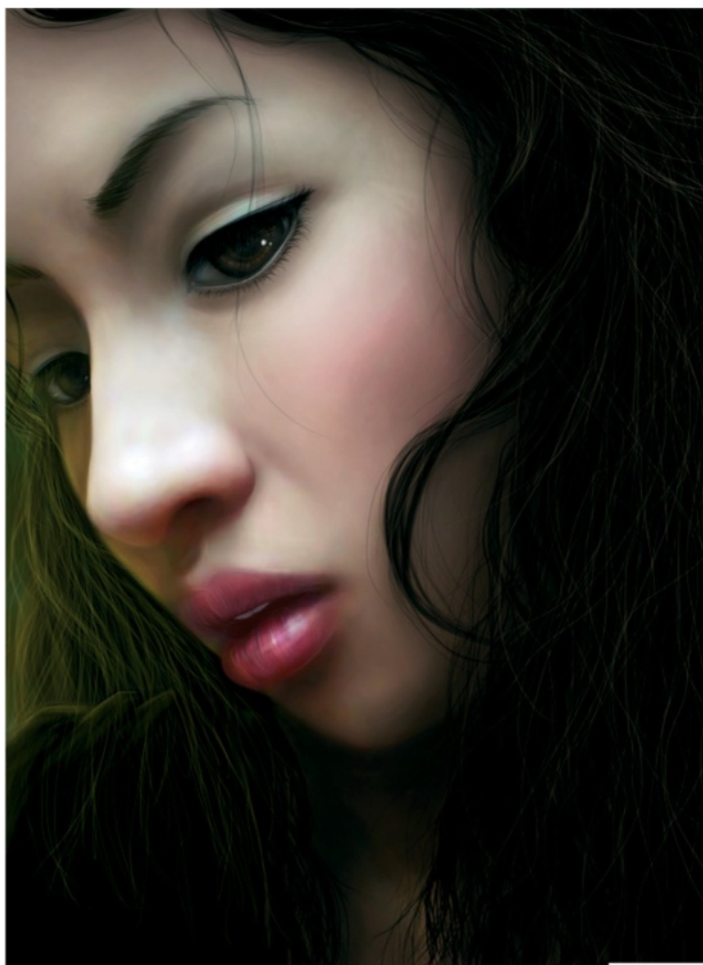
07

Still on the same brush settings, next I added some detailed highlights to the image to lend complexity and depth.



<08

More highlights! After creating a new layer I set the blending mode to Overlay and painted in highlights with a white colour. Use the brush settings from Step 4 for this step and lower your brush opacity.



09

Next I saturated the original image (because she looked so pale in the original image) and darkened the shadows some more. I also created another new layer and added a gradient light as the backlight source.



10

Finally, using hue and saturation, I adjusted the colour of the backlight to orange. Using colour balance, I added some red for ambience.



Tip:

Always create a new layer for each different aspect you add to an image. That way your work can easily be edited later on if one facet is no longer working. Also, try flipping your image horizontally for a new perspective. It often works for me!





JOE MOORE

I am a freelance graphic artist located in Atlanta, Georgia, USA, who goes by the online persona of Soad2k. I have worked in design for about three years now and enjoy all types of art and design, particularly mixed media and photomanipulations.

advanced | 45 min.
adobe photoshop CS5

Disappearing diva

The Black Swan meets photomanipulation

The Black Swan was a psychological thriller that ravaged the box office in the winter of 2010 for its raw emotion and psychological twist and turns. In this tutorial we will learn how to use a few stock images, plus a few simple techniques, to create our own whimsical Black Swan photo manipulation encapsulating the emotion and raw drama of the film.

01

Background creation and stock inputing

Start by creating a new document (I chose a 2000 x 3000 canvas) and create a background in a basic grey to semi-grey (almost white) gradient. Next we need to create an 'aura' that will later surround the figure. To do this, grab a large soft brush with opacity of 45% and, on a new layer, paint an elliptical area in the canvas centre. Create another new layer and switch your colour over to black; then paint over one side of the canvas in the black. Set the newly created black layer to Soft Light, varying your opacity if need be.

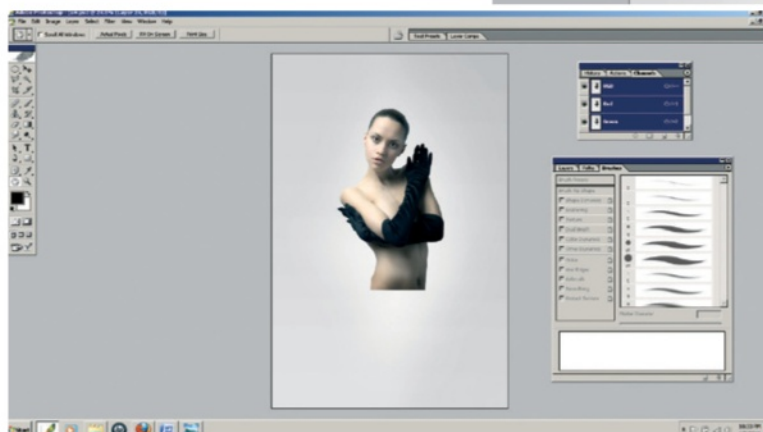
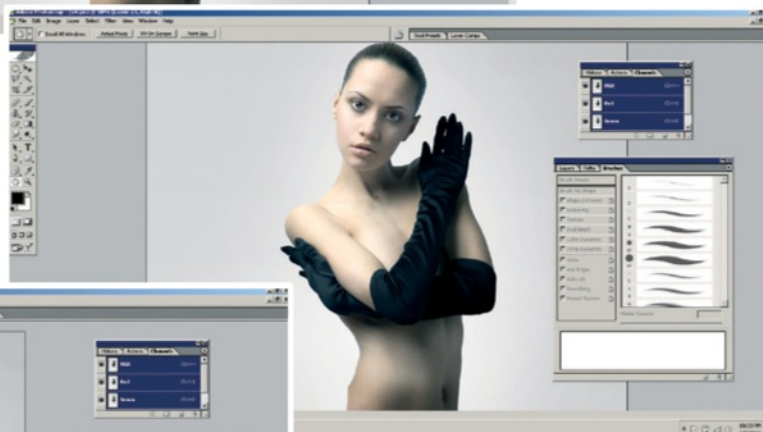


02

Stock placement

Now for our base stock. I took mine from Stockexpert, but they no longer host or sell stock images so I don't have a link. You should be able to find similar stock images, however, at Shutterstock, Istock, Fotolia or Deviant art.

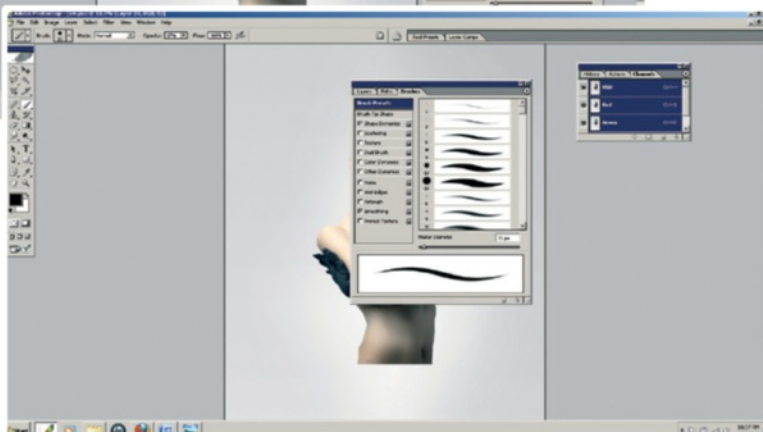
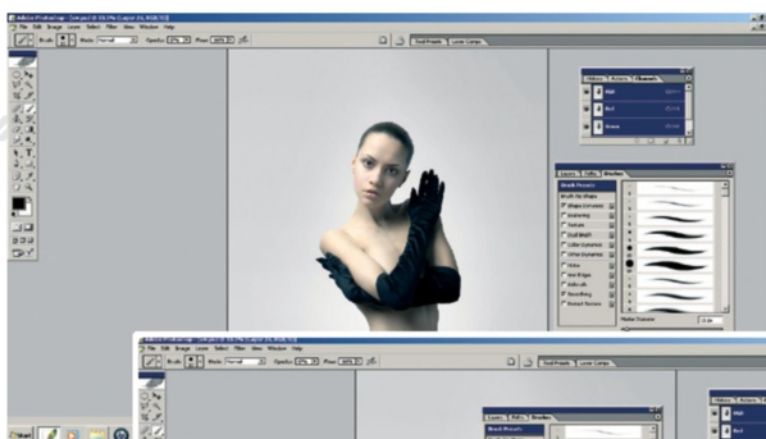
Once you have your image, isolate it using the Pen tool and then free transform the image down so that it fits nicely into the new canvas.



03

Over painting

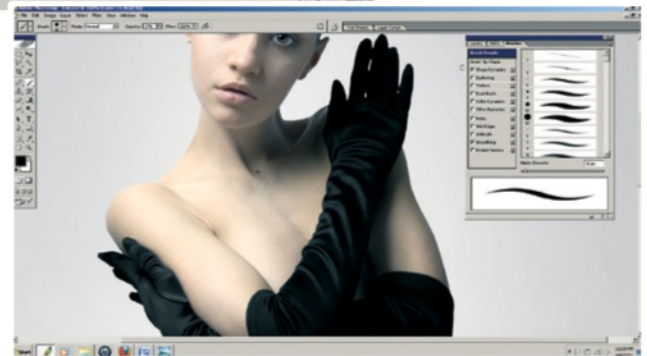
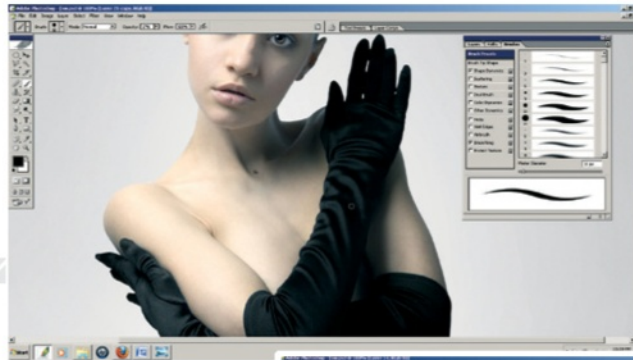
Now it's time to start painting over the highlights and shadows of the figure, adding drama. We don't need to add in new dramatic details at this stage, but rather add contrast, highlights and adjustments. I used a small brush (relative to canvas size), soft with a low opacity (50%).



04

Over painting the gloves

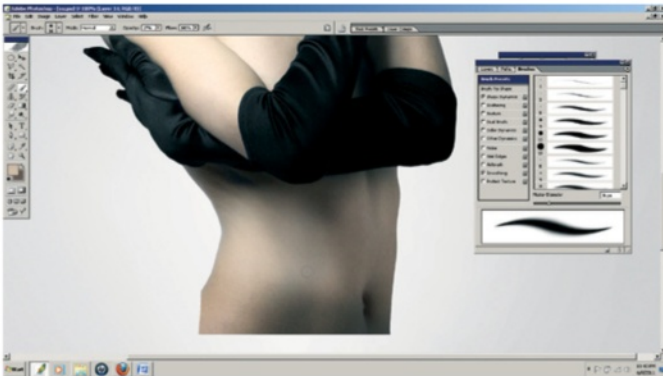
Let's attack the gloves. As of now they are kind of blue but I want to turn them black. Create a new layer, paint over all of the gloves and set this layer to Colour. Then duplicate the layer and set it to Soft Light at about 50%. Next up, add some highlights to the gloves. This can be done with the same brush, just swapping your colour over to white and painting over the highlights.



05

The stomach

Parts of the stomach on my figure were kind of dull and grey. To fix this, let's create a new layer and grab a skin tone that we like from the stomach. Then use the brush to simply paint over the greyer stomach sections (for me this was the right-hand side as you look at the image).



06

Contrast overhaul

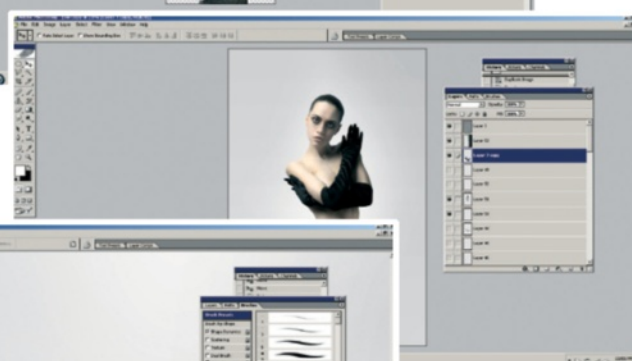
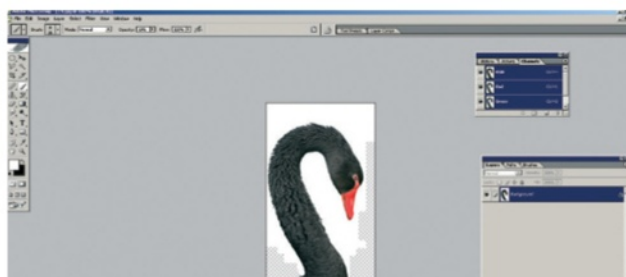
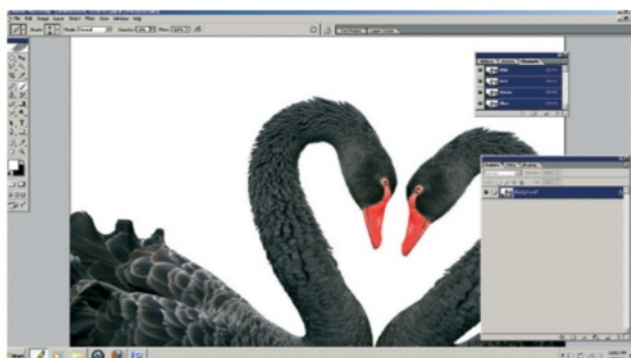
Now for a quick overhaul of our shadows and highlights to help bring them to life. Create a new overlay layer and switch back to your black and white colours. Paint over all the highlighted sections with white and the shadows with black. Remember we are using a low opacity brush here, so if need be you can go back over sections or do a little white and a little black on a particular section.



07 >

Creating goth-style eyeliner

For the eyes, I wanted a sunken-in, malnourished look. To do this, paint in black around the surrounding area of the eye. Then slowly feather it out lightly – the part of the eye socket closest to the eye should be the darkest, with the colour fading as it moves outward – dropping your brush opacity if you like. Then darken the eyebrows, too.



08 >

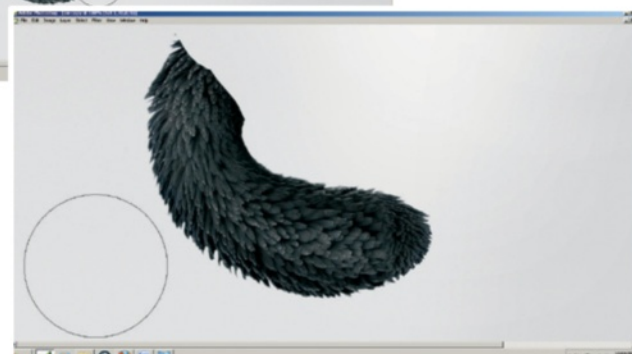
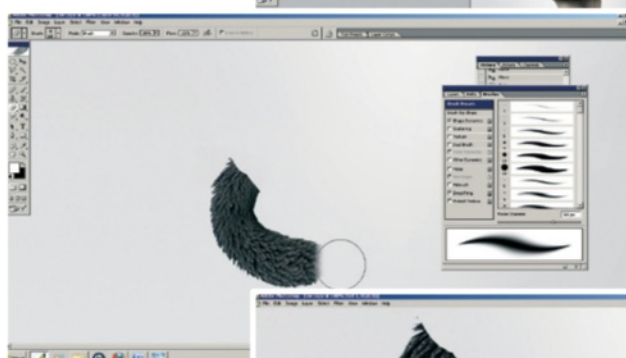
Swans

Now we need to add in the dramatic addition to our design, the swan necks or 'feather tentacles'. For this I used a stock image of a black swan from Fotolia (<http://us.fotolia.com/id/3976641>).

Once you have your stock image, crop out one of the swans and isolate it out with the Pen tool. Erase the head with the Pen tool.

Next select the top right-hand side of the swan and, using a large soft eraser, feather out one end. Select a large-sized section of the feathers and, again using a large soft eraser, feather out its hard edge.

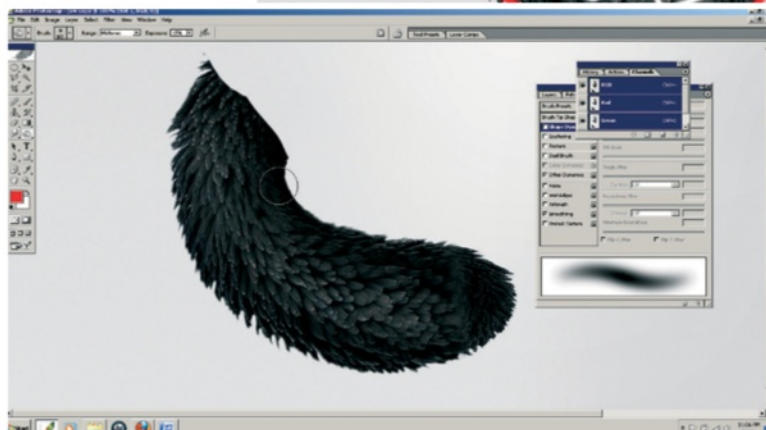
All that's left now is to free transform the feather down and place it over the previously feathered section. And you should find yourself with your own 'swan tentacle'!



09

Burning our tentacle

Here let's use the Burn tool to make the tentacle more 3D. The image left shows in red where you should burn and in white where you should stop. Use the same brush we have used to date, set to Burn Mid-tones 15%.



10

Placing our tentacle

Drop the tentacle over your stock and erase a section so it appears to be placed behind the figure of the girl.



11

Duplicating

Duplicate this layer, free transform it (squish it and make it skinnier) and then drop it completely behind the female layer. Then apply a Gaussian blur with a radius of about 7px. Repeat this on the opposing side if you like.



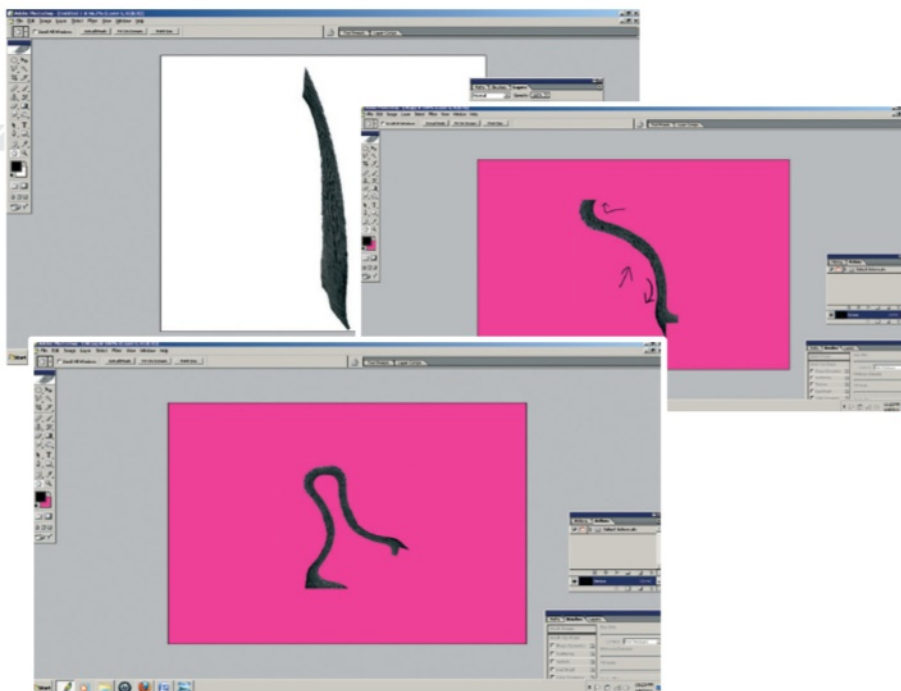
12 >

Creating a new tentacle

Now we need to create another tentacle for our figure, this time a bit thinner. To do this I took the original isolated swan neck segment and liquefied it. By using the Liquefy tool along with the Forward Warp tool (a brush in the Liquefy tool) I pushed the neck into a thin line. Once it became a thin line I pushed on either side to create an S shape.

Basically what we need to do is grab the original neck (with the head unattached), thin it up with a free transformation and liquefy it. You can see in the screen shot, right, my arrows showing where I pushed and pulled to create the S shape. Note that the larger your Liquefy brush, the easier the process will be.

After free transforming the neck/tentacle, if you want an even thinner line use your Forward Warp tool to push in on top of itself to further thin the line. Then duplicate the new thin line and feather out the ends of both. This will help merge them into one big loop!



< 13

Incorporating the new tentacle

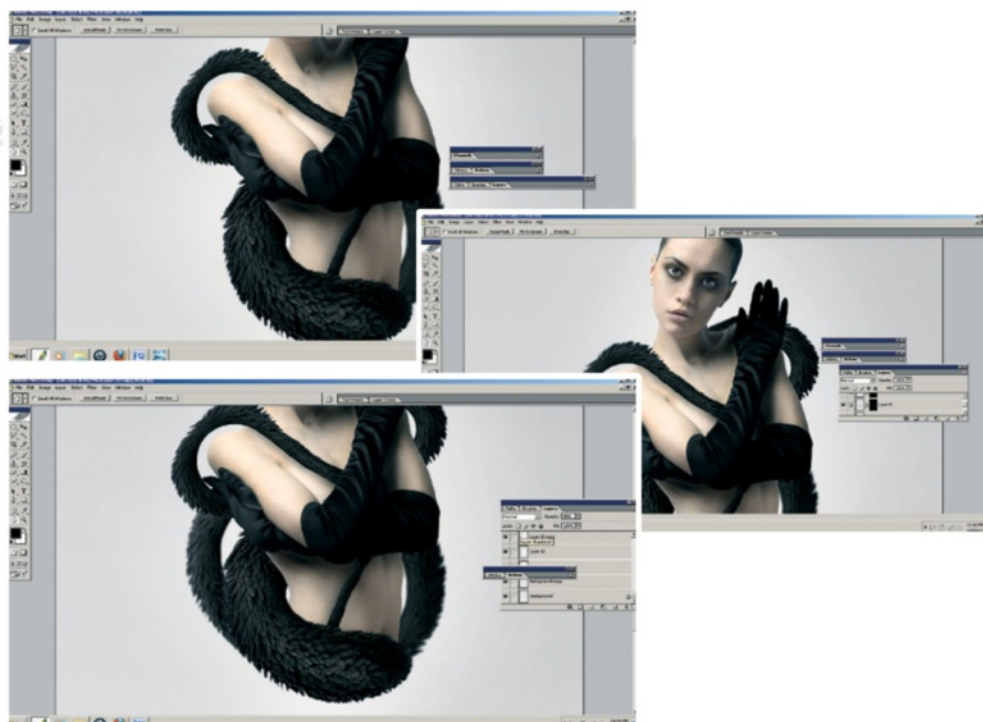
Now that our large thin loop has been created we can merge the two layers together and drop them into our canvas. Place this above your female and erase the section that leaves the figure as well as the section that goes over the arm (this way it appears as if the tentacle is coming from behind). Then create a new layer and use your trusty brush to paint a nice simple shadow.



14 >

More tentacle fun

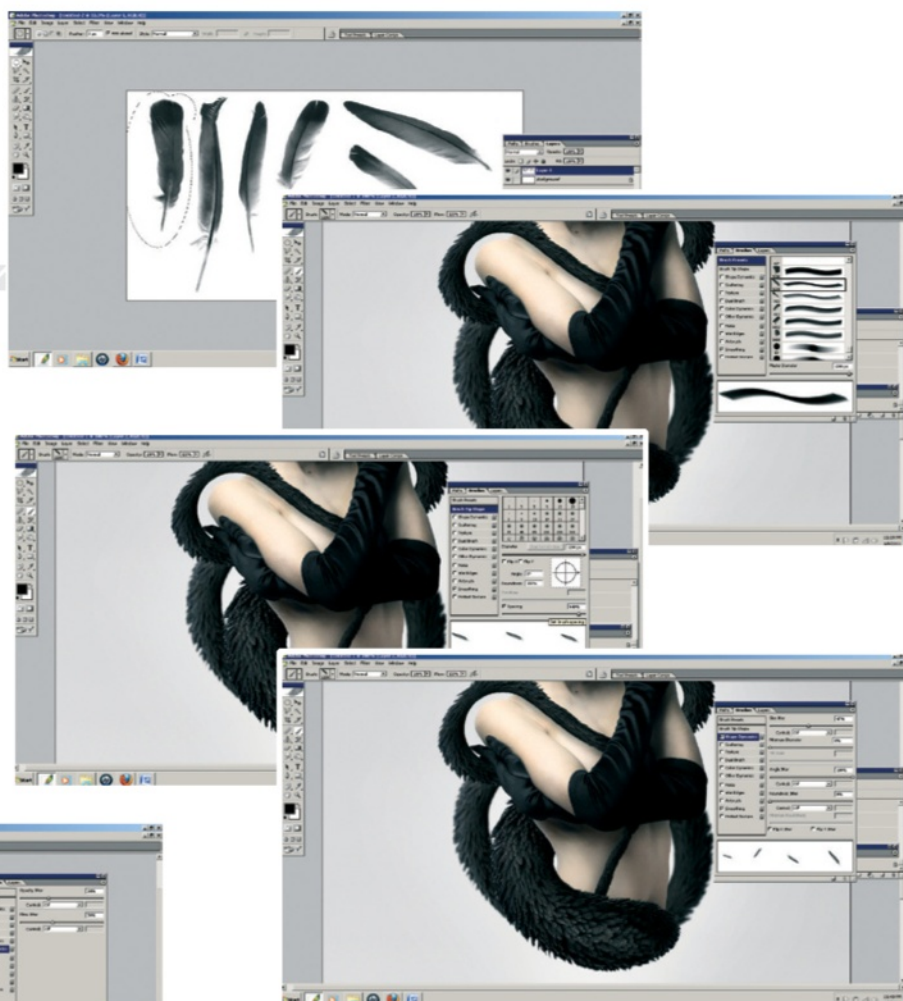
Now we need to continue this thin line. Once again grab the hoop section, this time selecting a small section towards the end of one of the longer sections (not the hoop). Then drop it in over your figure, up her stomach and behind the first tentacle and arm. Then draw out another shadow. Next let's add in another duplication of the tentacle beneath the girl, this time another duplicated hoop layer un-blurred. Using the original tentacle, repeat the process of Step 11 (where we blurred a section and dropped it behind the girl on our right-hand side) and place it on our left-hand side.



15 >

Feathers

To the feathers now, which I found on SXC (http://www.sxc.hu/pic/l/w/wo/wonsak/690554_60916502.jpg). Drop your stock images into a new canvas and proceed to marquee each one (one at a time), thereby creating a brush. If you haven't made a brush before, it's not hard: just make a selection around a feather and go to Edit > Define brush preset > OK and you're done. Once you have created your brushes, adjust their settings as shown, select a feather and get to work!



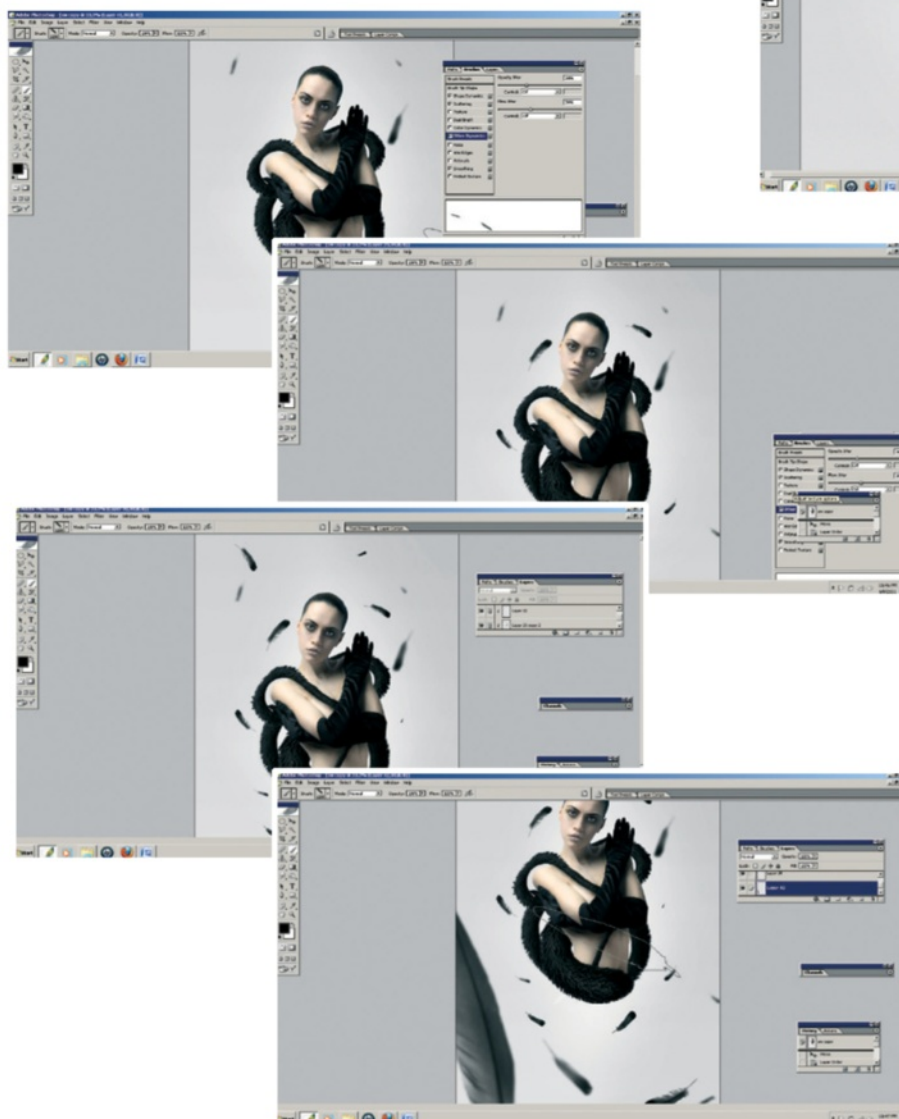
<16

Using our feather brushes

Create a new layer above everything else and randomly throw down some black feathers. Apply a Gaussian blur with a radius of 3 or 4px. Then create another new layer and start adding the feathers that will not be blurred. Next we can add in the final DOF feather. To do this, create a new layer and drop in one feather at full size. Free transform it to about 200% and apply a Gaussian blur with a radius of 5 or 6.

I finished off my piece by adding in some feathers in a circular pattern under all the other layers. If you want to do the same, drop in a feather with the Brush tool and duplicate it a ton of times, each time using the Free Transform tool to turn it slightly at an angle until it makes a circle.

I hope you enjoyed the tutorial and that it helped you understand some new concepts – or at least helped you create your own unusual artwork!



WorldMags



Eureka! I've got it!

Master the art of hyper-real photo manipulation

You know those 'light-bulb' moments, when a new idea suddenly appears? Well mostly they are drawn with a light-bulb over the head, rather than the way it really seems to work – the idea springing from the mind itself. In this tutorial we will cover some very nifty photo manipulation tricks, concentrating on the details of position and lighting to create hyper-realism.

medium/advanced | 2h

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adobe photoshop CS4



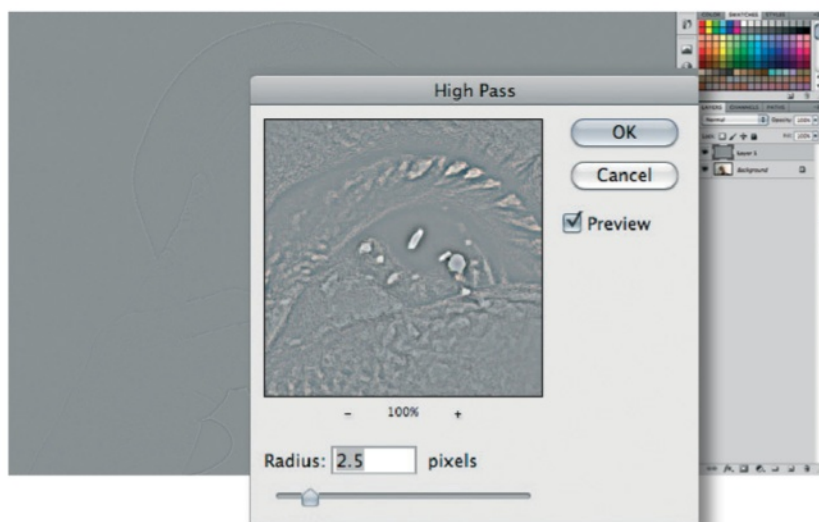
JOZ ANDERSON

I am a creative director with London-based independent studio, Degrees Above Zero. With a solid background as a musician, I deal largely with the music industry, producing multimedia and print projects for artists around the globe.
Website: behance.net/degreesabovezero

01 ▾

Photo retouching

As with any retouching piece your first step is to prep your canvas. Select the Spot Healing brush set to Content-Aware and start removing any small blemishes. Remember to be subtle though – this isn't a beauty piece and skin texture adds character.



02 ◀

High Pass filter

Create a copy of the background layer by pressing Cmd + J (Ctrl on a PC) and select the High Pass filter from Filter > Other > High Pass. Adjust the radius so that you're just catching the hairs, eyelashes and edges (around 2px for this photo). Then set that layer to Overlay and add a black layer mask.

03 ▶

Selective sharpening

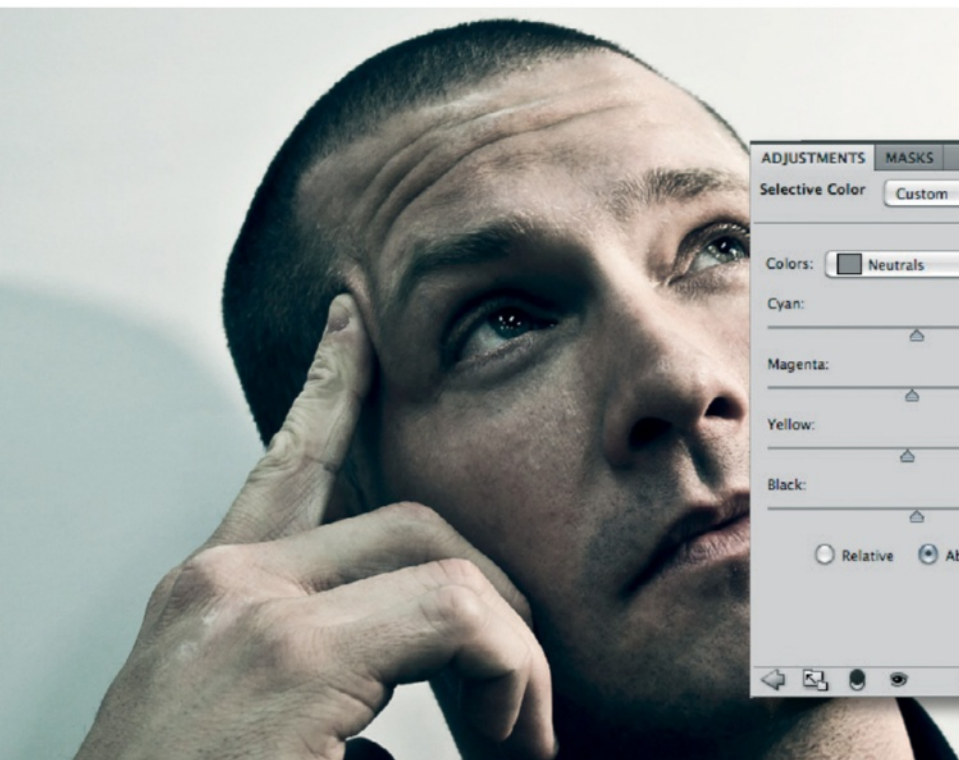
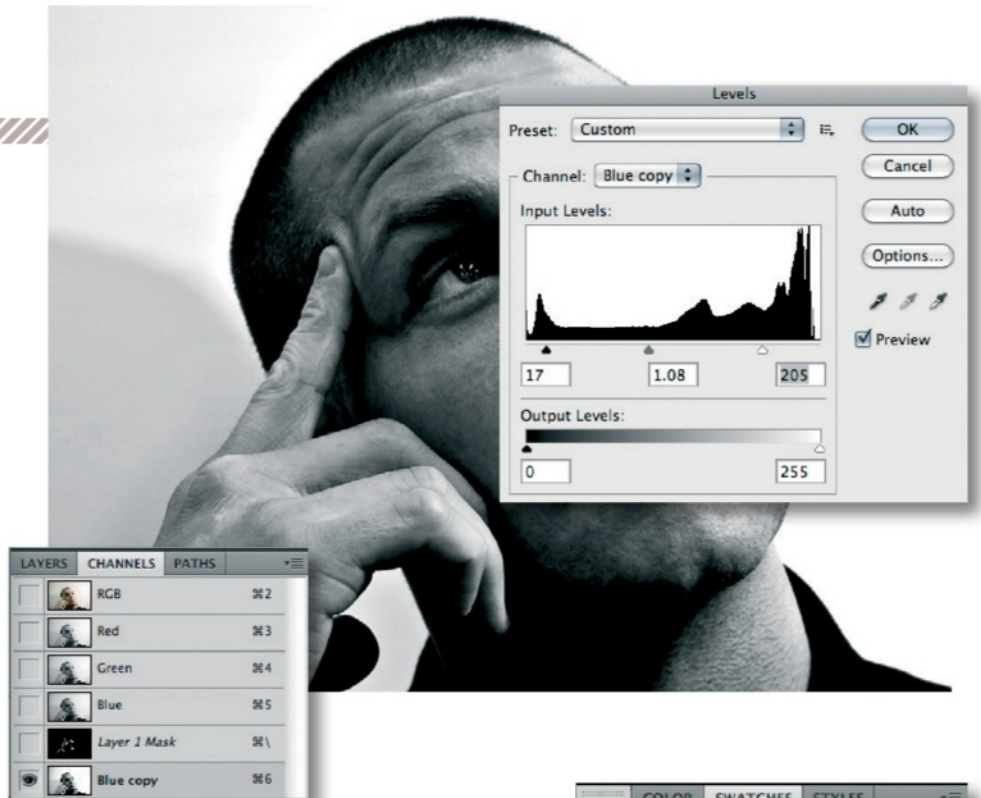
Tap 'B' to select the Brush Tool and set it to a soft round brush. Bring the opacity down to 50% by tapping '5' and then select white as your foreground colour. Now start painting on the mask to reveal the overlay layer in places you want to sharpen, like the eyes, lips and anything else you want to highlight. A lower brush opacity is helpful here, allowing you to build up the effect slowly and giving you a more professional finish.



04 >

Adding depth and contrast

Now we have the basic edit we want to add some contrast. Go to Channels, select the blue layer, right click and select Duplicate Channel. You can add some basic contrast with Levels so hit Cmd/Ctrl + L and adjust for extra punch (you can use Curves or Exposure if you'd prefer). Select the adjusted layer with Cmd/Ctrl + A, copy it with Cmd/Ctrl + C and deselect with Cmd/Ctrl + D. Now hide the Blue Copy channel and paste the copied one onto the top of your layers stack. Set the layer to Overlay and reduce the opacity to taste (around 40% works well here).



05 ^

Colour correction

Next add a Selective Colour adjustment layer for colour correction (you can use Hue/Saturation or even Curves for this). Adjust the parameters on the Neutral and Blacks channels to add a slightly colder feel to the image. Remember to be subtle with this filter, as adjustments more than 10% can be too much. Tip: Boosting the Cyan and Magenta in the blacks makes for a deeper and richer black.

06 >

Painting shadows and highlights

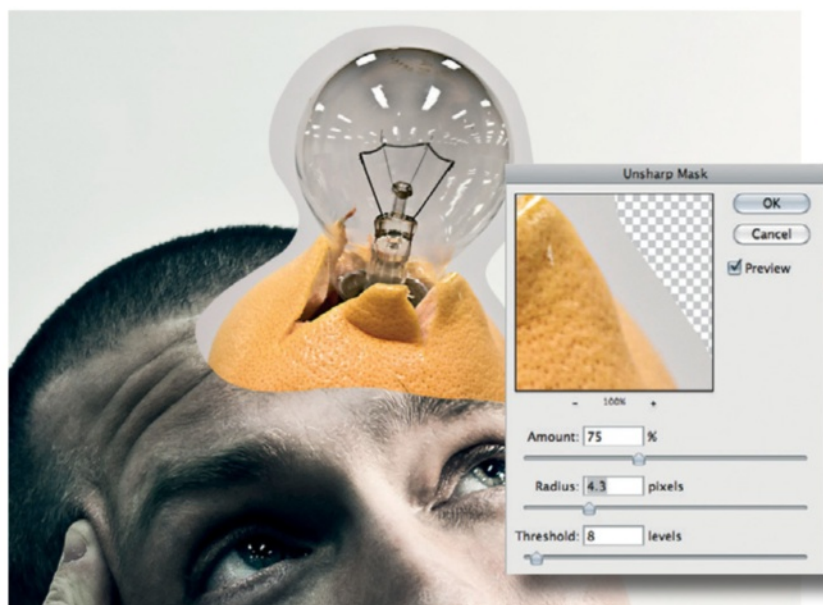
Now for the classic Dodge and Burn stage. Add a new overlay layer by pressing Shift + Cmd/Ctrl + N and selecting Overlay from the Mode drop-down menu. Tick the Fill with 50% Grey box. Now select the Burn Tool and set the range to Shadows and the opacity to 10%. Start painting over the shadow areas to add some depth, and slowly build up the effect. Do the same with the Dodge Tool, setting Highlights in the range. Concentrate on sharp highlights and use this to lighten the whites of the eyes a little.



07 >

Adding the light bulb

Okay, that's the main retouching done, so hit Shift + Option + Cmd/Ctrl + E to copy all visible layers to a new layer. Now for the fun bit! Open the file Lightbulb2.jpeg and roughly cut out the light bulb and grapefruit with the Lasso Tool. Copy and paste it into your image and transform it (Cmd/Ctrl + T) to a more realistic scale. To constrain the proportions, remember to hold down the Shift key.



08 <

Adjusting sharpness and contrast

To blend this image with the model we need to do a few things here, starting with sharpening it. Go to Filter > Sharpen > Unsharp Mask and play with the settings until you achieve slightly sharper reflections. Next, boost the contrast a little by adding a subtle S-curve with a Curves adjustment layer, making sure this is clipped to the light bulb layer (you can do this by holding down Option/Alt and clicking between the two layers.)

09 >

Colour matching & layer masking

Next add a Hue/Saturation adjustment layer to bring down the saturation that the curves added, and adjust the hue in the master and yellow channel, aiming to get as close to a natural skin tone as possible. Once it is matched, add a layer mask to the light bulb layer and paint in black with a soft brush to mask out the grapefruit, leaving just the bulb and split skin effect.



10 <

Adding skin texture

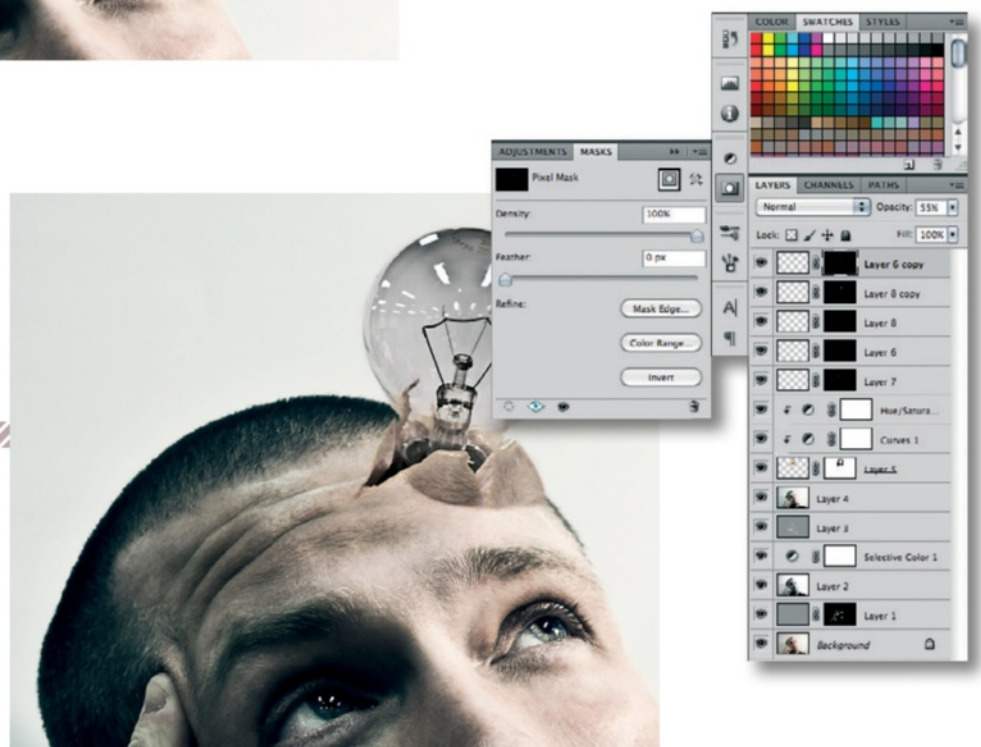
Now we want to turn the grapefruit texture into skin texture. Select your Lasso Tool and draw a selection from a clear area on the forehead. Hit Cmd/Ctrl + J to copy that selection to a new layer, then Cmd/Ctrl + T to transform it to cover a section of the grapefruit. Add a layer mask, invert it to hide the skin and use a soft, low opacity Brush Tool loaded with white to reveal the skin.



11 >

Stacking layers for texture

Repeat Step 10 until you have covered all sections of grapefruit with skin tones; it may take a few attempts and a mixture of layers to find a skin tone that works. Also apply this step to cover any creases on the forehead that clash with the grapefruit layer. For a smoother blend, reduce the opacity of some of the layers.



12 ▾

Painting in shadows

We are almost there, but to really sell it we need to add some shadows as if the bulb itself is creating the light. Add a new layer below the bulb layer, set the blend mode to Multiply and select a soft round brush with 10% opacity. Hold down Option/Alt to sample a dark shadow from somewhere on the face and start painting in shadows on the left side of the grapefruit.



13 ▸

Using Warp Transform

Open the file BloodDripStock.jpeg, paste the drip into your main image and then use a layer mask to refine the edges. To help it sit more naturally on the forehead, go to Edit > Transform > Warp and bend the drip into more of a rounded shape. As you did in Step 12, add shadows to help it sit nicely in place.



14 >

Let there be light

Now let's add some glow to the bulb. Open the file `LightbulbGlow.jpeg`, select and copy the centre filament of the bulb and paste it into your main image. Press `Cmd/Ctrl + T` to resize it and place it in the middle of your bulb. Then set the blend mode to `Screen` and use a layer mask to blend out the edges. Finally, add a new layer and, with the blending mode set to `Overlay`, select a soft round brush. Hold down `Option/Alt` to sample a bright yellow colour from the glow of the bulb and paint with a low opacity over both the bulb and right side of the face. You should now have your glow.

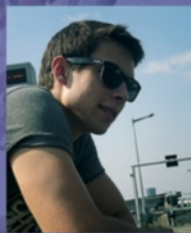


15 >

Final touches

I never feel an image is finished until I've done a final colour correction over the whole image, ensuring all the elements are working together. This can be done with a simple `Photo Filter` adjustment layer or a more intricate `Gradient Colour` adjustment. Once you've done your colour correction, add a final `Dodge & Burn` layer to add a last dash of pop to the bulb.





MATEUSZ WANAT

I am a freelance graphic designer specialising in photo manipulations, vectors and hand-drawn elements. Designing since 2005, I have worked across web design, social media, corporate identity and data visualization. Website: <http://mwanat.pl/>

Basket fever!

From simple hoop to electric vision

What boy hasn't dreamt of hitting the big time in basketball? In this tutorial we will use wisps, lighting effects, dust and particles to conjure an ordinary basketball hoop into an electric vision in a night sky.

medium | 3h

adobe photoshop CS3

01 >

Opening and adjusting the image

In Photoshop, open the file basket.tif. Create a new layer above and, using a dark soft brush, paint the areas near the basket. Set the blending mode to Overlay and the opacity to 50%.

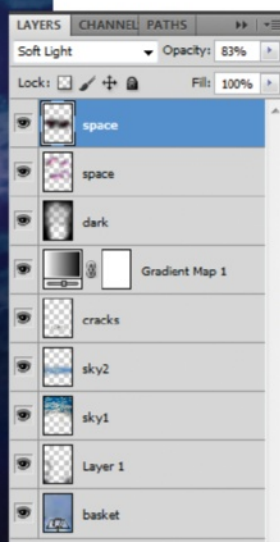
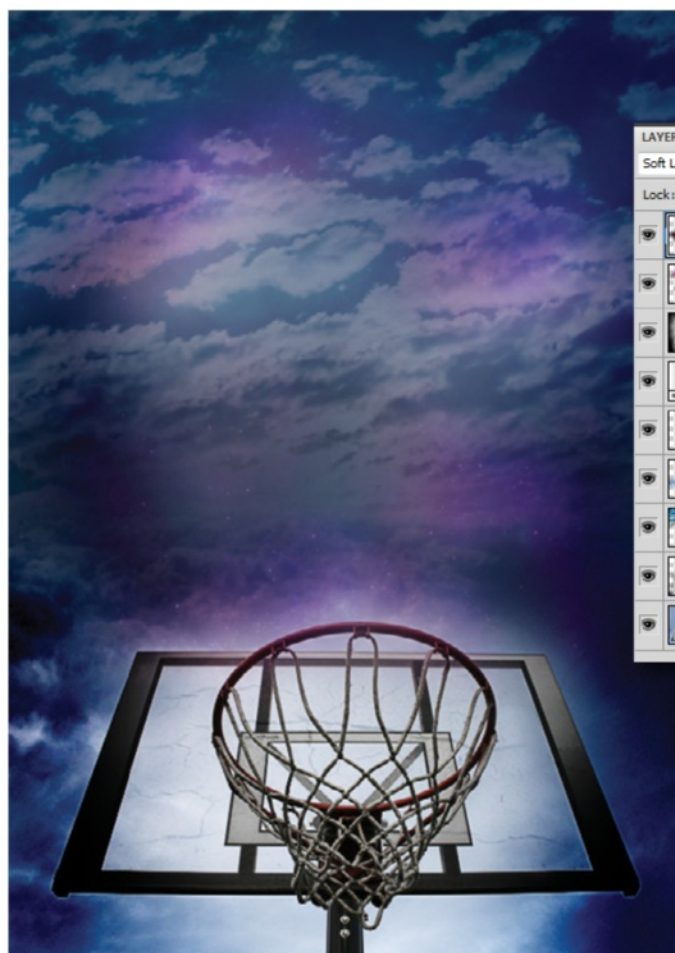
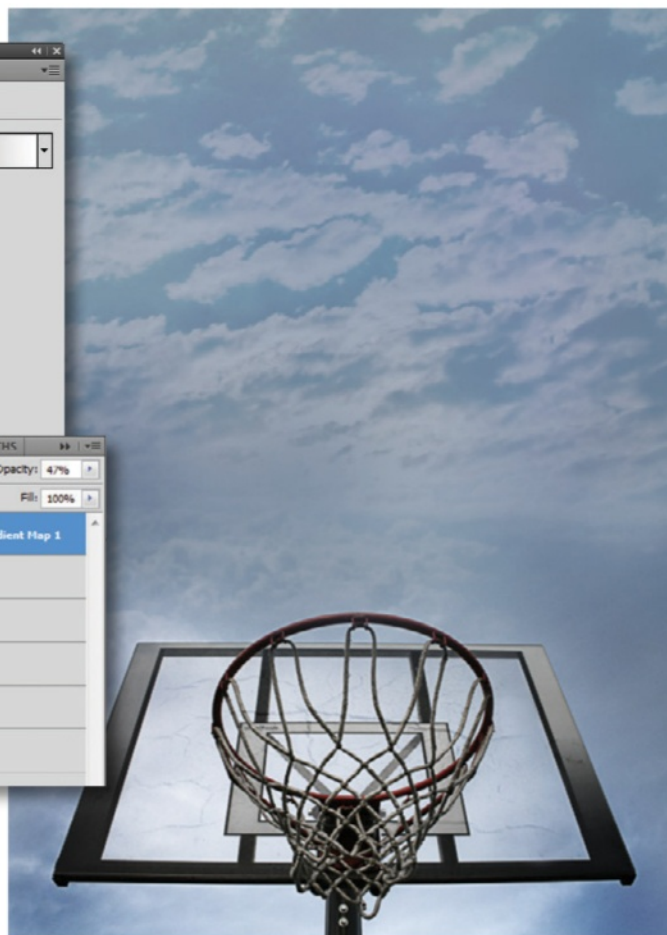
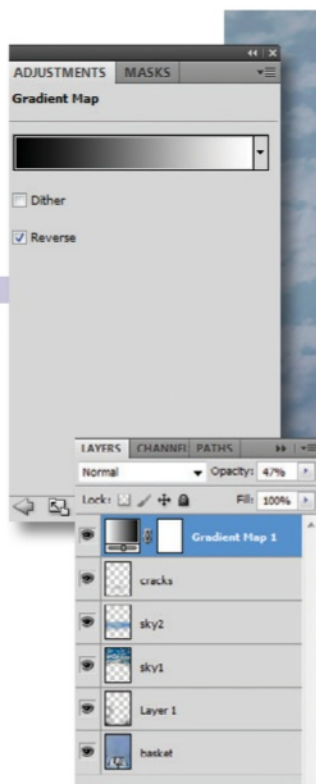
Then open the files sky1.tif and sky2.tif and place them in your image. Change the blending mode to Soft Light and the opacity to 50-70%.



02 >

Gradient map

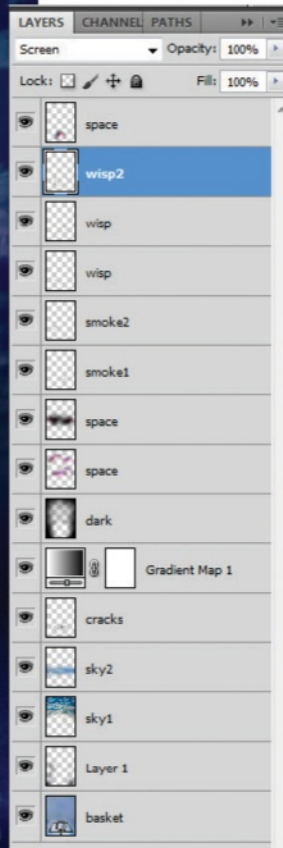
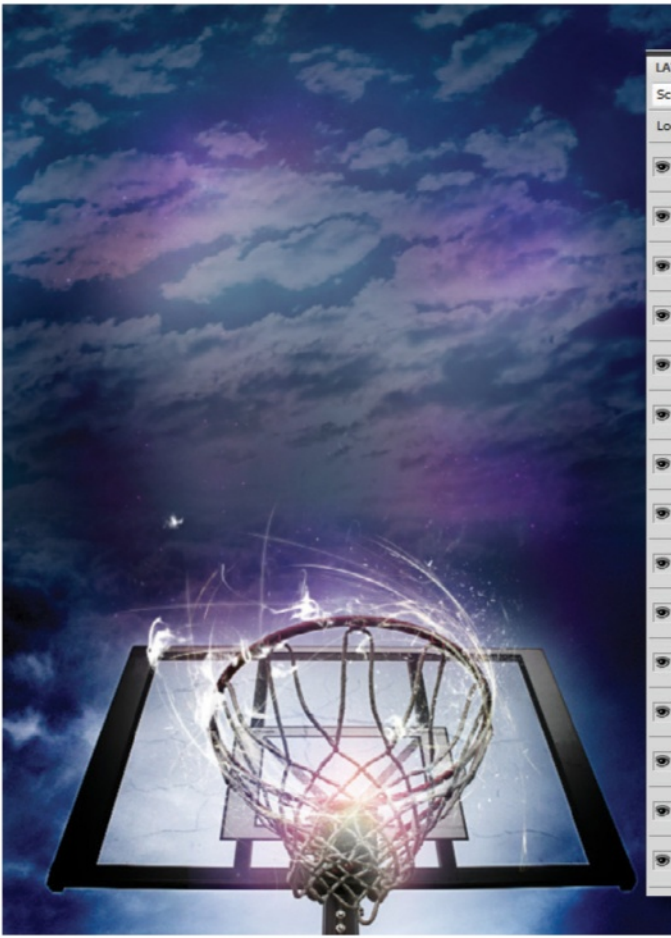
The main part of this step is adding the gradient map but before that let's add some cracks to the board. Open the file cracks.jpg. Erase part of the image and use Free Transform > Perspective so that it fits well. Set the layer opacity to 30% and the blending mode to Overlay. Then go to Layer > New Adjustment Layer > Gradient Map and set the opacity to 47%.



03 <

Space and darkness

Open the files space.png and space2.png. These are going to add a touch of 'galaxy' to our image; duplicate, rotate and resize them until you're happy with the result. Then set the blending mode to Soft Light and lower the opacity. Create a new layer, set the blending mode to Overlay and, with a soft brush, paint in black around the main parts of the image.



04 <

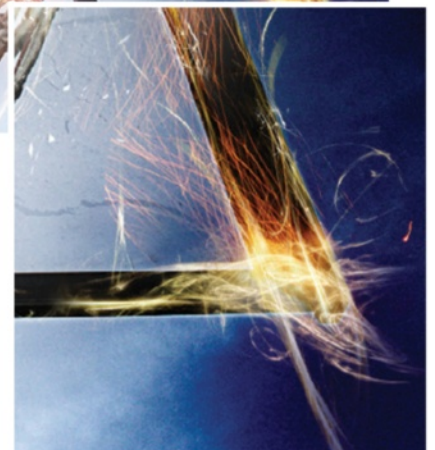
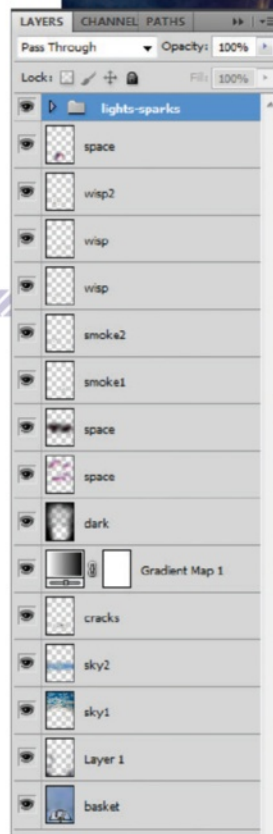
Smoke and wisps

Open the files wisp.tif, wisp2.tif, smoke1.png and smoke2.png and paste them into the image. Set the blending mode to Screen and balance the opacity so the effect looks as natural as possible. Duplicate the layers and go to Free Transform > Warp to bend the shapes to fit the image.

05 >

Lights, sparks and more

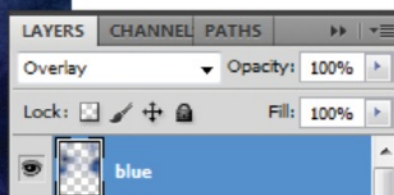
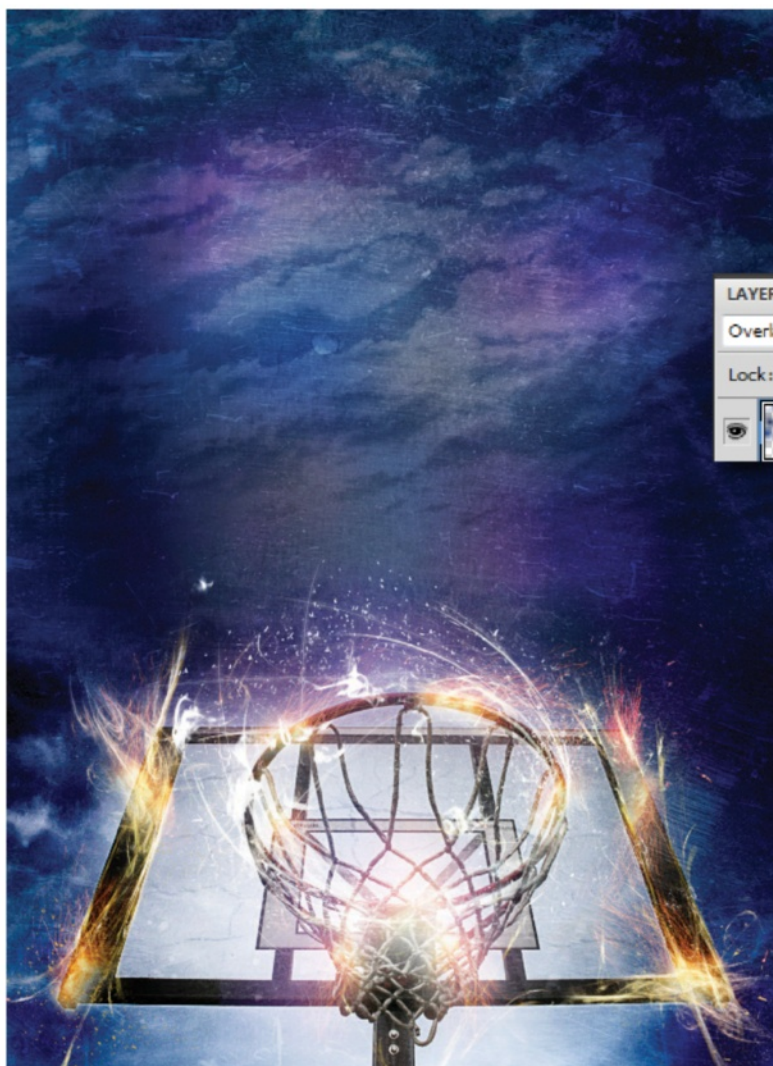
Open the file lights-sparks-wisps.tif and paste the lights and sparks effects into the main image. Using the Free Transform Tool then adjust the lights so that they fit the board, rim and the whole scene itself. Duplicate the layers to add more lights and sparks and set the blending mode of all layers to Screen.



06 >

Dust and particles

Open the files dust.png and dust2.png. Delete the background from the files by going to Select > Colour range and select the dust by clicking the layer thumbnail. Create a new layer and fill it with any colour you like. Now the dust is ready to be placed into the main image.



07 <

Texture

Place the file texture.tif on top of the others and set the blending mode to Soft Light. This should add a nice rusty, dirty feel to the image. To adjust the colour, create a new layer (Overlay) and with a soft brush paint in some blue stains.



08 <

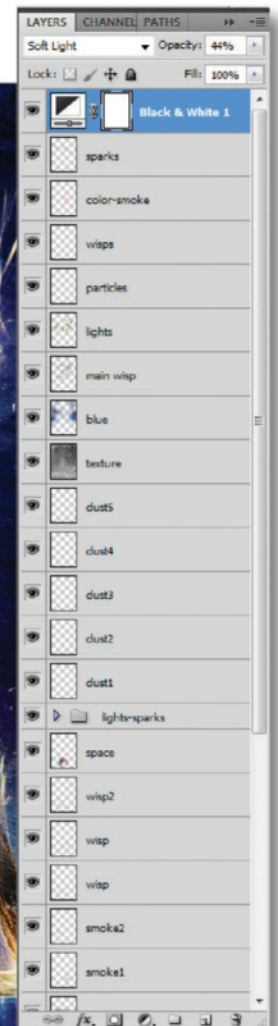
Main wisp

Now for that attention-grabbing central wisp. Access the wisps we used previously, place them into the main image and use the Free Transform Tool to duplicate and modify them. Set the blending mode to Screen. For more effects, do the same with the files of lights and sparks, dust and particles, and smokes.

09 >

Final touch

To make the image even more eye-catching, add an adjustment layer. Go to Layer > New Adjustment Layer > Black and White and input the following settings: Reds: 185, Yellows: 60, Greens: 40, Cyans: 60, Blues: 20 and Magentas: 80.





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PASSPORT
United States of America

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Glamour traveller

From fashion model to world traveller in 3 hours!

Passport? Tick. Suitcase? Tick. Ready for travel? Tick! In this simple tutorial we'll not only learn how to create this amazing image but also cover a raft of skills along the way, from blend mode tricks to composition and balancing. Simple tutorial, effective design!

beginner | 3h

adobe photoshop CS5

JERALD TAN-GATUE



I am a graphic designer from Melbourne. I like working in different media and styles, from corporate design and advertising campaigns to 3D modelling and professional retouching. To see my professional portfolio visit: www.facebook.com/tgjpuredesign

01

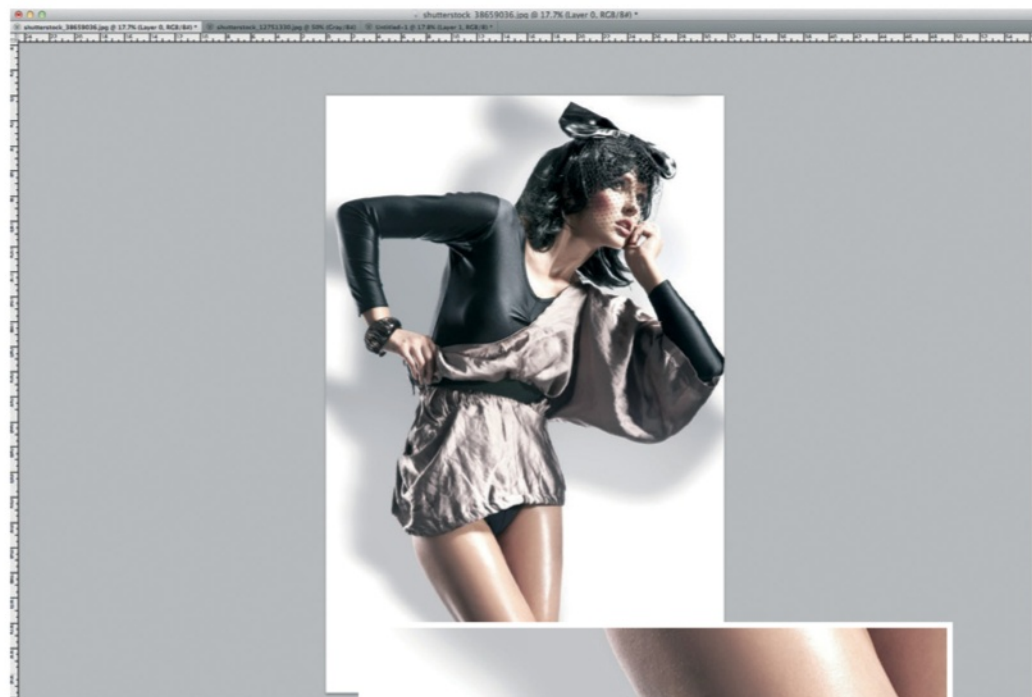


shutterstock®

Download stock images

To begin, we will need some stock images. Download the following from www.shutterstock.com:

- Girl – shutterstock_38659036.jpg
- City – shutterstock_12751330.jpg
- Planes – shutterstock_72328699.jpg
- Planes – shutterstock_62754565.jpg
- Planes – shutterstock_56501437.jpg
- Passport – shutterstock_19641475.jpg
- Briefcase – shutterstock_2537857.jpg
- Space – shutterstock_56292772.jpg



02 ^

Remasking the girl

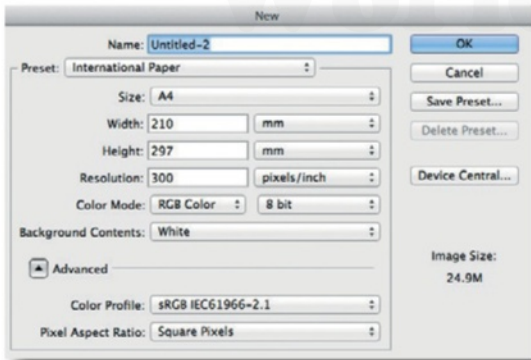
Let's start with the eye-catching girl. First we want to remove her from the shadowed background. There are hundreds of ways of remasking her out; I recommend YouTubing a tutorial on professional remasking if you want to do this correctly. I used a plugin to extract her from the background but another alternative is to use the Polygonal Lasso Tool to cut her out manually.



03 <

Saving the girl

You should now have the girl successfully cut out. Save this document as Girl.psd. We will be using this file to import to our new document.



04 <

New document & import

Let's make a new document. Go to File > New > Size A4 (Portrait) > OK. Then import the girl by going to File > Place > Select 'Girl.psd' > OK. Place the girl in an appropriately balanced position in the document.



Tip:

To get a smoother gradient use Filter > Blur > Gaussian Blur on the gradient layer. This gives a smooth and realistic gradient.

05 ✓

Light gradient background

Using the Gradient Tool located in the Paint Bucket tab, create a new layer and set the foreground colour to grey #7E7E7E and white #FFFFFF. Make sure your layer is located under the Girl layer so that it appears in the background. You may need a few attempts at this to get the perfect gradient.





06 ▲

City

Now open the City file in Photoshop and, using the Polygonal Lasso Tool, cut out a neat section of the city. Use the Move Tool to get the selected piece and drag it to the main tab (located under the border of the Photoshop window) where we were working on the girl.



07 ◀

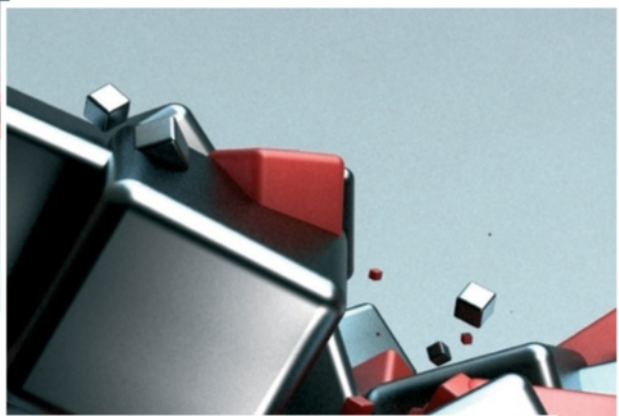
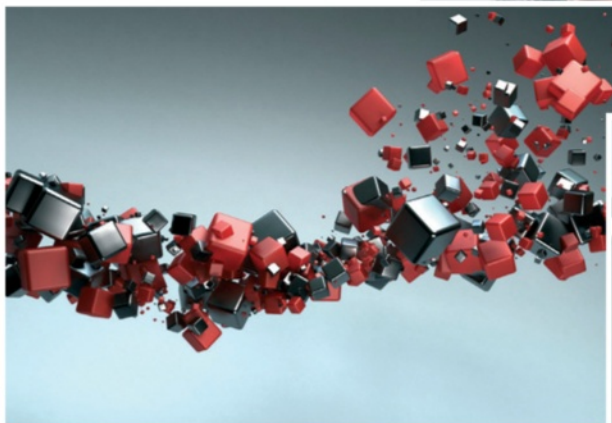
Blending city with girl

Now place the city wherever you want it and set the blending mode of the city layer to Multiply (this is critical as it removes the white). Repeat Steps 6 and 7 until you are satisfied with the results.

08 <

Blending the planes

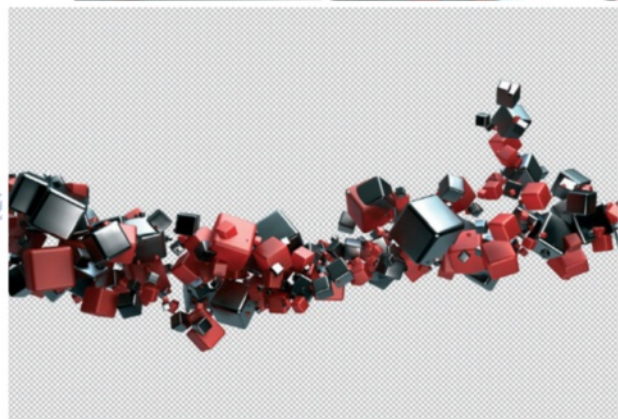
Using the same technique as in Steps 6 and 7, import the pictures of the planes and balance them into position. Change the blending mode to Multiply, again erasing the white background.



09 >

Cubing it up

Open the 3D flying cube image in Photoshop. Here comes the most time-consuming part of the design. You need to cut the cubes out with the Polygonal Lasso Tool, a job which took me 1 hour and 40 minutes. That said, I believe the effect is worth the effort and, anyway, after that it's all downhill from here!



10 >

Cube blending with girl

Now place the cut-out cubes into the composition. I placed them under her right arm and pushed them through the arch in her arms to create a sense of 3D and perspective.



11 <

Passport and briefcase

Open up the passport image in Photoshop, cut it out with the Polygonal Lasso Tool and import it into your composition. Then open the briefcase image in Photoshop and, using the Magic Wand Tool with Tolerance set to 50%, delete the background. Place it into your work, trying a few different positions to balance the artwork out.



12 >

Fine-tuning passport and briefcase

Once you have both the passport and briefcase image in your preferred position, desaturate them (Image > Adjustments > Desaturate). Then add a blur (Filter > Blur > Gaussian Blur), keeping in mind that you need a stronger blur on an object close to you. Blur adds depth of field and is a signature in most of my designs.

13 <

Finishing touches

Now place the space picture into the top of your composition. To erase the black and focus more on the stars, change the blending mode to Screen. If you see a harsh-edge line on the space image, remove it with the Eraser Tool (Hardness 0).



14 >

All done!

I purposely made all the objects around my model black and white so that she stood out from the crowd. Adding a dash of purple and aqua was just a final touch for extra sparkle.



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advanced | 6h

adobe photoshop CS5 | Cinema 4D

WorldMags.net

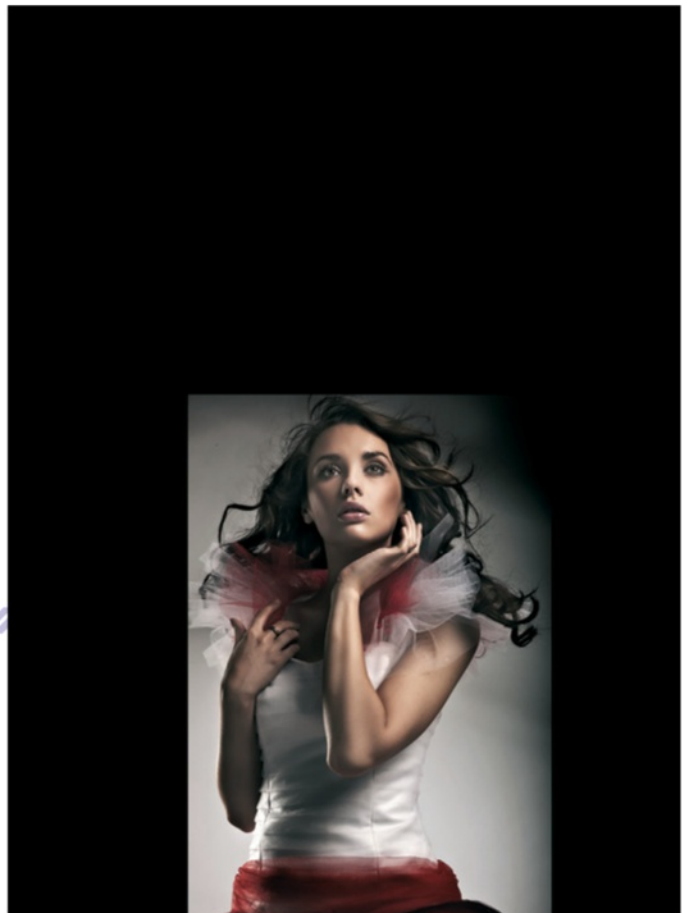
Finally free

In this tutorial, I tried to show a woman with a lot of trouble in her life who only feels free when she's dreaming. In her dreams, she can do whatever she wants and nobody can tell her what to do. She can leave all of her troubles behind.

01 >

Cutting the model

Start a new document with the size of 33x24 portrait cm with 300DPI. Now we are going to cut out the model with the Pen Tool.



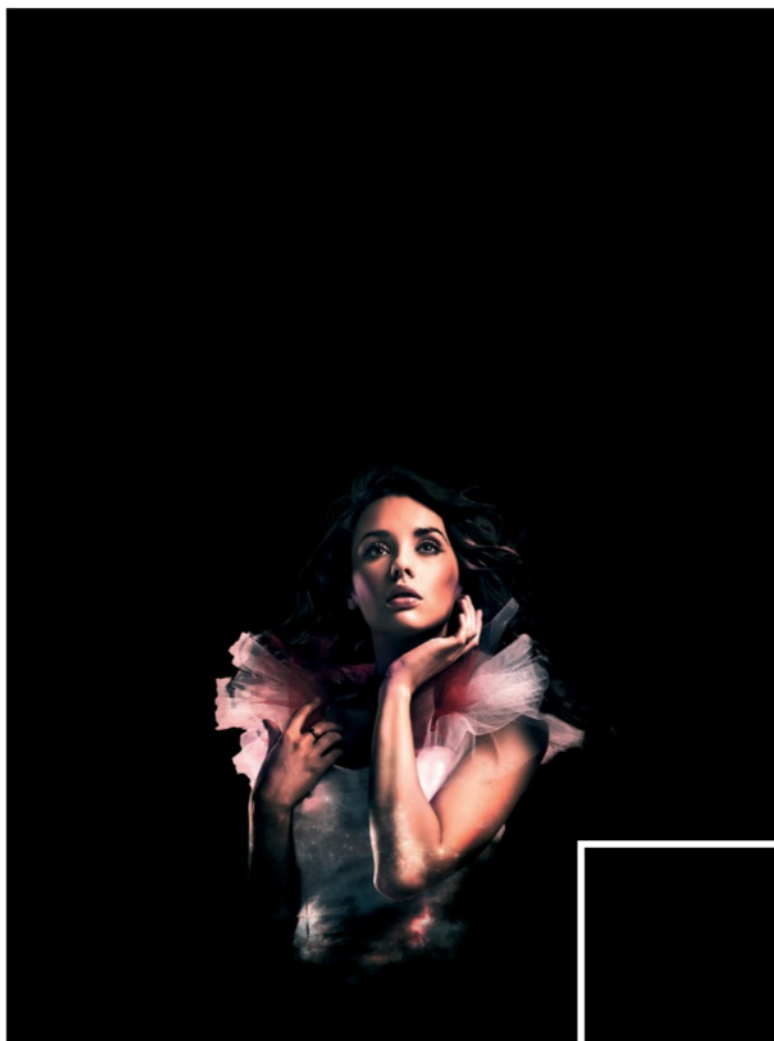
KEVIN ROODHORST

My name is Kevin Roodhorst. I am a 21-year-old graphic designer/digital artist from The Netherlands. My specialty is making promotional material like flyers, posters and banners. My work is published in design magazines in countries such as England, France, Germany, Russia and, of course, Australia. My work is also featured on a lot of design websites/blogs. I also have my own online store where you can buy my work in different poster sizes. More info: <http://www.kevinroodhorst.com/>

02 <

Contrast and light

Once the model is cut out, start to add more contrast and light. There are different ways to do that, but I used the curve and exposure adjustments. The next thing I did was blend the bottom part of the model into the background by using the Brush Tool and set it on Overlay Mode. On the model's face I added some pink blush and added some highlights in her hair.



03 >

Pyramids

Now it's time to add the pyramids around the model. I made the pyramids in cinema 4D and added effects in Photoshop. I placed different textures over each and set them on Overlay Mode. You can experiment with any texture you want. I also blurred a couple of pyramids for more depth (I used Gaussian Blur).



04 >

Arch

In this step I added the arch. Cut out the arch and adjust the contrast and lights by using the curve or exposure.



05 <

Dust and stars

In this step I added dust and stars. I made the stars with the Brush Tool and added outerglow. The dust is made with a purple soft brush with 8% opacity.

06 >

Light effects

In this step I added light effects around the model, made in cinema 4D. Most of the time I set the mode to screen.



07 <

Additional light

In this step I added more particles and tiny lights/stars, the same way as step 5. I also added some highlights to the pyramids above her head. Make a selection and then use a soft white brush.



08 >

Purple lights

In this step I added purple lights. I used a soft purple brush to do this and set the layer to Screen Mode with 70% opacity.

09 >

Cosmos

Now we are going to add the cosmos in the background. The cosmos I used is a stock photo.

Make a mask on the cosmos stock photo and inverse that mask by pressing Ctrl + I (cmd + I on a Mac). Get a soft brush and set the colour to white and start to brush on the mask.



10 <

Final

In this last step, I added an adjustment layer on top of all layers. I chose the curve and added more blue and magenta. I also added one layer with clouds on top of all layers. I did that using: Filter > Render > Clouds and set it on overlay with 40% opacity. This is basically how I made the final creation. Of course, these were simply quick steps to give you an idea how it came together. For more work visit my website: www.kevinroodhorst.com or my facebook: <http://www.facebook.com/kevin.roodhorst>

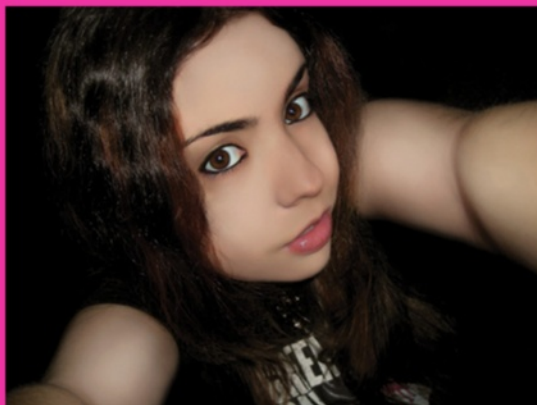


Stock Providers [Luria-XXII.deviantART.com / moonchild-ljlja.deviantART.com /
Redgloom.deviantART.com / Falln-Stock.deviantART.com / everything painted by me]

WorldMags.net

The Wicked Night

"The Wicked Night" is a Halloween-inspired artwork, with a very dark and mysterious ambience. The scene represents an undead girl emerging from the darkness of the cemetery with a lovely black cat in her arms, ready to celebrate Halloween. This artwork is mainly a photo manipulation, but many details and parts were painted digitally, such as the girl's hair, her make-up, part of the cat's fur, stitches, light/shadows, fog and some other small details. It took 16 hours of work with everything done on Photoshop CS4 and with my Wacom Tablet. It was also particularly inspired by Tim Burton's Corpse Bride. This artwork was meant to be the first chapter of a Halloween-inspired series, but the idea was abandoned after having started the second chapter, "The Mysterious Night", an artwork that has not yet been completed or released. However, "The Wicked Night" is one of the best pieces in my portfolio, along some others done in the same year (2011). It was prominently featured on the internet, and was a Daily Feature at Shadowness.com.



MELANIA MORABITO

My name is Melania, I'm from Italy and I'm 17. I'm a self-taught photo manipulator/retoucher and graphic designer. Six years ago I started to practice with Photoshop and PaintShop Pro. Since 2008 I have been mainly doing photo manipulations.

© Melania Morabito 2008-2012

<http://evanescentangel666.deviantart.com>

<https://www.facebook.com/MelaniaMDigitalArts>

White swan

Learn how to create a whimsical multi-layer composition

This piece was inspired after watching Natalie Portman and Mila Kunis in Black Swan. I wanted to create a surreal atmosphere with a very delicate palette and a dynamic depth of field. Stock photography was used exclusively in this piece, something I try to avoid in the real world, but it goes to show what can be done with a laptop and internet connection.

advanced | 2h
adobe photoshop CS5 | Wacom tablet



JOZ ANDERSON

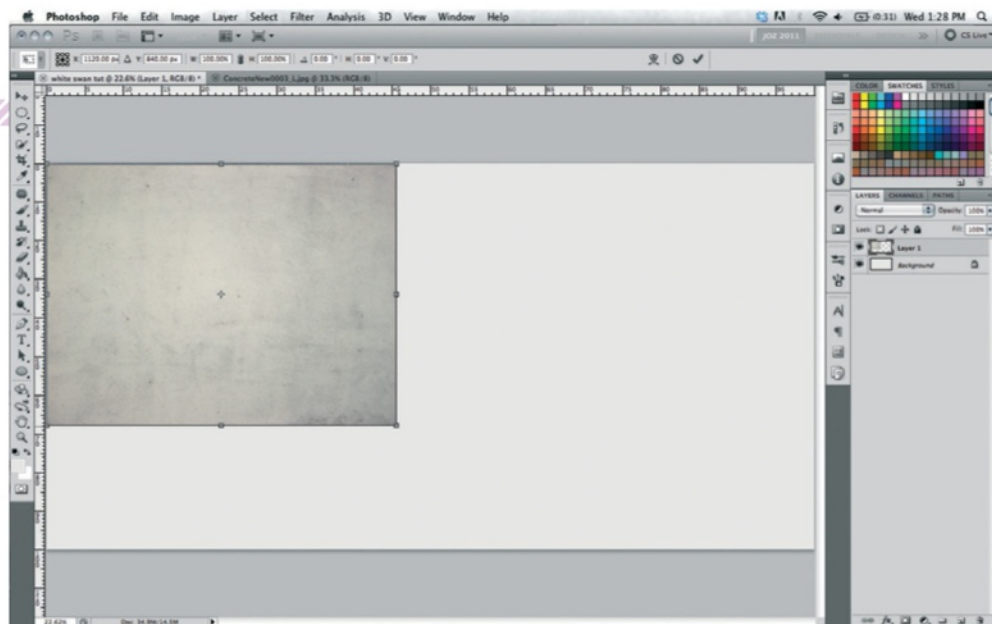
Creative Director at London based independent studio Degrees Above Zero. Having a solid background as a musician, Joz deals primarily with the music industry, producing multimedia, motion and print projects for artists around the globe. More info: degreesabovezero.com



01 >

Creating a custom background

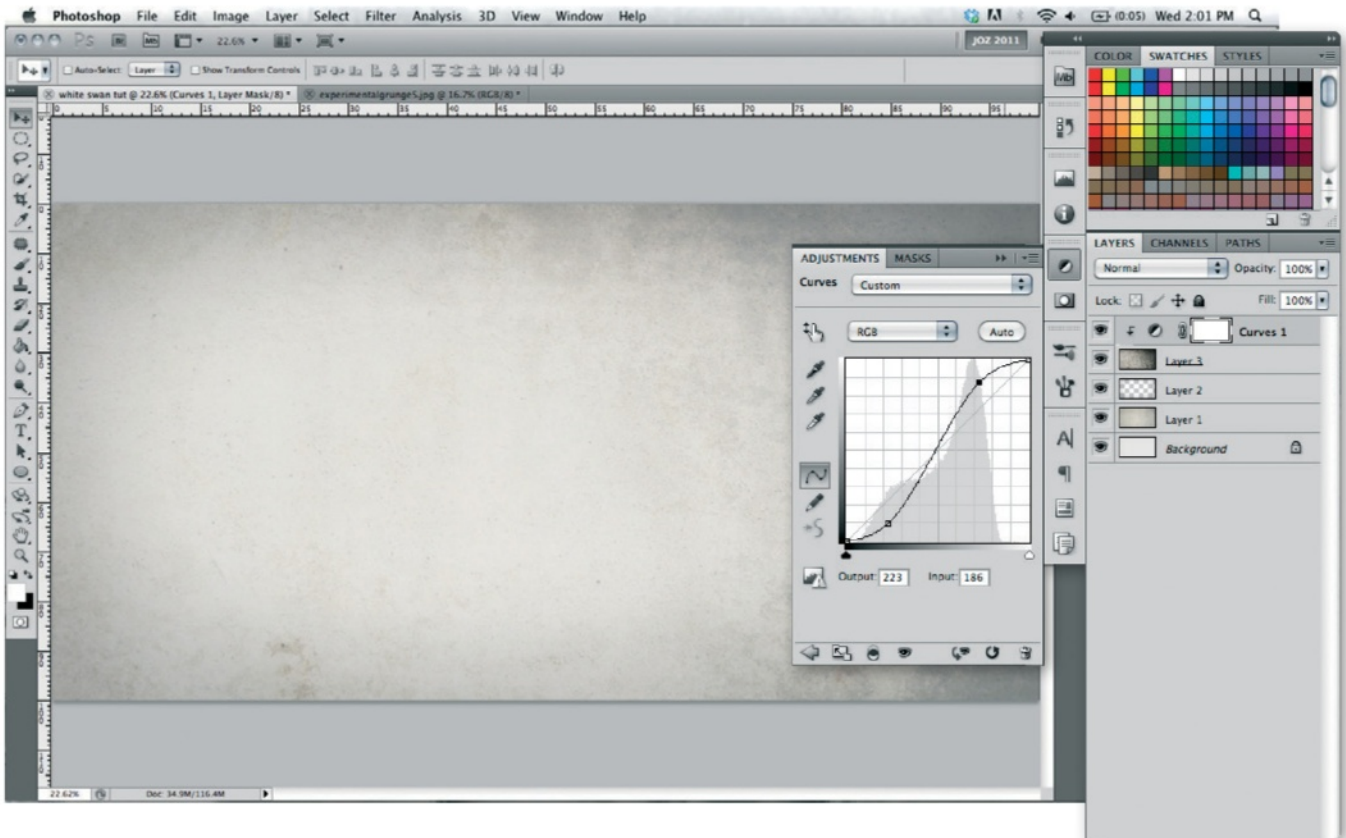
Start by creating a new file 4925 x 2480 in size (300dpi) then fill the background with 10% grey. Next open the 'Concrete.jpg' image and drag it into the new file. Now transform the image with cmd + T (Ctrl + T on a PC) and drag the corner (holding down 'Shift' will constrain the proportions) until it fills the whole area. Reduce the opacity to 40% by tapping '4' on your keyboard when the Move tool is selected.



02 ^

Adding a custom vignette

Now tap 'B' to select your Brush tool and choose a large soft round brush. Tap '1' to set the opacity of the brush to 10% and select black as your colour. Now create a new layer and gradually build up the dark colour around the edges.



03 ^

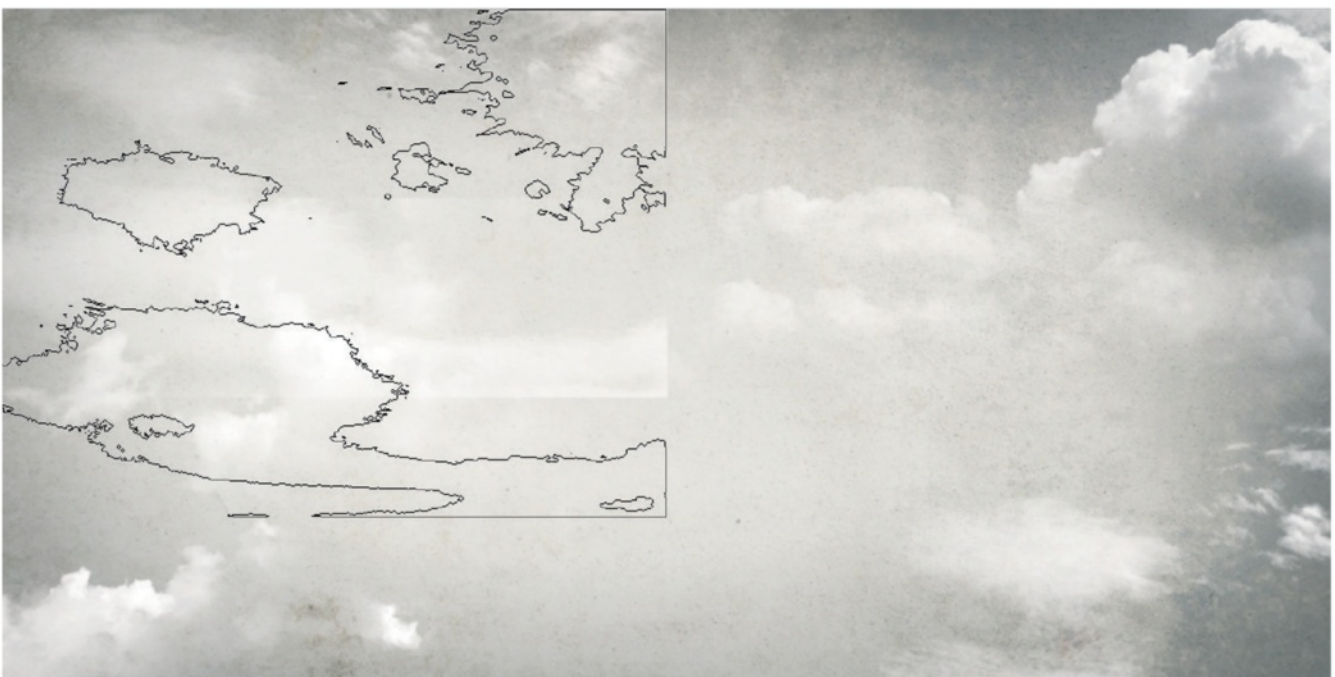
Build up the textures

Open up the “grunge5.jpg” file and rotate the image using Image > Image Rotation > 90° CCW. Now drag it into the project and transform the size to fill the canvas as before. Set the blend mode to ‘Soft Light’ and opacity to around 60%, then add a ‘Curves’ adjustment layer, making sure the layer is clipped to the grunge texture, and add a subtle ‘S Curve’.

04 v

Drawing in clouds

After you’ve downloaded and installed a selection of cloud brushes from qbrushes.net, select a few different brushes and, on a new overlay layer, paint them in white sparingly around the image. Add a mask then use a soft brush in black to mask out the hard edges of the cloud brushes so they blend smoothly. Finally add a ‘Hue/Saturation’ adjustment layer, set it to ‘Colourize’ and aim for a light green colour and a very low saturation (I found around five worked well).



05 >

Using the refine edge tool

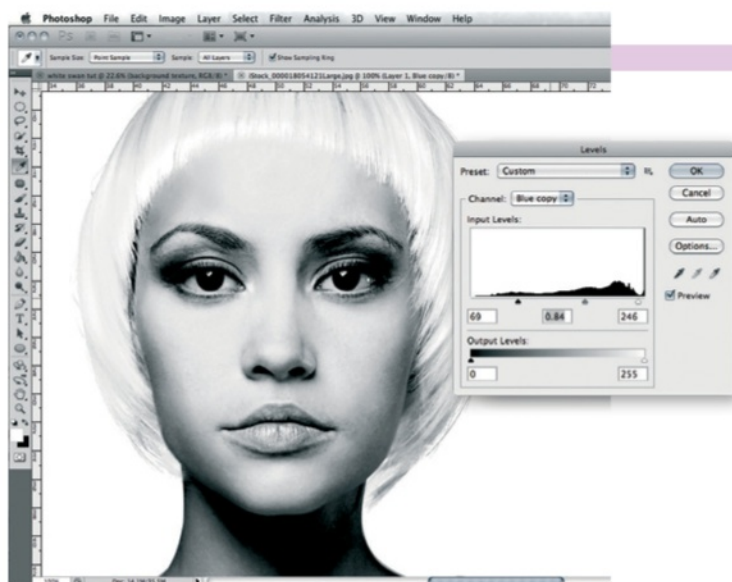
Download the model from istockphoto.com and open the image (you can use any model if you wish). Use the pen tool to trace round the model as accurately as possible, this may take a bit of practice. Once the whole model is traced right click on top of the path and choose 'Make Selection' then create a new mask. Now from Select > Refine Mask you can use the refine mask brush tool to paint around the hair line to perfect the mask. This is a great tool in CS5 allowing you to cut out detail that was previously hours of work.



06 <

Contrast & colour correction

Next go to the channels and duplicate the blue layer by right clicking and selecting 'Duplicate Channel'. Now boost the brightness & contrast on the copy using a 'Levels' adjustment (cmd + L or Ctrl + L on a PC). Select the new adjusted layer, copy and paste it as a new layer over the original image, set the blend mode to 'Multiply' and reduce the opacity to around half. Now add a 'Selective Colour' adjustment layer. I've reduced the black by -4 in the 'Whites' and reduced the Yellow and boosted the Cyan & Magenta in the 'Blacks' by 5-15%.



Tip: Pro contrast secrets

As an alternative to just adding a Curves layer to enhance exposure and contrast I'll often use a duplicate channel layer (usually blue) and adjust the levels. You can then copy the channel and paste it as a layer over the original then play with the blending options and opacity to achieve a richer contrast with better depth than an adjustment layer.

07 >

Final re-touches

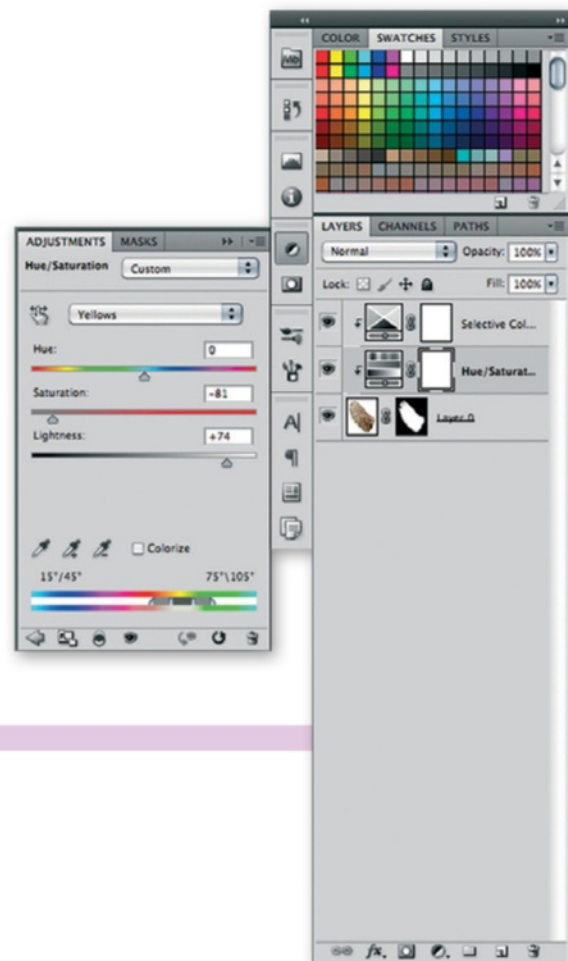
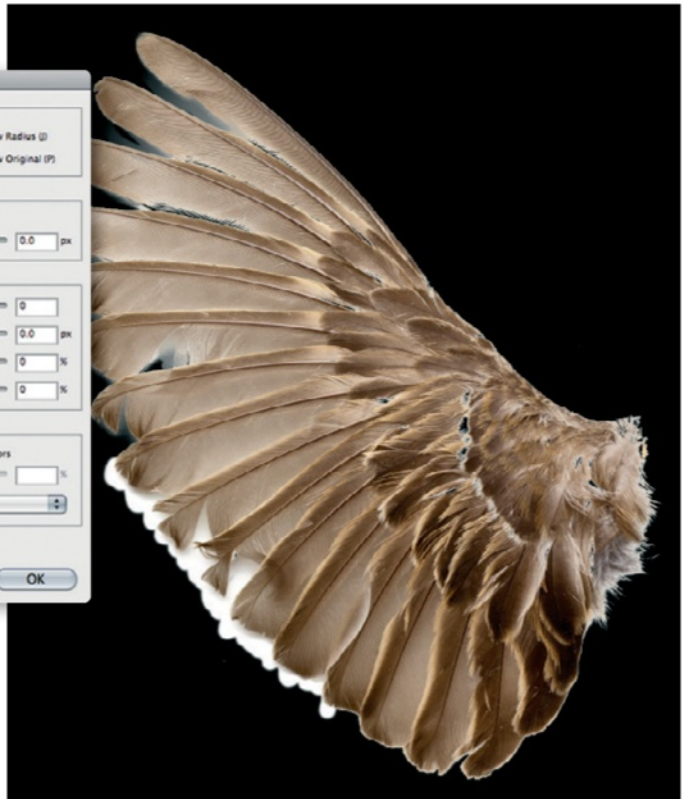
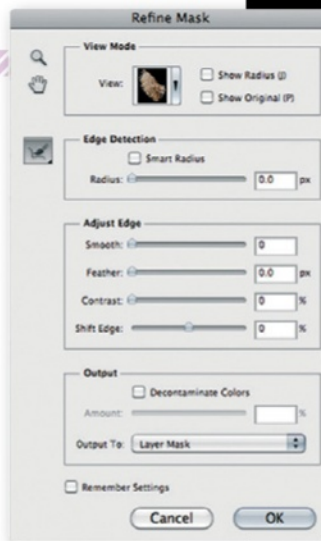
Time to Dodge & Burn. Hold down 'option' (Alt on PC) and click the new layer icon on the bottom of the layers panel. This will bring up the new layer options. Set the mode to overlay and tick the 'fill with 50%' option. Now select the Burn tool, set the 'Range' to 'Shadow' and 'Exposure' to '10%' and start painting on the shadow areas you want to enhance. Do the same with the Dodge tool, set to 'Highlights' and '10%'. Focus on the brighter areas like the whites of the eyes and the shine on the lips. Finally, add a new 'Hue/Saturation' adjustment layer and turn the saturation up. Now fill the layer mask with black and paint with white on the mask to reveal the layer over the lips to bring out a bit of colour. Now add the model to your background.



08 >

Adding the wings

Download a good wing image like the one from istockphoto.com used here. We have to isolate the wings, so go to channels and select the blue layer only. Now go to Select > Colour Range and hit OK (sometimes you'll have to play with the sampled colours) and add a mask. As in step 5, use the Refine Edge tool on the mask and go round the feathers to get a natural looking cut-out.



09 >

Colour correction

Now, to make the wings white we'll use 'Hue/Saturation' and 'Selective Colour' adjustment layers. In 'Hue/Saturation' boost the 'Lightness' in the red and yellow channels while reducing the 'Saturation'. Next play around with the 'Blacks', 'Neutrals' and 'Whites' in 'Selective Colour' to achieve a subtle green/blue hue. Now add the wing image to the background image, making sure the layer is below the model. Hit cmd + T (Ctrl + T on PC) to scale up the wing and move it into place. Duplicate the wing (cmd + J) and move it into position on the other side.

10 >

Drawing in shadows

First add some shadow by creating a new layer, set the blend mode to 'Multiply' and make sure it's between the model and the wings layers. Hold 'option' (Alt on PC) and click between the new layer and one of the wing layers to clip it to the wing layer, this will ensure the drawn shadow will only show on the wings and not the background. Select a soft round brush, hold down 'I' and click a dark area on the wings to select a shadow colour, then with a low opacity (10-15%) paint in some shadow areas. Repeat this on both wings.



11 <

Feather elements

Download the feathers from cgtextures.com and repeats steps 8 and 9 to cut them out and adjust the colour. Using the lasso tool, cut & paste each feather to its own layer and move those to the main image. Hit cmd + T (Ctrl on PC) and rotate each feather so it's horizontal. Use the 'Puppet Warp' to add more curve to any that you feel need it (if you're on CS4 or earlier you can use the 'Liquify' filter to get the same effect).

12 >

Creating depth of field

Convert each feather to a 'Smart Object' from Layers > Smart Objects > Convert to Smart Object so that you can resize them without losing quality. Copy each feather then put the originals into a folder to keep safe and hide the folder. Now transform (cmd + T) and enlarge each feather then arrange them around the canvas. Go to Filter > Blur > Gaussian Blur and add a blur of around 10 pixels to make it seem as if they are in the foreground. Repeat the blur on each feather with the shortcut cmd + F.



13 >

Arranging the composition

Think of the depth as having four layers: foreground, background, in focus in front of the model and in focus behind the model. Build up each layer by copying, re-sizing and arranging the feathers in front and behind the model. For the background feathers you should make them small, add a little blur and reduce the opacity a little so they appear far away.



14 <

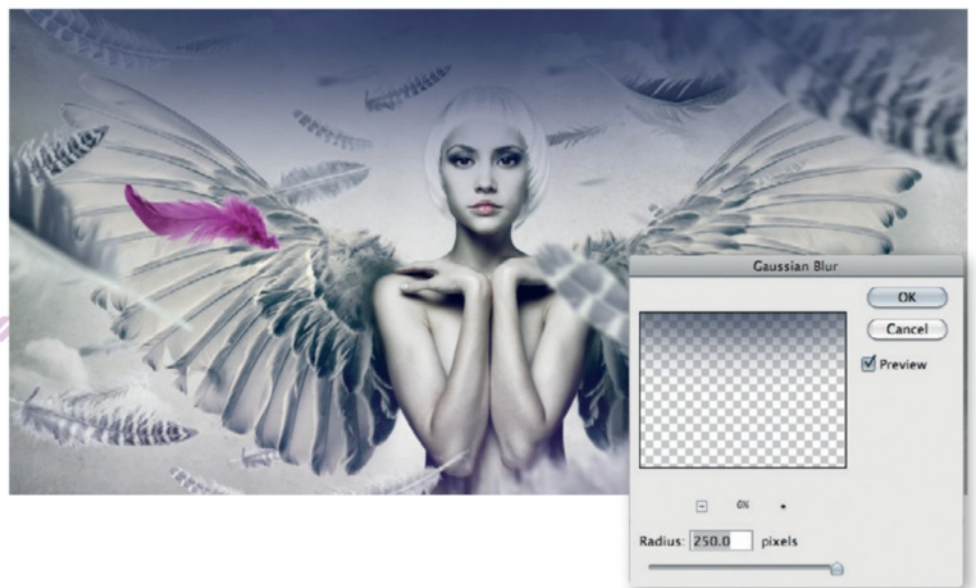
The pop of colour

I'll often add a pop of colour to bring some life to a picture like this and the pink feather is used in this case. I downloaded it from istockphoto.com however you can create a coloured feather from one that was in the previous step. Add a mask using 'Colour Range' as in step 8 and position it on the main picture. You could use a clipped 'Hue/Saturation' adjustment layer to change the colour if you wish.

15 >

Final colour correction

The last step would be to bring the image together with an overall colour correction. Here I used the ellipse tool to draw a large oval along the top and bottom of the image, with a blue colour. Blur them using a heavy 'Gaussian Blur' from the filter menu and set the layer blending to 'Screen'. Reduce the opacity to taste and if you want to go the extra step adjust the hue of one of the layers just a bit to add interest.





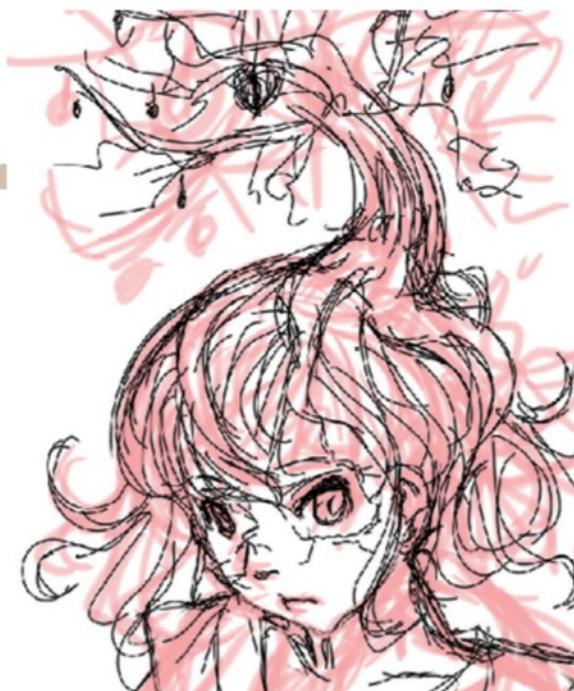
Tree of Thought

As a tree is deeply rooted into the earth, thoughts and ideas are deeply rooted into our minds.

01 ▾

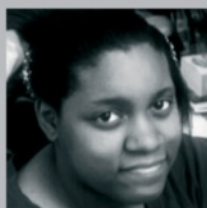
Concept Sketch

As with every new piece, I create a new file in Photoshop Elements 6, A4 size at 300 DPI. I use PS Elements default brushes (hard round, at size 10px) to create a simple sketch of what I want my final image to look like. As with any sketch, there's no need to be too precise. Just get the basic concept down, details will be handled later.



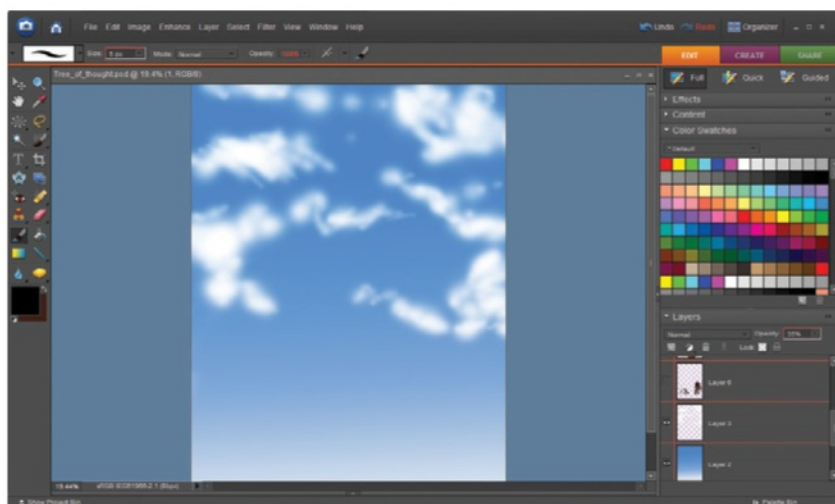
medium | 12h

adobe photoshop elements 6



BADENA 'HANA' SYLVESTER

Badena Sylvester, who prefers to be called by her pen name "Hana", is a freelance illustrator. She is a self-taught artist and her one true love is books. "When I was younger I used to buy all sorts of art books, strictly for the pictures. Eventually I decided I didn't want to just look at art, I wanted to make it too! Know that old saying If you can read, you can teach yourself anything? As it turns out, they weren't just pulling my leg!" www.hana-keijou.deviantart.com



02 <

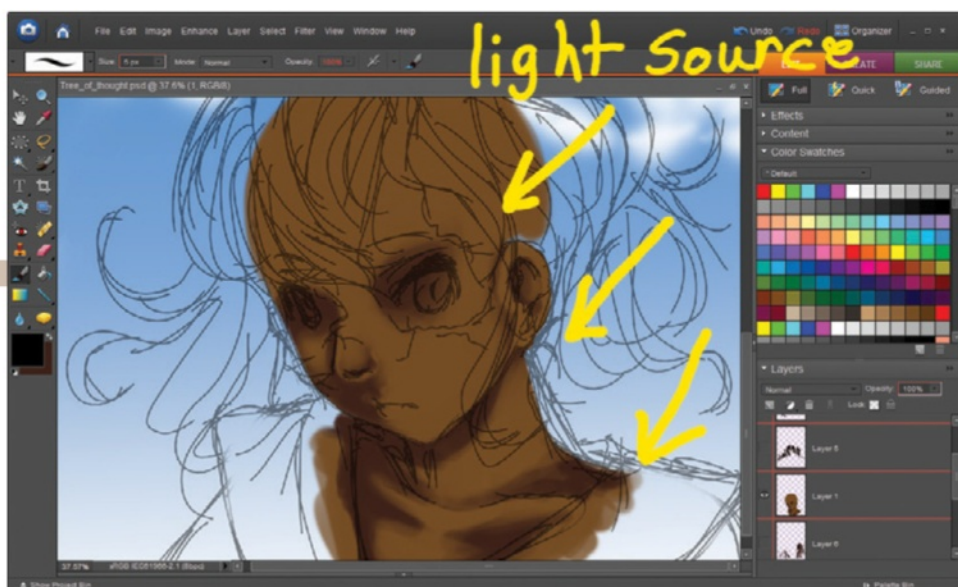
Background

My background for this piece is very simple, a blue sky with clouds. To begin, I make a new layer, select the Gradient Tool, and pick 3 colours for my sky; a medium blue, a light blue, and a little bit of white at the bottom. Next, I paint in white clouds using the "Airbrush Soft Round" brush, increasing and decreasing the size between 100px and 300px.

03 >

Base colour

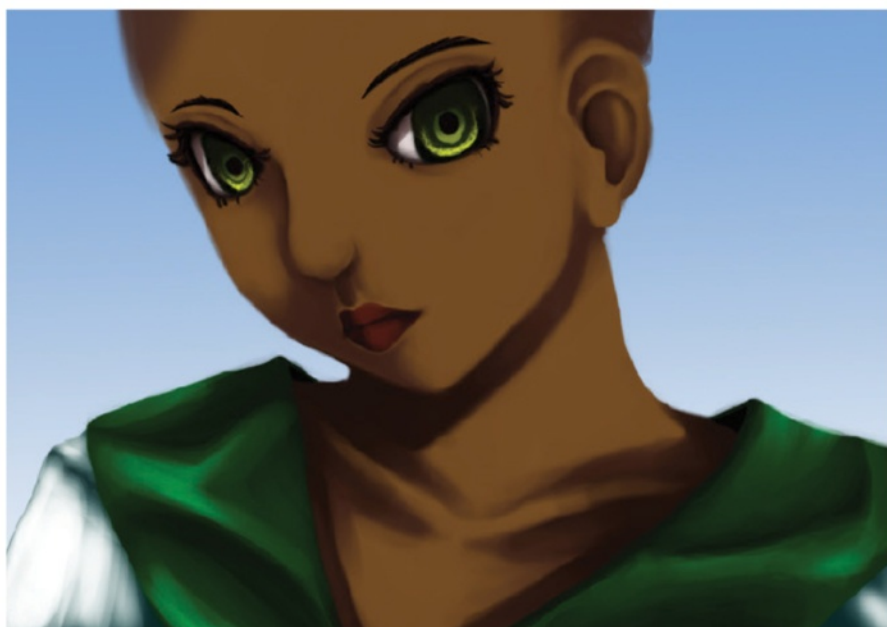
Since I've decided this is a conceptual piece, I've skipped the line art, and went right into the colouring, using the sketch as a guide. For each new element added, there is new layer given, in case mistakes are made. I also add some base shading and decide which direction my light source is.

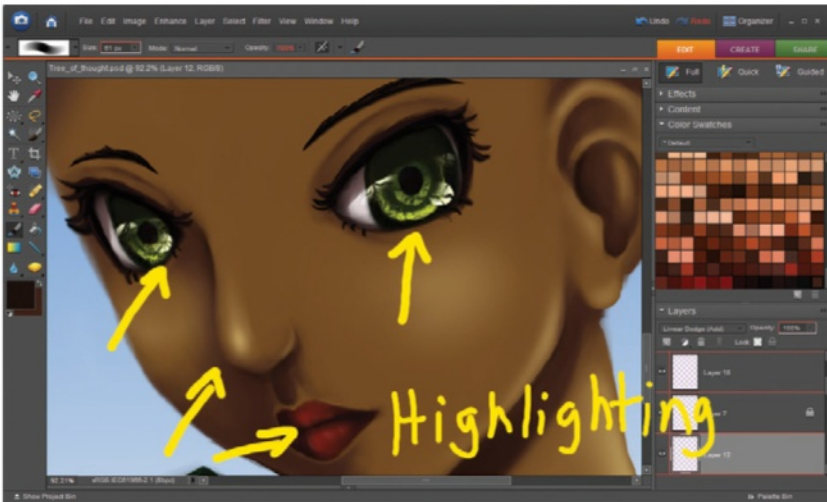


04 <

Detailing

Once I've decided which colours I'd like to use for this piece, I begin plugging in tighter details. Alternating between Photoshop's "Hard air brush," and the "Soft air brush," I paint in the face, and clothing of the character. I often use these two brushes, because I feel they give my work a very soft, smoothed look.





05 <

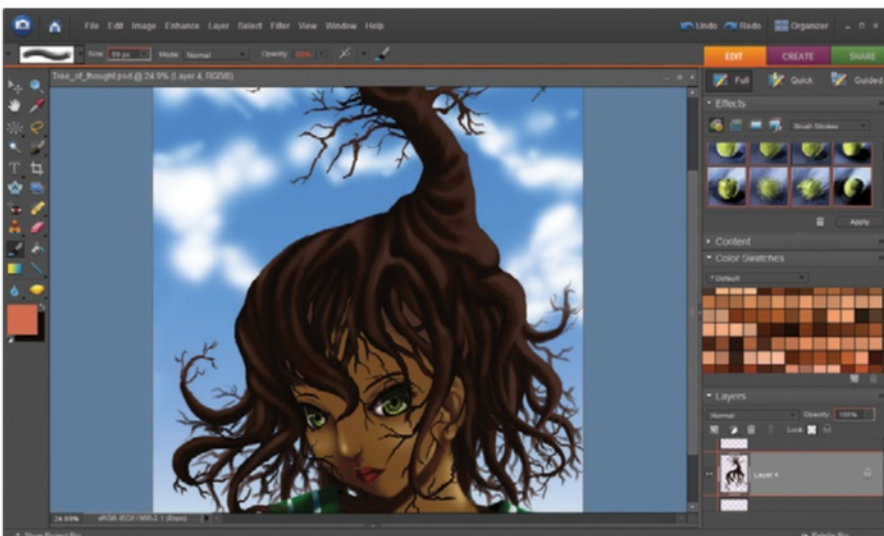
Highlighting

Now I add highlights! On a new "linear dodge" layer, I add light to the character's skin, eyes, lips, and clothing. Usually, I tend to work with a very light yellow or white for this step. I also remember to always paint in the direction of my light source!

06 >

The Tree

Since the tree is an important part of the piece, it's separated and painted on two different layers. The darker branches and roots are on a layer in front of the character, and the lighter ones are on a layer behind her. I chose a "hard round" brush and alternated the size often when making the branches and roots thick, or thin.



07 <

More Detailing

I add more colour to the branches and roots, creating more depth to the tree. I also take the time I check over everything in my work to make sure the piece is going in the direction I originally intended. I often find myself wandering away from my original vision, so I periodically take breaks and correct anything I feel may need fixing before I continue.



08 <

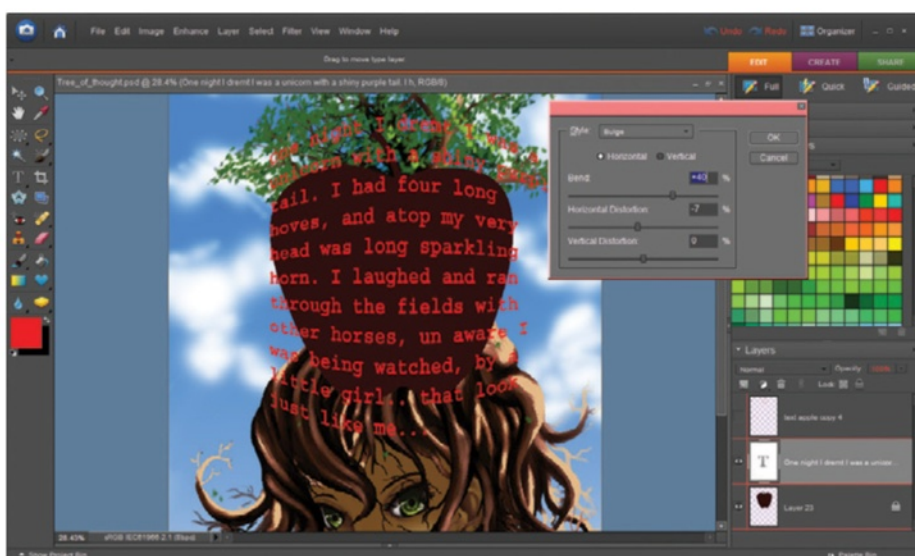
Added Effects

When I've finish painting the tree, I add a special filter effect to it. In the "Filter" menu, I select "Artistic" > "Water colour", and adjust the settings to my liking. Once I'm satisfied, I click OK, and repeat this step for the back roots of the tree.

09 >

Leaf Detailing

The leaves (like the tree) are on separate layers. Darker, more blurred out leaves go in the back and the lighter leaves go upfront. The leaf brush I used was one downloaded from Brusheezy.com.



10 <

Adding Apples

I select a red from my pallet and select the Custom Shape tool. After picking and stamping in an apple shape on a new layer, I select the Type tool and type in a small blurb that will fill the apple. Once the blurb is typed, I bulge the text to fit the form of the apple's body.

11 >

Adding Apples part 2

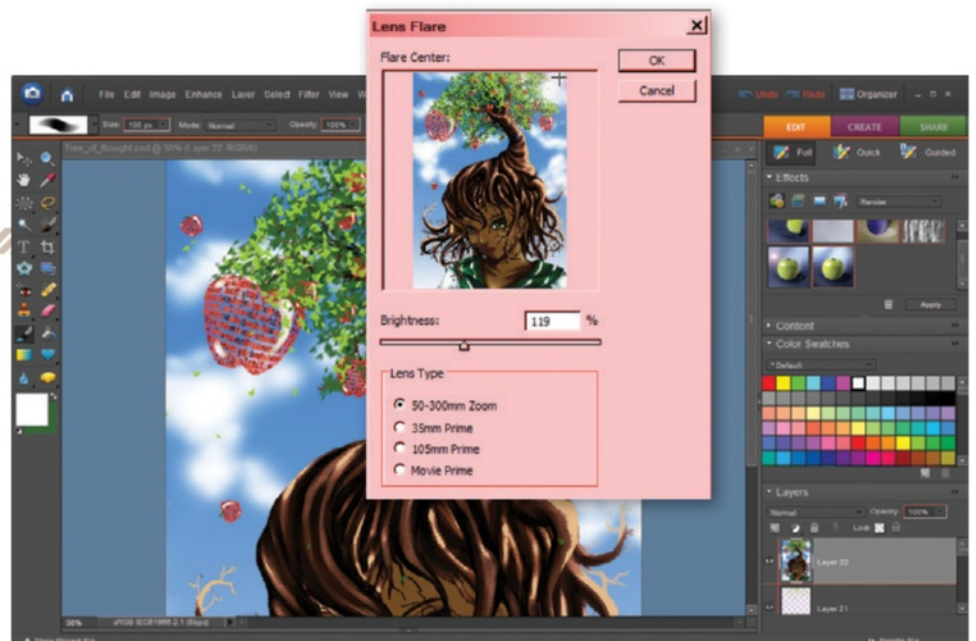
After editing the text and colour to my liking, I erase the inside of the apple's body and reduce the opacity, so the text becomes the main colour for the apple. I double the text, colour it in a darker red, and flip it horizontally. This becomes the back for my apple and goes underneath the top layer of text. Next, I merge the texts together and erase parts of the text that are outside the apple's body. Then paint in the stem, and leaves. Last I merge the apple together and duplicate as many as I need to place around the tree.



12 >

Finishing Up

The last thing to do is merge the entire thing together. I add one last effect to the piece using Lens Flare, located in Filter/Effects. I angle the light to reflect off the largest apple on the tree since it is a point of interest in the picture. Now the piece is complete. Hope you enjoyed it!





advanced | 15-20h

adobe photoshop CS3

WorldMags.net

Love is wild

In this tutorial, you are going to see how to create an amazing typography effect by using ink and light textures.



VICTOR GUERRERO

I started drawing typography at the age of 12 because of graffiti and hip-hop. After several years of illegal paintings I realised that I had to do something with the "talent" I had for typography, so I decided to take graphic design studies. I'm currently in the last year of my degree, something which hasn't stopped me from doing several freelance works, mainly editorial, lettering and poster designs. Besides, I can't wait to finish my studies so that I can travel abroad offering my services as a graphic designer.

01 ▾

Canvas & composition

First of all you will need to set your canvas size and the way you are going to work with it. In this case, I chose 5000 x 3500px and since the beginning I decided to set my work composition in the centre of the canvas.

Tip:

This is one of the most important steps in the tutorial, getting the right images you're going to use. In my case I used my own inked water images, it's quite easy to get them. You only will need a camera and a tripod, ink and water. Take your time in this step if you want a good result, because the quality of your work will be proportional to the number of pictures you take. Also, you can always download some stock photos from the internet, it's up to you!

LOVE

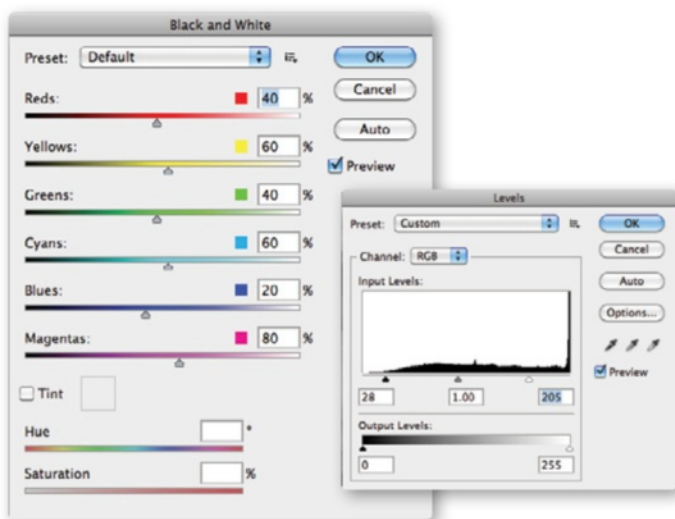
02 ▲

Choosing the typography and the topic

For this work I used the Roman type Adobe Garamond Pro, but feel free to use almost any typography since you only need the shape of the type to lead you once you start the work. (As you can see, the kern, the space between letters, is not adjusted proportionally, but don't worry, it will be fixed once we have all the letters finished.)

Tip:

Well, now that we have the images ready to go it's time to start shaping our ink type! Since it's the same process for all the letters I will only explain the process of one letter, so you can repeat the same steps for the others.



03 ◀

Cleaning the images

Once you have the images, you will need to edit them in order to achieve as much contrast as you can. Open your image and make it black and white to reduce colour dominants. Then go to levels and try to eliminate as much as grey tones you can in order to have a cleaner image to work with. (This method isn't perfect at all. Most of times I had to clean some parts of the image by myself, but levels and the dodge tool will be pretty helpful to you. Also, the lasso tools can be useful if you want to have a sharp shape of the ink for some places of the type).

04 >

Starting with the letter

4.1 Get the parts of the images that you like the most and remember, you have to use the ink as the outline of the letter, in order to start creating the shape of the letter.



4.2 The tricky thing here is not to cover the whole letter in black. Keeping blank spaces on the letter will make it more interesting and will help you to get amazing results.

4.3 To blend all the images perfectly, I recommend using the Multiply blending mode for the "ink layers". This is really useful to see how the image will look, since multiplying a layer keeps the white as it is on the layers below. Also, this will be really useful to save time and you won't need to erase all the white parts in the images afterwards. Also, to get a better effect and smooth the difference between the images, you may use the Eraser Tool. This way you'll end up with a unique image of ink.

4.4 From time to time, hide the original type to see how (if) the work starts to look the way you want and, after that, start to work in the areas where you want to get more detail.

4.5 Start adding final details to your letter in order to get a realistic image of the ink. This part is very important for me because I'm never happy with the results and I always like to get it more perfect over and over again. What really makes the difference is the outline of the ink, black little dots, so pay attention to that.



4.6 Once you feel that your letter is done it's time to start using the dodge tool (shortcut O). This way, you'll be eliminating the grey spaces of the edge of every layer that you use. If you are going to print this work later, take your time in this step, because maybe you don't see anything right now but, once you print it there will be dozens of little grey spots.

4.7 Use the lasso tools to get more sharpen edges in some areas.

After those final retouches, you are done! Was that easy? Yeah, right? Now it's time to get the other letters. As personal advice, if you want to get a nice result of on the final work, don't try to do them all in the same day. It took me four days to finish it the way I liked it, so be patient.



05

Adding some details and effects

Now that we have all the letters we need, it's time to correct the kern. I also added a shadow using the original font shape as reference and I reduced the opacity to 20%.



5.1- 5.2 I used a negative kern putting the letters really close in order to mix them.



5.3-5.4-5.5 I also added some small lines to the ink shape of the letters to add a more dynamic effect and fill the image. The line should imitate the ink, so be sure to make it as thin as possible with a tablet.

5.6 Add a black layer and set it to 10% opacity to darken the result and put more ink images in the border of the canvas. Using the gaussian blur filter in some parts will provide you with more depth of field which is a really nice effect to get in your works.



5.7 It's time to create particles. Get the lasso tool and create some irregular rectangles. After that, create a brush with enough dispersion and start messing around near the ink with the brush you created. Once you get a desired composition create a mask and draw with 100% black in the areas you like to down the opacity. This will help us create the effect that some particles are behind the letters without the need to use Gaussian blur to get depth of field.



06 >

Finishing

To finish the work, we're going to add a cool burn effect.

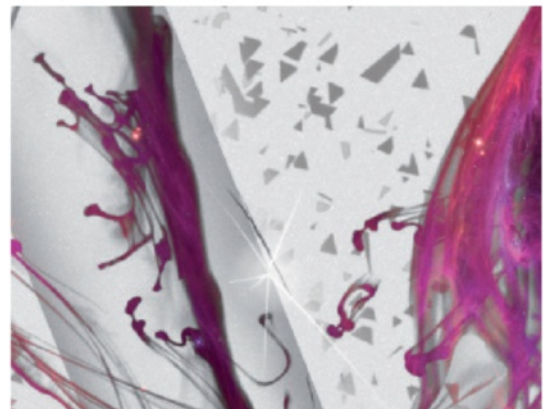
6.1 In this case I looked over the internet for nebula images from space. I always like to watch those images because they have really nice shapes, lights and stuff that make me stare at them fixedly, so for this work I wanted to use one of them. In this particular case I used the same image different times repeatedly and changing sizes.



6.2 After that, I used the blending mode "Lighter", and once again, with masks, I kept the parts of the nebula image I wanted.



6.3 To finish, I decided to put some small light effects into the letters – which can barely be seen – to ensure I was 100 per cent happy with the final result.





Cherry Drop - from drawing to a complete final image

Adobe Illustrator can create images that are just as fun as Photoshop, especially when tracing a unique drawing. In this tutorial, it will be shown how to go from the raw drawing to a complete final vector image.

medium | 5-6h

.....
adobe photoshop/adobe illustrator



CHARISSA KLASSEN

Charissa Klassen is a freelance artist in the USA. She graduated with a Bachelor of Illustration in 2010 and has been creating graphics for both her clients and for sheer enjoyment. She enjoys a good challenge when creating new images in Photoshop or Illustrator.
www.charissaklassen.com

01 >

Drawing

Most vector illustrations give better results when they start with a drawing or photo – basically something that can be traced. In this instance, it is a drawing that was then scanned into the computer and opened in Photoshop.



02 <

Painting

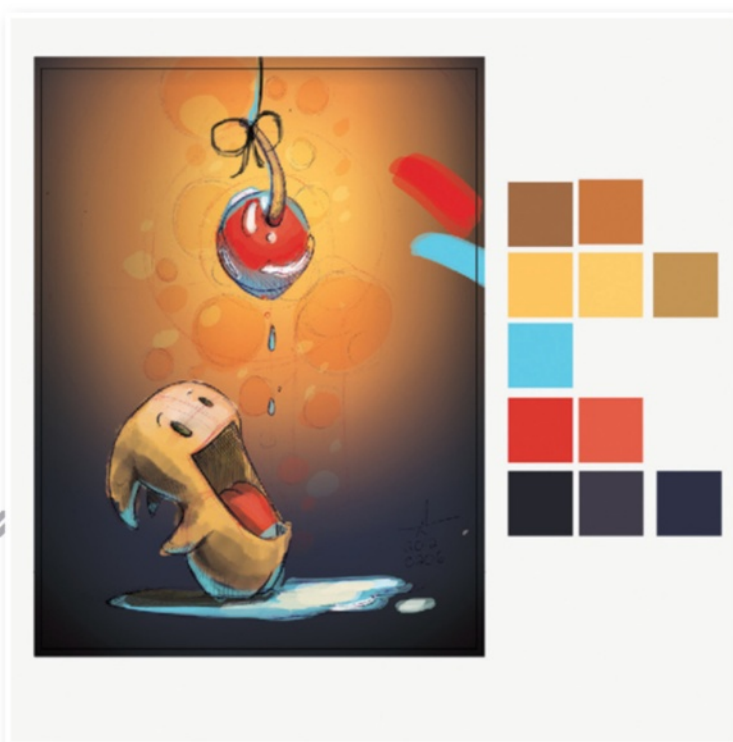
As well as having a good idea of what you are creating, it helps to have a clear idea of what colours you are using. This keeps you from having to completely change the colour scheme later on. After you come up with a colour scheme that you like, save the Photoshop file so it can be edited later and also save it as an exported .png or .jpg.



03 >

Picking out the colours

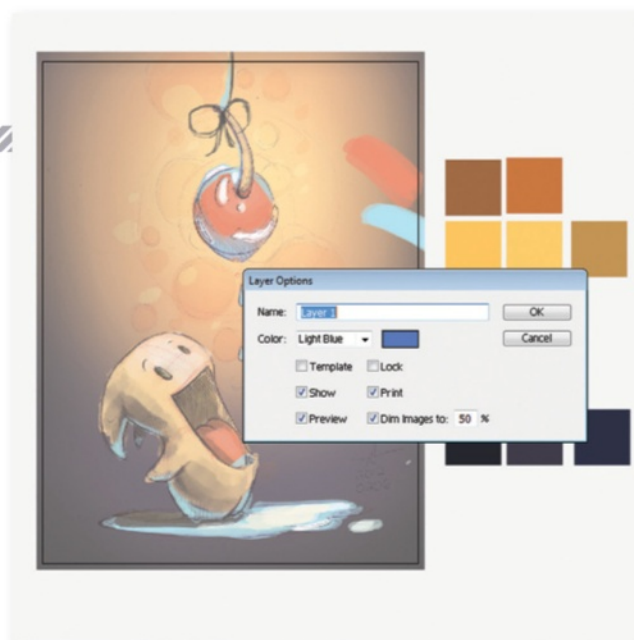
Open up a version of Adobe Illustrator and create a new file in the dimensions you wish it to be and then open the .png or .jpg. Place the image in the new file. Now it is time to extract the colours that will be used in the image – basically just use the Eyedropper Tool (shortcut: I).



04 >

Dim

Next you will want to dim the original image. Double click on the layer in the layers window and a menu will pop up. Check the box that says 'Dim the images to' and change the percentage to 50%.



05 <

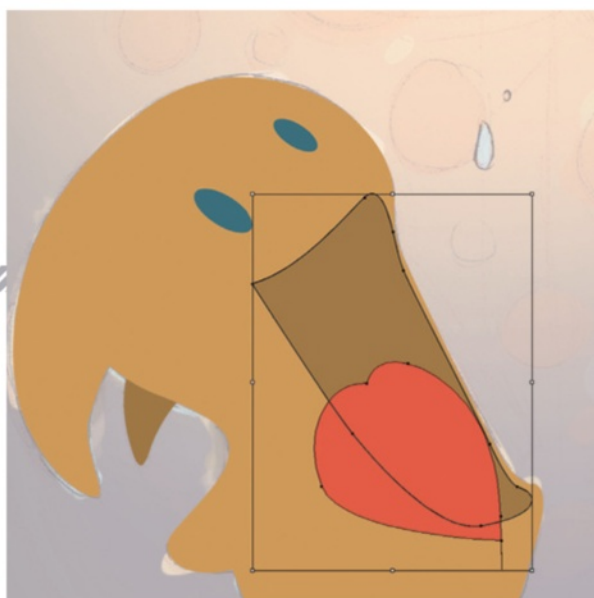
Tracing

The next step is to pull out the Pen Tool and start tracing the outline of the main forms of the character. It is important to get as close to the edge as possible so it will better follow the curve of the character. Put the second ear behind the main body and make it darker than the main body colour, so as to make it appear farther away.

06 >

Clipping mask

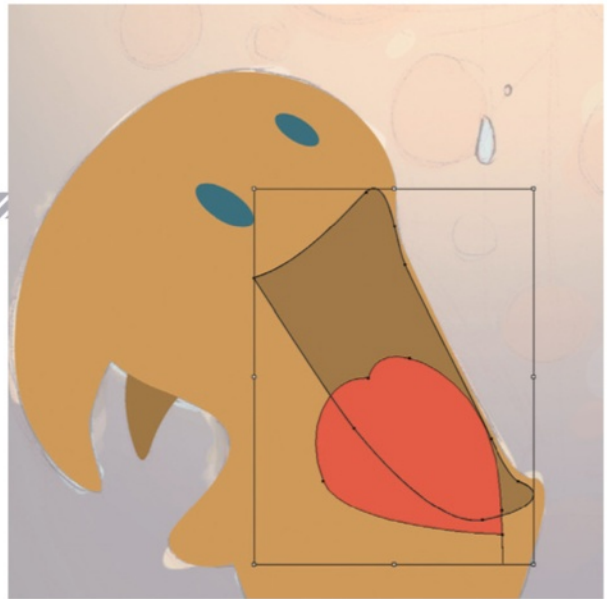
Trace the mouth and fill it in, then trace the tongue. It is okay if the edge goes farther than it is supposed to, because it is important to get a good curve. Next, duplicate the mouth layer and flip it from fill to line and put it on the top.



07 >

Clipping mask 2

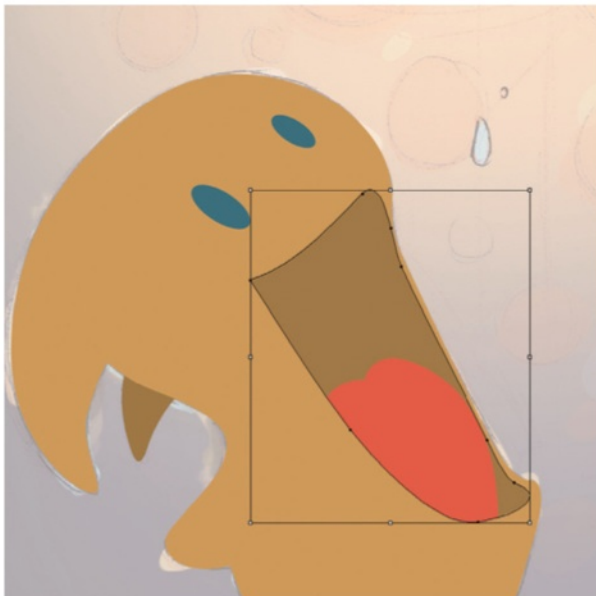
Select the tongue and the lined mouth shape and then use Ctrl + 7. This will make everything outside the mouth shape 'masked' and unseen. But, you can still go back and edit it though the Direction Selection Tool (shortcut: A).



08 <

Shade

To do some shading on the character, duplicate the shape of the body and apply a radial gradient. One quick way is by using shortcut: >. Then, open the gradient window and change the type of gradient from linear to radial.



09 >

Shade 2 and Shade 3

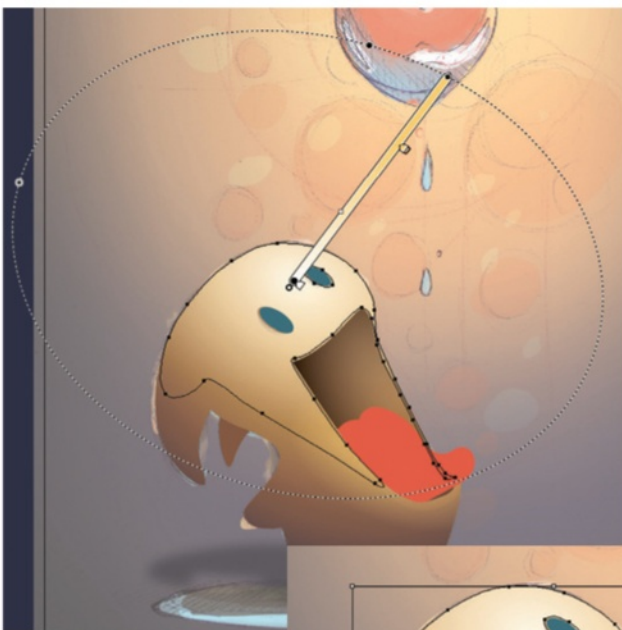
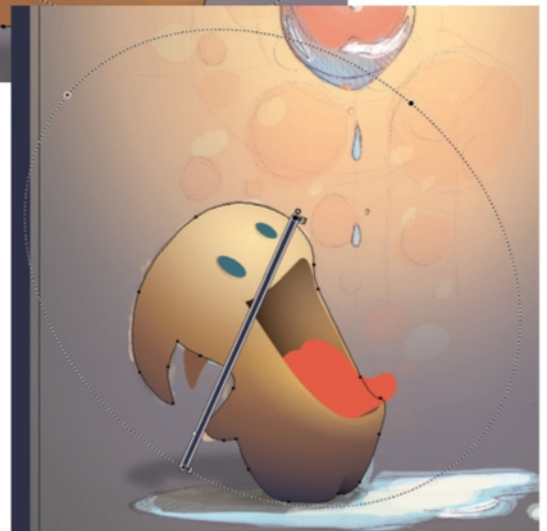
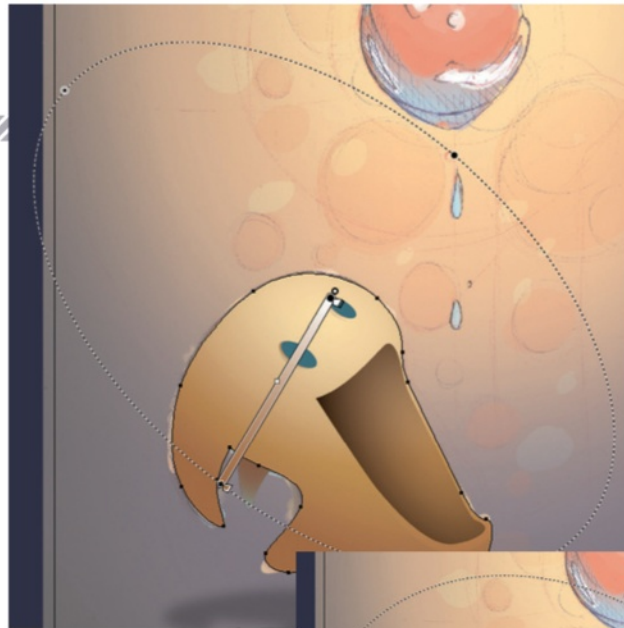
Next, select the gradient tool (shortcut: G) and then select the shape that has the gradient. A large circle will appear. The black dot on the edge of the circle changes the width and angle of the circle while the white circle changes the size of the circle. The next part is mostly just figuring out how things look good on the image. This will take some experimentation. Do another shade image with the body and this time make it a dark blue that is pulled from the original image.



10 >

Shine

Now it is time to do some similar gradients, but for the shine of the body. What follows are three different radial gradients that are specifically placed. The first one has a highlight on the forehead. Another gradient is used for a light on the bottom lip, while the last is used to create a light under the chin. These take some experimentation to get right; so don't be afraid to play around.



11 <

Small stuff

It's the small stuff that makes things stand out. Various small shades, highlights and shadows around the eyes and forehead make the image special.

12 >

Small stuff 2

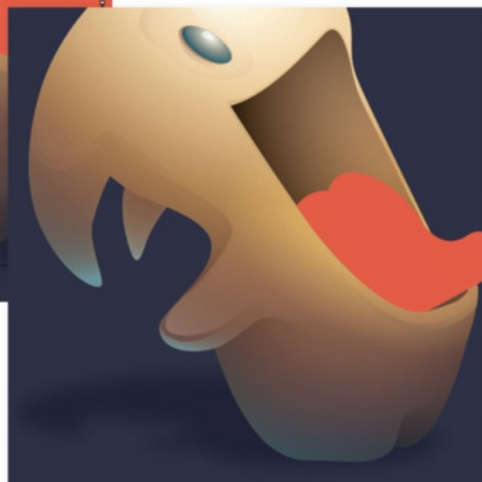
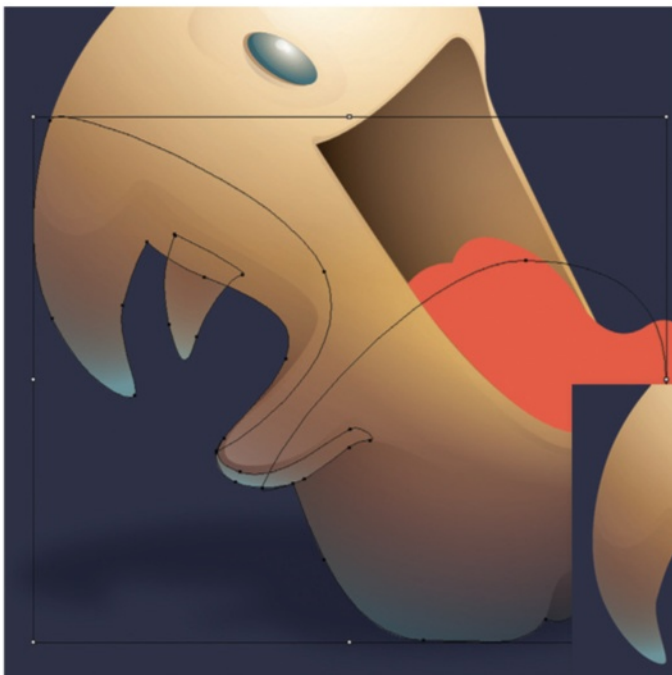
Just as with the face, do various small radial gradients with the body. Utilize clipping masks to get the images' shapes accurate.



13 <

The outside glow

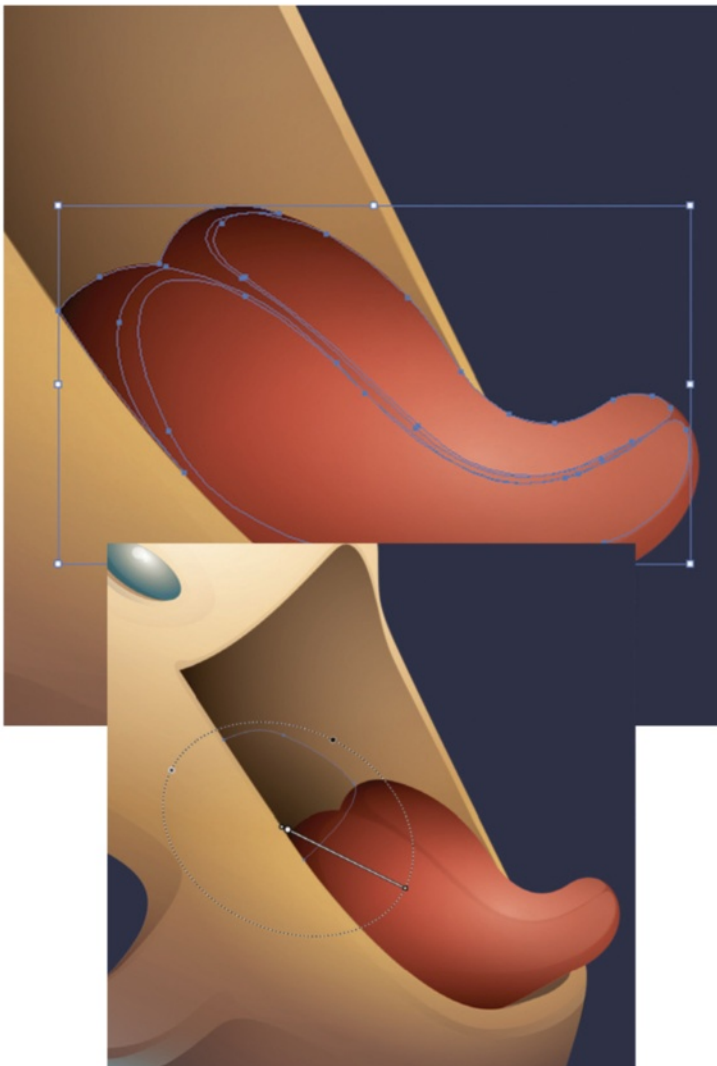
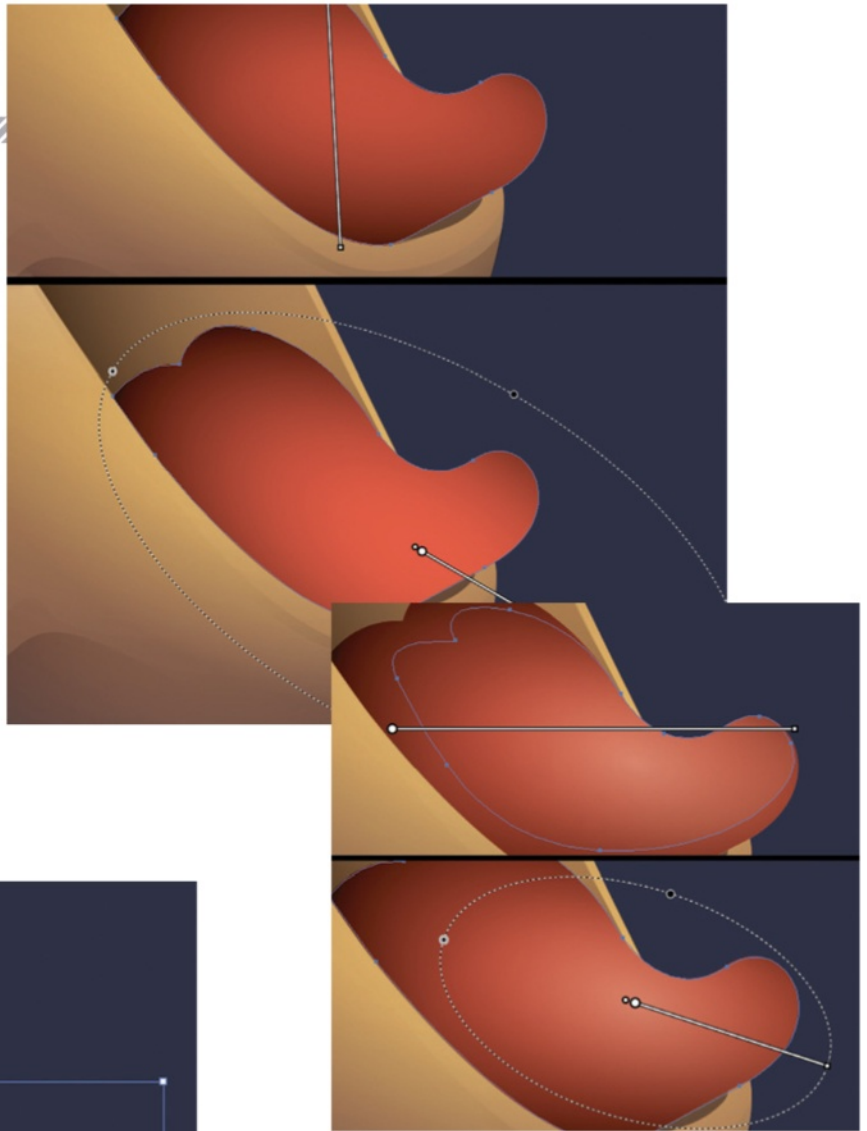
With this character, a nice cool glow from behind also brings something special into the image. Various bright blue gradients will fit quite nicely. This is the same blue that was painted on the original sketch in Photoshop.



14 >

Tongue part 1

The tongue is a combination of several gradients. For this one, make a shadow on the top of the tongue. There also needs to be a shadow coming from under the tongue, so create a linear black gradient. For the highlight, there is a light radial gradient and then also linear gradient.



15 <

Tongue part 2

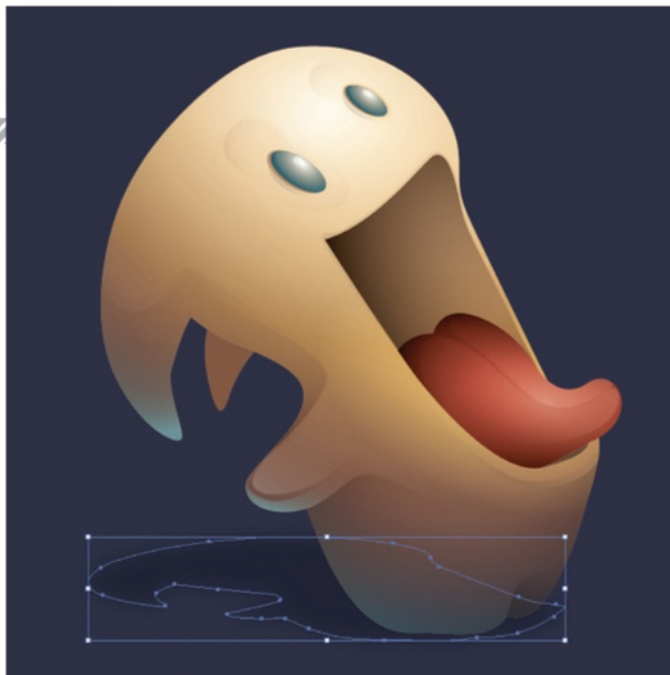
The rest of the detail is centred on the crevice of the tongue. There is a shadow radial gradient that from the top of the shape starts as a shadow at the top of the tongue and then creates the centreline down to the tip of the tongue.

Then, there are two light gradients on top of that coming from the centreline, the bottom one radial and the top linear. The next part you want to do is the deep shadow in the mouth that will make it appear that it is going back into the tongue.

16 >

Cast shadow

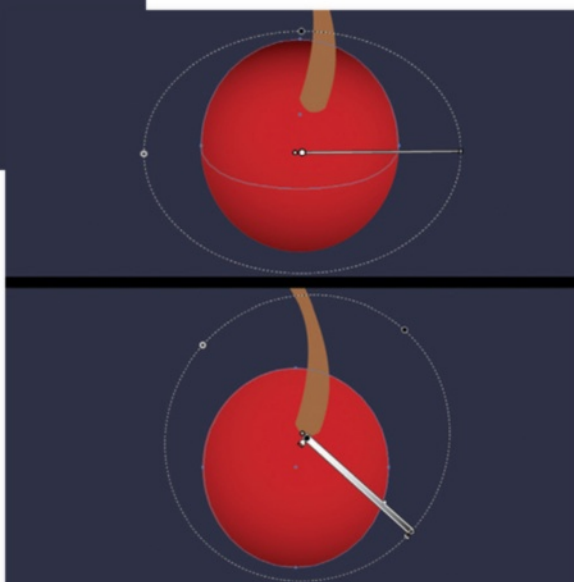
To make a cast shadow for the entire character, copy the original shape for the body and flatten it to fit under the character. Make it black and then go to the menu at the top of the screen and select Filters, then go to Photoshop Effect > Blur > Gaussian Blur.



17 <

Cherry

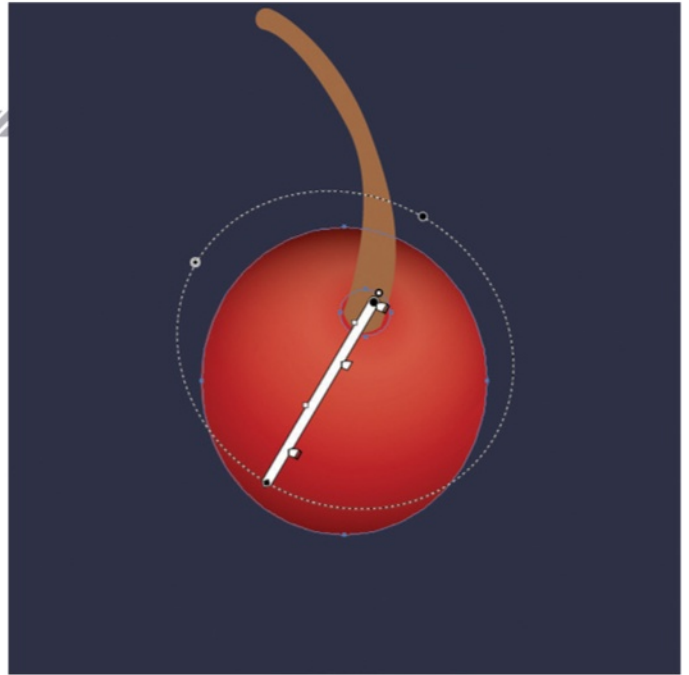
Now it is time to address the floating cherry. First, create the basic shape by tracing the original image. For the cherry, use the Elliptical Tool (shortcut: O) and then size it to fit. Duplicate the cherry's basic shape and apply a black shadow radial gradient from below, and also one from above, behind the stem. Put the stem on a separate layer above the layer with the cherry to reduce time moving things around.



18 >

Create a compound path

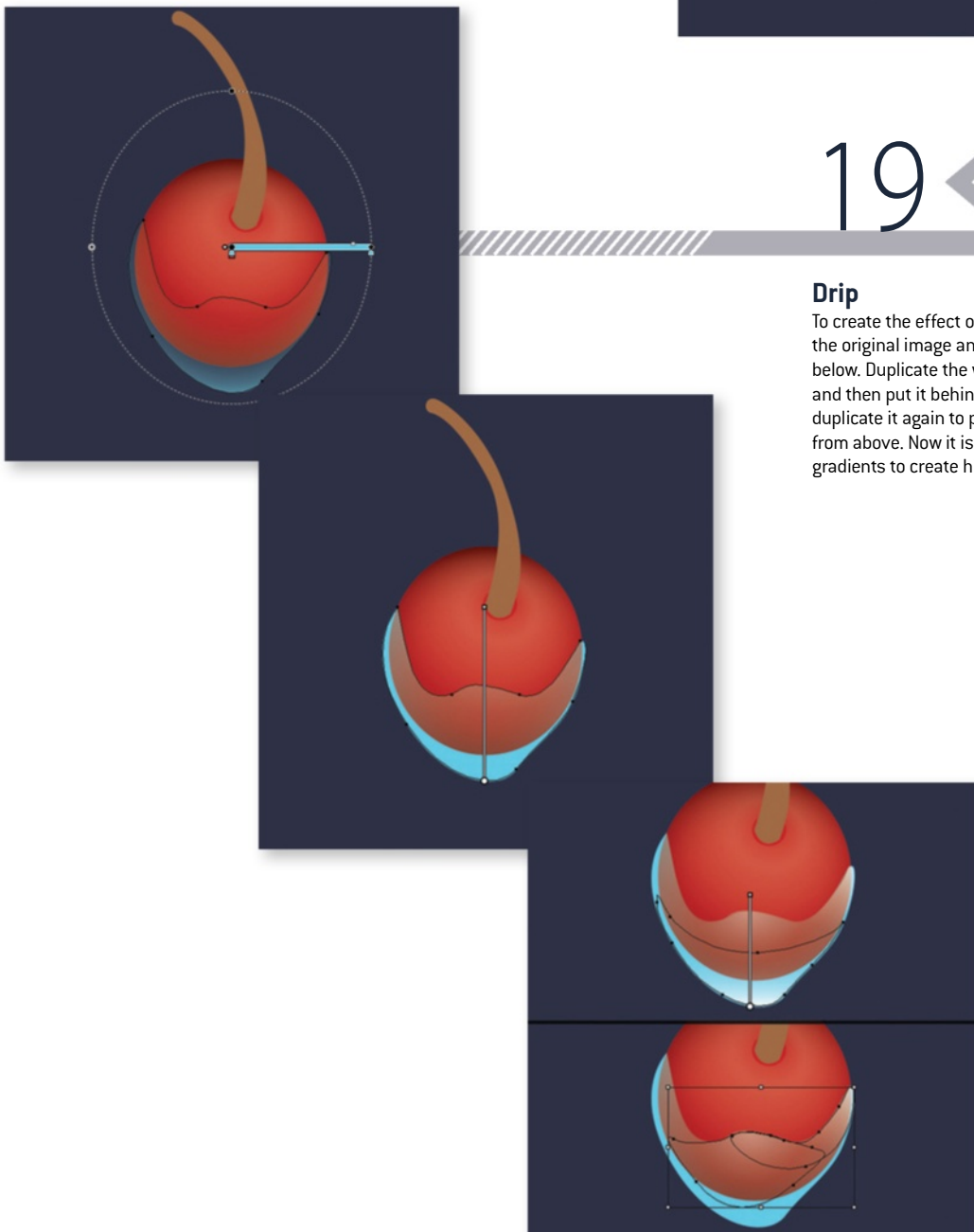
You will now want to create radial around the stem, but to do so you need to make a compound path. Create the outside circle, and then the inside circle, and then put the smaller circle on top. To make it a compound path so it looks like a donut, go to Pathfinder window and hit Exclude.



19 <

Drip

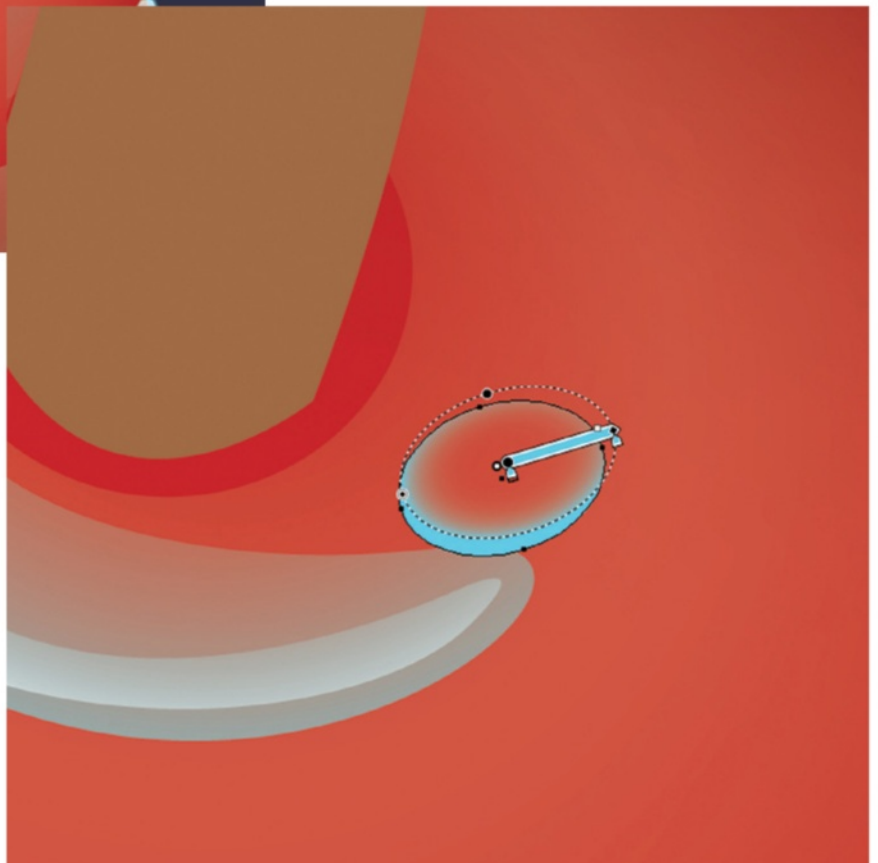
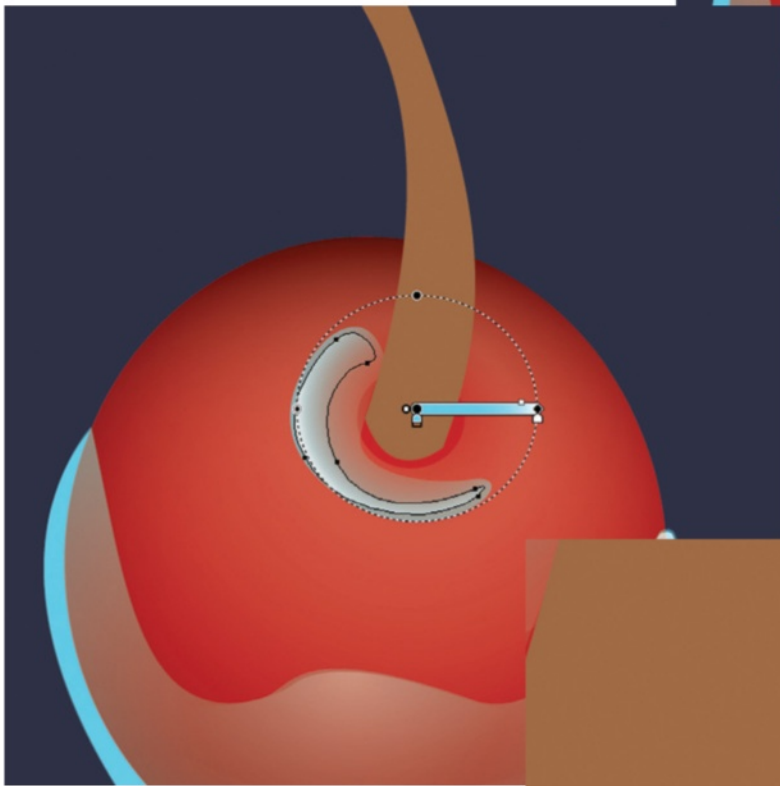
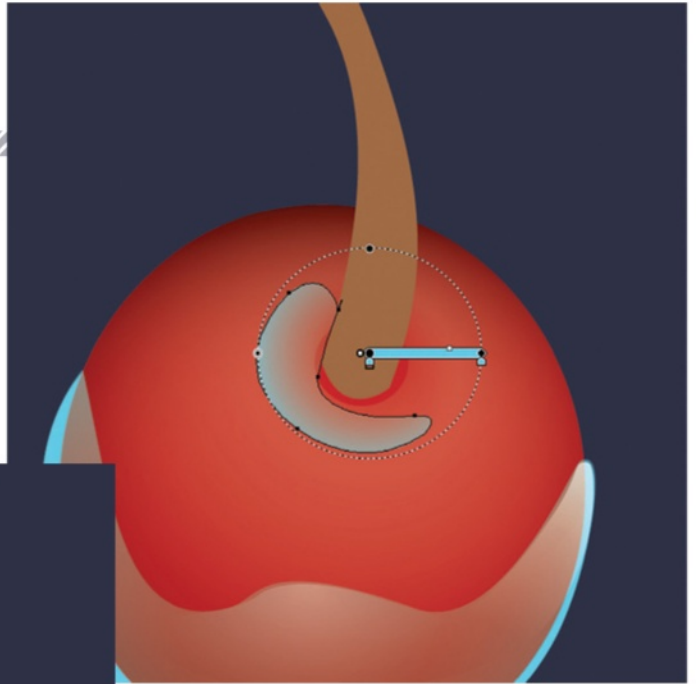
To create the effect of dripping water, trace the shape from the original image and then apply a blue radial gradient from below. Duplicate the water shape and make it completely blue, and then put it behind the main body of the cherry, and then duplicate it again to put on top to apply a slight radial gradient from above. Now it is time to apply various light radial and linear gradients to create highlights in the water.



20 >

Pool

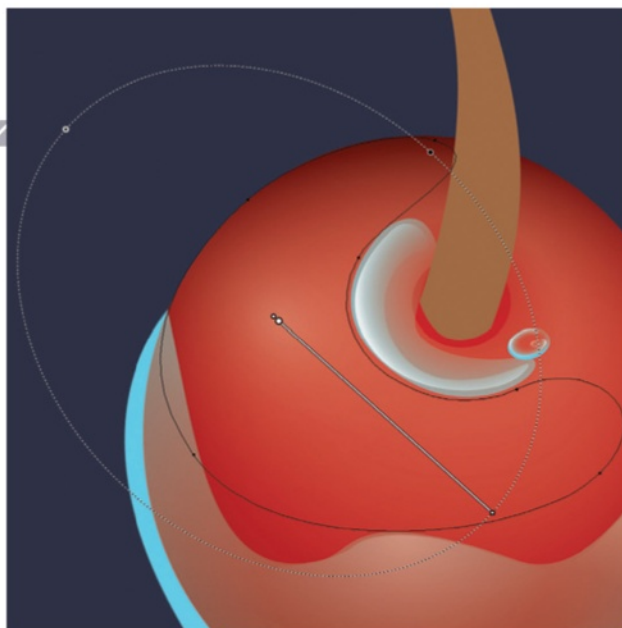
Make a shape to create the effect of a drop of water and then apply a radial blue gradient on its edge. Then create a finer, white radial gradient to be the highlight of the drop. Then do a similar drop at the other side.



21 >

Highlight

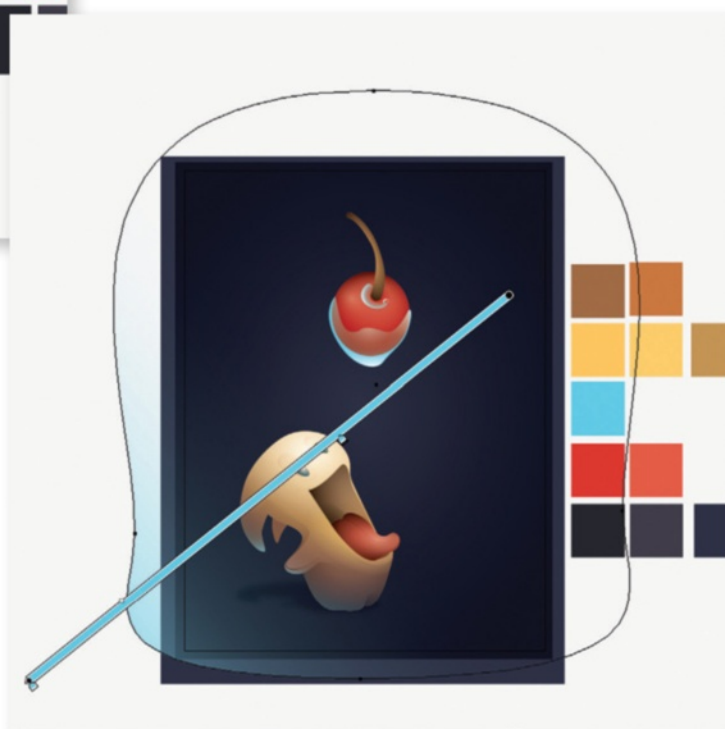
Create a shape for some last-minute highlights for the cherry and then create a clipping mask so it fits snugly to the cherry's edge.



22 <

Background light

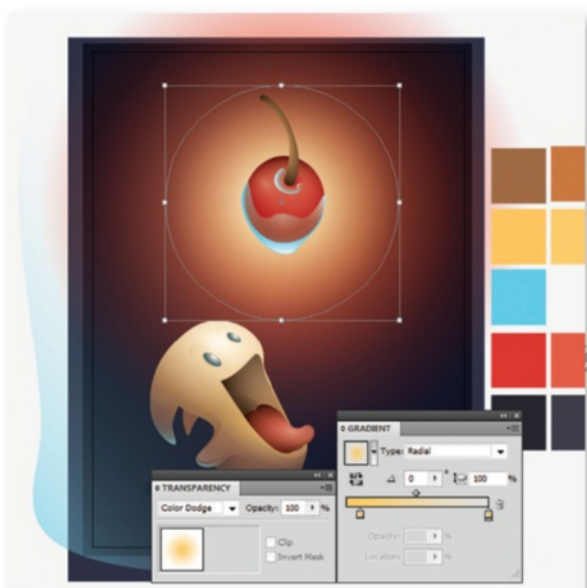
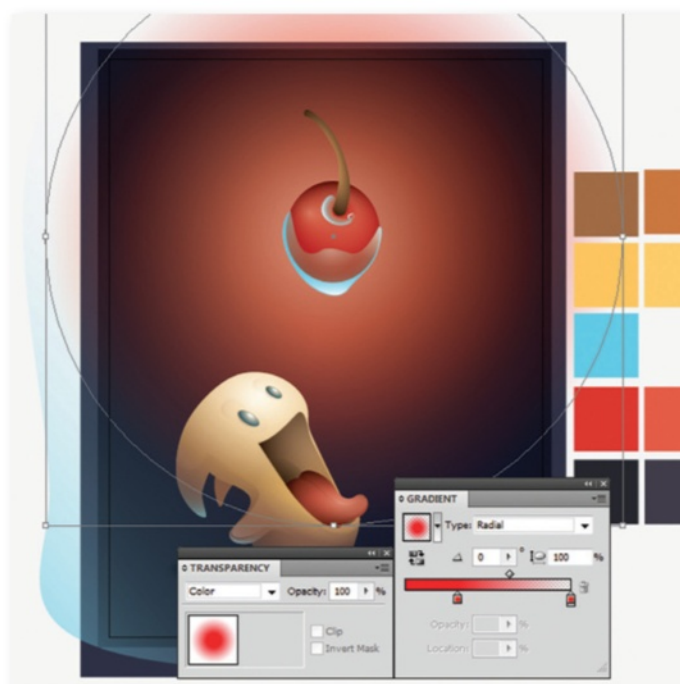
Now it is time to create the background shadow. Creating a large black radial gradient to fill the entire area does this. Since we added a blue highlight on the left side of the character, we also need to add one to the background because the light needs some direction or source. Do this by creating a large linear gradient.



23 >

The glow

Creating a glow around the cherry is tricky and takes some experimentation to get just right. The following steps were done after some time experimenting with layers, layer styles, colours, and opacity. A yellow radial gradient was the result, with the layer style set at Luminosity. Use the same yellow radial gradient, but set it at Normal. Now create a red radial gradient with the layer style set at Colour.



24 <

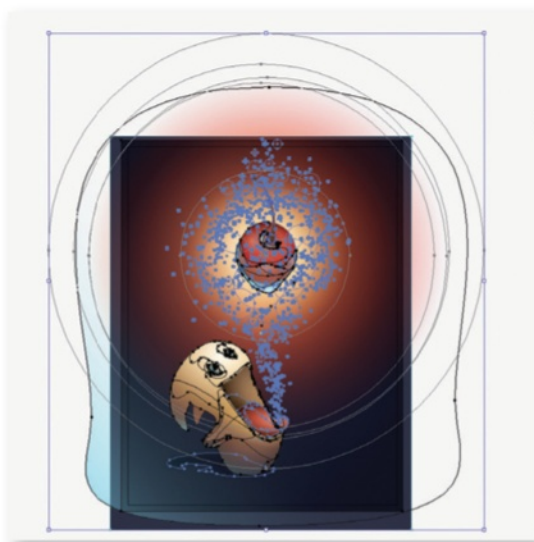
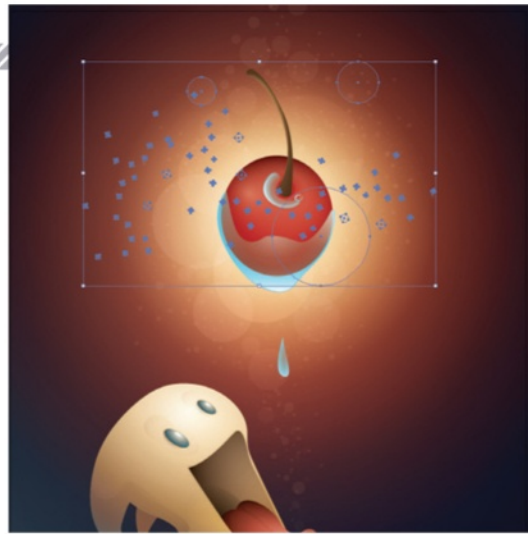
Halo

The last thing to create is the central core of the glow. Create a smaller circle that is centred over the cherry and make it a yellow radial gradient with the layer style set as Colour Dodge. Then, to make the light pop, create a large white radial gradient with the layer style set at Overlay.

25 >

Circles

To create some extra features that make the image more interesting, create lots of yellow circles in a few different sizes under the shapes that have the glow. Change the layer style to Overlay and the transparency level to somewhere between 10%-40%.



26 <

The paths

Now it is time to sit back and look at all the paths by selecting everything by hitting Ctrl + A.



27 >

Finished

After you have finished admiring all the paths, it is time to export your image. When saving the image, make sure you select Use Artboards. This means that anything falling off the artboard, or original large square, will not be saved in the image file. Don't forget to show off all your hard work to your friends and family and continue creating and trying new things in Adobe Illustrator!



Erosion of techniques

Photomanipulation tricks

Combine different images and brushes to create an outstanding digital artwork.



advanced | 8-12h

.....
adobe photoshop CS6



MOE PIKE SOE

I am a 20-year-old self-taught digital artist/designer from Yangon, Myanmar. I am the founder of "The Beast" studio and I'm currently studying at an art college in the United States. For more info please visit thebeaststudio.com

01 >

Setting up

Download the image from Fotolia at us.fotolia.com/id/39385229. Open a new A3 document in Photoshop. Fill the background with #535a5e and place the model pic as shown.



02 <

Background

Notice the blank area on top of the model head? We are going to reuse the stock picture to cover up the top area. Duplicate the model layer. Choose the layer above the background layer and resize it to cover the top part with cloud areas. We will come back to make it more smooth.

03 >

Editing the model picture

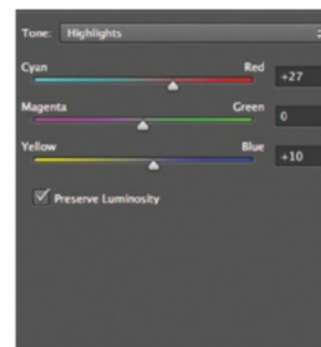
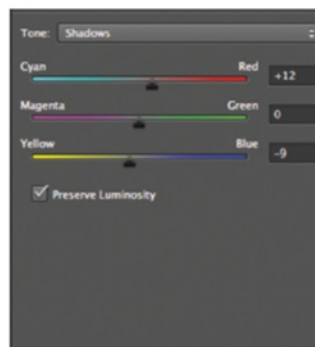
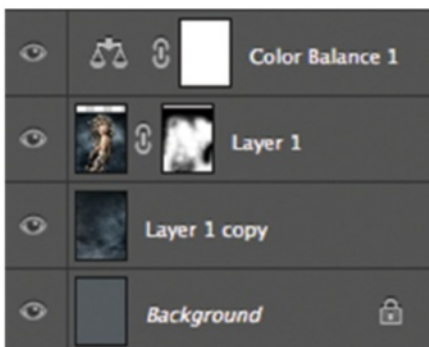
Duplicate the model picture twice. And then use Filter > Oil Paint effect on the top model layer. Use Mask Layer to show the effects on the hair and the dress only. And name it "Hair". On the model layer use Dodge and Burn tool (O) to bring out more highlights and shadows. Create a rim light on the model hair and the body. Do it same for the 'Hair' Layer but before using dodge and burn, sharpen the layer by 150%. Group the layers and within the group create a new layer and Image>Apply Image. Select the same layer and go to Filter>Other>High Pass and choose where the lines become blur and "glow". This will put more details then using just sharpen filter. After that Change the blend mode to Overlay at 100% Opacity. Create a new adjustment layer and apply the settings shown and clip mask the layer high pass and adjustment layer to the group. Also create a mask to have the effect on the model only not the background. After doing all that you should have your layers in this order. Notice that the duplicated second model layer is masked too.



04 <

Editing the background

If you switch off the 1st model layer you will see that the model doesn't fit into the background because of the glow. We are going to use the first model layer to blend the model into the clouds to fit right in. Create a layer mask and fill it with black. Select a white soft brush and just paint the model and the areas around her. Be careful not to paint over the head because that will show a line. Create a new adjustment 'colour balance' layer above the model layer and set the values as shown. Now we have finished editing the model picture and the background. Time to put more elements into the composition.





05 >

Make it rain

Download rain and water splashes brushes. You can find them at deviantart. Create a new layer below the grouped model layers. Select the rain brush and set the size to small since it's the raindrops behind the model. Brush around the canvas till you get the desired result. Create a new layer above the group and do the same thing but with middle size brush. Create another layer and then this time set the size to bigger. And select the layer and Gaussian blur it. The raindrops don't look realistic because we cannot see splashes on the model's body. Create a new layer and choose a water splash brush and brush on the hair, the face, and shoulders to show the splashes. Use the picture as the reference.

06 >

Burned skin

Open 'texture.jpg' from the folder and place it on the document. Desaturate the layer (Shift + Cmd + U) and use levels to make it darker. Set the blend mode to overlay and use layer mask to set it on the model. Duplicate the texture layer and move around to put more texture if you wish.

Tip: To make it more realistic, use dodge and burn tool to darken the areas along the lines of the body.



07 >

Fire

Open 'Fire.jpg' and place it on the document. Change the blending mode to linear dodge and use warp tool to change the 'flow' of fire. Erase the borders. Duplicate the fire layer and place it around the model. Create a new layer, choose a soft brush and paint with #ee8c4d on the right side where the 'scar' and the fire is. After that, change the blending mode to overlay. It will create the glow of the fire and make it more realistic. We are nearly done dealing with fire but we have to create smoke to show the interaction between fire and rain. Download a smoke brush. Create a new layer and brush lightly on the 'scar'.



08 <

Details

Create a new layer and name it "sparks". Download brush from wegraphics.net/downloads/free-falling-sparks-brush-set. Set the colour to #ee8c4d and change the blend mode to linear dodge. Again, brush around the 'scar' to create fiery sparks. Create another layer and download wegraphics.net/downloads/free-dust-particle-photoshop-brush-set. Set the colour to black and brush around to create 'ash' and particles being blown away.



09 >

Enhancements

Create a new layer and select a soft brush and choose the colour #ee8c4d and brush on the right top side of the canvas. Set the blend mode to linear dodge to create a fake light source. Create a new layer beneath the grouped model layer and paint with big soft brush with black colour around the corner to create a vignette. After all, create a hue/saturation adjustment layer and set the settings. After it put in some noise texture to create grunge effects. And you're done.



beginner | 6h

adobe photoshop CS4

WorldMags.net

Handwritten signature



Curious little things

Taking your speedpaints to the next level

In this tutorial I will show you some little tips for turning digital doodling into finished works of art!



JONATHAN HABENS

Jonathan Habens is a freelance Illustration graduate in the UK. His work explores stories and imagery inspired by mythology, from Celtic legends to Egyptian history. Whilst most of his work starts out in traditional media, keeping strong traditional sketching, sculpture and painting skills, Jonathan does also paint straight into Photoshop using a Wacom Tablet. jhabens.carbonmade.com

01 >

Focus on the face

I always begin my paintings with a portrait working outwards from the face, here I kept it as rough as I liked and really just scribbled in the basic shapes of a 'Tim Burton' inspired character. I was drawing a curious gothic Lolita inspired nymph aiming for just a quick fun 'speedpaint'. Begin with dark colours and just work up shapes in the colours you feel you want the overall mood to convey. At this point I never intended on doing anything with this image. So doodling becomes a key part of starting this tutorial!



02 <

Expanding the canvas

One of my favourite things you can do on the computer that is much messier in life is widening your work area to create the best overall composition. I quickly expanded the sketch into the new long thin shaped canvas creating the flow I wanted in the composition. Also an important thing when coming back to a painting is that the whole mood can change, and over the course of this image I definitely saw how much lighter and happier the feeling became.



03 <

Colour blocking the costume

You should really colour block the image first. In the image I actually do this with lots of low opacity scribble lines and in hindsight I would have done this with thicker brushes and even brought in textured brushes at this stage. However the principle is still present and you can see here that the hair and costume is all built up in blocky divided shapes. The draping on the skirt doesn't have to be because we will be adding a lot of highlighting later on. But building up that feel of a heavyweight layered skirt is where this technique of thinking about those smaller shapes really helps.

04 >

Details, back to the face!

So I love freckles and all the little details you see when you look into an image. This is that part where you can begin to zoom into your image, and work over your sketch to make it something more. By having your own sketchy 'speedpaint' to work over the top in new layers you can add plenty of details and make changes to your image along the way. For the eyes it was first a case of finding where they sat right in direction – once that was done, the rest was easy! Create a new folder called eyes, and now you can draw each set of highlights on a separate layer – this will make things much easier to blend together and adjust if you are unhappy with the positioning of highlights or want to change the colour of the iris without upsetting the white balance of the eyes.

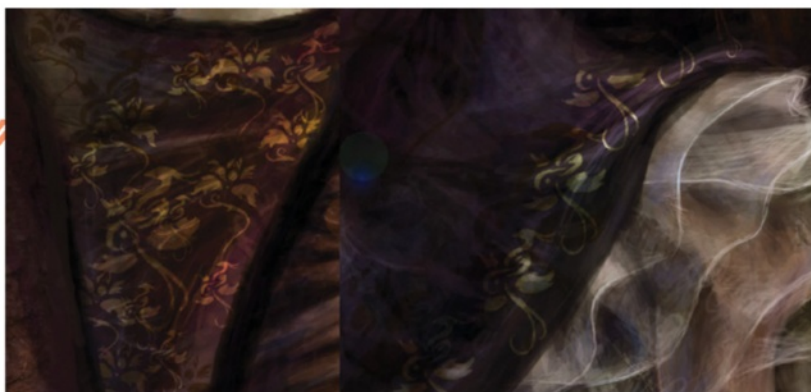


05 >

Custom brushes

I love making brushes. It's so easy; just create a Grayscale new image, and draw something in black & white. You can add textures, play with the levels. Once you get the right amount of contrast and black/white in your image, you're ready to make a brush. Make sure you have the correct layer selected and do a "select all." Command/Control + A. Now go to Edit > Define Brush Preset. That's it!

Now you can apply these to the parts of your image that would have man-made patterns or uniform shapes. I've applied two different brush stamps to the corset & the skirt of this costume. I created a separate layer and simply stamped the brush where I felt it should sit – I then duplicated this layer and set the first to overlay, the second to normal but at a very low opacity. What's best is to then work over these shapes with dodge and burn tools to better blend them into your surroundings, textures or folds of fabric. Because you are working on this new layer you can also erase the parts of the pattern that don't work.

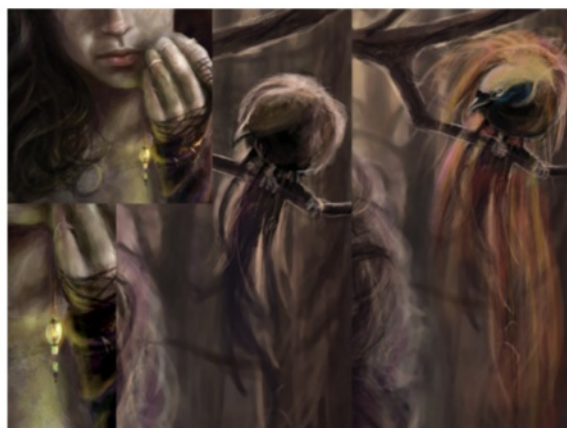


06 >

Details, thickening the plot

I decided to add a companion bird, and give the main character a pendant to hold. I thought she looked like she had just discovered something strange, and unusual from outside of her own forest world. I think of these as props to help build narrative in an image.

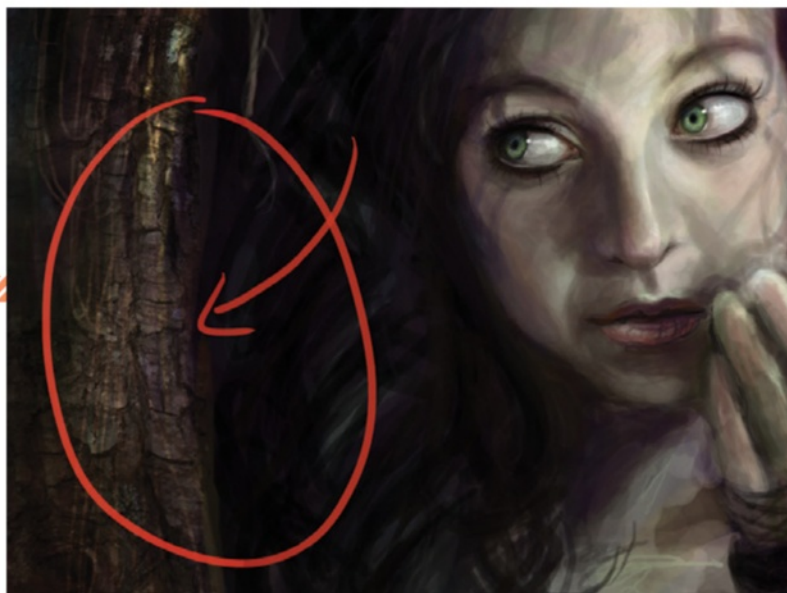
Tip: If you do get annoyed with those sketchy feeling backgrounds of blending your image together you can use the Median filter tool, which will give a more painterly feeling to your strokes, softening the image far better than most blurs. Go to filter > noise > median and adjust to a very low setting. It's best to do this on a duplicated layer so you can erase the parts of the image you want to have focus – usually eyes, lips or textures you've spend a long time on.



07 >

Details, stock textures

Making use of photographic textures is a good way to quickly build up some detail particularly in backgrounds for your images. Here I have used a tree-bark photo; nothing special, any digital-camera will get the job done. Set the layer to overlay and adjust the opacity right down the same way I explained when using the brush shapes. Now you can paint highlights on top of this following the bark pattern.





08 <

Creating your own colour palette

I like to be able to just eyedropper pick colours at any time throughout the painting; I usually have a separate image open in PS to do this from. Here I used one of my older paintings and just upped the saturations and vibrancy (changed the hue, just experiment till you get the mood you want) – You can do this from a photograph too. To build up my images I use a very low opacity hard-edge round brush. The one disadvantage, especially when I began, was that colours can get washed out and muddy, so I always begin with some vibrant shades.

This really starts you off nicely on creating some more exciting Lowlights & Highlights. Something else you may have noticed in this image is that I've used Render – Lens flare. This can really add a likeness of realistic magic to your digital painting. Add a New Layer [Ctrl+Shift+N], Render the lens flare on the new layer (Filter » Render » Lens Flare) the trick however is to keep it subtle – I tend to erase almost all of the flair but just have the little hints, especially in the darkest shadows in the image.

09 >

Add a foreground

This is a great way to add some atmosphere and hint and more of a setting to your once quick doodle in Photoshop. One of the easiest methods is to draw something in rough such as foliage, (do this on a new layer) duplicate the layer and go to filter Gaussian blur – now you can add and subtract the amount or parts of the foreground that would be much closer.

I hope you are inspired to pick up on some of those sketchy digital paintings after this tutorial. A last tip – when you are fairly happy with your image, check your auto-tone, create a flattened new layer of your image and auto-tone this. Sometimes you will get a horrible looking overexposed mess but you can use this to highlight any areas you might want to reconsider the colour. Alternatively, if you like the auto-toned image you can set this layer to a lower opacity and use the soft light filter to enhance your own colours.

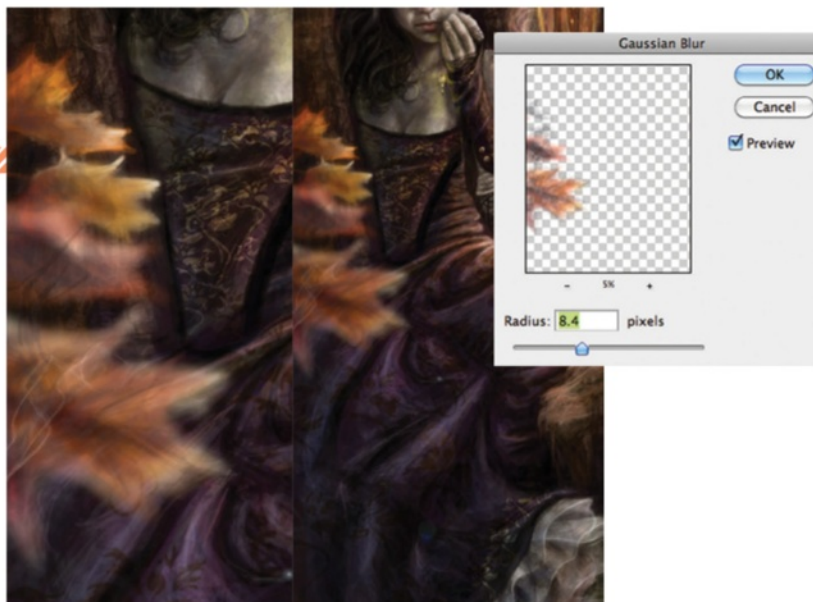




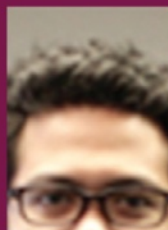
Photo Courtesy of Ms. Camille Cordero
Model: Yas Neri
Make-up and Styling: Jaime Bautista-Garcia,
Pearl Romano, Rem Lucio
Hair: Jay Wee
Paint Tossing Pack by MediaMilitia

WorldMags.net

Splatter on the paint

Create this sophisticated-looking design with this step-by-step tutorial with the help of mediamilitia's awesome paint-tossing pack, and yes, it's easier than you think. This particular design was featured and printed in the recently held Graphika Manila 2010 as one of the design contributions of Team Manila.

advanced | 1-2h
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adobe photoshop CS5



HEINRITZH SALES

Heinritz Sales is a graphic designer based in Manila, Philippines. Get to know about him behance.net/ritzh.

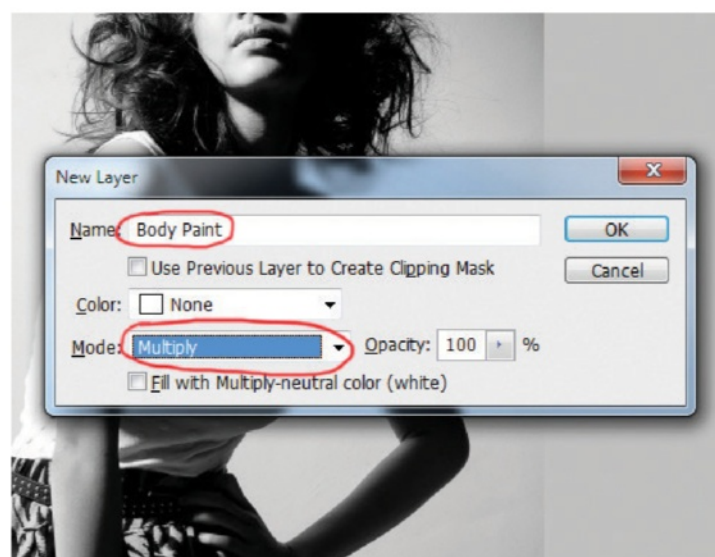
01 >

Opening the image

Select your own jpg image, and name this layer "Base Image".



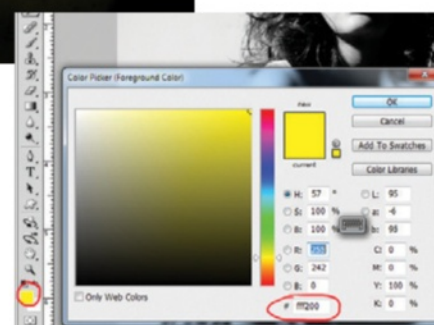
02 <

**Body painting**

Create a new layer (Shift Ctrl+N), name it "Body Paint", and set the blend mode to "Multiply". Select the brush tool, choose a soft rounded brush, choose a size, then use it to paint the face and left arm of the base image. After that, change the foreground colour to #fff200.



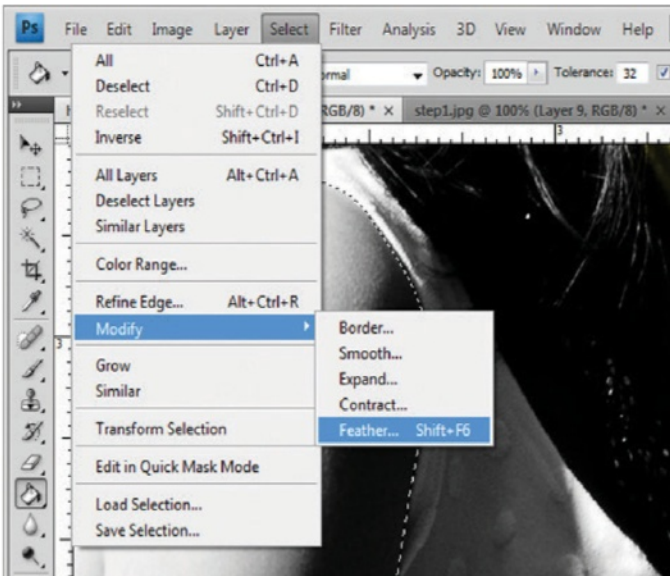
Now we're ready to paint. Start with the face and neck. In this step, feel free to zoom in and zoom out and change the brush size according to your needs. The shortcut to zoom in is Ctrl+ and zoom out is Ctrl-. To change the brush size, use right bracket sign "]" to increase your brush size and the left bracket sign "[" to make decrease the size.



03 >

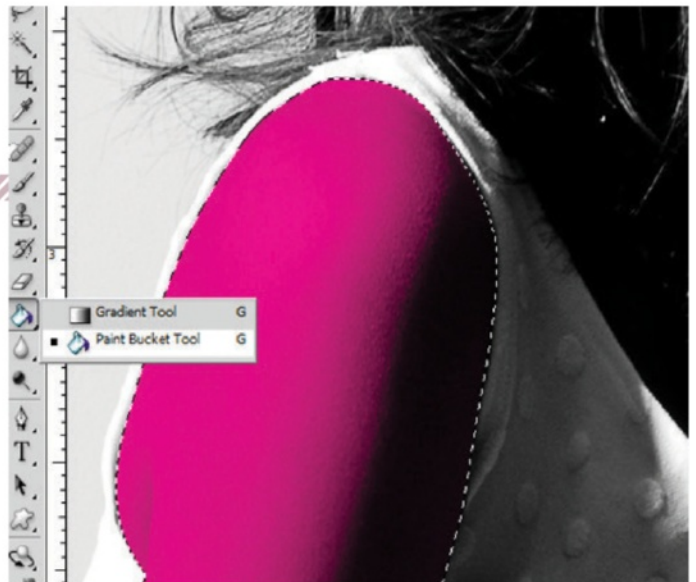
Prepare the portrait for tracing

Now, change the foreground colour to “#ec008c”, then trace the left arm using the Pen Tool.



Press Ctrl+Enter, and the blinking dashed-lines (marching ants) will appear. From the menu bar, choose Select > Modify > Feather then choose 0.5 and click OK. (If you're using CS3, click Ctrl+Alt+D to show feather option.)

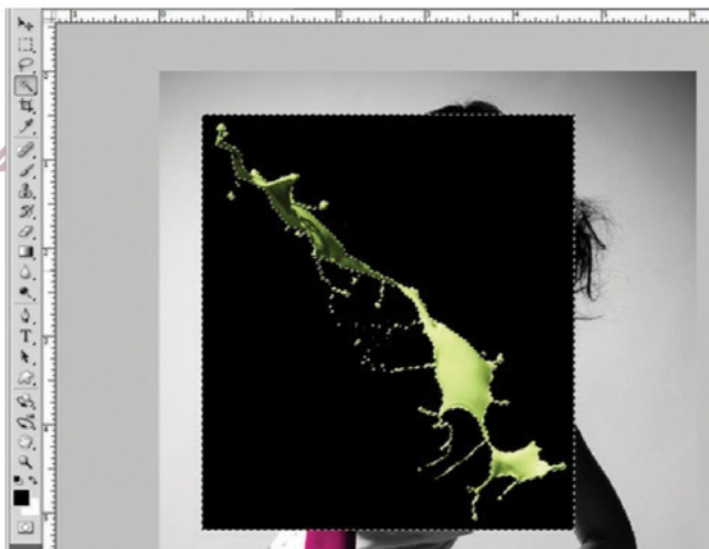
Select the paint bucket tool (G), click on the selected area and press Ctrl+D to deselect.



04 >

Adding the Paint Toss

Open the number nine paint toss from media militia (<http://mediamilitia.com/>), then drag this onto your working document, use the magic wand and select the black colour. Press delete to remove the background.



Press Ctrl+D to deselect, (name this layer "Face Toss") and position the orientation of the paint (Ctrl+T) like shown below.



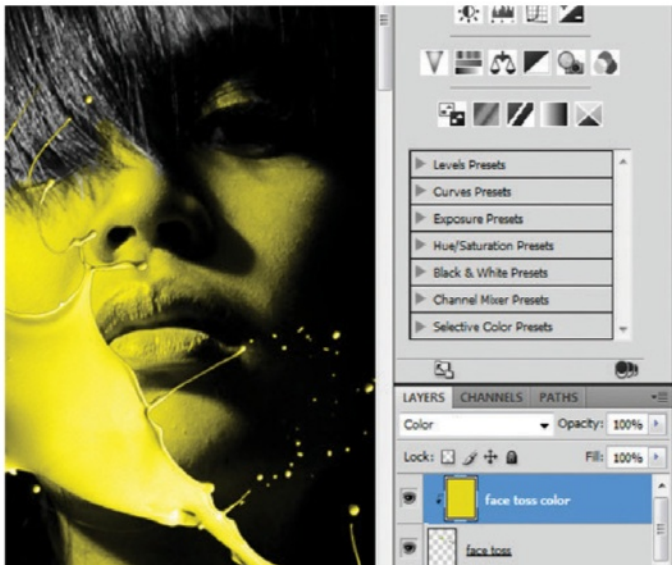
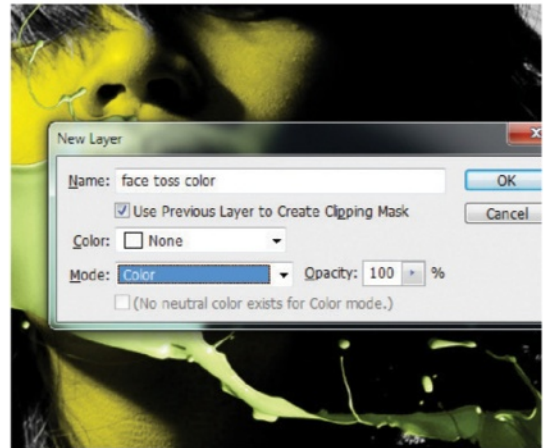
Now we will blend this paint to match the colour of the face. First, select the eyedropper tool (I), then click the area of the face shown.



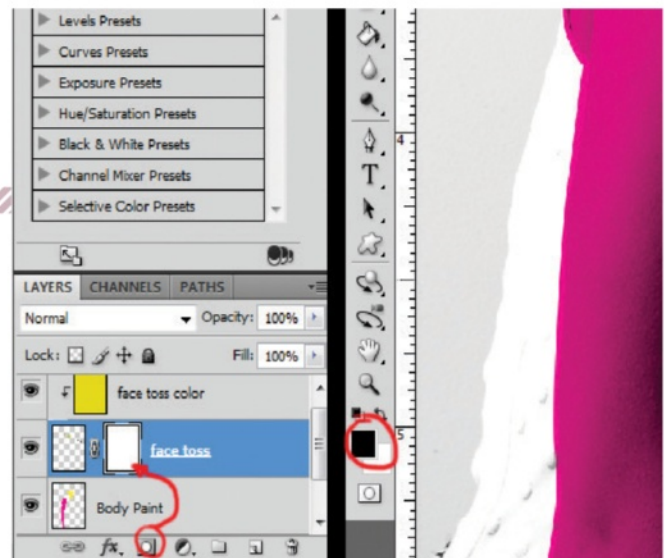
05 >

Face toss colour

Create a new layer (Shift+Ctrl+N), name it "Face Toss Colour", check the "use previous layer to create clipping mask" and change the blending mode to "colour".



Now while you're still in the "face toss colour" layer, use the paint bucket tool (G) and click it into the artboard to recolour the paint toss so we can match it on the colour of the face.



To complete the blending of the paint to the face, go to the "Face Toss" layer, click the "add vector mask icon", then change your foreground colour to "black".



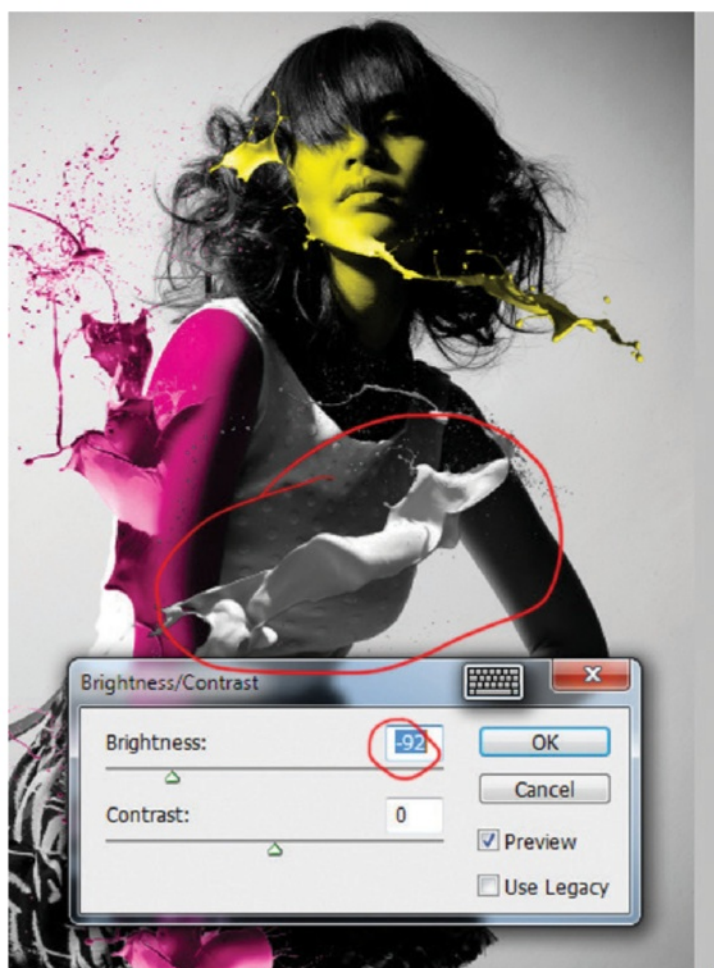
06 >

Carry on painting

Repeating the process in step 4, apply "paint toss no.16" on the left arm.



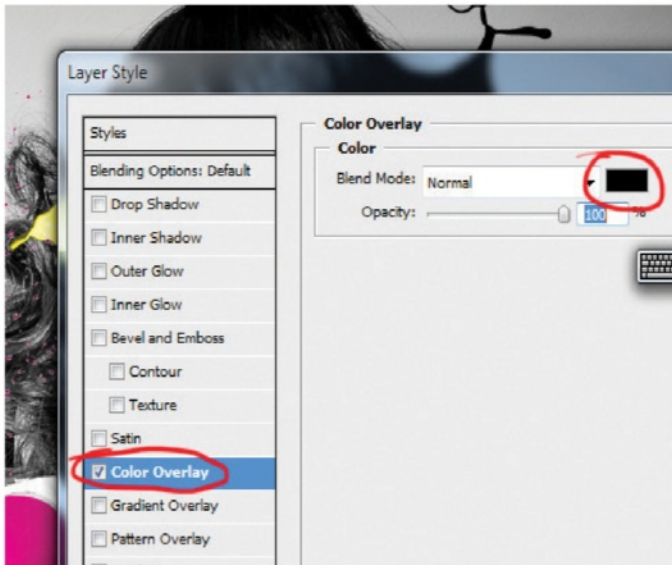
Now use "paint toss no.7" for the clothes. We need to adjust the brightness of the paint to about -92 to blend in with the clothes (Image > Adjustment > Brightness/Contrast).



07 >

Add hair colour

Add some flat black paint toss to part of the hair. I used "paint toss no.9".



Go to Layer > Layer Style > Color Overlay, and choose the colour "Black".

Using vector mask or the Eraser tool, remove some of the paint. I preferred using vector mask so I'm able to revert to the original at any time.

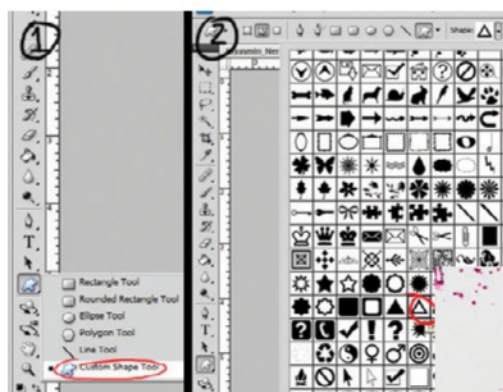
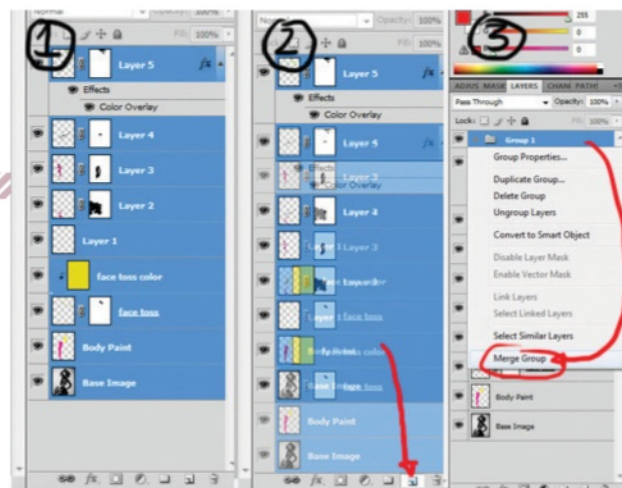


This is what we have so far.

08 >

Adding shape cutouts

To add some shape cut-outs, select all the layers, duplicate them, then merge them into one. Using the Custom Shape Tool, select the triangle shown.



Holding the Shift key, create a triangle – you can move your triangle by using the “path selection tool” (A). Feel free to position your triangle wherever you want.



09 >

Triangle

Press Ctrl+Enter, then Ctrl+J to duplicate, move it to the right, then press Ctrl+D to deselect.

10 >

More triangles

Create another triangle from the merged layer, using the previously explained steps and overlap it with the first triangle. To interlock the two triangles, hold down the Ctrl key and click the left triangle – a marching ant should appear – then go to Select > Modify > Expand then set it to 15 pixels. After completing this step, select the right triangle layer, and using the eraser tool, erase the part shown in the image.



11 <

Final touches

Using the same technique as outlined in Step 10, start on the right triangle, then vice versa. To finish things up, I just added some additional shapes using the same technique.





Nature and history combined

I created this work for the 3rd anniversary of dutch science website scientias.nl. History and Nature & Climate are my two favorite categories on the site, so I thought it would be nice to portray them both with the number three.



KEVIN ROODHORST

A 21-year-old graphic designer/digital artist from The Netherlands, Kevin's specialty is making promotional material like flyers, posters and banners. His work is published in eight design magazines in countries such as The Netherlands, England, France, Germany and Russia. His work is also featured on a lot of design websites/blogs, and he has an online store where you can buy his work in different poster sizes. More info: <http://www.kevinroodhorst.com/>

01 >

Import from Cinema 4D

I started with an A3 landscape format on 300DPI. The '3' is made in cinema 4D including its texture. In cinema 4d I suggest you export it as a TARGA format with an alpha channel. With the alpha channel you can easily select the 3 and then paste into the A3 Document.



< 02

Shade

To get the shade realistic in photoshop it's always a pain, so I decided to also make the shadow in cinema 4d. Then you are 100% sure you have a realistic shadow. I used an infinite light type to cast this shadow.

03 >

Shadow and Highlights

In this step I made the shadows and highlights a bit stronger with the curve adjustment. I also made some crumbled rocks in cinema 4d with the explosion FX tool. A pyramid is also added.



04 >

Petra pillars rocks

After trying different things out I decided to use the historical Petra mountain carvings for the top part. I also thought it would be nice to add some pillars.



< 05

Water

Now we are going to start with the bottom part (the water). I mostly used some digital painting techniques to accomplish this (brush tool). With a 3pt hard brush tool I painted some air bubbles.

06 >

Water 2

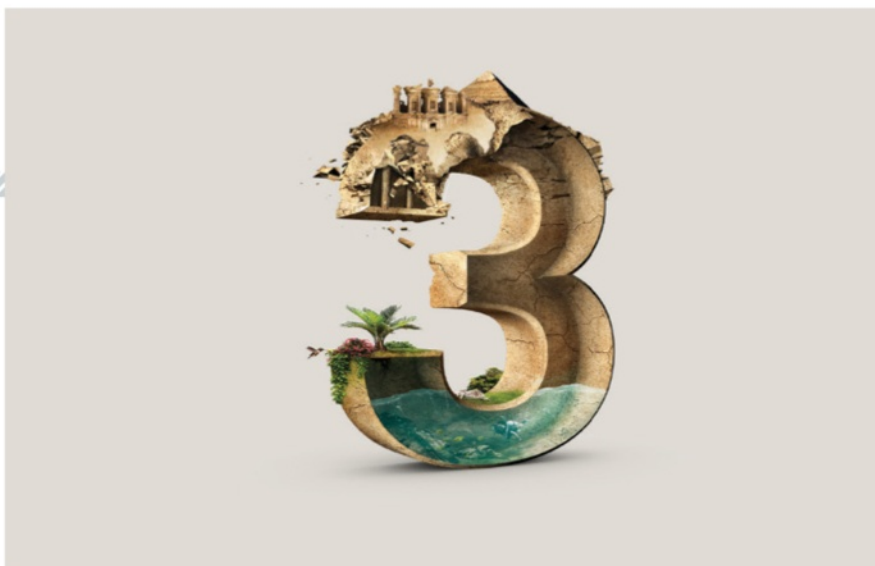
It was really difficult to find a diver with corresponding perspectives. After I positioned the diver I made the shadow and added a couple of fish. I adjusted the water overall with some contrast. In the last water step I placed some rocks underwater and a stone ancient head. To match the colour of the water I used a colour balance adjustment. I also made water reflections on the ground.



07 >

Plants

Now it's time to add some plants. Again it's really important to find plants that have the right perspective, and that's pretty difficult if you work with stock photos only. I added more plants and payed more attention to the shadows.



< 08

Plants 2

I was missing something, so I found this bonsai tree and put it in there. The shadow and highlights made it really come alive! To fit it all better together I placed some green moss to the sides.



09 >

Waterfall

The middle part was a bit empty so I added another plant with a waterfall. The waterfall is a stock photo combined with some digital painting.



10 >

Details

In this step I was looking at the overall picture and thought, What else I could add to the 3 to make it look better? At the bottom I added water reflections on the ground (stock photo). And above the water I made a wooden sign with the logo of the website I made this for. On the top part I added falling sand and an old book.



< 11

Color, shadow, highlights

In this step it's time to add adjustment layers to let everything fit better together.

I used: Curve adjustments for the shadows and highlights. Colour balance and Hue & Saturation for the colour. If you combine adjustment layers together with different blending modes you can achieve amazing effects, I suggest you experiment a lot with this. When I'm finished I also sharpen the final image.

12 >

Text

In the last step I added the text. It says: The birthday of scientism! And then the dates and website below. The point of this tutorial is to give you an idea how this is built, I did not go into further detail because that would be too much.



Instagram Effect

INSTAGRAM HAS, over the last few years become very much part of our pop culture. Their vintage effects and characteristics are so popular and accessible that it's not uncommon to see a couple of Instagram images in your social feeds. You can recreate these "hipster" effects easily but with more control in Photoshop and in this tutorial you'll see how easy it really is.



INSTAGRAM EFFECT

Level: BEGINNER | Time: 30 MINS



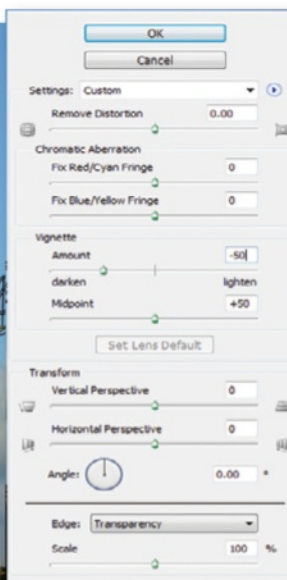
JANE MENDES IS A SELF-TAUGHT PHOTOGRAPHER SPECIALISING IN CONCEPTUAL PHOTOGRAPHY. SEE HER WORK AT REGULAR-JANE.COM

«TUTORIAL

01»

Image preparation

Instagram images are always square so we'll begin by cropping our image. Try to maintain a good level of composition because further along the tutorial when we blur areas of the image out, the composition plays a large role. Keep in mind what area you'd like to have blurred out later on. I'm cropping the image to 2600px X 2600px and at 300dpi to maintain a good resolution.



«02

Vignetting

Most vintage effects contain some vignetting so we'll add a little by clicking Filter > Distort > Lens Correction. Slide the vignette bar level to -50 (towards darken) and click OK.

03»

Adding some Instagram colours

The Instagram effect is basically made up by adding coloured vintage colour filters to the image. We'll add this effect by creating a couple of colour fill layers. Layer > New Fill Layer > Solid Colour and use colour # d8dd84 and set the layer blend mode to Darken and the opacity at 100%.



04»

Colour and contrast

Layer > New Fill Layer > Solid Colour and use colour # facdb7 and set the layer blend mode to Multiply and the opacity to 60%.

Flatten the image and add some brightness and contrast as the image may have lost some definition when adding the colour fill layers.

Layer > Flatten Image
Image > Adjustments > Brightness/Contrast and set the levels to about +29 & Brightness and +24 Contrast.

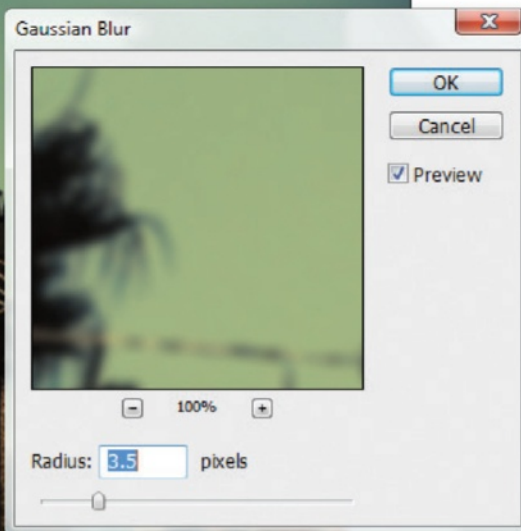


«05

Adding some BLUR

You can recreate this popular Instagram effect by using one of the BLUR filters within Photoshop. I'll be using the filter Gaussian Blur. Before you start, you need to create a duplicate layer for the blur to sit on. Layer > Duplicate Layer and click OK. Now you are ready to add the blurry filter layer. Filter > Blur > Gaussian Blur.

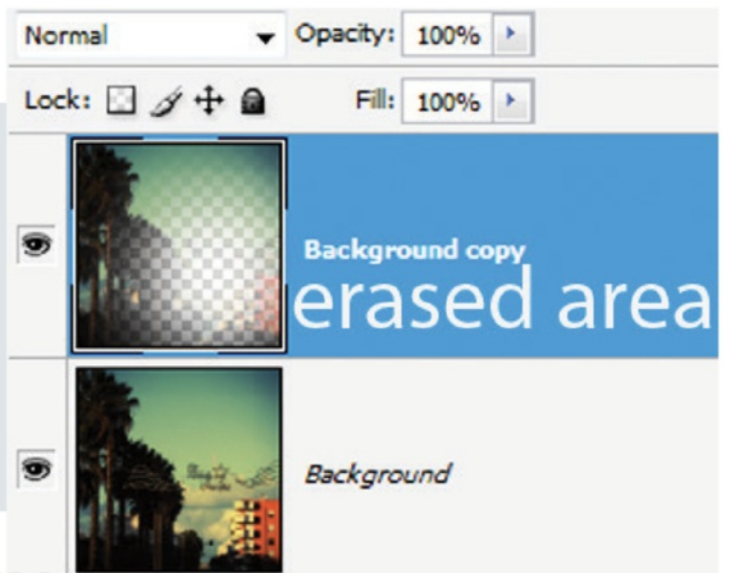
A small dialogue box will appear, which will allow you to select the level of blur you would like to use. I've opted to use a blur level of 5.0 pixels. When you have selected the blur level, click OK.



06»

Erased area

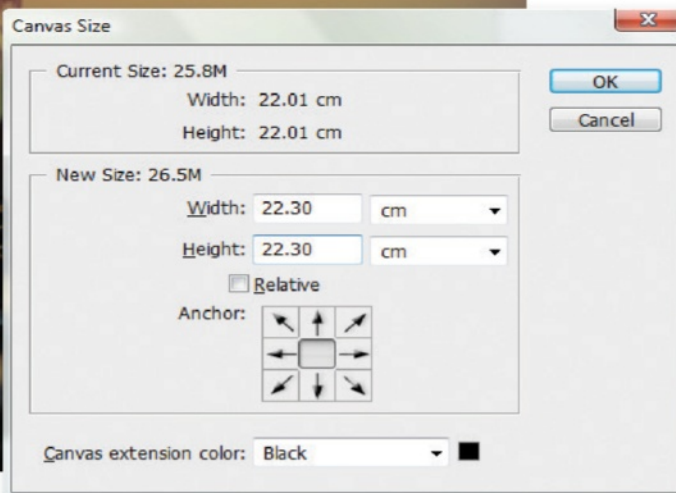
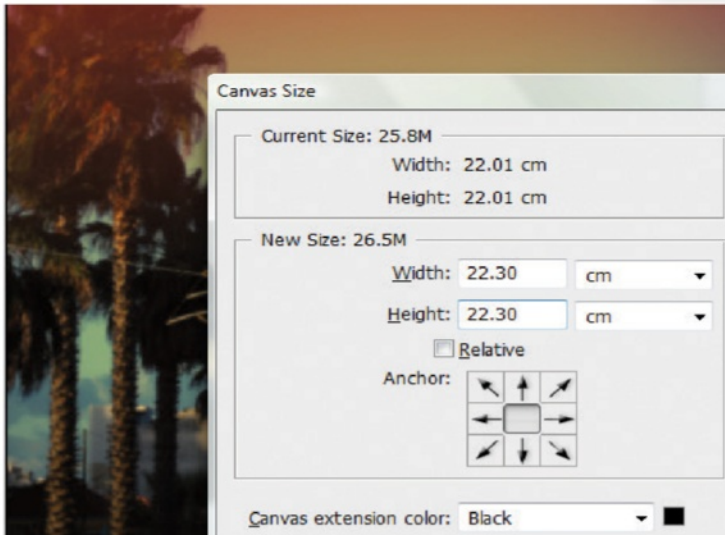
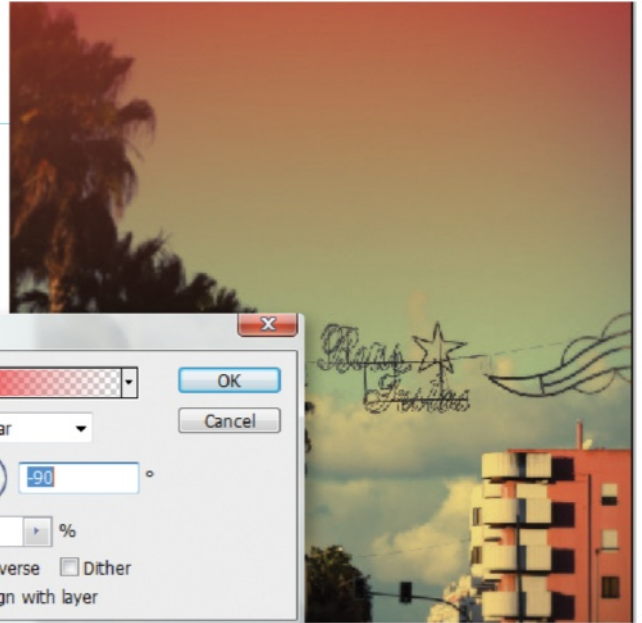
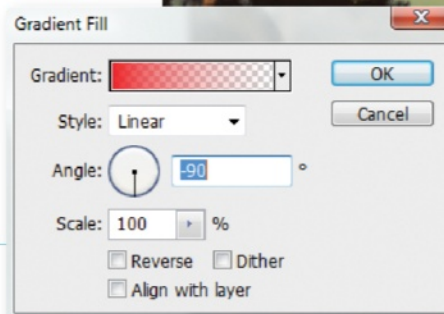
You now have a layer of blur over your original image. From the main toolbar select the eraser tool and use a large sized brush to click on an area within your image that you would like to appear in focus. As my image is 2600 x 2600px, I'm going to select a brush that is the maximum size of 2500 and click on a portion of my image so that a fair proportion of the image remains out of focus. I've only clicked on the bottom right hand side of the image. When you're happy with the erased area flatten you image.



07»

Adding a light leak

Another Instagram characteristic that's available is the light leak effect. You can also add this by using the gradient tool. Selected the colour red from the main tool bar for the gradient to be of this colour. Layer > New Fill Layer > Gradient and click OK on the first dialogue window that opens. When you click OK, another window opens with your gradient options. Uncheck the box that's called Align with Layer so that the gradient is moveable. You can at this point move the gradient to wherever you'd like it to appear on your image using the mouse. You can also adjust the scale and angle of the gradient within this window. When you are happy with the gradients placement, scale and angle click OK and flatten your image. Layer > Flatten Image



«08

Final touches

To add a tiny bit more of "Instagram", we need to make the colours pop more. Image > Adjustments > Hue/Saturation and increase the saturation to +20.

09»

Final image

You can also add a thin black border as this is a popular finish to Instagram images. Ctrl + Alt + C will open the canvas size window, which will allow you to add a black or white frame around your image. You're now finished!





This page

Title: Presence

Personal project: one shot in a series of 7
(see lovehatecreate.com for the full series)

Brief/aim: create

Location: studio

Equipment: 2 x studio lights, Nikon 28-70mm lens

Challenges: making sure the model could breathe!

Steps taken in Photoshop: to create the painterly effect it was a combination of masking and a variety of different adjustment layers.

Opposite

Title: Golden Years

Personal project: one shot in a series of 3
(see lovehatecreate.com for the full series)

Brief/aim: character portrait

Location: studio

Equipment: 2 x studio lights + background light + reflector, nikon 28-70mm lens

Challenges: being quick as I only had 5-10 minutes with the model

Steps taken in Photoshop: a combination of colour overlays and a gradient vignette to darken the corners so the focus was on the face

The talented Mr Wigley

Sydney-based photographer and Photoshop artist Darren Wigley lets us inside his creative process for commercial and personal work

Can you give us a brief bio of your career so far?

When I was studying photography, I was working in a commercial and advertising photography studio as a production and studio assistant. Back then the industry was a different beast, and it was all about film and processing. We used to develop and hand print our own black-and-white 35mm and 120mm film in the studio. I later studied graphic design and ended up working in an agency that mainly produced events. My role became dualistic and I ended up taking still shots, documenting these events for them. From there I made enough contacts to start freelancing, which is what I've been doing ever since.

How did you learn to use Photoshop?

Mainly through my studies and hours upon hours of playing around and experimenting.

How would you describe your style?

Candidly on the fly.

Who or what inspires your work?

I'm generally inspired by things that I can't do. I'm inspired by Erwin Olaf for his high end retouched concept work, Wolfgang Tillmans for effortless urban style, and Joel Peter Witkin who makes the strange beautiful.

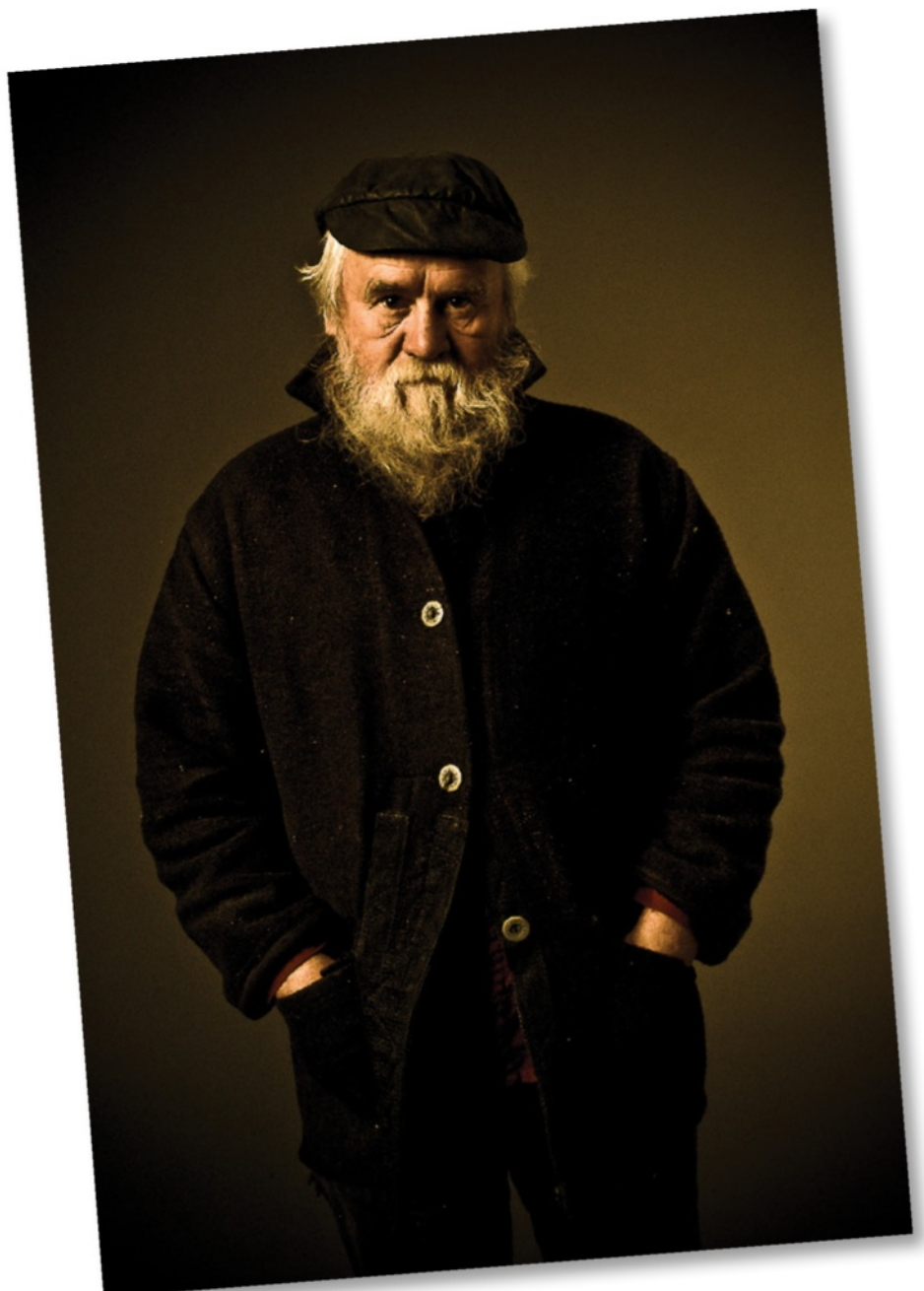
On your website it says you "create" for clients. Can you explain what this means?

When I go out on a job I'm always trying to achieve the best shot I can with what's available (usually crappy lighting conditions). My intention is to always do the best I can and execute a creative solution to the problem – you are only as good as your last job.

Would you describe yourself as a photographer before a Photoshopper? Are you 80% Photographer 20% Photoshopper or 80% Photoshopper 20% Photographer?
It depends on the job and the desired outcome.

How do you use Photoshop in your commercial work?

Photoshop is used as one tool in a bigger photographic tool box. I in no way rely on it, and find using it sparingly is the key. Another tool I use is Light Room. I use it to manage and process my files. It's really important that every image I give to a client has been checked and quality controlled – I see every image that goes out as a business card and you have to be 100% happy with what you're sending out.



Do you use Photoshop differently when it's for your personal projects?

Yes, my personal projects are much more bespoke, and because it's my own work I have time to experiment and try different techniques – I'm very experimental in my approach to using Photoshop for these projects.

What's the longest amount of time you've spent post-processing one image?

One to two days maximum.

What's your favourite Photoshop shortcut?

It's a simple one, but I use it constantly to toggle between the foreground colour and background colour – "X".

What's your favourite Photoshop tool?

My favourite tool would be a combination of masking and adjustment layers. Masks are a great editable tool when used to darken or lighten parts of the image.

How do you promote your work? Social media, forums etc?

Most of my work has come from networking and word of mouth, I do very little marketing in that sense, but at the moment I'm looking into other avenues to get my name and my work out there.

How do you think you could take your work to the next level?

Finding the time to experiment more and refine my lighting techniques would be helpful.

What would you like to do next?

I'm currently working on concepts for my next personal project based around the sins. I'm also doing more wedding photography.

What sets you apart as a wedding photographer?

My wedding work is much more of a candid, "story telling" documentary style. I love being there to capture the day and I hate being in the way. You won't find me running around telling people what

to do, hauling flashes and umbrellas from room to room, setting up shots I'm good at. I try and walk in with a sense of naivety. I try and capture the events as they happen.

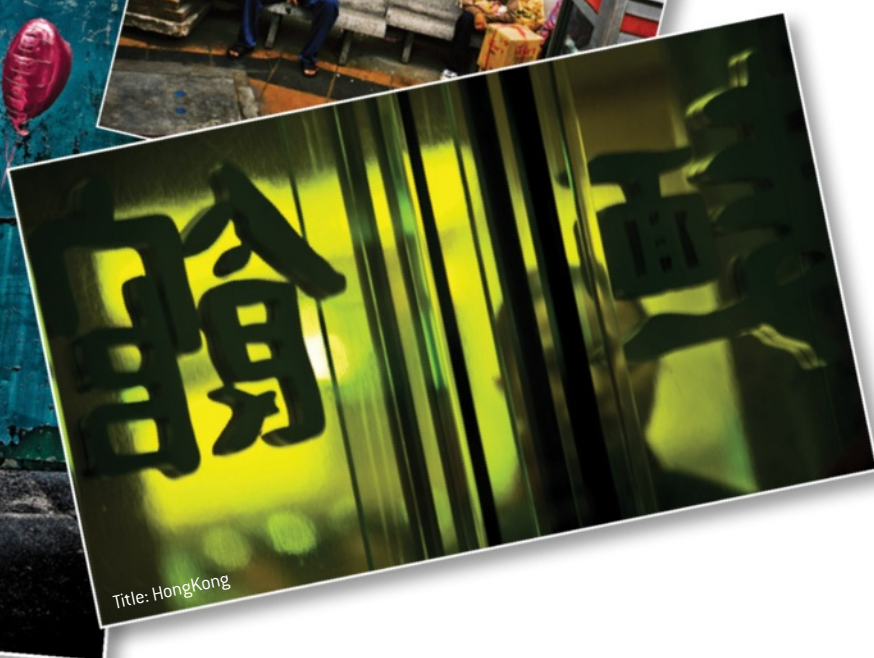
How do you use Photoshop for wedding portraits?

I mainly use it for general touch-up work and overall colour grading, depending on the look/style of the wedding that I'm trying to create.

What are your top three tips for working creatively in Photoshop?

1. Experiment. Experiment. Experiment.
2. Masking. This is a great way to control/edit highlights and shadows.
3. Make sure you start off with a great photo with great lighting. It makes a big difference.

To check out more of Darren's work, go to lovehatecreate.com.





Title: Blood & Glitter

Personal project: one shot in a series of 6
(see lovehatecreate.com for the full series)

Brief/aim: liking the combination of "blood and glitter", I wanted to shoot something around that theme

Location: studio

Equipment: 1 x studio light, nikon 28-70mm lens

Challenges: mixing the blood to get the right look so it did not look just like paint with glitter in it

Steps taken in Photoshop: the shot relied on post work and retouching for what I wanted to achieve. Images were desaturated with an increase in contrast and saturation and by masking. I painted in the red of the blood to make it stand out. The red glitter was comped in from a separate image. The vignette was created with a gradient.



Title: Tea Drinkers, Fes, Morocco



Title: Semana Santa Celebrations, Saville, Spain

Title: Wedding, Mikey & Lillian







Title: Tannery, Fes, Morocco



Title: Around the corner, Marrakech, Morocco



Title: Broken Pieces Artist: Renu Sharma Time Taken: Approx 4 hours Website: www.thedarkkayne.com



Title: Rain Artist: Jane Mendes Time Taken: 30min Website: www.regular-jane.com



Title: Love the Sun Artist: Martin Perhiniak Time Taken: 10h Website: www.yesimadesigner.com



Title: My Generation Artist: Adi Nugroz Time Taken: 1h Website: <http://pepelepew251.deviantart.com>

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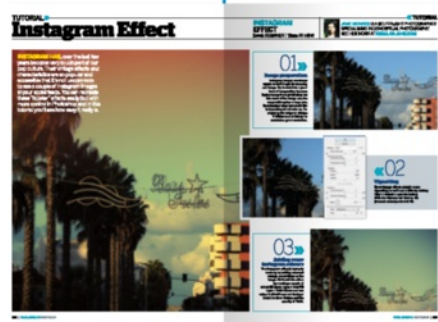
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