



contributors our panel of experts



TIM SHELBOURNE

www.timshelbourne.com



Tim's training as a fine artist means he is our new best friend when it comes to digital painting from scratch. He proves that anyone can create beautiful artwork by adapting

Photoshop's mighty set of brushes. You don't have to be able to draw – just follow our instructions and see how easy it is. This issue he creates a stunning winter landscape scene. See how it works on page 28.



ROSS ANDREWS

www.imagine-publishing.co.uk



To prove he is the sharpest tool in the box, Ross is here this issue to explain what your Photoshop sharpening options are. Thanks to his tuition, you can banish blur forever! See page 44.



CHARLENE CHUA

www.charlenechua.com



You don't have to be an amazing artist to be able to create coloured line art. Charlene shows how to trace a photo, scan in the results and then turn lines into an illustration. See how it was done on p48.



ROB ANSELM

www.chainstyle.com



Just because you're working in digital doesn't mean you can't enjoy traditional photographic effects. Turn to page 52 and see how Rob achieves the solarization look.



THOMAS WATSON

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Thomas delves into the dark underbelly that is the Pinch filter on page 36, and also looks at how to control the goodies in the Preset Manager on page 54.



MATTHEW HENRY

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Incorrect white balance can often be a thorn in the side of many photos, but it's quite easy to correct in Photoshop. Turn to page 60, where Matthew walks you through some of the best methods.



GEORGE CAIRNS

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If your Photoshop journey has suddenly ventured into choppy waters, visit the Q&A section where George Cairns is on hand to calm things down. See page 74.

Photoshop creative

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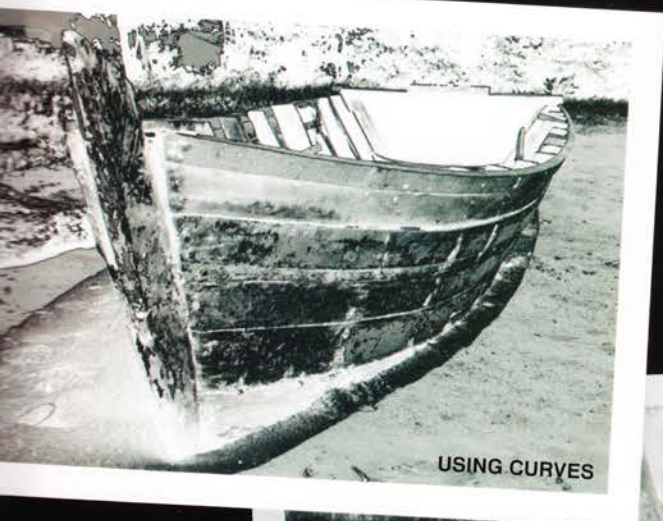
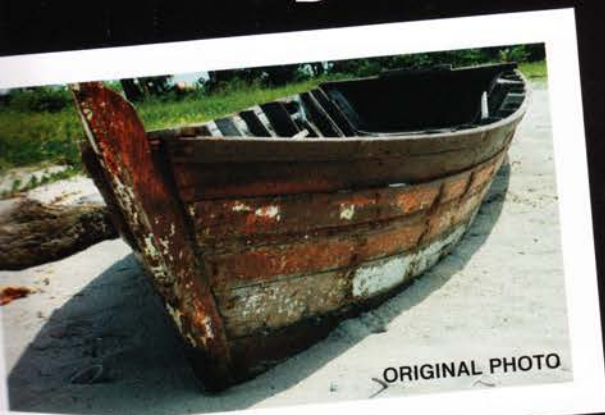
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Grayscale solarization techniques



Learn two great ways to solarize your photos without resorting to Photoshop's Solarize filter

The Solarization technique (termed the 'Sabatier Effect') was first described in a letter from William Jackson in 1857.

Though it was practised right through the 19th Century, it wasn't until Man Ray and Lee Miller breathed new life into the technique in the 1920s and 30s that it became popular.

Other photographers who experimented with this technique were Maurice Tabard, Helen Muspratt, Francis Bruguiere, Konrad Cramer and Wynn Bullock. Even Ansel Adams used Solarization in his toolbox of techniques. Part of its appeal is no doubt the spectacular haunting effect it creates. The images become stark negative inversions with surreal glows. Objects that could never

cast light in the real world become light sources under Solarization's spell.

'Solarization' and the 'Sabatier Effect' are used interchangeably, but they are two separate processes that produce a similar result. Solarization is the result of extreme overexposure of the film. The Sabatier effect occurs when film or paper is partially developed then treated to a dose of white light. The result is a partial inversion of the image's tonal range. This also creates glowing outlines (Mackie lines) along distinct edges. Technically, what we've come to know as Solarization is actually the Sabatier effect.

These processes are easily reproduced in Photoshop. Here you are shown two ways to solarize your black and white images.



essential

SKILL LEVEL

- Beginner
- Intermediate
- Expert

TIME TAKEN

- Approximately 10 minutes

YOUR EXPERT

- Rob Anselmi

ON THE CD

- Starter file and solarization actions

KEY SKILLS COVERED

What you'll learn

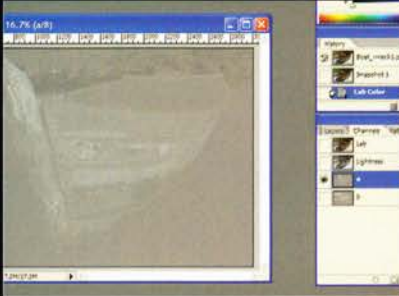
- EXCLUSION BLEND MODE
- GRAYSCALE COLOR MODE
- LEVEL AND CURVES ADJUSTMENT LAYERS



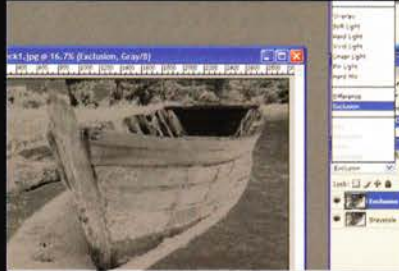
TAKE A JOURNEY TO THE SOLAR SYSTEM

Go from humdrum to humdinger

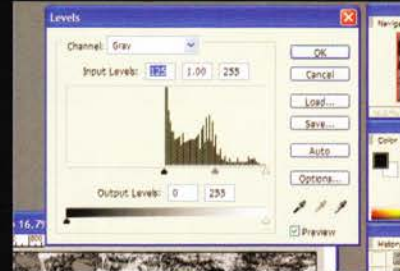
More Resources



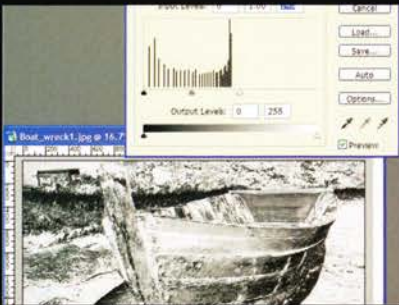
01 Convert the image modes
Open the starter file on this issue's disc. Convert the image into Lab Color mode (Image>Mode>Lab Color). Now click on the Channels palette and delete the 'a' channel. Once this is done, convert your image to Grayscale (Image>Mode>Grayscale).



02 Create a duplicated Exclusion layer Create a duplicate layer and set its blend mode to Exclusion. This blend mode is one of the main keys to creating a convincing solarization effect. Think of Exclusion as a lighter form of the Difference blend mode – which is a mode that partially inverts the image with the layer underneath.



03 Merge, invert and level it out Merge both layers together (Ctrl/Cmd+E), and then invert the Layer (Ctrl/Cmd+I). Apply Levels (Image>Adjustments>Levels), and move the left Input slider (Shadow slider) to the right until it lines up with the leftmost bar of the histogram. In the example above, that was Input level 125. The solarization is starting to take shape.



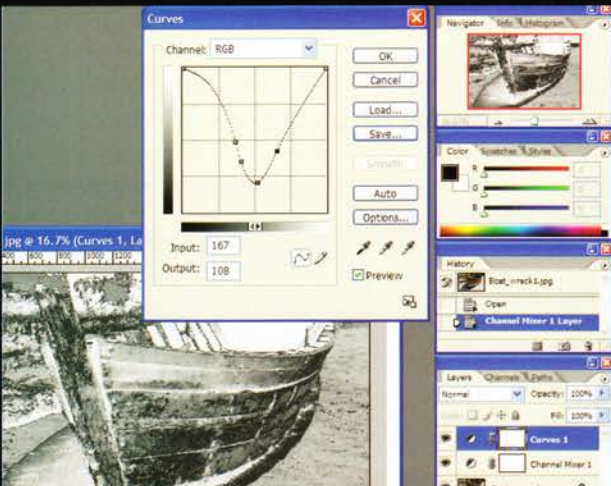
04 Duplicate, exclude and adjust Repeat step two, creating a duplicate Exclusion layer over the image. Add a Levels adjustment layer, and move the right Input slider (Highlight slider) a little left of the rightmost bar of the histogram (140 here). If the effect is too strong, move the slider anywhere between 130-255.



05 Apply the glow Select the Exclusion layer and apply a heavy blur of about 30 pixels (Filter>Blur>Gaussian Blur). This enhances the haunting effect and diffuses the Sabatier lines you have produced along the high contrast edges. The effect is now complete.



06 Alternative adjustable process For an alternative process, start over at the beginning with the original image. Create a new Channel Mixer adjustment layer, checking the Monochrome checkbox. If you wish, adjust the Red, Green and Blue mix using the sliders to gain a better Grayscale balance.



07 Add a Curves adjustment Add a Curves adjustment layer to the top of the layer stack. In the Curves dialog, create a 'U' or 'V' shape curve, as shown on the left. If you wish, you can click the Load button and navigate to the Curves supplied on the CD. There are two solarization curves available for you to use.



08 Blur the image layer Optionally, apply a Gaussian blur of between 1 and 2 pixels to the main image layer at the bottom of the layer stack (Filter>Blur>Gaussian Blur). This diffuses and softens the main image slightly.

Exploring Solarization

For more on Solarization, see William L Jolly's article, *Solarization Demystified* (1997), at www.cchem.berkeley.edu/wljeme/SOUTLINE.html. For info on the person responsible for the resurgence of Solarization, Man Ray, visit www.manray-photo.com/catolog/index.php, which has a gallery of his work. Finding books on Man Ray may be hard, but try searching www.amazon.com or www.taschen.com.

Expert Tip

Introducing colour into your solarization

You're not confined to black and white images – explore the Adjustable Curve technique on a colour image. By using the Channel drop-down in the Curves dialog, you can target specific colour channels in your image and apply the Solarization curve to them, creating some very sophisticated solarization effects. You can also save these curves for later use.