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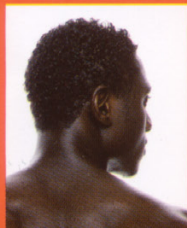
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Cover



Cover image

Once again Jerry Lofaro's stunning artwork adorns the front page of Advanced Photoshop. However, this image is extra special as you have the chance to try out the techniques yourself in the second instalment of our 'Creating art from toys' Masterclass. Simply load up the CD found on the inside back cover and locate the project file to get started.

We hope that you'll be astounded by the sheer amount of detail and carefully applied Photoshop techniques that were used to create the final image as much as we were.

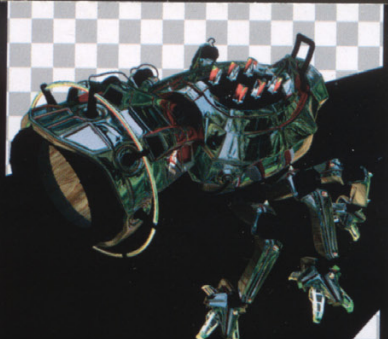
To follow the steps used to create the cover turn to page 48

Imageer:
JERRY LOFARO

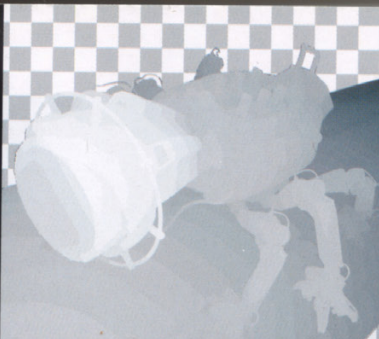
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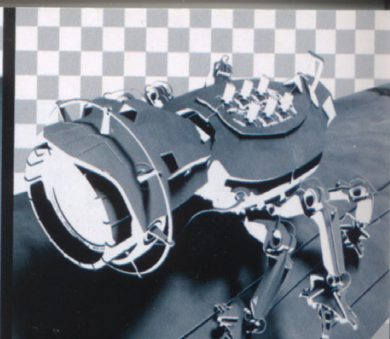
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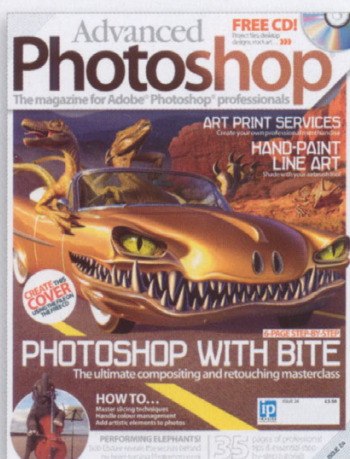


MOVING ELEMENTS 32

We show you how you can give your still images a sense of motion by layering up and adding blurred and vector elements to a source image

Roll #24

inside...



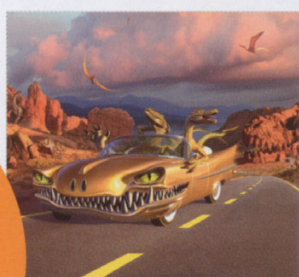
THE COVER

You can test your Photoshop abilities and recreate this month's cover image by Jerry Lofaro using the starting image on the CD



42

How to colour and shadow line art



48

Part two of Jerry Lofaro's tutorial



56

Tim Shelbourne shows you how to recolour

LETTERS 10

Our readers' comments and feedback

INSIGHT 12

News and showcases from around the globe

All the latest events, exhibitions and awards 12

Satoshi Matsuyama showcases his work 18

Check out Sue Mason's wonderful portfolio 22

We feature the work of Wendy Farrow 24

HELPDESK 78

Your technical traumas shared with fellow readers and answered by our expert

RESOURCES 85

Vital assets to improve your Photoshop work

Printing services 86

Books 90

Fonts 92

Clip art 94

THIS MONTH'S CD 96

Superb stock art, project files to go with this month's issue and more!

SUBSCRIBE...
Turn to page 76
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the cover price



FEATURES



INTERVIEW: BOB ELSDALE

26

Find out how Bob creates his animal-based manipulations



COLOUR MANAGEMENT

36

How to achieve perfect Photoshop results every time



MANGA COMPETITION

70

We showcase the winners of Issue 22's Japanese challenge



PEER PRESSURE

72

Inspiring and challenging images from your fellow readers



ROUND UP: MONITORS

80

Display your work on these superb LCD models



PRINTING SERVICES

86

Create your own merchandise and make more from your art

TECHNIQUES

Faster, better, more... How can you work smarter?

ADDING MOVEMENT 32

We show you how to bring still images to life

COLOUR AND SHADING 42

Have fun learning the techniques of colouring line art

IMAGE RECOLOUR 56

Learn how to dramatically alter light and colour

INSIDER INFO
IMPORTING 62

Place Illustrator files into Photoshop professionally

COLOUR CORRECTION 64

Protect your copyright the easy way

INSIDER INFO
SLICING 68

Use the Slice Tool to create images for the web

Editorial

Welcome, one and all...

The zest for life inspired by suntan lotion-fuelled days and pub garden-bound evenings are officially no more. For most, the onslaught of long and dreary autumn and winter months brings nothing but an inevitable dose of Seasonal Adjustment Disorder. Those who spend their days creating art in Photoshop should think themselves lucky.

Rather than spending hours gawping at the miserable grey day out of the window, we Photoshop folk can work with a blank canvas, safe in the knowledge that we can add splashes of colour to our lives in an instant.

Colour plays such an important role in our designs. If you're accepting a commission you can guarantee that a huge amount of time will be spent discussing swatches and palettes. Despite the fact that it's such a crucial factor in our work, it's astonishing how many professionals fail to perfect the techniques of managing colour within their designs. So, this month we've devoted an entire issue to the ins and outs of handling colour in Photoshop.

You can ease yourself into the colour theme with a superb hand-painting line art Masterclass by David Cousens and use the starting image on the CD to follow the techniques on page 42. Tim Shelbourne takes you through the processes of image recolouring on page 56 to create a dramatic, eerie landscape. Add to that a tutorial on LAB Color and Photoshop beta tester Robin Preston's feature on colour management, and you'll be wowing clients with your perfect tones in no time at all.

If all this technical talk makes you want to head for the hills, don't worry – you can gain some light relief on page 26 and check out the wonderful animal-based image comps from Bob Elsdale.

There's also the usual mixed bag of treats from our luscious Insight portfolios to our helpful resources section and round-ups, so there's plenty to be getting on with.

Emma Cake

emma.cake@imagine-publishing.co.uk

The next issue of Advanced Photoshop goes on sale 7 December 2006



DAVID COUSENS
David is a freelance illustrator based in the South West of England. He is currently making a name for himself with his distinctive line-work www.cousurface.com



JERRY LOFARO
Jerry has been creating dramatic illustrations for nearly 20 years in the book and advertising industries. His favourite subjects to paint digitally are animals, dinosaurs and landscapes



ROBIN PRESTON
As well as touring the world giving presentations on behalf of Adobe, Wacom and the like, Robin has been dubbed Senior Evangelist by Wacom



NATALIE JOHNSON
Natalie has just become Senior Staff Writer on our sister magazine, Digital Photographer (www.digitalphotographer.co.uk). She's the perfect person to find out all the greatest deals on print art services



TIM SHELBOURNE
With 20 years' experience as an artist and illustrator, Tim is one of Photoshop's leading lights. As well as writing tutorials, Tim's book, Photoshop Photo Effects Cookbook, is a must-read



RODGER PAGE
Rodger works within the Interactive department here at Imagine, and relies on Photoshop in all the main multimedia areas from print to web and everything in between

Advanced Photoshop

The magazine for professionals by professionals

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

Website: www.advancedphotoshop.co.uk

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

Magazine

Deputy Editor

Emma Cake

☎ 01202 586243

emma.cake@imagine-publishing.co.uk

Senior Designer

Danielle Taylor

Sub Editors

Julie Easton, Colleen Johnson, Luke Smith

Group Art Editor

Ross Andrews

Contributors

Teis Albers, David Cousens, Julie Easton, Lee Groombridge, Natalie Johnson, Jerry Lofaro, Zoe Mutter, Rodger Page, Matt Powell, Robin Preston, Tim Shelbourne, Rosie Tanner

Disc

Interactive Media Manager

Lee Groombridge

Digital Projects Coordinator

Stuart Dixon

stuart.dixon@imagine-publishing.co.uk

Advertising

Digital or printed media packs are available on request.

Advertising Director

Scott Caisley

☎ 01202 586444

Advertising Manager

James Hanslip

☎ 01202 586423

james.hanslip@imagine-publishing.co.uk

Advertising Sales Executives

Hannah Bradshaw

☎ 01202 586436

hannah.bradshaw@imagine-publishing.co.uk

Nathalie Stainer

☎ 01202 586422

nathalie.stainer@imagine-publishing.co.uk

Andy Wooldridge

☎ 01202 586417

andy.wooldridge@imagine-publishing.co.uk

International

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International Manager

Cathy Blackman

☎ +44 (0) 1202 586401

Email: licensing@imagine-publishing.co.uk

Subscriptions

Subscribe to Advanced Photoshop today!

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Circulation

Circulation & Export Manager

Darren Pearce

☎ 01202 586200

Production

Production Director

Jane Hawkins

☎ 01202 586200

Founders

Managing Director Damian Butt

Finance Director Steven Boyd

Creative Director Mark Kendrick

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Letters

Mailbox

Got something to say about the magazine or Photoshop in general? Write in and tell us! Email us at advancedpshop@imagine-publishing.co.uk or visit www.advancedphotoshop.co.uk to share your views and comments with your fellow readers

SUBJECT: Comix action

FROM: Brian McNay

Greetings from across the pond. I just wanted to say that I love the magazine. I've just purchased Issue 20 and I can't wait to try all the amazing tutorials and tricks. The only problem is that the Adobe website doesn't seem to have the 'comixaction.atn' file available for download. I've searched the web and cannot find it anywhere. Could you point me in the right direction?

Editor replies:

The problem with shipping times from the UK to the USA of Advanced Photoshop is that we sometimes cannot keep up with changes on the Web. Those pesky Internet pixies can move far

more swiftly than us. The Adobe Exchange site has changed a little in design in the past three months or so since Issue 20. However, you should be able to download the action from <http://www.adobe.com/cfusion/exchange/index.cfm?view+sn711&extID=1044304>

* Cue site changes again to make the link irrelevant *

SUBJECT: Life on Mars

FROM: John Duncan

As a subscriber to your magazine I must say I find it first class. Not only are the tutorials beneficial from a technical point of view but I find that I am hugely inspired by seeing the work of others. This was especially true of last issue's edition featuring Tim Marris. Bloody fantastic. If you could see your way to providing a future workshop in how to get that textured screenprint kind of look then I, for one, would be very much obliged.

Editor replies:

We always welcome suggestions on future workshops and content within Advanced Photoshop. It's great to hear feedback from our readers. We consider it to be your magazine as much as it is ours. So thanks, John and keep a lookout for future workshops.

A great way to contribute your ideas to the magazine is to log onto the forum at www.advancedphotoshop.co.uk/forum and scroll down to 'New ideas and suggestions'. We always keep a lookout for exciting proposals.

SUBJECT: International

FROM: Ted via e-mail

I'm a die hard fan located here in Sweden and am wondering if it's possible for me to order back issues by phone? If it's possible could you please tell me.



Editor replies:

Getting back issues of Advanced Photoshop is easy. All you have to do is telephone +44 (0)870 428 3068 and quote the issue number you're after.

SUBJECT: Creating Game Art

FROM: James Tilbert

I felt compelled to write and tell you how much I loved Luke Ahearn's feature on game art. I consider myself to be a bit of a games geek and often return home from work and find myself fixed to my games console (much to my girlfriend's annoyance). It never even crossed my mind that Photoshop would play such an important role in the games design process. I always assumed that everything was carried out in a 3D studio program so it was a real shock to see the 'wall of flesh' and 'colour map' images. Luke explained the techniques very clearly and I understand the whole design process a lot more now. I'd just love to get my hands on some 3D models now so I can try it out for myself.

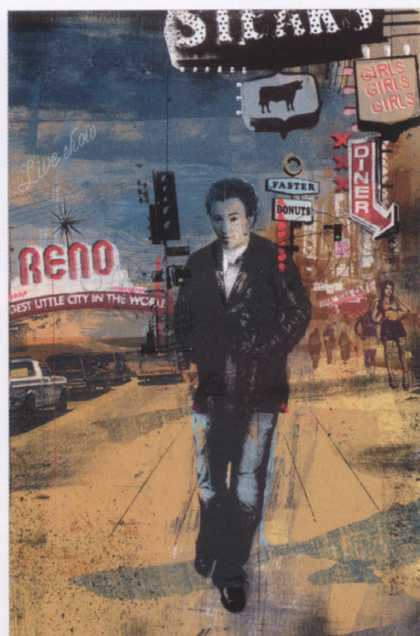
Editor replies:

We're pleased that you were so enthralled with Luke's feature as we were. There's no limit to the amount of industries that heavily rely on Photoshop and we aim to look at more in detail in the near future

SUBJECT: On the source

FROM: Alice Hammond

I found the 'Source Imagery' feature in Issue 23 very helpful and I've always been aware that I need to hunt out great starting images to have any chance of creating eye-catching Photoshop work. I always tend to use images purchased on www.istockphoto.com and www.crestock.com



BRUCE SPRINGSTEEN: Tim Marris' unique style has seen him ride high on the success of designing Nike's Brand Jordan campaign



STARTING IMAGE: Take your time to find the best starting image if you want to create Photoshop art to impress.

but it always takes me so long to find exactly what I'm after and I have to work around the composition of the image. I would love to be able to have the skills to snap up my own images but I have no idea where to start. I'm absolutely useless with a camera and I'm not sure my 3 megapixel compact is up to scratch. Are there any cheap courses I can go on to gain a few skills?

Editor replies:

Just because you're a great Photoshopper shouldn't mean that you're also an instantly great photographer. You should have the skills to fix problematic images so don't worry if they're not absolutely perfect. It's more important to have the get up and go to snap up your own images, no matter how mundane they are. Even the most inanimate of objects can be very useful if you're making up Photoshop art from scratch. If you did want to become a master of the lens as well as a master of layers then check out www.cityandguilds.com. You can search by postcode to find a course that suits you. Alternatively, take a look at our sister magazine Digital Photographer. If you're worried that your camera isn't up to scratch then there are plenty of reviews and buyers' guides to help you find some good deals.

SUBJECT: Out of Africa

FROM: Kidd via forum

I was caught off guard by your wonderful



GAME DESIGN: Many of you have written in to tell us how much you enjoyed Luke Ahearn's feature last issue

magazine whilst working by a news stand. I'm just a beginner and it's very hard to get a magazine like this to inspire me in Ghana, Africa where I'm from. I'm having a blast with it!

Editor replies:

It's fantastic to hear about all the far-flung corners of the earth where Advanced Photoshop pops up. We'd love to hear from more overseas readers.

"I WOULD LOVE TO BE ABLE TO HAVE THE SKILLS TO SNAP UP MY OWN IMAGES"

On the forum

Be part of the thriving Advanced Photoshop forum and chat with like-minded peers. Simply log onto www.advancedphotoshop.co.uk/forum to sign up

Subject: Issue 22's Head to Head

From: Lorraine

A fabulous head to head from Rev. I'm not nose-browning here, but I actually liked his better. At least he put a dancer on it, Drew's heads could have been anywhere. Still, they were both excellent.

Oh, and a timely article on Manga, seeing as I'm just getting into this, and no, I am not an Otaku.

Subject: Photoshop games

From: Lorraine

If you happen to be suffering from creative block why not go and see how accurate you can be with your selections by logging onto www.freshbloodinfo/games.php?id=no-name-game-1. If you crack game one, try game two, it's hard. You may have to double-click on the red dot to start. Be warned, it's addictive.

Subject: Brush sets

From: Trinity-of-one

These brush sets are non-commercial only, but they're very nice!
www.strangeangels.net

Subject: Scanning art tutorial, Issue 20

From: m.barnes

I've just bought a French curve set from www.graphicsdirect.co.uk. I really like the idea of having hand-drawn elements; to me, hand-drawn means drawn and scanned in.

Keeping an eye on the latest trends in contemporary photography, art and design, *Insight* sets out to snapshot innovation in the making



ARE YOU LOOKING AT ME?: A favourite with the Advanced Photoshop team, this can be seen on TV now

WHAT IF?: The hippos were created by Framestore CFC, and explores what it might look like if adult hippos could swim



BBC turns full circle

Telly-addicts among you are sure to have noticed BBC1's brand new channel identity, which launched last month. In an attempt to modernise the brand impact of the channel, the forefathers of telly decided to ditch the dancing and gymnastics of the previous idents in favour of something a little more design led.

Now the channel is symbolised by various connotations of a circle – a symbol that has stuck with the channel for many years. *Advanced Photoshop* has cast its eye over at least eight new graphics so far, each one adopting a creative take on the circular formation. Among our favourites are the 3D synchronised swimming hippos (how could you not love them?) created by the Framestore CFC design team, who were also responsible for the *BBC Walking With...* series.

Other themes include four surfers riding the perfect tube of a wave (below right), a circular stunt kite formation as well as a spiralling circle of light caused by a London apartment block's

window reflections. The new identity is the brainchild of Red Bee Media, with creative director Charlie Mawer taking the reins of the project.

As anticipated, there has been a furore from the tight-fisted sector of licence-payers, who have voiced their disgust at TV licence-payers money being ploughed into 'unnecessary' design changes. But here at *Advanced Photoshop* we applaud the Beeb for pulling their finger out and moving things forward – any design developments are welcome break from those irritating clips before them.

The clips first aired at the beginning of October, so keep your eyes peeled!



www.bbc.co.uk

RING A ROSES: The children playing here were filmed in the meadow of a garden at Coton Manor, Coton, Northants



HANG TEN: This was filmed at Puerto Escondido on Mexico's West Coast, famous for its regular big surf



All images © BBC

FULL MOON: This depicts a group of people taking the moon out and piecing it together on the horizon

12.06

Fired up with Spark

For those of you who are pining for a new project to sink your teeth into, then the Spark Design Awards are the answer. This brand-new competition is crying out for hot design talent to show them what they've got.

Professionals and non-professionals alike are invited to enter for the chance to win unprecedented media coverage for the following year. It certainly sounds to us like a great opportunity for newbies to the design stage looking for a launch pad into the industry, or else those more experienced designers needing a bit of oomph to boost that flagging career.

There are a broad range of categories including graphics, product, transport and architecture to name a few and the general deadline is 15 December 2006.

Previous entries have showcased some exceptional talent, with just a couple of the entries featured to the right of this story.

If it sounds like something within your grasp, then hop onto www.sparkawards.com for more details. It's a great opportunity to put all your Advanced Photoshop skills into practice!



TAXI ANYONE?: Anything goes with this competition, so get creative with whatever whets your whistle. © A new taxi concept for Designtrust.org, New York. Bob Brunner, Industrial Designer, Pentagram Design



SKY HIGH: For those with a penchant for architectural design, then this competition lets your imagination run wild. © Dubai Sun Tower, Michael Kirchmann, architect, SOM NY



DIARY DATES

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Flake out

If you're one of the masses who encourages the bombardment of premature Christmas images and products into our lives long before we've even pulled out the winter woollies, then you'll probably be eager to hear about the new snowflake vectors from Kapitzza.

The Snow collection consists of 40 separate vector illustrations, which can be overlaid to create the snowflake of your choice. Snowflake fanatics will be pleased to know that the EPS files can be edited in Adobe Illustrator, FreeHand, CorelDRAW and Xara Extreme.

Keeping it in the family, the snowflakes are the creation of London-based sisters Petra and Nicole Kapitzza, who forged their design partnership back in 2004. They specialise in illustration and book design, as well as venturing into the world of art and exhibitions too. They host a jam-packed website full of fonts, vector art and illustrations to buy, and we are particular fans of their most recent font release – a pictographic representation of life in the East End of London. If you fancy picking up a design delight or two, or simply need a bit of inspiration, then log onto www.kapitzza.com/shop.

www.kapitzza.com/shop



BLOSSOMY: This is an unusual but striking font made up of 72 images of plants and flowers



ABSTRACT ART: If you need graphics to use in your artwork then Kapitzza offers good prices and varied works



IN PERSON: Kapitzza stocks work for every imaginable category, including these colourful images of people going about their daily lives

SNOW: The intricate snowflakes are the creation of sisters Petra and Nicole Kapitzza



Photo frenzy

Head down to Photofusion gallery in London's Coldharbour Lane this month to take a look at this year's winners of the Shoot Brixton photography treasure hunt. The madcap event takes place in Brixton every year – a town that plays host to some of the world's most inspiring musical artists.

The photography treasure hunt took place last month and called upon the wit and creativity of the entrants to solve clues and record their answers in the form of pictures. The hunt is based around clues about Brixton's rich heritage and takes around five hours to complete.

The event is organised by creative events company, Shoot Experience, who organises events like these all over the UK and USA.

Check out the antics of this year's Brixton contestants at the Photofusion gallery where all the winning images can be viewed. If you're feeling energetic and are looking for details of up-coming Shoot Experiences then log onto www.shootexperience.com now.



www.shootexperience.com



WATER SLIDE: Be prepared for anything when you join the Shoot Experience. © The Late Developers, shootexperience.com



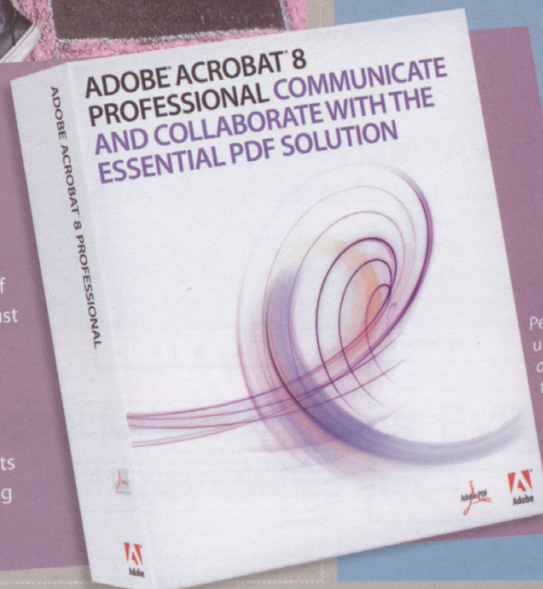
Anyone for tea?: Creative types can get up to all sorts in the Shoot Brixton event. © Team ceasefire, shootexperience.com

Acrobat upgrade

If you're looking to pack up your projects into neat and tidy PDFs, then help is at hand with the latest release of Adobe Acrobat. Now in its eighth professional edition, this software package enables you to take complete control over your PDF files, creating new ones or controlling and combining existing ones.

Adobe Acrobat 8 Professional lets you create PDF files from documents formed in a variety of programmes, including Microsoft Office, Internet Explorer and Publisher to name a few. We must admit there's something quite satisfying about sealing your finished project up into a PDF, allowing you to email or archive your work with ease.

One of the obvious benefits is being able to assemble illustrations and text into a single file, perfect for posters or other promotional materials you may be working on. It also gives you ultimate control over access and usage of PDF files, giving you the power to assign digital rights to specific documents. The package costs £159 for an upgrade or £464 for the full package. Log onto www.adobe.com for more details.



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DIARY DATES

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Deadline 18 December 2006

www.dyson.com/designaward

EPSON PRINT ACADEMY SCHEDULE

2 December

Renaissance Atlanta Hotel
Downtown Atlanta

STATE OF THE ART SYMPOSIUM

11 November 2006

New School of Design, New York

ROUGH BEAUTY EXHIBITION

Until 16 December

Clampart Gallery, New York

ECTOPIA

Until 7 January

International Centre of Photography,
New York



MANOA ALI'I (ROYAL VAST): "I dedicated this work to Tasuku Hamada and his new company, Task Planning Co Ltd. Our chief, Tasuku has only just begun on his master plan for Hawaii!"

Satoshi Matsuyama

"Even the most impossible dream is made possible with Photoshop" coins Japanese artist Satoshi Matsuyama. Take a look at his images and you instantly know where he's coming from; Satoshi's idyllic landscapes are riddled with dramatic, glorious skies and a big helping of serenity. Conveying a message to an audience is a big part of Satoshi's style. A keen jazz and gospel musician as well as a digital artist Satoshi thinks that music and art are the "universal languages for the world. Just as I found that I had used music to convey my passionate feelings to my audience, I could also use art."

Satoshi has built up a photographic library consisting of around 300 shots taken on his Canon EOS 1Ds Mark II that he uses as a basis for his designs. As each image consists of so many high-res base photographs each creation measures between a staggering 30-60GB, "the largest and most elaborate digital image data in the world" and are the result of working 4am-6pm every day. This vast size allows his images to be printed up to 80-inches in width, printed onto pure canvas and mounted on four wood panel. Being a taught Evangelist the process of presenting the final artwork is important to Satoshi, "it is imperative that these works be displayed on the walls of galleries around the world. To truly understand the messages from our Creator these works must be viewed with the naked eye". Of course, a computer screen doesn't really do these images any justice, so Satoshi regularly exhibits his work worldwide.

www.love-peace-happiness.com

RIISING UP ON KE'E (HALF PAST THE DAWN): This second image of a two-part series is exhibited by Satoshi on a canvas measuring a staggering 76-inches x 102-inches



**CALLLED INTO HIS
MARVELLOUS
LIGHT AT BALI** >>>

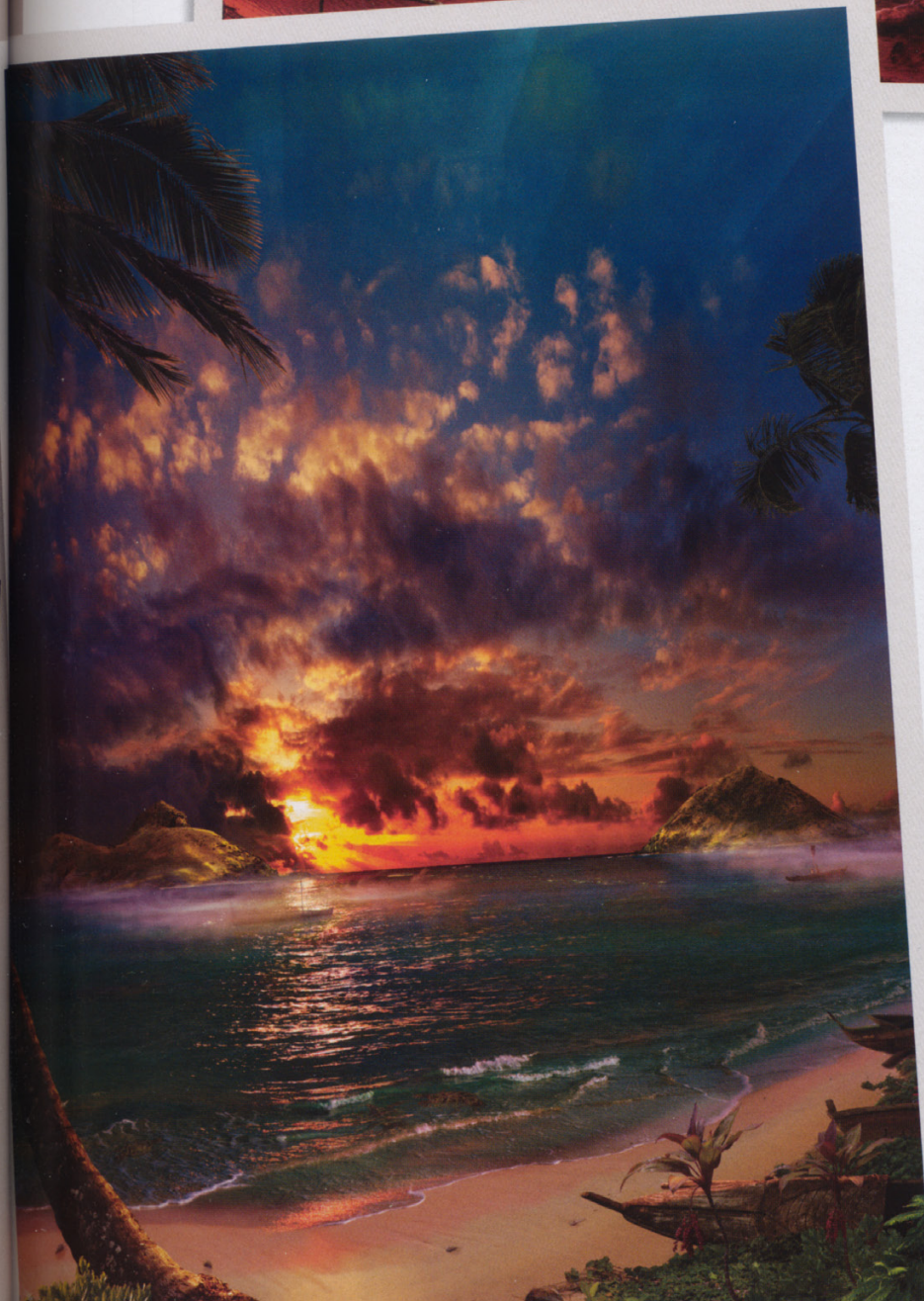
HAI: "God compacted this blessed island into 550-square miles. An almost perfectly round island with scenic beauty, natural wonder and a sense of mystery"



KE'E SUN UP: "I arranged the moon and the birds out of the 'golden section' intentionally to create a floating, drifting atmosphere. This was a great suggestion by Japanese art master Ryan Shoda"



BREATH OF HEAVEN: "This image is located at Lanikai (meaning 'Heavenly Sea and Sky') and the Mokulua Islands of O'ahu at dawn. My kids are sweeping in on a longboat"



insight

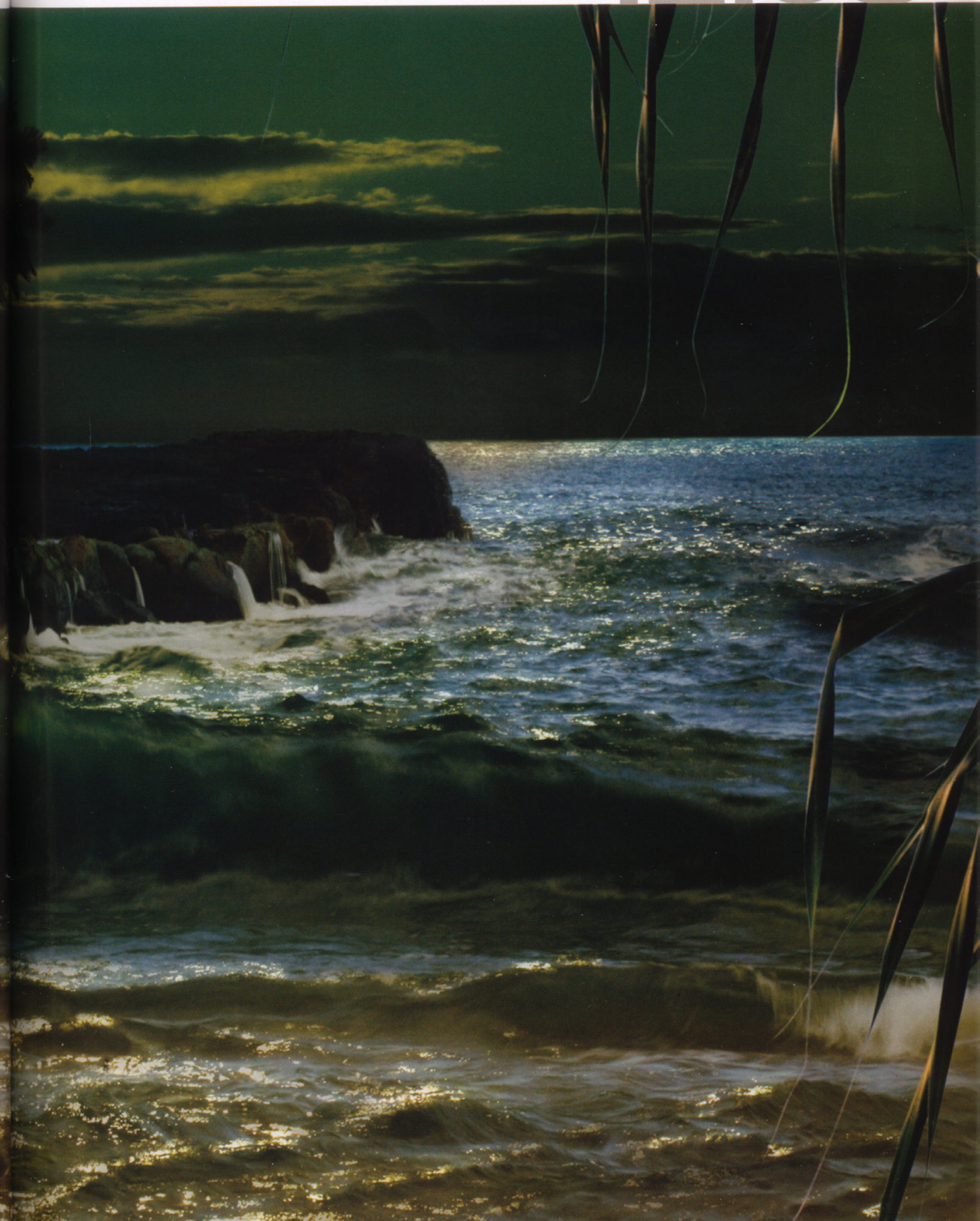
Satoshi Matsuyama

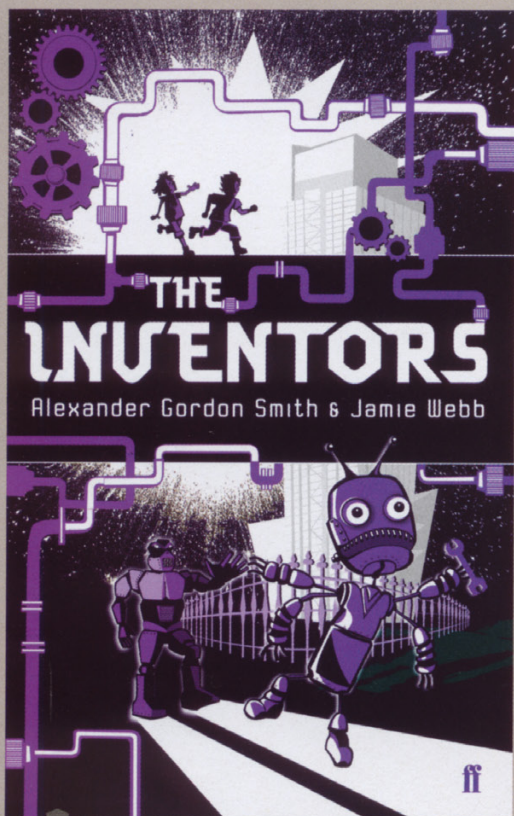
Satoshi has recently been selected as a finalist for the Photoshop World 2006 awards. As one of three finalists he will be vying for a Guru Award. The winner will be announced on 6 April 2007 at the John B. Hynes Convention Center, Boston.

🌐 www.love-peace-happiness.com



12.06





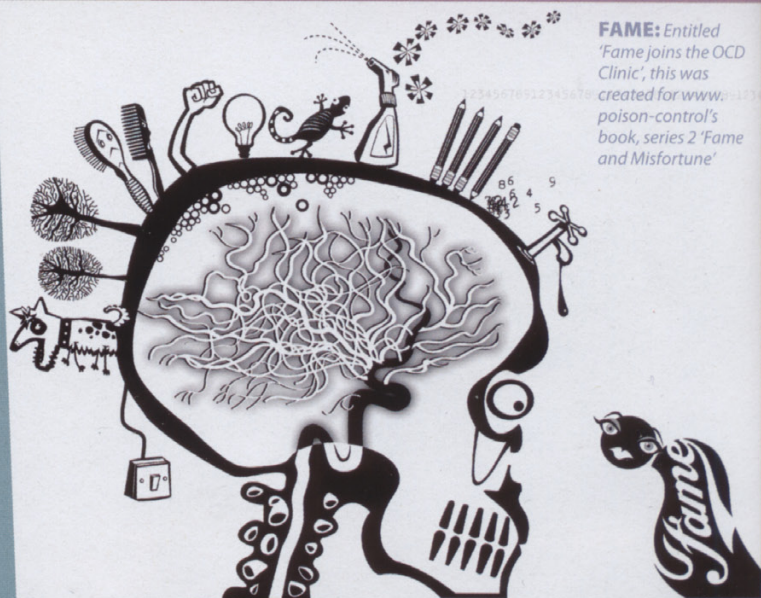
INVENTORS: A book cover for Faber & Faber. The main imagery was created in Illustrator, while the explosion background was created in Photoshop using various selections of found imagery



GIRAFFE 2: The characters were created in Illustrator and the background, patterns, shadows and glow highlights were added in Photoshop. The crumpets on the tree were photographed digitally and colour manipulated to make them blend into the tree



FESTIVAL: Created for MindGames magazine, this was done in Illustrator with patterns and shadows added in Photoshop



FAME: Entitled 'Fame joins the OCD Clinic', this was created for www.poison-control's book, series 2 'Fame and Misfortune'

Sue Mason

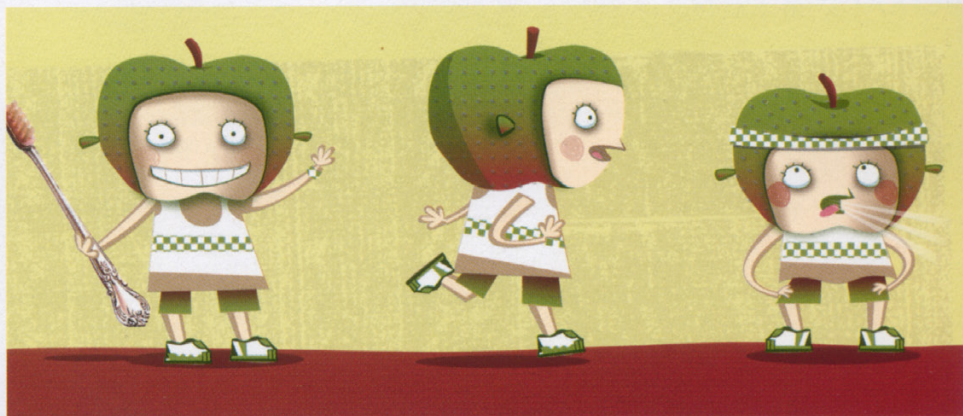
Sue Mason didn't embrace digital technology from the outset, although you wouldn't guess looking at her illustrations. "I was forced reluctantly onto a computer when I got my first job on leaving college," she tells us. "I'd managed to avoid computers before that, favouring the faithful photocopier, cutting, pasting and screenprinting. Then I started designing at Walker Books and my boss patiently introduced me to Photoshop. After a few years I decided to get the illustration up and running again, and by then it felt quite natural to use a digital medium."

Sue studied Foundation Art in Brighton, followed by a degree at the University of Northumbria, Newcastle. "It was a good course because it allowed me to study both graphic design and illustration. Plus, we got to go to Barcelona and visit the studios of artists like Mariscal and Peret. It was all very inspiring and made me quite dewy-eyed."

To create her images Sue roughs them out first in pencil, scans them in and creates in Illustrator. This is then imported into Photoshop where textures, shadows and highlights are added. "Alternatively, I scan in a line work and then go straight to Photoshop to build up colour, flat or patterned."

Currently, Sue is illustrating fictional titles with Kingfisher publishers, A&C Black and Barrington Stoke. She has also just completed a sinister robot-theme book cover for Faber & Faber.

www.suemason.net



APPLE: Alfie Apple was a character created in Illustrator. The textures, shadows and toothbrush were added in Photoshop and colour tweaks were carried out

SCOOTER: Rude Nan was a hand-drawn character that was scanned in and coloured up in Photoshop. A pattern fill was applied to Nan's dress



BUBBLEGUM:

These were characters developed for the Greenwich Festival of Writing 2006. The pattern textures and rattle movement were created using layers at varying transparencies in Photoshop

ROCKET: A robot toy was photographed from all angles for this piece and colour-tweaked in Photoshop



Wendy Farrow

In 1996 Wendy received an Award of Excellence from the Vancouver Film School in their Digital Immersion Course. "Prior to this course I had never even touched a computer and so it took me a while just to co-ordinate the mouse and the cursor."

Her distinctive images don't instantly scream Photoshop despite the fact it plays an essential part in the design process. "People often apologise for calling my images paintings because they know they are comprised entirely of my photography, but they have trouble describing them as photographs," UK born artist, Wendy Farrow tells us, "to me, seeing my work as paintings is the greatest compliment."

When gathering starting images for her creations Wendy "seeks out morsels of light that might belong in a Renaissance portrait and looks for emotional textures and surface markings that look like something I might have painted if I had the patience."

Photoshop comes into play right from the beginning of Wendy's art. "Once I have scanned the transparencies that I intend to use I open Photoshop and begin with the defining images as a base, a kind of under-painting layer on which to build. If the image is more about the texture than the colour I will duplicate and desaturate it so that the colours do not rule out subsequent layer choices. I then try layering on images

that I believe will convey the message or emotion that I'm after." Wendy erases, clones and swaps bits of textures from layer to layer, experimenting with order and blends. "When I start to see something taking shape it becomes easier to recognize what kinds of textures or objects I need to dig out of my library in order to take it in the desired directions." In terms of Photoshop filters Wendy only tends to use the Unsharp Mask and various blurring functions to soften, add intensity or provide a colour tone layer.

Keep an eye out for Wendy's work at the International Art Fair in Toronto this November.

www.wendyfarrow.com



THIRST: "Sometimes we get involved with people who simply deplete us emotionally and spiritually"

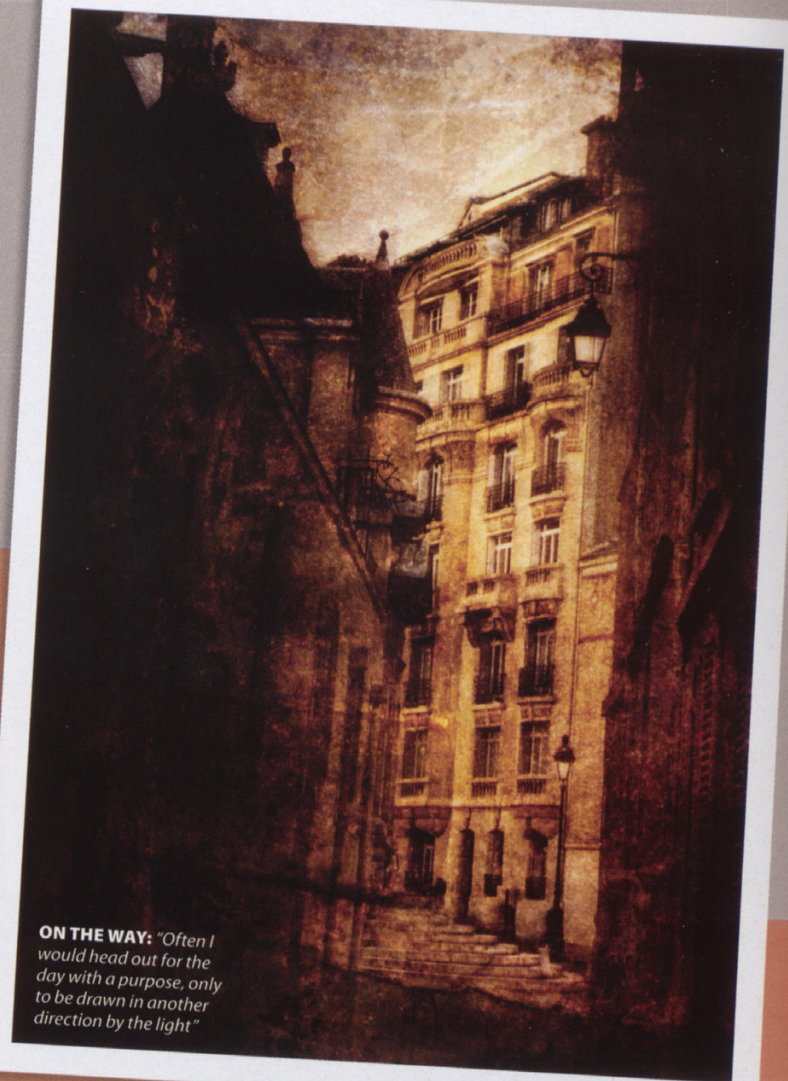


FROM BRIDGE: "Standing on my favourite bridge over the Seine I could strongly sense the history of the city right up to that moment. This overwhelms me occasionally"

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SPILL: "We need to learn to express our emotions when and where we feel them. Otherwise the pressure can cause irreparable damage"



ON THE WAY: "Often I would head out for the day with a purpose, only to be drawn in another direction by the light"



SOMEONE ELSE: "This image is in reference to our confining definition of beauty. People ask me if she's trapped on the inside looking out, or the other way around. I suggest that it's better if they answer that for themselves"



MORNING: "Some people have a hard time seeing the two faces in this creation. I have to trace them out or show them the sculpture. I like that because they're able to see this as an abstract first and then they are pleasantly surprised by the underlying image"

Inter view



PET 'SHOP

We trotted up to North West London to meet the man behind magical animal-based Photoshop comps, Bob Elsdale, his young Russian associate, Vasilisa and his pet piglet, Petal



BOB AND ROSIE: Many of the new images to be featured in Bob and Vasilisa's forthcoming book will feature Petal's predecessor, Rosie

Bob Elsdale lives in a quiet suburban street in Willesden Green. Not only is it a home and a workplace, it's also the residence of a plethora of pets. There are cats, dogs, fish – and more recently a loveable two-week-old piglet named Petal.

When we arrive at Bob's home, Petal is sprawled out on a cushion in the living room without a care in the world. Not even Tom and Barbara Good would have been able to domesticate a pig so well.

There's a very valid reason why Petal is so carefully brought-up and made to feel completely comfortable around her human housemates. She'll soon be playing a starring role in Bob's intricately constructed Photoshop-based work as part of his forthcoming publication *Pretty in Pink: Why it's good to be a girl*, and her experience in being handled will inevitably help a photoshoot go a whole lot smoother. Try picking up an undomesticated pig off the ground, and the bloodcurdling squeals will quickly show you

that you have absolutely no chance of persuading the animal to take part in any kind of elaborate photoshoot!

The background

With a background in advertising, Bob took a step away from the traditional stock imagery industry to start a blossoming career creating composite images. A country boy at heart, Bob was brought up surrounded by animals, and like a Doctor Doolittle of the imaging world, always had a knack of communicating with them in one way or another.

To confirm the success of his animal-based imagery, you only have to check out the global shipments of his current book *Grey Matter: Why it's good to be old*, a glorious hardback recently printed in over five languages. The turnover of Bob's work is massive, and conveniently has a longer shelf life than other stock imagery. ("One of the good things about animals is that they don't get hairstyles or clothes that go out of

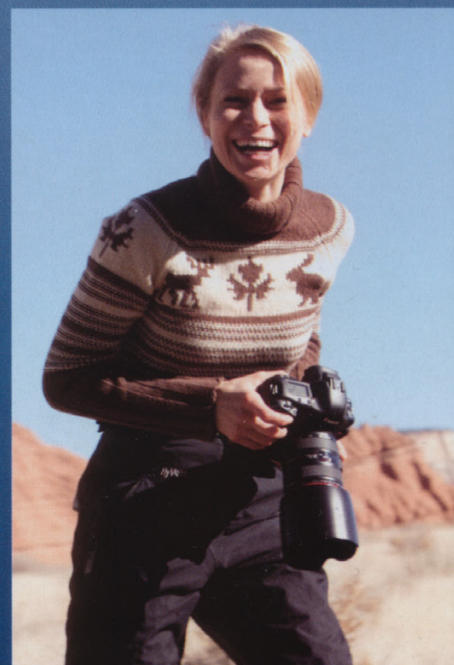
Bob Elsdale



**AND THERE'S PLENTY OF TIME
TO GET ON BOARD:** "Elephants are
such intelligent creatures"



WATER RAT: This rat is either terrified and trembling at the thought of his inevitable death from the waterfall below or an extreme sports rat – you decide. That's the beauty of Bob's work



VASILISA: "My assistant, Vasilisa has great vision and an eagle eye for detail. Her childish mind rivals mine at times"

Bob Elsdale

CAFÉ CRÈME



WHEREVER THERE'S A CAFÉ, THERE'S CAFÉ CRÈME.



date.) Not bad for a post-graduate student who dropped out of a photography course at the London College of Printing almost 30 years ago and "hasn't had a proper job since".

A new image editor

Although Bob is master behind the lens, the success of his images comes down to his skill in creating the most carefully constructed image manipulations. "I always liked image manipulation, and had loads of experience doing that before the computer came along, such as performing manual methods on transparency – and even before that I did a lot of front projection work."

Despite his grounding in traditional film photography, Photoshop has played a part in Bob's life since the original release. "The Image Bank Photo Library, which I had a contract with, sent a few 'deserving' people out to New York to see a new image manipulation program at the Apple Center... and that was Photoshop 1.0. I was gobsmacked and I loved it to pieces. I rushed back to the UK very motivated and bought myself a Mac, as big a spec'ed Mac as you could possibly

get. I crammed as much memory into it as I could, and it was hugely expensive. The first Mac paid for itself from the image manipulation fees charged on the first big job using Photoshop."

Take a look at Bob's images and you may be hard-pressed to figure out exactly what has been captured straight with the lens and what has been 'comped' in Photoshop. This is partly to do with the magical working relationship he has with his models, but mainly the meticulous planning involved before the shoots take place. "I've always considered an image a success if it looks as though I've never been there in the first place and it isn't a comp," he tells us.

All Bob's images start with a brainstorming session, with the help of his assistant, Vasilisa. "Generally speaking, we draw out a plan of what

ABOVE: Bob was commissioned to travel extensively for this one image. If you look closely, each section aligns with the next perfectly.

we want to do – a little sketch. Vasilisa is a lot better at drawing than I am, but you can only draw it out so far. You can imagine what it's like working with animals – you never know quite what you're going to get," says Bob. Vasilisa adds, "Some mornings I wake up and see a picture of what we should do in front of my eyes."

Ultimate masking

Inspect any of the images in either his *Grey Matter* or *Pretty in Pink* series and check out the detail surrounding the comped construction, and you can't fail to be impressed. The sheer amount of detail in the shots is phenomenal, thanks to the well photographed source imagery captured on either a Hasselblad or a Canon EOS 1D Mark II. "I shoot on a green and blue screen so I can matte

"I'VE ALWAYS CONSIDERED AN IMAGE A SUCCESS IF IT LOOKS AS THOUGH I'VE NEVER BEEN THERE"



it out using Ultimatte AdvantEdge software. It acts as a Photoshop plug-in and is a real bargain. You've got the technology of a whole blue/green screen motion picture with all the algorithms incorporated in a £200-£300 program."

Bob has access to two studios, one in Lambeth and one down the bottom of his garden where he has free rein to build up sets to suit the design concept. As he begrudges using other people's backgrounds, a lot of time is taken photographing every single element to use within the image, even if it means jetting off around the world to capture a trained elephant in Los Angeles or backdrops of Sydney, Paris, Spain and London for an advertising promotion showing café cultures around the world. "I shoot anything that needs serious masking on a blue/green screen, as the Ultimatte software makes it easy to mask out. Subjects like elephants don't need to be shot in front of a screen, as they're hard-edged."

Unlike traditional masking methods in Photoshop, the Ultimatte software that Bob heavily relies on to produce his images doesn't refer to 'edges', but 'transitions'. "There's always some degree of overlap between the background and the foreground, so your image can suffer from contamination of the background into the foreground," Bob explains. "If you photograph something on a bright blue sky, you may not

TOP: Entitled "Feel free, you can do anything you like", the landscape was shot at Saunton Sands in Devon

ABOVE: To keep the colour palette consistent with the pink theme of the book, the decision was made to remove this image altogether

“ WHATEVER THEY COME UP WITH WILL RAISE A SMILE FROM ANY VIEWER ”

notice but there's going to be some blue creeping around the edge of that subject. That's what the Ultimatte software is very good at. If you shoot a subject on blue, it will extract everything blue and replace it with background pixels in the comp."

The result is a masked image that shows minute precision. "You get the right kind of transition to the point where you can mask photos of liquids and smoke, which normally you'd never be able to do. I've worked with a few other plug-ins but they don't work in the same way." It sounds easy until you take a very close look at Bob's original images before Photoshop came into the equation, and you see how sharp and well exposed his shots are.

It's action stations at Bob Elsdale's studio at the moment, with around another 10 or 12 images still to be created for *Pretty in Pink*, but for the time being everything is on hold until Petal the piglet has grown big enough to stand in as a replacement for his previous pig and model, Rosie. "We pretty much know what the images are

going to be – shots of her with birthday cakes and other 'retail therapy'-based images."

Whatever Bob and Vasilisa come up with, you can be sure it'll not only be a great example of Photoshop but will raise a smile from any viewer.

• Bob Elsdale's and Vasilisa's book *Grey Matter: Why it's good to be old* is at all good book stores. ■

WIN

We have 3 signed copies of Bob's latest book *Grey Matter: Why it's good to be old* to give away. To stand a chance of winning, send in your animal-based images to emma.cake@imagine-publishing.co.uk. Label your email clearly with the subject header 'Grey Matter competition'. Winners will be notified by 20th of December.

Bob Elsdale



LOVE AT FIRST SIGHT:

Although you may not see it at first glance, this image is composed of two different photographs of the same pig, Rosie



THE ULTIMATTE RABBIT: The *Ultimate* software that Bob uses in his work is perfect for masking out intricate hairs and outlines



MASTERCLASS





Adding movement to photographs

Give your images a sense of movement using vector overlays and blur effects

There's nothing more exciting for a Photoshop artist than being given a luscious source photograph to play around with.

You don't have to worry about sitting in front of a blank, white canvas staring longingly for inspiration as most of the hard work has already been done for you. If you have been asked to adorn your photographs with

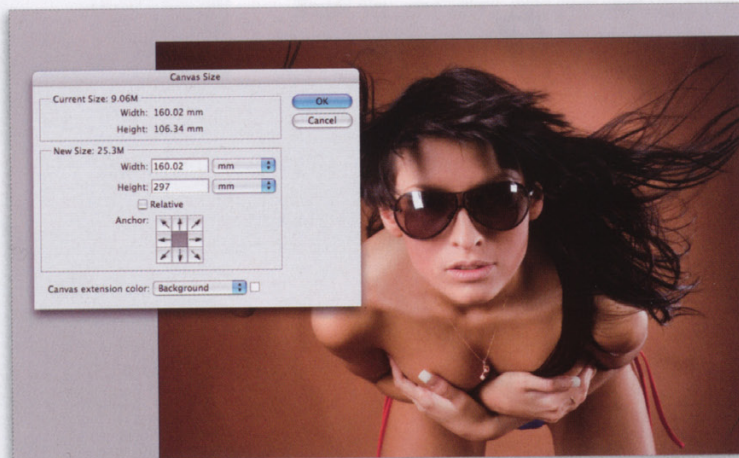
illustrative elements there are a few procedures you should bare in mind. It's no good simply placing elements over your source image with no recognition for the shot's style and composition.

Take a look at the original image in the bottom right. It's a cracking snap the way it is, but the wind-blown hair and the pose of the model simply scream out for some

subtle added elements with a sense of movement. Over the next couple of pages we're going to take you through the process of adding elements to this photo. Our intention isn't to heavily manipulate the original file, but more to help the image along by including layers that promote the aesthetics. The end image should result in a synergy of photography and Photoshop.

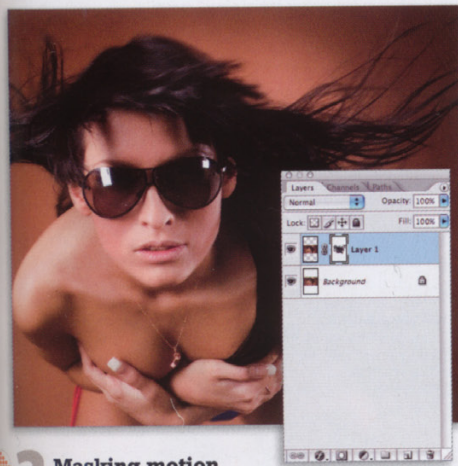
1 Set up your canvas

The original image doesn't offer much room for experimenting in Photoshop and it would be better if the canvas was larger to give us more room for manoeuvre. We've added more canvas to the top and bottom of the image by altering the canvas size (Image>Canvas Size) and adjusting the height to 297mm.



2 In a blur

We've made a selection using the Rectangular Marquee Tool, copied this and added it onto a new layer. Then, a Motion Blur has been added with an angle of 31 degrees and a distance of 20 pixels.



3 Masking motion

We only want a hint of motion, as we don't want to spoil the image, so it's essential to mask out some of the blurred layer. We've added a mask to this upper layer and altered the Soft Round Airbrush with a lowered opacity of around 80 per cent to erase out the motion blur over the face, shoulders, chest and legs leaving just the hair blurred.



4 Framing

The image could do with some framing to make it stand out more, so a black area has been created at the top and at the bottom of the canvas. Some diagonal stripes have been added to give the frame more impact. You will find this easier if you create these lines on a separate canvas and then place them on your artwork. The second set of lines can simply be copied and flipped so that they both look identical.

Source
image



If you would like to try this effect on the image featured here, go to www.istockphoto.com and enter the reference number '00000151194'. However, to really get your head around working with photographs, we suggest that you try the techniques out on your own images.

MASTERCLASS

5 Adding clouds

We've grabbed some images of clouds, snapped from outside the window, and added them onto our image. A Screen blending mode has been used to help them blend into the image, but some masking was required to get rid of the nasty grey areas. Some sparkles have also been added. These are just dots of a brush with an Outer Glow layer style applied.



6 Floral hair

Because of the windswept look of the hair, it's perfect for adding floral elements. Adding vector clips from Illustrator will give your black elements impact, but you can recreate this just as easily drawing shapes with your Pen Tool in Photoshop. You have to do this on intuition, so just shift around the layers.



7 Bring me sunshine

We want to bring a sense of motion into the image and so we've created some sunbursts in Illustrator. We've placed these into our design and then used the Warp Tool to twirl the rays slightly and distort. Be careful not to warp them too much though, as you don't want them to look like a spiral.



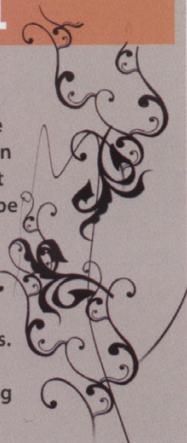
8 Add some scratches

If you're placing vector graphics onto your canvas there's the danger of it looking too clean cut. We've scanned in a scratched surface and placed them near the diagonal lines to make the image look a little grittier and more Photoshop-esque.



Work with the Pen tool

The Pen Tool in Photoshop can work similarly to the Pen Tool in Illustrator. Once you've created a curve or path you can fill the selection with the Paint Bucket Tool. Photoshop's Shape tools can also be used to generate vectors. With these tools you can create a whole host of shapes such as rectangles, lines and polygons. You can easily add these to photographs by simply placing them on a separate layer.



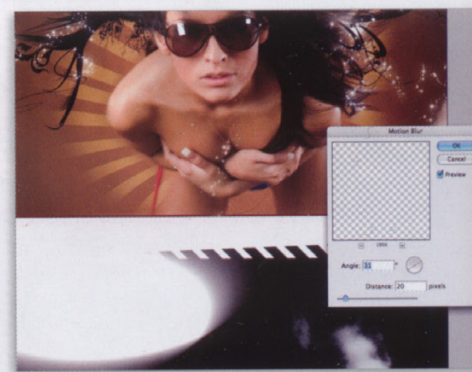
10 The birds

You don't have to be restricted to only extending elements of the photograph. It can look great if you add random elements to your image. Here we've traced the outline of a photograph of a bird, copied the image several times, tweaking shape size as we went along, and pasted them all into one layer on top of our artwork. It just gives it a sense of a bit more motion.



11 Spotlight

At the moment the top and the bottom of the image don't look as if they're part of the photograph. In the bottom left hand corner we've drawn a basic white ellipse using the Ellipse Tool. This has been given a faded outline by applying a Motion Blur in exactly the same way as we applied it to the main photograph.





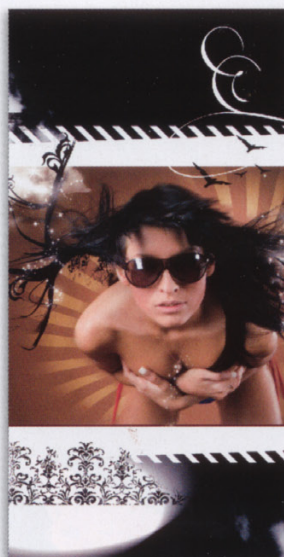
12 Elaborate brushes

Keep your eye out for free brushes on the Internet. Brushes don't always have to comprise of small soft round airbrushes. Some of the more intricate brushes can come in useful if you want to add a quick detail here or there. Remember, if you want to make the new brush blend in well to your image you can apply a low opacity mask to rub it in slightly.



13 More vectors

It's time to start getting intricate again by adding more vector designs around the edge of the photo. You can always reposition and rescale these elements at a later stage so don't worry too much about it looking overbearing. Once you've finished your design you can always tweak it. That's the beauty of using layers.



Saving your brushes

If you would like to modify an existing brush by, for example, adjusting the brush tip shape, you stand in danger of losing your adjustments. To save a modified version of a brush, click the Create New Brush icon at the bottom of the Brushes palette and choose the New Brush Preset. Name your modified brush and click OK. Your new brush will then appear every time you open up the Brush palette.



15 Dashing lines

We don't really have any moving elements over the model so we've fixed that by adding some diagonal lines. It's worth adding these one at a time and zooming out of your image to take a step back and assess the appearance. The easiest way to add lines is to use the Line Tool in the toolbar.



14 Even more elements

We've really gone to town with the extra vector elements and have included another white flower brush on the left-hand side of the image. It's normally not a good idea to add so many details on a photograph. However, as the model is placed in the centre, and there's such a lot of blank space around the edge, it literally cries out for some vector attention.



17 Colour me good

As long as your lines are on a separate layer you can experiment with colour. One of the easiest ways to add colour to a white line is to paint over it on an overlapping layer, using several brighter colours in the spectrum. Alter the blending mode to Overlay and then you can merge the two layers together. As long as you then apply a Gaussian Blur, the line will blend well into the image.

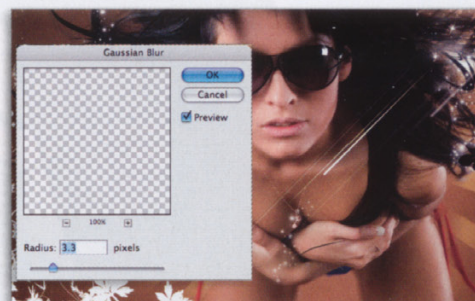
18 Subtle details

Don't forget to think about the more subtle additions to your image. This will give your final artwork the polish it needs to stand out from the crowd. For example, we've just applied a very simple and small Gaussian Blur airbrush on the sunglasses.



16 Blurring lines

The best way to blend the lines into your image is to apply a Gaussian Blur. The amount of blur will depend on the Radius of the pixels you set and you should assess these settings separately.



19 Plenty of motion

We want to make sure that there's plenty going on in the image, so use this final step to copy elements that already exist in the page and spread them around the canvas. When you're happy you can flatten the file. However, we suggest you keep a layered version too – you never know when bits will come in handy. ■



Feature

ILLUSTRATOR: Chuck Anderson / NoPattern



Colour Management

Mention 'colour management' to most artists and they may possibly run in the other direction. Robin Preston explains all, so you don't have to be scared anymore

Many a long word has been said or written about color management and I'm sure there are some people out there who really know what they're talking about. Unfortunately, most of those that I have met have talked blatant rubbish.

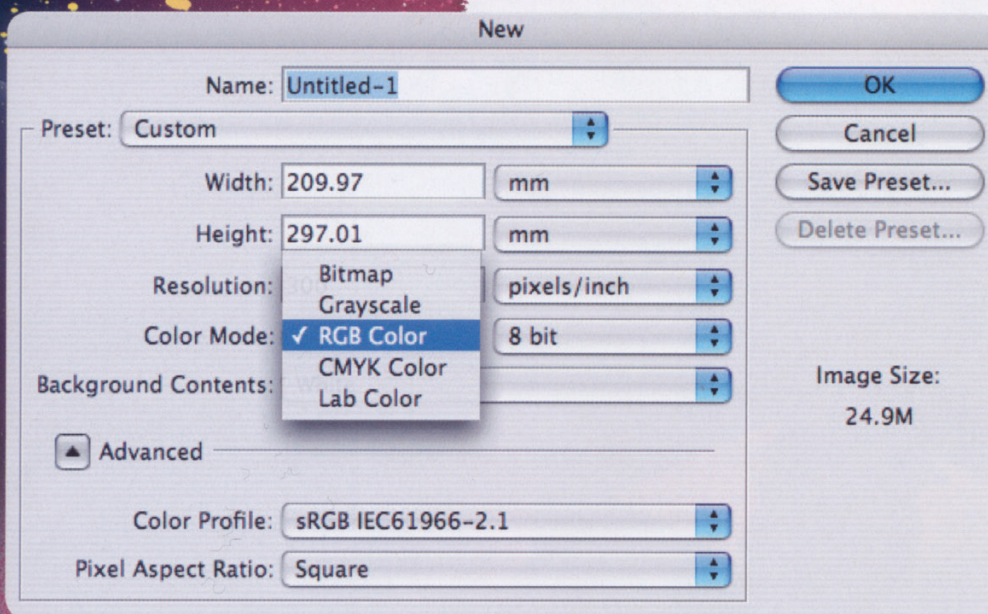
I've just come back from Photokina, the biggest photographic trade fair in the world. There I met someone who actually called himself Mr. Color. "Ha ha," I thought. "So what gems of information is he going to give me?" And directly he came up with the best gag of the day. He informed me that a PC could only print perfect color and a Mac was not capable of producing prints of the same quality. I had always thought that all of the aforementioned were computers, so didn't understand his argument until someone mentioned to me he

was selling a software solution only for the Windows platform. Need I say more? In the following article I shall try to explain how I work with color in real-world situations and hopefully I will demystify some of the more baffling questions surrounding color management.

Choosing your colour working space

When you are working in Photoshop, you have the option of choosing different color spaces as your working color space. Color spaces available with Photoshop use either the RGB, Lab, or CMYK color model. Each color space also encompasses a particular color gamut. So when working in Photoshop, you need to decide which color mode – RGB, CMYK, or Lab – makes the most sense for your type of work.

Lost already? OK, let's first discuss the color gamut issue. If you are outputting your work on digital printers or computer monitors you also need to consider the color gamut of these devices. The color gamut of a CMYK file is much smaller than the color gamut of the human eye, the Lab color space. If you are only outputting to CMYK but you are working within the Lab color space, you may be constantly disappointed because many of the colors you would see on the screen could not actually be reproduced in printing. The color gamut of computer monitors and color printers is much larger than that of CMYK. Ideally we would work in a color space that encompasses the entire color gamut of all the input scanners or digital cameras, display monitors, photographic and ink-based printers, but in reality this is rarely the case.



COLOR MODE: When you open up a new canvas in Photoshop you'll be asked which Color Mode you want to work in. You need to decide which profile will best suit your work

LAB HAS ALL THE COLORS THE HUMAN EYE CAN SEE

Now let's discuss the color model issue. What we have available in Photoshop is Lab, RGB and CMYK. In the Image>Mode menu, there are also Index color, Duo-tone and Grayscale, but these really go in the category of special case models that we only work with under certain circumstances.

The Lab working space

The Lab model has the advantage that its color gamut encompasses all the colors that the human eye can see. This is a very wide gamut and would certainly encompass the devices we will be working with in the future. I worked a lot in the Lab colour space using Photoshop, mostly for scanning, which has now been taken over by digital photography. I use Photoshop to do my overall color correction and to convert from 16-bits per channel color, which is the mode given to me when I open up my RAW files or scans. I convert down to 8-bits per channel as a Lab file, which I then use in Photoshop to do final masking and tweaking with layers. I now work with RGB ICC profiles. As there are certain features of Photoshop that are not available when working in Lab color. To see what these are, use Image>Mode>Lab Color to convert one of your RGB images into Lab, then browse through the Photoshop menus and notice the ones that are now disabled and highlighted in light grey.

Sometimes I used the Lab color space for my art prints, but the potential problem with the Lab space is that it encompasses a larger gamut than most of the output devices I was using. Another potential problem with Lab is that the tools for working in Lab within Photoshop are sometimes not as easy to work with than when working in RGB. In the Lab space, there are three channels: 'Lightness', 'a', and 'b'. The Lightness channel allows you to adjust the

brightness and contrast of the image, as well as sharpen the image, without modifying the overall colour. Using Levels to look at a histogram of the Lightness channel of a Lab image is similar to looking at a histogram of RGB, all three channels at the same time. The color values in Lab are stored in the a and b channels. The a channel controls the red/green range of color, and the b channel controls the yellow/blue range. Most of us are used to working with color using red, green, and blue along with their complements of cyan, magenta, and yellow. Using a and b takes a little getting used to, and it works pretty well in Photoshop if you start out with a file that is very close to what you want. When you have to make major color shifts with the a and b channels in Photoshop, this can be more difficult.

The RGB working space

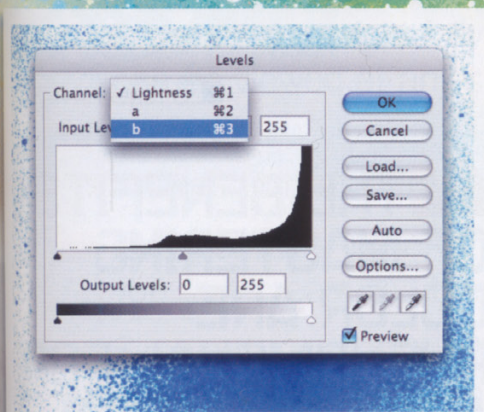
Working in RGB is probably the most common way people work with digital images. The sensors on scanners actually scan in RGB, digital cameras capture images in RGB, most digital imaging software uses RGB as the default space, RGB is the format for images on the web, RGB is the format used to print on digital printers and is the preferred format for Epson and HP printers. There are lots of reasons to work in RGB and it's the color model that's most fully supported by Photoshop. Photoshop allows you to also look at and work with color using other color models, like Lab, Hue/Saturation/Lightness and CMYK. You need to learn when and why it makes sense to work with color in a model other than RGB. For most people most of the time RGB is the color model they will become most familiar with and use most often. Working in RGB is a way to look at and interpret color data, but within the RGB world there are also different interpretations of RGB data.

When using the RGB color model in Photoshop, you usually want to pick an RGB working space for each file that you work with. With Photoshop, you use the Edit>Color Settings dialog in the Working Spaces RGB area to specify the gamut and other characteristics of your RGB space. You can choose an RGB color space that has a wider gamut than your monitor and Photoshop will adjust the display of your space to preview as accurately as it can on your monitor, but Photoshop will not clip the colors that are outside of the monitors gamut from your RGB file. That way you will still see those colours when you print the image.

With Photoshop it's easier to work with different RGB color spaces for different purposes. You need to change your preferences or your file needs to be converted to your standard space for the file to be displayed correctly. You also have the flexibility to work on many files at the same time each with a different RGB workspace and yet each file will be displayed correctly on the screen. Photoshop will simultaneously display files in Lab color and various

COLOUR MANAGEMENT

“SRGB IS THE CURRENT DEFAULT FOR PHOTOSHOP USERS”



LAB LEVELS: With the Levels command in Lab mode you can control red/green and yellow/blue ranges

CMYK color spaces correctly on the screen as well. The RGB Working Space that you set in Edit>Color Settings is the RGB space that will be assigned to and used to view new RGB files and is also the space that untagged files, those with no assigned profile, will be viewed in on the screen.

Using the RGB pop-up menu, you can choose from the default RGB spaces Adobe has provided. If you choose the top Custom RGB choice, you can also enter your own Gamma, plus your own color space, which can be imported as a new RGB space. As I work for different countries in Europe, I mostly use ECI.RGB, which is bigger than Adobe RGB. Unless you have the tools available to measure the gamut of your input and output devices and create your own RGB workspace, you should probably pick one of the spaces provided by Adobe or something that seems to be moving toward becoming some sort of an industry standard. Of the spaces provided by Adobe, only four of them have much interest to people dealing with professional images. I will describe those here, and you can look in the

Photoshop manual for information about the other spaces if you think you might want to use them. The four most commonly used spaces are Adobe RGB, ColorMatchRGB, sRGB, and AppleRGB.

Adobe RGB

The widest gamut of these spaces, Adobe RGB, was originally a proposed standard for HDTV production. But more importantly, its gamut includes essentially the entire CMYK gamut and more because it also better encompasses the gamut of things like digital cameras, various Epson and HP printers and other more advanced color output devices. If you set your RGB working space to Adobe RGB, you will be least likely to be throwing out values that you'll be able to see in most of today's digital output devices, and yet the gamut is not so large that you'll be wasting a lot of your color space and risking posterization problems.

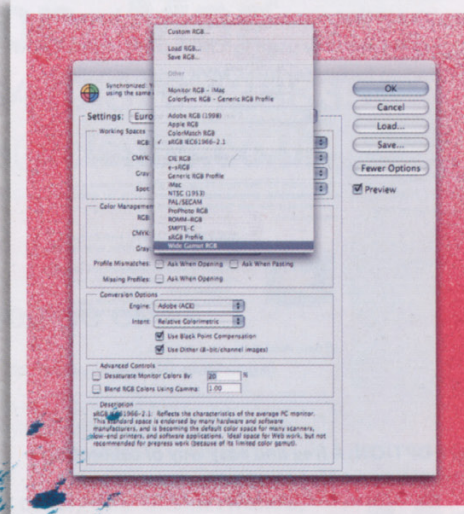
ColorMatch RGB

ColorMatch profiles are used mostly in North America; ColorMatch RGB space has a smaller gamut than Adobe RGB but a bigger gamut than sRGB and AppleRGB. This space is based on an earlier industry standard for quality colour work. There are a few advantages to the ColorMatch RGB space, especially for people who are doing print work. One advantage is that it has a fairly large gamut, at least for CMYK print work.

sRGB

The sRGB RGB color space is the current default for Photoshop users. This option is good for people who are primarily working on images intended for use on the web and want to see what they are going to look like on a typical end user's monitor. The problem with sRGB is that it is the smallest gamut space of the four, and working in this space will mean that you are potentially throwing out certain colors, even for CMYK print work, and you are certainly throwing out colors if you are planning to output to a digital printer. Photographers working on art prints should change their RGB working space to something other

WIDER GAMUTS: Accessing your RGB workspace will allow you to adjust the display of your space as accurately as it can on your monitor



Feature

than sRGB. If you are working in a larger gamut space, like Adobe RGB or Lab, and you want to create an image for the web, you could use Image>Mode>Convert to Profile to convert a copy of your file from the larger space into sRGB for web use. This would allow you to do your main work in Adobe RGB or Lab space and keep more colors. You can use sRGB to preview the work as it will look on the average web user's monitor, resave the file under a different name, or save in JPEG format for web consumption in the sRGB space that is optimised for that market. I don't like words like 'standard colour spaces', because when you have to pander to everyone's wishes it usually means that the quality goes down instead of up.

AppleRGB

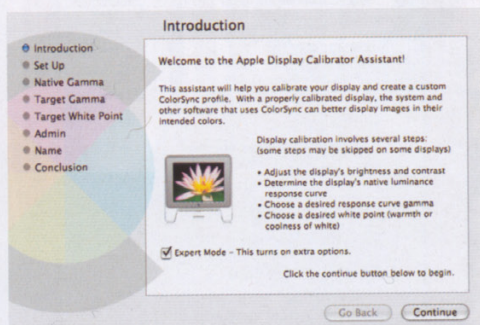
The AppleRGB space is based on the old standard Apple 13" Trinitron color monitor. There are probably a lot of files out there in this space because older Illustrator and Photoshop versions have been using it as their default RGB space for a long time. Its gamut is not that much better than sRGB, so I don't really suggest you use this as a current RGB working space.

Other RGB working spaces

Some photographers and imaging professionals may choose to develop their own custom RGB working space. This can be done by creating an ICC profile of certain data that you like to work with. It can also be carried out by modifying an existing RGB working space to add a wider range of color in a particular area, like reds or greens for example. If you go to the top of the pop-up menu for your RGB Working Space, you can choose Custom and then edit the Gamma, White Point and XY Primaries to create your own custom color space.

CMYK as a workspace

The CMYK print gamut is smaller overall than the gamut of any of the RGB color spaces just discussed above. However, there are a few colors CMYK can print that sRGB and Apple RGB don't include. These days, it's not that common for people to have images that are only used in CMYK print. Even if you are using an image for just CMYK print, it is likely



EASY OPTION: A free and easy way of calibrating your system on a Mac computer



CALIBRATION IN A BOX: There are a number of hardware and software calibration options

that you may have to print that image several times, and at several sizes and on different types of paper. For these situations it's better if you have your master image in RGB. Then, when you resize the file you can get more exact sharpening and you can also more accurately generate new CMYK separations for different papers and printers. Most of us will be using the same image in print, on the web and for output to printers. Because the RGB space is bigger in color gamut than CMYK, it makes more sense to leave our master image in RGB. If you do still decide to create your master images in CMYK, remember that some of the Photoshop filters don't work in CMYK. In any case, while viewing your CMYK images on the screen, even if the conversion was done elsewhere, Photoshop compensates for the appearance of the image on the screen based on the CMYK profile the image is tagged with. If the image isn't tagged with a profile, Photoshop will display it using the CMYK settings you set for your CMYK working space using Edit>Color Settings. If you open an image that was separated to be used in a 20 per cent dot gain situation and display it in Photoshop with a CMYK working space set up for 30 per cent gain, the image will appear too dark on the screen. When you reset to 20 per cent, the same image appears correct.

A very useful technique, especially when working on the highest-quality art prints, is to do 16-bit digital capture, then work in 16-bit per color channel mode instead of 8-bit color. This gives you up to 16 bits per RGB, Lab, or CMYK channel of information. Photoshop supports Marquee and Lasso selection, Cropping, Levels, Curves, Hue/Saturation, Color Balance, Brightness/Contrast, Channel Mixer, the Eyedropper, the Add Noise, Dust and Scratches, Median, Solarize, High Pass, Gaussian Blur and Unsharp Mask filters, the Rubber Stamp and several other tools in 16-bit per channel color mode. Layers of all kinds are not supported at more than 8-bits per channel so you will not want to do all your work in 16-bit per channel mode. To convert an image to 16-bit color, just choose Image>Mode>6 Bits/Channel. You can actually do

THE BENEFITS OF MASTERING COLOR ARE PHENOMENAL FOR A PROFESSIONAL DIGITAL ARTIST

your overall color correction on 16-bit per channel files using Photoshop to improve the histogram, colors and contrast of that original raw data without throwing away any information. This allows you to do one raw image and then save that and be able to make most of your image decisions later or over again without actually using the original data. So that was the teccie bit, but for those of you who need to know about using color in a simplified way this is for you... To calibrate your screen there are fairly affordable calibration hardware and software solutions such as the ColourVision Spyder2Pro but, there's another method for Mac users that's free!

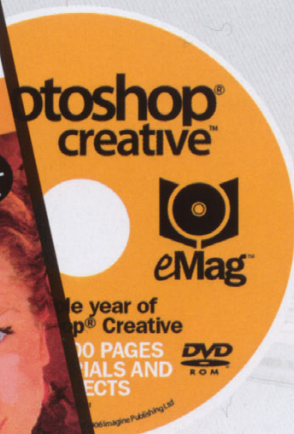
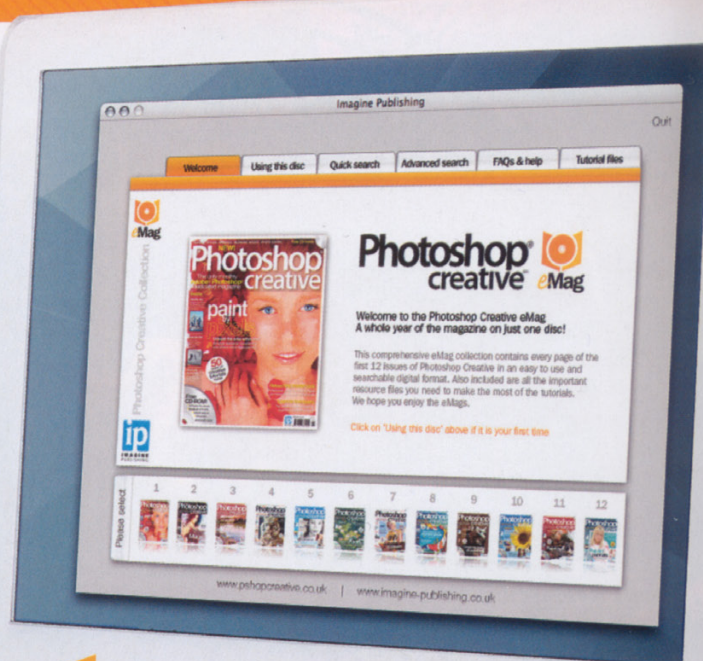
If using a Mac you go into System Preferences and open Display. Click on the Color button and then on Calibrate. This will take through a series of setups and when finished you can name the profile. As I also said, you should be opening the file you're going to work with in the profile of your choice, and if doing your own printing, use the profile of the paper manufacture.

Admittedly, it is a rather complex and mind-boggling technique to get your head around but the benefits of mastering color management are phenomenal for a professional digital artist who seeks perfection in their prints.

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Adding colour and shading to line art

Discover how your graphics tablet can help you turn your simple black and white sketches into vibrantly coloured, eye catching digital paintings

I'll start this tutorial with a confession: I used to be scared of colour.

Okay, I wasn't actually scared of it, but I used to hate painting on my pencil drawings because I'd lose what made them unique. (Actually, I used to hate painting because I kept getting paint on my clothes, it was starting to get expensive!). Then in 2003 I saw somebody colour underneath his lines by using layers on Photoshop and I was instantly converted! In the biggest turnaround since St Paul thought "I might just pop down to Damascus for some milk..." I now love using colour in my work.

The purpose of this tutorial is to show you one of the many approaches you can use Photoshop to colour your artwork. I'm not saying that this is the definitive way to colour, but it works for me! I'll cover everything from scanning in your image, choosing a colour scheme to suit the image, using custom brushes, layer masks, the history brush, adjustment layers, ambient light sources and how to catch a giant octopus. Well, maybe not that last one!

For this tutorial you are going to need a black and white drawing (or you can use my original sketch, which can be found on this month's cover CD),

Photoshop and your trusty graphics tablet. Good luck with the tutorial!

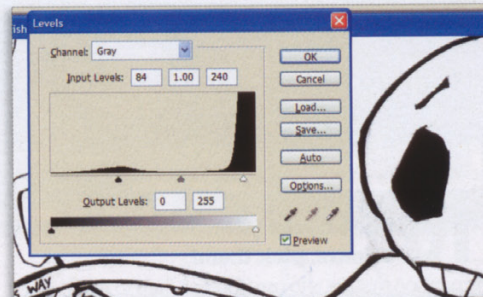
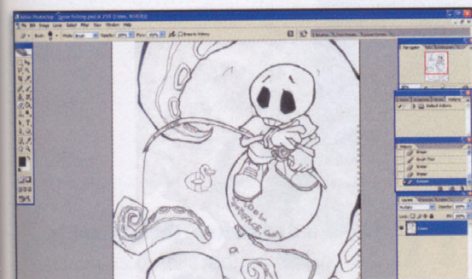
ON THE DISC

You can use the steps in this tutorial to help you colour in your own line art. Alternatively, if you don't feel confident drawing up your own artwork you can use the file 'gone fishing-lines.jpg' as a guide.



OUR EXPERT David Cousens

David is a freelance illustrator based in the South West of England. He is quickly making a name for himself with his distinctive line-work, drawing pictures of attractive women, robots and the always loveable Skull-Kidd! www.coolsurface.com



1 Scanning your art

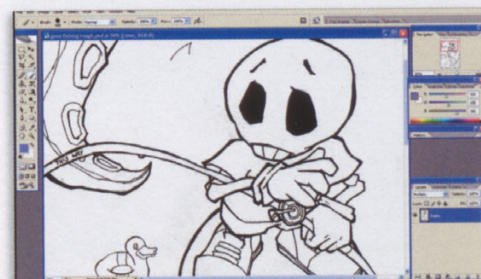
For pencil/ black and white drawings, I always scan my images with the grayscale setting at 300dpi. Grayscale is preferable to a line art scan because a line art scan will always lose some detail, adversely affecting the quality of your image right from the start. 300 dpi is the minimum resolution required for a good quality print.

2 Become well adjusted

Convert the image to RGB (Image>Mode>RGB Color). Select Image>Adjustments> Levels... The levels box has 2 peaks. Slide the black triangle under the middle of the left peak and the white triangle under the middle of the right hand peak.

3 Go forth and Multiply

You want to start colouring without harming the line work, so click Layer>New>Background from Layer (or double-click on the background layer in the layers palette). Name this new layer "Lines" and set the layer properties to Multiply. We can now create new layers underneath the "Lines" layer and draw "underneath" the lines without harming them.



4 Make a background

Create a background layer (click Layer>New Layer or press Shift + Ctrl + N) and name it "Background". So fill the layer with blue using the Paint Bucket Tool (press G). Now add a lighter blue gradient fill from the top right corner towards the bottom left ensuring the tool is set to "Foreground to Transparent" – this will allow you to add a subtle gradient.

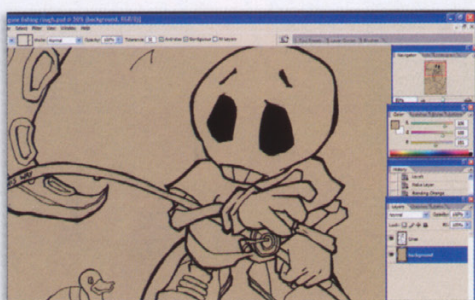


"CHOOSE COLOUR CAREFULLY! USING THE WRONG COLOURS WILL HARM THE FINAL IMAGE!"

MASTERCLASS

5 You don't have to use blue!

We've picked blue for the background as this image is based at sea, but backgrounds can be any colour as long as it isn't very saturated and fits the mood. It's hard for the human eye to gauge colours against a bright background, so, instead, any fairly neutral colour will suffice.



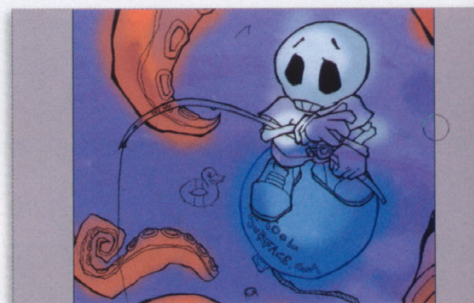
6 Choose Colour carefully!

Various blue hues will be used for Skull-Kidd and his balloon, as these are his established colours. We want to add drama, so the Octopus will be bright Orange to contrast with everything else in the image.



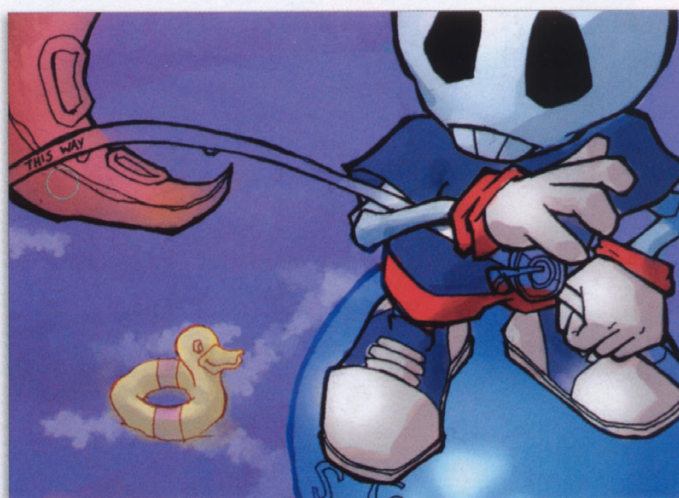
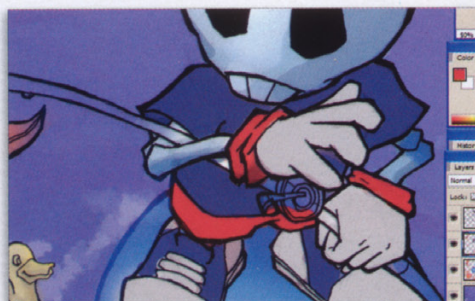
7 Here's where the fun starts!

Create a new layer called "Bones and Octopus". Select a Soft Round Airbrush (press B) with an opacity of around 60% (this will let you build up the colours gradually). Zoom out to 25% so that you can view the whole image and start to add colour.



8 Fill the clothes

Make a new layer called "clothes". Use the Magic Wand (press W) on the "Lines" layer. Select the appropriate areas to colour, click on the "clothes" layer and use the paint bucket (press G) to fill the selection. Repeat until you've filled the Skull-Kidd's clothes.

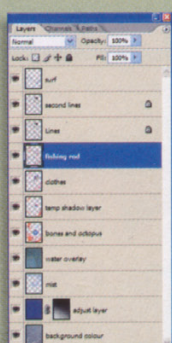


9 Brushing Up

Now take a hard-edged brush with an opacity of 60% and start to add some darker shading to the characters. I'm using a custom hard edge brush that has an airbrush quality called "mybroosh" developed by the very talented Thierry Doizon which he generously gives for free at his website: www.barontieri.com

Name your layers

This may sound like it's not worth your time, but it really is an effective way of managing your workflow. You can very quickly get carried away with adding layers to your file and easily lose track of what is on each layer. If you have a stray pixel or two that need editing but you're unsure of which layer they're hiding on, you can select the Move Tool (press V) move the mouse pointer over the pixels and right click the mouse, you'll see a list of layers that have a pixel in this space so you can quickly click to select the appropriate layer to get rid of those nasty pixels!



10 Don't dodge your colours, pick them!

A common mistake is to use Dodge & Burn to make highlights and shadows. Don't feel bad, we've all done it! The dodge/burn tools add white/black respectively, while this is okay in small amounts if you try to shade an image purely with this method the colours won't look as rich as they could. Instead, use the colour picker and choose appropriate colours.

Example of Colour Picking vs. Dodge & Burn on Skin Tones



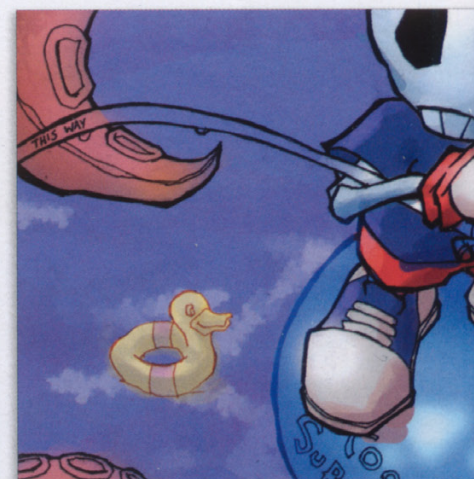
Colour picking: Accurate light and dark tones



Dodge and burn: higher range but less accurate

11 Make a difference, then blend in

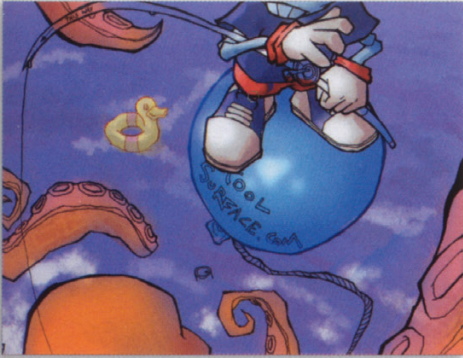
Use your paintbrush at 58% opacity to subtly add more range to the shadows. Make one part of the shadow darker than the other, using nearby colours, e.g. Purple and red. Don't worry about keeping within the lines – instead focus on using good brushstrokes. Blend in any obvious differences in the shading with the airbrush at 29%.





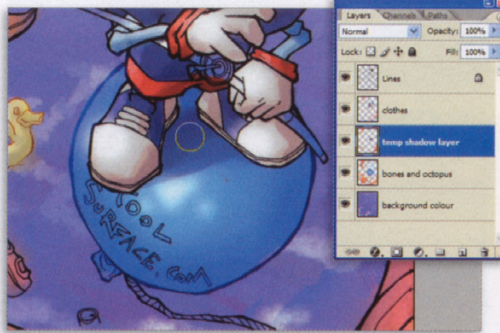
12 History lesson

Use the History Brush as an eraser for any areas that you accidentally went over whilst shading in the last step, it will revert colours to their previous state as opposed to erasing them, leaving your new shading only where you need it and your original colours as they were.



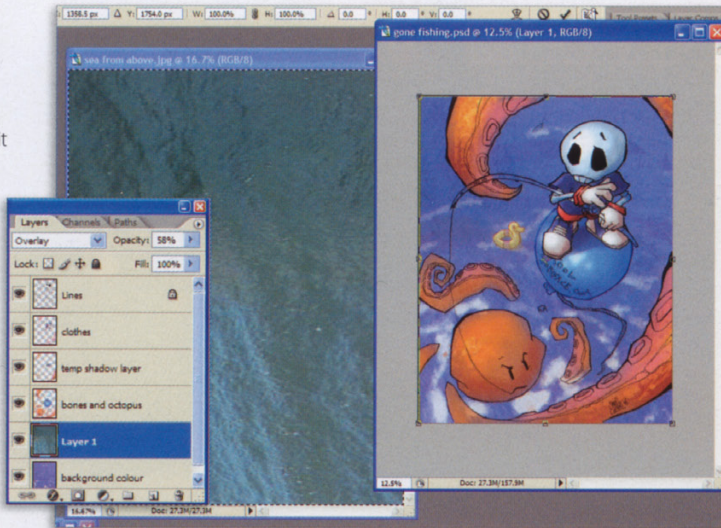
13 Use it, then flatten it!

Create a new layer called "Temp shadow layer". Use the Hard Brush to create a shadow on top of the balloon, underneath Skull-Kidd's feet. Use an airbrush in the same way as in step 11 to blend the shadow. If you're happy with the shadow, merge it with the layer below (Ctrl + E) to keep the file size down.



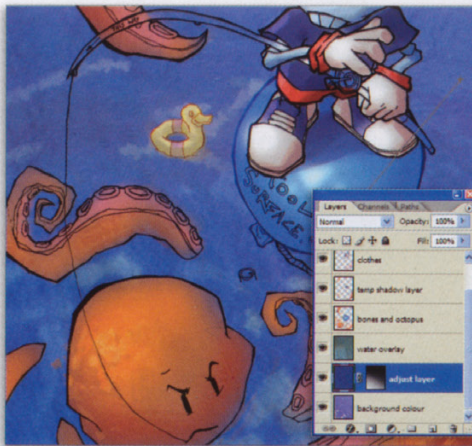
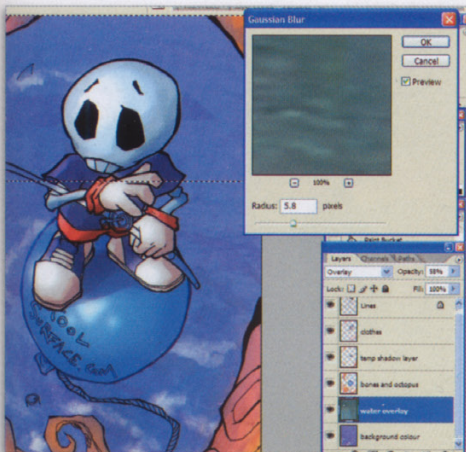
14 Now sea here

To make the sea look more authentic, open "sea from above.jpeg", select and copy it (Ctrl + A and Ctrl + C) then paste it above the "background" layer. Transform the layer (Ctrl + T) holding shift to constrain the proportions whilst dragging the corner to fit the screen. Set the layer properties to Overlay and the opacity to 58%.



15 It's all getting a bit blurry

Use the Rectangular Marquee Tool (press M) and drag it across the top third of the "sea overlay" layer. Apply a Gaussian Blur (Filter>Blur>Gaussian Blur) at a radius of around 6 pixels (use your judgement) to make the sea look like it's fading as it gets further away.

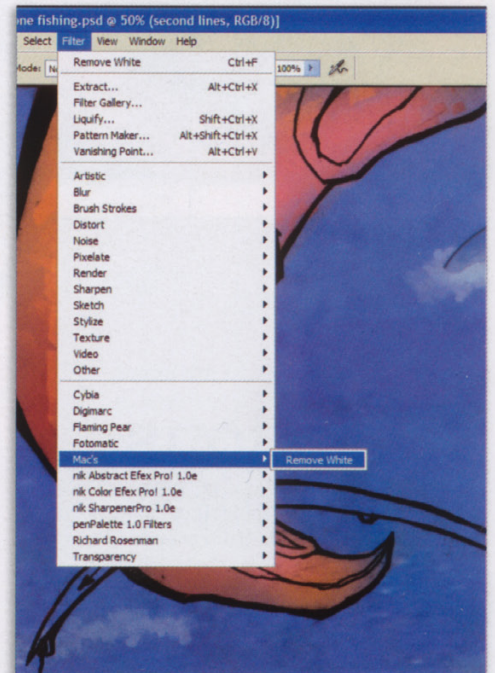


16 Look better with a mask!

The sea's colour has altered as a result of the overlay. Make the foreground darker by creating a new layer filled with dark blue, then add a layer mask (click the circle in the square icon in the Layers palette). Use the gradient fill to mask out the top right area of the layer.

Stop getting so close

When people paint digitally, they frequently zoom in too close and end up using brushes that are far too small! If you were trying to cover a canvas with paint, you wouldn't use a small detail brush would you? The same goes for digital painting. You should always aim to use as big a brush as possible – less paint strokes mean that your workflow will drastically increase and your chances of straining your wrist will be greatly reduced. Also if you zoom out to 25% you won't have any pixelation of your image, and you won't get too hung up on the details. The only time you should go in closer than 50% is for very important details, such as faces. You don't need to render every tiny detail in your image, in fact you shouldn't, it'll distract the viewer from the main focus of the picture! Use the square bracket keys "[and]" respectively to decrease and increase the size of the current brush you're using.



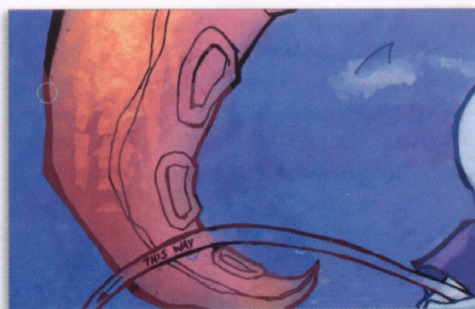
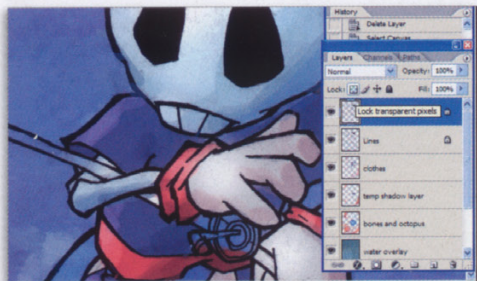
17 Remove white filter

Filters have a bad reputation, which is often warranted, but some can be quite useful. A filter called Remove White (download it from www.photoshop-filters.com/html/macks.htm for free) can be used to help you colour your lines. Copy the "Lines" layer into a new layer called "second lines" and run the filter. It will remove the white without harming your line quality.

MASTERCLASS

18 Lock it up

Now that you've removed the white, you're left with transparent pixels in their place. Lock the transparent pixels on the "Lines" layer (click on the small chessboard icon in the layers palette). This means that you can only edit existing pixels, allowing you to replace the black lines with a different colour by simply moving the paintbrush over them.

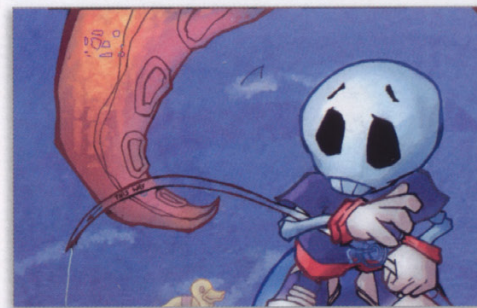


19 Colouring the lines

Colouring lines will help make things look more natural. The only lines I'm leaving black are the eyes and eyebrows of Skull-Kidd and the Octopus. For the rest of the lines on the image, select a very dark colour that's related to the main colour, such as a dark red line for the red shorts or a dark blue for Skull-Kidd's bones.

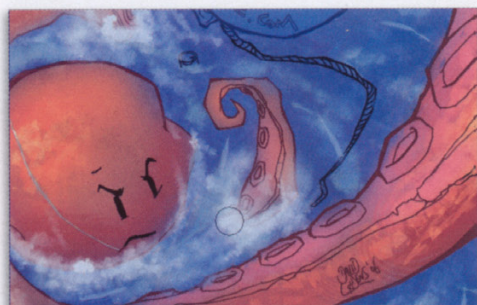
20 Use custom brushes to add texture

To avoid the "artificial" look that you get working with Photoshop's default brushes, you can use textured custom brushes to get a variety of looks. I've used a custom brush on the tentacles, set to screen at 60%, so that the texture and colour builds up, making it look more complex and visually interesting.



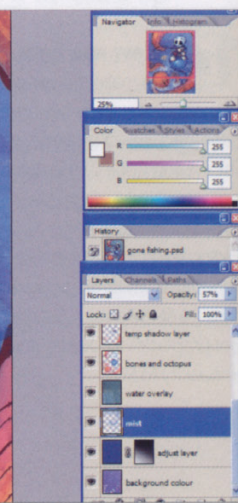
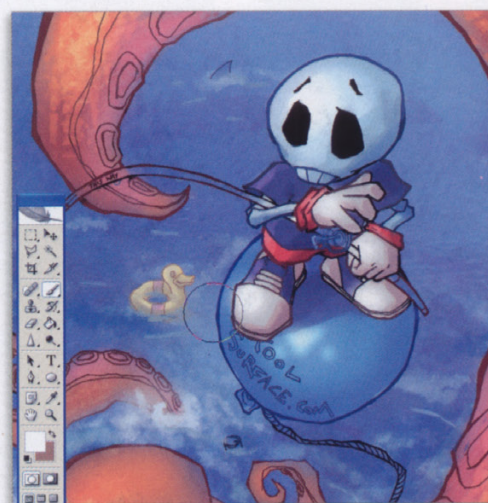
21 Make the octopus look like it's in the sea and not on top of it!

Create a new layer above the "Lines" layer. Use a textured brush at 40% opacity to build up the surf where the octopus meets the water. Use light blue shades to make it more realistic. Use the airbrush tool at 29% to create sea spray.



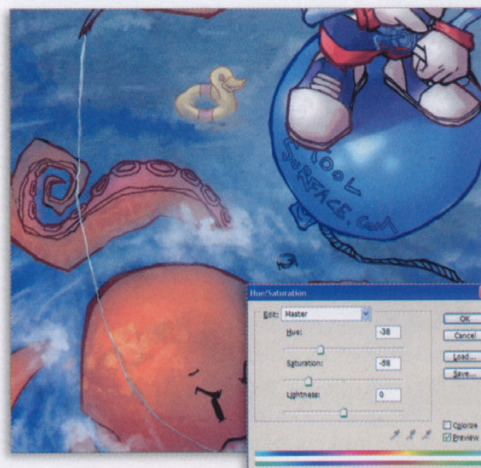
22 Getting all misty here...

Create a new layer named "mist" (Guess what we're going to do here!). Still using the airbrush with the same setting as the previous step, lightly add some mist in the top half of the picture to suggest distance. Also add some underneath Skull-Kidd's balloon to make him seem higher up.



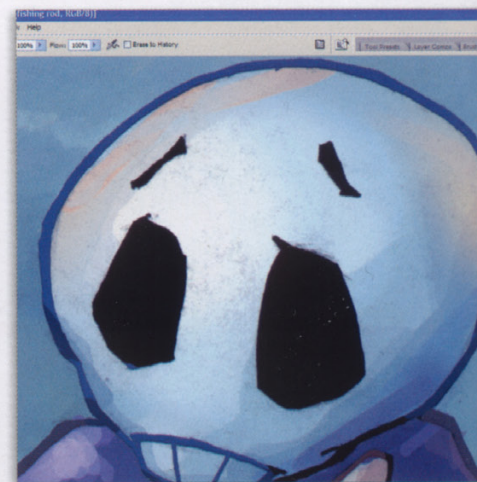
23 Sea change

The sea is a bit too similar in hue to the balloon, they don't seem like they're far enough apart. Bring up the Hue/Saturation dialogue box (Ctrl + U) for the "background" layer and alter the sea with the hue slider and drag the saturation slider to the left to push the sea into the background. The balloon now clearly reads in the foreground.



24 Adding ambient light

Ambient light is not from a direct source (eg the sun) but light that has bounced off something else. Notice Skull-Kidd's head has light reflecting from his T-shirt, the sea and the looming tentacle. It's a small touch, but it makes all of the elements in the picture look like they exist in the same space.



Smart selections

If you're trying to speed things up with the Flood Fill option but have loads of tiny areas to fill that are all the same colour, using the Magic Wand Tool will become very tedious. Instead use the Polygonal Lasso Tool to click a border around everything you need selected. Then subtract the unnecessary areas by holding the alt key and clicking them away. The selection will still only need one click of the Paint Bucket even though it now looks like numerous different selections. If you subtract too much, you can always add it back by holding the shift key, which allows you to reselect it. If you want to hide your selection without getting rid of it just press Ctrl + H to hide the "marching ants". Press Ctrl + H again to see them back again.



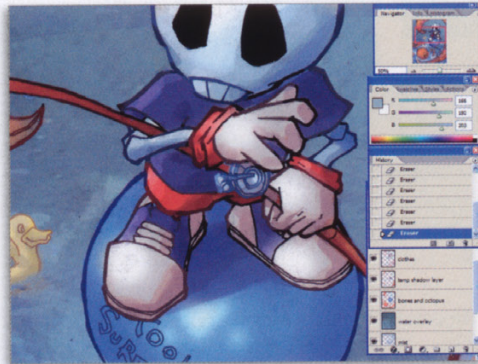
25 Tidying up

By now, you should have a good few stray colours around the pic where we weren't colouring inside the lines – it's time to get rid of them so we can get a better idea of what the finalised image will look like. For any pixels that you want to eliminate but can't find, use the tip in the "Name your Layers" sidebar



26 Guess what we're going to name this layer!

Using the Magic Wand, select the rod on the "Lines" layer holding shift to select every part of it. Create a new layer to colour the fishing rod. Render the fishing rod fully; it's only small and this way you won't have to worry about it again. If you haven't already, Colour its lines on the "second lines" layer.

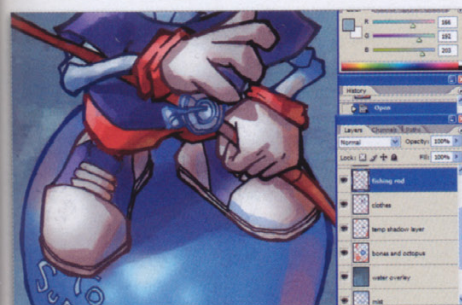


A sensitive matter

Remember to set up your graphics tablet with a high level of sensitivity. Not only does this allow you to make the most of Photoshop's versatile brushes, but it reduces the risk of getting RSI (repetitive strain injury). RSI is a common complaint among artists who use their arm/hands in unnatural positions on a regular basis. Not only does it hurt, which isn't fun, but it can also stop you being able to draw for a period of time, which is torture! Remember to set up your working environment very carefully, as it's both your health and your career that can be on the line, neither of which you should risk!

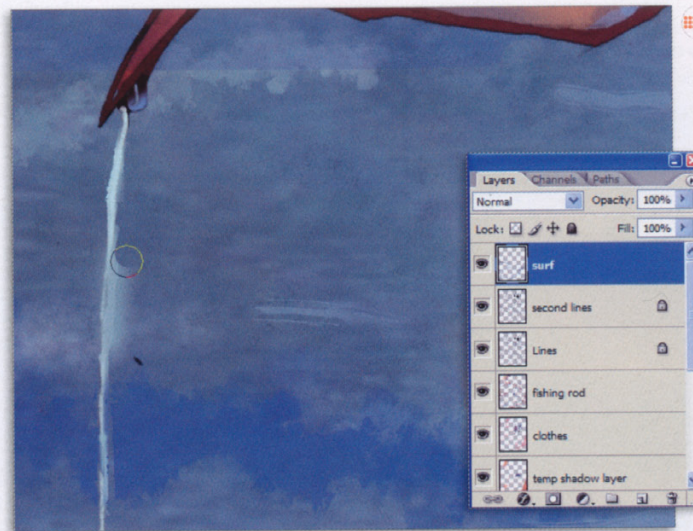
27 Make the most of what you already have

The fishing rod layer is pretty empty so use this for colouring the smaller details instead of adding another layer; it will keep your file size down. Press the spacebar to bring up the hand tool that allows you drag the canvas around to help speed things up here.



28 Get in line

When we locked the "Lines" layer the fishing line suffered a bit of aliasing. To fix this unlock the "Lines" layer and select the line with the magic wand tool. Go to the surf layer and use the airbrush to paint over the selection. Because the selection is wider than the line, use the eraser tool to trim the excess.



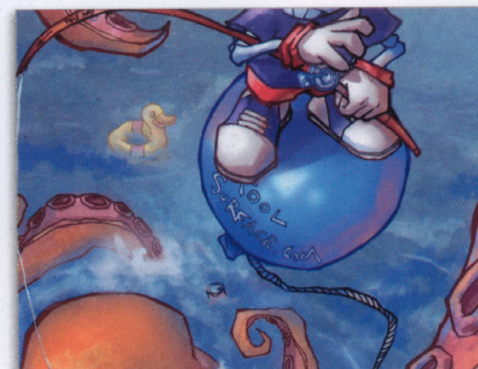
29 Focus!

The two main focal points of this image are Skull-Kidd and the octopus head, so we need to up the saturation of them. For Skull-Kidd, take a white soft airbrush and make the base white a lot more vibrant on the "Bones and Octopus" layer (this will not cover the shading on the "Fishing Rod" layer).



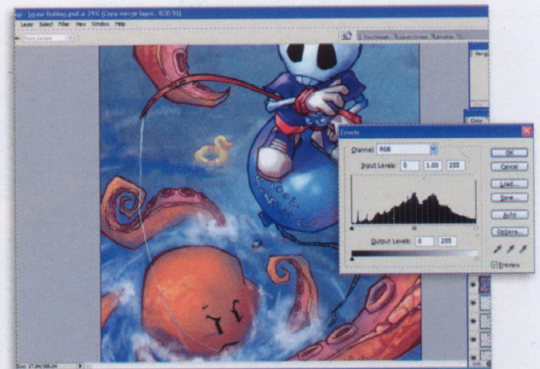
30 Tighten the details to finish off

Finally, take a good look at your image to make sure there aren't any errors or stray pixels, and make sure that you made all of the changes you intended to; there's nothing worse than sending off a piece to print and then realising your name wasn't on the final image!



31 Bonus tip! Levelling up...

If you're happy with your image generally but the colours could look a tad more vibrant select the top layer (Ctrl A) and Copy Merge into a new layer (Shift + Ctrl + C, then Ctrl V). This will give you a new flat layer on your image that allows you to play around with the levels (Ctrl L) ■



Creating art from toys: part two

Add the finishing details to your model artwork piece in this second instalment **BY JERRY LOFARO**

Last issue we started a mammoth tutorial from model master, Jerry Lofaro. In part one Jerry led you through the early stages of creating Photoshop artwork using toys as a basis.

Issue 23's tutorial taught you how to position your models and work on composition, only spending a short length of time discussing the finishing details and airbrushing techniques. The half-way point was a little crude, but it pinpointed where our subjects would sit on the canvas plus the majority of the scenic elements that

would go into the final piece. Now we reveal the last magic steps towards achieving your finished print.

Jerry explains: "I continue to hack away at the illustration, experimenting and discarding imagery as I move towards a finish. And that of course, is the beauty of Photoshop – the ability to play with complicated ideas and images without tearing your hair out."

Over the next few pages we'll add some more elements to the piece and completely transform your image with the help of the Liquify Tool.

ON THE DISC

If you started to create your own model artwork in last month's *Advanced Photoshop* you can use this second part to help you perfect Jerry's gorgeous style. Alternatively, you can find Jerry's 'work in progress' image on this month's CD.

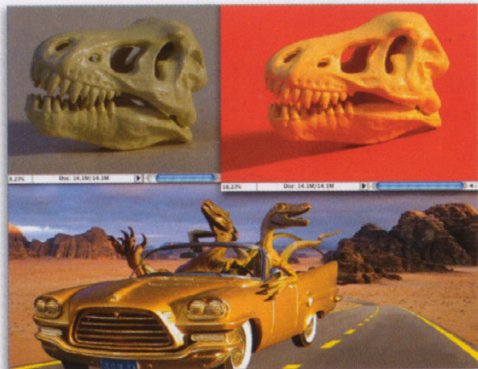


OUR EXPERT Jerry Lofaro

Jerry has been a doodler ever since he could hold a pencil. A complete lover of Photoshop, he wouldn't use anything else. He has plenty of diverse projects under his belt including illustrations for Celestial Seasonings' products and Trojan condoms.

1 Landscaping

I'm now ready to devote time to developing the background scene. I did some more toy photography – in this case taking some shots of a plastic T Rex skull that was about an inch in size. I like to shoot models against different coloured papers to produce interesting effects.



2 Skull placing

I selected and dropped the skull into the background and used the Transform Tool (Cmd/Apple+T) to put it into place.



3 Clouds

I played around with the skull colour a bit and also tweaked the brightness and contrast. I then started checking out some cloud variations to give the background a bit more impact.



"THE BEAUTY OF PHOTOSHOP, OF COURSE, IS THE ABILITY TO EASILY PLAY AROUND WITH IDEAS WITHOUT TEARING YOUR HAIR OUT"

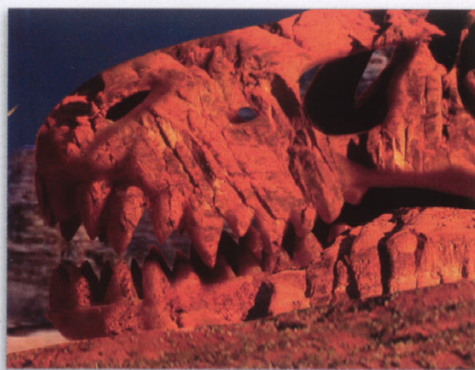
4 Skullscape

I picked out a rock formation from my photos of different trips out West and dropped it under the skull layer I placed on the landscape. After selecting the skull, I inverted the selection, moved to the rock layer and deleted the extraneous rock so that it would conform to the skull's shape. I then started gently erasing out of the skull layer at about 30% pressure, exposing the texture below.





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5 Skull details

Here's a detail of the skull. I also started tossing in other rock formations and blending them in to make the skull sit better on the image.

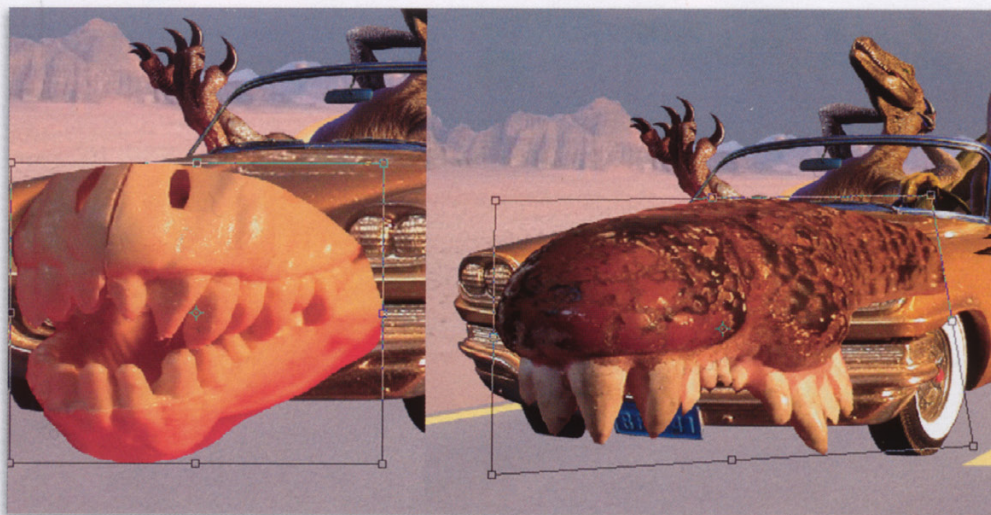


6 Car hood

I moved back to working on the car. In trying to visualise the hood, I've taken some more photos of dinosaur models in the position of the car. I've reduced the background's opacity in order to help me focus on the car.

7 Transforming and distorting

I played around with the jaws by transforming and distorting them over the hood, but I realised that it wasn't quite working the way I anticipated and decided I would just freely 'paint' the hood.



8 Smudge the hood

Keeping my photos close for reference, I started manipulating the hood by using the Smudge tool set between 50 and 70%.

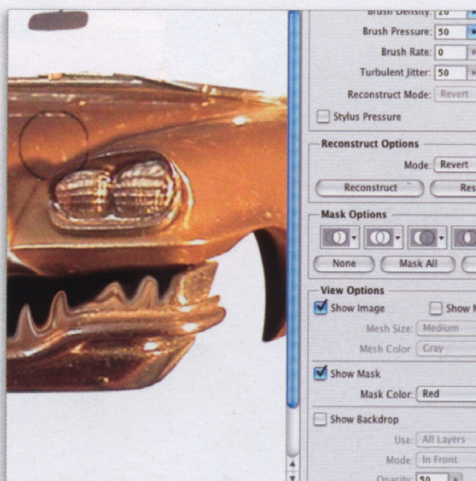


Using Liquify

The Liquify filter is an extremely powerful command that can completely transform an image. However, as it's a fairly complex tool to master, it's rarely used with success. The Liquify filter houses a set of painting tools that distort and transforms regions of an image by manipulating pixels. The filter contains masking tools which you can use to protect areas of an image from being distorted. You can also overlay a mesh grid onto your image to gauge the effects of the distortion as you apply it to your artwork.

9 Liquify

Using the Smudge tool in the Liquify filter, I continued to push the car around. I started to roughly indicate the teeth coming out of the bumper as well.



10 Teeth

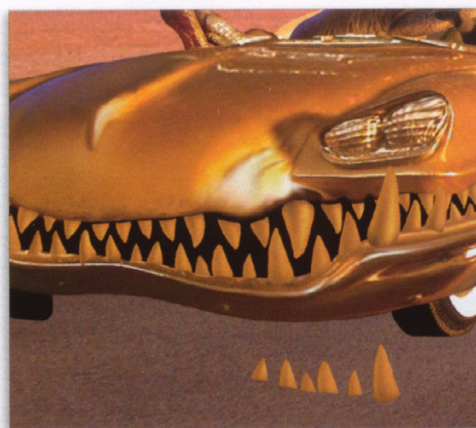
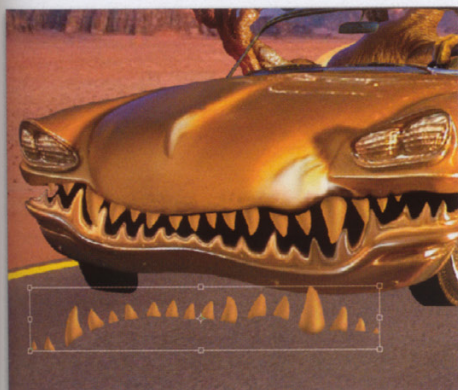
I then roughed out the top teeth. As I became more comfortable with the arrangement, I later reshaped each tooth by erasing with a hard Eraser or by lassoing and deleting out.





11 Perfect shading

Not yet concerned with colour, I then burned in some shadows and dodged in some highlights. After duplicating the teeth layer I turned it upside down in preparation for placing the teeth in the bottom jaw.



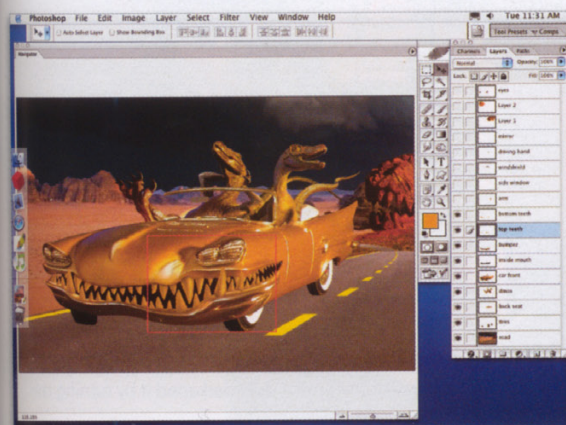
12 Photoshop dentistry

I selected each tooth and enlarged and distorted it into place. Although it may appear tedious, this bit of creative dentistry is a lot of fun and moves quickly.

"ALTHOUGH IT MAY APPEAR TEDIOUS, THIS BIT OF CREATIVE PHOTOSHOP DENTISTRY IS A LOT OF FUN AND MOVES QUICKLY"

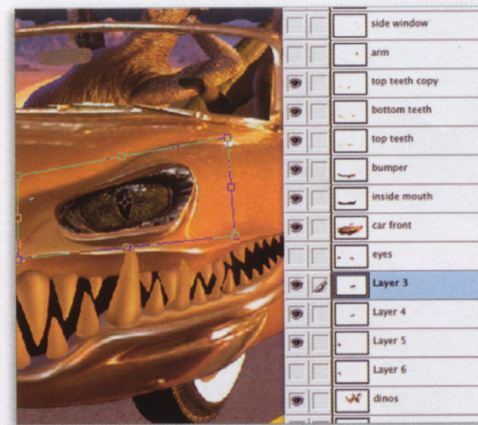
13 Using the Navigator

Because I did this with the art blown up large on the right-hand monitor, it was helpful to enlarge Navigator on the left-hand screen. This meant I could glance over and get a better sense of my composition, and saved me from needing to zoom in and out as I worked.



14 Eyes

After deleting the toy's headlights, I started transforming various crocodile eye references on layers beneath the car layer.



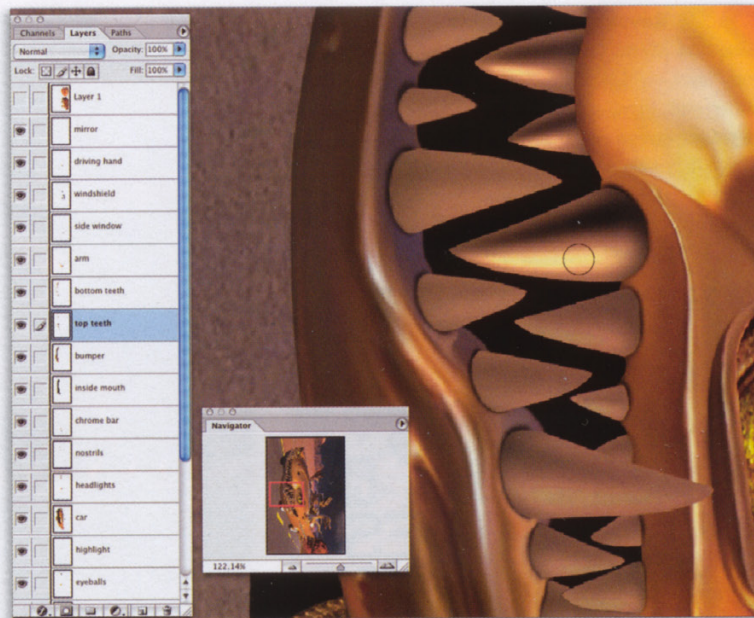
15 Colour and intensity

After enhancing the eyes' colour and intensity, I started adjusting the teeth colour by first desaturating each teeth layer (top and bottom). I also grabbed nostrils from a Komodo Dragon and tried them on for size.



16 Revolving teeth

Continuing to work on the teeth, I found it easier to do so when I revolved the canvas clockwise (or counter clockwise) to achieve a comfortable angle because I like to 'freehand' shadows and highlights with Burn and Dodge.



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17 Reflections

Once I'd accomplished the general look of the teeth, I added a cool, reflecting light on the shadow side while playing around with the overall colour.



18 Windshield

After selecting the inside of the windshield with the Magic Wand Tool, I used the Color Picker in order to choose a dark green. My next step was to apply an Edit/Fill at 100%.



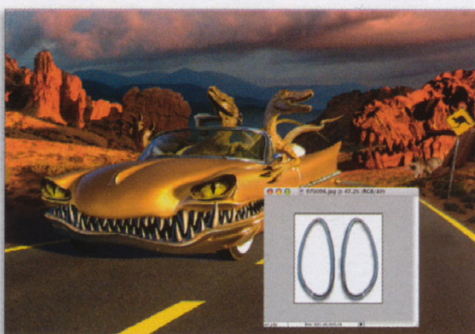
19 Painting light

After turning down the windshield layer's opacity to around 20%, I created a new layer above it and then gently painted in a cool, reflecting light. I added highlights with my brush at 10%.



20 Temporary placements

After spending some time developing the background with my Western photos (Arches National Park, Utah and Valley of Fire, Nevada), I got back to the nostrils. After 'Googling' various chrome references, I found this shot of a PT Cruiser's tail light rims inspiring. I also temporarily placed a kangaroo crossing sign on the left and added a shadow under the car.



21 Car enhancements

In order to further enhance the car, I made a copy of the car layer. I then darkened it by turning the brightness down 20%.

22 Revealing highlights

My next step was to erase out of the 'car copy' layer – which revealed brighter highlights underneath. In my experience, I have found that this technique gives a nice sheen.

"I HAVE FOUND THAT THE TECHNIQUE OF ERASING OUT OF A LAYER GIVES A NICE SHEEN"





23 On the side

Next, I grabbed a back-lit landscape shot and then transformed it onto the side of the car. I then reduced the opacity of that particular layer to 30%.



24 More teeth

I then turned my attention back to the raptors by borrowing elements from an older illustration and transforming them into place.



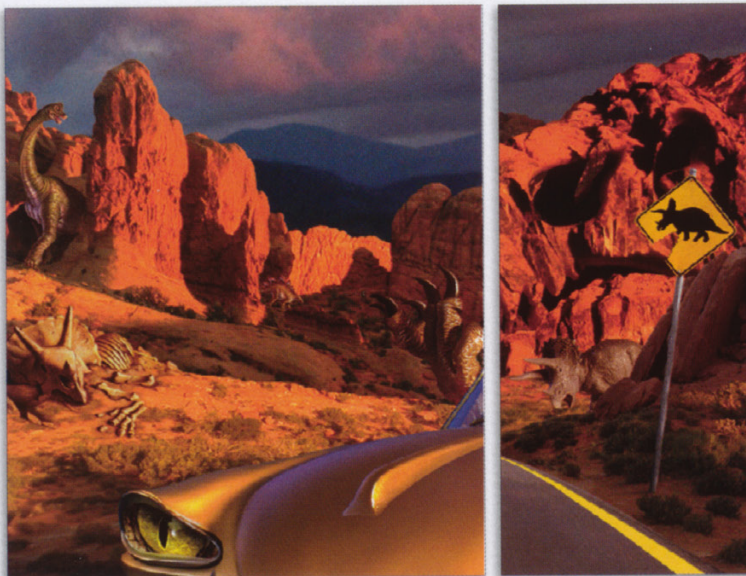
26 Soften the cliffs

After finishing the raptors' features, I started to soften the background by first applying a Gaussian Blur to the hills. I then used the Median filter in Noise to soften the cliffs on the right.



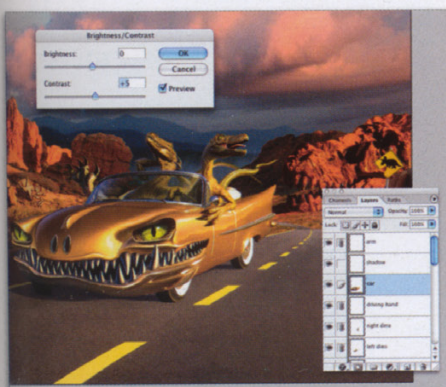
25 Landscape

I started to populate the background with models and previously illustrated dinosaurs and create the silhouette of the triceratops for the 'Dinosaur Crossing' sign. It's pretty common in rural areas of the US to find road signs with bullet holes in them, so I thought it would be fun to have a raptor bite mark out of this one – which I created by simply erasing it out.



27 Enhancing

I further enhanced the car by painting in brighter highlights, then by increasing the contrast. I also increased the contrast on some of the other elements, mostly at 5%. A shadow has been added on the car under the driver's arm.



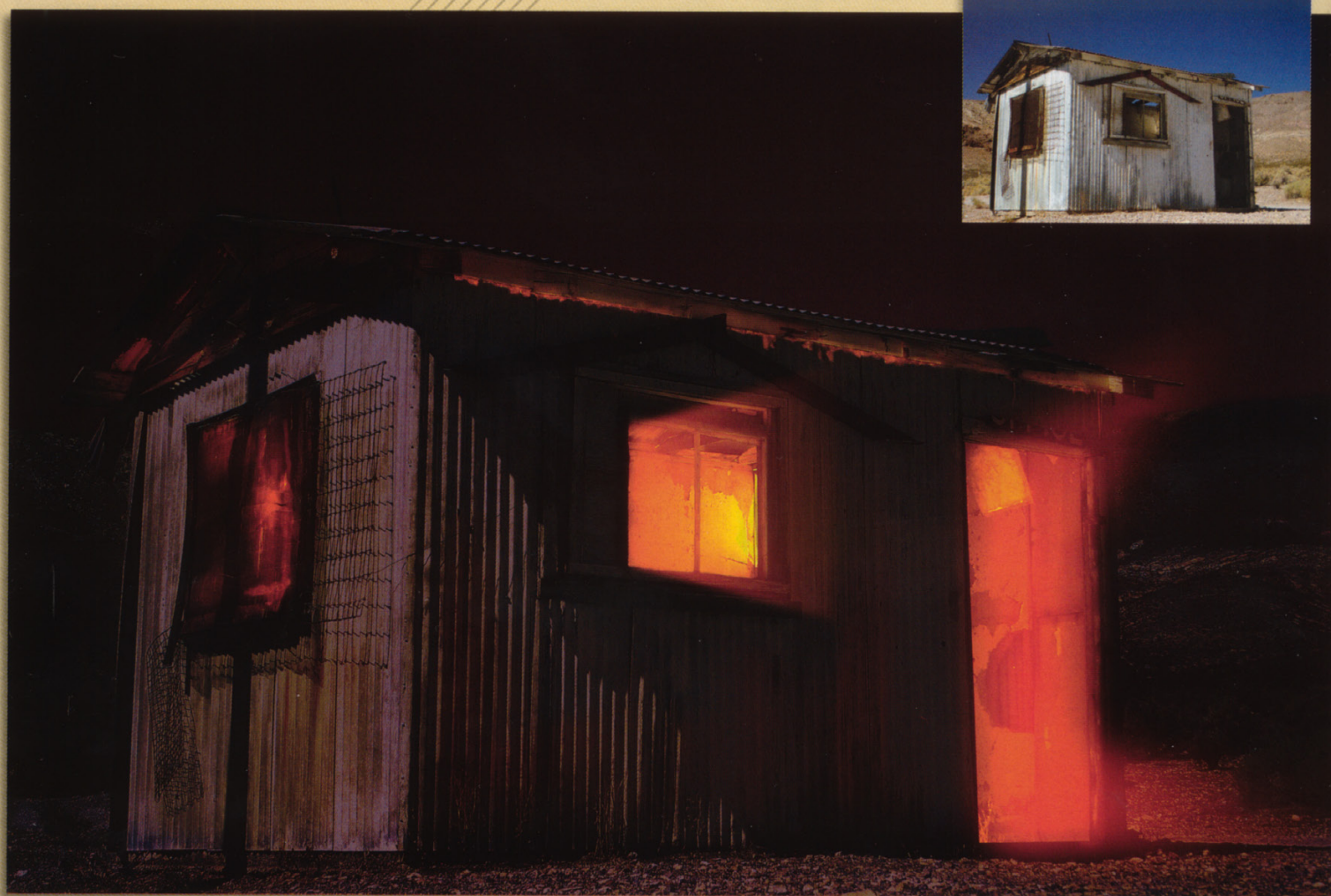
28 Pteradactyls

I continued to add more elements by raiding my archive of illustrations. I added Pteradactyls to the image on a separate layer, making sure the positions and angles were varied.

29 Motion Blur

I copied each raptor's layer, placed it underneath and deleted everything except the tail. I then applied a Motion Blur. I repeated this step with the back of the car to bring in some movement. Generally, as my final step I will use the Blur tool at 100% per cent and run it along every edge of each element to avoid anything looking 'cut out'.





RADICAL IMAGE RECOLOURING

Tim Shelbourne shows how you can use Photoshop CS2 to dramatically transform the tones and colours in your digital images by using powerful adjustment layers.

One of the greatest strengths of Photoshop is having the tools at your finger tips, not only to make subtle adjustments to an image, but also, when the opportunity presents itself, to completely transform an image into something entirely unlike the original shot. Simply by manipulating tone and colour we can turn day into night, summer into winter, and generally mess with reality, with stunningly realistic results.

Taking this tone and colour manipulation to the extreme, here we'll take a singularly unimpressive and flat digital image, and transform it into a brooding, dramatic vision, turning a bright sunlit scene into a dark, mysterious vision.

There are a vast range of tools within Photoshop that can help us achieve this effect, and we'll begin by shifting the tones in the original via the Curves command. We'll also use the Selective Colour command to adjust some of the original Hues in the start image, to shades more suited to the effect we're looking for in the finished piece. Solid Colour layers will be used in conjunction with layer Blending Modes to work even more tonal and colour magic. We top this list of effects off by using the wonderfully powerful Lighting Effects filter.

Although we could use the above commands via Photoshop menus, far more creative options are available by using these commands via Adjustment Layers. One of the biggest advantages of Adjustment Layers is the fact

that they come complete with Layer Masks attached, and we can use these to "paint" with light and tone for a completely convincing, flawless effect.



ON THE DISC

You can try out this tutorial yourself by loading up the starting image 'IP_0034.jpg' on this month's CD. Alternatively, use your own source photography to see what you can come up with.

OUR EXPERT Tim Shelbourne

With 20 years experience as an artist and illustrator, Tim is one of Photoshop's leading lights. As well as writing tutorials, Tim's book *Photoshop Photo Effects Cookbook* is a must read. He works as a senior designer for a web design company and maintains <http://user.fundy.net/morris>

1 Curves adjustment

Open the start image and duplicate the Background Layer (Ctrl-J). Now go to Layer>New Adjustment Layer>Curves. Click three points on to the curve and replicate the curve shown in the screen shot to darken the image overall.



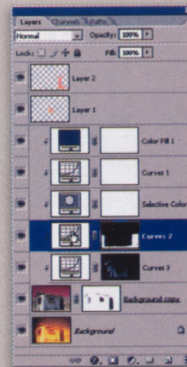
2 Adjust the Whites

Now we'll start to manipulate the colours. Go to Layer>New Adjustment Layer>Selective Colour. Select Whites from the Colours list. Reduce the Cyan slider to -56%, Magenta to +1% and Yellow to +92%.



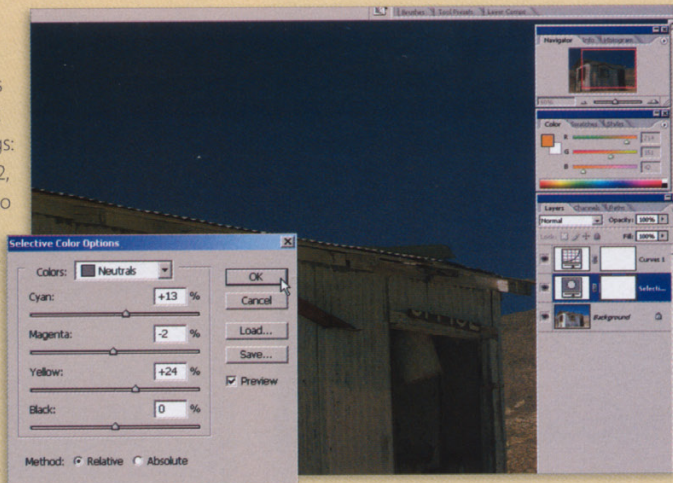
Adjustment Layers

Adjustment Layer are far more adaptable and convenient than using the adjustment via the menu commands, not only because you can take advantage of the layers masks which are attached to them, but also because you can go back at any point and re-edit and modify your adjustments. For as long as the Adjustment Layer is visible in the Layers palette you can make changes to the adjustment simply by double-clicking the Adjustment Layer itself. As soon as you double-click the layer you'll be presented with the original command dialog, complete with its current settings. Simply make your changes and click OK to reapply the Adjustment Layer.



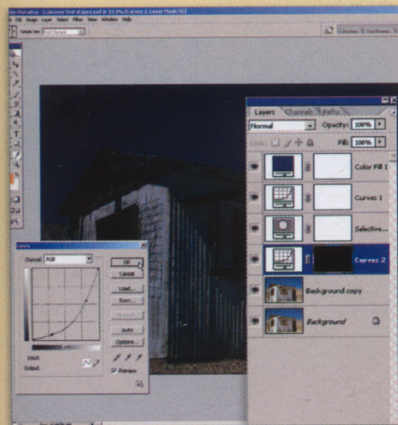
3 Adjust the Neutrals

Now choose Neutrals from the Colours box and use these settings: Cyan 13%, Magenta -2%, Yellow +24%. Click OK to apply these settings to your image via the Selective Colour Adjustment Layer.



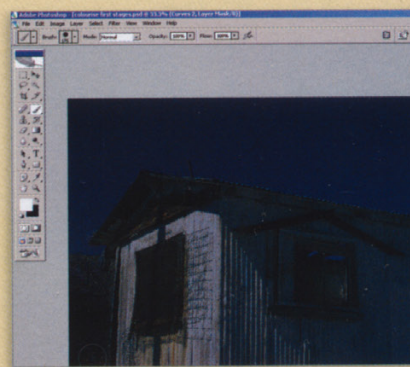
5 More Curves adjustments

Click on the Background Copy layer and go to Layer>New Adjustment Layer>Curves. With two points on the curve, replicate the curve shown in the screen shot and click OK. Now go to Edit>Fill and choose Black for contents. We'll reveal parts of this adjustment layer via the mask in a moment.



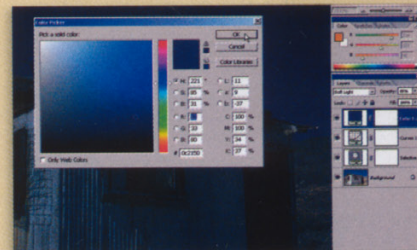
6 Paint on to layer mask

Ensure that your Foreground colour is White and choose the Brush Tool. Choose a Hard Round Brush from the Brush Picker and reduce the Hardness to 75%. Now paint over the background features around the shack to reveal the adjustment layer and darken these areas. If you're using a pressure sensitive graphics tablet, set brush Opacity to Pen Pressure in the Brush Dynamics palette. (F5).



4 Solid Colour layer

To darken the atmosphere in the image we'll use a solid colour layer. Go to Layer>New Fill Layer>Solid Colour. Colour a very dark blue from the Colour Picker and click OK. In the Layers palette, set the Blending Mode for this layer to Soft Light and reduce the layer Opacity to 65%.



7 Filter>Render>Lighting Effects

Click off all the visibility eyes for all of the layers other than the original Background layer. Now click on the original Background Layer to make it active. We need to set up some light on this layer so go to Filter>Render>Lighting Effects. Click the Light Colour swatch and choose an orange colour from the colour picker.



"THE LIGHTING EFFECTS FILTER CAN BE A USEFUL DEVICE"

9 Add a Layer Mask

Now click the visibility eye for the Background Copy layer. Click on the Background Copy layer itself and add a layer mask via Layer>Layer Mask>Reveal All. Choose the Brush Tool and click directly on the thumbnail for the layer mask in the Layers palette. From the Brush Picker, choose a hard round brush.



Lighting Effects filter

The Lighting Effects filter can be a very useful device for applying vibrant colour to an image, as we do in this project. First you need to choose colours for both the light and surface from the two colour swatches within the dialog itself. The pool of light is indicated by a circle within the Preview section. You can rotate this pool, to change the direction of the light fall by grabbing the handle at the end of the straight line intersecting the pool itself. Increase the size of the pool by dragging on the other handles around the pool. Move the light by dragging on the centre spot in the preview. Control the brightness of the light via the Intensity slider.



8 Choose colours and adjust

Click the surfaces colour swatch and choose a lighter orange/yellow. Rotate the light pool so the light shines from the '7 o'clock' position. Expand the pool with the handles so that it covers most of the shack. Set the Intensity slider to 64, Focus to 69.



10 Mask the window

Ensure that your Foreground colour swatch is black. Now paint over the window, via the layer mask to reveal the underlying lighting effects layer. Take care to use the brush at a small size and keep exactly to the outlines of the window.



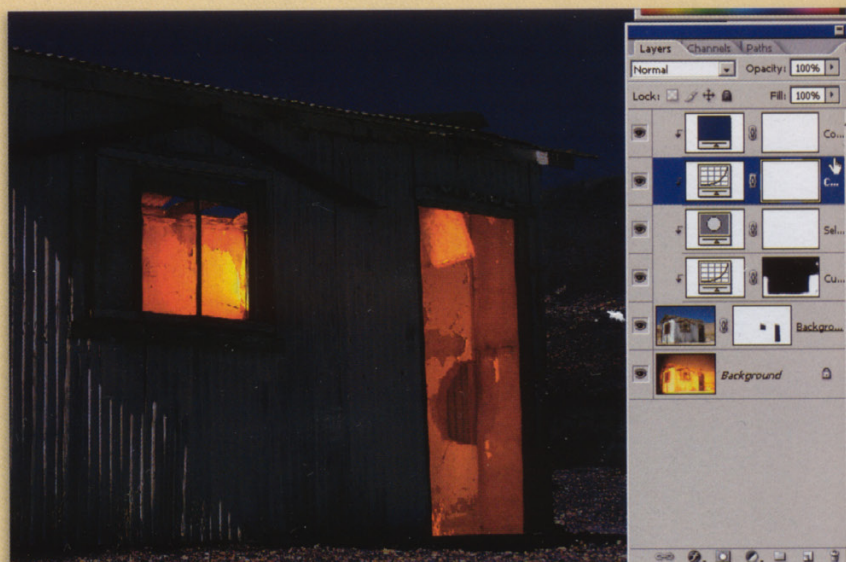
11 Correcting masks

If you paint outside the window frame by mistake, change your Foreground colour to white and paint back into the mask to fix it. Now paint inside the doorway with black on to the layer mask to reveal the lit layer there.



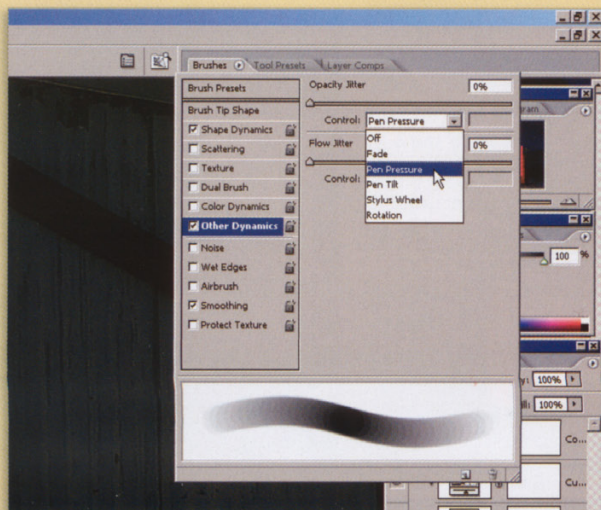
12 Group the layers

Click the visibility eyes for all the other layers to make them visible again. Now position your pointer between the Background Copy layer and the layer above. Hold down the Alt key until you see two small linked circles. With the Alt key held down click to group these two layers. Now repeat this for all the layers above.



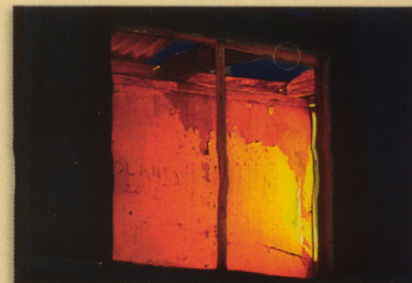
13 Choose and modify a brush

Return to the layer mask on the Background Copy layer. Click in the Brush Picker and reduce the Hardness of the brush to 0%. In the Options Bar, set the Opacity to 30%. If you're using a graphics tablet, in the Brushes palette go to Other Dynamics and set the Opacity to Pen Pressure.



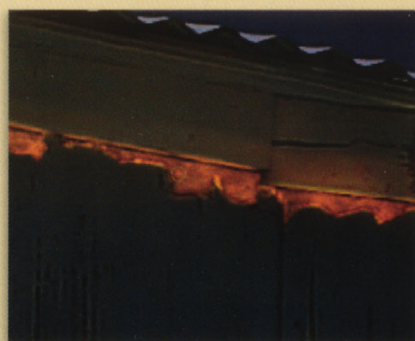
14 Paint in reflected light

Now paint around the right side of the window frame to give the impression of reflected light around the frame. You can intensify the effect in certain areas by painting over the same area a few times to increase the opacity of the black on the layer mask.



15 More reflected light

Repeat this procedure around the right hand side of the door frame. You can also paint with this brush on to the mask, using the brush at low opacity, along the roofline of the shack, to reveal some subtle light there.



17 Filtered light

Use the brush at 0% Hardness with a low opacity to paint along under the eaves of the shack to give the impression of soft, filtered light escaping around these areas.

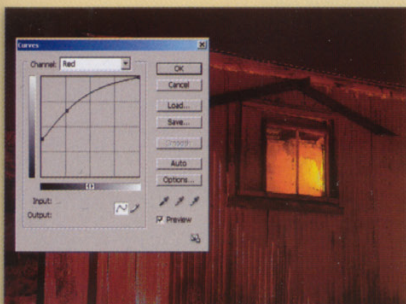


16 Mask the gaps

Increase the hardness of the brush to 100% again in the Brush Picker and increase the opacity. Now you can paint over any gaps in the corrugated iron of the shack to give the impression of light shining through these gaps. Use the brush at a very small size and zoom in for greater accuracy.

18 Adjust colours via Curves

Still working on the Background Copy layer, go to Layer>New Adjustment Layer>Curves. We need to introduce some red tones with this layer, so from the Channels box, choose Red. Drag the shadow's end point up to roughly mid-way on the left hand side of the grid. Now place a point in the middle of the curve and drag it upwards a little to create the curve shown in the screen shot.



19 More yellow

To introduce some yellow, choose the Blue channel. Place one point roughly in the centre of the curve and drag it down close to the bottom right hand corner.

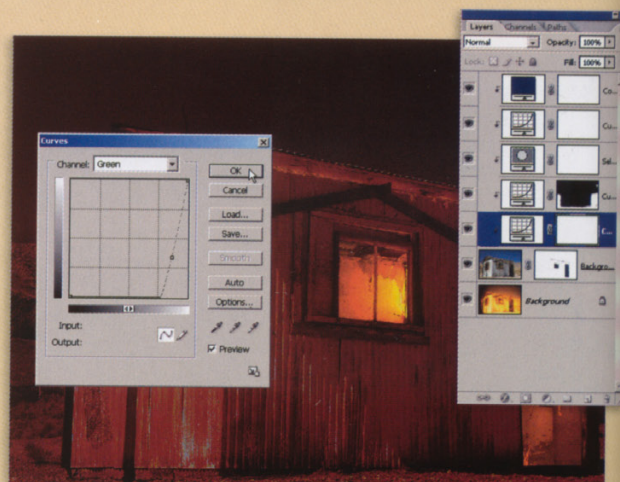
Colour schemes

There are unlimited possibilities to the variations of colour themes you can use for a project such as this, and you're really not limited to the kind of colours we've used here. At any point whilst the various Adjustment Layers are intact you can adjust any of the colours by editing each of the adjustment layers. Even when you finished and flattened the image, you can still make adjustments to any of the colours in the image via Image>Adjustments>Selective Colour. In the Selective Colour dialog itself, choose your target colours from the Colours box and adjust each colour range via the sliders, increasing or decreasing particular colours to your taste.

"GRAPHICS TABLETS ARE MUCH CHEAPER NOW THAN THEY USED TO BE"

20 More magenta

Choose the Green channel. Again, place a point in the centre of the curve and drag it down to the bottom right to introduce some magenta. Click OK to apply the Curves Adjustment Layer. Now go to Edit>Fill and choose black for contents to fill the layer mask attached to this layer.



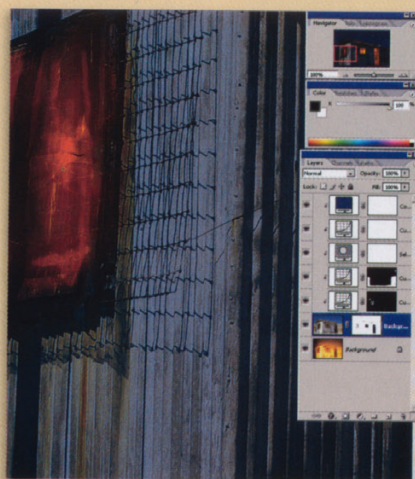
21 Paint on to the layer mask

Choose the Brush Tool again, with a soft brush. Make sure that your Foreground colour is white. Set the brush Opacity to 20% in the Options Bar. Now begin to paint over parts of the window on the end of the shack to reveal a little red from the associated Adjustment Layer. Also paint a little over the darker parts of the gable end.



22 More masking

Click on the layer mask for the Background Copy layer and change your Foreground colour to black. Now paint into these same areas to reveal some orange glow. By varying the size and Opacity of the brush here, you can add some brighter areas of glow.



23 Reveal more colour

By working on the layer masks on both of these layers (black for the Background Copy layer, and white for the Curves layer), with the brush at very low opacity, you can brush in some colour here and there over the corrugated iron.



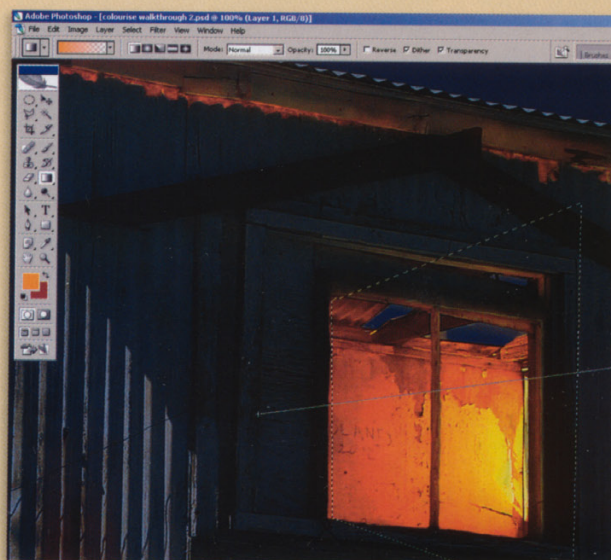
24 Draw a selection

Click on the top layer in the stack and add a new layer (Ctrl-Shift-N). Set the Blending Mode for this layer to Hard Light. Now choose the Polygon Lasso Tool. With this tool, draw the shape for the light rays as shown in the screenshot. Remember to click again at your start point to make the selection active.



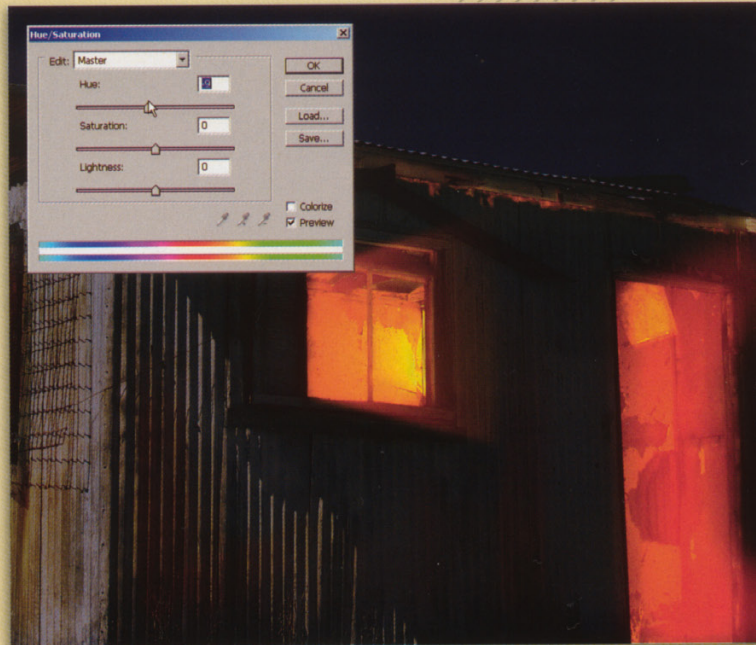
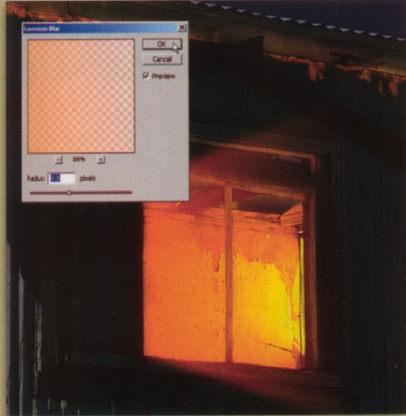
25 Add a Gradient

Choose a bright yellow/orange for the Foreground swatch. Now click on the Gradient Tool. From the Gradient Picker, choose the Foreground To Transparent swatch. In the Options Bar choose Linear Gradient. Now click and drag the gradient across your active selection.



26 Blur the Gradient

This is a very simple process. First off, hit Ctrl-D to deselect. Then you need to blur these light rays via Filter>Blur>Gaussian Blur. Use a Blur Radius of around 10 pixels.

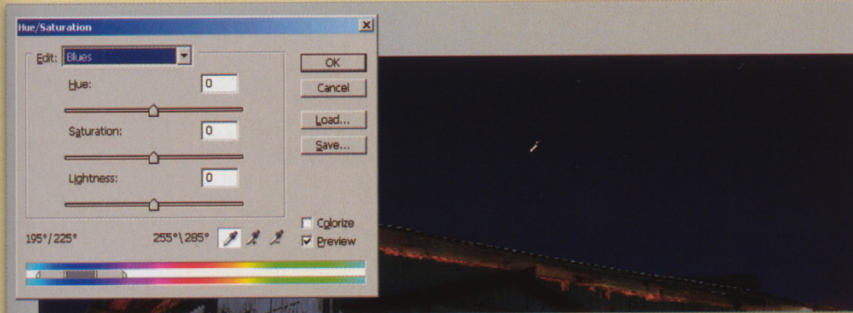


27 More light rays

Repeat steps 24 to 26 to add light rays from the doorway. Remember, you can easily adjust the Hue of these light rays once you've created them simply by going to Image>Adjustments>Hue/Saturation. Move the Hue slider to adjust the colour and use the Saturation slider to adjust the colour intensity.

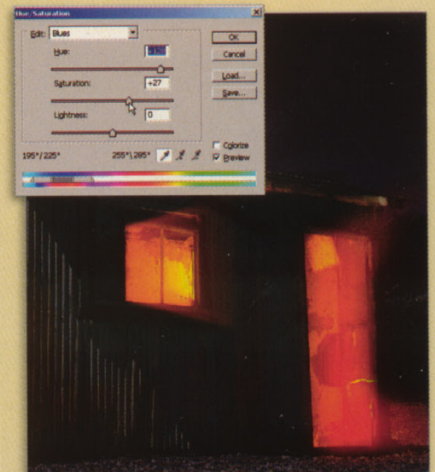
28 Recolour the sky

Click on the Background Copy layer. Make sure to click directly on the image thumbnail for this layer not the layer mask. Now go to Image>Adjustments>Hue Saturation. Select Blues from the Edit: drop down menu. Now move your pointer over the sky and click with the Eyedropper.



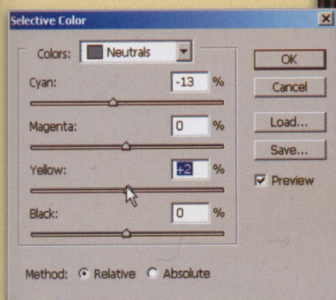
29 Adjust Hue and Saturation

First you need to move the Hue slider towards the right, achieving a value of +128 to give the sky a red/violet tint. Then drag the Saturation slider to a value of +27 to intensify the colour.



30 Final touches

Go to Layer>Flatten Image. Now you can make any final colour tweaks to the image via Image>Adjustments>Selective Colour. Here we've selected Neutrals from the Colour box, reduced the cyan and increased yellow a little to add more warmth to the image.



Feel the pressure!

Although you can complete this project using a mouse, when it comes to working on layer masks you'll have far more control and accuracy if you use a pressure-sensitive Graphics Tablet. By using a tablet, you can control the size and opacity of your brush by going to the Brushes palette and setting Size and Opacity to respond to Pen Pressure. You can display the Brushes palette by hitting F5.

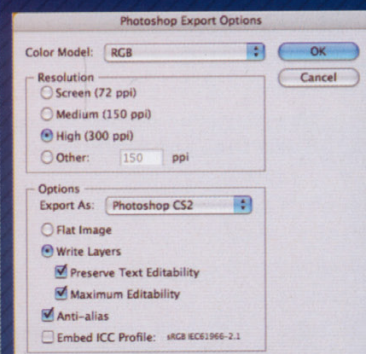
Graphics Tablets are much cheaper now than they used to be, and you can buy one for as little as £30-£40. Wacom makes a great range of graphics tablets. Have a look at www.wacom.com for more information.

Importing from Illustrator

Make Creative Suite 2 work as one and reap the rewards of Photoshop and Illustrator's synergy

Photoshop is a great program to create imagery from scratch, but unless you're a real whiz drawing up artwork from a blank canvas chances are you'll rely heavily on importing images into Photoshop, be it from a scanner, digital camera or a file from another software program.

The most obvious way to do this is to open up your images using the File>Open menu command. This seems almost instinctual and fairly quick but by exploring the more detailed and valuable import functions you can really make more of Photoshop's compatibility with other software programs in the Suite and file formats.



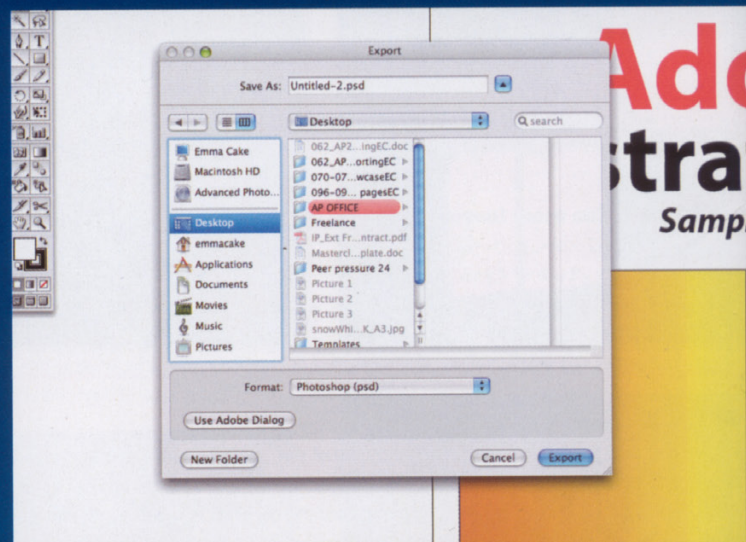
EXPORTING: Try to make the most of editable features with the second part of the Photoshop Export Options function in Illustrator

File>Place

Click on the menu command File>Place and you will find the handy Place command. Using this function you can place artwork as a Smart Object within your Photoshop file. With this command you can place files in any Photoshop-supported format (so any files that appear in the drop-down menu when you go to save your creations). The Place command allows you to import files into Photoshop without jeopardising the quality at all and gives you the option to scale, position, skew or rotate the art.

If you are attempting to place an Illustrator file into Photoshop in order to add elements, details and shadows it's important to remember that files are instantly rasterized meaning that vector data is no longer editable as paths and text is no longer editable as type.

It's daunting to think that you lose control when importing your precious vector images into Photoshop but you can retain layers, masks, transparency, compound shapes, slices, image maps and editable type if you use the Export function in Illustrator rather than importing in Photoshop. In Illustrator choose and open the menu command



IMPORTING: In the first Export dialog box you can set a location for your exported file to sit ready to be imported into Photoshop

"IT'S DAUNTING THAT YOU LOSE CONTROL WHEN IMPORTING"

File>Export. A couple of dialog boxes will pop up. It looks very long-winded but the benefits for using this method outdo the hassle. First of all, choose a name and location to store your file (the easiest thing to do is to place the image on the desktop so you don't have to trudge through folders). Choose Photoshop PSD from the file format options, then choose Save to open up the second dialog box. Photoshop CS2 doesn't have the ability to prompt you to set a colour mode when importing a PSD file from Illustrator so you need to make the decision here. To avoid colour problems it's best to lump for the option that Illustrator will automatically set. Next, you need to choose the resolution of your file. Illustrator makes this pretty easy for you by setting straight what each resolution is and what it can be used for.

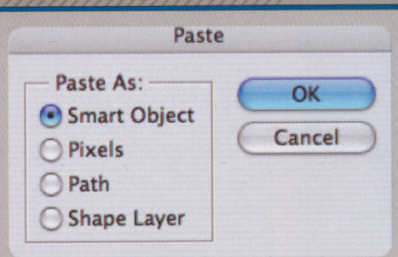
The 'Options' section is the most

useful part of this dialog box and will help you to determine the version of the Photoshop file that you'll be exporting. It's always sensible to select the latest version you can. You can cut down on file size by flattening your file although this will mean that you're unable to reap the benefits of layers once the file's been placed in Photoshop. 'Write Layers' is a far more useful option, creating a layer in Photoshop for every top-level layer in Illustrator and giving you the option to add details in at a later stage. Under this option you have the choice to Preserve Text Editability so you can modify text in Photoshop later on.

As the file is rasterized in Photoshop 'jaggies' can occur to ruin the smooth appearance of your vector images. To get around this it's worth checking the 'Anti-Alias' box to help smooth the lines in the transition from Illustrator vectors to Photoshop rasterized bitmaps.

Pasting files

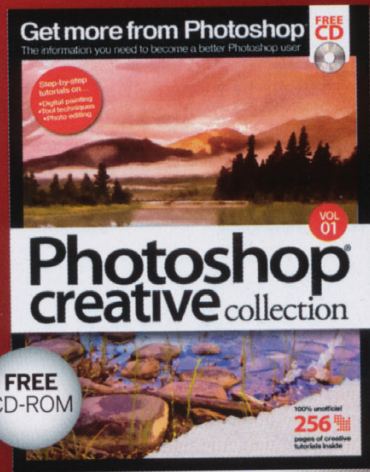
File>Place in Photoshop is similar to pasting. If you place an Illustrator file in CS2 a link will be formed to the original source file. If you ever edit your files in Illustrator Photoshop it will automatically update them with the new version.



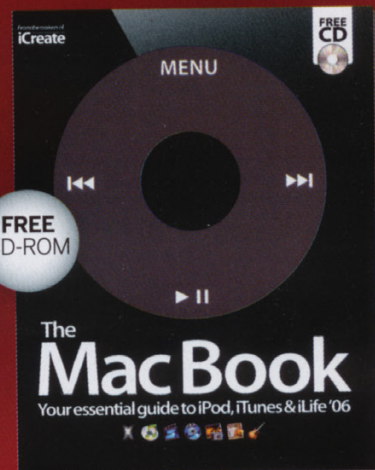
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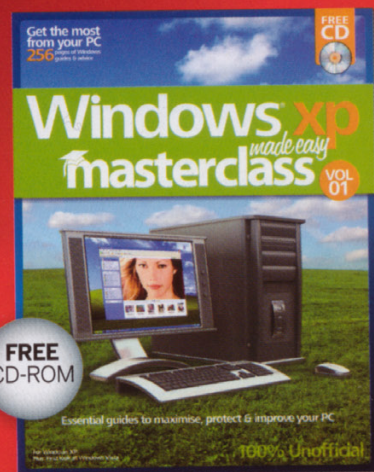
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PHOTOSHOP LAB COLOR

Discover the awesome power hidden in LAB Color and give your digital images a colour boost using the tools in Photoshop CS2 **BY LEE GROOMBRIDGE**

What is LAB Color? How can LAB benefit you as a professional digital photographer? How does LAB differ from RGB and CMYK?

These are just a few of the questions that many people ask when faced with LAB Color for the first time, and for this reason it is often overlooked. This tutorial will give you a simple description of what this colour mode is all about and how you can use it to professionally enhance your digital artwork.

For high-end professional digital artists LAB Color is what you might call the final lesson in making your images' standard of work shine from the rest. It is often said that no matter how good

at photography you are, and no matter how expensive the camera you use, every image can benefit from a little bit of LAB attention.

This tutorial does not confess to teaching you everything about LAB; in fact it would be impossible to do so over four pages – it is so complex that there are whole books dedicated to just this one aspect of colour. Our aim is to first introduce you to LAB if you haven't heard of it before, and, if you have, we will brush the surface and run through a tutorial showing the kind of benefits you can gain from mastering only a small element of LAB Colour correction. In this example we are using an image that allows us to demonstrate the use of curves and channels on

fine texture – in this case sand. The original image is by no means poor, but you will see after a few simple steps even a seemingly perfect image can be improved!



ON THE DISC

'Beach_original.jpg' and 'Perfect_Beach.tiff' are both supplied so you can follow this tutorial exactly.



OUR EXPERT

Lee Groombridge

Lee is Imagine Publishing's interactive media manager. He has more than ten years experience in the digital arts industry. Starting his career as an interactive designer all those years ago, it is safe to say he knows his stuff when it comes to Photoshop and he is the perfect person to introduce us to the concept of LAB Color.

1 Why this image?

The first step is to open the image 'Beach_original.jpg' from the disc accompanying this issue of the magazine. This image has been selected due to the fact it has some great sand detail to demonstrate the LAB correction in action. However, you can also follow this tutorial with your own images.



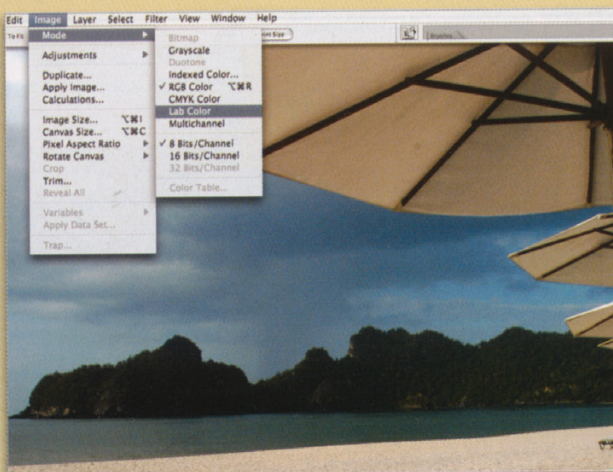
2 Duplicate for comparison

To the untrained eye the changes you are going to make by following this tutorial are very subtle with each step and you'll want some way of seeing what you have done. It is a good practice to make a copy of the original image so that once you have finished you can compare your alterations. Keep both versions open so that you can switch between the two easily and quickly.



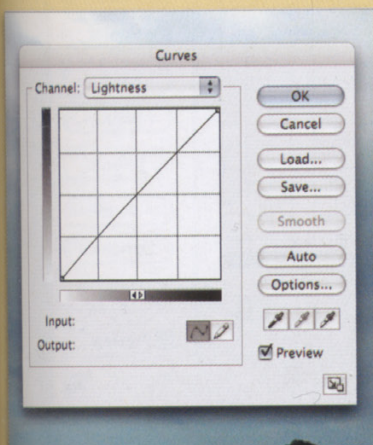
3 Change mode

Minimise the original image and just leave open the one that you are going to work on. Now you have your image open you need to switch to the LAB Color mode. To do this, go to Image> Mode>Lab Color, which will automatically convert the image. The picture will look no different at first, but the identification bar at the top of your image will display 'Lab'.



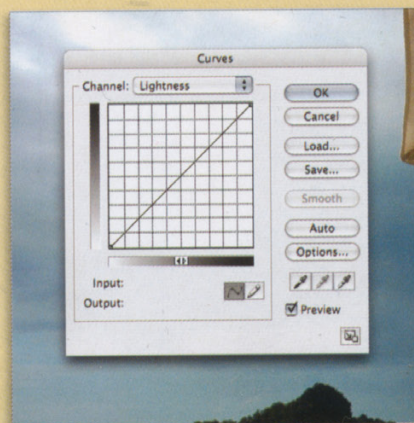
5 Customising the settings

The LAB default settings in the Curves dialog box need a touch of refining before we begin. By clicking on the arrow in the middle of the lightness to darkness gradient make sure the lightness is on the left-hand side.

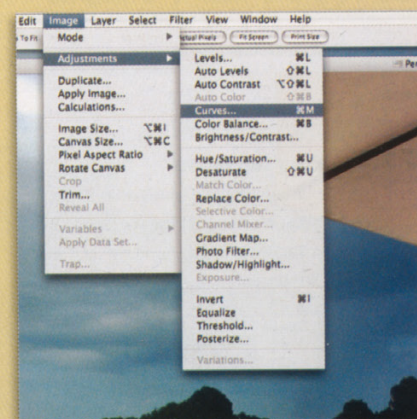


6 Change the percentage

The next thing to customise is the percentage intervals of the gridlines. The default is set to 25 per cent increments. This will cause changes to be a little too coarse for our image, so Alt-click on the grid and toggle the lines to 10 per cent intervals instead.



"LAB COLOR IS THE FINAL LESSON IN MAKING YOUR STANDARD OF WORK SHINE FROM THE REST"



4 Introducing curves

In this tutorial we are concentrating on the curves and channels, so the next thing you have to do is bring up the Curves dialog box. You can do this by going selecting Image> Adjustments>Curves from the menu.

What is LAB Color?

LAB is one of the most prominent ways of many to define colour. By means of a brief history lesson, the version of LAB that Photoshop uses originates from a 1976 version created by a standards-setting group called the International Commission on Lighting (known by its French initials, CIE). The full name of LAB Color incorporates the group's name; it is actually called CIELAB. It is also known as 'L*a*b*' in some circles, however it is most commonly known as LAB, pronounced as three separate letters. The L stands for Luminosity or Lightness, and the A and the B don't actually stand for anything, but refer to the 'green-red axis' and 'blue-yellow axis' respectively.

Accurately describing colour on a whole is very difficult; an easy example to describe this is the colour red. Everyone knows via RGB definition that red is universally referred to as 255, 0, 0. However, for you to know the exact colour someone is describing, you would need to look at what Photoshop Color Settings they have, due to the number of different definitions there are for RGB. This is where LAB Color comes in, as there is only one Photoshop LAB setting.

"LAB COLOR SHOULD BE USED AS AN INTERMEDIATE COLOR MODEL BEFORE SWITCHING BACK TO CMYK OR RGB"

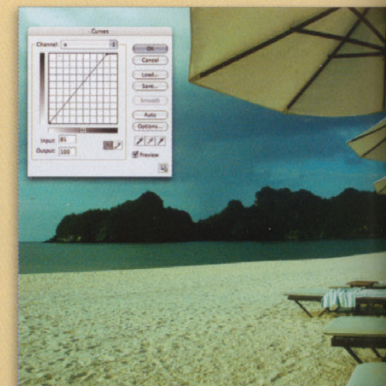
7 What are curves?

If you are unfamiliar with curves these allow you to make precise adjustments to the entire tonal range of an image. The tonal range is represented by the diagonal line on the grid, highlights at one end and shadows at the other.



8 Change to Channel A

Click the word Lightness and select 'a'. With the cursor grab the top anchor and move it until it has the value of Input 85 and Output 100. You will see immediately that the image will turn a green tinted colour.



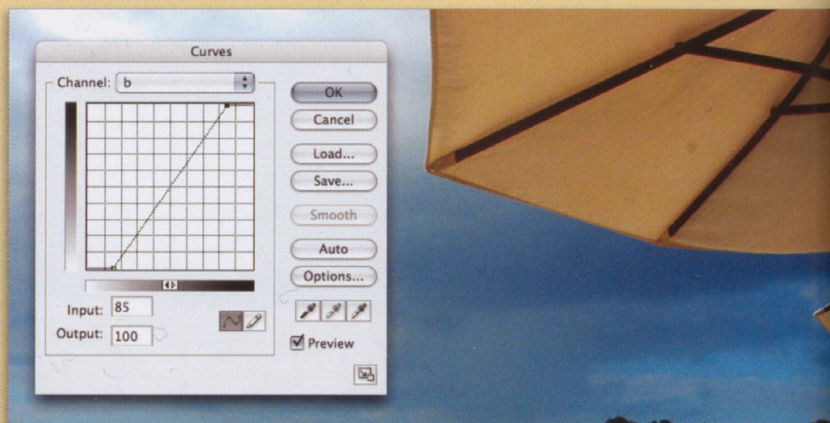
9 Adjusting the curve

Now it's time to adjust the bottom anchor point. Set this to Input 15 and Output 0. You will see that the middle of the tonal range now crosses the centre point again removing the tint.



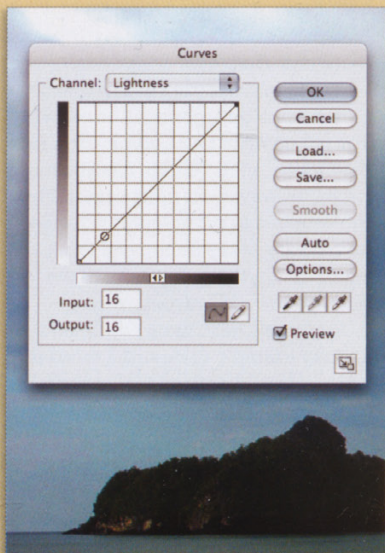
10 Switching to Channel B

Select the 'a' and change it to the 'b' menu item in the Channel drop-down list. Repeat the exactly same process for 'b' as you did for 'a', setting the top anchor to Input 85, Output 100, and the bottom anchor to Input 15, Output 0.



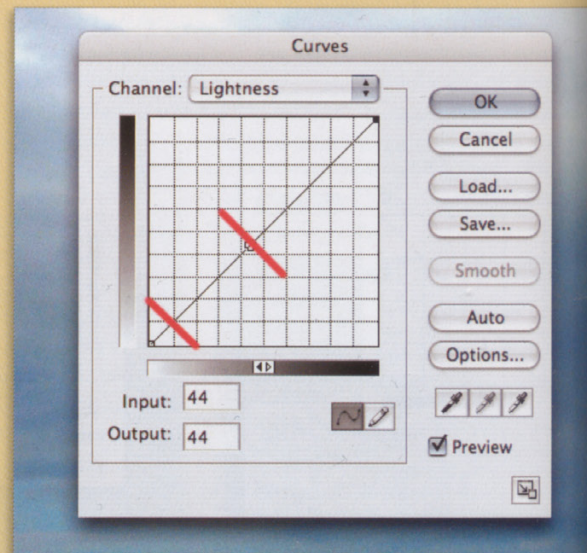
11 Select the Lightness

Now go back to the Channel drop-down menu and select Lightness. If you click your cursor on the actual image now you will see a little circle appear on the diagonal line. This tells you where that particular colour appears on the tonal range.



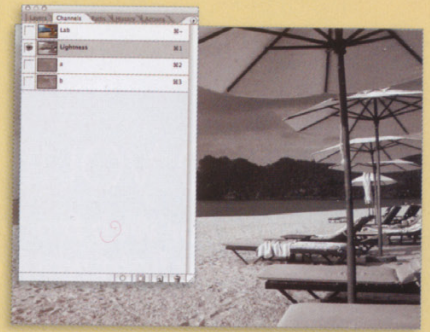
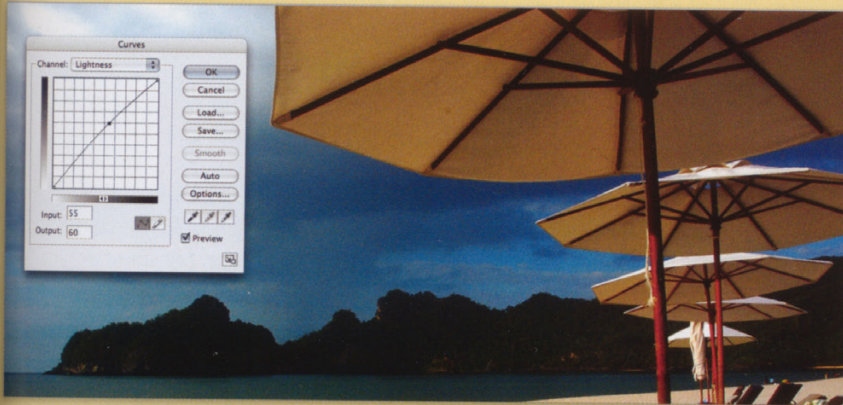
12 Increase the contrast

Drag your mouse around your image and see the circle move in the Curves dialog box. You will be able to clearly see the range that the sand detail occurs in. Here, by making the gradient of the line steeper, you will bring the contrast out in the sand and increase the level of detail.



13 Get steeper

To make the tonal range of the sand steeper, simply click on the middle point of the diagonal line to create a new anchor point and drag it across the grid. The value of this new anchor point should be Input 55 and Output 60.

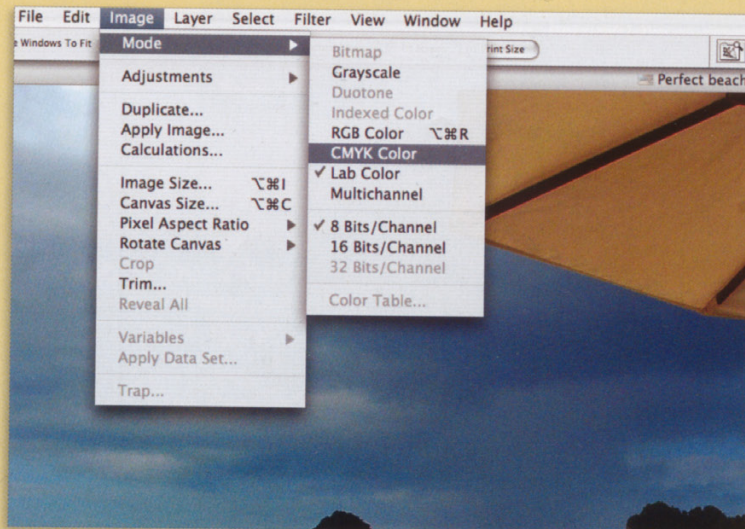
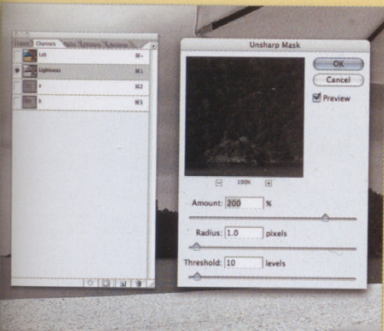


14 The Channels palette

Click OK in the Curves dialog box to commit to the changes and select Windows>Channels to bring up the Channels palette. Three channels are present: Lightness, A and B. Select Lightness to show the Greyscale Lightness image.

15 Unsharpen Mask

With the Lightness layer selected, go to Filter>Sharpen>Unsharpen Mask. The Filter dialog box will appear. Set the following values: Amount 200%, Radius 1 pixel and Threshold 10 levels, and click OK.

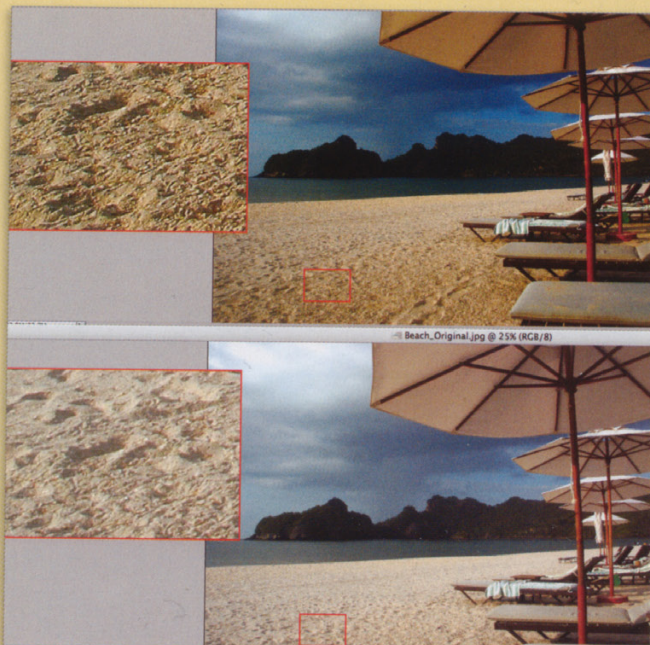


16 Convert image to CMYK

Now reselect the LAB layer from the Channels palette to display every Channel again and a full colour image. We're done adjusting the image in this mode and it is time to convert the image for use in projects or sending to clients. Therefore, the last step is to convert your image to CMYK by selecting Image>Mode>CMYK. Now save your image as a TIF file.

17 Time to compare

On reviewing the altered image you may not see much of a difference straight off, as it is quite subtle. Instead you should and compare it against original image that you left open in the second step. Now you should be able to see that the image has become more vibrant and sharper.



When should you use LAB?

LAB Color is a mode that should only be used as an intermediate color model before switching it back to, commonly, either RGB or CMYK.

You can save out documents with LAB Color mode still applied, but only a very few number of advanced image manipulation software packages, including Photoshop, will be able to read it. In most cases a document will be forced the mode to CMYK on opening. Therefore, if you are sending your image on to anyone, it should be changed to CMYK/RGB to make it easier.

LAB correction can sharpen and boost colour in a digital image, but works best on certain types of digital images with specific characteristics. First, the image should not have any large areas of brilliant colours or images that have highly saturated colours. Also LAB Color will not correct, nor be effective on, images that have been tinted with a noticeable colour cast. Finally to get the best results for LAB Color correction, the digital image that you are working on should not have had an Unsharp Mask filter previously applied.

Slice up your images ready for the web

Use the Save For Web feature and the Slice Tool within Photoshop's Tools palette to make light work of creating images specifically for the web

OUR EXPERT Rodger Tony Page

Currently working here at Imagine, Rodger relies on Photoshop in all the main multimedia areas from print to web and everything in between. He regularly bores his girlfriend by pointing out dodgy Photoshop jobs in her girlie mags.

If you've never worked on images for the web or don't intend to ever create your very own web page, then you'll probably never have to use the Slice Tool. That's not to say you won't have used the Save For Web function, because it's great for previewing your images before you save them out.

If you create web-based projects, you will probably use Photoshop to mock up the layout of a website or Flash interface. This is by far the quickest and easiest method of getting your ideas out of your head and onto the page, and you can then play around with different design options. It's also a good indication of whether or not your idea is going to work.

Using Photoshop's Save For Web feature will ultimately save you hours of work building your page in Dreamweaver from scratch – a very slow and tedious process even if you're extremely proficient at using this software. If you're a web designer by profession or have ever made a simple web page, you'll know just how restrictive HTML and tables can be – rather like having sex with your socks on, if you'll pardon the expression. You can't simply place things on the page wherever you want them to be!

This is where the Slice Tool can really help, since it enables you to create your design with all your smooth effects and flowing graphics, and isolate the individual components ready to be exported into a designated folder through the Save For Web function.

Keeping check

As you are working, keep a close eye on what number slice you have just created. When drawing out your slices – even if you are only one pixel out when drawing the next slice – an additional slice will be created in between the two.

Precise slicing

Get your slices bang on and as close to the subject matter as possible, and try to avoid leaving unnecessary space around the element you want to export. Once you have exported out all of the images using the Save For Web feature in Photoshop, you will most likely have to go into the folder you've chosen to save your images to and delete all the redundant images. This will help you cut down on the clutter.



FILE FORMAT CHECKING: Go through the individual slices to determine what the best file format would be for you to export each element out as

Slice layouts

When mocking up your layout it will pay to always design to the same resolution and dimensions as the final artefact, because working to the wrong screen resolution will clash and make your images appear jagged, and resizing such small low-res images will result in a ghosting effect.

The Slice Tool is intended for use with mocked up interfaces and web pages which you've designed in Photoshop, as it enables you to export multiple images through the Save For Web function. Because the Slice Tool is used in combination with HTML tables, once one slice is made on the page Photoshop will fill in the rest of the document slices automatically. For example, if your document is 800px wide, making a slice

200px by 100px using the Slice Tool will result in a total of four slices on the page. Think of it as drawing lines around a selection with a ruler and then expanding the lines right to the edge of the page.

Because we want our web page to pop up on the screen, we don't want to clog up our bandwidth. If the archaic days of dial-up taught us anything, it was to squeeze the image down as much as possible and find the balance between maximum compression while maintaining the highest image quality to ensure the quickest download time.

So when slicing your image it's a good idea to zoom in as much as possible and get as close to the item as you can without cropping the content. For example, if you have a banner that runs

"WHEN SLICING, GET AS CLOSE TO THE ITEM AS YOU CAN WITHOUT CROPPING THE CONTENT"



SLICING NUMBERS: Keep track of the slice numbers as you draw them, because if you are not exact, random slices will be created giving you more selections than is really necessary

across the top of the page and is filled with a solid colour with a logo on the left, slicing the logo will result in an additional slice incorporating the rest of the banner.

Because this slice is now filled with a solid colour, exporting the whole image will result in a large unwanted object. Therefore, reducing the image and resizing it up again in Dreamweaver will save you valuable bytes and result in the pop-up effect of your web page.

Save For Web

Probably the best thing about the Slice Tool is the way it works with the Save For Web function (found in the File menu). Selecting the Slice Tool in the Save For Web window enables you to select individual slices and then determine what file format they should be exported out as. An example of your mocked up interface will most likely have a combination of continuous tone and solid colour images (such as photographs and solid bold lines).

In this case you want to save the solid colours as a GIF and the continuous tones as a JPG or PNG. Selecting the Slice Selection Tool and going through the document selecting the individual slices allows you to specify the desired file format and the compression amount all in the same document.

A handy function of this utility is the Preview window, because it enables you to monitor the amount of distortion the compression is having on your hard work, so you can make sure your artwork will be showcased in the best possible light.

There is also an added benefit to get you started in Dreamweaver, because Photoshop will create an HTML page for you and already have placed all of the images in a table ready for you to get started yourself. This is by no means a finished and immaculately polished HTML page, but it is a good start and will save you the laborious task of creating your first template from scratch.

Exporting file types

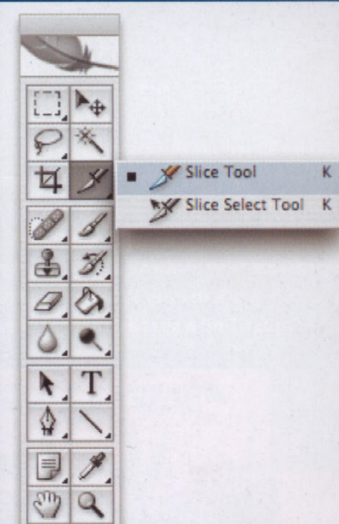
The Save For Web feature has the ability to export out three different file types – GIF, JPG and PNG. We all know about the established GIF and JPG file formats, since these have been the cornerstone of web design for many years, but what about the PNG? It's found in the Format drop-down menu in File>Save As.

For many years the world's most popular web browser, Internet Explorer did not support this fantastic file format, forcing us to plod along with old friends. But (rather unsurprisingly) browsers such as Safari, Firefox and Opera have incorporated this format for several years – and Microsoft has only recently followed suit. The PNG format basically integrates the two best features of GIF and JPG, in that it has lossless compression (GIF) while incorporating a continuous tone (JPG). It also allows you to include an alpha channel and have a gradient drop shadow.

Although making slices does take a while to master, it's worth persevering with if you want to create web-based artwork. Photoshop has far more potential under its belt than being just an image editor, and using its export features in conjunction with other software programs within the Adobe range will save you plenty of valuable time and energy, and increase your workflow considerably.

ImageReady

If you want to check your slices without cluttering details getting in the way, in ImageReady select ImageReady>Preferences>Slices or Edit>Preferences>Slices. Lower the opacity of your slices' numbers and symbols.



SLICE TOOLS: Slices created with the Slice tool are known as 'user slices', whereas slices based on the content of a layer go by the name of 'layer-based slices'

Adding the finishing touches

Photoshop has the functionality to create the beginning of the HTML page for you, complete with images in a table which will be ready and waiting. This is extremely handy because it takes away that boring job of importing all of your images into your first template. However, it certainly won't be the finished article, and you will still find it necessary to go in and start tidying quite a few things up.

Save For Web

Because the Save For Web function enables you to save multiple images simultaneously, it also enables you to save out individual slices. You will find this capability particularly handy when you have a rollover state for a button.

MANGA ART COMPETITION WINNERS

*We showcase the winners of Issue 22's
'Turning Japanese' feature*

In Issue 22 we set the challenge for you to create Japanese-influenced Photoshop art for a chance to win one of three copies of *Graphic Japan: From Woodblock And Zen To Manga And Kawaii*, courtesy of Rotovision. We have been inundated with your stunning Photoshop work all showing impressive techniques and creativity. The initial idea was to showcase our favourite work in Peer Pressure the month after but the quality of the images justified a spread just for them. Here are our top three entries:

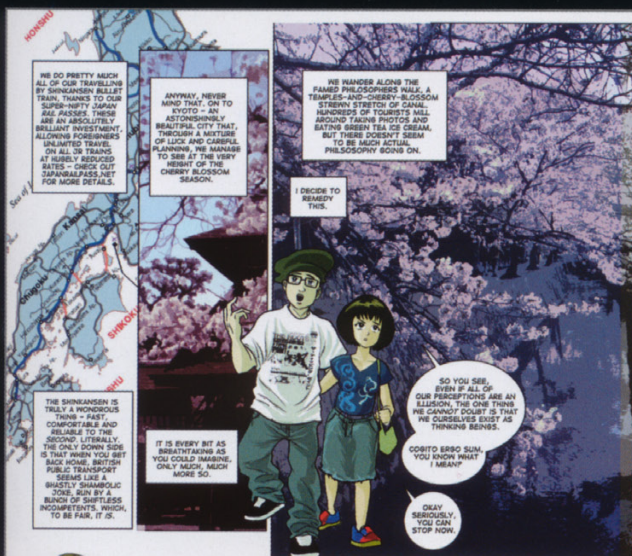


Carolina Wisenhoff

"I've always thought of Japanese art as minimalist and very stylish. Some nice colours are used to make a beautiful piece of art. I used the Pen Tool to make my picture and because I wanted it to be as realistic as possible I used some stock photos to help me get it right. In my picture I used the things that I think of when I hear the word Japan: nature, the sun and the Torii gates."

(Top) Andes Sudo

This piece is entitled 'Dragon Fire Magic'. The line art was hand-drawn and scanned into Photoshop 7.0 for colouring. "The background and magic elements like the swirling patterns and symbols were rendered with Vue d'Esprit using my own patterns. The spell card was made up as a separate Photoshop document and transformed into position. I imagine the girl is showing off as she warms herself with a spell on a cold Autumn morning."

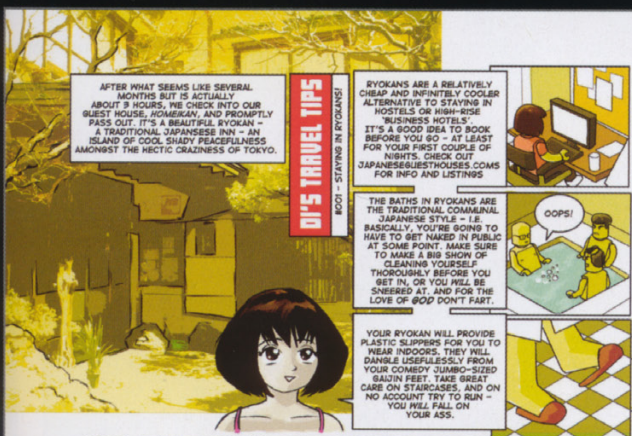
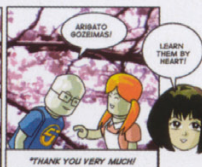


DI'S TRAVEL TIPS

BOOK TOURIST JAPANESE!

ONE THING YOU SHOULD DEFINITELY INVEST IN IS A GOOD PASSPORT, AND SPENDING SOME TIME STUDYING IT BEFORE YOU DEPART.

HOWEVER, IF YOU'RE TOO CHEAP OR, LIKE NEIL, TOO LAZY, YOU SHOULD BE ABLE TO JUST ABOUT GET BY WITH JUST THESE THREE SIMPLE PHRASES:



Neil Cameron

WEB: www.neilcameron.com

"This creation is essentially a travel diary of a trip my wife Di and I took to Japan earlier this year and I've turned it into a manga-style comic strip", Neil told us. "The pages were created completely in Photoshop. I drew rough sketches for the layout of each page, using a low opacity Brush Tool on a 'Pencils' layer. I then traced over this, cleaned it up and added detail with another 'inks layer', using a custom set of brushes to simulate the hand-drawn pen and brushes look of manga. I then set the inks layer to 'multiply' and created a 'flat colours' layer beneath it, using the Lasso and Fill tools to fill in the main colour areas.' The Lasso Tool was used to select areas of colour whilst Brightness/Contrast and Color Balance adjustments were used to quickly add some shading to the characters. The backgrounds were all based on photographs I took during the trip on my digital camera. I opened up each image and initially used the Cutout filter to convert it to a simplified, flat-colour image. I then used brushes and some freehand drawing at various opacities to blend the characters into the background giving the whole thing a coherent look and style. I really like the effect of this, the end result being little cartoon versions of Di and me wandering around inside our own photographs."

Winner

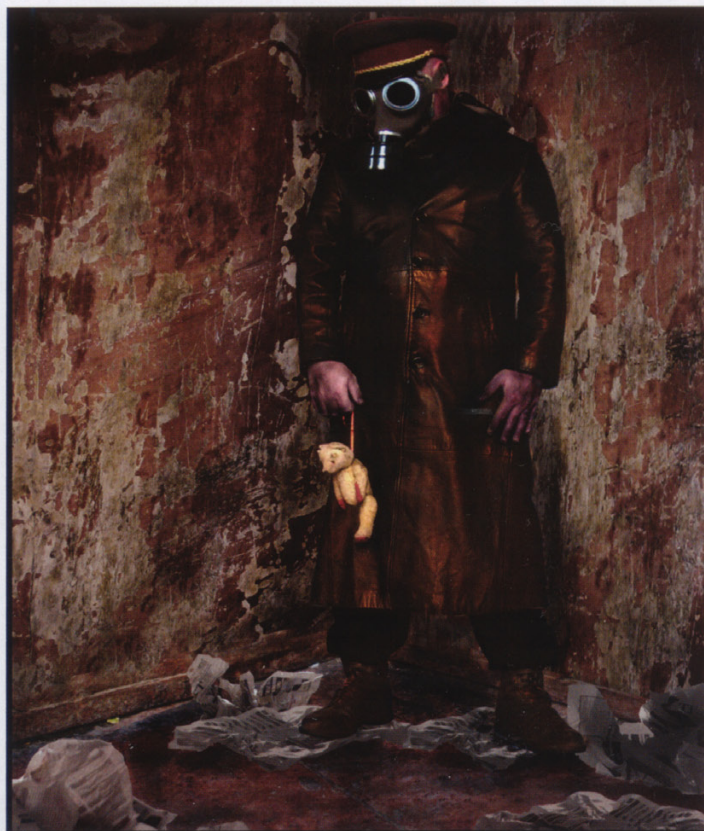
peer pres sure

Eye-catching imagery that inspires and challenges

Do you have a Photoshop creation that you want to share with others? Sending your images in to us for inclusion in Peer Pressure is an ideal way to get your name out there.

If somebody is looking to commission a new artist then they may very well turn to these pages to check out the new talent.

If you'd like to see your own work on these pages, please send us low-resolution versions to advancedphotoshop@imagine-publishing.co.uk – we'll get back to you for more information and higher resolution copies if we want to print them. Alternatively, please log on to our forum website at www.advancedphotoshop.co.uk/forum and scroll down to Peer Pressure in the Creative Projects section to post a link to your image samples.



New Technology Division

NAME: Anthony Ganley

EMAIL: madstizzles@googlemail.com

SOURCE IMAGERY: Photography © Jonathan Pilkington

Anthony is a 28-year old graphic designer and retoucher from New Zealand, now living and working in London, UK for 'Grasshopper' design agency.

"This work was commissioned by a New Zealand Drum and Bass outfit, called New Technology Division, for publicity shots and possibly album artwork. The idea was to create a futuristic, almost alien feel to the band's imagery. We set up the first part of the shot in Jonathan's studio space using a sheet of steel curved into a semi-circle as the background. The second part of the shot involved blacking out the studio and photographing a plasma ball in various states of use. The retouching involved the obligatory colour correcting to get a nice, fairly desaturated look to the 'drones'. After that I carved the mask into the faces using various layers and the Dodge/Burn tools. The glow of the masks was created with many layers of the plasma ball affected by various blending modes and layer masks, plus some adjustments to tweak the colours."

Gasman found

NAME: Edd Carlile

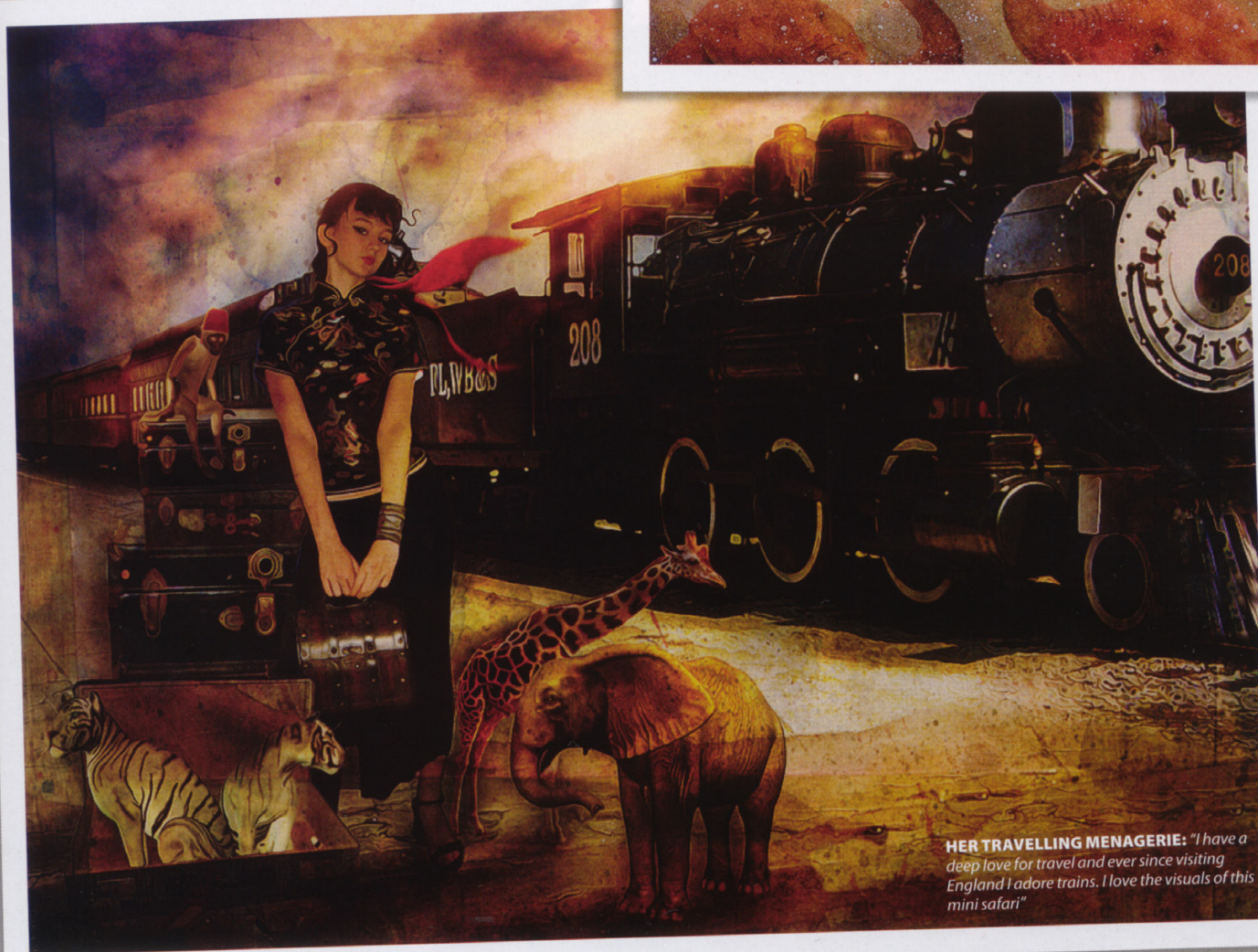
EMAIL: heiginabucket@gmail.com

Scottish Edd has been living in Budapest for 15 years and expects to be living in Serbia relatively soon. 'Gasman found' is part of a series created by Edd entitled 'Agnes does a runner'. "The series began as my personal reaction to a lot of the 'dark art' I was seeing all over the Net. I wanted to create a montage that would make people laugh instead of recoil in horror. I think making people laugh is far harder to do, in contrast to creating gruesome body manips to freak people out," Edd tells us. "The image is basically quite simple in relation to all the others in the series. A simple shot of myself was cut and extracted from the original background with the Pen Tool then blending modes were used to adjust the paint layers added over the coat. Local newspapers were photographed, cut, tweaked and reduced in opacity. The background walls and floor were constructed using distressed wall images from my own century-old building. The textures are matted over a corner of my living room using the Vanishing Point Tool. Hue and Saturation was tweaked and Curves used to bring up mid-tones. The whole image was adjusted using blending modes and vignettted with the lens correction."

Textural dreams

NAME: Aimee Stewart
 EMAIL: foxfiresdesigns@gmail.com
 WEB: www.foxfires.com

Aimee Stewart's high quality imagery has made her quite a regular on our Peer Pressure pages. She describes herself as being "a visual and literary raconteur who focuses on digital painting, photography, photomanipulation and writing". She is making quite a name for herself thanks to her beautiful eclectic visuals and stories and is available on a commission request basis.



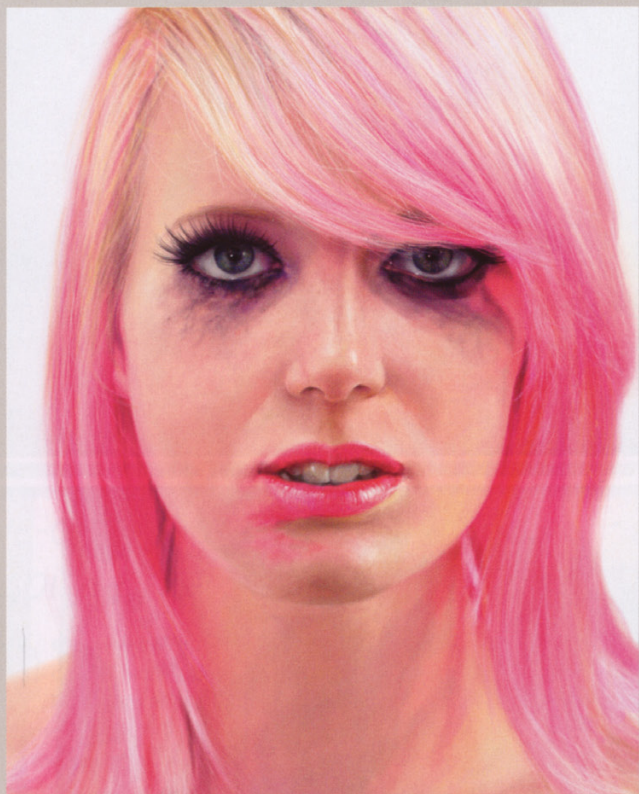
HER TRAVELLING MENAGERIE: "I have a deep love for travel and ever since visiting England I adore trains. I love the visuals of this mini safari"



TOP IMAGE: Aimee relies heavily on her Wacom table to help her paint details, light and reflections in her images

HIMALAYA: "I had initially found this beautiful panoramic stock photo of snow-capped mountain peaks and instantly knew I had to do something with it in Photoshop"

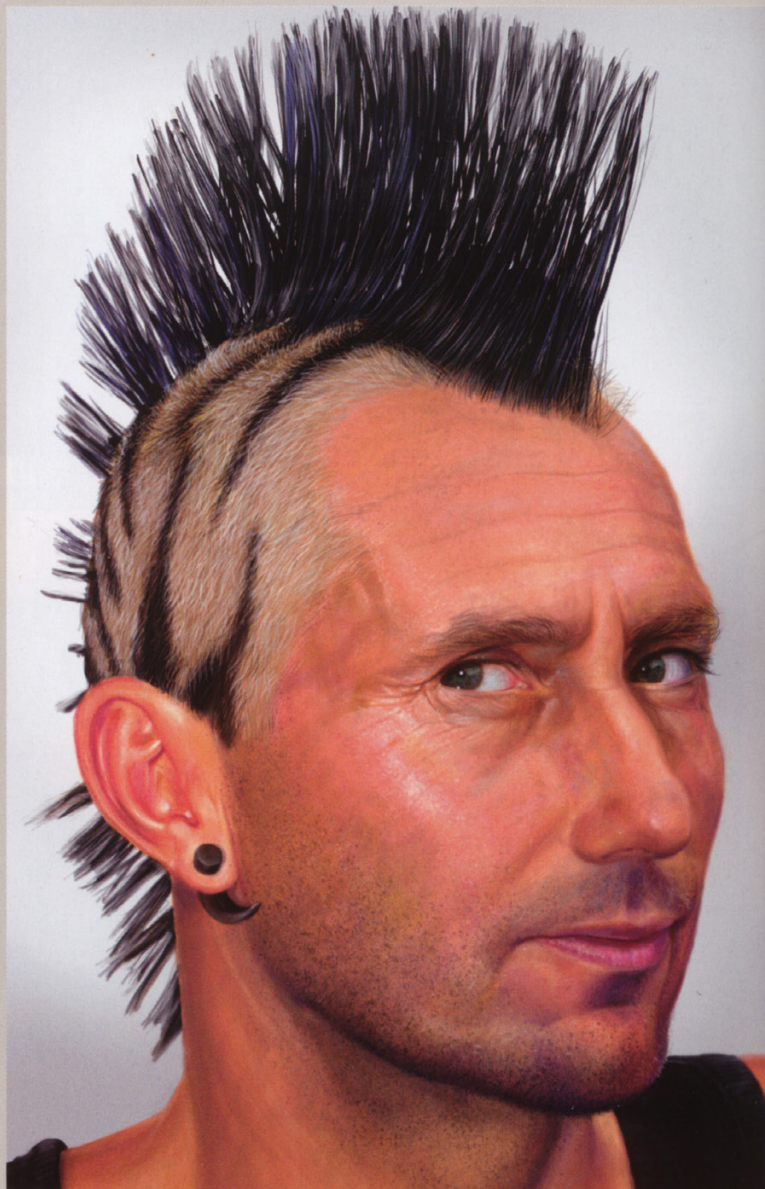




FRANKII: "I wanted to work as quickly as possible and manage this with the skin but had real problem with the hair, taking about five attempts to get it right"



LISA: "One of the first digital paintings drawn and painted freehand from my own photo using the hard edged brush"



Wrightair

NAME: Paul Wright
EMAIL: paul@wrightair.co.uk
WEB: www.wrightair.co.uk

ZAT: "I was aiming for a painted result but it went wrong somewhere and ended up far too illustrative for my liking"

For the last 27 years Paul has been decorating fairground shows and equipment using an airbrush to paint the huge scenic panels that are part of modern fairground rides. "It's only since May of this year that I've been painting digitally, brought on by the ride manufacturer I worked for going bust. I'd seen what other artists could do with Photoshop but could never get to grips with how they did it. A turning point was discovering the work of Gina Pitkänen. I thought her work was airbrushed but when I found it was digital I forced myself to sit in front of the computer for as long as it took to learn how to do it. She was very helpful and explained the need to work as large as possible, to start with a skin base colour and to use the brushes at a very low opacity. Since then everything has been drawn and painted freehand and I've tried to move away from the airbrushed, photorealistic look"

By submitting images to Advanced Photoshop's Peer Pressure, you hereby grant Imagine Publishing and, if relevant, clients to whom the relevant work has been provided, an irrevocable, perpetual, royalty-free licence to use intellectual property in relation to work similar or equivalent to the work. This includes the right to showcase work on multimedia formats. By submitting work you also confirm that your images do not infringe any copyright regulations should they be published.

Solipsism

NAME: Craig Musselman

EMAIL: solipsism@innocent.com

WEB: www.nightmareinshiningarmour.com

Craig tells us he has loved the world of fantasy from a young age and has "always had a knack for turning everyday items into artefacts belonging to another realm." His childhood arts and crafts have progressed smoothly to sophisticated models, costumes, paintings and digital images. "I have always enjoyed the fantasy of that other realm – whether it be medieval dragons and armour or the far future of the world of technology. Always torn between technology and arcane lore I completed a University degree in Physics then followed up with a Digital Art program to balance both halves of my mind." Craig discovered Photoshop many years back and has found it to be the ultimate tool to give form to the dreams that pour from his imagination.



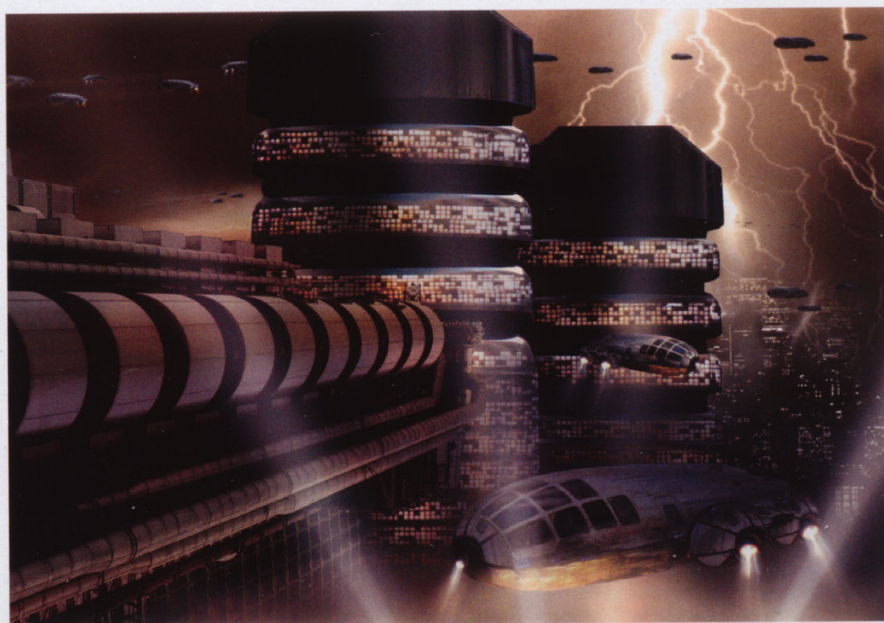
OLD DRAGON: "His ancient drake photomanipulation started life as a series of smaller lizards matched to fit the correct contours with the addition of a tortoise shell used for the wings. His horde started off silver and was upgraded to gold with the digital alchemy of Variations, as were the red of the scales altered from green to pink and then overlaid with red"



MECHAHOPPER: "Mechahopper was created as a photomanipulation from an armour helmet chopped up and distorted, along with smaller parts of mechanical gizmos. These were then overlaid onto a background setting, and reflections added in by hand with a brush or small copies of surrounding images distorted appropriately and overlaid on separate levels"



DUALITY: "The yin yang halves started life as a rimmed bronze disk, which was shrunk into various sized circles to make the interior rims. An antique pot lid provided the basis of the dragons, which were cut out into a dozen sections, rearranged and melded together to fit the shape and then shaded with a brush. One bronze plate was transformed into the three primary colours and screened together and then overlaid with the reflected colours required to make it appear silver. Gems were added along with the background and hands and several overlays of shadows and tints were added with a brush. The magic was drawn in with a brush on many variously coloured layers of different opacities and blending modes to add sparkle"



LANDING PLATFORM: "The concept was the depiction a futuristic city with flying personal transports and sky access on buildings in a world of the future. The towers started off as chrome posts on a sidewalk with many windows shrunk, cloned and painted onto the surfaces. The foreground buildings were created from office tower images overlaid for texture"

You'll stand a better chance of seeing your work in print if you adhere to the following criteria: make sure that your images are high-quality TIFFs or JPEGs (RGB or CMYK), 300dpi minimum, and can be printed at 15 x 15cm minimum. Don't forget to include a short text file detailing how you created your work, too.

Helpdesk

Our Photoshop expert tackles your image-editing traumas and puts you back on track **BY JULIE EASTON**

NEW PRESETS

I've got some new brushes that I want to load and save. I know how to do this, but can I make a new 'folder' or whatever they're called so I know where these are? You know, there are 'basic brushes', 'wet media brushes', etc... I want a new one of those. I had some beautiful brushes loaded before, but I'm not sure if I saved them. They were always available anyway. Then one day, I loaded a new set and lost all my own brushes. Nowhere to be found, and I don't know where I got them from either. I don't want that to happen again. Any ideas?

Lorraine, via the forum

It is indeed possible to save your brushes into a folder, otherwise known as a Preset. First make sure that your brushes are loaded into Photoshop in the usual manner. Next, go to Edit>Preset Manager. Select the brushes that you want to save into a Preset (use Shift to select continuous brushes, or hold down Cmd (Mac)/Ctrl (PC) in order to select brushes individually). Click on Save Set and name your new Preset. You need to save this in the Brushes Presets folder, which on a Mac can be found in Applications>Adobe Photoshop>Presets>Brushes. When you have done this, quit Photoshop and reload. Now when you open the Brushes palette you'll see your new Preset.



BRUSHES: You can save brush sets as new Presets in order to make them easier to find

ORGANISED MESS

Being a designer, organisation is not one of my strongest assets. I have hundreds of projects on my PC that are complete and archived on a separate hard drive, but they are in no order and I have to search through all of them one by one if I want to find a specific project. I know that programs such as Apple's Aperture are out there for cataloguing images, but that's a little pricey for my needs. I really want a cheaper program that will just let me add keywords which I can search through.

Charlie Jameson

With more people keeping digital artwork and photographs on their computers in bulk, image-cataloguing software is a booming sector. As you say, Apple's Aperture is one such program, but because of its price and advanced features, it's really for professional users who need to keep a handle on many thousands of images. Lightroom from Adobe will cover pretty much the same audience when it's released.

That leaves the countless shareware and pay-for programs that are available for people like you who just want a simple way of searching through a reasonable number of images.



GET ORGANISED: Free programs like Google's Picasa can help you keep on top of an unruly graphics collection

One option you might want to try is Google's Picasa, from <http://picasa.google.com>. It's completely free and enables you to simply sort through your graphics files and add keywords for searching.

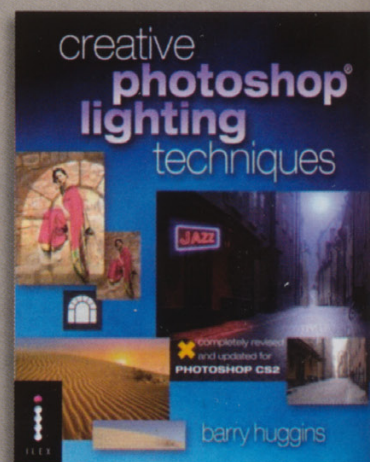
Another option is Smartpix Manager, from www.xequete.com/smartpix, which will add automatic keywords such as words within the filename or the date, and recognises Photoshop-embedded information.

LIGHTING TUTORIALS

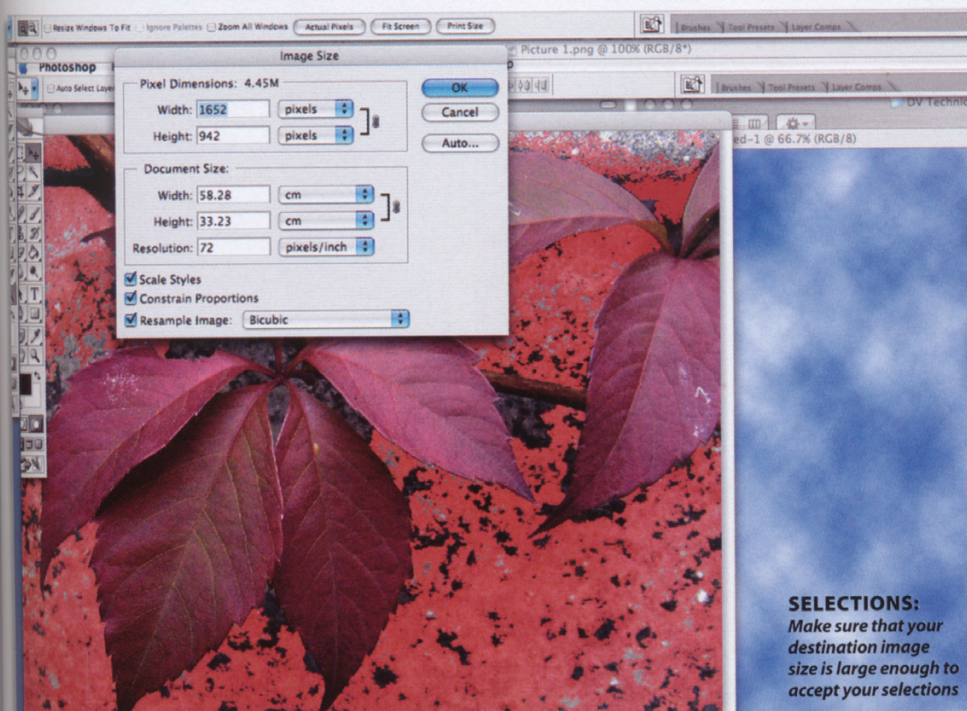
I want to work on some really focused spot lighting, moody lighting and any other effects which create some tension and almost a feeling of helplessness. I thought about a bit of noise, but the lighting keeps coming back to me. Any good tutorials on creating such an atmosphere?

M. Barnes, on the forum

This question was posted on the *Advanced Photoshop* forum. Trinity-of-one recommends investing in a book called *Creative Photoshop Lighting Techniques*, which can be found at www.illexpress.com or on Amazon. We think this is great advice, as the book is packed full of useful tips and techniques. We'd also recommend taking a look at www.tutorio.com/lighting-tutorials2.html, where there are plenty of tutorials covering many different lighting effects. Of course, keep reading *AP* for some great tips and techniques on making the most of Photoshop.



CREATE A MOOD: Creative Photoshop Lighting Techniques is a great book for helping you get to grips with lighting in Photoshop



SELECTIONS:
Make sure that your destination image size is large enough to accept your selections

You are also able to add your own metadata for a more personalised method of searching.

A search on Google for image-cataloguing software will bring up a wide range of other options as well.

HOT STUFF

I do a lot of creative photography and I'm worried that my camera needs replacing. I took a picture at about one-second exposure with the lens cap on to check for hot pixels – there were roughly 25. Is this a fault with the camera, or is that about right?

Ted Dance

It really depends upon the severity of the pixels and what kind of photography you do. If you take a picture with the lens cap on, you won't get a jet-black image. The sensors on the CCD all record something, and you are likely to see all manner of colours if you zoom right in on the pixels.

They should only be very dim however, and only noticeable if you put the ISO as high as it will go. If the pixels you can see are bright white, then this could indicate a faulty camera. It's not unusual to have a few pixels off in an image, and they can be white, a dull red or a blue colour. Usually a few of these won't be noticeable across a bright and colourful image, but if you do a lot of low-light imagery, then your 25 pixels could become a problem. If this is the case, you might need to invest in a new camera.

DESKTOP DESIGNS

Graphic design has always been more of a hobby for me than anything else, but I have decided that I might like to take it further. I love creating funky desktops and icon packages for computer

systems, and I was wondering if there are any good websites that I can submit work to. This appeals to me more than anything too commercially focused, as I want to keep my day job too!

Tim Burling

There are plenty of sites out there that enable you to submit your own customised desktops for computers, but most of these are open to everyone and your masterpiece will just get lost in the thousands of options available. Instead, it would be better to offer your services to design-based companies that offer high-quality and bespoke desktops. Check out www.pixelgirlpresents.com, where you can email the company to enquire about working for them. The website also links to a number of other design-based sites which are concerned with creating desktops and icon packages.



GETTING STARTED: Pixelgirlpresents.com is a great place to start if you're looking for design commissions, with an email link to its sister company Morfia Design

"IT'S IMPORTANT TO REMEMBER THAT WHEN YOU APPLY A MASK, IT'S SPECIFIC TO THAT POSITION AND SIZING"

KEEP IT CRISP

Hope you can help! I have done a quick mask over an object in an image and I want to drag that selection onto a coloured background in a separate document. However, when I try and drag the selection from one image to the other it goes 'foggy' and soft around the edges. What am I doing wrong and how can I keep the crisp sharpness of the original in transit?

Sophie Lewis

You need to check the setup of the document that you are dragging the selection to. If it's too small or set up with the wrong colourspace, then you'll find the selection does not match its new background. Use the Image Size command to ensure that the destination is big enough to accept the selection you are moving. It's important to remember that when you apply a mask it is specific to that position and sizing.

WINDOW SCALE

I've recently transferred from PC to Mac and something is bugging me. Whenever I zoom in and out of a canvas the window alters size. This is very frustrating. Is this a Mac thing or can I stop this from happening?

Andrew Leyton

This is an easy problem to solve, Andrew. With Photoshop open click on Photoshop>Preferences>General and unselect the option 'Zoom Resizes Window'. Et voilà!

HELPDESK

CALL FOR QUESTIONS

Want help with your Photoshop problems? Then let our team of experts sort you out.

Send your emails to us at:
advancedshop@imagine-publishing.co.uk
Remember to specify whether you are using a PC or Mac and the version number of your edition of Photoshop.

mon
itors



With lower prices and improved quality, you owe it to your eyes to invest in a good flat-panel display

MONITORS

The monitor is one of the most important parts of a computer system, yet it is often overlooked in favour of extra memory or a more powerful processor. However, for graphics and design work there's nothing that'll give you greater enjoyment or better results than upgrading to an enormous, sparkling new monitor.

As well as vastly improved image quality, the larger viewable area and higher resolution allows you to fit more on the screen, so even high resolution photos and graphics can be viewed at 100% with room to spare for Photoshop toolbars. If you don't have access to a separate monitor specifically dedicated to housing palettes and toolbars, these can really get in the way unless you have plenty of space to push them to one side, leaving room for your main canvas.

Just like televisions, computer monitors are available in both standard (4:3) and widescreen ratios, with the latter becoming more commonplace now the prices of flat-panels are so low. The latest widescreen monitors are particularly well suited to designers. The wide

viewing angle is a more natural shape and allows you to keep toolbars and other applications either side, while images are centred, and the largest displays offer resolutions far higher than those found in standard 4:3 ratio monitors. There are plenty of wide graphics tablets available from www.wacom.com that will give you the flexibility to sync up your tablet to your widescreen monitor. Many widescreen models can also be swivelled to make the display stand on end, which can be useful for tall images such as intricate portraits as well as long websites and documents.

For graphics work, the resolution, contrast ratio, brightness and size of a display are the most important specifications to consider. On 4:3 monitors you won't get anything more than 1600 x

1200 resolution, which is found only on those with a 20-inch viewable area. Widescreen displays with a 23 or 24-inch diagonal area will have resolutions of 1920 x 1600, while the larger 30-inch monitors can handle an imposing 2560 x 1600.

In short, this means that the larger monitors will give you far more scope for displaying higher-res images, and this will give you plenty more opportunities to work on heavily detailed images in Photoshop. For the best results you need high contrast ratio and brightness for the most accurate colour reproduction. Keep in mind however, that the larger a monitor the more demanding it is on your graphics card. In particular, 30-inch displays require a graphics card which is dual-link capable, something that is standard on most new cards.

“FOR GRAPHICS AND DESIGN WORK, NOTHING WILL GIVE YOU BETTER RESULTS THAN AN ENORMOUS NEW MONITOR.”

DellWeb: www.dell.co.ukContact: www.dell.co.uk

For a company that mainly deals in cheap, pre-built home computers, Dell's monitors are highly regarded by designers, gamers and other power users who normally wouldn't touch anything carrying the Dell logo. Its prices are some of the most competitive and you'd expect the low cost to affect the quality of the displays, but it's quite the opposite. While Dell's standard 4:3 ratio 19 and 20-inch monitors are average, the fantastic widescreen displays really stand out. Its flagship 30-inch model is superior in every way to Apple's 30-inch cinema display and the lower-end 20.1 and 24-inch versions have yet to be bested, with excellent features, design and image quality at an unbeatable price. It's also worth noting that you can often get huge discounts on the prices listed on Dell's site. There are several reliable eBay resellers whose prices are way below those offered elsewhere, and Dell frequently offers money-off vouchers and special sales promotions.

**3007WFP**

Price: £1,365.35

Size: 30" wide

Resolution: 2560 x 1600

Response time: 14ms

Brightness: 400 cd/m2

Contrast ratio: 700:1

Ports: DVI (HDCP)

Extras: USB hub, memory card reader, optional speakers

2007WFP

Price: £302.27

Size: 20.1" wide

Resolution: 1680 x 1050

Response time: 16ms

Brightness: 300 cd/m2

Contrast ratio: 800:1

Ports: VGA, DVI, composite

Extras: USB hub, optional speakers



Monitors ROUND UP

Jargon

Response time

The response time of a monitor refers to how long it takes the crystals inside the monitor to go from active to inactive to active. Measured in milliseconds, high response times result in visible artefacts ('ghosting') when displaying fast-moving images. Although there are now monitors with sub-10ms response times, anything under 20ms is sufficient to eliminate visible smearing.

Contrast ratio

This is the ratio of brightest and darkest colour that a monitor can manage. Low contrast ratios can result in desaturated colour and an inability to display true black – sometimes resulted in blurred text – so for the best results you obviously want the highest contrast ratio possible.

**2407WFP**

Price: £566.64

Size: 24" wide

Resolution: 1920 x 1200

Response time: 16ms

Brightness: 450 cd/m2

Contrast ratio: 1000:1

Ports: VGA, DVI (HDCP), composite, component

Extras: USB hub, memory card reader, optional speakers

monitors



SDM-HS95PRB

Price: £389.99
Size: 19"
Resolution: 1280 x 1024
Response time: 8ms
Brightness: 420cd/m2
Contrast ratio: 550:1
Ports: VGA, DVI
Extras: None

Sony

Web: www.sony.co.uk
Contact: <http://shop.sonymstyle-europe.com/>

For such an enormous company, Sony's range of displays is really quite disappointing. Its largest flat-panel is the 23-inch SDM-P234, which comes off badly in comparison to models from competing manufacturers. First released in 2004, the SDM-P234 has basic specifications with no extras at all, and its image quality is distinctly average when compared with later models (which are also less expensive). These problems are compounded by an excessively high price which currently stands at more than double the cost of Dell's excellent 24-inch 2407WFP. Sony's standard 4:3 monitors are slightly better, because although generally more expensive than other brands, the excellent X-Black screens – which give the display a shiny appearance – have a fantastic image quality. Generally however, Sony monitors are overpriced with few extras and you can usually get a better deal elsewhere – although having said that, if you should happen to find one on sale it will certainly be worth your while considering it.

SDM-S205FS

Price: £549
Size: 20"
Resolution: 1600 x 1200
Response time: 16ms
Brightness: 300 cd/m2
Contrast ratio: 700:1
Ports: 2x VGA, DVI
Extras: None



SDM-P234

Price: £1,299
Size: 23" wide
Resolution: 1920 x 1200
Response time: 16ms
Brightness: 300 cd/m2
Contrast ratio: 600:1
Ports: 2x VGA, DVI
Extras: Stereo input

Apple

Web: www.apple.com/uk
Contact: www.apple.com/uk

Apple only has three monitors in its range, the 20 to 30-inch Cinema displays. Aimed at designers, they feature the usual Apple styling and are easily the most attractive computer displays around. But once you've finished drooling over the svelte lines of Apple's displays and actually examined the specifications, it quickly becomes apparent that their performance and features do not match their price. While the image quality is fantastic, they're severely lacking in other areas. Contrast ratios, brightness and response times are distinctly average and they have little in the way of extra features. One glaring omission is the lack of any additional inputs and HDCP support. Despite being named 'cinema' displays they only include DVI ports and will not work with protected high-definition content; without component or composite sockets you can't view video from any other source, which is a real shame because they'd be perfect for high-def gaming and movies as well as design work. These negative points aren't likely to deter Apple purists, but anyone who's concerned about getting the best possible monitor for their money will be disappointed.

30-inch Cinema HD Display

Price: £1,549
Size: 30" wide
Resolution: 2560 x 1600
Response time: 14ms
Brightness: 400 cd/m2
Contrast ratio: 700:1
Ports: DVI
Extras: USB & firewire hub



Monitors ROUND UP

VE510s

Price: £105.20
Size: 15"
Resolution: 1024 x 768
Response time: 16ms
Brightness: 250 cd/m2
Contrast ratio: 450:1
Ports: VGA
Extras: None



VX1935wm

Price: £209.60
Size: 19"
Resolution: 1440 x 900
Response time: 5ms
Brightness: 300 cd/m2
Contrast ratio: 700:1
Ports: VGA, DVI
Extras: Stereo input



Viewsonic

Web: www.viewsoniceurope.com **Contact:** www.savastore.com

Viewsonic has a massive range with something to suit every need, from dirt-cheap budget models to high-end professional gear. The products are split up into four ranges: the VA/VE, VG, VX and Pro series. VA and VE are budget products with display sizes between 15 and 20-inch widescreen, VG are higher performance models aimed at designers and gamers with 15 to 20-inch sizes, VX models are pricier with higher specifications yet again and a more stylish design, while the Pro series is obviously aimed at the most discerning buyer and includes a 23-inch widescreen model. If you need something very cheap without sacrificing quality, Viewsonic's VA and VE displays are among the best on the market. The differences between the other series in its range are not as pronounced, but the VX monitors do have very low response times and the 19-inch widescreen VX1935wm is good value for money. Dell continues to dominate the high-end widescreen market though, as Viewsonic's biggest display – the 23-inch wide VP2330wb – is close to double the price of the Dell 2407WFP and lacks any enticing extra features.

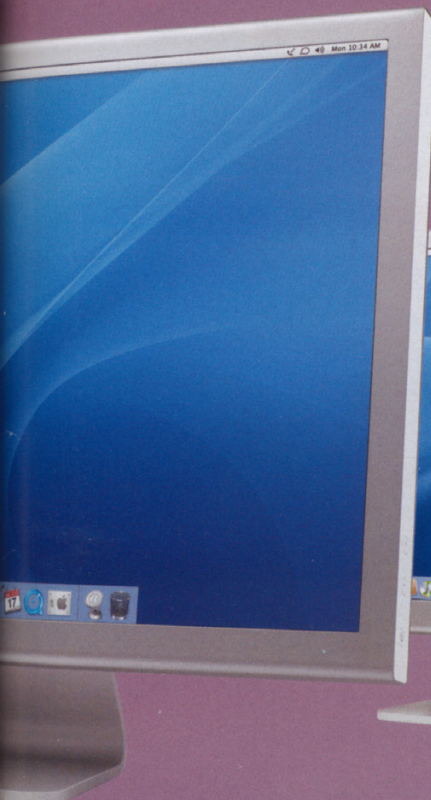
VP2330wb

Price: £936.29
Size: 23" wide
Resolution: 1920 x 1600
Response time: 16ms
Brightness: 250 cd/m2
Contrast ratio: 800:1
Ports: VGA, DVI
Extras: USB hub



23-inch Cinema HD Display

Price: £779
Size: 23" wide
Resolution: 1920 x 1200
Response time: 14ms
Brightness: 400 cd/m2
Contrast ratio: 700:1
Ports: DVI
Extras: USB & firewire hub



20-inch Cinema Display

Price: £529
Size: 20" wide
Resolution: 1680 x 1050
Response time: 14ms
Brightness: 400 cd/m2
Contrast ratio: 700:1
Ports: DVI
Extras: USB & firewire hub



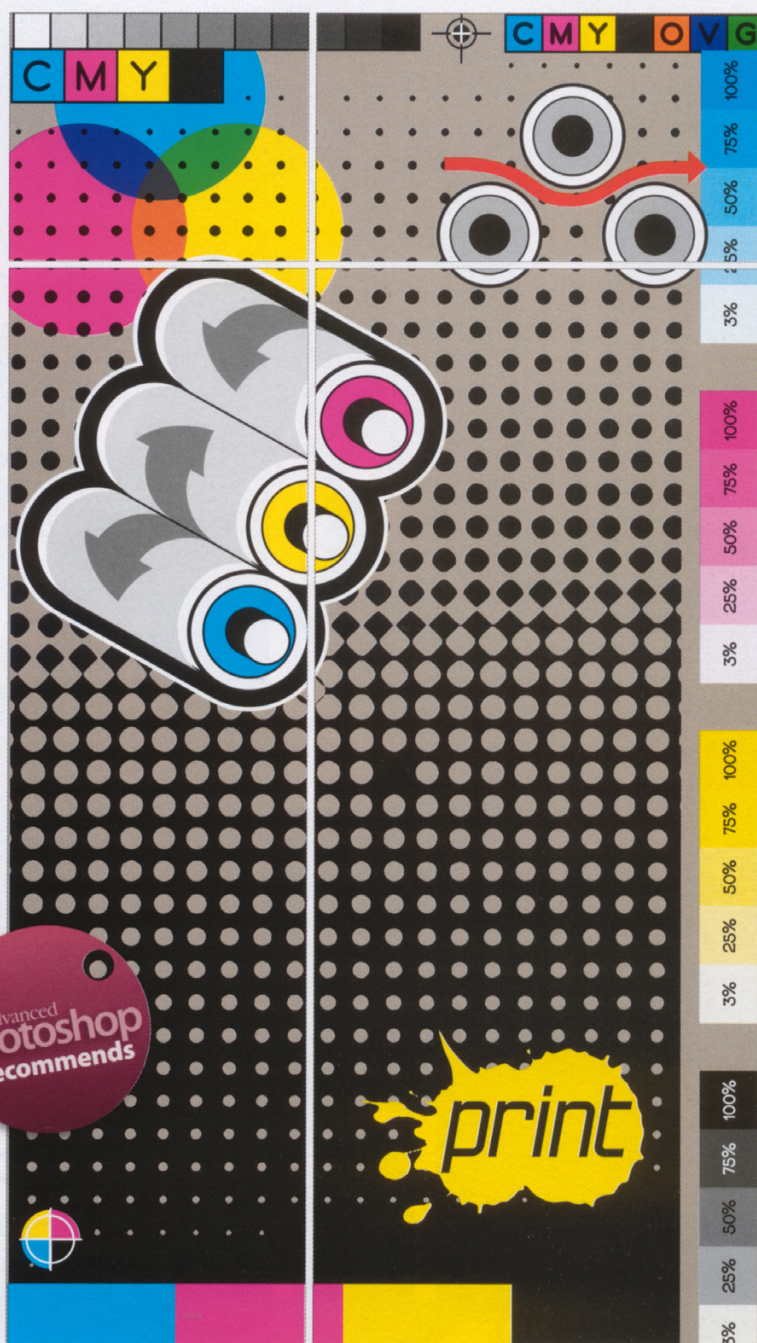
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Further Photoshop research

Make more from Photoshop with the help of these essential resources



Advanced
Photoshop
Recommends

It's sad to think we spend hours toiling over our artwork in Photoshop, only to let it sit in a folder on our desktops. Unless you're creating art for a commission, chances are you're not making the most of your masterpieces.

This issue we take a look at the numerous printing services available to you. Whether you want to create a canvas or a T-shirt, there's something for you. Your orders could be for your own personal pleasure, but we think it's an ideal venture for those of you who are looking into advertising your Photoshop services to the powers that be.

Don't fancy venturing into town to battle through the crowds at your local bookshop? Don't worry, we've given you our honest opinion on a selection of guides and inspirational publications.

We've also saved you plenty of time tumbling through those web spaces searching for the perfect addition to your software. If you want to add your own individual style of font to your work or paste in some prepared clip art, check out our site reviews on pages 92 through to 94.



services 86

Create glorious products from your artwork with these online services



books 90

There's everything from Photoshop manuals to coffee table-style books



fonts 92

Explore the magic of typography with these useful font sites



clip art 94

Instantly add elements to your artwork with these helpful URLs





Printing Services

Want to show off your artwork? To maximise exposure, an increasing number of Photoshop artists are seeking out unique printing services to display their labours in more than just a frame



There are literally hundreds of routes Photoshop artists can follow to have art made tangible, but one of the most obvious and heavily subscribed to services is canvas printing. The premise involves the artist sending a digital file to the manufacturer, who prints it onto a canvas, which is then affixed to a wooden frame ready for hanging.

One such company is Berkshire-based Photo Canvas Printing (www.photocanvasprinting.com). Simon Hopkin, owner of the company, says a service like this has wide-ranging appeal for Photoshop artists wanting to print anything from a ten-hour crafted masterpiece to a simple snap of a family member: "As artwork goes, we all have our own tastes and opinions, as such a piece of art does not appeal to everyone. The majority of us however, enjoy the photos we have taken, or digital images we have created ourselves, because they are individual to us and have a personal meaning. People want to personalise their surroundings with their own creative work, which evokes personal memories or feelings, on a medium that is more tactile and its texture warmer than a photo behind a glass frame." Despite growing interest from the everyday photographer, the art of canvas printing has recently faced criticism with art pundits labelling it a 'commercial fad'. Simon concedes that although this is partially accurate, the demand for canvases isn't waning: "Large stretched canvas prints are very fashionable at the moment, but this kind of service has been around for a few years now. Whilst fashions are obviously temporary, we believe that as this is such a useful service to enable people to create permanent, personal works of art, it should be around for some time to come. From our experience the market is growing, which I believe is partially due to the rapid uptake of broadband and the increasing number of people getting into digital photography and Photoshop. The growth is partially due to fashion and, as with all fashions at some point, canvas prints may become less popular. But I foresee this service maintaining its growth for at least the next four or five years."



BUSINESS MINDED: By combining your design skills with a commercial venture you could rake in the cash

T-SHIRT APPEAL:

Consider getting your work printed onto a t-shirt for the maximum exposure



In this trade there appears to be one particular area of contention between printers, and that is which type of ink should be used. At Photo Canvas Printing Simon is proud of his large format HP printers with specially formulated inks and six-ink HP Colour layer technology. Others in the industry are adamant that the ink printers only coat the surface of the fabric rather than become embedded into the textile.

One advocate of the dye process is Bags Of Love (www.bagsoflove.co.uk). "We use a new deep fibre method of printing where the inks are impregnated deep into the fibres of the canvas and are therefore ideal for stretching," explains the fact sheet on the company's website. "Our process is not old-fashioned common inkjet printing where the ink is sprayed onto the surface and is left to dry meaning it is susceptible to cracking and cannot be stretched without disturbing the dried ink surface."

Bags of Love offers canvas printing, in addition to printing art on bags, books, diaries, blinds, wallpaper, calendars, keepsake tins and photo puzzles. The London-based company guarantees the products will endure for a year and can be ordered in four simple steps. Customers simply decide which piece of art and product they want to combine, and an online form is completed where users detail

specifications and submit the image – the rest is then down to the company. One of the most unique services offered by this website is personalised roller blinds. The art is printed on synthetic fabric that can be seen from both sides of the window. Customers interested in this service should remember that

JUST DOING IT

Photoshop artists sending files to any company for print should check how they want to receive the files; most will request artists send their files either as Adobe Illustrator 8.0 or earlier EPS files with outlined fonts, or Photoshop files at least 300dpi at the final print size.

If the order is a multi-colour job, customers should make sure they structure each colour on its own individual layer. This is particularly important for jobs that involve screen-printing (used predominately in t-shirt design).

If users are only printing one colour it is common for companies to request lineart-only graphics saved as a 1200dpi TIF. To save space and ease transfer, zip the file, which will reduce its volume considerably.

Feature



“ONE OF THE MEDIA FORMATS TO SEE A HUGE INCREASE IN POPULARITY IS POSTCARDS”

when ordering the price is based on 10cm steps rounding up. Additionally, as there are two ways of mounting the blinds, relief or recess, measuring takes on further complications. Relief mounting, width wise, is where the blind screws to the window frame or facing wall, and stands proud of the wall or frame. You must include at least 5cm in width to house the spindle fittings as well as the blind. However if you crave a recess mount, the blind goes inside the 'box' of the window and the precise measurements of this will need to be communicated.

Hanging blinds is one way to get your 2D images into a tangible format, but what about hanging wallpaper? Print2wallpaper, www.print2wallpaper.com, specialises in converting your images in this way. The company requests artists submit a file that is at least 1.5MB for a result that is printed to 720dpi. The art is applied using eco solvent-based inks; these are favoured as they are highly durable.

Another route artists can pursue is the lower cost route of bumper stickers and badges. One such online service comes in the form of Seatthole, www.seatthole.com, who admits: "We want to see your merchandise table filled up with custom t-shirts, buttons and stickers." The Seattle-grown firm reports to have stamped over 60,000 custom buttons and 100,000 shirts, and offer users templates to make the service as easy as possible to exploit.

CANVAS ART: Get your digital works printed onto canvas and show them off with pride

One of the media formats to see a huge increase in popularity is postcards. It seems that more and more artists are keen to get their work widely spread to potential clients in tangible form, and postcards are one of the cheapest and most suited products for the job. One such firm specialising in printing individualised postcards is www.modernpostcard.com. For this service, the company provides a free colour kit to ensure monitor calibration is in line with the software's colour values. Monitor calibration is essential for any Photoshop artist, as the images displayed on-screen may not be reflected when in print if your monitor is outputting incorrect colour values. Calibrating your unit seeks to reset black and white points, and contrast brightness and gamma (midtone density). To do this, creatives will need to employ a device such as Pantone's Huey or ColorVision's Spyder to accurately calibrate their machines. What is more, many artists may not be aware that images displayed on LCD screens typically appear darker than those on the bulkier CRT counterparts, and as a result are not recommended for preparing print-ready image files.

An upcoming German company known as Spreadshirt has revolutionised the printing industry for Photoshop artists desperate to get their prints onto clothing, but are constrained by the lack of



STICK UP: Stickers, flyers and badges are a low-cost, low-profile way of getting your work out there

3%

25%

50%

75%

100%

3%

25%

50%

75%

100%

finances. "The shop platform, www.spreadshirt.co.uk, lets anyone start their own online shop for free. This is used by artists to create custom apparel and gifts that they can offer through their website," Sarah Falcon, Spreadshirt's UK marketing and development officer informs us. "This is a great solution for designers wanting to offer their work for sale: they create the products, set the commission on the sale, and Spreadshirt takes care of processing orders, stocking goods, customer services and returns."

The service has already established over 100,000 artists. One such designer is Jeremy Kalgreen of Amorphia Apparel (<http://amorphia-apparel.com>) who says: "My dream is to one day be hanging out somewhere and see some stranger walk in wearing a shirt of my design." Angela Lorbach established Jerkass Clothing Co (www.jerkassclothing.com) thanks to the service. "I started creating t-shirt designs for friends in college," boasts the Milwaukee-based entrepreneur. "I discovered Spreadshirt in 2005 and things really took off. They handle of the boring day-to-day business stuff. Which leaves me time to focus on the artwork and let the creative juices flow."

Sarah Falcon claims the rapid uptake of the Internet will only seek to propel the service, which is now looking towards the under-subscribed Asian market. "T-shirt design isn't new, but it's becoming easier to do. The distribution channels have become broader and more democratic with the help of the Internet."

Whatever format your artwork embodies, it's worthwhile remembering to check your system's colour values using calibration software and hardware. Also, if your art contains text it's worth getting a friend to proofread it for mistakes. Finally, once ordered and delivered, you can sit back and admire your artwork in all its glory – whether it's on a mug, a badge, a book, a t-shirt or the wallpaper.



MARKET IT: With the right marketing you can set up your own business based around your art skills

SERVICES

WWW.PHOTOCANVASPRINTING.COM

Photo Canvas Printing specialises in taking works of art and printing them onto a canvas. The sizes range from picture frame to whole walls, and can be even be split into sections.

Bags of Love
Personalised Jigsaw Puzzles

Available in two sizes: A4 with 48 pieces and A3 with 60 pieces. Great fun and an ideal gift. The puzzle is beautifully printed and laminated on 2.5mm thick clear acrylic with a soft-touch finish. It's made from high quality, non-toxic materials and is safe for children to play with. It's also a great way to celebrate a special occasion or to remember a loved one.

WWW.PRINT2CANVAS.CO.UK

If a canvas doesn't quite do your digital art the justice it deserves, why not plaster it all over your walls? Print2wallpaper is a popular branch of the Print2canvas site.

print2canvas
0870 760 5881

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• FOLDED POSTCARDS

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• DESIGN SERVICES
• DESIGN SERVICES
• DESIGN SERVICES

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• 250 postcards for £20.00
• 500 postcards for £40.00
• 1000 postcards for £80.00

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• Customer Feedback
• Customer Feedback

3%

25%

50%

75%

100%

3%

25%

50%

75%

100%

books

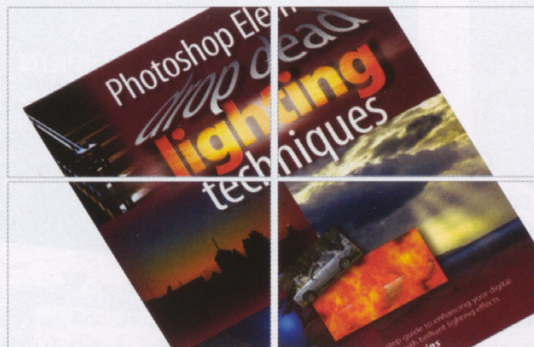
If you're passionate about pixels, let it show and stack your bookshelves with Photoshop volumes

Photoshop Elements Drop Dead Lighting

Author: Barry Huggins
Publisher: Ilex Press
Price: £17.99 / \$23.96
ISBN: 1-904705-93-6
Web: www.ilex-press.com

This simply laid out guide is recommended for digital artists who enjoy photo manipulation and experimenting with different conditions in an image.

Drop Dead Lighting Techniques begins with more simplistic lighting projects and basic explanations of the tools and features of Photoshop you will use to create them, but then progresses to more complicated techniques such as altering light conditions to completely transform an image. Equally important as producing the light itself is how it changes the area around it, so topics such as shadows and projections are covered in depth. The tutorials are written in an easy-to-



understand manner – great for covering more complex subjects, such as the way light is refracted by glass. ■

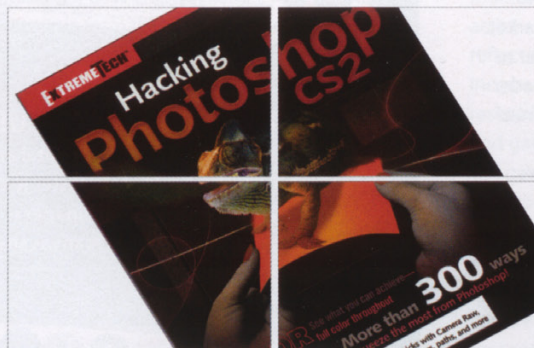
Rating: **4/5**

Hacking Photoshop CS2

Author: Shangara Singh
Publisher: Wiley
Price: £19.99 / \$29.99
ISBN: 0-7645-9788-4
Web: www.wiley.com

This book provides explanations of Photoshop's many settings and tools. *Hacking Photoshop CS2* describes how to use areas, such as the Camera Raw dialog box, more effectively and is packed with handy tips and shortcuts.

This is not a tutorial-based book, but more an in-depth coverage of the key areas within the program. Even the most experienced users of Photoshop are likely to benefit from the tips in the opening chapter of the book on how to use the workspace to its full potential. Another very useful section of the manual discusses creating actions and saving them as droplets, an important area to understand for those who use Photoshop



frequently. Although this is not a complete guide to the program, it does include a vast amount of interesting material. ■

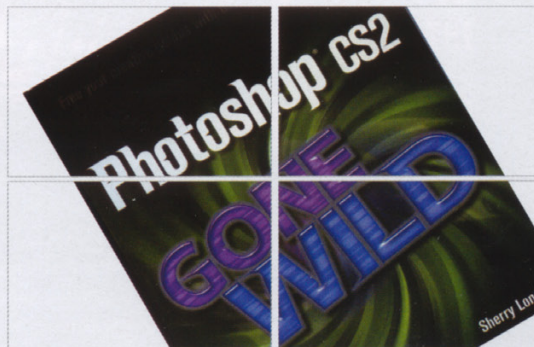
Rating: **3/5**

Photoshop CS2 Gone Wild

Author: Sherry London
Publisher: Wiley
Price: £22.99 / \$34.99
ISBN: 0-7645-9813-9
Web: www.wiley.com

This is not your conventional Photoshop guide. True to its title it provides some very wild and wacky project ideas. Although many of them employ interesting techniques a few of the results don't really hit the mark and can look a bit too bizarre.

All of the projects are clearly organised with an overview of what will be achieved. Not everyone may want to know how to distort a cat to fit in a bottle or apply a tribal face to a tree, but this is where this book's charm lies. It does serve in an informative sense too, covering areas that are unique to CS2, such as the Vanishing Point filter and Smart objects. This is not a



straight-laced manual, but a demonstration of the unique, if not always the most realistic, artwork you can produce. ■

Rating: **3/5**

books

The Fundamentals Of Creative Design

Author: Gavin Ambrose and Paul Harris
Publisher: AVA Publishing
Price: £14.95 / \$28.21
ISBN: 2-88479-023-3
Web: www.avabooks.com

Understanding the concepts behind successful design is crucial and this guide gives a good grounding in the most important areas.

Relevant attractive visual examples and in-depth coverage of topics including colour, layout and the use of typography make *The Fundamentals Of Creative Design* an engaging exploration. It is easier to understand a theory if you see it put into practice, so each chapter being supported by examples of contemporary designers' work makes this book indispensable. This is an ideal resource for those wanting to brush up on their design skills and use classic design theories to improve their artwork. ■

Rating: **3/5**

CD Art

Author: Charlotte Rivers
Publisher: Rotovision
Price: £19.99 / \$30.00
ISBN: 2-88046-745-4
Web: www.rotovision.com

Music fanatics and designers alike will delight in reading *CD Art*. It is entertaining and sure to stimulate your creative side, making you think differently about design.

The book is boldly and attractively presented from cover to cover and crammed with innovative examples of design for CD labels and case inserts. As music albums need to be eye-catching to increase sales it makes sense that some of the best examples of graphic design are found within this area. If you like the sound of this book another recommended read is *DVD Art*, packed with even more experimental and groundbreaking designs. ■

Rating: **4/5**

Mac Digital Photography

Author: Dennis R. Cohen and Erica Sadun
Publisher: Sybex
Price: £22.99 / \$29.99
ISBN: 0-7821-4272-9
Web: www.sybex.com

Although this is essentially a Mac-dedicated book it goes further by exploring inventive creative techniques.

You will develop your understanding of how your Mac can enhance photographic projects and also become more adventurous when composing shots. This useful guide shows you how to produce great-looking photographic results on your Mac. *Photoshop Elements* is discussed in detail, in addition to Mac-based applications such as iPhoto. A great read for any Mac enthusiast. ■

Rating: **3/5**

books

Building Design Portfolios

Author: Sara Eisenman
 Publisher: Rockport
 Price: £27.50 / \$40.00
 ISBN: 1-59253-223-3
 Web: www.rockpub.com

Presentation of your work is vitally important when trying to impress potential clients. That is why this guide is a must-have for those wanting to make their artwork stand out from the rest.

Invaluable guidance is given about the correct way to present your work in a variety of ways including online, as a motion portfolio, PDF portfolio and promotional book. *Building Design Portfolios* demonstrates using examples of successful and innovative presentation of the best designers' work and includes crucial information compiled using interviews from design professionals about what they look for in portfolios. ■

Rating: 3/5

After Effects And Photoshop, Second Edition

Author: Jeff Foster
 Publisher: Sybex
 Price: £31.99 / \$49.99
 ISBN: 0-7821-4455-1
 Web: www.sybex.com

This book is a perfect addition to your design library, exploring how Photoshop can be used in combination with another program in the Adobe family to create effects and animations.

Although it will inspire beginners, a basic understanding of After Effects does help. Photoshop complements motion graphic design so much and using it in conjunction with After Effects is the perfect progression for adventurous designers. *After Effects And Photoshop* features examples of professional techniques, such as motion titling and making movies from stills. This book is unique, showing how to combine these two powerful applications to great effect. ■

Rating: 4/5

Commercial Photoshop with Bert Monroy

Author: Bert Monroy
 Publisher: New Riders
 Price: £34.99 / \$45.00
 ISBN: 0-7357-1388
 Web: www.newriders.com

Anyone familiar with his work knows Monroy's most complex artwork comprises of thousands of layers.

Each chapter of this book is introduced by a Monroy masterpiece, acting as a perfect source of inspiration to motivate you to try out the tutorials. The opening overview of Photoshop provides vast amounts of essential information. Discussion then focuses on composition, producing photo-realistic effects and using Photoshop with Illustrator. ■

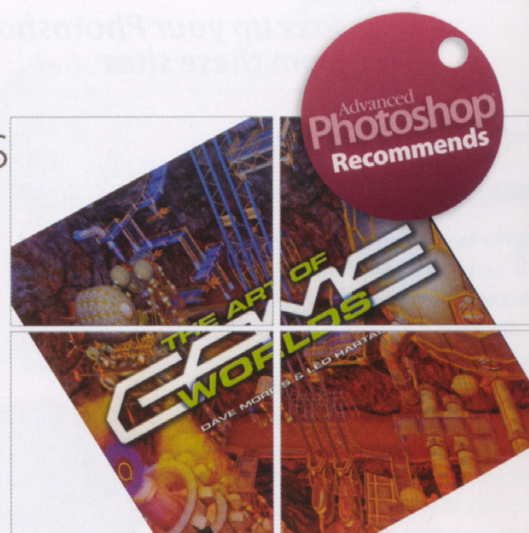
Rating: 4/5

The Art of Game Worlds

Author: Dave Morris and Leo Hartas
 Publisher: Ilex Press
 Price: £17.95 / \$29.95
 ISBN: 1-904705-34-0
 Web: www.ilex-press.com

As is expected with such a book, it is filled with exceptional examples of game design that are large enough to fully appreciate.

The greatest strength of *The Art of Game Worlds* are the Insider Secrets sections in which experts in their field are interviewed and reveal the inspirations and techniques behind their work. Do not expect step-by-step instructions on how the artwork was produced, as the purpose of the book is more of a showcase of the best artwork. The opening chapters also give a good grounding in the history of game design and handy advice on how to get started and create your basic setting and



initial colours and lighting. The exploration even broadens to the type of background music and sound effects used. ■

Rating: 5/5

Graphic Japan

Author: Natalie Avella
 Publisher: Rotovision
 Price: £24.99 / \$35.00
 ISBN: 2-88046-771-3
 Web: www.rotovision.com

It is difficult to miss the incredible influence that Japanese art has had within so many areas of design.

This is why a book such as *Graphic Japan* is so essential for anyone who is passionate about graphic arts and trends in creativity. Both the visuals and explanatory texts are presented in an approachable way. In fact the entire book's design and even its typefaces follow the principals of Japanese design, being delicate and elegant.

The book is organised into small collections of chapters in the form of essays and large galleries comprising of a varied array of striking examples of Japanese design. If you are enthusiastic



about innovative and cutting-edge design and want to gain inspiration, then *Graphic Japan* is the perfect purchase. ■

Rating: 4/5

Classic Photoshop Effects

Author: Scott Kelby
 Publisher: Peachpit Press
 Price: £30.99 / \$39.99
 ISBN: 0-321-27225-0
 Web: www.peachpit.com

There is virtually nothing that Scott Kelby doesn't know about Photoshop and *Classic Photoshop Effects* reinforces this fact.

The best thing is that it is very easy to follow the step-by-steps, but it remains entertaining. You may be surprised at just how impressive the results are from the straightforward instructions. Large screenshots and frequent dialog boxes showing the necessary settings play a large part in the guide.

Experienced Photoshop users are likely to be familiar with many of the techniques, but there are also sure to be some new tricks presented in a fun way for you to try out. When a guide is



informative whilst informal in style it is often a winning combination, and this is true of *Classic Photoshop Effects*. ■

Rating: 4/5

fonts

Jazz up your Photoshop work with new and exciting fonts from these sites

Font Diner

Web: www.fontdiner.com

The fonts on offer at Font Diner are high quality, trendy and available for both PC and Mac, meaning that there should be something here to suit, whatever your need.

The entire theme of the site's design is retro, with the homepage resembling a menu, and this retro feel carries through into the style of the fonts.

In addition to the font sets that are for sale, one section not to miss is Free Silverware, which is home to a fantastic selection of free fonts. If you want to see what can be done with the fonts, then check out the Home-made Specialties section for examples of designs that have integrated the typefaces. ■

Advanced
Photoshop
Recommends

Rating: **4/5**



Divide By Zero

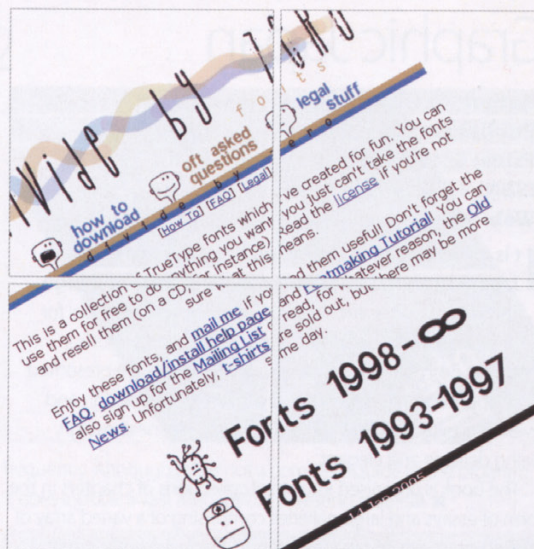
Web: <http://fonts.tom7.com>

Divide By Zero boasts a large collection of free pixel and TrueType fonts for Mac and Windows, proving that you don't have to splash the cash to create professional-looking works of art.

All of the fonts are designed to be fun and unique, and you can even learn how to create your own using the font-making tutorial. This lesson not only recommends hardware and software such as Fontographer, but also goes in-depth into the process of creating your own TrueType fonts from scratch.

So if you are looking for unusual and quirky fonts then you are sure to find them within the selection here, which is categorised into useful and descriptive sections such as Messy, Girly, Cute and Dingbats. ■

Rating: **4/5**



Chank

Web: www.chank.com

Chank features many fonts that you may be familiar with, as they have featured in many designers' work and on popular websites.

The site has been established for a long time and has developed a very extensive collection of classic, commercial and unique fonts.

The free fonts in Chank's archive are all available for both Mac and PC users, and were created by designers from all areas of the world. Some of the most popular font styles available at the site include handwriting, graffiti-like and bubbly. As well as free fonts, Chank's Fontpaks offer great-looking, unusual fonts for a low price. If you can't find what you need here, then you probably won't find it at all. ■

Rating: **4/5**



fonts

MiniFonts

Web: www.minifonts.com

Don't be fooled by the name, there are plenty of fonts here. The fonts on this website are not free, but they are still very affordable and of extremely high quality.

Intended to be used for web design, the fonts are in a pixel style, but they are also suitable for other digital projects. Choose from more than 230 fonts and benefit from discounted bundles of grouped sets.

There are also pixel font related articles on the site, such as how to design your own pixel fonts and how the font style has developed over the years. If you want to use the fonts on web pages they are ideal, as they are designed to appear crisp even at small sizes. ■

Rating: **3/5**

MyFonts

Web: www.myfonts.com

MyFonts is one of the largest font sites on the web, with over 50,000 fonts ready to buy. Despite its size, it is simple to locate the most suitable font for you.

You can search using keywords, descriptive terms, font foundry or designer's name. Have you ever seen a great font used and wanted to know what it is? Using the WhatTheFont feature you can upload scanned fonts and the closest match will be found for you to purchase.

There are also sections that list the current best-selling fonts and a news area for keeping on top of typographical goings-on.

Another useful section of the MyFonts website that any creative should pay a visit to is the forum, where you can interact with experts about everything font related. ■

Rating: **4/5**

Astigmatic One Eye Typographic Institute

Web: www.astigmatic.com

The name and font collection of this site are both very unusual. The design of the site is eye-catching and easy to navigate around, making your font hunt that little bit easier and enjoyable.

Some of the fonts you have to pay for, but there is also an extensive freeware section of alphabetically listed fonts so if you know what you are looking for then finding it is a breeze.

Both PC and Mac fonts can be downloaded from the site in both traditional and crazy styles. Wild Monkeys, Chicken Scratch and Lovesick are just a few of the fonts on the site, and just the name of these gives an indication of the bizarre styles that are on offer.

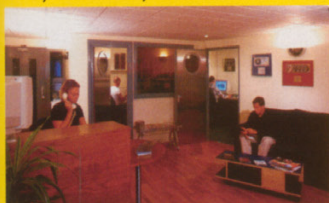
You can also choose to join the site's electronic mailing list to be alerted when new fonts arrive on the site, keeping you up to date with the latest trends in typography. ■

Rating: **4/5**

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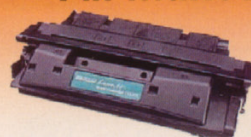
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Advanced
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MBC4 - the all new MacBarcoda for OS X!



MBC4 produces barcodes as EPS files for use any graphics package. It has all the ease of use, accuracy and safety of MBC3, but now has, new features, new barcode types such as the 13 digit ISBN and has been completely re-written for OS X. Check out the demo on our website today!

www.computalabel.com

sales@computalabel.com

 **Computalabel**
international

53a London Road, Leicester, LE2 0PD, UK Tel: 0116-255-7898 Fax: 0116-255-7899

clipart

We have gathered together the best clipart on the web for use in your digital projects

Best Clipart

Web: www.bestclipart.com

Downloading the clipart graphics on this site is absolutely free, but you must sign up first to view the gallery, which also won't cost anything.

This site offers a lot of variety when it comes to clipart themes. As the images have a sketchy feel, more than a computer-generated look, they may not be to everyone's taste but they are still interesting and appropriate for a lot of projects. With over 1000 images to choose from, you are sure to find something that takes your fancy. There is also a selection of backgrounds, wallpapers and templates that may be interesting to those wanting to incorporate the images into websites. This is not one of the largest clipart sites, but still worth checking out. ■

Rating: **4/5**



Webclipart

Web: www.webclipart.com

Although the title of this site indicates it is solely web-based, the graphics featured are suitable for other creative work.

If you are interested in using GIF animations there is a nice collection of these, and even a step-by-step guide of how to make them yourself. In addition to a selection of graphics, this site also aims to educate, through such sections as the Photoshop tips area. New tutorials are added every week, as is a selection of fine graphics from WebSpice, a rapidly growing web art subscription service. These are free to download so are well worth checking out. This site is unique in the fact that it combines a gallery of images for you to use with instruction on how you can create them yourself. ■

Rating: **3/5**



Art-Builders

Web: www.artbuilders.com

There is a wide selection of file formats offered to you when downloading graphics from Art-Builders, including EPS, JPEG, TIFF, PSD.

The clipart images look more professional than other sites, as professional artists and designers have developed each one and they are also not free to download. You only pay for the images you need and they are exclusive to you as you state what you require. You can therefore assign different specifications for your image and use the easy-to-fill-in description form. Images are created for you quickly (3-24 hours) and if you need multiple images the site also offers a discount when you buy large amounts of clipart. The site does also feature a free gallery of original clipart images, postcards, wallpapers and icons. ■

Rating: **4/5**



clipart

Cool Free Clipart

Web: www.coolfreeclipart.net

The purpose of this site is really in the name. It does indeed stock a wide selection of cool free clipart for your perusal.

This is a great site offering a fine selection of free images for you to incorporate into your non-commercial artwork and designs.

Many of the graphics have been added recently, such as a collection of 40 music-related images. Some of the other categories that have recently expanded are animals, cartoon and media, so it is worthwhile to keep checking back for even more additions. The home page also features links to a nice selection of other clipart sites and graphics resources for you to visit.

Although the site has recently developed it is not as extensive as other collections featured here. ■

Rating: **3/5**

321Clipart

Web: www.321clipart.com

321Clipart provides free JPEG images, GIFs and graphics for you to download. The selection here is immense, with over 12,000 images to pick from.

If you are going to use these cliparts on your site and not in a creative project all they ask is for you to add a link to their site so more people can enjoy using the graphics free of charge – a small price to pay we think. The site also features ready-to-use Web Templates if you are interested in creating a site and want someone else to take the strain of designing it.

While the 321Clipart site is not the most attractive thing to look at, it is very easy to use, and the searching facilities make locating the right graphic quick and simple. ■

Rating: **3/5**

Clip Art Center

Web: www.clip-art-center.com

Standard access to this site is free and enables you to choose from 8000 graphics. The site also makes it easy to search for images using keyword or category.

You can even choose which images are displayed by selecting whether you require black-and-white or colour clipart, and/or indicate the image format you prefer.

The selection is not just limited to clipart and photos, but there are also plenty of animations, arrows, backgrounds and buttons to play with.

If you access the Premium features you will be able to use vector image formats, royalty-free graphics, original clipart, carry out advanced searches and use the Images Per Page option. The design of the site is quite basic, but it is easy to navigate around. ■

Rating: **3/5**

NEXT ISSUE

Create your own brushes

Build up your very own brush library



Elaborate collages

Incorporate luscious hand-drawn elements and scanned art work to your photographs

Interview: nopattern

We catch up with up and coming Photoshop talent, Chuck Anderson



GADGETS

We predict what will be the must-have gadgets for the Photoshop tech-maniac next year

PHOTOSHOP RELAY

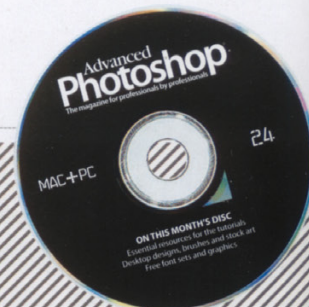
What do you get when two artists share the workload of one project? Find out next month

MAKING IT REAL

Create imagery with awe-inspiring realism in our detailed technical Masterclass

PLUS:
THE HISTORY AND
IMPORTANCE OF
TYPOGRAPHY AND
A SELECTION OF
STUNNING ARTIST
PORTFOLIOS

ON SALE THURSDAY 7 DECEMBER



CD contents

Free brushes, plug-ins, textures and plenty more crammed onto this month's free disc

You can never have enough extras to bolster Photoshop. Extra elements such as textures, brushes and plug-ins can give you just the push you need to do more with your creations.

It's amazing how you can completely transform an image with the simplest of elements and it's ideal to have the luxury to pick and choose from a selection of Photoshop additions without having to trawl the net; we want you to spend your valuable time making art in Photoshop not hunting for elements, that's why we've done all the hard work for you.

Load up the disc on the inside back page and you'll find plenty of extras to keep you occupied.

If you fancy following some of the tutorials featured in this issue all you need to do is load up the source imagery and get cracking. Not all of us are great at doodling so we've placed the initial sketch of David Cousen's Skull-Kidd tutorial on the disc so you can get busy colouring in! You can also add the final touches to Jerry Lofaro's stunning model tutorial, get to grips with Lab colour and recreate Tim Shelbourne's eerie recolouring Workshop.

We don't think you can ever have enough brushes so we've taken the liberty to provide you with over 170 original brushes courtesy of Surburbia and Obsidian. Melissa from Surburbia has also been busy piecing together some exclusive patterns and textures especially for Advanced Photoshop readers.

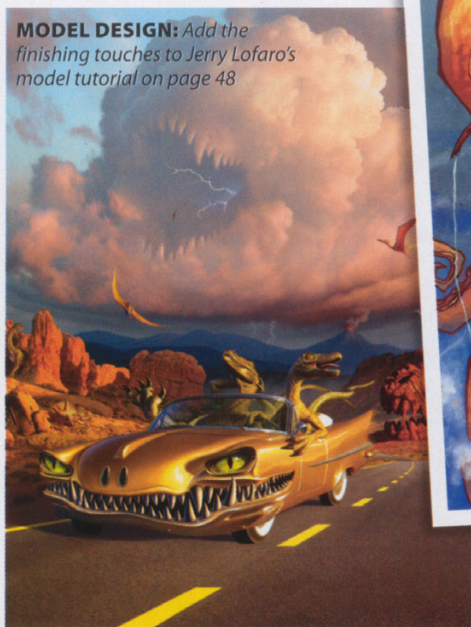
If that's not enough and you're running on Windows then load up the generous batch of Xero Graphics plug-ins, which are compatible with Photoshop to give yourself plenty of automated power.

As always, there are also plenty of other artistic resources and inspirational extras to help you on your way to becoming a perfect Photoshoper.

The Advanced Photoshop team

Project files

MODEL DESIGN: Add the finishing touches to Jerry Lofaro's model tutorial on page 48



SKULL-KIDD: Tackle colour and shading on page 42

TIM SHELBOURNE: Recreate this eerie image with replacement colour techniques on page 56



How to use the Advanced Photoshop CD

RUNNING THE DISCS

These discs have been compiled to run on PCs running Windows XP and Macs running OS X.

WINDOWS XP USERS

The CD-ROM should autorun once placed into your disc drive. If not, follow the instructions below.

1. Browse to My Computer.
2. Right-click on your CD drive and select Open from the drop-down list.
3. Read the readme file if there's one present to find out which files you need to launch to run the CD interface.

APPLE MAC USERS

We support OS X 10.3 and higher unless otherwise stated.

This CD-ROM interface will NOT autorun when placed into your CD drive. Instead:

1. Double-click the CD icon on your desktop.
2. Read the readme file if there's one present to find out which files you need to launch to run the CD interface.

LICENSING

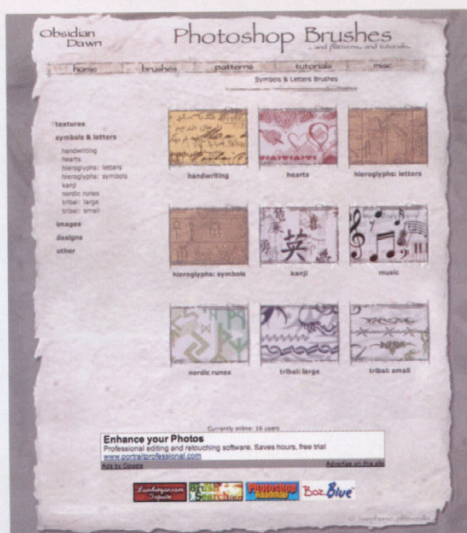
Some of the software on these discs is shareware, which means that if you continue to use the program you should register it with the author and in some cases pay. Freeware programs that may be included can be used free of charge indefinitely. Trial versions of software are either time-limited (eg, they will stop working after 30 days) or have some features disabled.

FREE
76
BRUSHES

Into Obsidian

www.brushes.obsdiandawn.com

ObsidianDawn is the website baby of artist Stephanie Shimerdia. Stephanie has kindly donated a number of brush sets comprising of 76 brushes to apply to your Photoshop work. Add some love to your creations with a selection of hearts brushes, apply fire effects or brush on some wings. Whatever you choose to do you can be assured these brushes are of the highest quality.



Extras

Photoshop treats for you

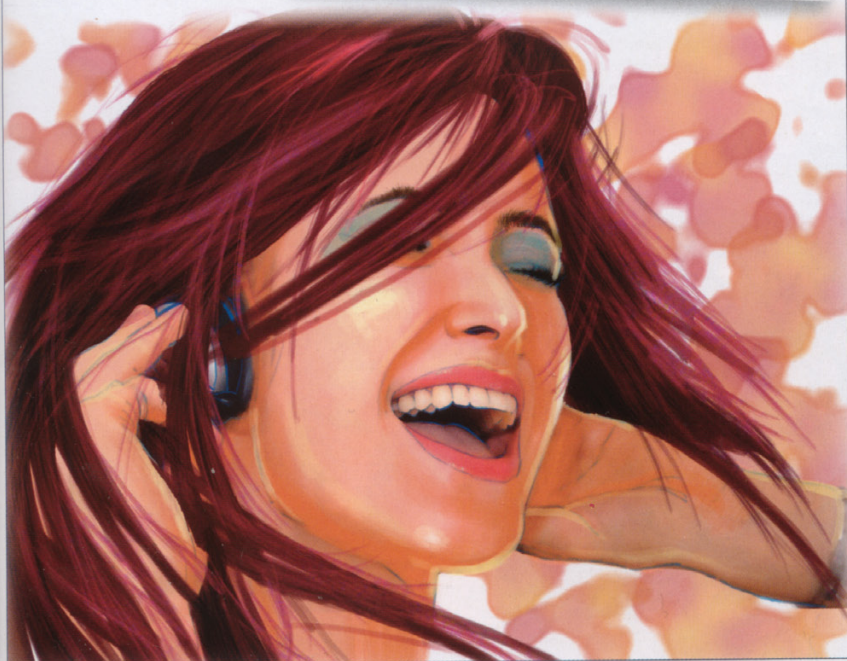
If the wealth of brushes, stock images and fonts weren't enough to satisfy your create desire then these little freebies might. We've packed bonus page PDFs, some amazing patterns, textures and gradients, as well as the inspirational Exposure section all onto this disc. Fire up the Bonus section to swot up on the technical side of your art or delve into Exposure for some creative input. It's all here - just fire up the disc.



On the screen

Adorn your desktop with these Advanced Photoshop delights

Brighten up your screen with these exclusive Advanced Photoshop designs. Featured in magazines past and present these amazing Photoshop images will be sure to brighten up your desktop. There are three fantastic images featured on this month's DVD so you can change your images at your leisure.



Suburbia textures, brushes and patterns

www.44suburbia.org

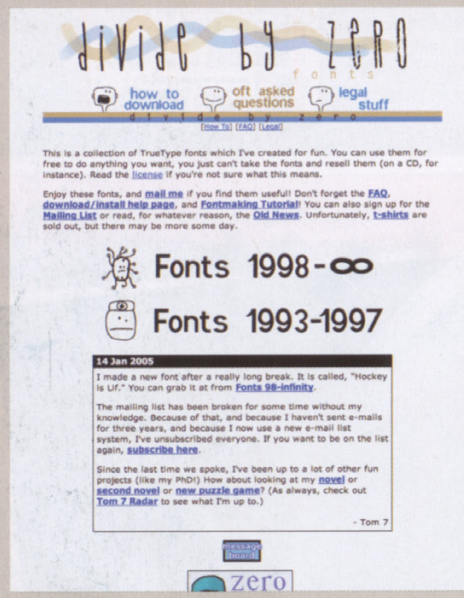
The founder of 44suburbia, Melissa is a 19-year-old photographer and freelance graphic design has provided a stunning collection of extras especially for Advanced Photoshop readers. There are seven gorgeous textures to apply to your work, 13 patterns and over 100 unique brushes. "I hate attention... hate it! I like to remain low-key with just a compound of people around me," Melissa tells us. Her life goal lists include designing an album cover for Keren Ann and moving to Seattle. The goodies on this disc are just a sample of the wonderful art created by Melissa. To check out more of her work visit her website.

CD contents

Divide by zero

www.fonts.tom7.com

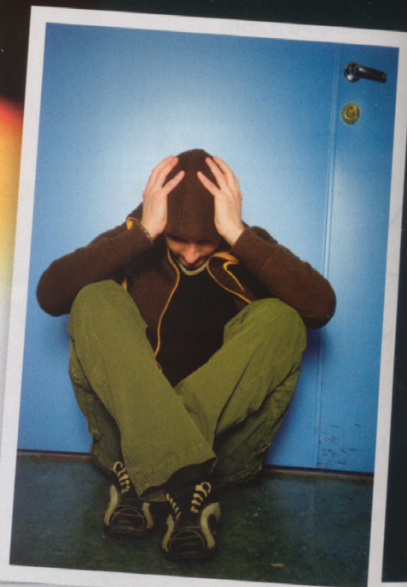
Unleash over 40 creative TrueType fonts into your software program with this generous selection from Tom Murphy 7. You are free to use these fonts to do anything you want, you just can't take the fonts and resell them. Check out the Tom7site for more free Photoshop extras.



Crestock

www.crestock.com

You can never have enough images to work with. A online stock library is the perfect resource for tracking down that ideal starting image. Crestock is an affordable library with images from just \$6 each. Check out the freebies on this month's disc for a little taster of the type of images you can pick up.



Shutterstock

www.shutterstock.com

With an impressive presence in the world of online stock libraries Shutterstock offers a huge selection of royalty-free artwork. Simply subscribe and download unlimited images for a month or a year, depending on the price you order. Visit the site to see what this resource can bring to your creativity.



*All stock photos, brushes and fonts supplied on your CD are free for non-commercial use only. To use them commercially, go to the relevant site to purchase your chosen image

Advanced Photoshop®

The magazine for professionals by professionals

On the disc

Here you'll find all the tutorial resources you need to follow our expert masterclasses and workshops. Simply follow the on-screen prompts to find the relevant files – then create!

If you want to create your own digital masterpieces from scratch, check out the free essential stock art and typography resources. You can use these files for all your own non-commercial Photoshop projects.

