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contributors our panel of experts

DEBBI ALLEN
www.imagine-publishing.co.uk

Debbi is at the helm of our sister magazine *Digital Photographer*, and is perfectly suited to bring you the latest crop of Photoshop and digital imaging news and services.

ROB ANSELMI
www.chainstyle.com

You may remember Rob from our past tutorials on re-creating traditional photographic effects. He's back here with a lovely feature dedicated to producing quick and stylish photo effects.

ROSS ANDREWS
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Ross has entered the realm of digital painting this issue by delving into watercolour portraits. If you liked the effect on our cover, turn to page 26 and see how to do the same on a photo.

SIMON RUDD
www.pompeysworst.co.uk

Fans of science fiction will love this tutorial, where you find out how to create these fantastic swirly blobs of liquid goodness. Turn to page 36 and see how it was all done.

GILES ANGEL
www.angelphoto.co.uk

Giles took care of our Big Technique this issue and set about showing you how to make realistic shadows in Photoshop. Turn to page 46 to see how he got on.

GEORGE CAIRNS
www.georgecairns.com

George is here for a double whammy this issue – the first is his guide to using the new Adobe Camera Raw plug-in (page 54) and the second is his regular slot as our Q&A master (page 74).

LEE GROOMBRIDGE
www.imagine-publishing.co.uk

Lee is in charge of our interactive department, but he's also a very keen Photoshop user. We asked him to turn a photo into a piece of text art and you can see what he came up with on page 60.

NATALIE JOHNSON
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Natalie also hails from *Digital Photographer* magazine, but defected long enough to bring us some quality Photoshop resources (page 79) and review a training DVD (page 85).

NOTES | IF YOU WOULD LIKE TO CONTRIBUTE, EMAIL JO.COLE@IMAGINE-PUBLISHING.CO.UK
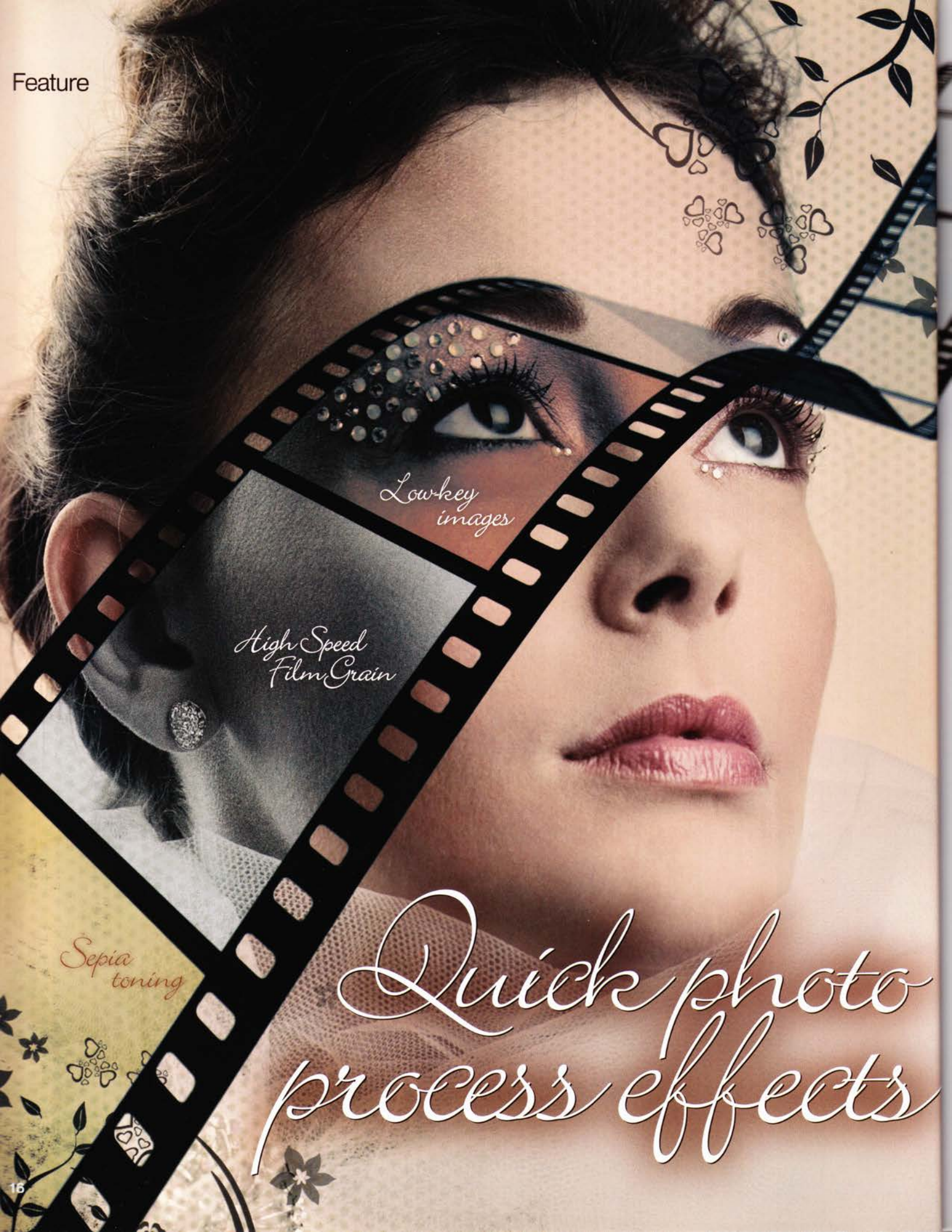
Low-key
images

High Speed
Film Grain

Sepia
toning

Quick photo
process effects

Inject new life into your images by combining some old-school photographic processes and new Photoshop techniques

You are constantly under pressure to do more and do it quickly, and here we give you seven quick Photoshop tutorials that reproduce traditional photo processes. The aim is to breathe new life into your current library of photos in the quickest way possible. You don't have to be a technical genius to accomplish stunning work!

Since the advent of photography, people have worked hard to improve the process. Several techniques were invented and many of these processes have resurged in popularity, largely due to the ease with which they can be re-created digitally without getting your hands dirty.

In some cases, the process was a result of the equipment used. In others, the quest for a better image took an artistic route, and creative licence gave rise to toning techniques such as sepia tones and tritones. Another kind of tonal play is at work in high or low-key images, where specific ranges are widened or reduced.

This feature explores ways in which many of these techniques can be applied to your own images. Since every image is different, the approach was to build each effect with as much versatility as possible. Explore alternate settings as you work through the feature – let creativity be your guide! You will find all the source files on this issue's disc and you'll also find a nice selection of 'goodies' to make things even easier.

High Speed Film Grain

There is a special kind of grain that occurs traditionally in high-speed films (generally ISO ratings of 800 and above). With these films, the emulsion is packed with larger grains of silver halide, which gives them a greater sensitivity to light. The higher the speed, the better the film is for night photography and the more granular the print becomes. This is known as High Speed Film Grain. Favour with this effect comes and goes but it serves as a good starting point, because you can combine this technique with any of the others in the feature to produce a unique combination of effects.

BEFORE

AFTER

01 **Film grain – part 1 (colour)** Start with a colour image and create a layer above it. Fill the layer with 50% grey (Edit>Fill), then add 15% Noise (Filter>Noise>Add Noise). Change the blend mode to Overlay and Opacity to 40%. Finally, duplicate this film grain layer. You should now have two film grain layers which, when applied, provide a colour film grain.

AFTER

02 **Film grain – part 2 (black and white)** Next, to quickly convert the image to a black-and-white film grain, change the top film grain layer's blend mode to Color, and Opacity to 100%. Now you can strengthen the grain by raising the bottom film grain layer's opacity, or reduce the effect by lowering the opacity. Somewhere around 90% is a good middle ground.

Feature

Sepia toning

BEFORE

Sepia toning has its roots in the 1880s, where pigments were applied to a positive print to produce a brownish-yellow monochrome image where the tonal range is preserved. These prints were highly durable, and perhaps that was part of their popularity. They also tend to give the image a warm, earthy quality. Today, silver sulphide is used in place of silver during black-and-white photo processing to achieve the same results. With the advent of digital photo processing, sepia toning has become synonymous with colourisation, where any single colour can be applied to the image. This also makes sepia toning a perfect candidate for digital processing in Photoshop, where colour can be separated from the luminosity of an image. Currently, you can find sepia tone settings on almost all commercially available digicams – a testament to the popularity of this process.

01 **Color Fill sepia tone** This process is probably one of the easiest. Create a Color Fill adjustment layer (Layer>New Fill Layer>Solid Color) and select a brownish-yellow (Red: 183 / Green: 174 / Blue: 99). Then change the Color Fill's blend mode to Color and keep the Opacity set to 100%. Instant sepia tone!

AFTER

AFTER
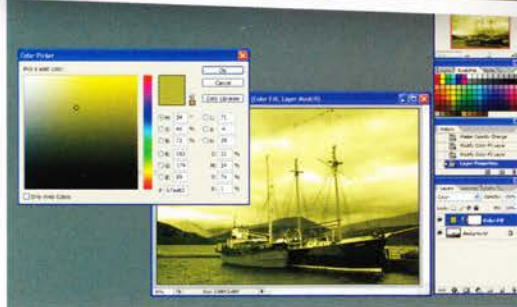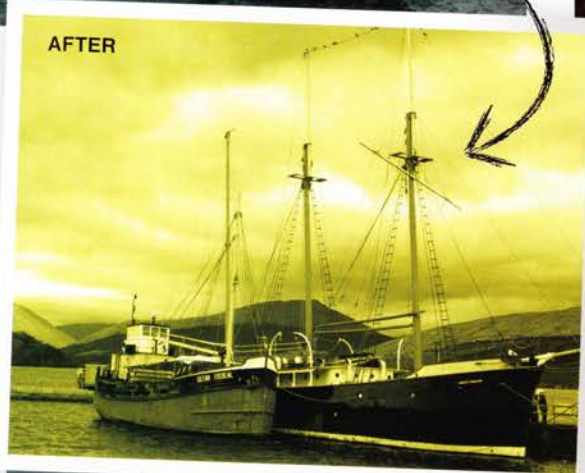
02 **Colourised sepia tone** Alternatively, you can use the Hue/Saturation adjustment layer (Layer>New Adjustment Layer>Hue/Saturation) and click the Colorize checkbox. Change the Hue to somewhere around 57, and Saturation to anywhere from 0 to 60. Here, a setting of 50 worked well. Leave the Lightness slider where it is, unless you want to change the tonal balance of the image.

The Copperplate process dates back to the 1850s, when a printing plate was created from the image and then used to create the paper print. It shares some similarities with a lithograph. The process is rarely used today due to high costs. Traditionally, most of these prints ranged from dark black to brown to copper and orange. While the process can be easily accomplished using the Duotone dialog, you will explore a different approach through adjustment layers. The advantage is that you can easily switch the colours used to create new unique image recipes.
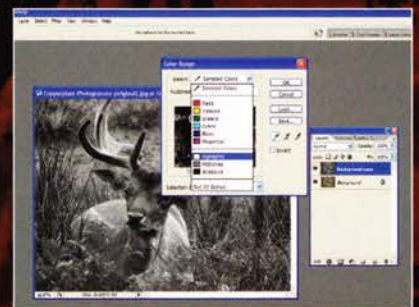
01 **Desaturate and separate the highlights** Start by duplicating the image layer and then desaturate the copied layer (Image>Adjustments>Desaturate). Go to Select>Color Range, and in the Color Range dialog use the Select drop-down to choose the Highlights. Click OK. Now save this selection (Select>Save Selection) and name the selection 'Highlights'. When done, be sure to deselect to remove the marching ants (Ctrl/Cmd+D).
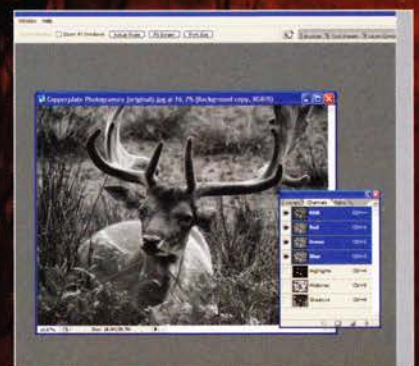
02 **Separate the midtones and shadows** Go back into the Color Range dialog and create/save two more selections – one for the midtones and one for the shadows. Be sure to deselect (Ctrl/Cmd+D) after saving each selection, otherwise you may get a warning message indicating no pixels are selected. When you're finished, click on the Channels palette. You should see your three selections as alpha channels.

AFTER

*Copperplate print*

BEFORE

03 **Blur the channels** Select the Highlights channel and blur the channel (Filter>Blur>Gaussian Blur). Use a setting that matches your image resolution. Since this is a large image, a large blur setting of 15 pixels is used. Apply the same blur to the Midtones and Shadows channels as well. When done, go back to the Layers palette and select the desaturated layer.
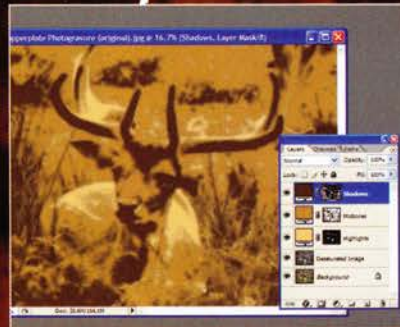
04 **Load each selection and map colours** Go to Select>Load Selection and select the Highlights channel. Click OK. Now with the selection active, create a Color Fill adjustment layer (Layer>New Fill Layer>Solid Color). Use the following colour: R:241/G:203/B:141. Repeat this process for the midtones and shadows selections. Use the following colours for each Color Fill adjustment layer: midtones: R:188/G:145/B:90 and shadows: R:102/G:67/B:35.

05 **Blend and add some grain** Change the blend mode for all three Color Fill adjustment layers to Color. To add texture, create a new layer at the top of the layer stack and fill it with 50% grey (Edit>Fill). Then apply some grain (Filter>Texture>Grain). Use the Clumped grain type with Intensity: 22 and Contrast: 73. Desaturate this layer and change the blend mode to Overlay.

High-key

BEFORE

AFTER

High-key images are the opposite of simply overexposed photos. The while the shadows are rich in contras with this technique are incredibly striking. Here photo can use this technique. By tweaking the can achieve interesting results.
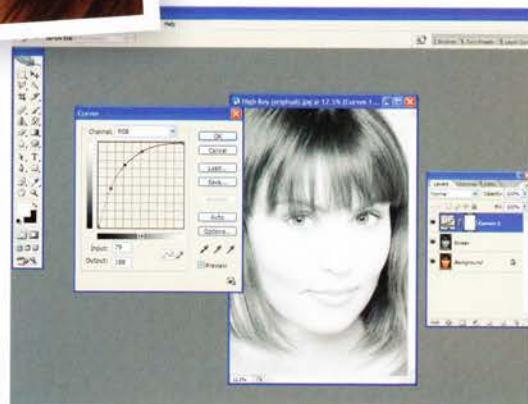
01 **Create a curve adjustment** Duplicate the original image layer and desaturate it (Image>Adjustments> Desaturate). Create a Curves adjustment layer (Layer>New Adjustment Layer>Curves). Create an evenly sloping curve in the top left quadrant. You can achieve a relatively accurate and evenly sloped curve using three points (as shown above).
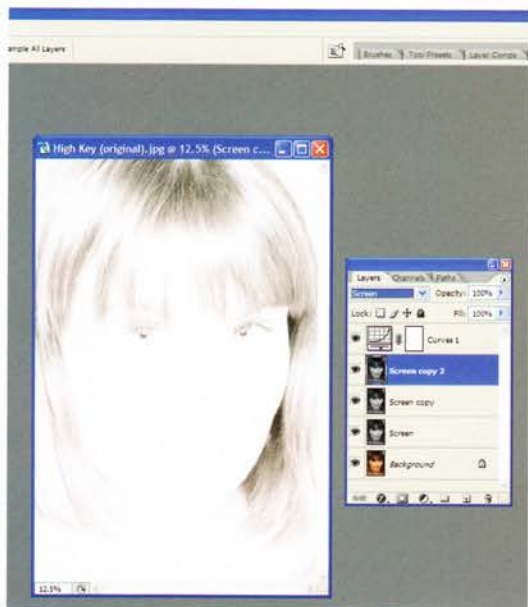
02 **Blowing out the highlights** Select the desaturated layer and change the blend mode to Screen. Now duplicate this layer twice to create three screen layers sandwiched between the top Curve adjustment layer and the bottom original image. The image will look almost completely blown out. But don't worry, we'll fix that in the next step.

images

...key images. They use the entire tonal range, so they are not
...highlight and midtone areas are lightened with a softer contrast,
...and detail. Like their low-key counterparts, images produced
...a low-key image is transformed into a high-key image, but any
...blend mode and parameters of the top Hue/Saturation layer, you

03 **Bringing back detail and colour** With the
topmost screen copy layer still selected, create another
duplicate of this layer and change the blend mode to Multiply.
Now select the original image layer, make a duplicate and move
it to the top layer. Change this layer's blend mode to Color. This
brings back the photo's original colour.

04 **Finishing touches** Now holding your Alt/Option key
down, hover your cursor on the line between the Curve
adjustment layer and the layer below, and click to group these
layers. Do the same for the next three layers below. Go to the top
colour layer and create a Hue/Saturation adjustment layer just
above it. Change Saturation to roughly +30. Done!
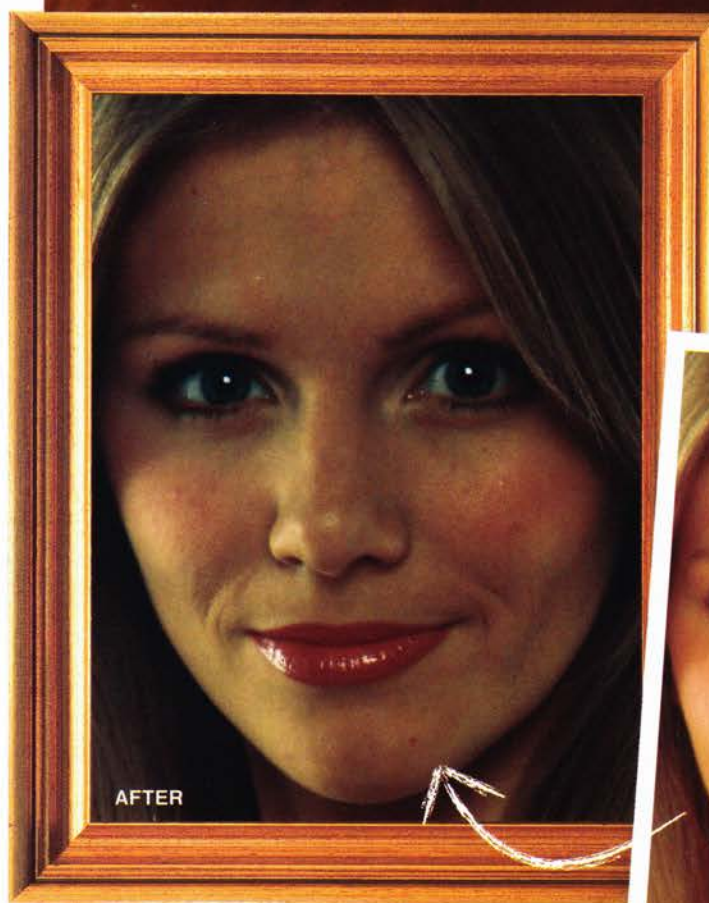
Here we've used a pic that would actually be better suited to high-key treatment – just to show it can work on any image!

BEFORE

AFTER

Low-key images

Low-key photos are often thought of as high contrast underexposed images. This is
not quite true. While they are high contrast, they're still correctly exposed. The details
are not lost, as with a typical underexposed image, and you can still make out all the
nuances of the shadow area. The following technique can be used on an evenly exposed image to
give it a low-key quality. For added fun, we'll use an image that would typically be better suited to
high-key treatment to show that this technique can be used on all sorts of images.
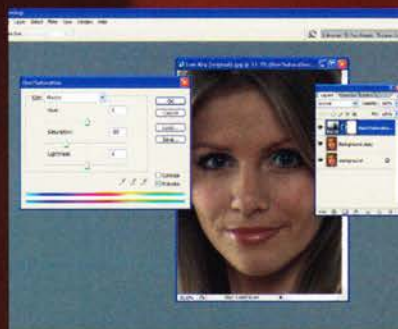
01 **Set up your layers** Duplicate
the image layer. Change the blend
mode to Multiply and Opacity to 50%. Create
a Hue/Saturation adjustment layer, changing
Saturation to -50 and the blend mode to
Darken. Create a Curves adjustment layer with
an 'S' curve to heighten the contrast. Change
the blend mode to Luminosity. You should
now have four layers: Background (bottom),
Copy, Hue/Saturation1 and Curves1 (top).

02 **Soften the midrange** Select the
Background Copy layer and then
Select>Color Range. Choose Midtones in the
Select drop-down and hit OK. You'll see the
marching ants selection. Feather this by about
12 pixels, depending on the size of your image
(Select>Feather). This softens the selection.
Now apply a Gaussian Blur filter of 1-4 pixels.
Deselect (Ctrl/Cmd+D) and you're done.

AFTER

Tritones

BEFORE

Strictly speaking, a tritone is a black-and-white photo that uses three coloured inks to map the tonal range of the image (the mapping is done using Curves in the Image>Mode>Duotone dialog). Tritones began as a printing method not a photographic process. However, the process can be easily reproduced in Photoshop. It should also be noted that the printed output of a Duotone mode image is wonderfully deep and rich. This is due to having total control over tonal ink mapping, and because the printer can produce a wider tonal range with multiple inks than one ink for a greyscale image.

01 **Create the tritone** Here you will create an oxidised green tritone using a black base and two colours. Open the image and convert to Grayscale mode (Image>Mode>Grayscale). Now convert to Duotone mode (Image>Mode>Duotone) and load the tritone (Green-Violet).ado file from the CD. Instant tritone! Note: it's usually a good idea to use black as your first 'base' ink, as in the example above.
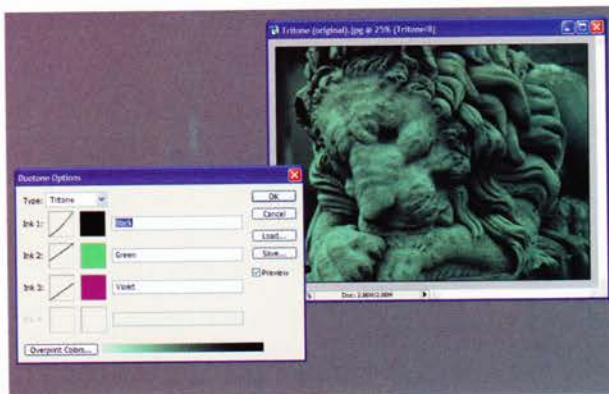
02 **Review the curves** Reviewing the ink curves, the black base is lightened. The second ink, green, has its Density increased by 30% at the highlights. The inverse is done with the violet ink, where Density is decreased by 70%. This oxidises our original blue statue image. Experiment to find your own colours and curves to create a unique tritone.

BEFORE

Salted Paper Prints

Salted Paper Prints are one of the earliest forms of photography as we know it. William Henry Fox Talbot is credited with inventing the process in 1840. Traditionally, a Salt Print consisted of paper first coated with a salt solution, and then coated with silver nitrate on one side. After the paper was dried, a negative or object was placed in direct contact or in very close proximity with the paper, and exposed to sunlight for several hours (though UV light is more commonly used today). The advent of Albumen Prints in the 1850s heralded the end of Salt Prints due to their superior quality. However, these two types of prints can look the same, and are often mistaken for each other.

Generally speaking, Salt Prints are deep brown, gold or violet. Alternatively, they can be printed greyscale, without any tinting. Another characteristic of the Salt Print is a textured grain that manifests itself in the entire print. Salt Prints almost always have a gritty matt look as opposed to a glossy finish. Here we'll focus on creating a typical violet Salt Print.
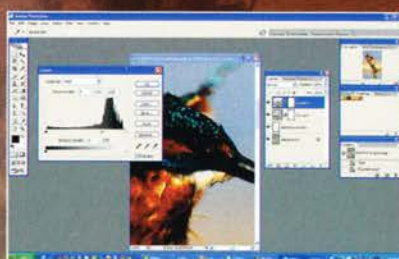
01 Texture and balance Duplicate the image layer and find the edges (Filter>Stylize>Find Edges). Apply the Dry Brush filter (Filter>Artistic>Dry Brush) with Size: 1, Detail: 7 and Texture: 3. Change the blend mode to Overlay at 25% Opacity. Add a Curves adjustment layer, applying a high contrast 'S' curve. Add a Levels adjustment layer, moving the Gamma/Middle input slider to 50.
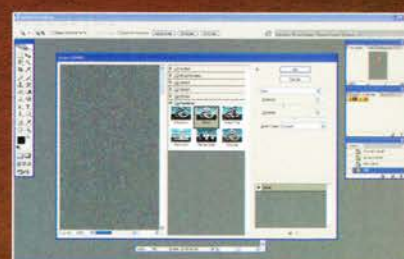
02 Add a second texture Add a new layer and fill it with 50% grey (Edit>Fill). Then add a Grain filter (Filter>Texture>Grain) and use a Clumped grain set to Intensity: 33 and Contrast: 50. On the same layer, apply the Glass filter (Filter>Distort>Glass) with Distortion: 18 and Smoothness: 7. Make sure the texture is frosted. Set the layer's blend mode to Pin Light.

03 Colouring and paper texture Add a Hue/Saturation adjustment layer at the top. Click Colorize and set Hue to 7 and Saturation to 22. Add a layer above and fill it with 50% grey. In Filter>Texture>Grain use the Vertical grain type with Intensity: 2, Contrast: 50. Change the blend mode to Vivid Light.

04 Finishing touches Select the first texture layer (above the levels layer). Go to Select>Color Range and then select the highlights. Feather the selection by 12 pixels (Select>Feather), hold the Alt/Option key and add a layer mask. Highlights will be masked out. Optionally, create a new layer above and fill it with clouds (Filter>Render>Clouds). Set the blend mode to Hard Mix at 3% Opacity. Instant water spots!

AFTER