



contributors our panel of experts



JULIE EASTON

www.dphotographer.co.uk



Julie's been a busy bee this issue, getting the low-down on the top Photoshop plug-ins around. Check out her feature on page 18 and discover how plug-ins can work for you.



SUSI LAWSON

<http://susilawsonphotography.biz>



Susi takes a leap back to the 1500s to recreate Da Vinci's iconic Mona Lisa. She even roped her daughter into posing for the tutorial – that's real dedication for you! Go to page 28 to check it out.



GEORGE CAIRNS

www.georgecairns.com



George has bravely taken to the skies this issue to create an action-packed airplane battle. The tutorial on page 42 tells you all you need to know to whip up this fabulous scene yourself.



MATTHEW HENRY

www.matthewhenry.net



Matt enlightens us on page 36 with his guide to producing the same image at various times of day. He also throws some light on the subject on page 50, showing how to add a spotlight to any portrait.



JUSTIN MALLER

<http://superlover.com.au>



Justin creates the ultimate boys' toy on page 64 – a slick, sleek supercar. He'll teach you how to turn a photo of a clapped-out old banger into a dream machine, without even getting dirty.



DEBBI ALLEN

www.dphotographer.co.uk



Eagle-eyed Debbi puts the latest laptop bag through its paces this issue on page 83. She also checks out the latest books to help you improve your Photoshop know-how on page 86.



MARK SHUFFLEBOTTOM

Mark has wasted no time in getting to grips with CS3 and is already a whizz with many of its features and functions. Go to page 56, where he shows you how to create amazing 3D art.



ROB ANSELMI

www.chainstyle.com



If you feel like your images are missing a bit of punch, make sure you have a look at Rob's tutorial on how to produce a Lomo effect. Go to page 60 to pep up your images in a flash.

Photoshop creative

Imagine Publishing Ltd
Richmond House
33 Richmond Hill
Bournemouth
Dorset BH2 6EZ
+44 (0) 1202 586200
Website: www.pshopcreative.co.uk

Magazine

Editor in Chief

Jo Cole
01202 586224
jo.cole@imagine-publishing.co.uk

Deputy Editor

Rosie Tanner
01202 586275
rosie.tanner@imagine-publishing.co.uk

Senior Designer

Danielle Taylor

Senior Sub Editor

Colleen Johnson

Group Art Editor

Ross Andrews

Contributors

Debbi Allen, Rob Anselmi, George Cairns, Emma Cake, Julie Easton, Matthew Henry, Susi Lawson, Justin Maller, Mark Shufflebottom

Special thanks to...

Cassidy Joy Lawson

Coverdisc

Interactive Media Manager

Lee Groombridge

Digital Projects Coordinator

Stuart Dixon
pscitrahelp@imagine-publishing.co.uk

Senior Multimedia Editor

Ben Spencer

Multimedia Editor

Robert Stalker

Advertising

Digital or printed media packs are available on request.

Advertising Director

Scott Caisley
01202 586444
scott.caisley@imagine-publishing.co.uk

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

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Email: PCRssubs@servicehelpline.co.uk
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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

Printed by

St Ives Andover, West Portway, Andover, SP10 3SF

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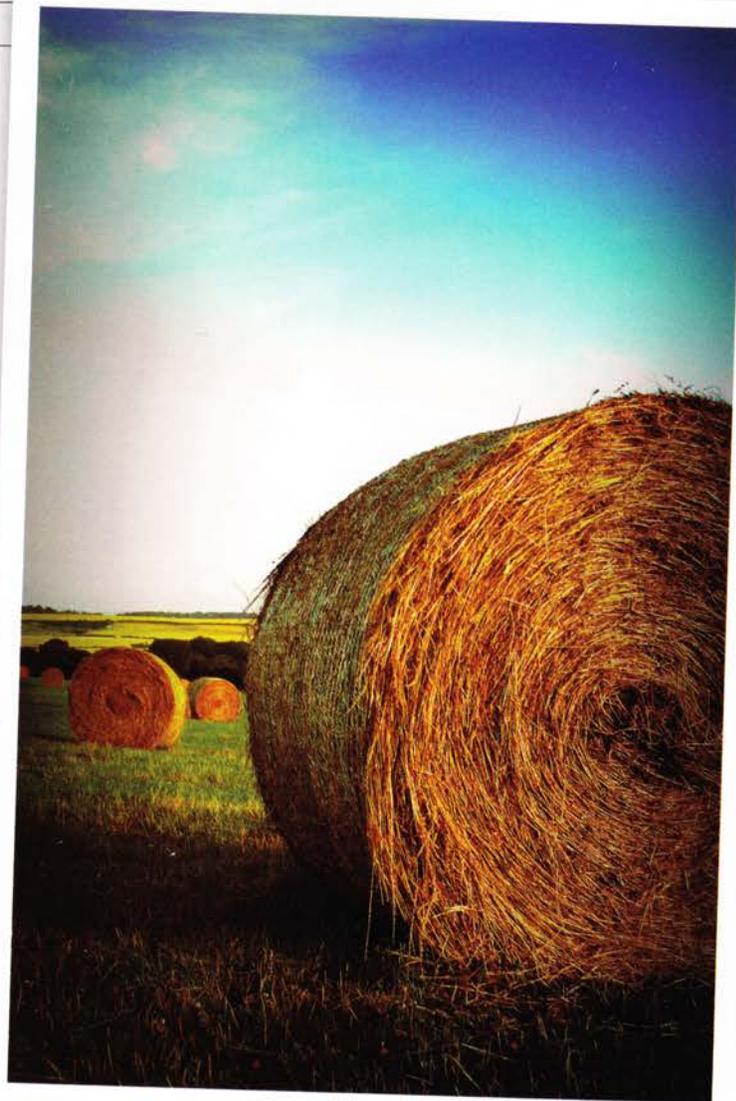
Recreate the Lomographic photo style

Take any image and turn up the saturation and contrast for a quality Lomo effect

Lomography started in the early Eighties when Russian camera manufacturers created the LOMO LC-A Compact Automat. This cheap camera was by no means a quality product. Characteristics were highly saturated colours, high contrast and sometimes blurry images, creating a hyper-real style of photography. Somewhere in the early Nineties, the Lomo trend caught on and is now considered a cult of sorts. If you visit the Lomographic Society International you'll find the ten rules of Lomography, all of which downplay formal techniques and encourage experimentation. In fact, the tenth rule is 'don't worry about any rules'.

Lomography is to photography what Dadaism and Surrealism are to art. Snap as many photos as you can, take your camera wherever you go, and don't worry about exposure, metering or precise camera work. The focus is on the accidents that happen while you shoot. This is very appealing to many because it's low-cost, takes a minimum of effort, and any image is a good image. Photographers are encouraged to cross-process their film after shooting on their cheap Lomo cameras. This tends to add to the surreal nature of the style.

We're going to take an average image of a haystack and Lomographise it in Photoshop. There are many approaches, but this one is fairly simple and relies on non-destructive adjustment layers, which makes them easy to adjust if you need to fine-tune hue, saturation or contrast. So in the spirit of Lomography's motto 'don't think, just shoot from the hip!', jump in and don't think, just Photoshop it!



INCREASE THE VIBRANCY OF YOUR IMAGE

Use some adjustment layers for Lomo hyper-realism

essentials

SKILL LEVEL

- Beginner
- Intermediate
- Expert

TIME TAKEN

15 minutes

YOUR EXPERT

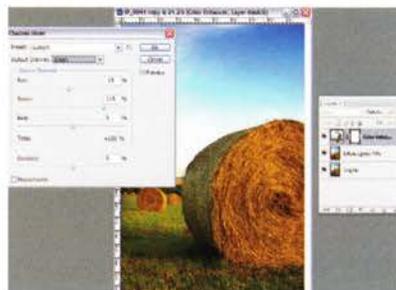
Rob Anselmi

ON THE CD

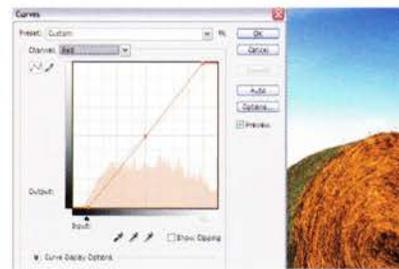
Tutorial files
Action
Final PSD image



01 Diffuse a copy of the image The Lomo style has a somewhat hyper-real look to its images – they are overly vibrant. To help in this process, create a duplicate of the original image layer and apply a Diffuse filter (Filter>Stylize>Diffuse). Select Anisotropic. Now change the layer to Lighten at 70% Opacity.



02 Colour enhancement Create a Channel Mixer adjustment layer at the top of the layer stack. Select the Green channel. Move the Red slider to -15% and Green slider to +115%. Select the Blue channel. Move the Red slider to -15% and Blue slider to +115%. Click OK and change the blend mode to Color.



03 Saturation curves (red) Create a Curves adjustment layer and in the Curves dialog select the Red channel. If your Curves dialog doesn't show the finer square grid, Alt/Opt-click on the grid. The squares become subdivided further. Drag the top right curve to the left by one square and the bottom left point to the right by one square, as shown above.

WORKS WITH | PHOTOSHOP 6 AND ABOVE

CREATE A FLUID AND ADJUSTABLE VIGNETTE

Take a Lomo approach by freeforming with the Lasso tool

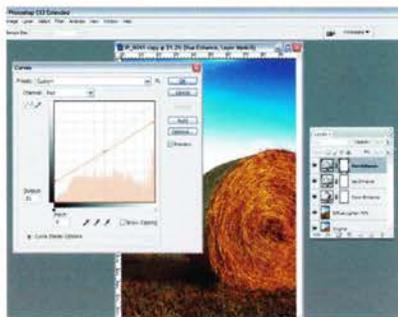
KEY SKILLS COVERED

What you'll learn

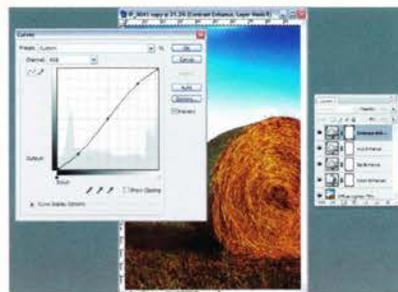
- USING ADJUSTMENT LAYERS
- COLOUR/CONTRAST ENHANCEMENT
- CREATING A VIGNETTE
- DIFFUSE FILTER



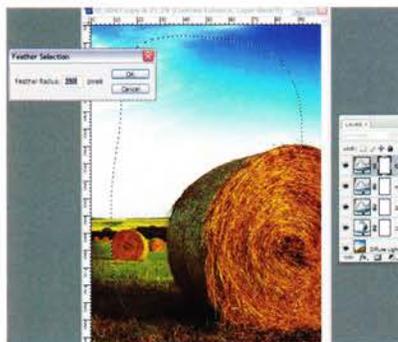
04 Saturation curves (green and blue) Without leaving the Curves dialog, select the Green channel and move the top and bottom points in the same directions as the red curve, but this time move the points over by two squares. Select the Blue channel and repeat this process. When done, click OK and change the curve blend mode to Saturation.



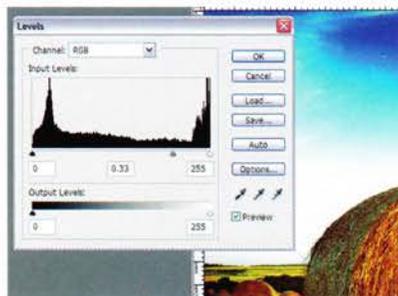
05 Hue curves Duplicate the curve layer and change the blend mode to Hue. Double-click on the curve to open the dialog. Keep the green and blue curves as is, but change the red curve so the top-right point is moved down by two squares at the right edge. Now drag the bottom-left point up two squares at the left edge, as shown above.



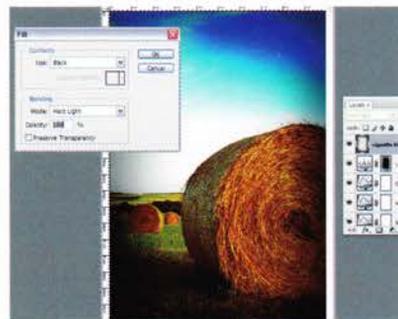
06 Contrast curve adjustment Create a new Curves adjustment layer and create a slight 'S' contrast curve in the main RGB channel. Change the blend mode to Luminosity so it doesn't affect the image colour. This bumps up contrast that can sometimes get lost with the saturation and hue adjustments. It's also a characteristic of the Lomo hyper-realism you're trying to achieve.



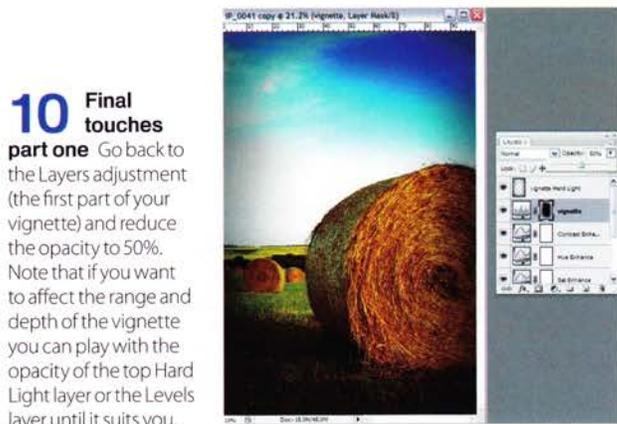
07 Starting off the vignette Use the Lasso tool to freeform a rough selection around the edge of your image. Then feather the selection (Select>Modify>Feather). The amount you feather will depend upon your image, but a rough guide is to feather by about 1/6 the size of the overall image.



08 Creating a vignette from a Levels adjustment layer Invert the selection (Ctrl/Cmd+Shift+I) and then create a new Levels adjustment layer at the top of the layer stack. Move the Gamma (middle) slider to .33. This will create a very smooth vignette around your image. This is only half of the vignette process, but it's a good start. And it can be altered later as you see fit.



09 Creating the final half of the vignette Next, Ctrl/Cmd-click on the Levels adjustment layer mask to recreate the vignette selection. Now create a new layer and change the blend mode to Hard Light. Fill the selection with solid black (Edit>Fill with Use: Black). Change the opacity to 60% and deselect (Ctrl/Cmd+D).



10 Final touches part one Go back to the Layers adjustment (the first part of your vignette) and reduce the opacity to 50%. Note that if you want to affect the range and depth of the vignette you can play with the opacity of the top Hard Light layer or the Levels layer until it suits you.



11 Final touches part two (optional) Select the Hard Light layer at the top of the layer stack. Create a new Photo Filter adjustment layer and select a filter that works well with your image. In this case, a warming filter enhances the depth of the haystack. Don't be afraid to try various photo filters out, especially the warming and cooling filters.



Tip

CS3 Vibrancy/Saturation sliders For CS3 users, you can achieve better results opening the image in Camera Raw, and since JPGs and TIFFs are now supported, there's no reason not to try it out. In the Camera Raw dialog increase Contrast to +10, Clarity to 25, Vibrancy to +40 and Saturation to +20. This eliminates the need for all Curve adjustment layers and Channel Mixer layers. Look on the CD for both an action for non-CS3 users, and a Bridge preset if using CS3.