contributors our panel of experts

THOMAS WATSON
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Thomas is a man of many talents, and thankfully one of those talents happens to be writing about Photoshop! This issue he weaves us through the news and Focus On guides.

HANNAH GAL
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We tasked Hannah with explaining how to produce the airbrush effect in Photoshop. See how she does it on page 26 and create a lovely Art Deco image to boot!

ROB ANSELMI
www.chainstyle.com

Although there are many great photo effects out there, sometimes it's even better to merge two looks to create one big super effect! Rob did exactly this on page 32..

GILES ANGEL
www.angelphoto.co.uk

Giles had to leave reality behind for this issue's commission, and delve into the surreal world of artists such as René Magritte. See how he created his strange world on page 42.

JAMIE MAHON
http://dreamcapture.deviantart.com

Jamie was featured in our Reader's Profile way back in issue 10, but this time he's back as a contributor! He explains how to add dramatic mist to photos, and you'll find out about it on page 50.

ROSS ANDREWS
www.imagine-publishing.co.uk

Ross has a bit of a reputation around the offices as being a little anal when it comes to tidy desktops. So we could think of no one better to explain the virtues of a bespoke Photoshop workspace! p46.

TIM SHELBOURNE
www.timshelbourne.com

Tim's a bit of a fiend when it comes to using layer masks and he proves this on page 56, where he uses them to create a bubbly portrait using a simple photo as starter.

GEORGE CAIRNS
www.georgecairns.com

George is back once more to battle through your Photoshop queries. So if you're having problems with tools, techniques or inspiration, turn to page 74 for help.

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LANDSCAPE BEFORE

LANDSCAPE AFTER

Infrared Sepia Quadtone

Blend sepia toning and infrared for a twist on two photographic processes

You could spend your entire life focused on reproducing photographic effects using Photoshop, but this tutorial provides a twist. Instead of reproducing a single process, try blending two traditional processes together to create something altogether different. Here you'll learn how to bring together sepia-toning and infrared photography.

Traditionally, sepia toning took a colour or black-and-white photo and chemically treated it to end up with a warmer colourised print, usually in the brown, yellow and red colour range. Keep in mind as you work through the tutorial that while you will use a traditional brown sepia tone, this process can be used with any colours. Substitute your own colours and curves within the Duotone dialog (starting in step 6). And if you feel shy, load any predefined Duotone preset that ships with Photoshop.

Infrared photography uses highly specialised films that are sensitive to infrared and UV light. The result is a photograph with surreal and haunting qualities. Skies become black and trees become white. Infrared photography displays the world that's beyond our human vision, and it has many applications from aerial crop photography to forensics. While even the best Photoshop tricks cannot fully reproduce the effect, with a few blend and adjustment layers you can borrow a little bit of the effect's style and work it into your photograph.

So what happens when you merge these two processes together in the digital world? Follow the steps to find out.
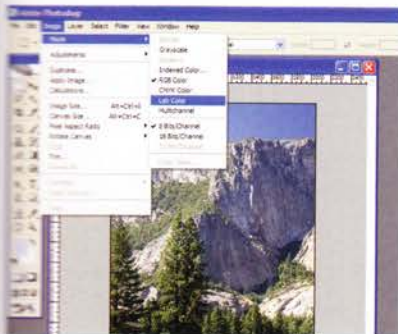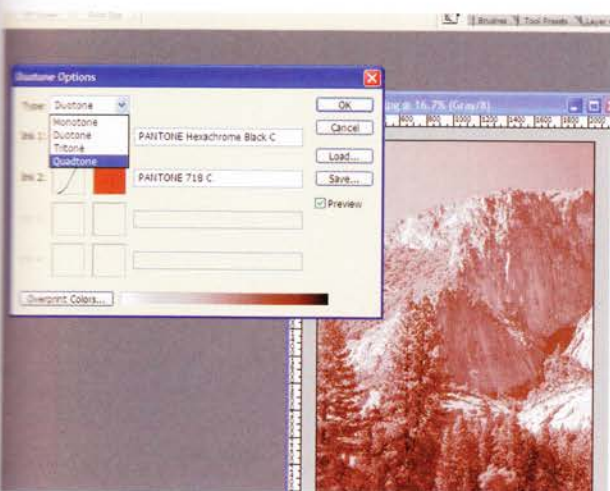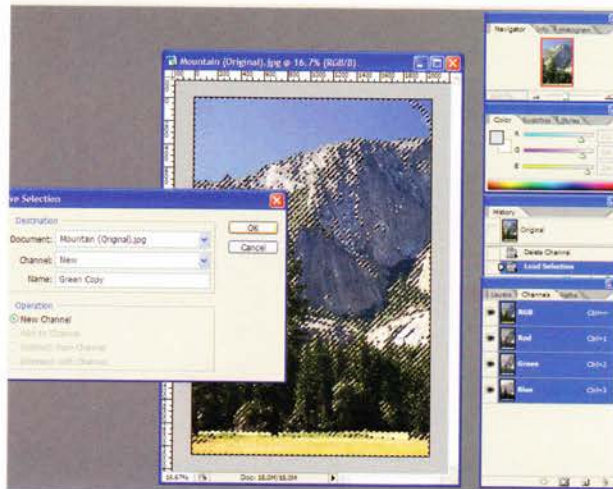
01 Select an appropriate image Start off by selecting an appropriate image. This effect works great on images of all kinds, but especially well on portraits and landscapes. If you don't have an image handy, load up the mountain image from the CD.

02 Duplicate the Green channel Ctrl/Cmd-click on the Green channel in the Channels palette, and save the selection (Select>Save Selection). Give the selection a name such as 'Green Copy' and click OK. Now press Ctrl/Cmd+D to deselect. This new channel will be saved for later use.

Manipulating colour modes

When deleting one of the primary channels from a document, the other channels change names. For example, deleting the 'A' or 'B' channel renames the other two channels 'Alpha 1' and 'Alpha 2'. Technically, this is correct. A LAB Color mode image must have three channels. When one of the channels is deleted, the image moves to 'Multichannel' mode (a Photoshop catch-all colour mode). Not to worry though, because the remaining two channels still correspond to the colour information from LAB Color mode. Only their names change.
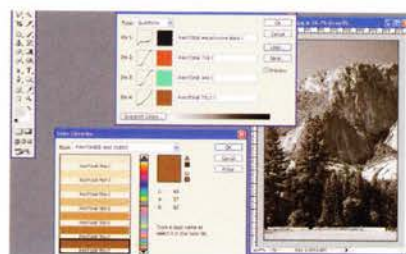
03 Greyscale conversion part 1 Our main objective is to convert the image into the best greyscale possible. To that end, we are going to use LAB Color mode as a pass-through. Convert the image to LAB Color mode (Image>Mode>Lab Color).

04 Greyscale conversion part 2 Go into the Channels palette, and delete both the A and B channels, leaving only the Lightness channel intact. Note that when you delete the first A channel, the B channel turns into 'Alpha 2'. So delete the Alpha 2 channel, leaving only 'Alpha 1'. See sidebar note.
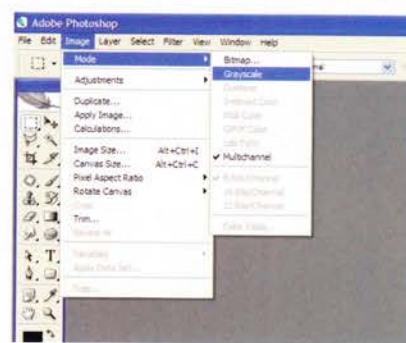
05 Greyscale conversion part 3 Next, you can finally convert the image to Greyscale mode (Image>Mode>Grayscale). This method almost always provides a better greyscale conversion than could be achieved by directly converting from RGB to Greyscale mode.

CD Resources

Quadtone preset

If you're not used to the Duotone dialog, the Quadtone preset used in this tutorial is on the CD. To use it, open the Duotone dialog and hit Load. Navigate to the CD and locate the SepiaQuadtone01. ado file. Select it; hit Load. The colours and curves used in the tutorial are loaded automatically.

06 Jump into Duotone mode This step is where most of the action happens. Convert your image once again into Duotone mode (Image> Mode>Duotone). Click the Type drop-down arrow and select Quadtone. This opens up the availability of two additional colour ink options, and the respective curves.

07 A little more about Quadtone colours In order to add another ink into the mix, hover over the colour square and select the colour of your choice. The Color dialog defaults to Pantone swatches. If you would like to use your own colours instead, click the Picker button to access the standard Photoshop Color Picker. Note: your colours must have a name entered next to them.

BRING IN OTHER TECHNIQUES
Infrared is used for impact


08 **A little more about Quadtone curves** Selecting colours is half the battle. Click the colour's associated curve on the right. A very intricate curve dialog opens. This maps the colour to the tonal range of the image. Try to make sure all four colour curves work together to provide an overall balance to the image – see note on the previous page.
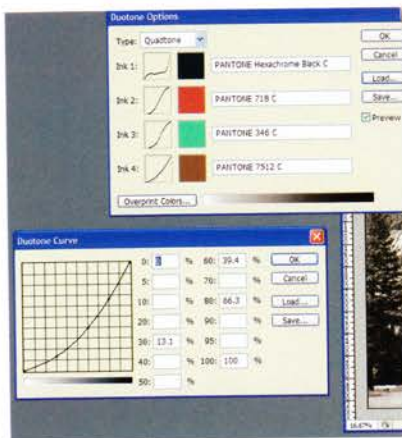
09 **Create a blurred overlay** Go back to the Layers palette and duplicate the layer. Then apply a Gaussian Blur filter (Filter>Gaussian Blur) with a radius of approximately 15 pixels. Now change the blend mode of the duplicated layer to Overlay.
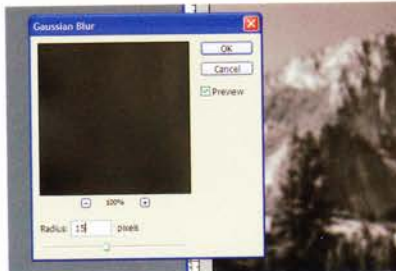
10 **Double the intensity** In order to intensify the effect of the blurred overlay layer, duplicate it one more time. This doubles the overlay effect and provides a dark glow to the image. High contrast meets soft glow to prove overpowering and haunting at once.
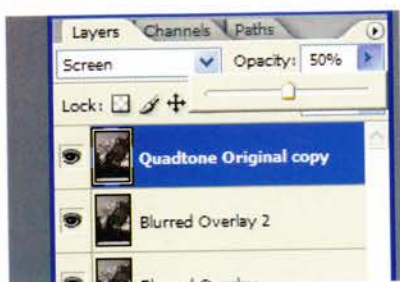
11 **Faux infrared taking shape** Duplicate the original Quadtone layer and move it to the top of the layer stack. Now change the blend mode to Screen and opacity to 50%. You can see the image start to take on an infrared quality.
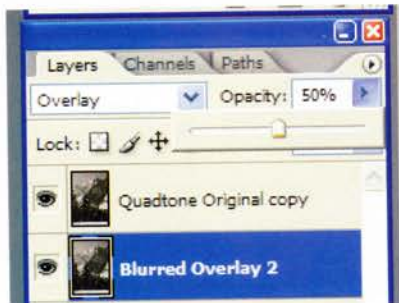
12 **Toning down (optional)** If your original image is underexposed (ie very dark), you can select the duplicated Overlay Blur layer, bring down the opacity and adjust to taste. Here, the opacity was reduced to 50%.

13 **Convert to RGB** At this point the image could be considered complete. Convert it to RGB (Image>Mode> RGB Color) and you're done. Note: when converting you'll need to merge or flatten the layers, otherwise the colours shift. For this reason, save a copy before converting so as to have a copy with the layers intact.
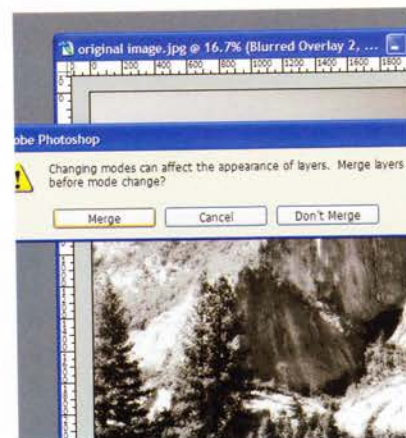
14 **Adding more infrared** If you would like to add more infrared, Ctrl/Cmd-click on the Green Copy channel previously saved in the Channels palette. Now go to the Layers palette and create an Invert adjustment layer. Switch the blend mode to Exclusion and pull the opacity down to about 50% or adjust it to your liking.
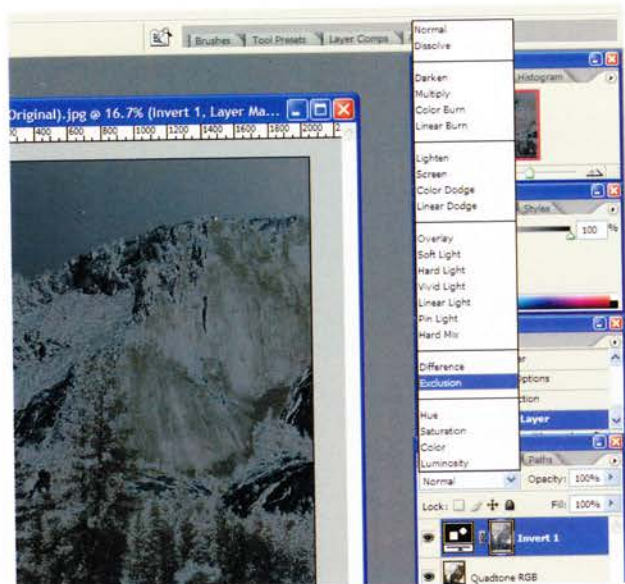
Layer structure
Beneath the surface

Invert

Quadtone Original copy

Blurred Overlay 2

Blurred Overlay

Quadtone Original