

Spring 2026 Issue

Adobe Photoshop User

The 3D
Fantasy
Art Issue

Over 290
Tips for
Editing

Learn 3D Art

Unleash your imagination

PS Tools
Mastered

3D Project
Like A Pro

100% Independent



Save a Huge 50% Off ALL Digital Manuals!*



As a token of our thanks for your support,  **Papercut** bring you this unmissable offer! Not only can you learn new skills and master your tech, but you can now **SAVE 50%** off all of our coding, photography and consumer tech digital manuals!

To take advantage of this amazing offer visit:
www.pcpublications.com/product-category/digital/
Make your selection(s) and then simply use the following exclusive code at checkout to get your purchase at half price:

SAVE50

*Please note this exclusive single use per user discount code requires sign up for activation. Discount cannot be applied against discounted items, print titles or used with an additional discount code.



Welcome . . .

Contents



- 6 Horror Art Composition
- 14 Creating Sunbeams
- 24 Digital Makeup Effects
- 34 How to Make it Rain
- 44 Science Fiction Art
- 54 Stone Skin Effect
- 60 Playing With Fire
- 68 The Glitch Effect
- 76 Light Beam Effects
- 84 Making Reflections







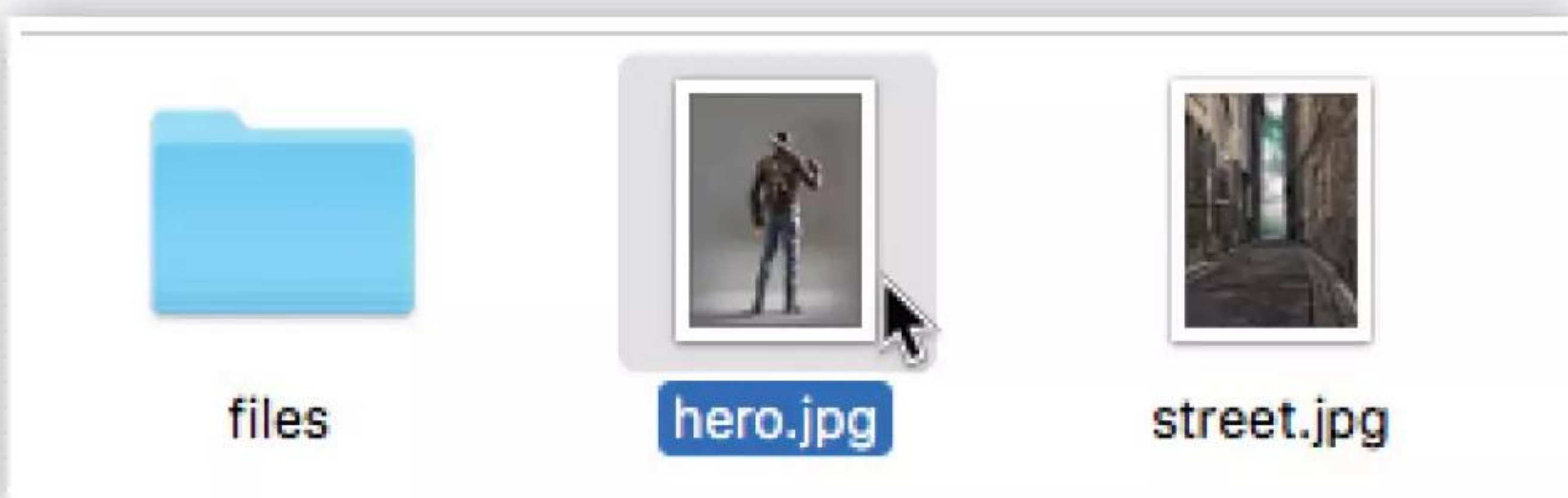
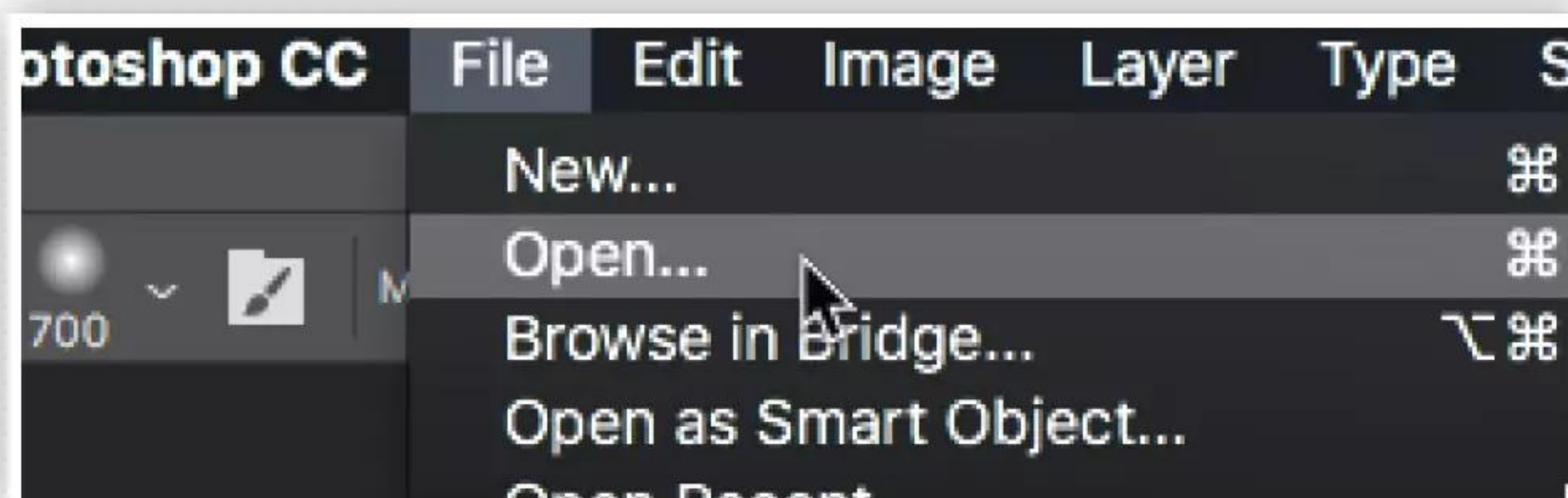
Horror Art Composition

The graphic professionals method that anyone can use

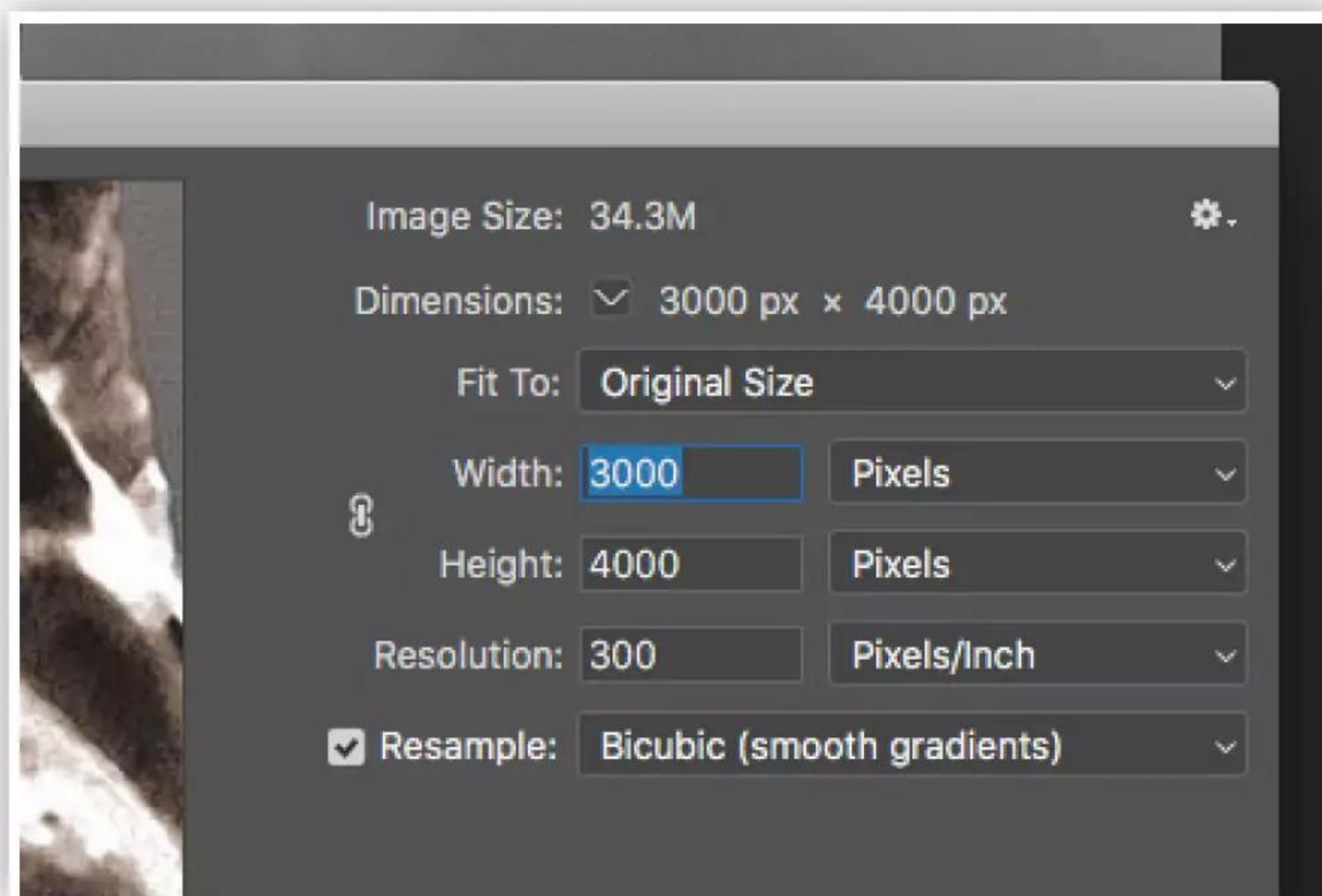
Compositing is the combining of visual elements from separate sources into single images, often to create the illusion that all those elements are part of the same scene. There are a number of ways to produce composite images. In this tutorial we will be looking at a fairly typical approach for the two

main elements of the image which is the grey/neutral background compositing technique. The beauty of shooting your main subject against a grey screen is that it gives them a well defined edge that makes the process of blending them into another environment all the easier. Whether your subject is normal human-

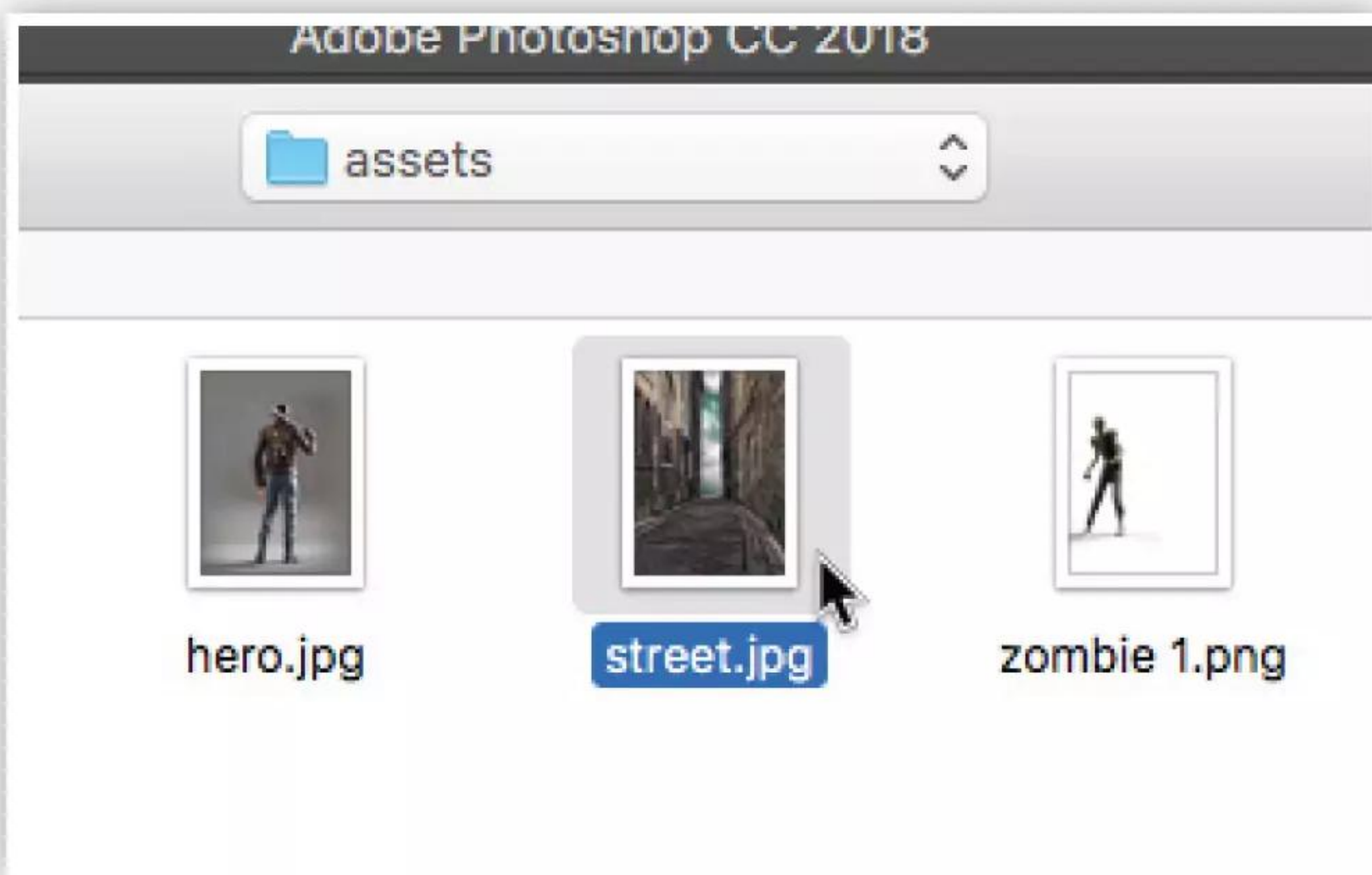
sized or in this case, just a 150mm tall action figure, grey screen compositing is the choice of many graphics professionals and is easier to do than you think. To flesh the scene out, we have a background and some additional graphics to create what could easily be a movie poster for the next big zombie apocalypse blockbuster.



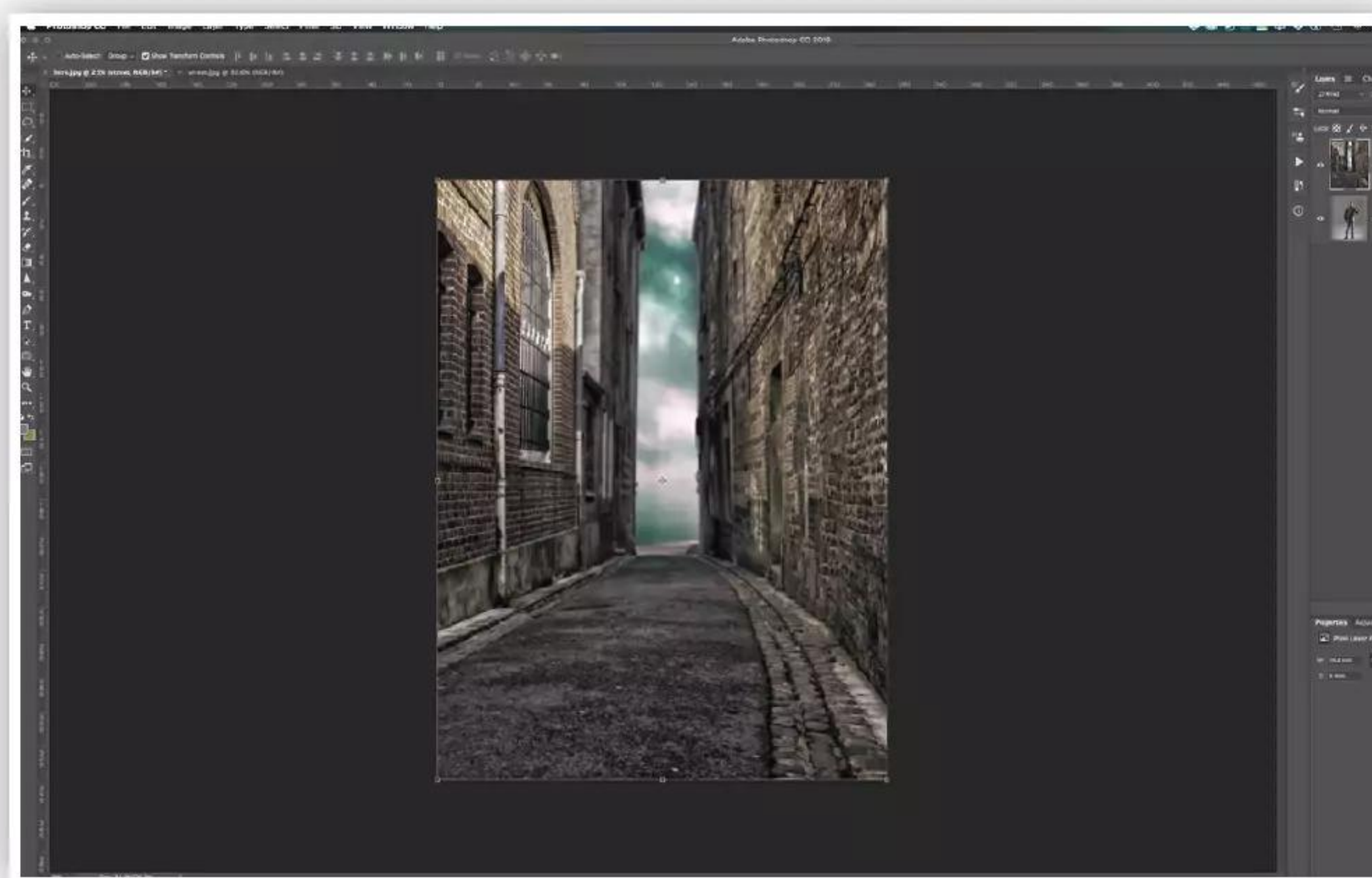
01 There are a number of elements to work with, but you need to start with the two main parts first. Go to File > Open and navigate to the file called 'hero.jpg'. Click Open and the image of a baseball bat wielding hero will be opened in Photoshop.



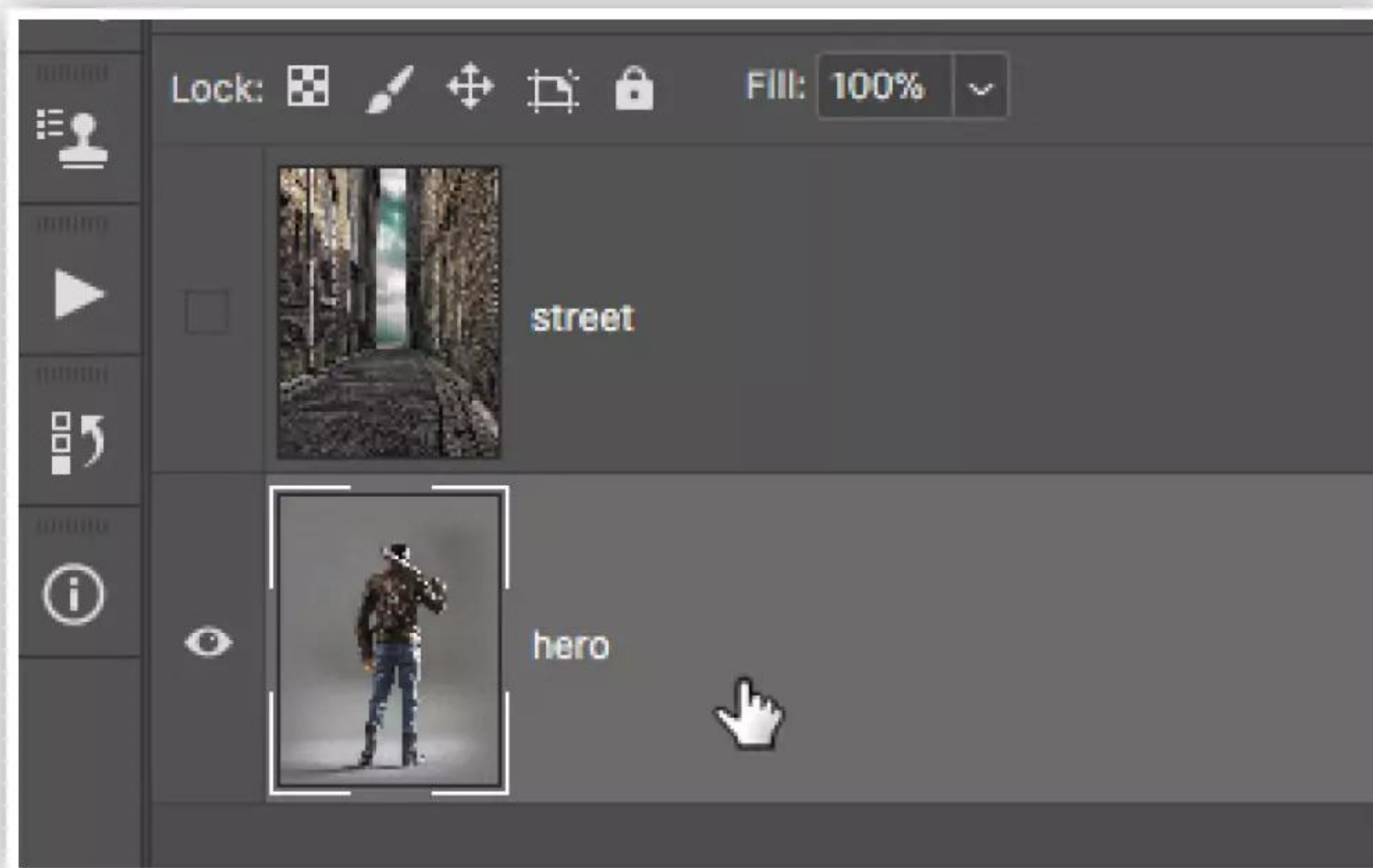
02 The image is 3000 pixels wide x 4000 pixels high. Certain settings and brushes used are based on an image that size but if working with images of a different size, you may need to alter your settings accordingly.



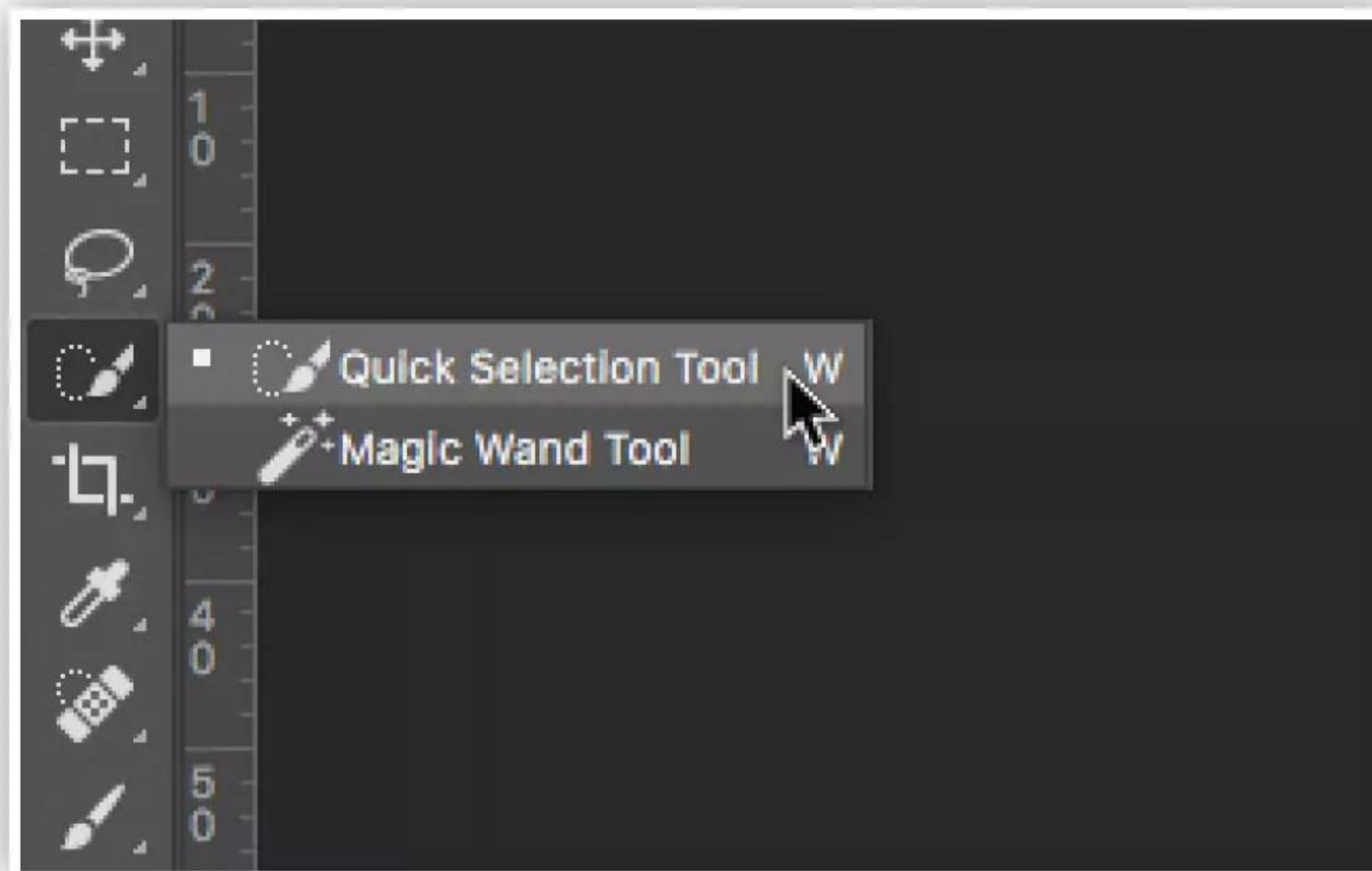
03 Next, go to File > Open again and navigate to the file called 'street.jpg' and click Open. This image will open in its own document. Now we need to combine the two images. Press Cmd + A to select all and then Cmd + C to copy the street image to the clipboard.



04 Go back to the 'hero' document and then press Cmd + V. This will paste the street image you just copied into the document containing the image of the hero. You can convert the Background to a layer by clicking the padlock icon on the right of the layer.



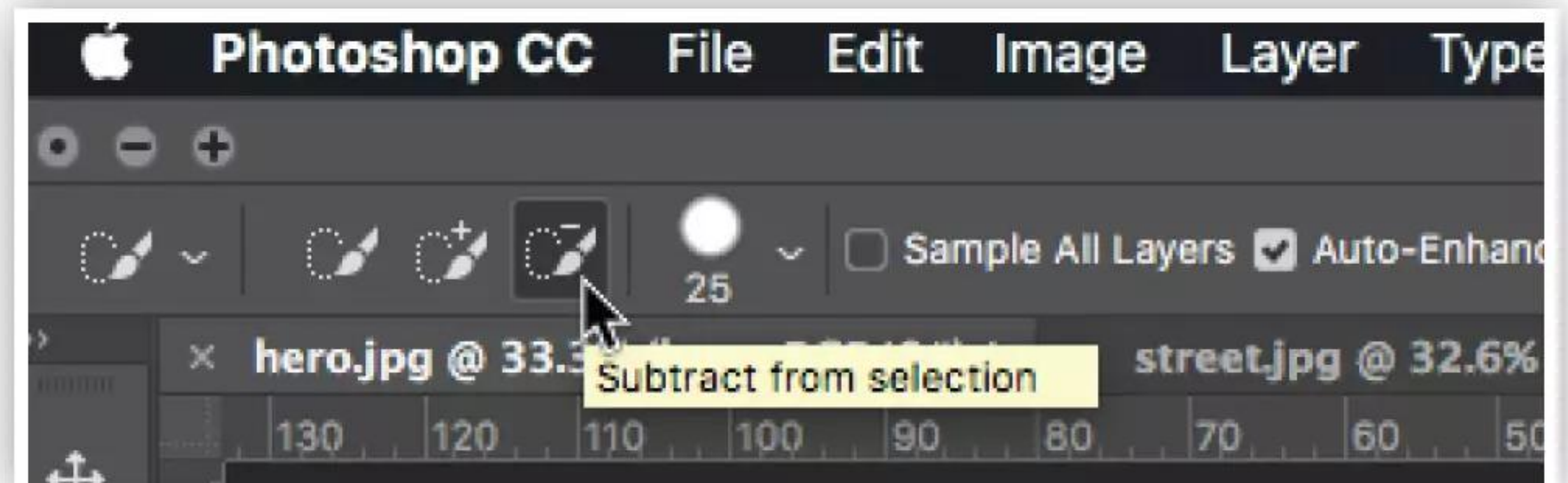
05 You now have two layers. You can name the recently pasted layer 'street' and the unlocked background of the man can be named 'hero'. For the moment, turn off the visibility of the 'street' layer by clicking the small eye icon next to its thumbnail.



06 Click on the 'hero' layer to make sure it is active and then go to the toolbar and choose the Quick Selection Tool (W). This is where the grey background that the figure was photographed on will help you make an accurate selection of him.



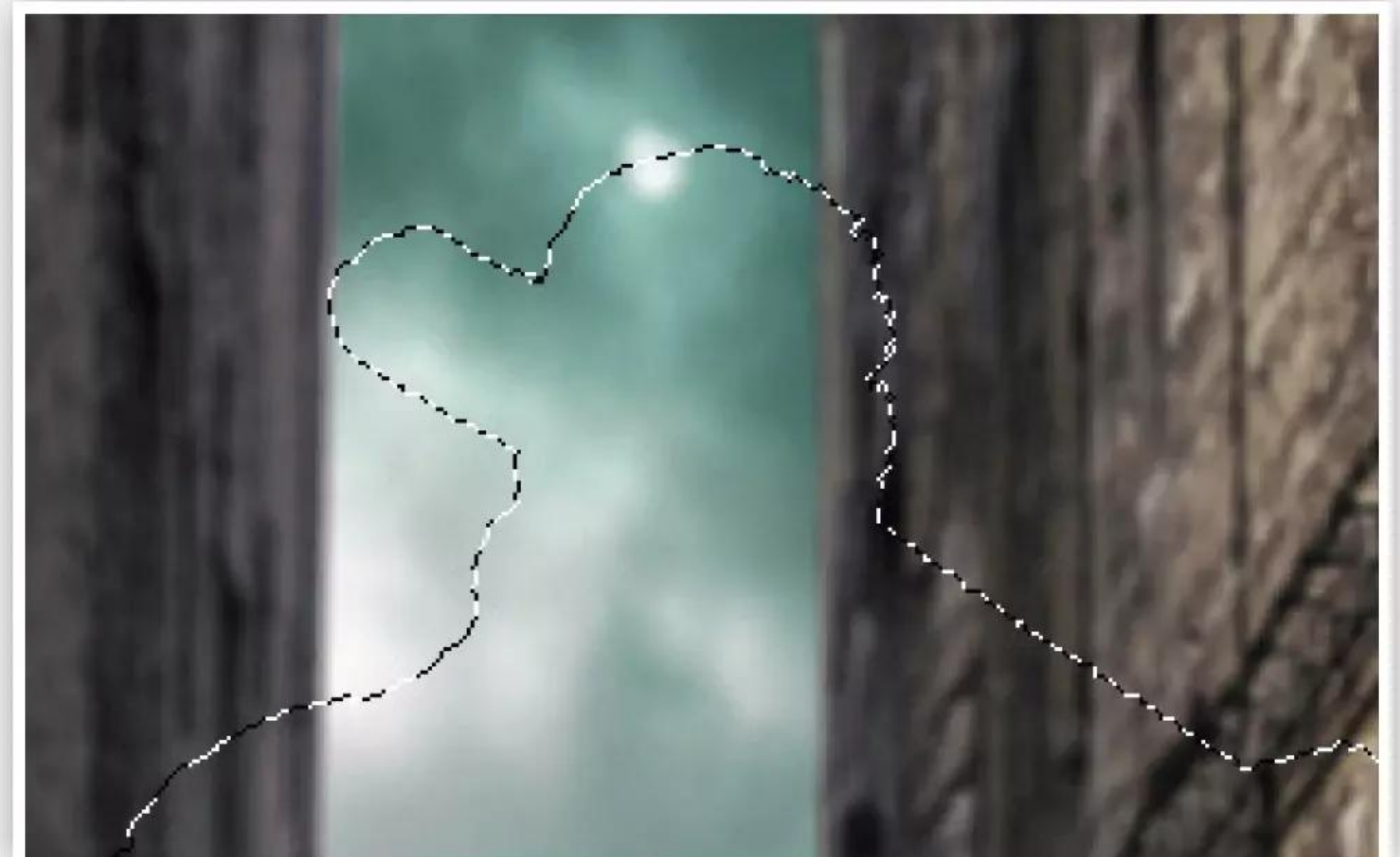
07 Take your Quick Selection Tool and select a brush size of about 25 from the tool options menu. Then click anywhere on the grey background and drag the cursor around the outside edge of the man. Make sure you also select the gap in his left arm.



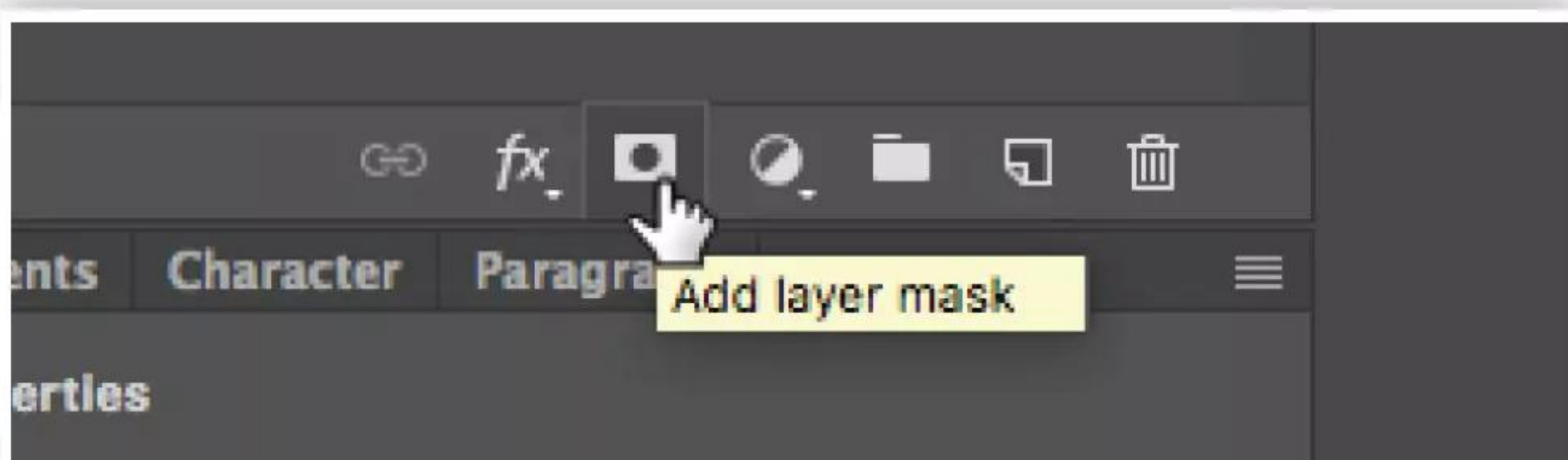
08 If the Quick Selection Tool selects too much, such as his left boot, you can go to the tool option menu at the top and click the Subtract From Selection button. Carefully draw over his boot and that part of the selection will be removed.



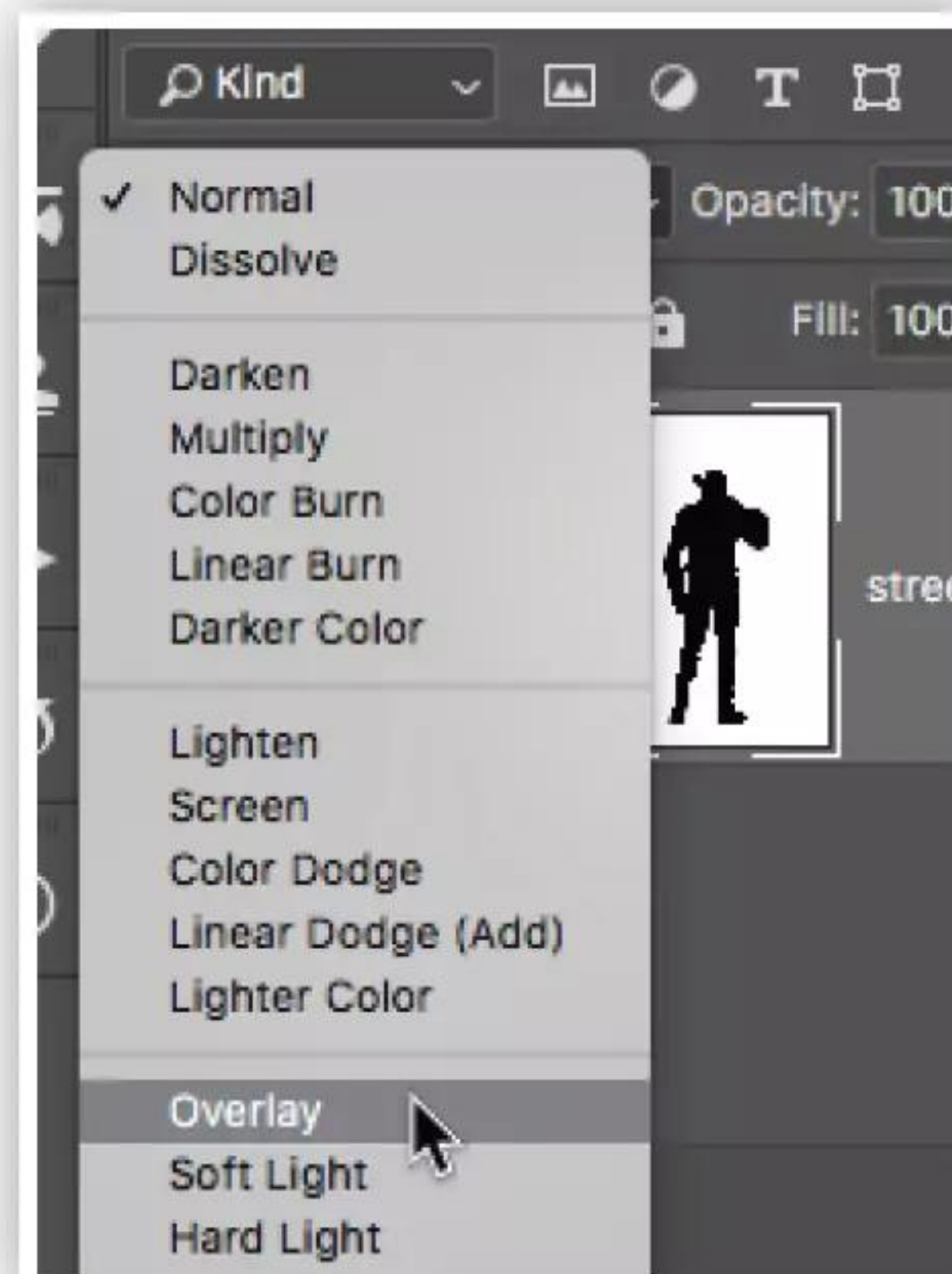
09 You can use the add or subtract selection options to make sure just the background is now selected. Most areas should be fine but as noted, the boots, and in this case, the tip of the baseball bat, need a little attention to get the selection correct.



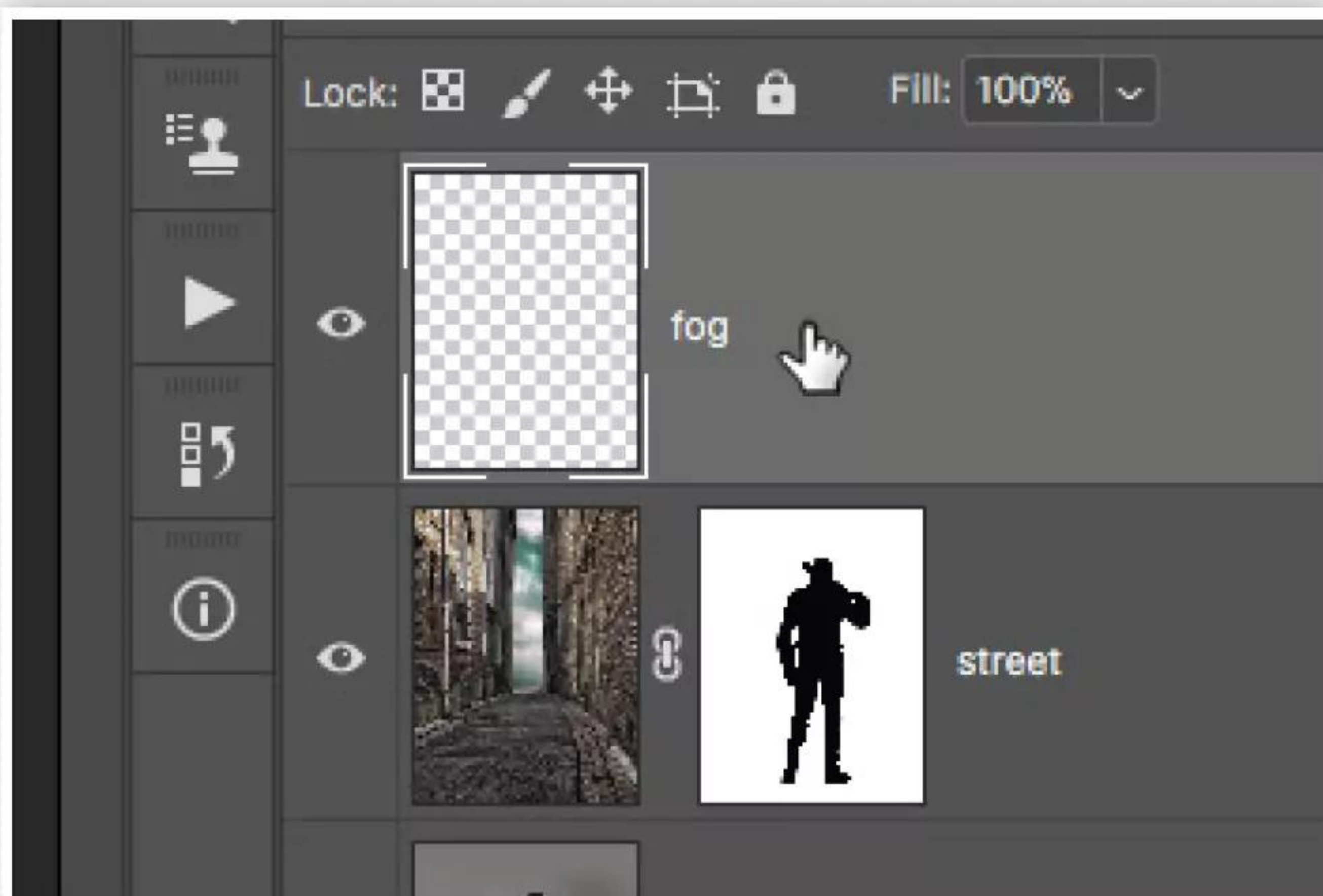
10 Keep the selection active and click on the 'street' layer visibility icon to turn it back on. You will see your selection, denoted by the marching ants, overlaid on the street image. Now you need a mask.



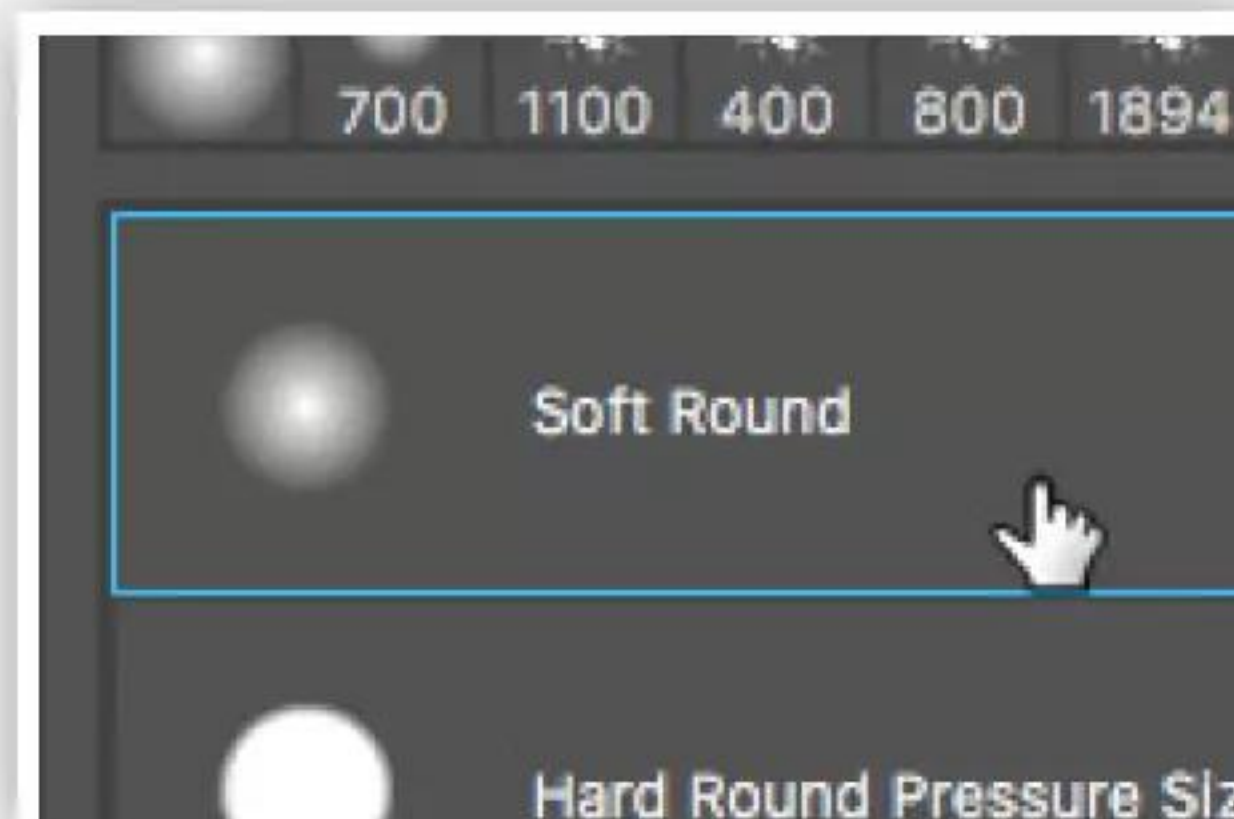
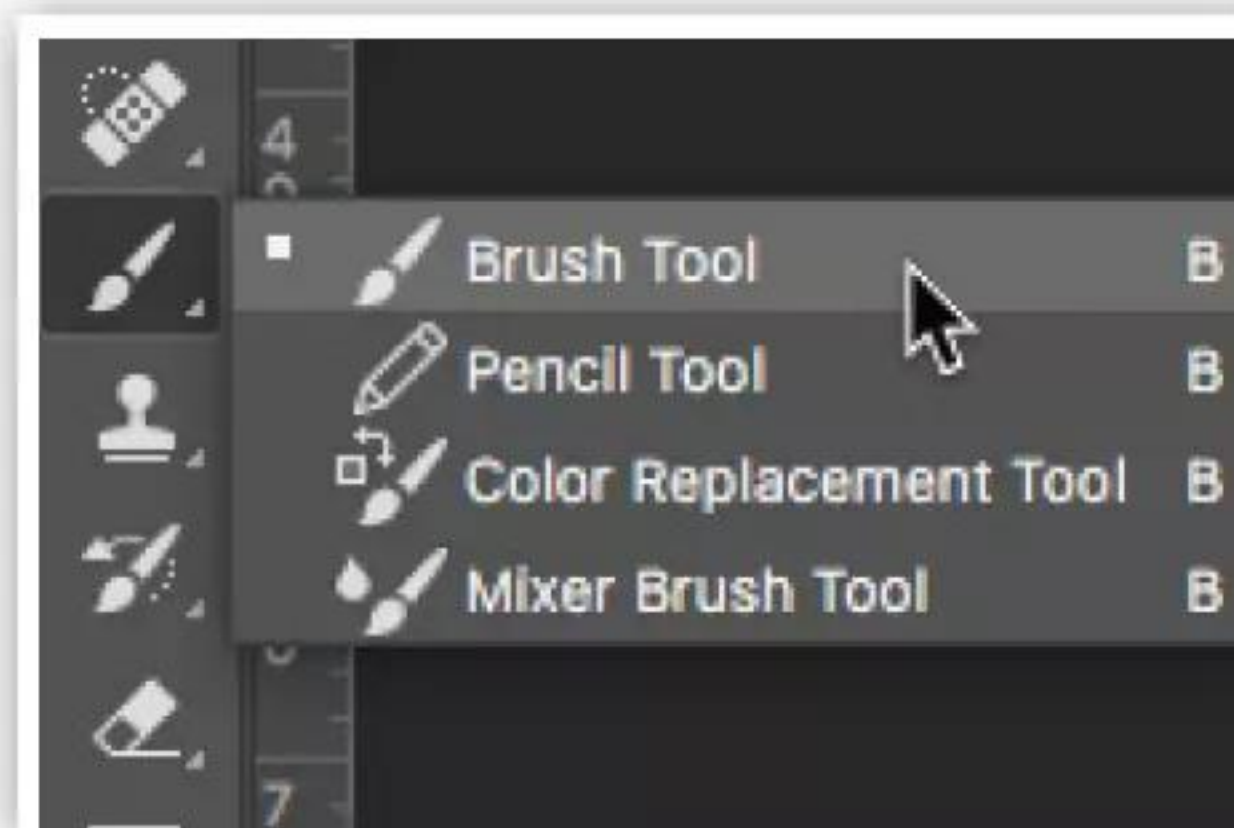
11 Go to the layer options panel and click on the Add Layer Mask button. When you do, a mask in the shape of the selection will be added to the 'street' layer. Any white area of the mask reveals the street image, black areas conceal it.



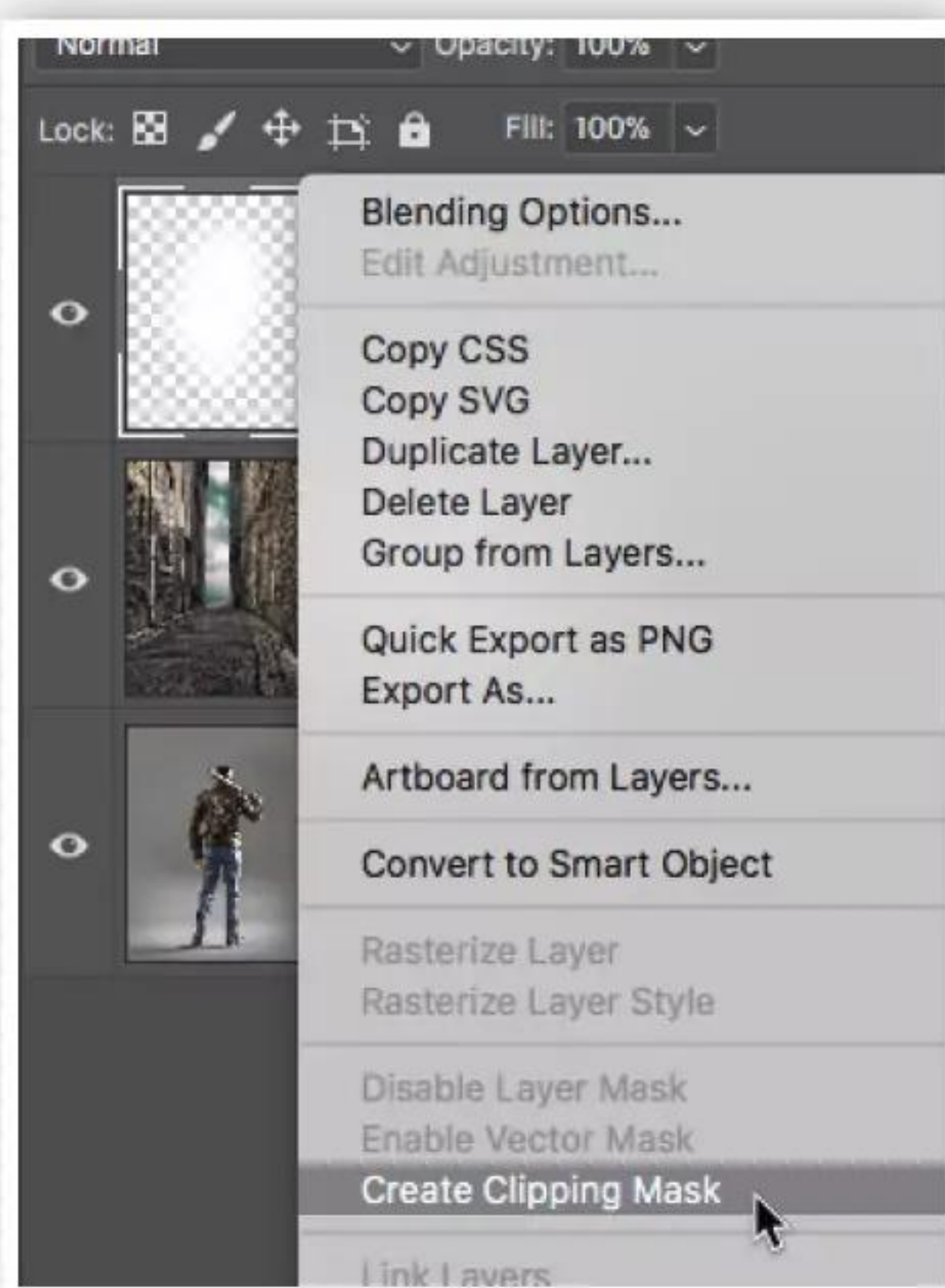
12 At the moment, the figure of the hero looks very obviously like a cut out. Click the 'street' layer and then choose Overlay from the Blend Mode panel. Now both images blend much more smoothly, with light and shadow of the grey mixing with the street image.



13 Go to the layer options panel again and choose Create A New Layer. Name this new layer 'fog' and make sure it is at the top of the layer stack. This is a little visual technique to create some more separation between figure and background.



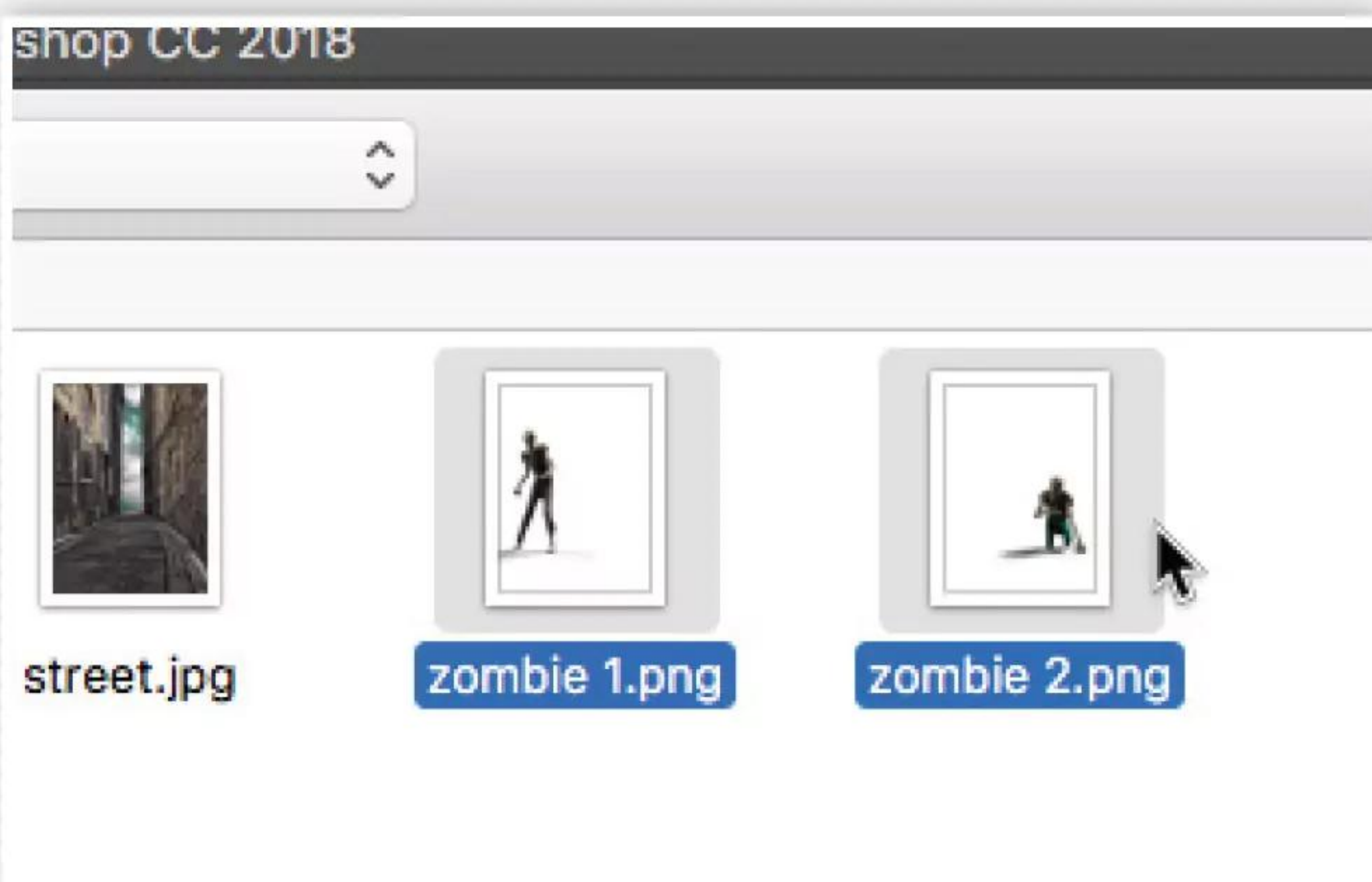
14 With the 'fog' layer active, go to the toolbar and choose the Brush Tool (B). Set foreground colour to white and use a soft round brush of about 1200 pixels and paint white around the figure of the man. Blur the brush marks by about 125 pixels.



15 Obviously the white brush marks have obscured the man but if you right-click the 'fog' layer, you can select Create Clipping Mask from the menu. The 'fog' layer is clipped to the layer below and inherits the mask properties you created, revealing the man.



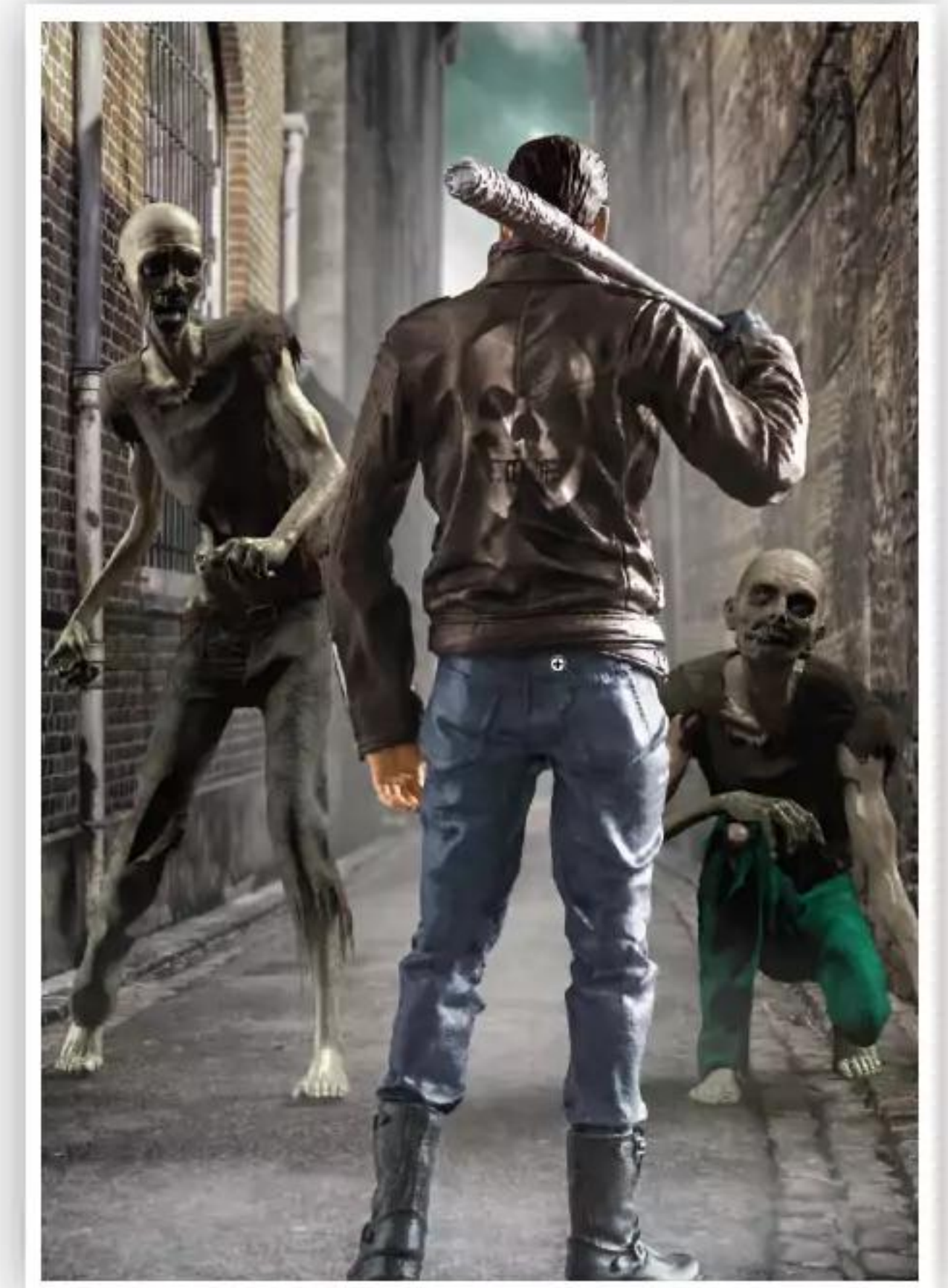
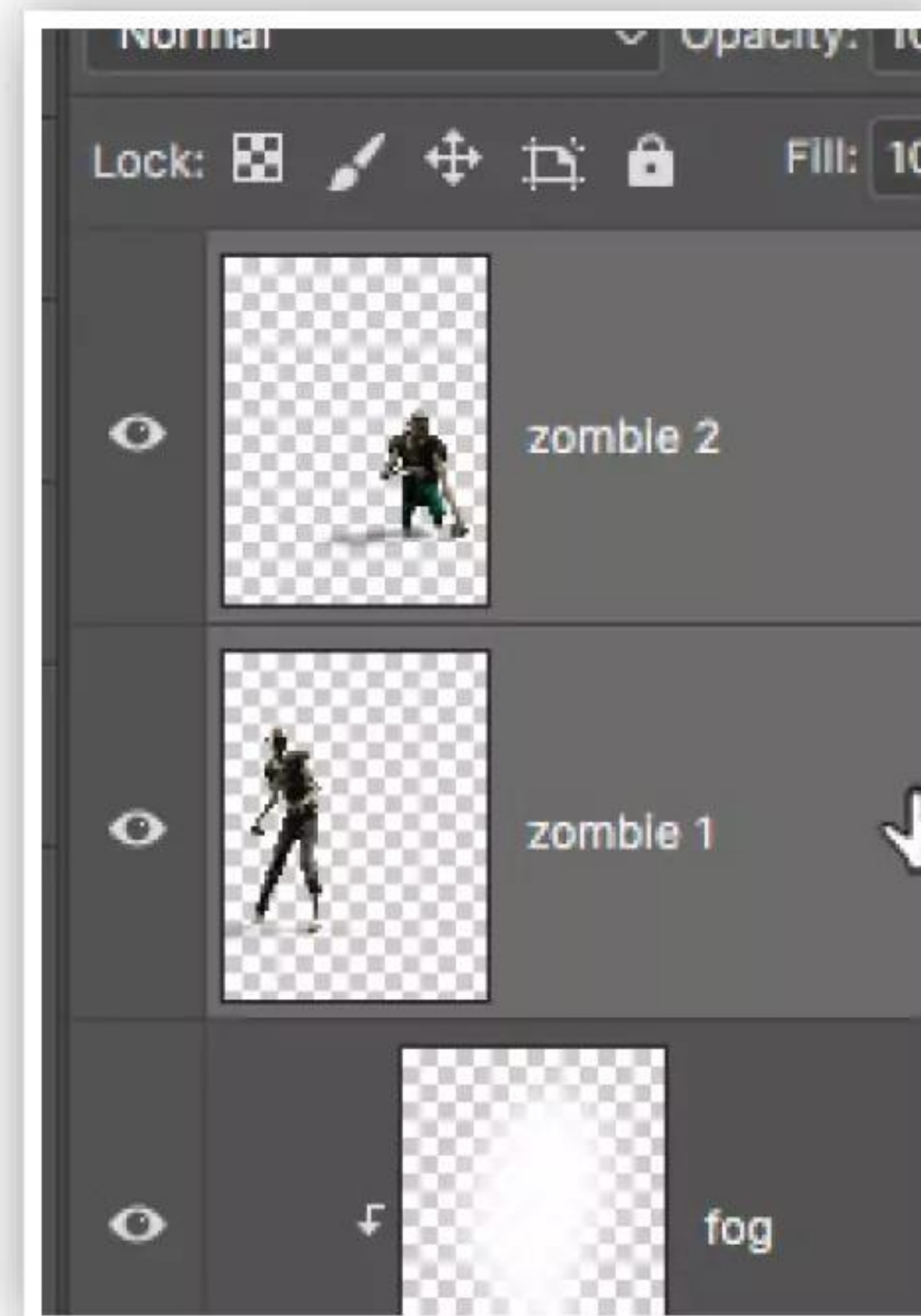
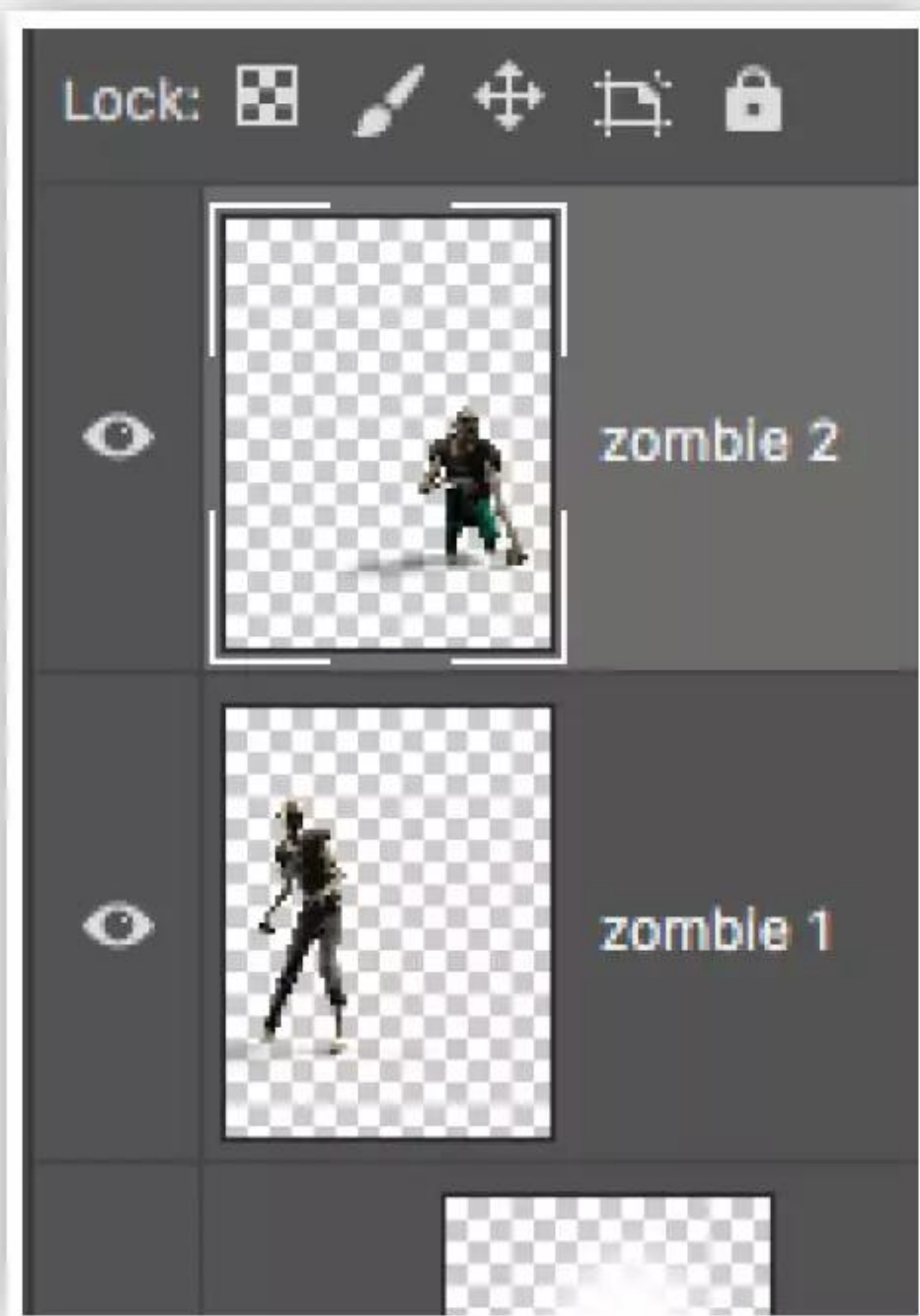
16 You can adjust the Opacity of the 'fog' layer as you wish; we set it to about 50%, just enough to help separate the foreground figure's outline from the busy details of the street image. Now you can add the extra character elements.



17 Go to File > Open and navigate to where 'zombie 1.png' and 'zombie 2.png' are kept. Highlight them both and click Open. Both of the files will be opened in Photoshop in their documents. Go to 'zombie 1.png' first.

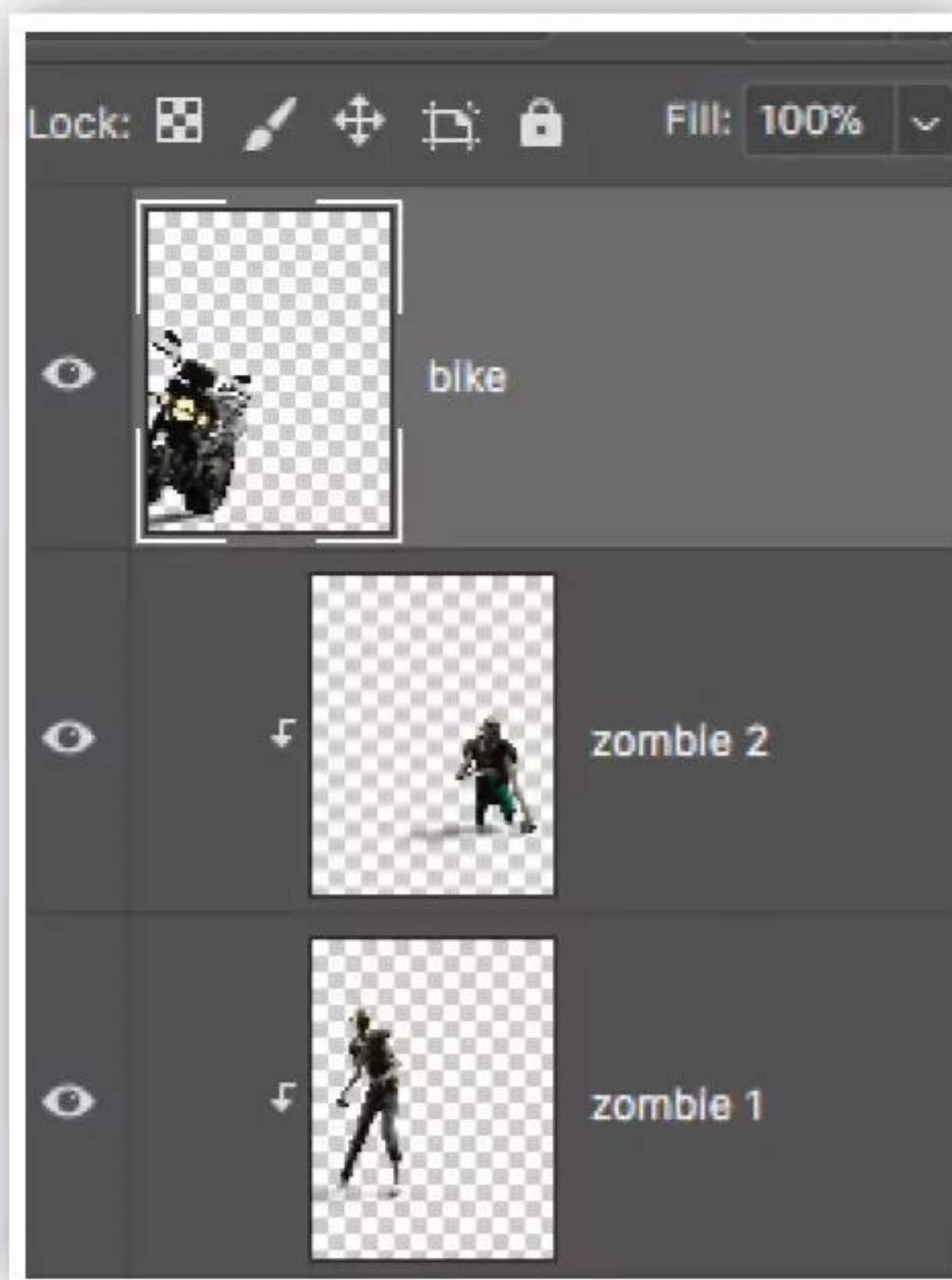
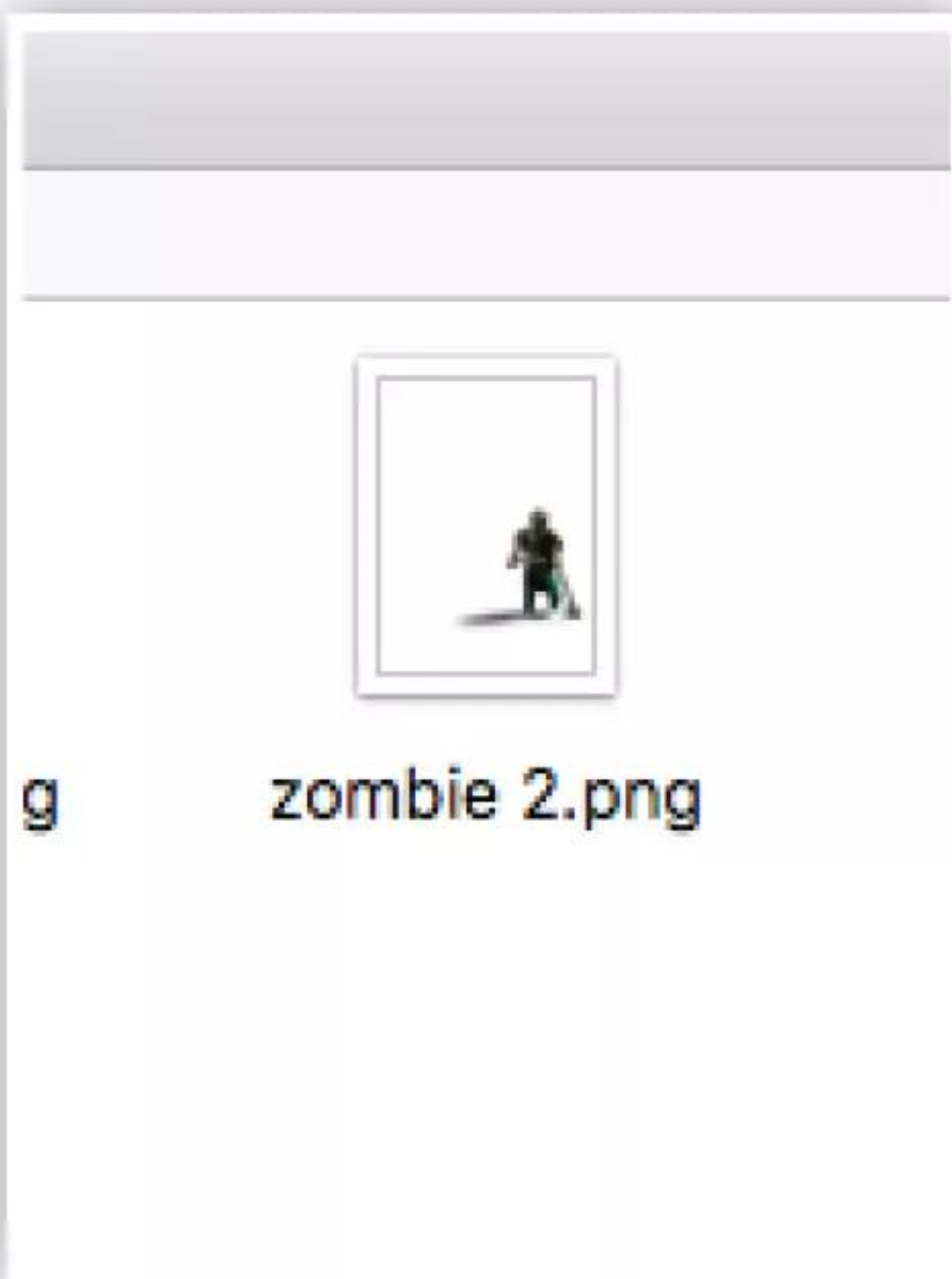


18 If you press Cmd + A to select all content and then press Cmd + C to copy all selected, you can then go back to your original document and press Cmd + V to paste the first zombie into the document. It will appear on a new layer which you can call 'zombie 1'.



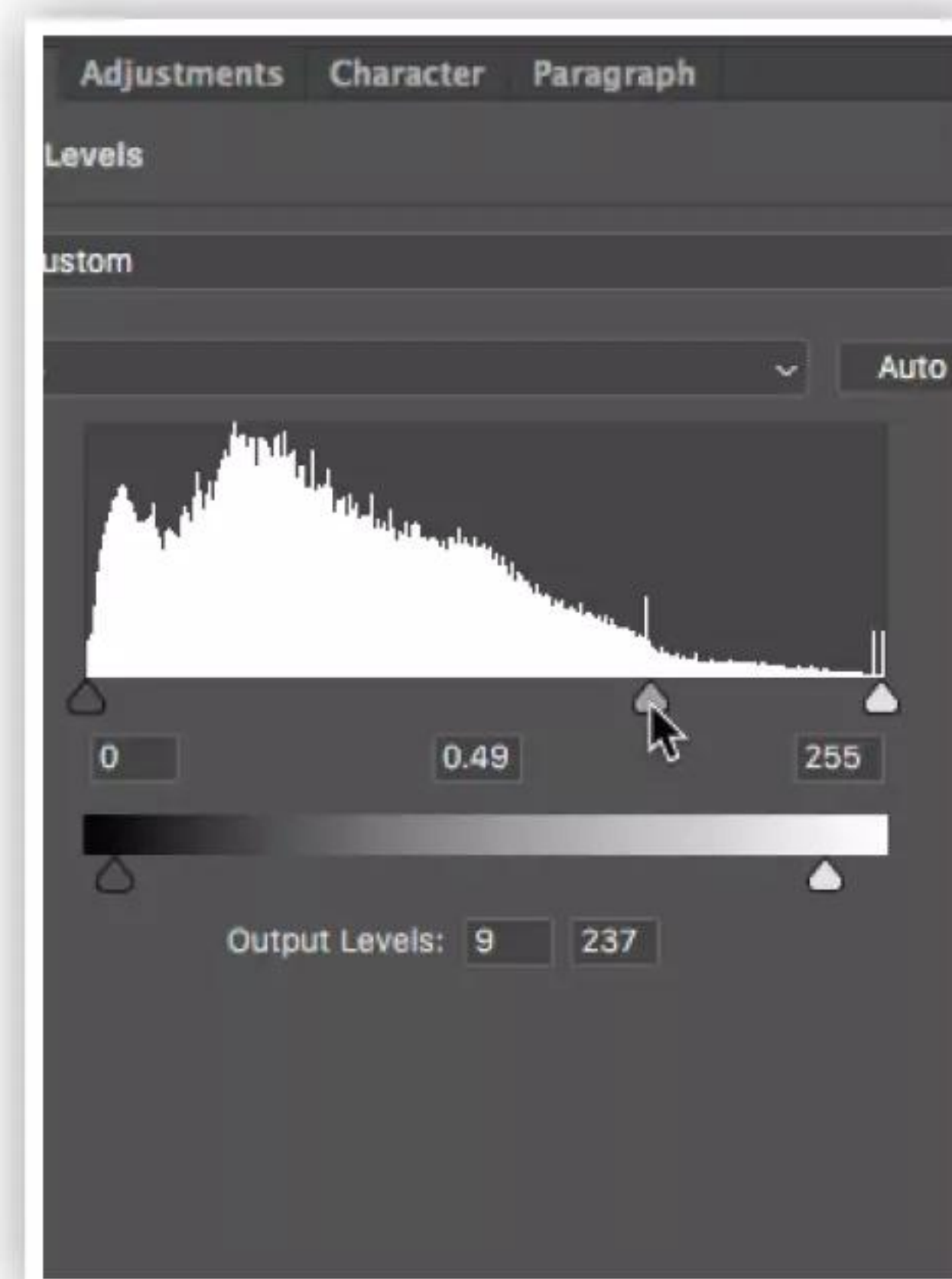
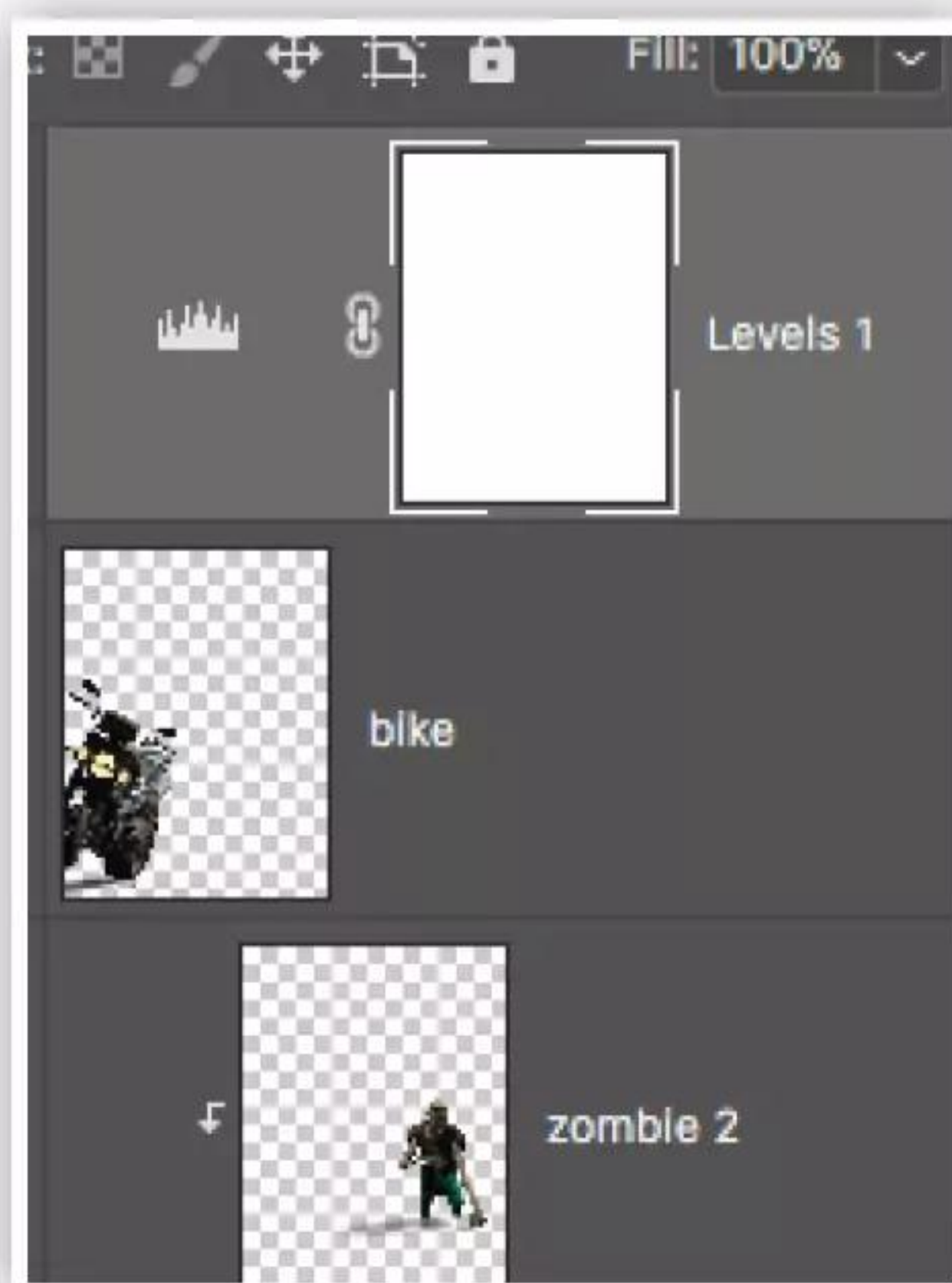
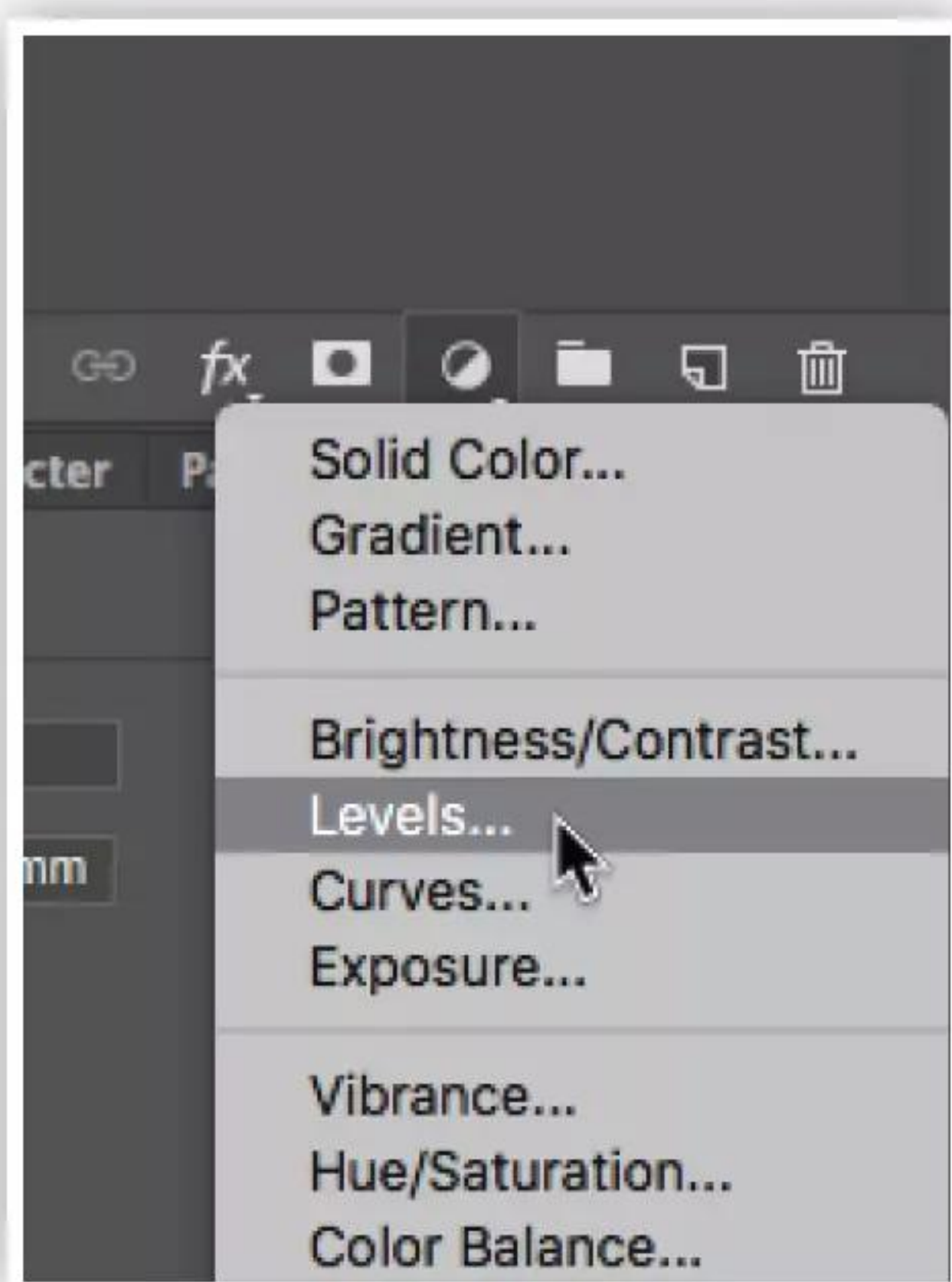
19 Repeat the process with the second zombie image and name its layer 'zombie 2'. Both zombies are at the top of the layer stack and you can see that they appear to float in front of our main foreground character. Let's fix that next.

20 Hold Shift and left-click on each zombie's layer to highlight them both. Now right-click on them and a context menu will appear. Choose Create Clipping Mask. You will see that both layers are now clipped in the same way the 'fog' layer was previously.



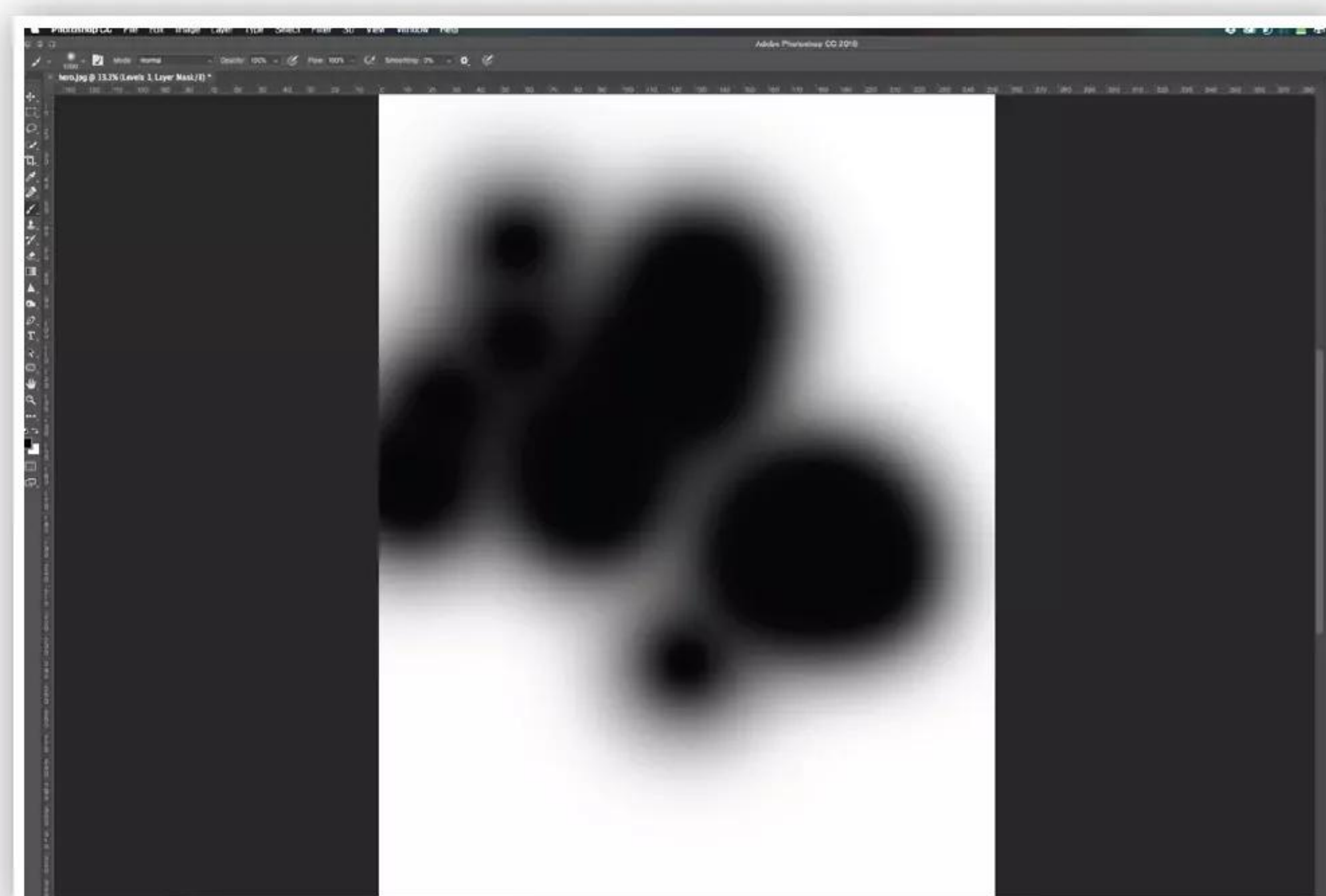
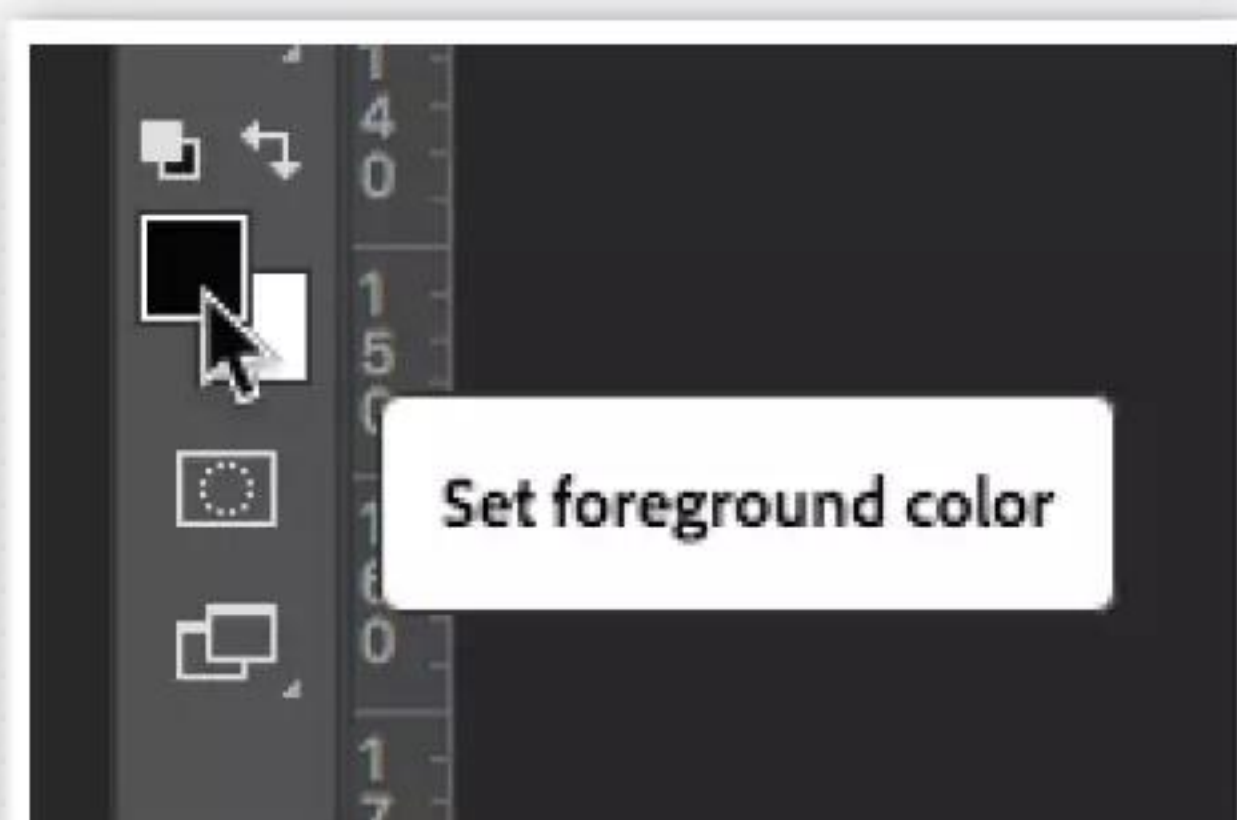
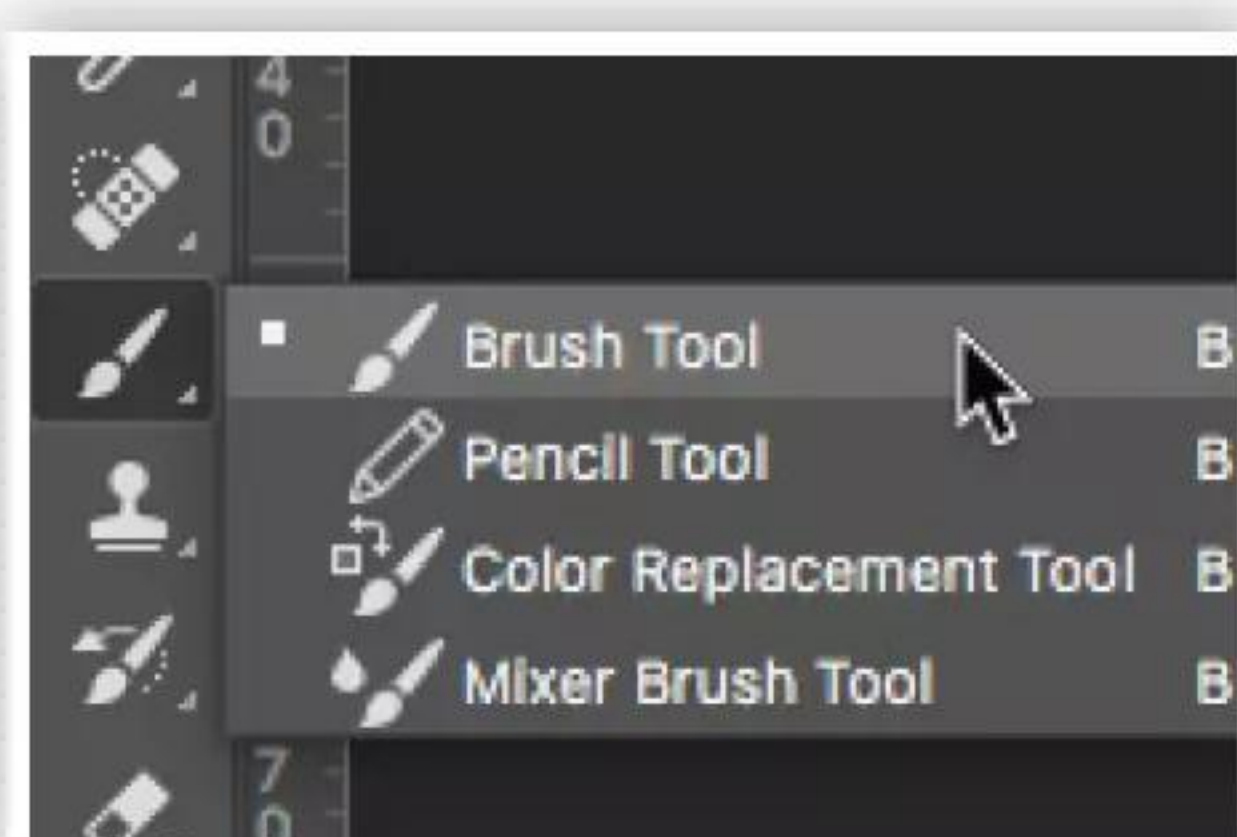
21 There is one more asset we can include to finish our scene off. Go to File > Open again and open the 'bike.png' file. Just as you did with the zombies, you can copy and paste this image into your main document at the top of the stack. Name the layer 'bike'.

22 Since the 'bike' layer appears in front of our character, there is no requirement to clip it like the zombies and the fog. Now that we have all our elements in place, they can each be moved within the scene as you see fit. We can also boost the drama a little.



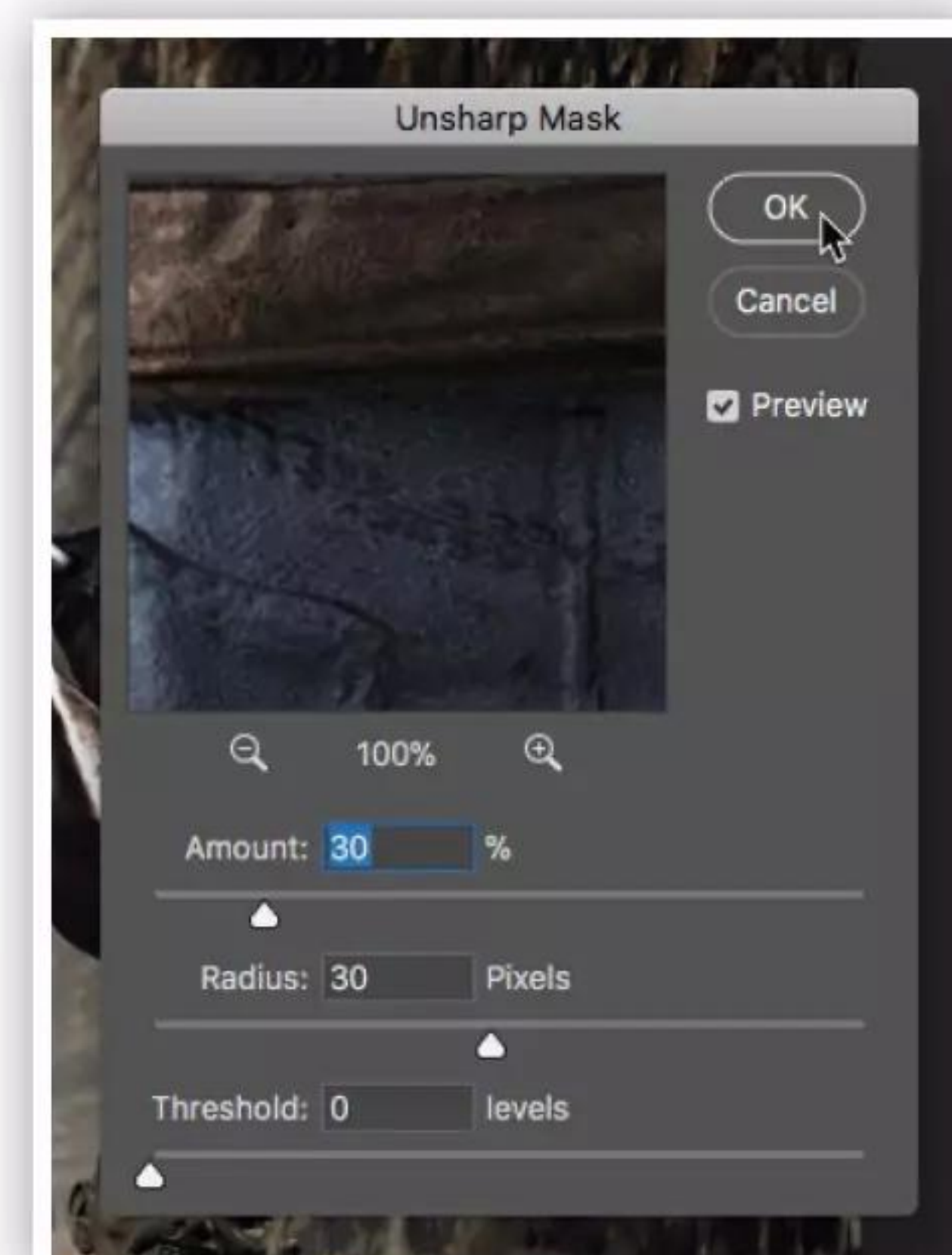
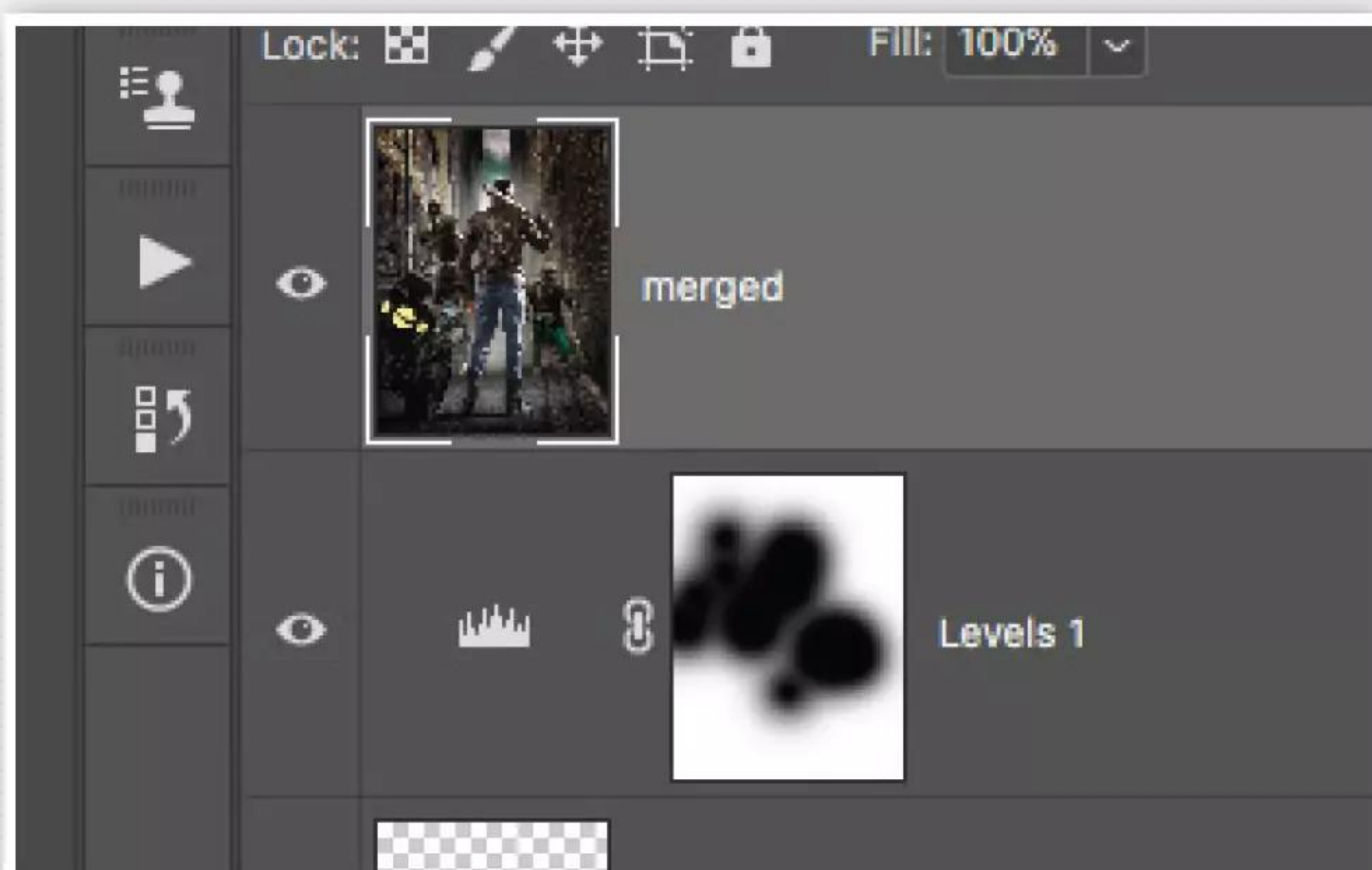
23 Go to the layer options panel and click on the Create New Fill Or Adjustment button. Choose Levels from the dropdown list. This will add an adjustment layer to the top of the stack; use it to boost light and shadow in the image.

24 With the 'Levels 1' adjustment layer active, go to its Properties and push the middle Midtone slider to the right. All the middle tones will be darkened but since this is affecting the whole image, you need to be a little more selective.



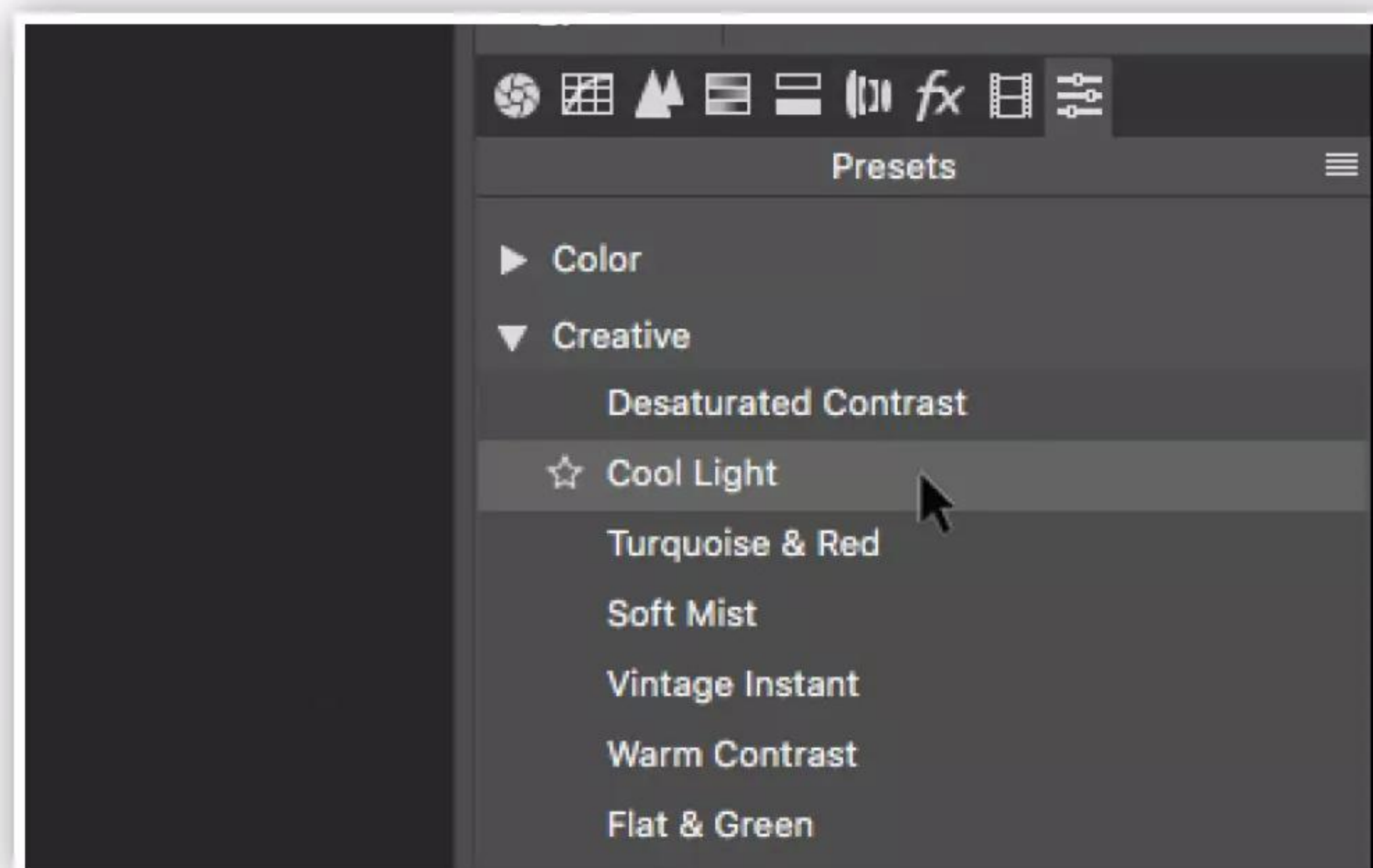
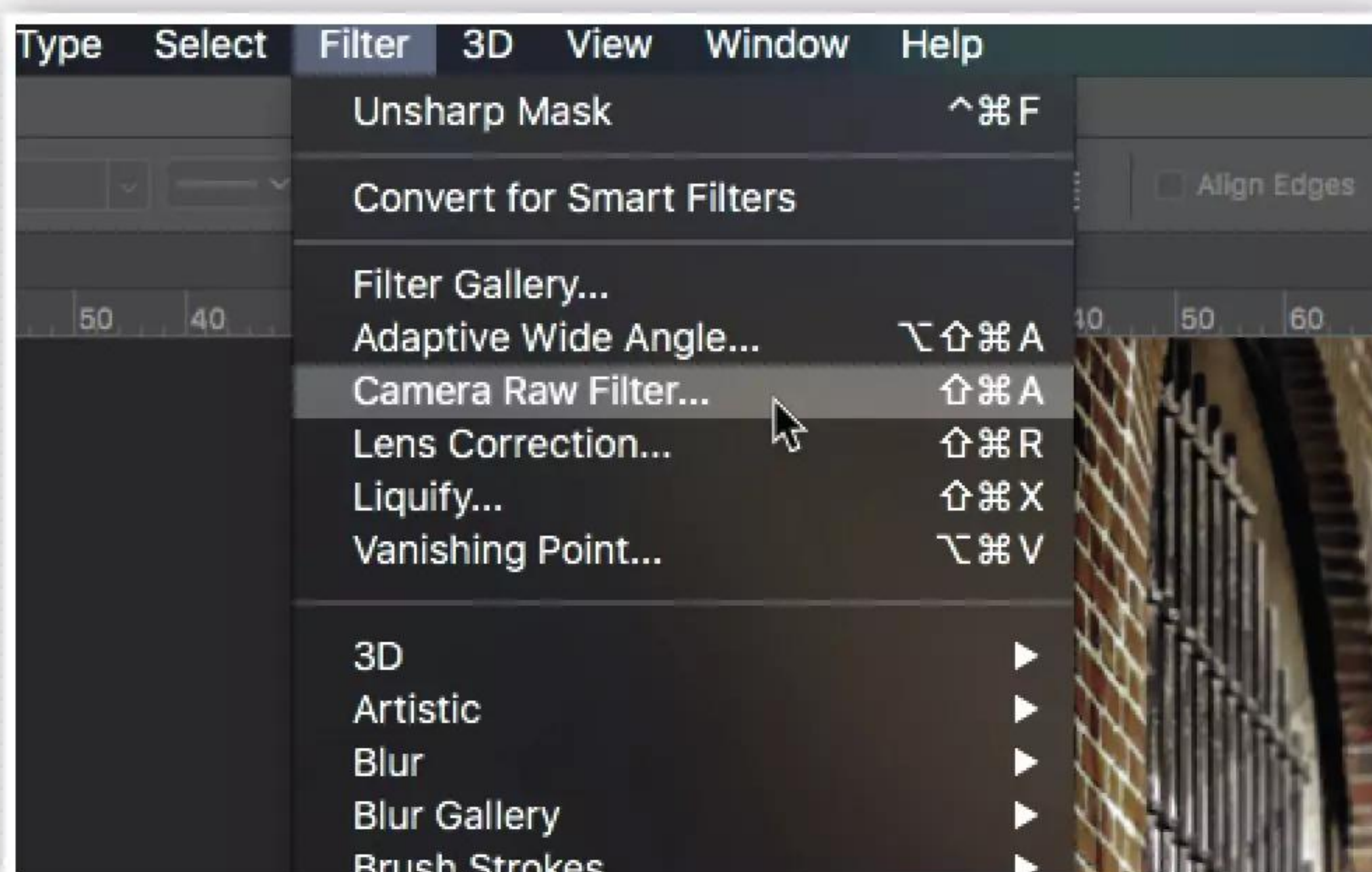
25 Keep the adjustment layer active and go to the toolbar and choose the Brush Tool (B). Set the Foreground Colour to black and use a large soft round brush to paint black on the 'Levels 1' layer mask where you do not want the darkening effects to be seen.

26 We painted around the three characters to keep them at their original brightness but made sure that their surroundings are darker. If you Alt + left-click the mask, you can see the brush marks that conceal the effects of the adjustments you've made.



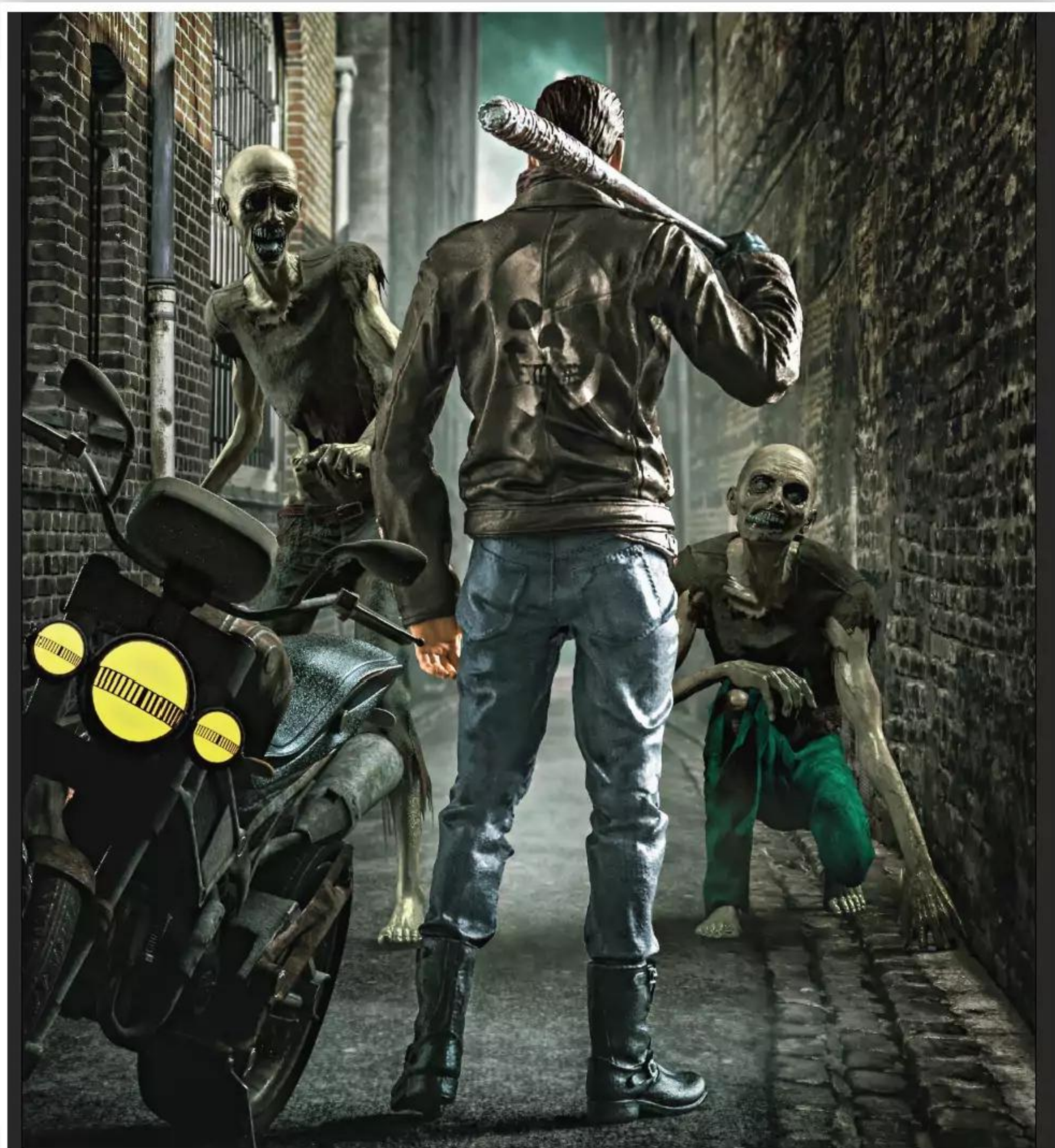
27 If you press Shift + Alt + Cmd + E, you can create a new layer that is a merged version of all the layers you've created so far. Think of it as a snapshot of the work done so far. Be aware that any layers that are turned off, will not be merged into the snapshot.

28 Call this new layer 'merged'. You can add some extra sharpness and boost contrast quickly by going to Filter > Sharpen > Unsharp Mask. Set the Amount to 30% and Radius to 30 Pixels. Threshold is 0 Levels.

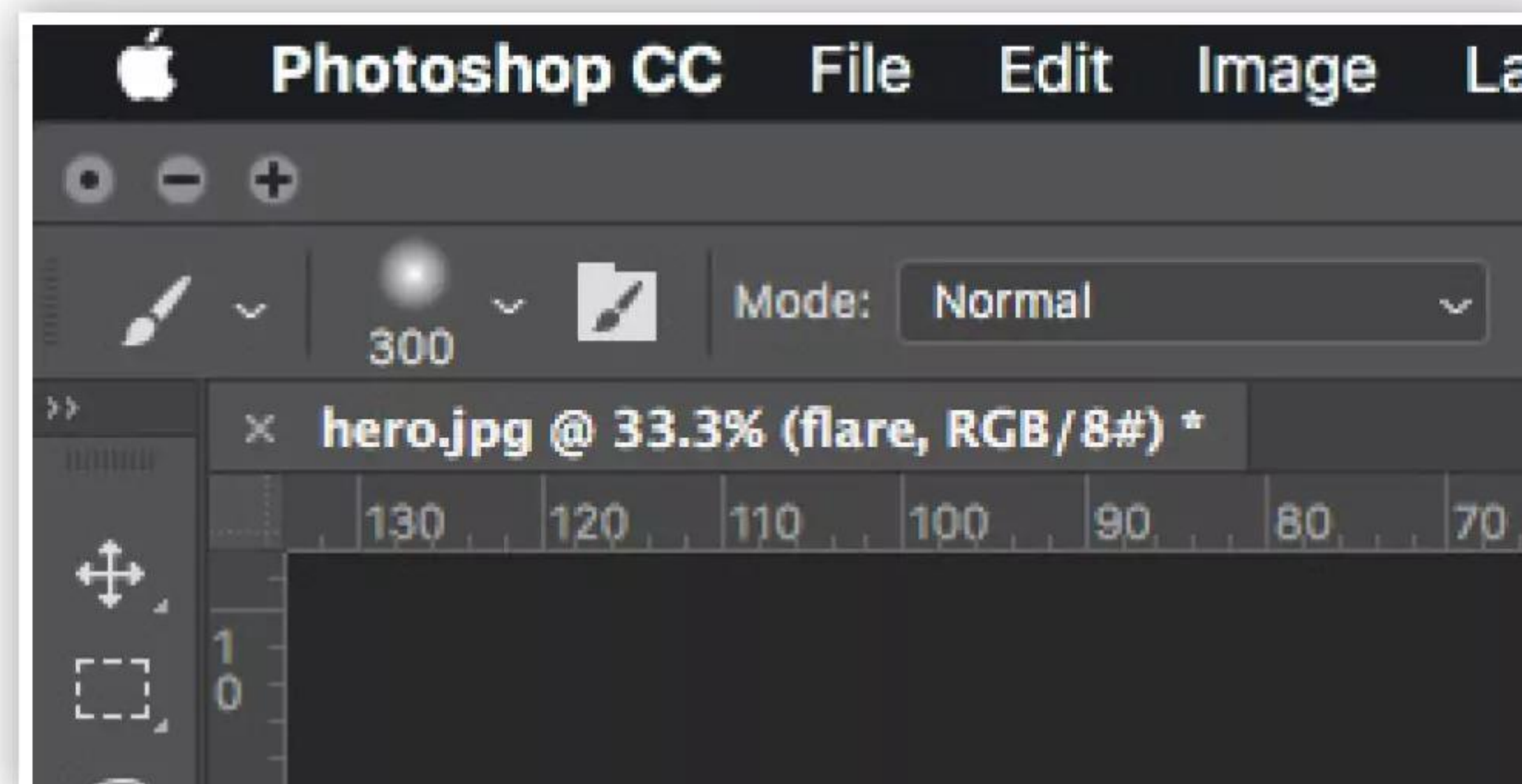
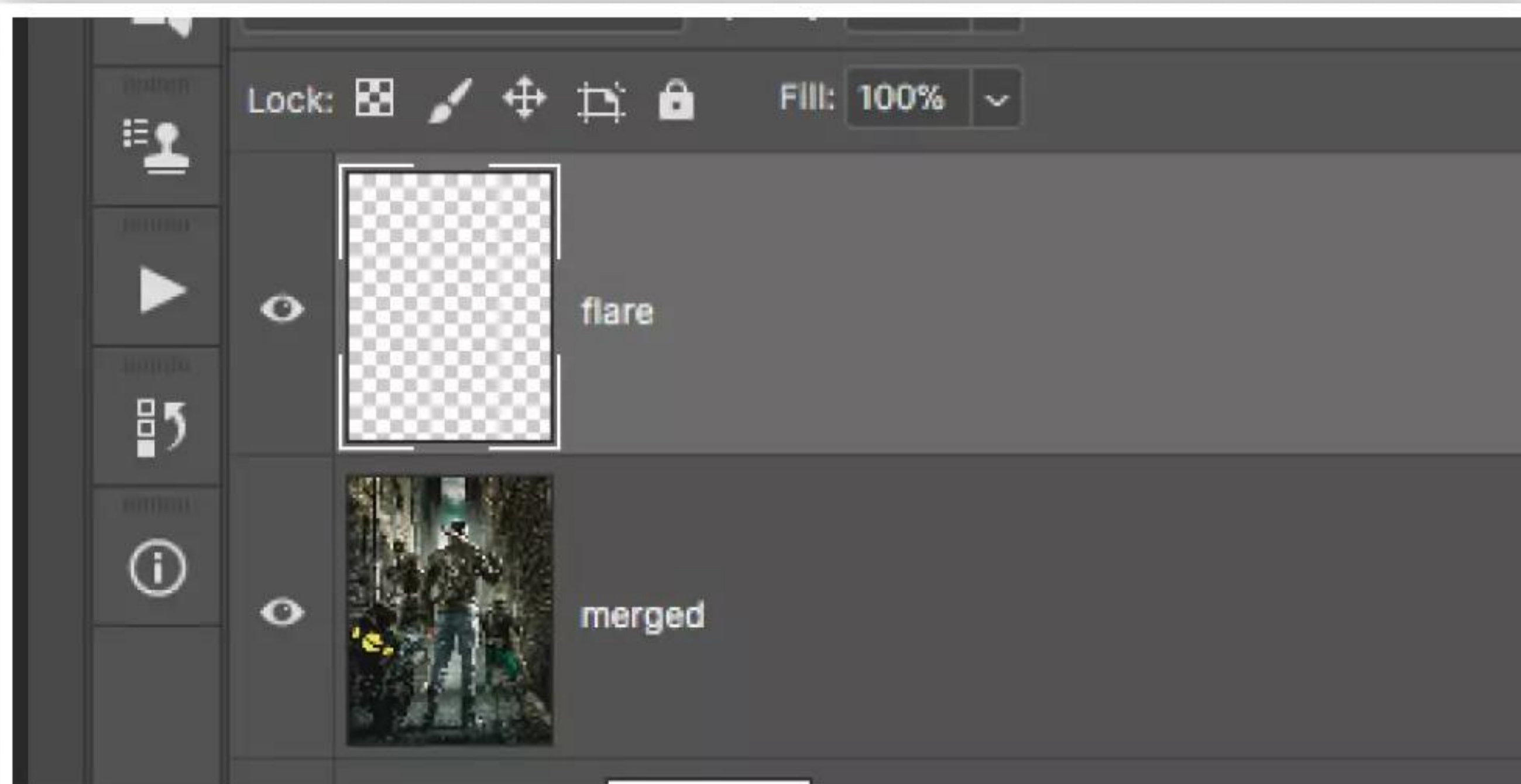


29 This boosts overall contrast and adds a level of sharpness, bringing out detail in the image. Now you can think about the colour in your image. If you go to Filter > Camera Raw Filter (Shift + Cmd + A), you can play with some of its new filter options.

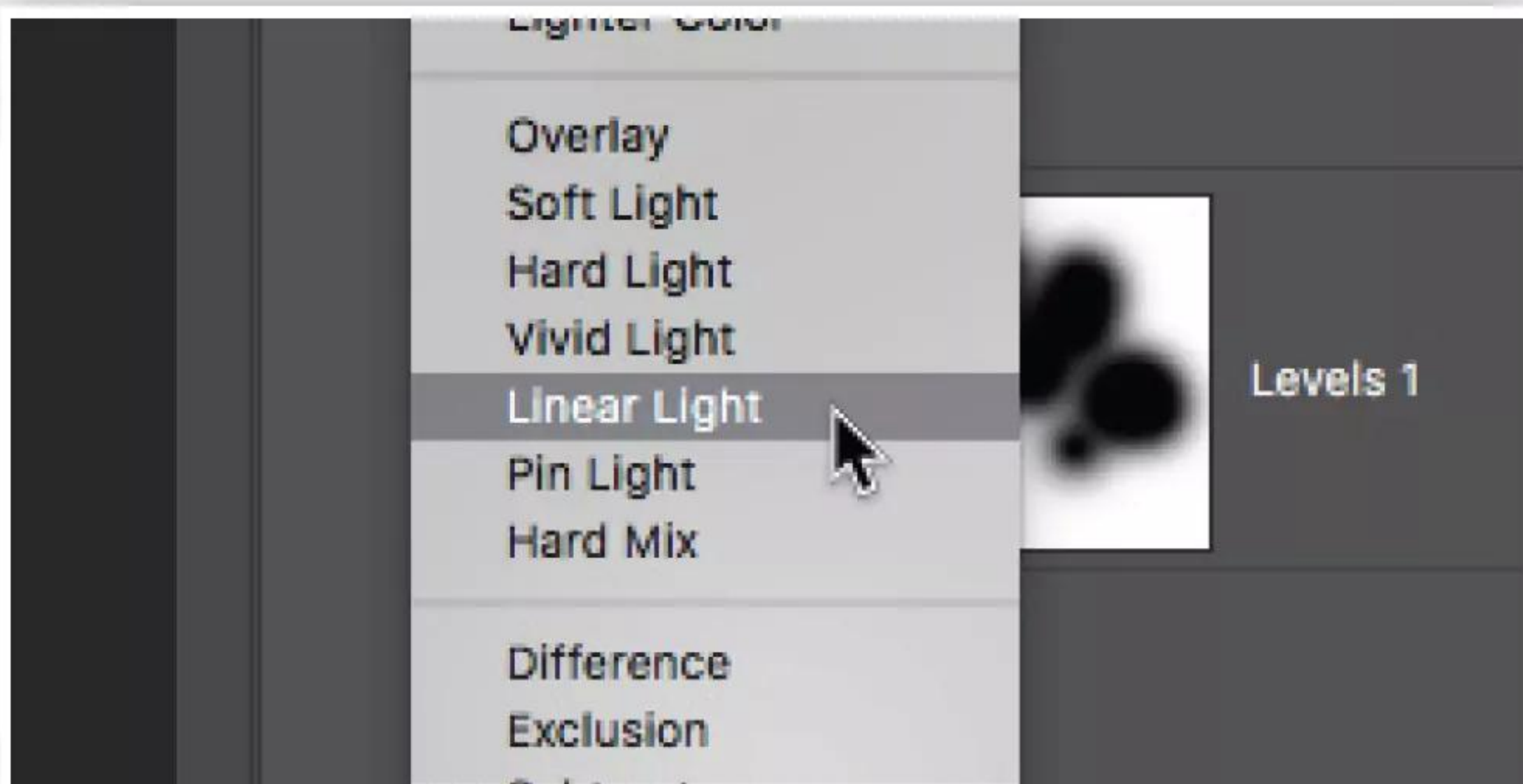
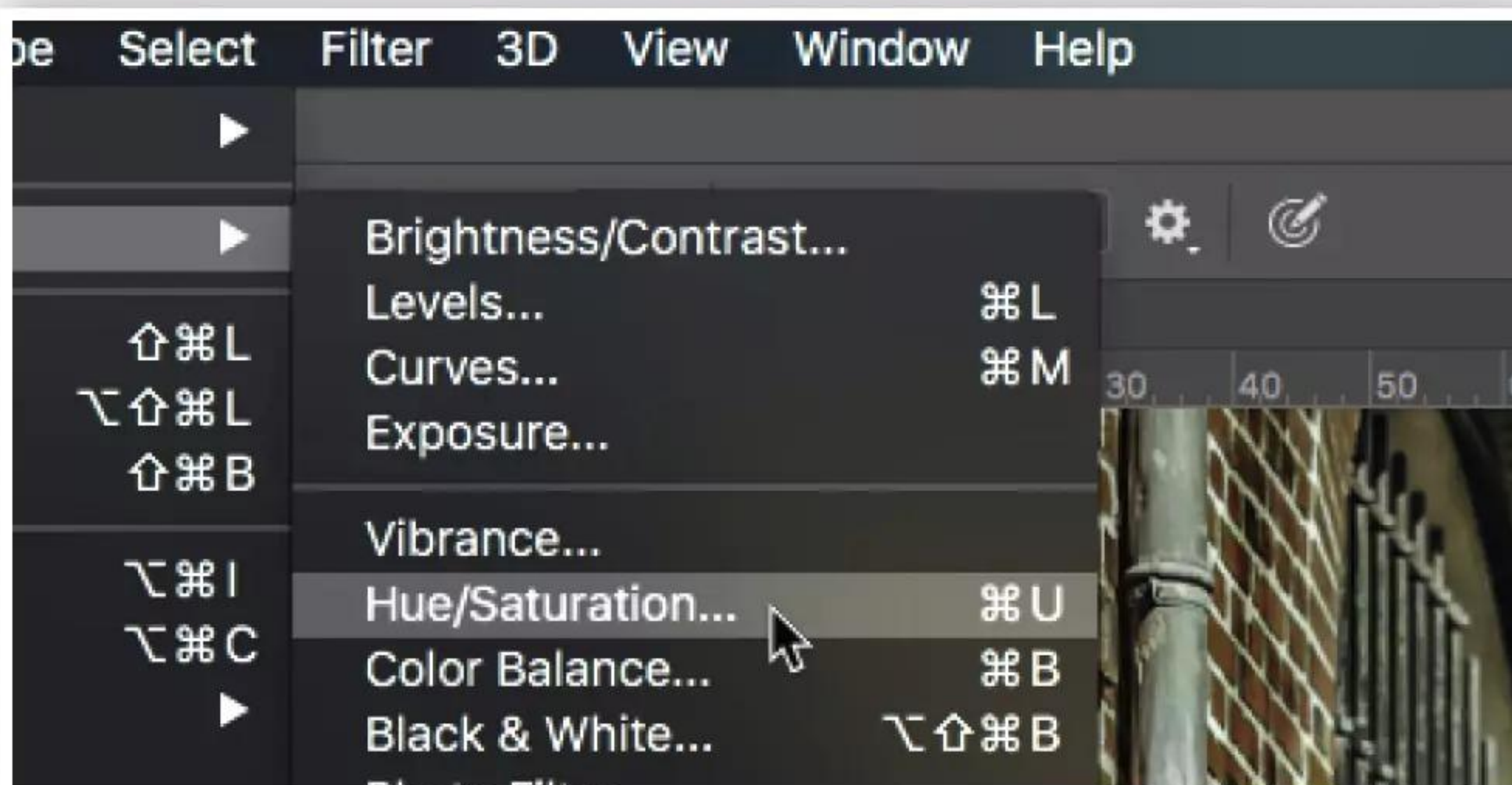
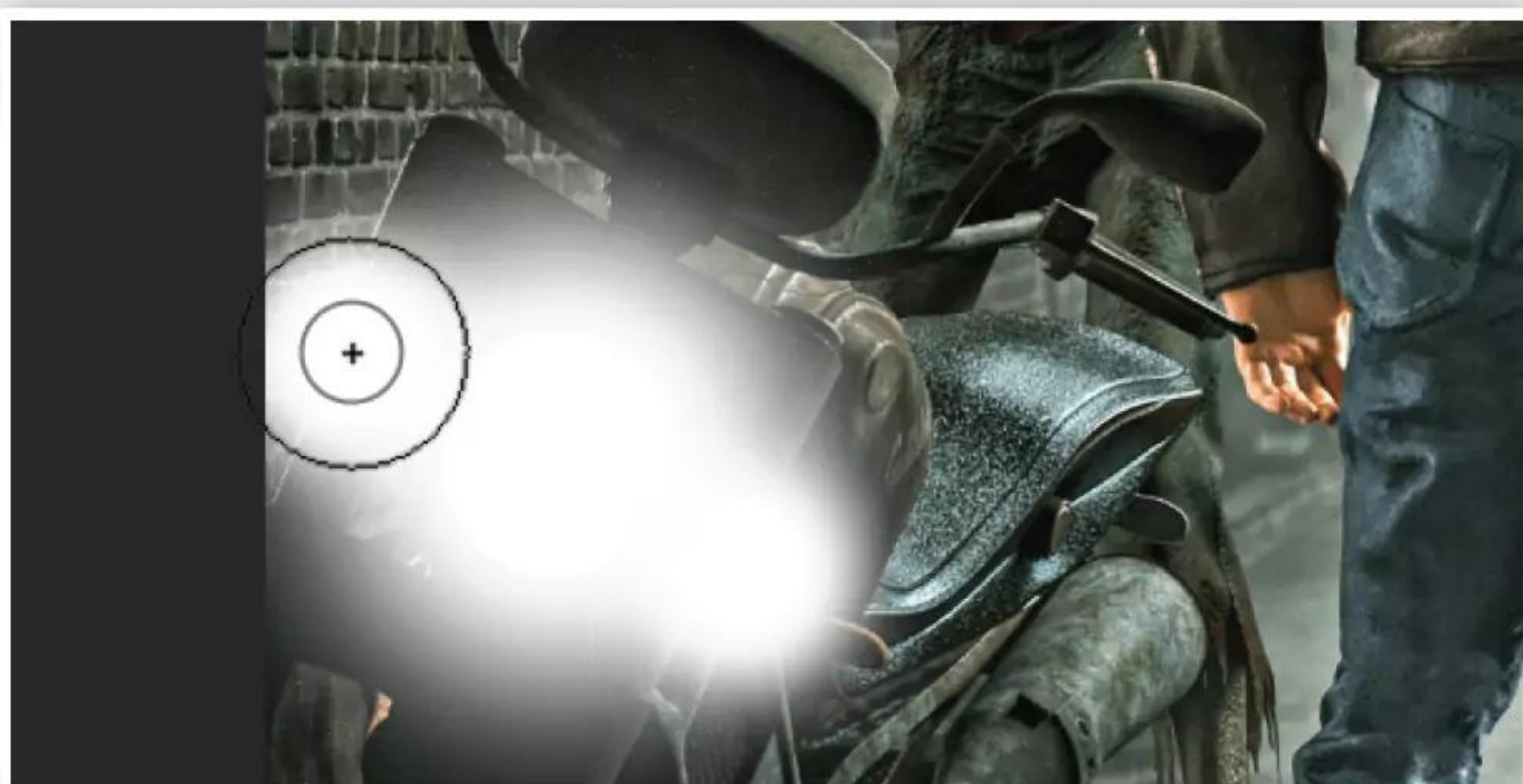
30 The 'merged' layer will open in Adobe Camera Raw (ACR). The latest version of ACR now has some interesting new creative filters which can be found under the Presets tab. You can preview each filter's effect on your image until you see something you like.



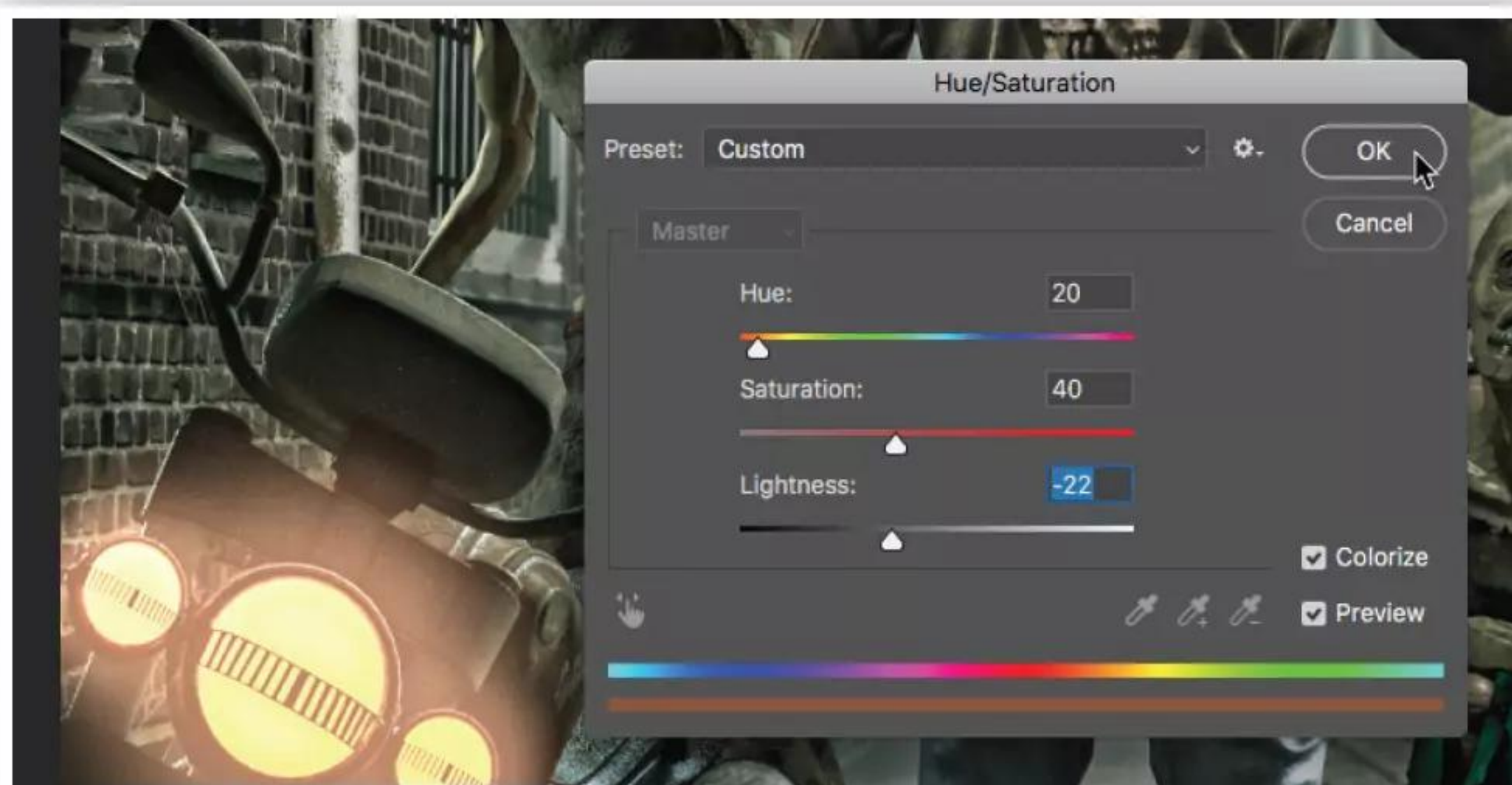
31 We chose the Flat & Green preset under the Creative options as this suited the content of the image quite well. We also employed ACR's own Basic adjustment options too, to add more contrast and colour saturation. Click OK when you're happy with the changes.



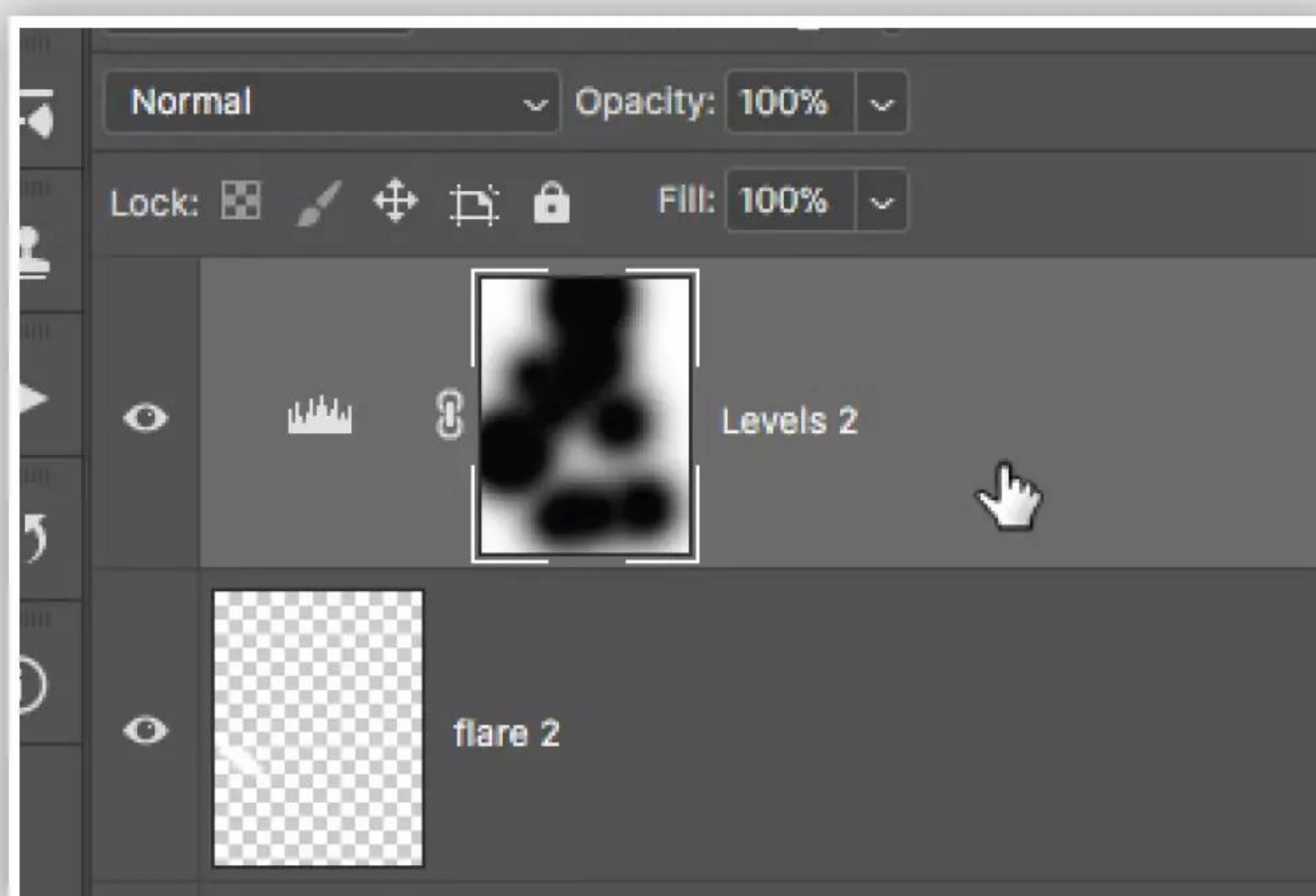
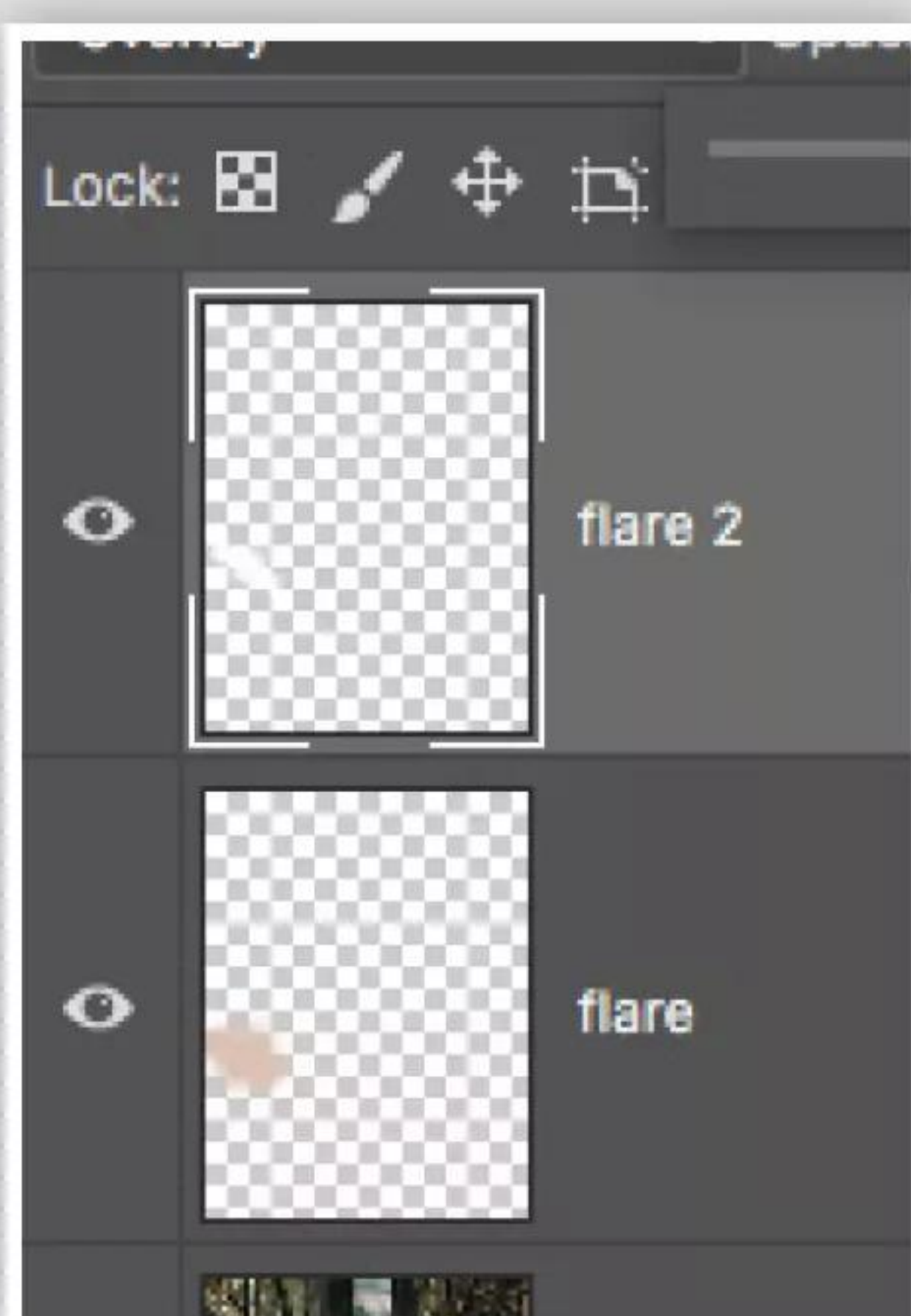
32 ACR will hand the 'merged' layer back to Photoshop where you can see it updated with the adjustments you've just made. You can add a new layer next and call it 'flare'. Go to the Brush Tool and choose a soft white brush of about 300 pixels.



33 Paint over the headlights of the bike with the white brush. Then set the Blend Mode of the 'flare' layer to Linear Light. This is a favourite method of ours for adding a glowing effect to bright areas in an image.

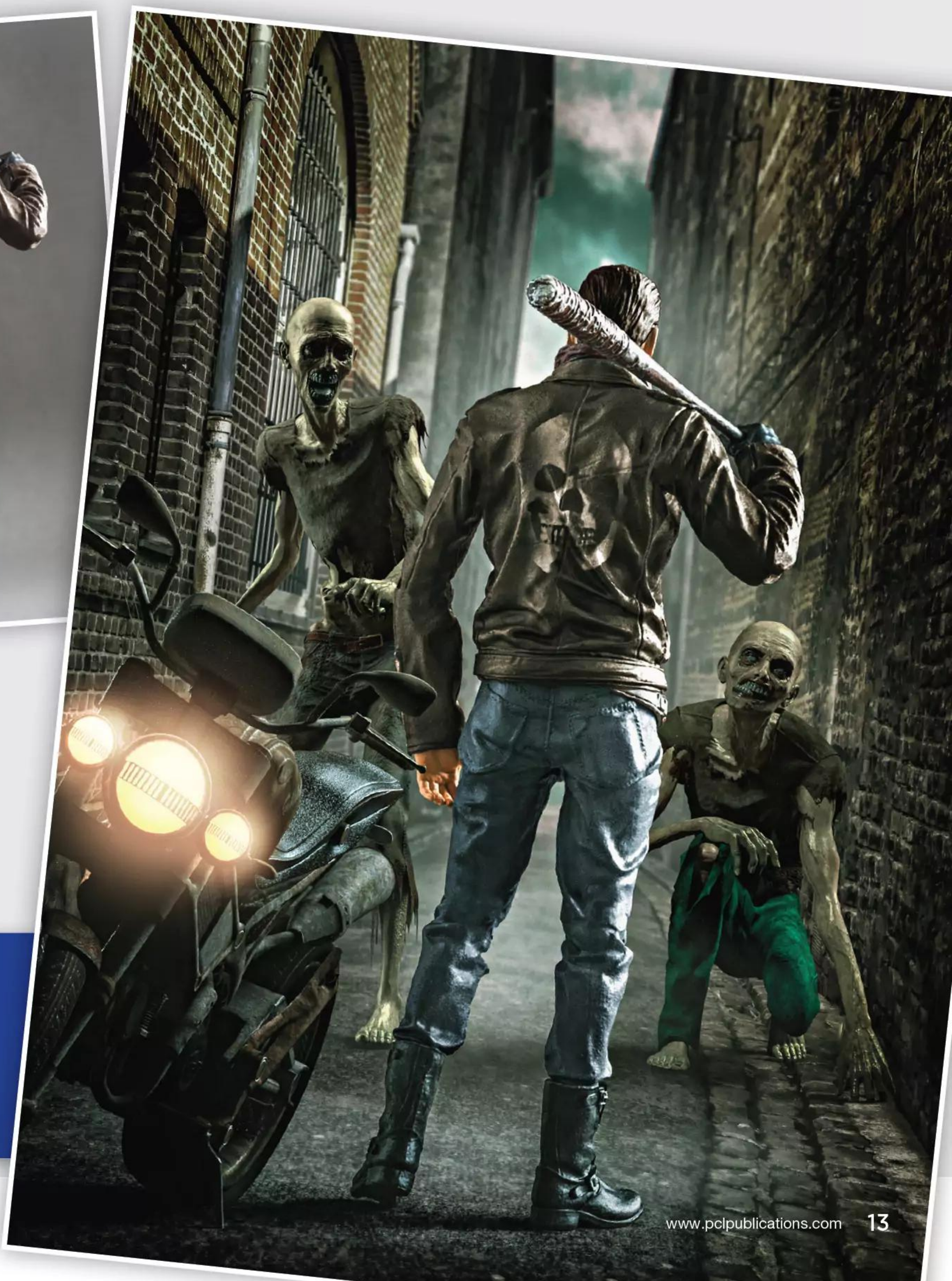


34 Go to Image > Adjustments > Hue/Saturation (Cmd + U) and in the panel that appears, check the Colorize button, set Hue to 20, Saturation to 40 and Lightness to -22. Click OK to apply a yellow glow to the headlights.



35 Create another layer called 'flare 2' and make its Blend Mode Overlay. Now paint with your white brush on top of the glow you just made to enhance the light effect of the bike's headlights.

36 We also added another Levels adjustment to darken the edges a little more using the same selective masking methods used in step 25. Your image is finished. Our hero is about to face off with the zombie hordes and we have front row seats.



Create amazing art today

Compositing is easier than you think, and great fun too.



AFTER

Creating Sunbeams

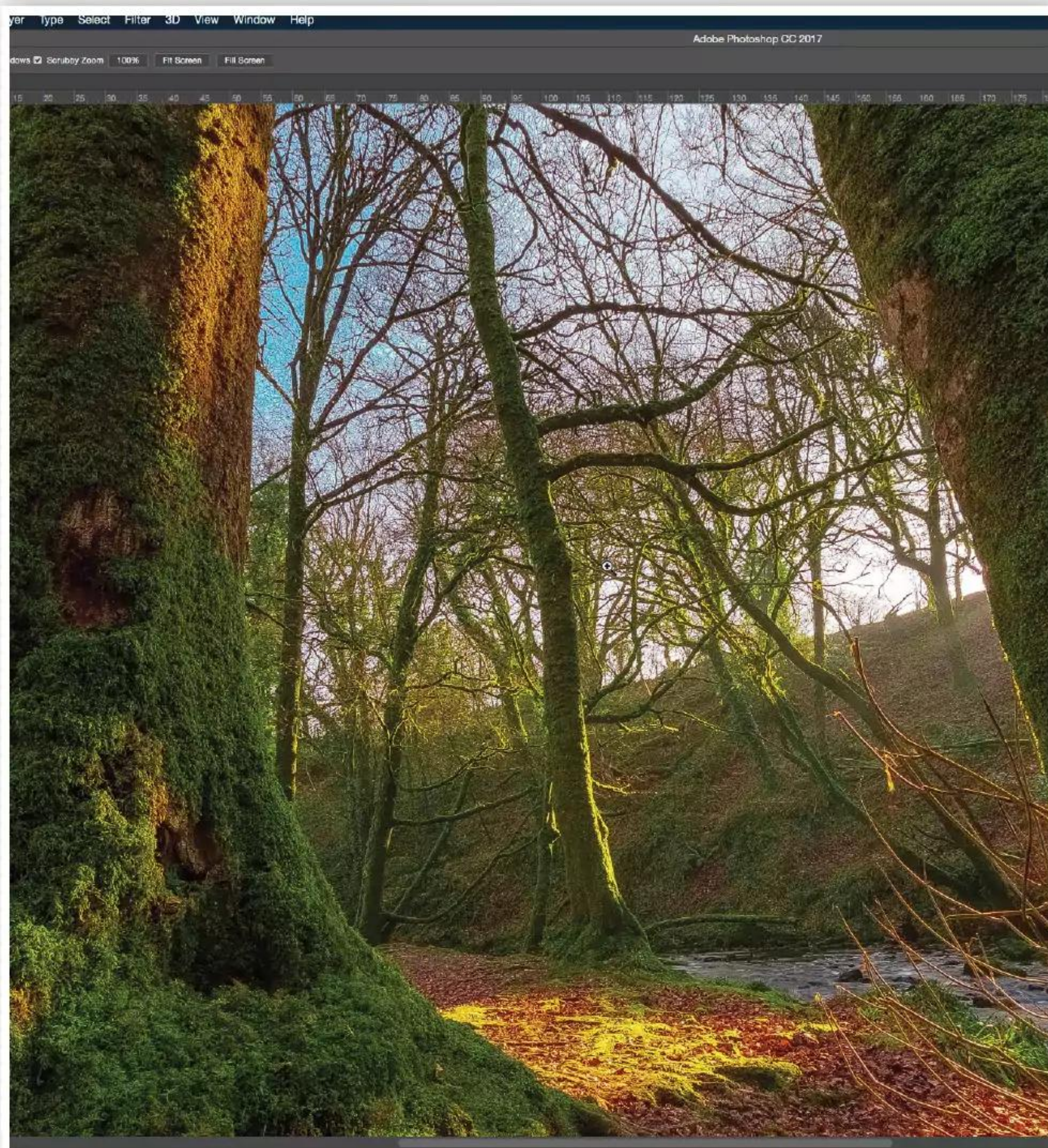
Add some cool atmospheric effects to your photos

Sunbeams are the nickname given to a particular atmospheric effect known as crepuscular ray, or god rays. The term god rays was coined in response to the effect looking quite 'heavenly' or mystical. They are essentially shafts of sunlit air separated by darker shadowed areas. The effect often occurs around dawn and dusk, although if there is a lot of

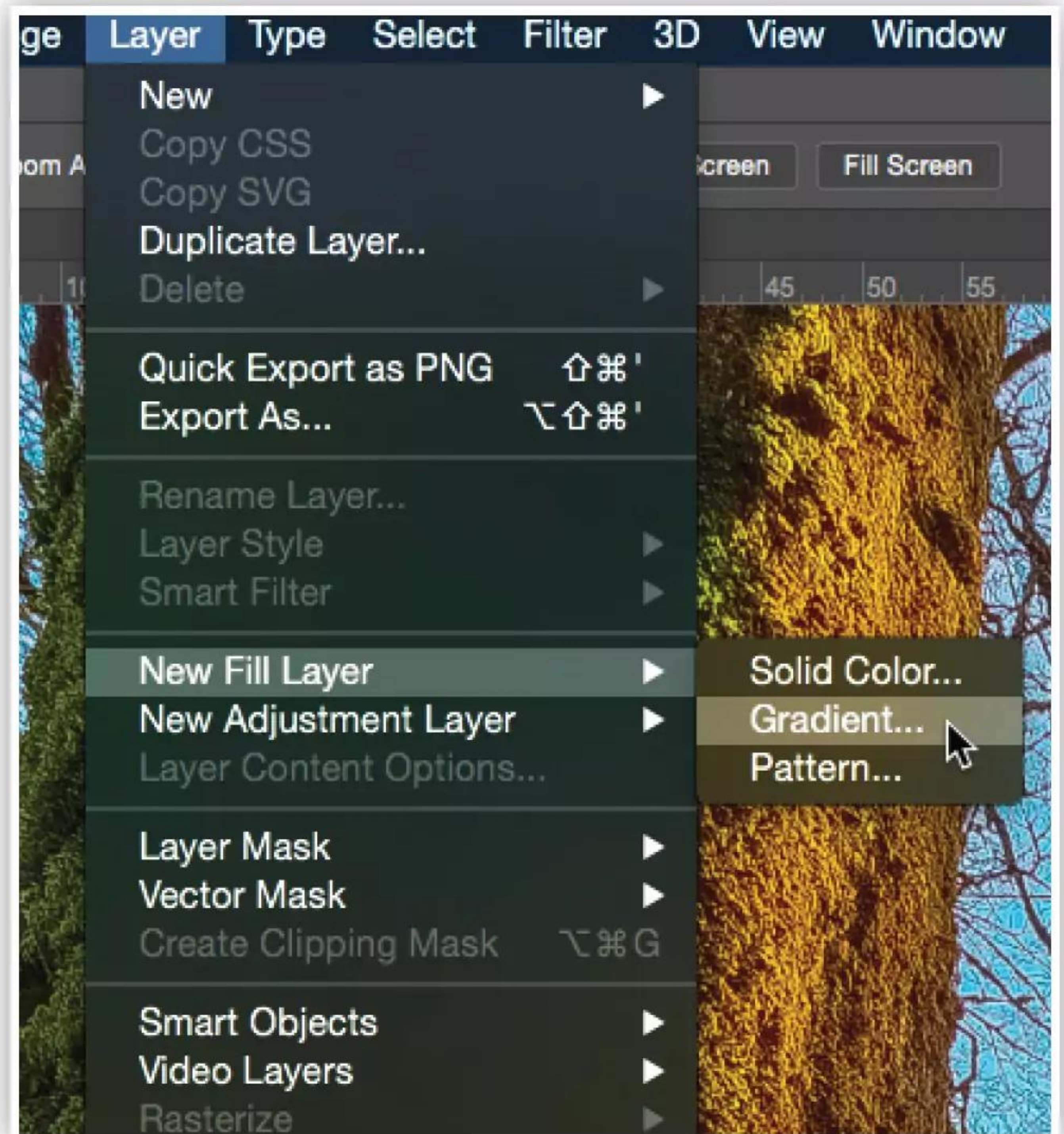
moisture present in the air, the sun is able to stream through creating these shafts of light. We have a photo of a woodland walk where the sun is just in the right place in the shot to have a go at creating a much moodier feel to it by adding some sunbeams.

BEFORE

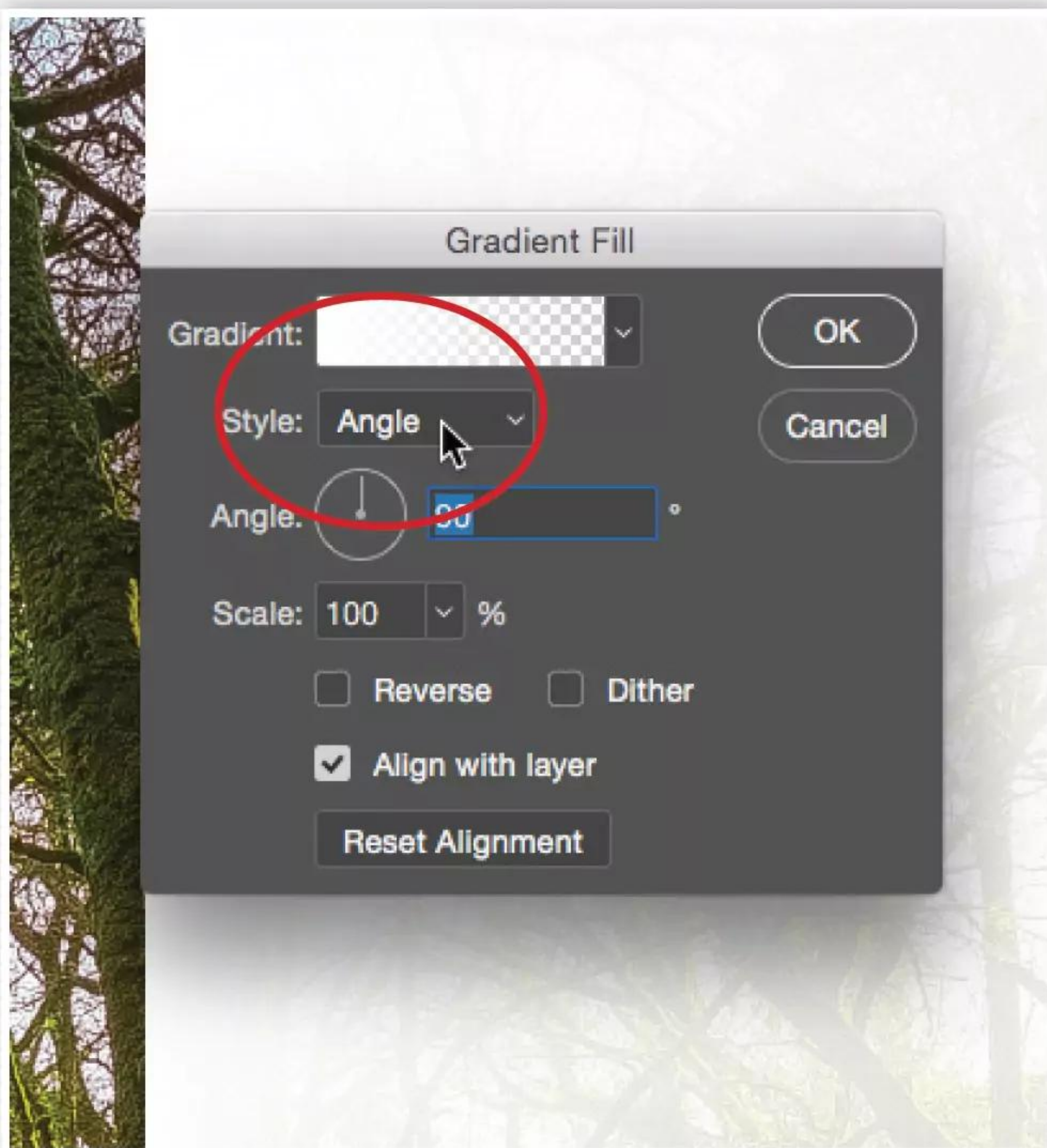




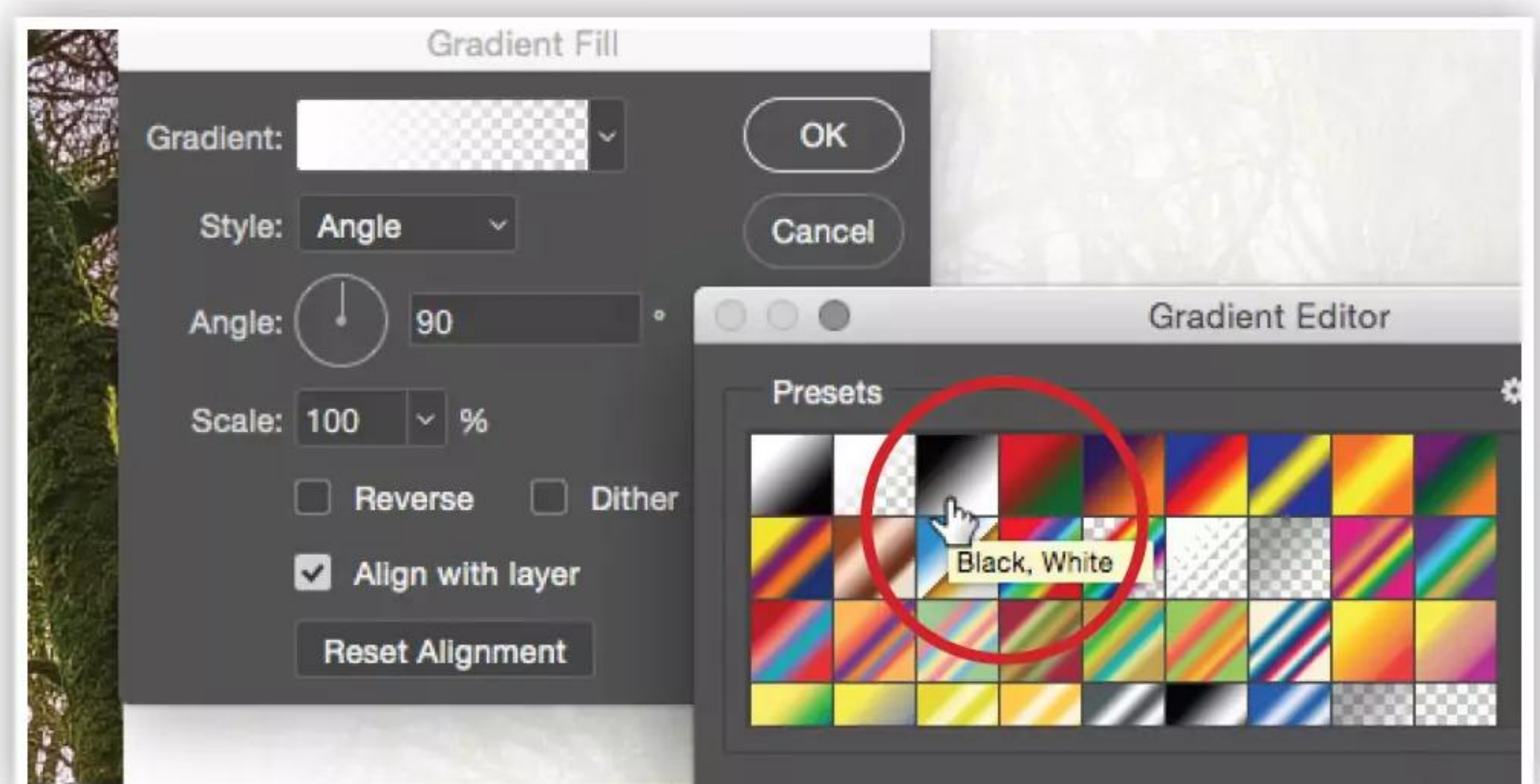
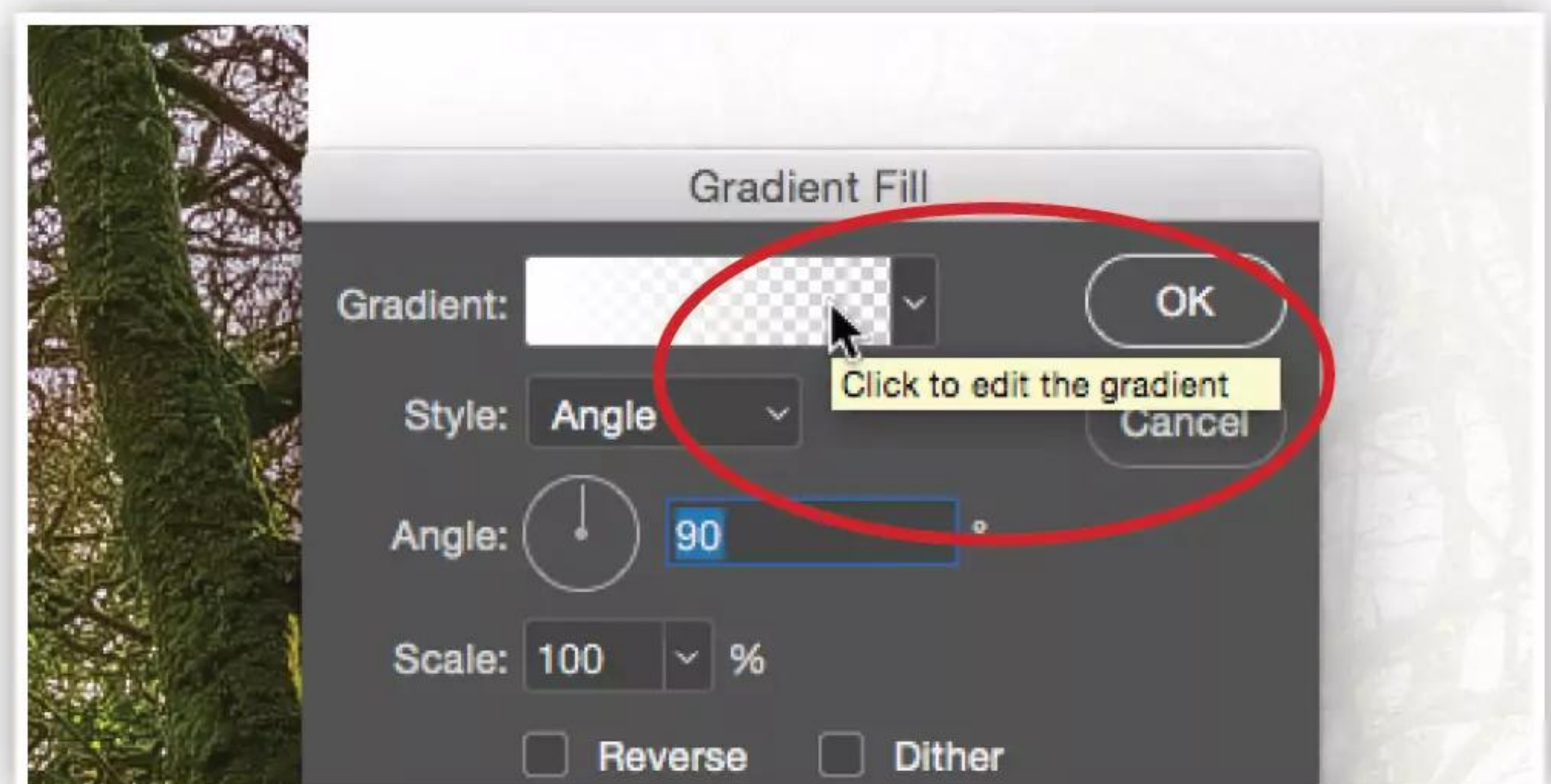
01 Start by opening the file 'woods.jpg'. It has some bright sunlight off to the right-hand side and this makes it a good candidate to add some atmosphere.



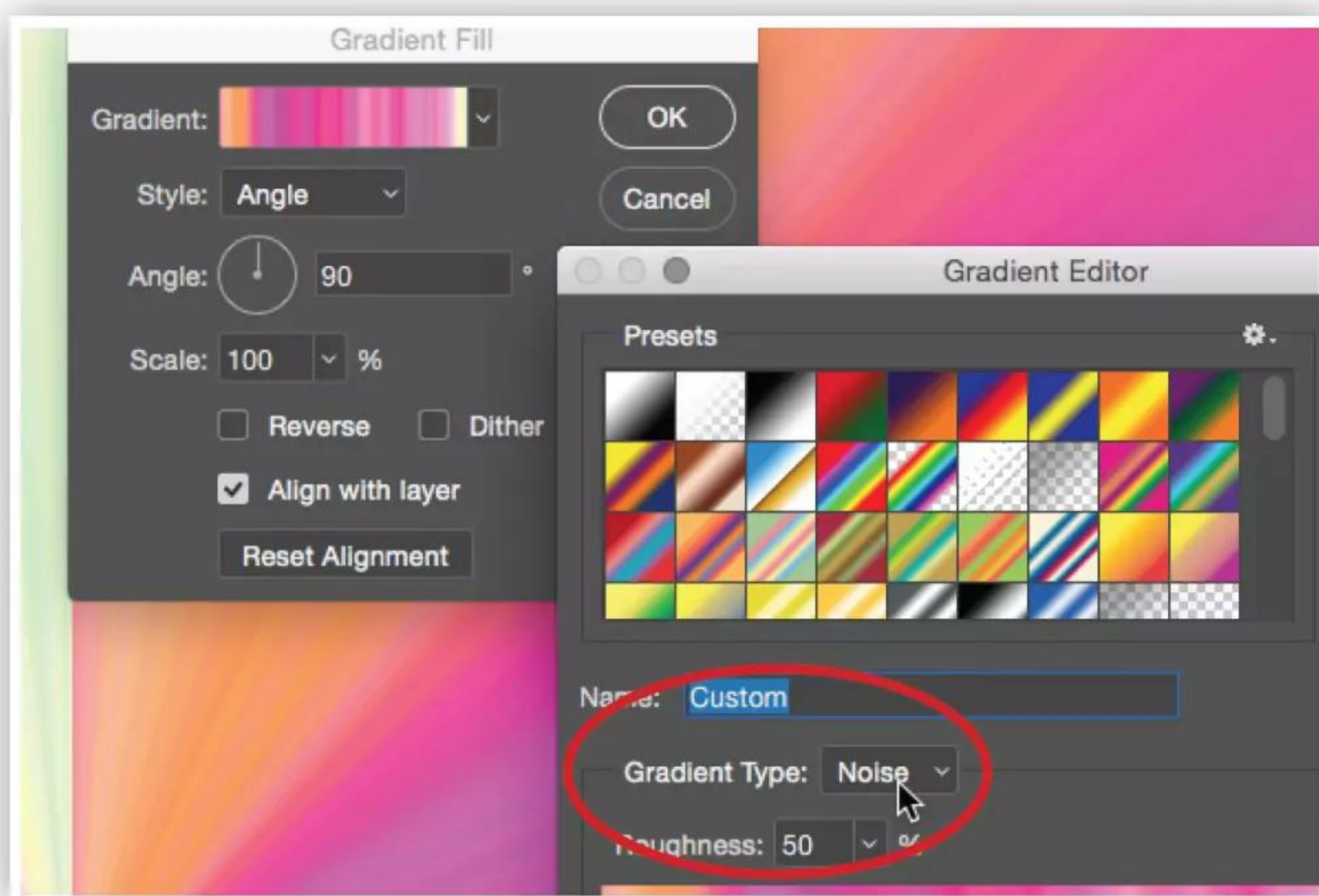
02 Next, go to Layer > New Fill Layer > Gradient. You will be prompted to name the new layer. We've just left it at its default. Click OK to proceed.



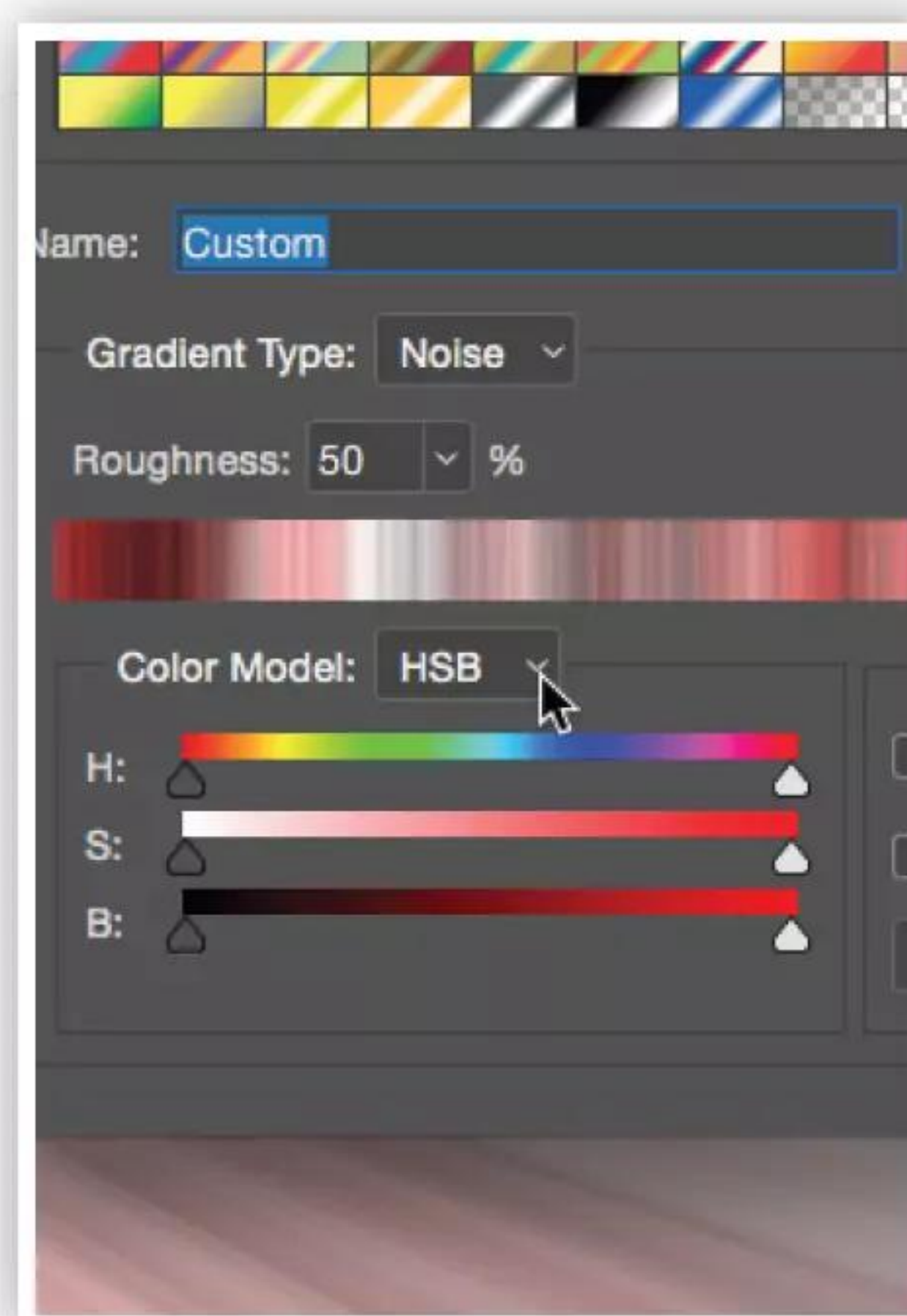
03 The Gradient Fill dialog panel will open next. The first thing to do is set the Style to Angle which will mean the gradient will revolve around a centre point for a complete 360°.



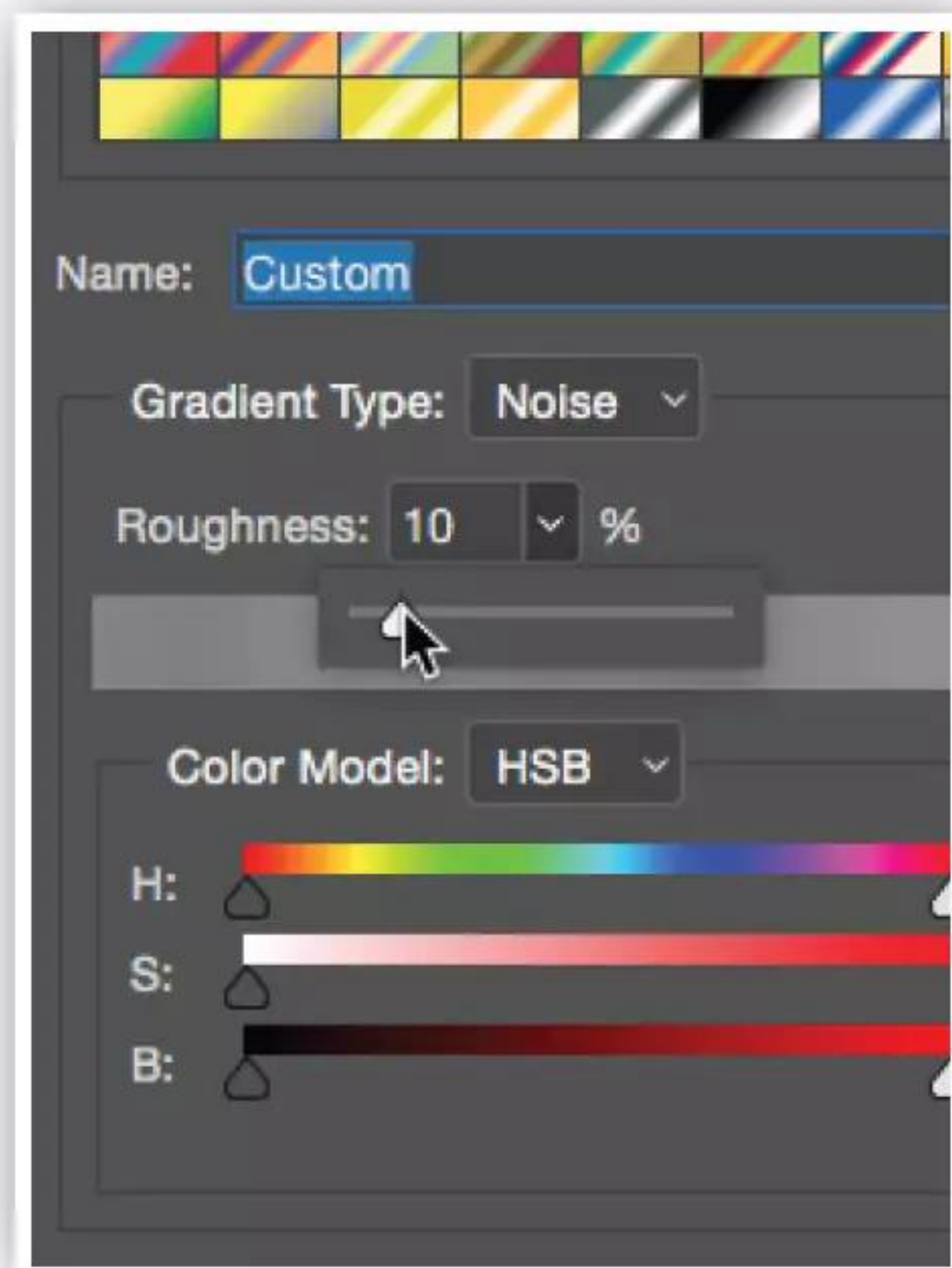
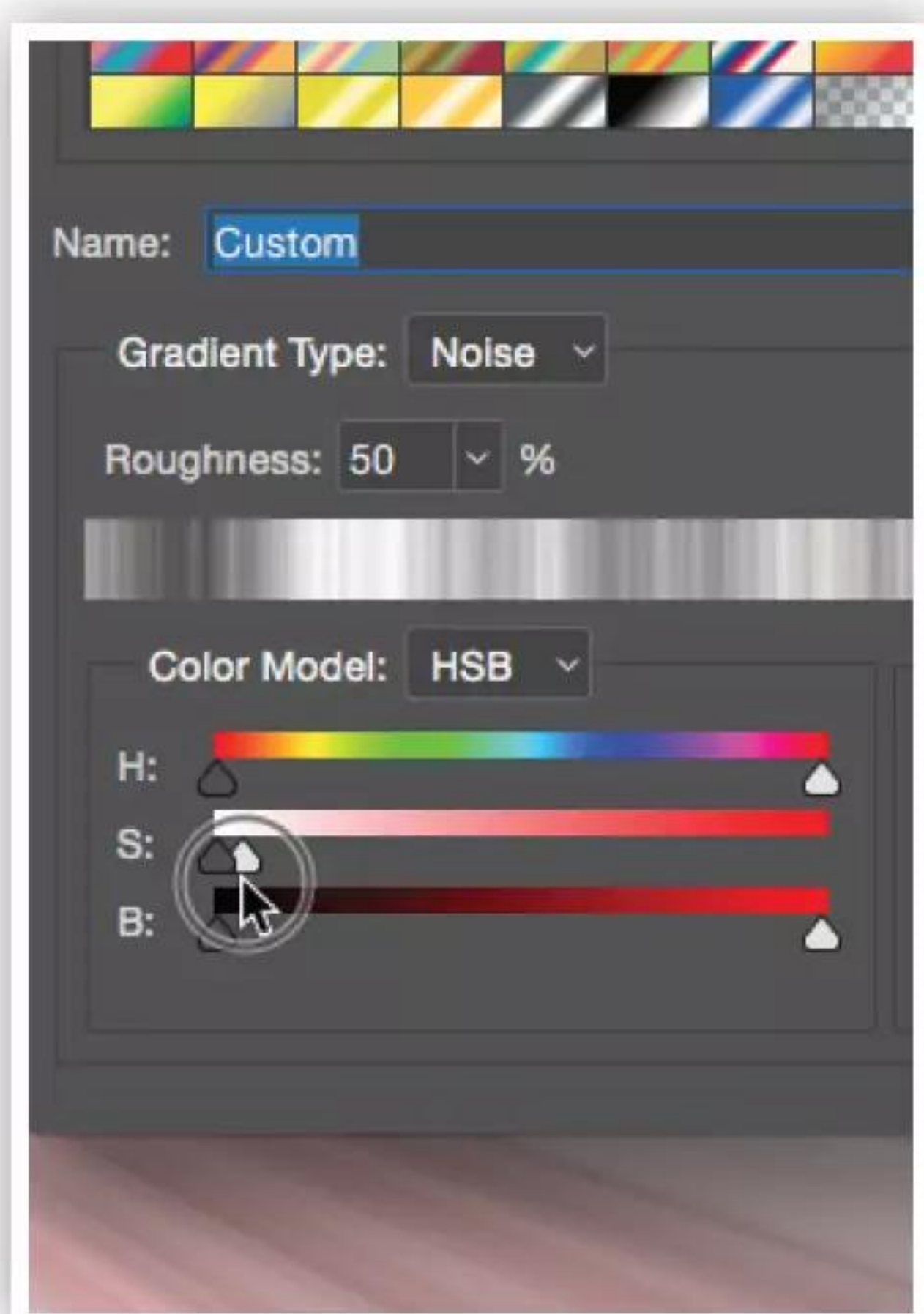
04 Next, click on the Gradient to open the Gradient Editor panel. Click on the Black, White preset which sets the gradient to run from solid black to solid white.



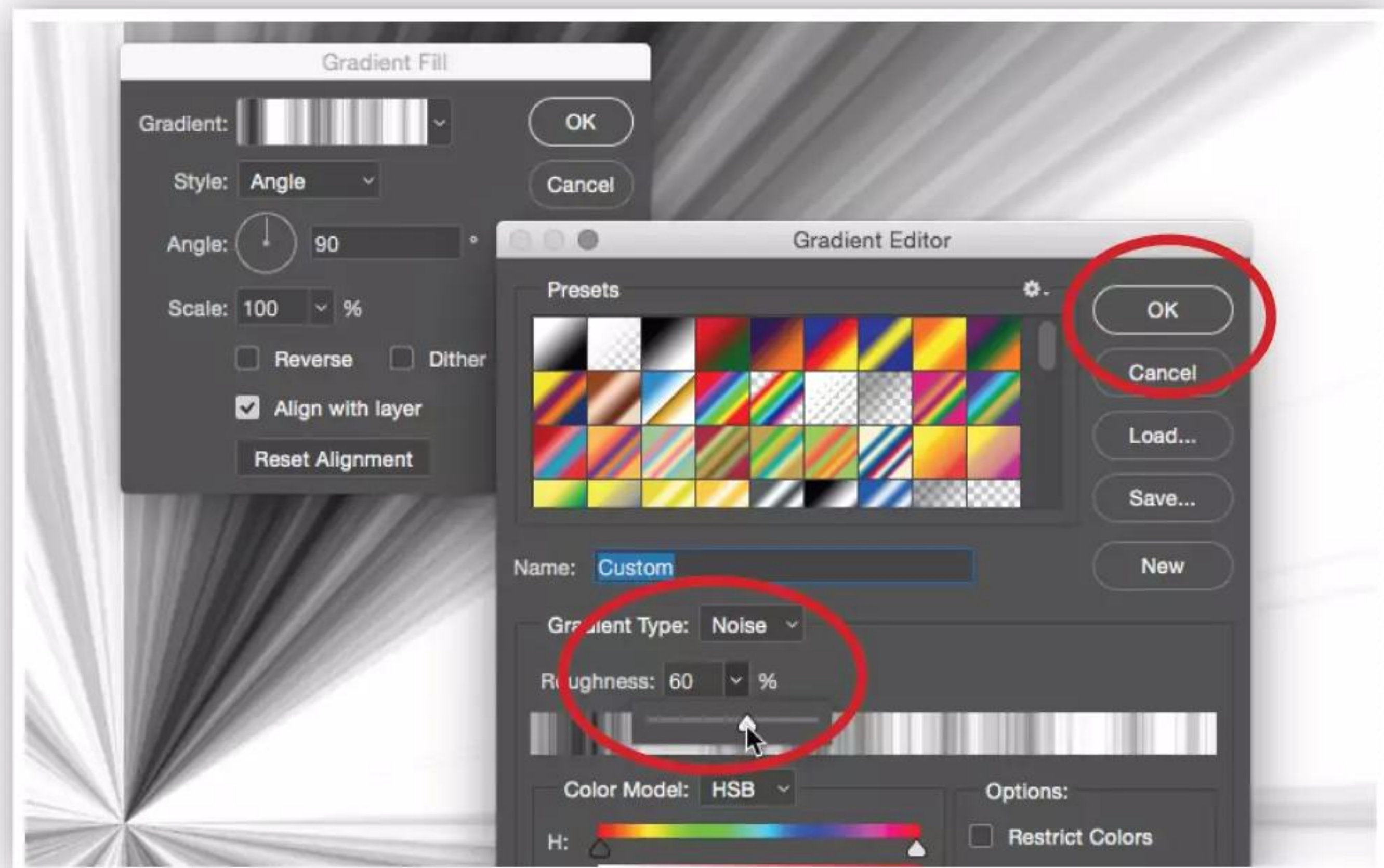
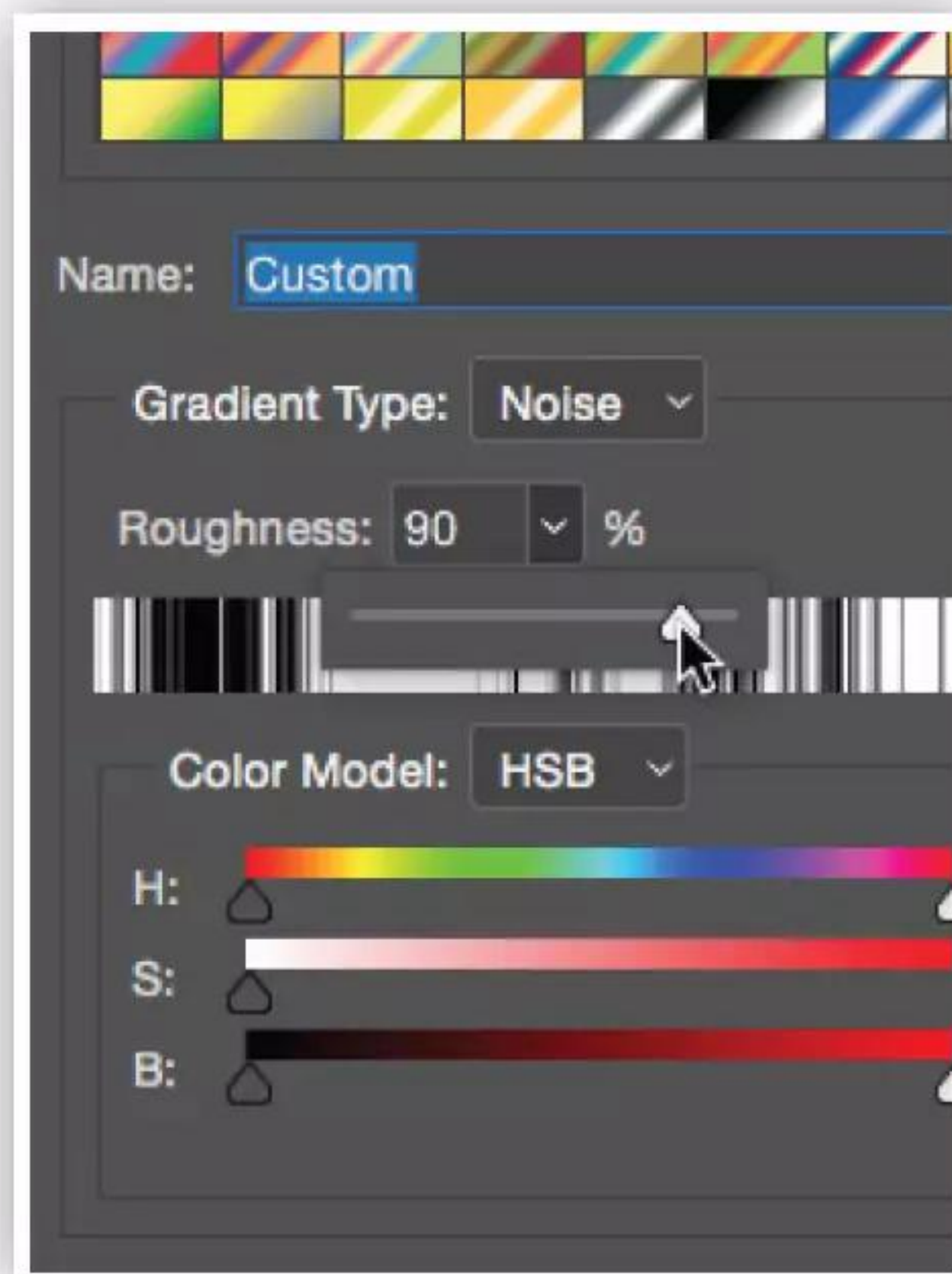
05 Click on the Gradient Type button and choose Noise to randomise the use of colour in the gradient. For the moment, the colours of the gradient will look pretty weird but we will sort that out next.



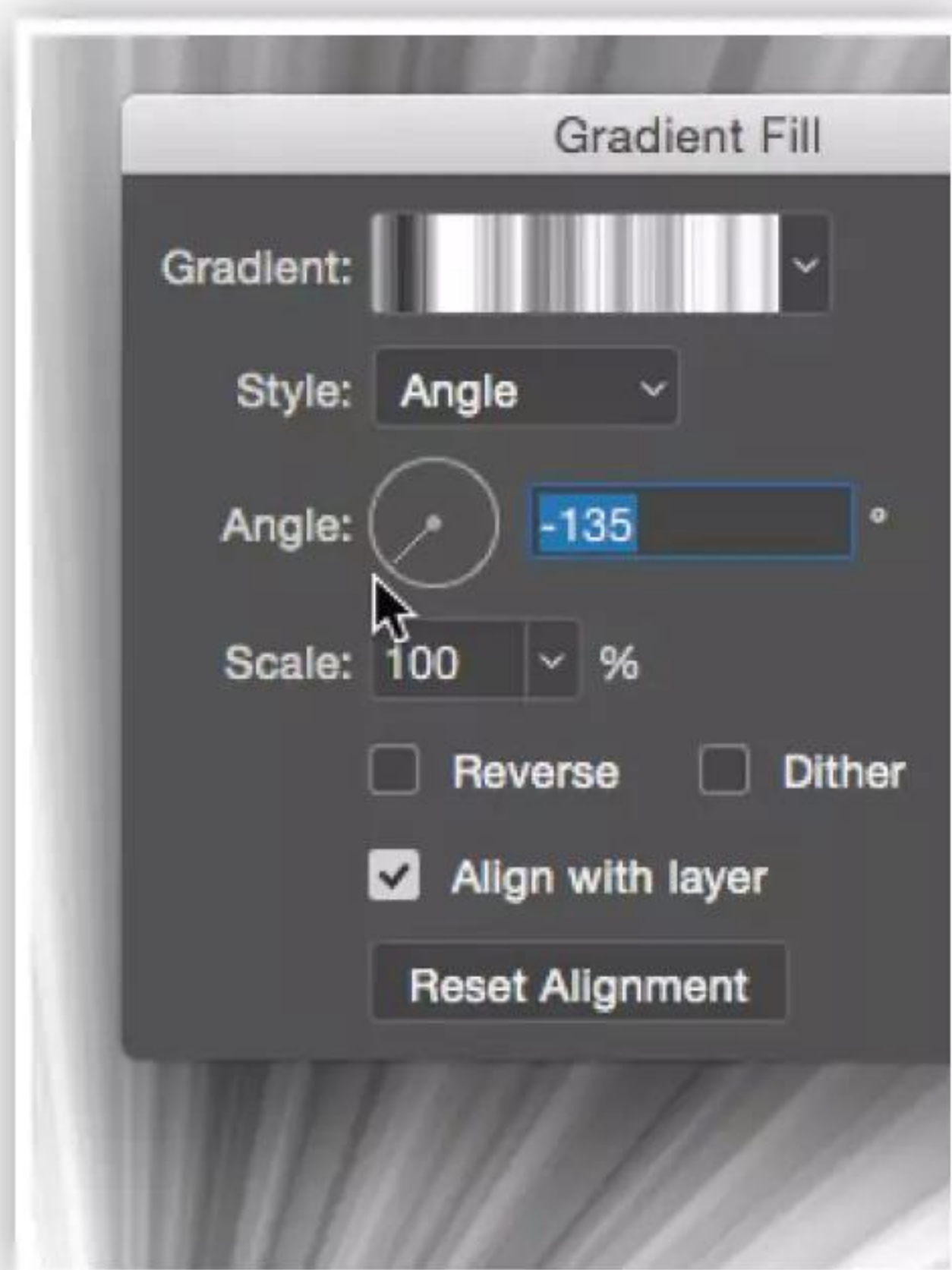
06 Under Colour Mode, select HSB (Hue, Saturation, Brightness), then click on the furthest right S slider and drag it all the way across to the left. This will remove all colour from the gradient leaving just black, white and shades of grey.



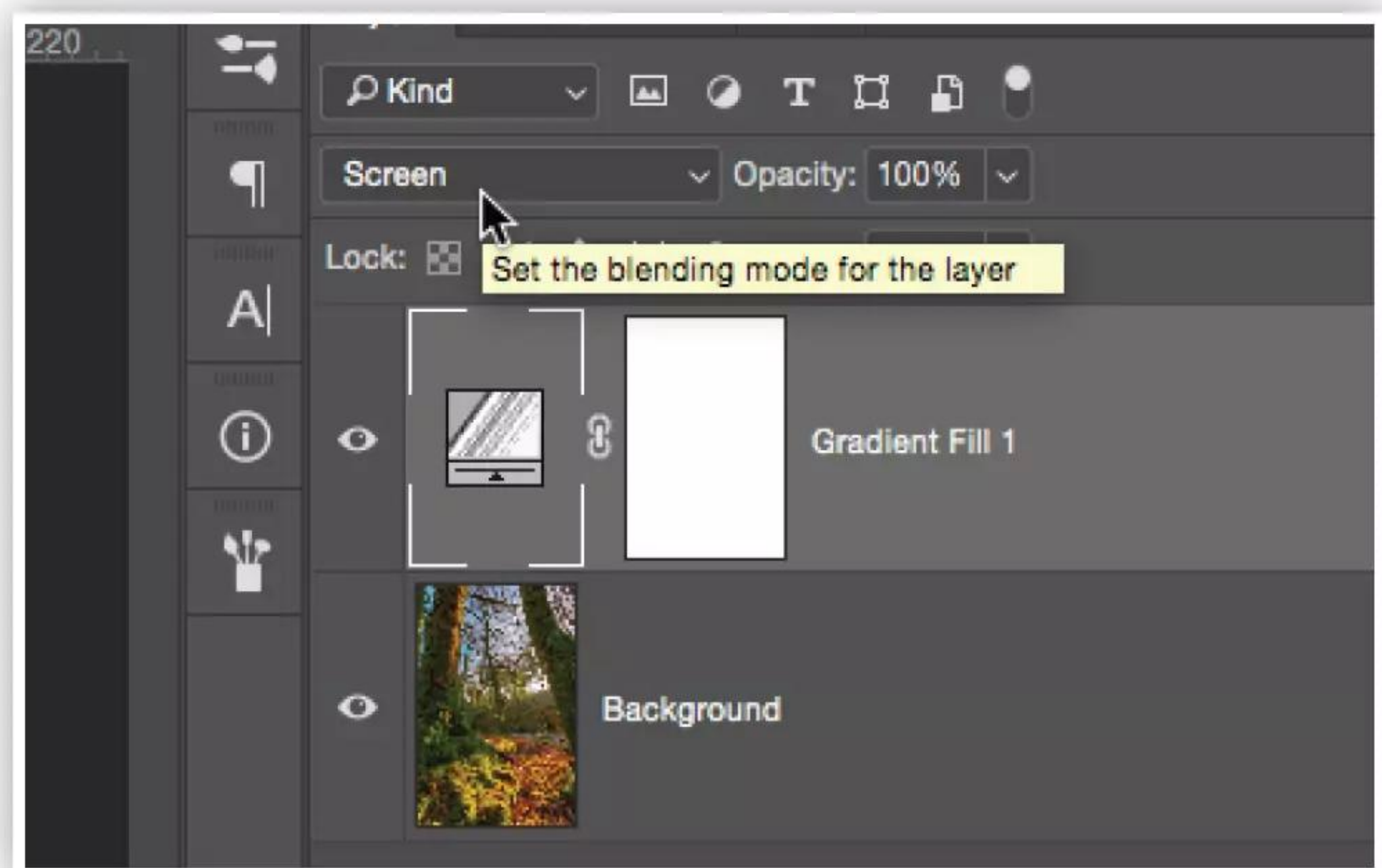
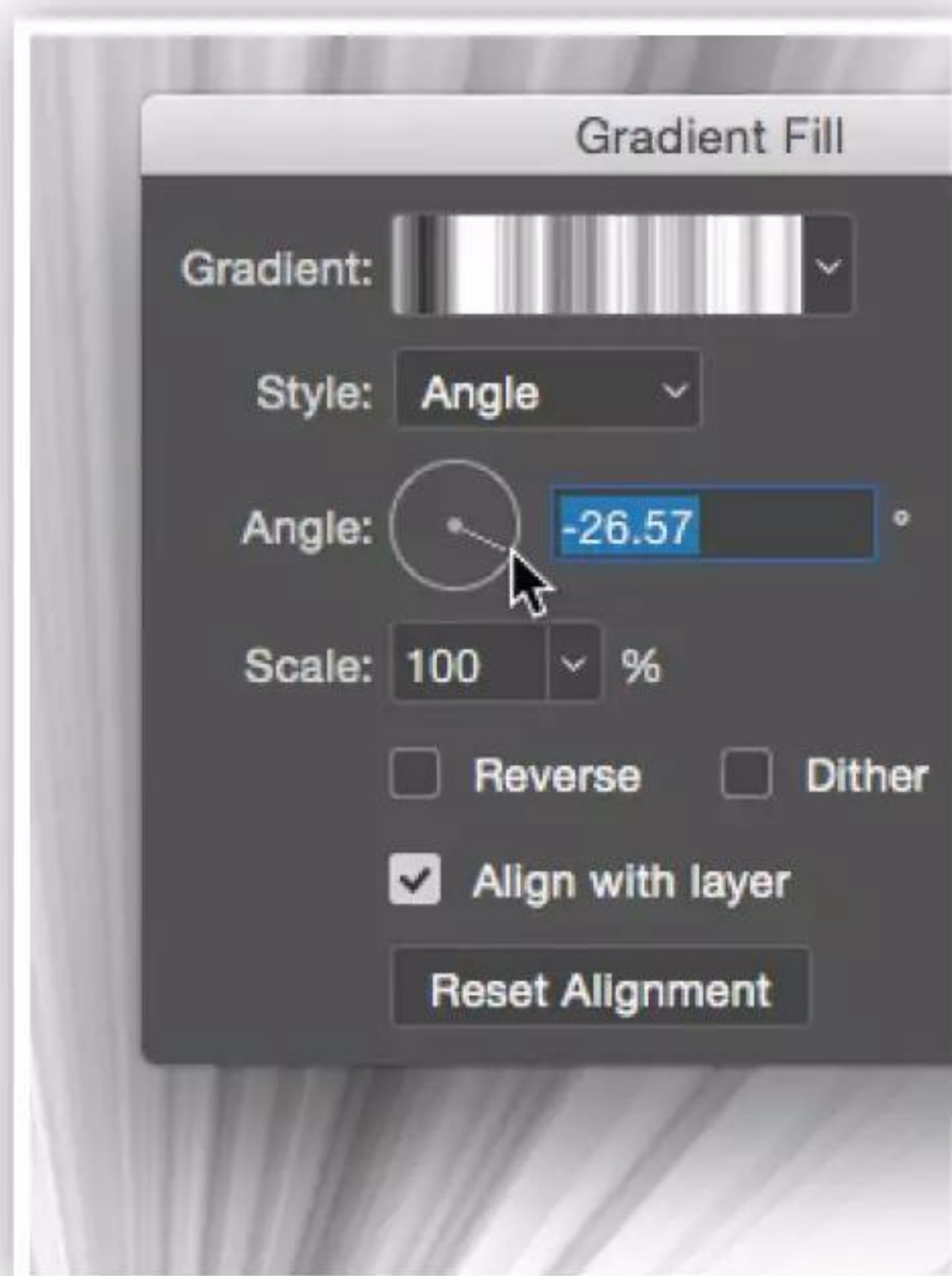
07 If you want, you can adjust how softly or harshly the shades transition. If you choose a low value of Roughness, the gradient will look quite soft and lack contrast. A higher value will be much harsher with high contrast.



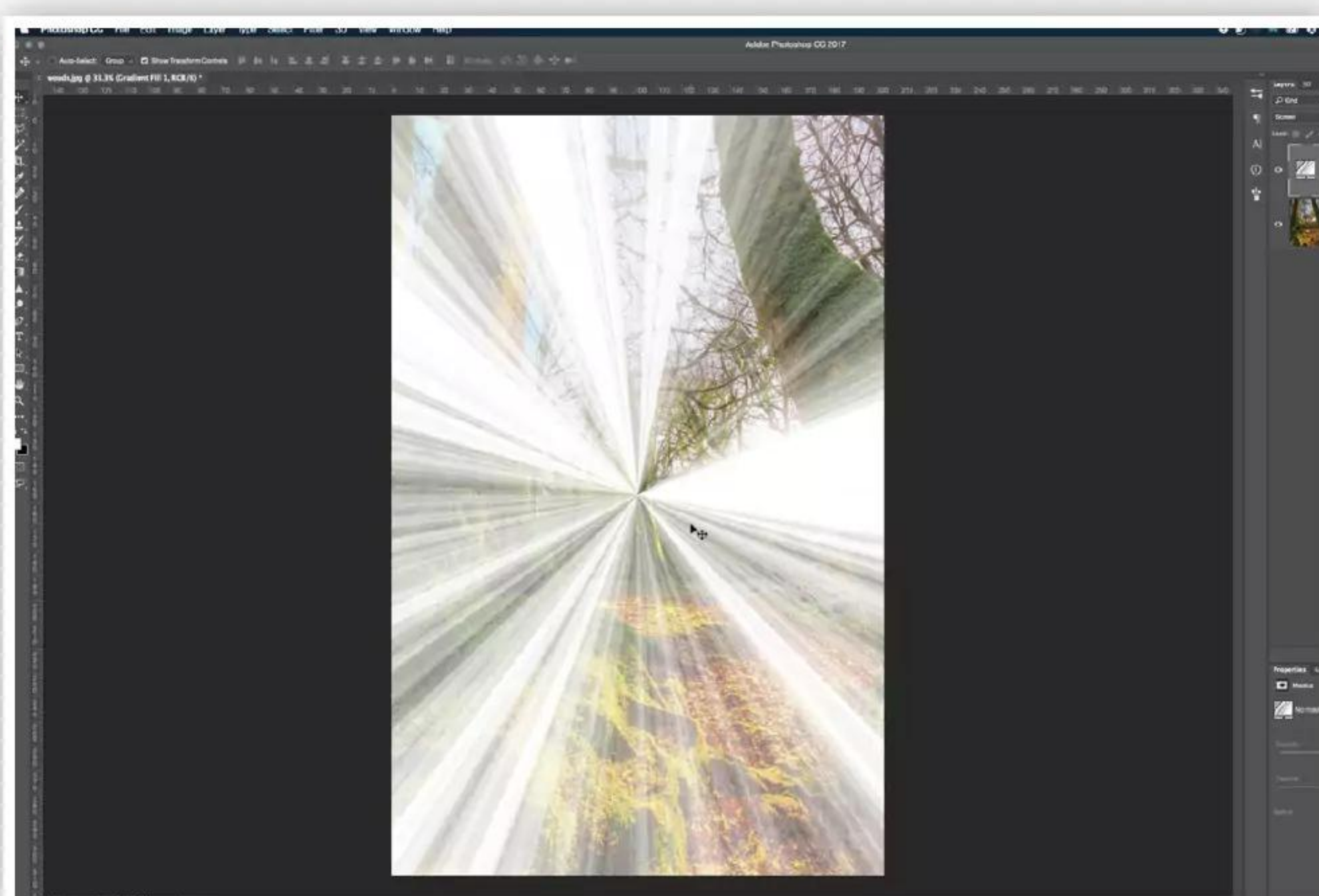
08 A Roughness value of about 60% is just about right. It gives a nice mix of light and dark tones. Click OK on the Gradient Editor to proceed.



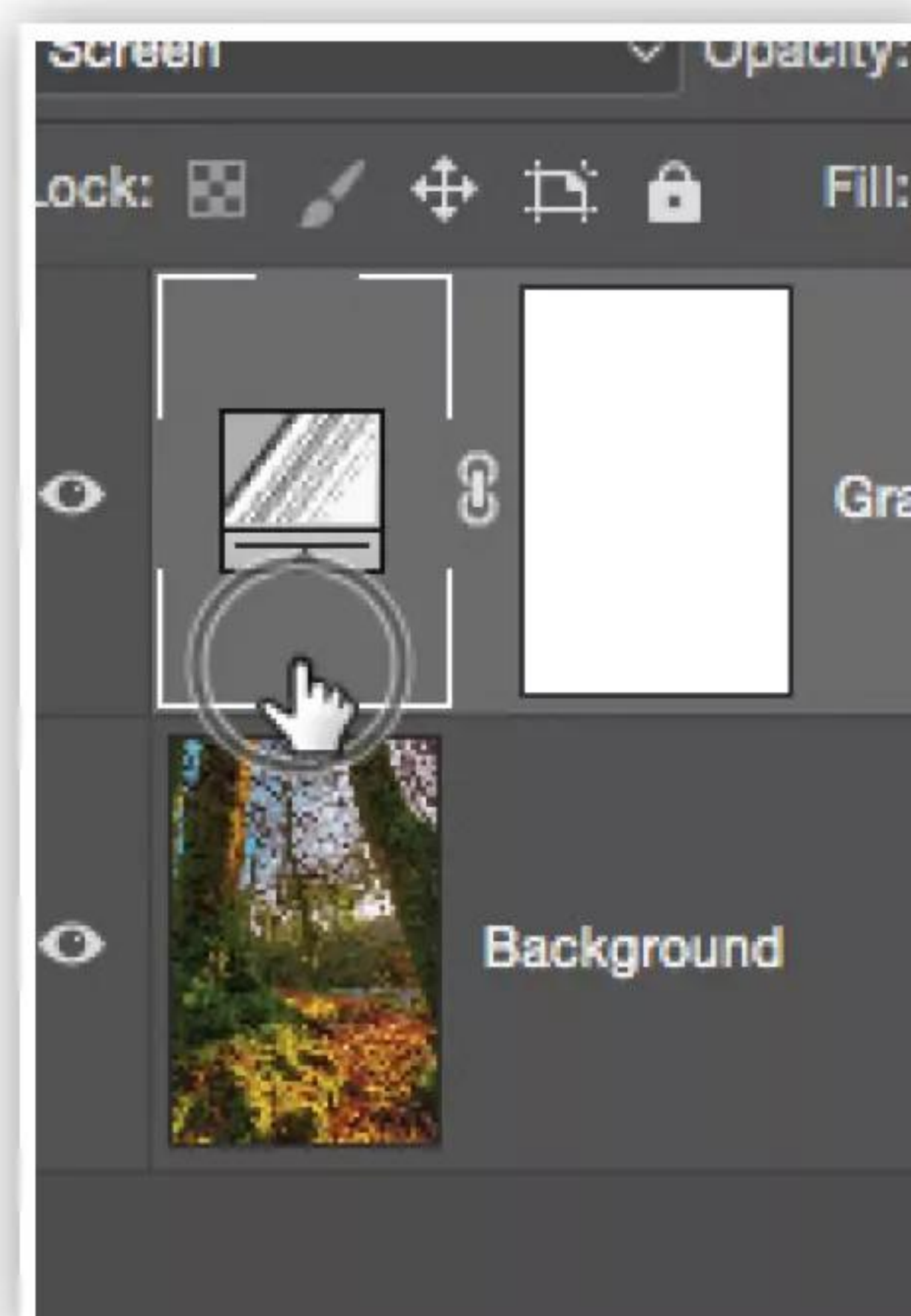
09 You'll be returned to the Gradient Fill editor. If you click on the Angle widget, you can revolve the gradient around to any angle you like. You're looking to put some nice sunbeams in the lower left corner of the image.



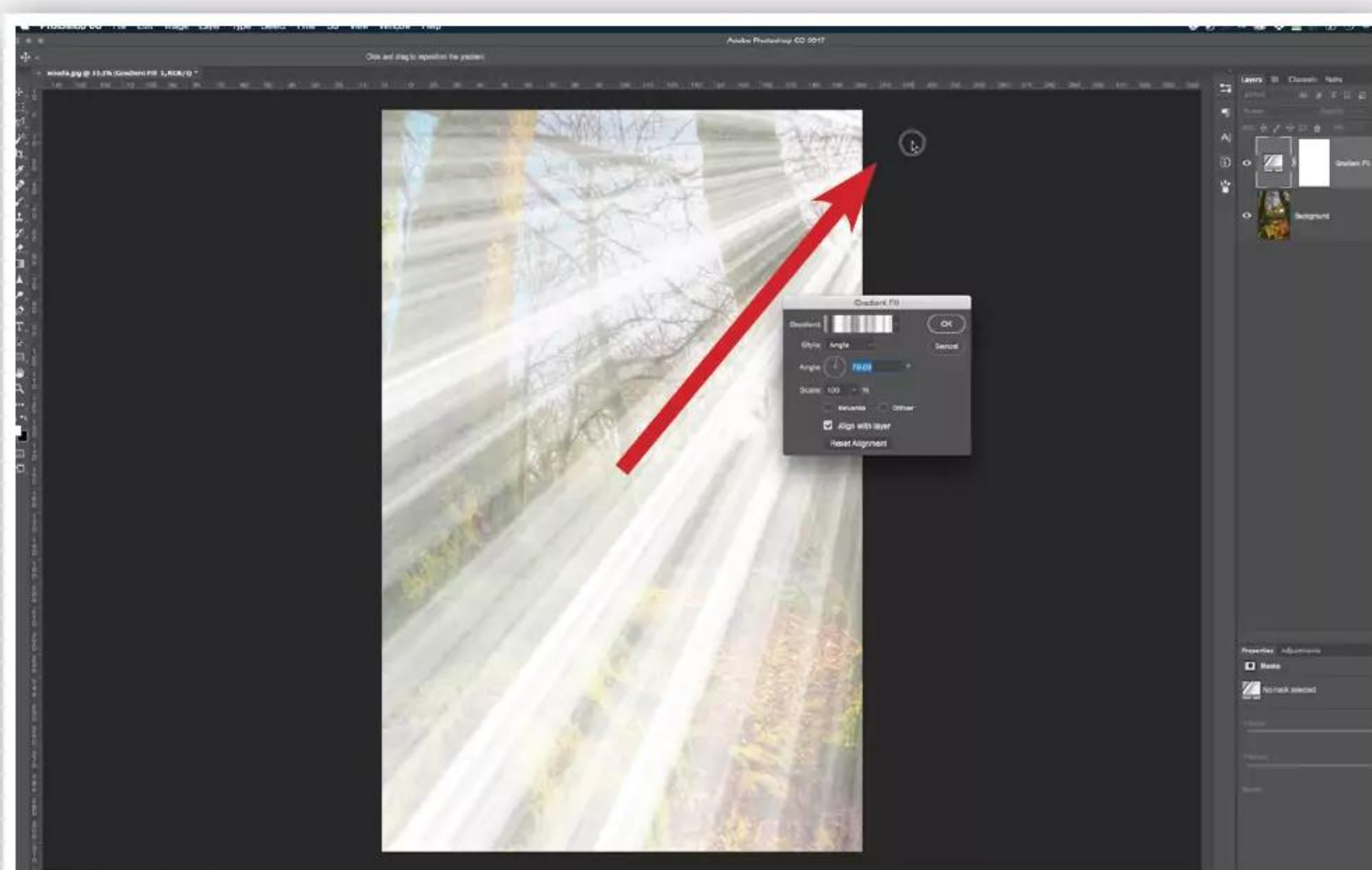
10 Click OK to continue and a Gradient Fill 1 layer will be created. Click on this layer and set its Blend Mode to Screen. Now only the brightest areas of the gradient will be visible allowing the background to start to show through.



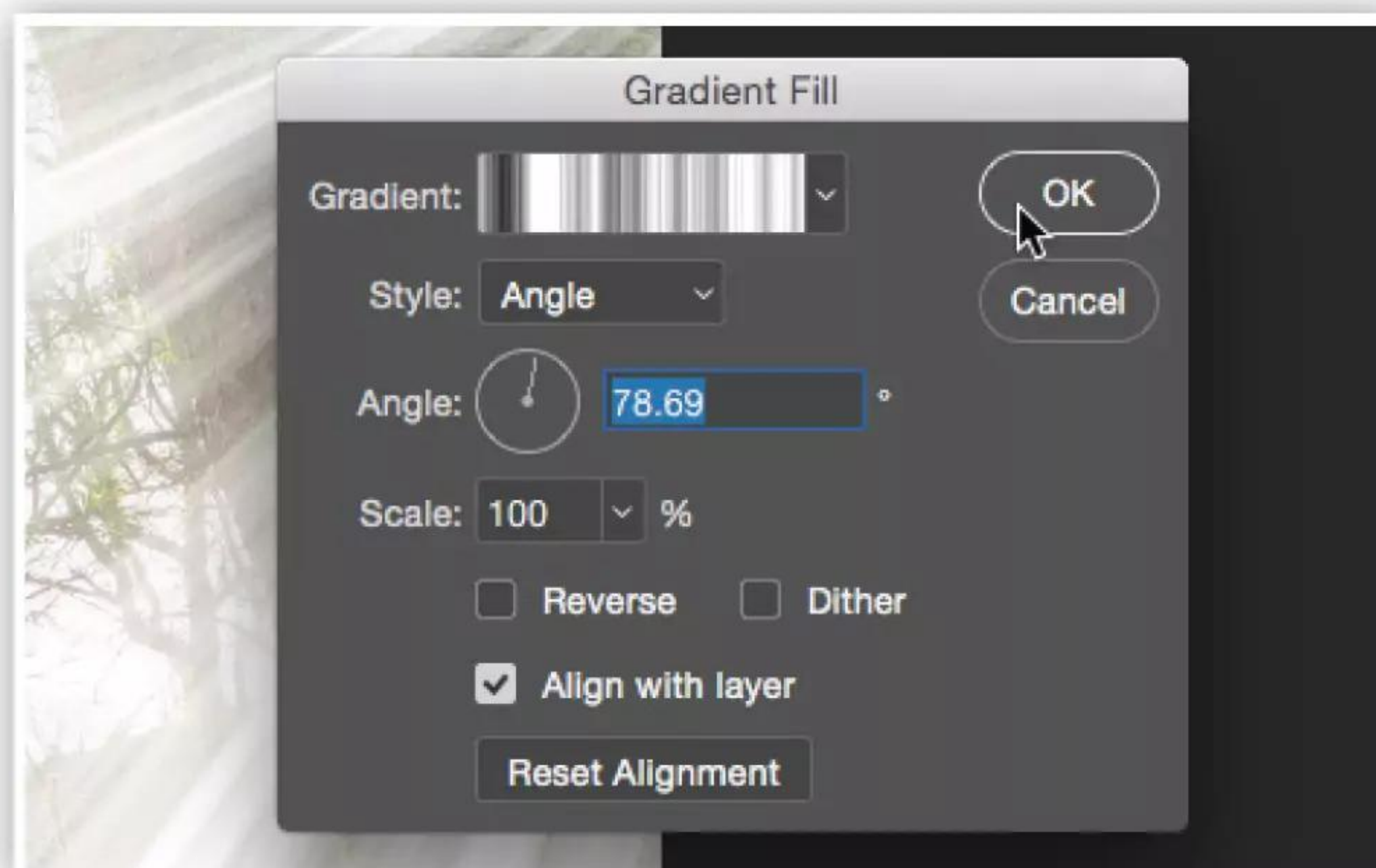
11 So you have your gradient but it is currently sitting right in the centre of the screen. You'll need to move it to have the beams look as if they are being created by a bright light source in the top right of the image.



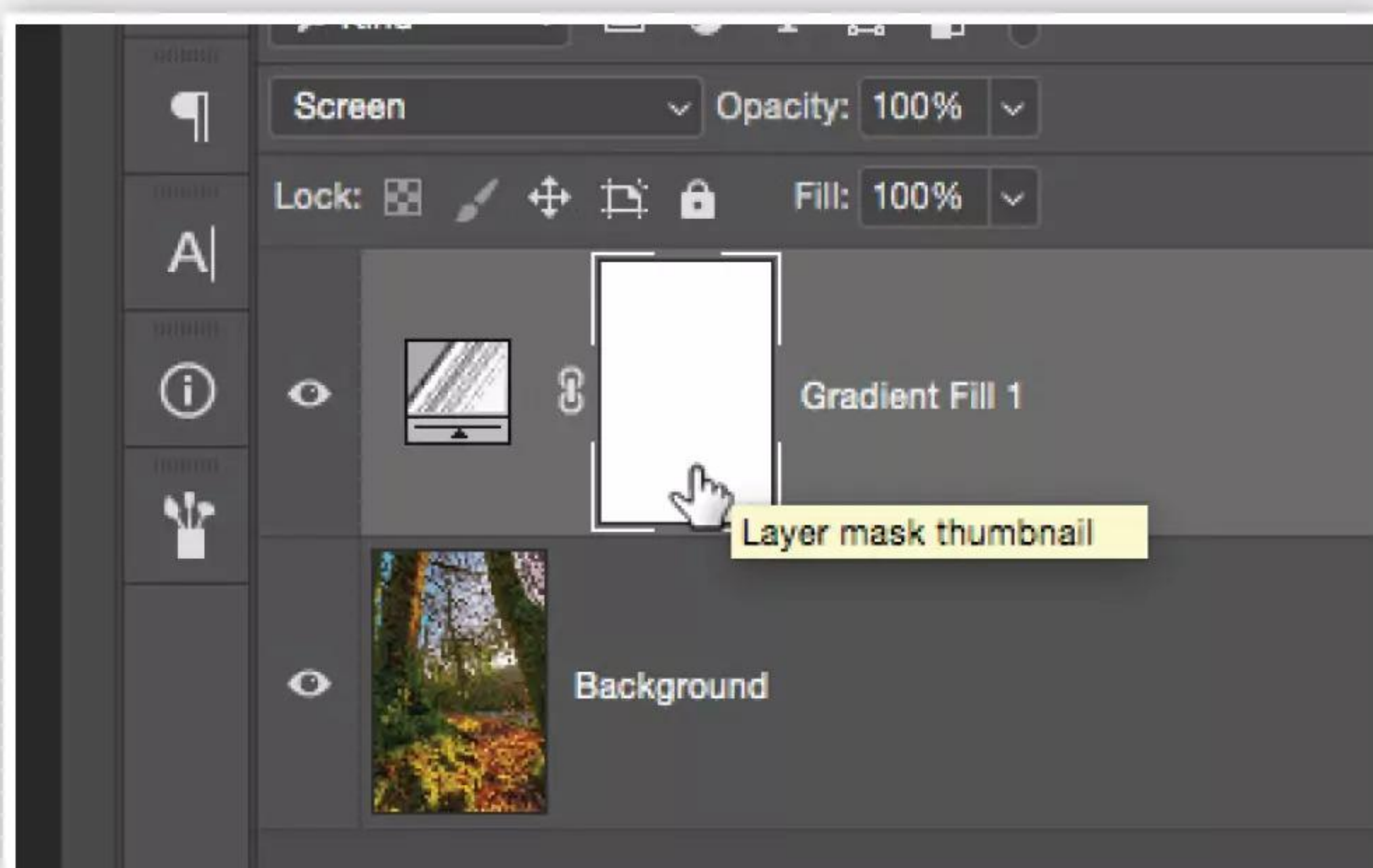
12 Double-click on the Gradient Fill 1 thumbnail and you'll be able to reopen the Gradient Fill dialog panel. You can actually left-click and hold on the centre of the gradient and drag the centre point anywhere you like.



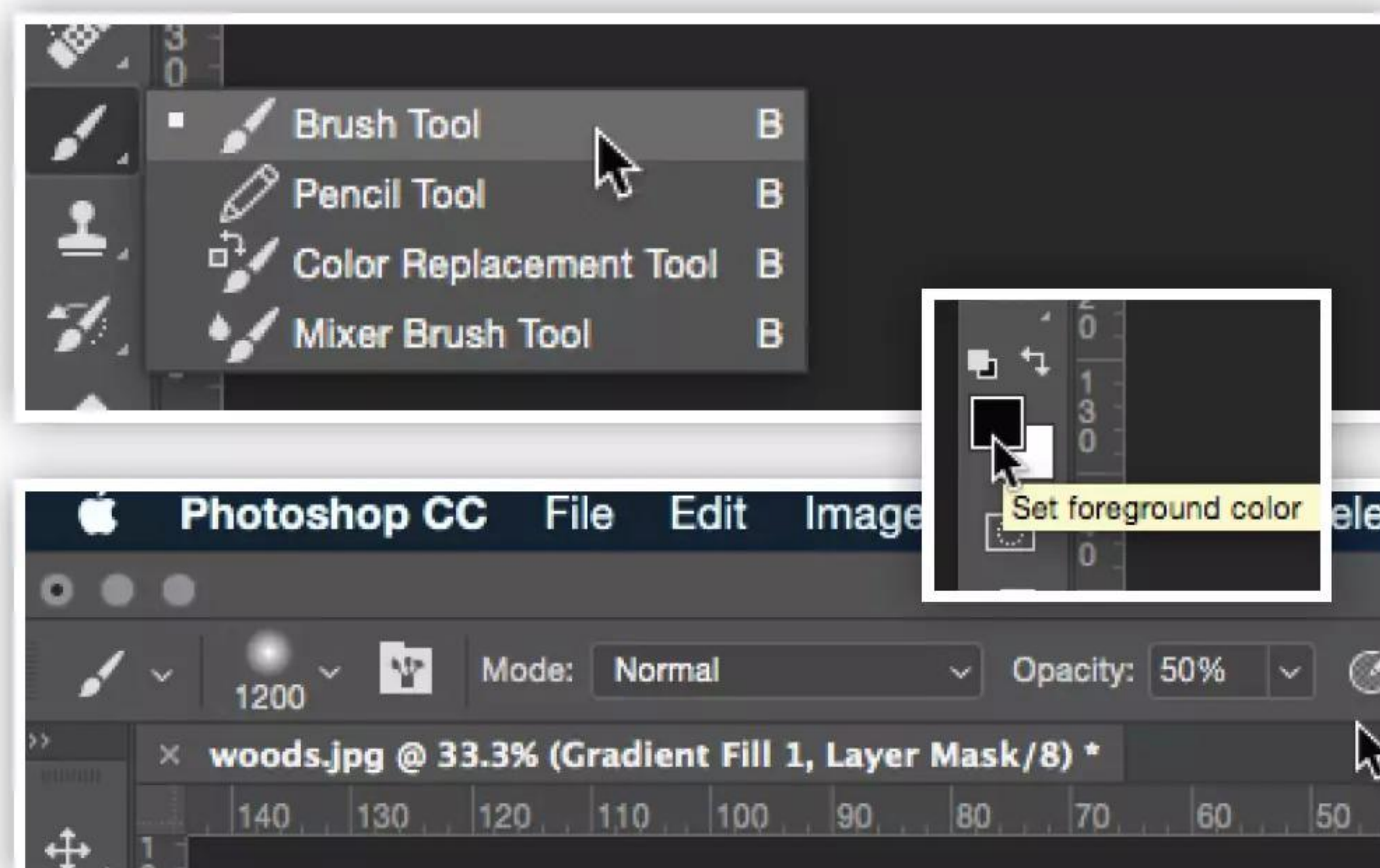
13 Here the centre of the gradient was dragged up to the top right of the image. Now the apparent direction of the beams of light looks more in keeping with the image and the where the light is coming from in the photo.



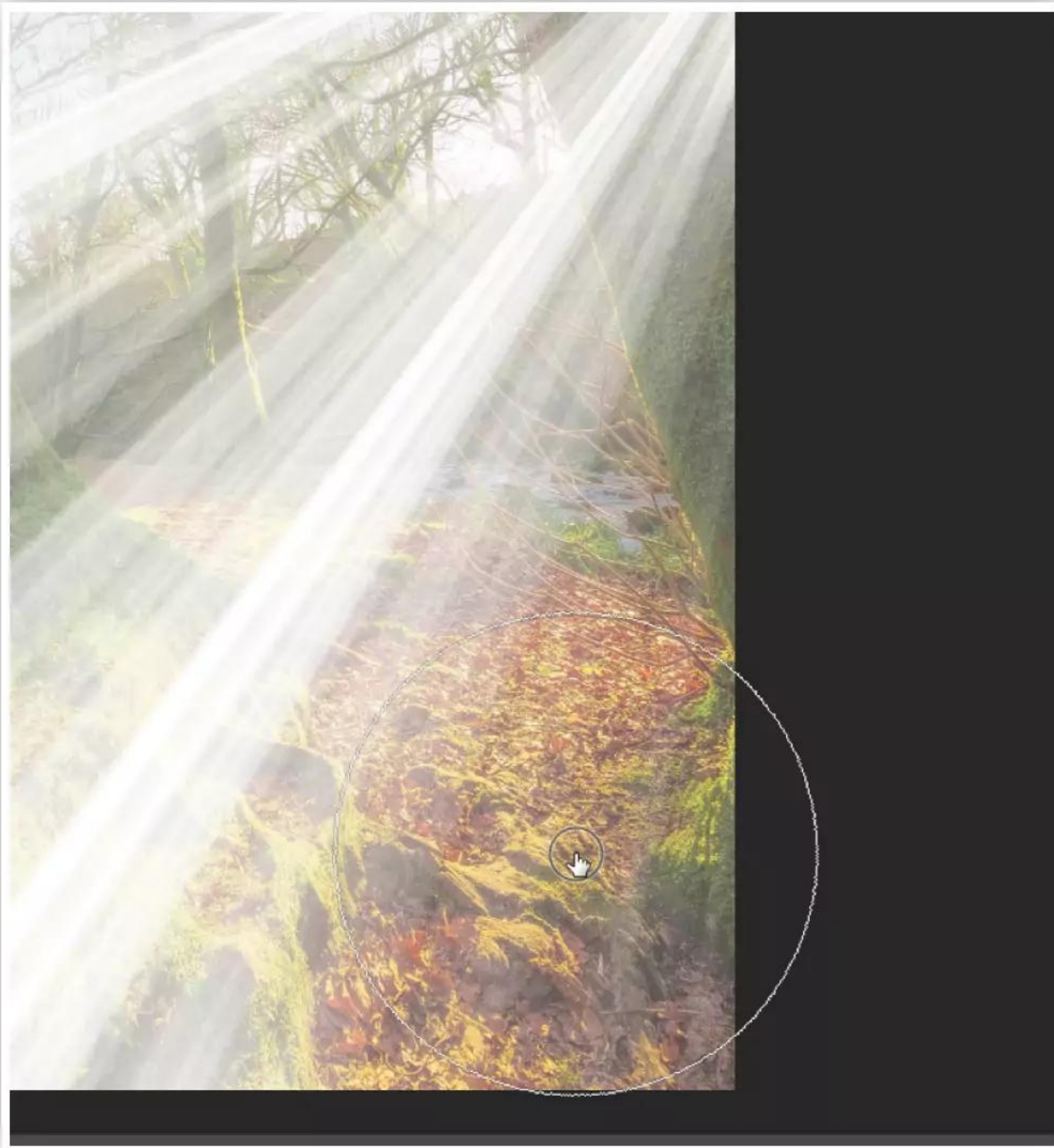
14 Click OK when you're happy with the placement to continue. Don't worry if you want to alter the placement. You can just double-click the Gradient Fill 1 thumbnail again and change the position of the gradient.



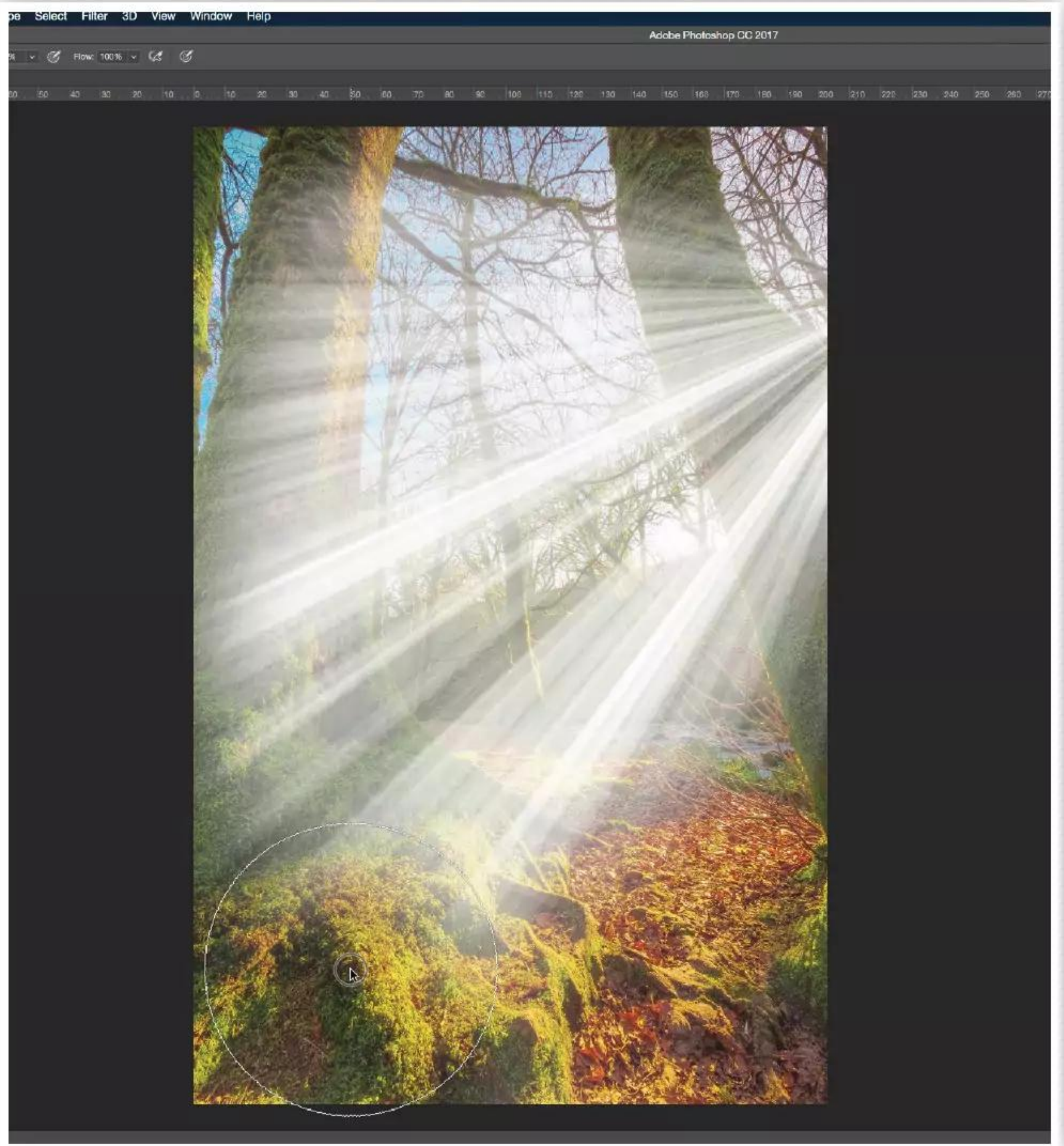
15 At the moment, the beams are dominating the image far too much. Click on the Gradient Fill 1 layer mask thumbnail to make that active, not the image.



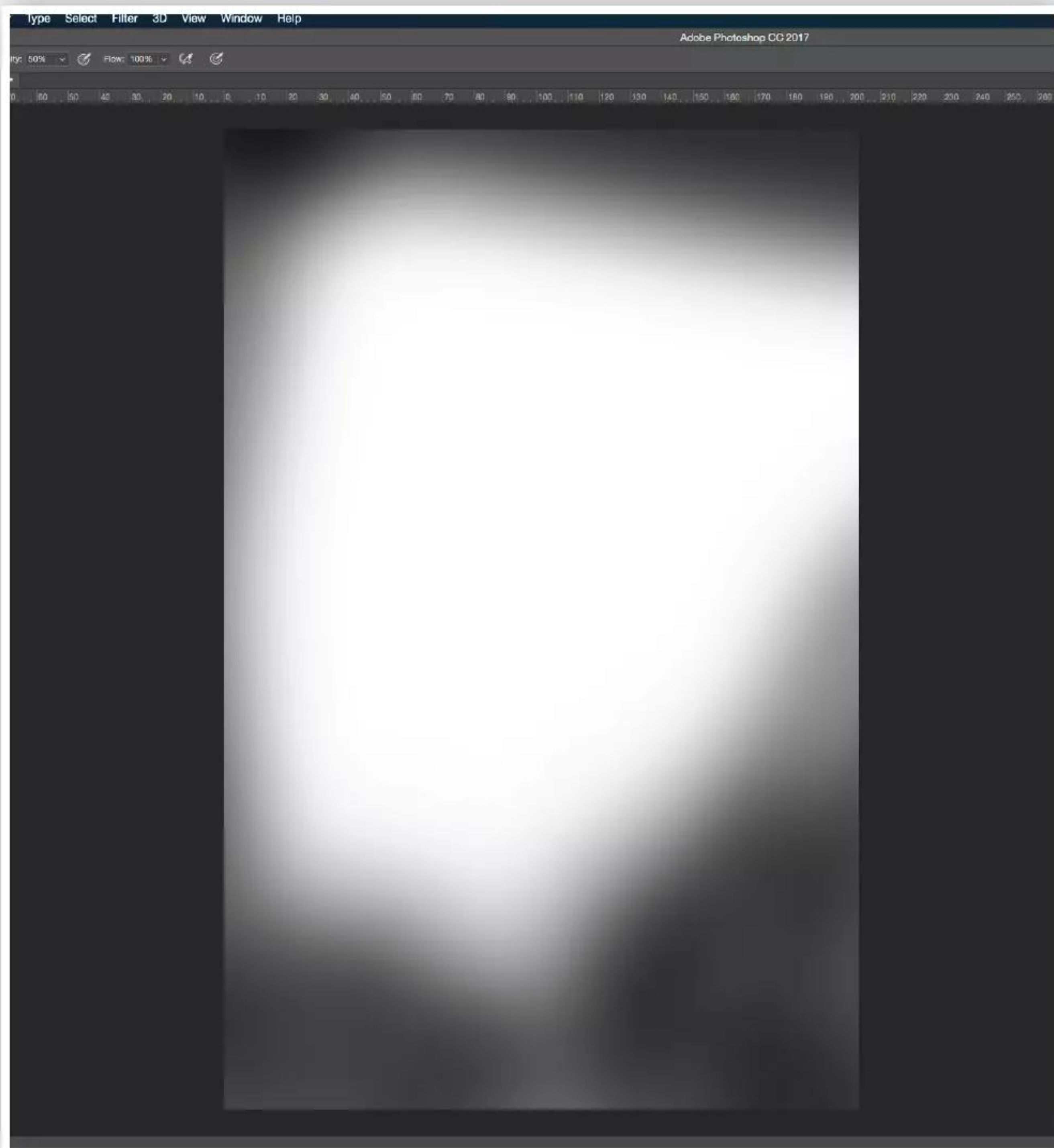
16 Go to your toolbar and select the Brush Tool (B) from the menu. In the Tool Options panel above, make the brush size about 1200 pixels and set the Opacity to about 50%. Then make sure your foreground colour is black.



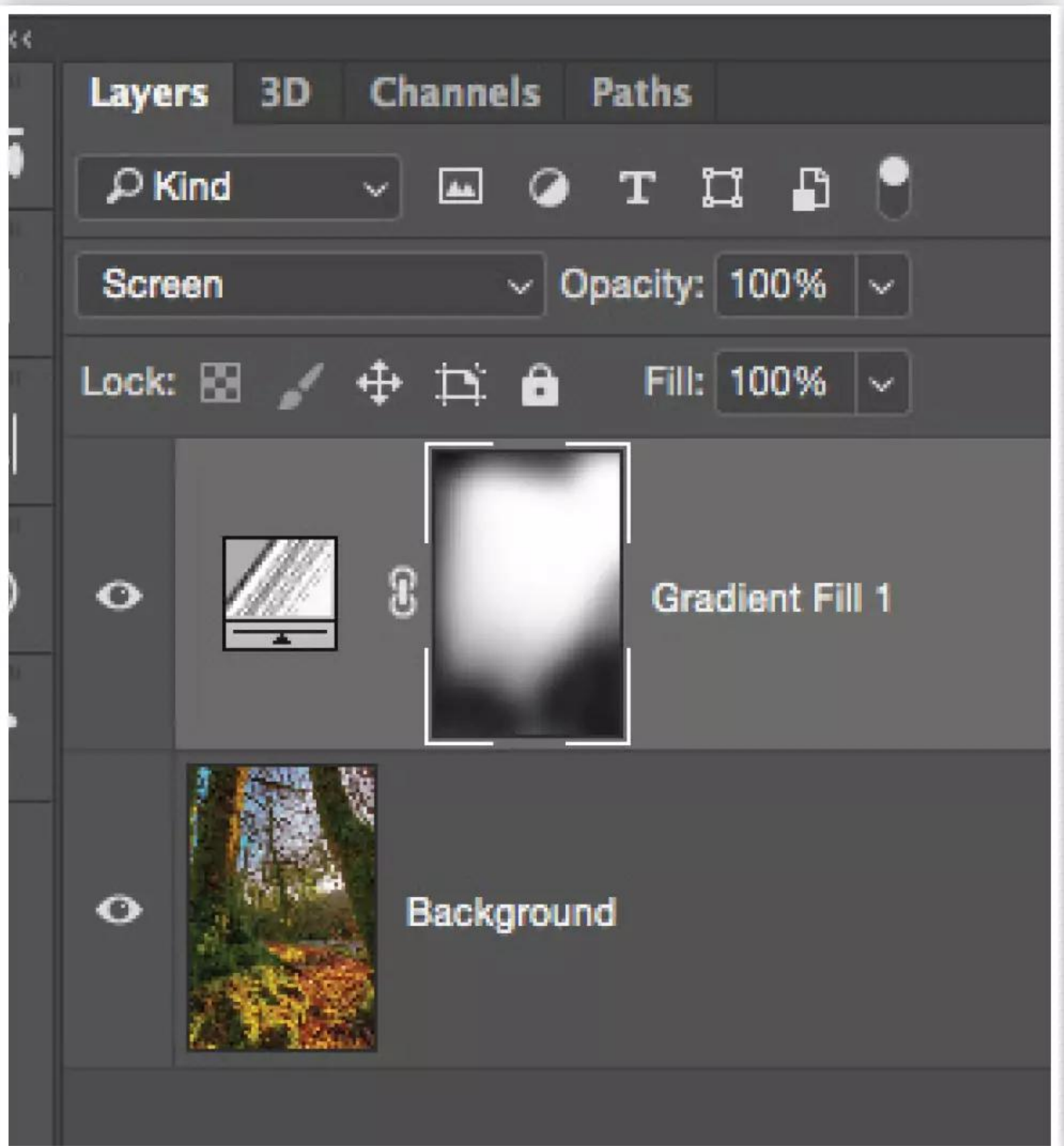
- 17** Now you can begin to brush black on the 'Gradient Fill 1' layer mask. As you do so, you can mask any areas of the white sunbeams that you do not want present in the scene.



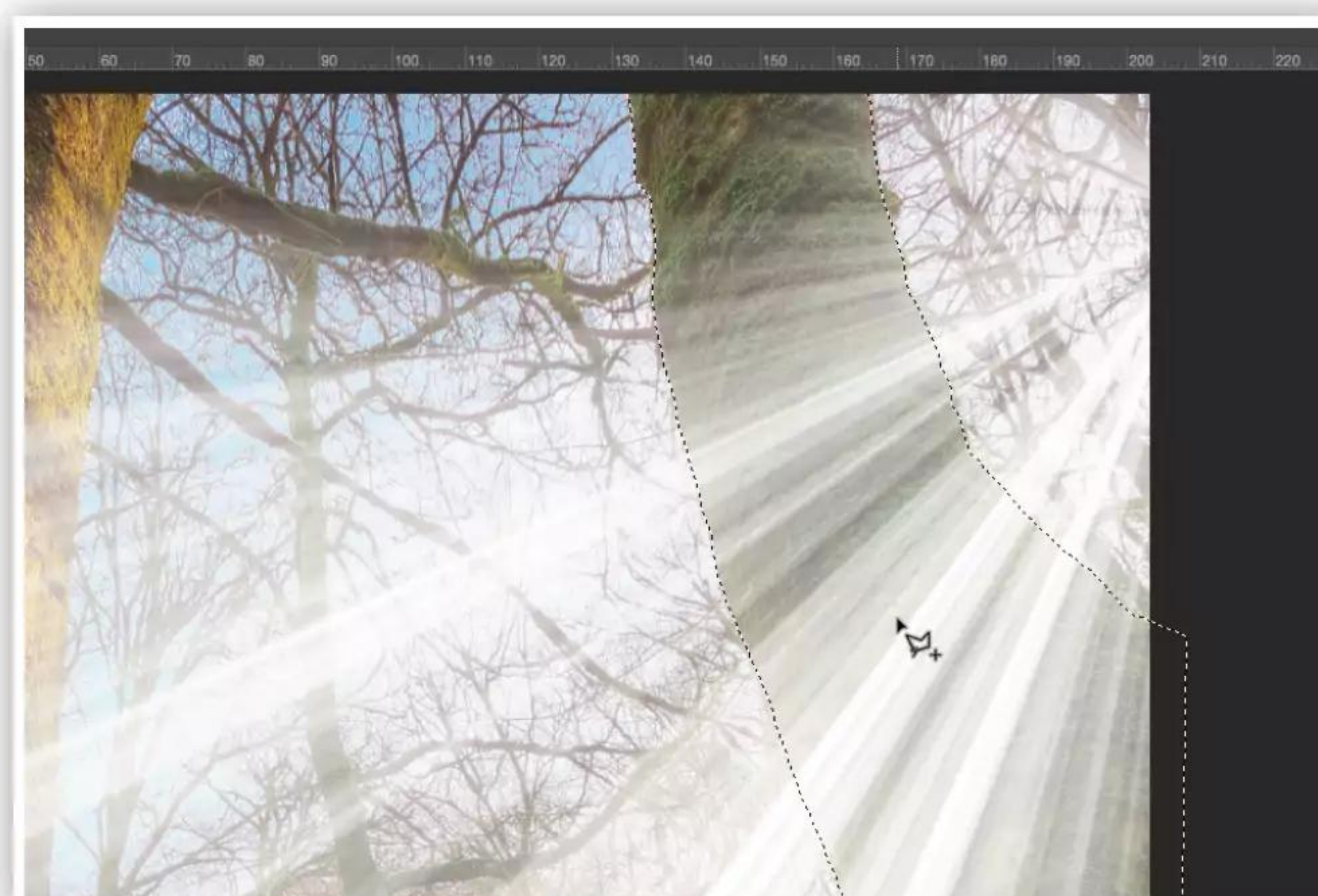
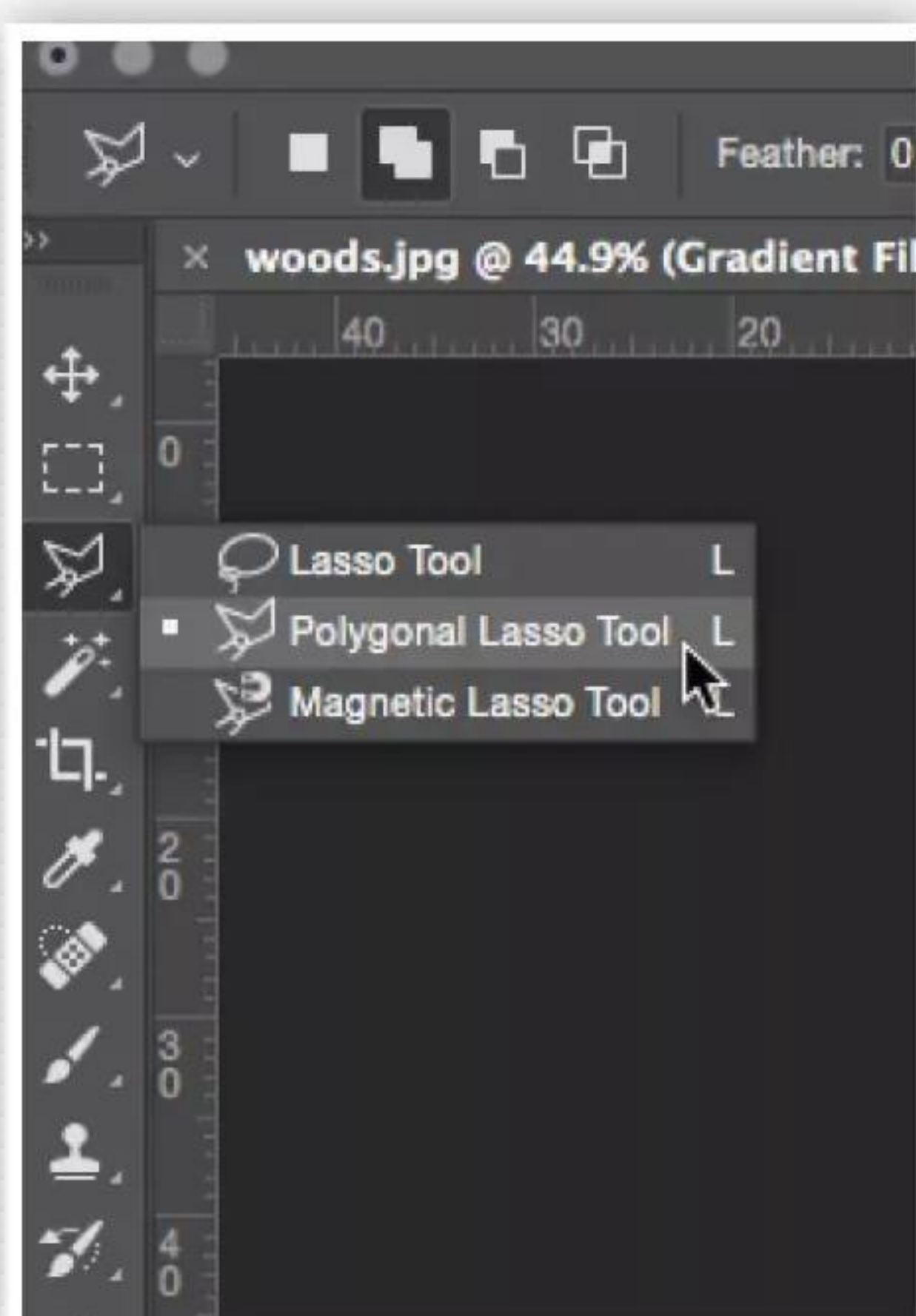
- 18** It will always come down to personal taste but we've masked out areas that reveal more of the leaves in the lower right area of the shot and the moss-covered tree on the left.



- 19** If you Alt + left-click the gradient's layer mask thumbnail, you will be able to view the mask on its own. Alt + left-click again to return to your normal view of the document.

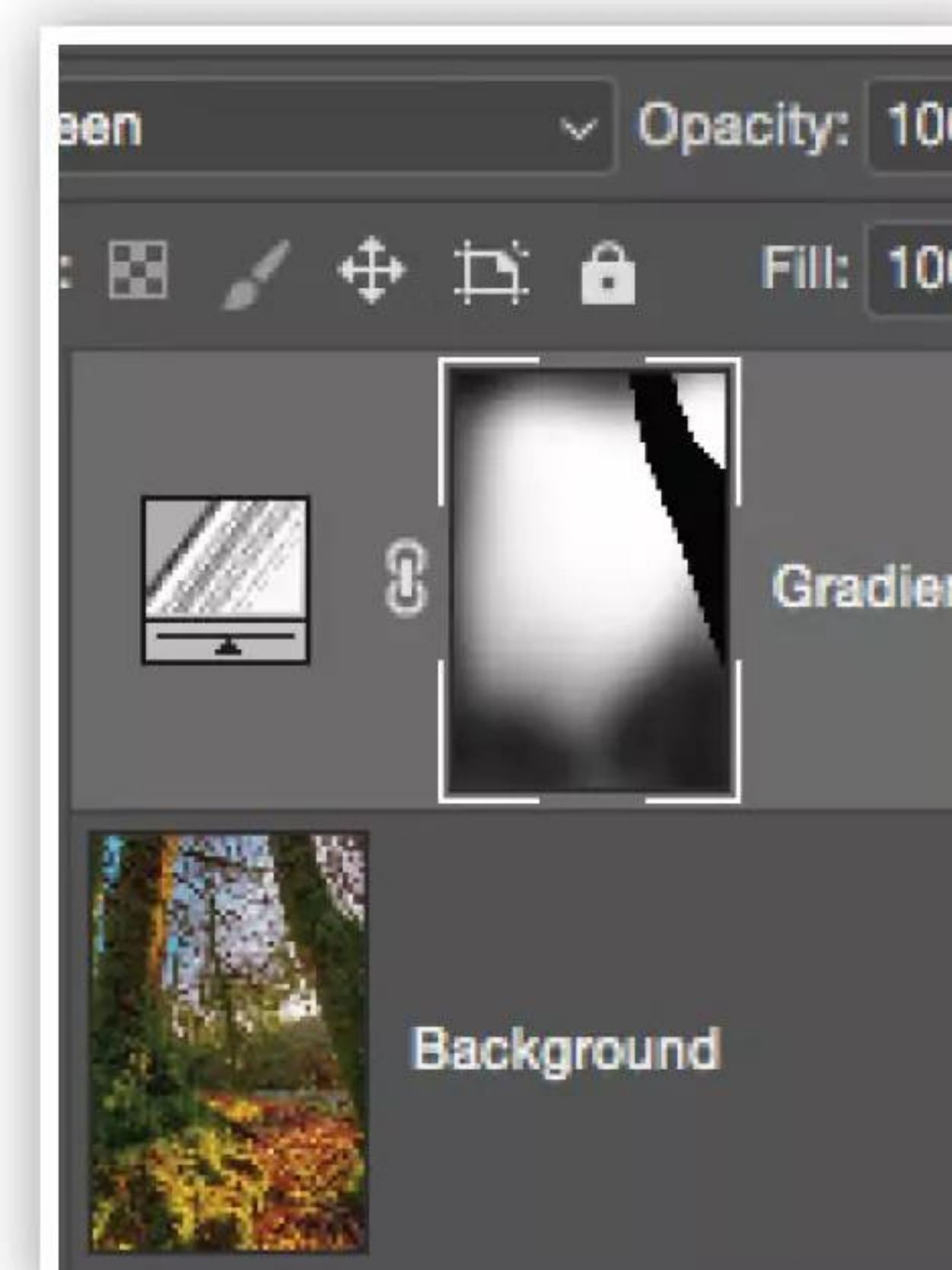
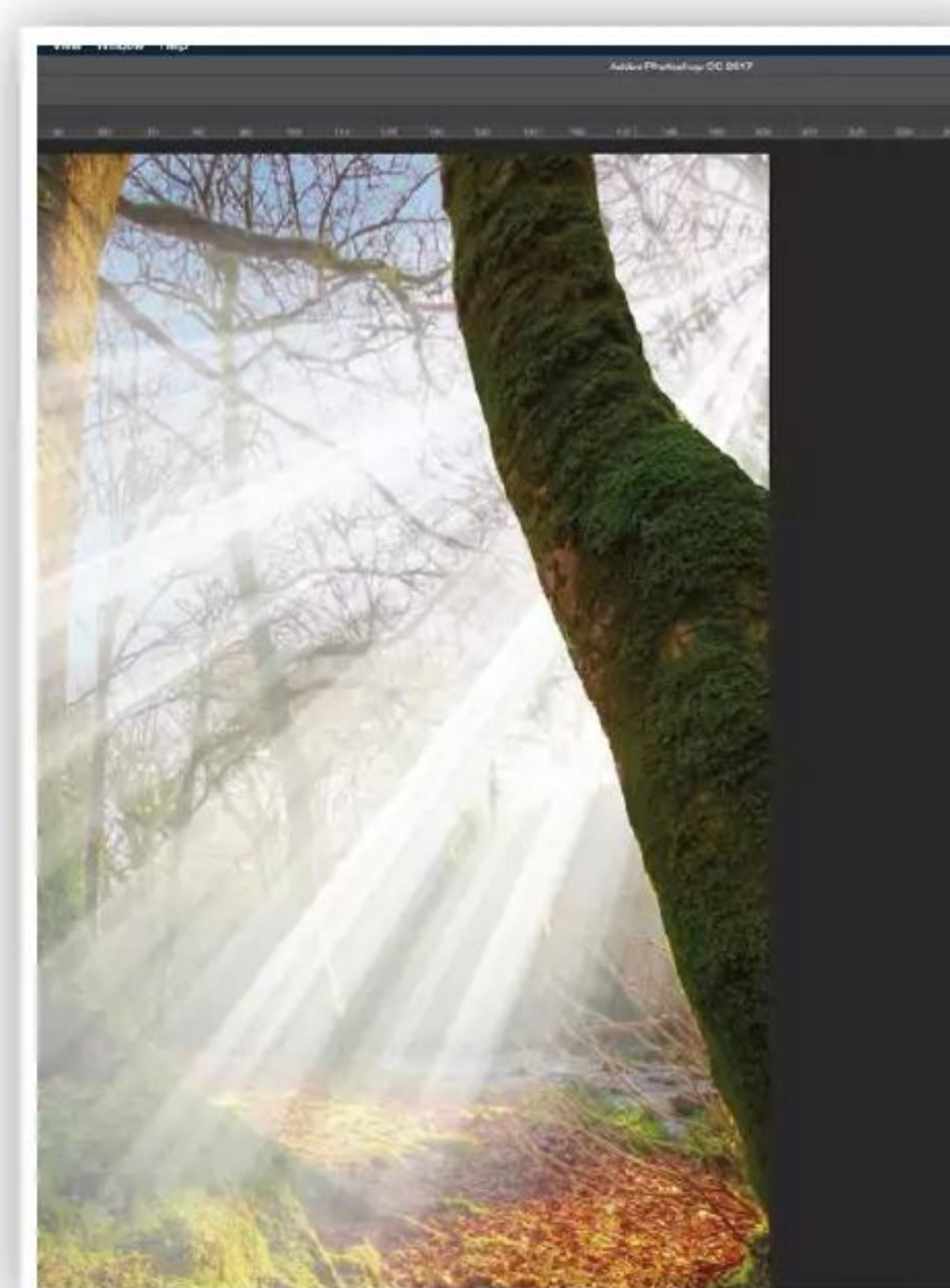
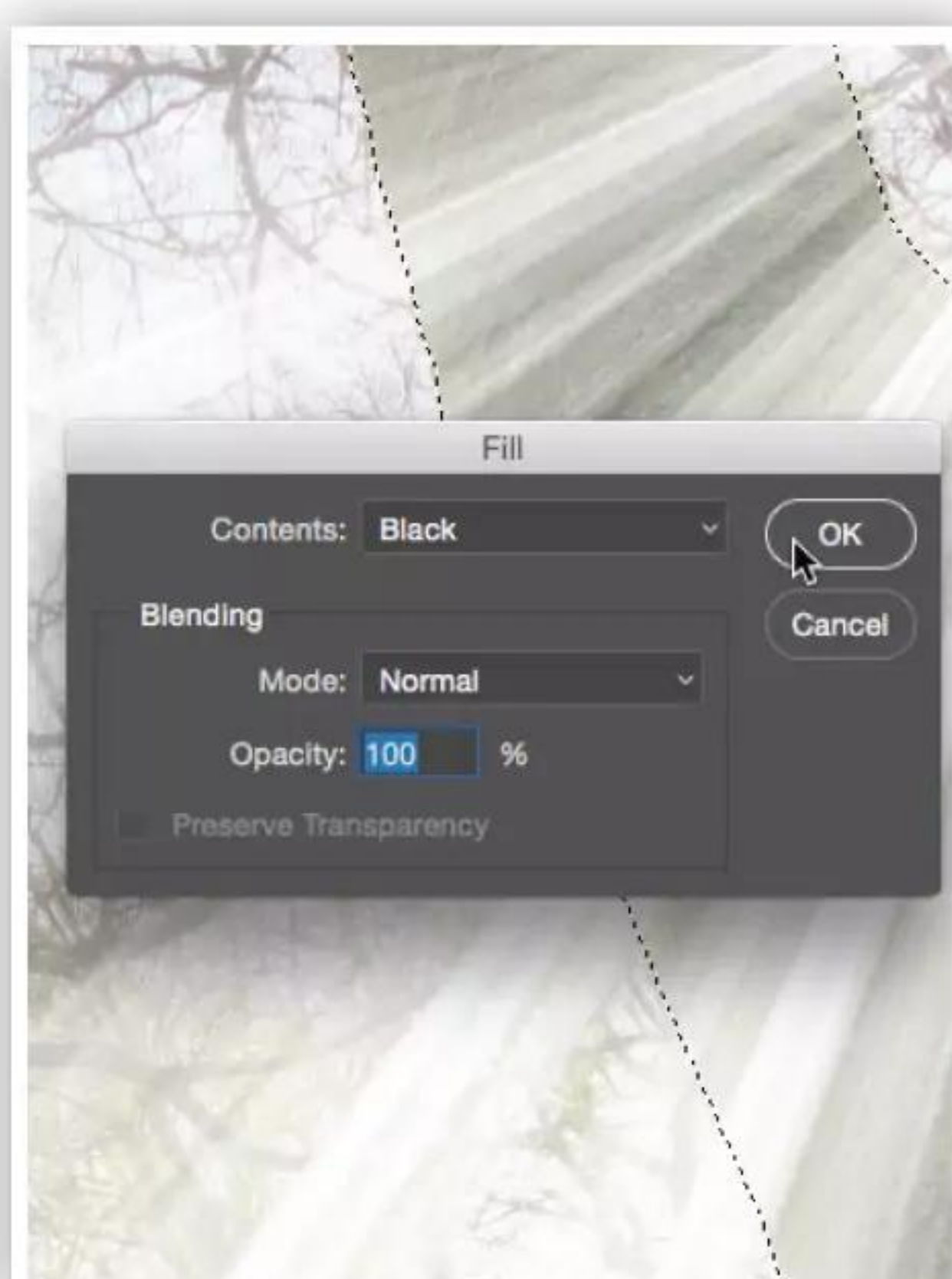
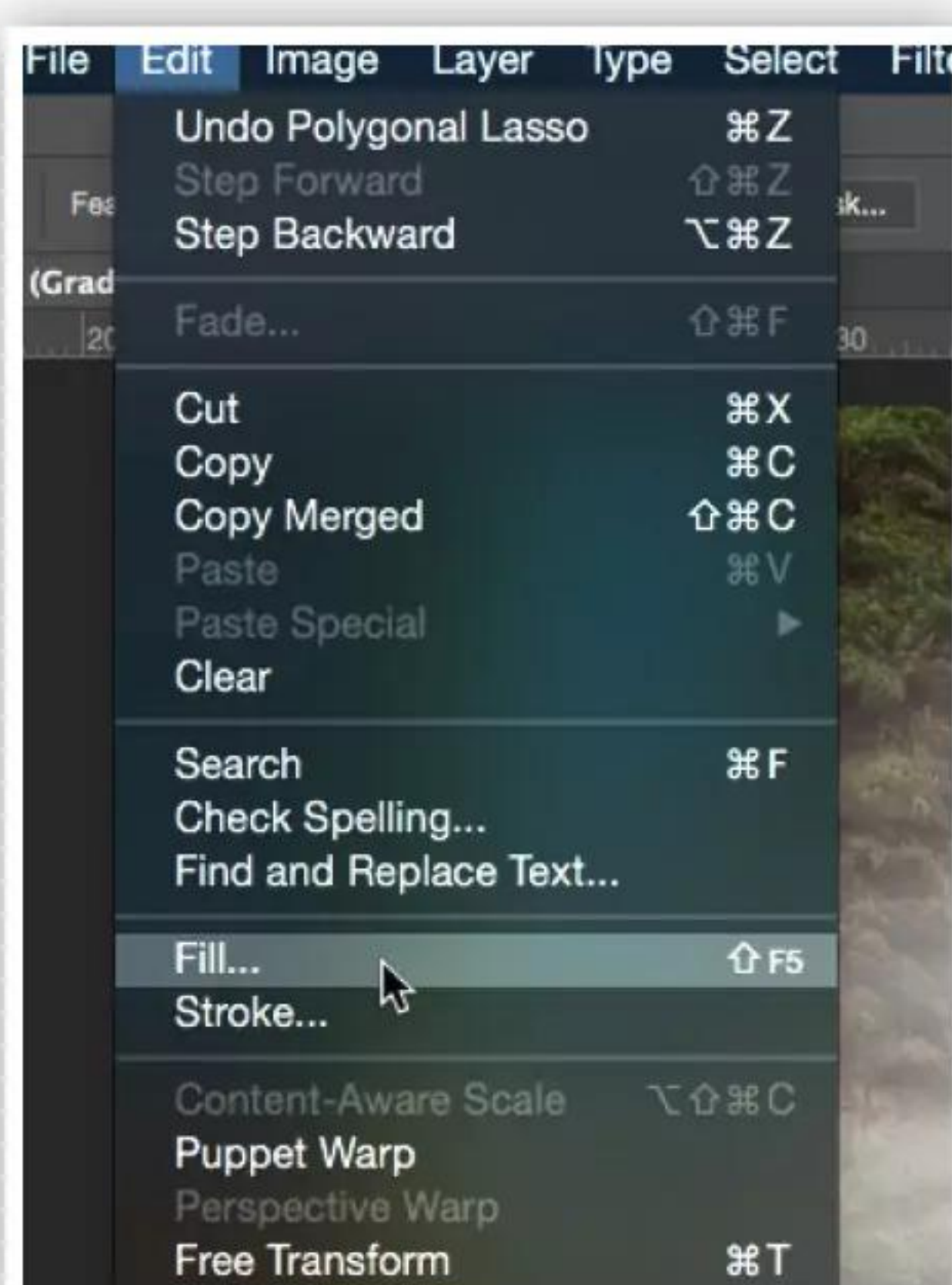


- 20** Next you want to create the illusion that the sunbeams are passing behind the right-hand tree to try and add some depth in the scene. Make sure the 'Gradient Fill 1' layer mask is still active.



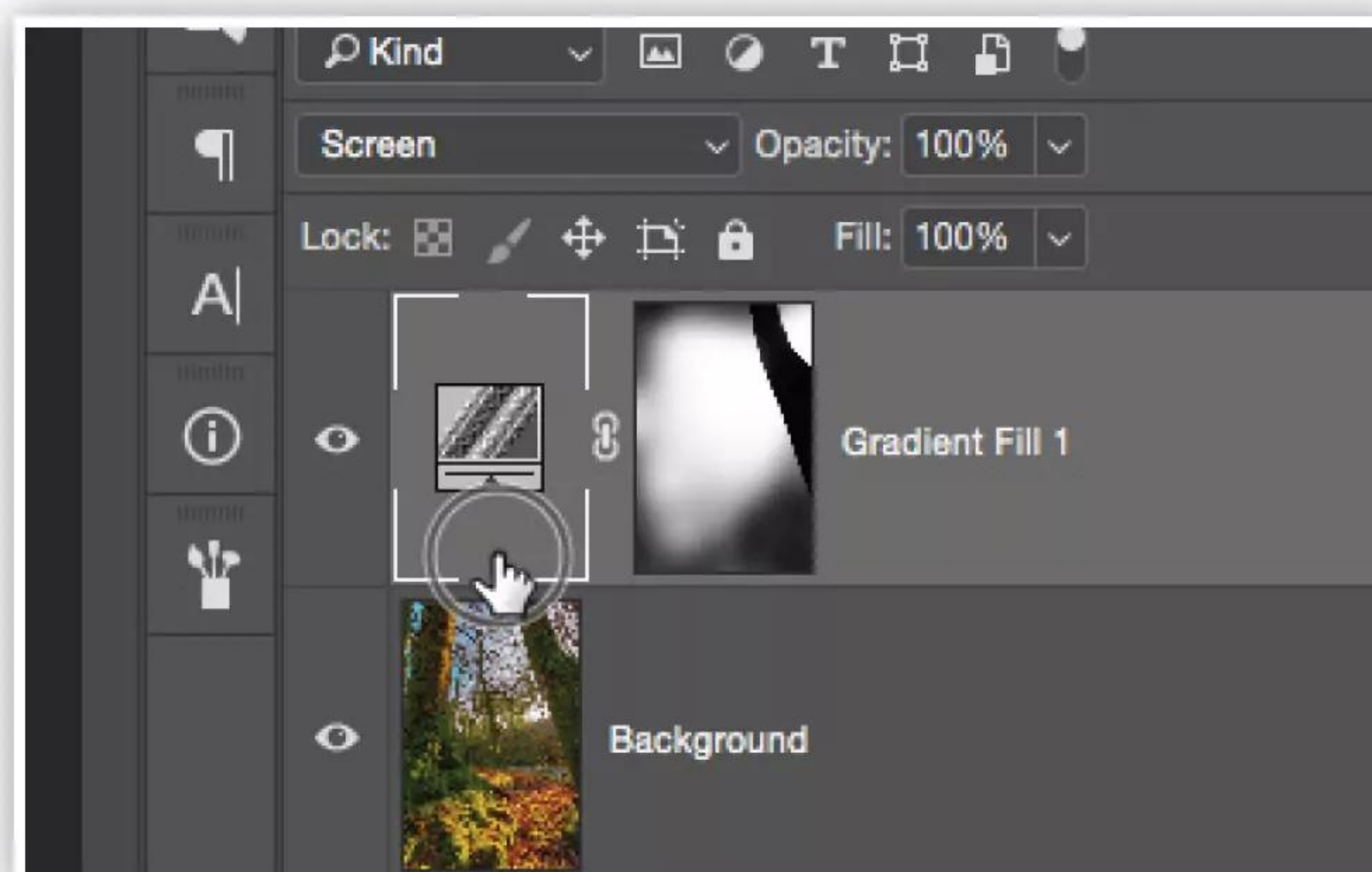
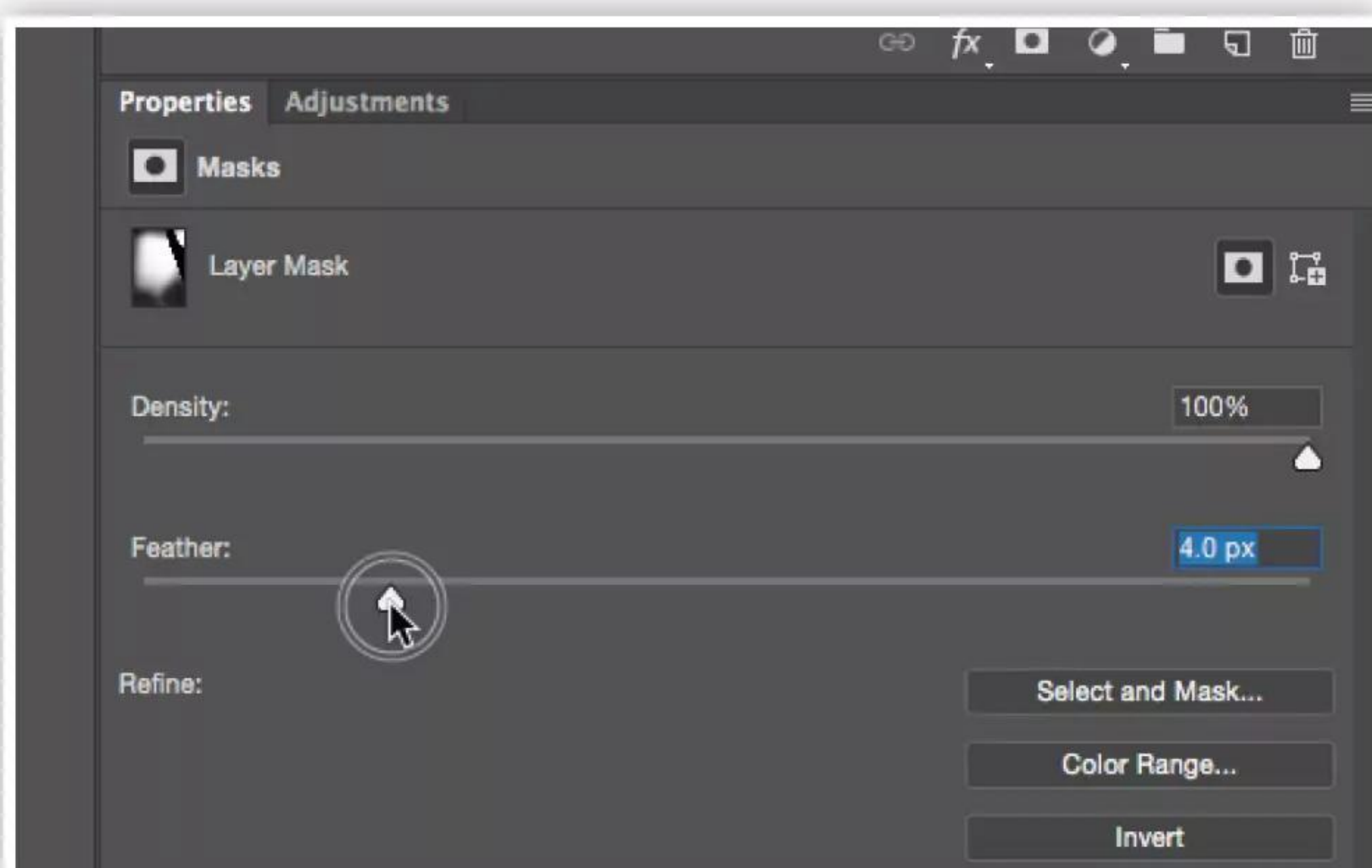
21 Now go to the toolbar and select the Polygonal Lasso Tool (L). Next, begin to create a selection with the Polygonal Lasso that encompasses the trunk of the tree on the right of the shot. It doesn't have to be super accurate.

22 When you have selected around the tree trunk and joined back up to the starting point, it will become a selection as denoted by the so-called marching ants.



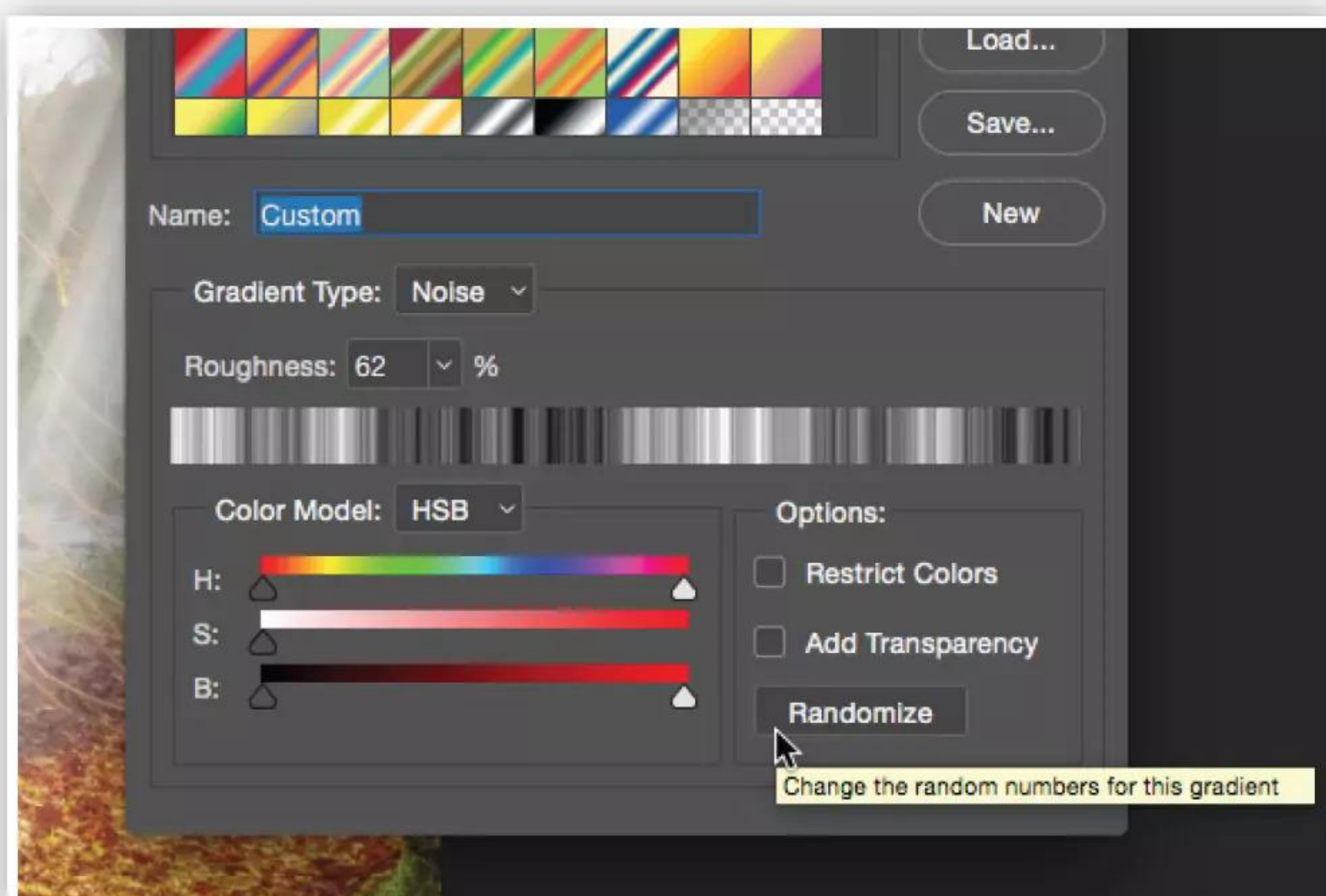
23 Go to Edit > Fill (Shift + F5) to open the Fill dialog panel and select 100% Black as your fill colour. Click OK to continue. At this point you can press Cmd + D to delete the selection.

24 The area you selected will be filled black on the layer mask, allowing the tree trunk to be fully revealed. You now have the illusion of the right-hand tree being slightly closer to the viewer and the sunbeams passing behind it.

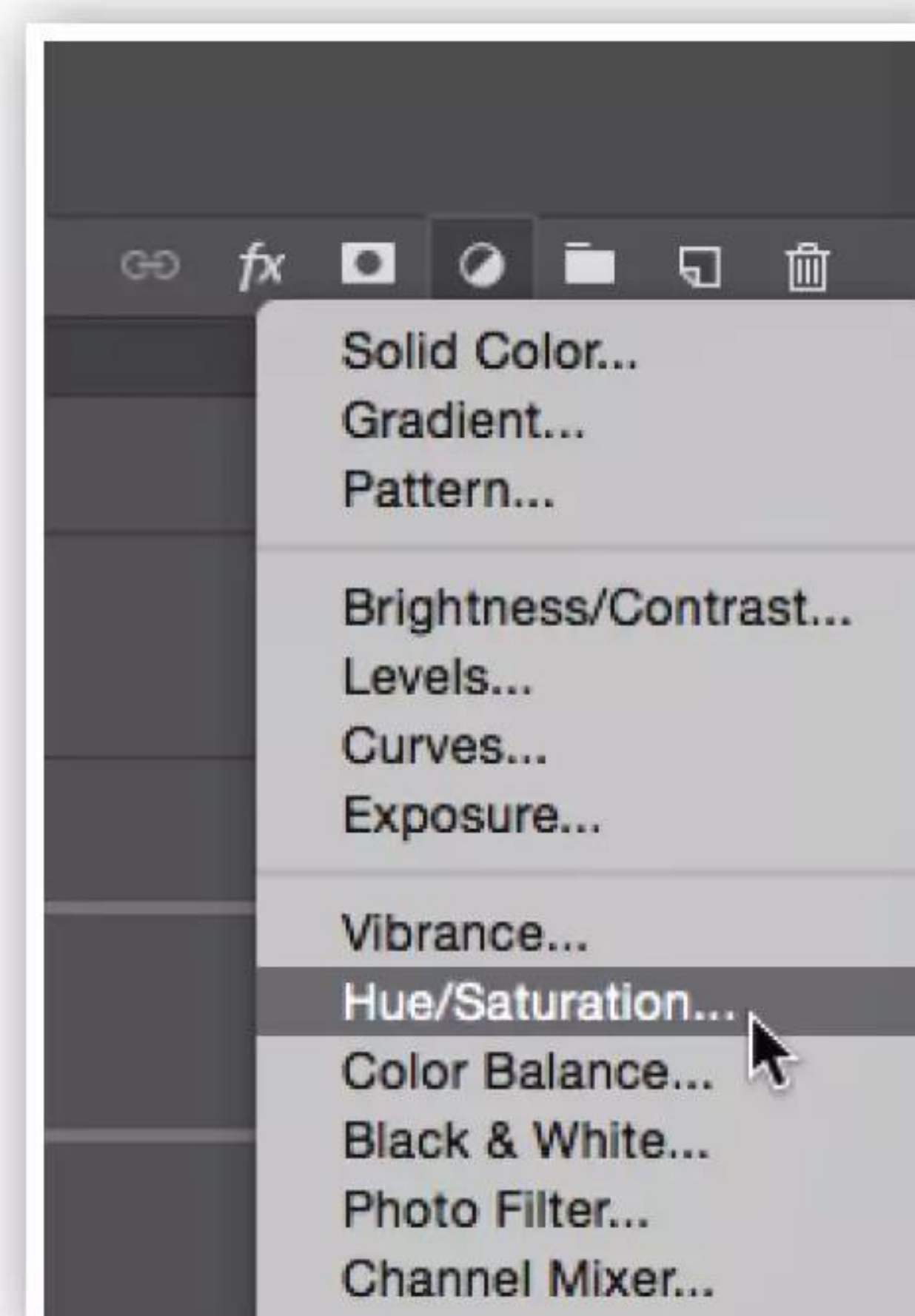
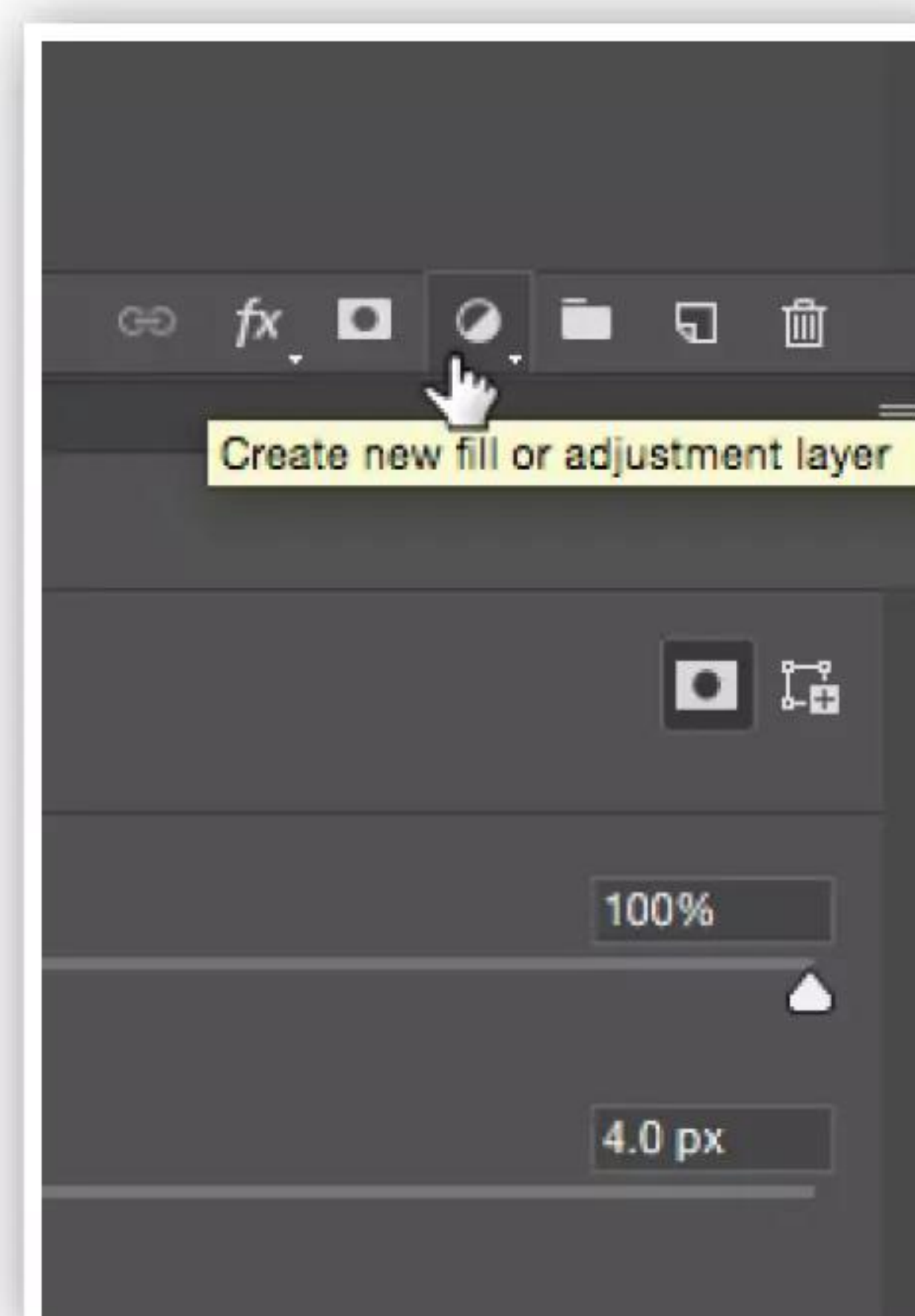


25 Keep the 'Gradient Fill 1' layer mask selected and click on the Masks Properties panel and make the mask's Feather value about 4.0 pixels. This will soften the mask slightly, taking away any hard edges off the selection you made.

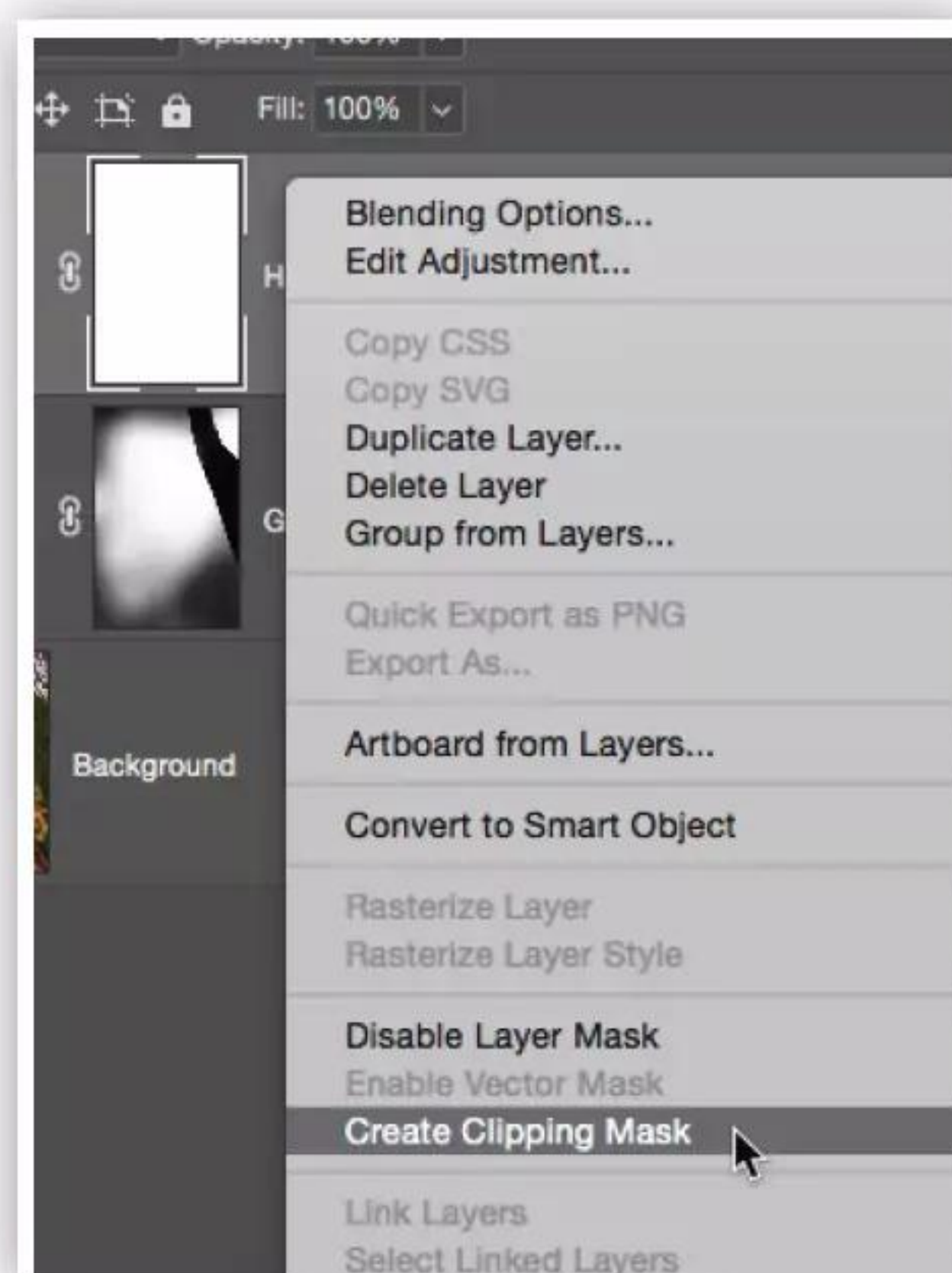
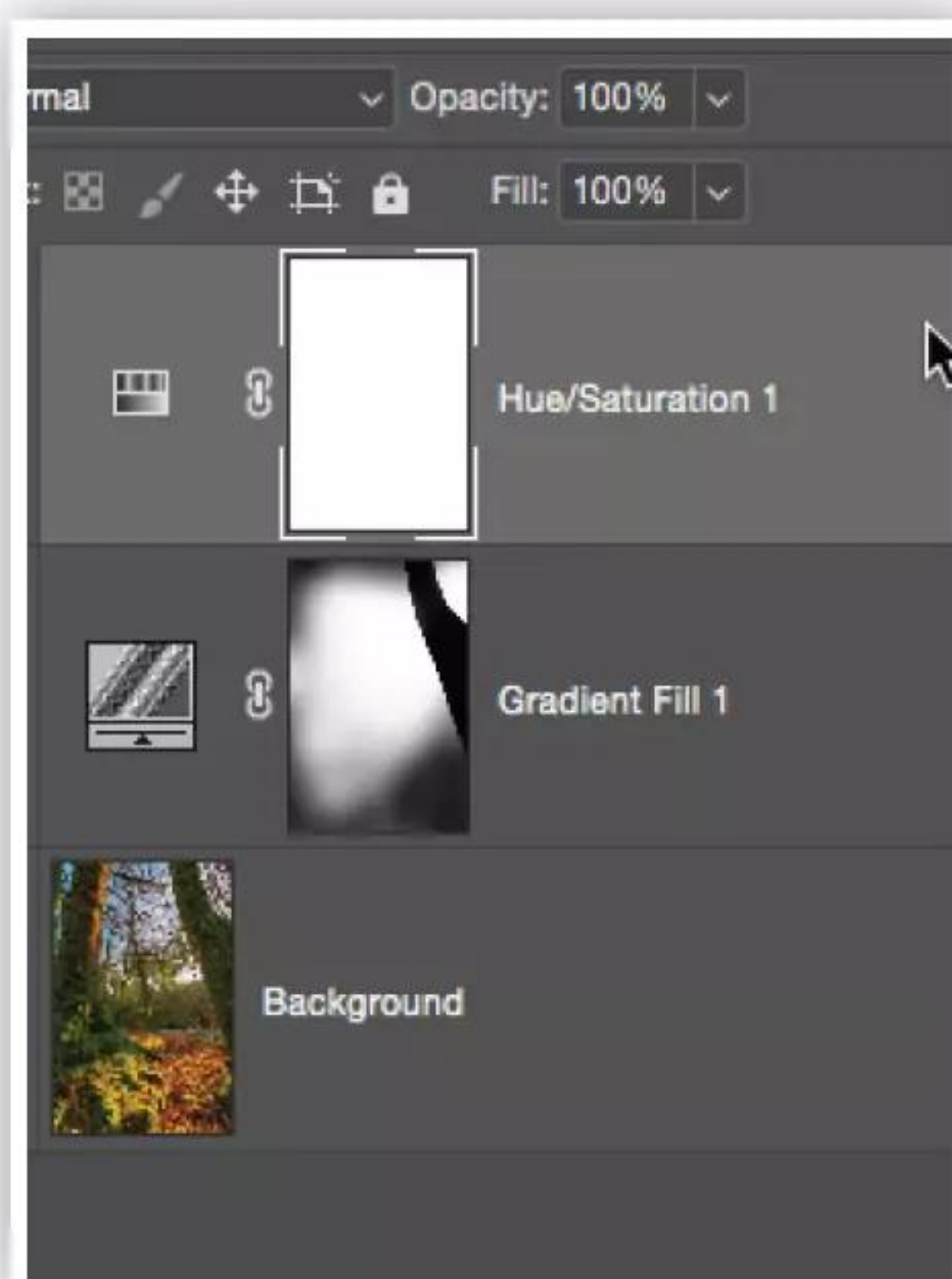
26 At this point, if you are reviewing your image and were wondering if arrangement of sunbeams could be altered, you can double-click on the 'Gradient Fill 1' Thumbnail and reopen the Gradient Fill dialog panel.



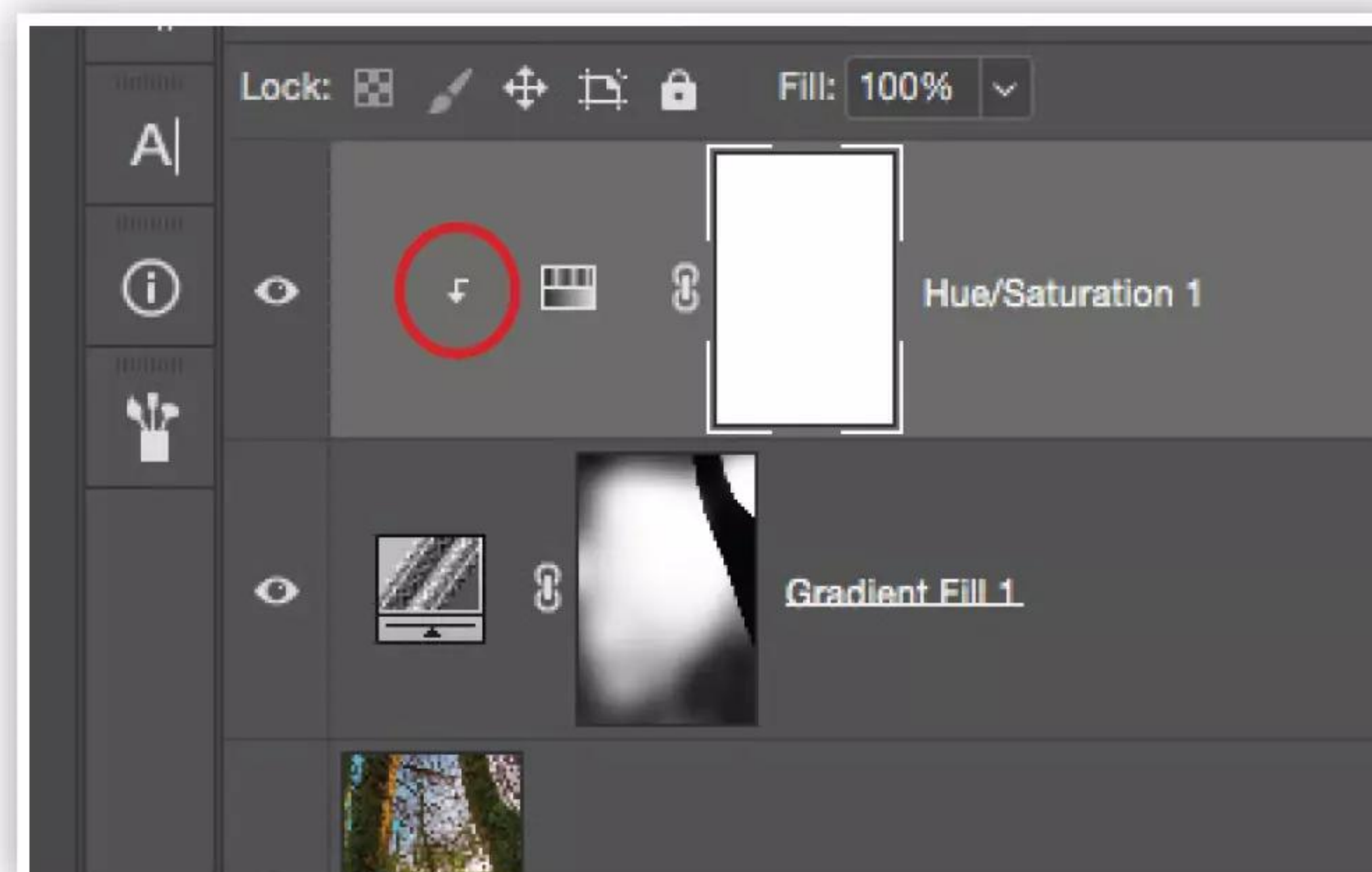
- 27 Click on the Gradient to edit it. In the lower right of the panel is an Options section where you can click Randomize to cycle through a random set of gradient settings until you see something you prefer. Click OK when you're happy.



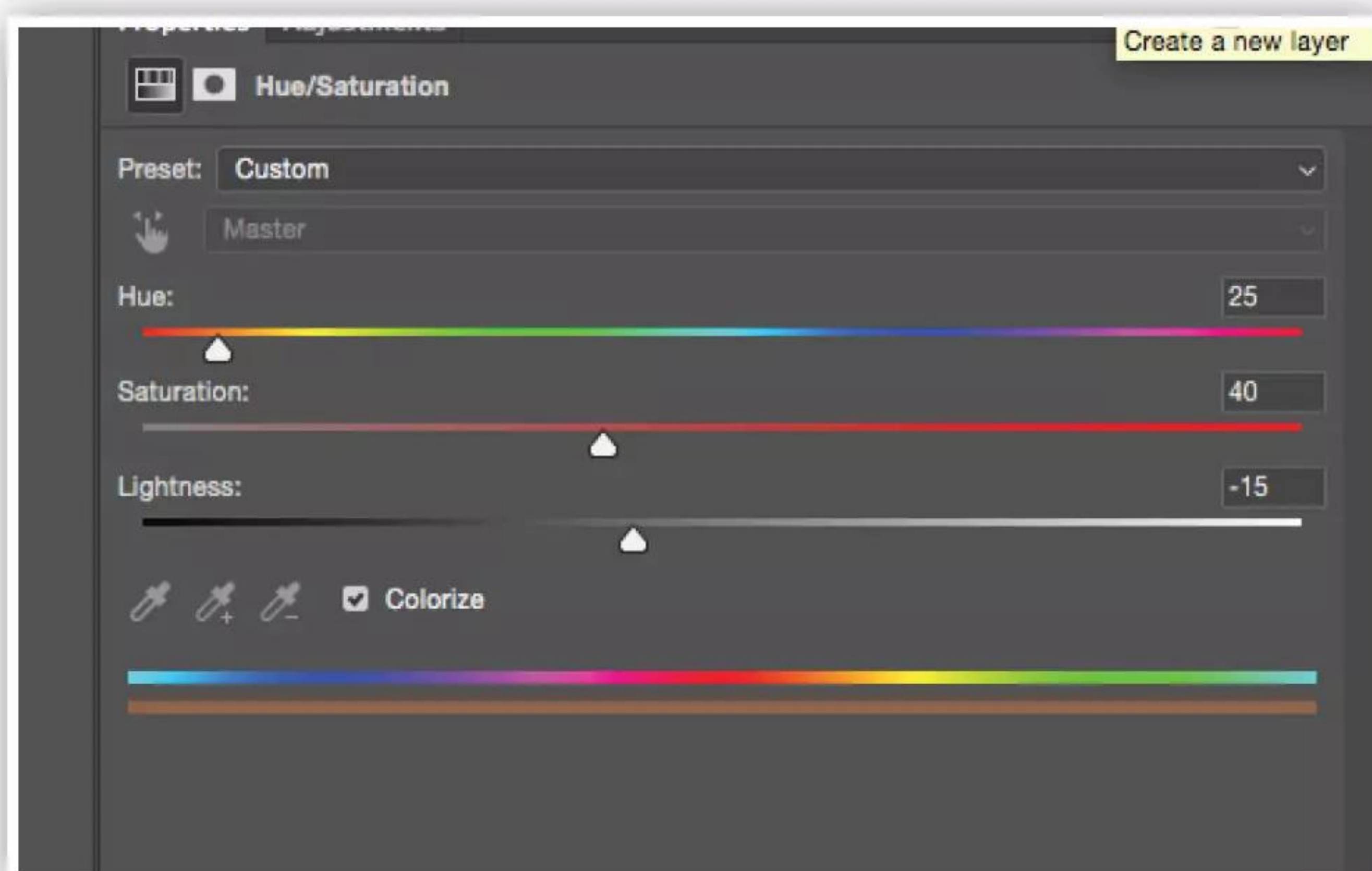
- 28 Now we need to make the colour of the sunbeams appear more in keeping with the photo. Click on the Create New Fill Or Adjustment Layer button at the bottom of the layers palette and choose Hue/Saturation from the menu.



- 29 A 'Hue/Saturation 1' adjustment layer will be added above the gradient layer. Right-click the adjustment layer and choose Create Clipping Mask from the dropdown menu.



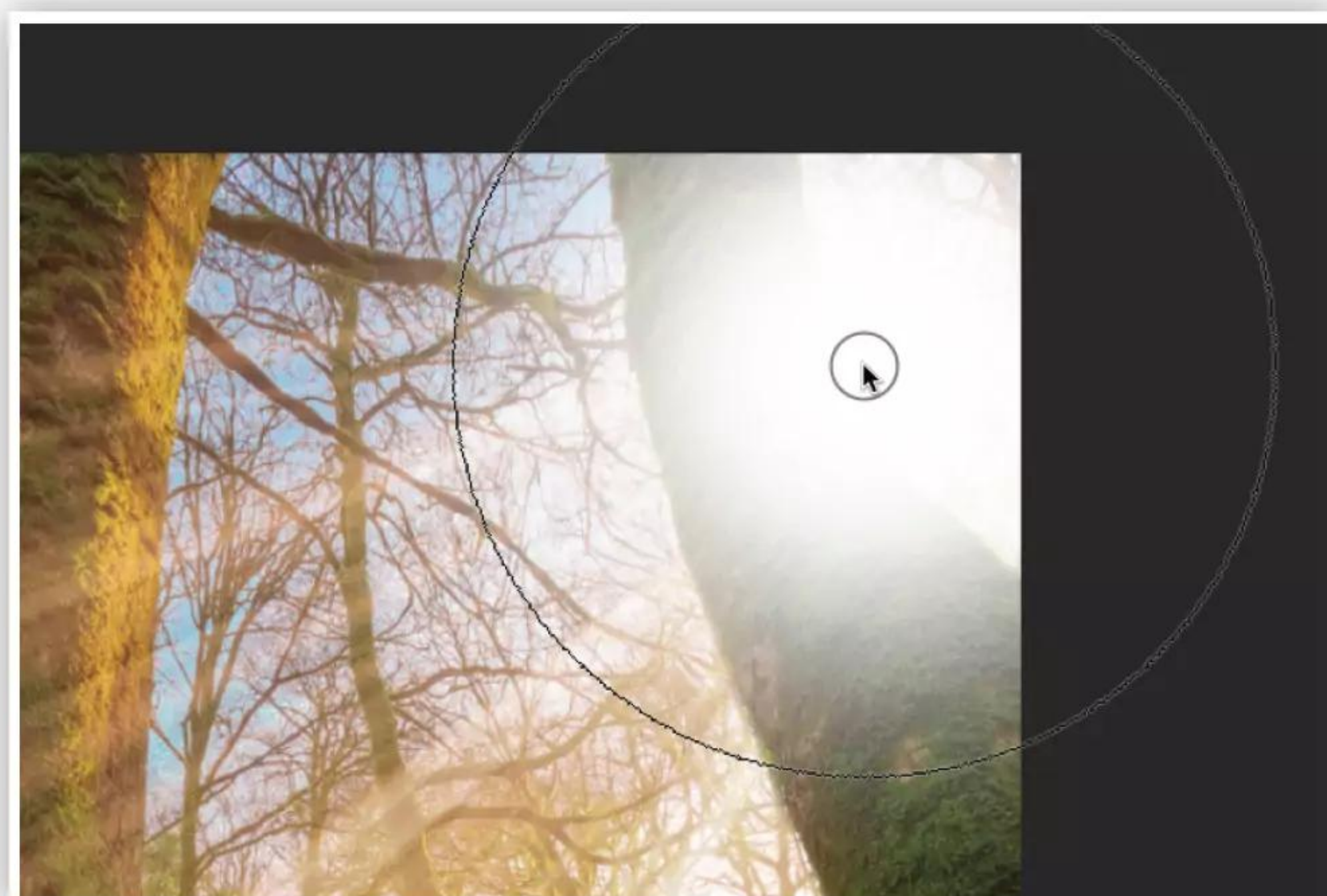
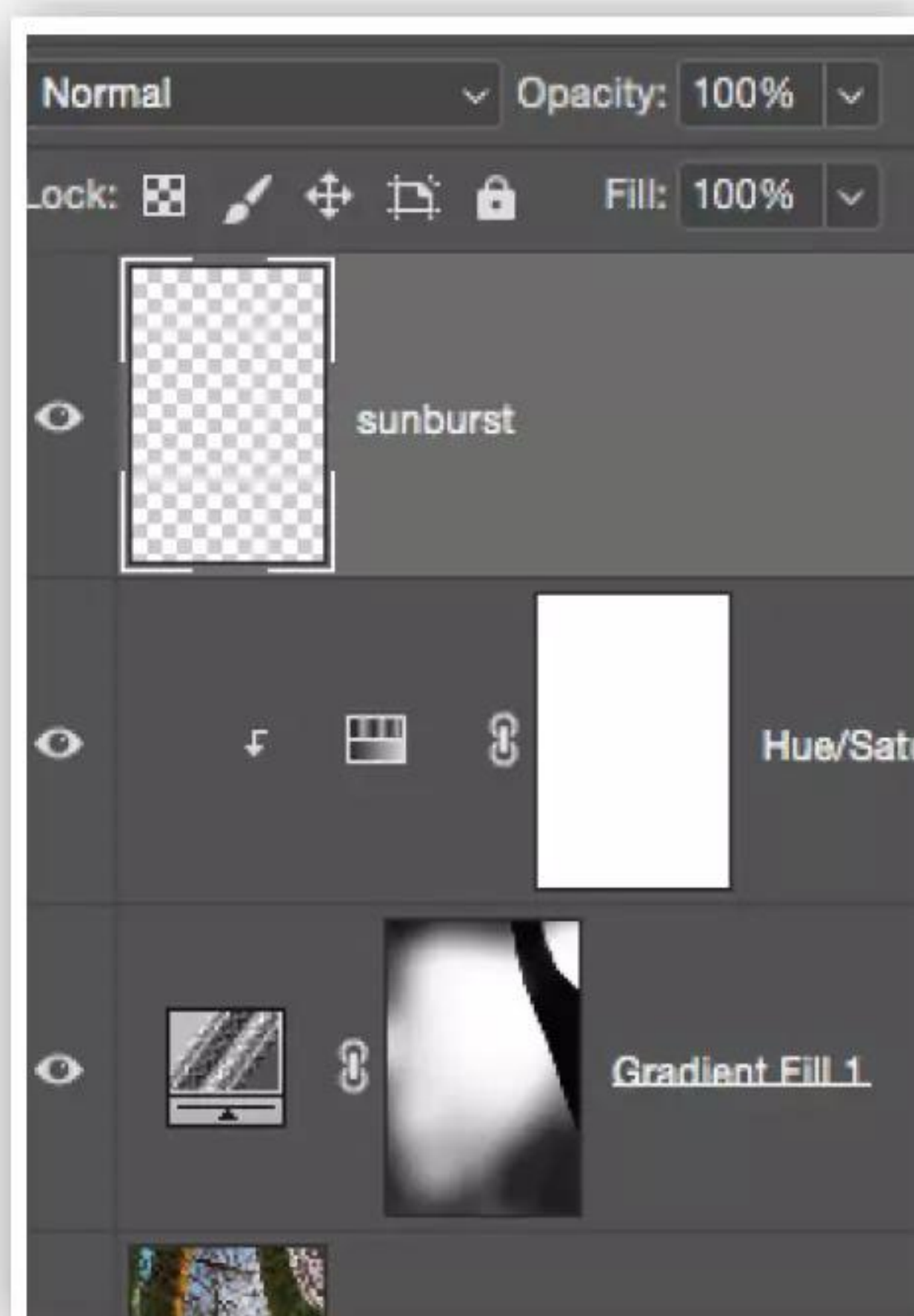
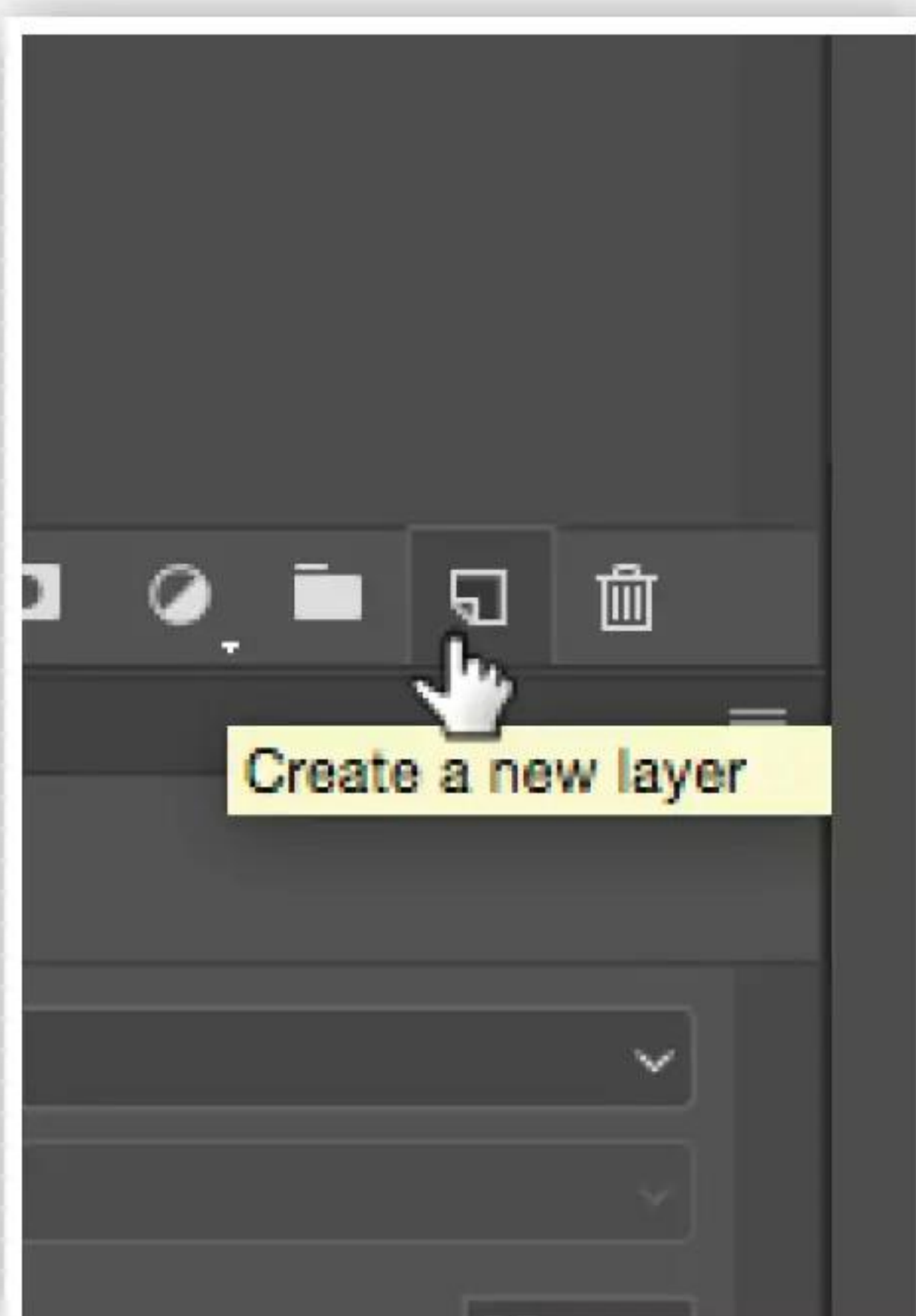
- 30 This will clip the 'Hue/Saturation 1' adjustment layer to the 'Gradient Fill 1' layer below it. A small arrow on the left of the thumbnail indicates that any adjustments made will only affect the layer it is clipped to.



- 31 With the 'Hue/Saturation 1' layer active, go the Hue/Saturation Properties panel. Check the Colorize button and then make Lightness about -15, Saturation 40 and Hue 25.

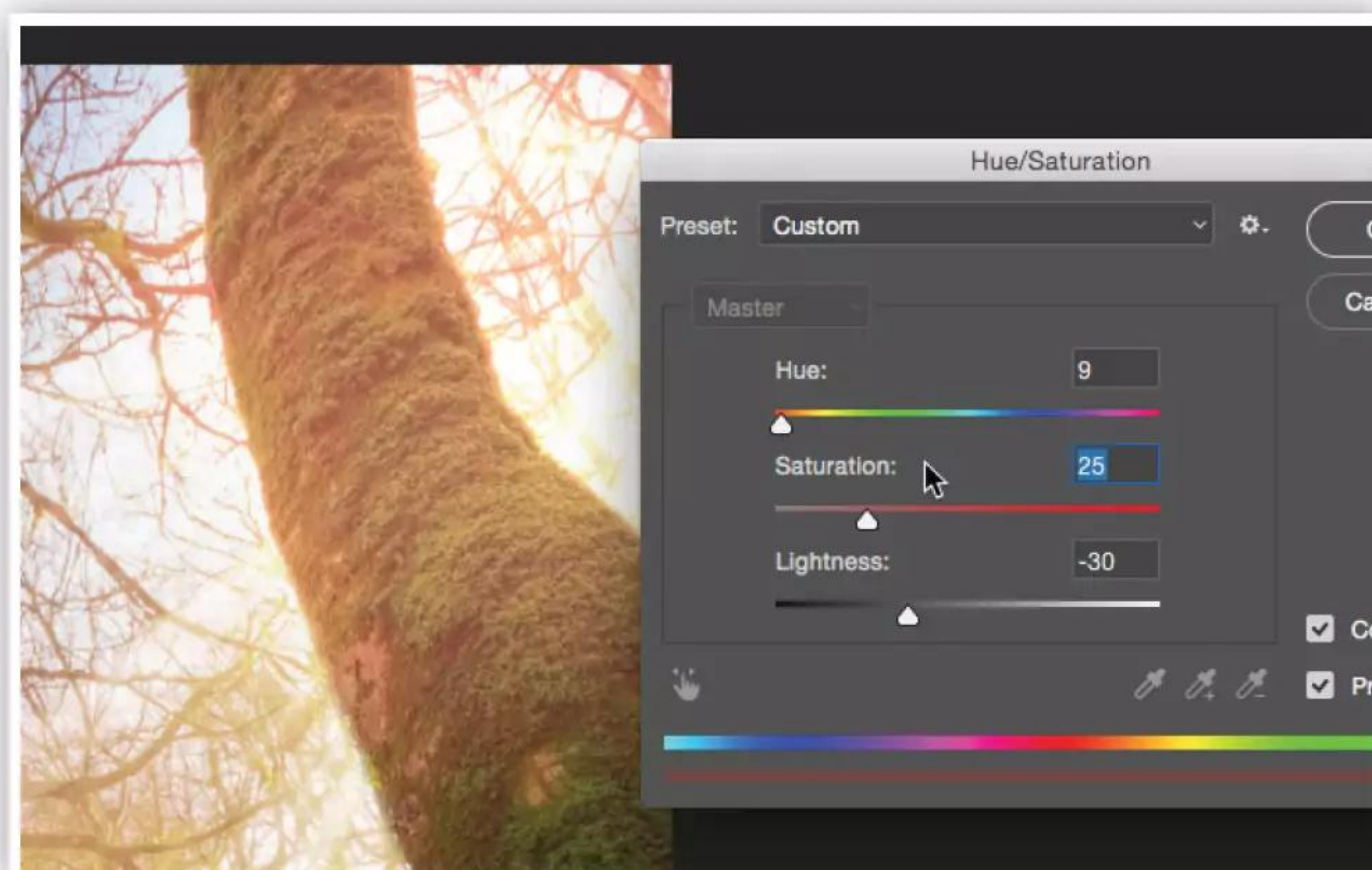
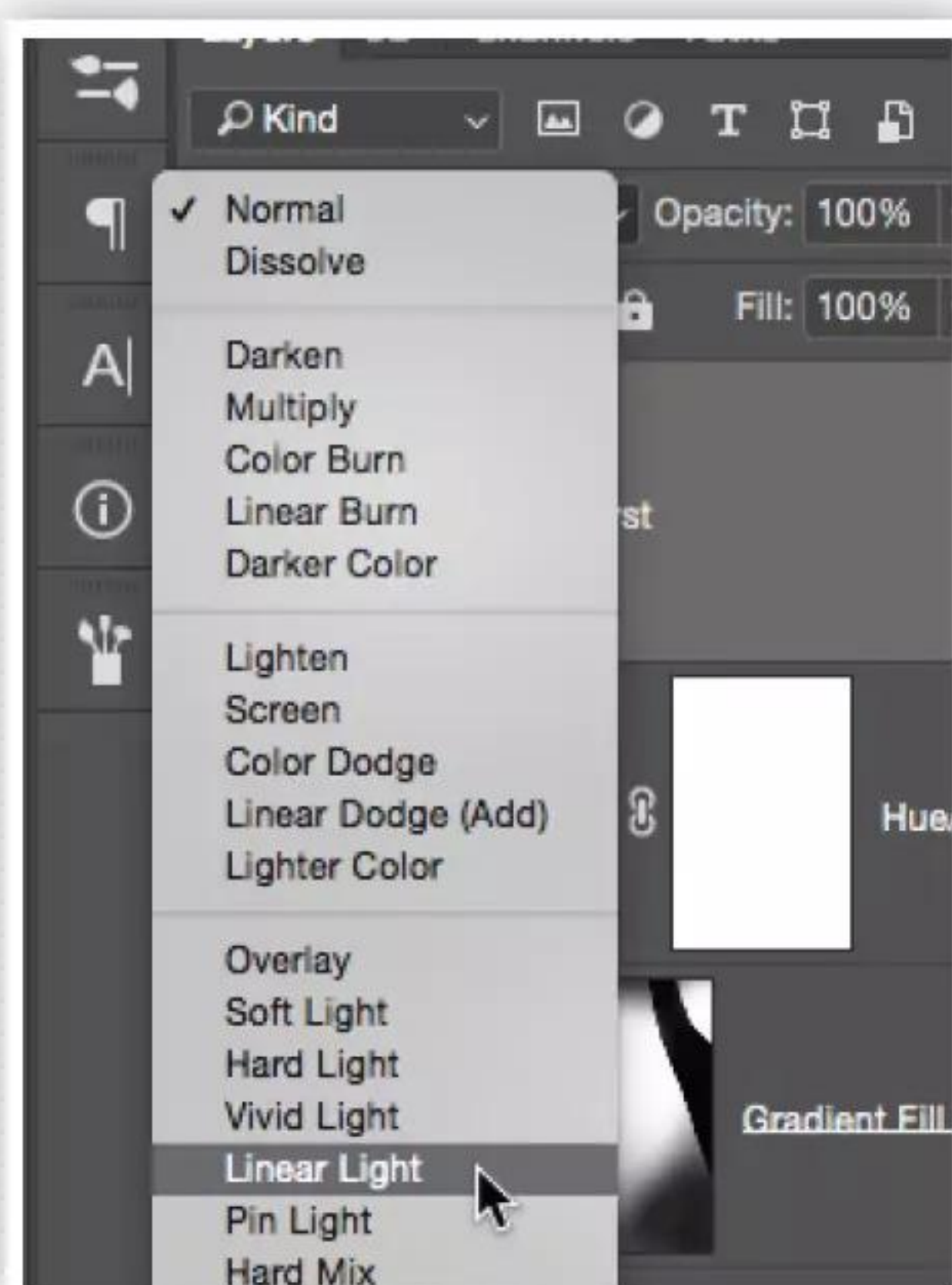


- 32 This will colour the sunbeams and make them yellow/orange. Now they match the colour of the original image a lot better and the beams of light feel a bit warmer and 'sunnier'.



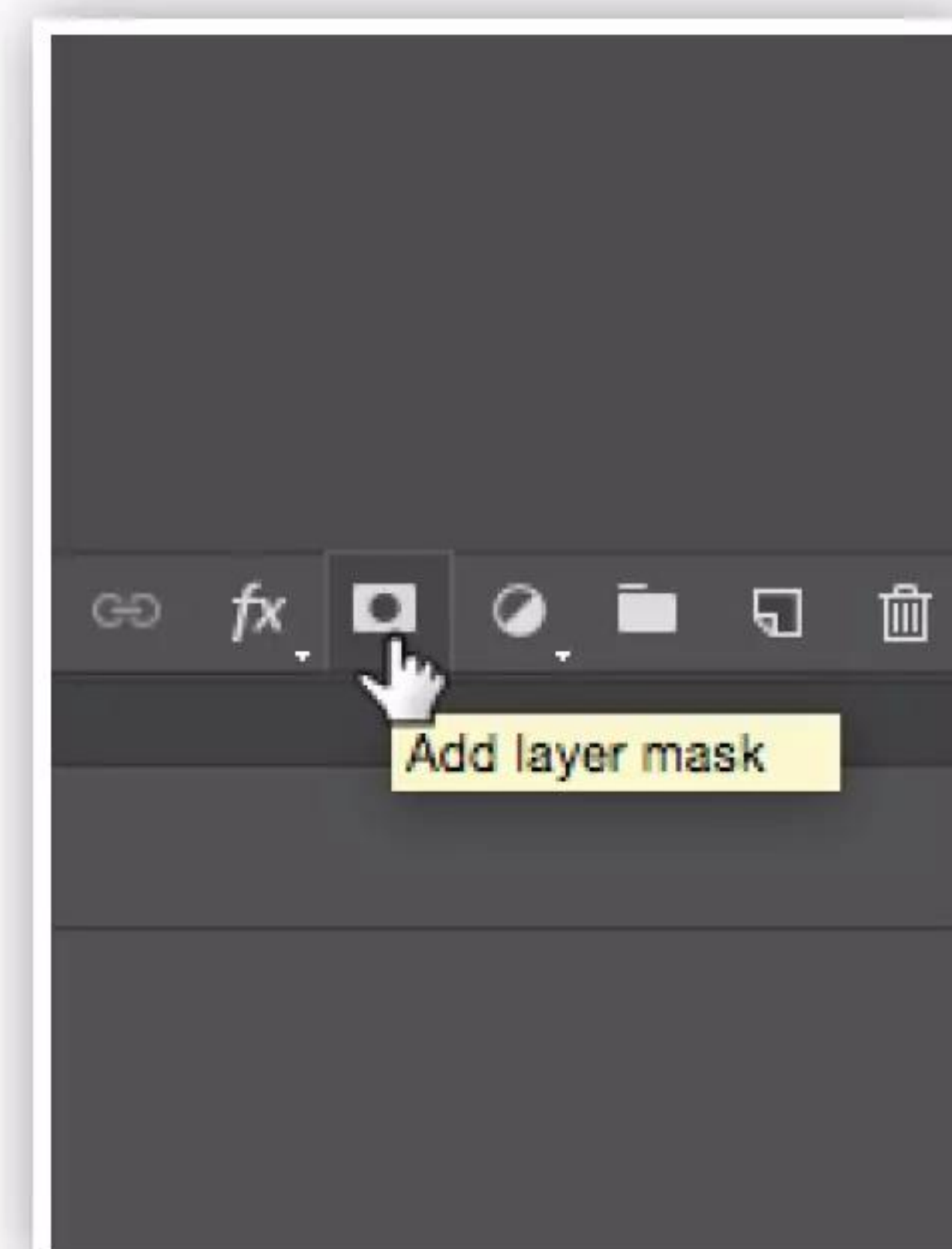
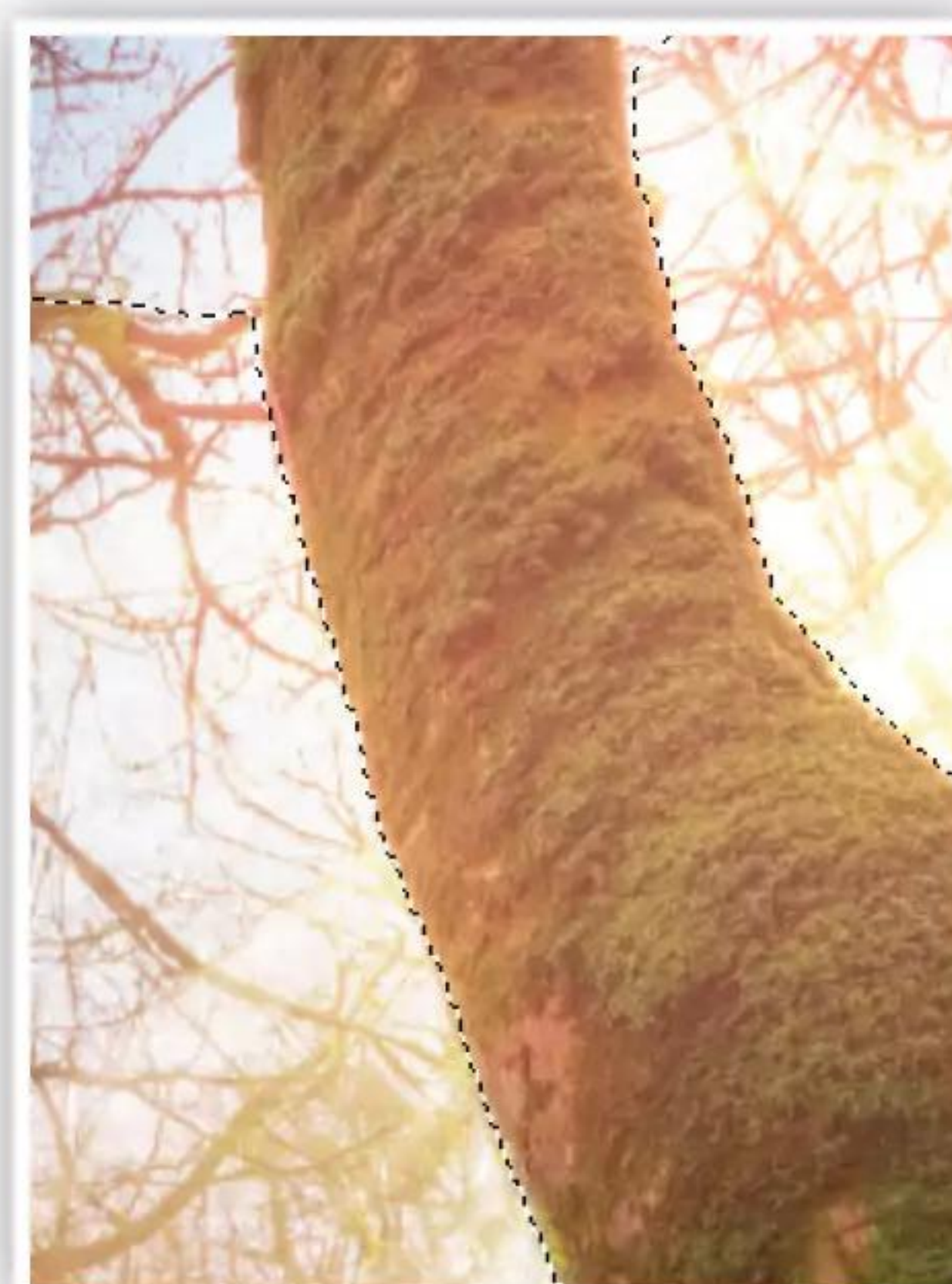
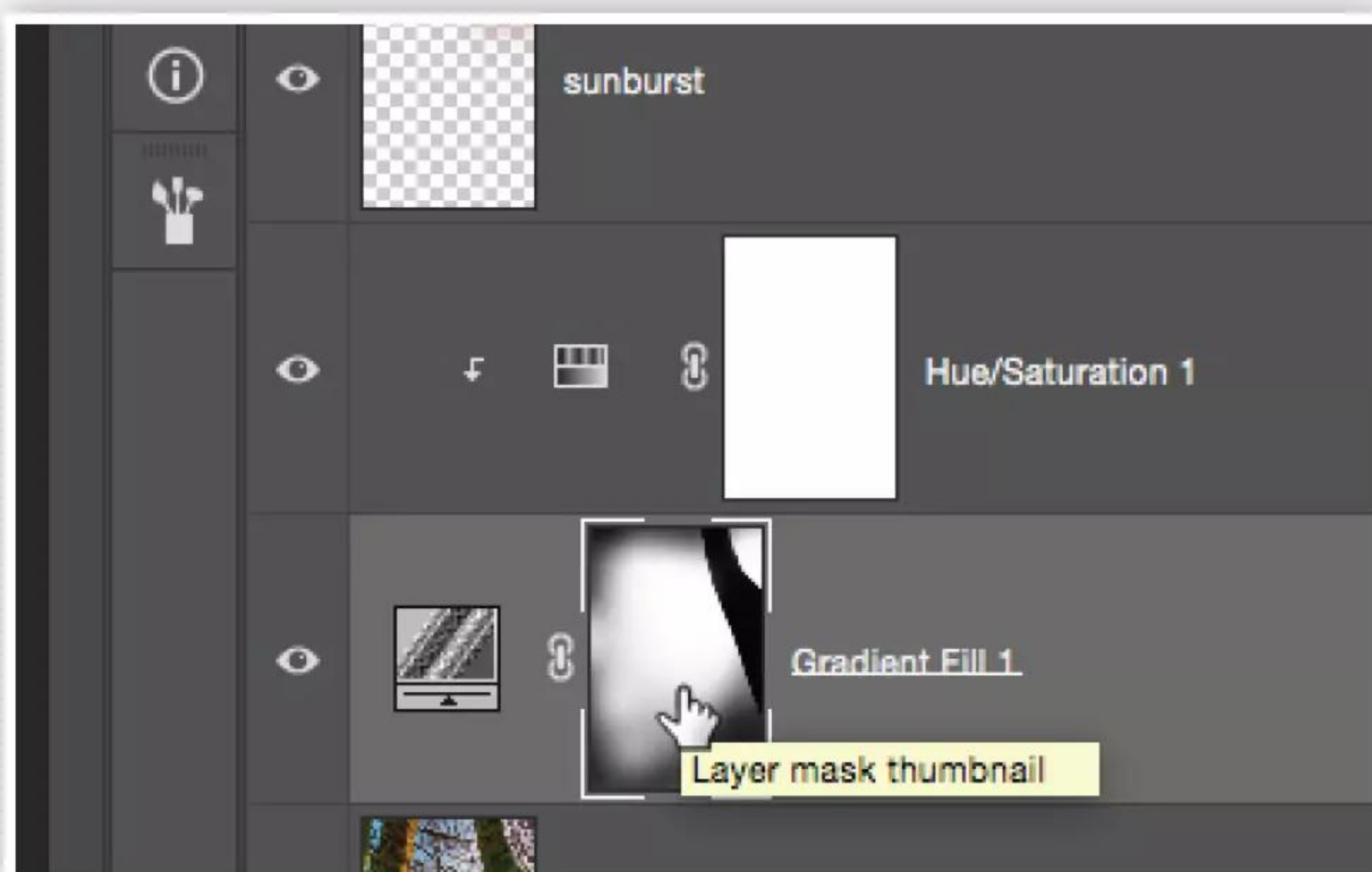
33 Next click on the Create New Layer button at the bottom of the layers palette. Name this new layer 'sunburst'. We're going to add a nice bright sunburst to the top right of the screen to emphasise the brightness of the sun.

34 Keep the 'sunburst' layer active, then choose a large soft white brush of about 1800 pixels. Then paint with your brush in one spot in the top right corner of the image. Clicking twice creates a large white halo.



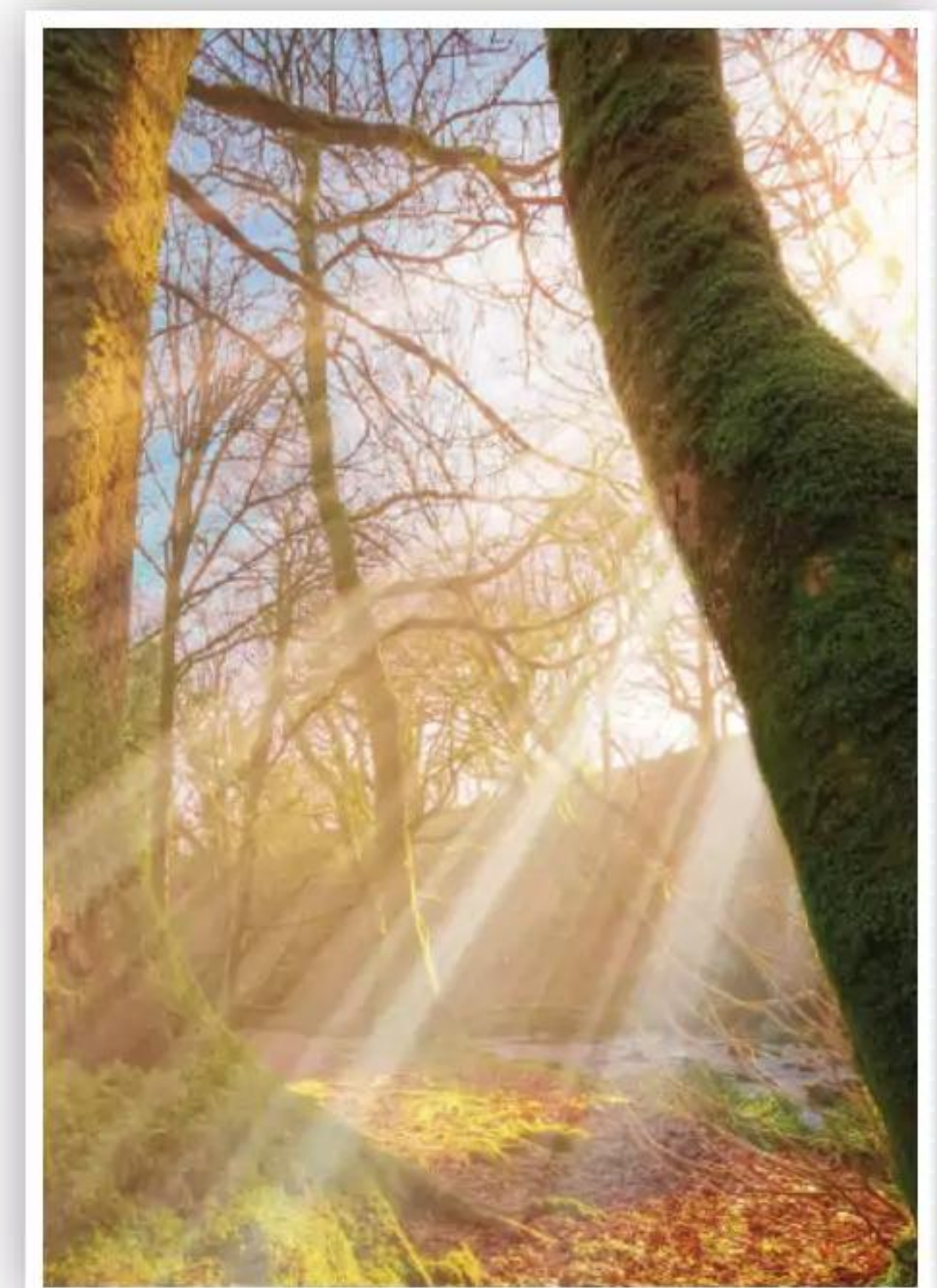
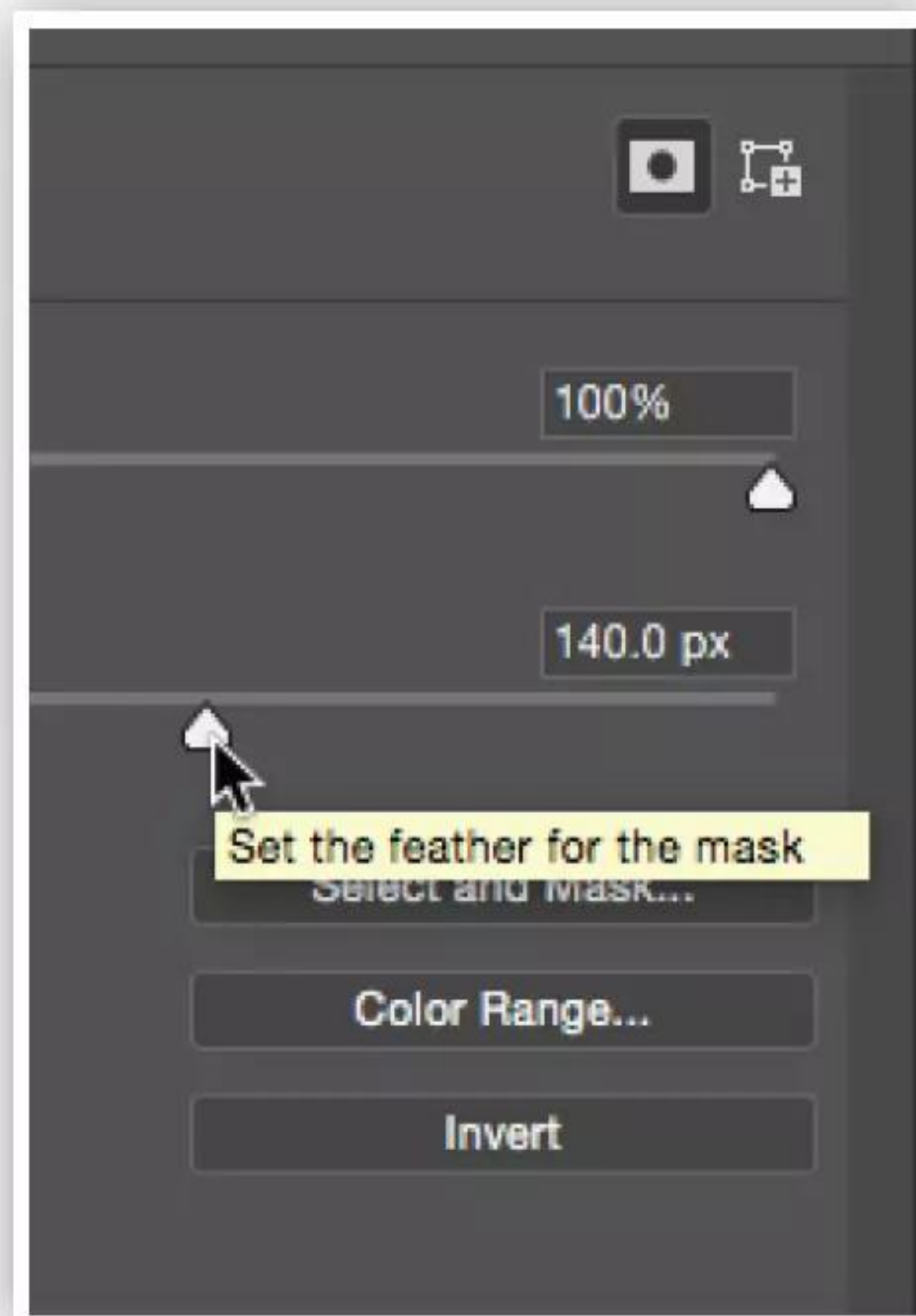
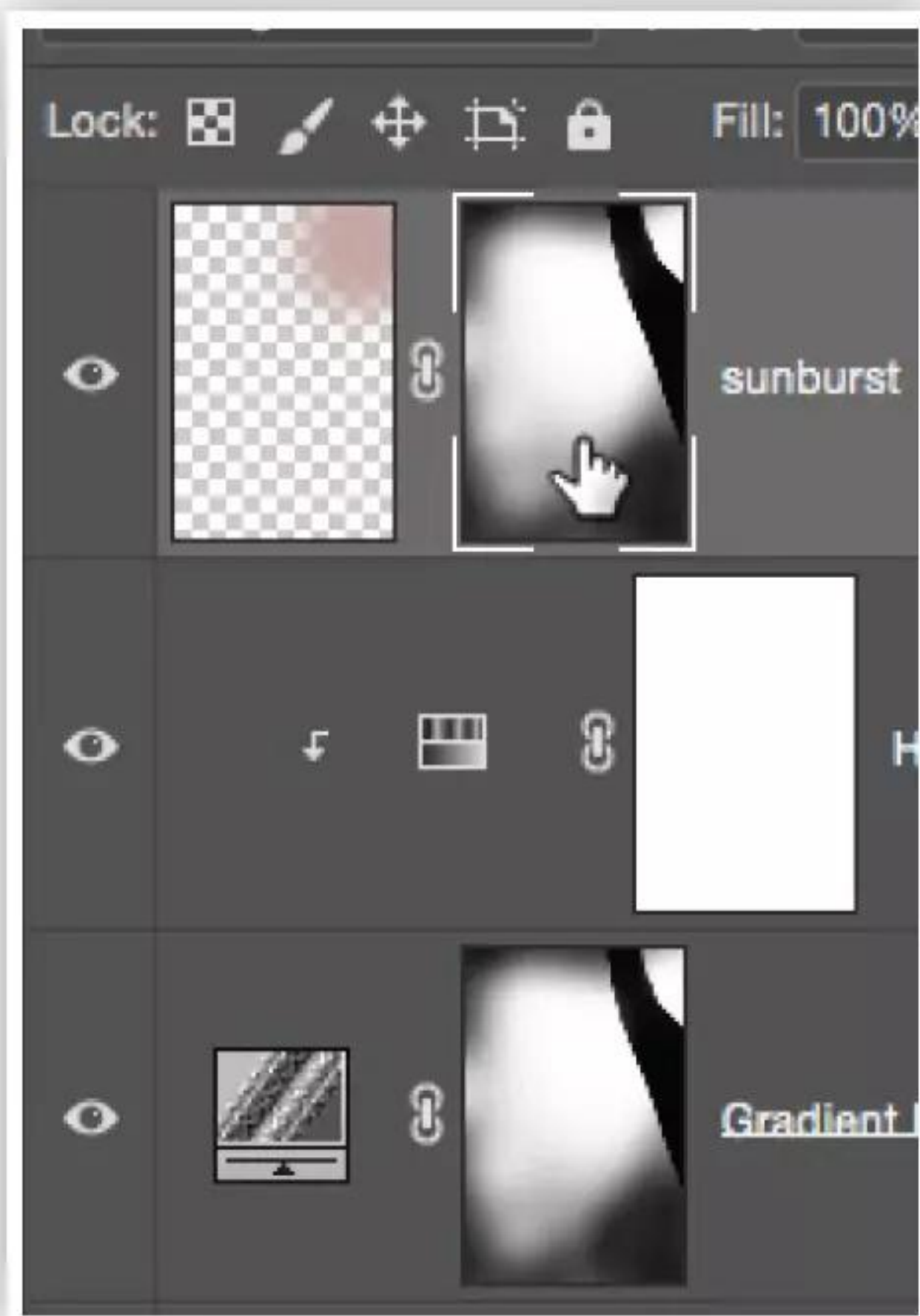
35 Set the blend Mode of the 'sunburst' layer to Linear Light. Then go to Image > Adjustments > Hue/Saturation (Cmd + U) to open the Hue/Saturation dialog panel.

36 Make sure the Colorize button is checked, then set Lightness to -30, Saturation to 25 and Hue to 9. This makes a warm halo effect that helps sell the idea of very bright light streaming in through the trees.



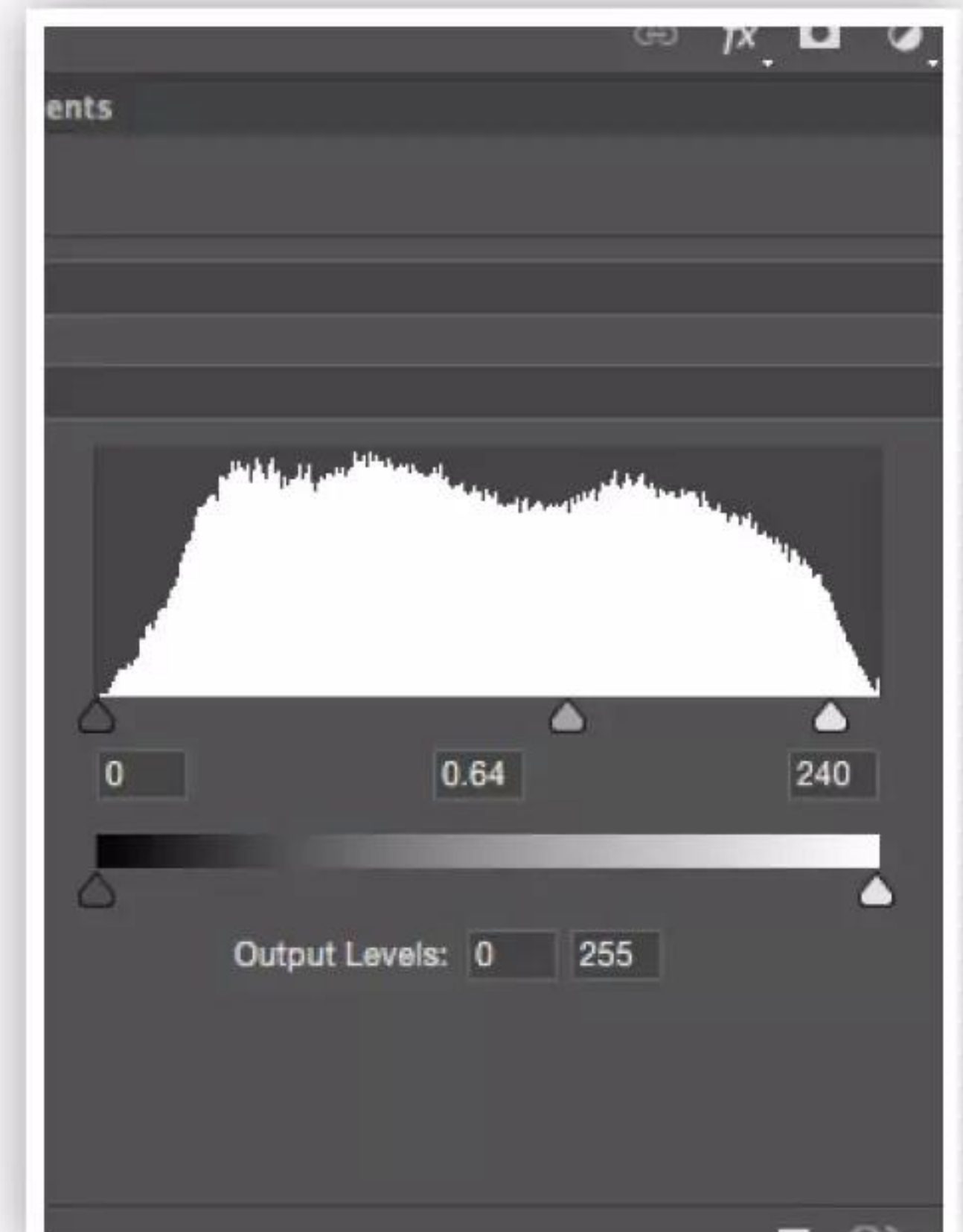
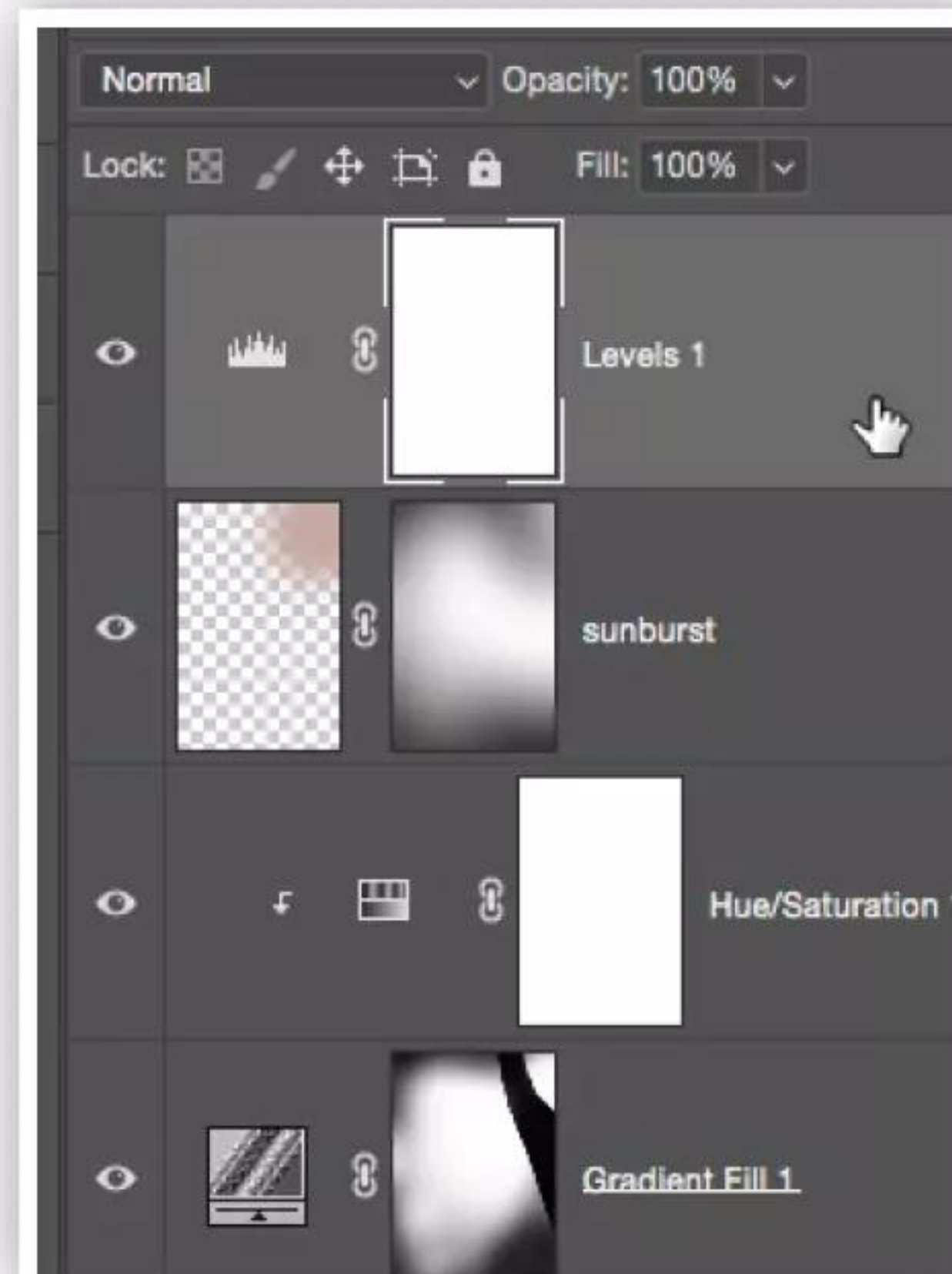
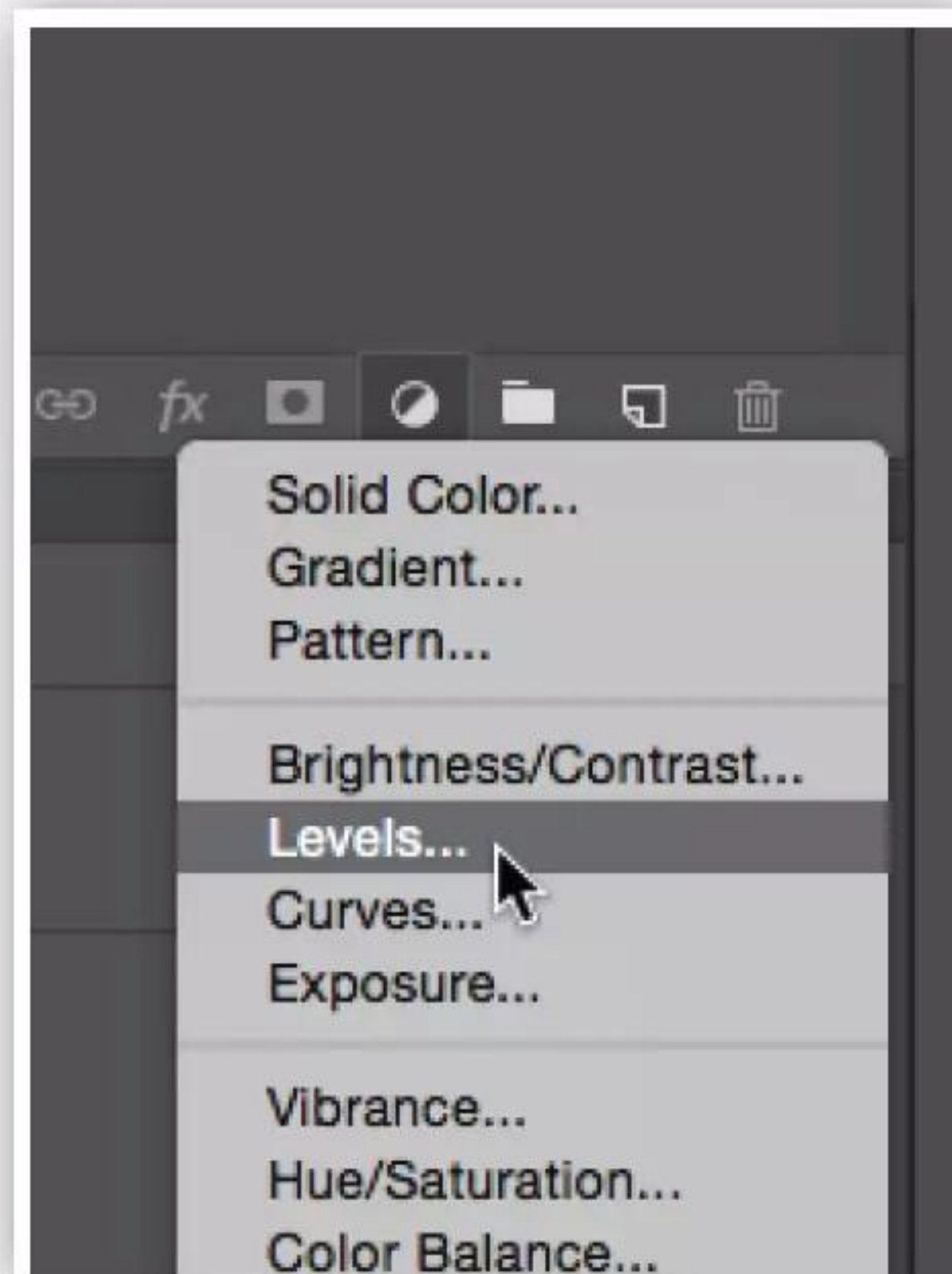
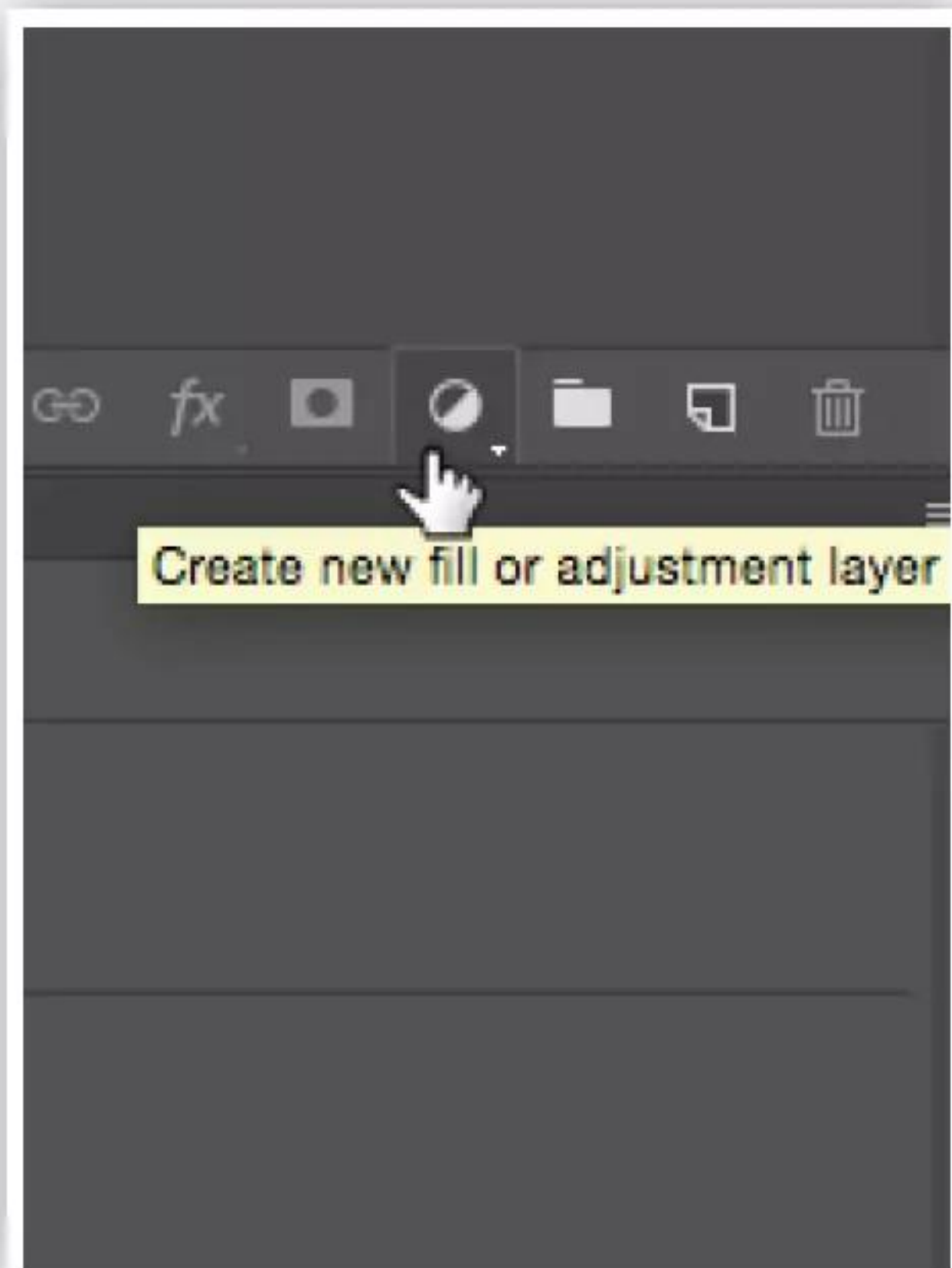
37 We need to make a similar mask to the one used for the gradient fill and add it to the 'sunburst' layer. Press the Cmd key and left-click on the 'Gradient Fill 1' layer mask thumbnail.

38 A selection will appear in the shape of the mask. While this selection is active, click on the 'sunburst' layer to make it active, then click the Add New Layer Mask button at the bottom of the layers palette.



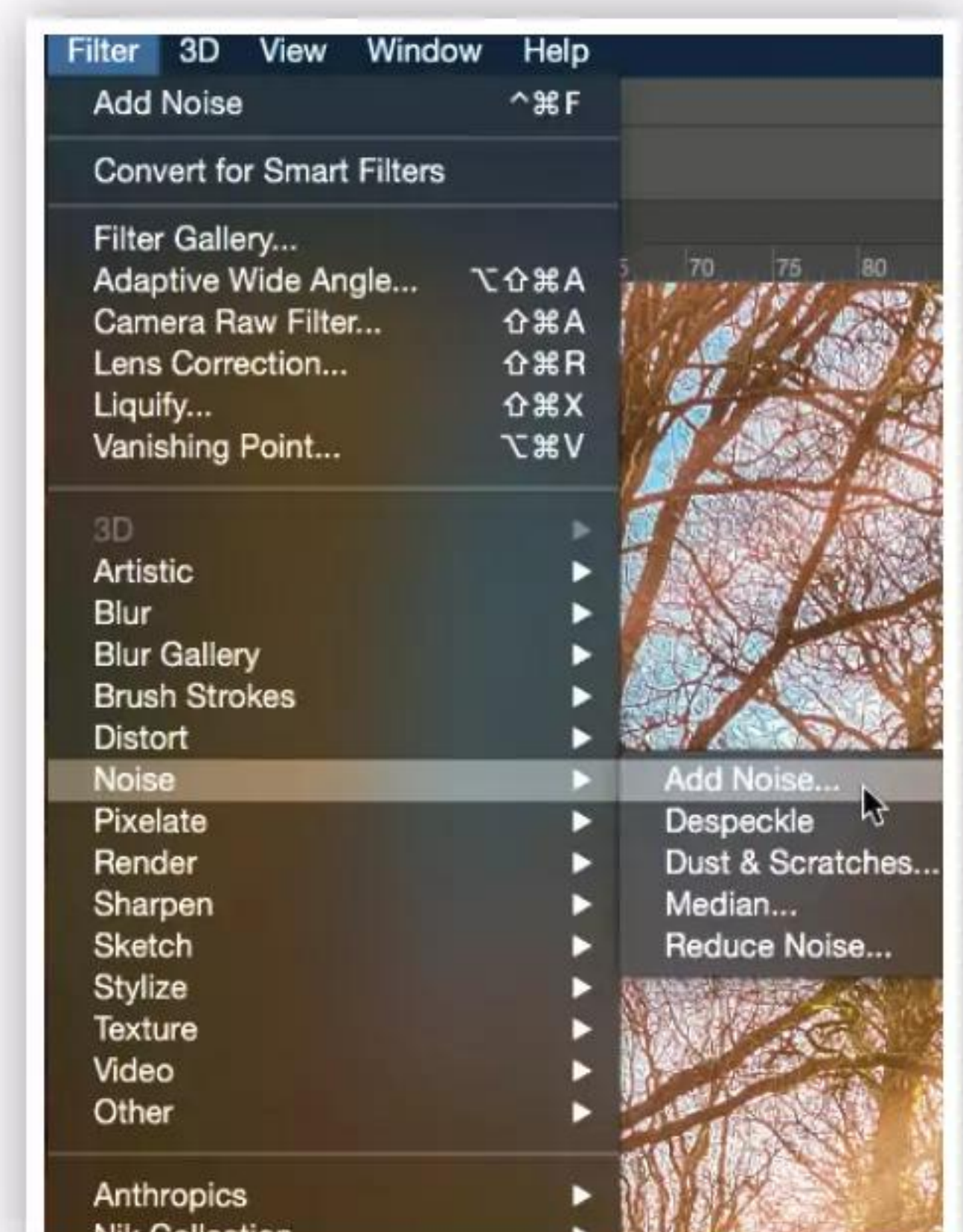
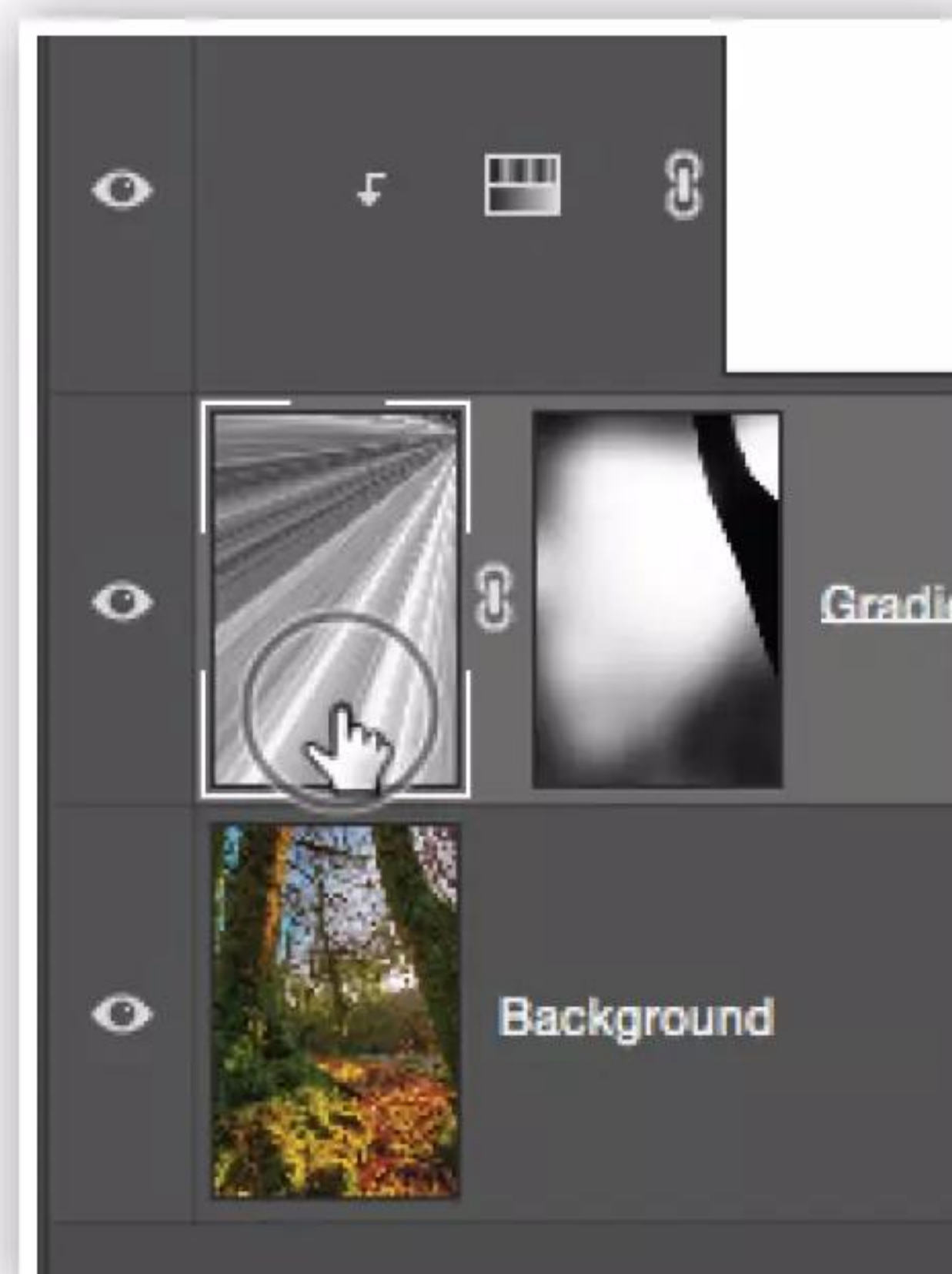
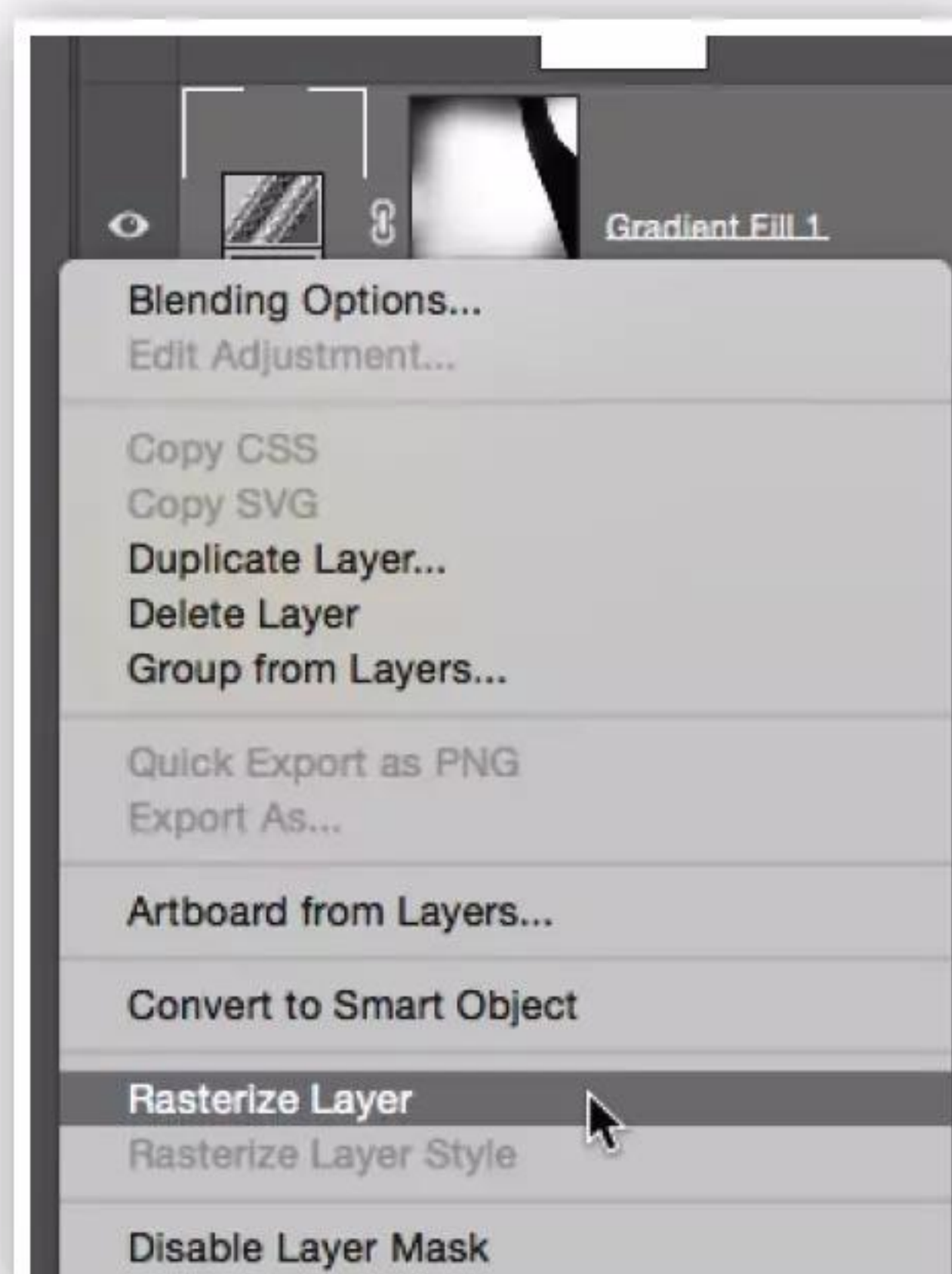
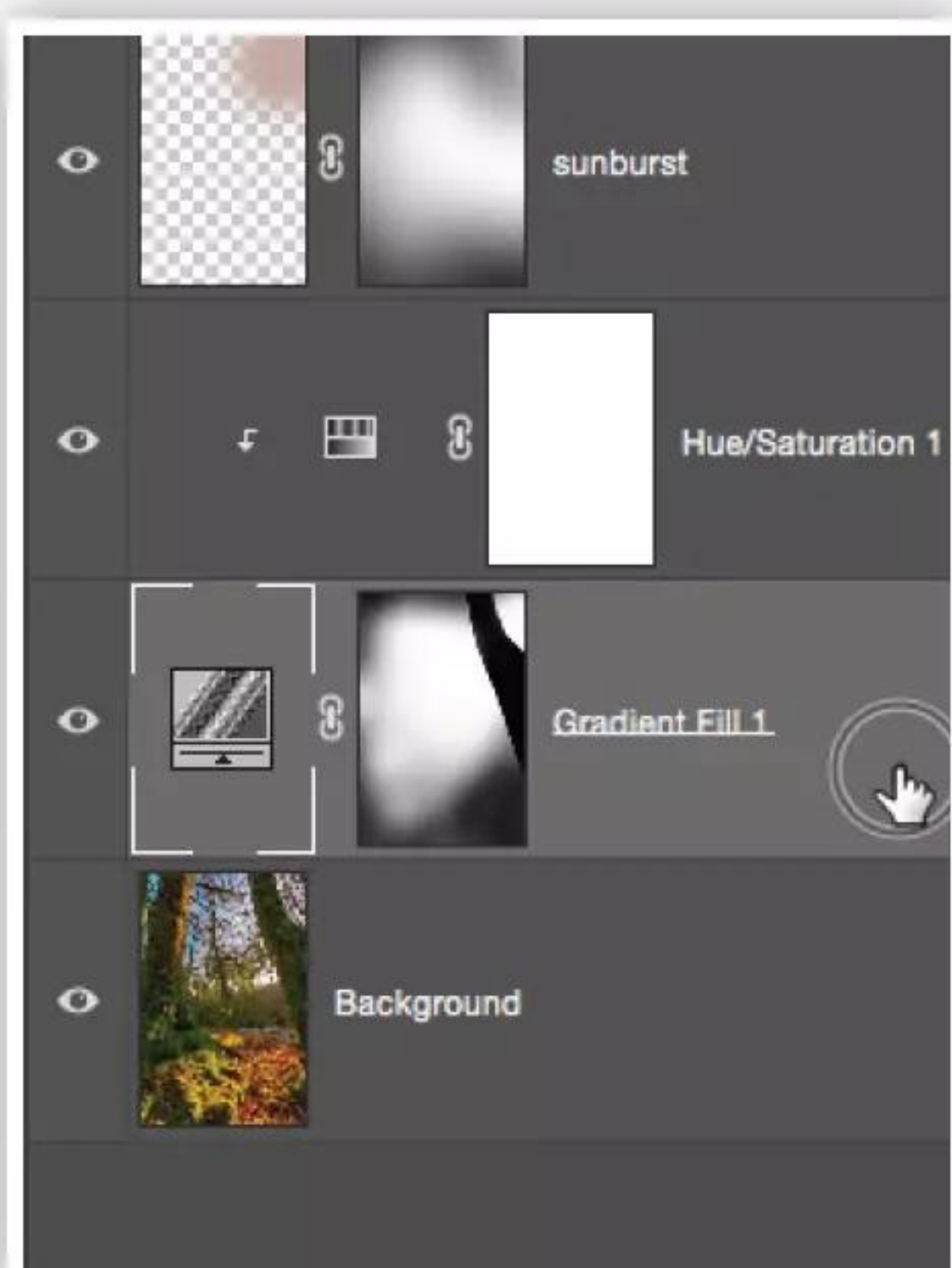
39 A layer mask will be added to the 'sunburst' layer which is a copy of the mask used on the gradient layer. Click on the 'sunburst' layer mask thumbnail to make it active, then make the Feather value for the mask about 140 pixels.

40 This softens the mask and allows the sunburst to 'creep' around the edges of the right-hand tree trunk to mimic an effect known as 'bloom' which is often seen in cinematography.



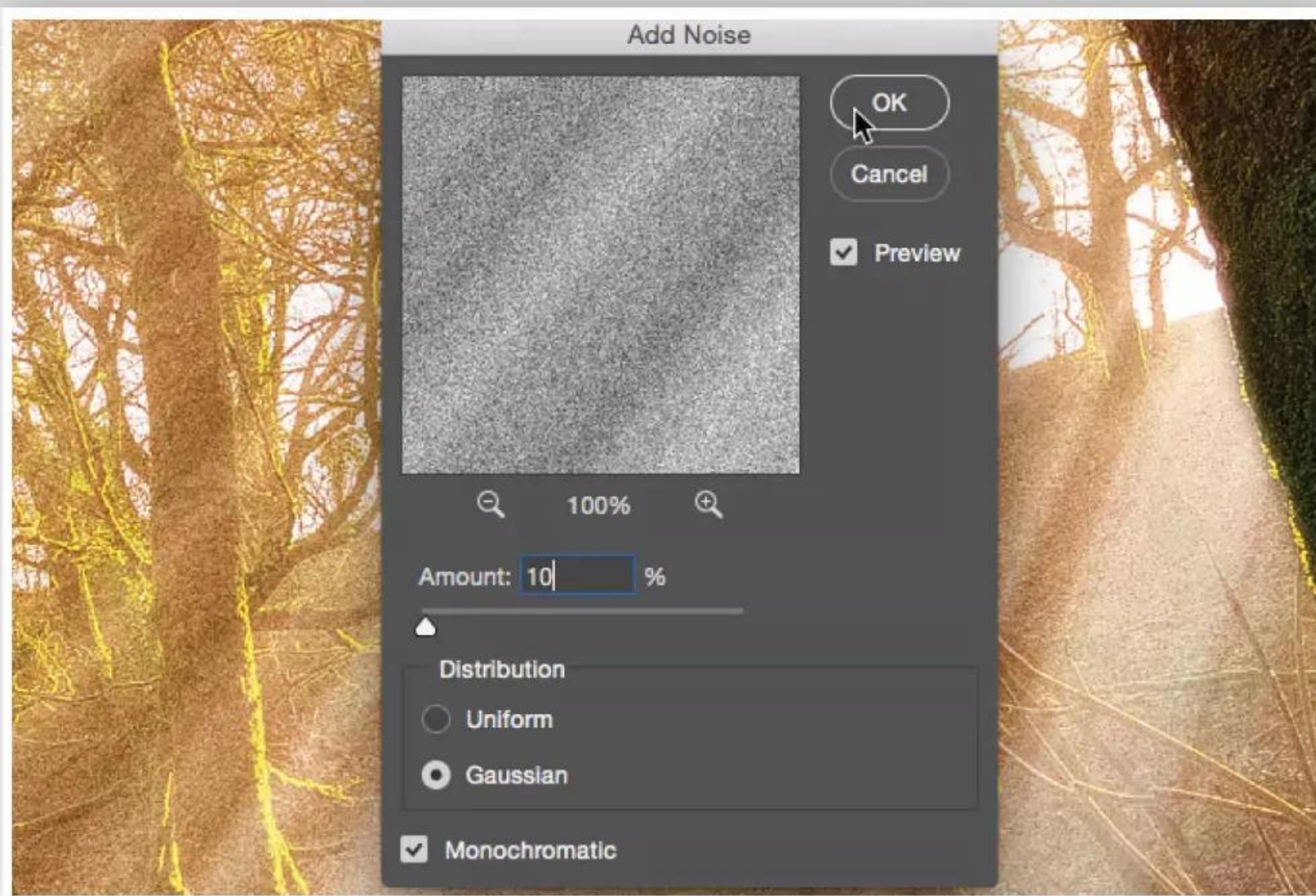
41 Click once more on the Create New Fill Or Adjustment Layer button and add a Levels adjustment layer that sits at the top of the layer stack.

42 Click on it to make sure it is active then go to the Levels Properties panel and tweak the Levels by moving the Highlight slider little to the left and the Mid-tone slider slightly to the right. This will give the image a little more punch.

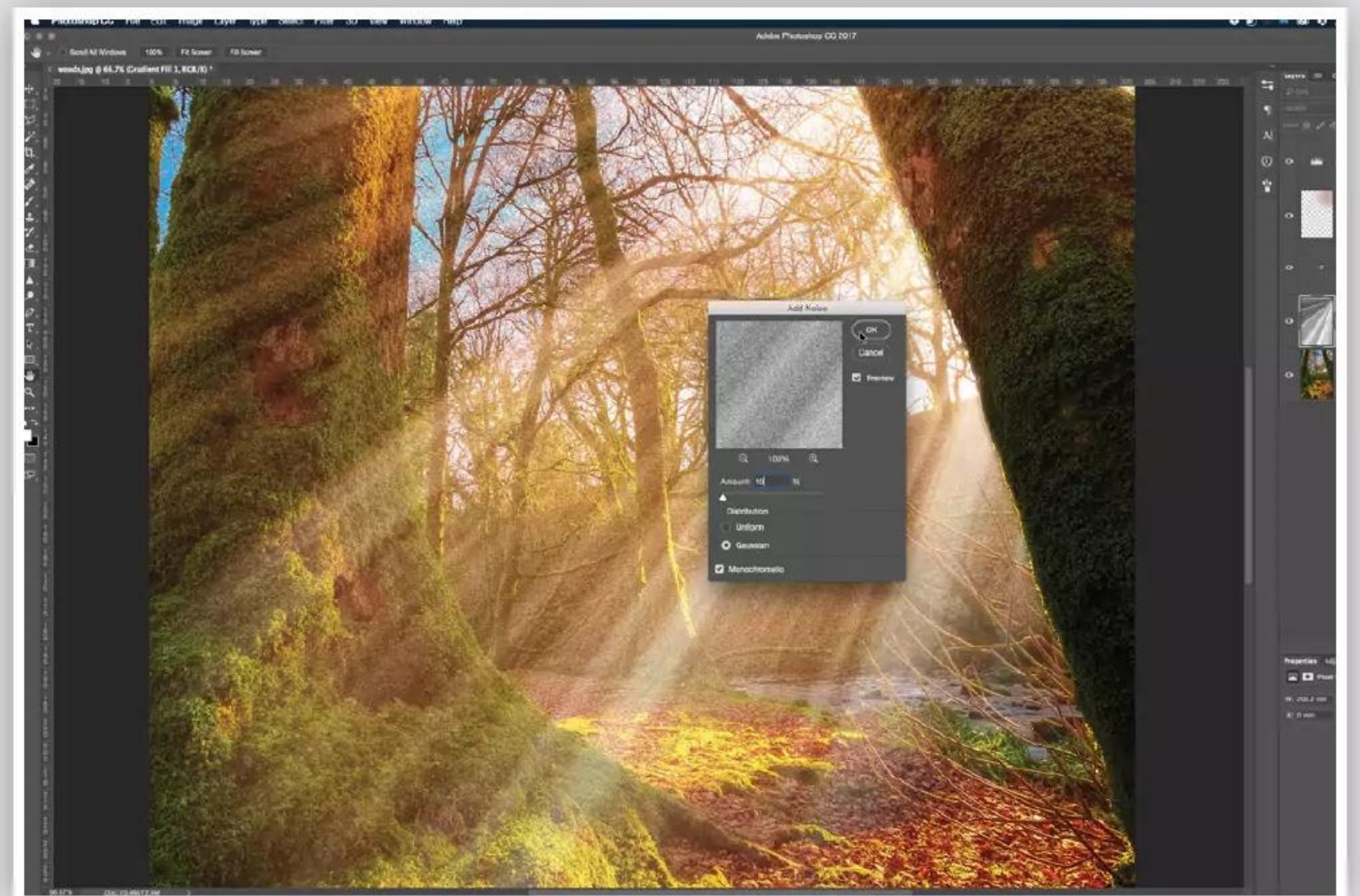


43 There is one thing left to do and it is totally optional. Click on the 'Gradient Fill 1' layer to make it active. Right-click the layer and choose Rasterise Layer. This essentially makes it a graphic, rather than an adjustment layer.

44 Click on the 'Gradient Fill 1' thumbnail so it is selected, then go to Filter > Noise > Add Noise. This opens up the Add Noise dialog panel.



- 45** Set the Amount of noise to about 10%. Make the Distribution Gaussian and make sure the Monochromatic button is checked. This adds a level of random noise to the sunbeams that makes them look more granular like particles of dust.



- 46** Your sunbeams are complete and you have transformed your original photo. With this technique, you can now add a sense of mood and mystery to your photos.



Adding mood to your photos

Make sunbeams when your photos need some atmosphere.

Digital Makeup Effects

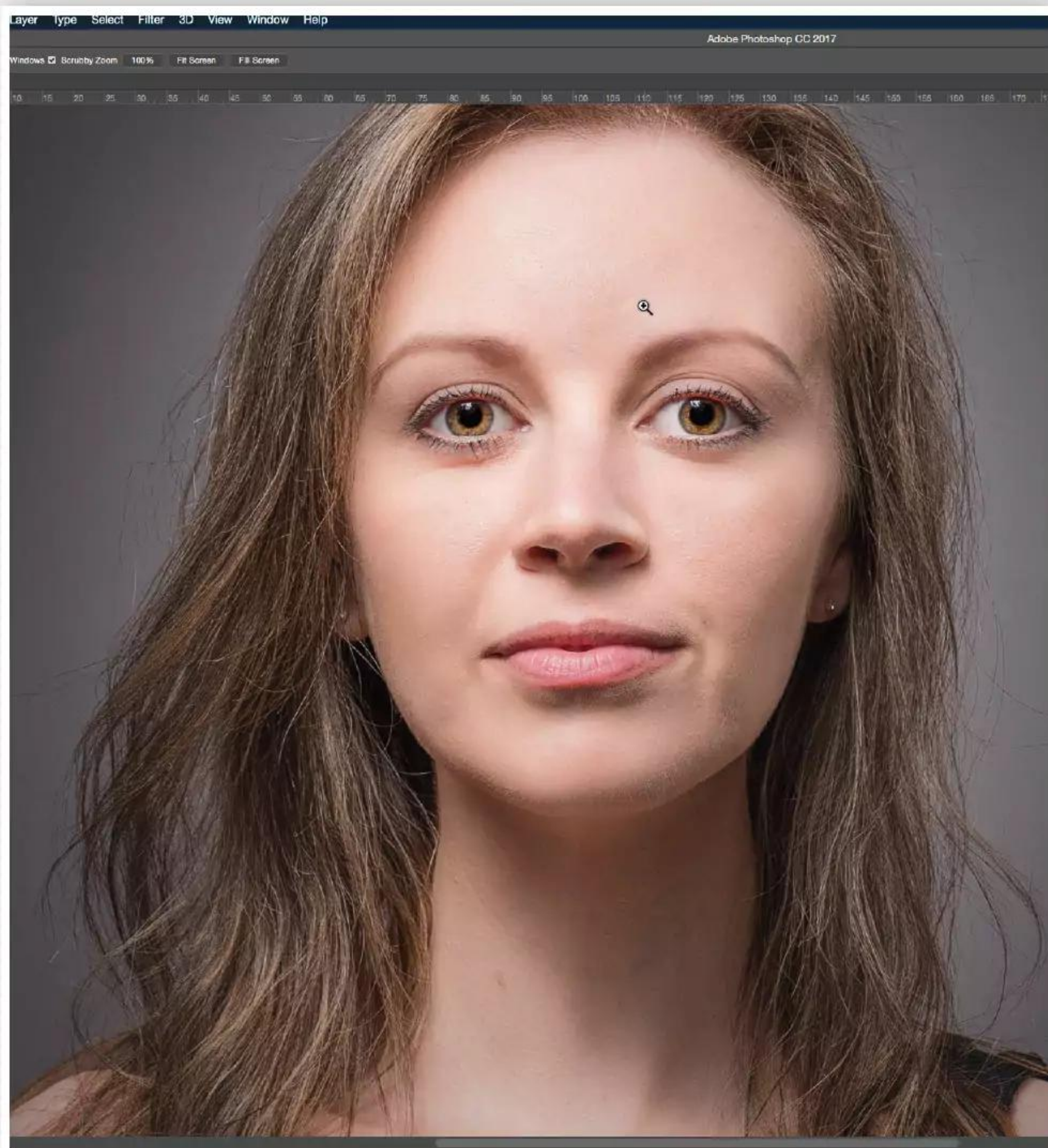
Photoshop takes you from digital artist to makeup artist

If you are new to photography or just working on a budget and you want to do a portrait session, one consideration apart from which model you use and what clothing will be needed is that of makeup. Makeup is a fine skill and if you want a full-on high fashion look for your models, then a hair and makeup artist is essential. The downside is that a good makeup artist won't be cheap. Well, if you should ever need

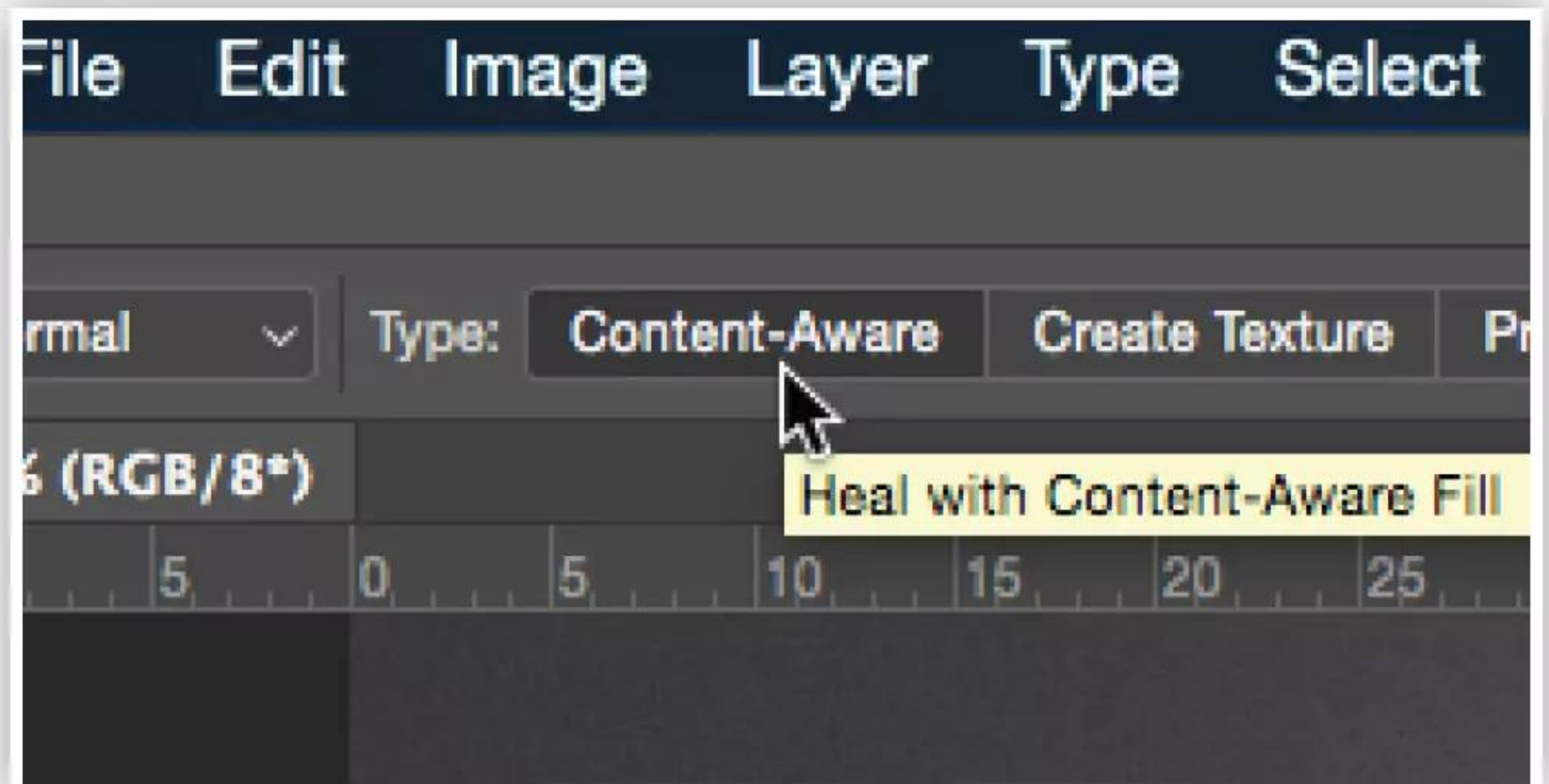
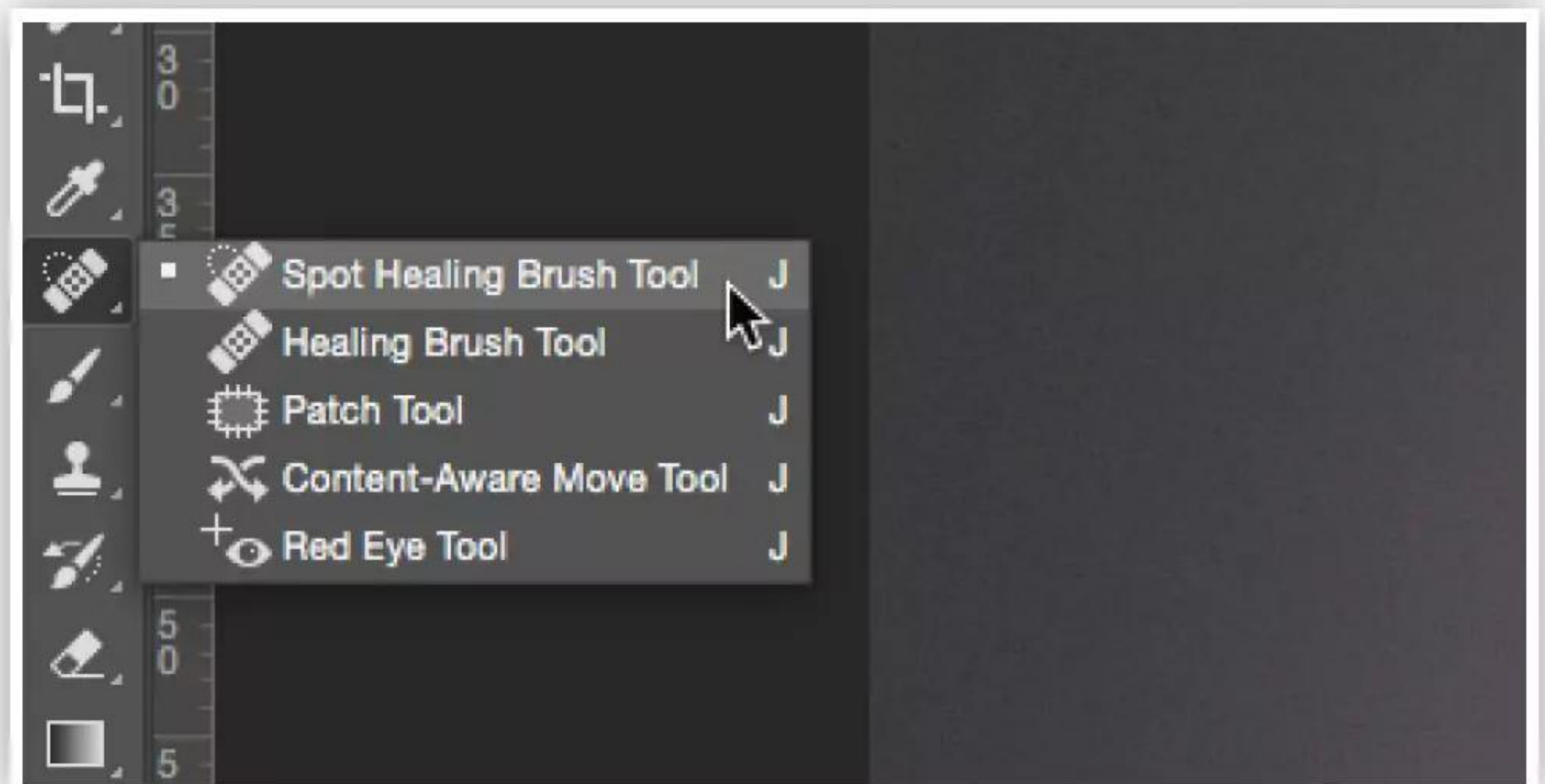
it, there is an option provided by Photoshop that can allow you, in a more modest way admittedly, to apply makeup of your own choosing after the fact. Your shots will be better served if your model has no makeup applied save the usual foundation and eyeliner perhaps. Other than that, you will have a blank canvas to work on.

AFTER

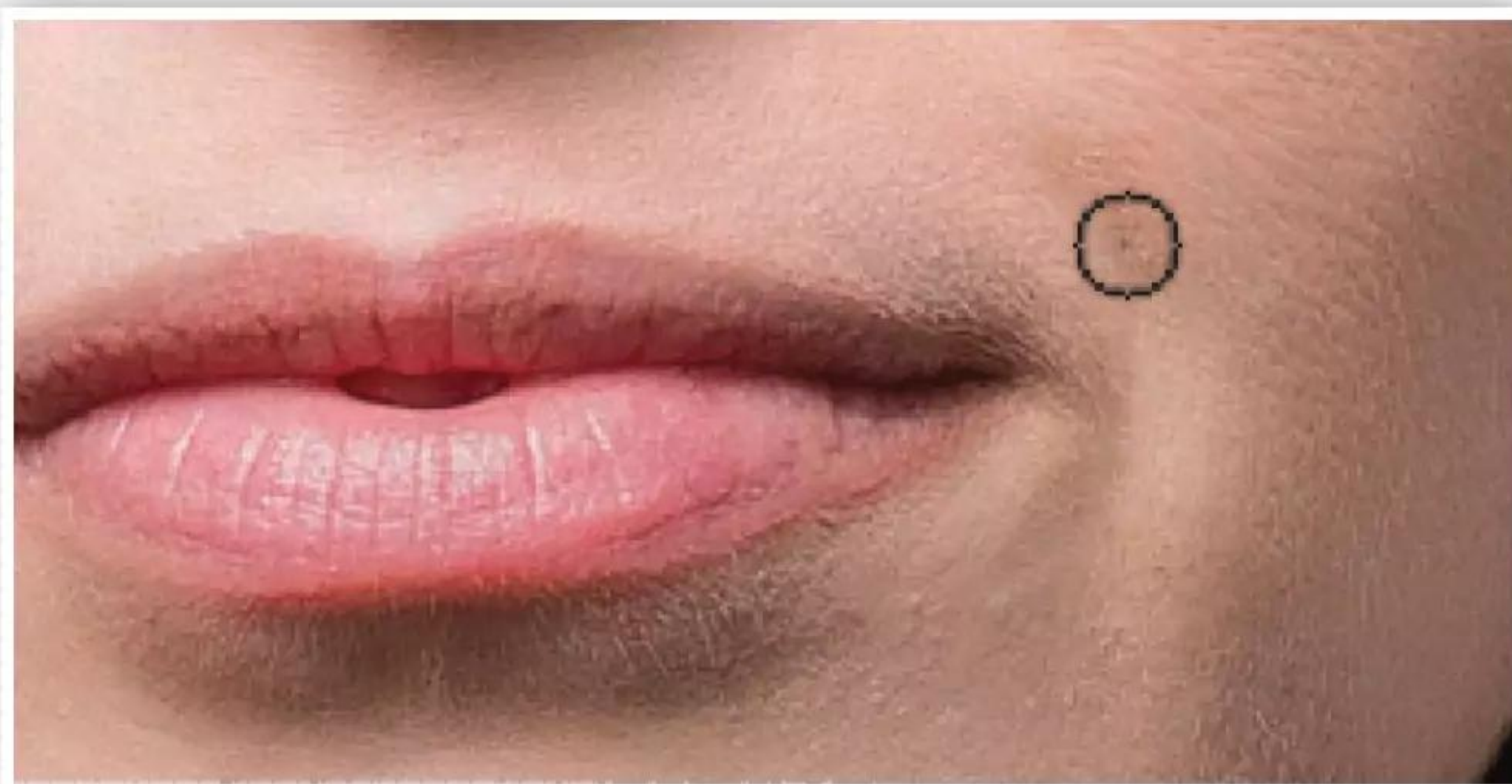
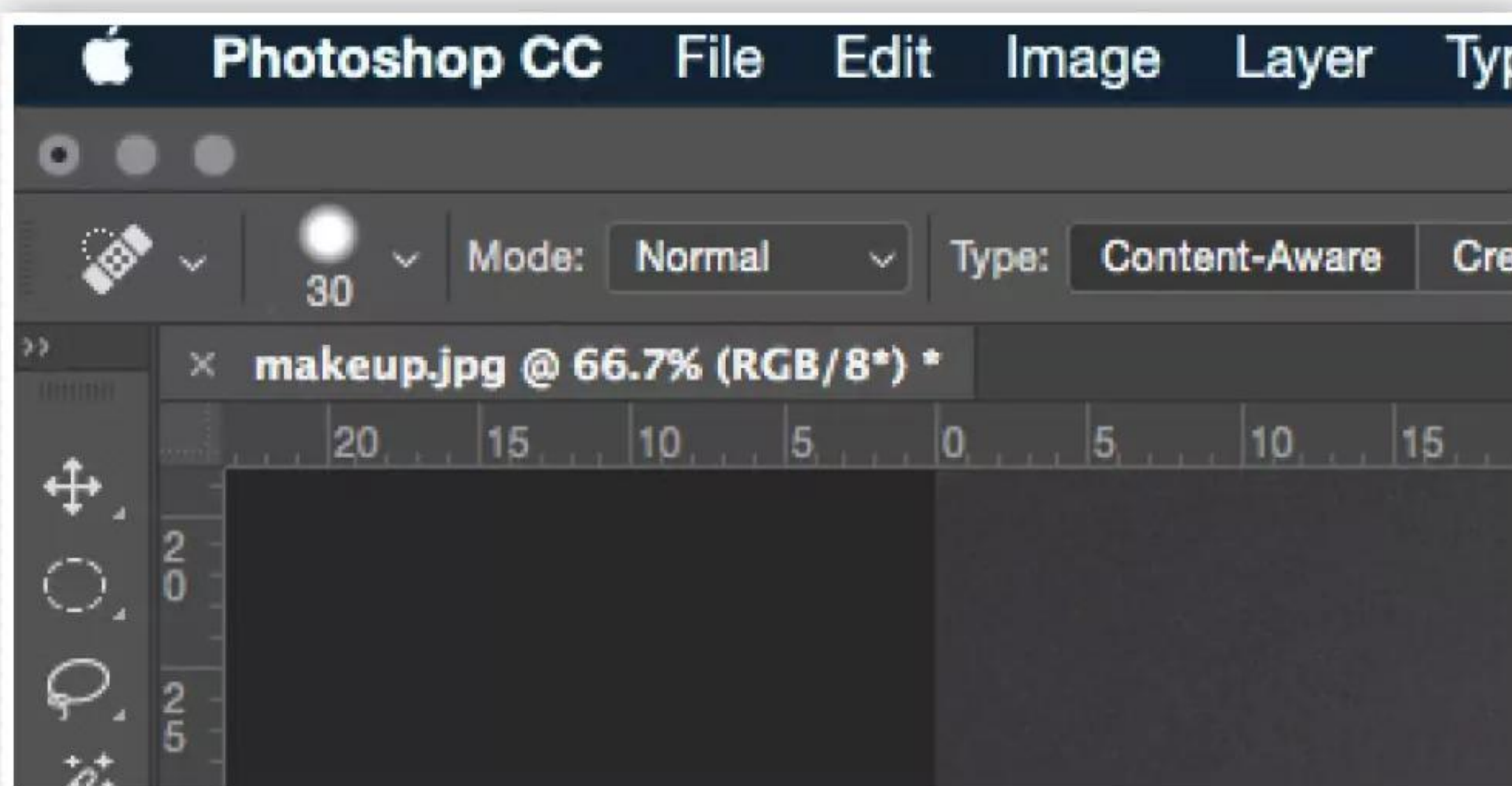
BEFORE



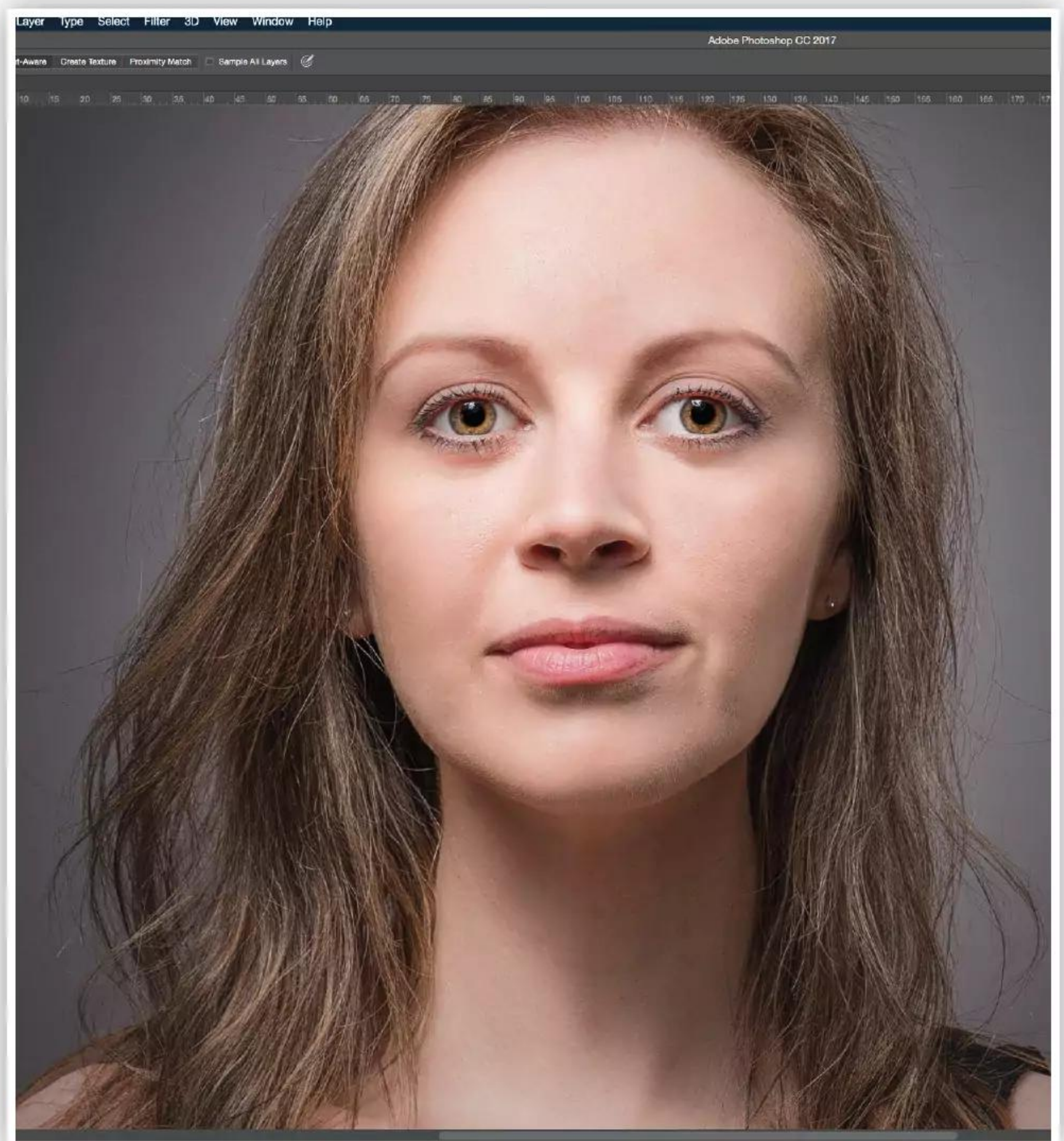
01 We have a shot of Sarah-Jane, who was involved in a portrait shoot for us a little while ago. We took some reference shots before the main makeup was applied. It is this kind of shot we can enhance with virtual makeup.



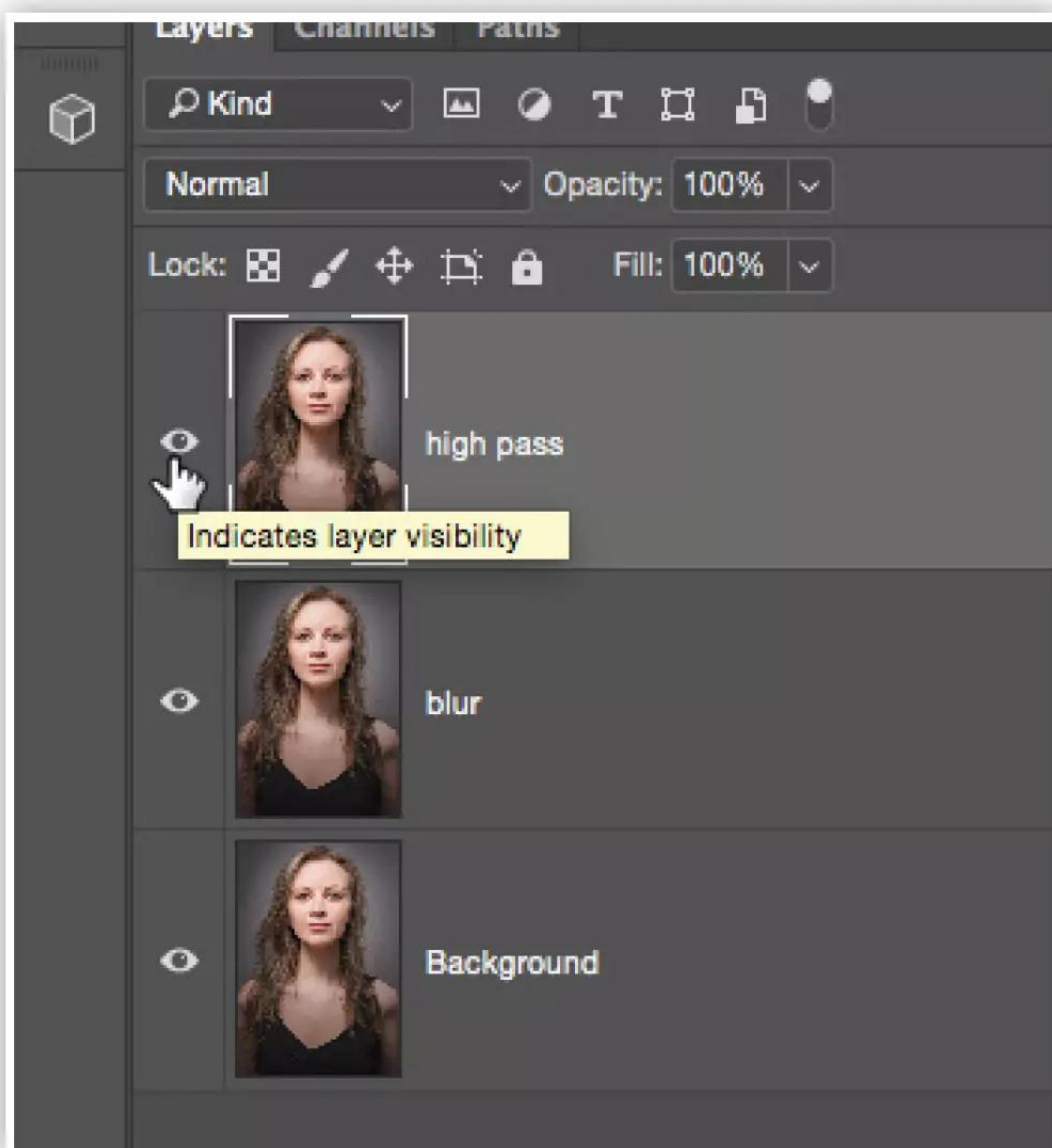
02 The process begins with a basic clean up of any minor blemishes on the skin. Go to your toolbar and select the Spot Healing Brush Tool (J) and make sure the Type is set as Content-Aware in the Tool Options panel.



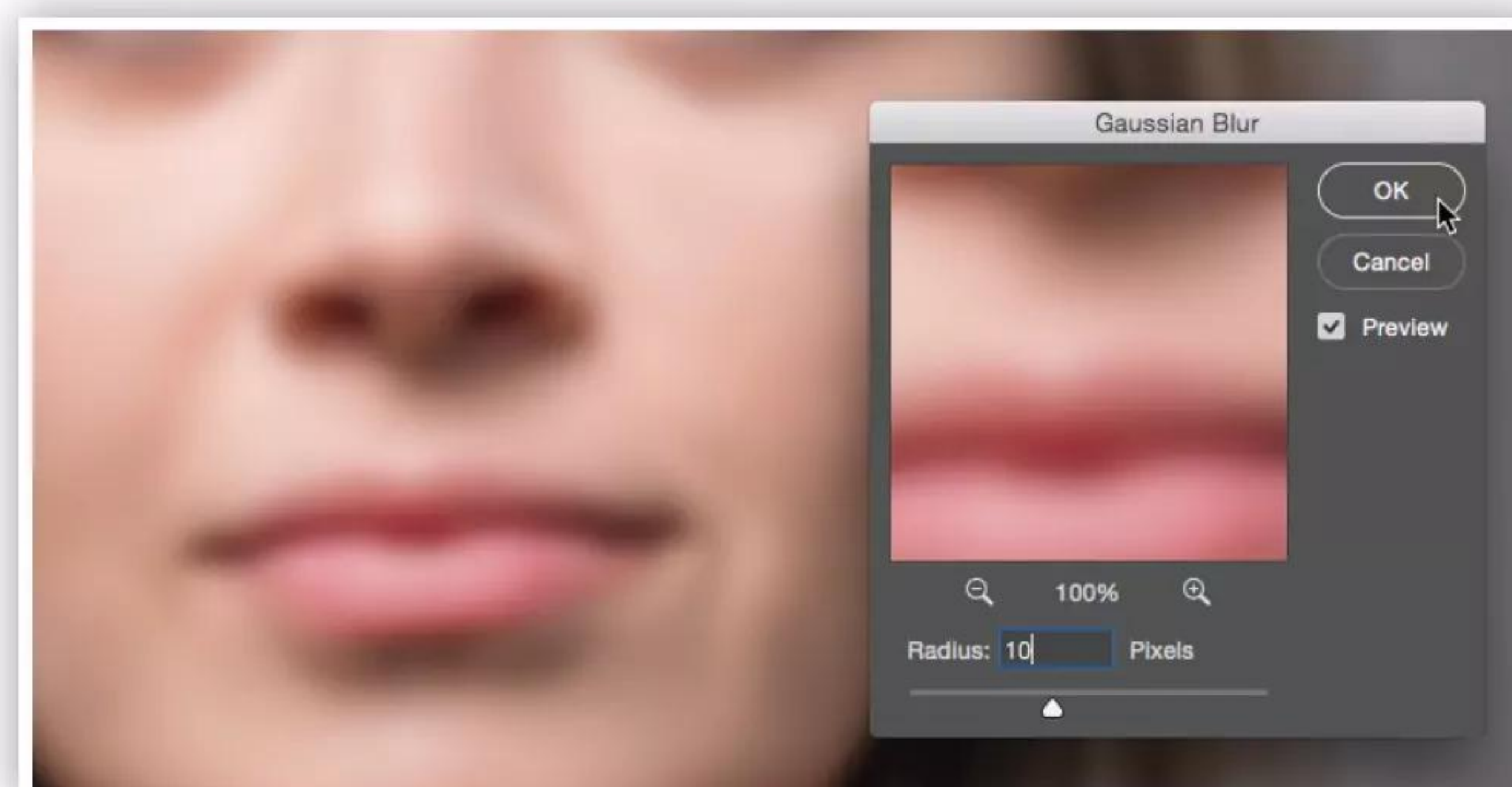
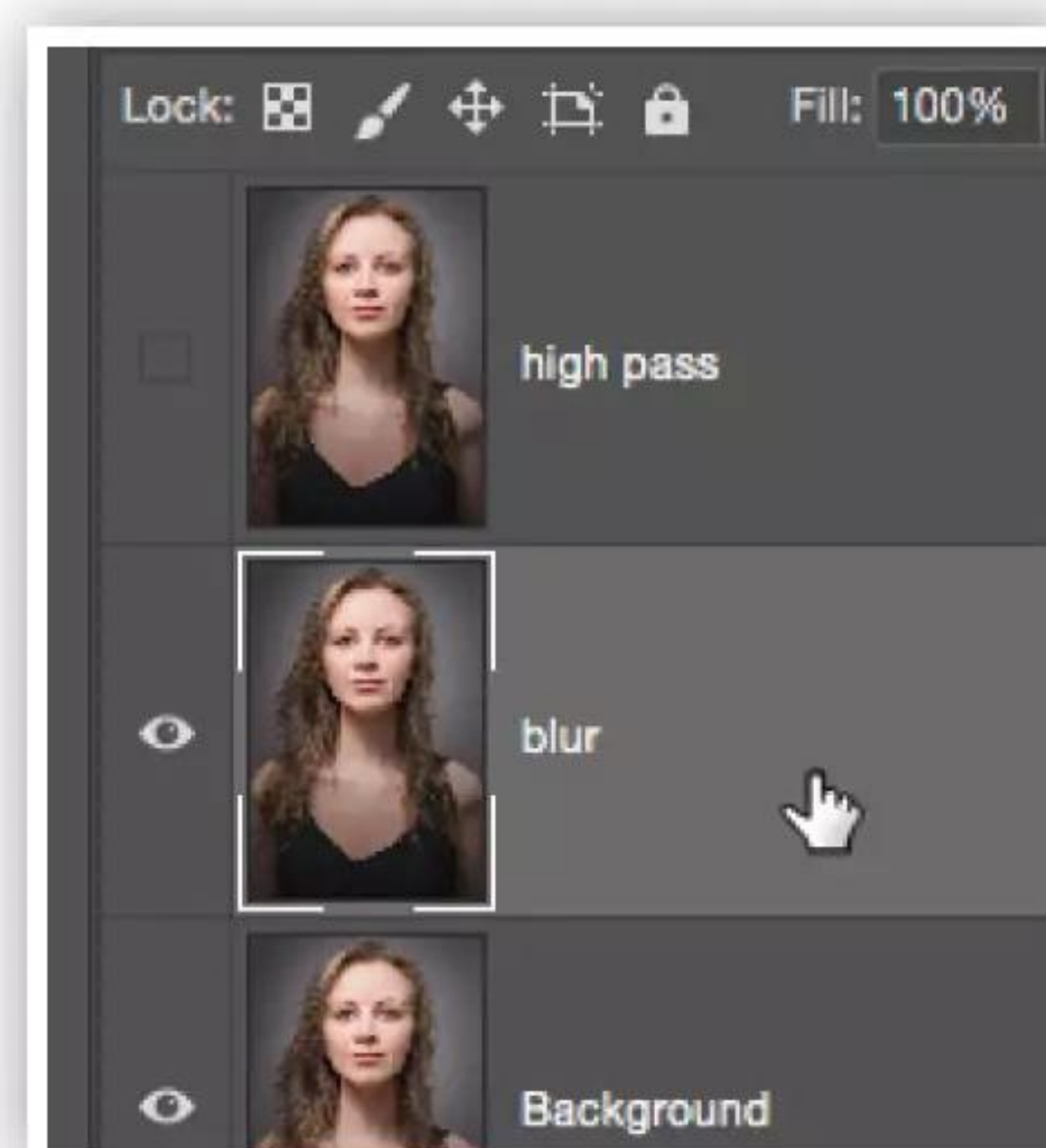
03 A small round, medium hard brush of about 30 pixels is all you need. Just click your brush on any blemishes and the area will be healed with pixels of similar colour and content. It need not be perfect as you will be doing more later.



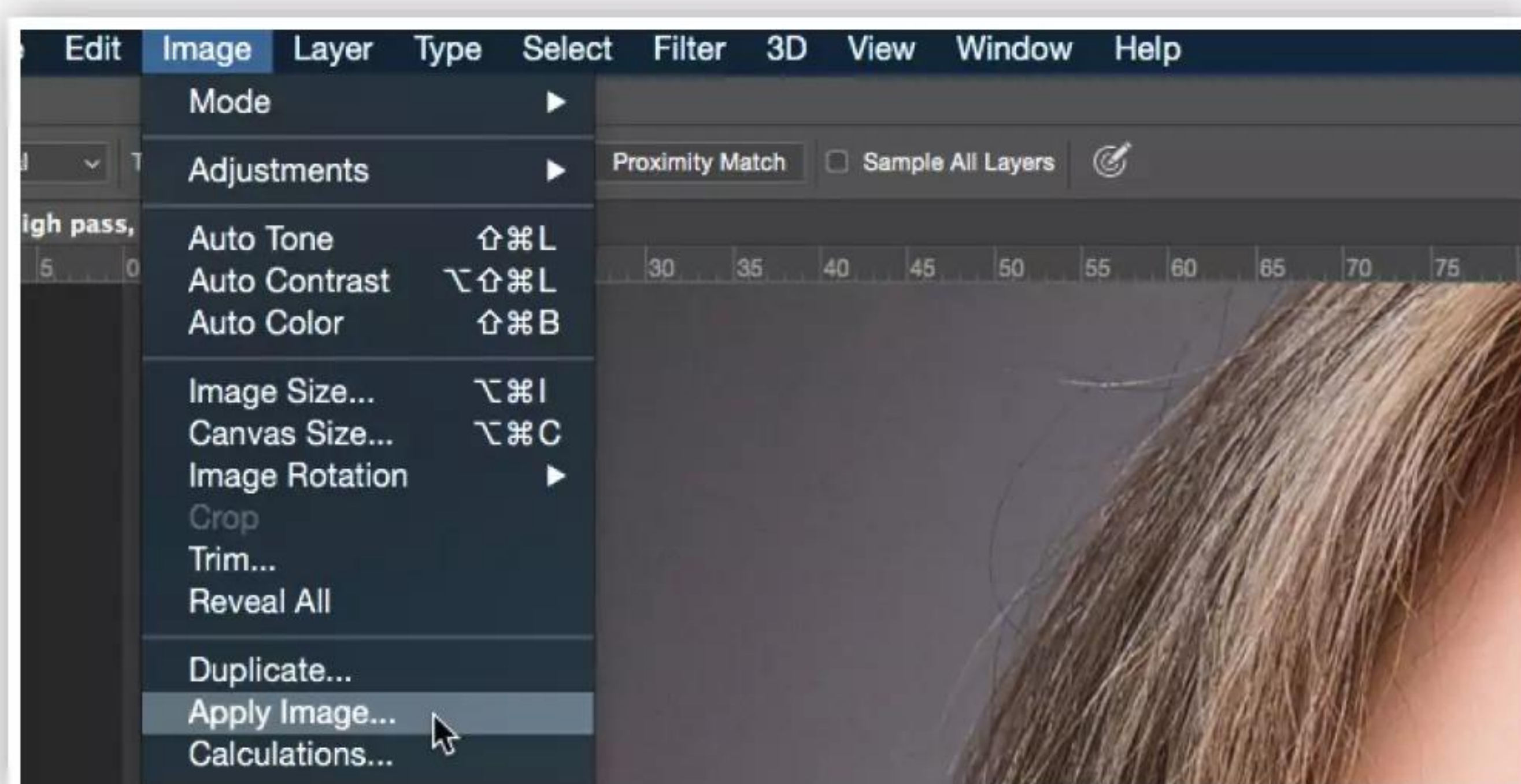
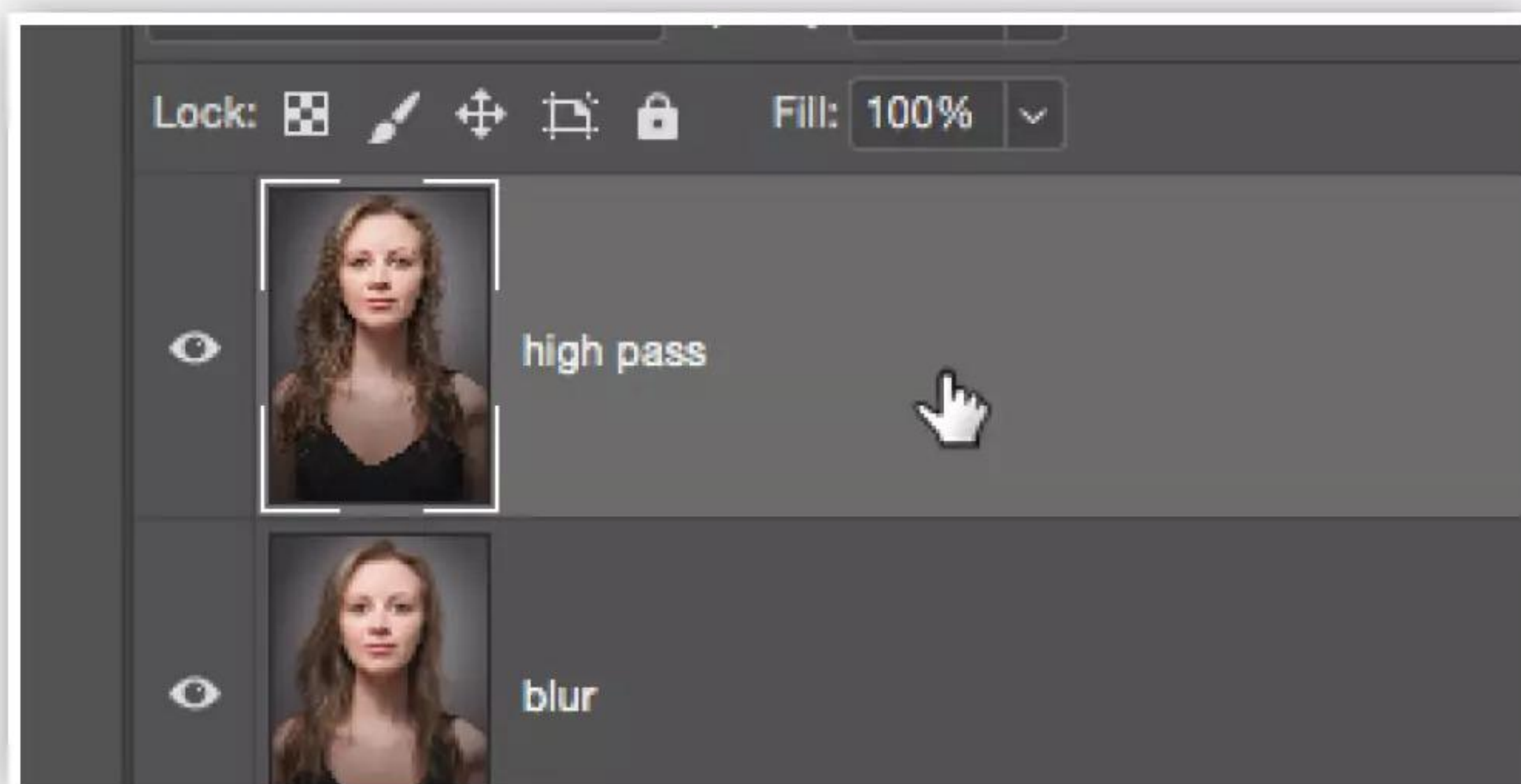
04 The process we will use here is called frequency separation and is a great way to retouch skin. It separates the original photo into two images: a 'blur' layer which contains just basic colour and a 'high pass' layer which is just detail.



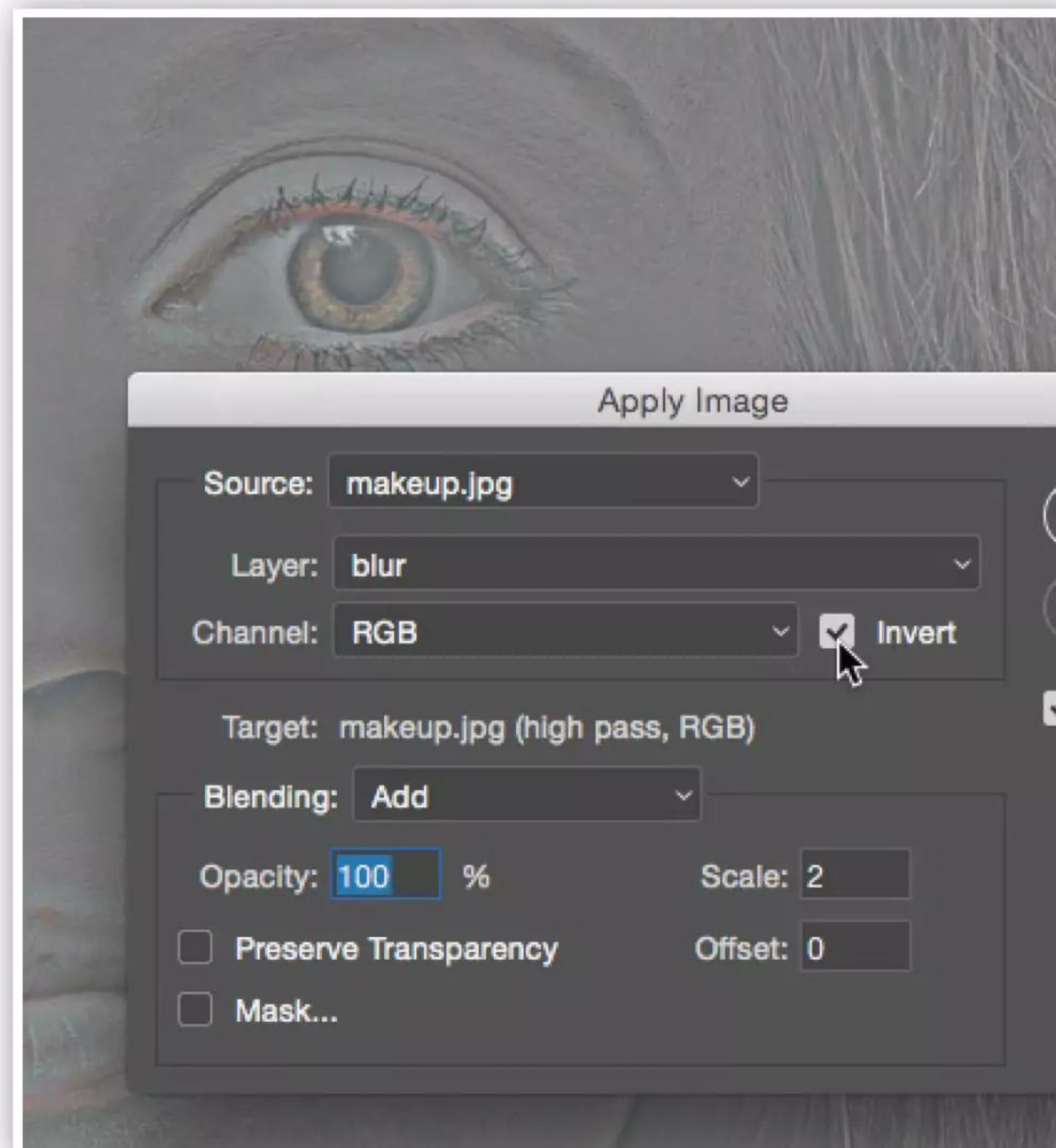
05 Press Cmd + J twice to create two additional copies of the original image. Name the topmost layer 'high pass' and the layer below that 'blur'. For the moment, make the 'high pass' layer invisible.



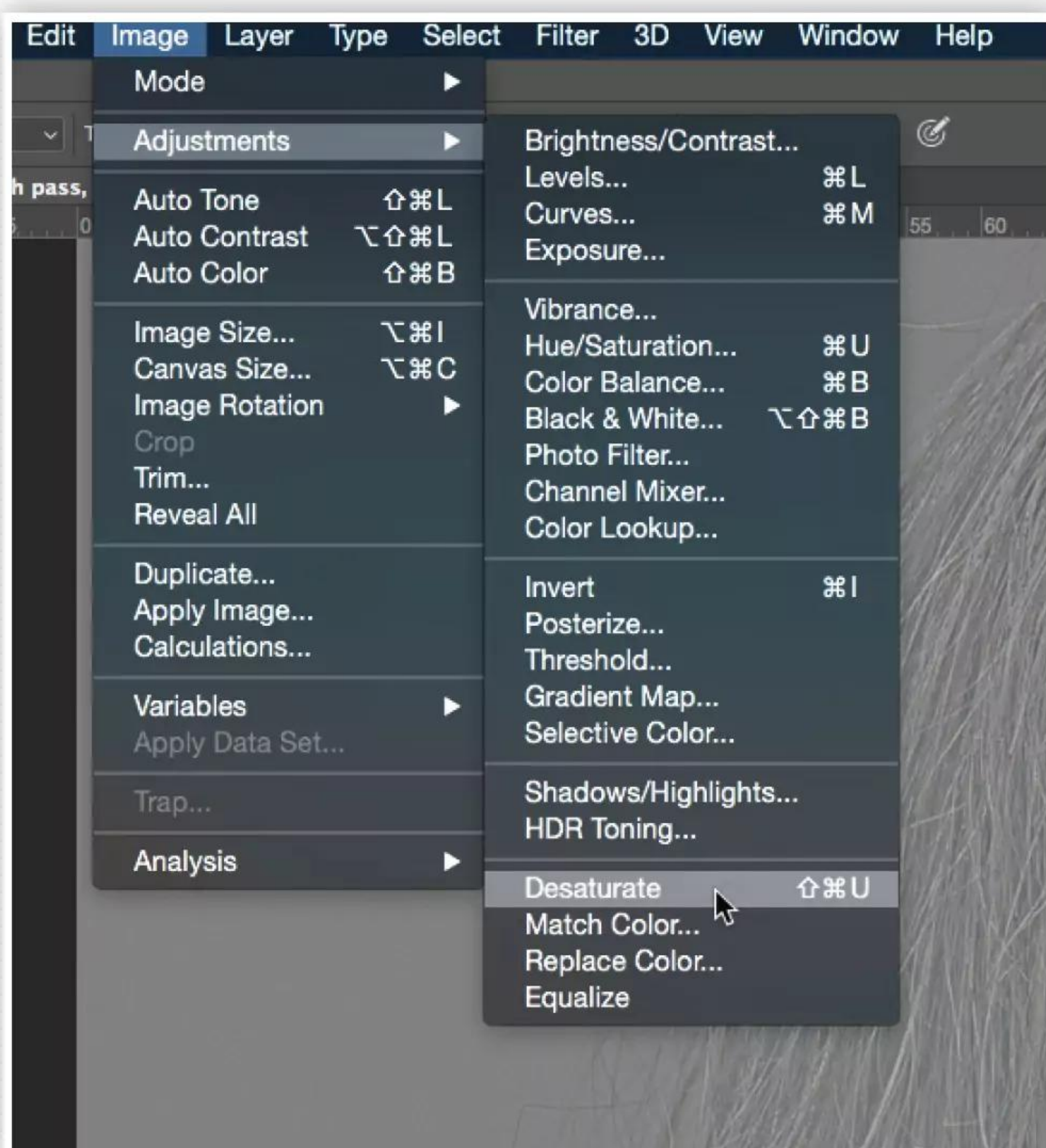
06 Click the 'blur' layer to make it active, then go to Filter > Blur > Gaussian Blur. Depending on the size of your image, you will need to set the Radius to a value that removes any sharp detail but keeps the basic colours intact.



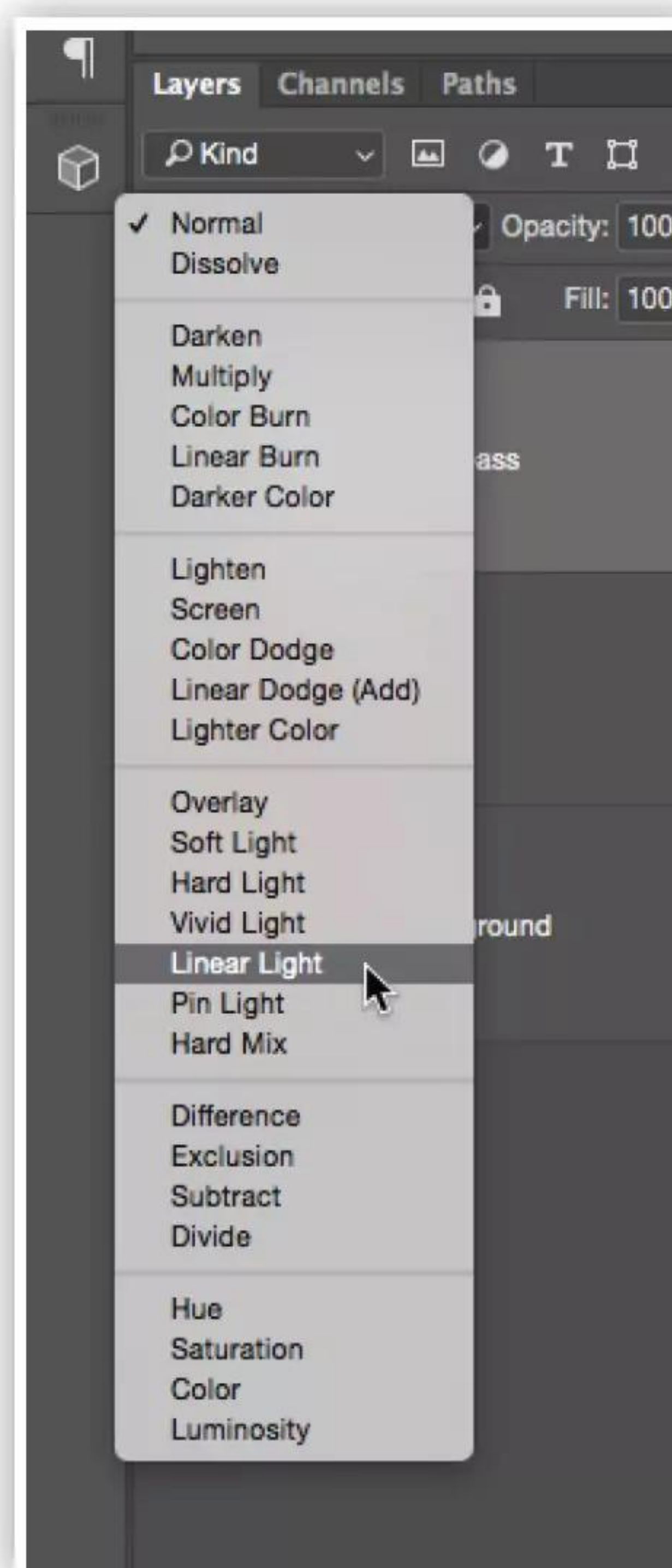
07 Next, make the 'high pass' layer visible and active. Go to Image > Apply Image and the Apply Image panel will open. This is the start of the process to create a detail layer devoid of colour.



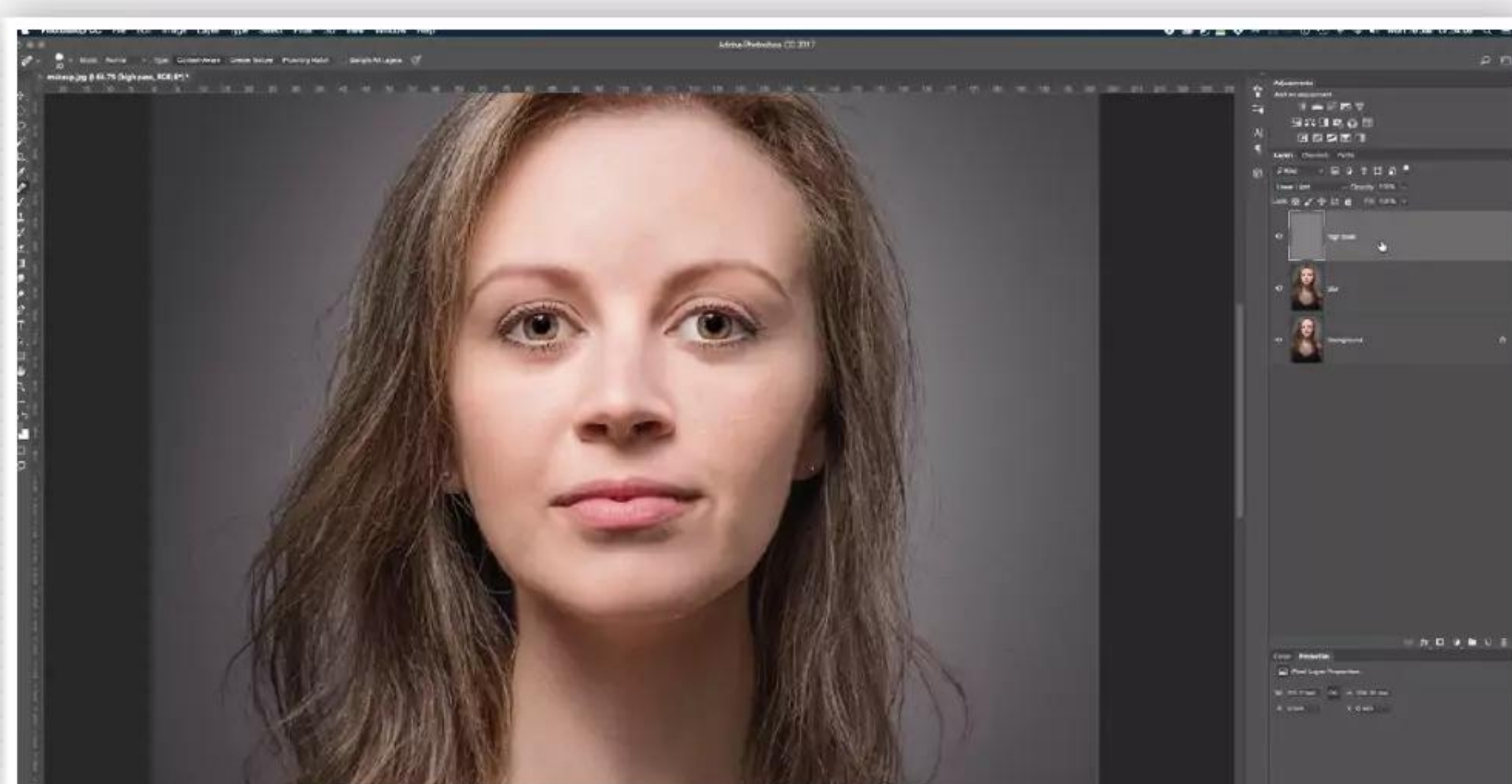
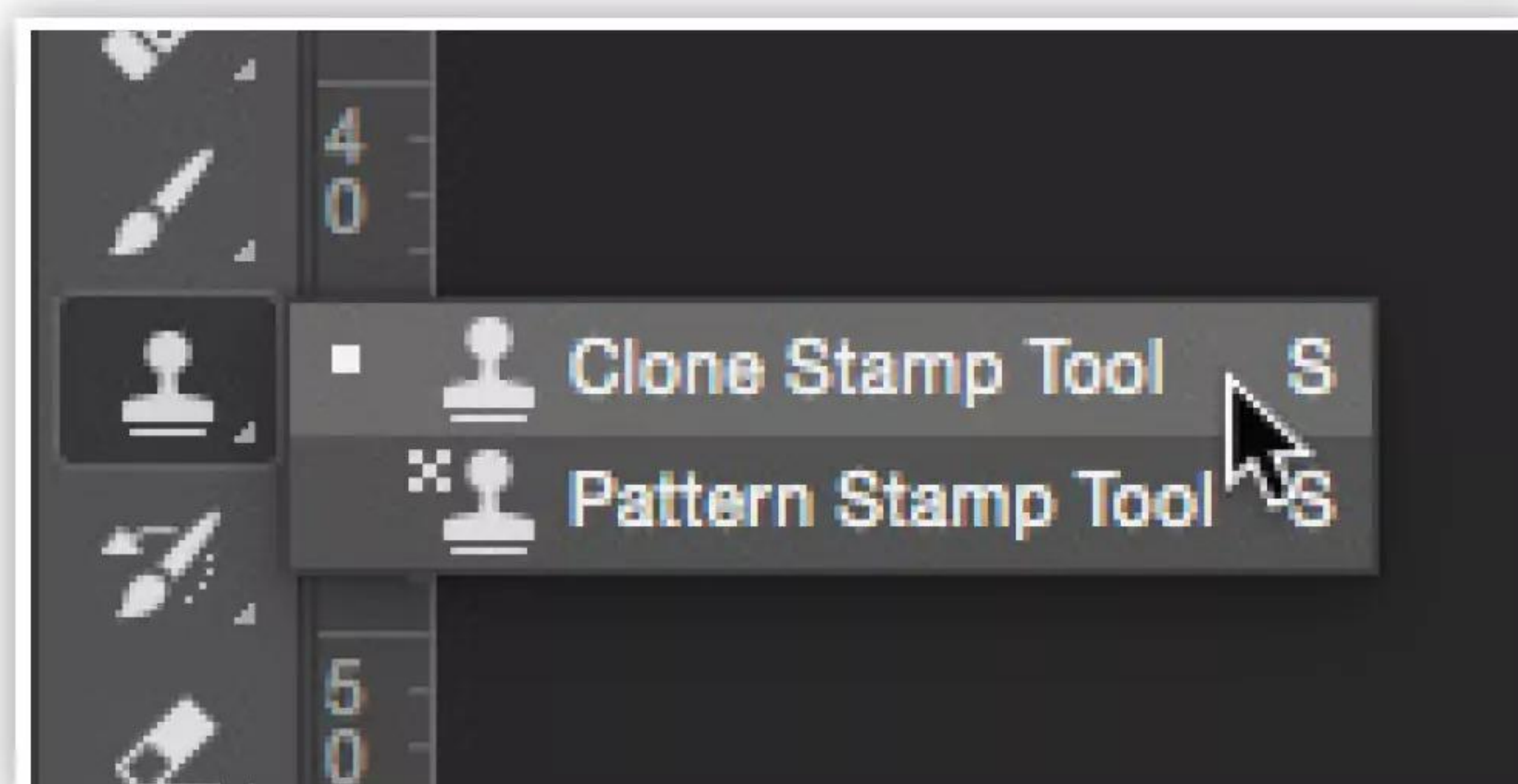
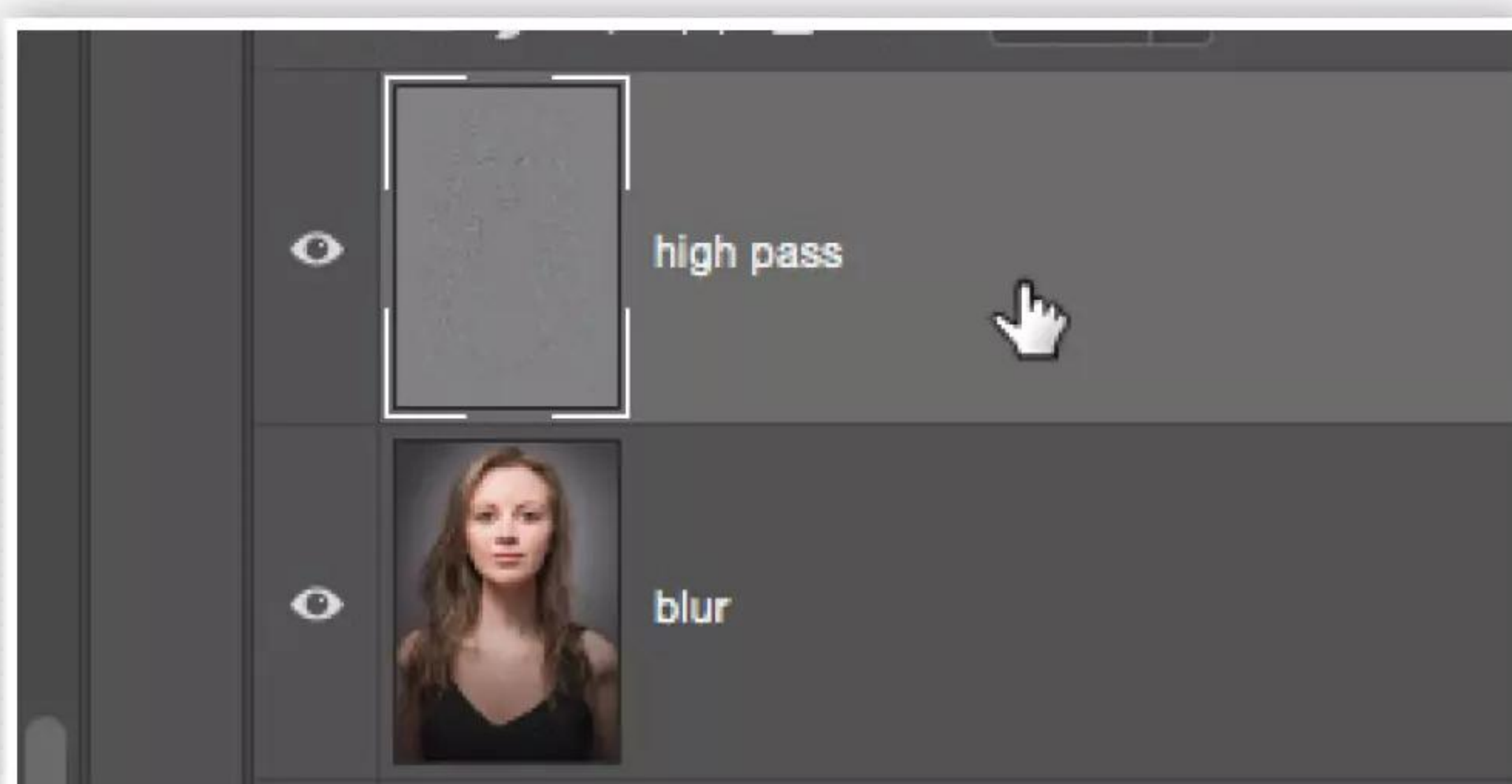
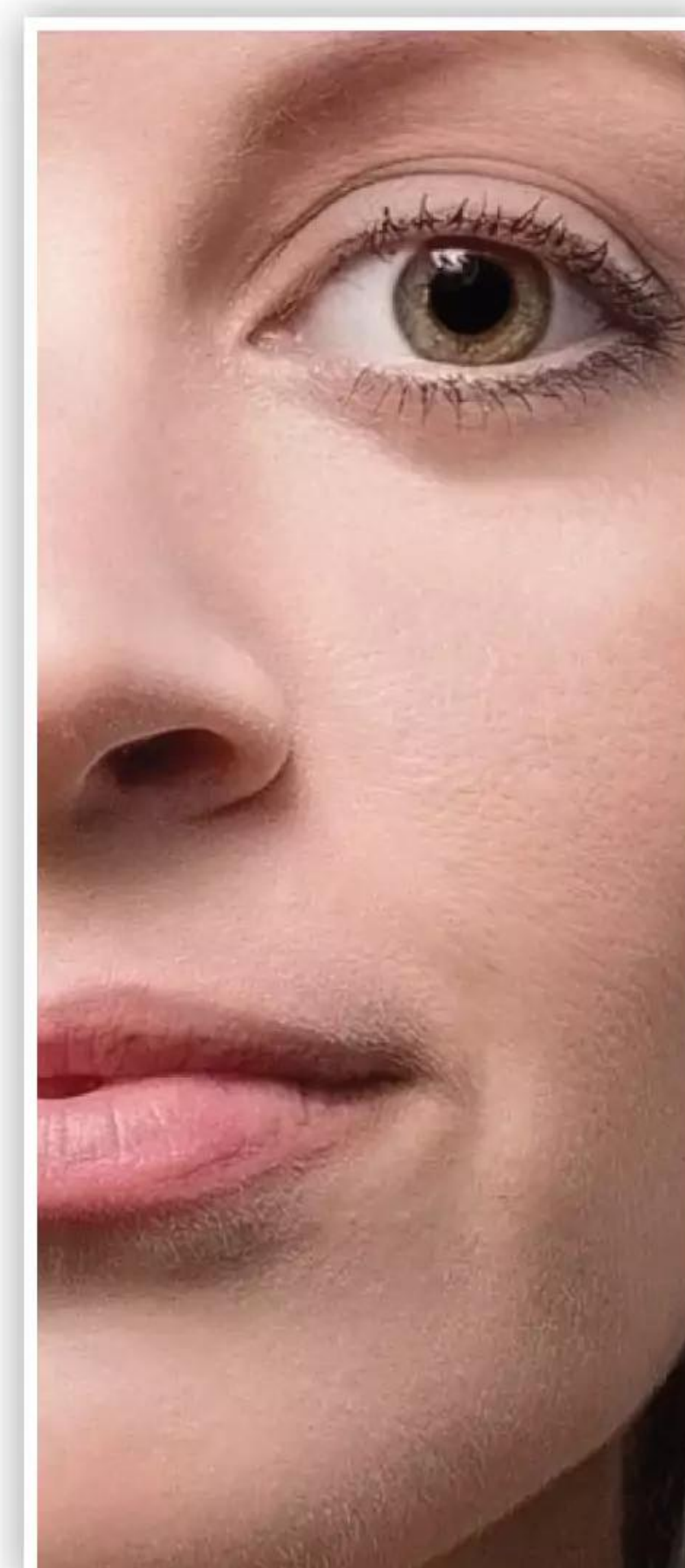
08 Make sure that Layer is set as 'blur' and Channel stays as RGB. Check the Invert box and set the Blending mode to Add. Scale needs to be 2. You will see that the 'high pass' layer now looks a bit like a flat grey image. Click OK.



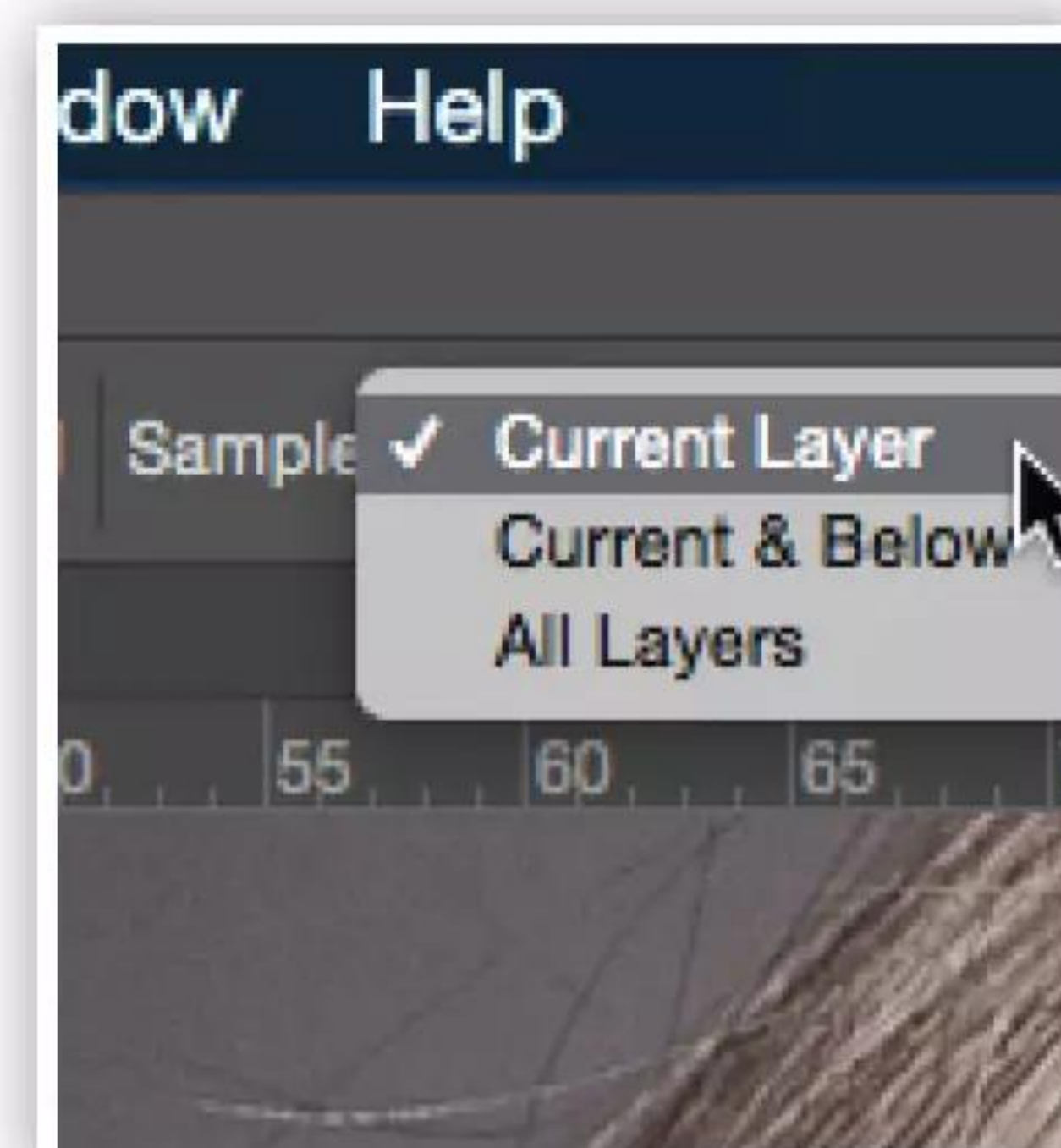
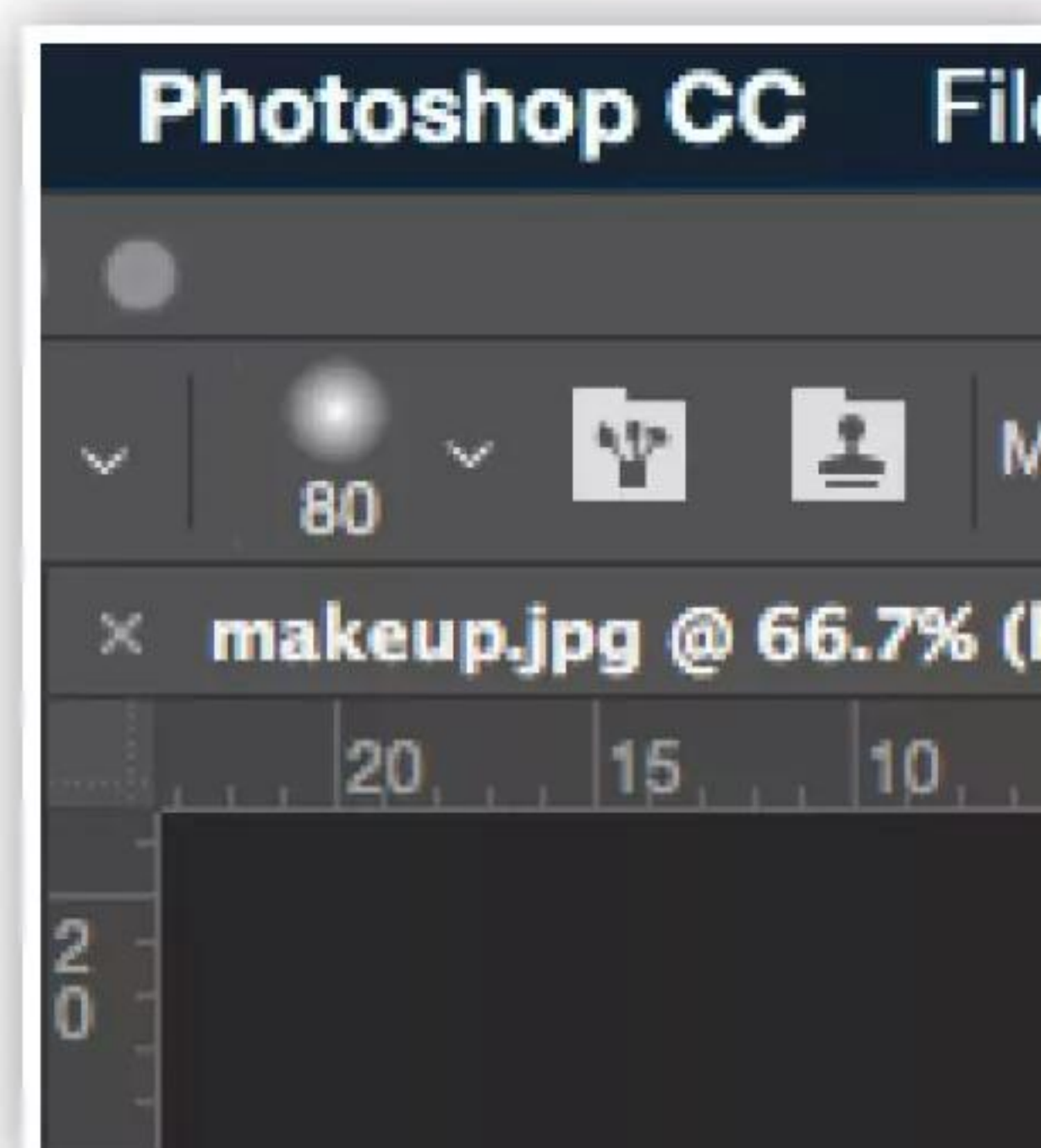
09 With the 'high pass' layer still active, go to Image > Adjustments > Desaturate (Shift + Cmd + U) to remove any colour from the photograph and leave it as a greyscale or monotone image.



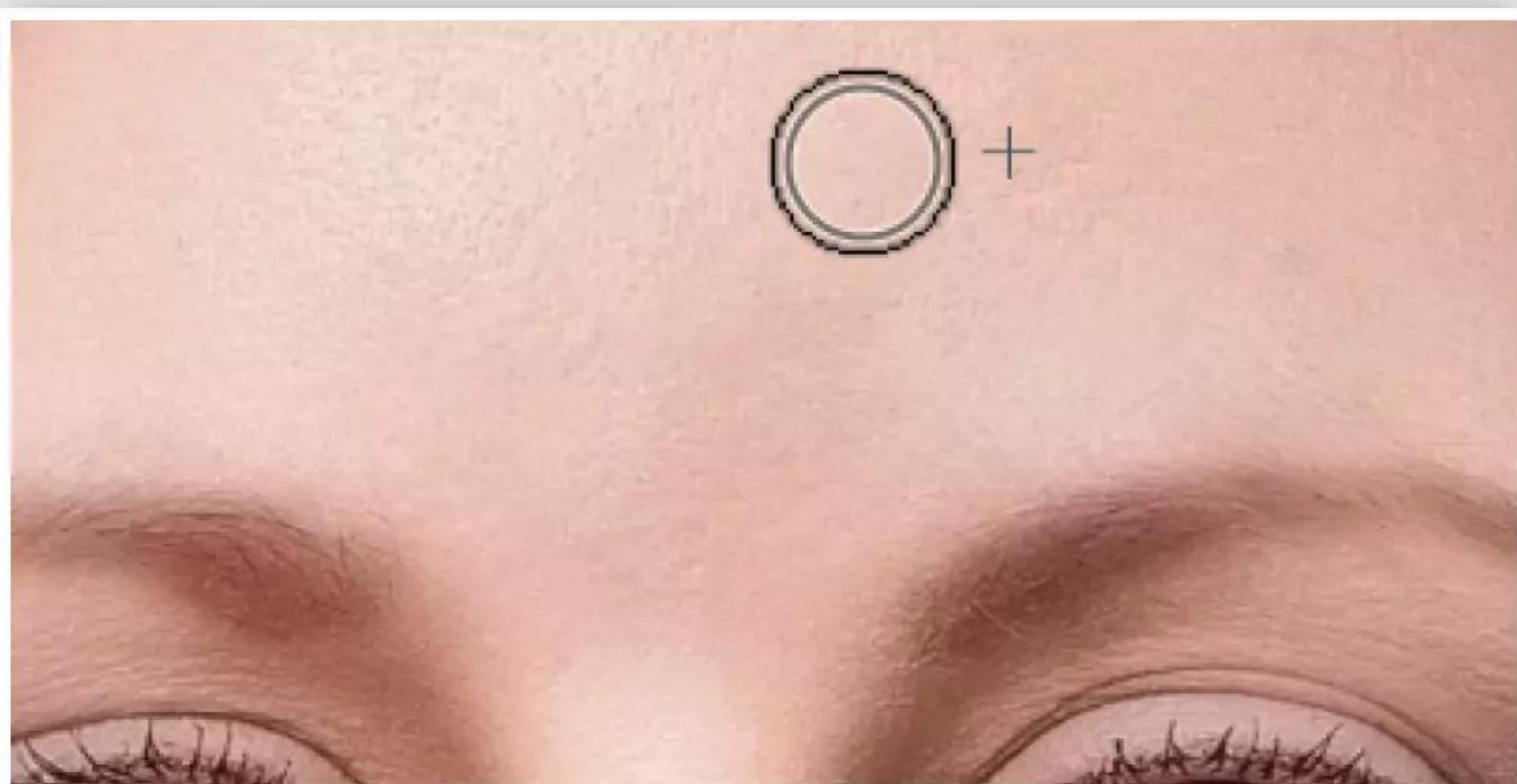
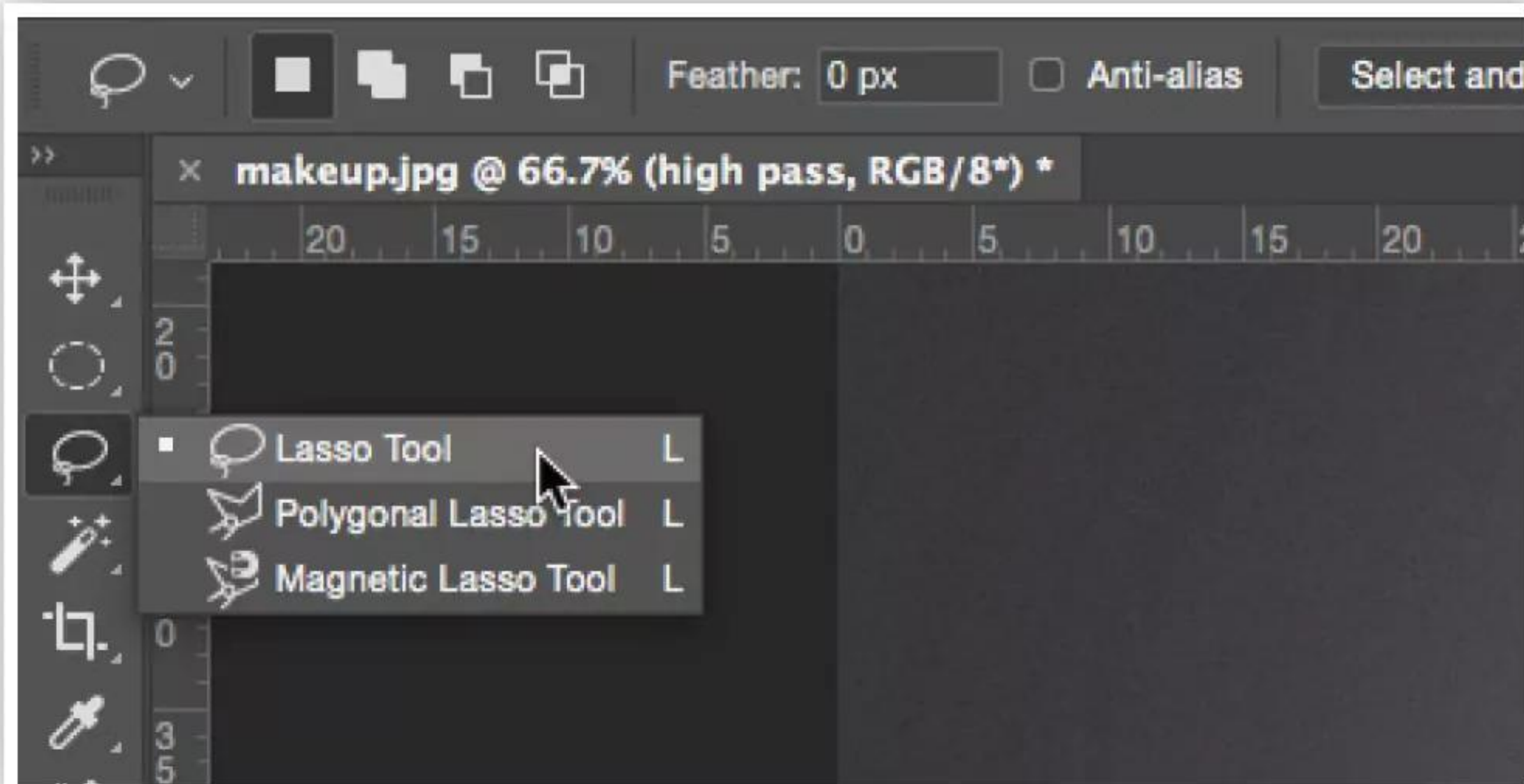
10 Next, you will need to make set the Blend Mode of the 'high pass' layer to Linear Light. When you do, the document should appear normal again.



11 The detail contained in the grey 'high pass' layer is being blended into the colours of the 'blur' image below. In combination, this now appears as a normal image but you have separated the colour from the detail.

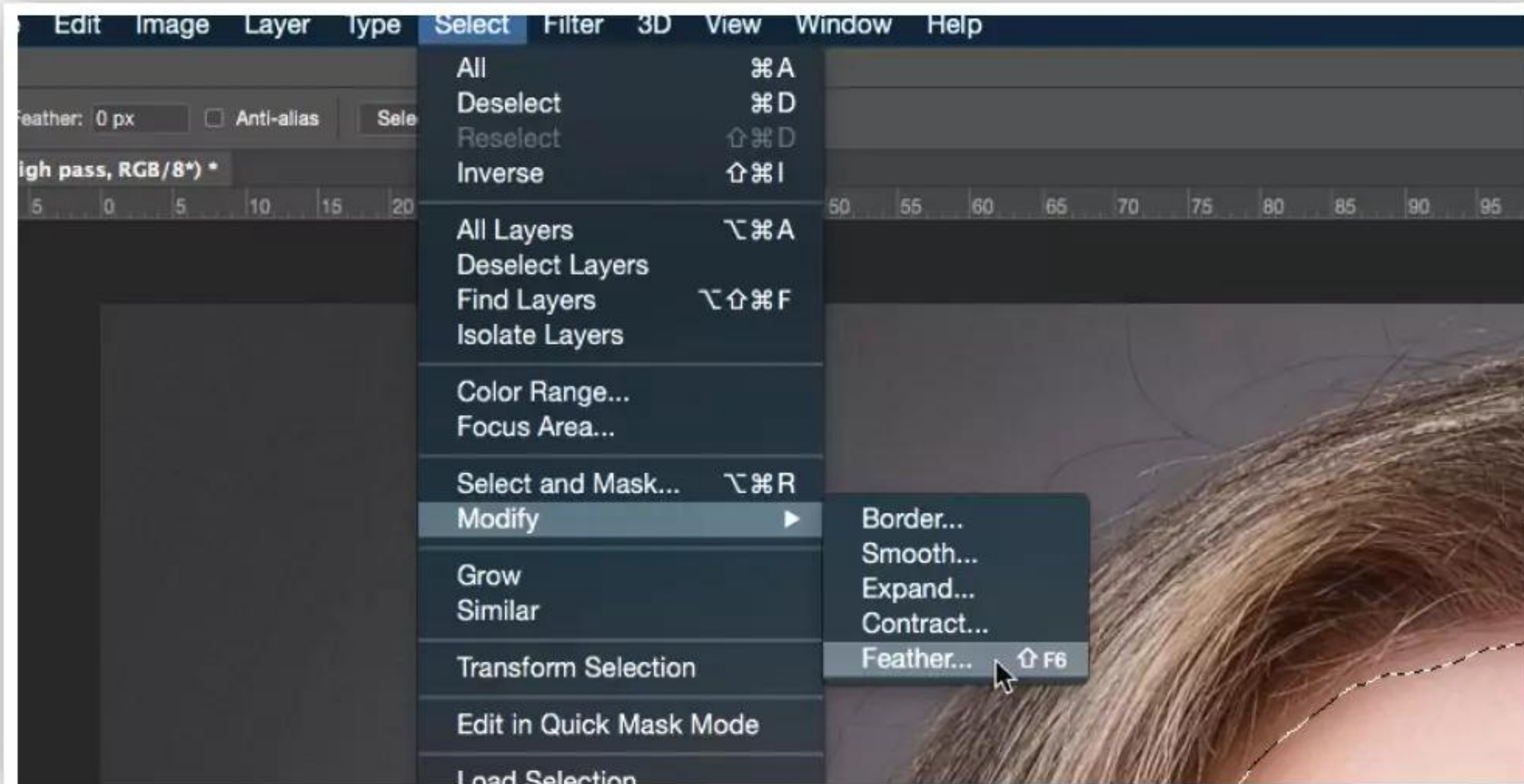
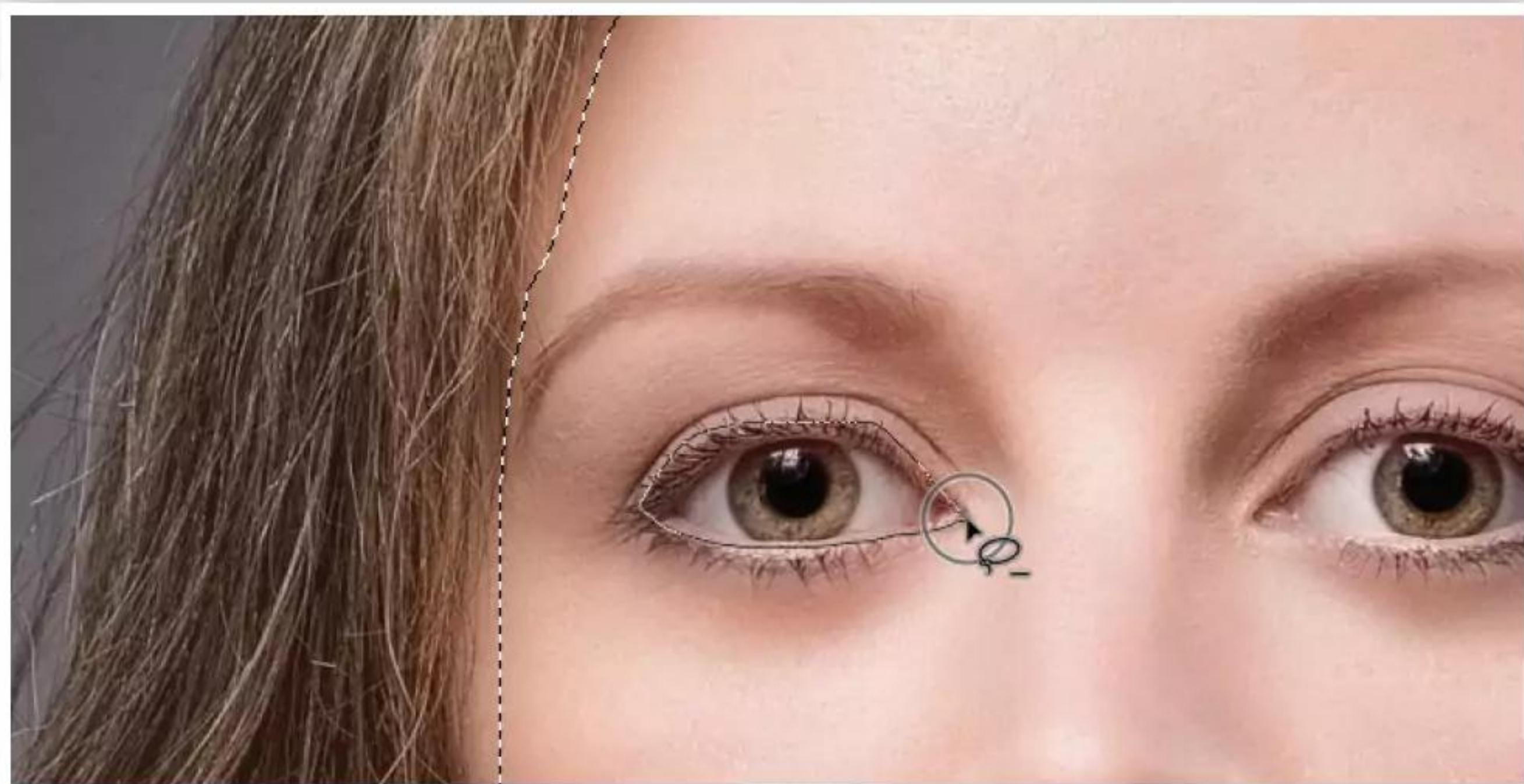


12 Keep 'high pass' as your active layer and go to the toolbar and select the Clone Stamp Tool (S). Choose a soft brush of about 80 pixels and make sure that Sample is set to Current Layer.



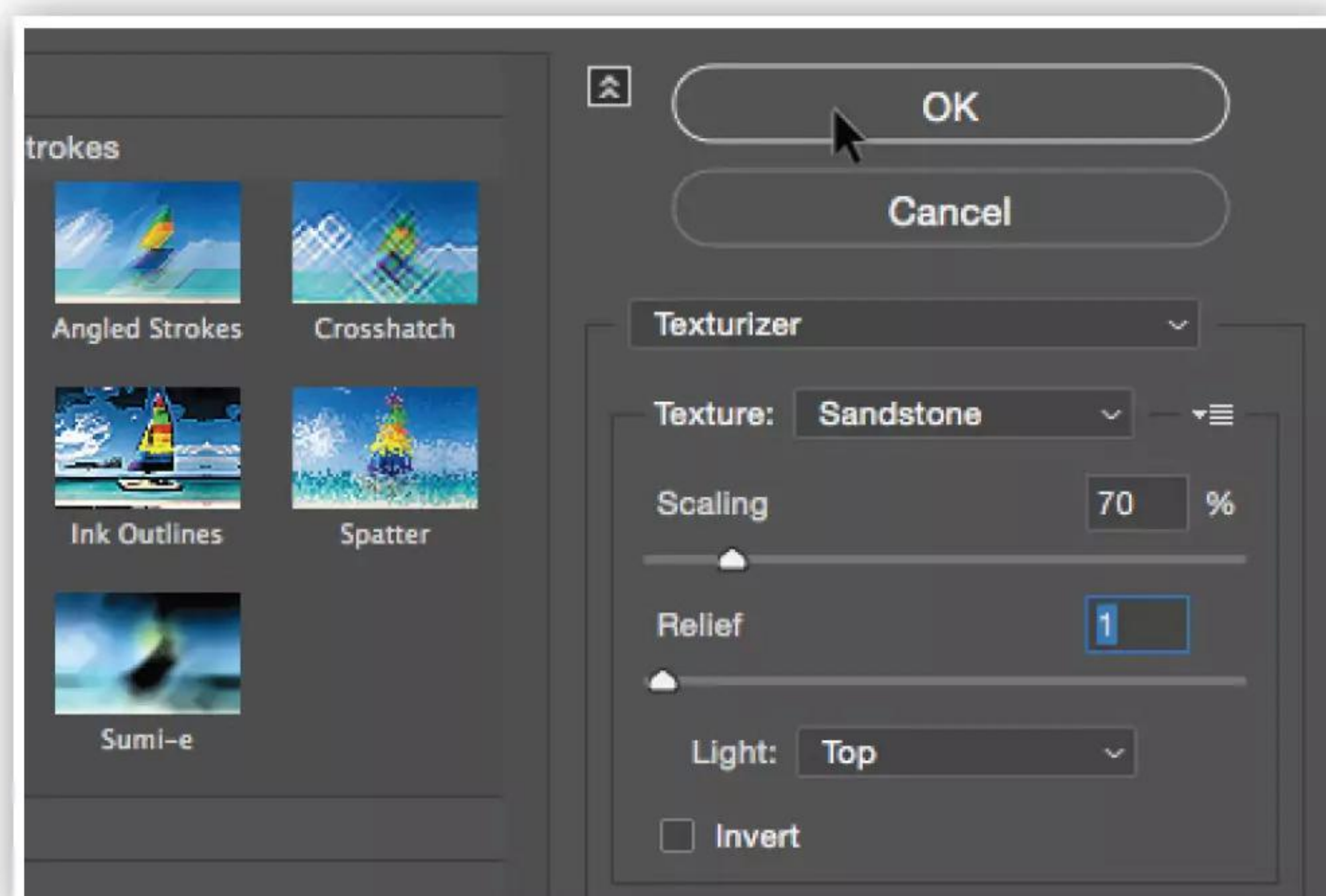
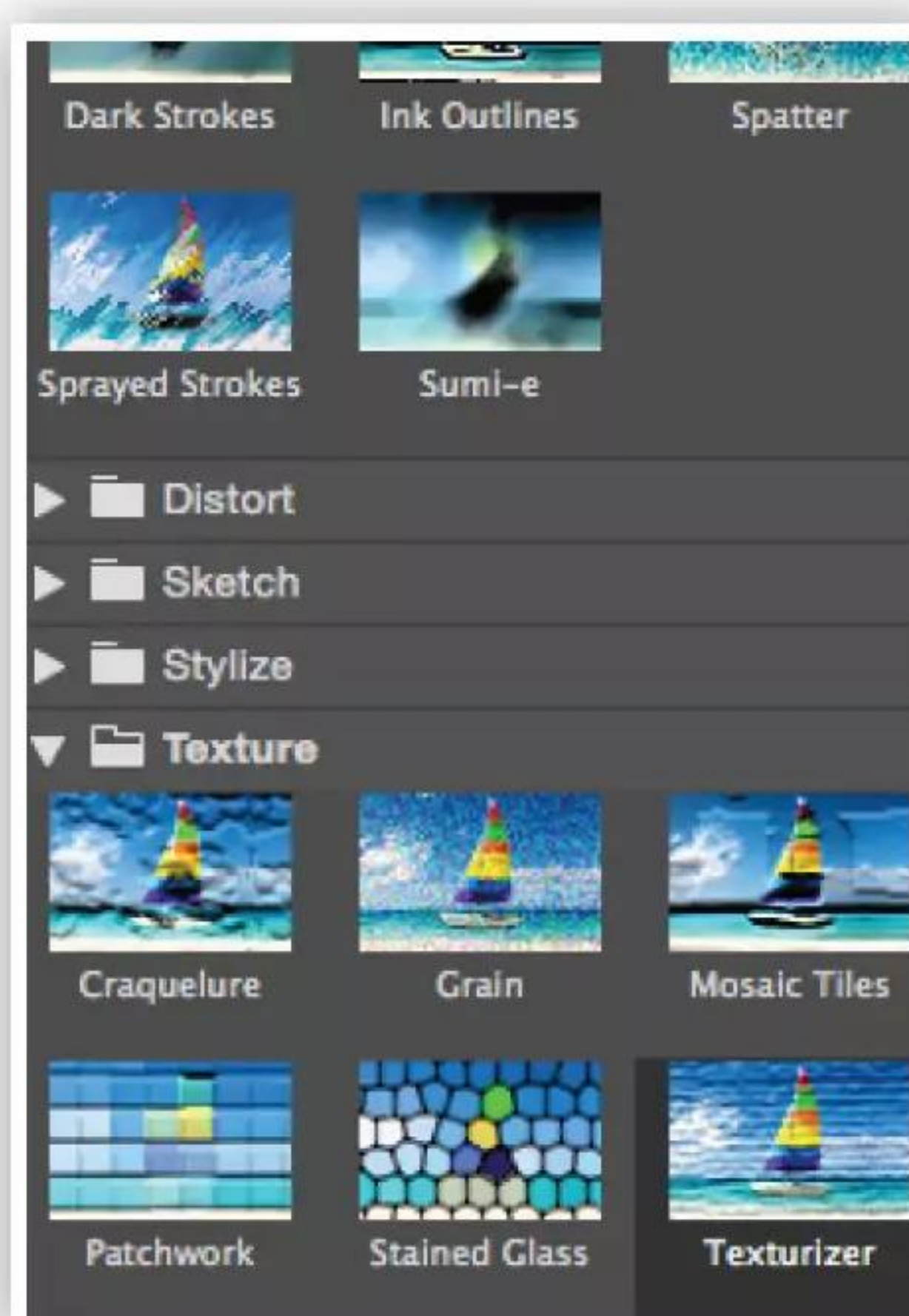
13 What you can do now is Alt + left-click on an area of clean skin to sample that area and use it to clone over any nearby areas that need a little bit of a clean up. Watch out for repeating patterns. Keep it nice and random.

14 The next part of the technique is down to personal preference. Go to the Toolbar and select the Lasso Tool (L). Keep the 'high pass' layer active and draw a complete selection that outlines her entire face.



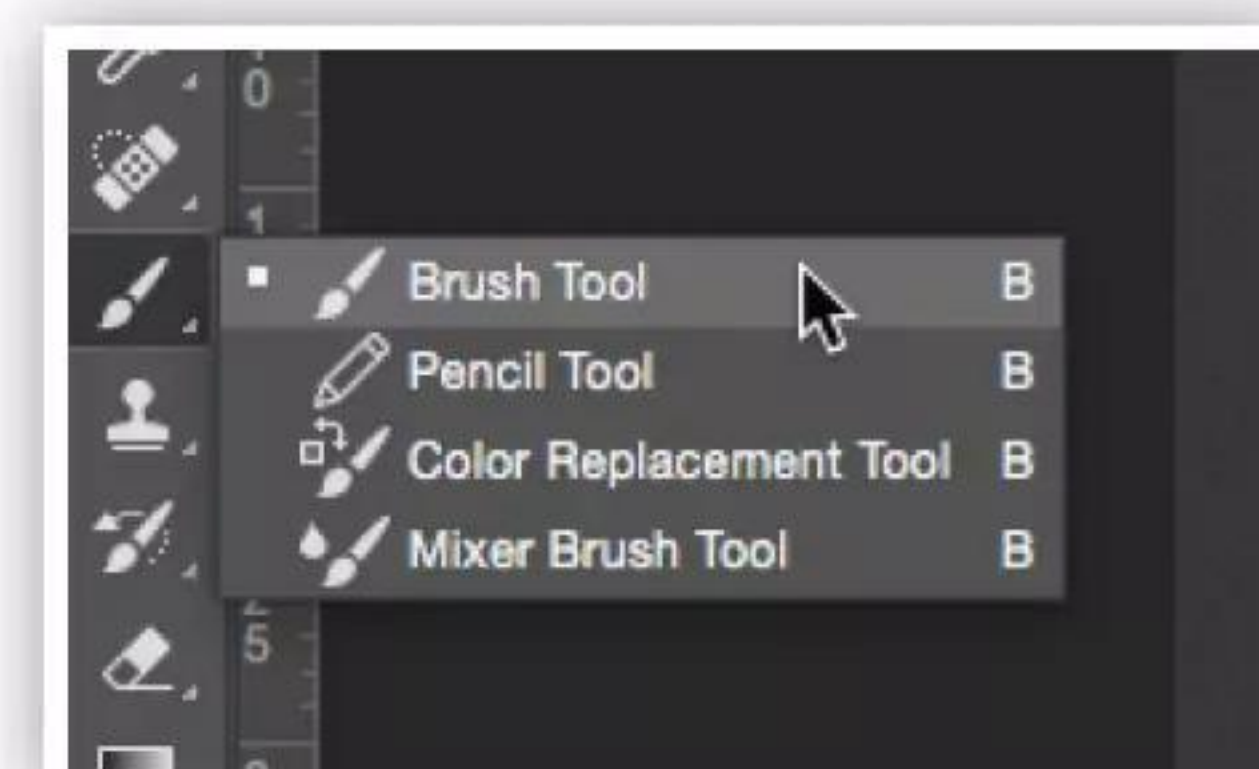
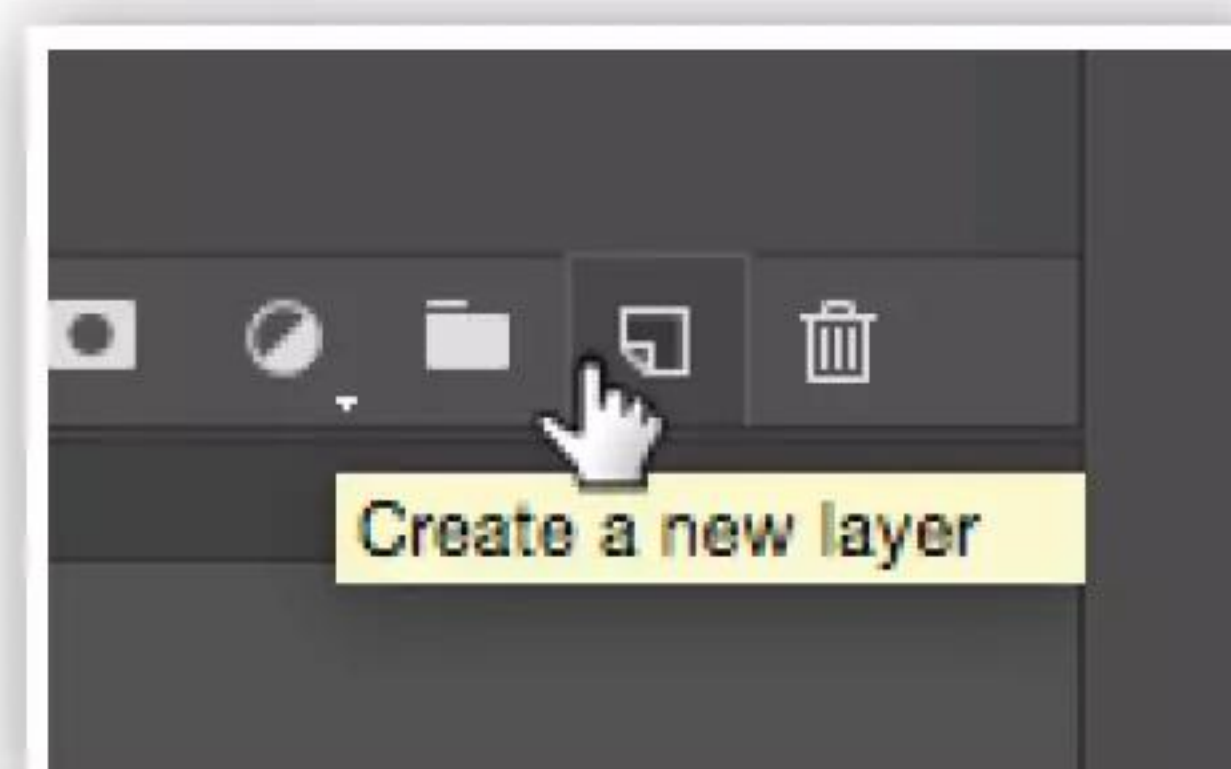
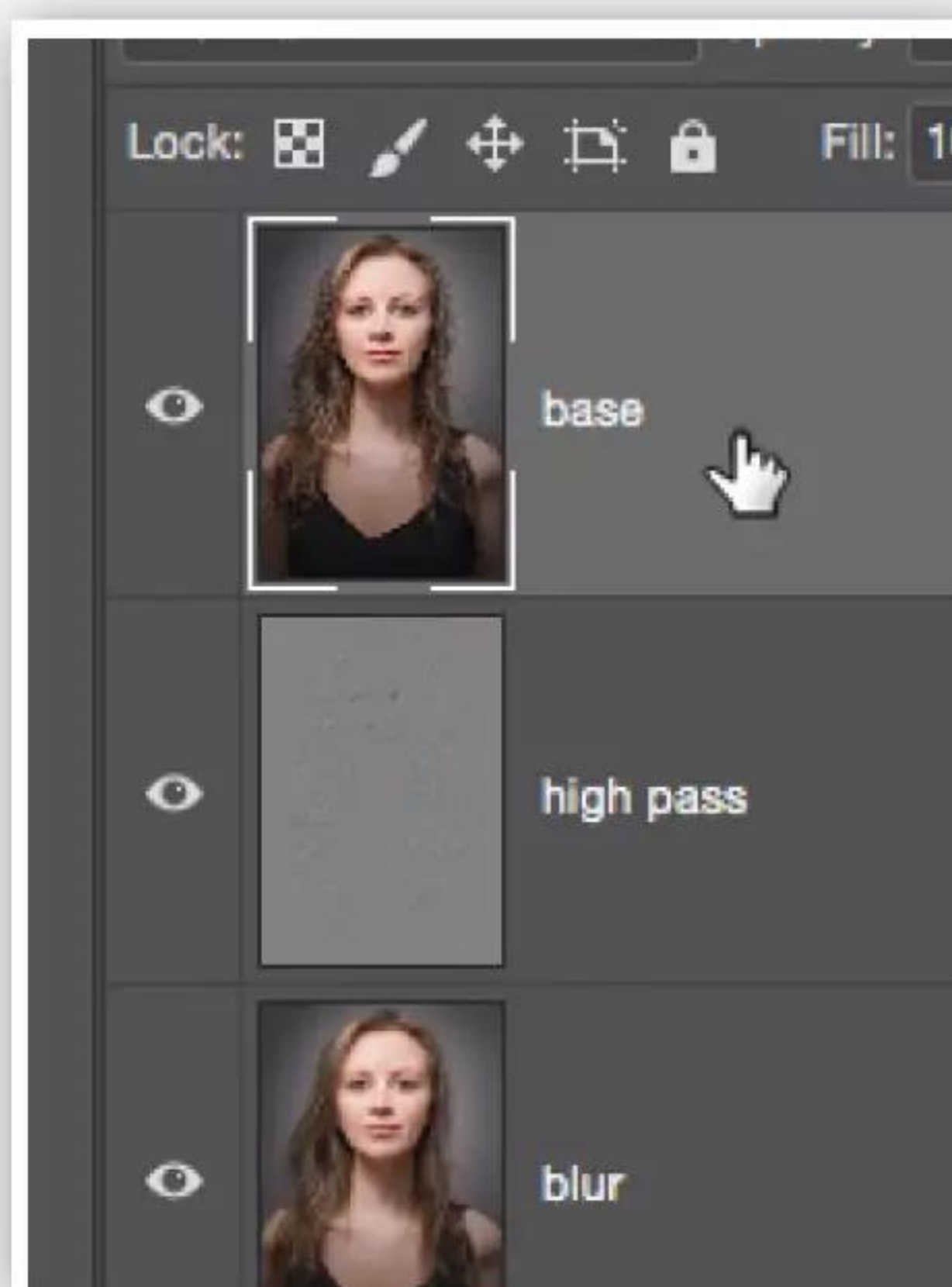
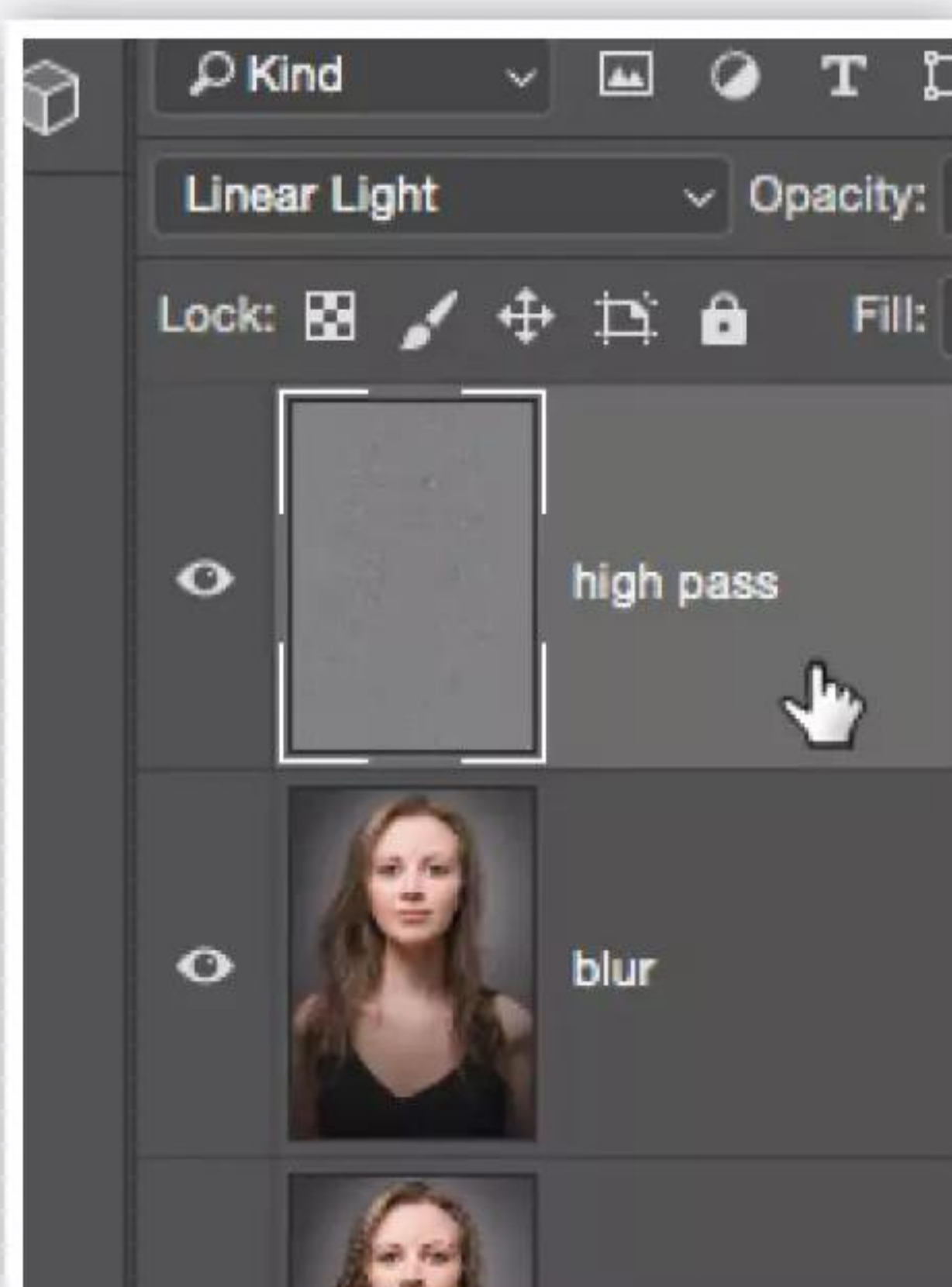
15 Hold the Alt key down and a small minus symbol will appear next to the Lasso Tool cursor. Now you can subtract areas from the selection. Draw around the eyes, nostrils, eyebrows and lips to remove them from the selection of her face.

16 Go to Select > Modify > Feather (Shift + F6) and choose a Feather Radius of 20-30 pixels. This will soften the hard edge of the selection you've made.



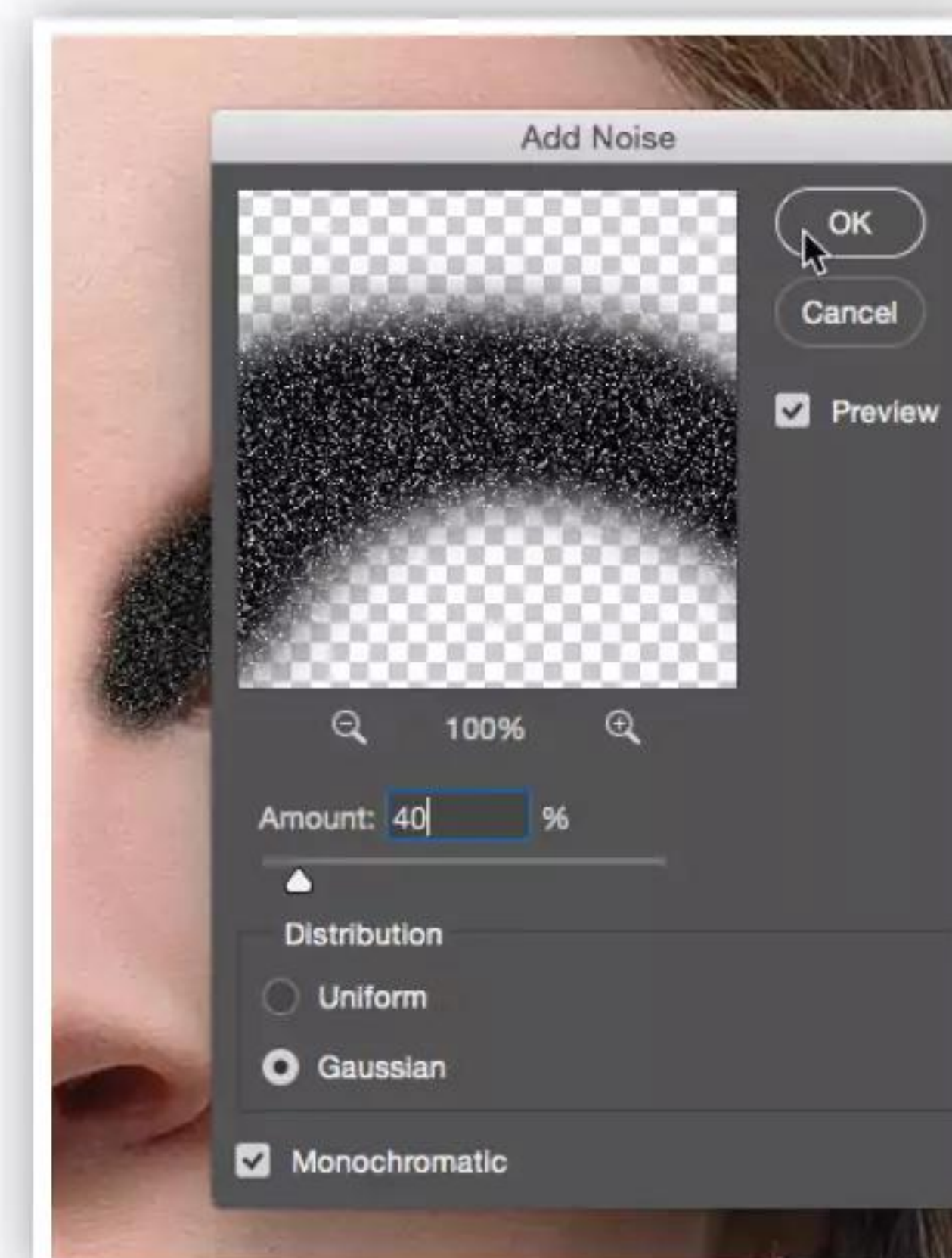
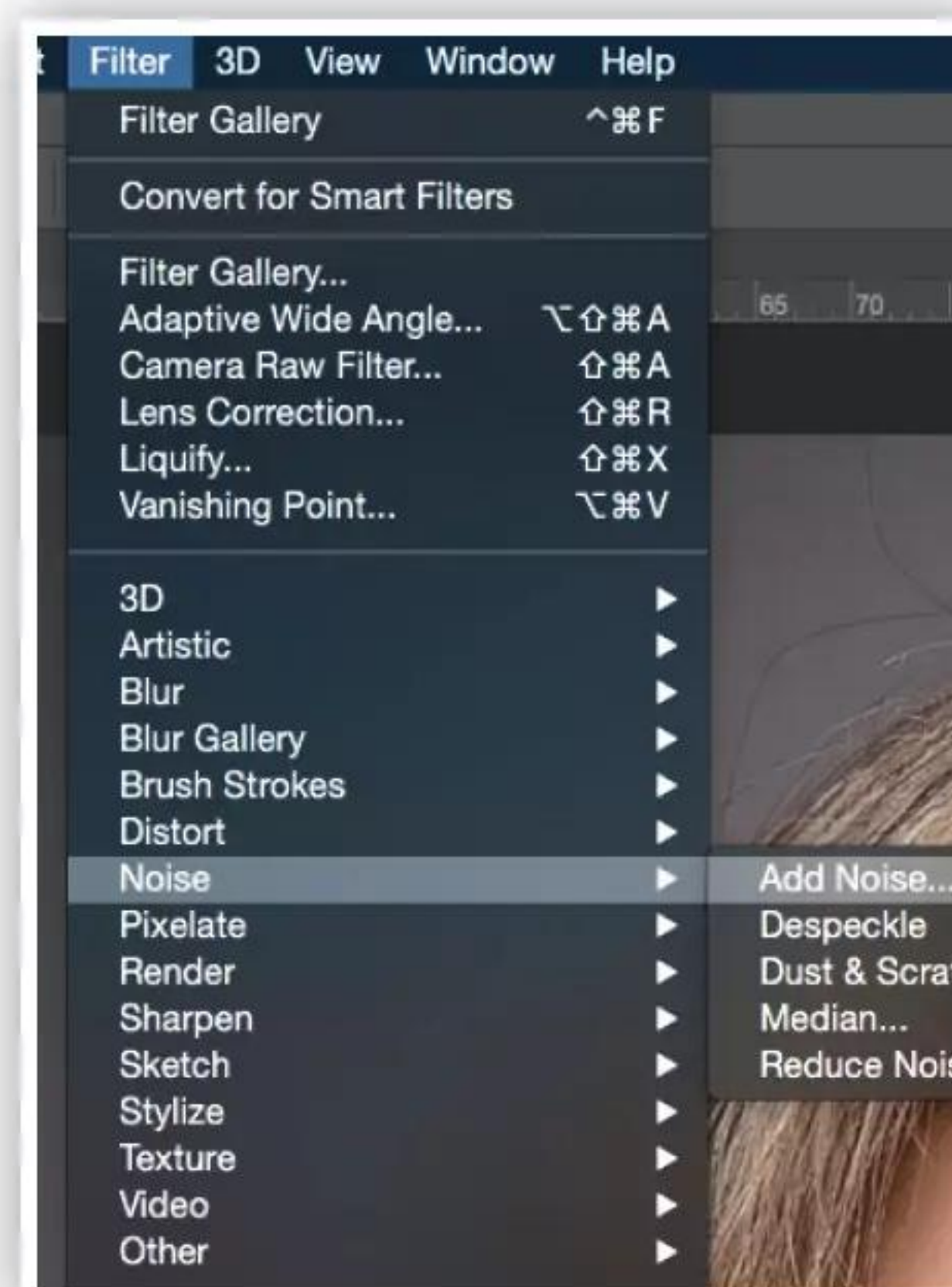
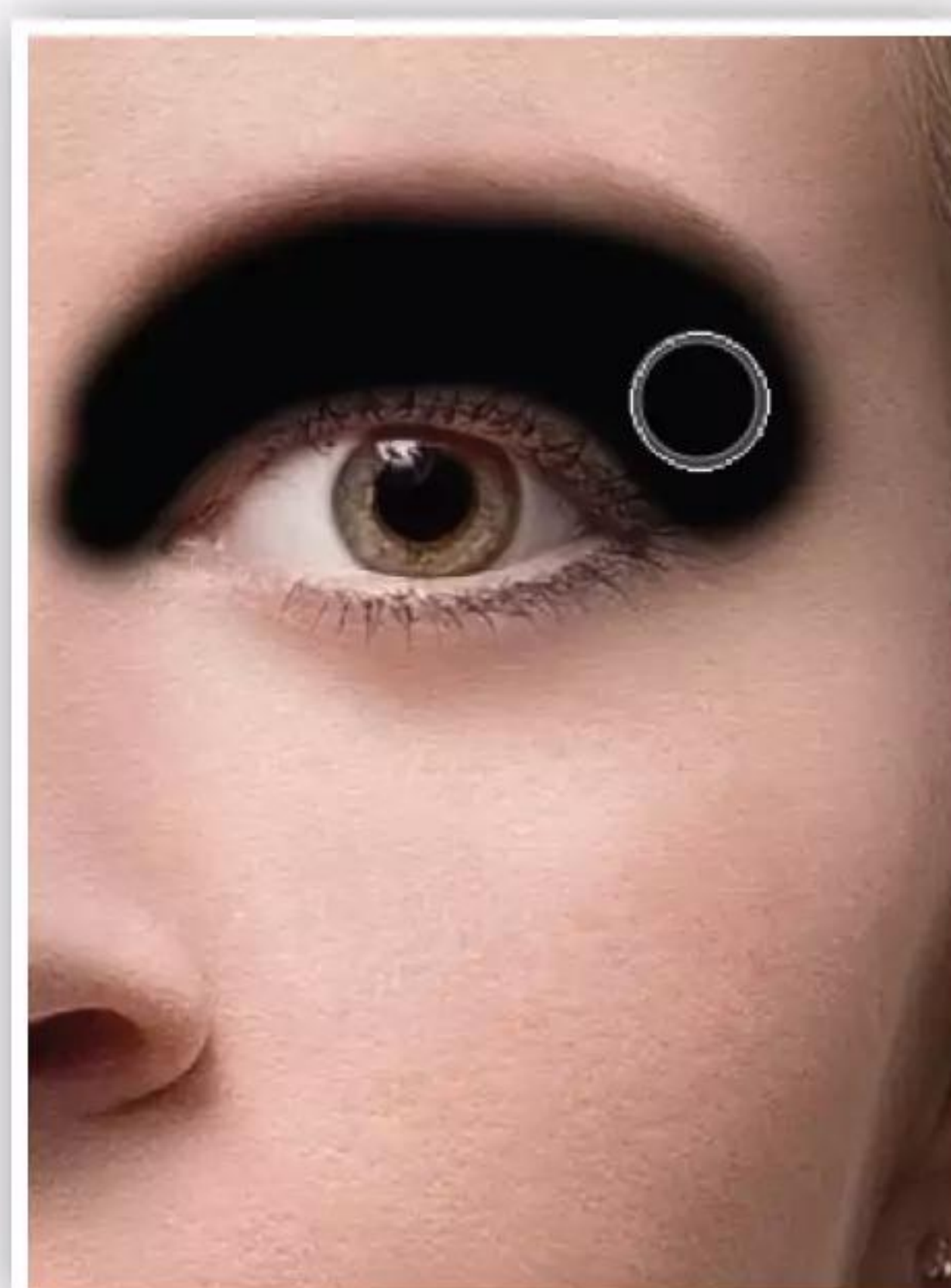
17 With the selection on the 'high pass' layer active, go to Filter > Filter Gallery and then choose Texturiser from the Texture list of available filters that appears in the Filter Gallery panel.

18 Set the Texture type to Sandstone, Scaling can be 100 per cent and Relief 2. To match the lighting in the image, set the Light to Top Right. This adds a subtle pore-like texture to your 'high pass' layer. Click OK when you're ready.



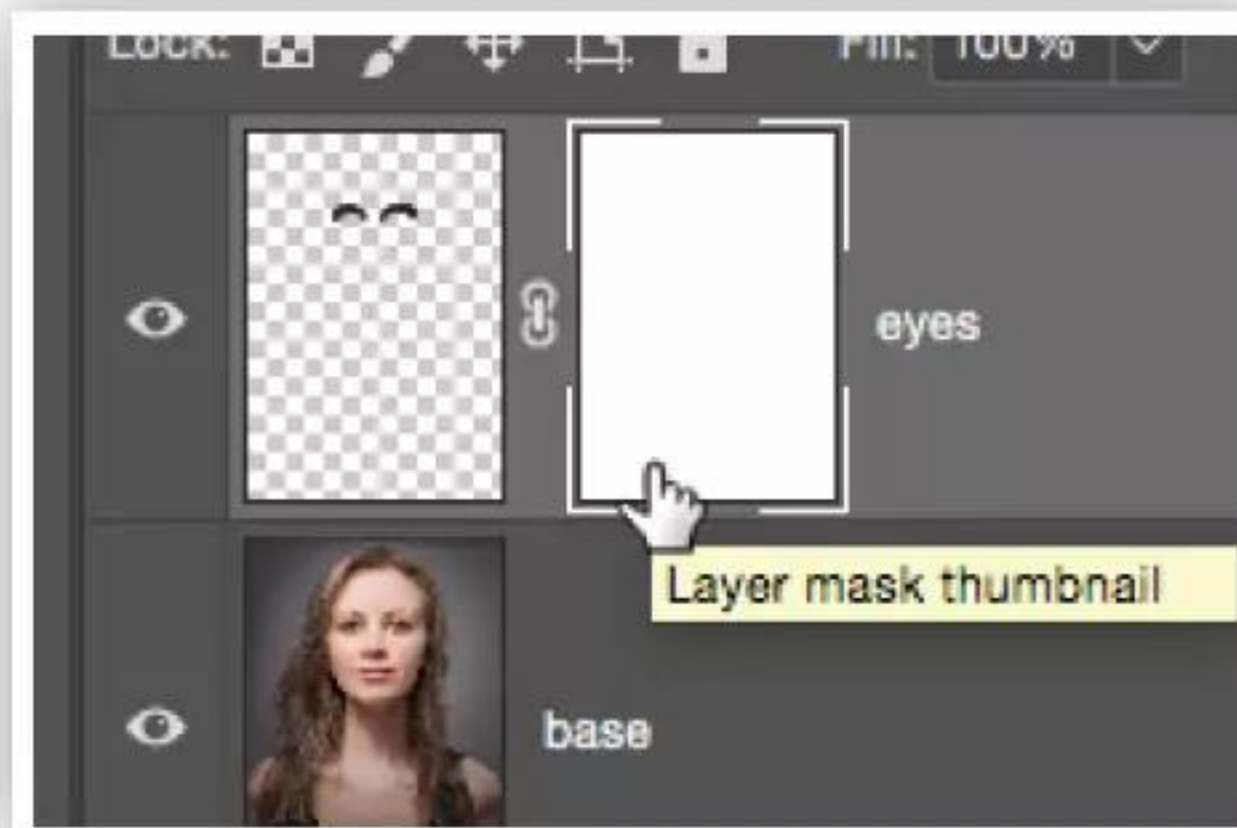
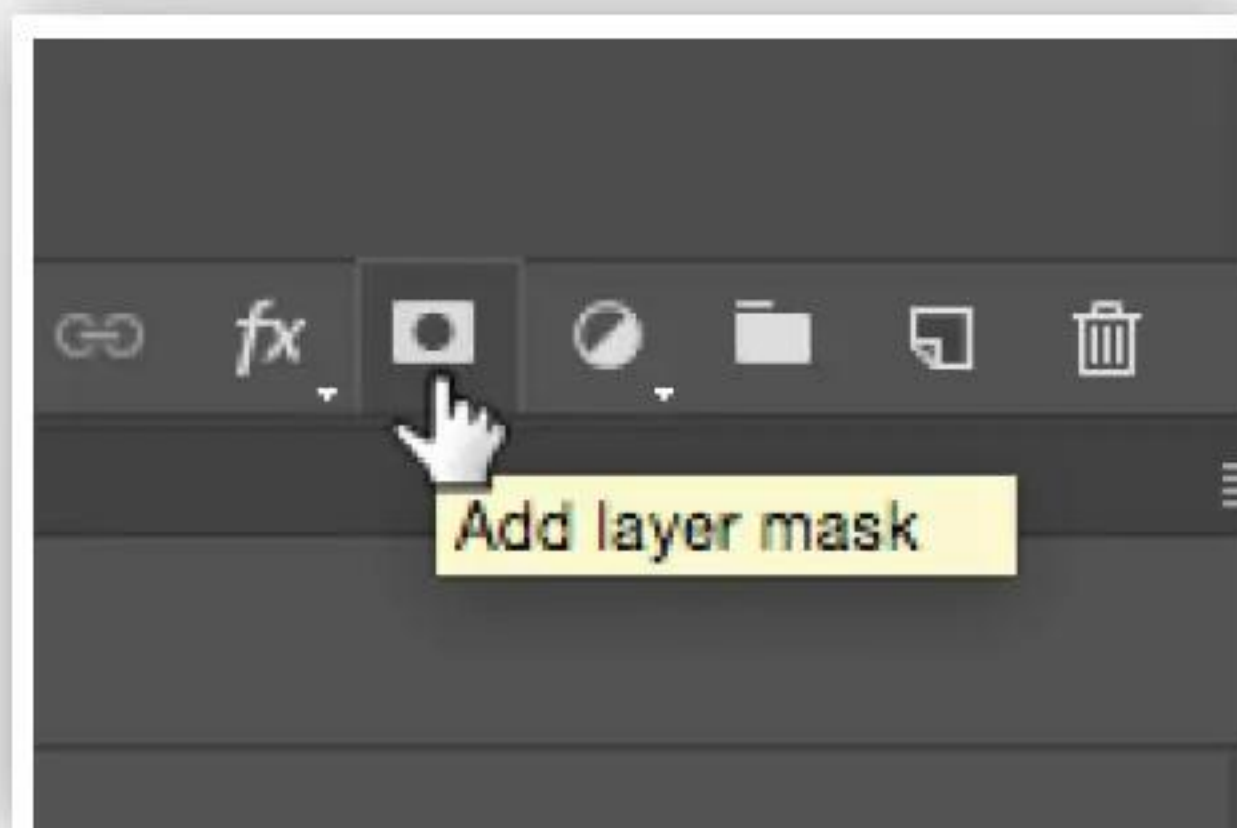
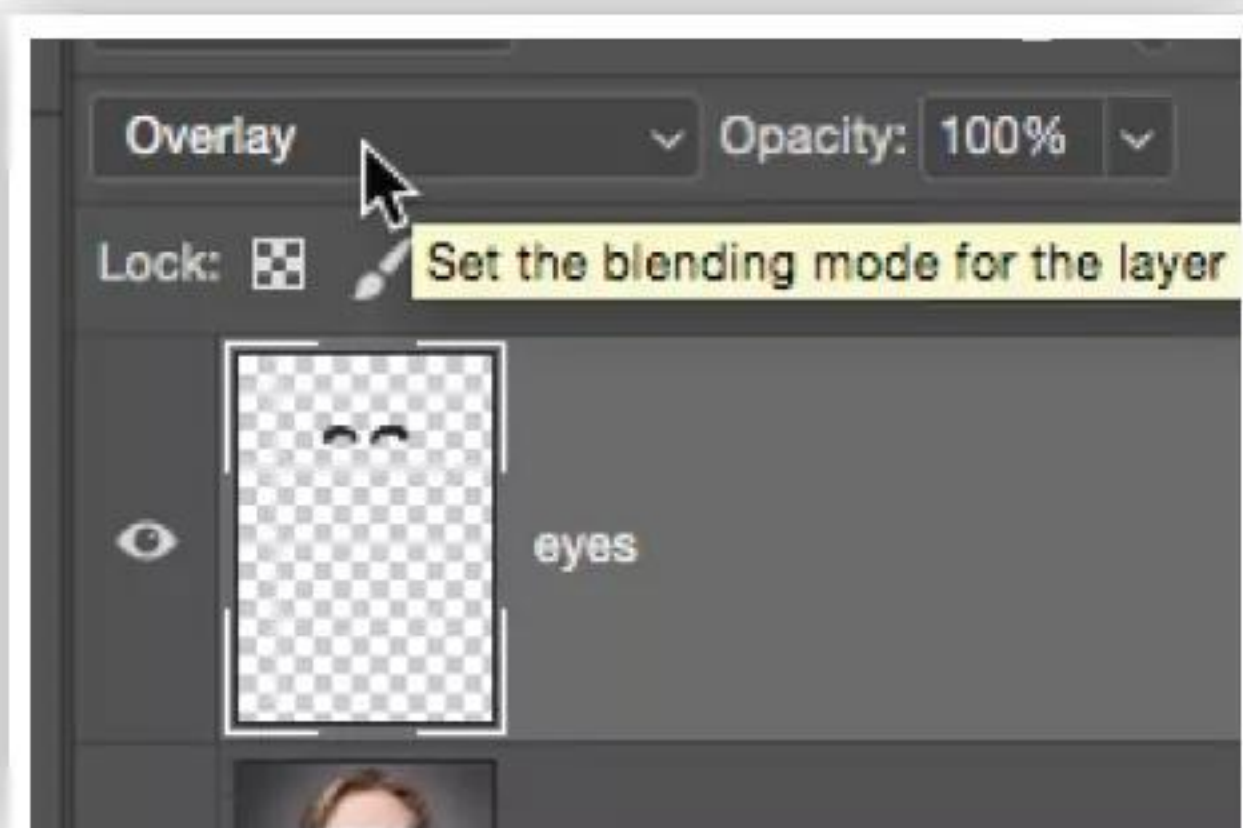
19 We have our clean base image. If you press Shift + Alt + Cmd + E, you will create a new layer that contains a merged version of all the layers below it in the layer stack. Name this layer 'base'. Now it is time for makeup.

20 Create a new layer and make sure it is at the top of the layer stack. Name this layer 'eyes'. Go to the toolbar and select the Brush Tool (B) and make it about 70 pixels. Set the Foreground Colour to black (D).



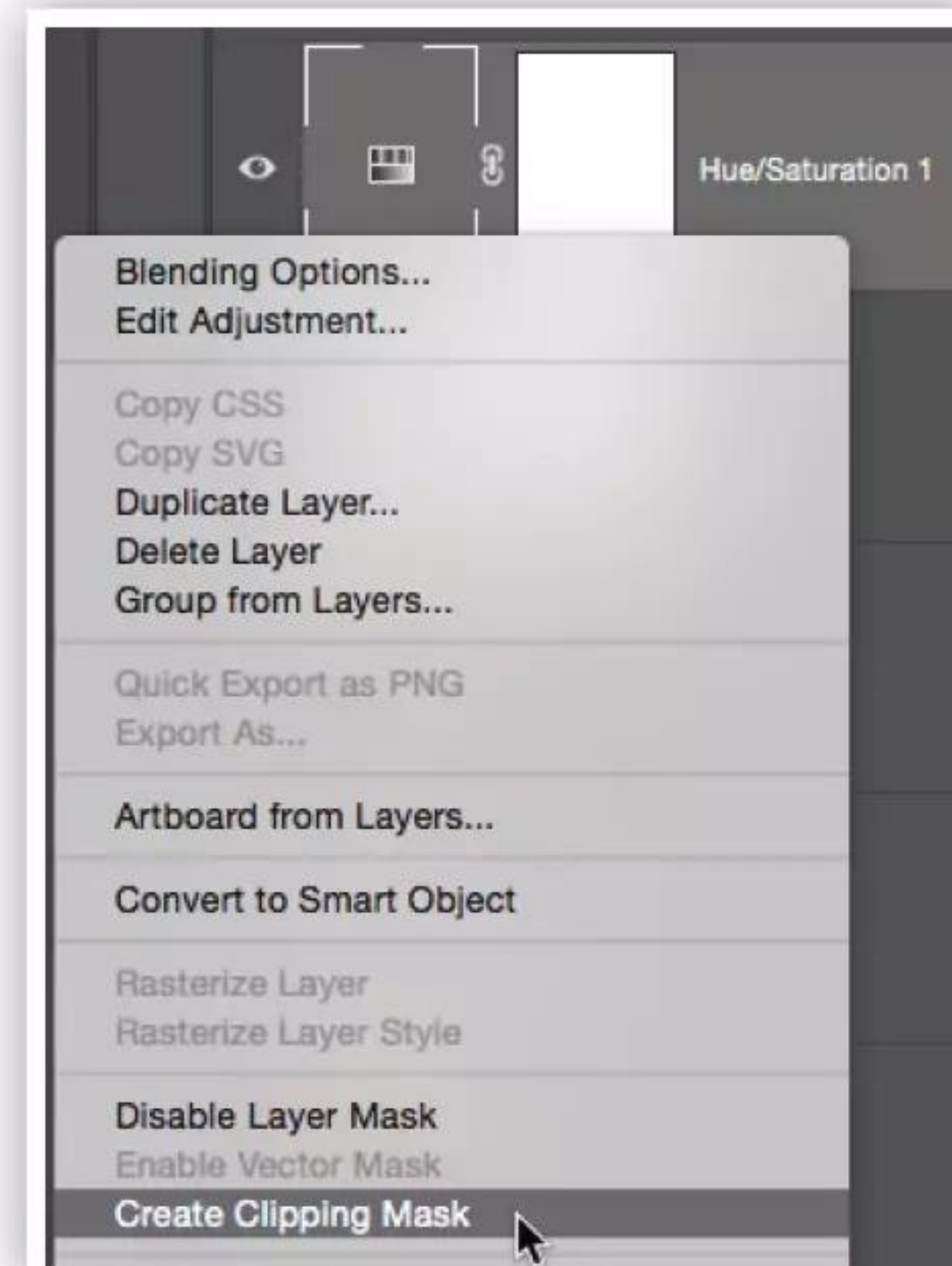
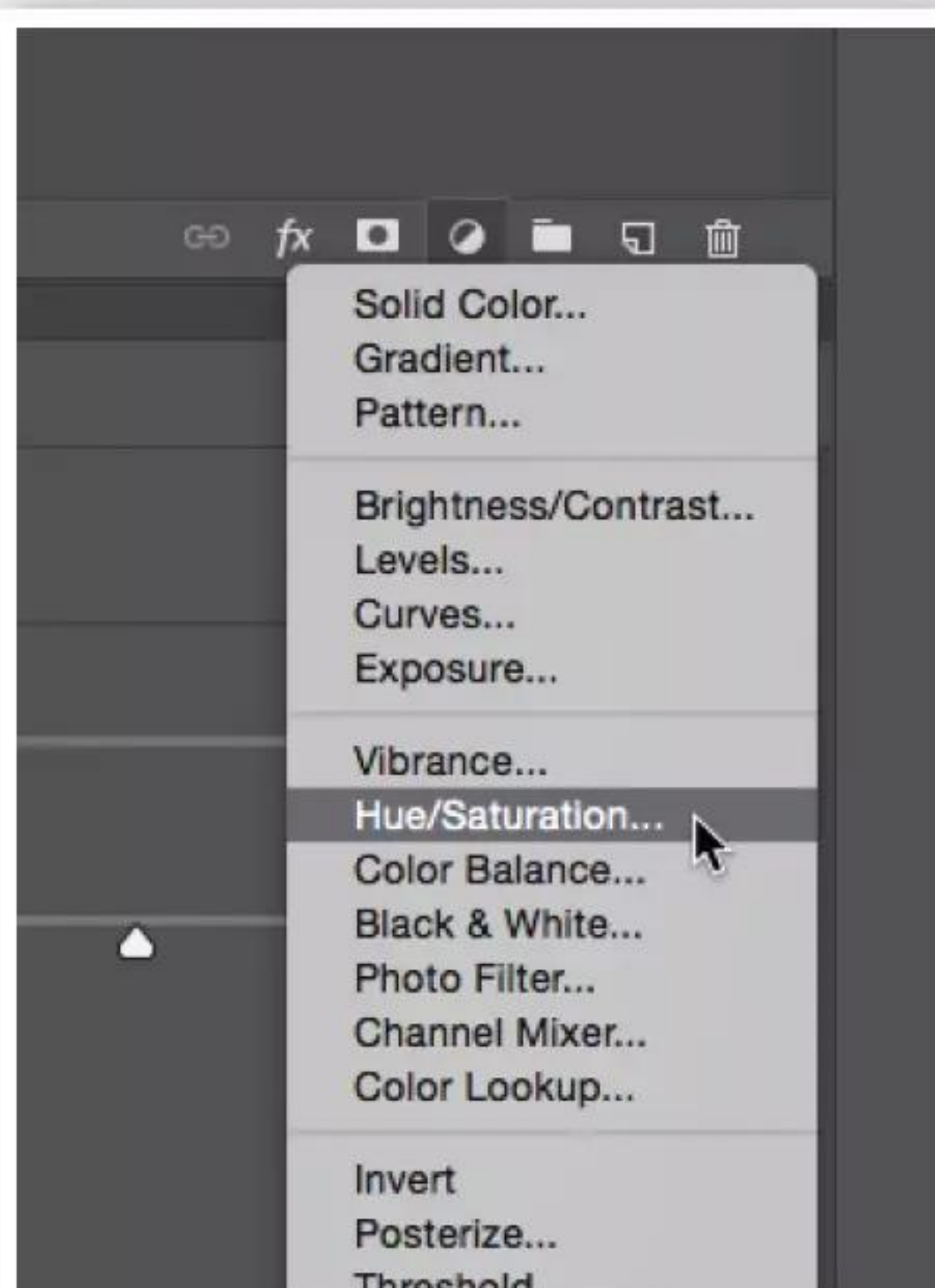
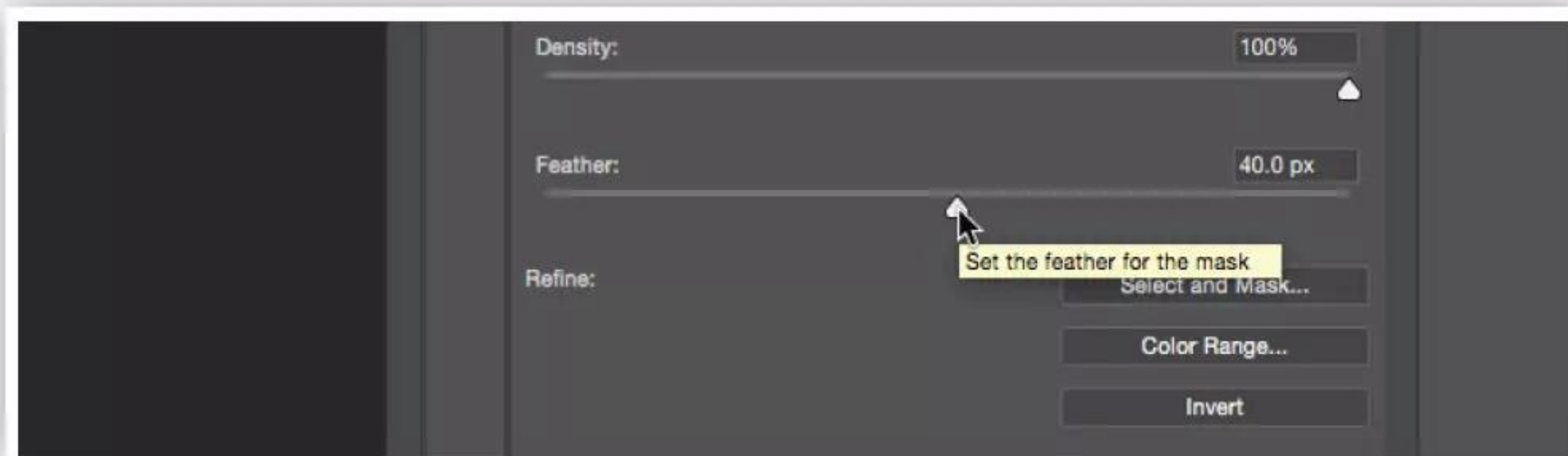
21 Begin to paint around the area of the eyes where you want your eyeshadow to appear. Don't worry about being accurate at this point. Just make sure you have painted black wherever you need it.

22 If you go to Filter > Noise > Add Noise and make the Amount about 40 per cent, it will add a simple glitter effect. Click OK when you are ready.



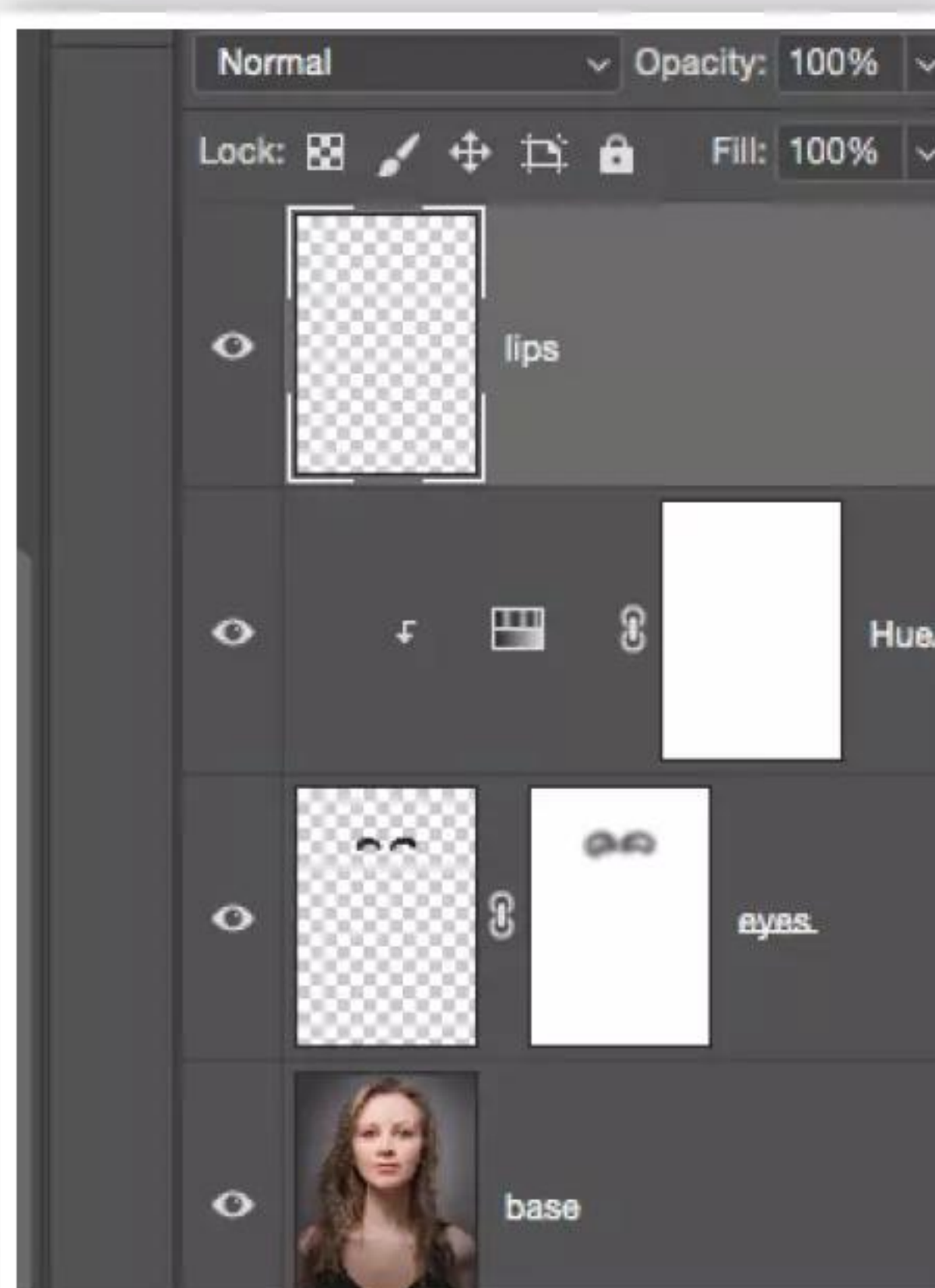
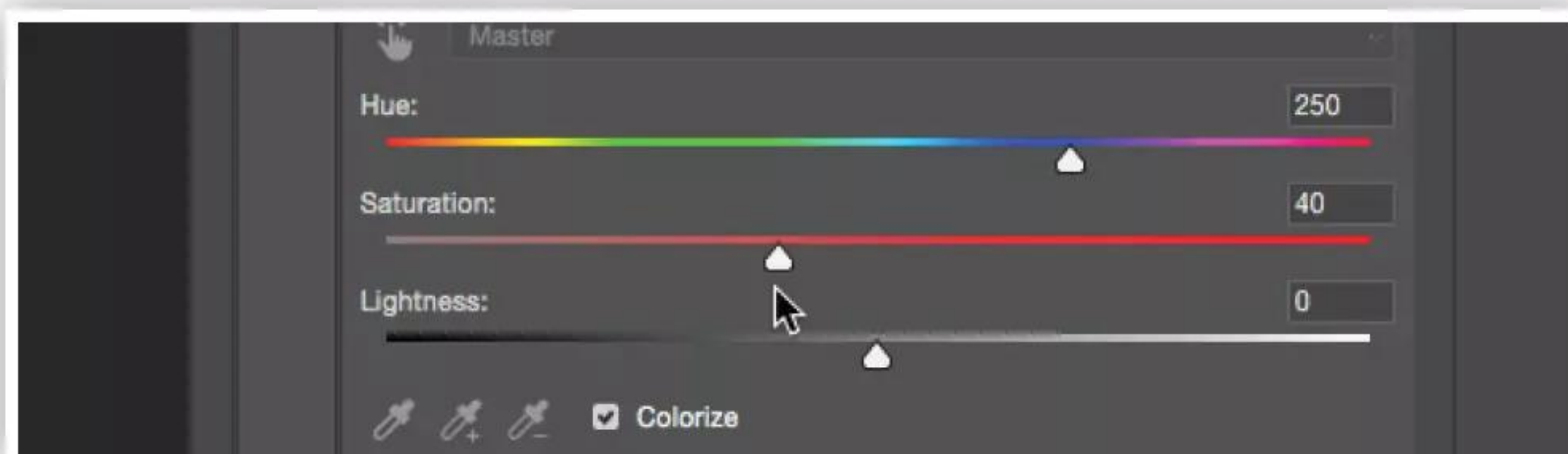
23 Set the 'eyes' layer Blend Mode to Overlay and the black areas you have just painted will be blended into the facial features. Next, add a layer mask to the 'eyes' layer. This will let us clean up the eyeshadow areas.

24 Click on the Layer Mask thumbnail to make the mask active and take an 80 pixel soft black brush and paint areas that you want the eyeshadow removed from.



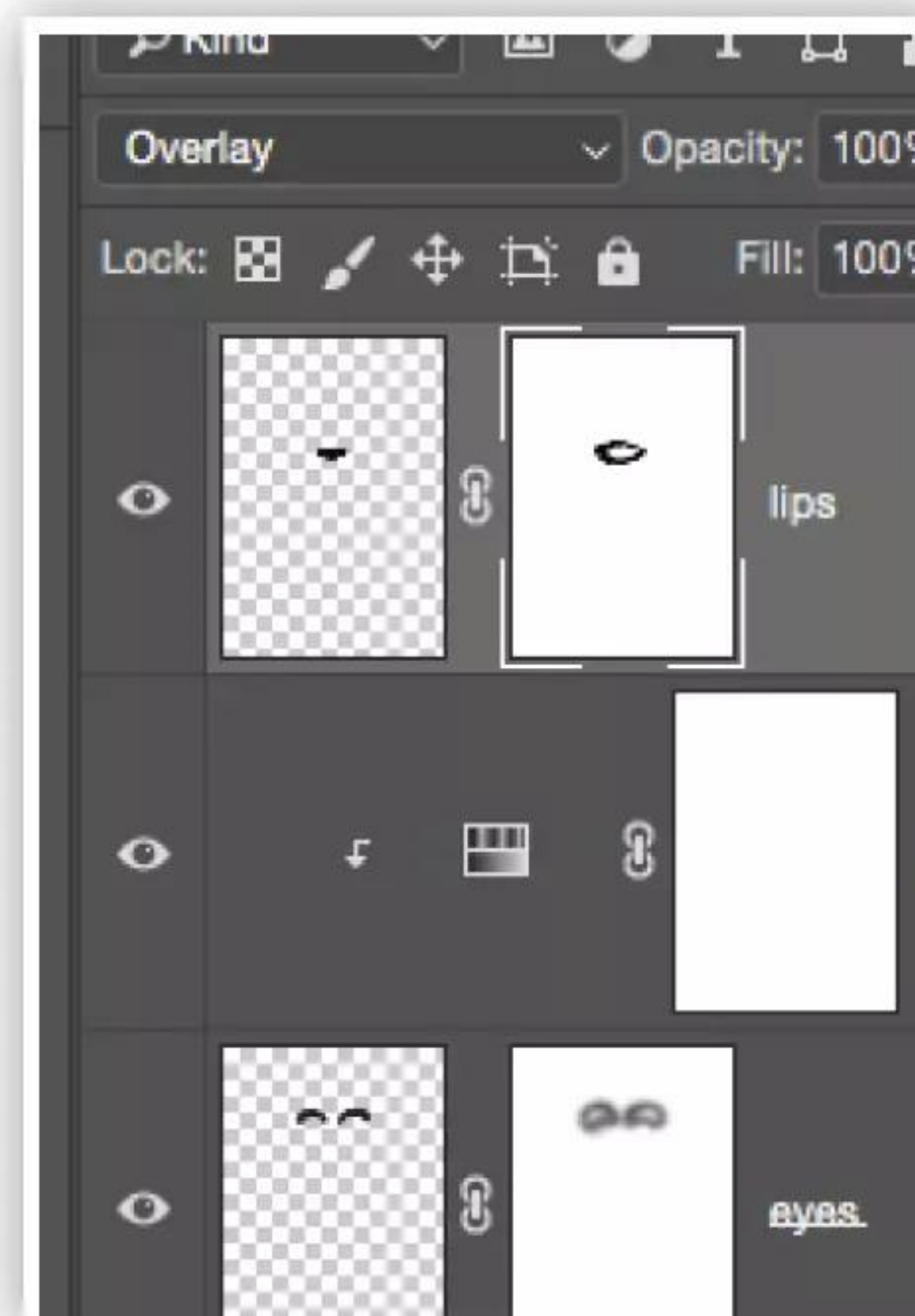
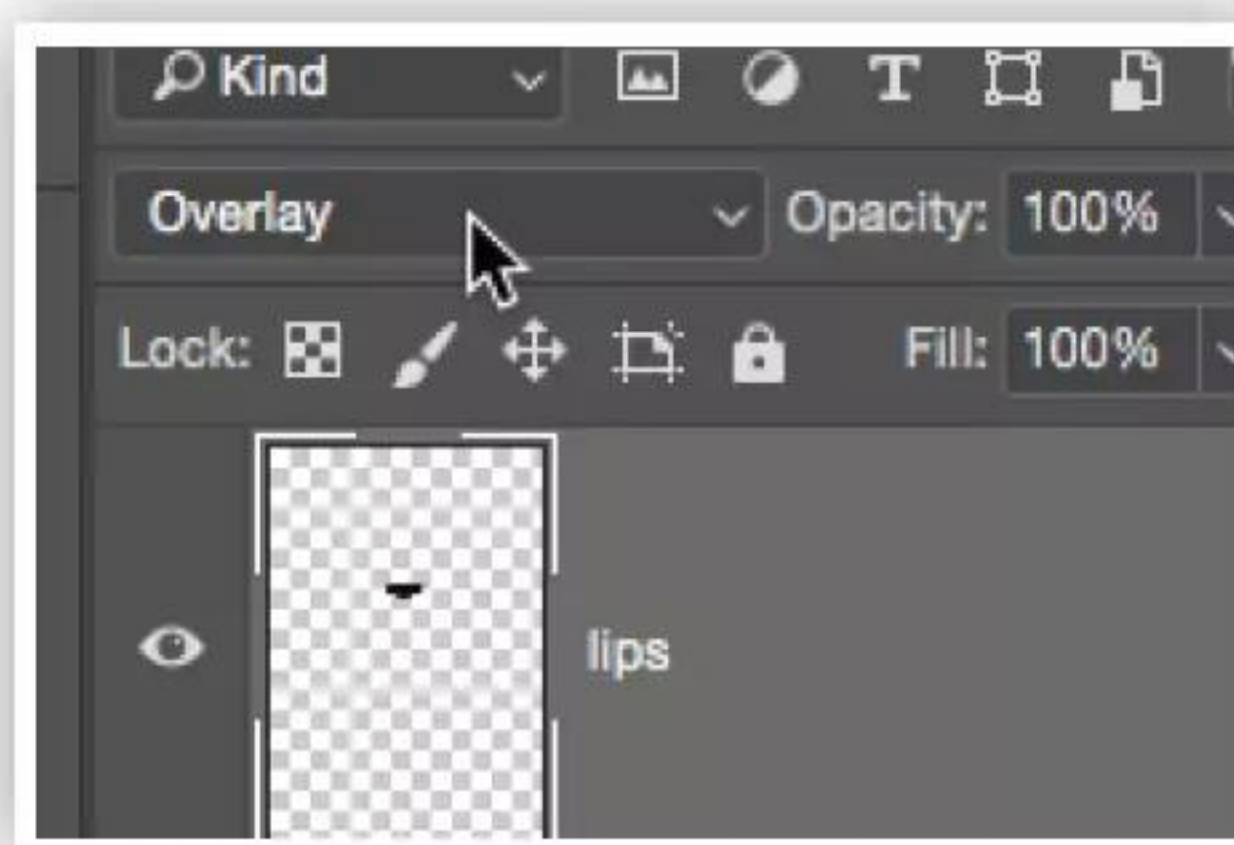
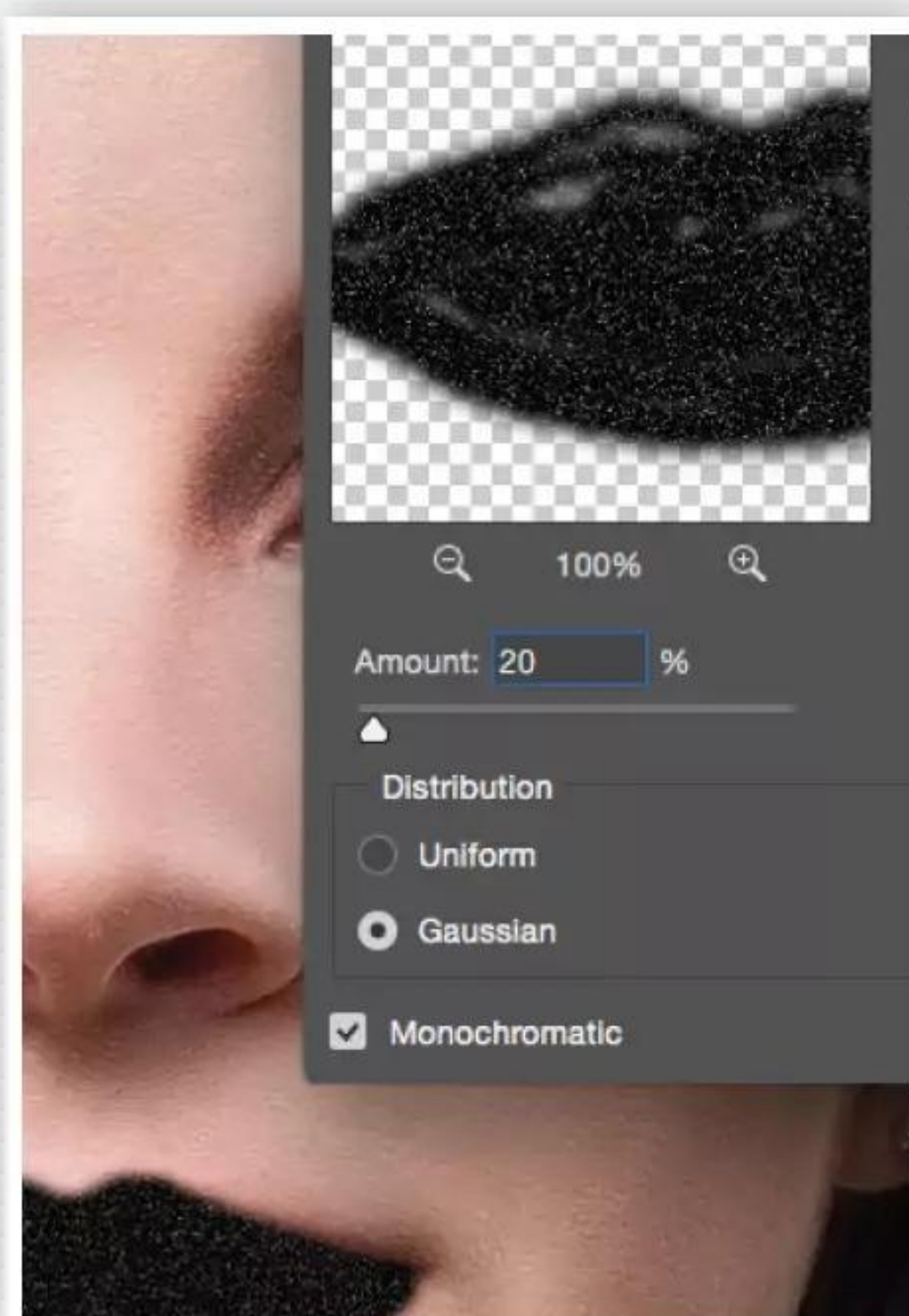
25 From the Layer Mask Properties panel set the Feather value to about 40-50 pixels. This will soften the mask and blend the eyeshadow a little better.

26 Now create a new Hue/Saturation adjustment layer. Right-click this new layer and select Create clipping Mask from the menu. This will mean the 'Hue/Saturation 1' layer only affects the 'eyes' layer below.



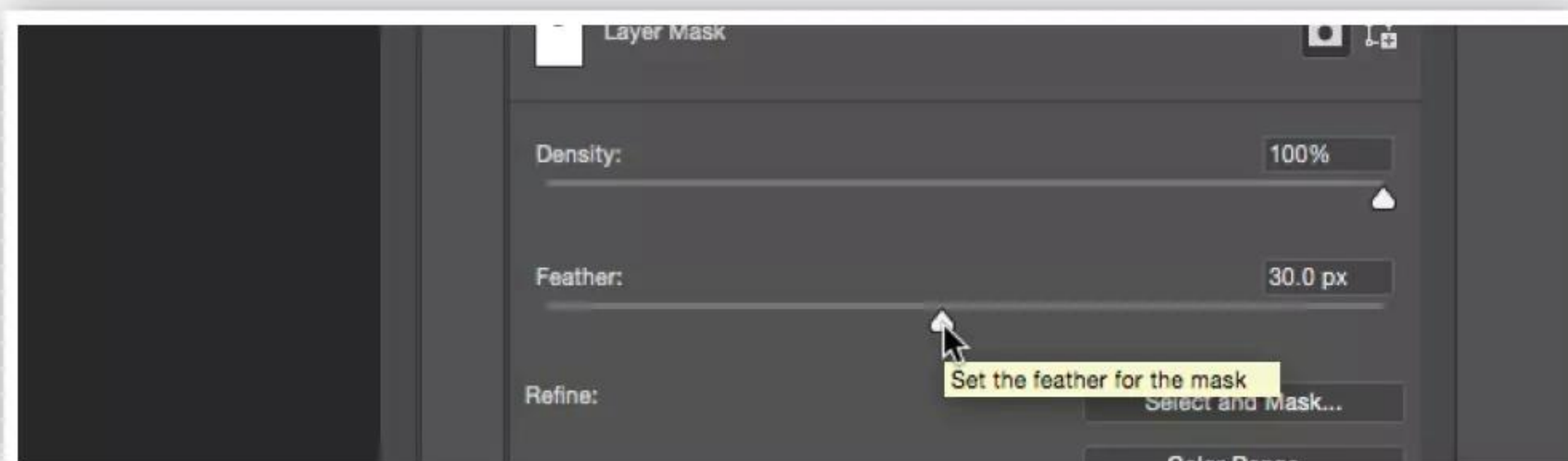
27 Adjust the Hue/Saturation properties by checking the Colorize button and then make the Hue value 250 and Saturation 40. This will colour the eyeshadow and make it red/purple.

28 Now create a new layer called 'lips' and as you did with the eyes, paint black around her lips. Again, it doesn't have to be super accurate as you will be adding a mask in a moment.

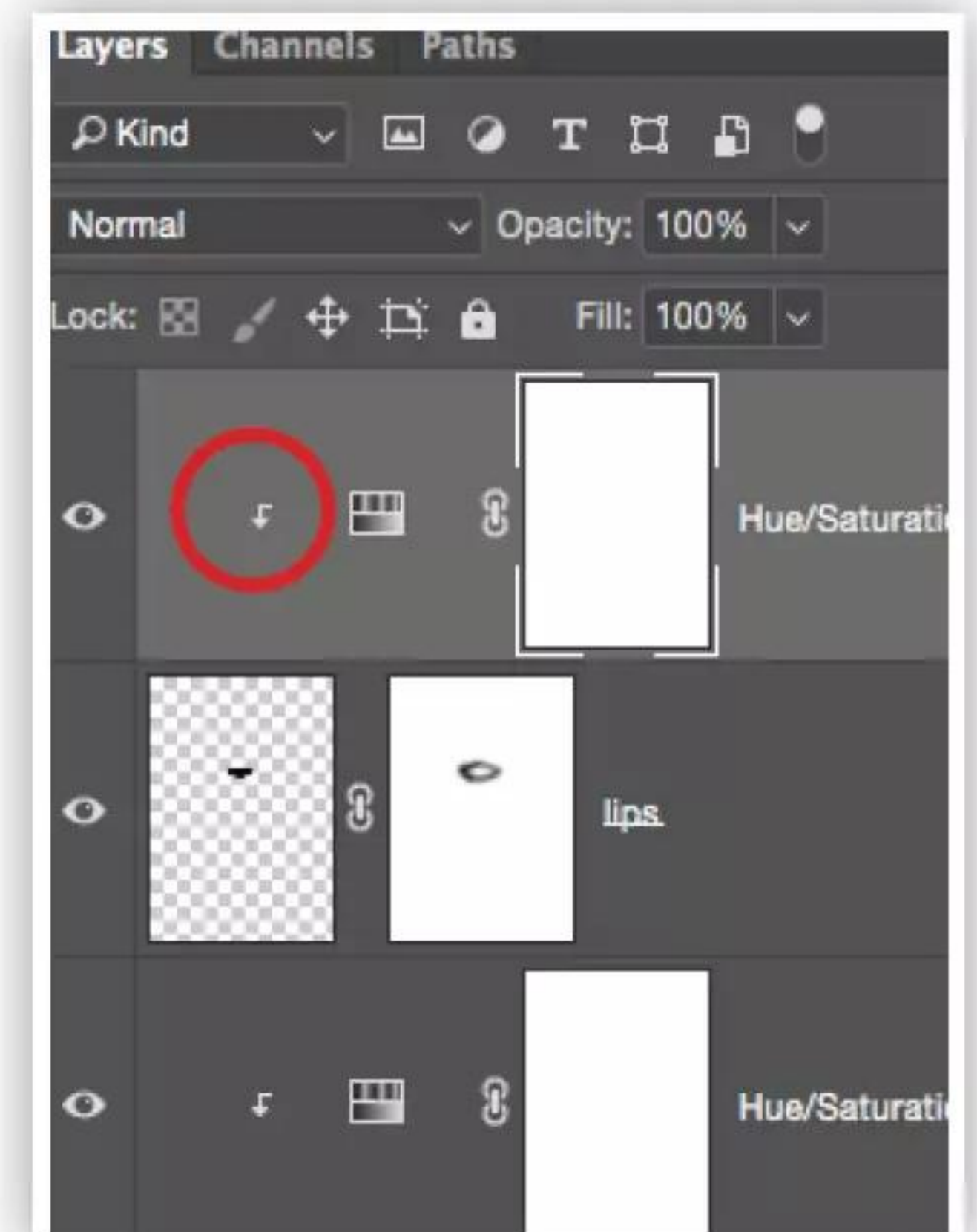
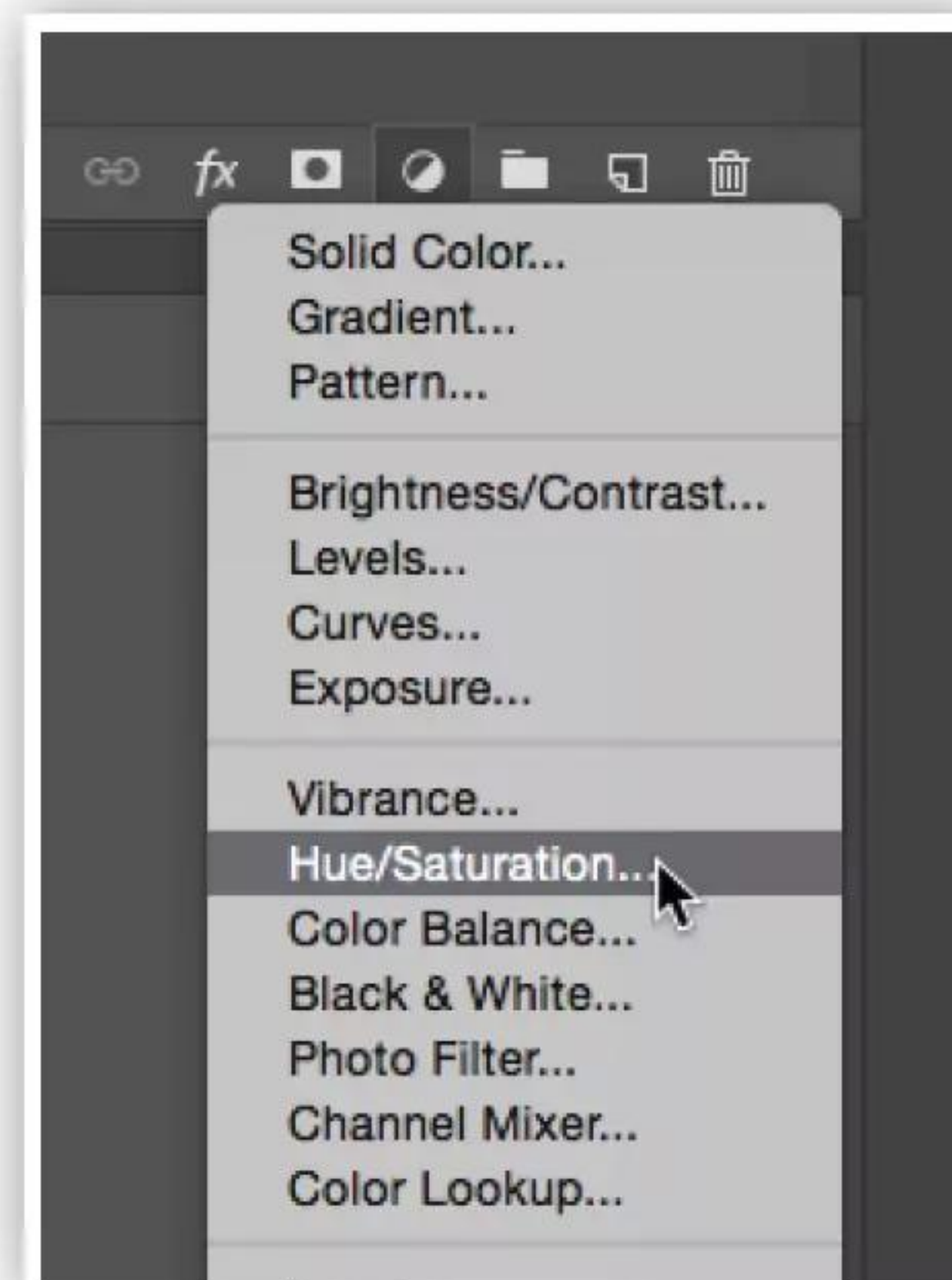


29 As you did for the eyes, apply the Add Noise filter but make the value about 20 per cent. Then set the 'lips' layer Blend Mode to Overlay. Don't worry if the lips look a little dark. We can sort that out in the following steps.

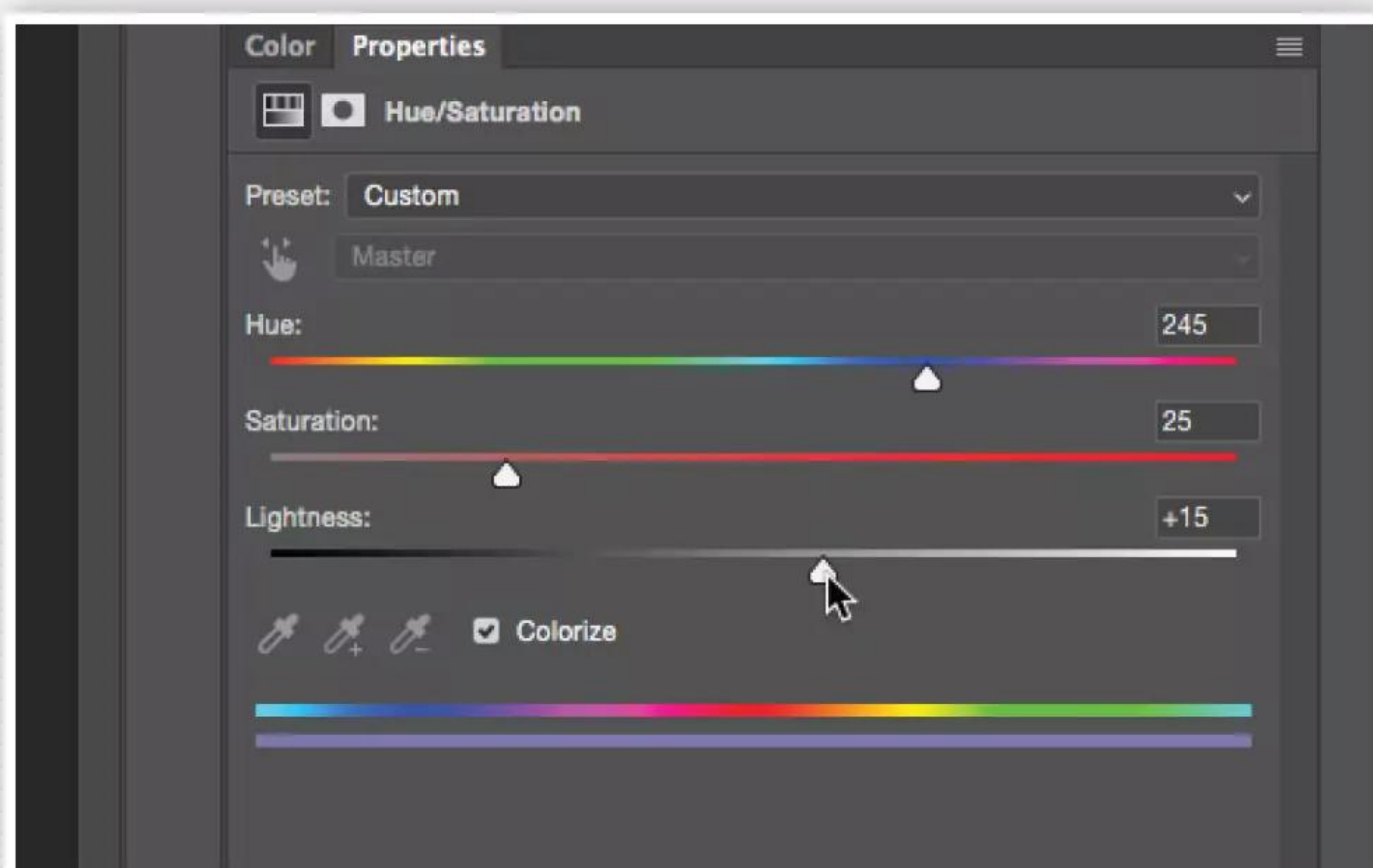
30 Add a mask to the 'lips' layer and use a soft black brush of about 60 pixels on the mask to remove any unwanted areas outside the edge of the lips.



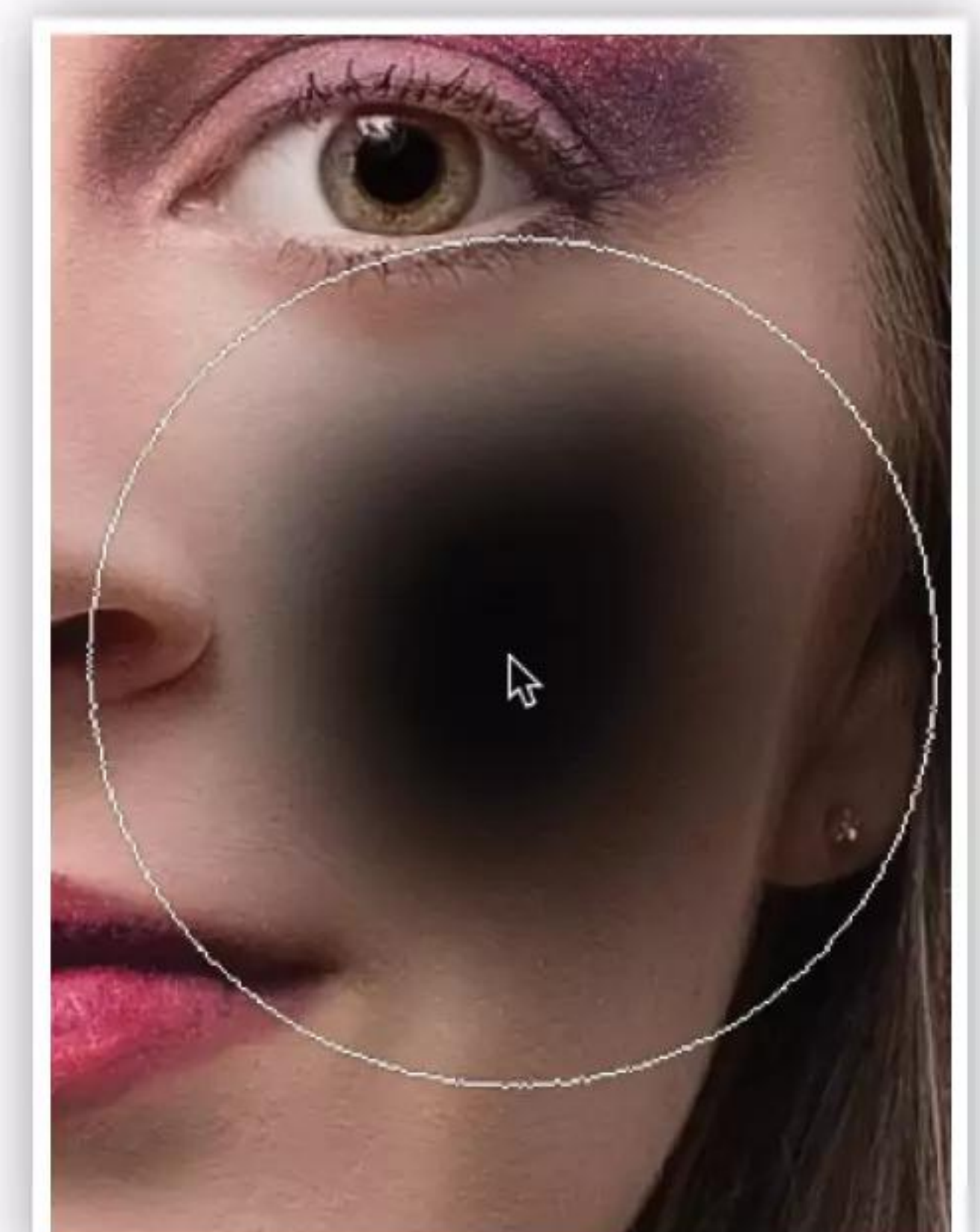
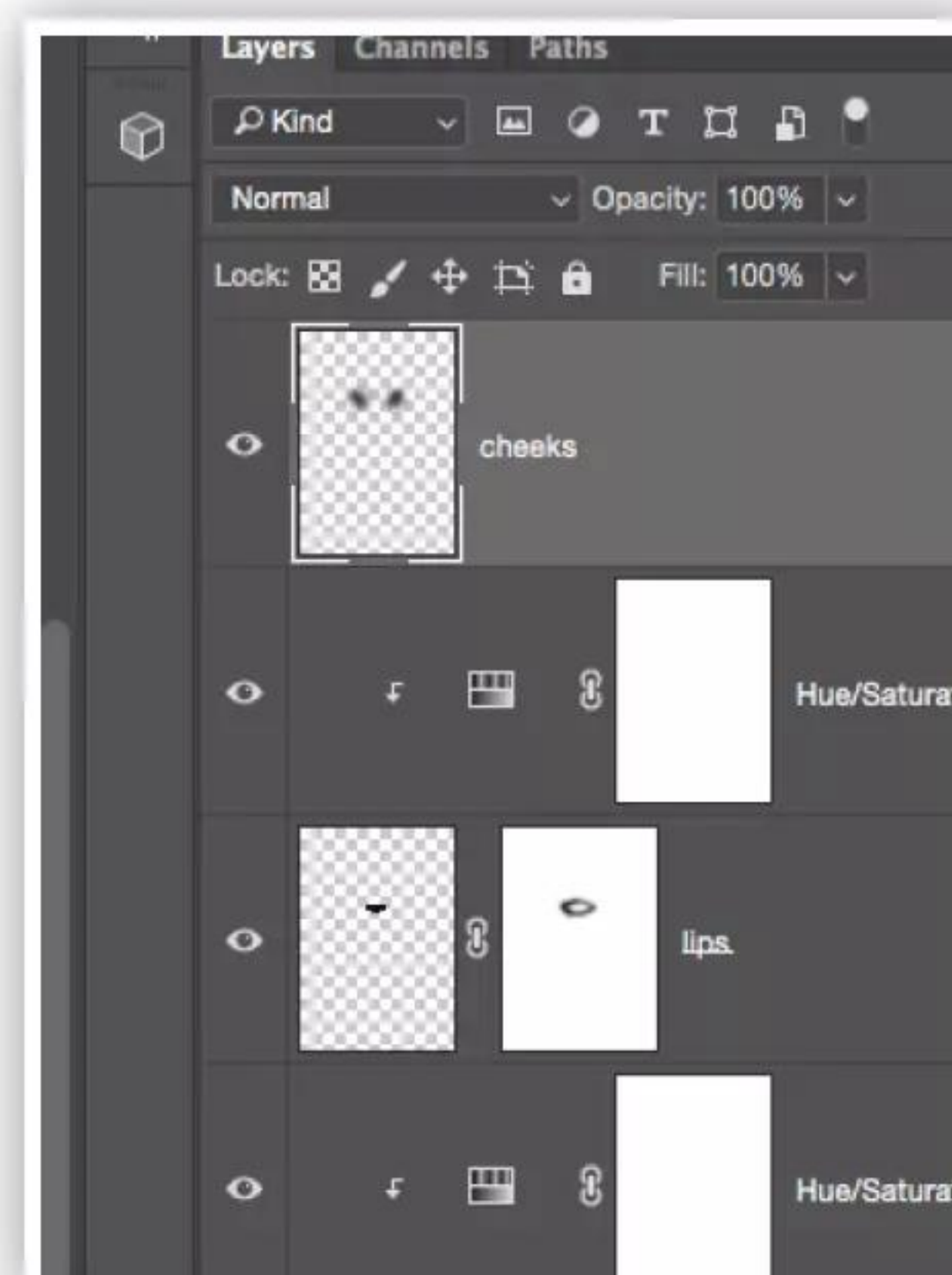
31 Under the Masks Properties, you can set about 40 pixels to the Feather value of the mask to soften its outline a little. This helps blend the colour out with no obvious visible hard lines.



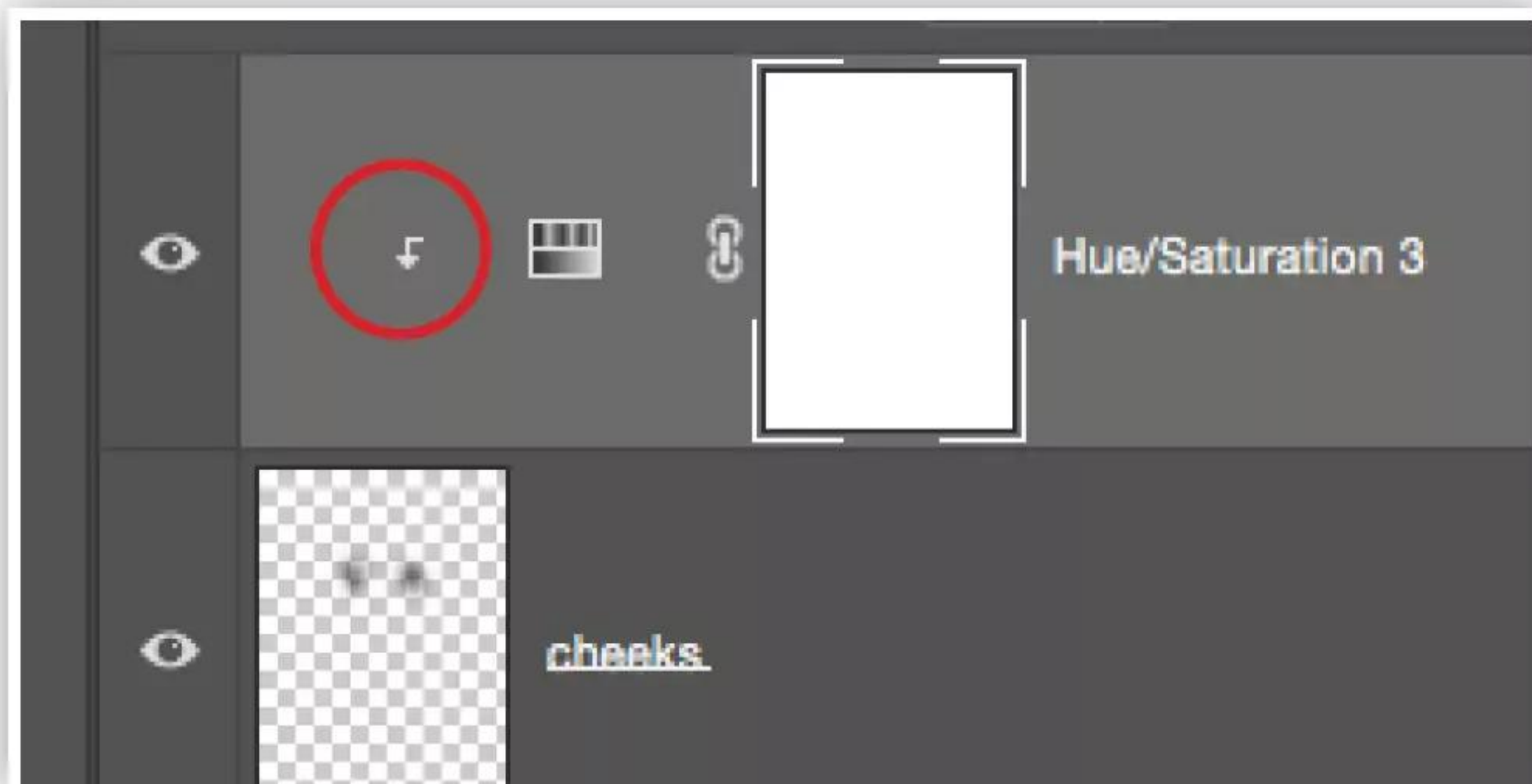
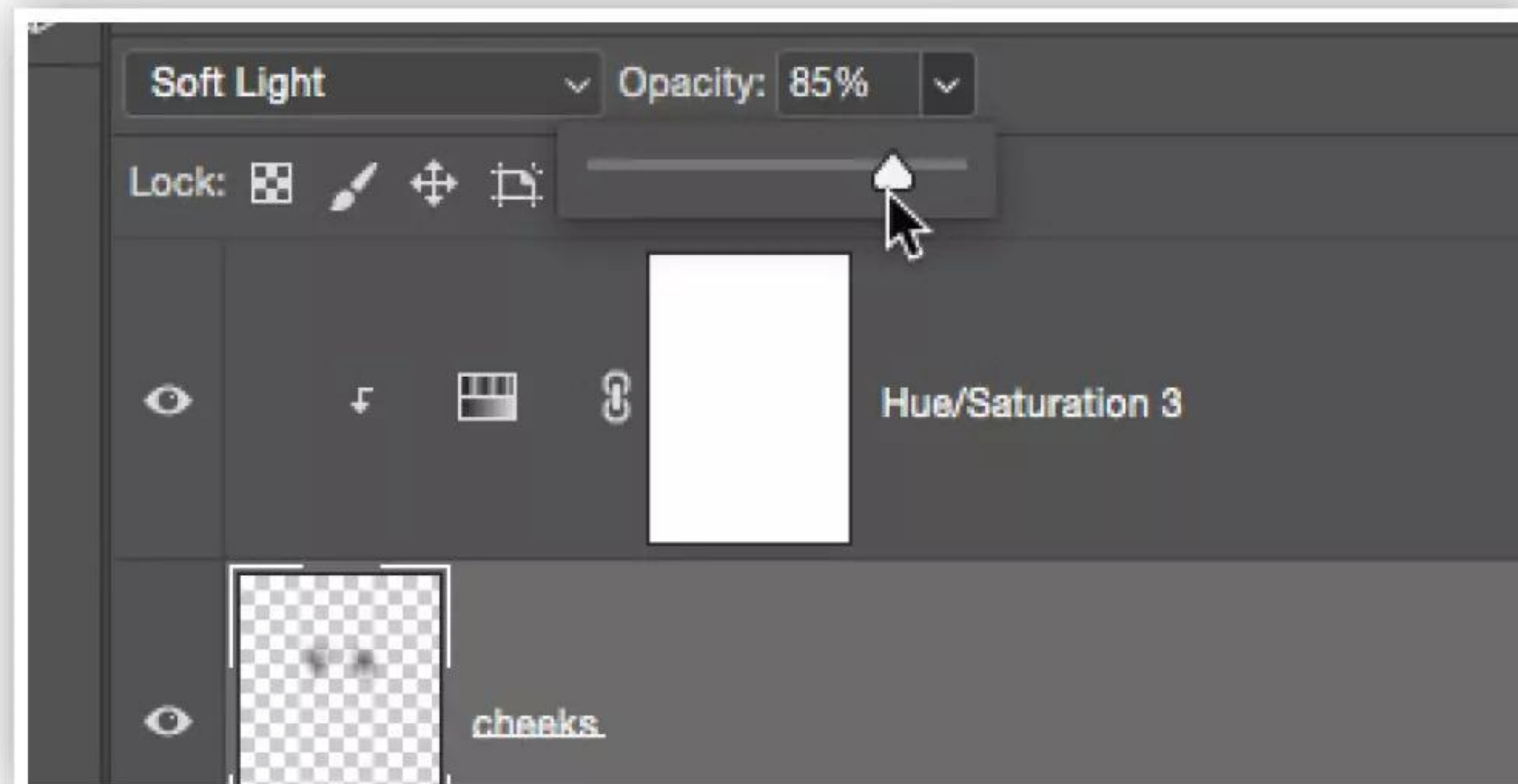
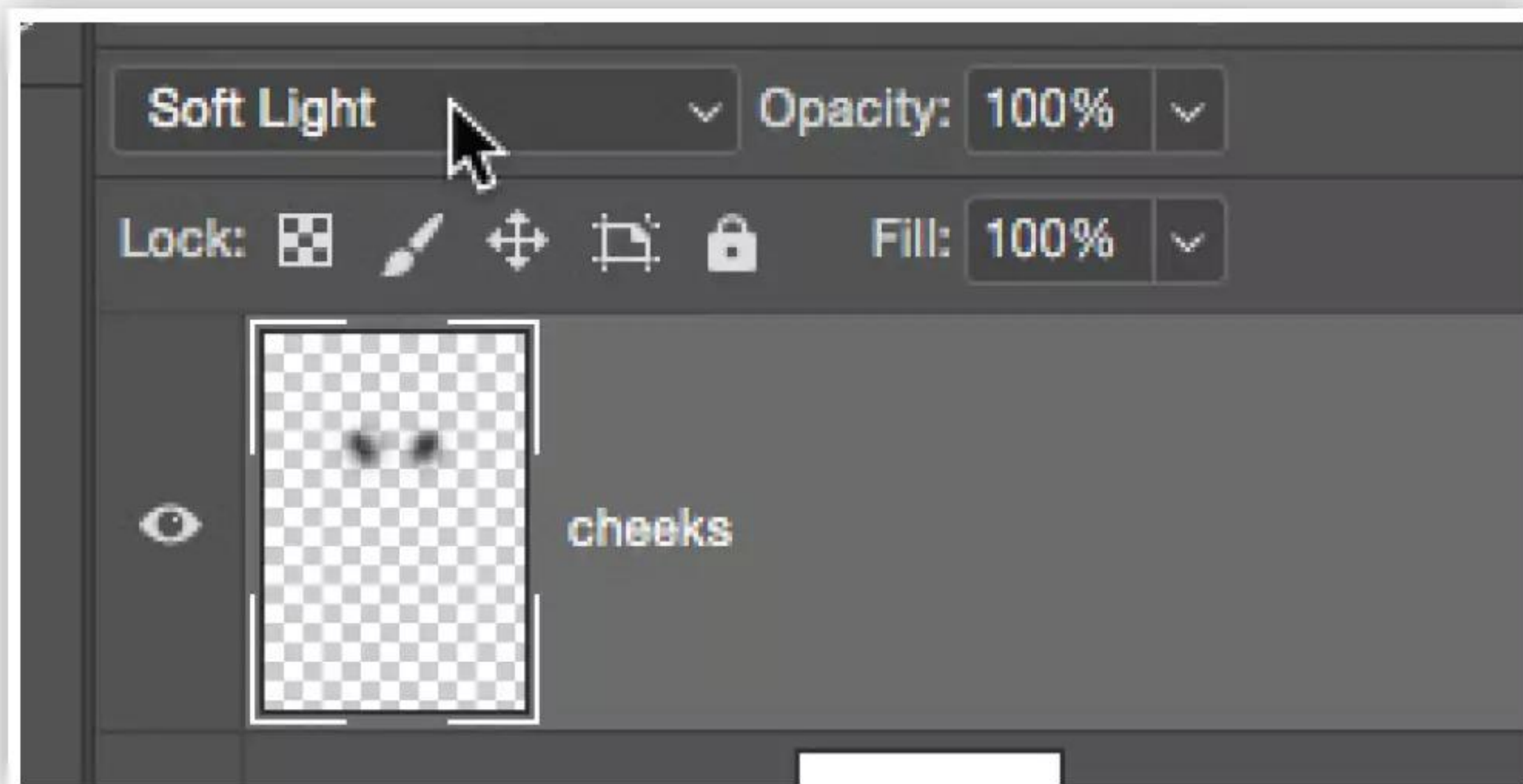
32 Click the Create New Fill or Adjustment Layer button and add a new Hue/Saturation layer above the 'lips' layer. You can clip the Hue/Saturation 2 layer to the 'lips' layer just like you did with her eyes.



33 Set the Hue and Saturation to similar values that you used on her eyes to match the colour. If the lips look a little dark, boost the Lightness value by about +15.

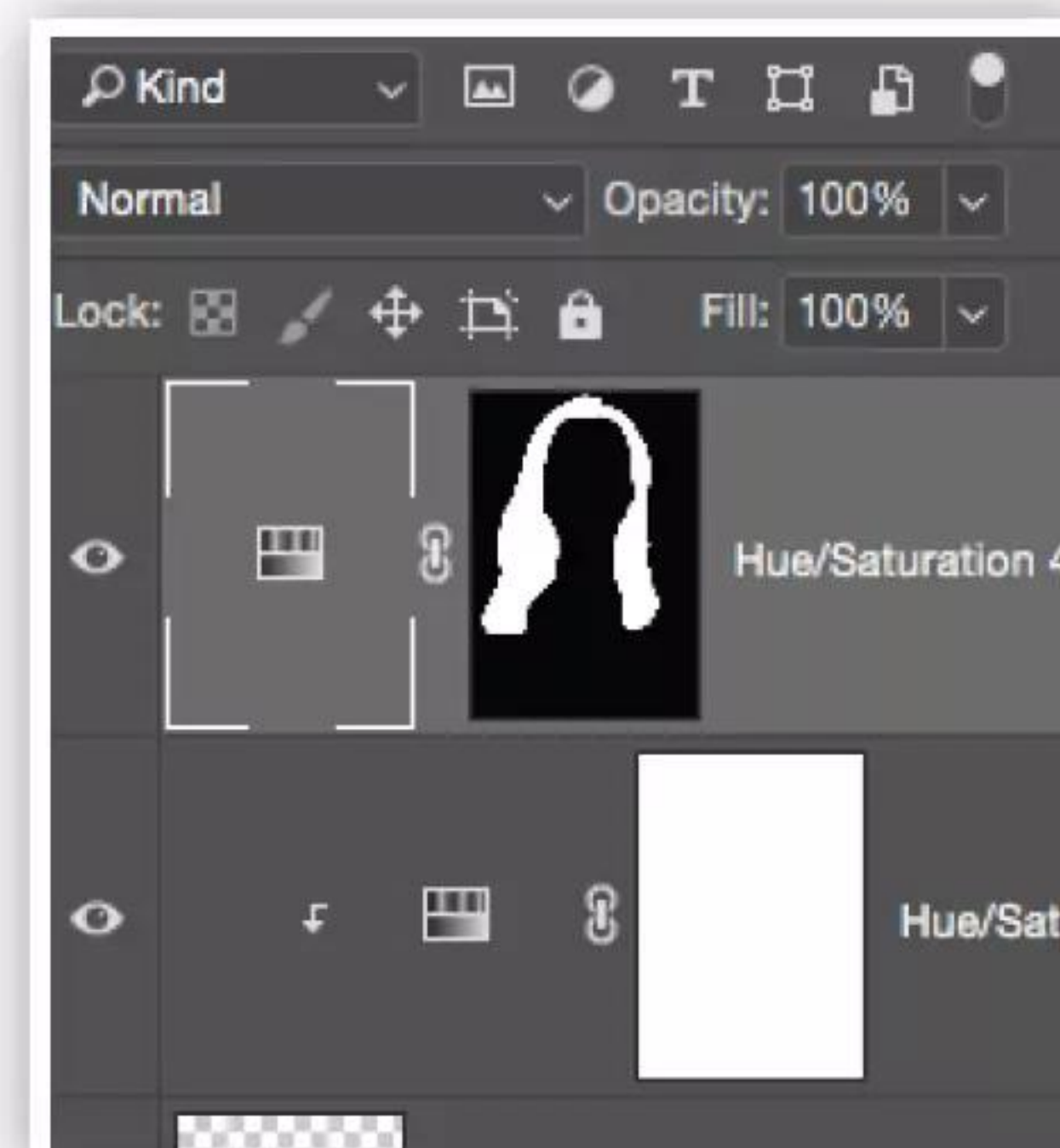
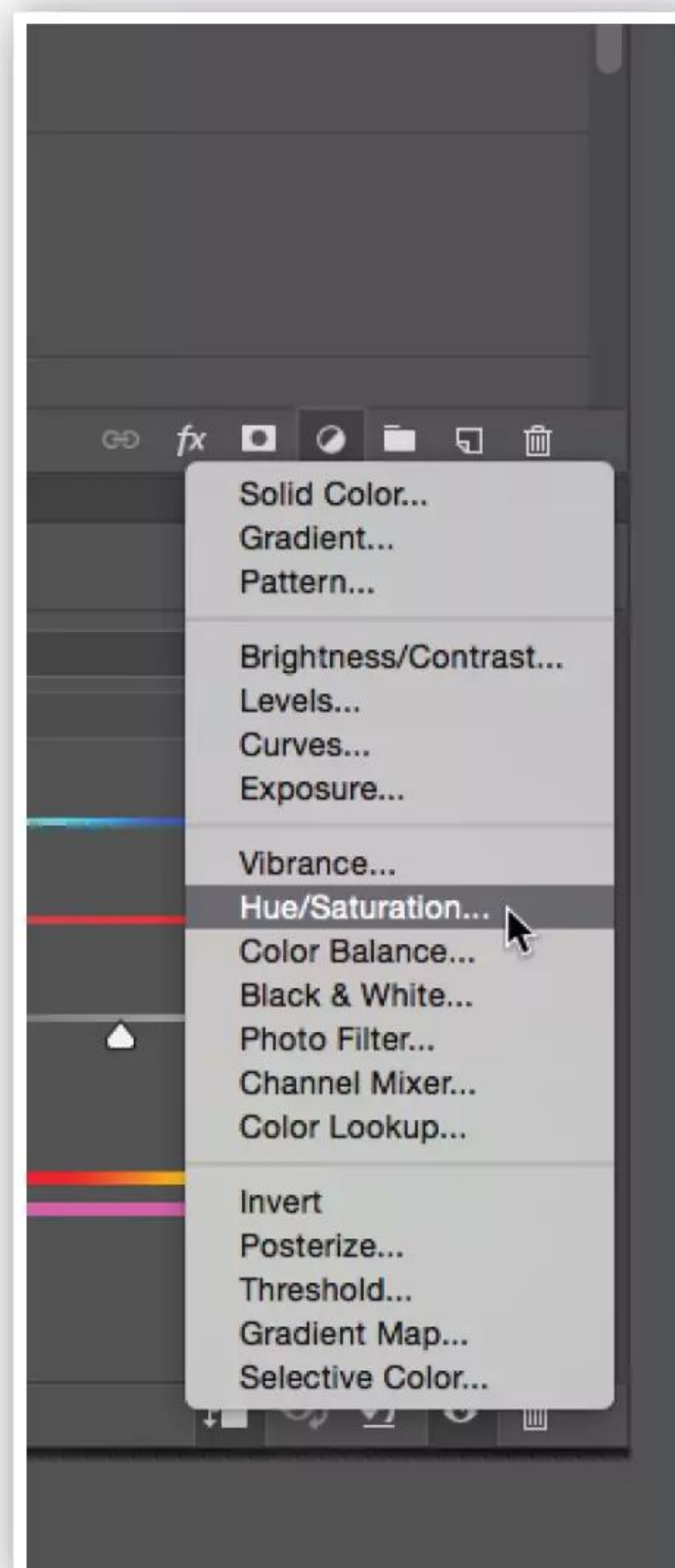
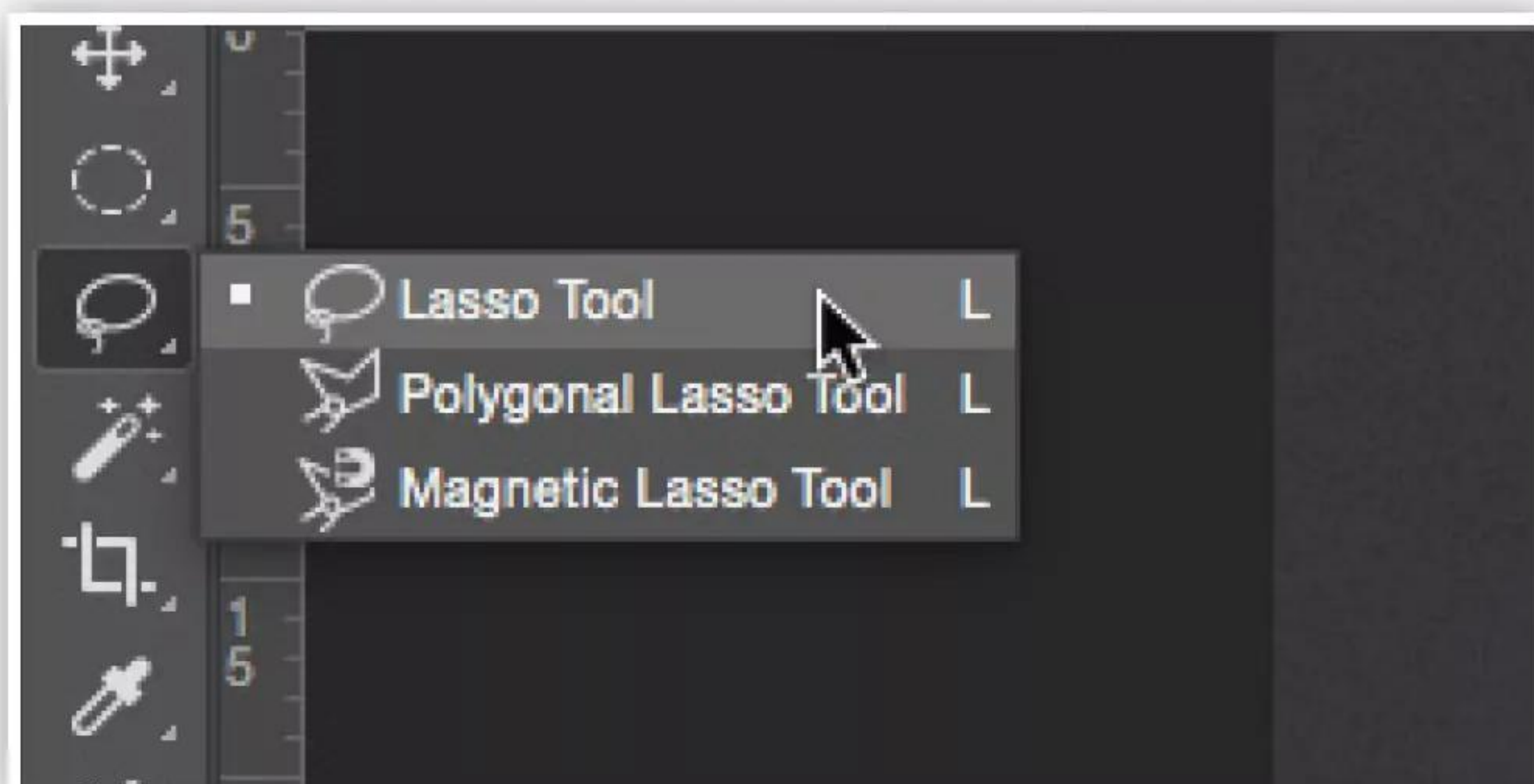


34 Create another new layer at the top of the stack. Name this layer 'cheeks'. We can add a little blusher effect by painting two large daubs on each cheek with a large soft 500 pixel brush set at about 40 per cent opacity and building up the density with each daub.



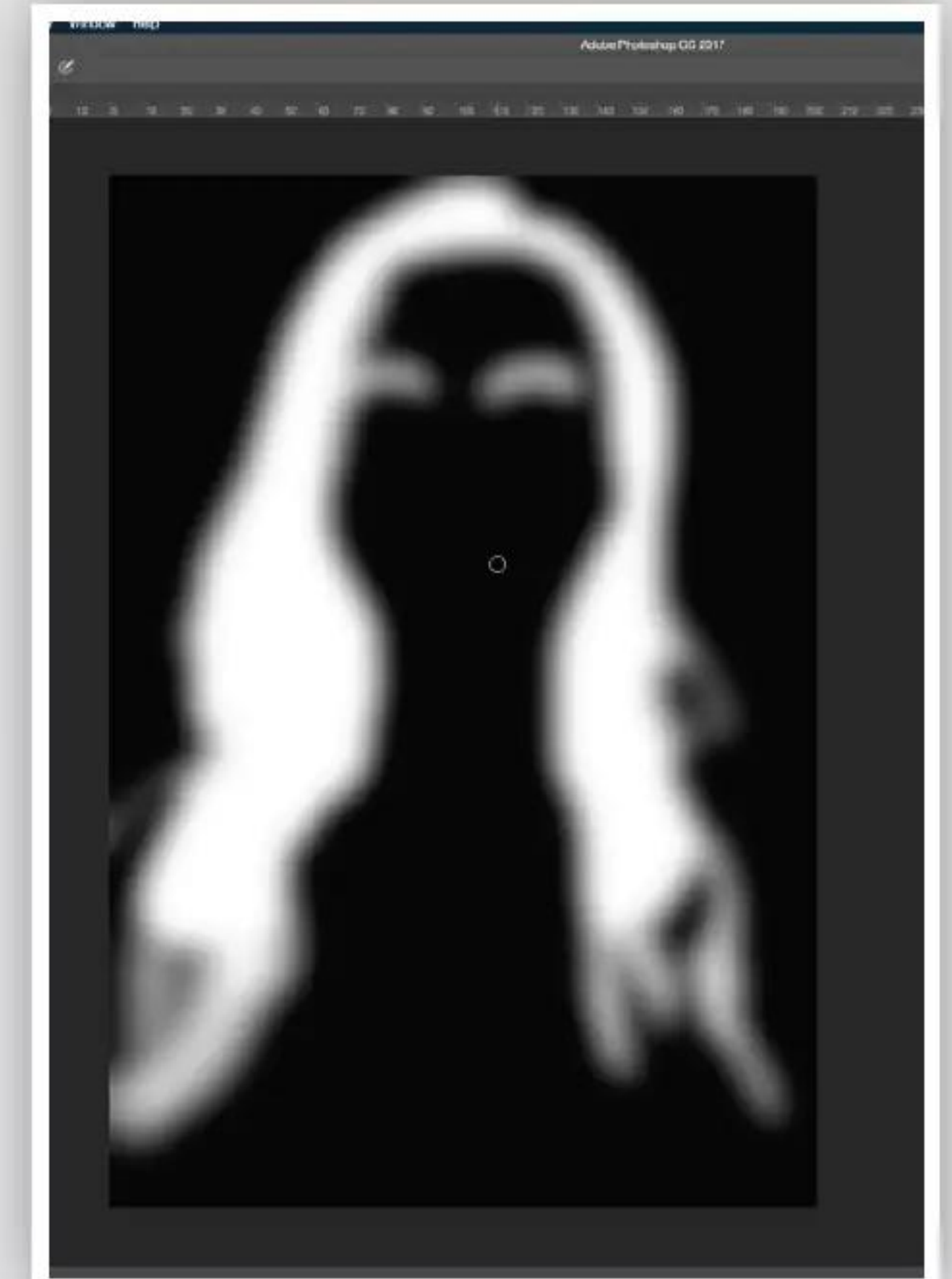
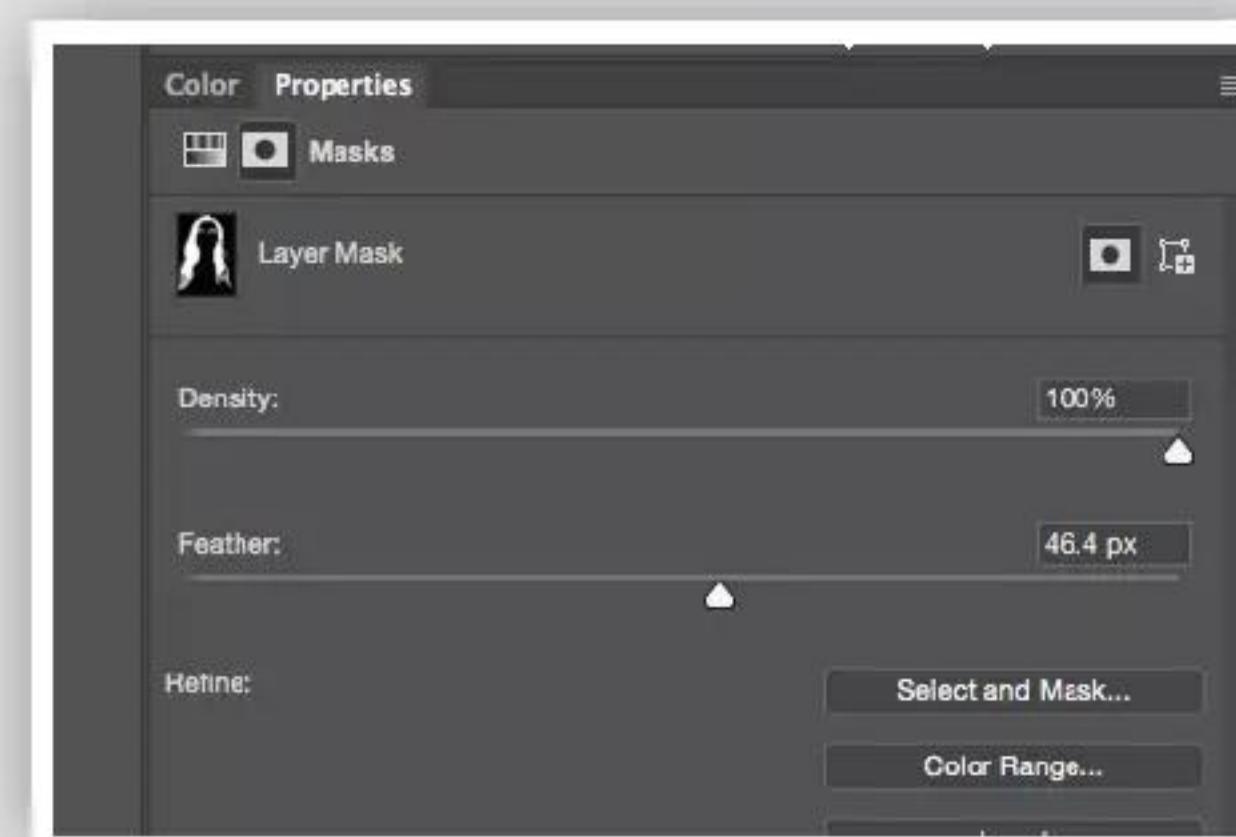
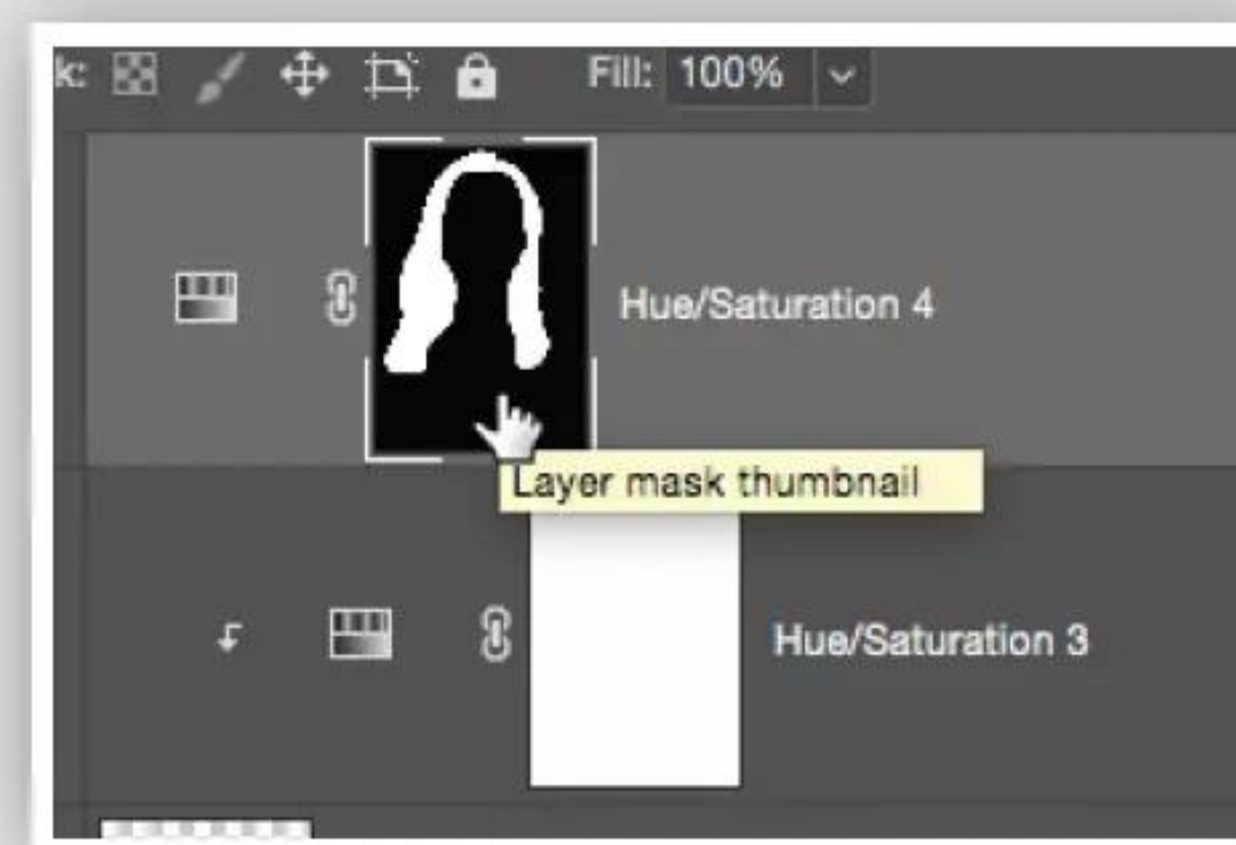
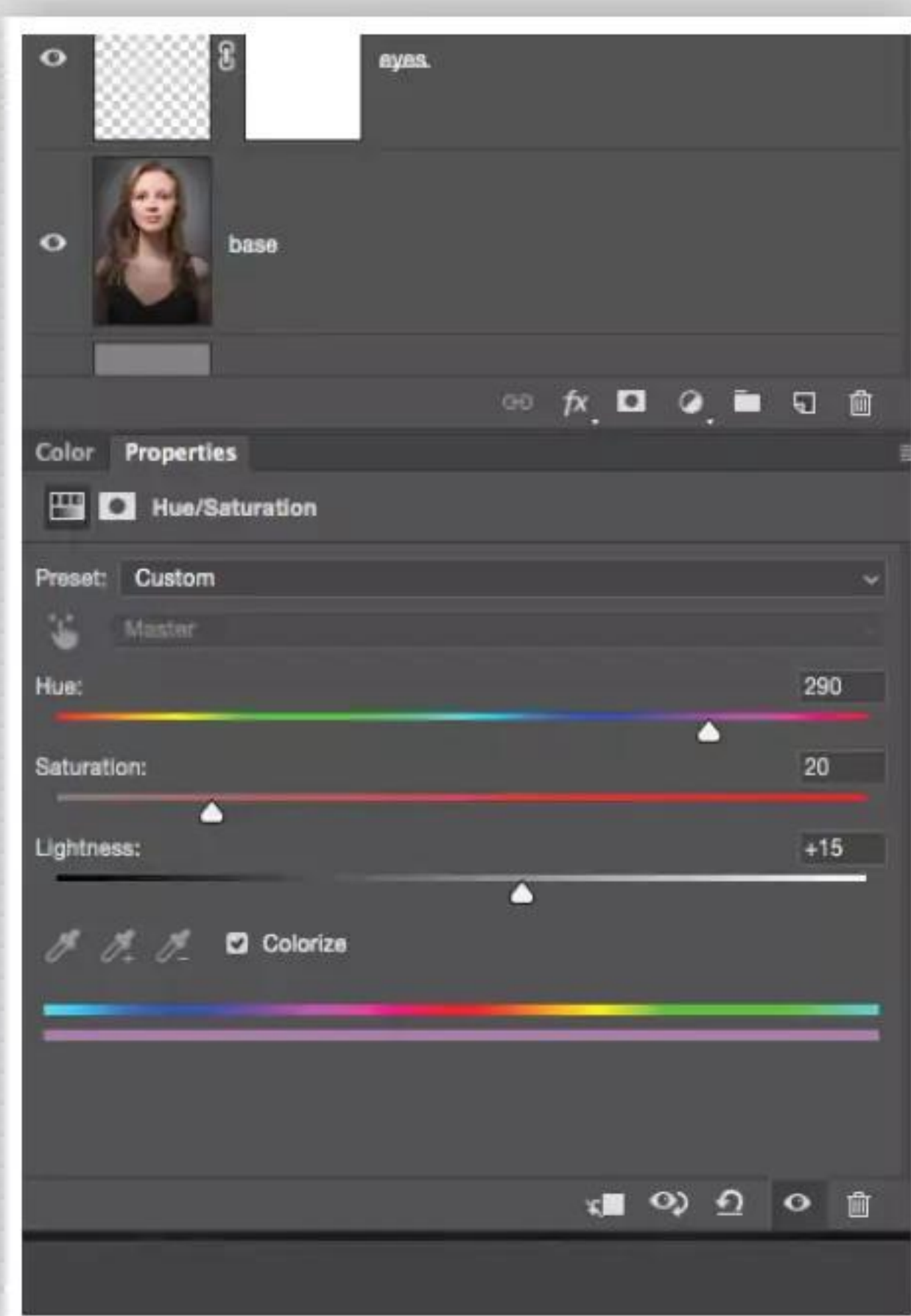
35 In the case of the 'cheeks' layer, set the layer's Blend Mode to Soft Light. This is a bit more subtle. Then you can add another Hue/Saturation layer that is clipped to the 'cheeks' layer repeat the values used before.

36 It will be a matter of personal preference, but if you want the blusher to look even more subtle, just change the Opacity of the 'cheeks' layer to about 75 per cent.



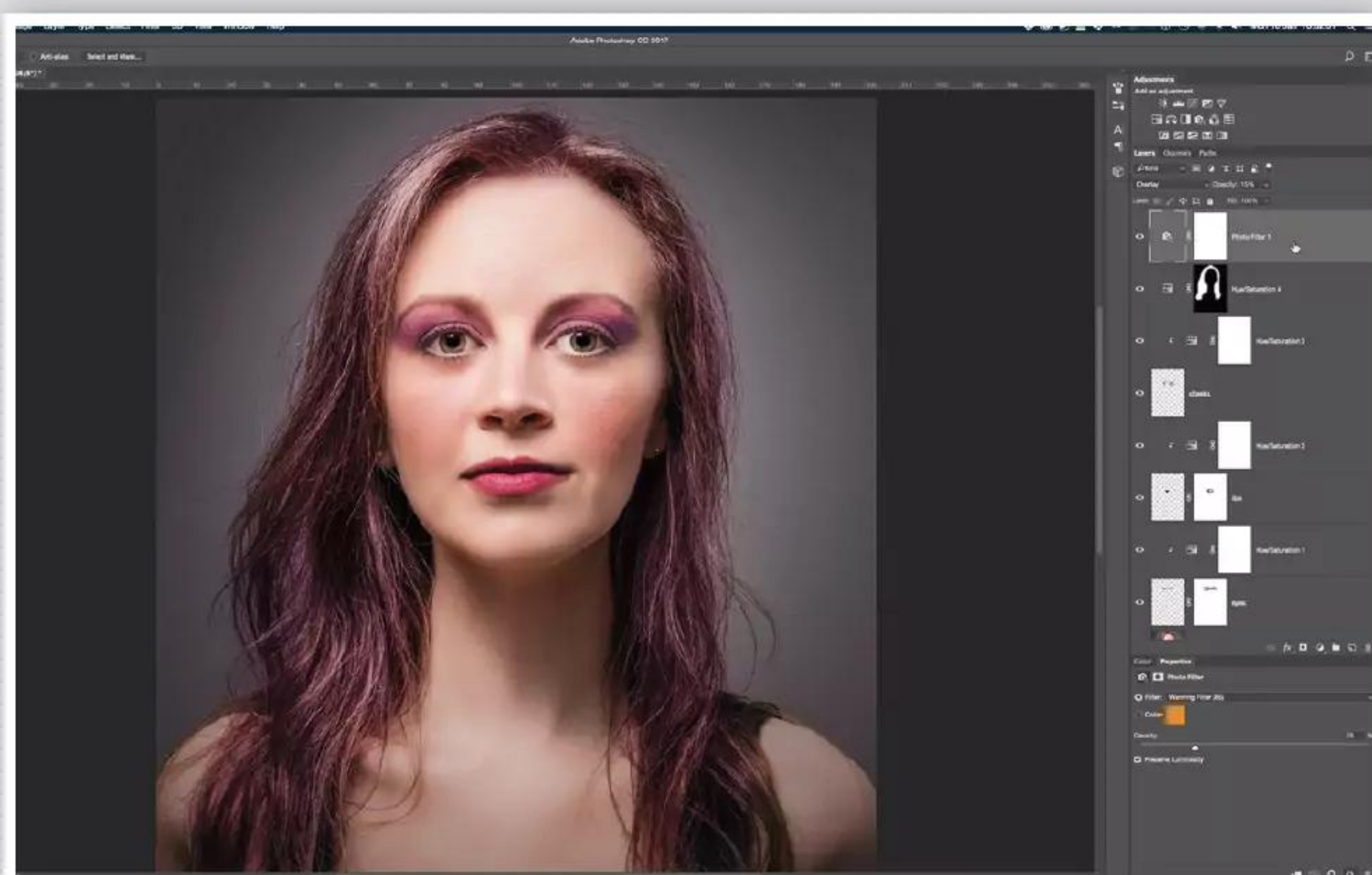
38 Once again, click the Create New Fill or Adjustment Layer button and choose Hue/Saturation. This time, a new Hue/Saturation 4 layer will be created but it will also have a mask in the shape of your hair selection. To help the colour blend in, set the Blend Mode to Soft Light.

37 One final tweak is to add a slight tint to her hair. Go to your toolbar and select the Lasso Tool (L) and draw a selection that encompasses all of her hair.



39 In the Hue/Saturation Properties panel, click the Colorize button; then make the Hue value 290, Saturation 20 and Lightness can be set to +15 to alter the hue of the hair.

40 Next, click the 'Hue/Saturation 4' layer mask thumbnail to activate the mask and then make the Feather value about 130 pixels in the Masks Properties panel. This softens the mask, removing the hard edge.

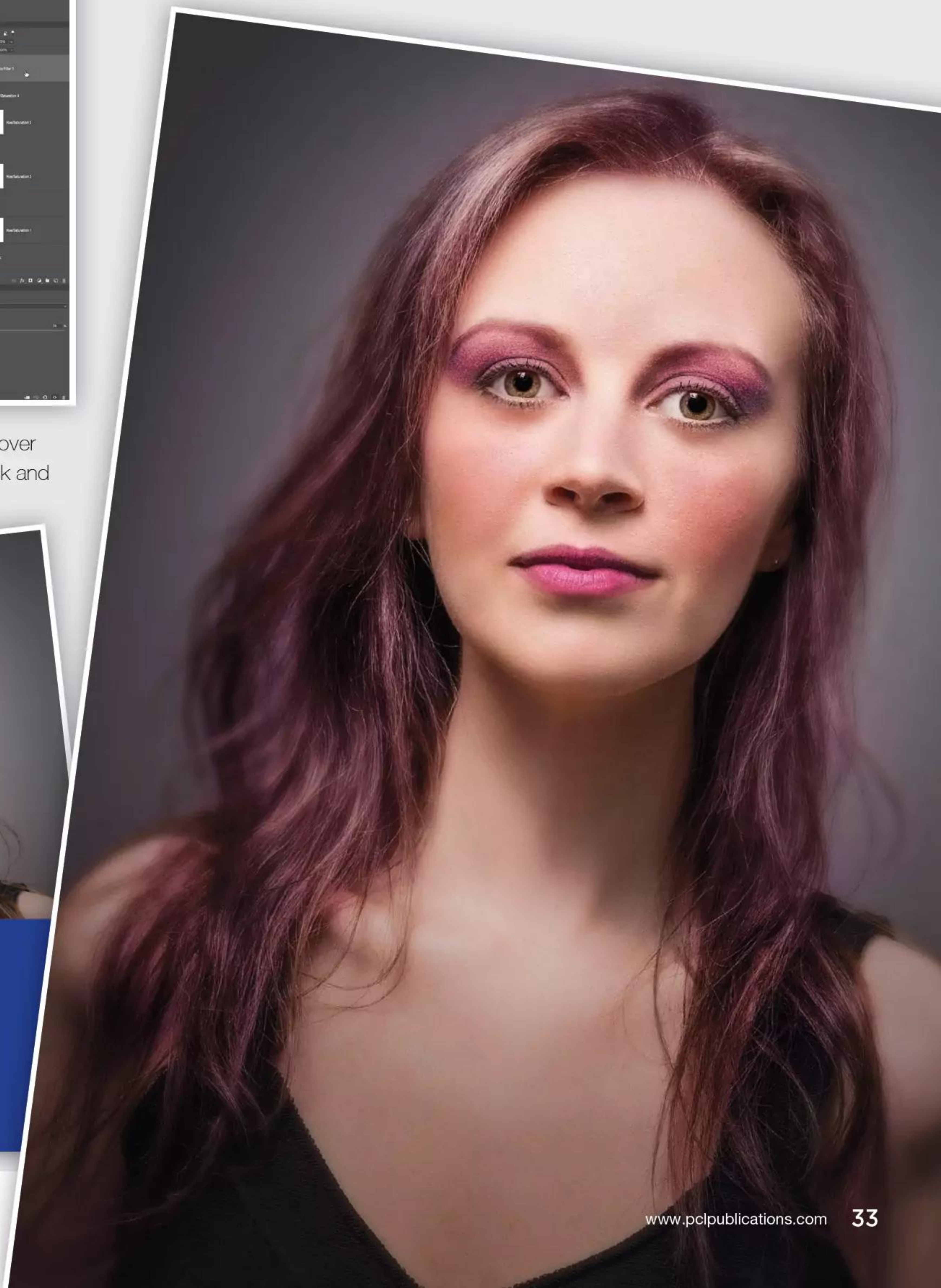


41 With the final addition of a Warming Photo Filter, the digital makeover is complete. Because this is all non-destructive, you can go back and tweak the colours of the hair and makeup to your heart's content.



A great digital makeover

Swapping the makeup brush for a Photoshop brush.





How to Make it Rain

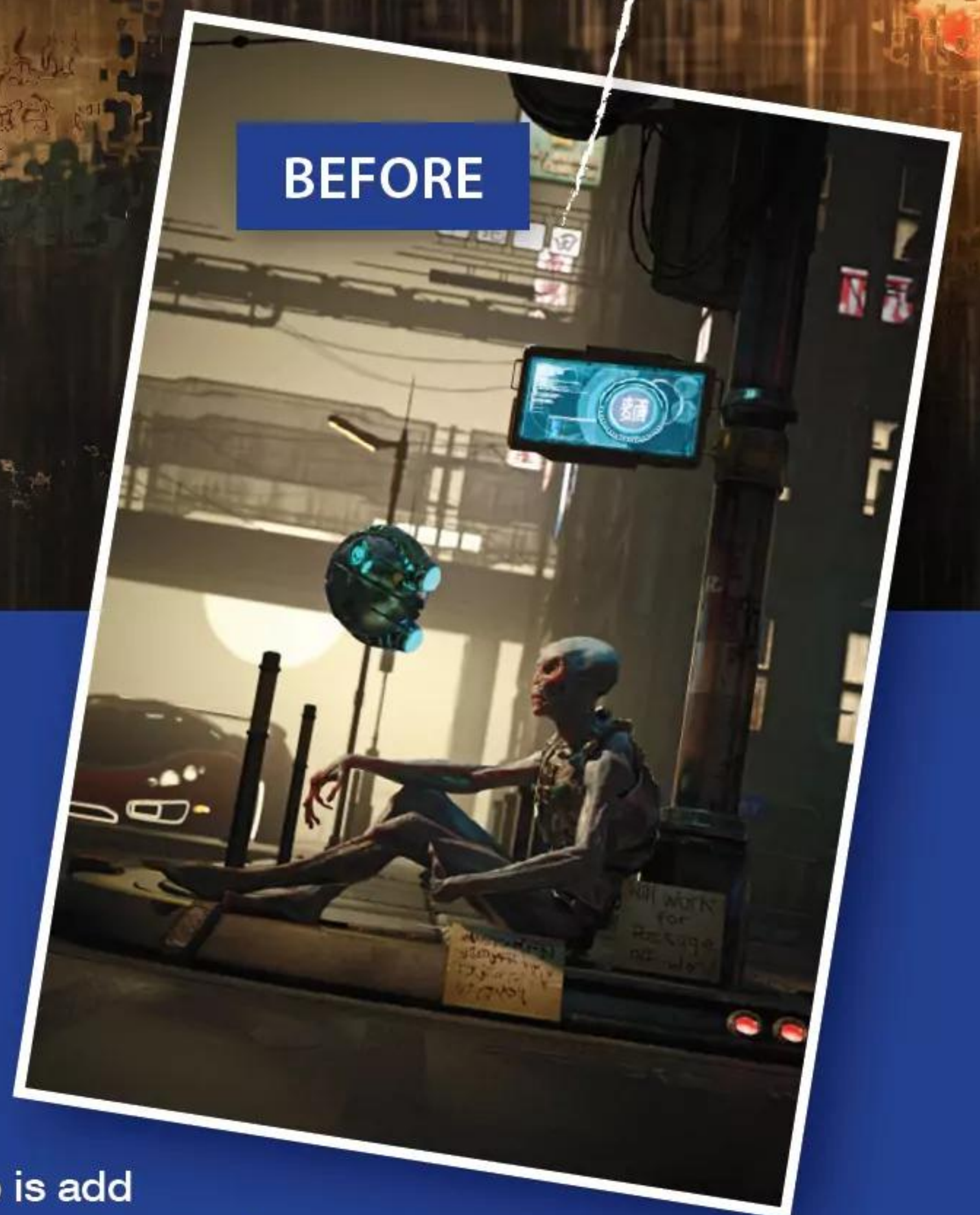
Add mood and drama to your images

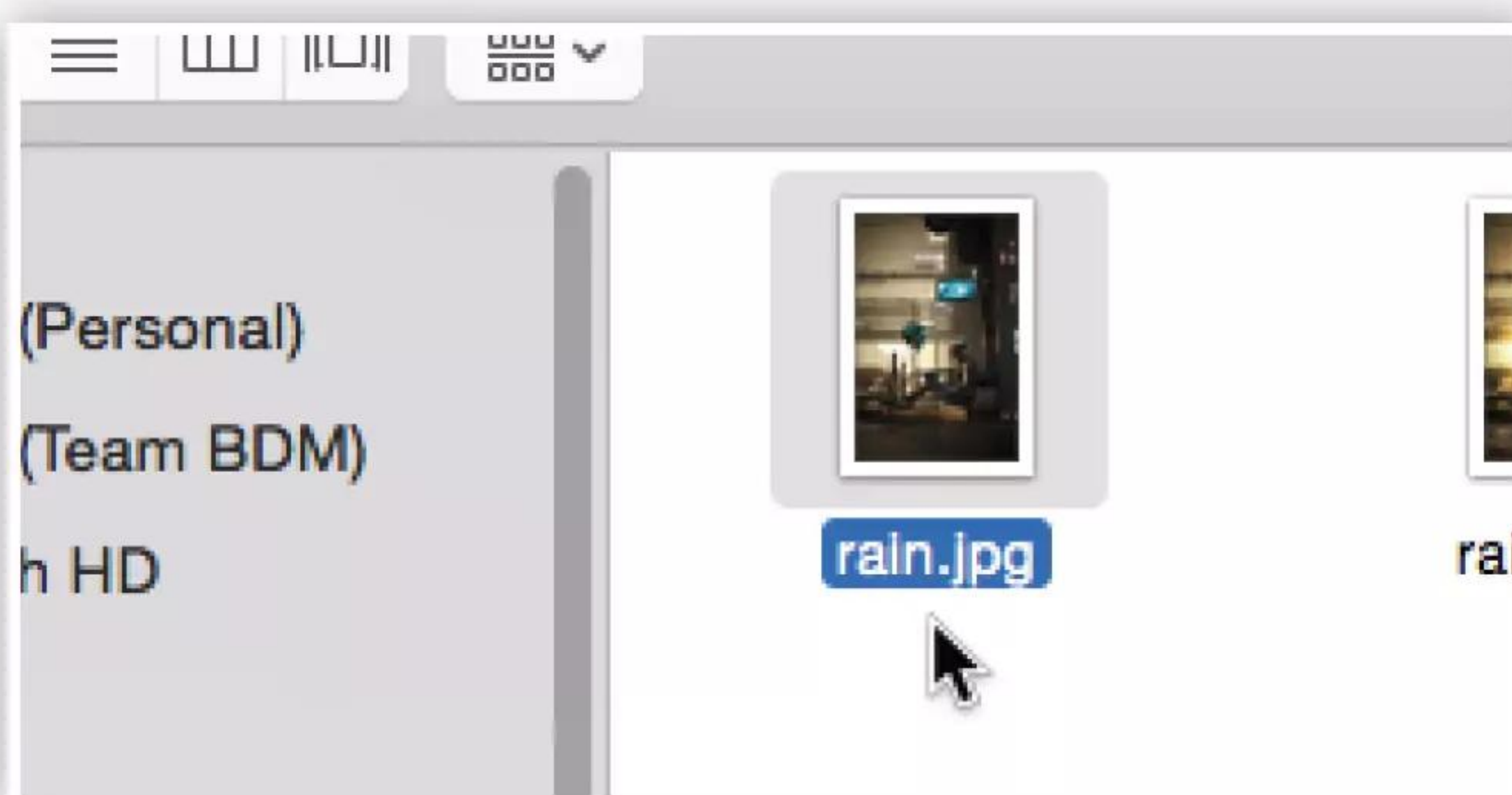
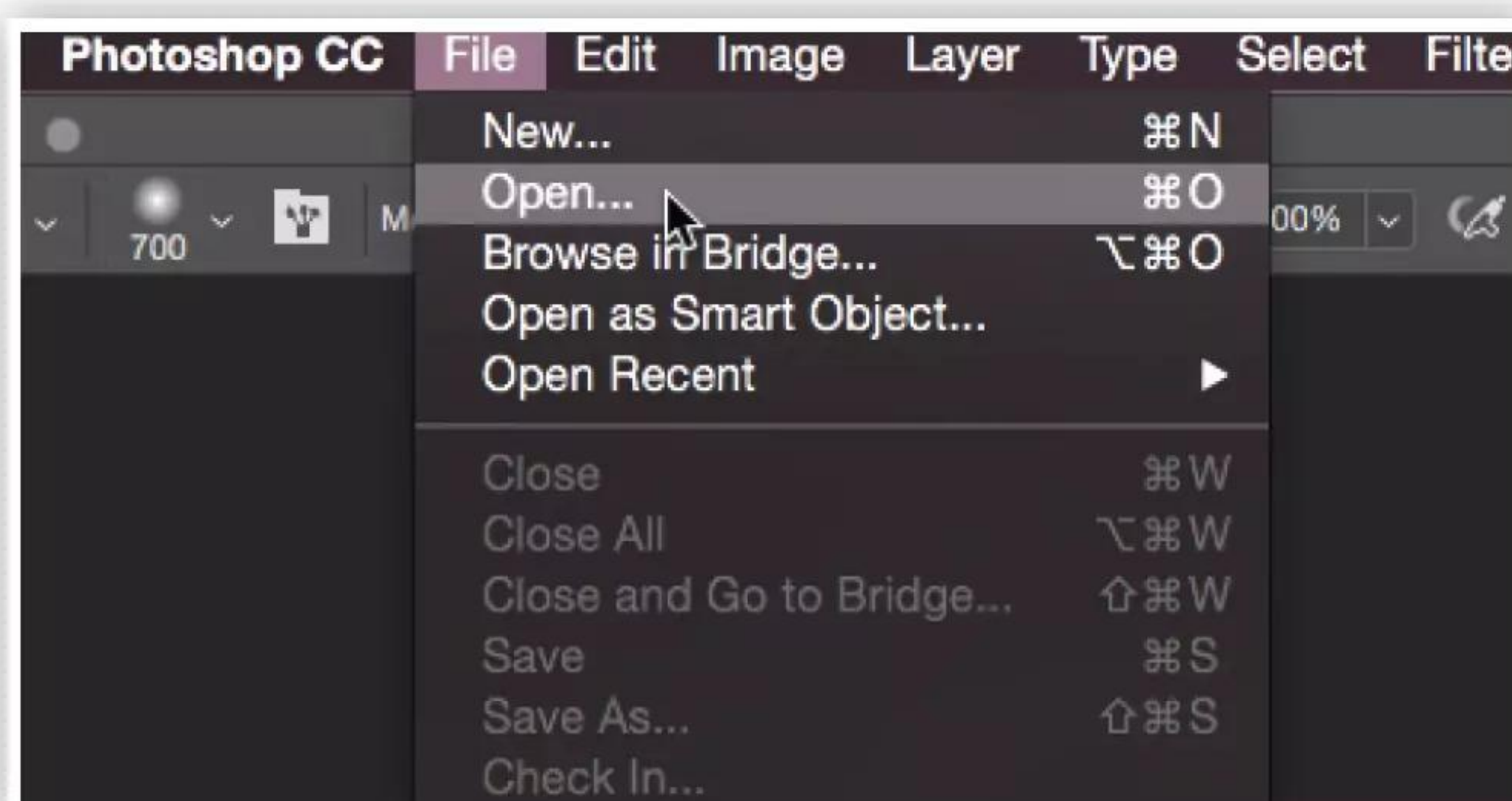
Rain is great, as long as you're not caught out in it without your umbrella. It is certainly a staple of cinema to add a more brooding feel to a shot. If you've ever seen films like *Seven* and the Ridley Scott sci-fi classic *Blade Runner*, you can see that rain is treated almost like a character in its own right. In this tutorial we are going to show you how you can make your own

rain and take your images to a different level. As an homage to the graphic style of *Blade Runner*, we have an image in a similar vein. All we need to do is add some weather to really give it a brooding and dramatic feel that adds to the plight of the creature depicted in the image, who is just trying to get home.

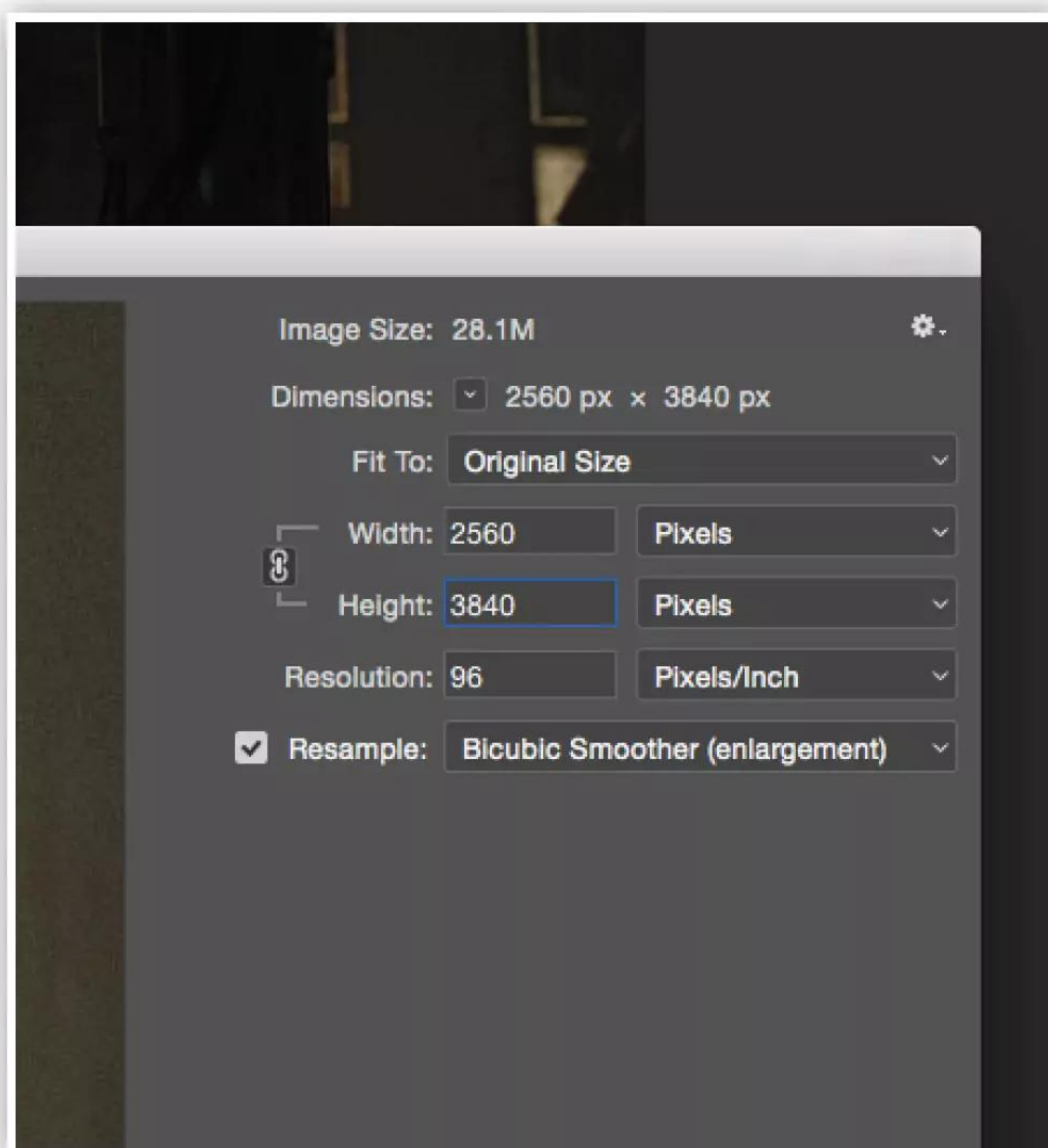
AFTER

BEFORE

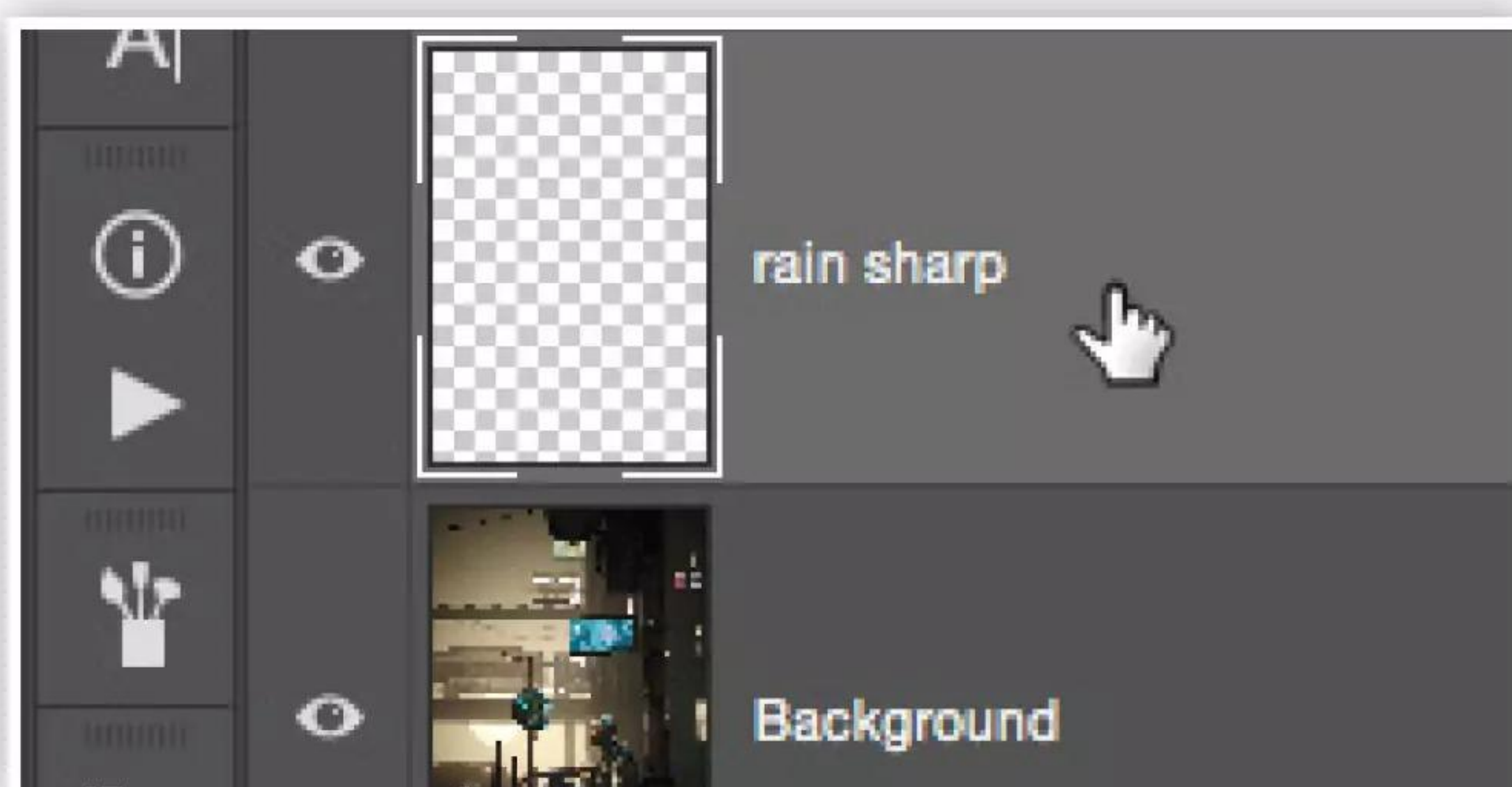
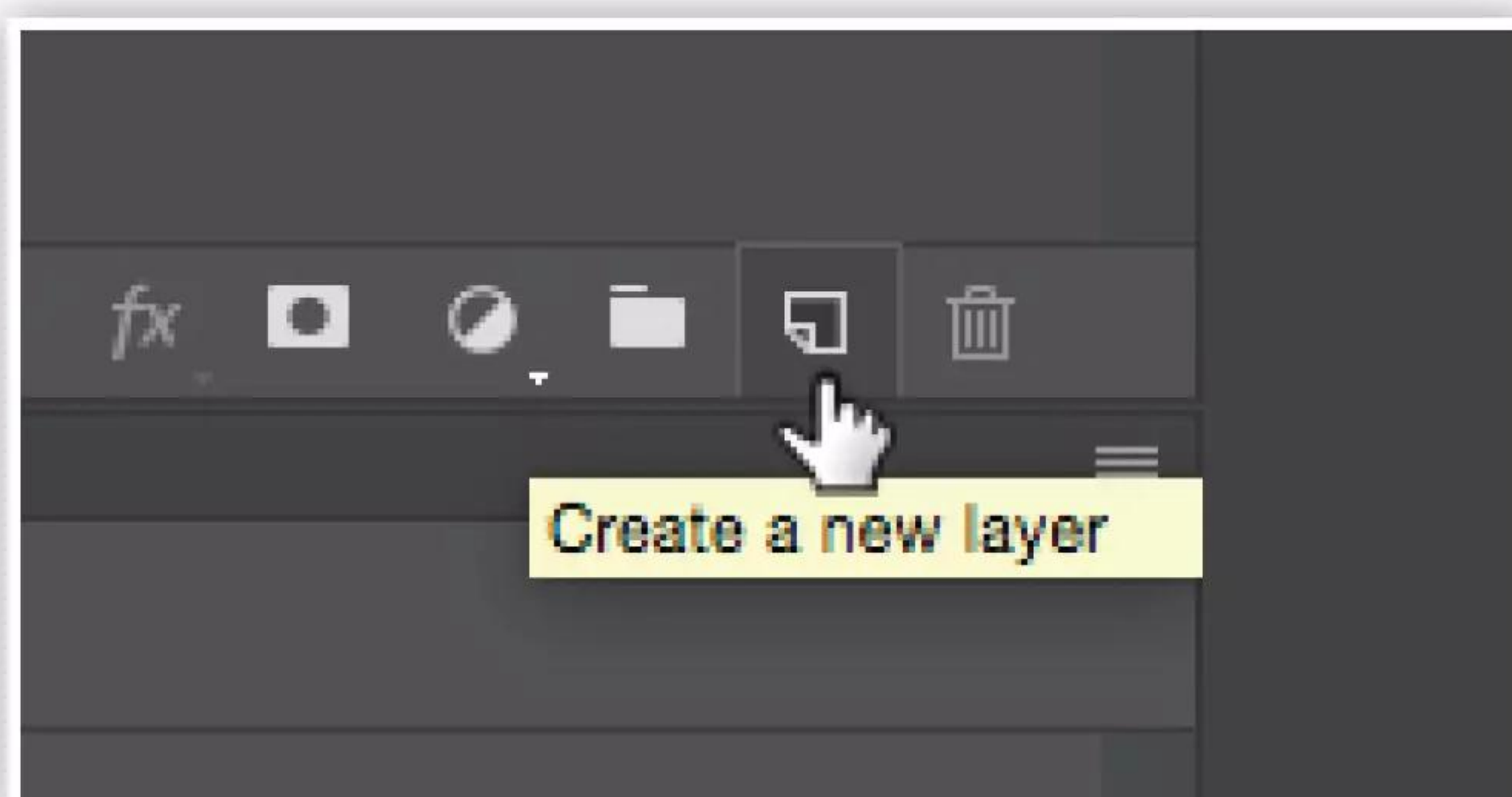




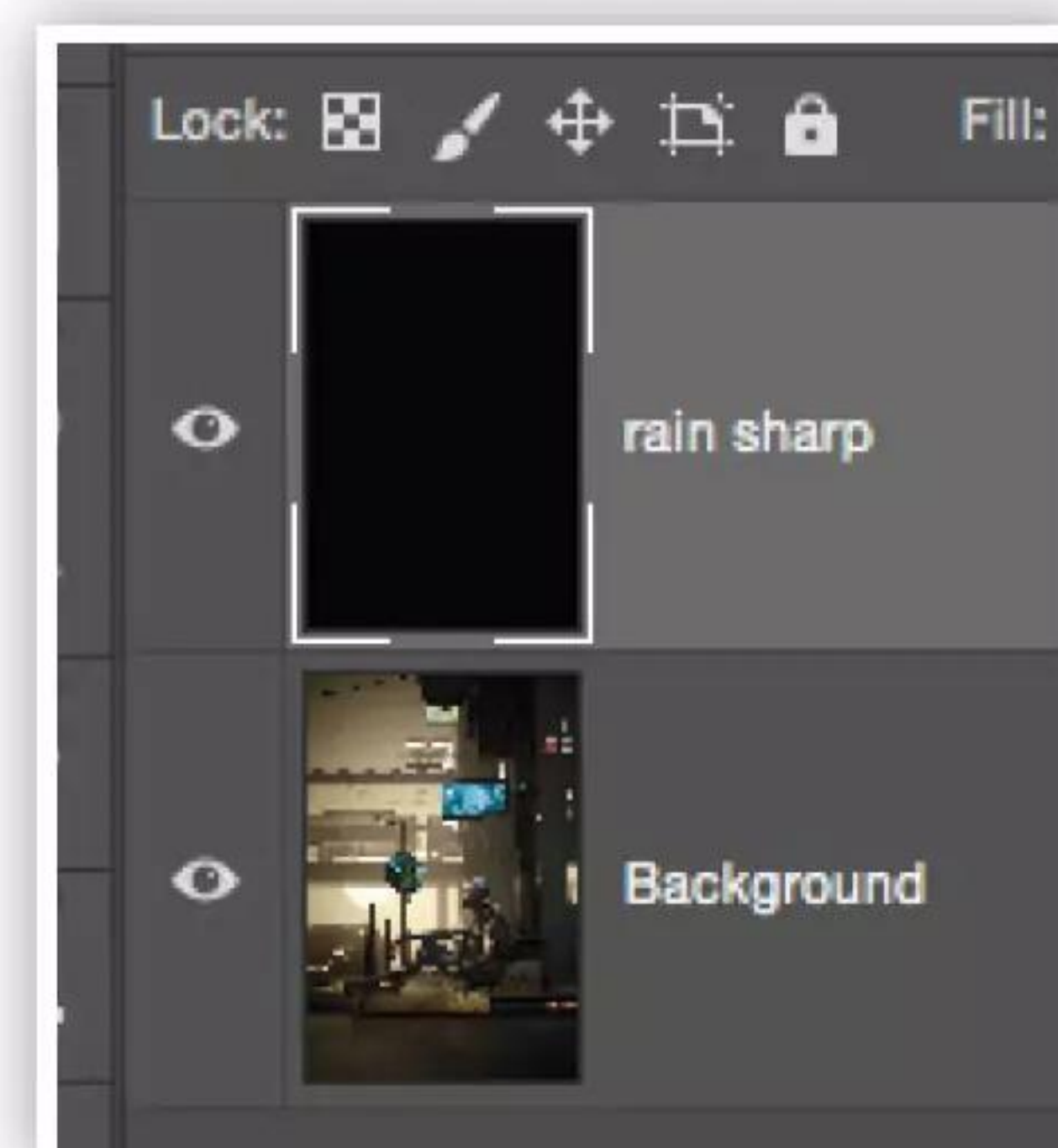
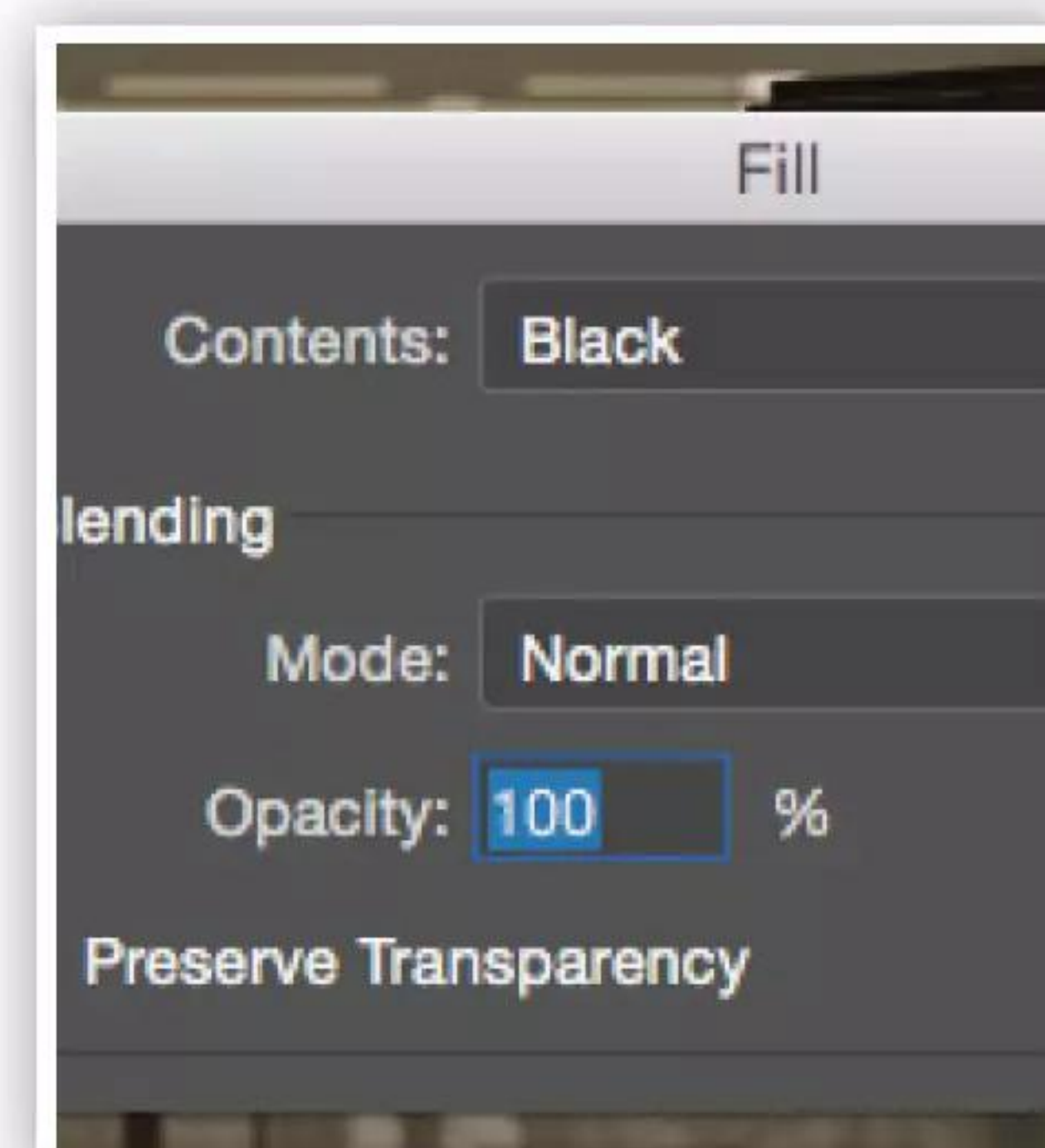
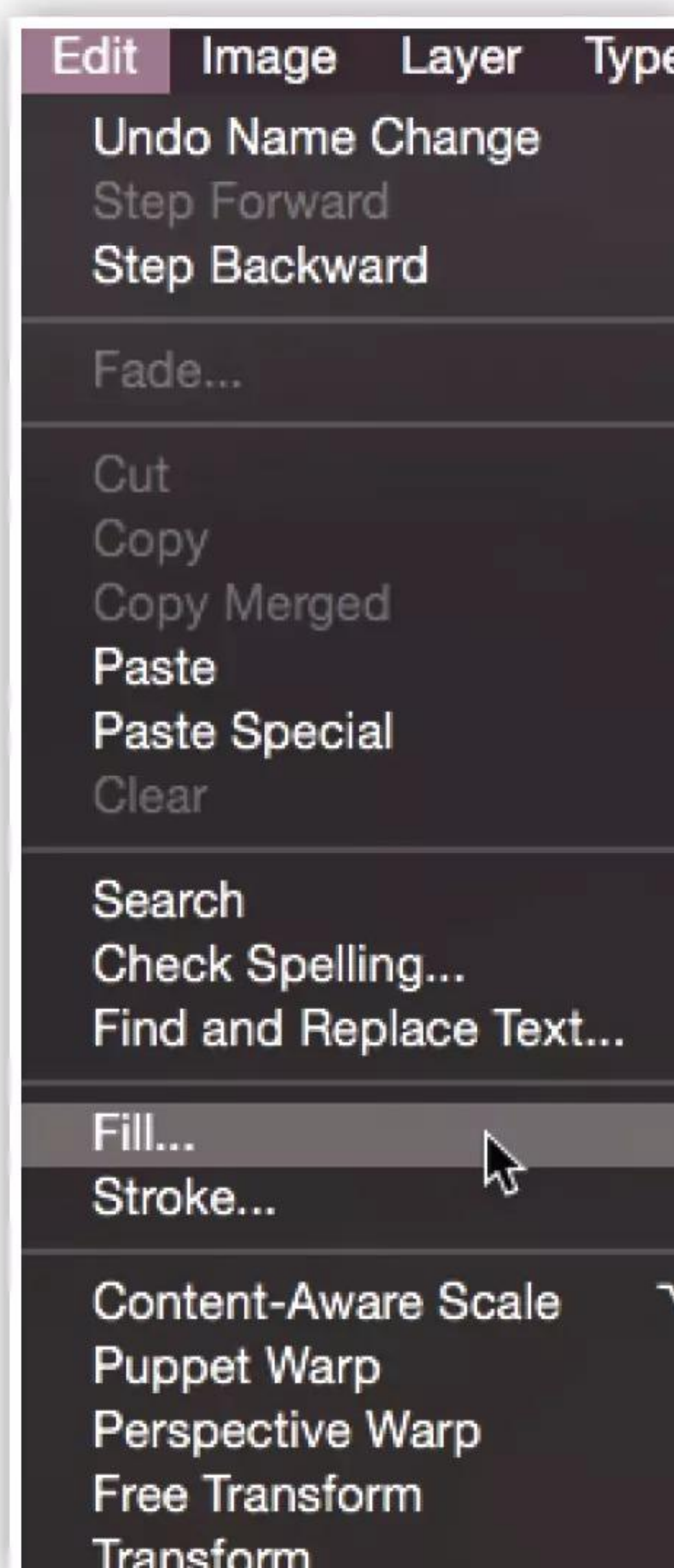
01 Open Photoshop and go to File > Open (Cmd + O). Navigate to where the 'rain.jpg' image is and double-click it to open it. A new document will open with the base image as the background.



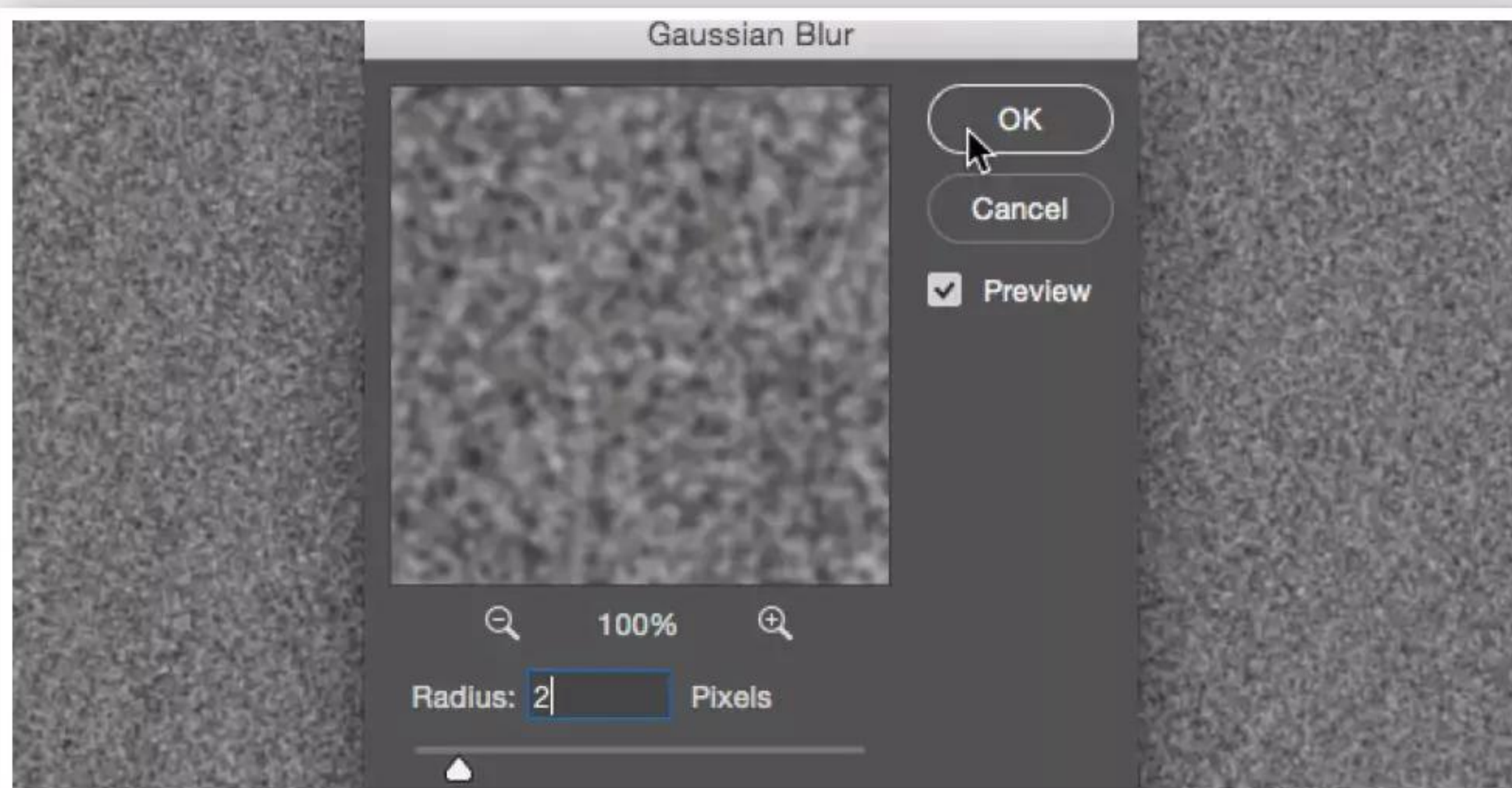
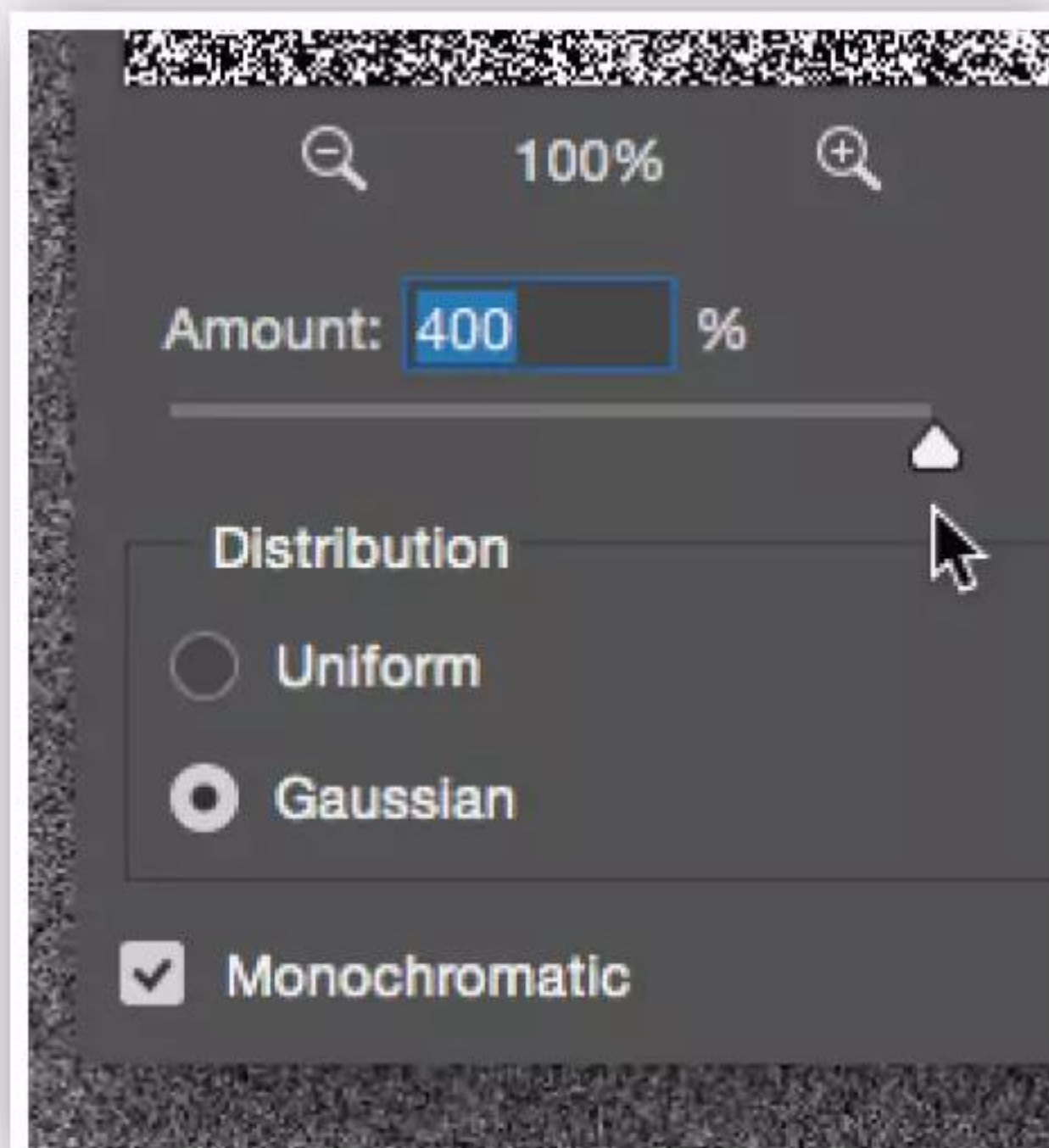
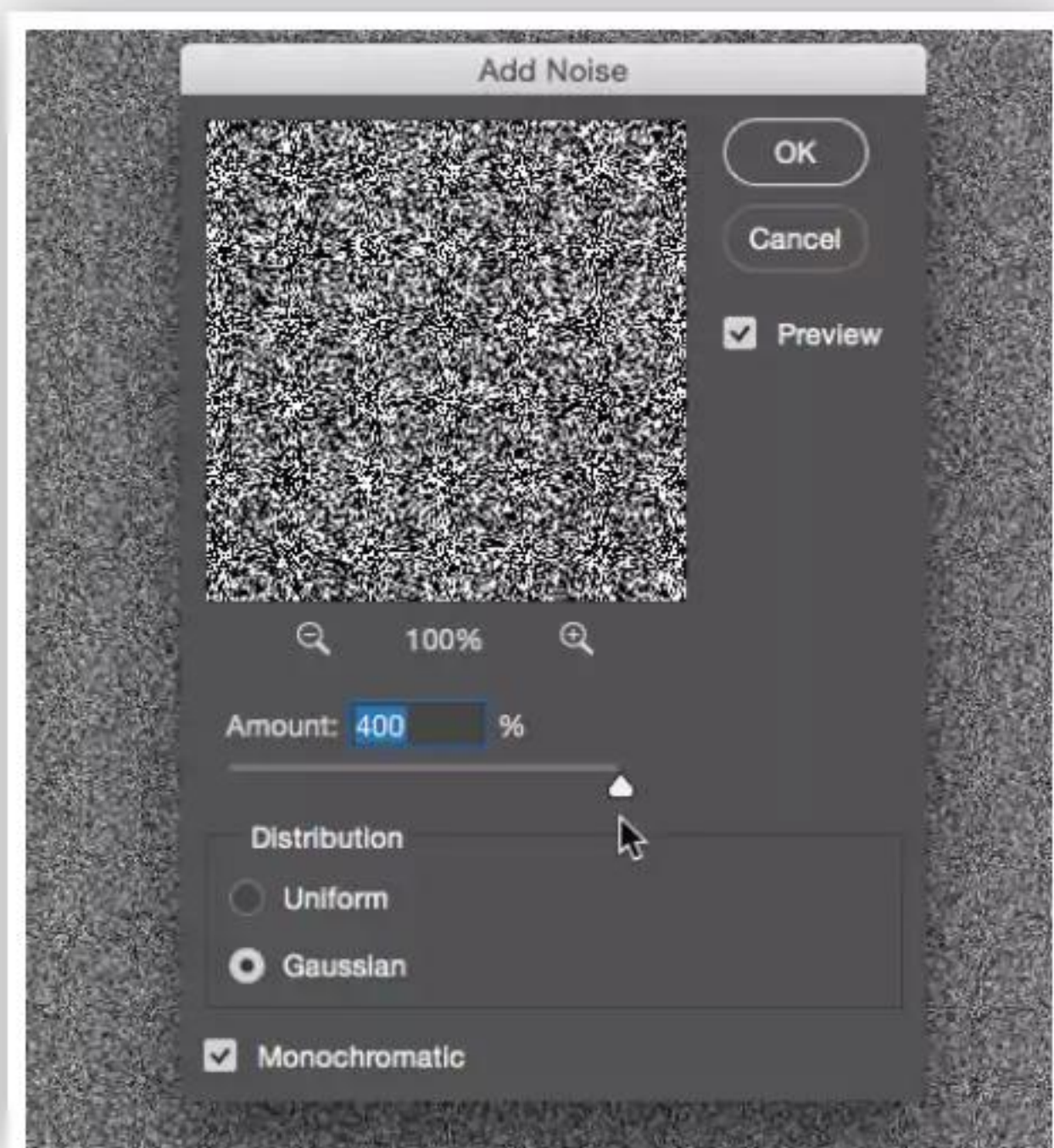
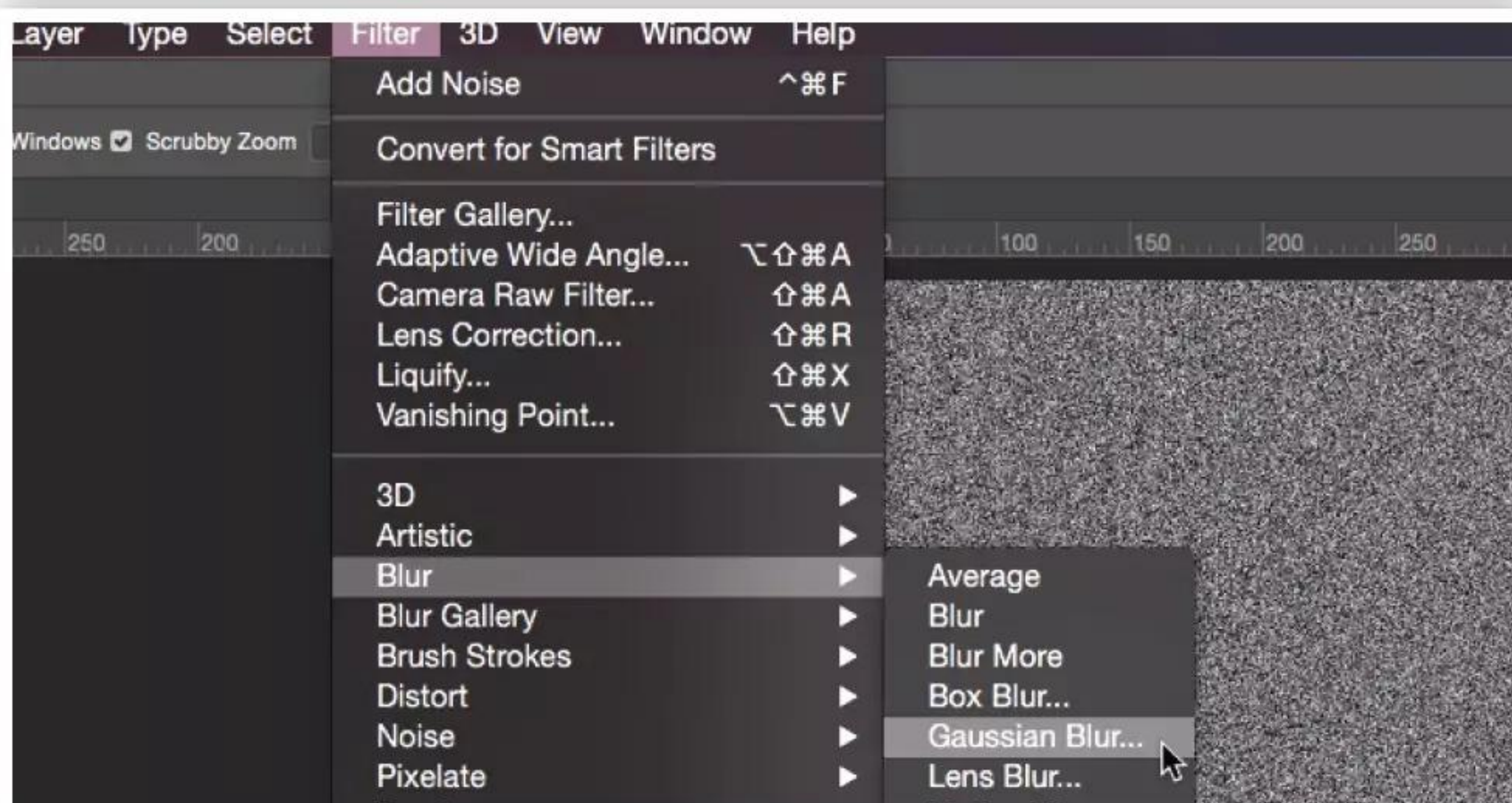
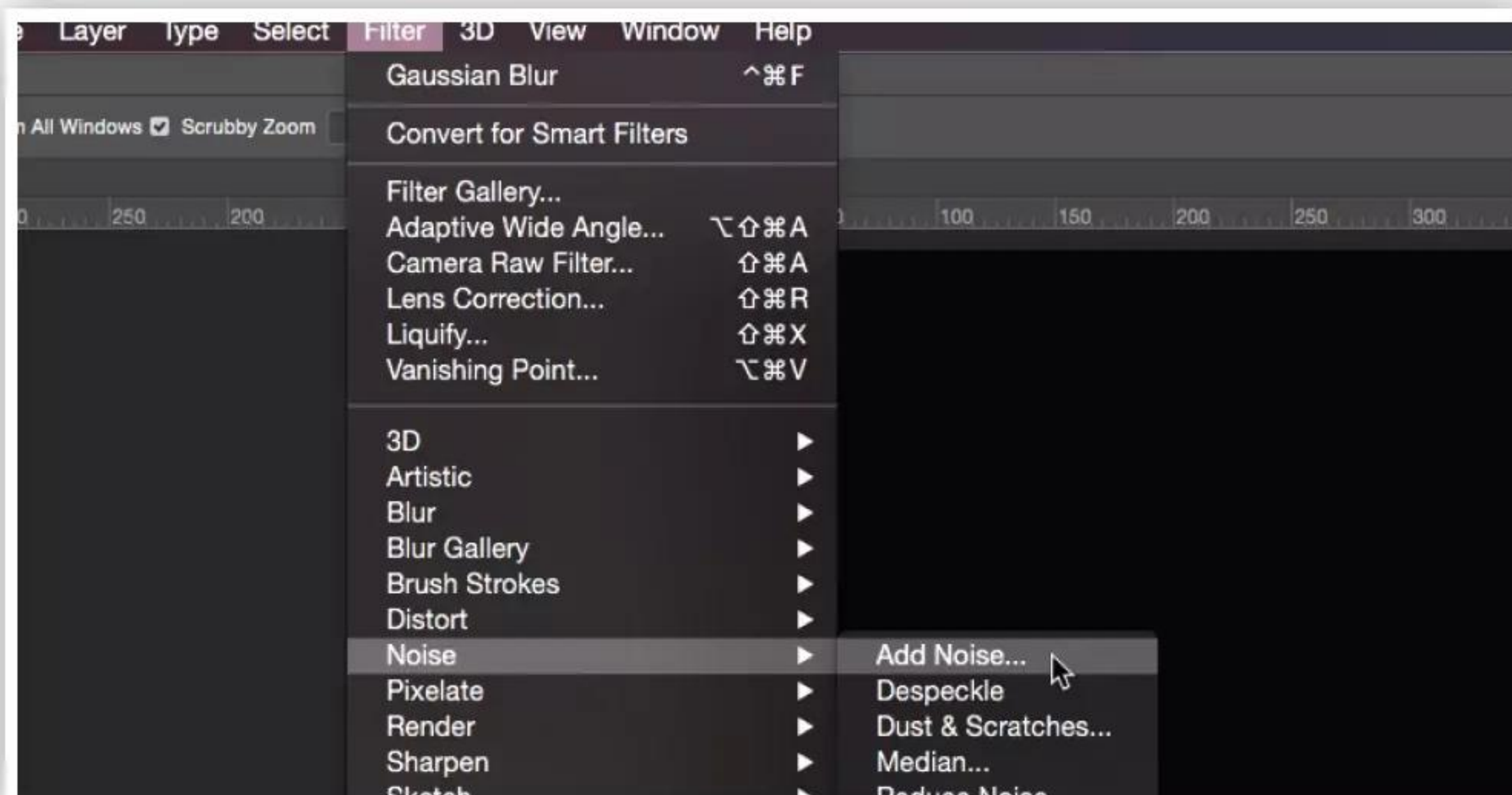
02 Our example image is 2560 pixels wide x 3840 pixels high. Things such as our brush sizes are based on an image this size. If you're using a different sized image, you can adjust your values accordingly.



03 From the layer options bar, choose Create A New Layer. A new layer will appear above the background. Name this layer 'rain sharp'. This will be one of two layers that is the basis for our rain effect.

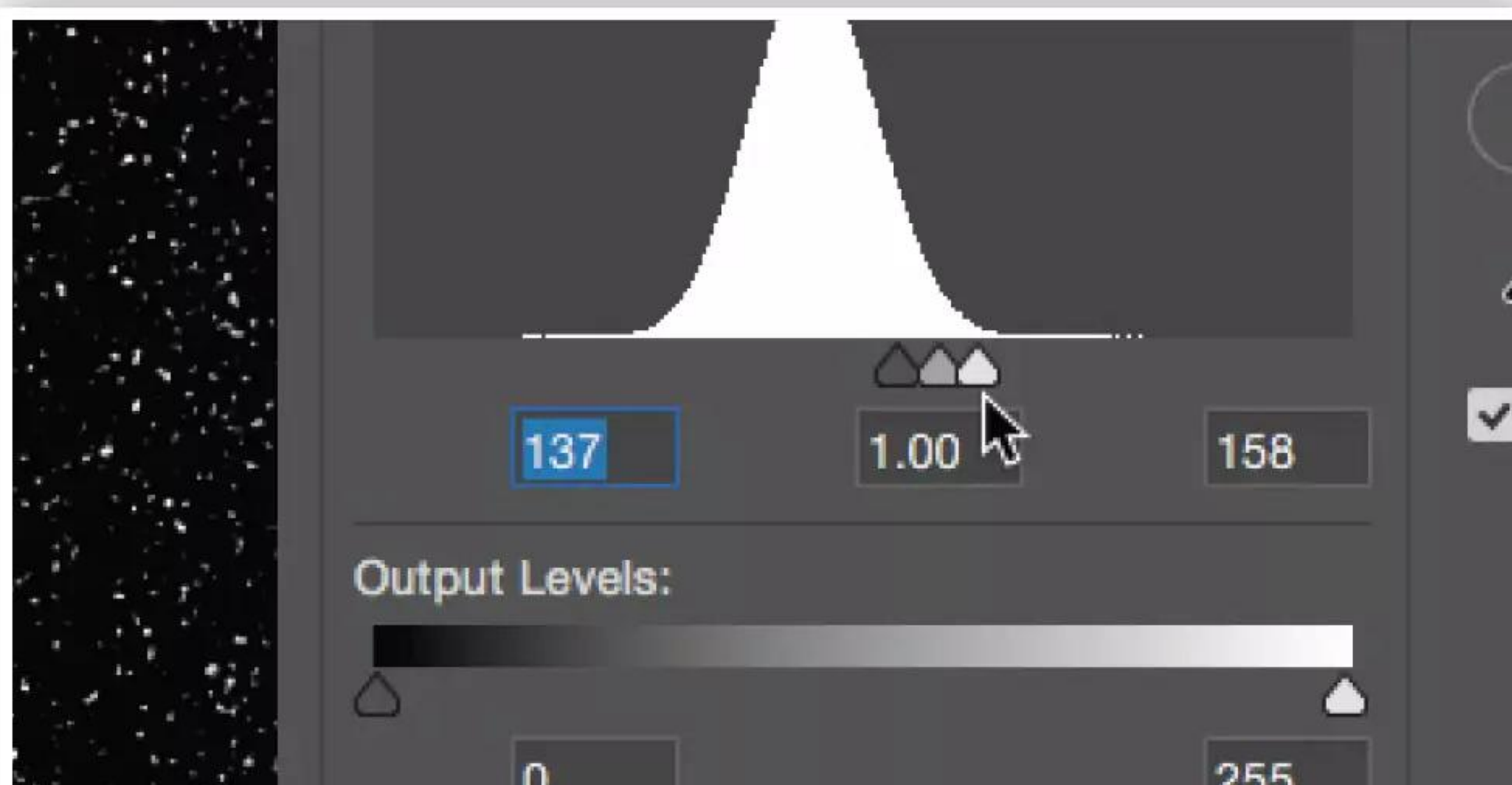
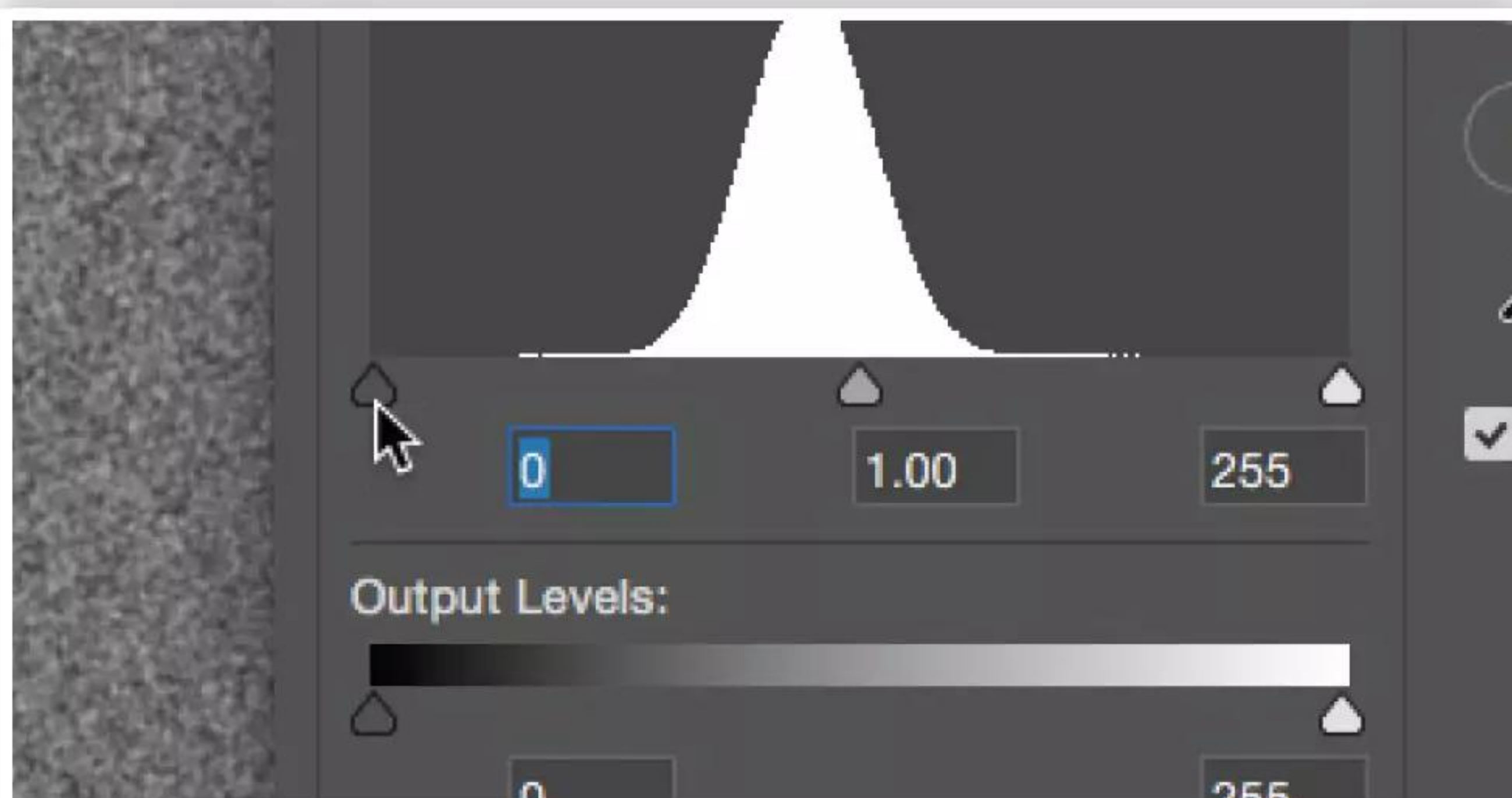


04 With the 'rain sharp' layer active. Go to Edit > Fill (Shift + F5) and fill the layer with solid black. Click OK and the 'rain sharp' layer will turn black.



05 Next, go to Filter > Noise > Add Noise. The Add Noise dialog panel will appear. Set the Amount value to 400 per cent. Make sure Distribution is set to Gaussian and the Monochromatic button is checked. Click OK and the noise will be added.

06 This noise is the raw material for our rain. Next, go to Filter > Blur > Gaussian Blur. Make the Radius value about 2 pixels, just enough to take the sharpness of the noise out of the image. Click OK to proceed.

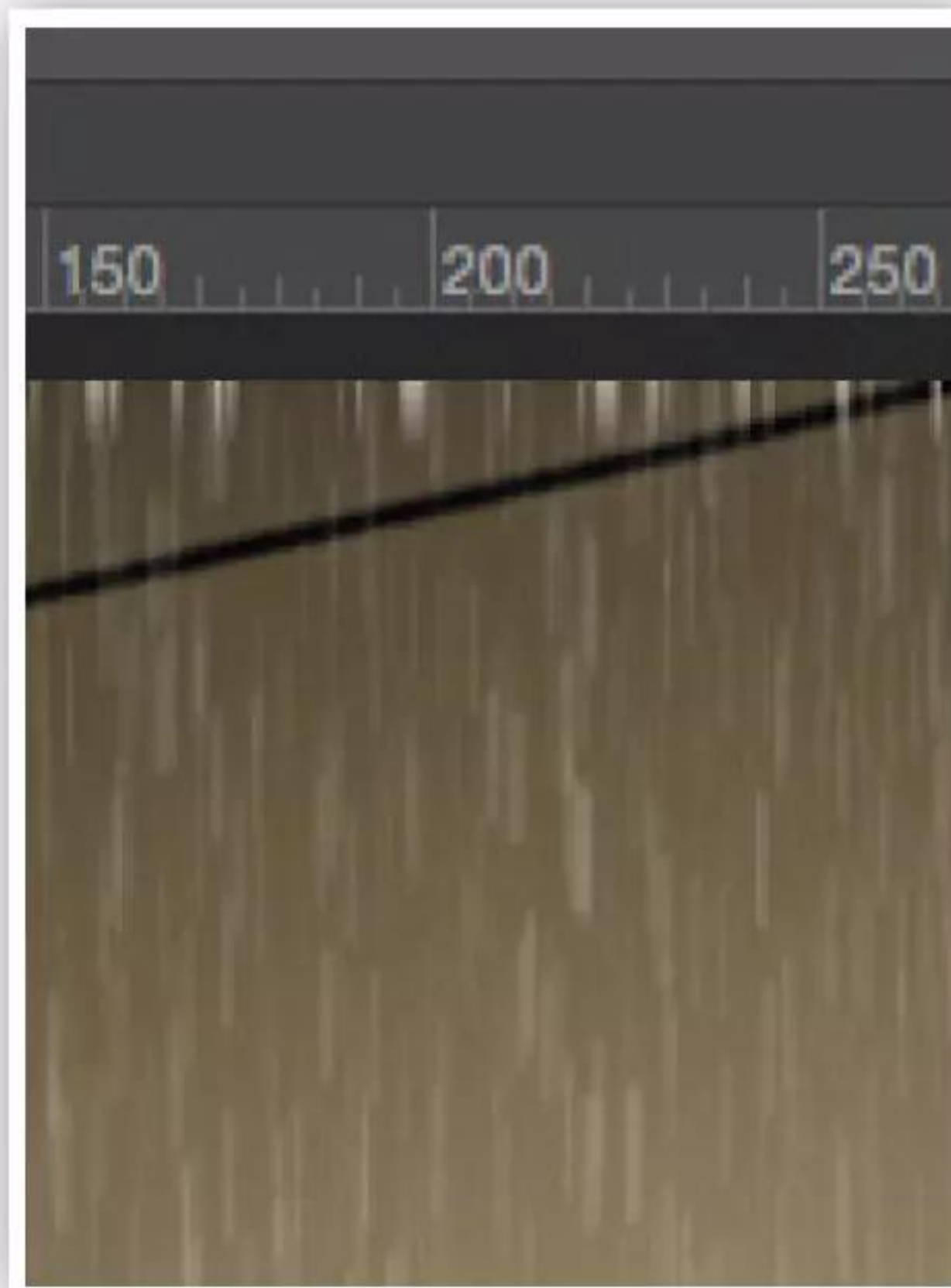
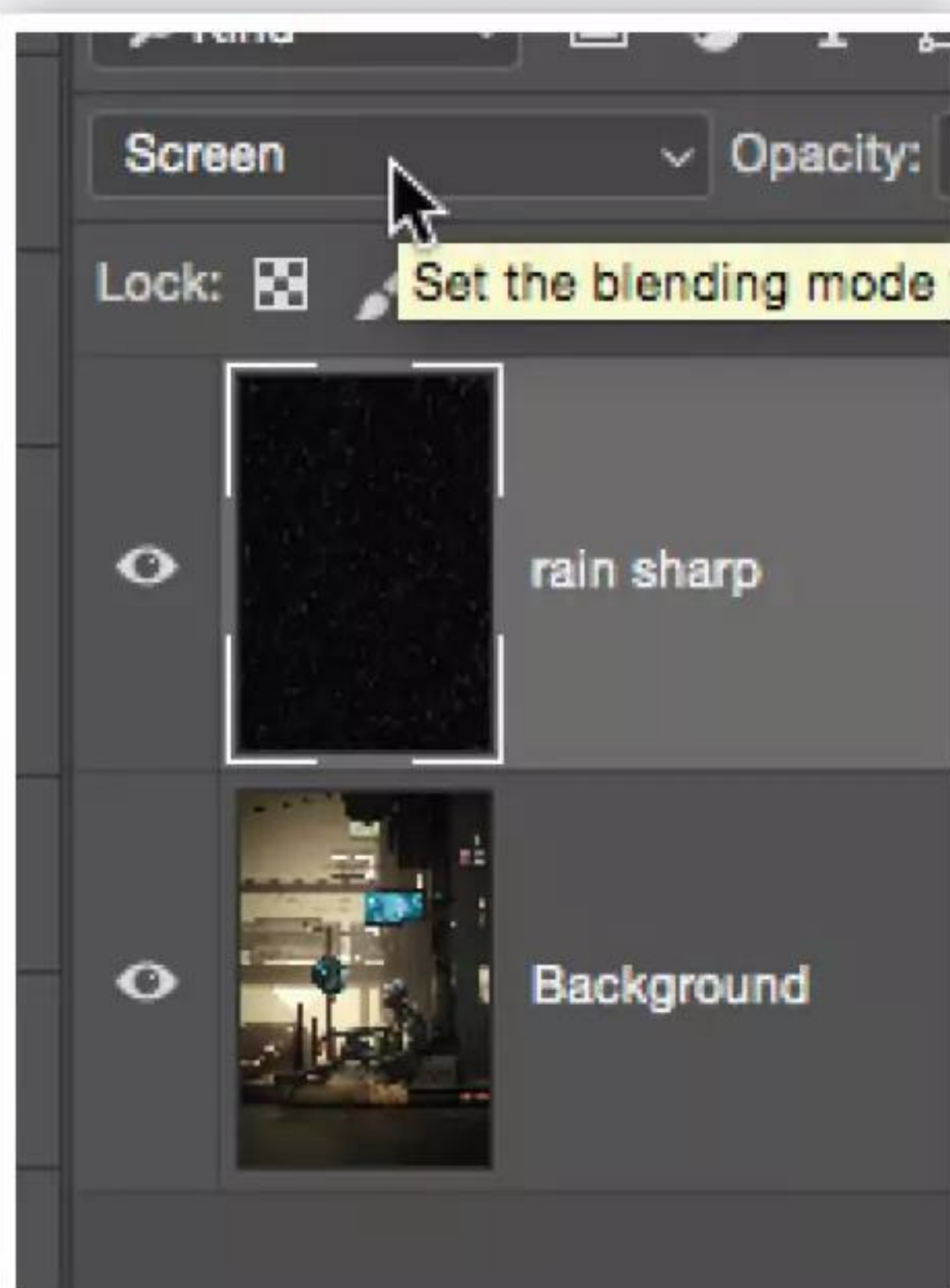


07 Obviously, what we have at the moment doesn't look very much like rain. The next few steps will remedy that. Go to Image > Adjustments > Levels (Cmd + L) to call up the Levels Adjustment dialog panel.

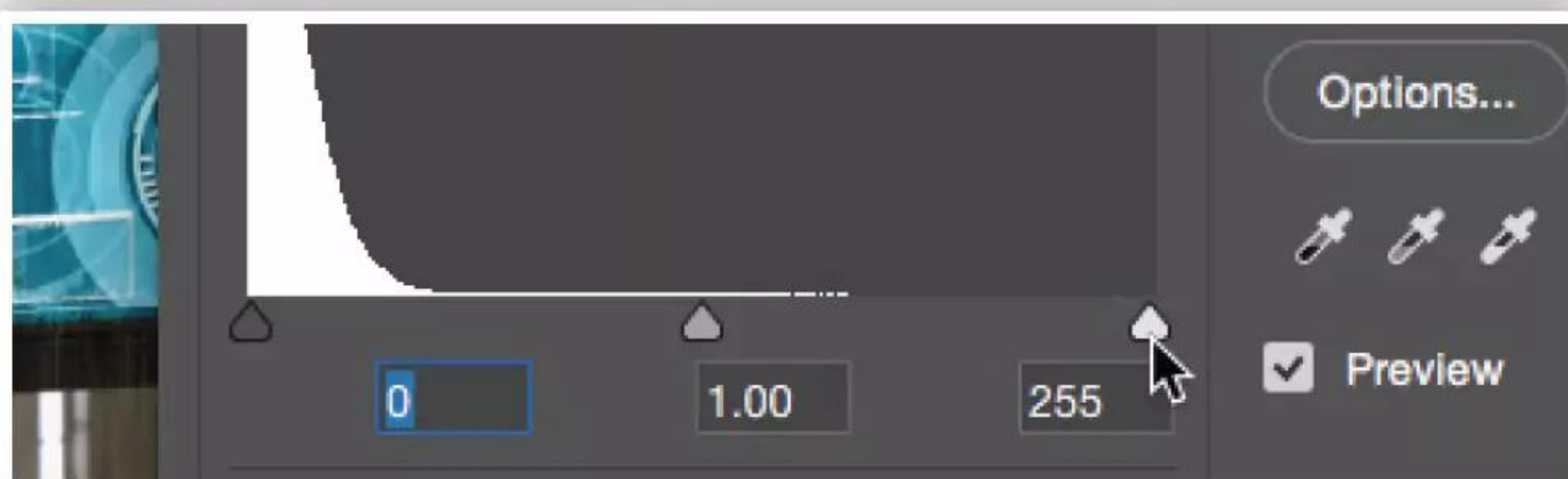
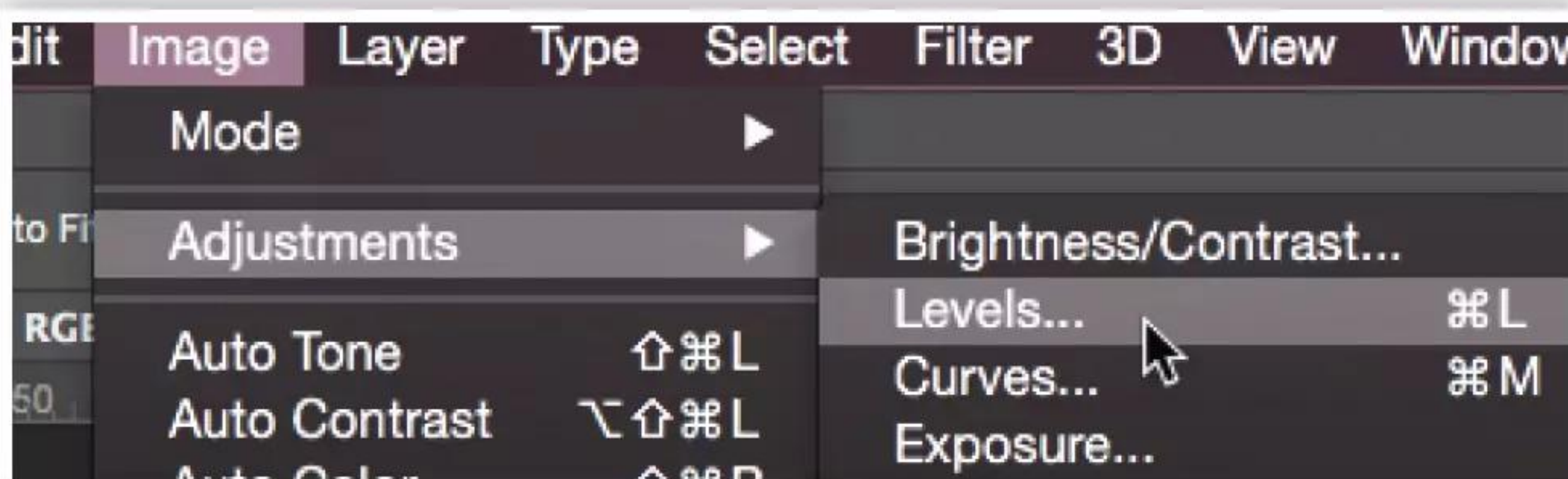
08 To create rain particles, we need to dramatically alter the contrast of the noise layer. Click on the Shadows slider on the left and drag it towards the middle. Then drag the Highlights slider on the right and drag that one towards the middle.



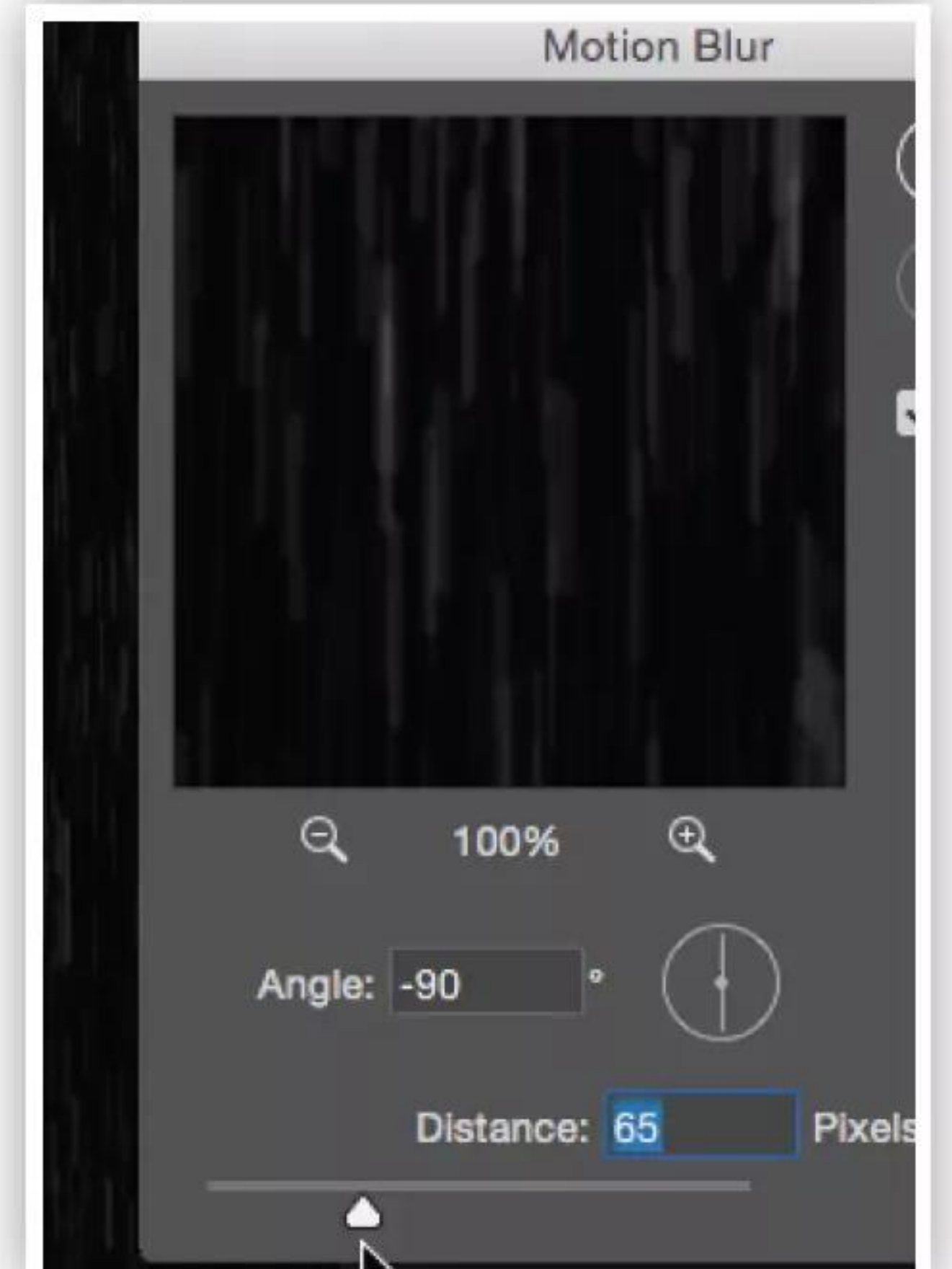
- 09** The amount of white areas on the 'rain sharp' layer will diminish, leaving a random scattering of white spots. The position of the levels sliders will dictate how much, or how little, is visible. Click OK when you are happy with the pattern of spots.



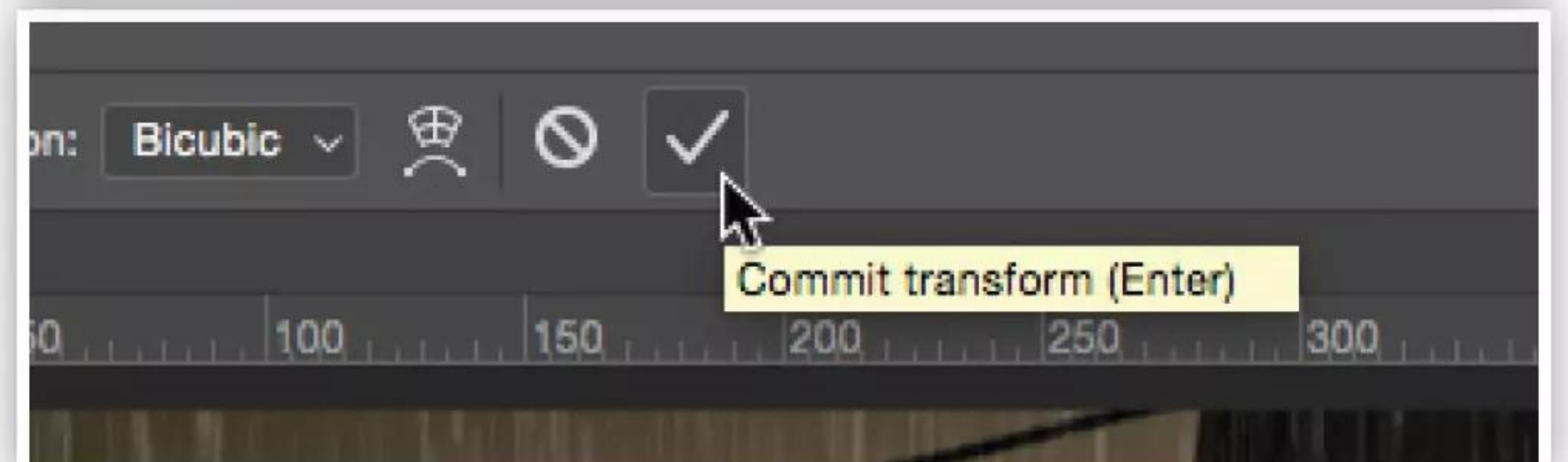
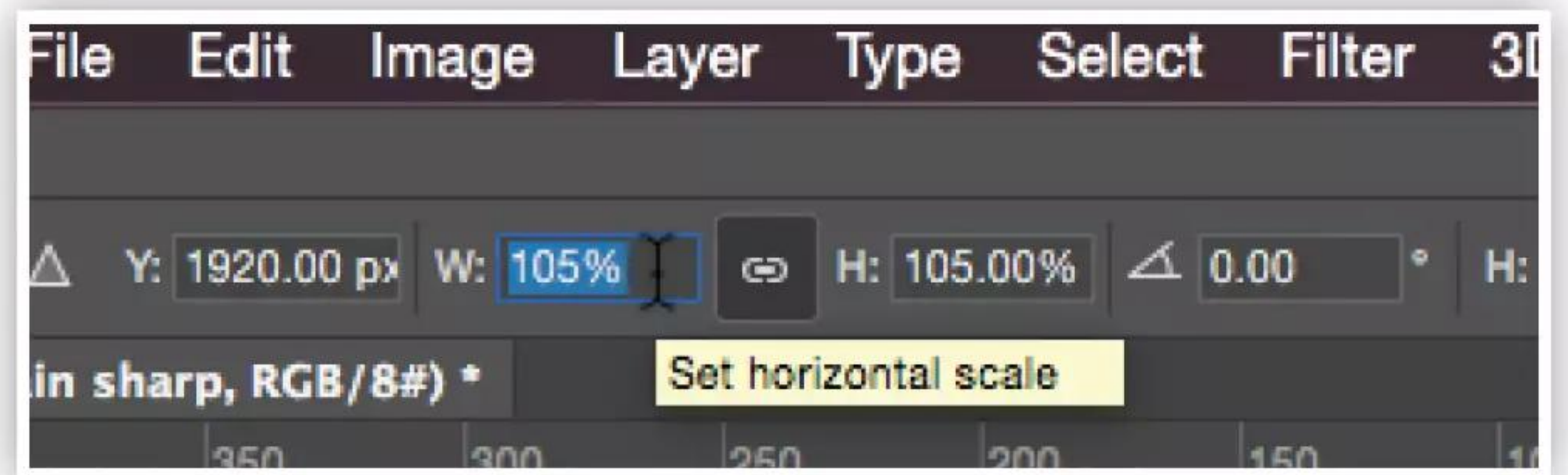
- 11** Next, set the 'rain sharp' layer Blend Mode to Screen. Any black areas will disappear, leaving just the white rain drops. You may notice brighter pixels at the top and bottom of the screen. We can eliminate those next.



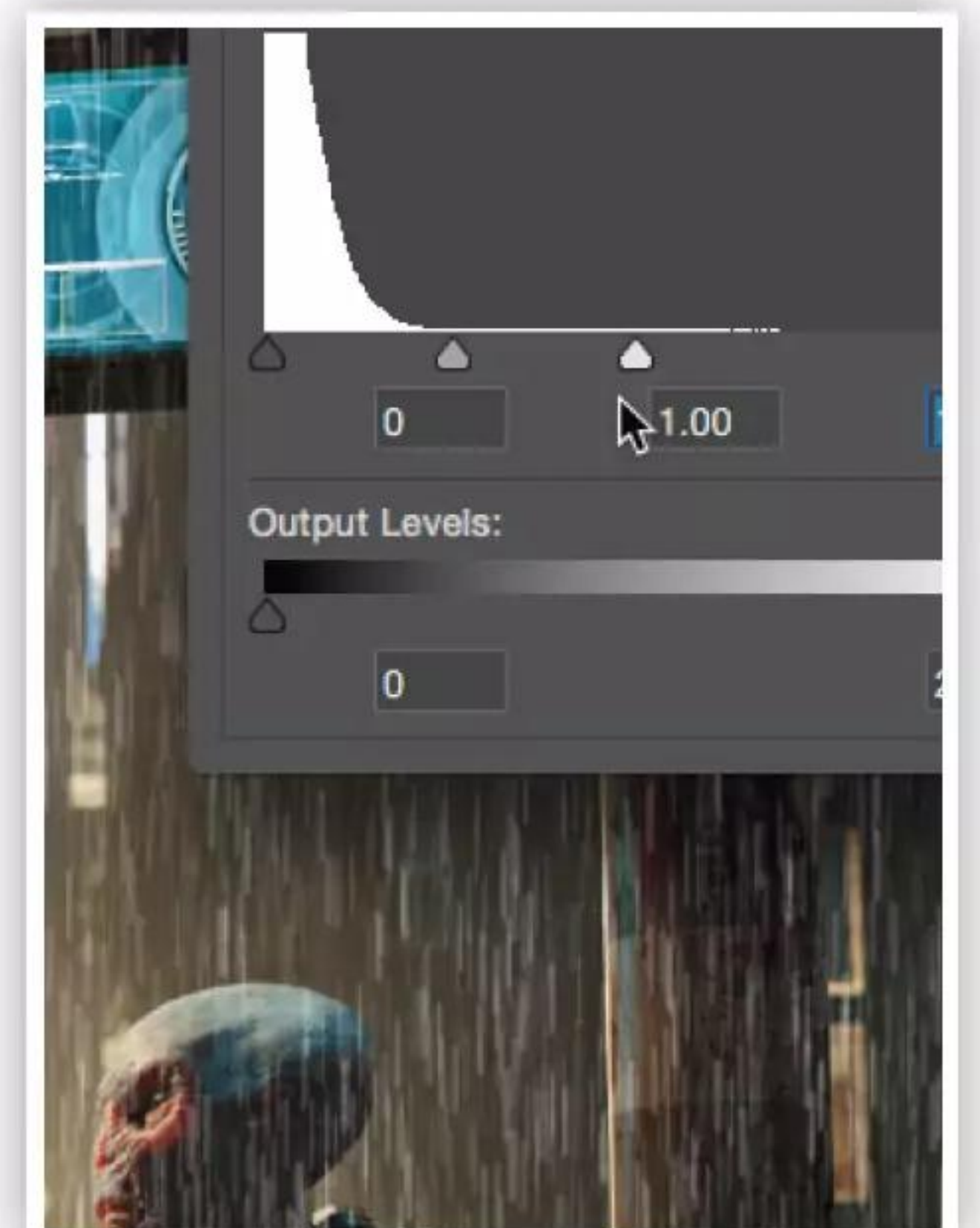
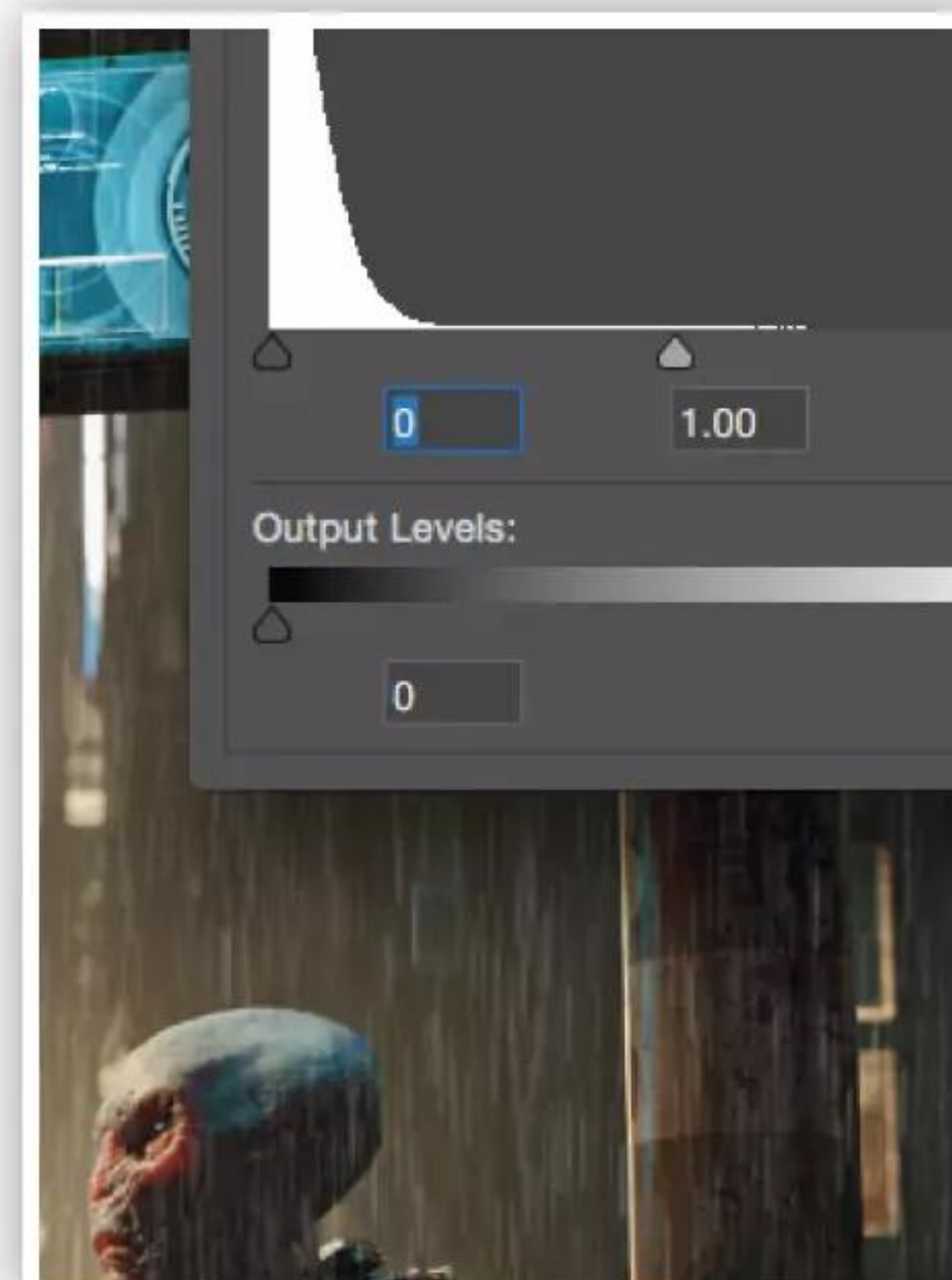
- 13** If you want the rain on the 'rain sharp' layer to be a bit brighter, go to Image > Adjustments > Levels (Cmd + L) and bring the Highlights slider across from the right towards the left.



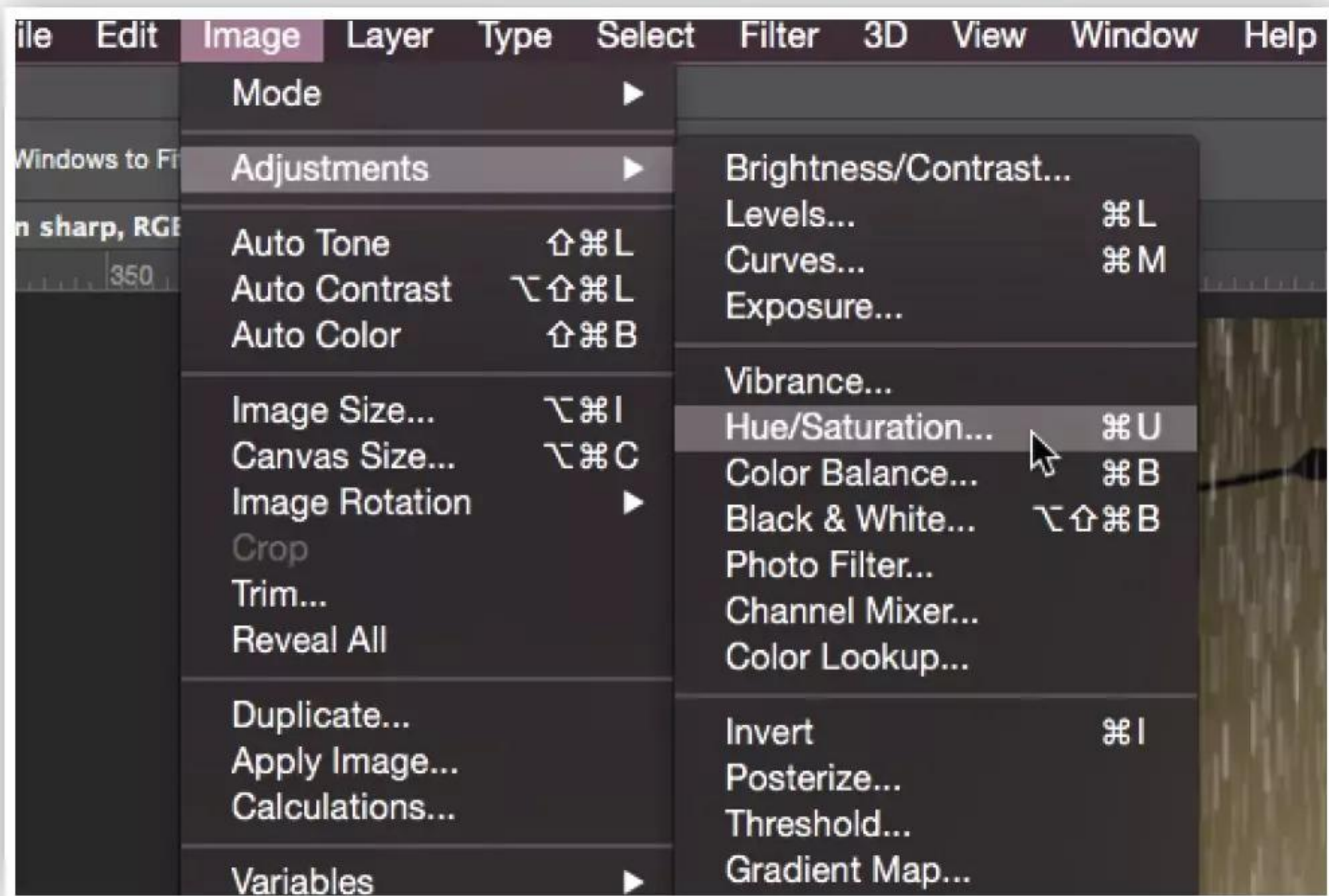
- 10** Now we need to simulate movement. Go to Filter > Blur > Motion Blur. In the Motion Blur dialog panel, make the Angle -90° and the Distance about 65 pixels. This will blur the white particles vertically to depict pouring rain.



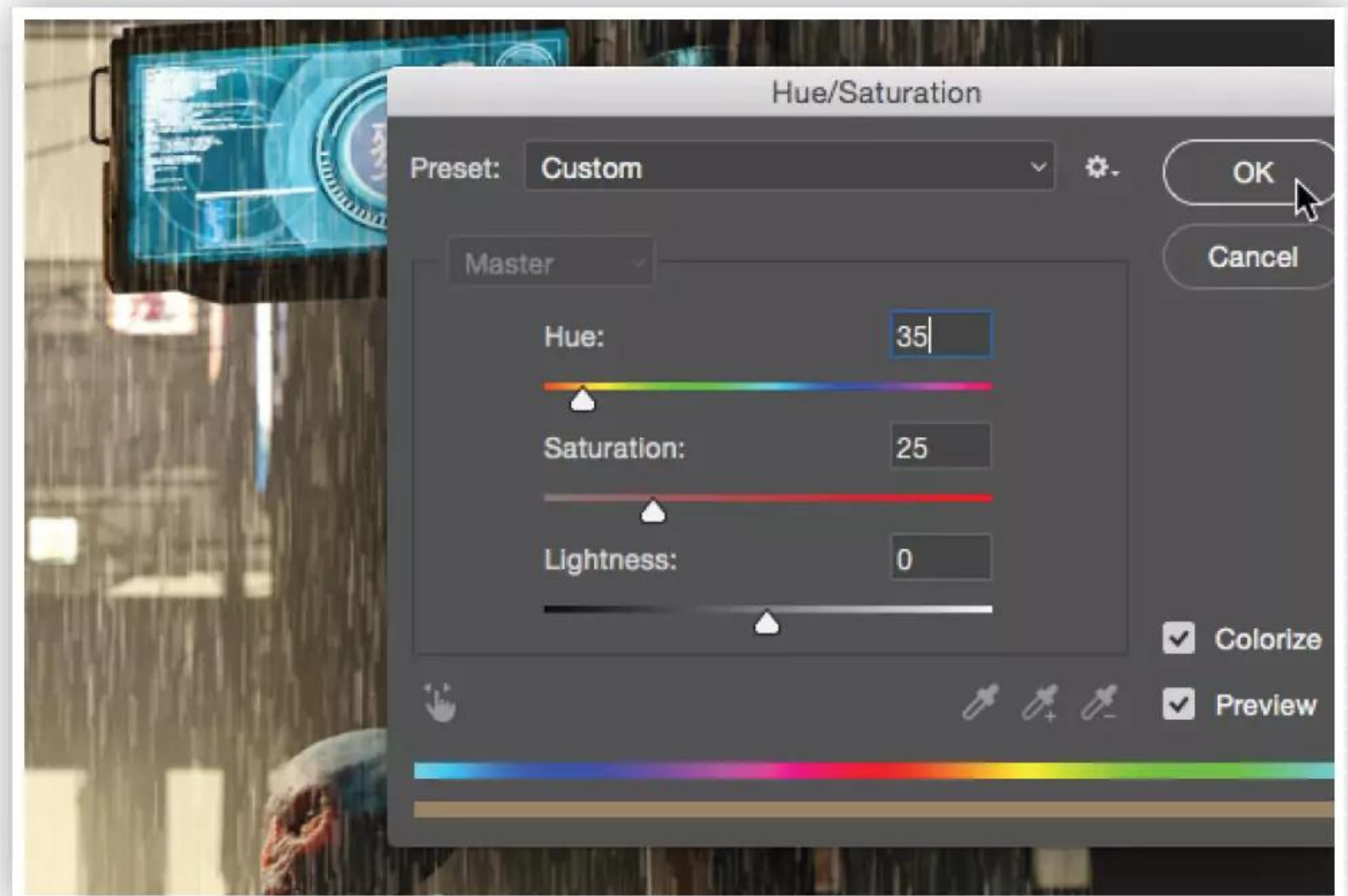
- 12** Keep the 'rain sharp' layer active and press Cmd + T to activate the Free Transform Tool. In the tool options panel, set the horizontal and vertical scale to 105 per cent. Click on the Commit Transform button or hit Enter and the layer will scale up slightly.



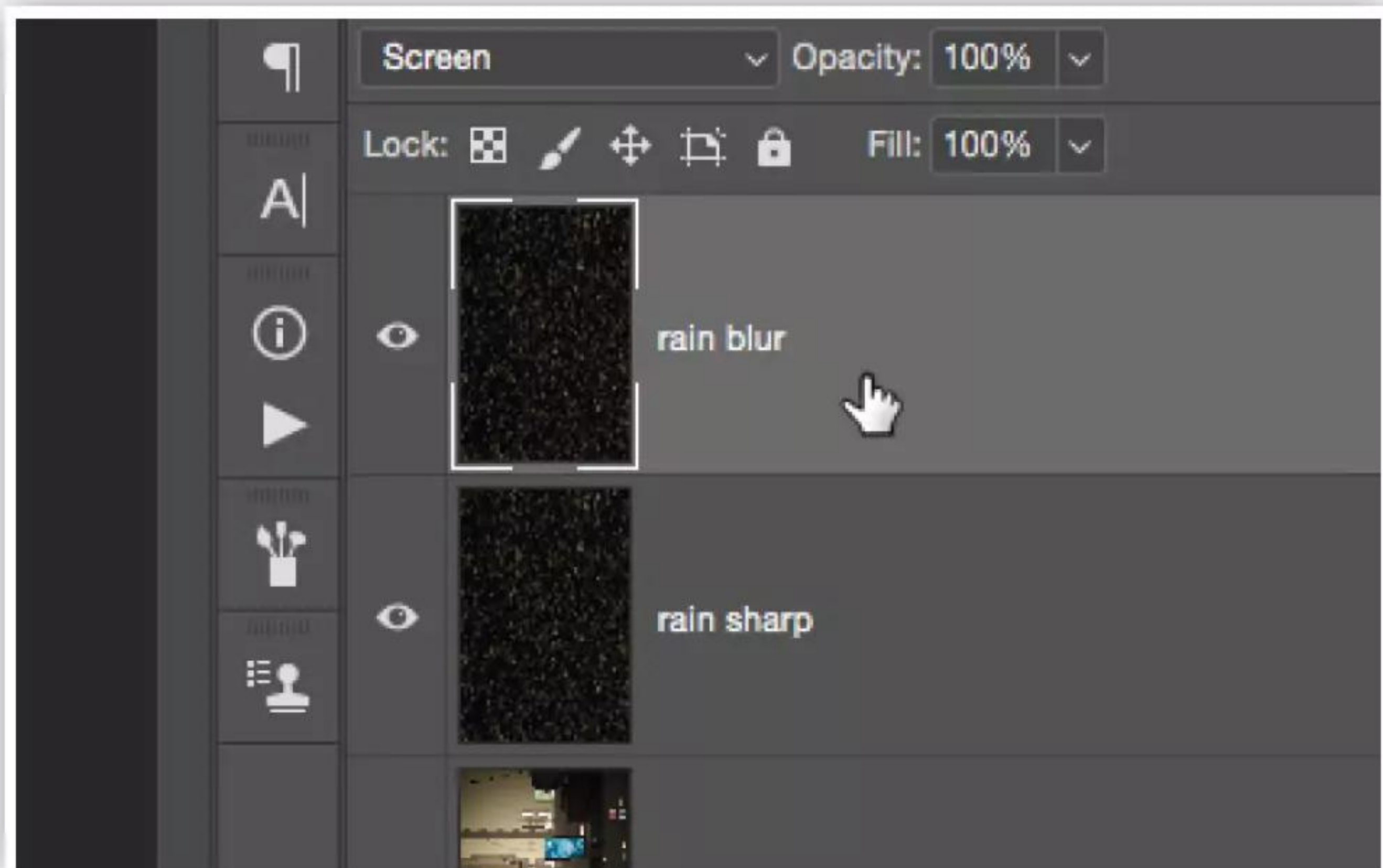
- 14** As you do so, the highlights in the rain will get brighter and become more visible. Adjust the sliders until you have the rain brightness as you like it. Click OK to proceed.



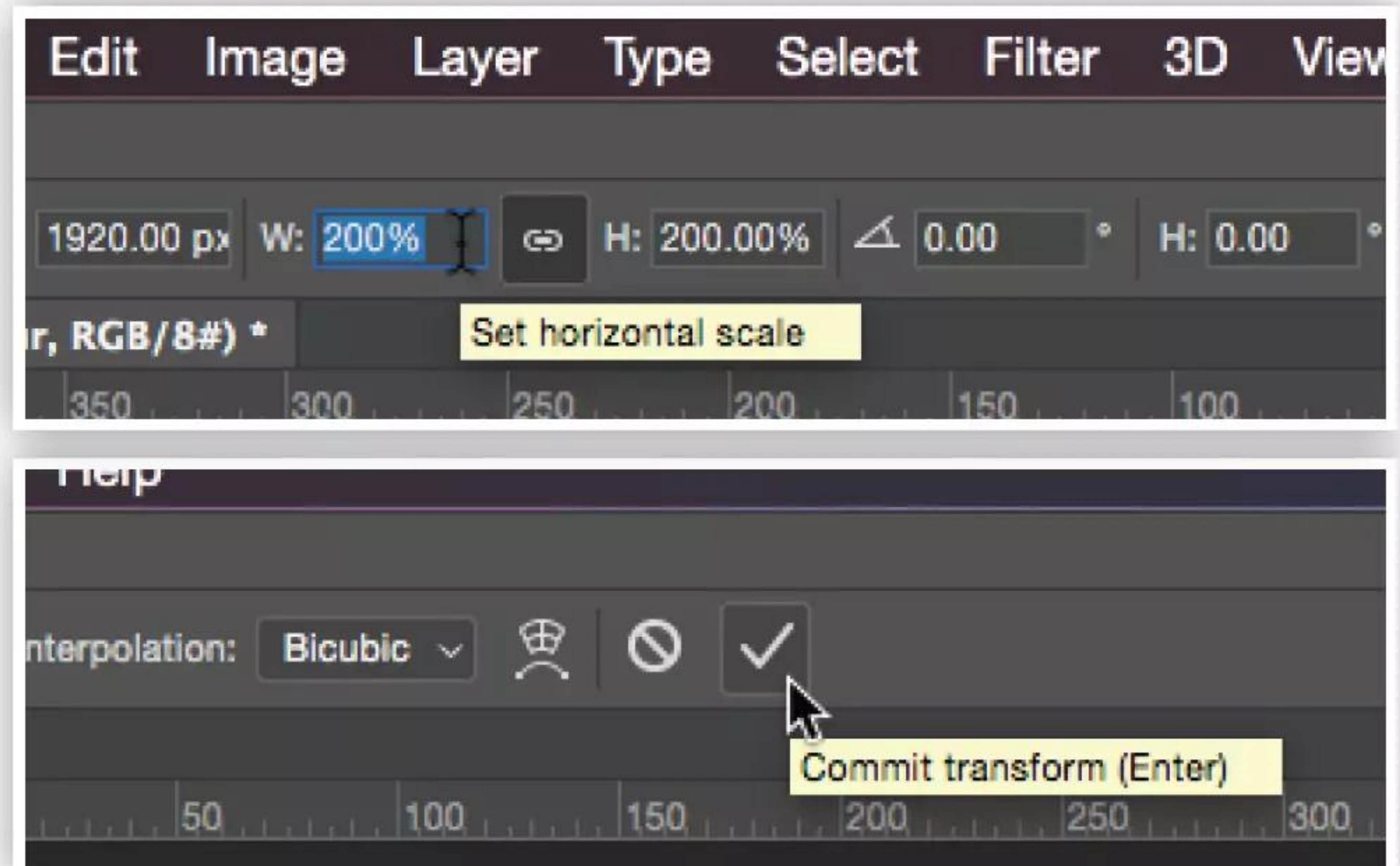
- 15 At the moment, the rain is a little too white and doesn't match the scene. If you go to Image > Adjustments > Hue/Saturation (Cmd + U), you can open the Hue/Saturation dialog panel and add a colour cast to the rain so it matches the scene.



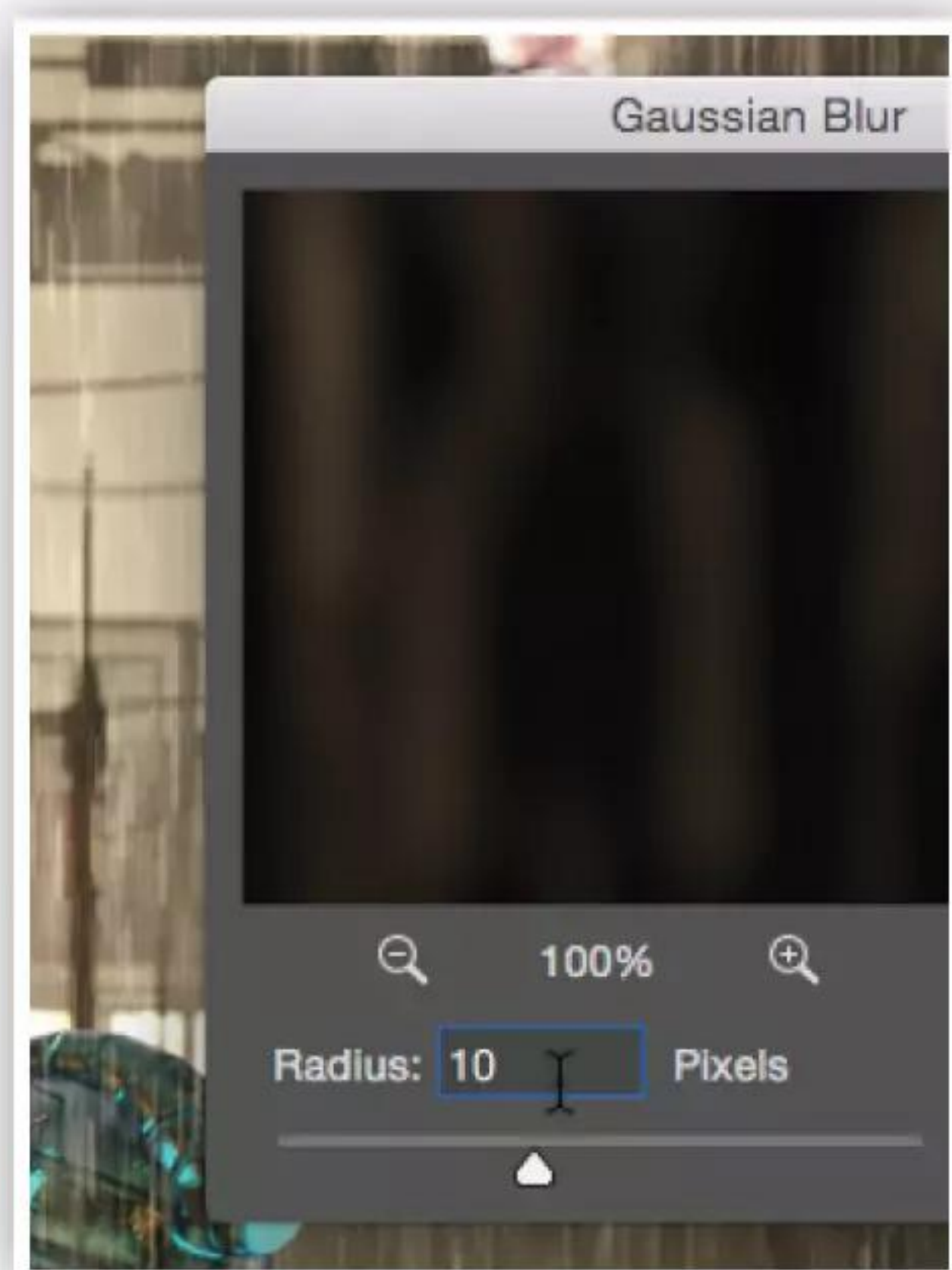
- 16 Click the Colorize button first, then make Hue 35, Saturation 25 and Lightness remains at 0. This will colour the rain, adding a more yellow tinge so it blends better with the colours in the image. Click OK to proceed.



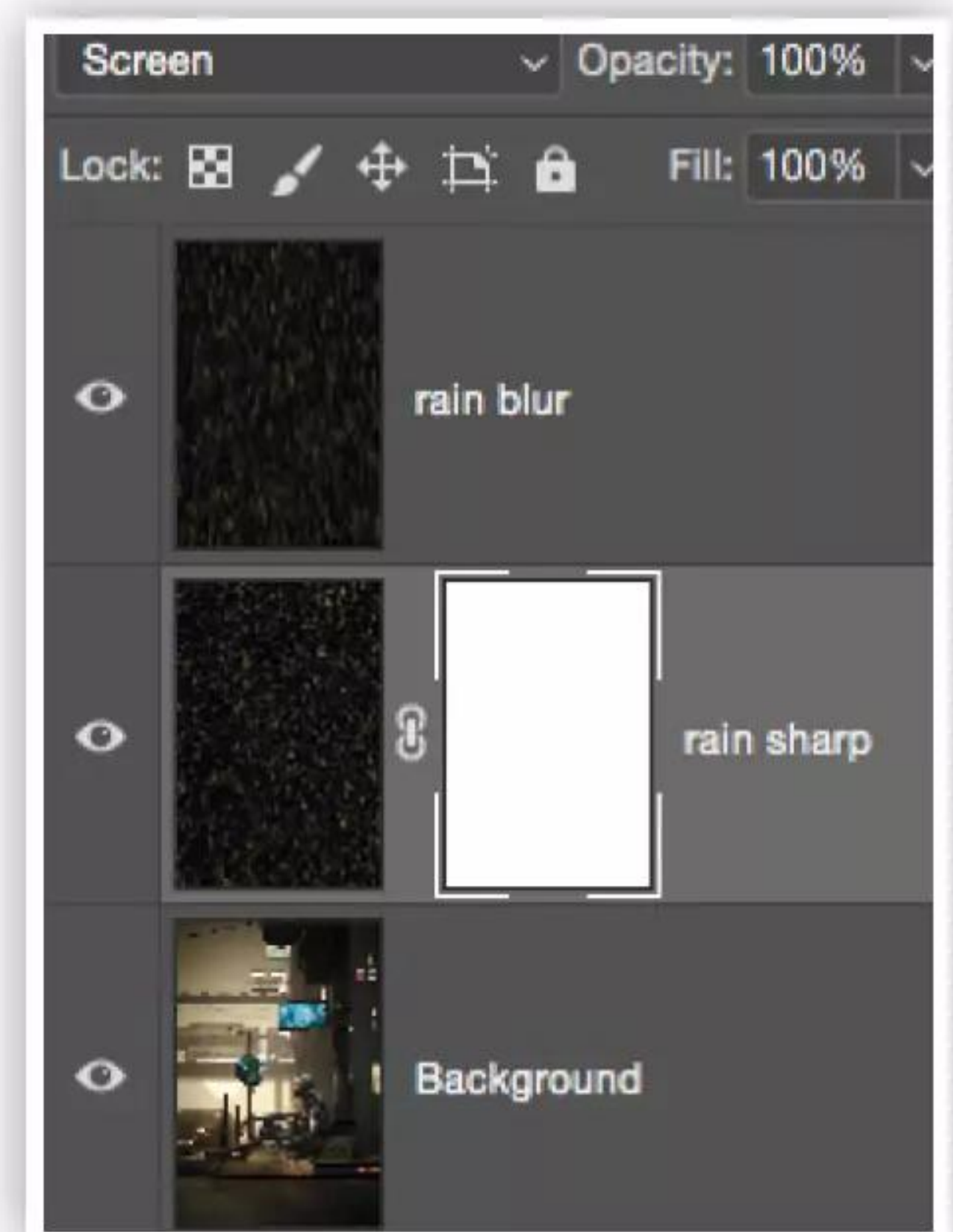
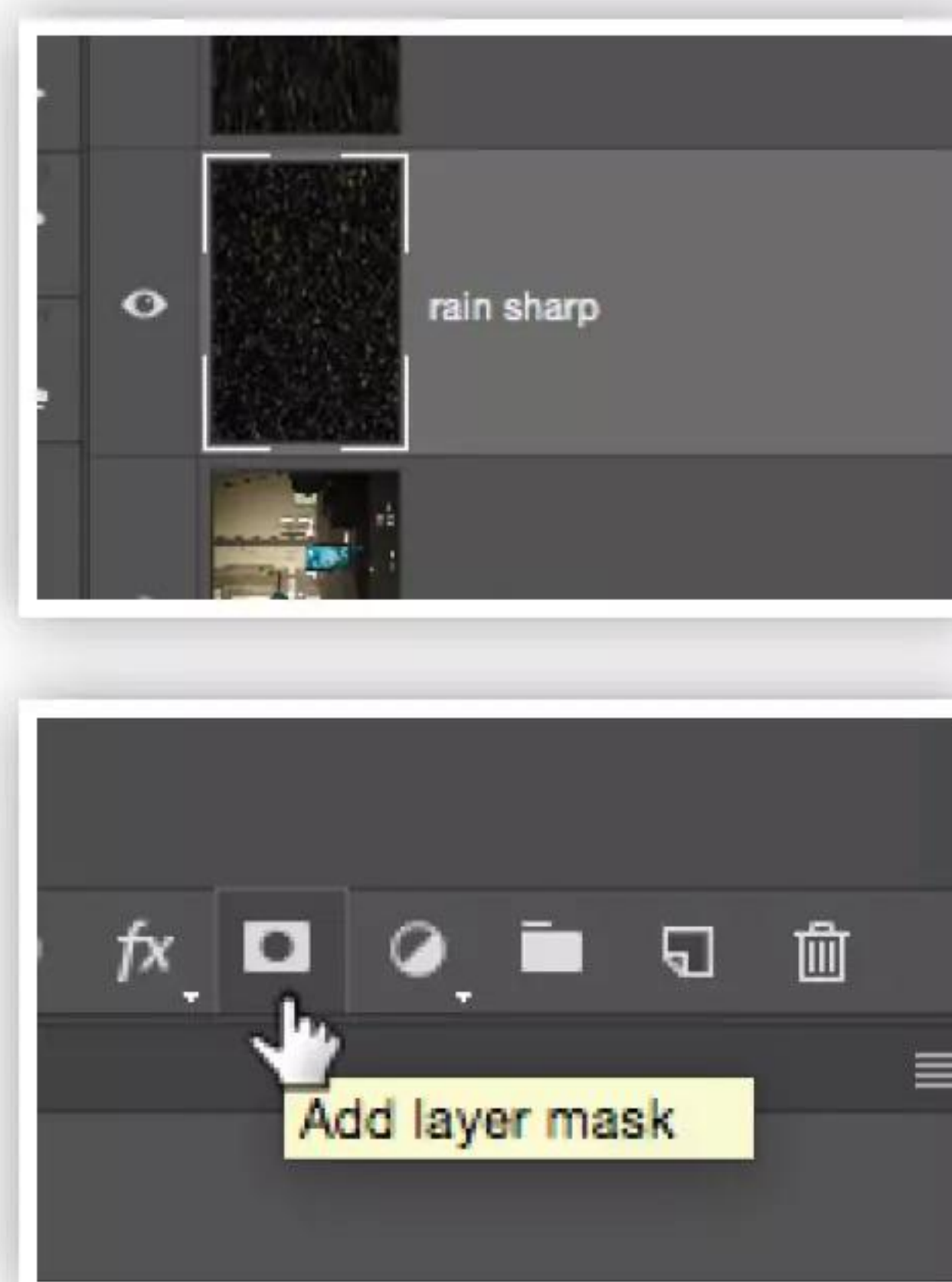
- 17 Press Cmd + J to create a duplicate of the 'rain sharp' layer and name this 'rain blur'. Click on this new layer to make it active and press Cmd + T to activate the Free Transform Tool again.



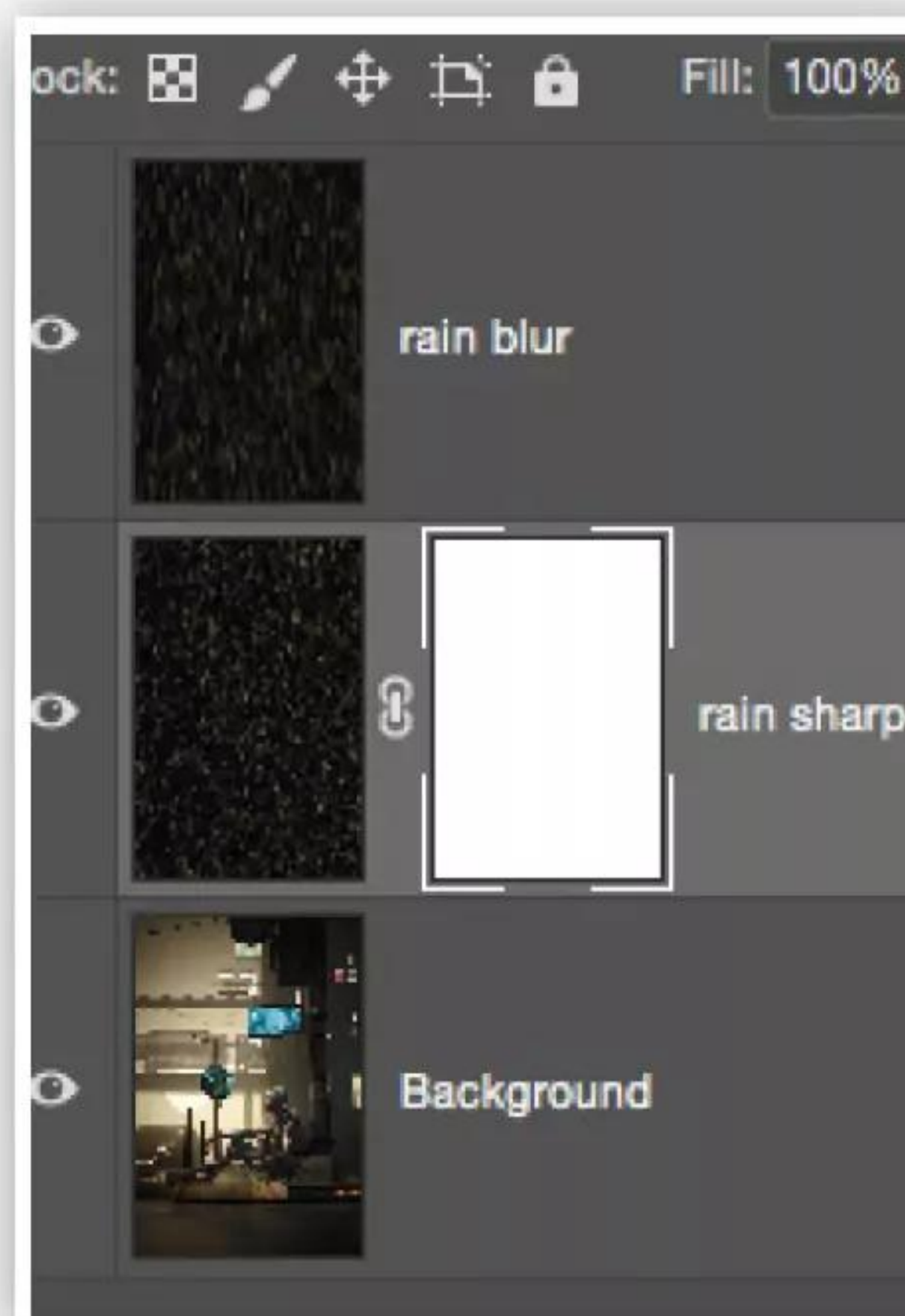
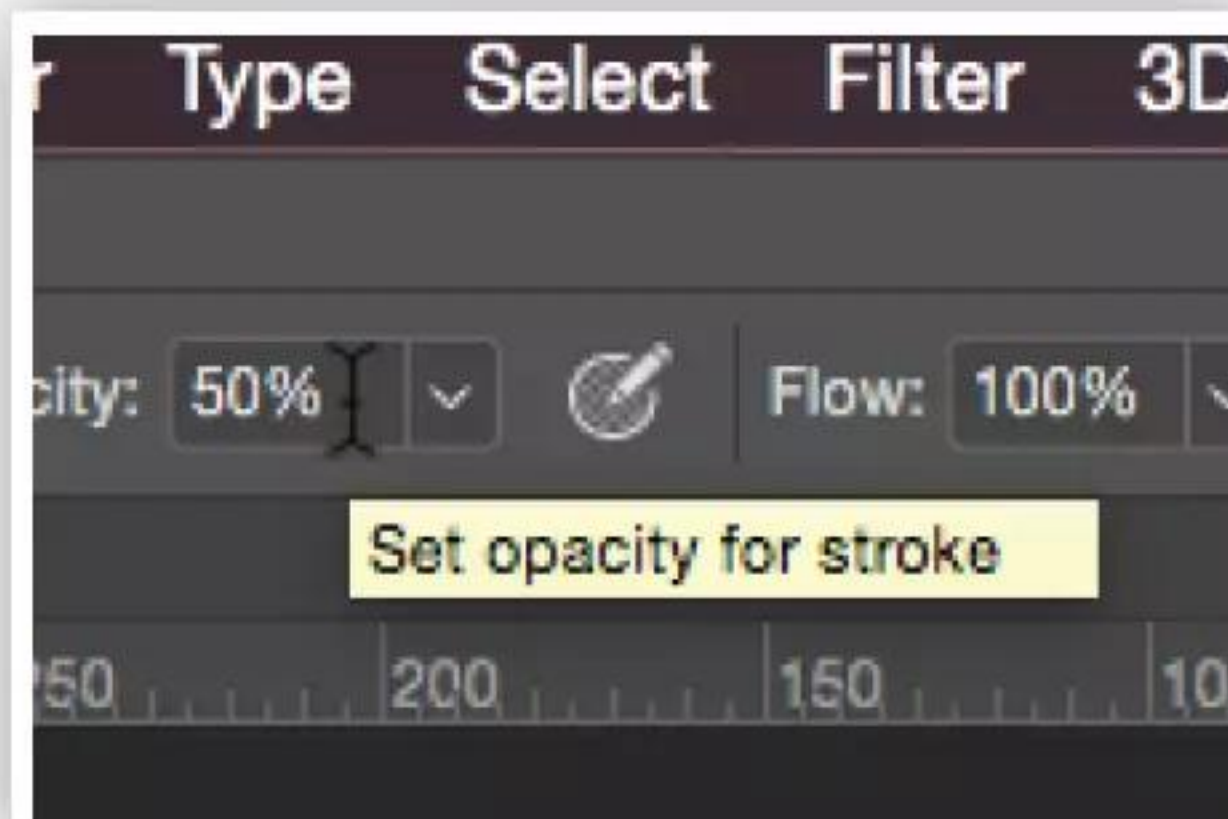
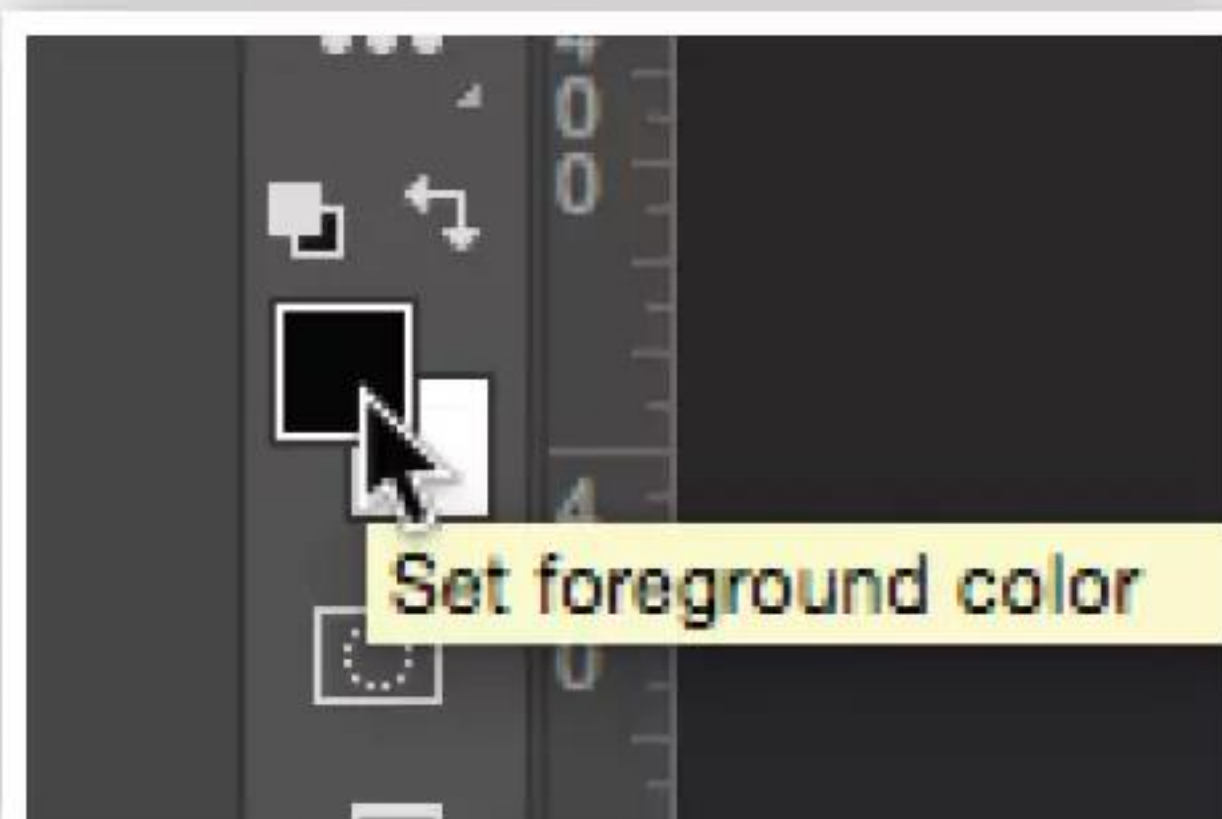
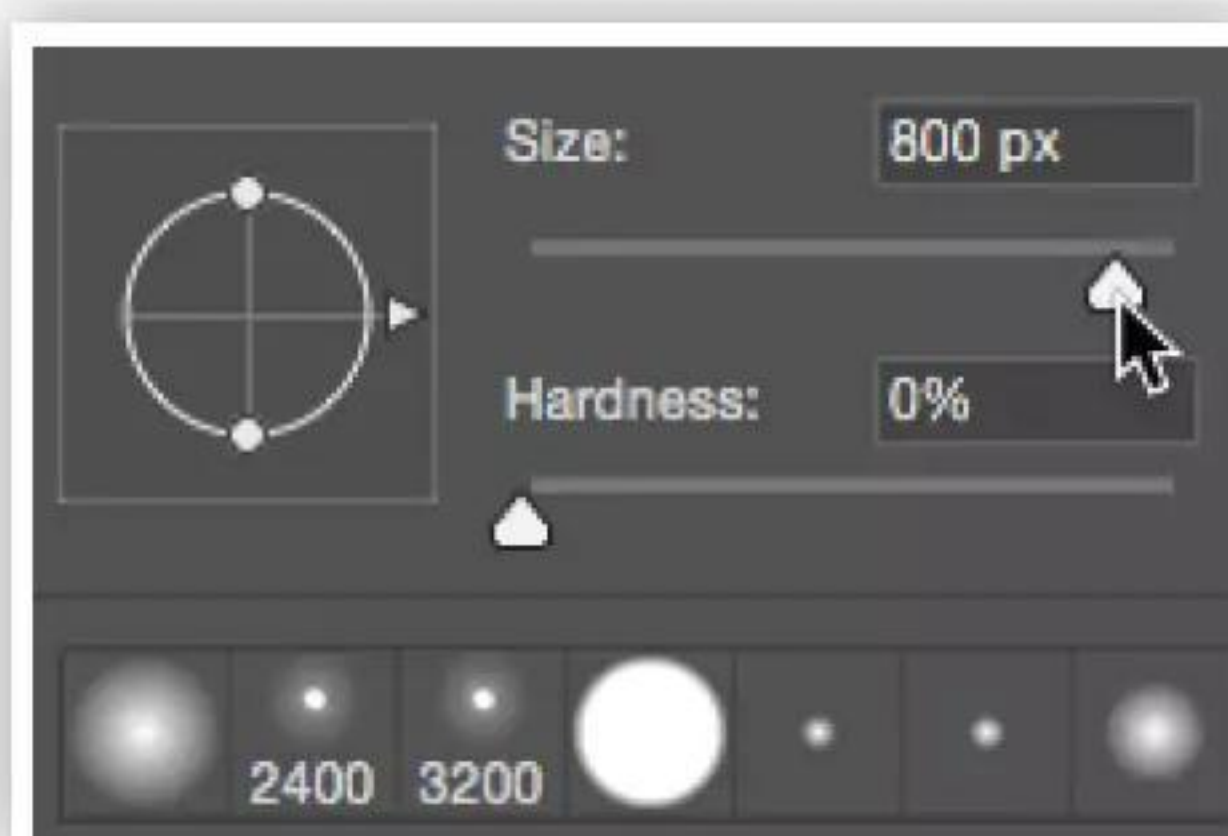
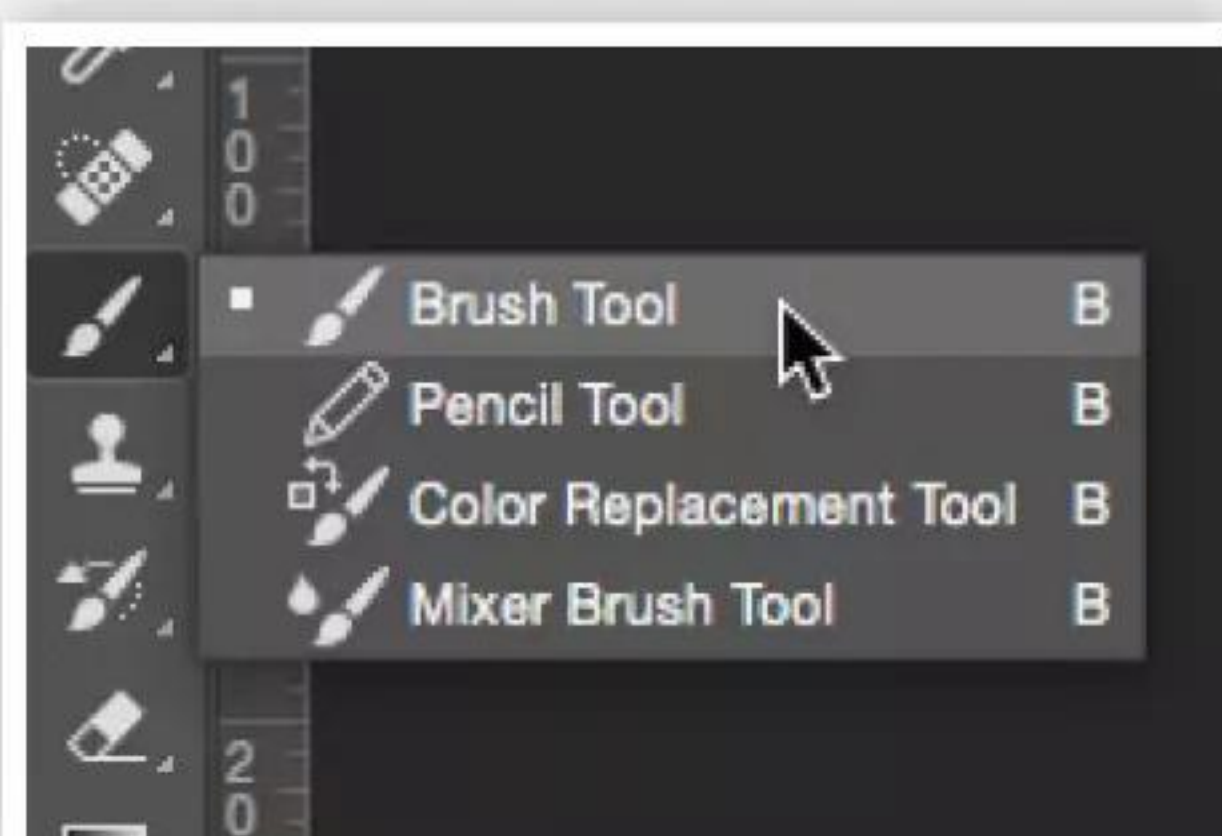
- 18 This time, set the horizontal and vertical scale to 200 per cent and click on the Commit Transform button. To give a little sense of depth, this new layer can be blurred a little.



- 19 Go to Filter > Blur > Gaussian Blur and set the Radius to about 10 pixels to blur the rain on this layer. Now that we have our two layers how we want them, we can add some masking to make the downpour look a little less regimented.

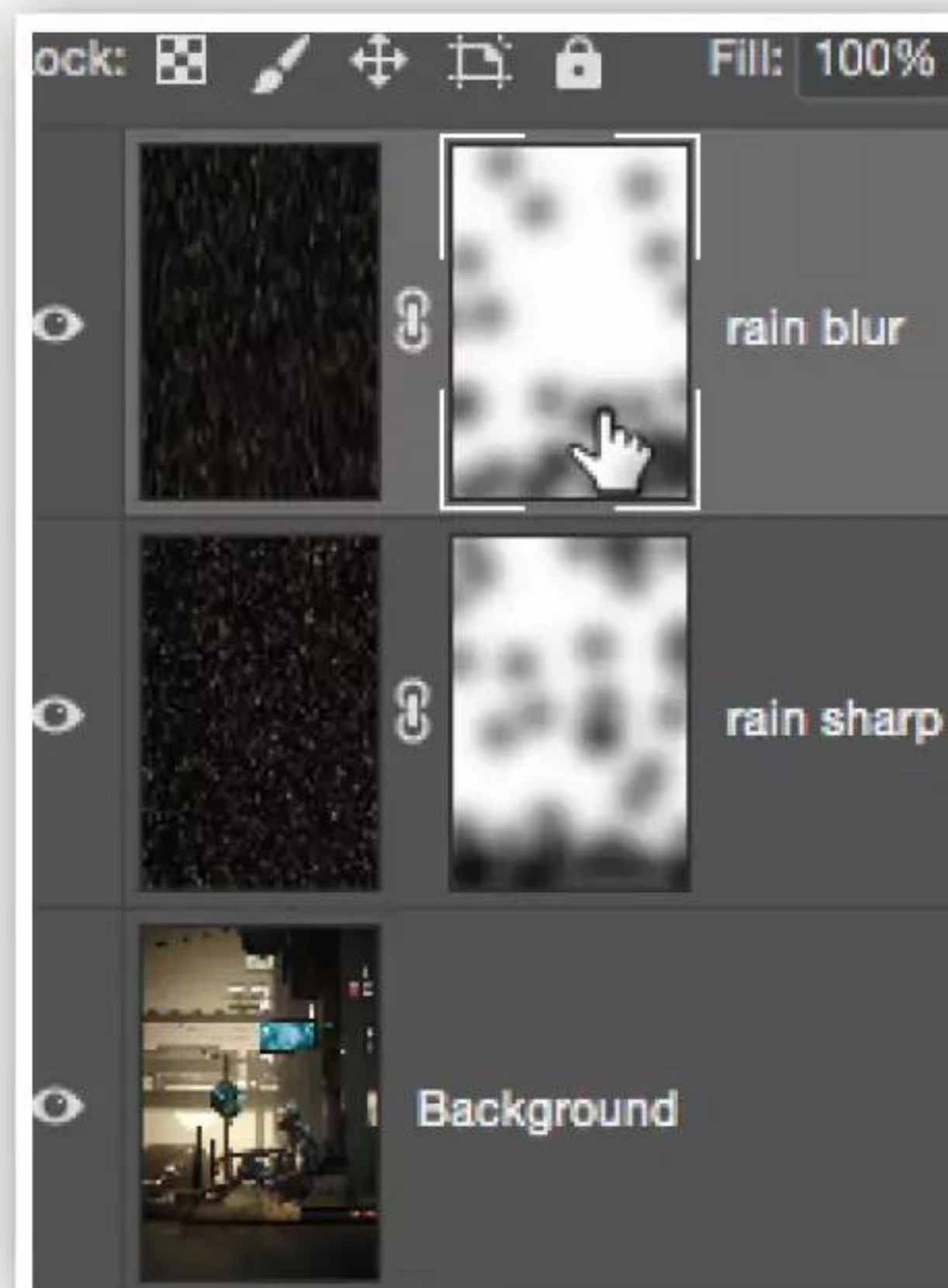
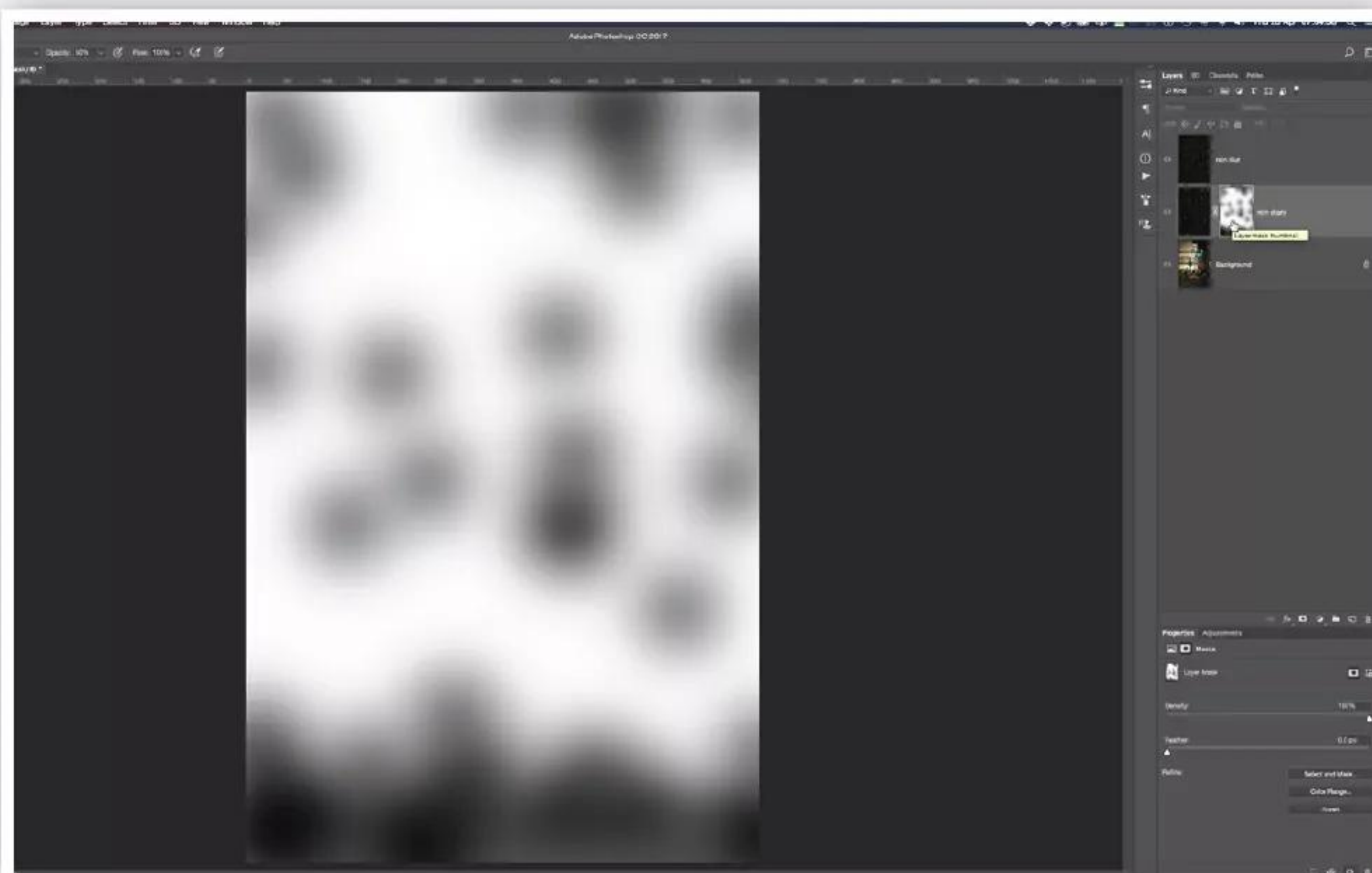


- 20 Click back on the 'rain sharp' layer to make it active and then click on the Add New Layer button. A mask will be added to the layer. This mask can be used to make the rain density a little more random.



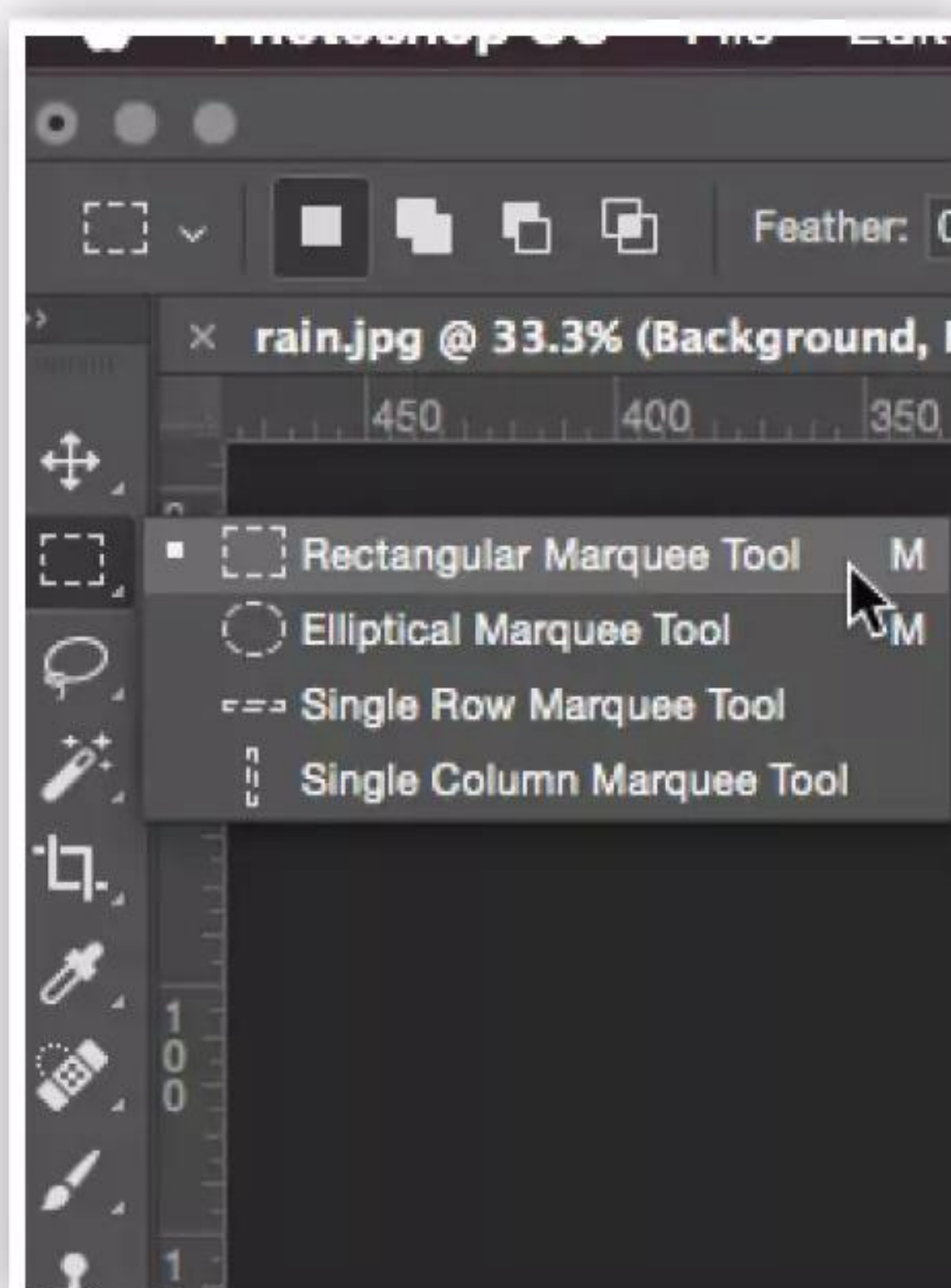
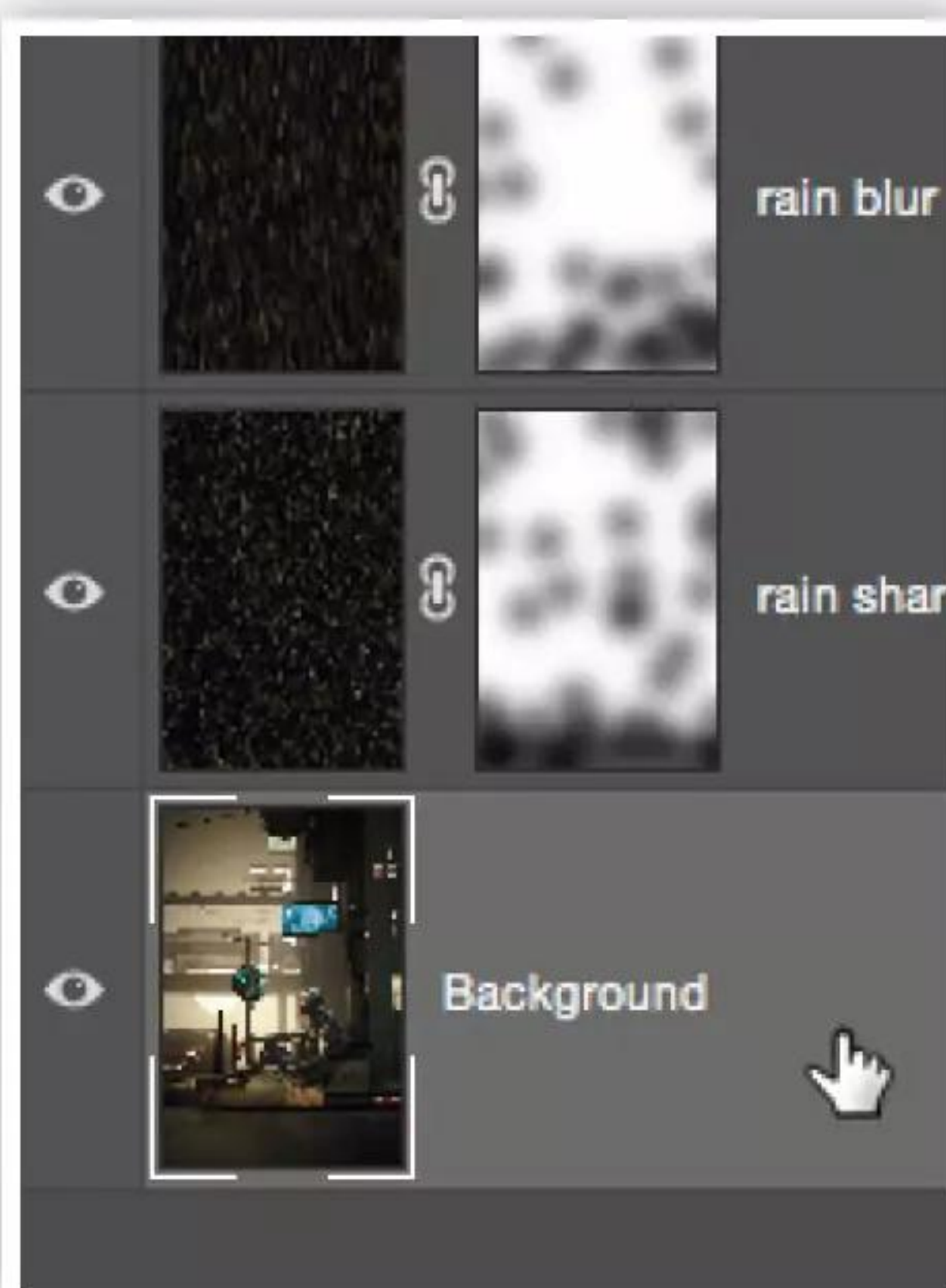
21 Go to the Toolbar and select the Brush Tool (B), make sure the foreground colour is set to black, then make your brush size about 800 pixels. Then set the Opacity to about 50 per cent.

22 Click on the 'rain sharp' layer mask thumbnail to make sure it is the mask that is active, then begin to paint with your black brush in random areas on the mask. As you do so, those areas will reduce in opacity.



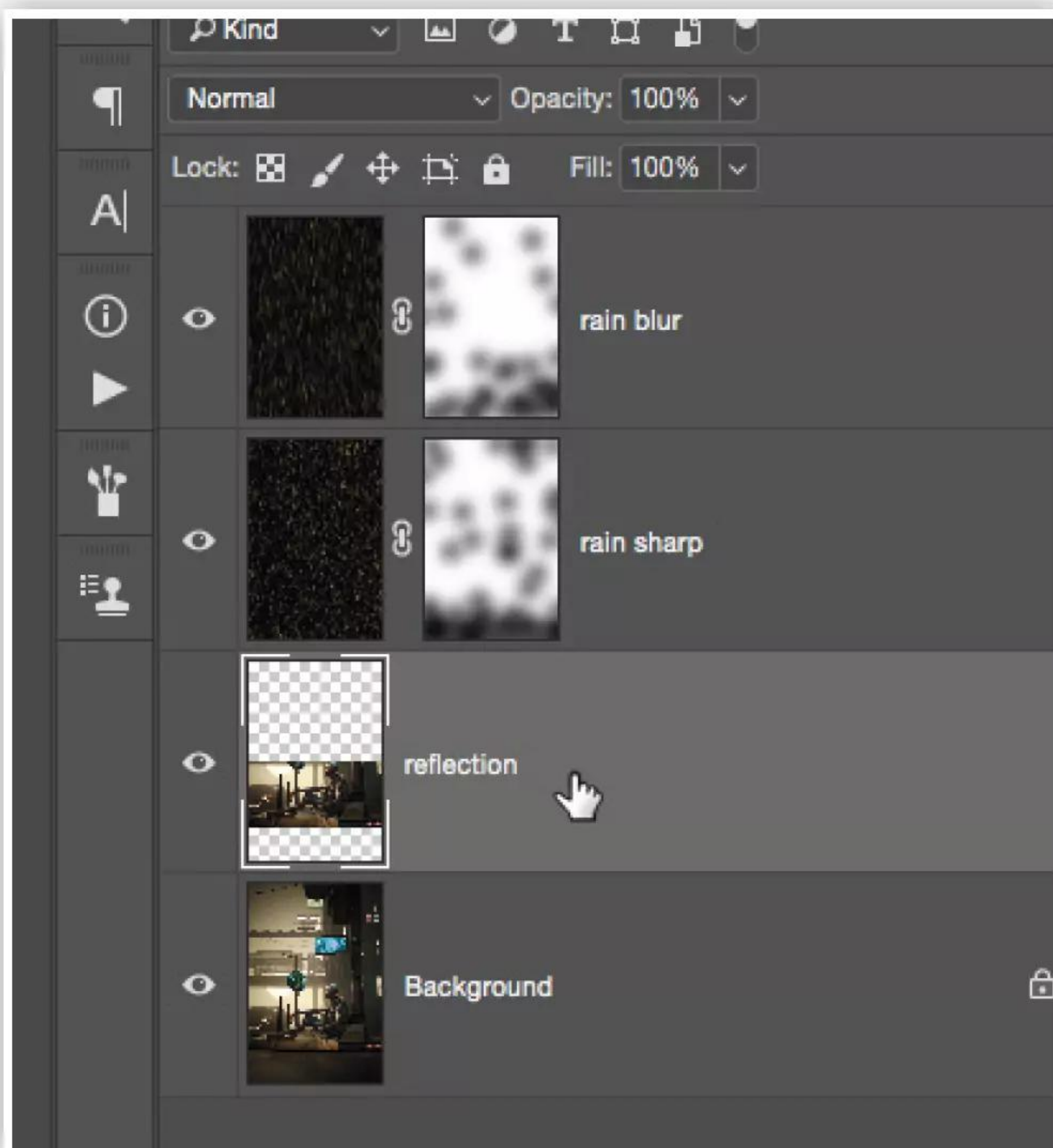
23 If you Alt + left-click the layer mask thumbnail, you can see the actual brush strokes you've applied. We've done certain areas that keep the alien's face clear of rain and a few other random spots. Alt + left-click again to resume normal viewing.

24 You can repeat the same procedure on the 'rain blur' layer as well, to break up the pattern of rain. We've made sure the road at the bottom of the image is relatively clear for a little trick we can show you next.

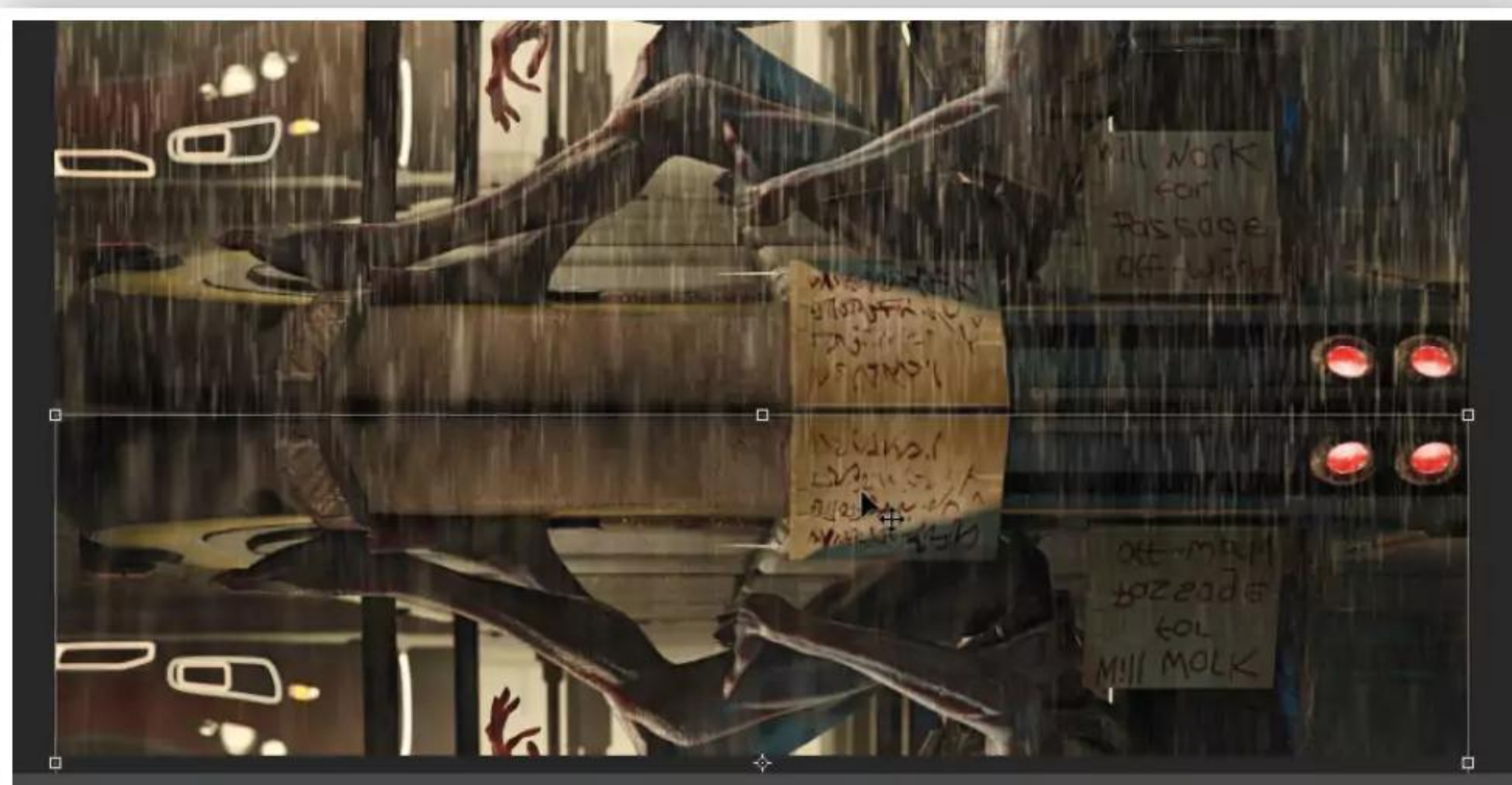
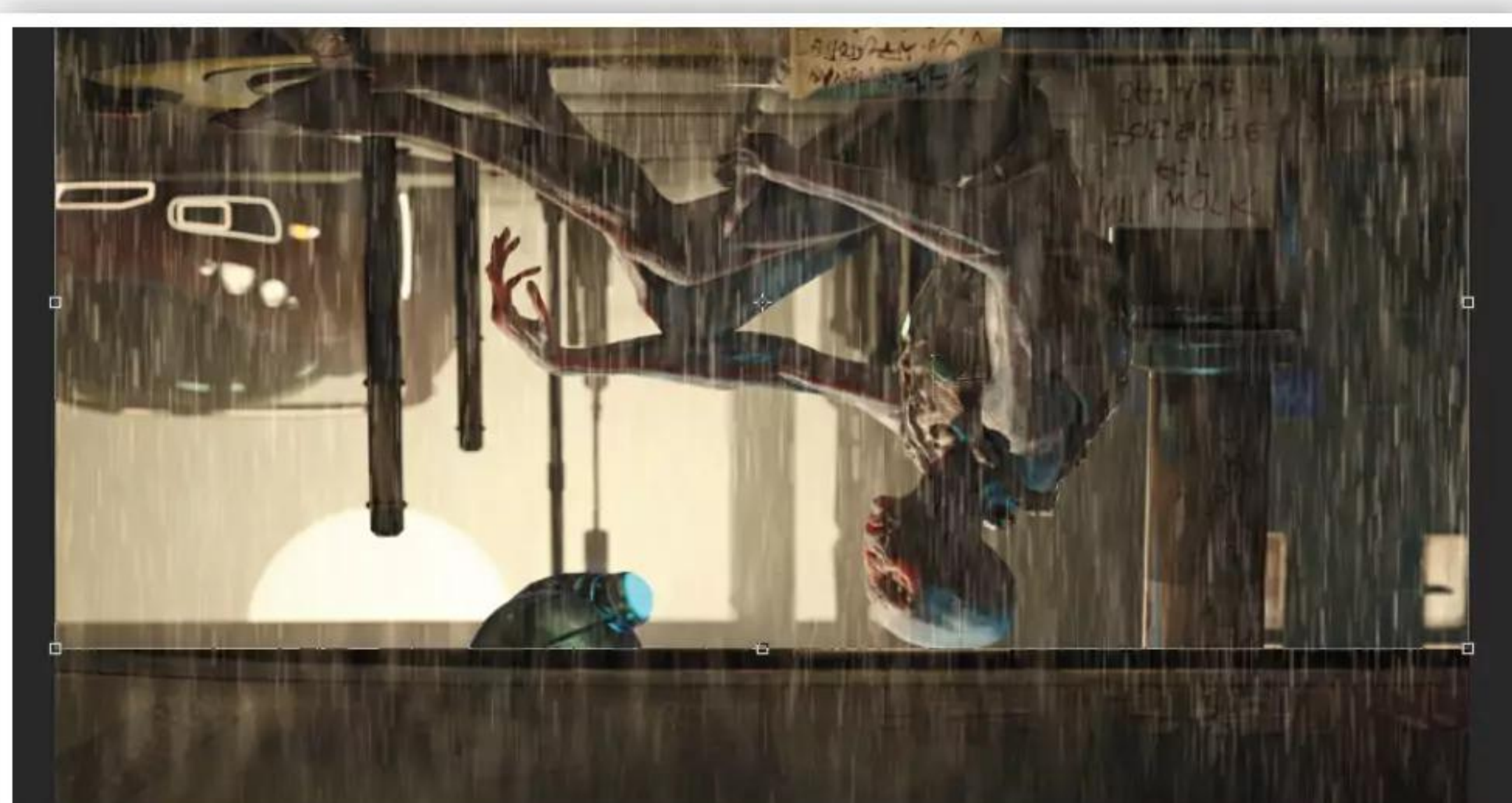


25 It would be nice to indicate that the road surface at the bottom of the shot is wet with rain. To do this, click back on the 'Background' layer to make it active. Then go to the Toolbar and select the Rectangular Marquee Tool (M).

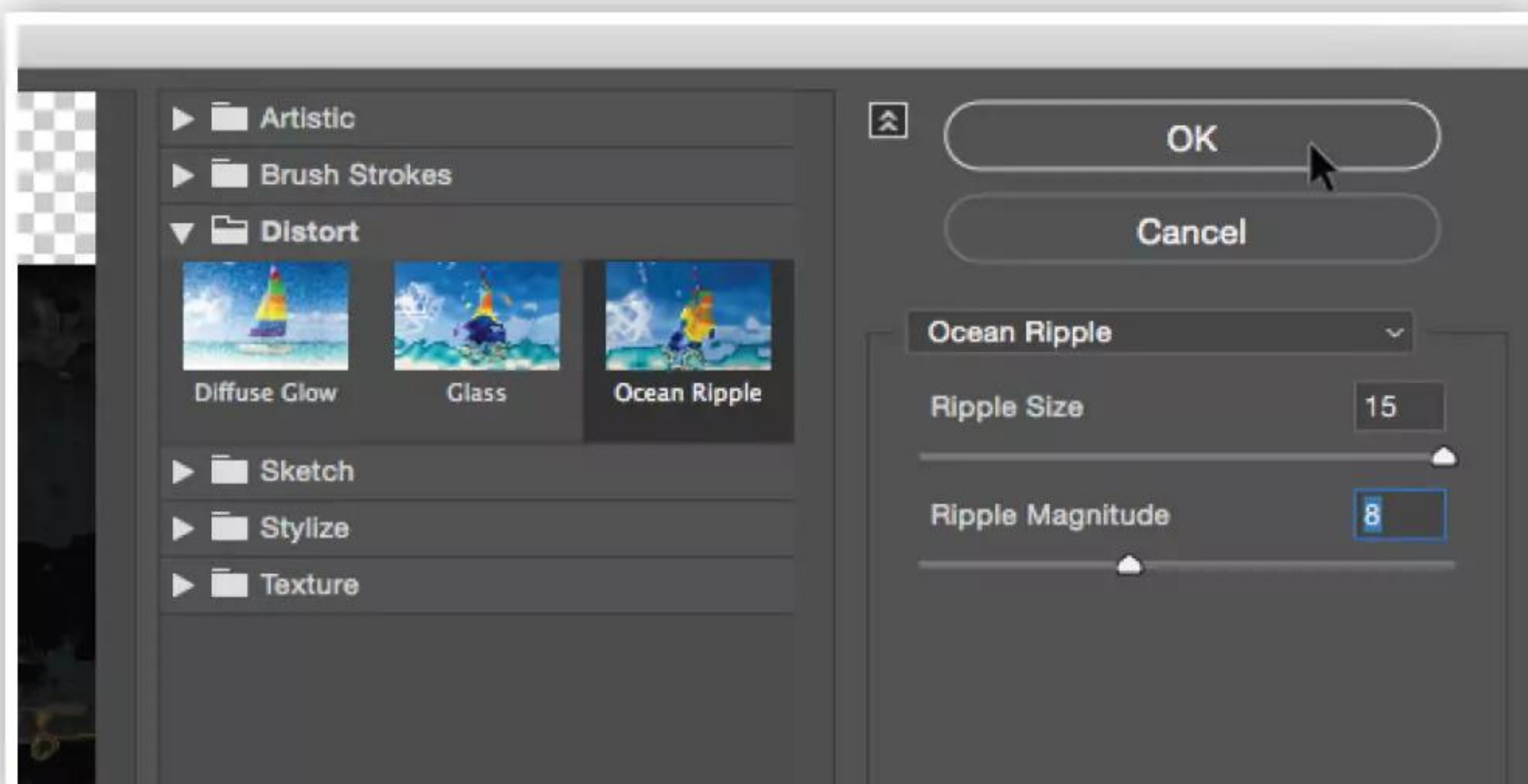
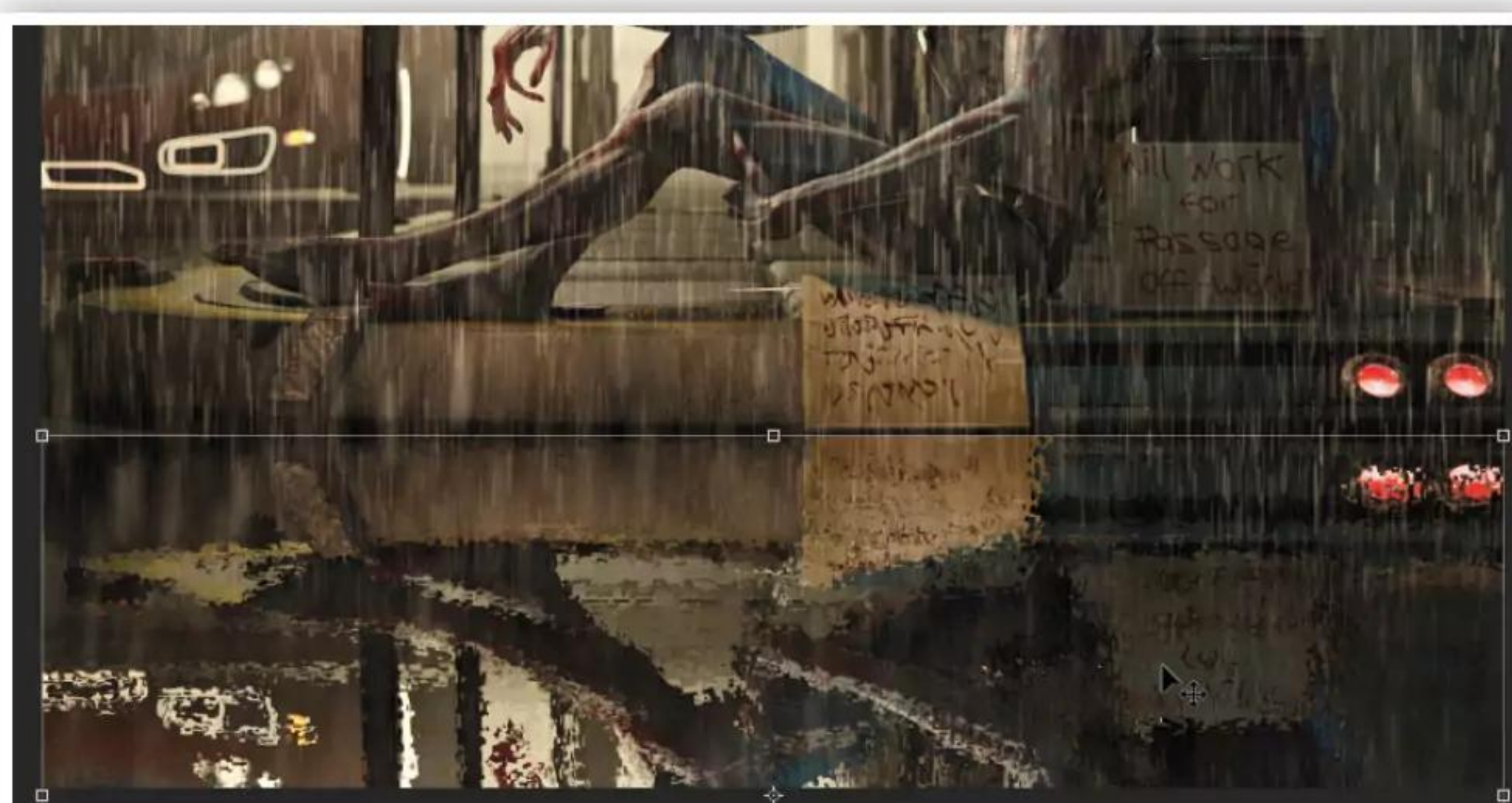
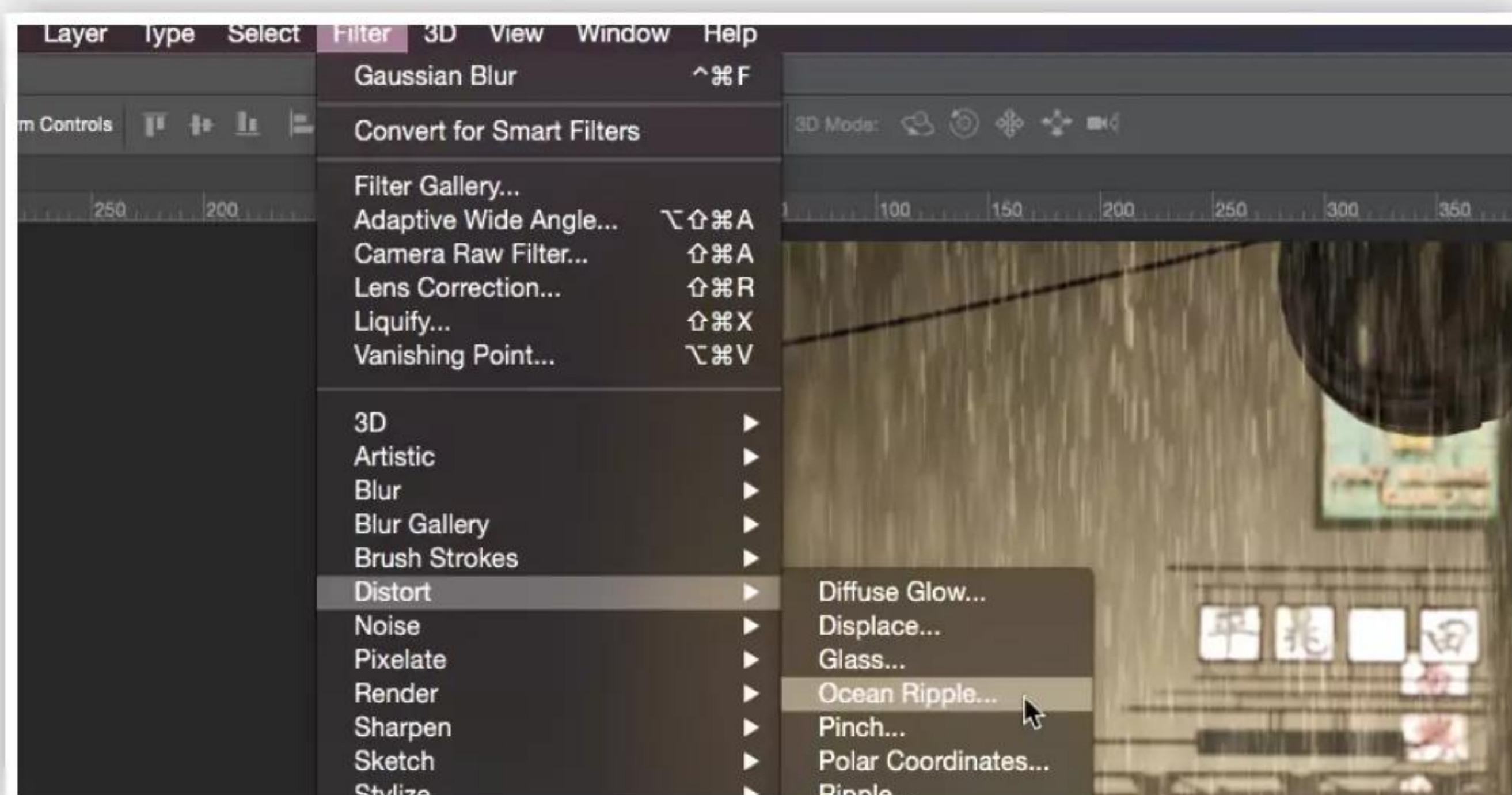
26 Use the Rectangular Marquee Tool to select an area that starts on the leftmost side of the image at the point where the pavement meets the road, then drag the marquee up to the rightmost side level with the alien's head.



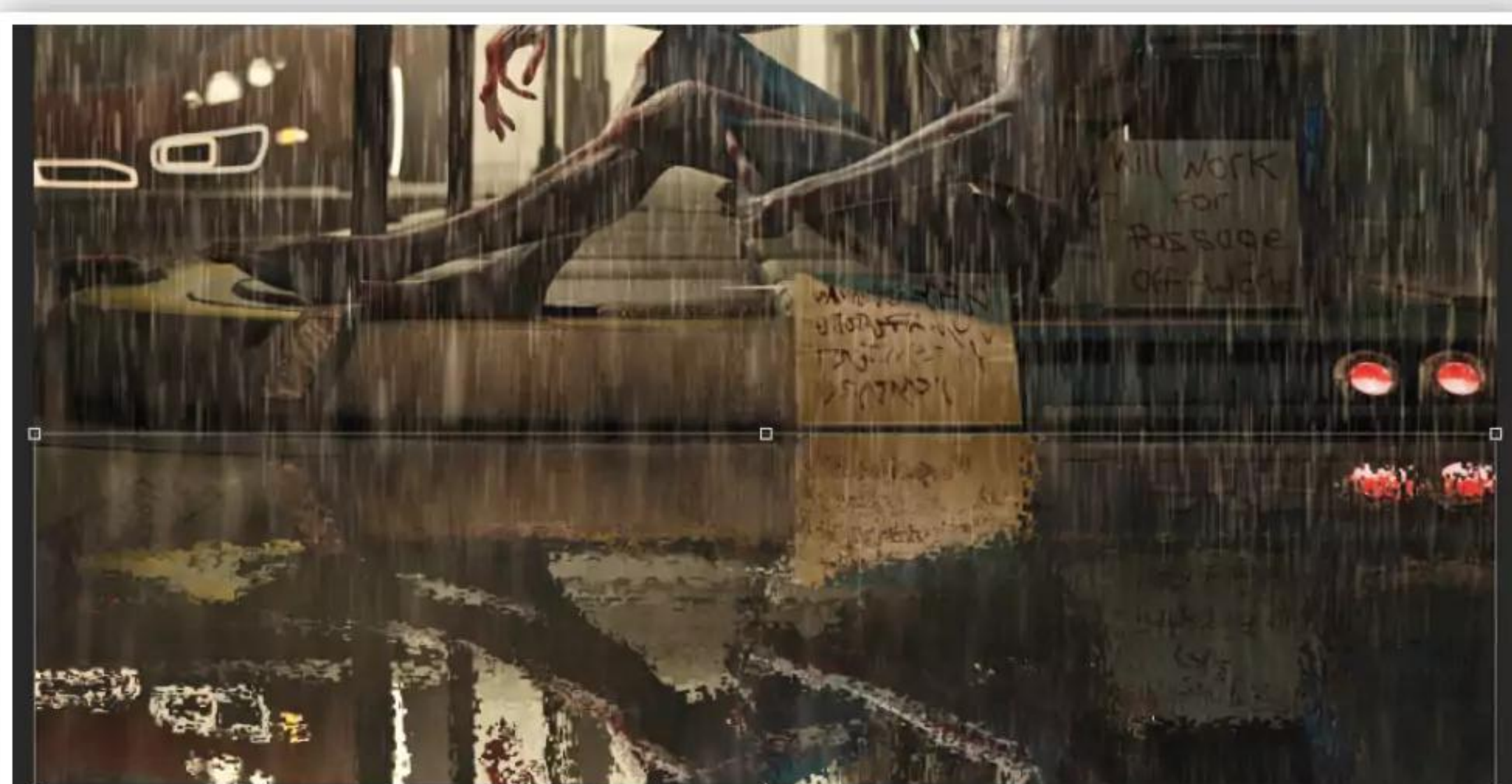
27 With this selection active, press Cmd + C to copy the selected area, then press Cmd + V to paste the selected area. It will appear on a new layer of its own above the 'Background' layer. Name this new layer 'reflection'.



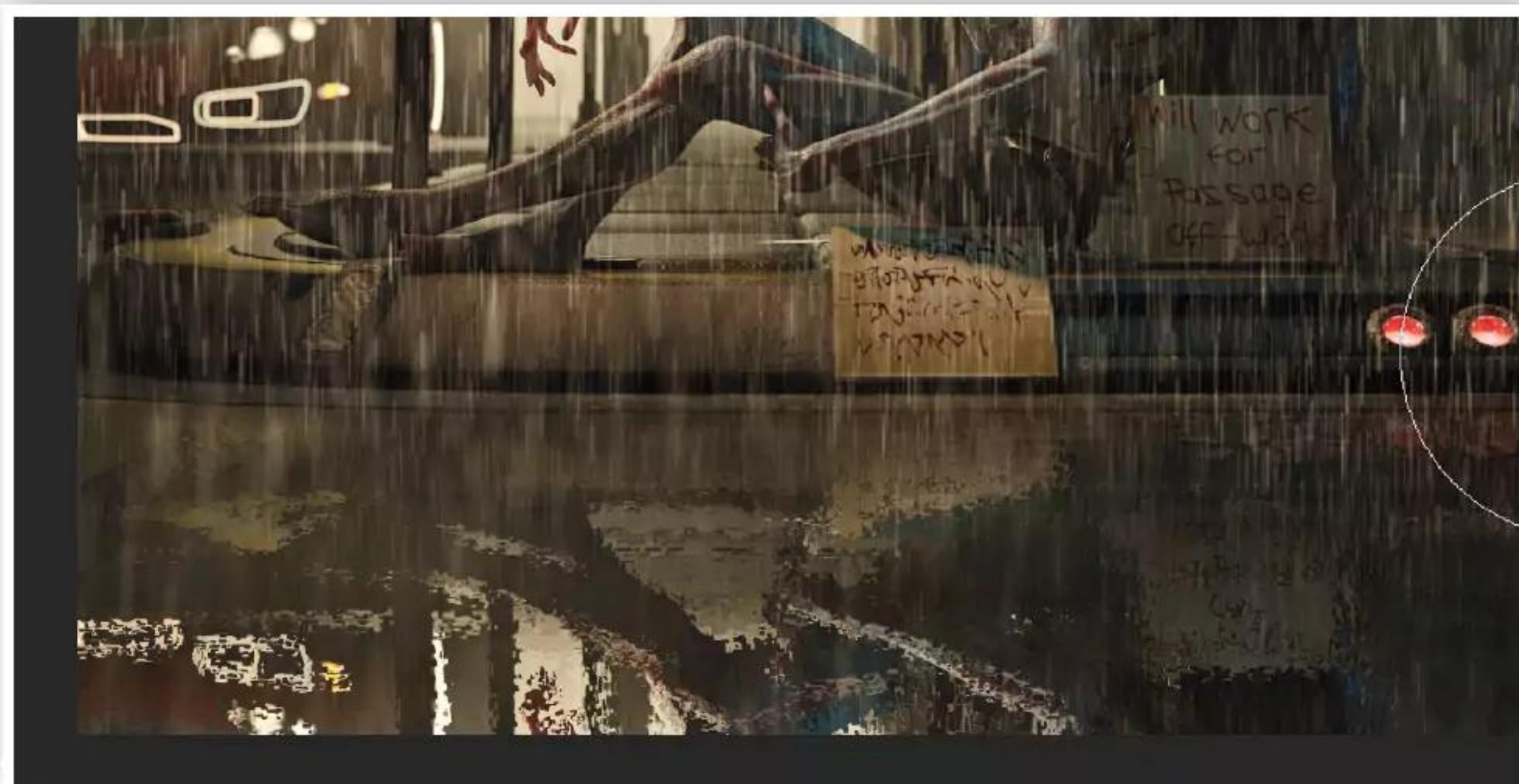
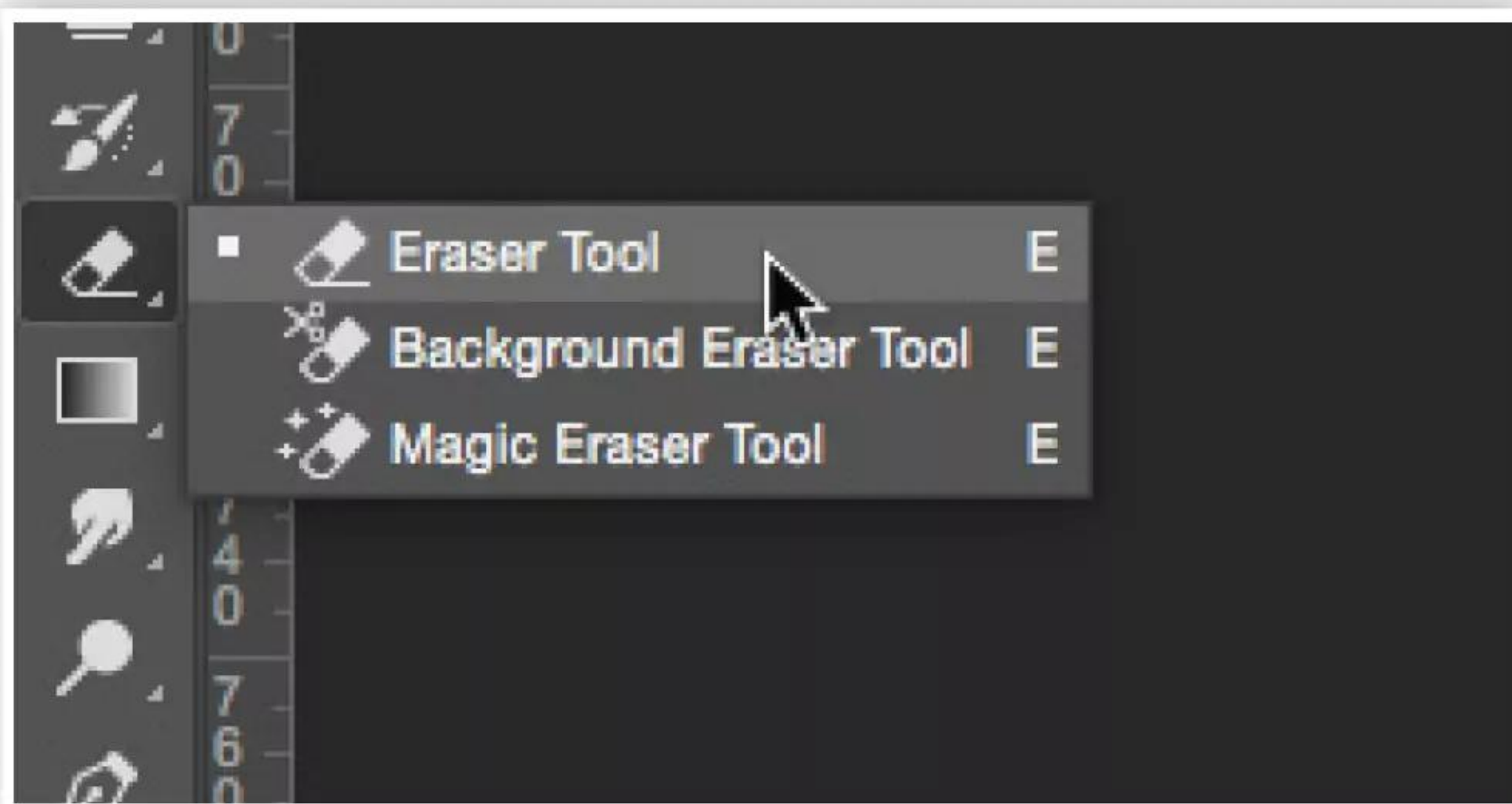
28 To make the reflection work, we need to go to Edit > Transform > Flip Vertical which will turn the selected area into a vertical mirror image. Use the Move Tool (V) and drag down until it aligns with the 'Background' image to create the reflection.



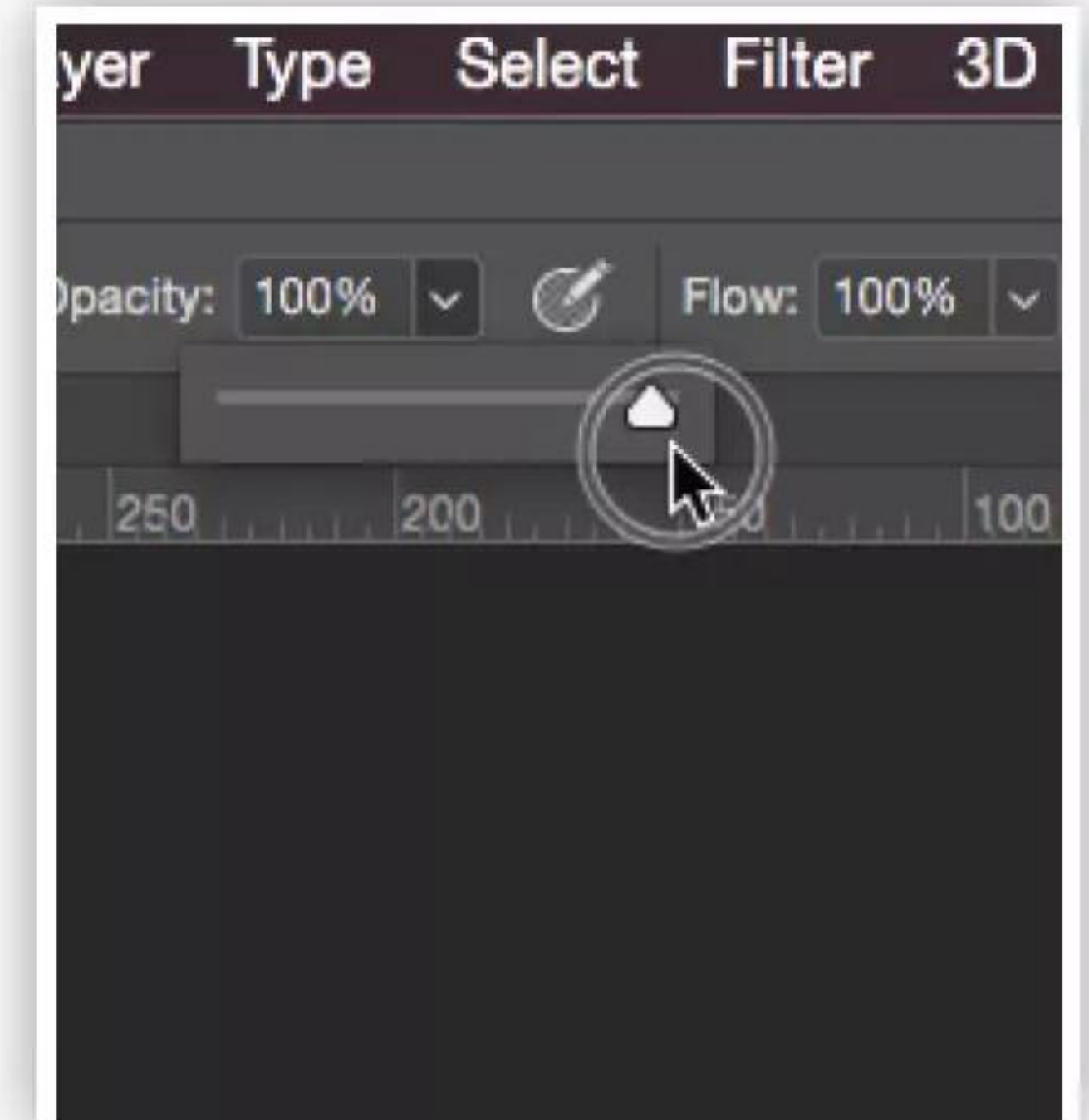
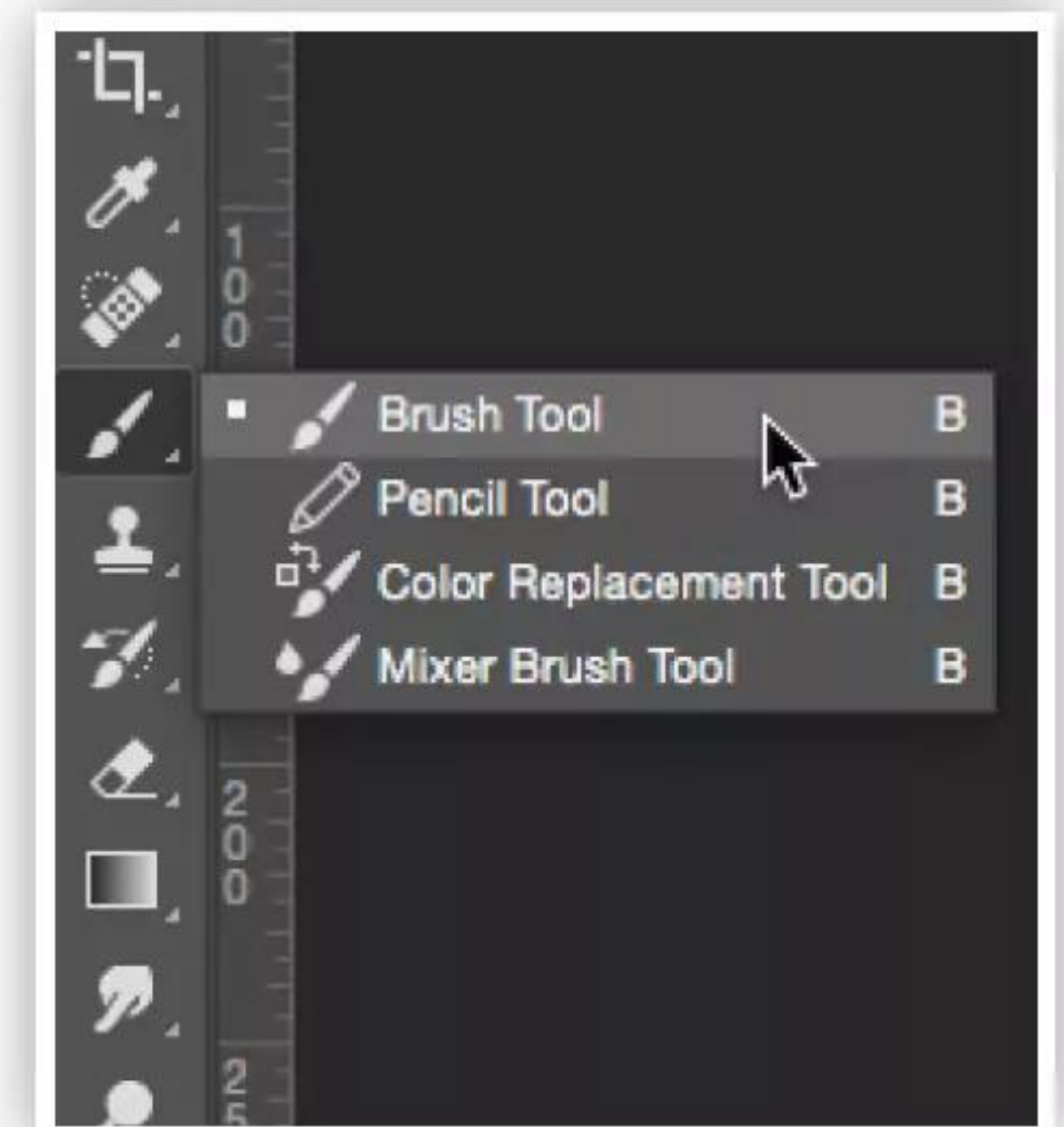
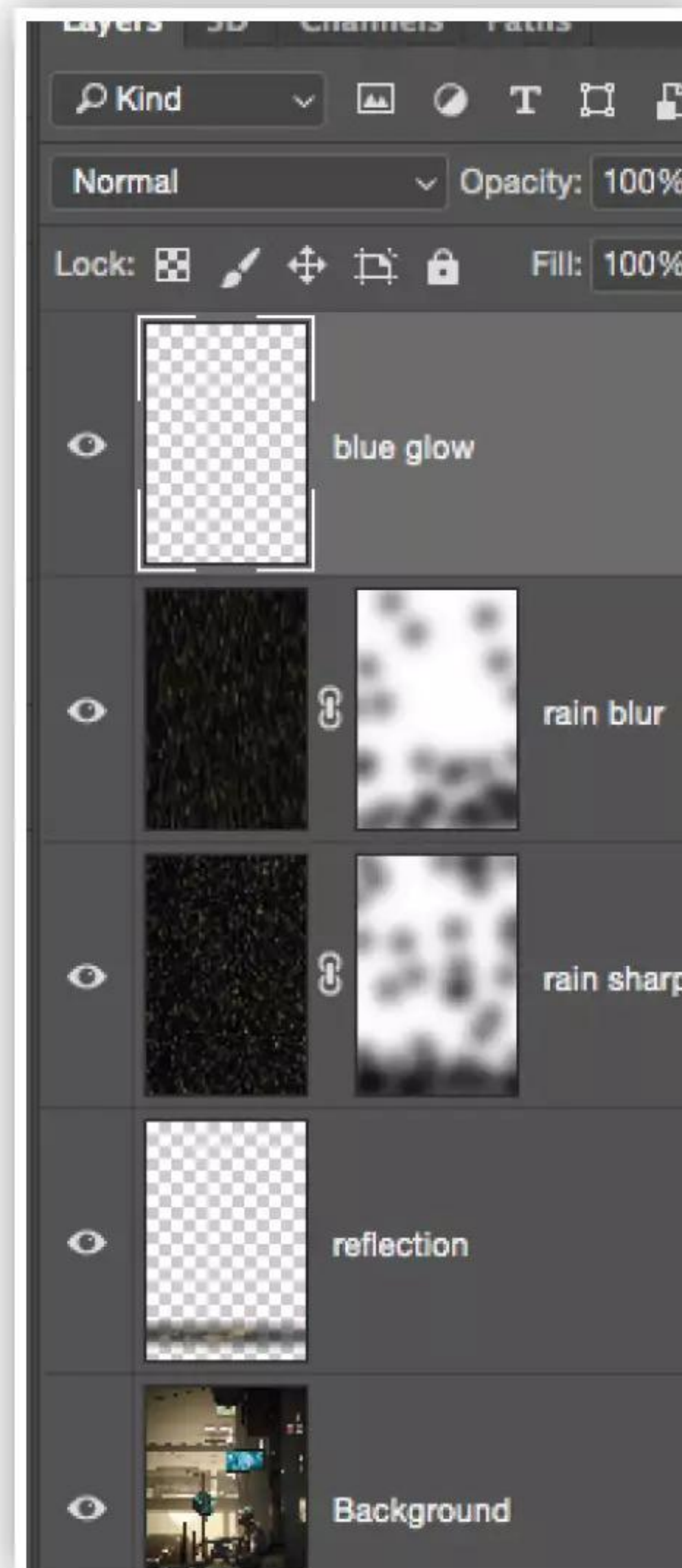
29 At the moment the reflection is too mirror perfect. Keep the 'reflection' layer active and go to Filter > Distort > Ocean Ripple. Make the Ripple Size about 15 and the Ripple Magnitude about 8. Click OK to apply the ripples.



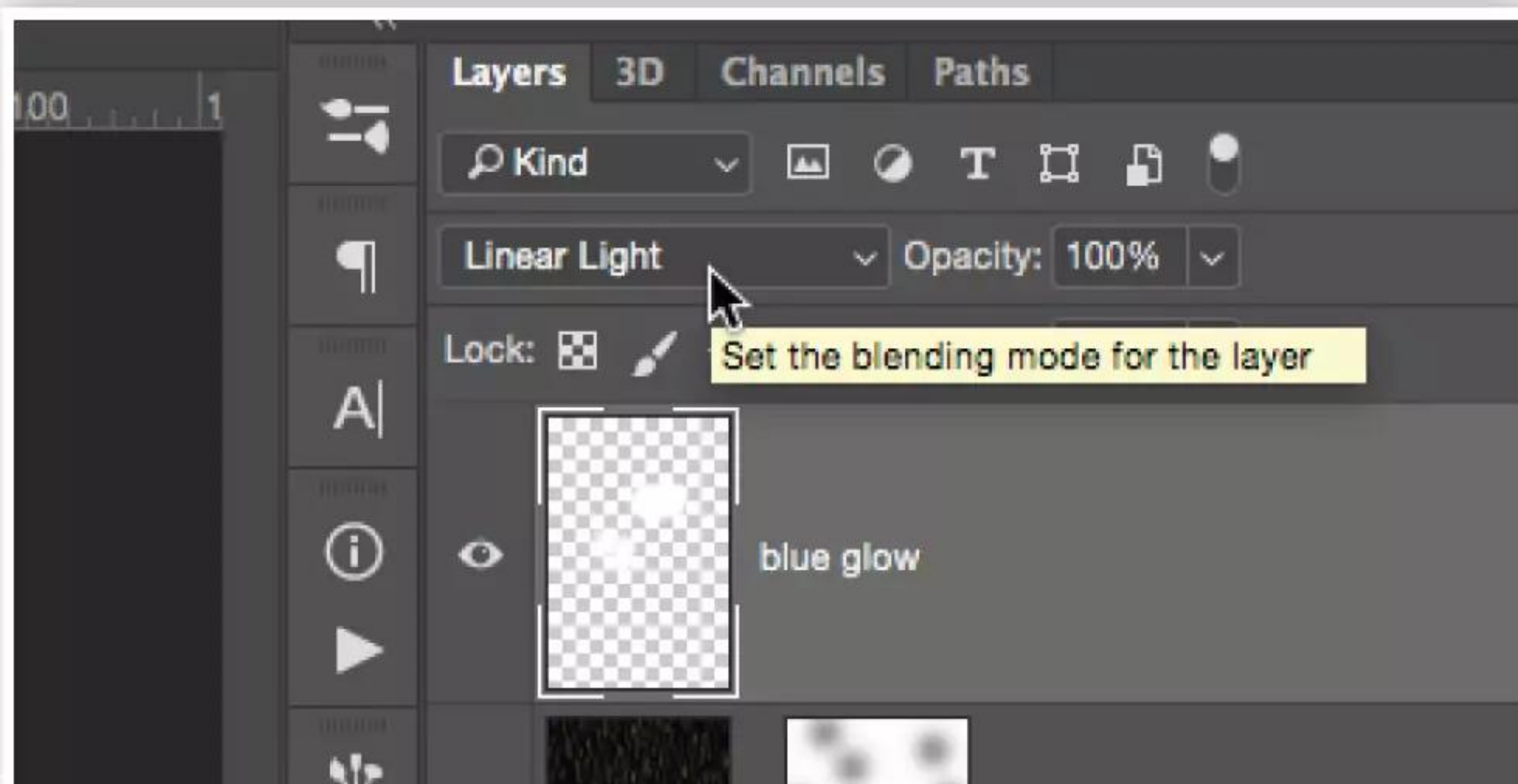
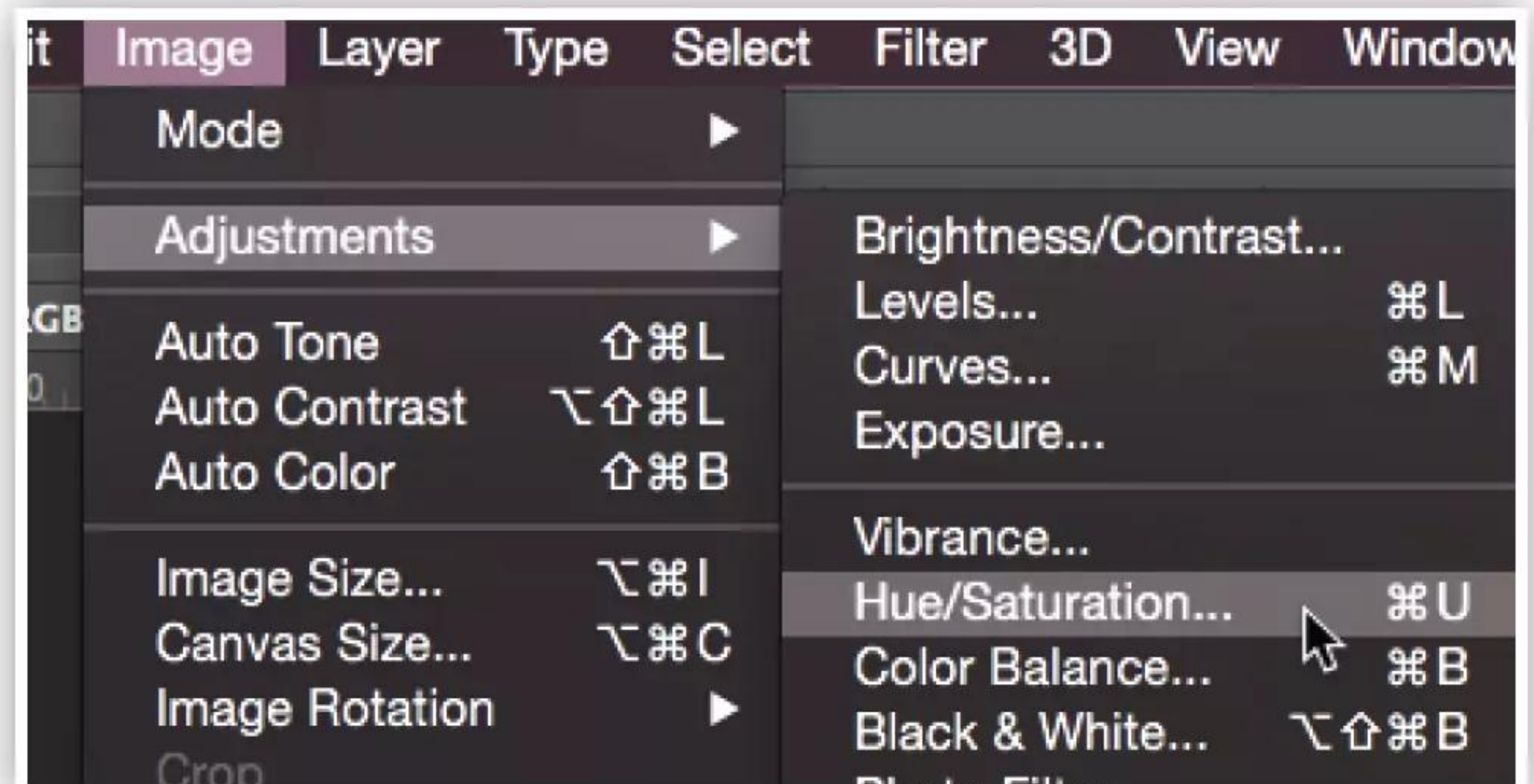
30 Now the reflection has a more rain-splashed look to it. Set the 'reflection' layer blend Mode to Lighten to allow parts of the road image beneath to show through.



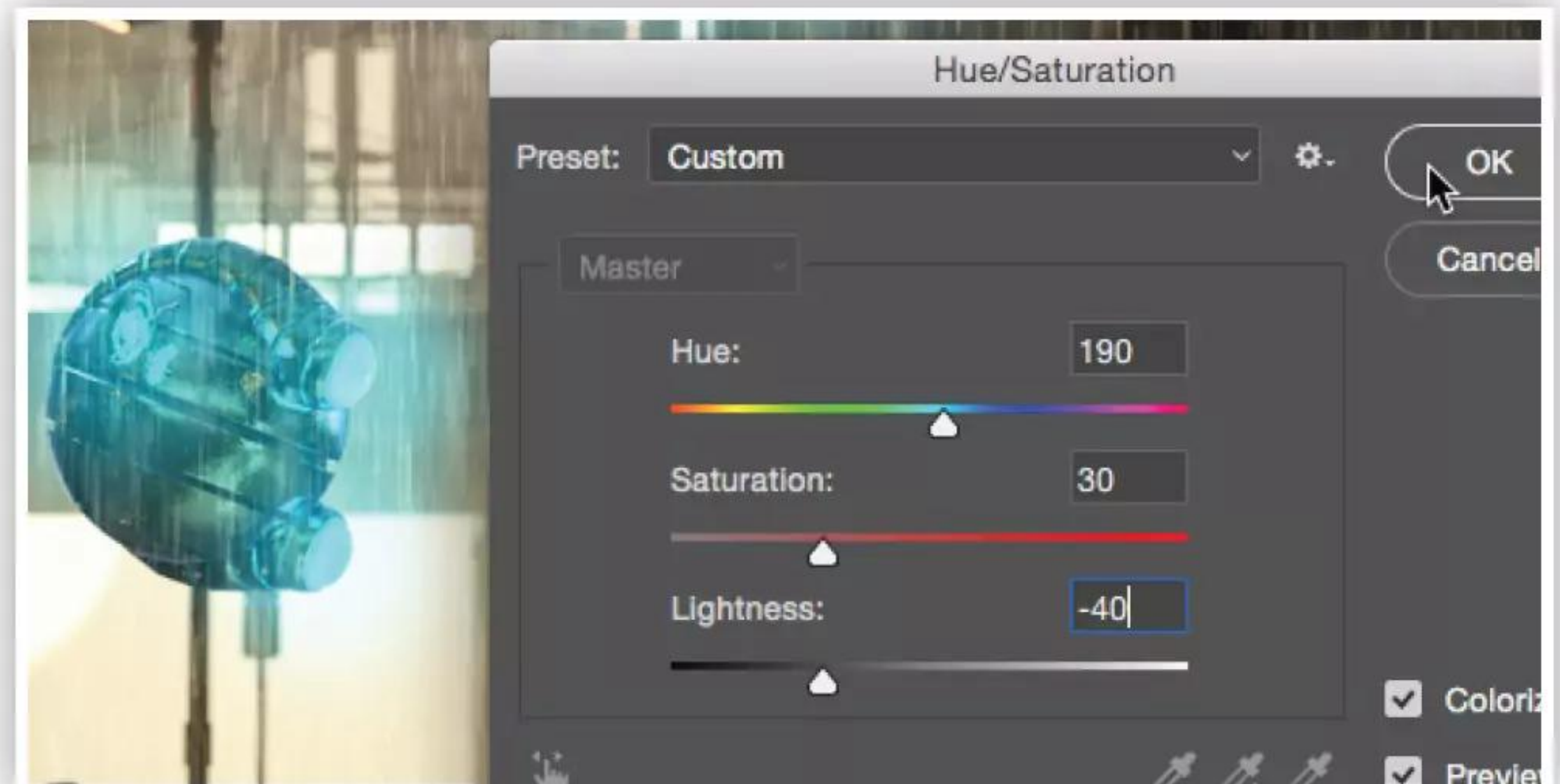
31 Go to the Toolbar and choose the Eraser Tool (E) and use a 500-700 pixel brush to erase the top edge of the reflection and the bottom so it doesn't dominate the scene too much. Now you have just a subtle indication of a wet road.



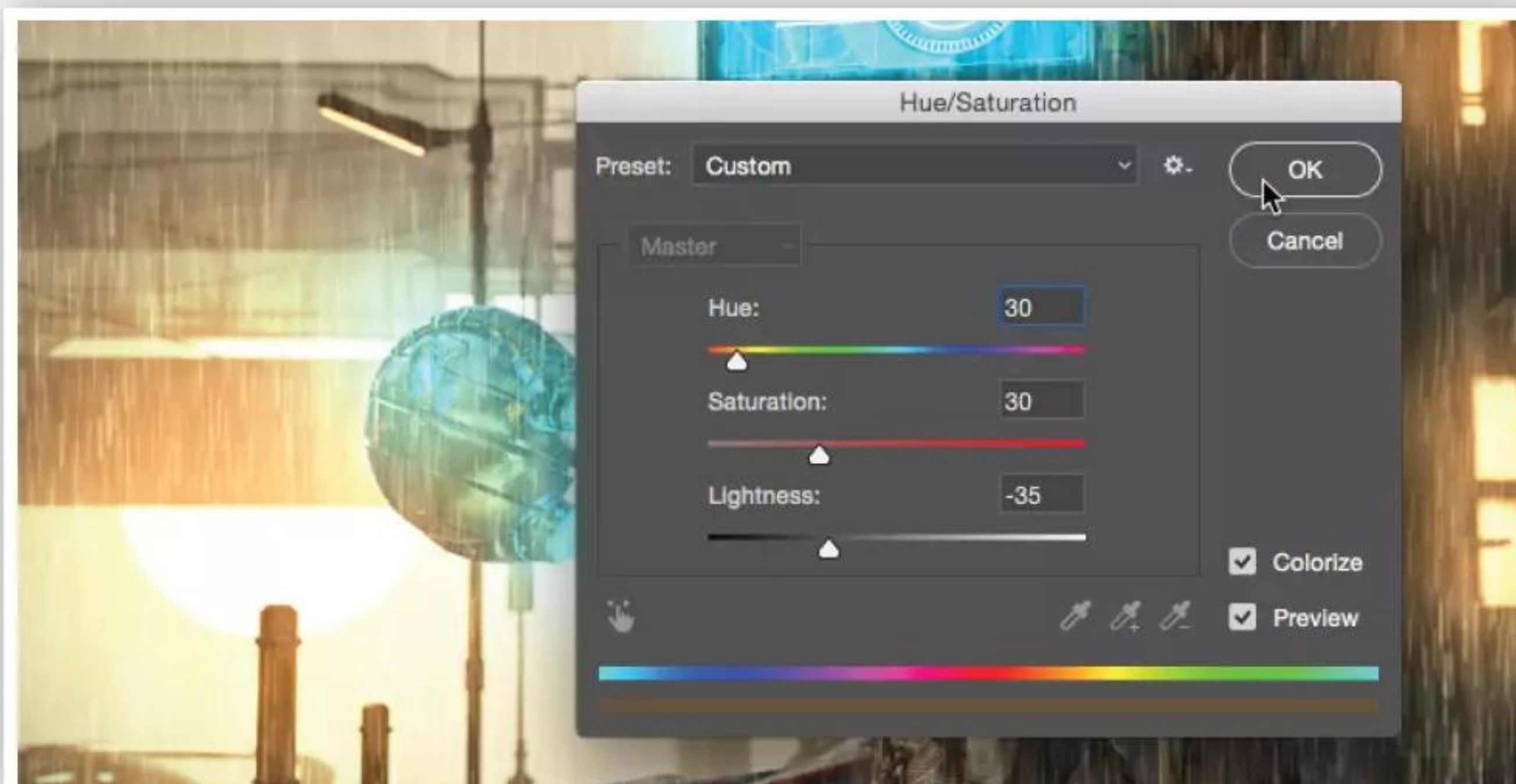
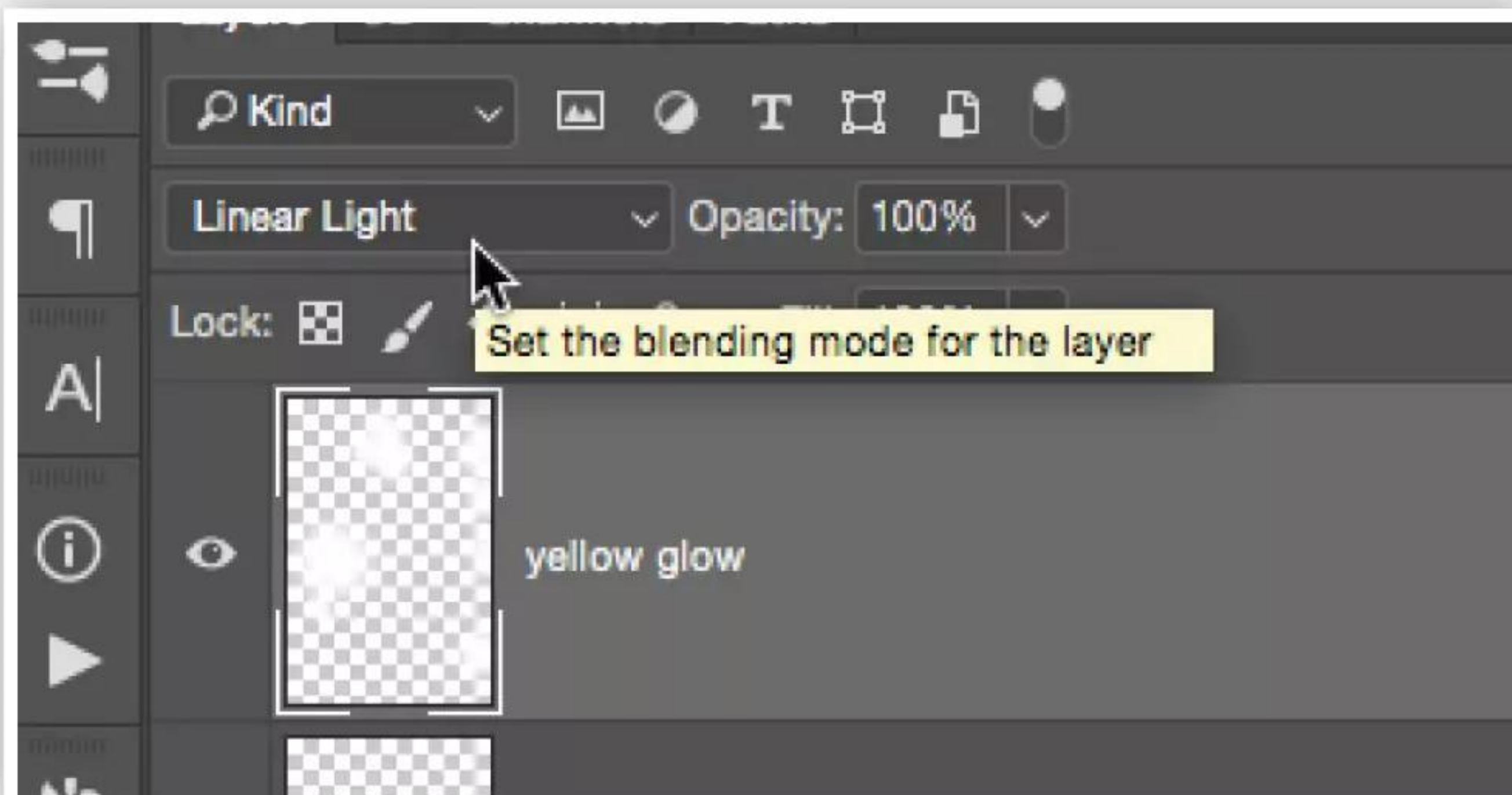
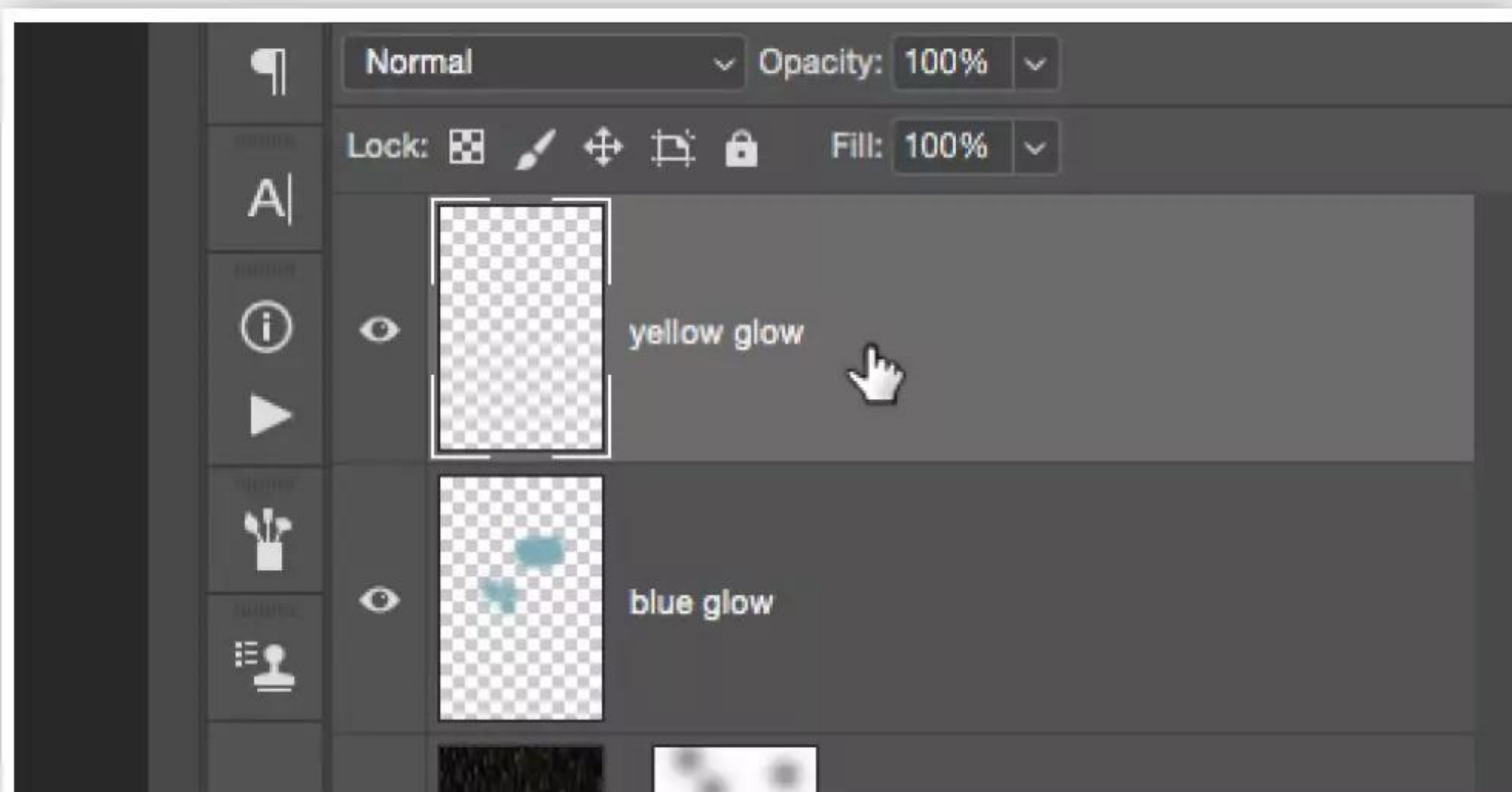
32 Click on the Create A New Layer button once more. Make sure it is at the top of the layer stack and name this layer 'blue glow'. Select a 300 pixel soft white brush and make sure the brush's Opacity is 100%.



33 Begin to dab white on the blue lights of the hovering drone and the blue monitor screen above the alien's head. When done, set the 'blue glow' layer Blend Mode to Linear Light.

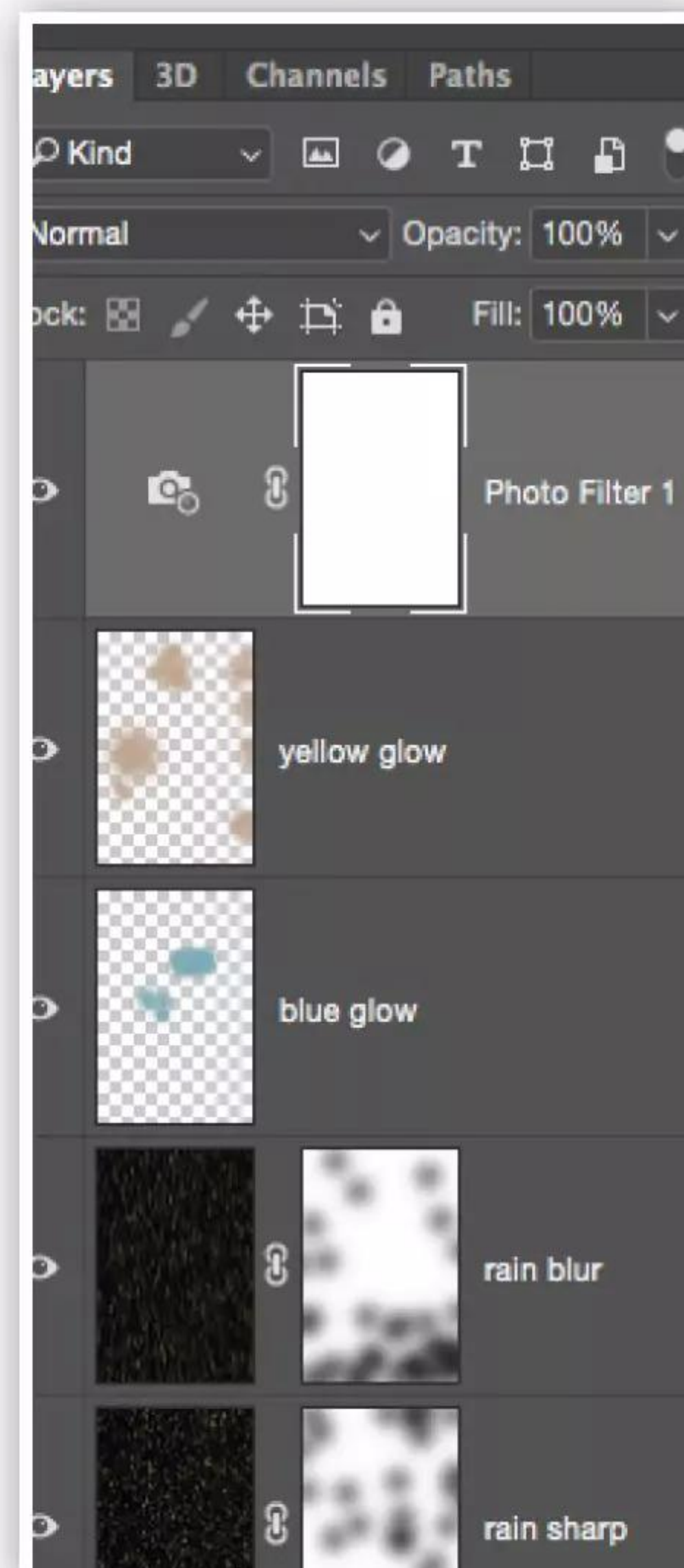
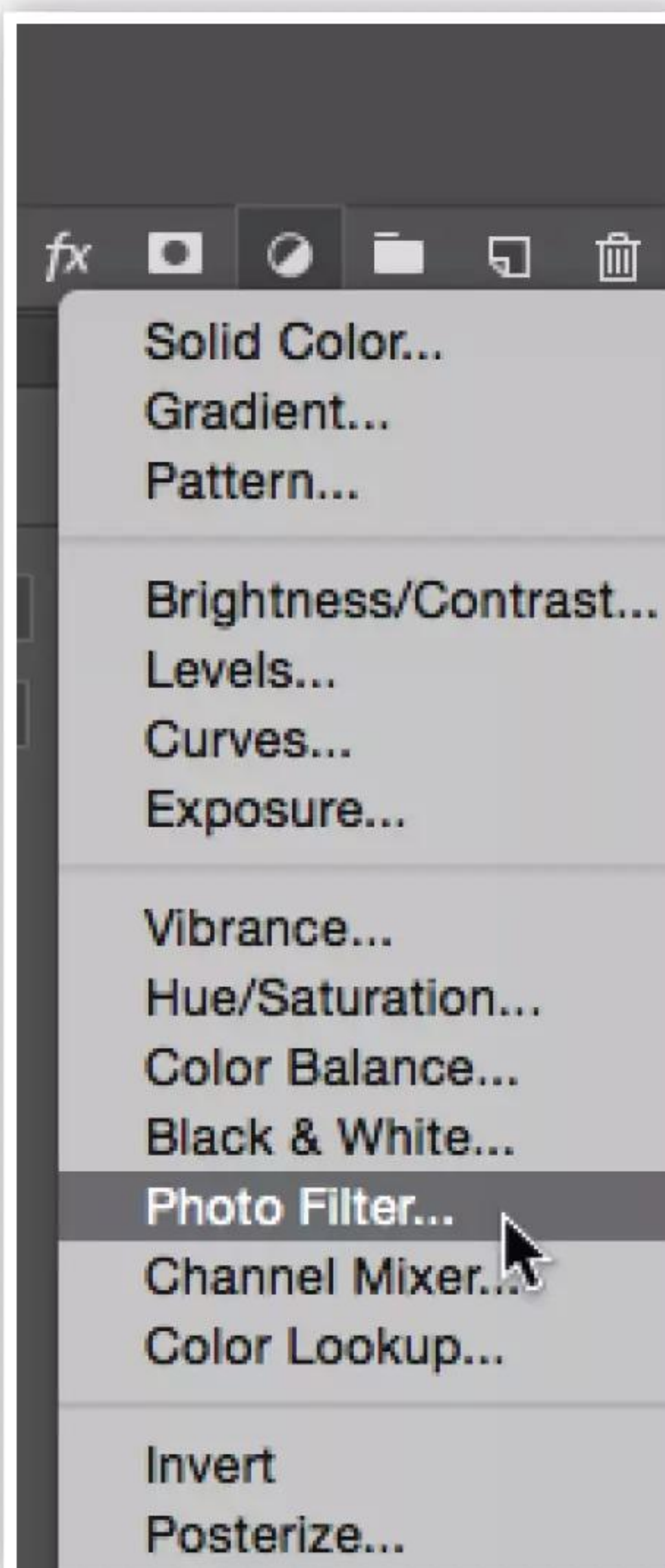
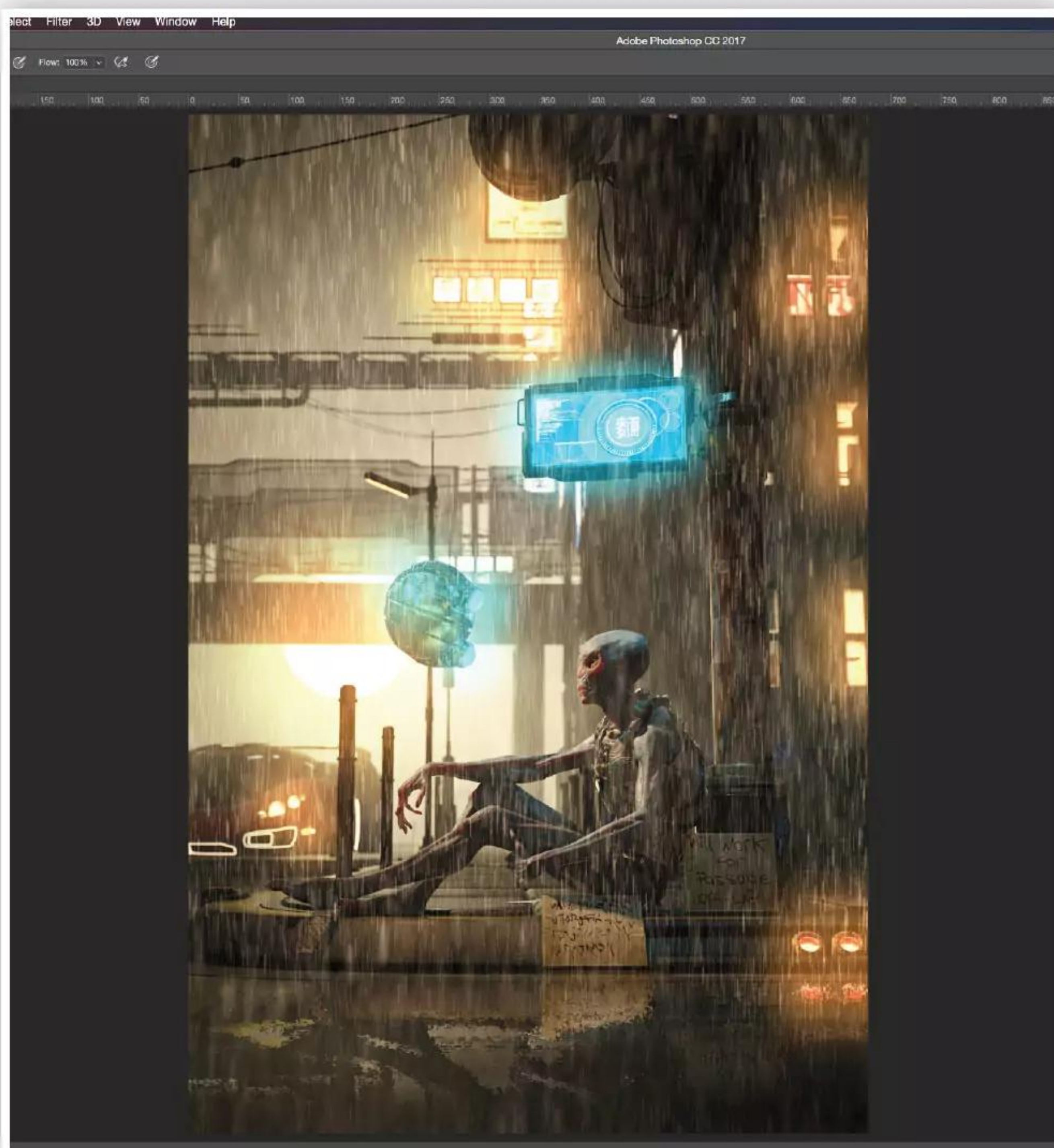


34 Next, go to Image > Adjustments > Hue/Saturation (Cmd + U) to call up the Hue/Saturation dialog panel. Check the Colorize button, then make Hue 190, Saturation 30 and Lightness -40. This will give you a blue glow. Click OK to proceed.



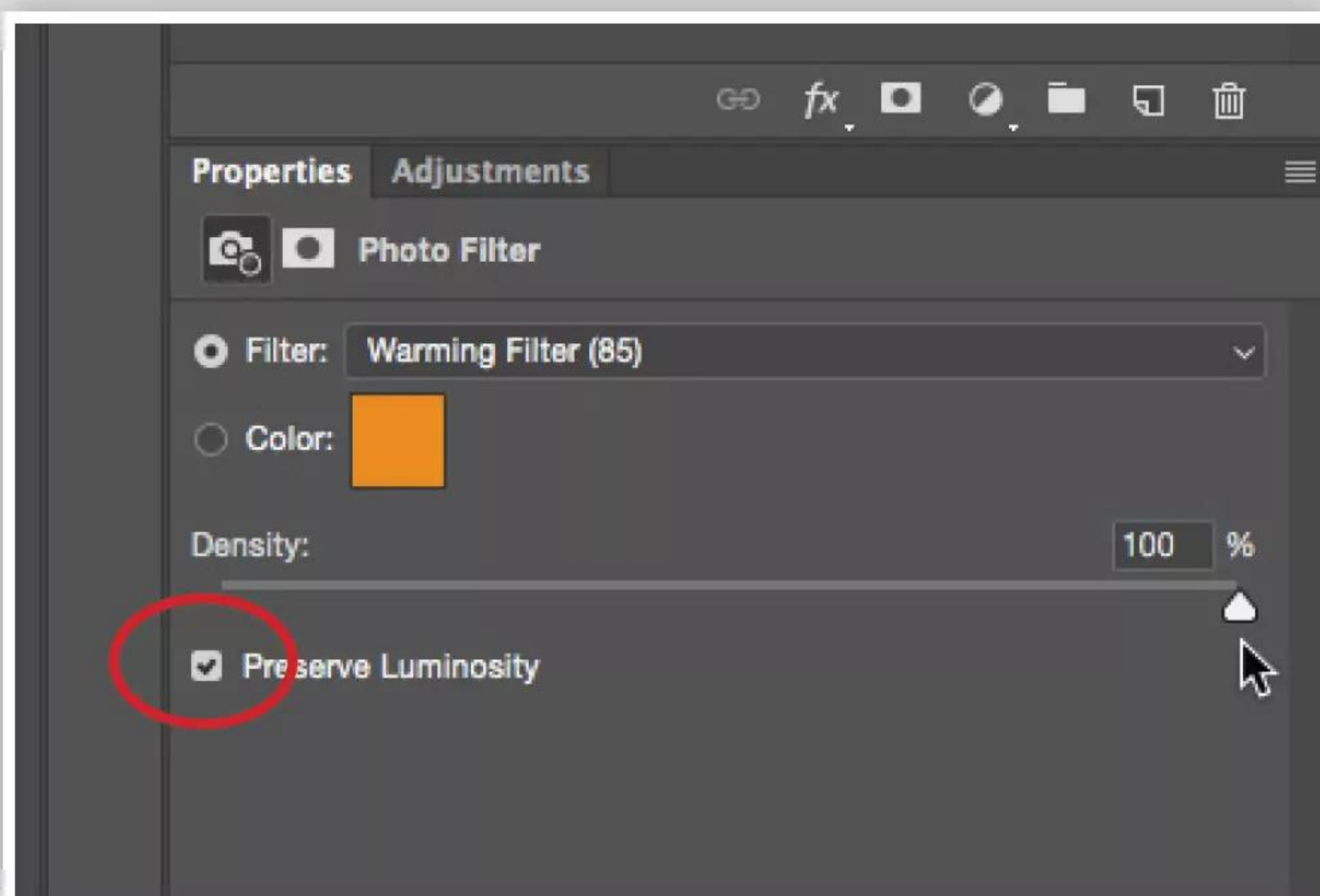
35 Now create another new layer called 'yellow glow' and use your white soft brush again to dab a point-of-light over any of the lit objects such as the car's headlight, the signage and windows dotted around the image.

36 Set the 'yellow glow' Blend Mode to Linear Light as well and then go to Image > Adjustments > Hue/Saturation (Cmd + U). Click the Colorize button and make Hue 30, saturation 30 and Lightness -35.

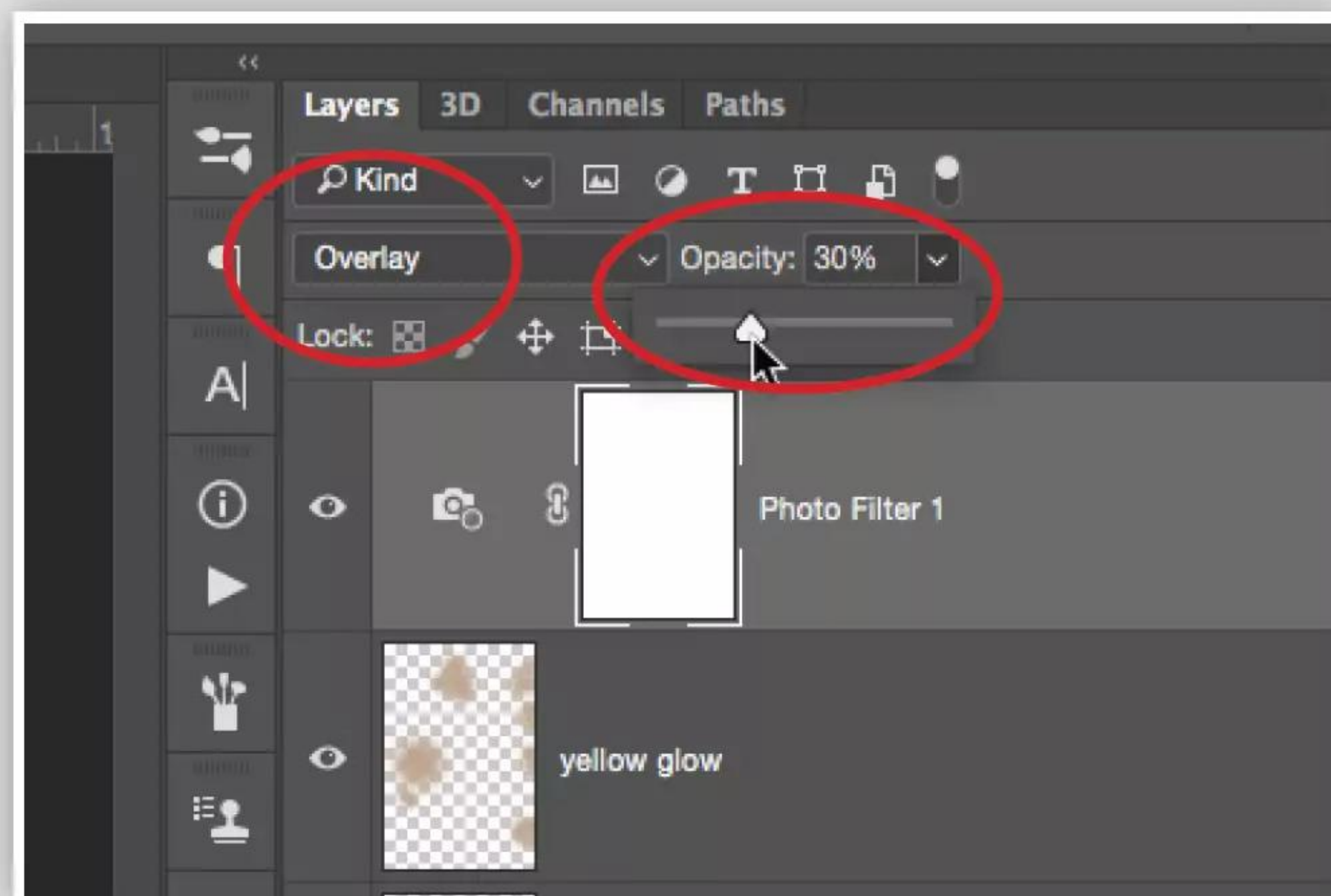


37 This gives the remaining lit areas a yellow/orange glow. If you think the glow is a bit too well defined, you can always use Gaussian Blur to soften the light.

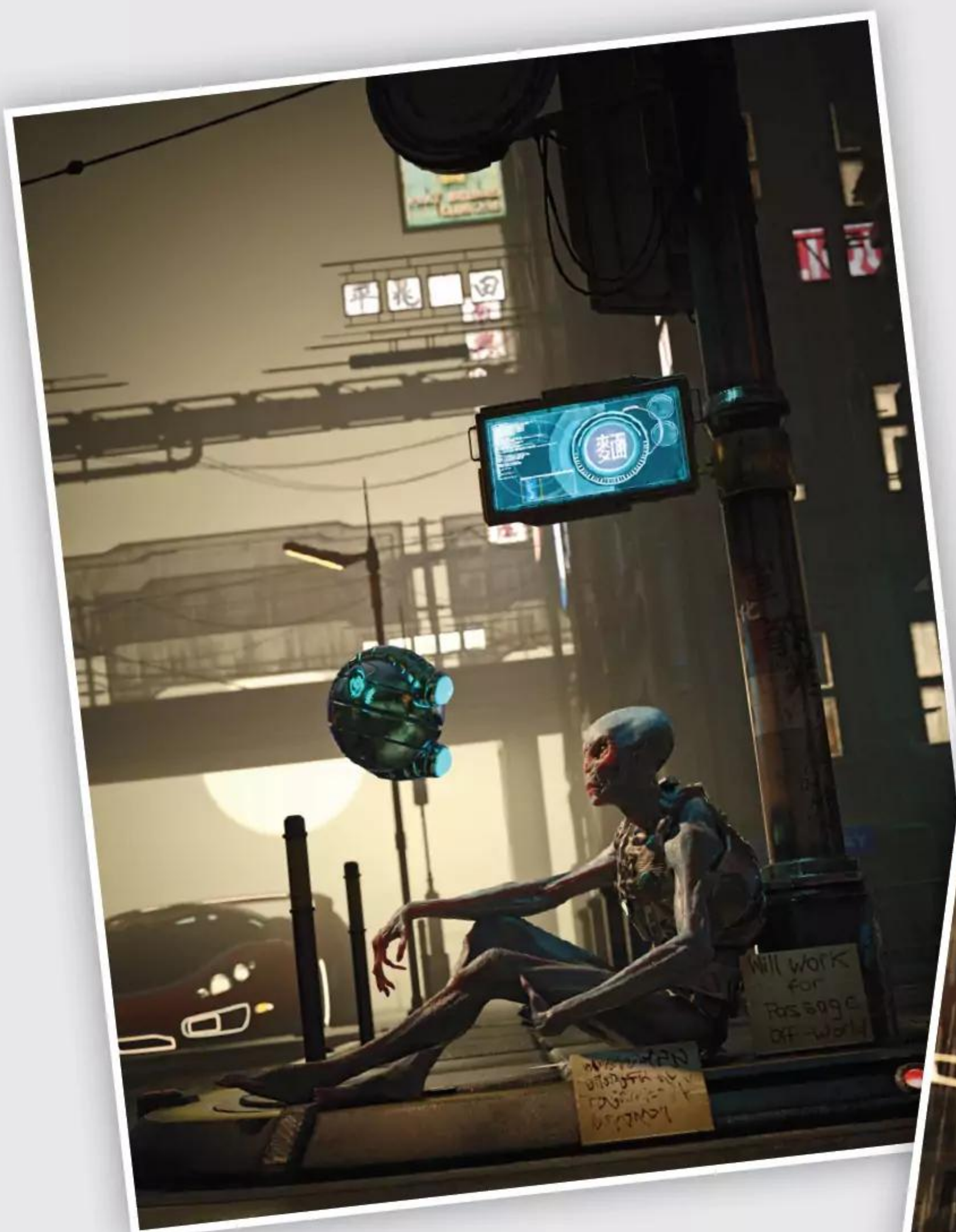
38 Now we can add a little more punch to the image. Click on the Create New Adjustment Layer button and choose Photo Filter from the menu. Make sure Photo Filter 1 is at the top of the layer stack.



39 Make the Filter type Warming Filter (85). Set Density to 100 per cent and check the Preserve Luminosity button. The entire image will go an orange colour but we can take care of that.



40 Set the Photo Filter 1 layer's Blend Mode to Overlay and then make its Opacity about 30 per cent. This adds a general colour cast to the image to tie it all together and adds a little contrast too. With that, your rain making skills are complete.



Bring on the rain

An effective method to douse your image with drama.



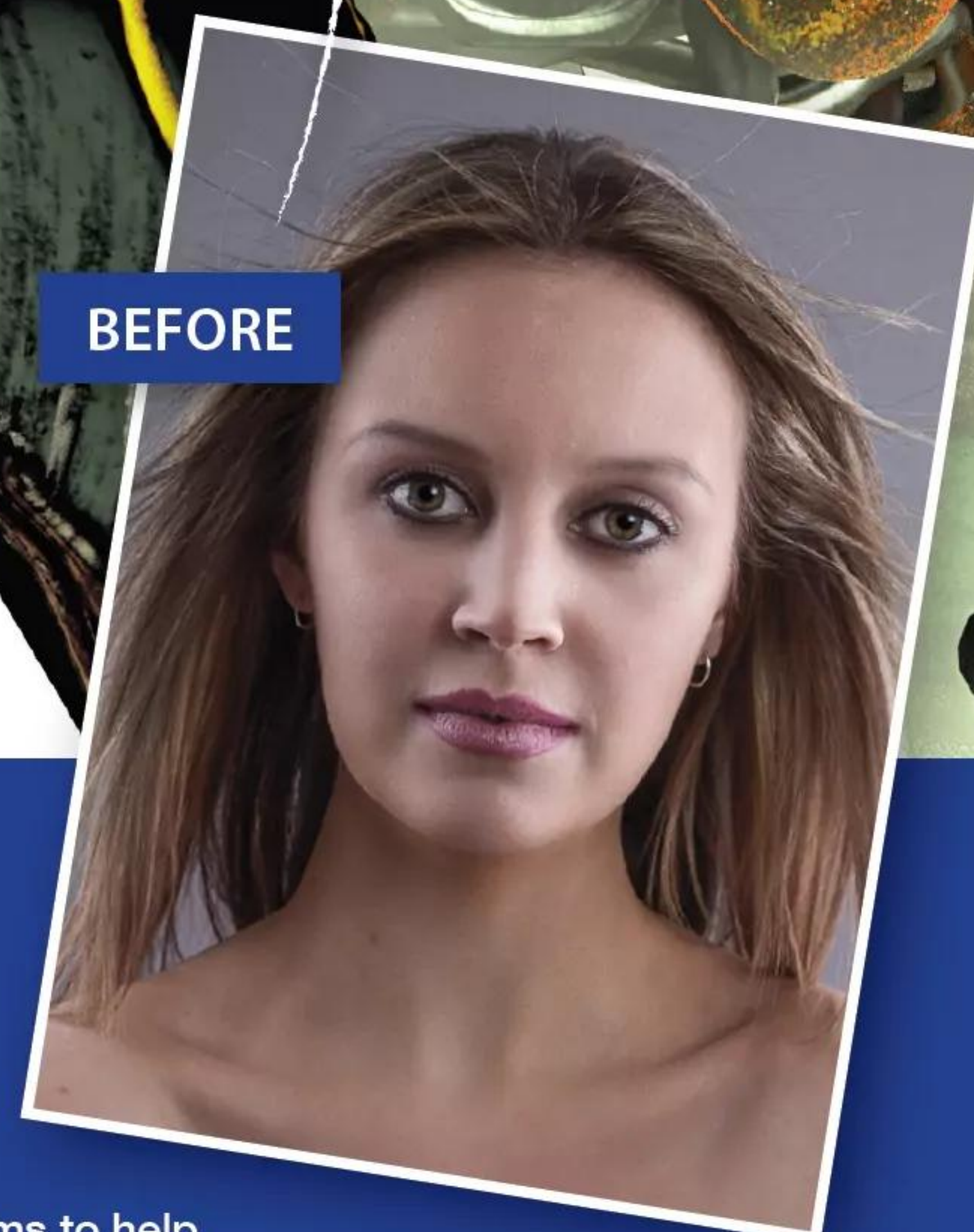


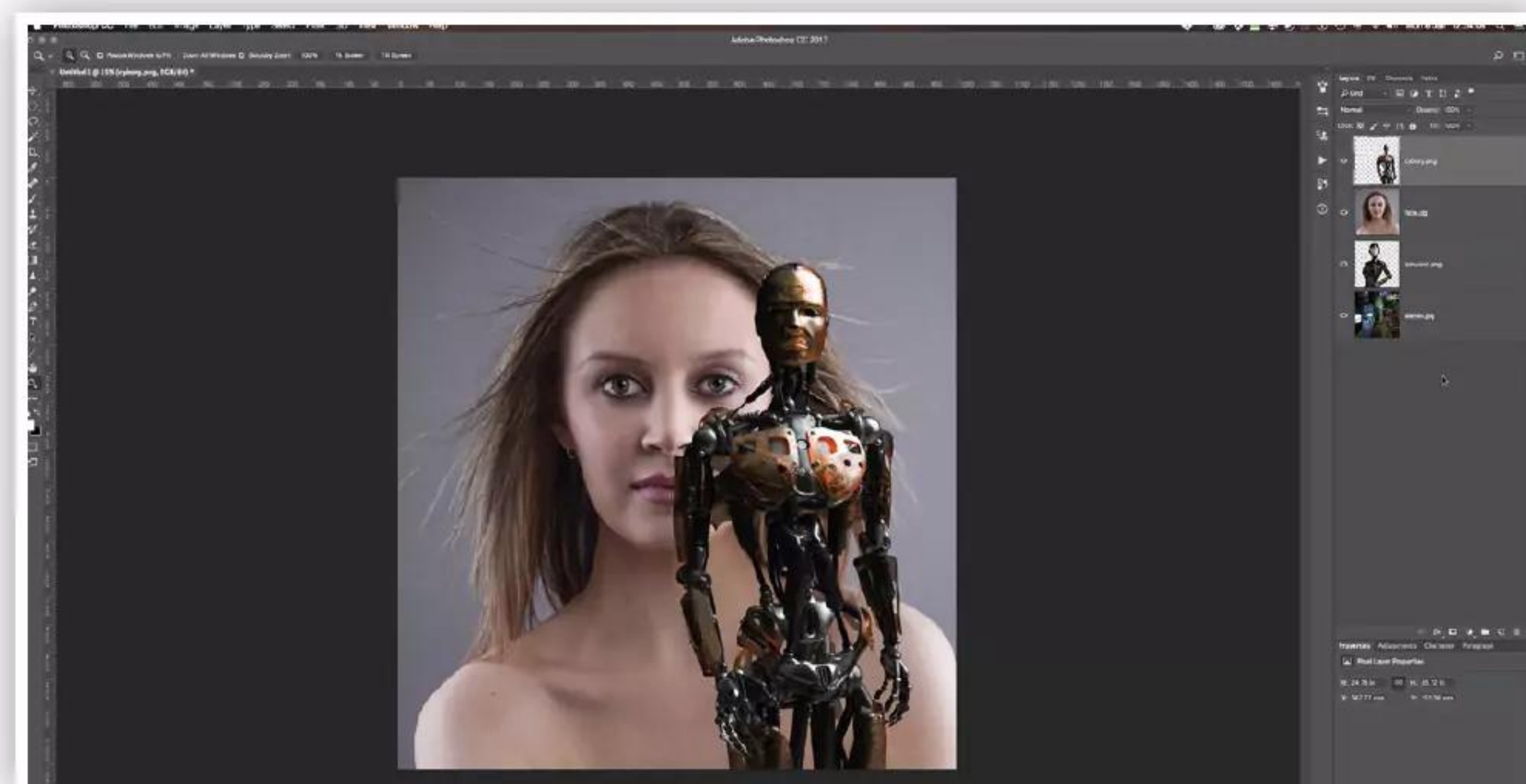
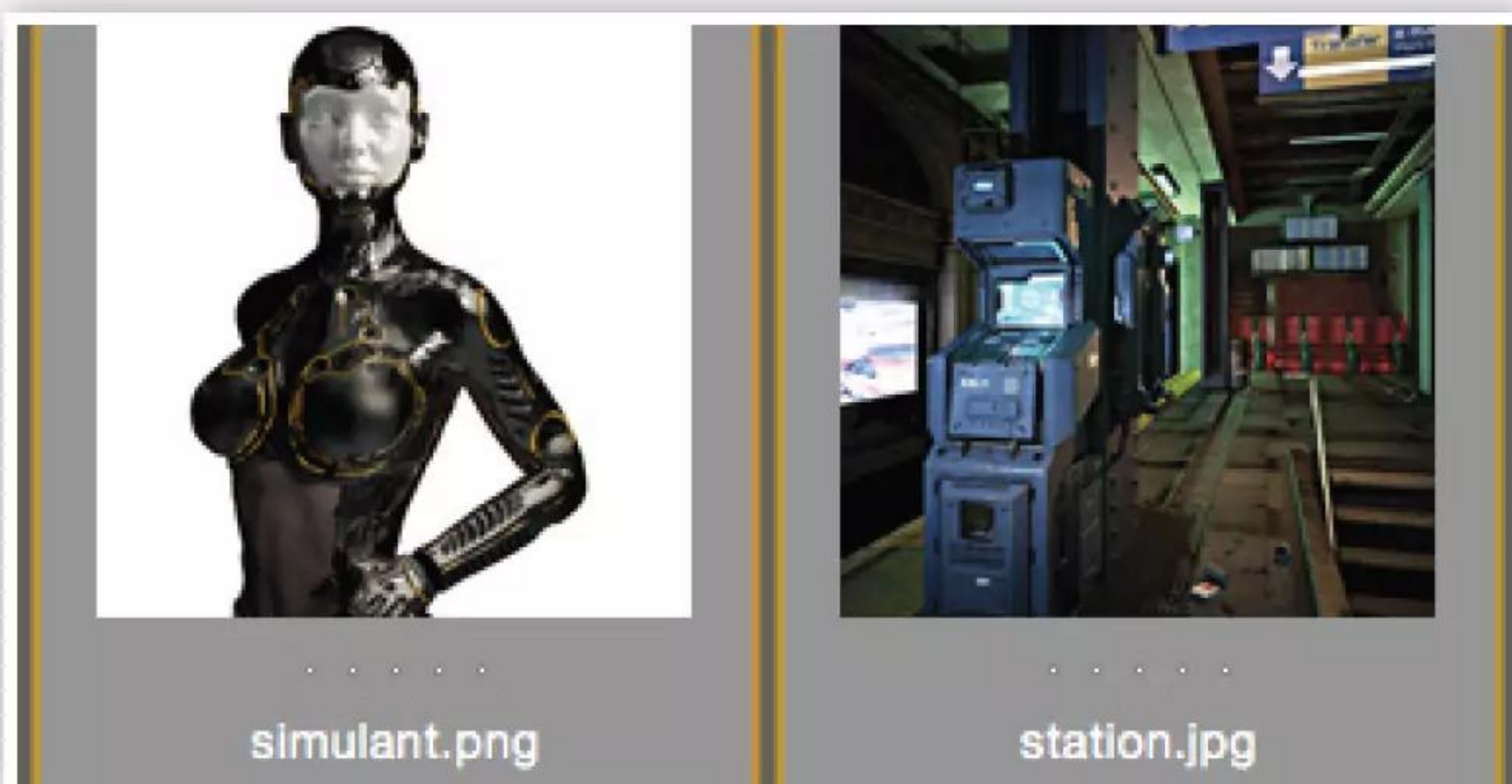
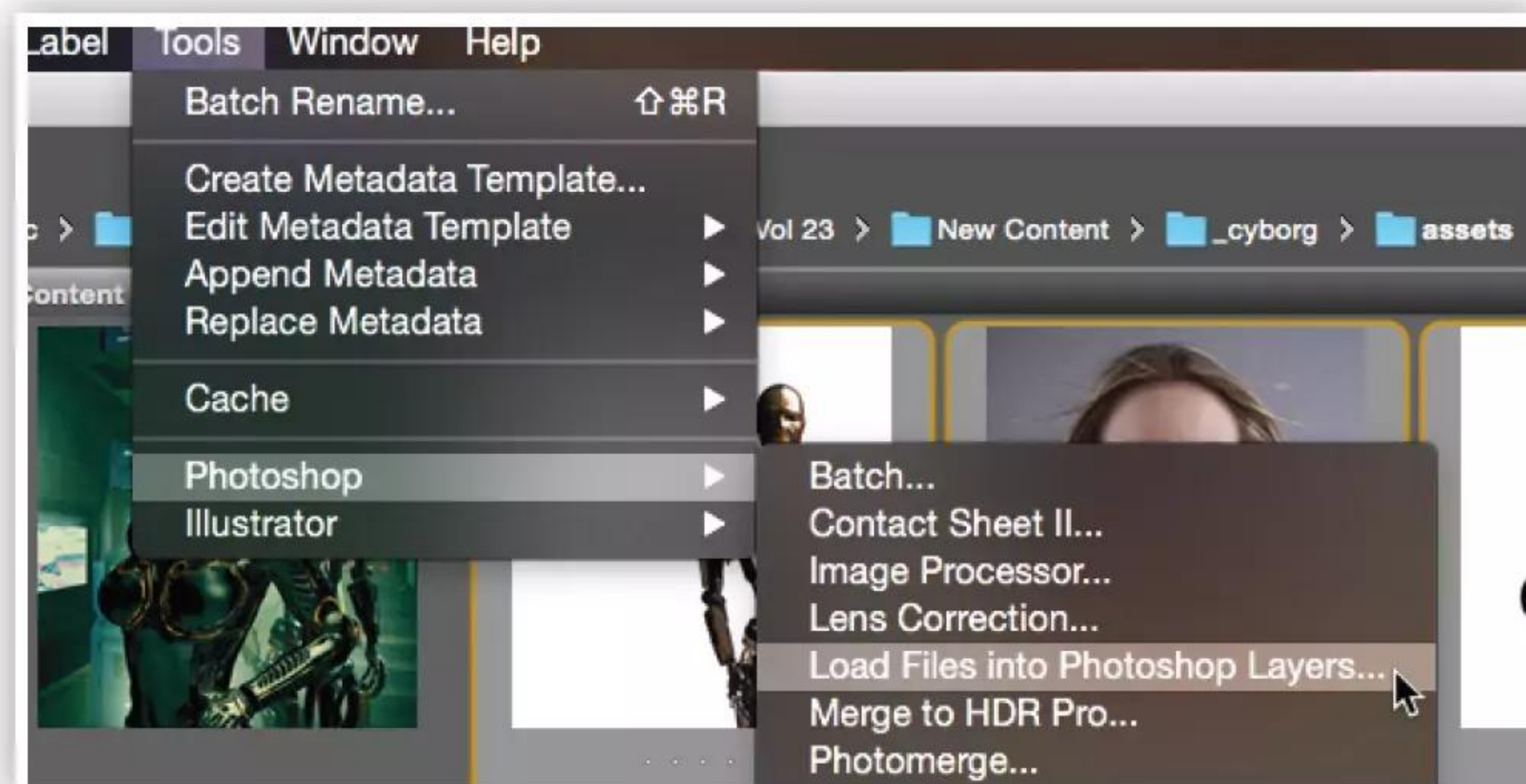
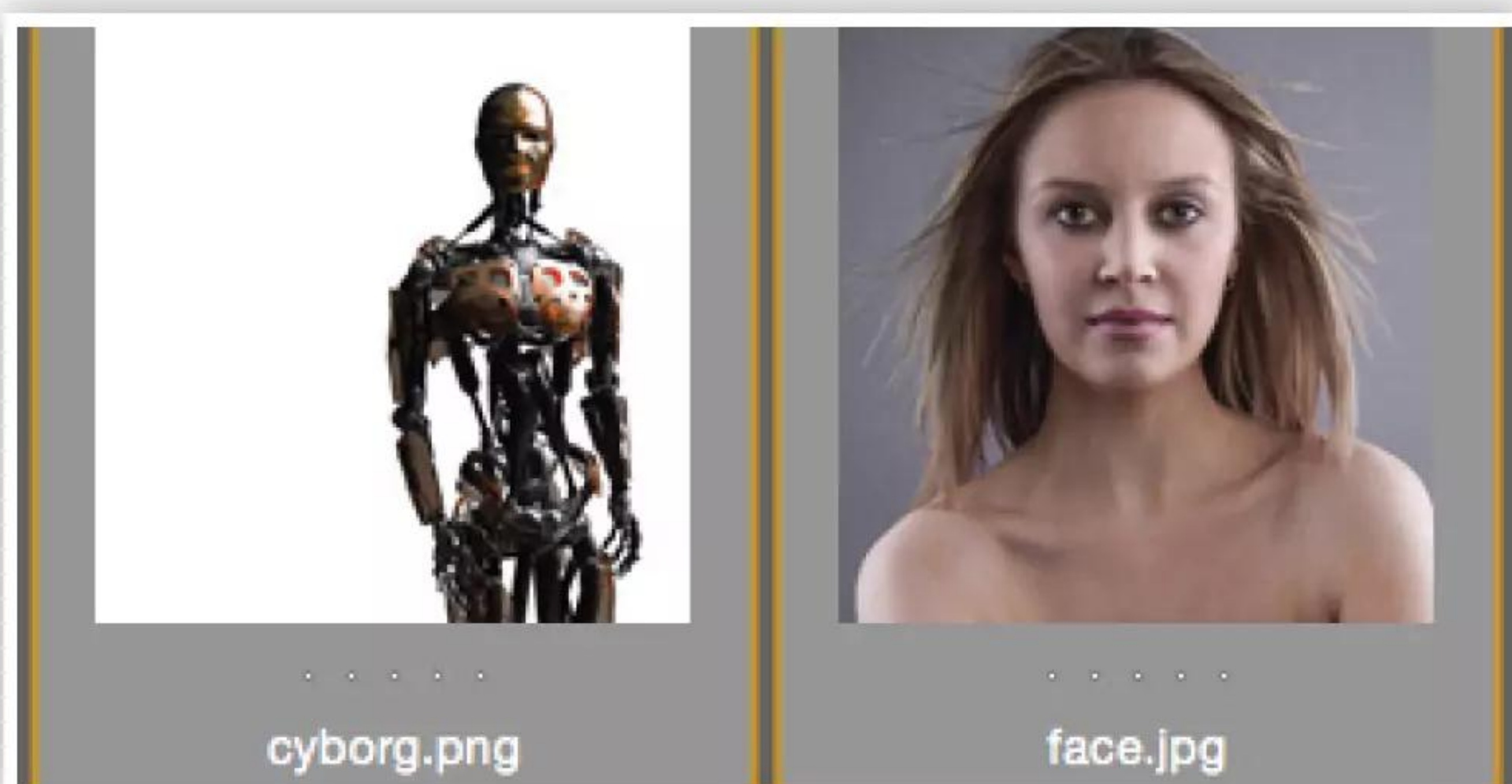
Science Fiction Art

Turn friends and loved ones into mechanical beings

It is often the case that as a digital graphic artist, you sometimes have to work with a number of image components and bring them together to make one final image. This means working with your multiple images over many layers with adjustments and masks; it is a good exercise in being able to manage a larger than usual document. Our example uses a collection of foreground and background images as well as

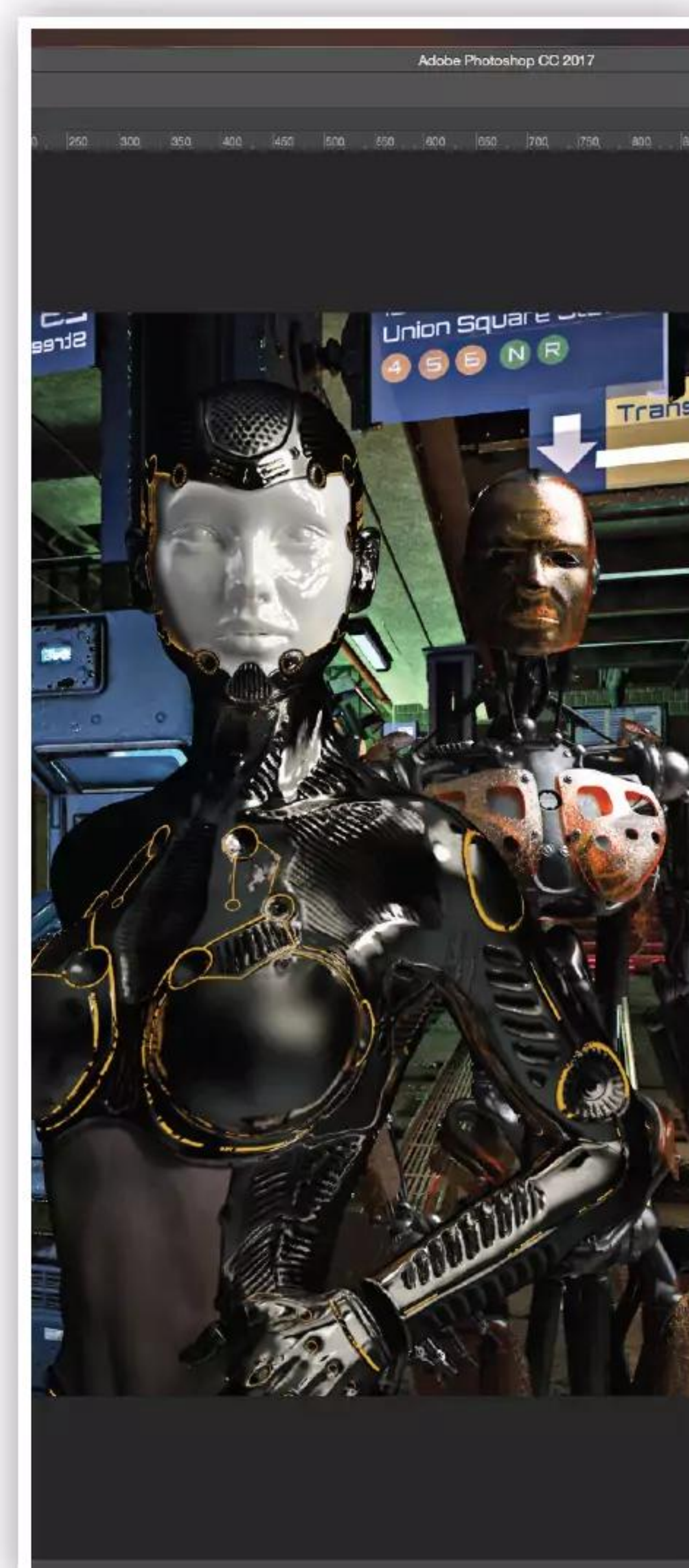
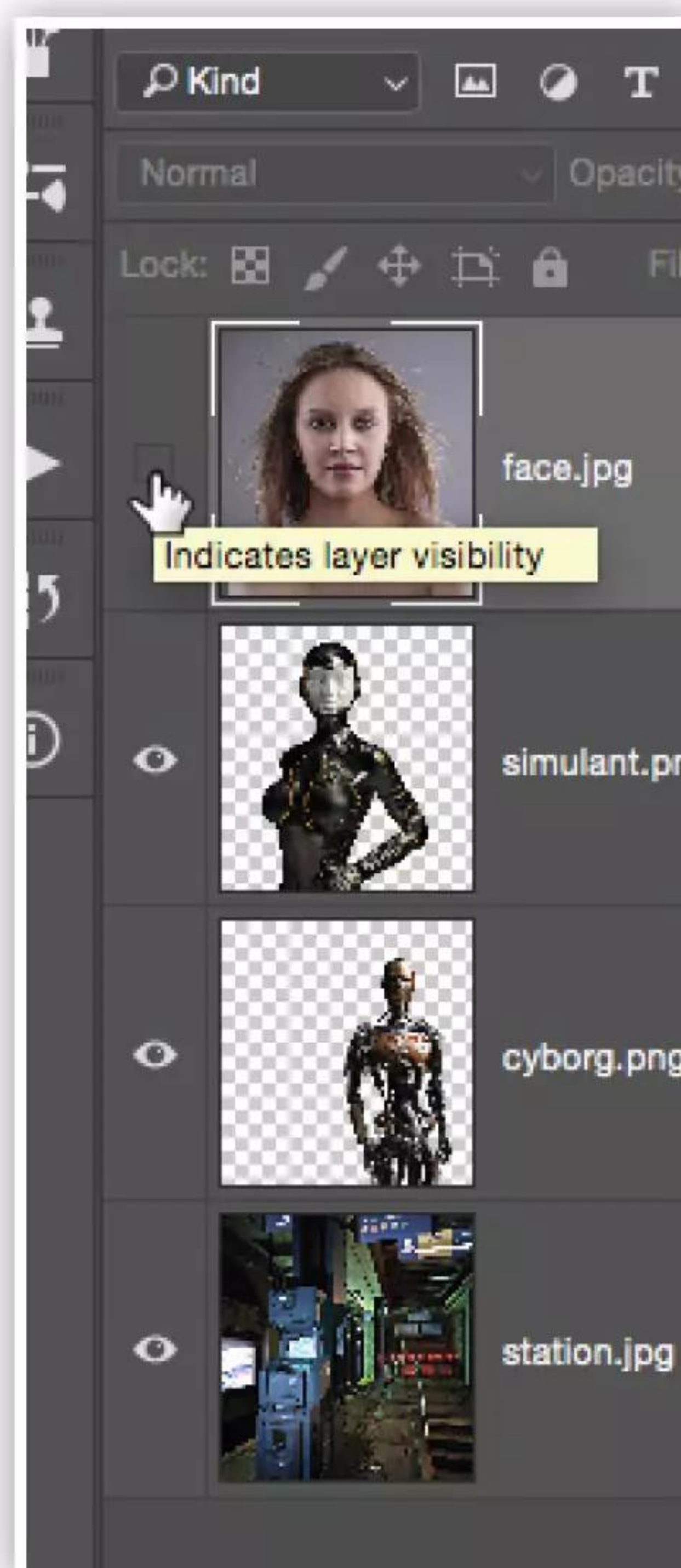
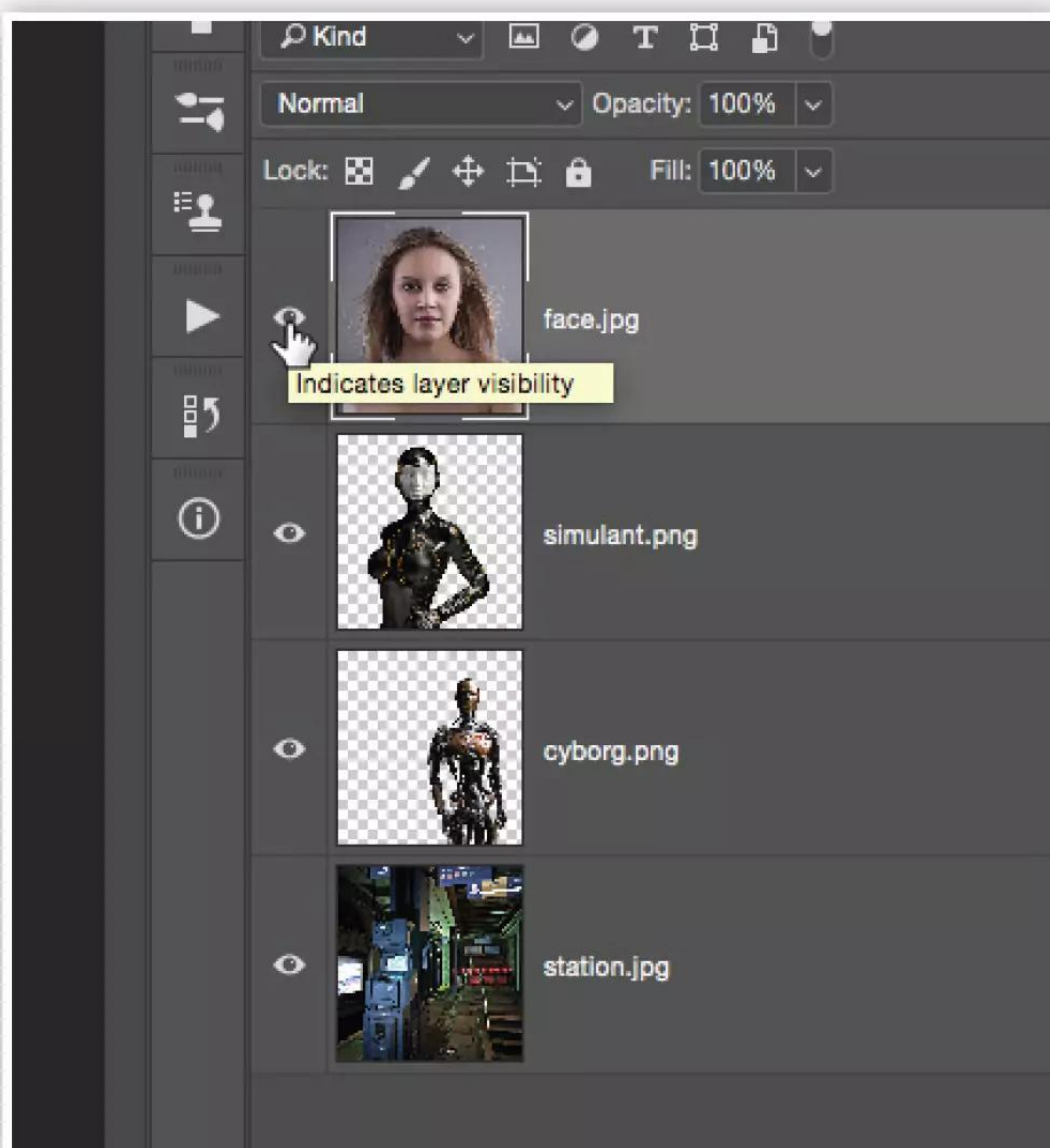
some assets to be used to create a human/cyborg hybrid. This tutorial aims to help you understand a little more about working with many layers and how the order of the various components work as well as masking and adjusting colour, exposure, saturation and layer styles. At the end, you will have a neat little sci-fi image and hopefully learn a few interesting creative tricks along the way.





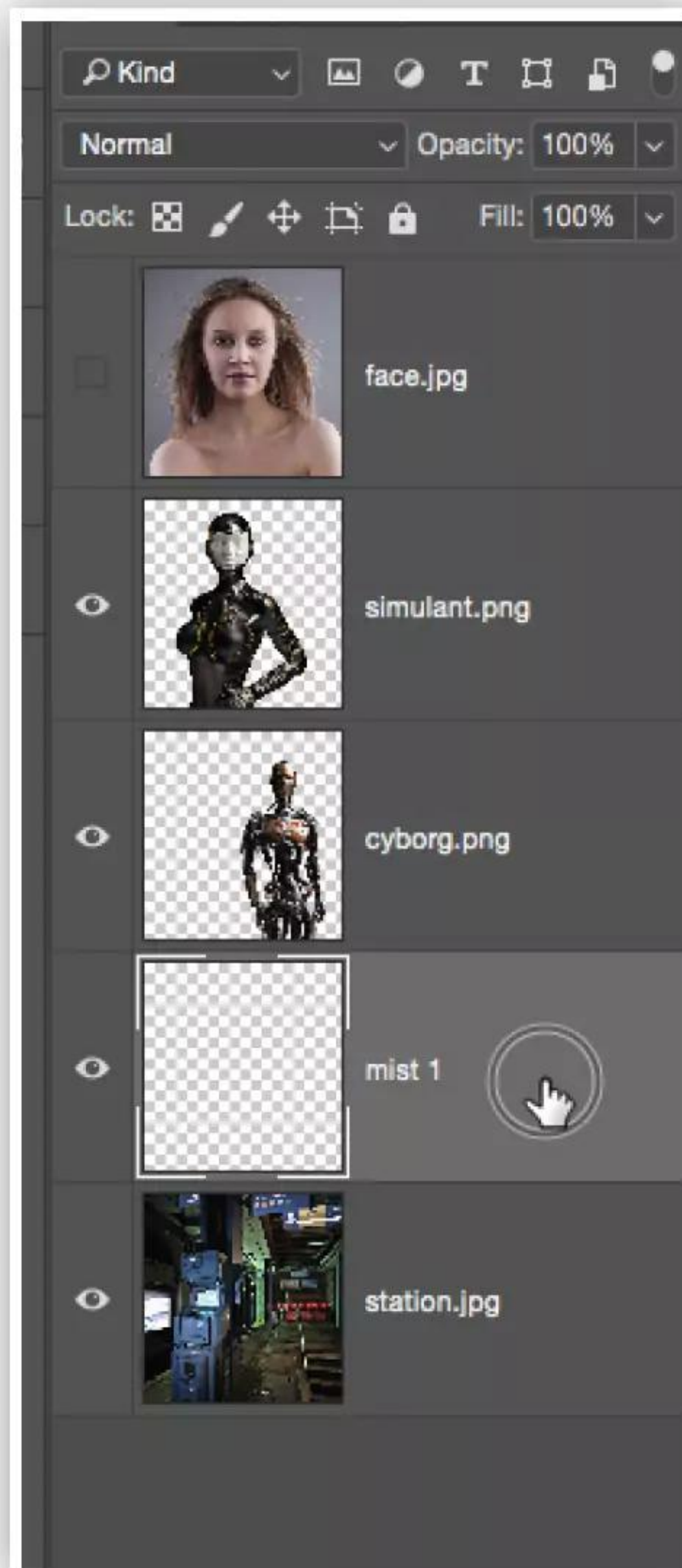
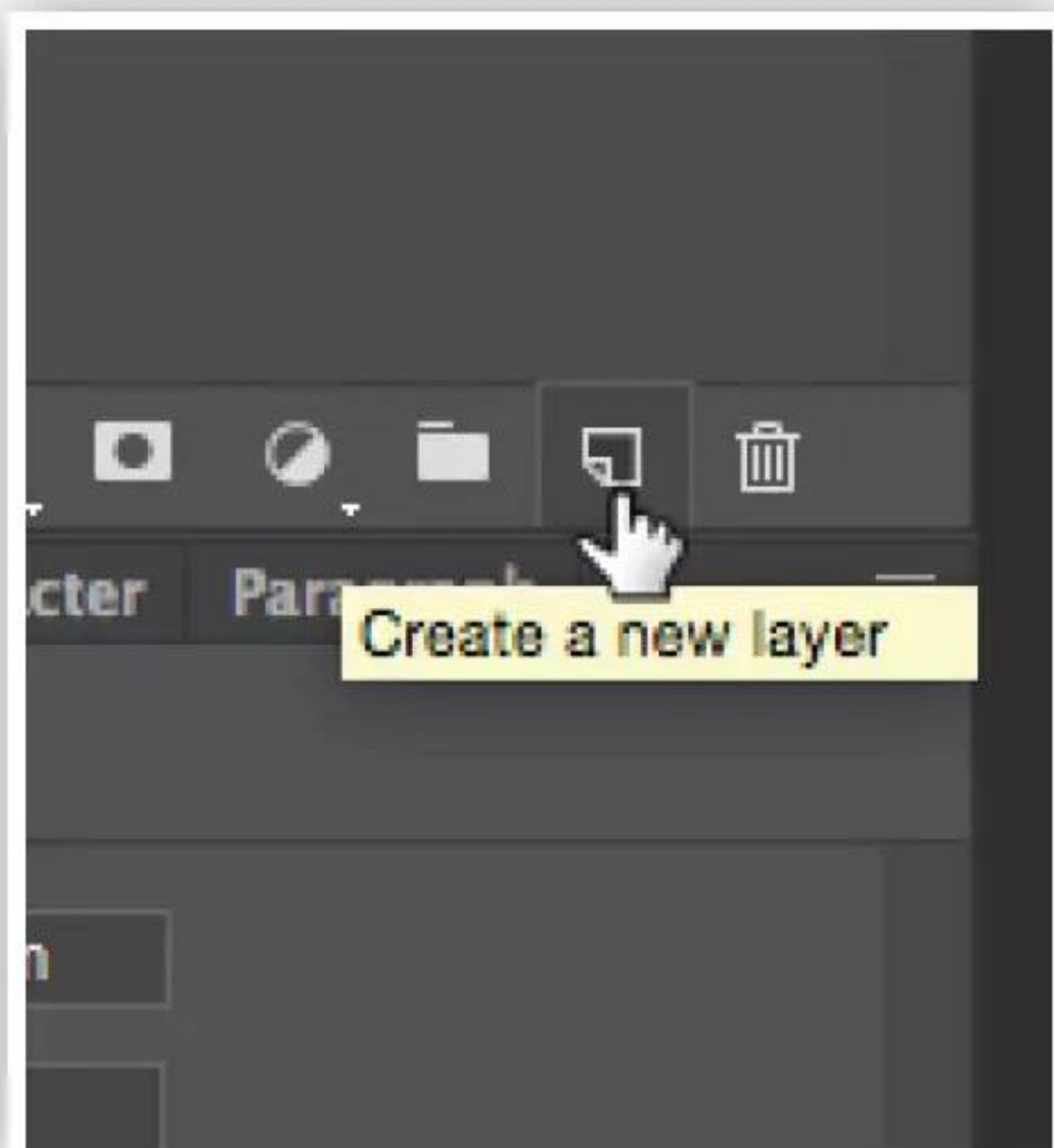
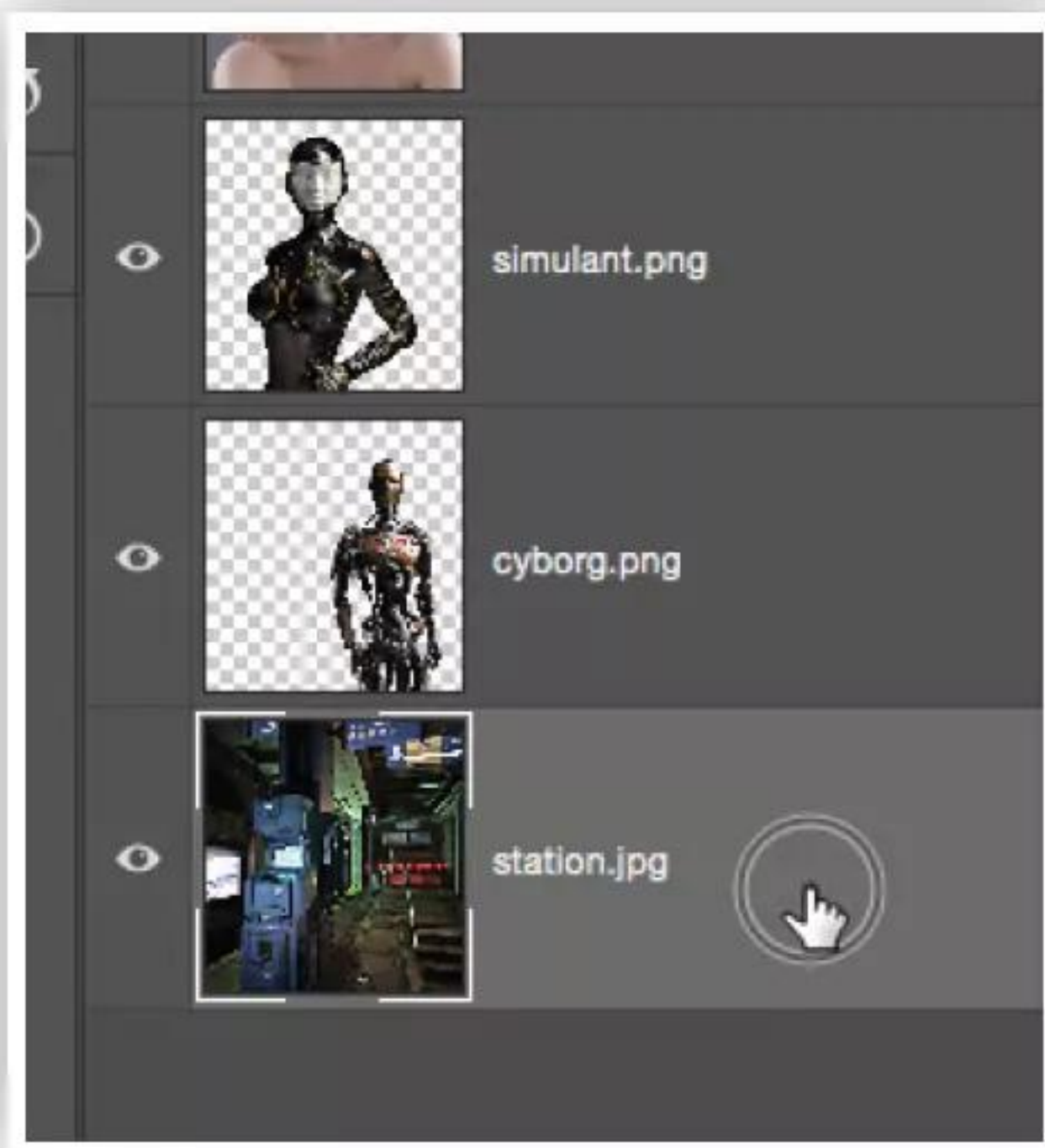
01 There are four main components that will be assembled to create the final piece of art. There is our main character base, a secondary character element, a backdrop and a human portrait that you can use to create your human simulant character.

02 We're using Adobe Bridge to navigate to the folder where the four images are kept. Highlight all four and then go to Tools > Photoshop > Load Files Into Photoshop Layers. They will be put into a new Photoshop document in alphabetical order.

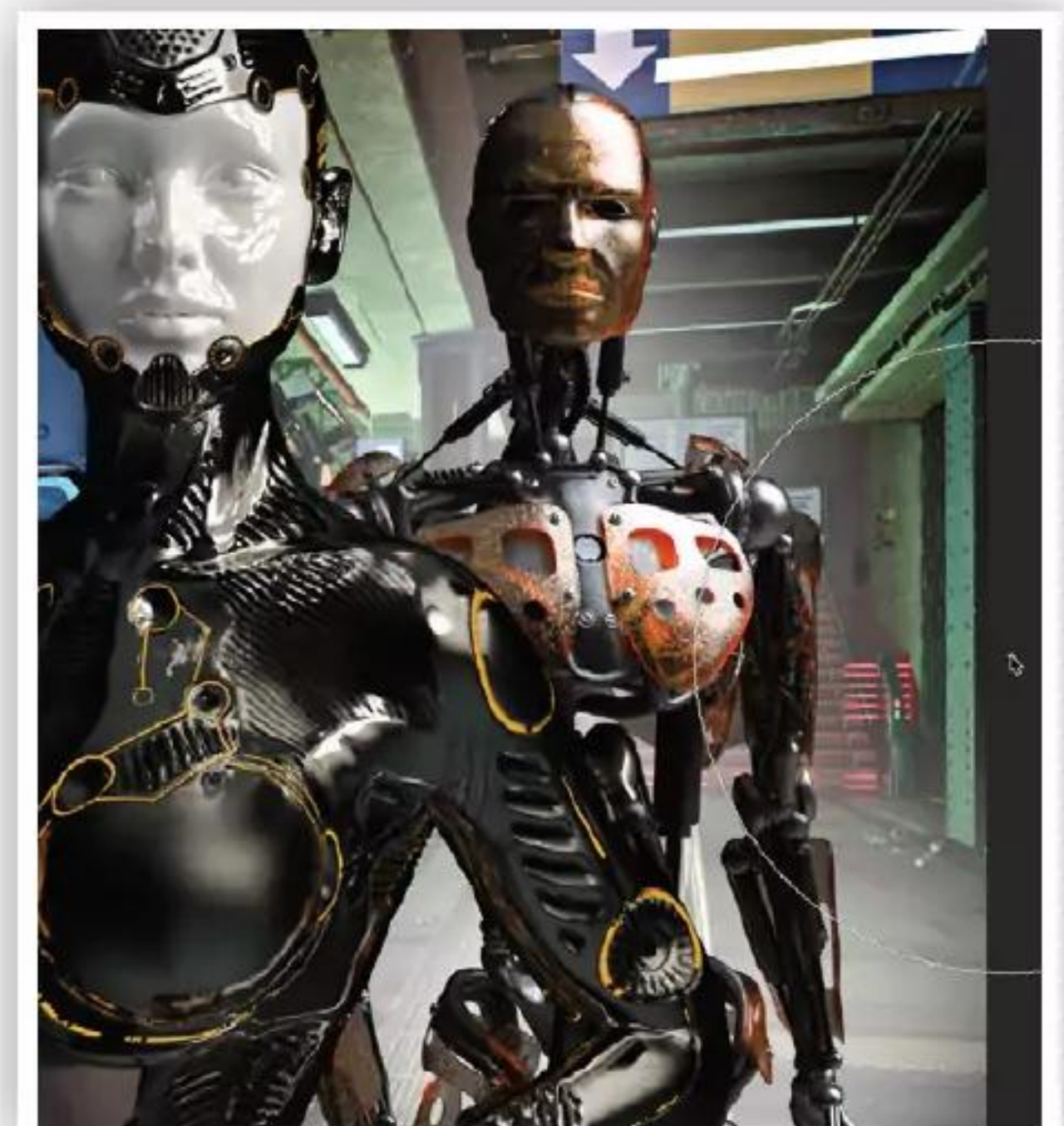
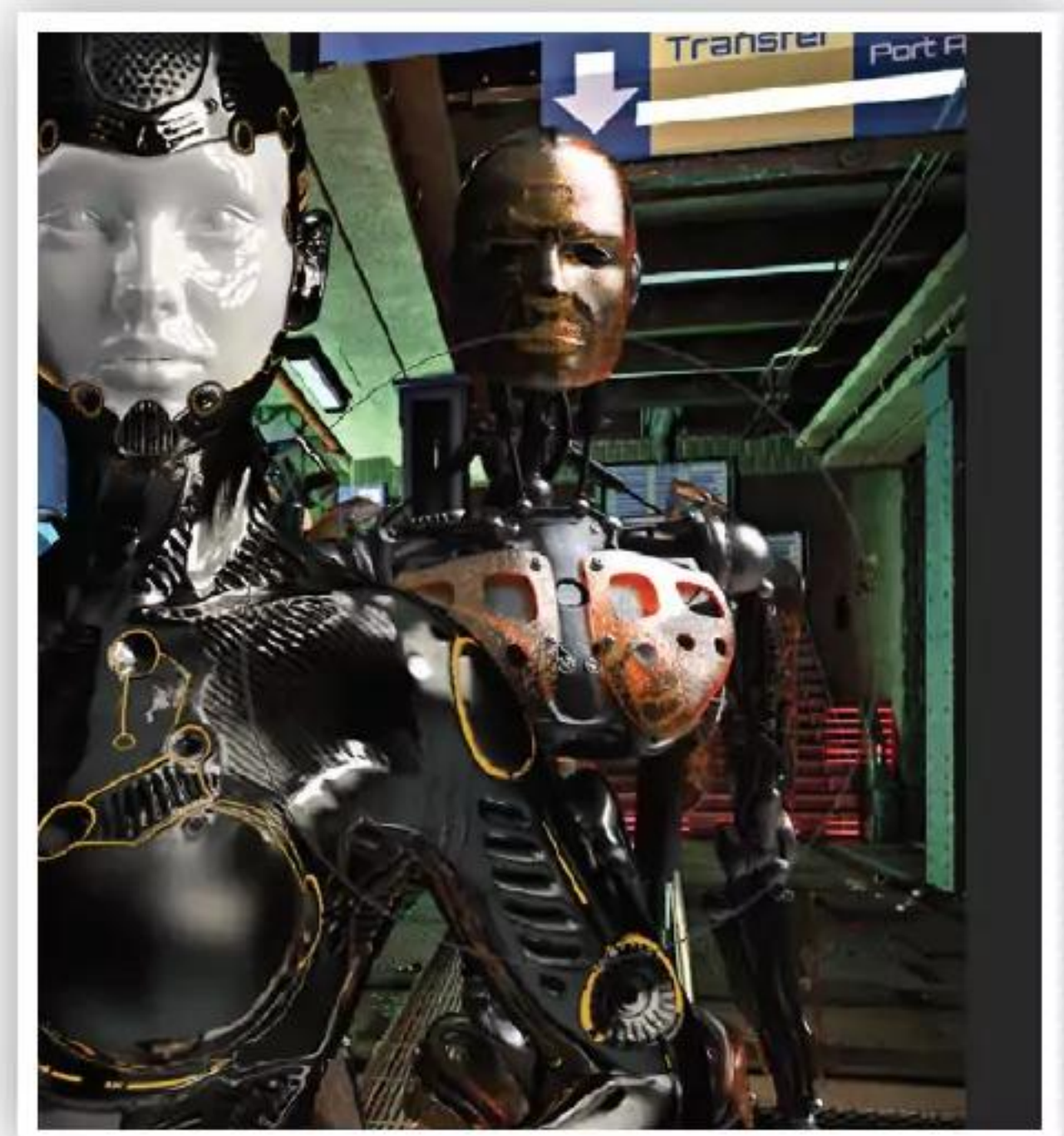
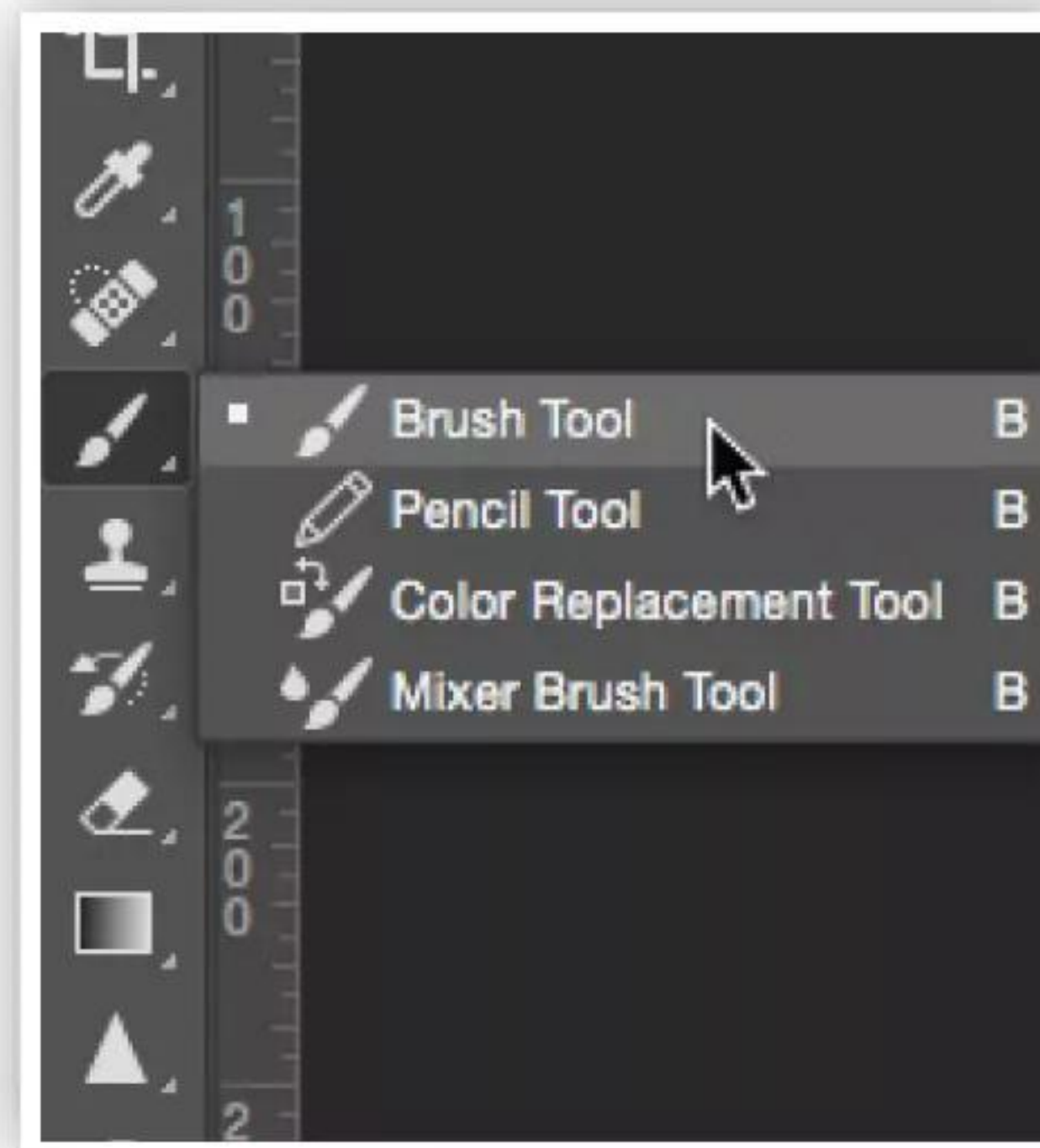


03 At the moment of course, the order of elements is incorrect. In the layers palette, click and drag the layers to reorder them with 'face' at the top and 'simulant' below that, then 'cyborg' and finally 'station' at the bottom of the stack.

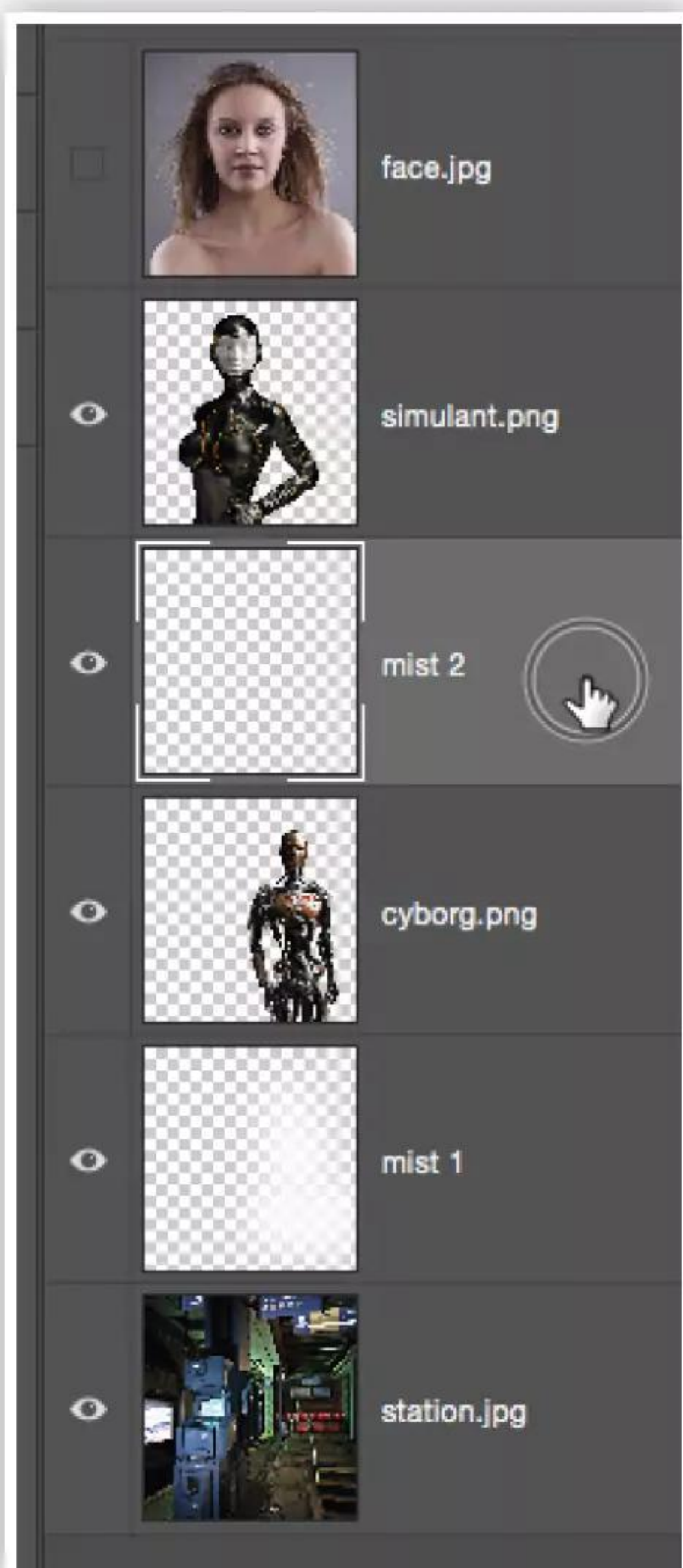
04 For the moment, you don't need to see the 'face' layer yet. Click on the visibility icon to the left of the thumbnail image to turn it off. Now you should see the other three components in their correct order.



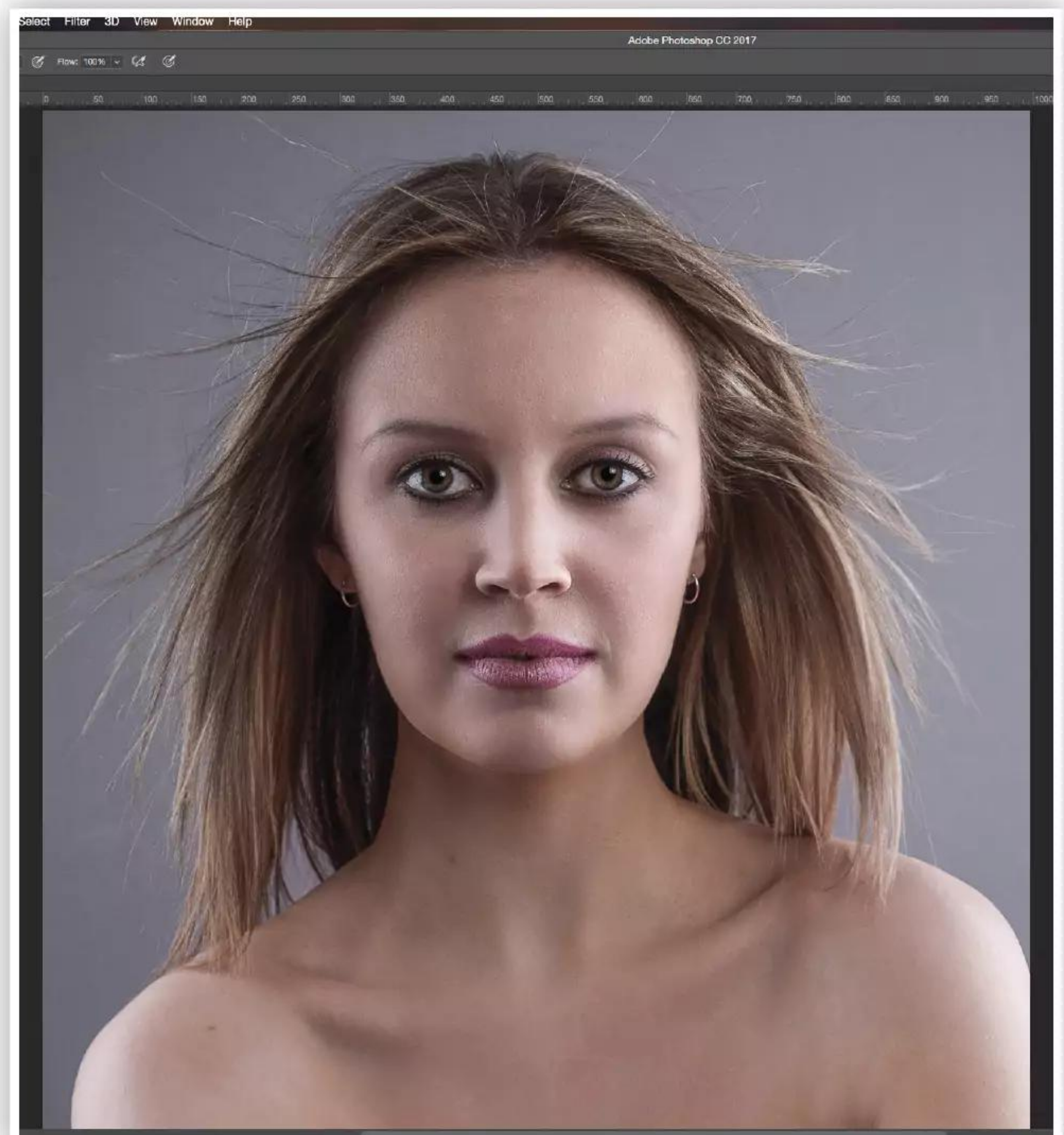
05 First, click on the 'station' layer and then go to the bottom of the layers palette and click on the Create A New Layer button. The new layer will be added above the 'station' layer you just clicked. Name it 'mist 1' and make sure it is active.



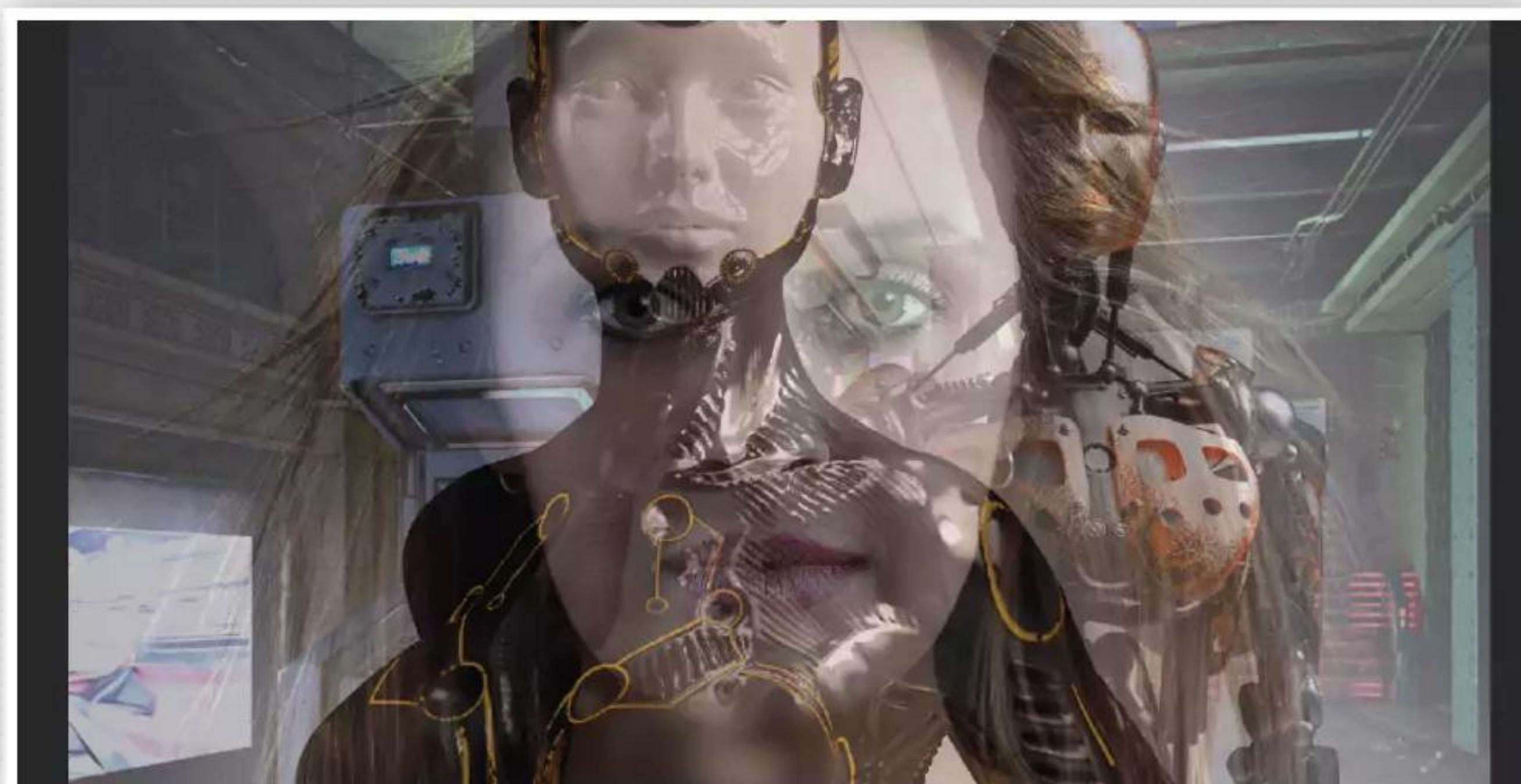
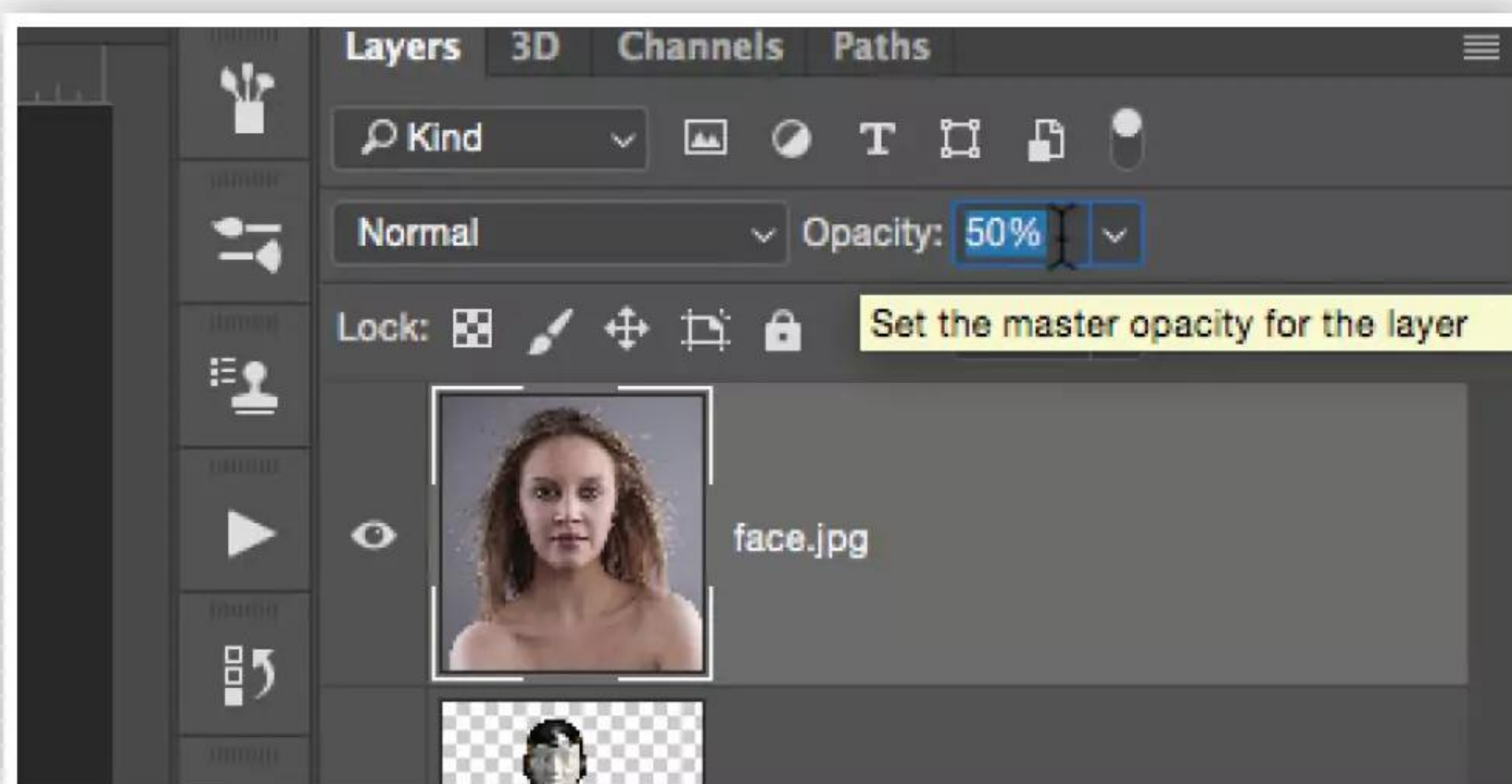
06 Go to the toolbar and select the Brush Tool (B). Use a large soft brush of about 1800 pixels and make sure the foreground colour is white and Opacity is about 50%. Paint white around the cyborg character to create a little mist that separates him from the background.



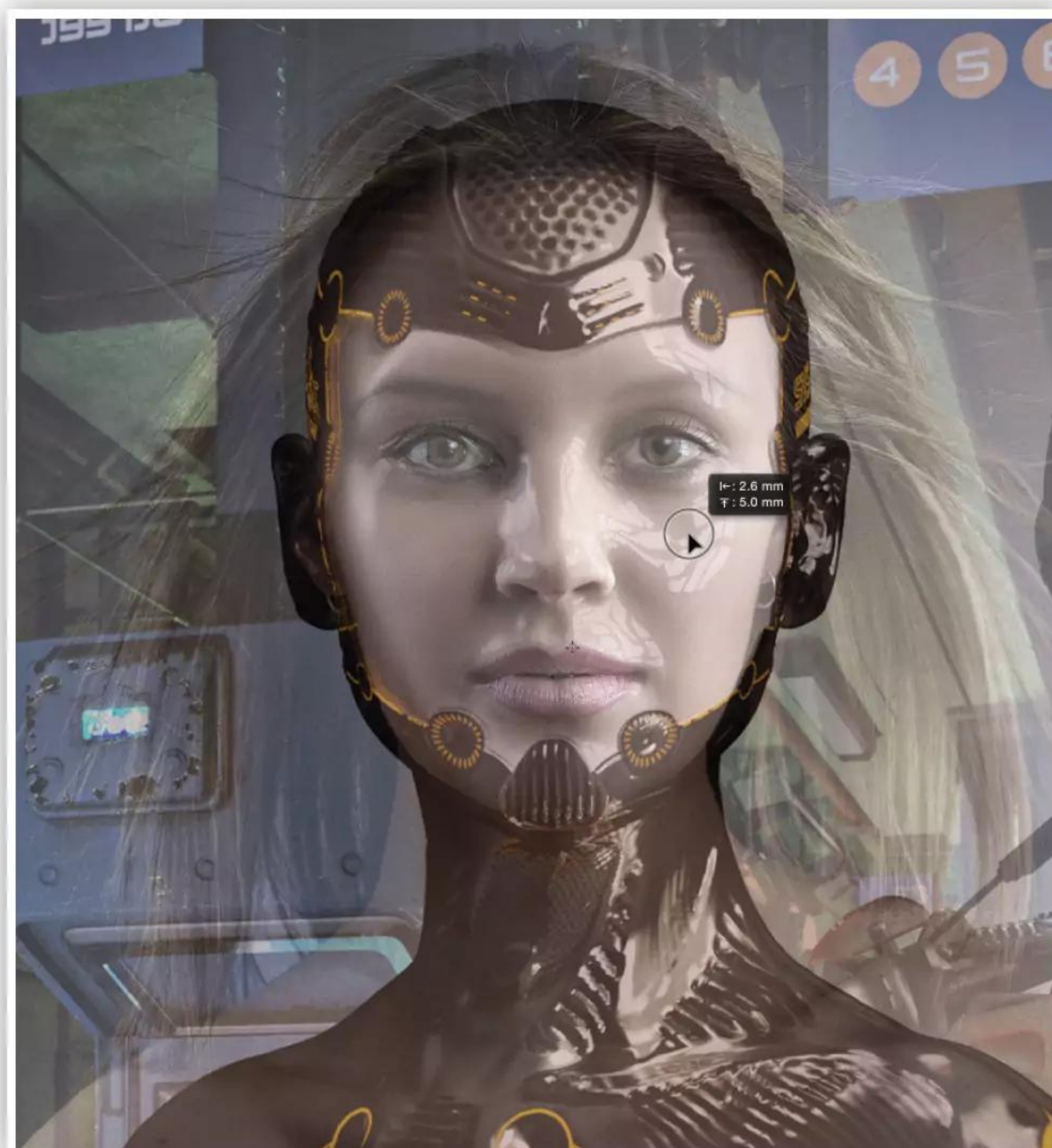
07 Add a second new layer called 'mist 2' and place this one between the 'simulant' and 'cyborg' layers. Using the same large white brush, paint around the main character to create some additional separation between the simulant and cyborg characters.



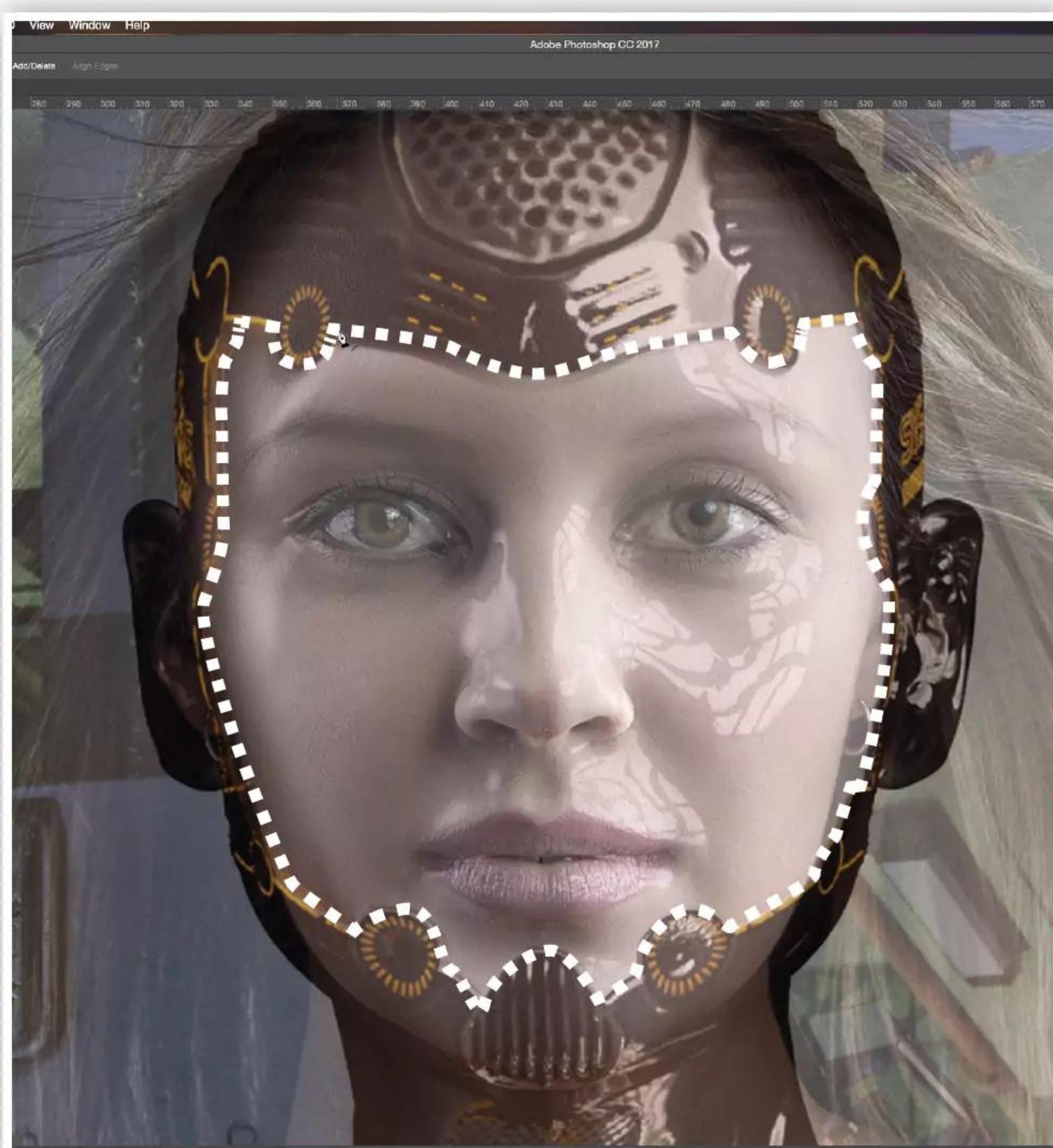
08 Next you need to create our human/simulant and add a human face to the character on the 'simulant' layer. Go back to the 'face' layer and click its visibility icon once more to make it visible again.



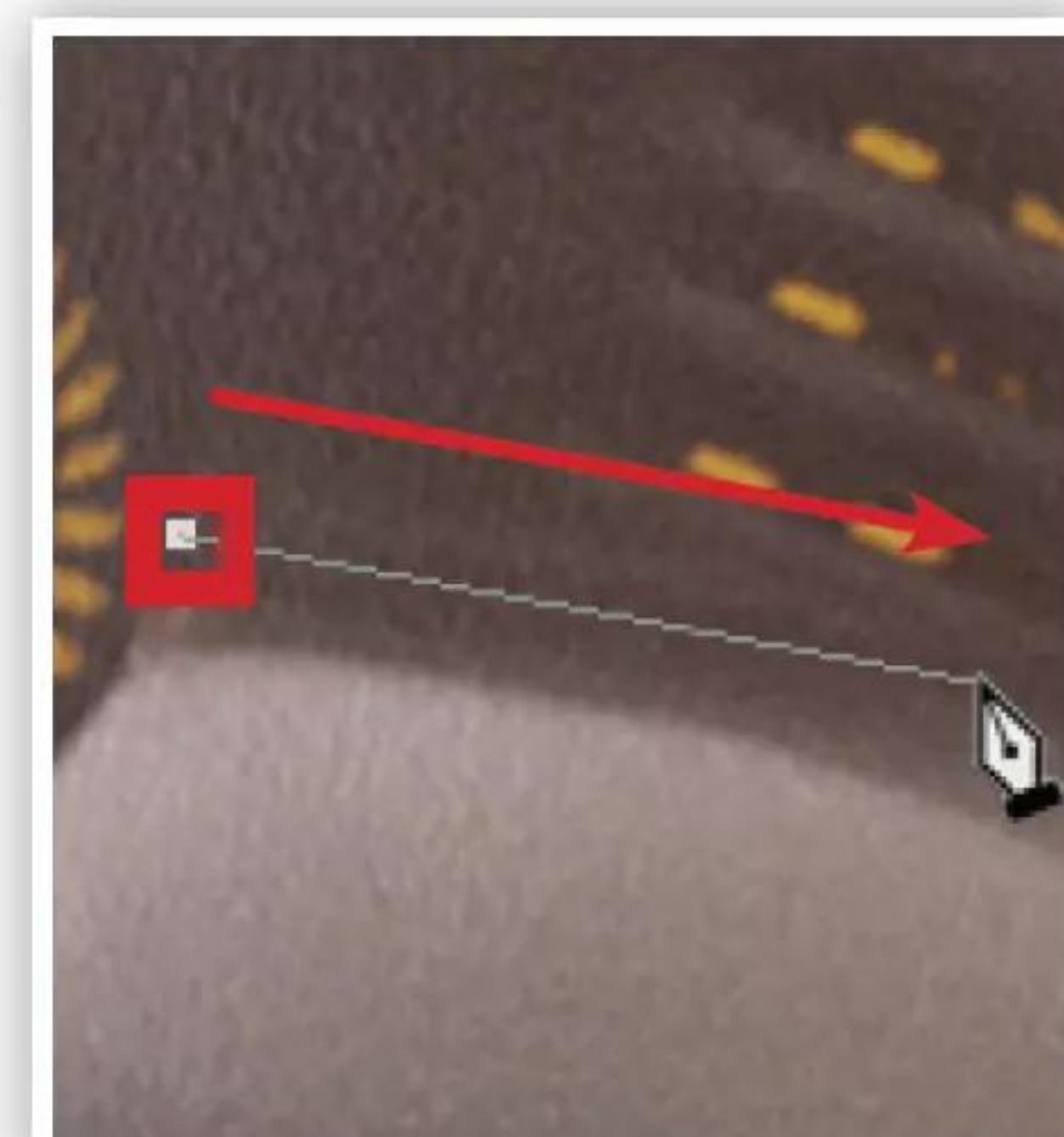
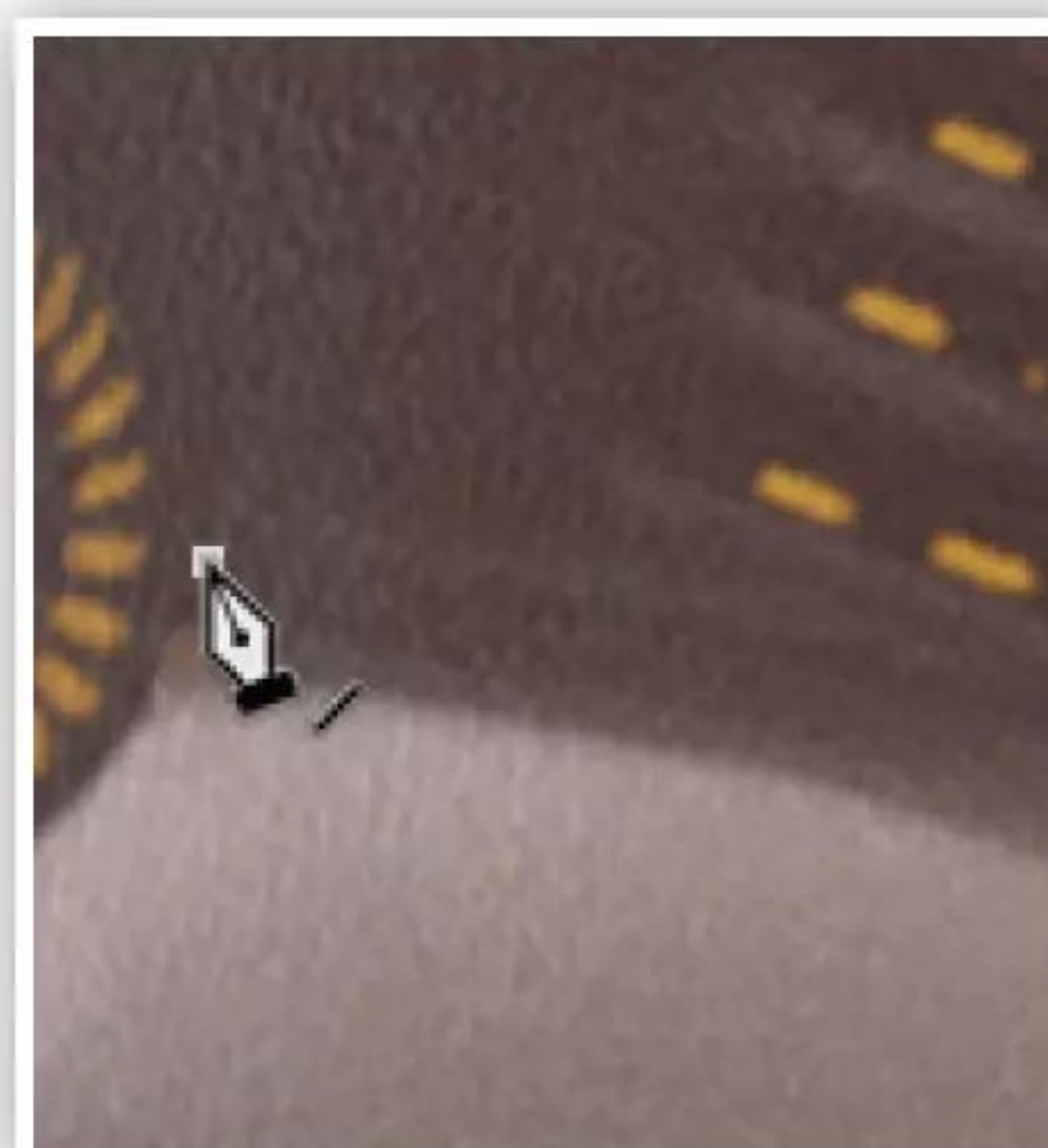
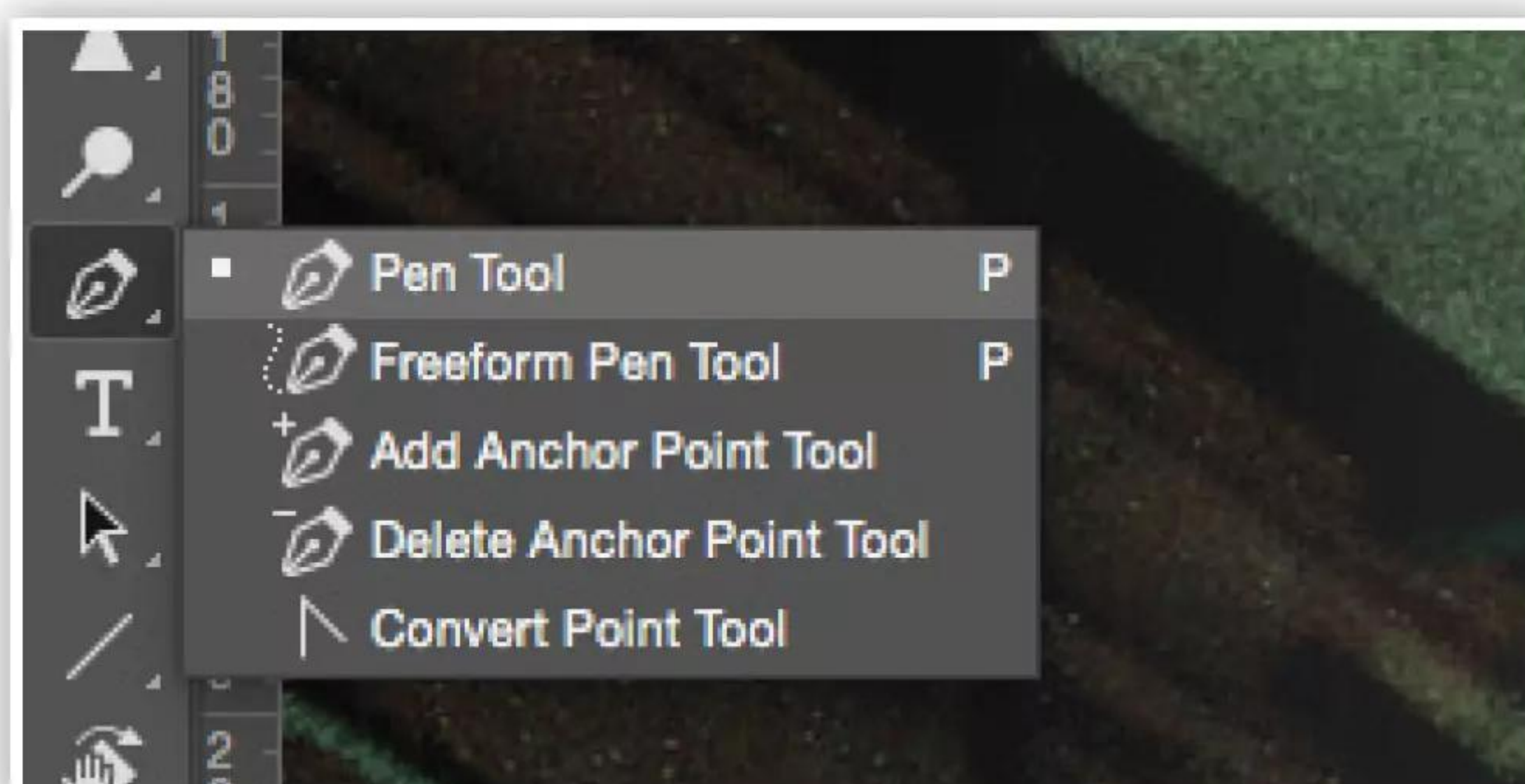
09 In order to be able to match the size and positioning of the human face to the simulant character image, reduce the Opacity of the 'face' layer to 50%. You will now be able to see the rest of the image below it.



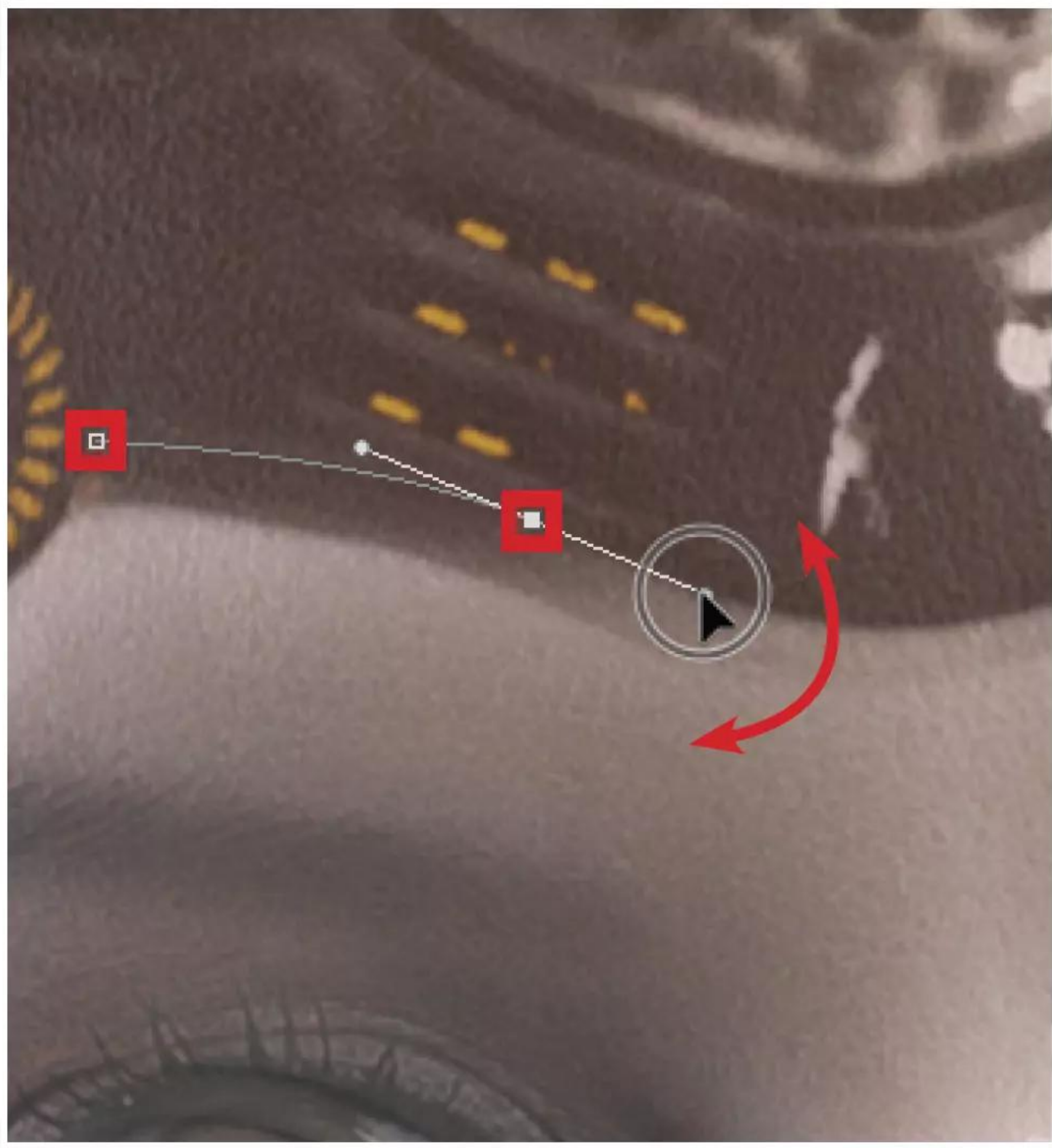
10 Press Cmd + T to use the Free Transform Tool and move and scale the 'face' layer image so the main features such as eyes, nose and mouth roughly match the existing features of the simulant character beneath it. Press Enter to commit the changes you've made.



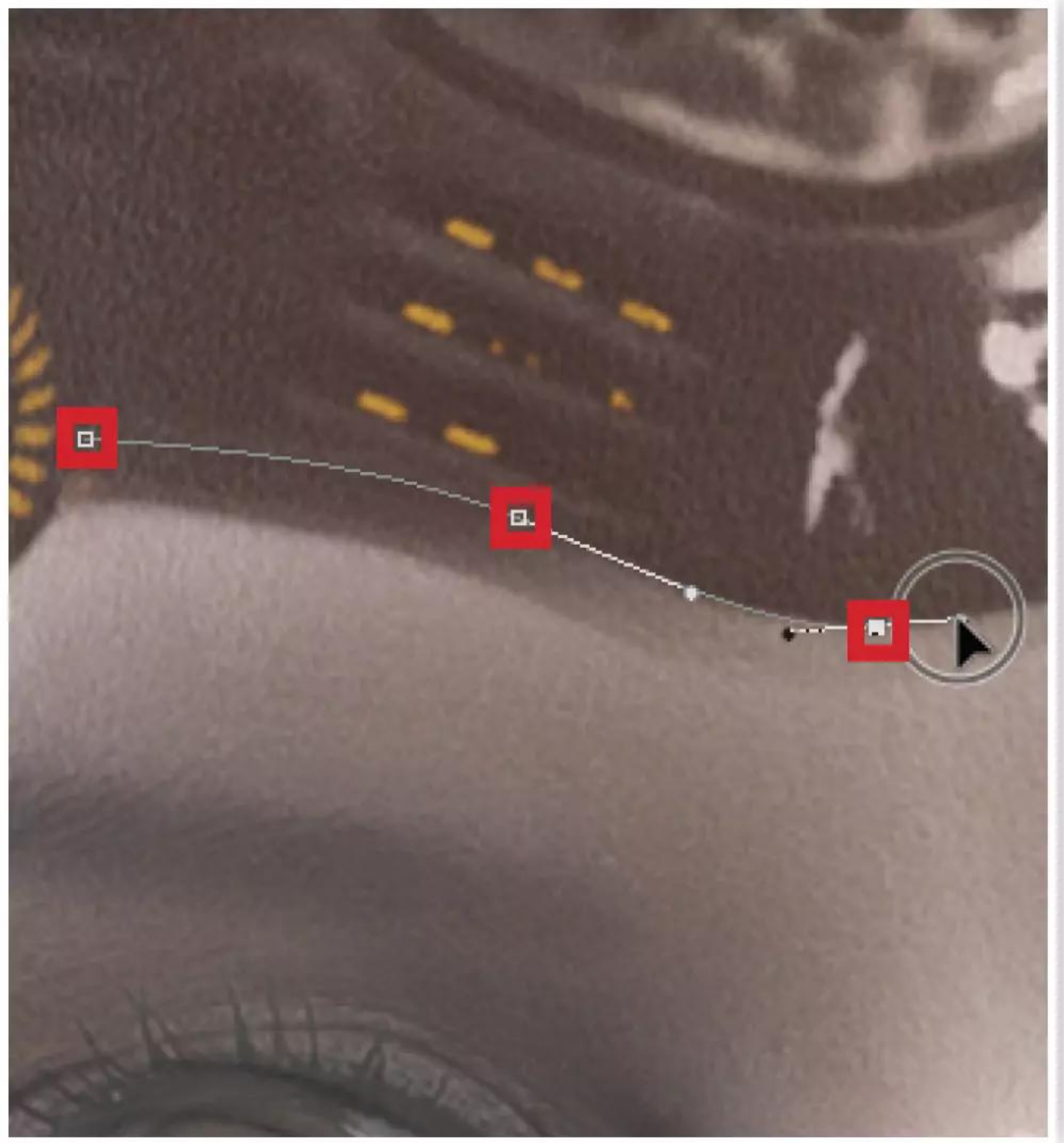
11 Now you need to make a mask to conceal areas of the human face so it appears to fit exactly over the face of the character on the 'simulant' layer. Since the facial aperture has some interesting curves, you need to use the Pen Tool and make a path that can then be turned into a selection.



12 Keep the 'face' layer active and go to the Toolbar and choose the Pen Tool (P). Click once on the edge of the simulant suit face area to add an anchor point and then click and drag further along the edge to add another anchor point.



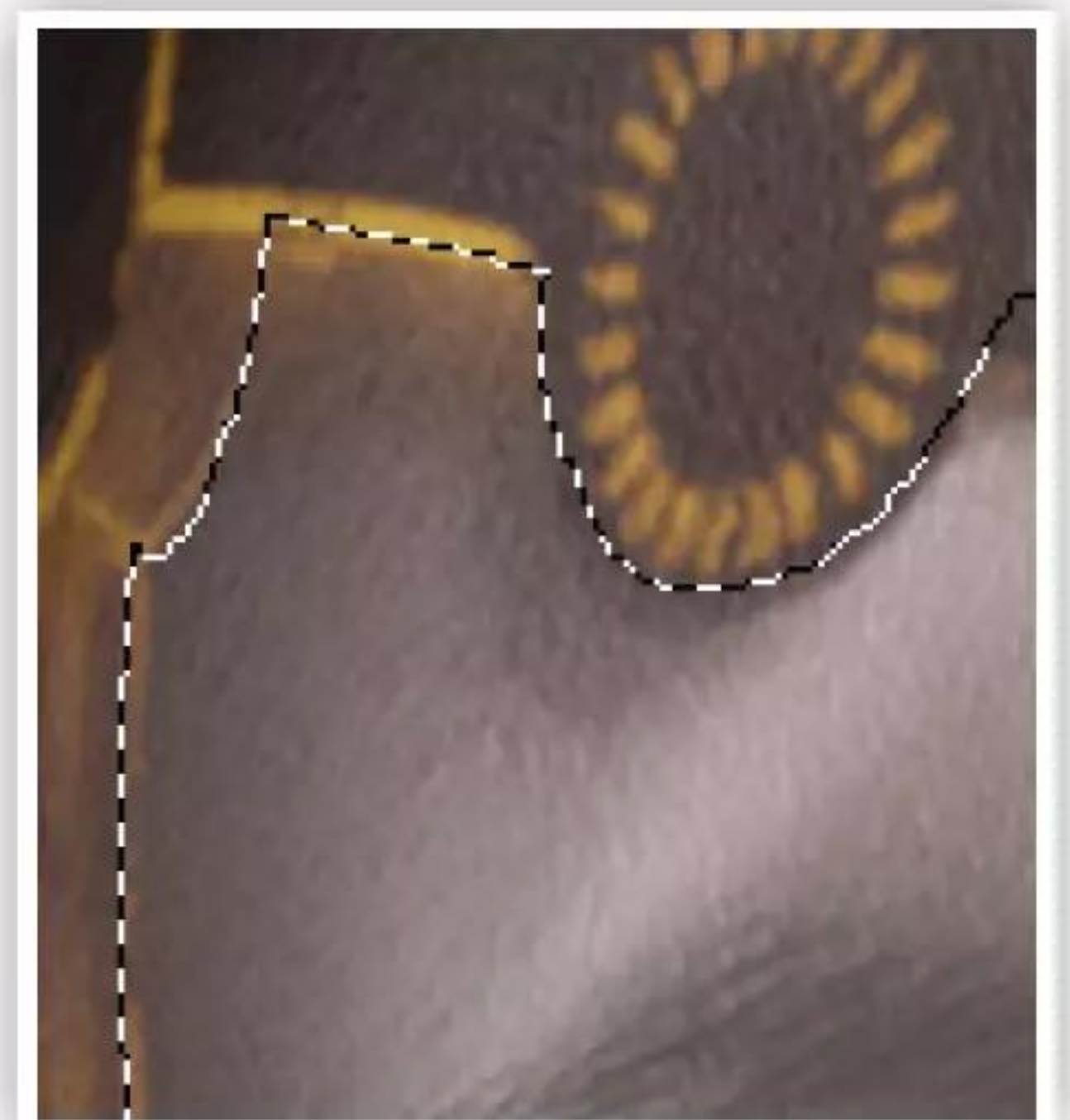
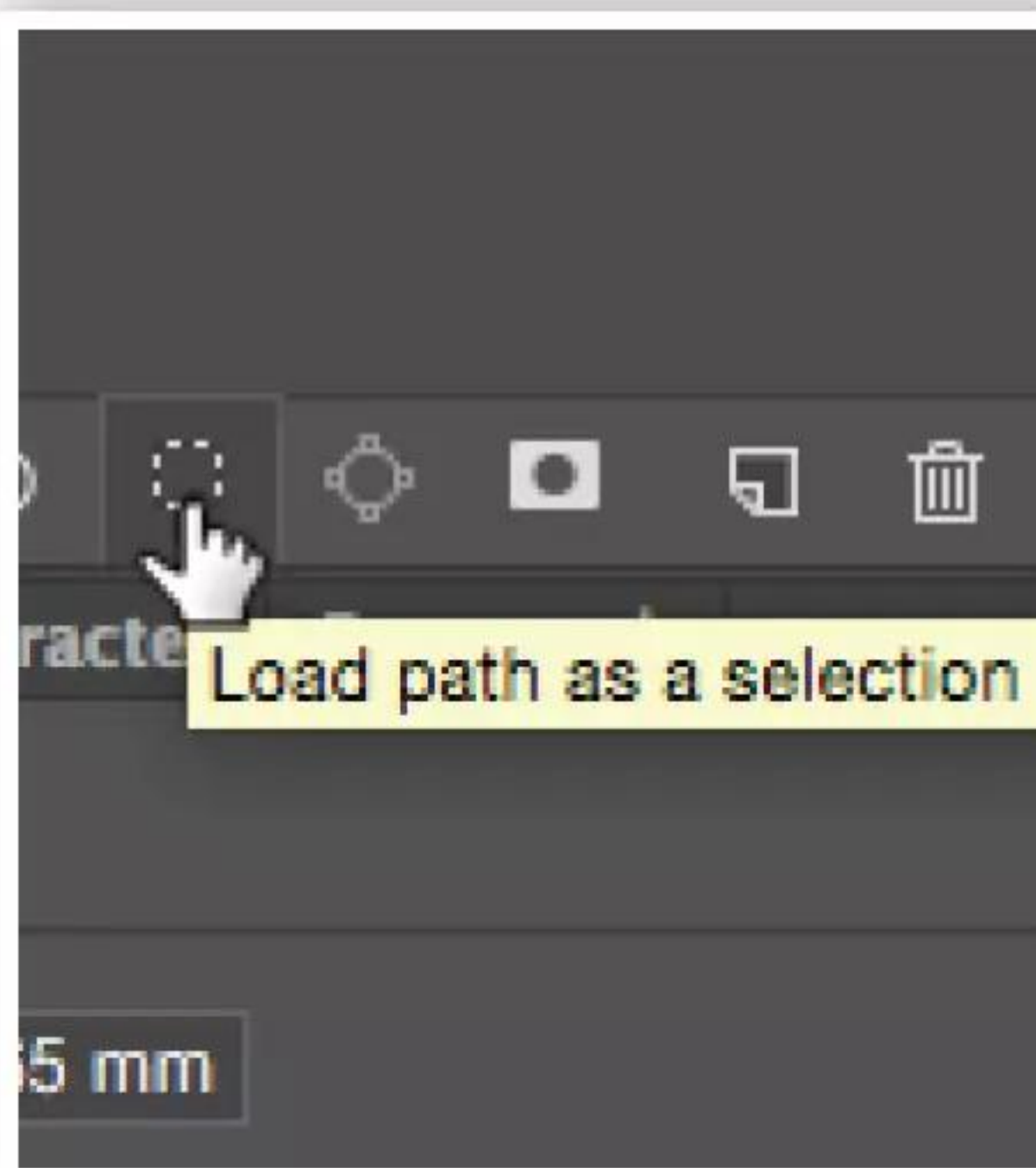
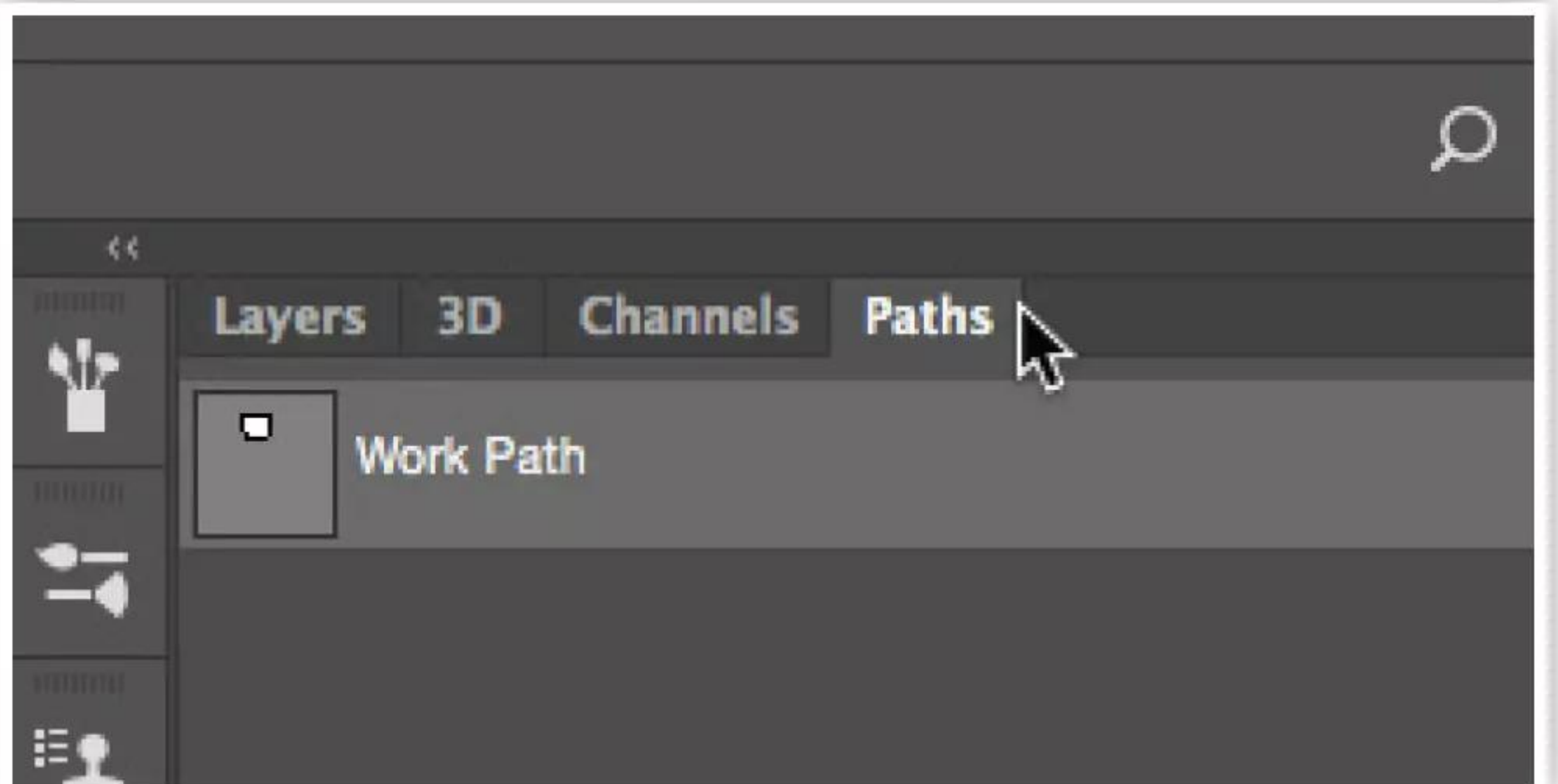
- 13** You drag your mouse around and will be able to create a curved line between the two anchor points that you added, that matches the curve of the suit. When you have the curve as you want it, you can release the mouse button.



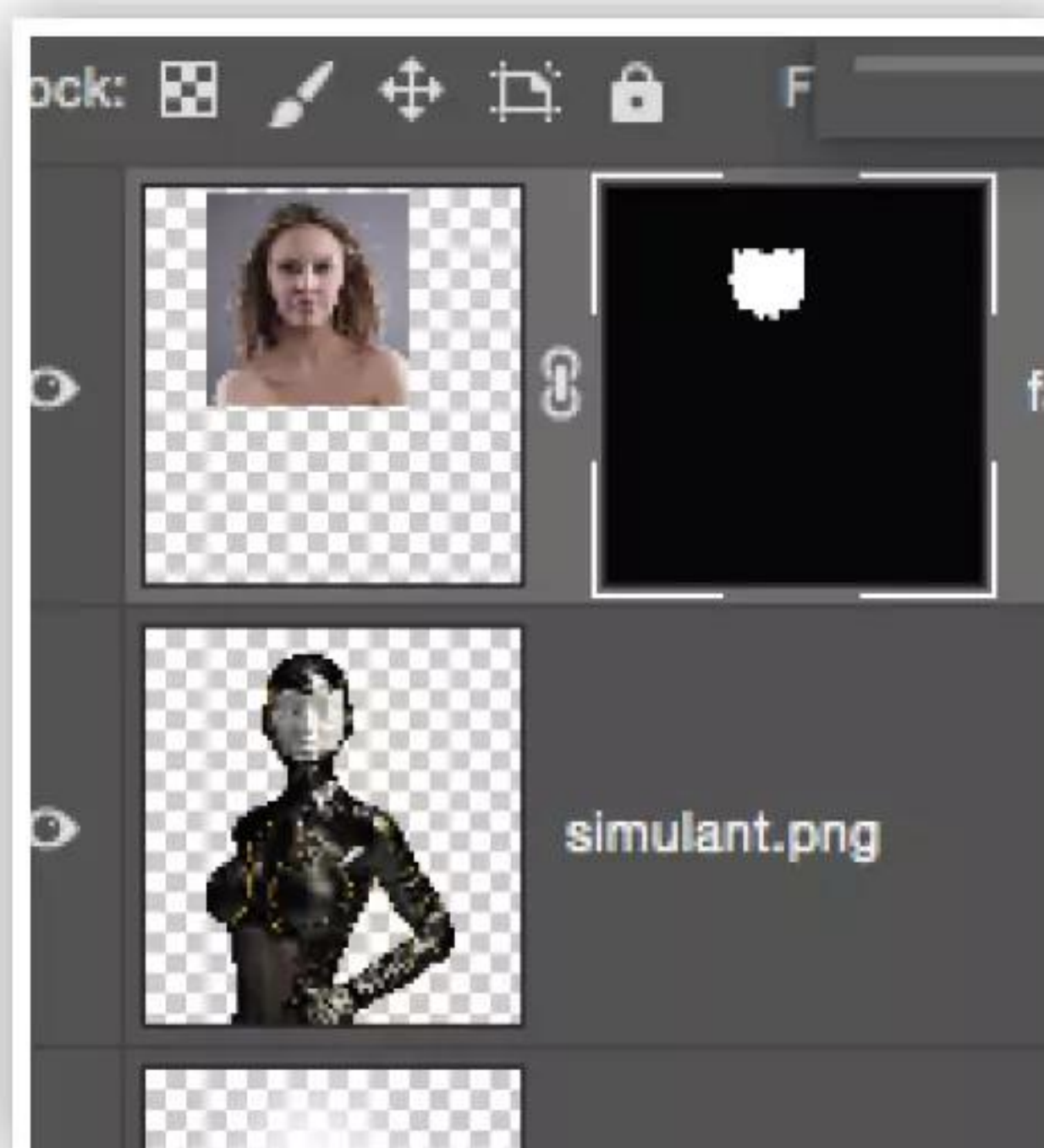
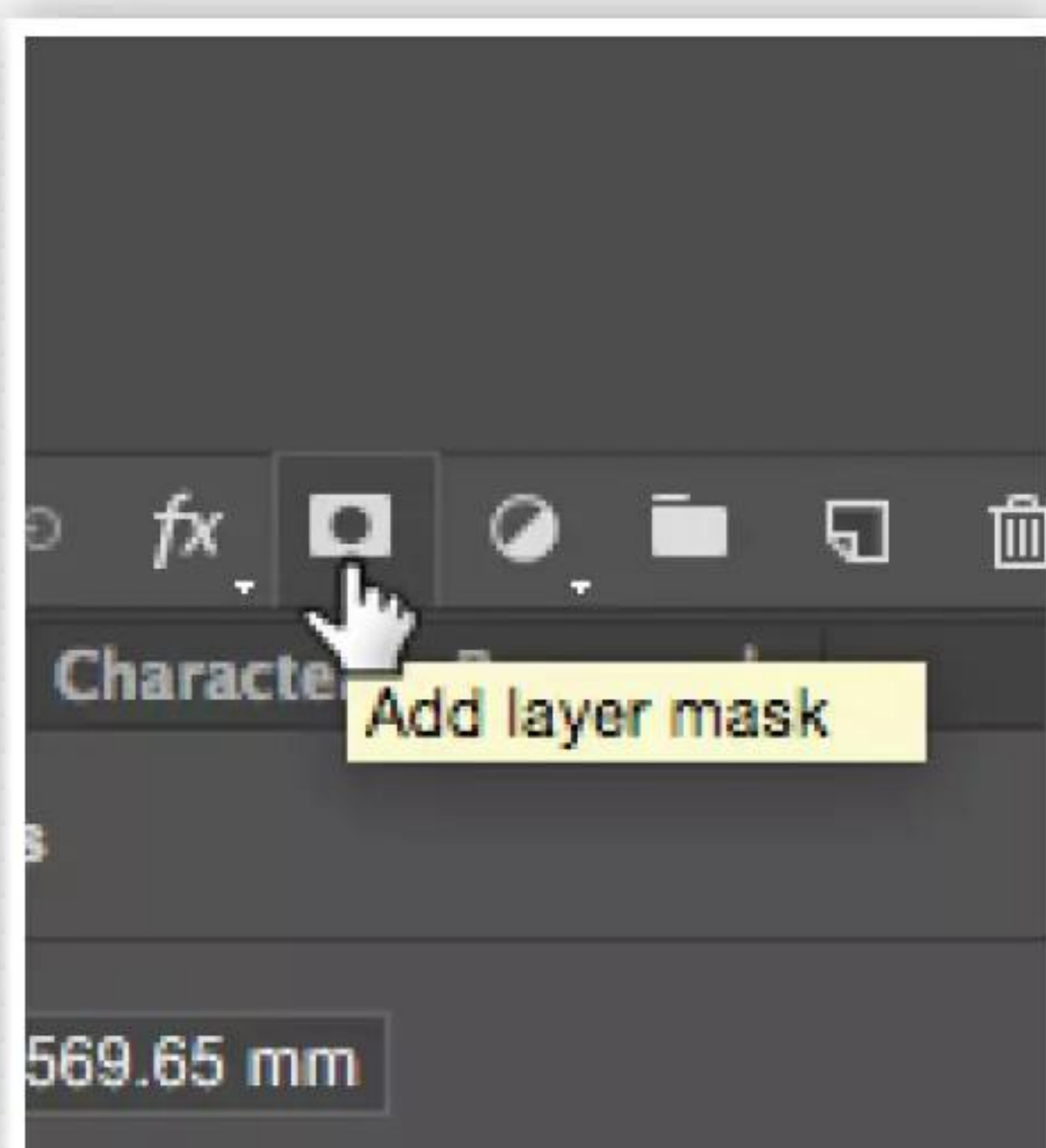
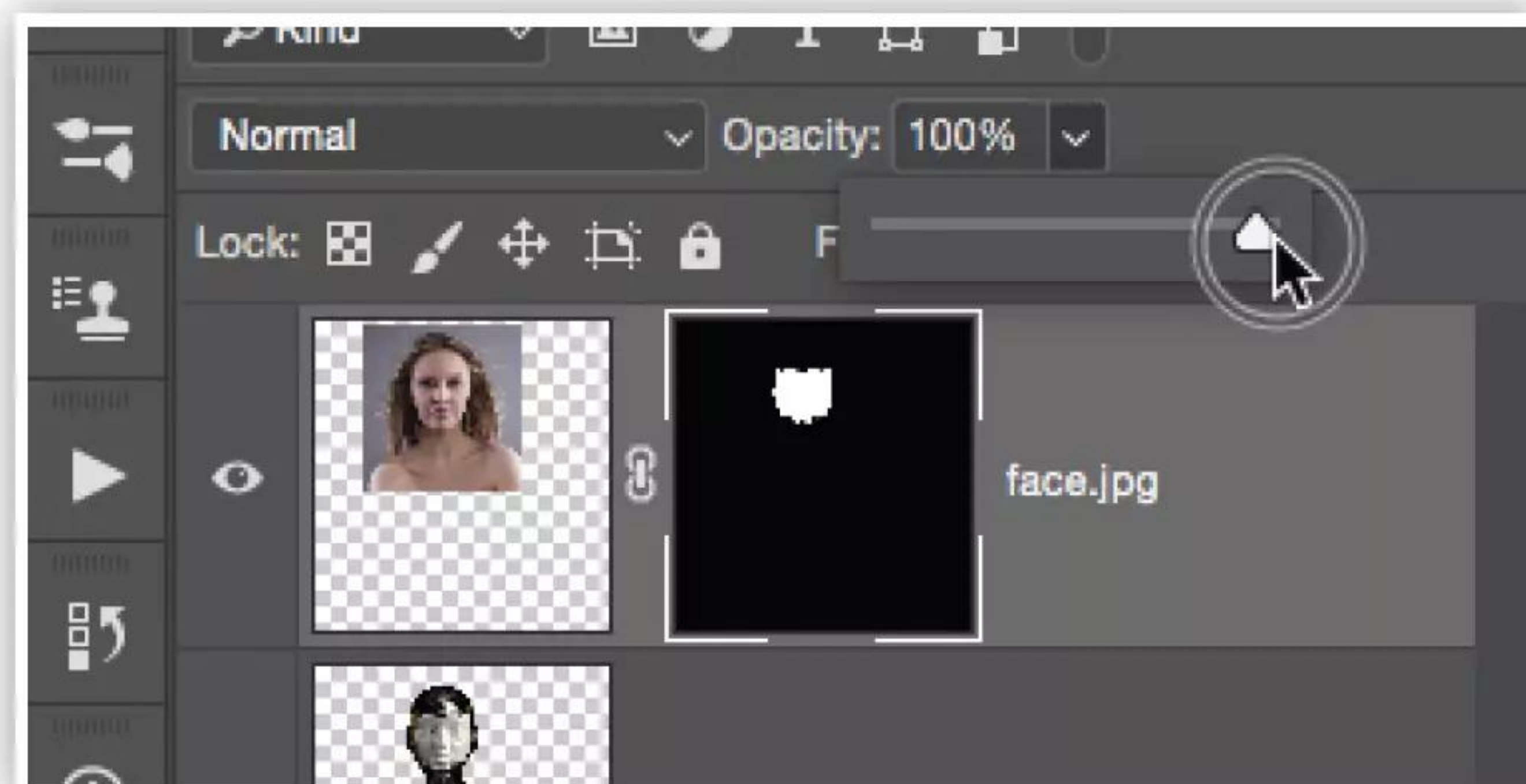
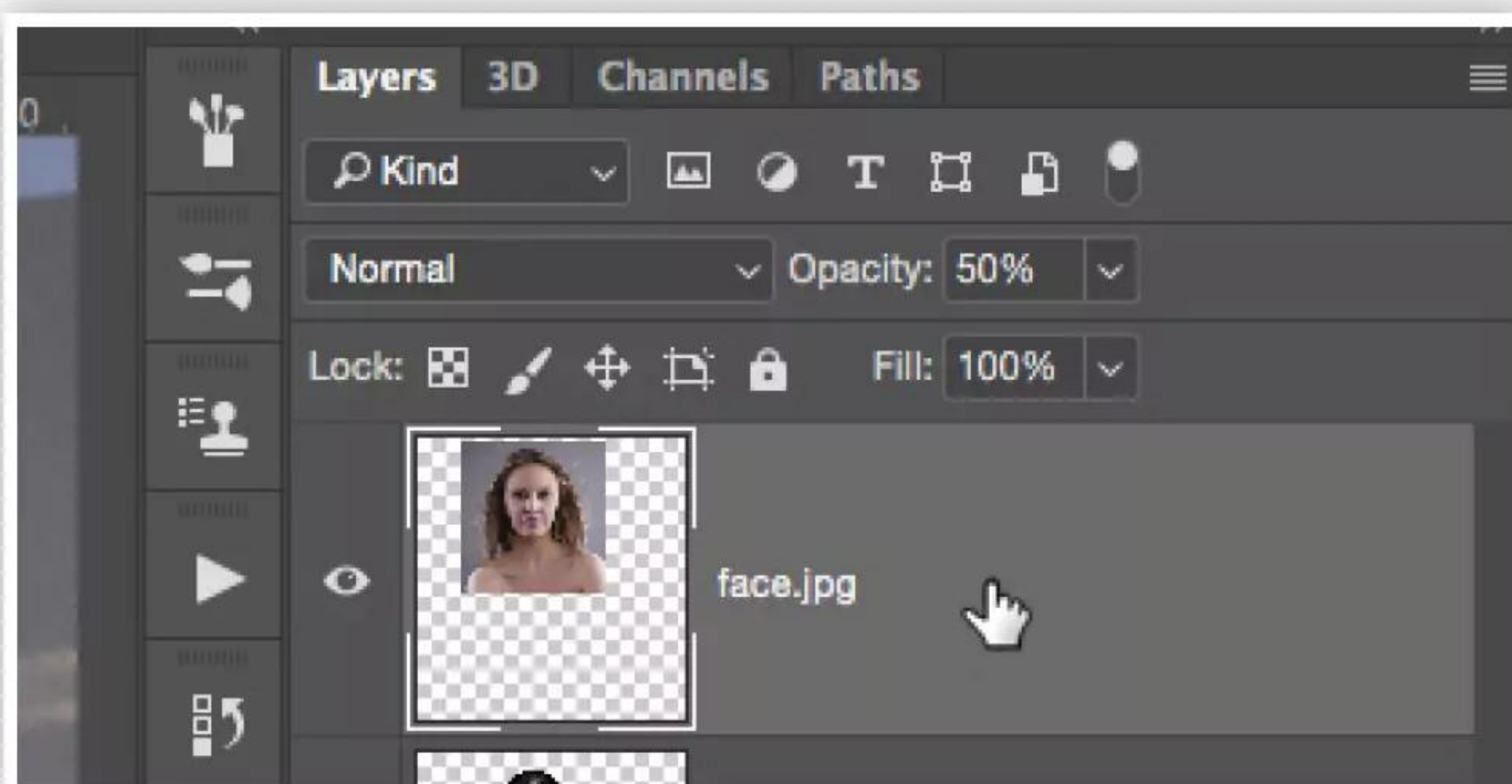
- 14** You can then move along and add a new anchor point and click and drag that one to continue creating curved areas along the suit face mask. If you don't want any curves, you can simply click once to add a point and move on and click again to add another.



- 15** Using the Pen Tool you can work your way around the face mask until you've gone all the way around and come back to where you started. You can click on your starting point to join up the path you've created.

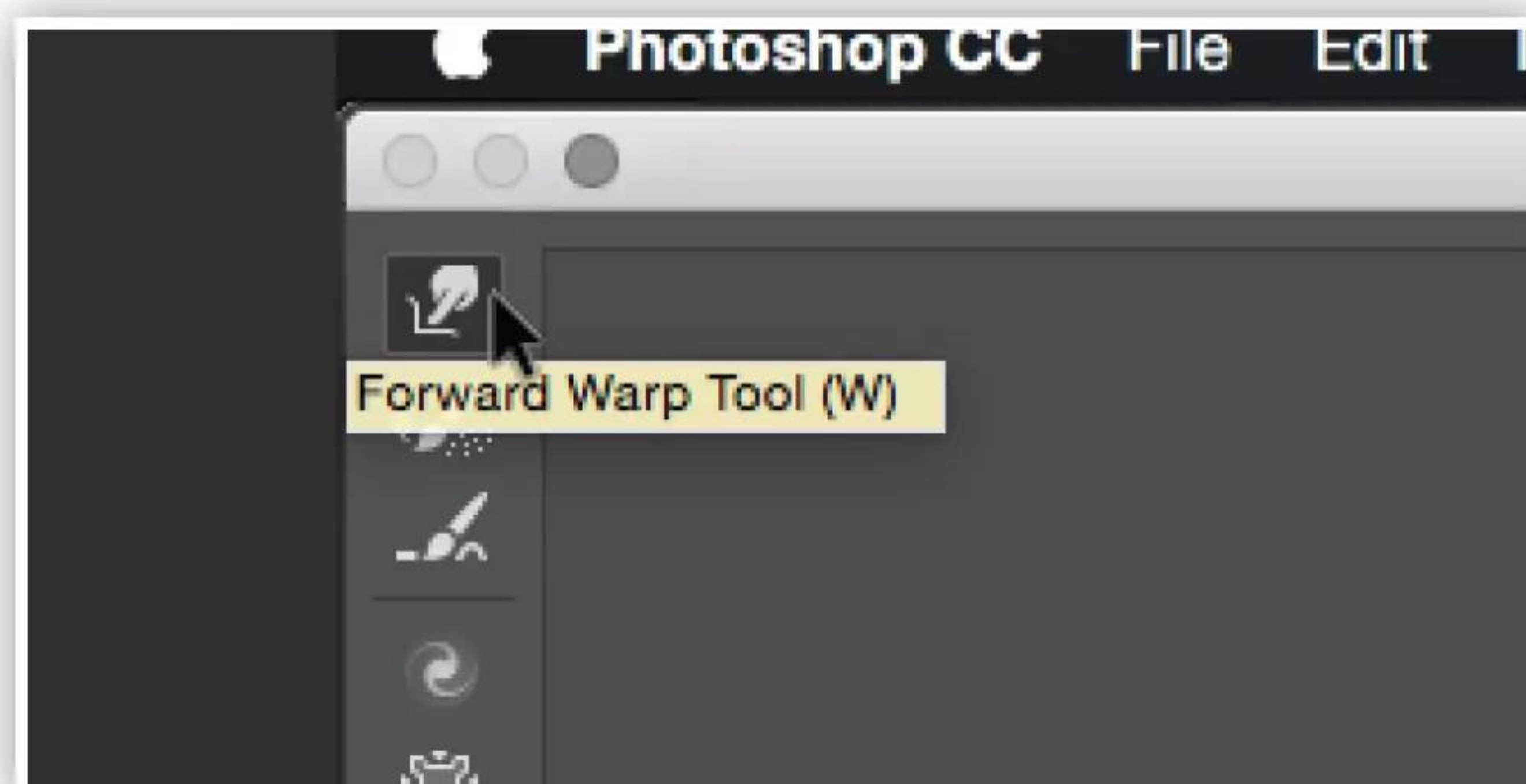
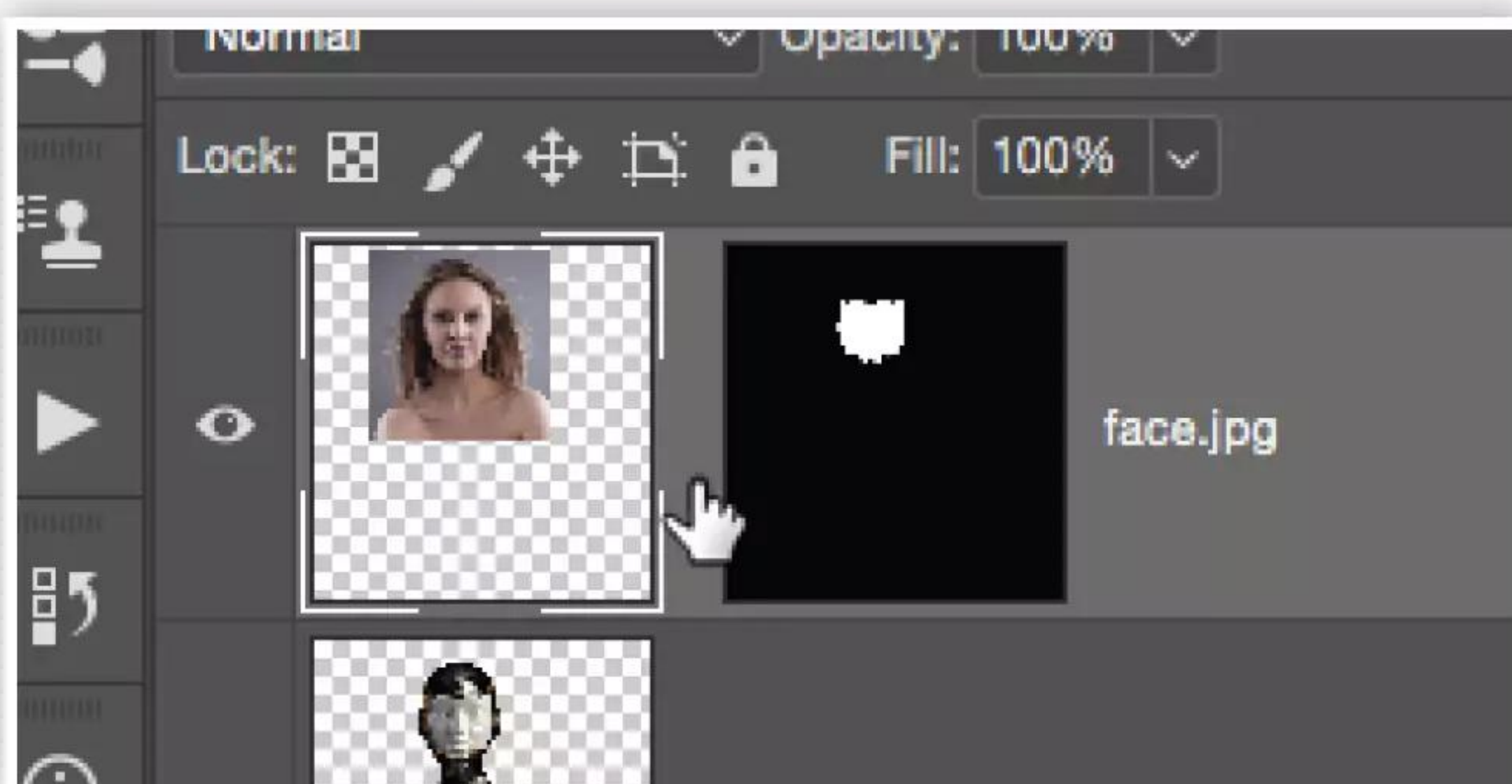
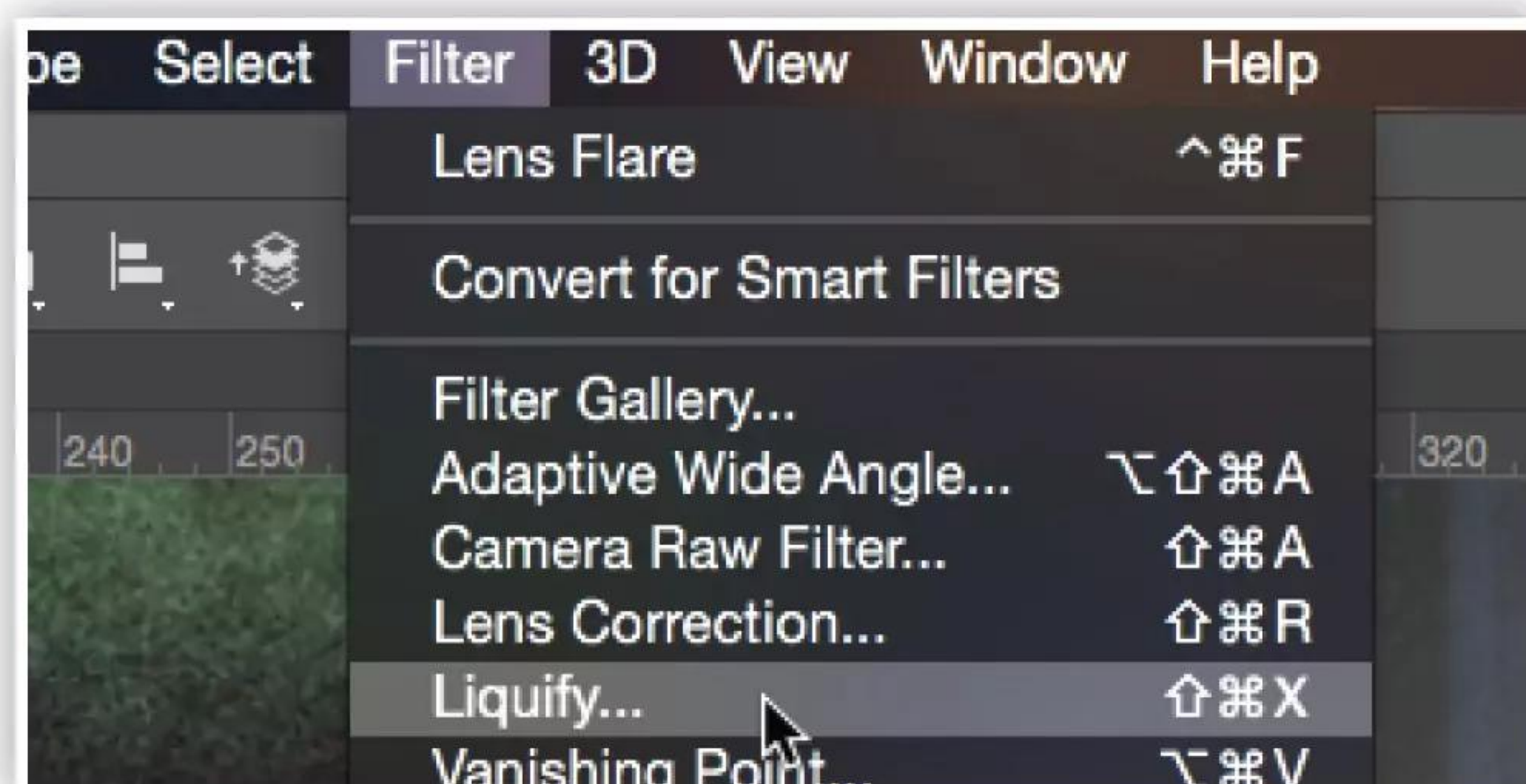
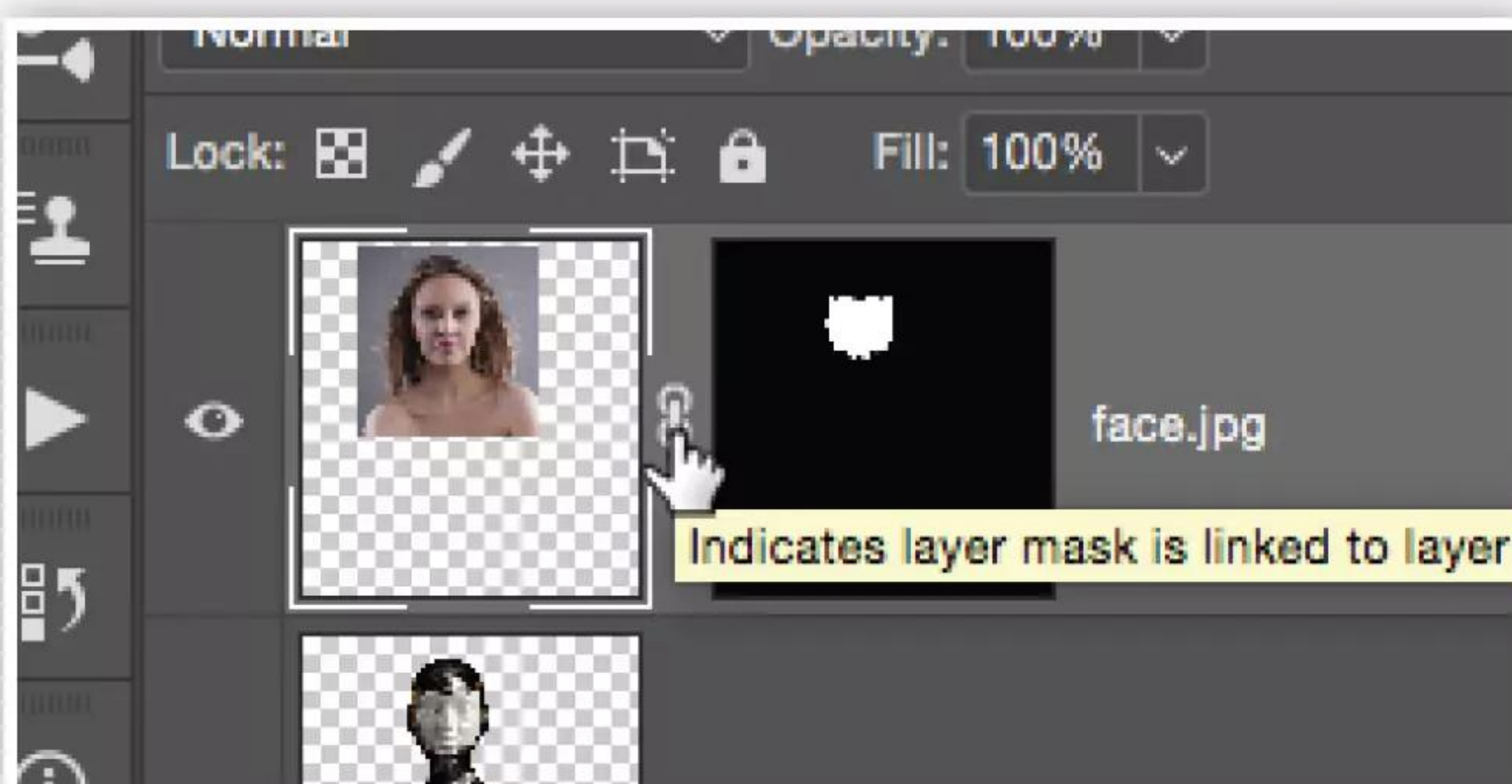


- 16** Go to the Paths tab above your layer stack and click on it. You will see the path you've just drawn as a Work Path. Below are a number of icons. Click on the Load Path As Selection to convert the path to a selection. You will see marching ants appear to confirm this.



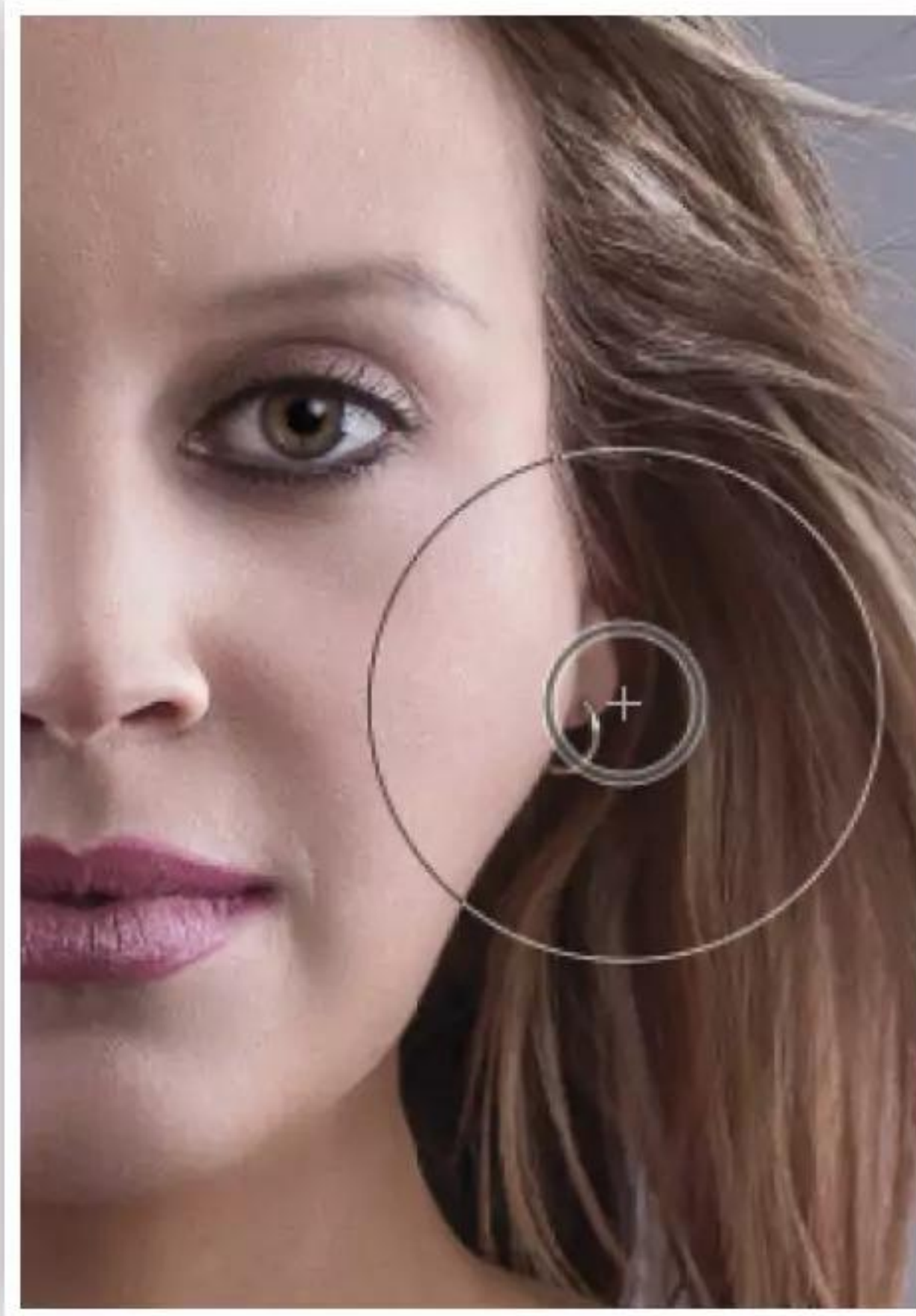
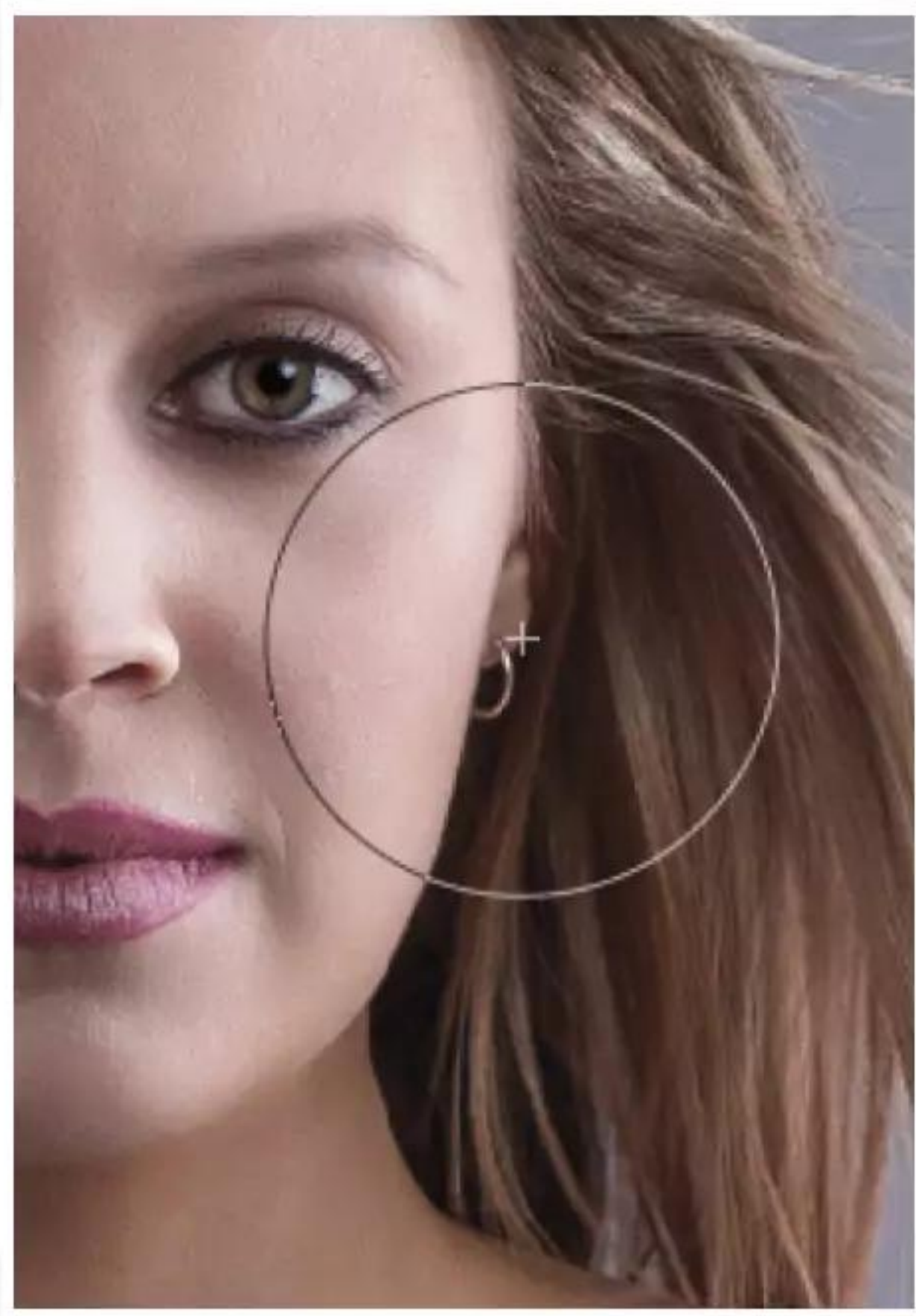
17 Go back to your Layers tab and make sure the 'face' layer is still active, go to the bottom of the layers palette and click on the Add Layer Mask button. A mask will be added in the shape of the selection.

18 You can now return the Opacity of the 'face' layer to 100% and only the area inside the face mask can now be seen. Everything else outside the selection is hidden by the mask you just added. You may notice that the human face isn't quite wide enough to fit the face mask.

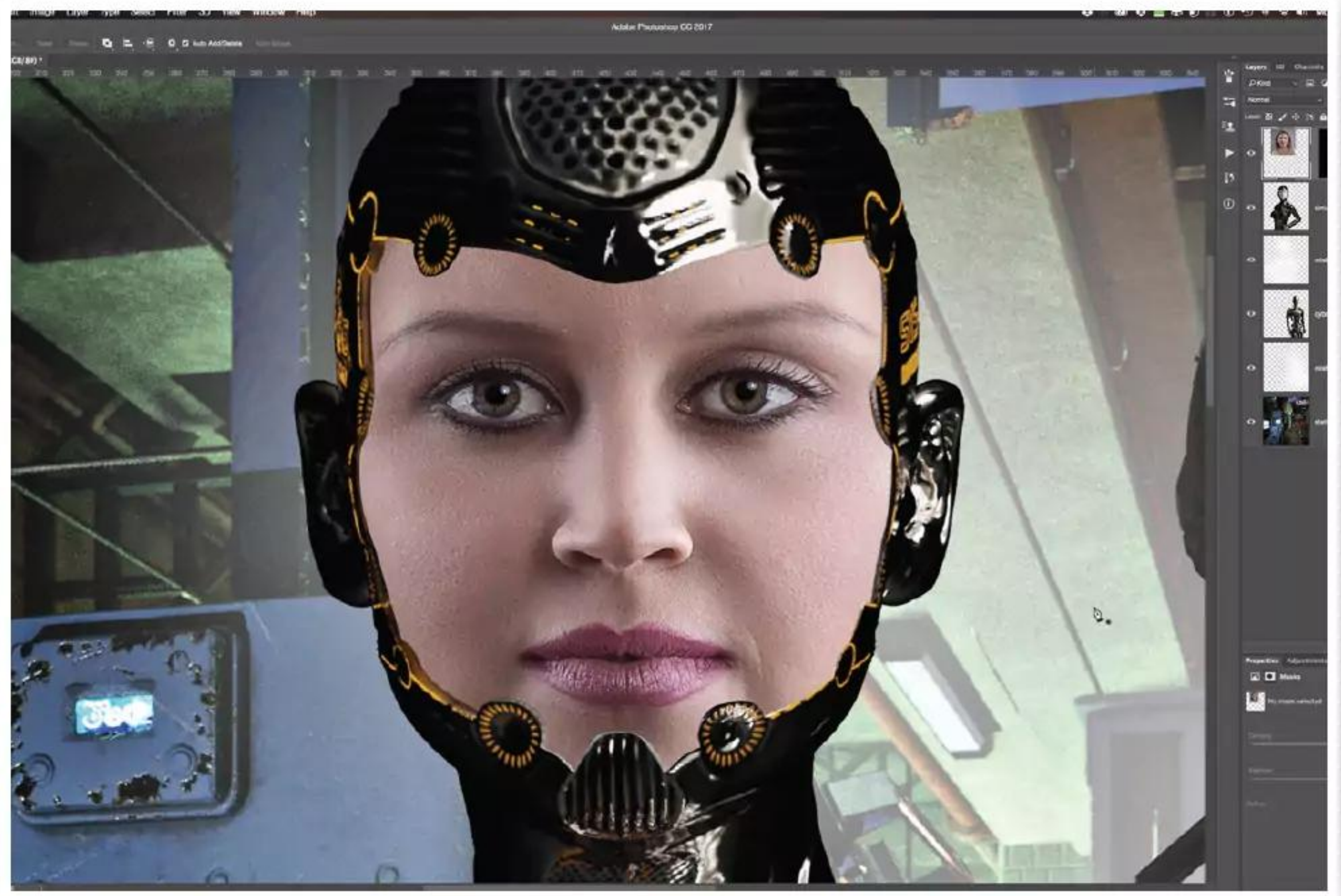


19 Between the 'face' layer thumbnail and the mask thumbnail is a small chain link icon. When visible, it means that any move, scale or adjustment to the image will also affect the mask. Click the chain link icon so the image and the layer mask are independent of each other.

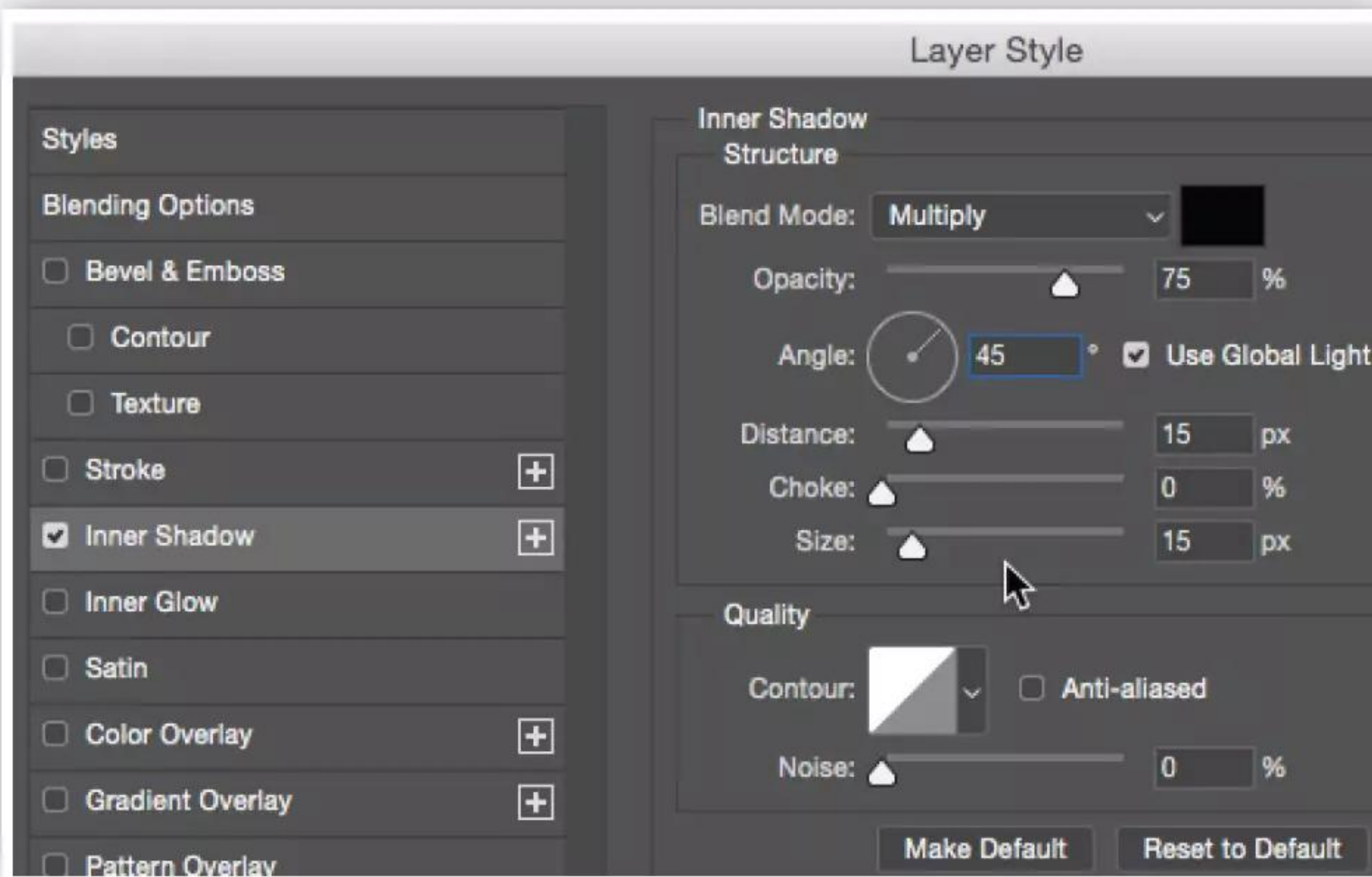
20 Make sure the 'face' thumbnail is active and go to Filter > Liquify (Shift + Cmd + X). The Liquify panel will open and you can use the Forward Warp Tool (W) to stretch out the edge of the girl's face.



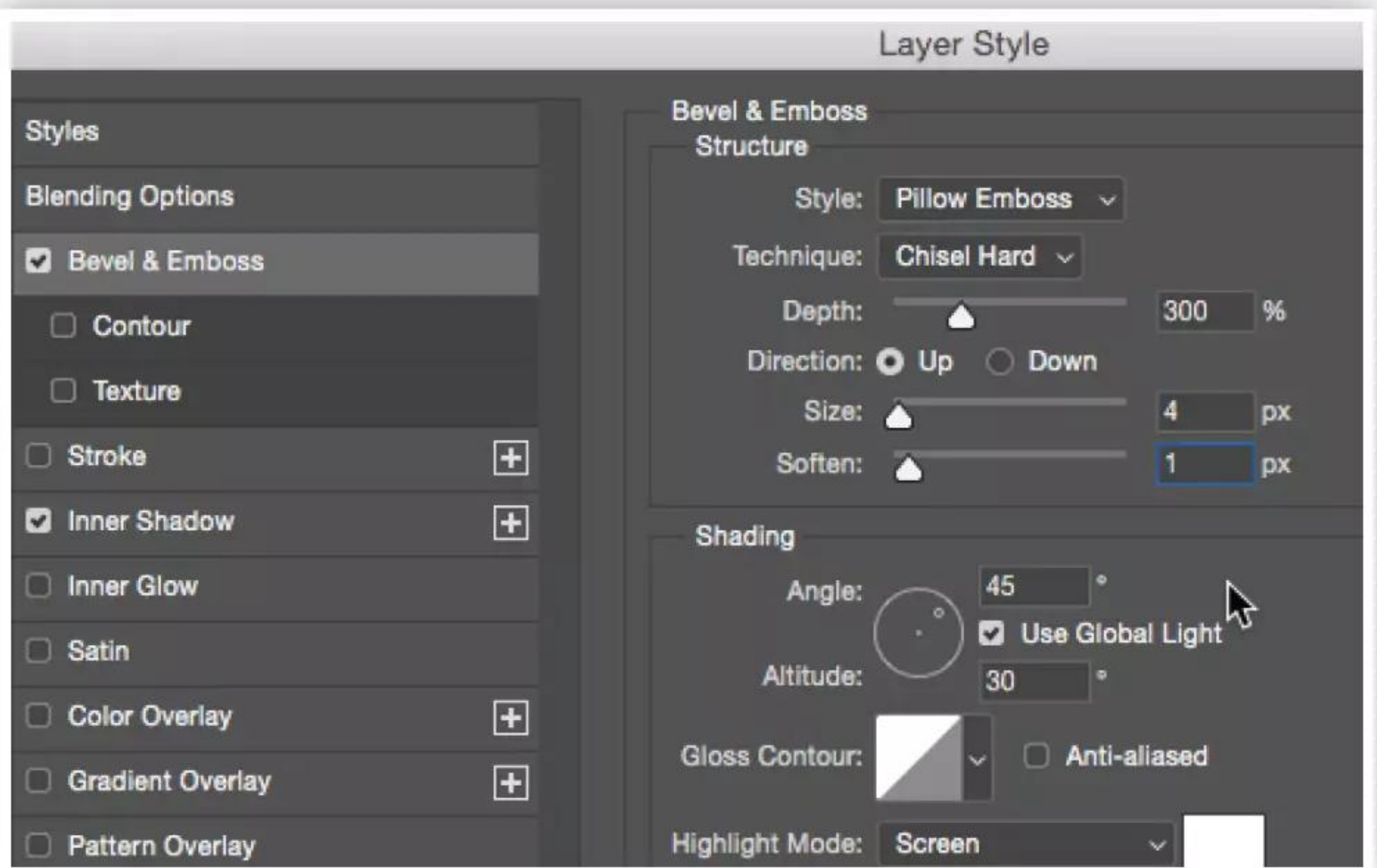
- 21** Work around the edges of the face by the cheeks and chin. You won't need to stretch it out too far. Make sure the lips, eyes and nose are unaffected by the stretching. When you're happy, you can click OK to apply the Liquify effect.



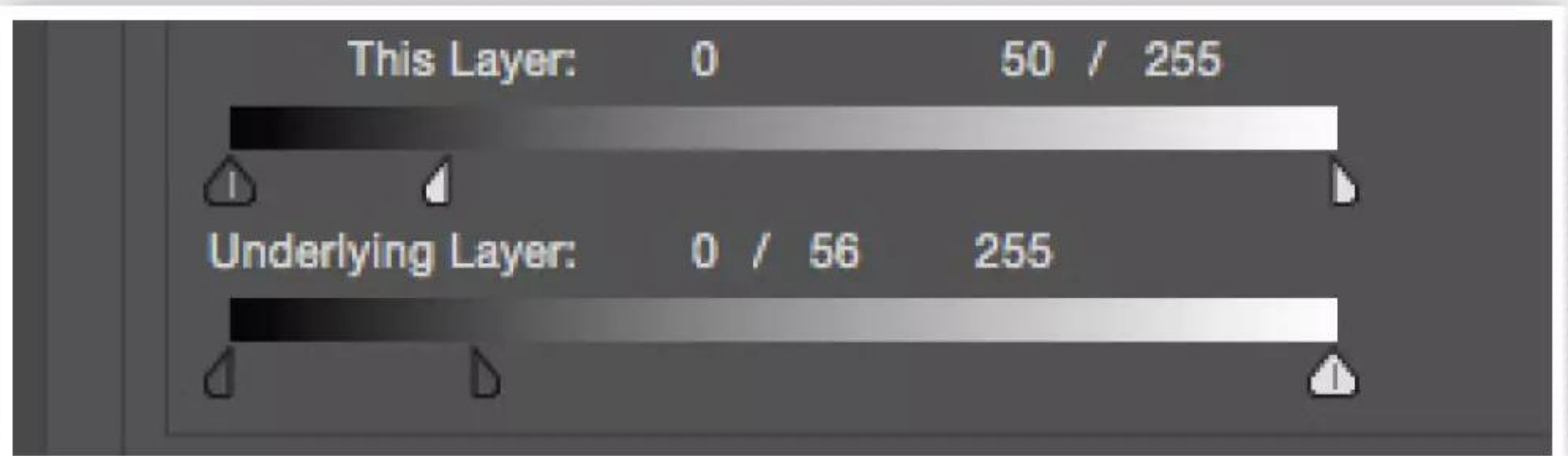
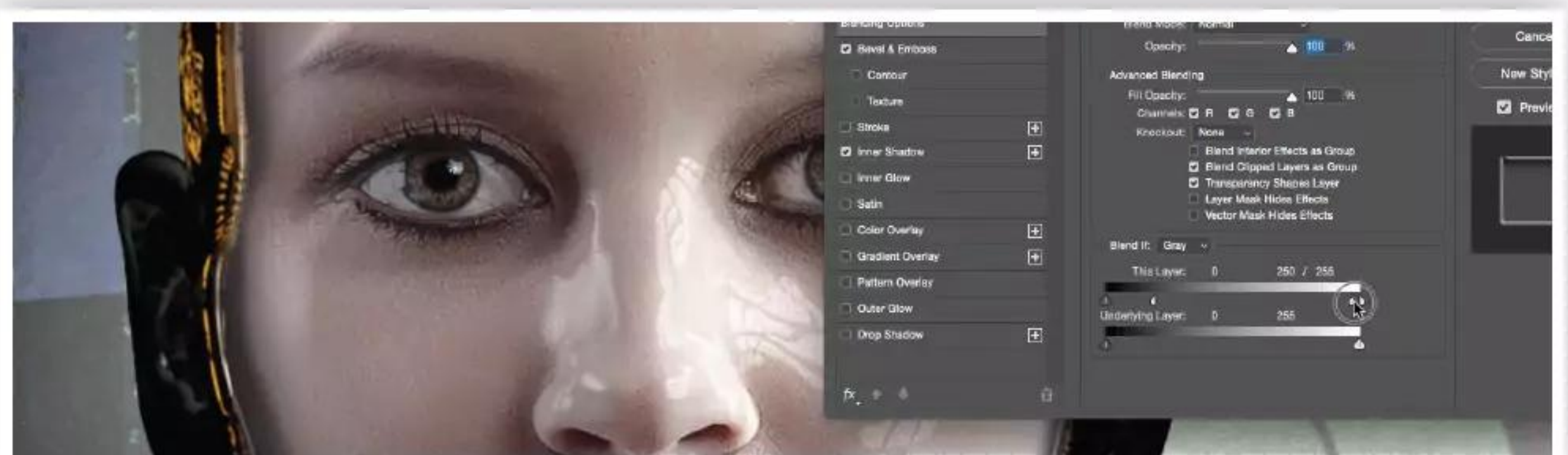
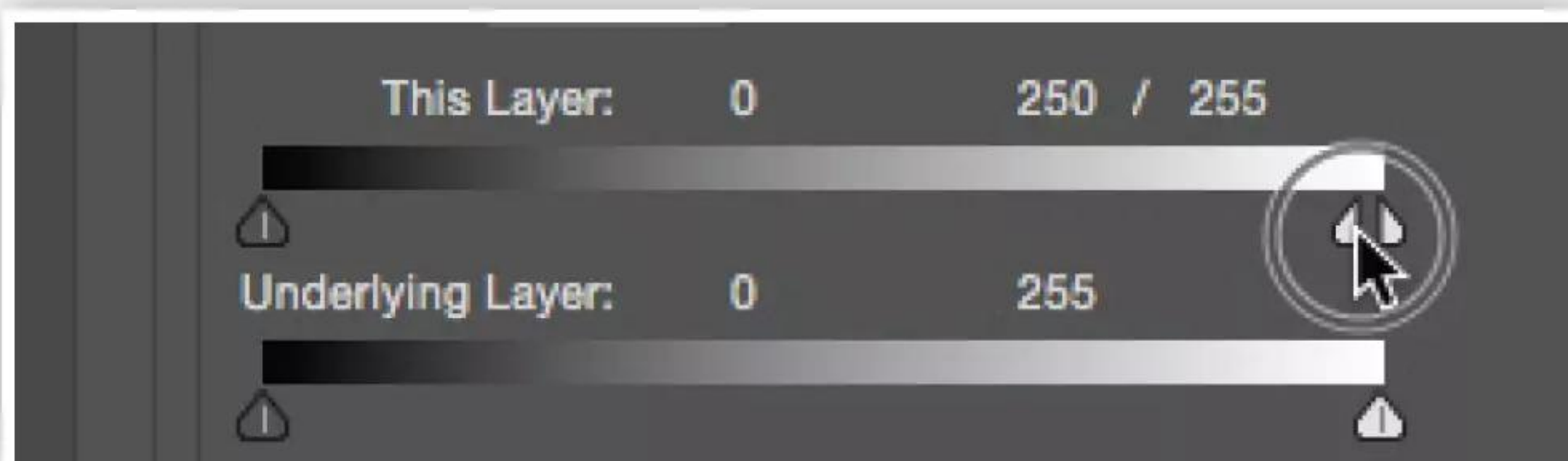
- 22** When you return to the document, her face will have been warped so now there is no gap along the side of the face mask. Now you need to better blend her face into the face mask give her flesh the appearance of being less human and more synthetic.



- 23** Double-click the 'face' layer and you will call up the Layer Style panel. Start by checking the Inner Shadow button and use the settings shown to add a small shadow that makes the human face look more a part of the mask.

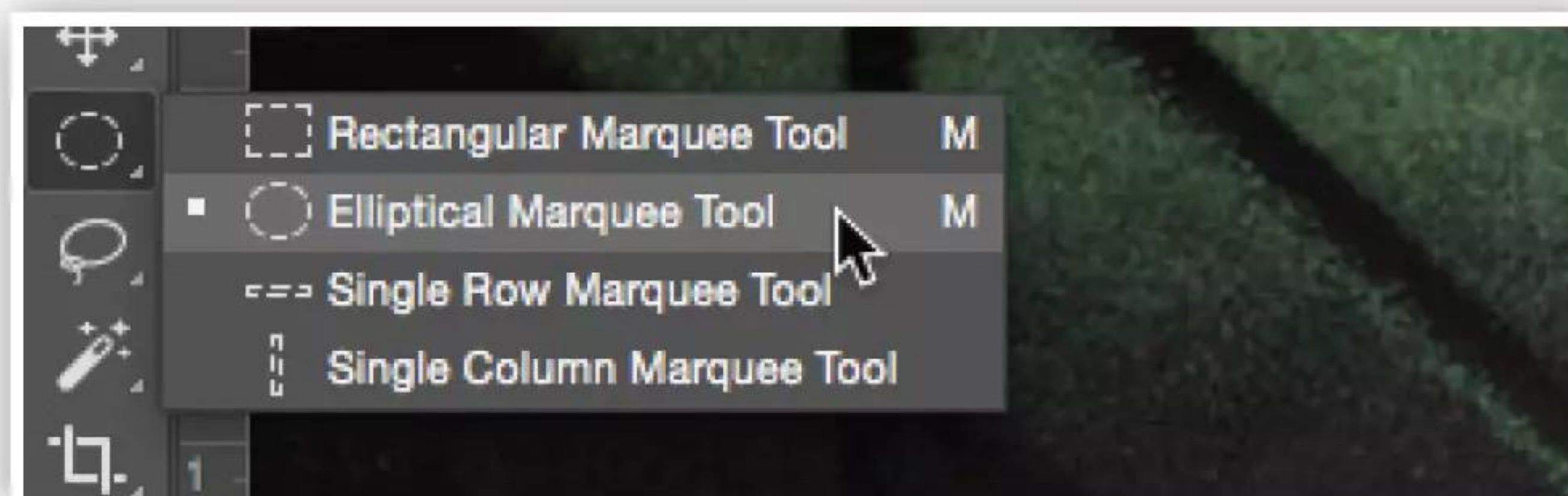
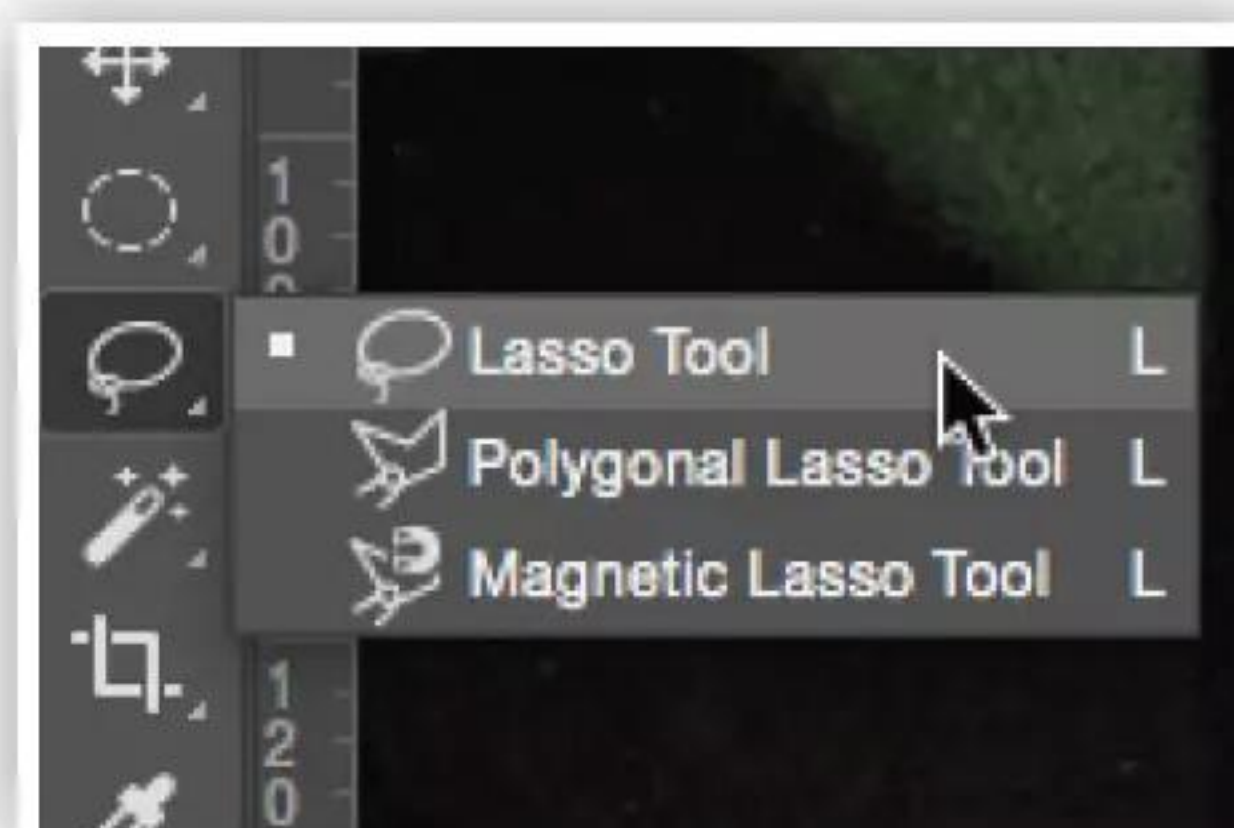
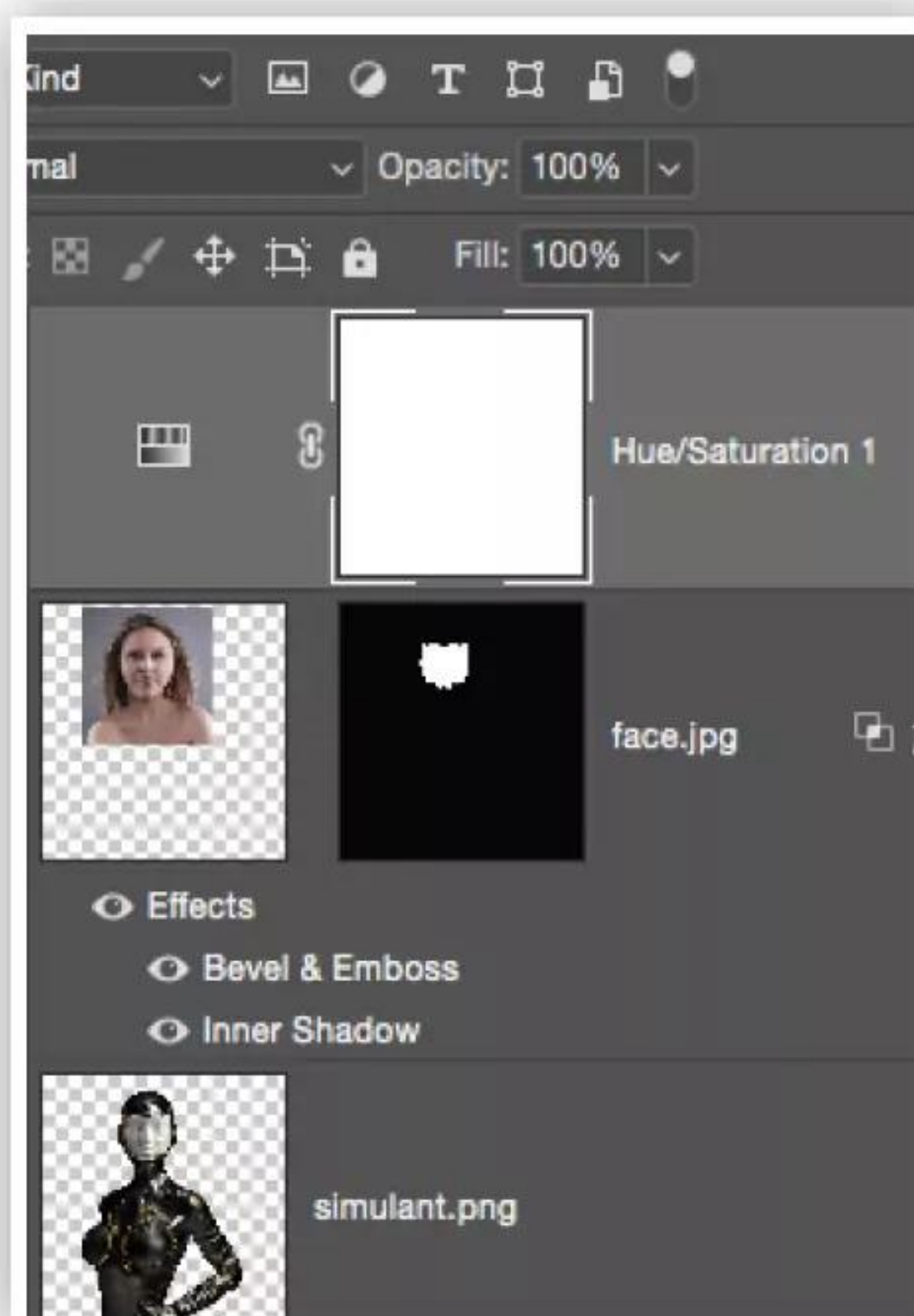
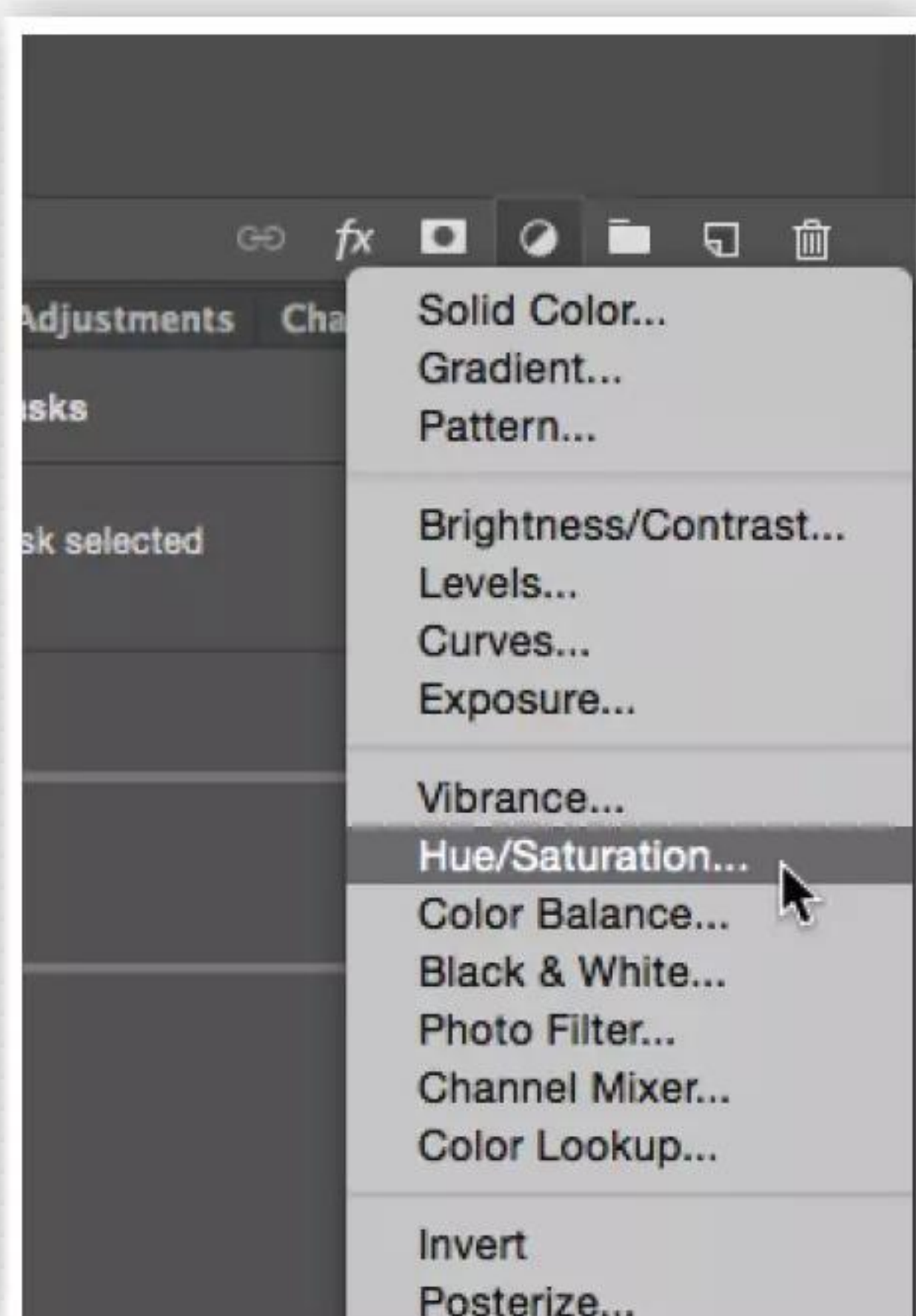


- 24** You can also check the Bevel & Emboss button and use the settings shown to add a small bevel to the edge of the face mask to give it a more solid feel. Next, you need to blend the human face into the white simulant face below.



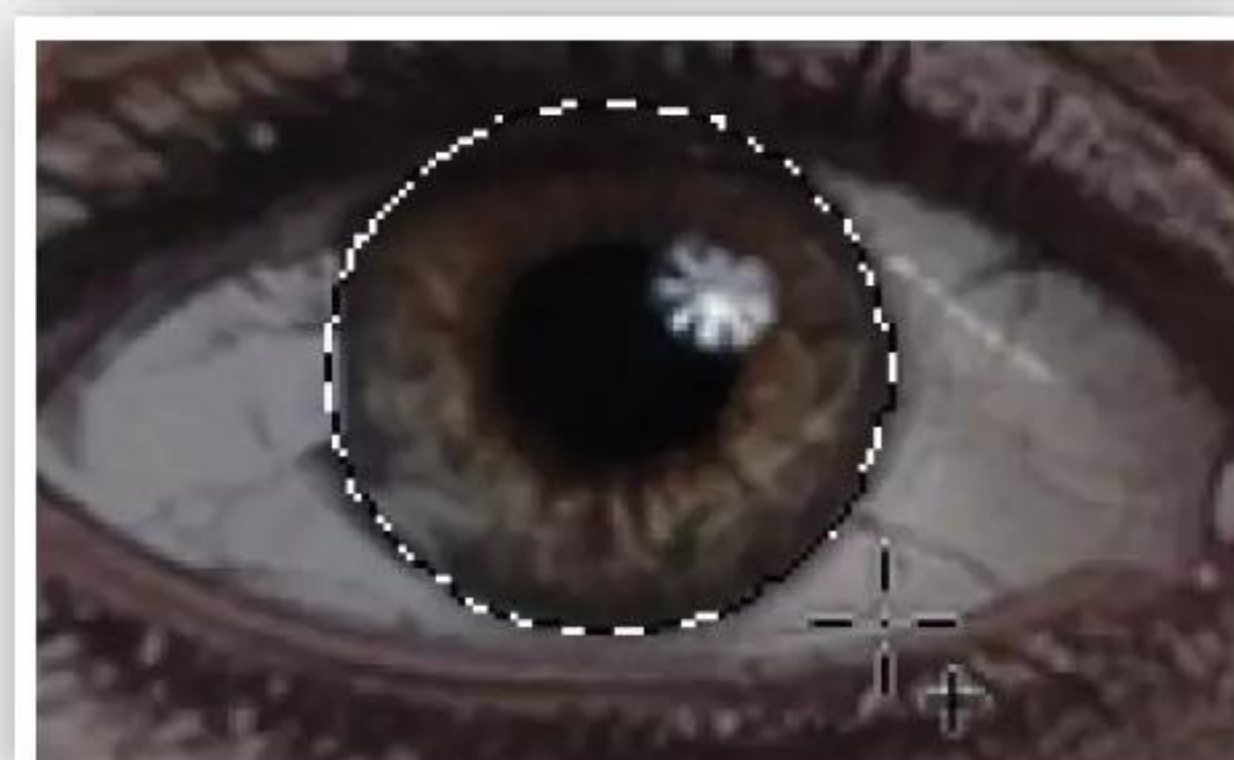
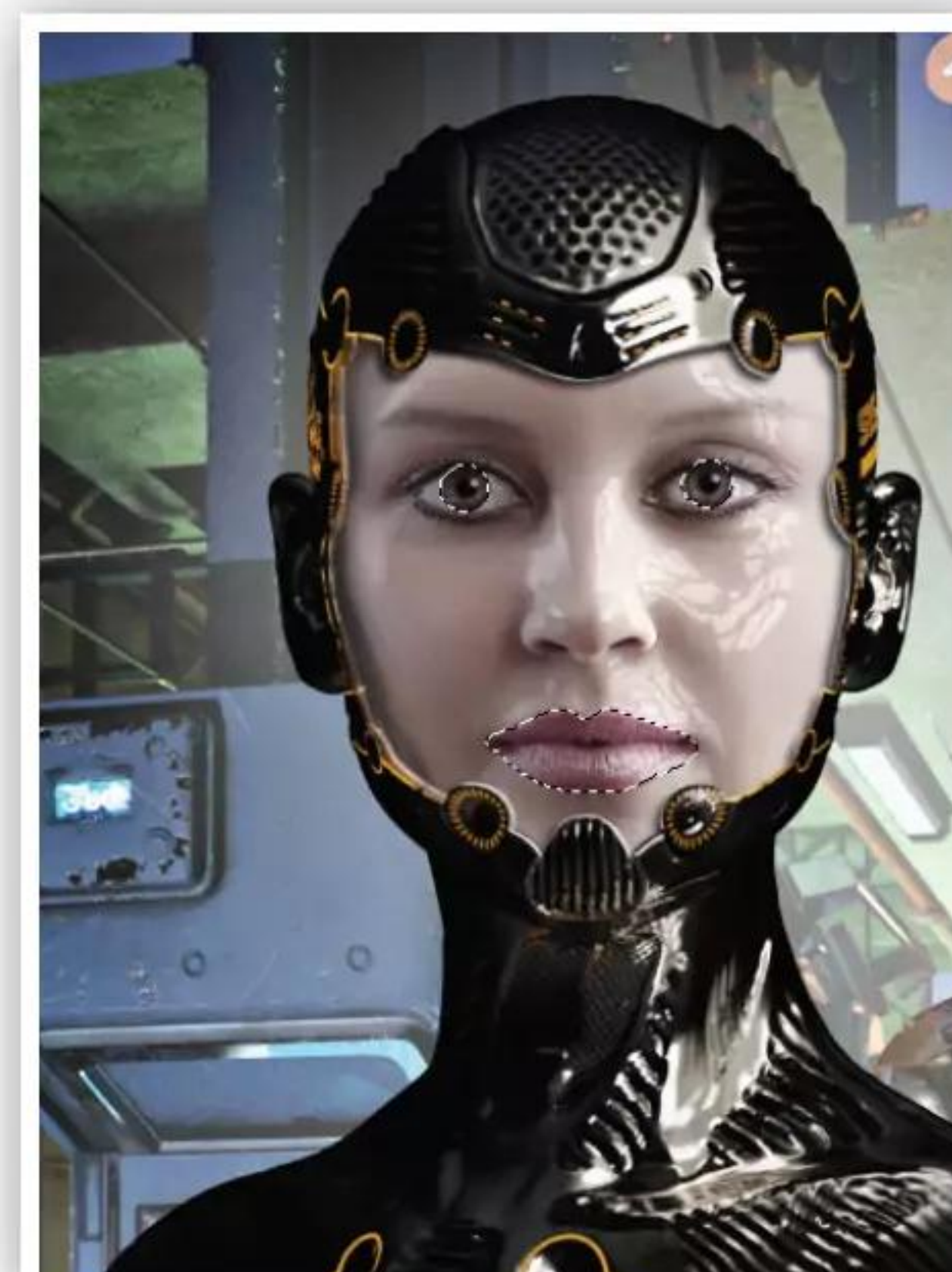
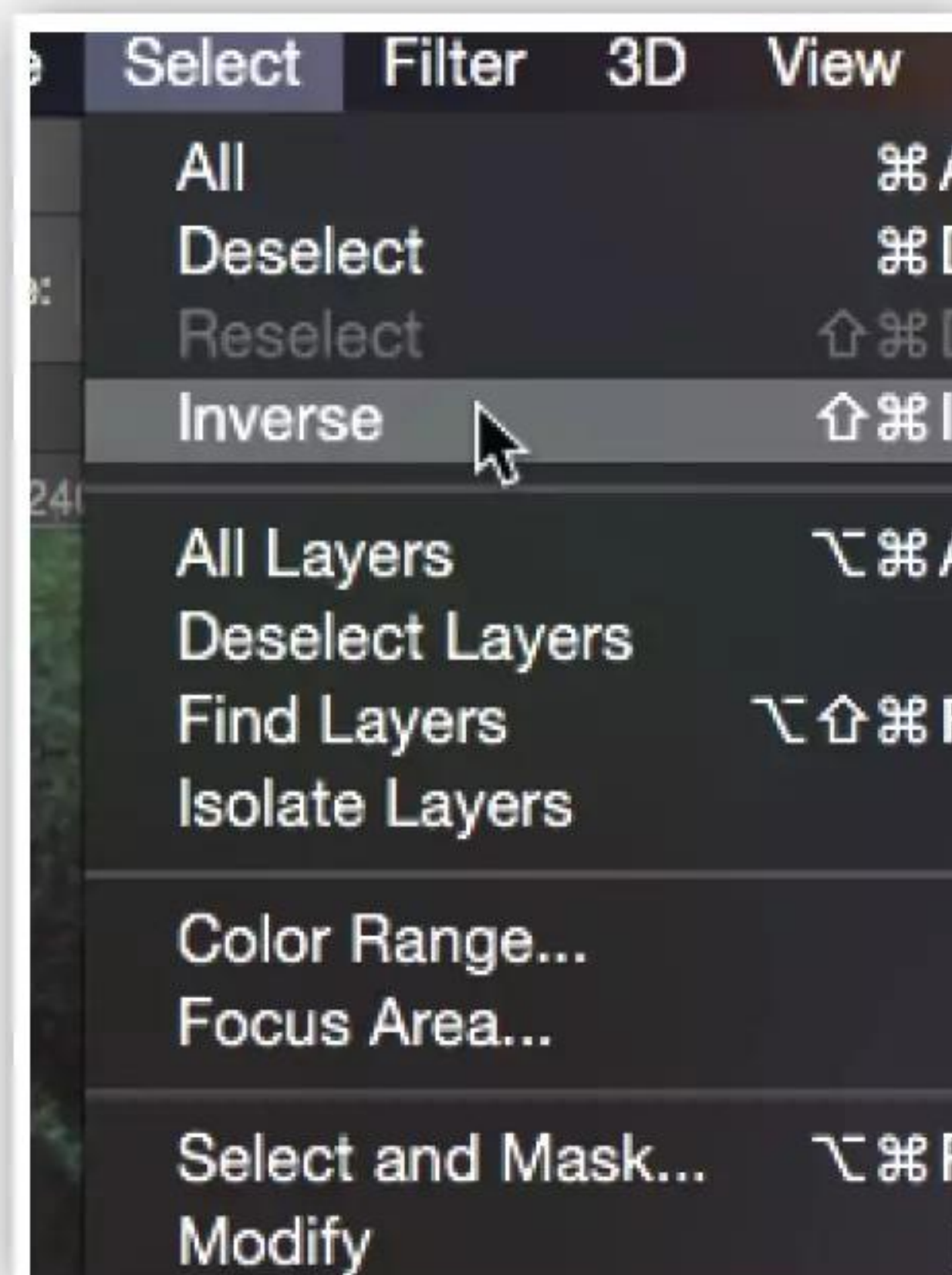
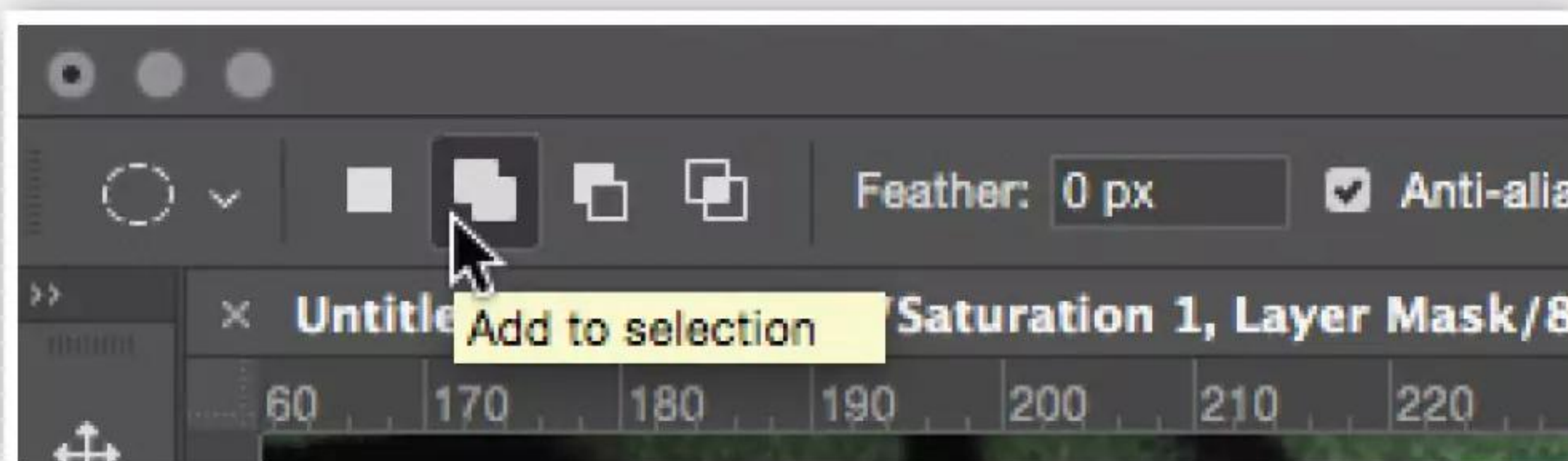
- 25** Keep the Layer Style panel open and go down to the Blend If section and the white furthest right slider on This Layer. Alt + left-click on the left-hand side of the stop and it will separate into two pieces. Click and drag the left-hand part of the slider to the left.

- 26** When you do, you will see how the 'face' layer blends much better with the brightest areas of the white face on the layer below. Do the same with the furthest left slider on Underlying Layer and slide it a little to the right to blend the darker areas.



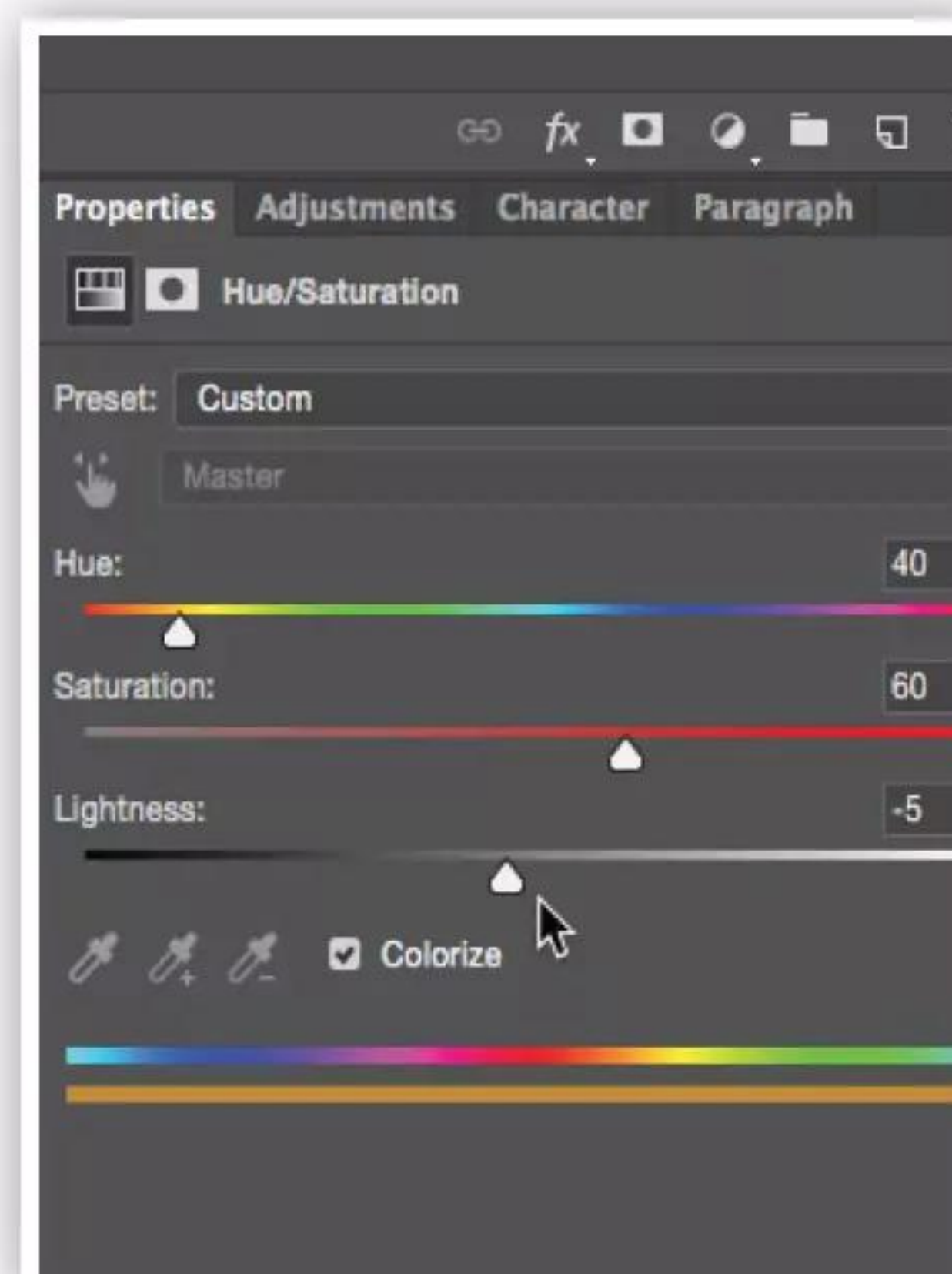
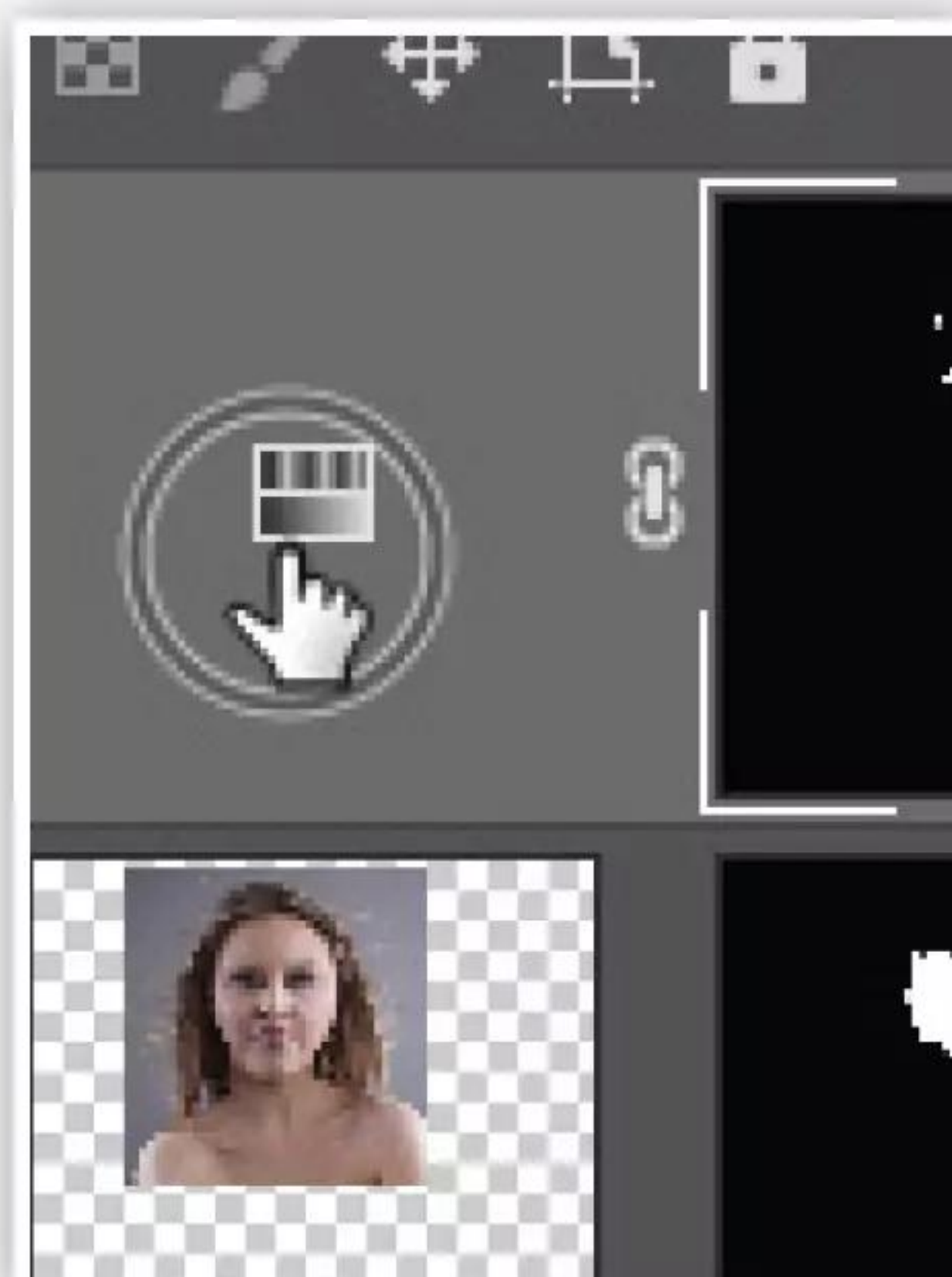
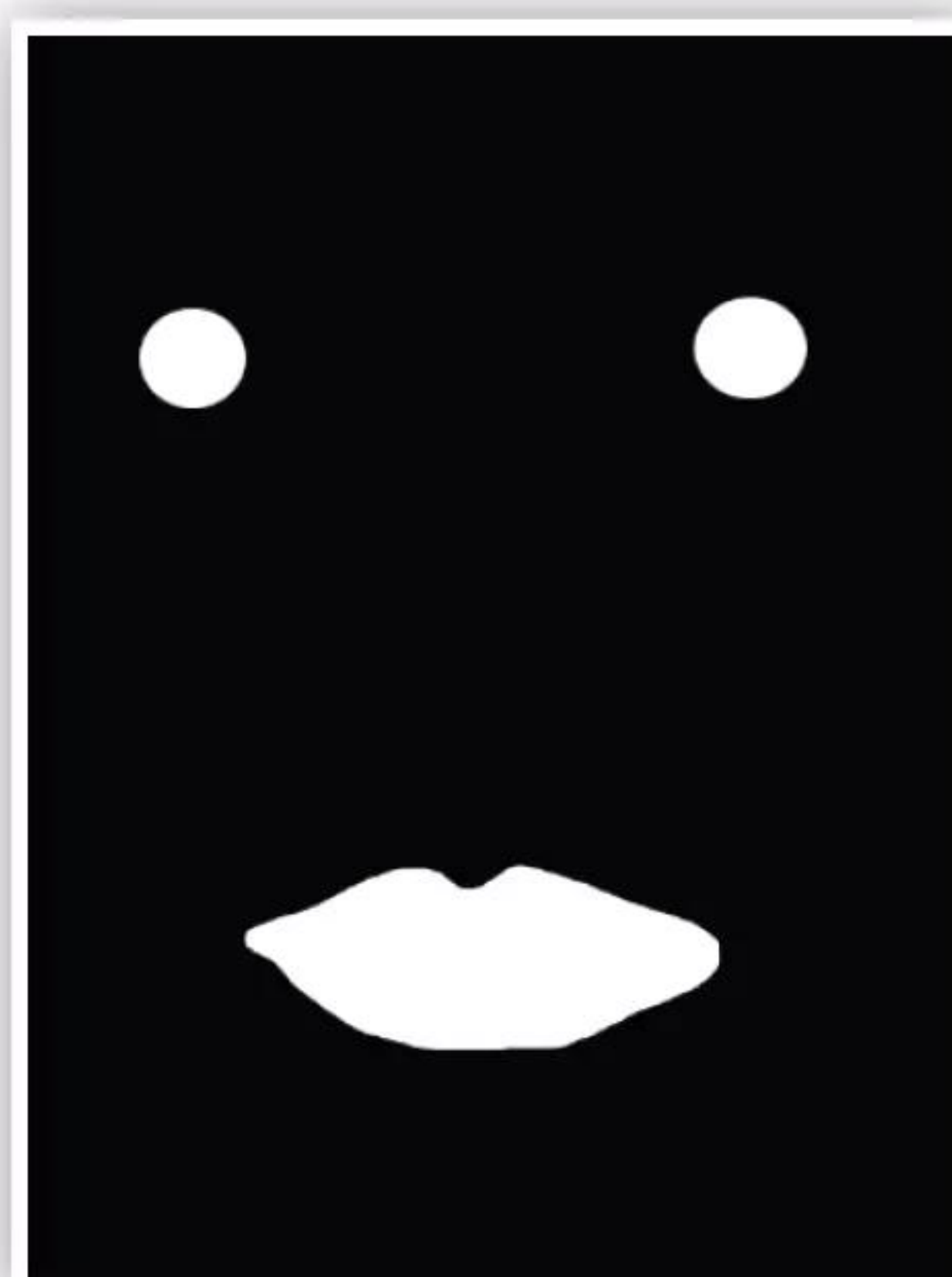
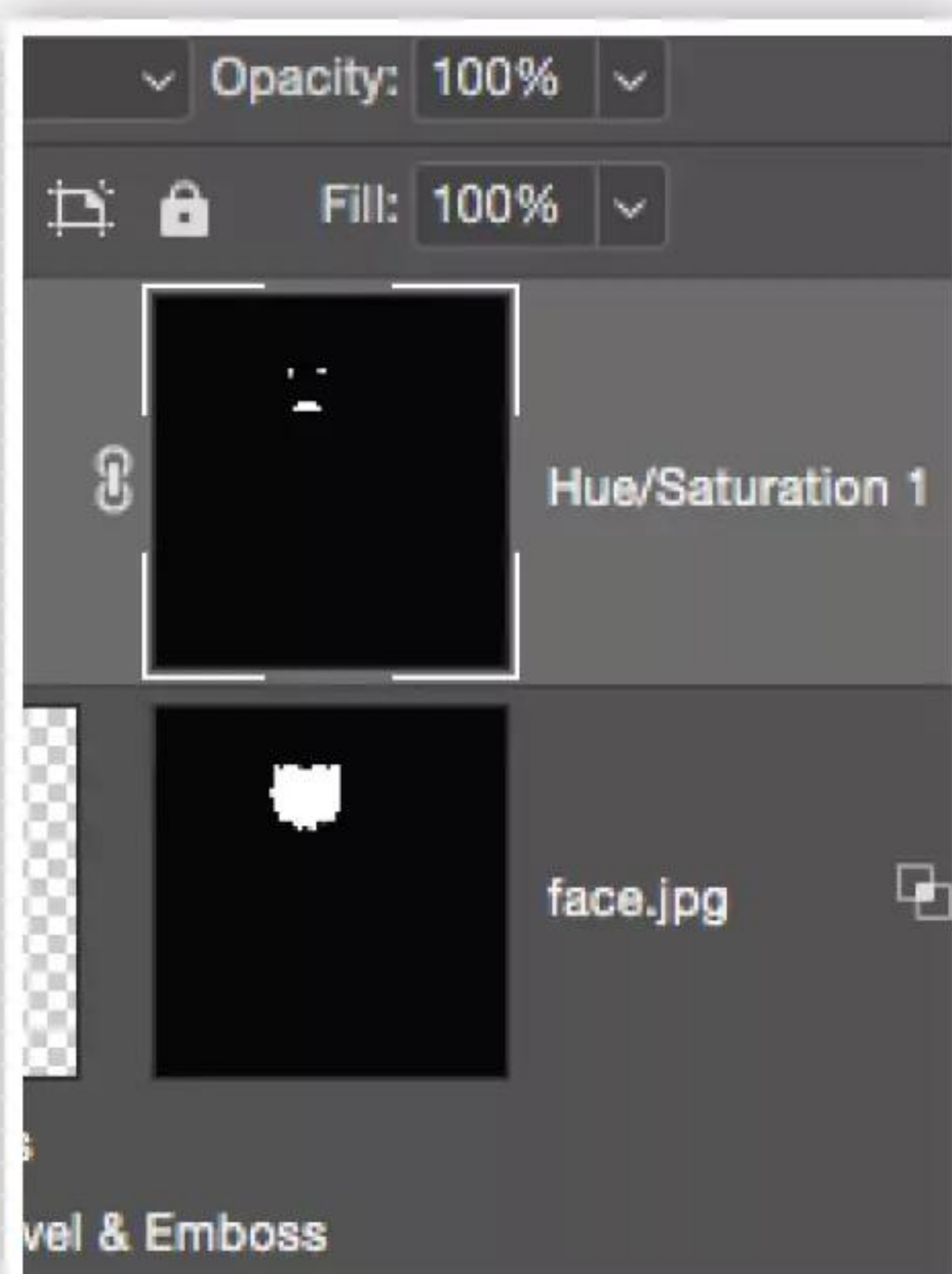
27 Next, click the Create New Fill or Adjustment Layer button and choose Hue/Saturation from the dropdown list. This will add a Hue/Saturation adjustment layer to the top of the layer stack. You can use this to colour her eyes and lips to match her suit.

28 Go to the toolbar and choose the Lasso Tool (L) and draw around her lips; when you join back up to the start point, you'll have a selection of the lips. Next, go to the toolbar again and this time choose the Elliptical Marquee Tool (M).



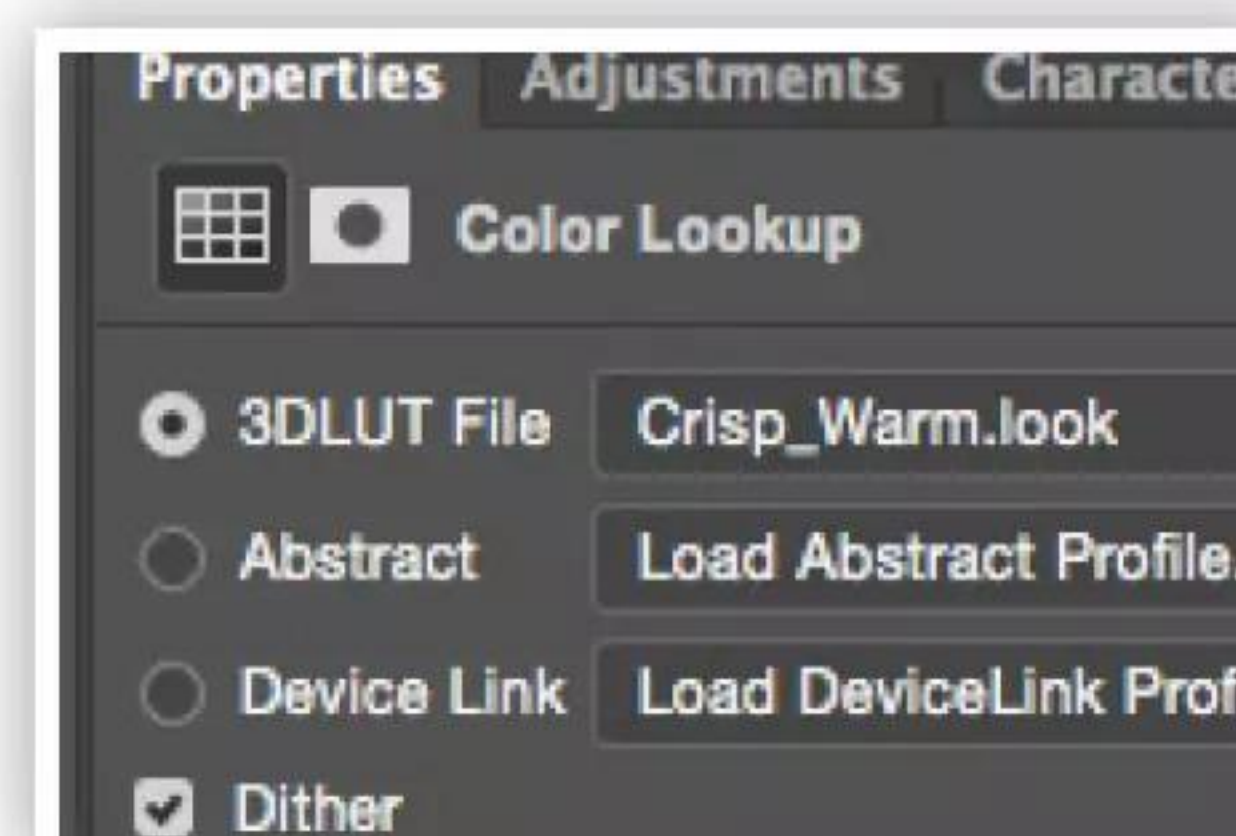
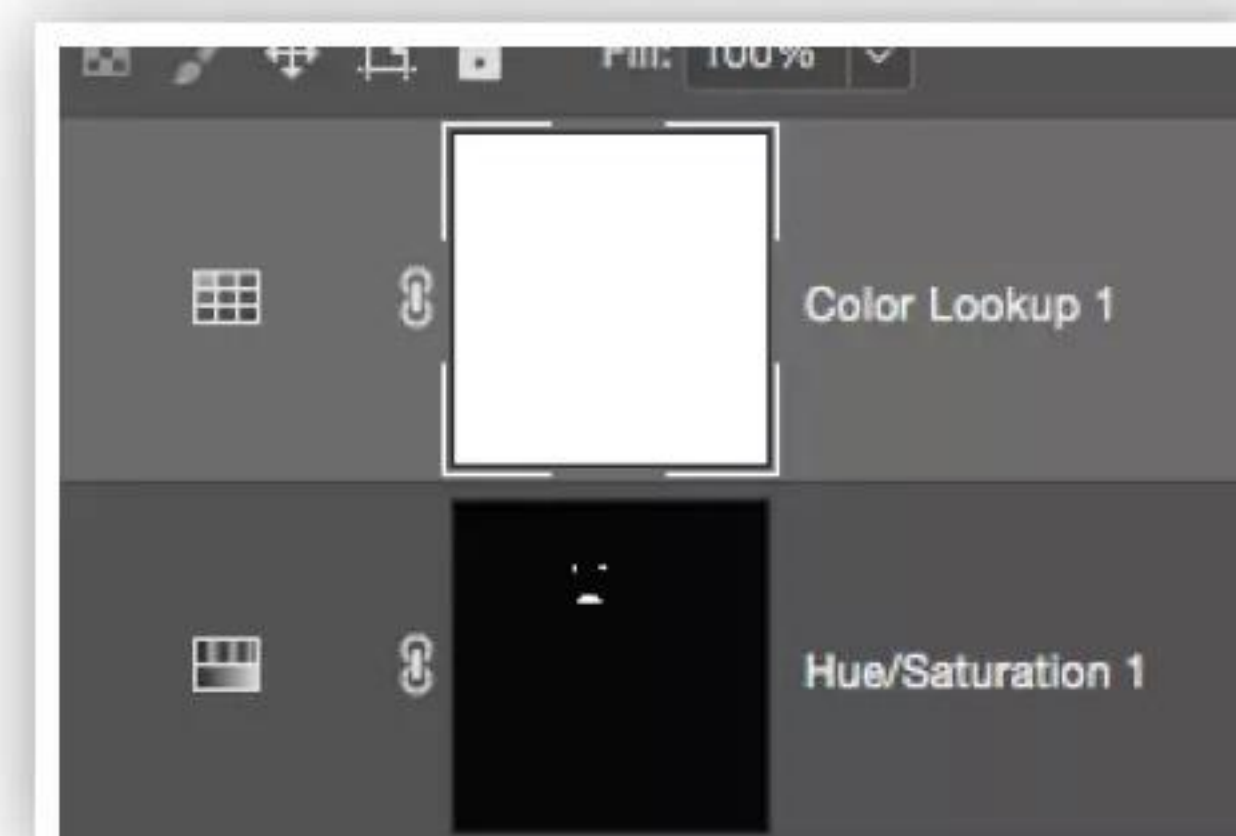
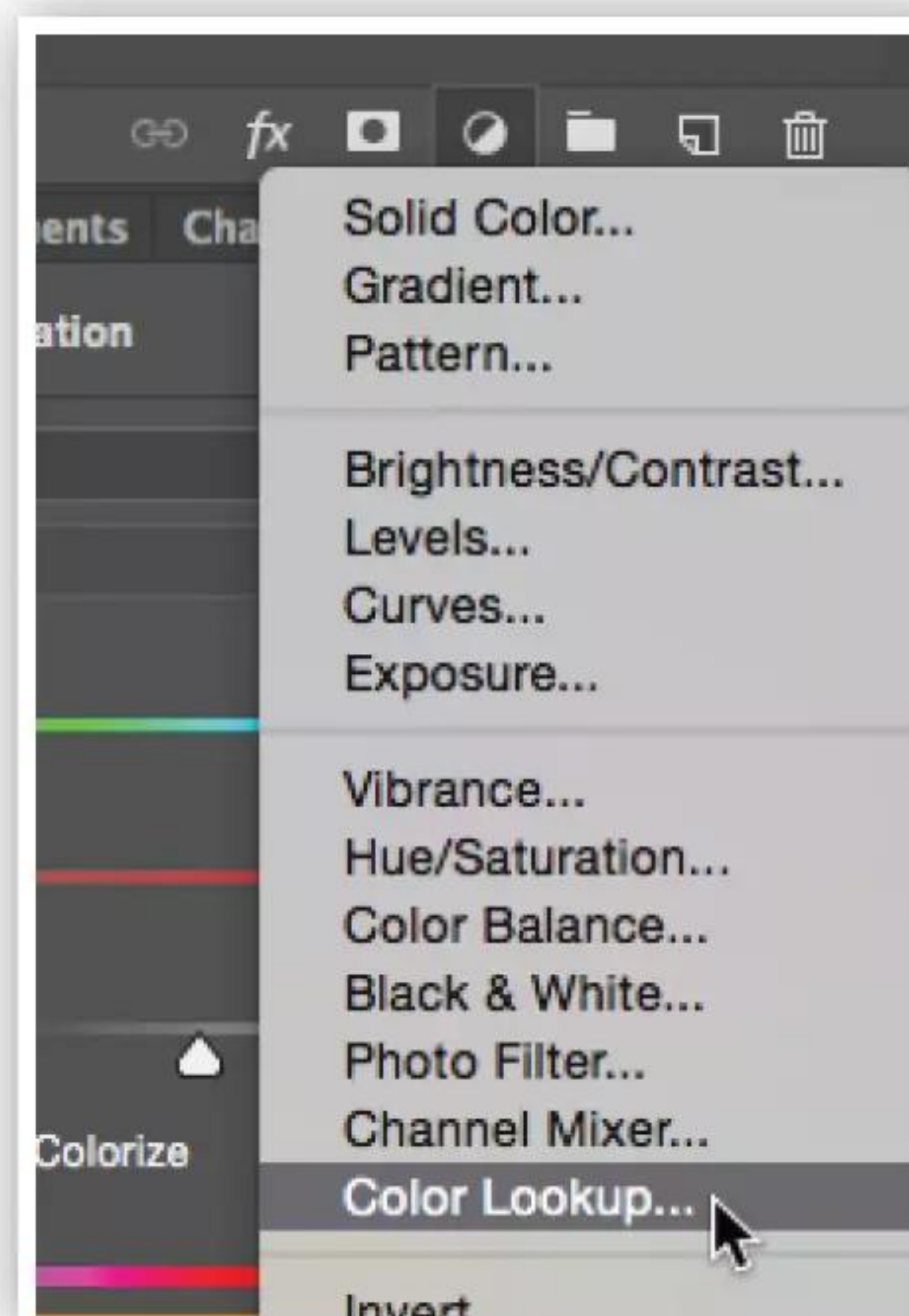
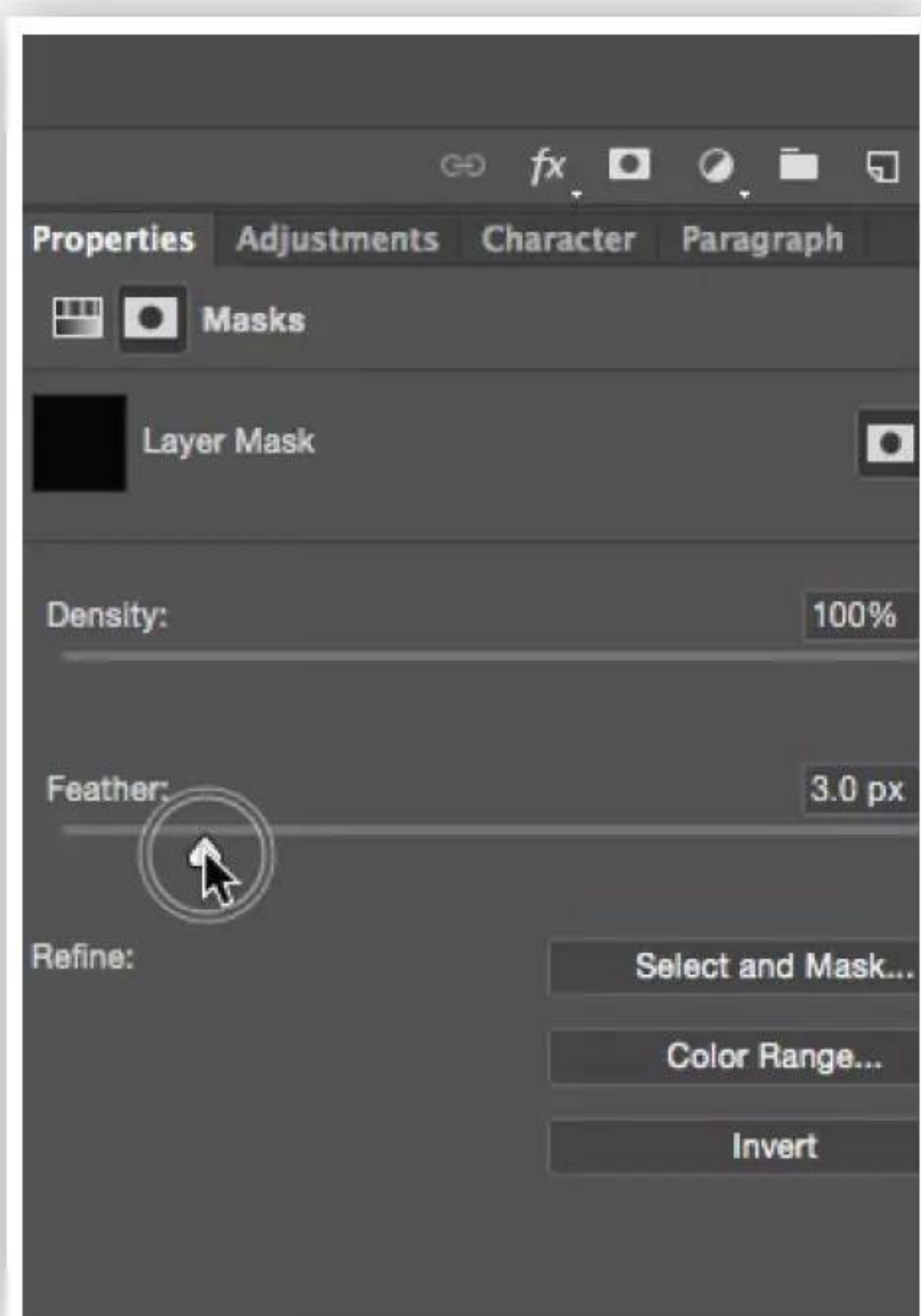
29 In the options menu above, click the Add To Selection button. Click and hold on the centre of one eye and then press the Alt key, you can now draw an ellipse outwards from the point you clicked. Encircle the iris. Then do the same for the other eye.

30 The lips and both eyes are now selected. You need the mask to only let the Hue/Saturation layer affect them so you need to invert the selection by going to Select > Inverse (Shift + Cmd + I). The selection will invert, so everything except the eyes and lips are selected.



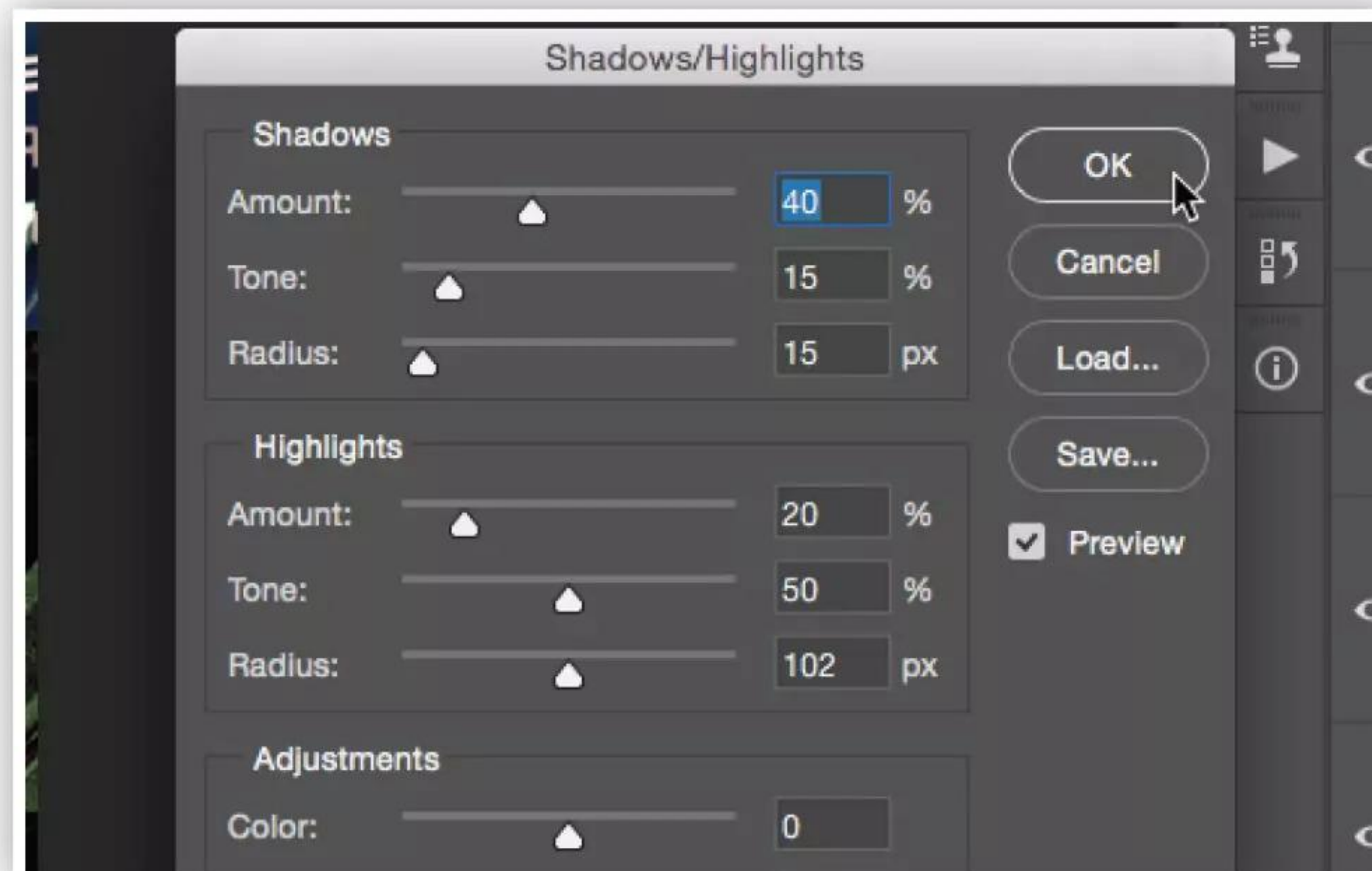
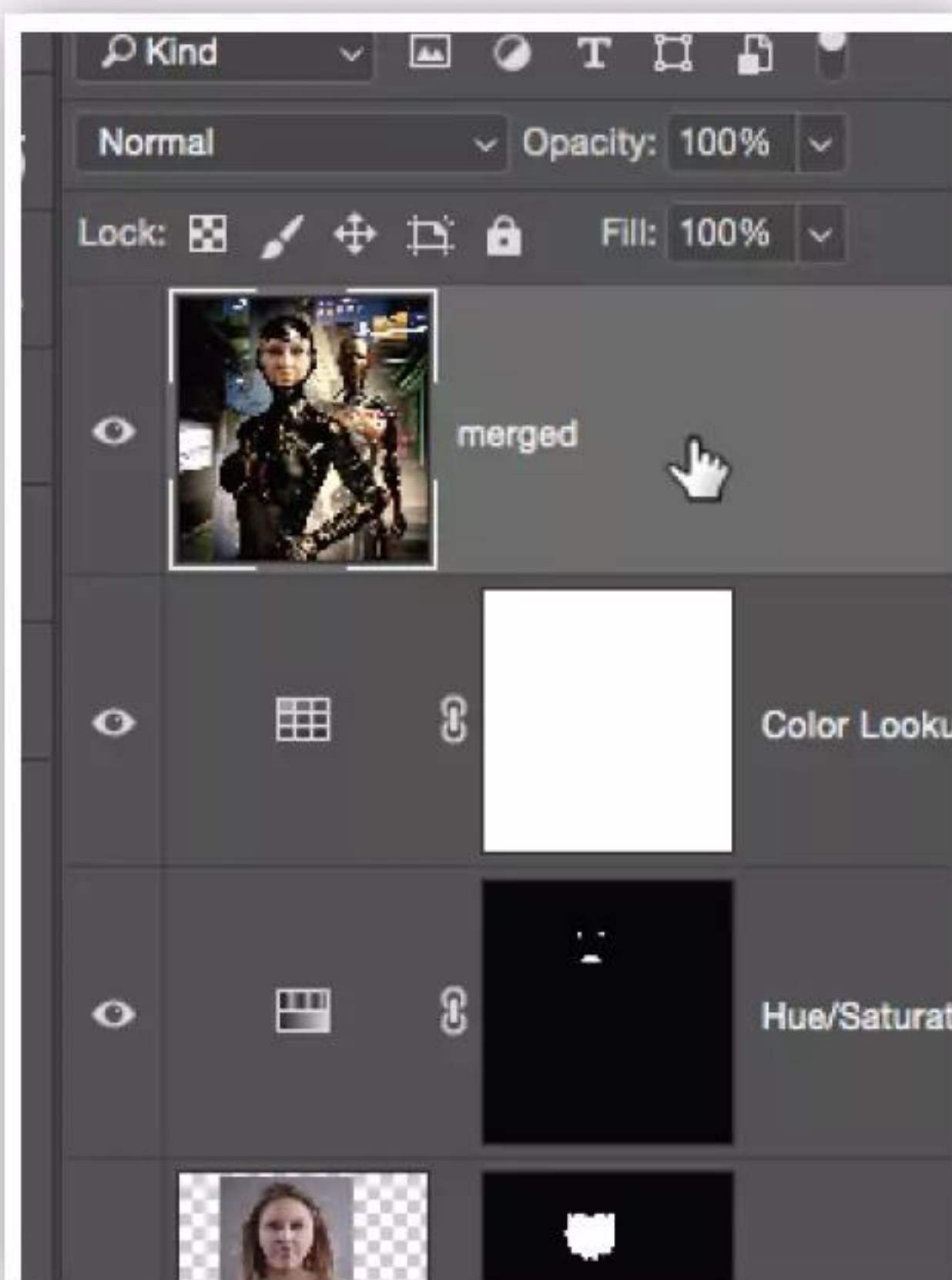
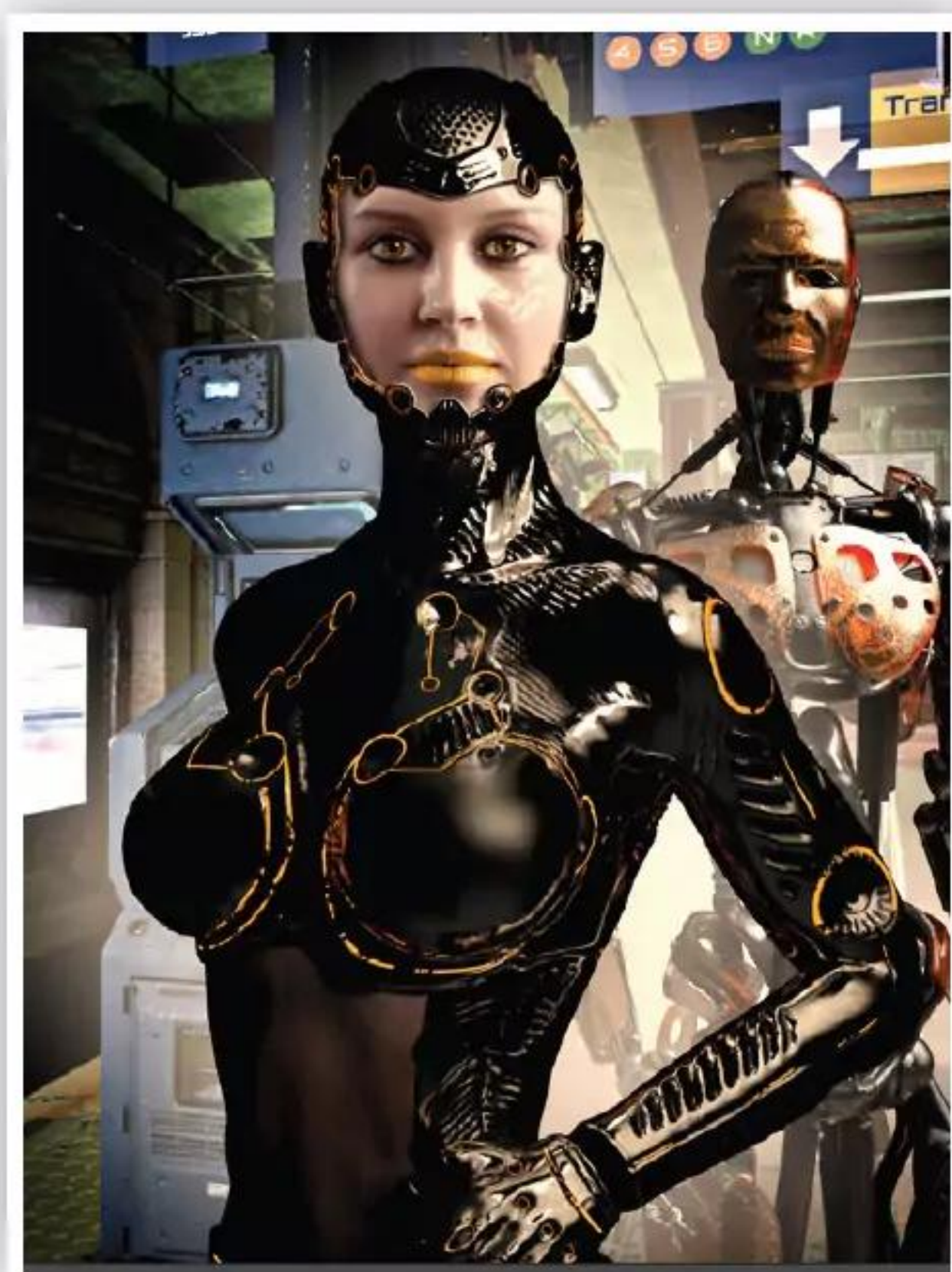
31 Set your background colour to black and then simply hit the delete key. The inverted selection will be replaced with black. The mask should now display the lips and both eyes as white on the black mask. Clear the selection by pressing Cmd + D.

32 Click on the Hue/Saturation layer icon and in its Properties panel make sure Colorize is checked and make Hue 40, Saturation 60 and Lightness about -5. Both eyes and her lips should now be a golden yellow to match the highlights on her suit.



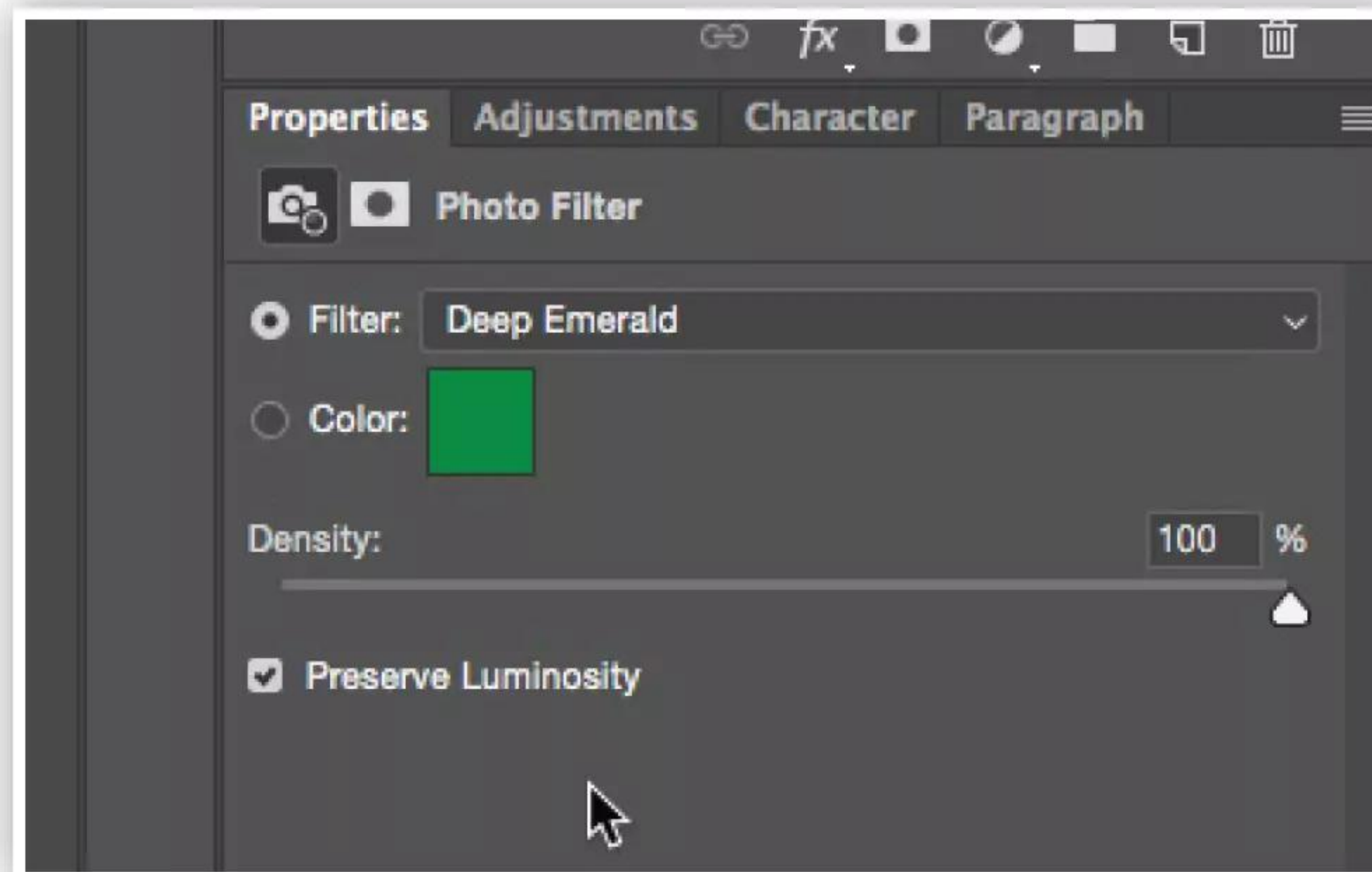
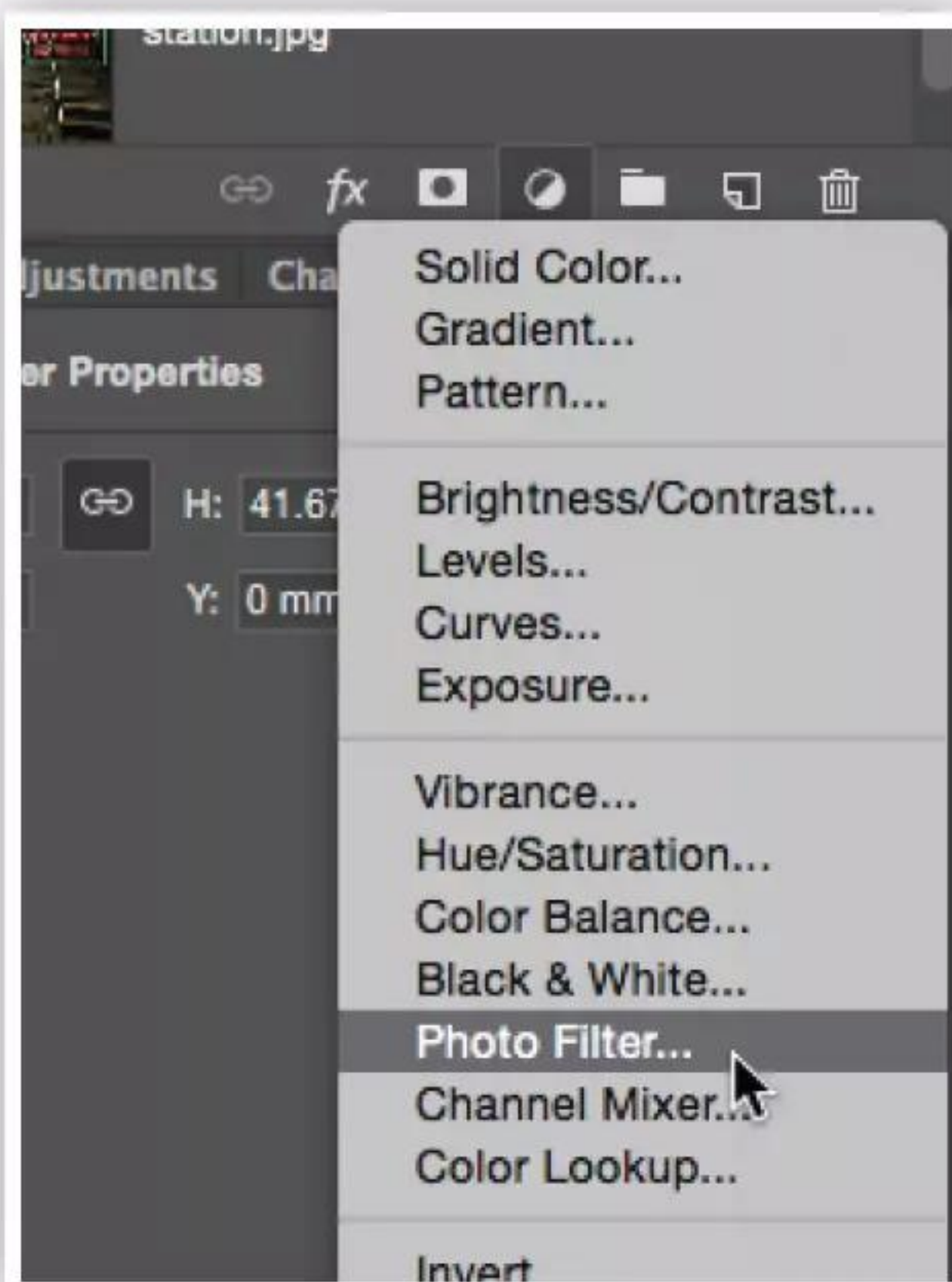
33 If you want, you can click on the layer mask thumbnail and under its Properties, set the Feather value to about 3 pixels. This will blur the mask very slightly to soften the hard edge around her lips and eyes. Now we can experiment with some colour.

34 Click on the Create New Fill or Adjustment Layer button again and choose Colour Lookup from the menu. Colour Lookup Tables (LUTs) are colour schemes you can add to a photo. You can choose from the options available in the menu.



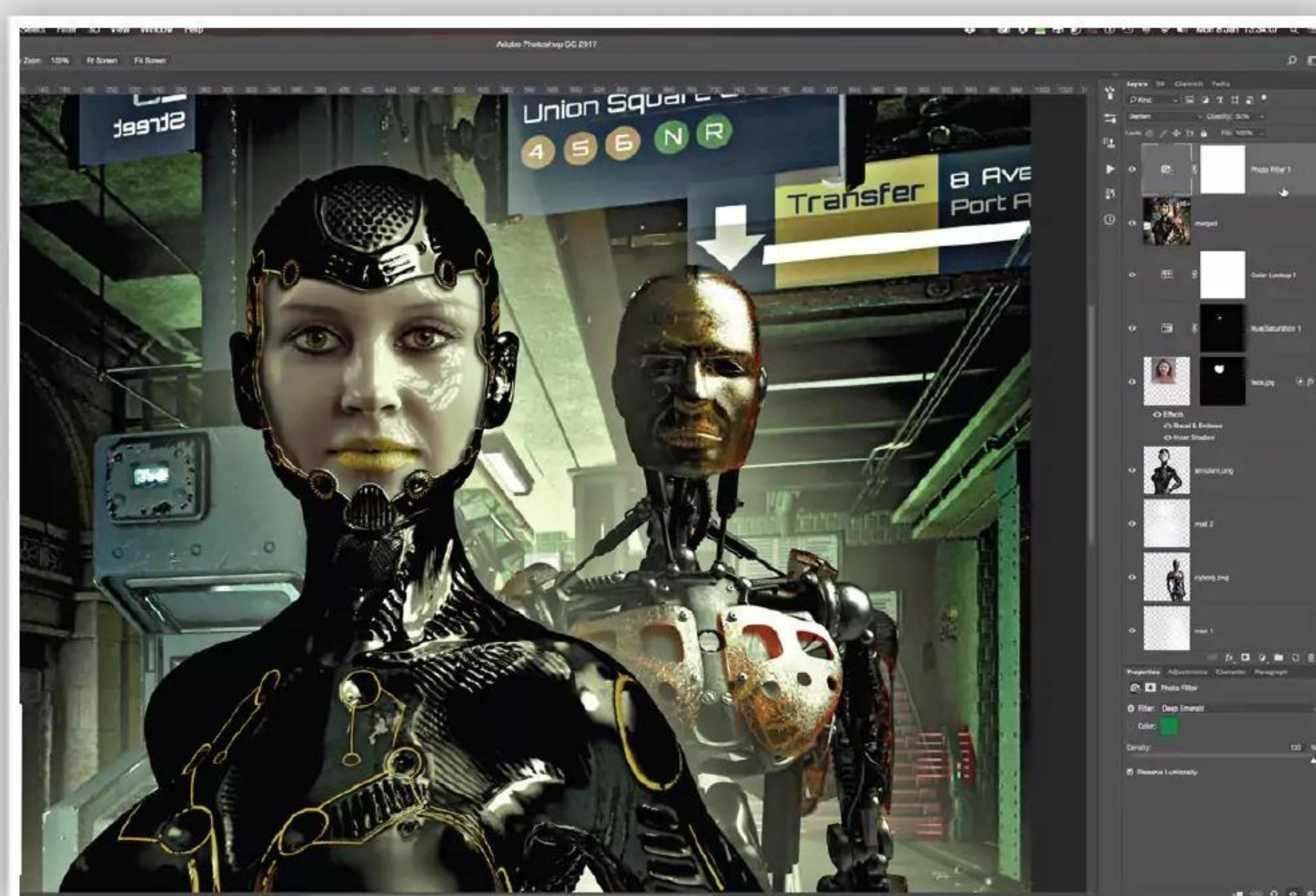
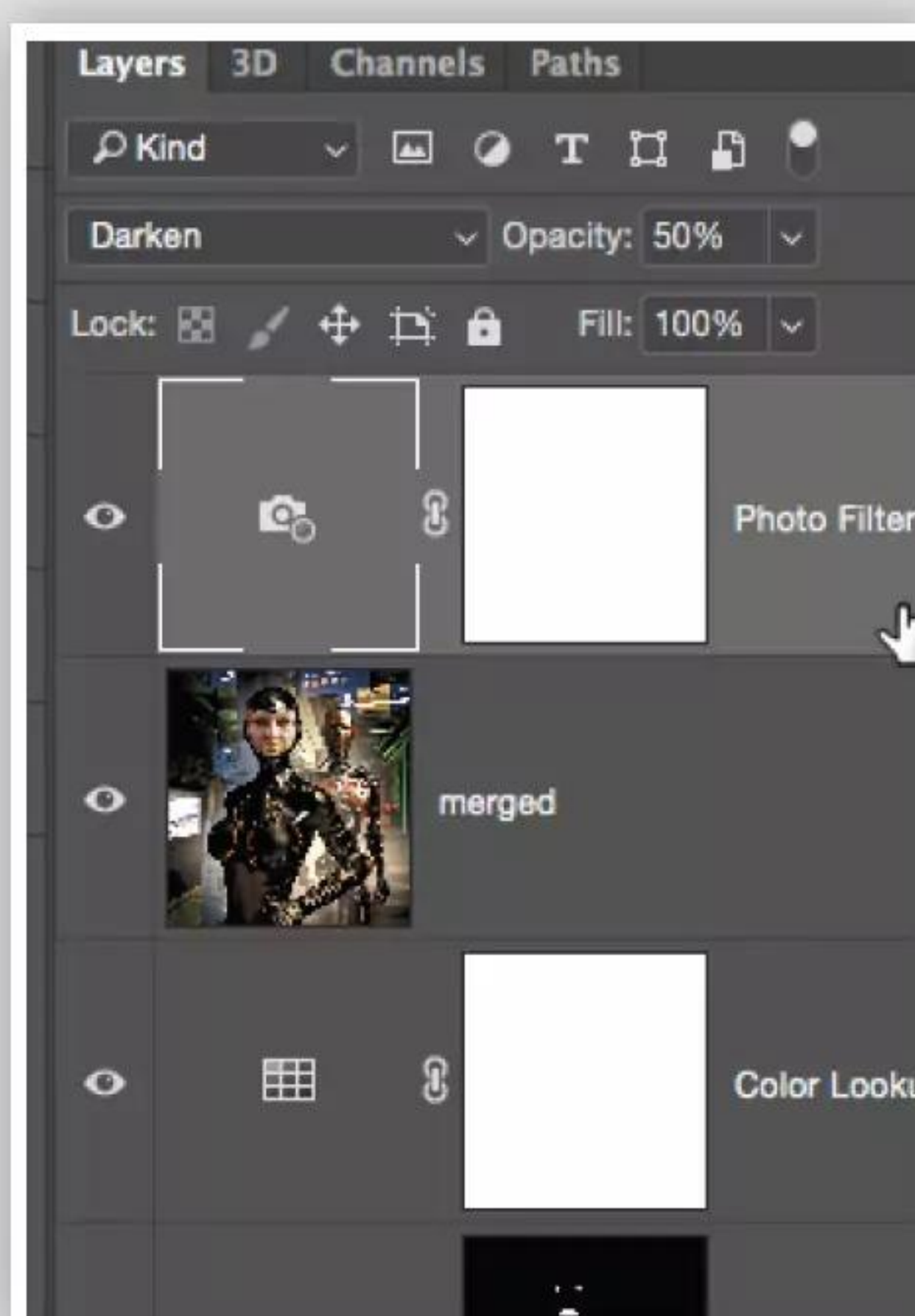
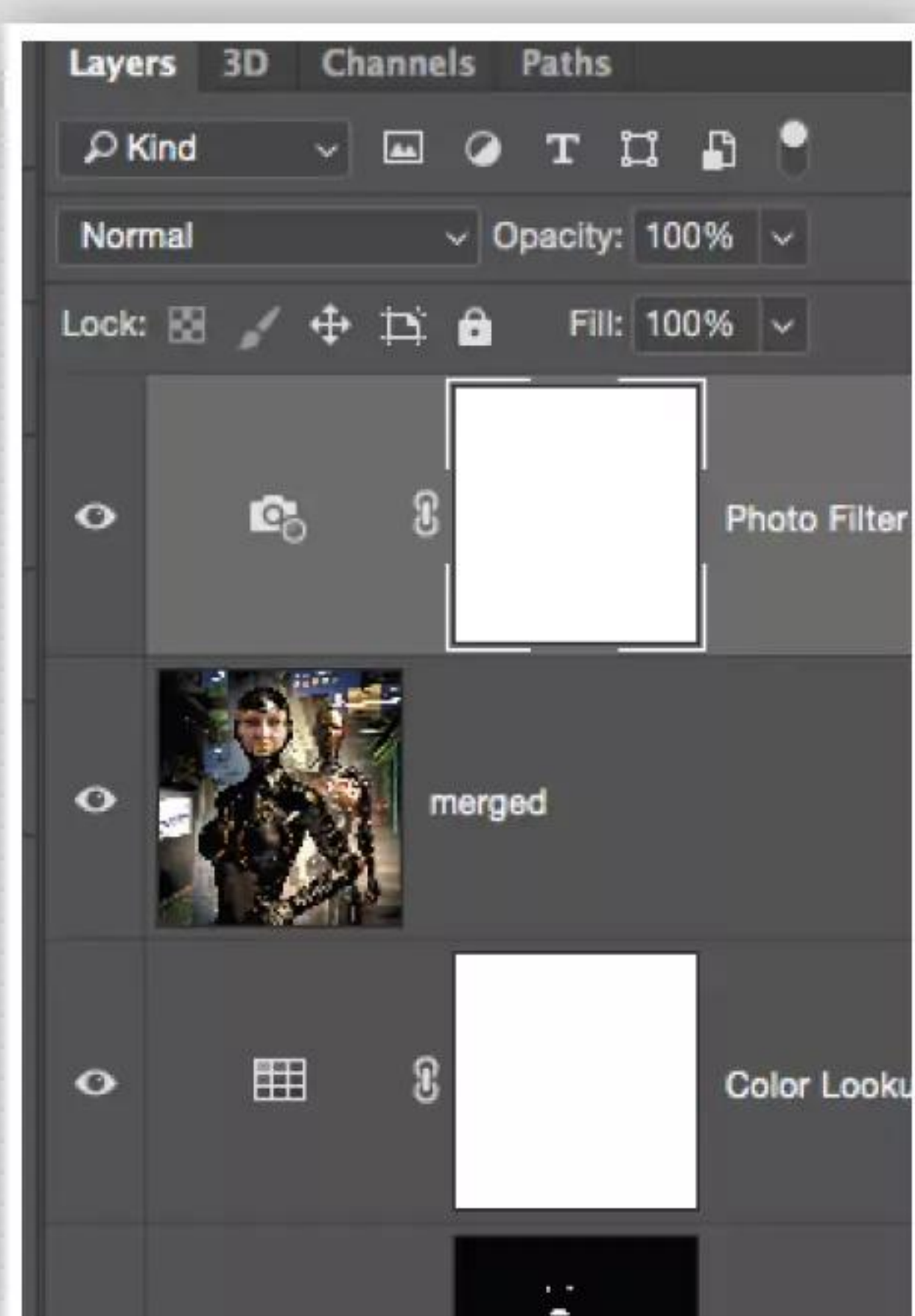
35 We've chosen Crisp_Warm.look to create a warm and contrasty look to the image. Next, press Shift + Alt + Cmd + E to create a new layer that is a merged version of all that is currently visible. You can name this new layer 'merged'.

36 Go to Image > Adjustments > Shadows/Highlights and under Shadows make the Amount 40%, Tone 15% and Radius 15%. Under Highlights, make Amount 20%, Tone 50% and Radius 102%. The other values can be kept at zero.



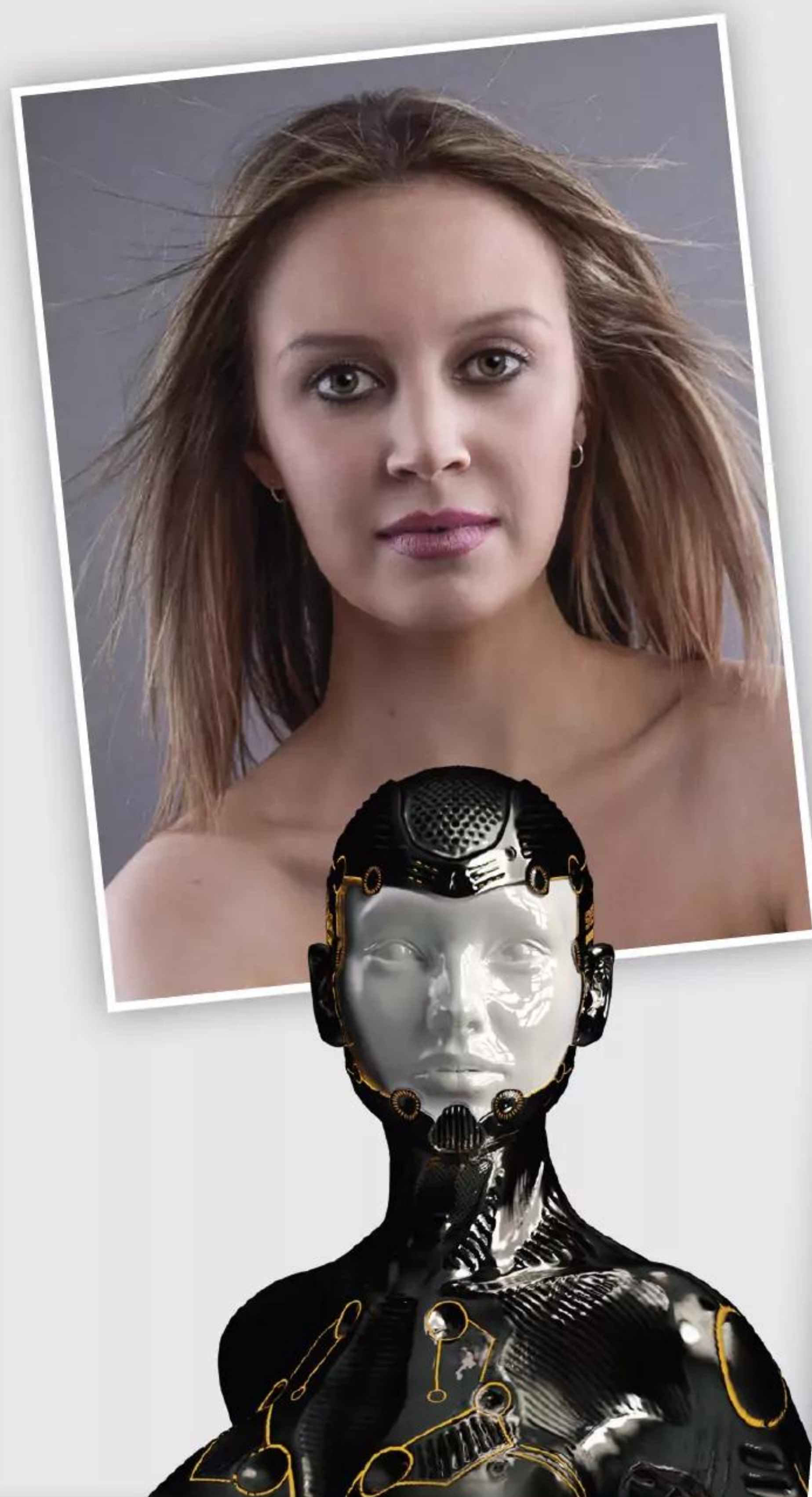
37 This just reclaims some of the areas of the image lost to shadows after the application of the Colour Lookup filter. You can make the image a little more bleak and futuristic looking by adding a Photo Filter.

38 Under the Photo Filter 1 properties, set Filter to Deep Emerald, Density to 100% and uncheck the Preserve Luminosity button. The image will go a bright green colour but you can blend it in the next step.



39 Click the Photo Filter 1 layer to make it active, set its Blend Mode to Darken and drop the layer Opacity to 50%. This blends the green in a more subtle way giving the image a more Matrix-style colour palette.

40 Your image is complete. By taking a group of elements and assembling them into a great science fiction image. You've also used masks, selection tools and adjustment layers to combine and colour grade the various parts.



Combine, create, and enjoy

Photoshop is there to help you make amazing art.

Stone Skin Effect

AFTER

BEFORE

A fun technique for human statues

An intrepid hero in some fantasy realm is wandering through some dark and dangerous dungeon and happens upon a hideous Medusa who instantly turns him into stone. It's a familiar scene from Greek mythology. For Medusa, turning someone into stone was all too easy. For the rest of

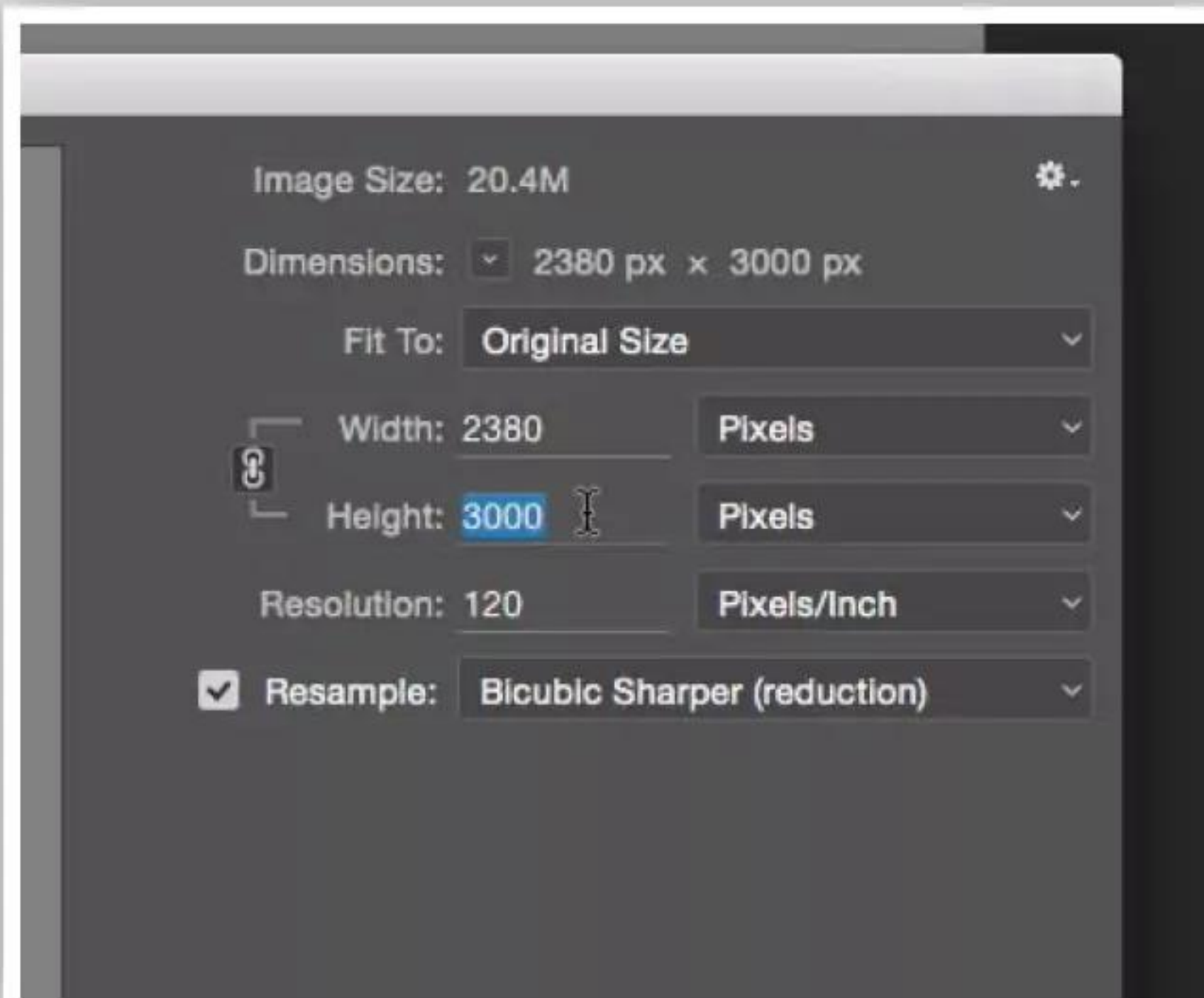
us, however, we need a little help from Photoshop, a suitable hero image, and a picture of some rocks that were taken at a local beach. Here's a fun tutorial that lets you turn flesh into stone and also learn about a more advanced form of the familiar Blend Mode process.



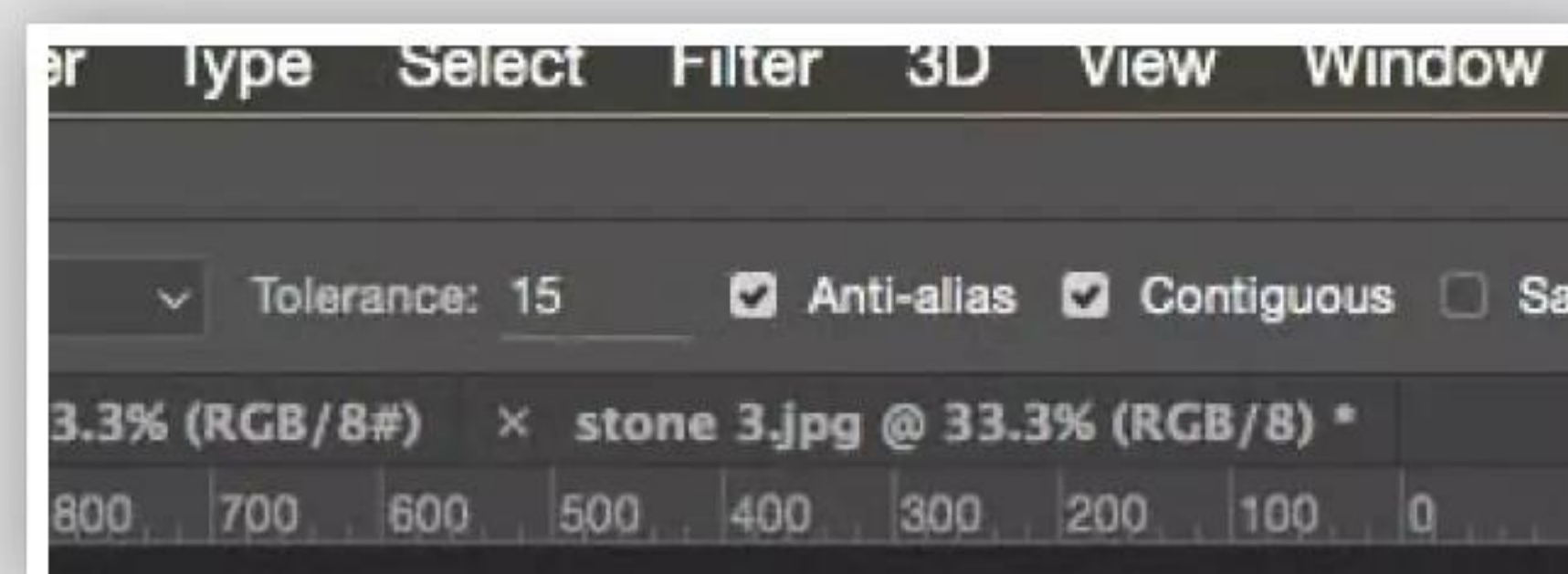
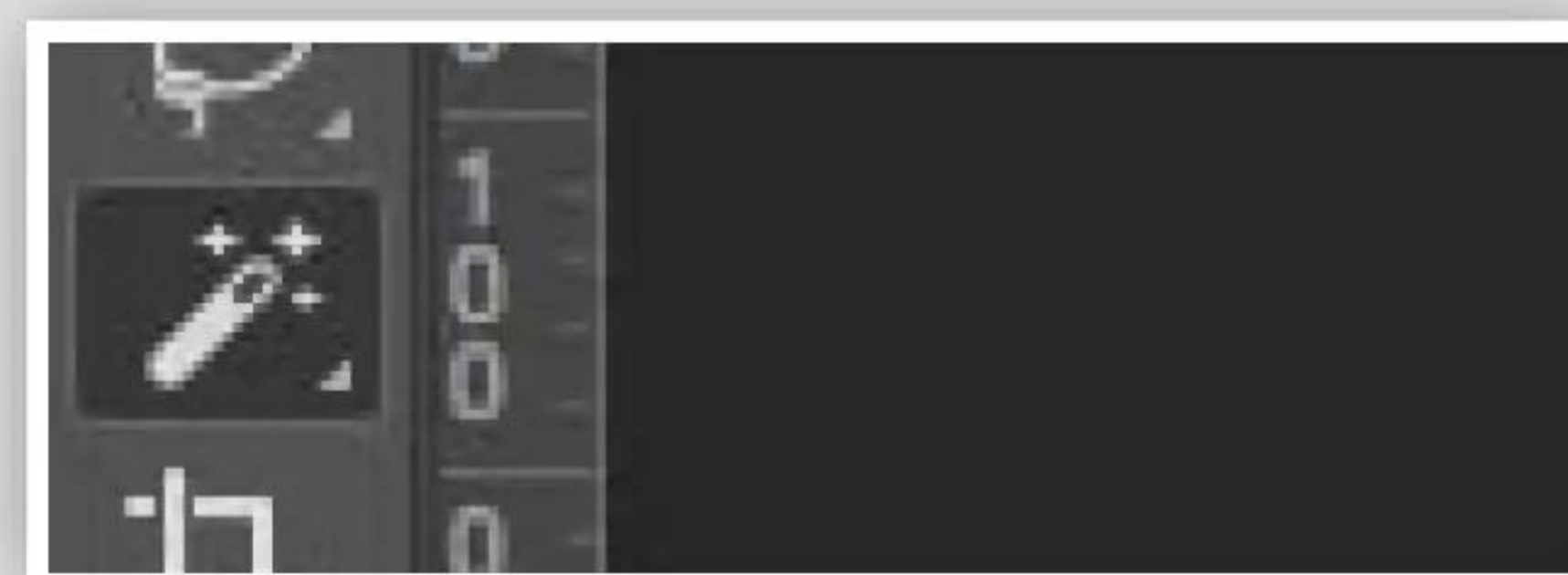
▼
This tutorial
content is
available for
download



01 We begin with a suitable muscular hero type. As luck would have it, he's decided to do his adventuring without the aid of a shirt. That's more skin we can turn to stone.



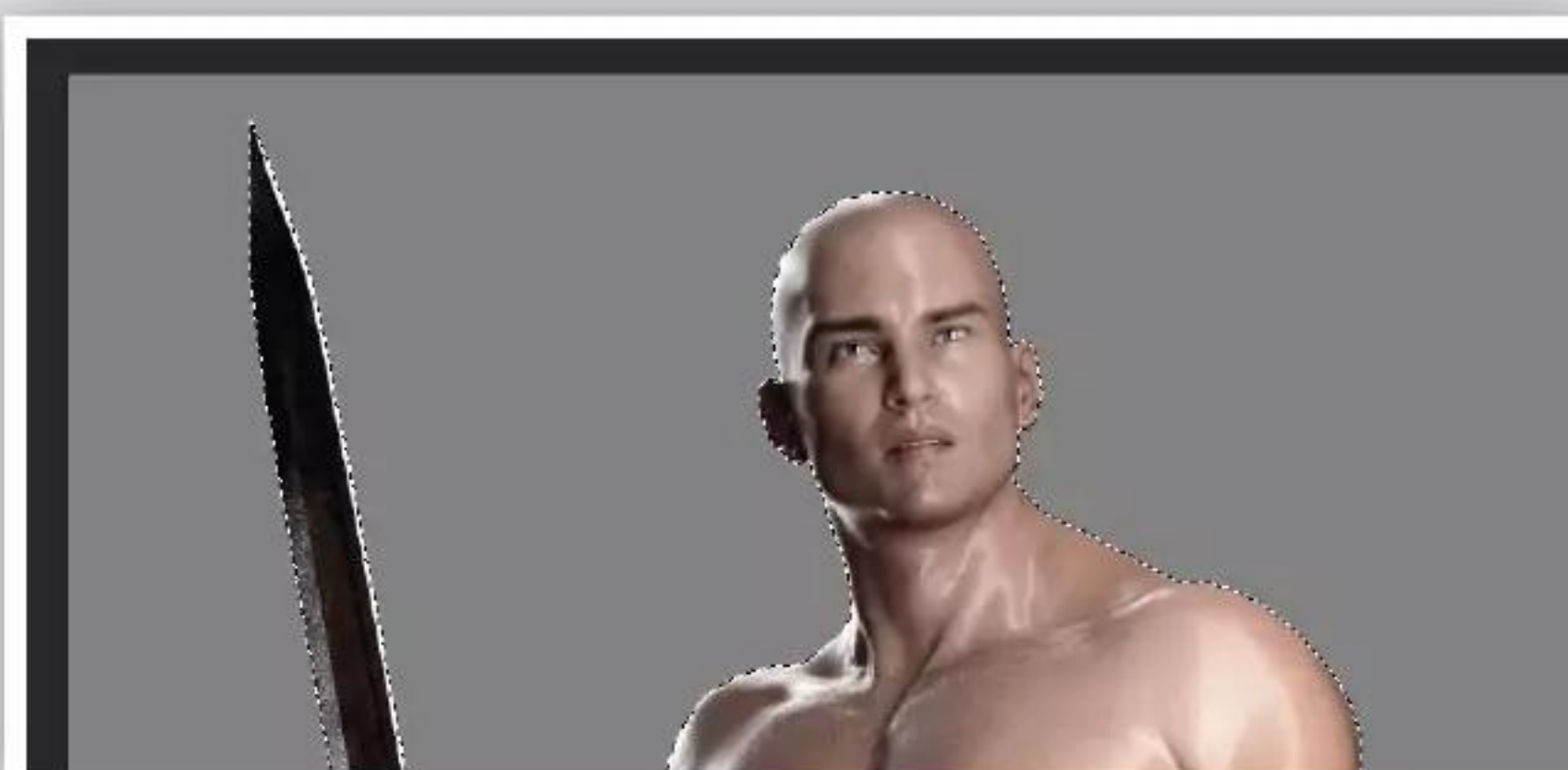
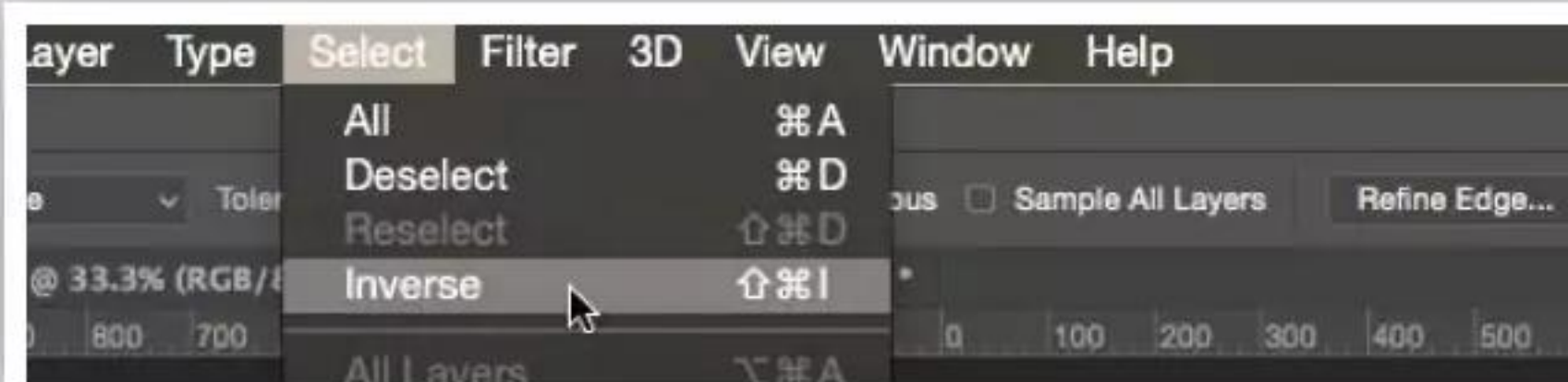
02 Our example 'stone 1' image is 2380 pixels wide by 3000 pixels high. We have based our settings in this tutorial on this image size.



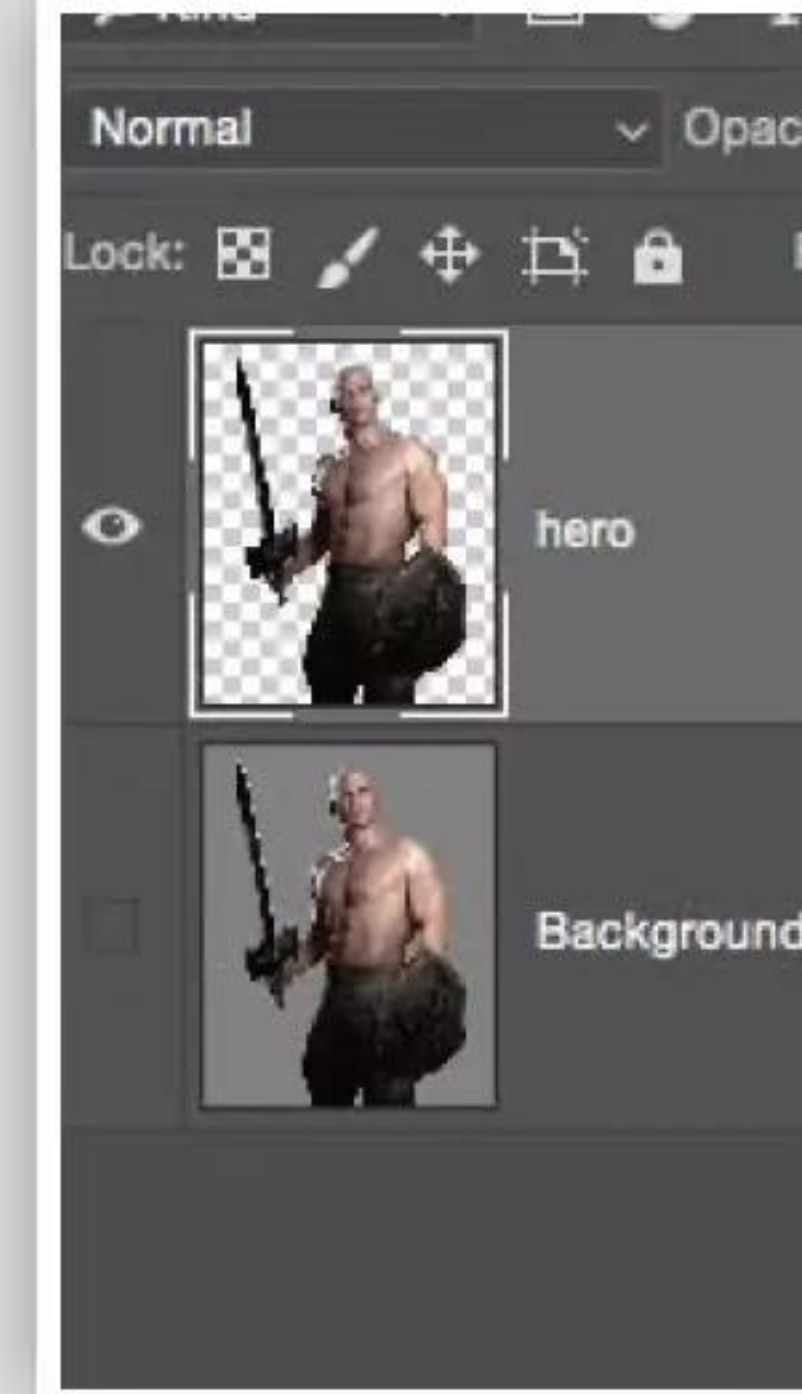
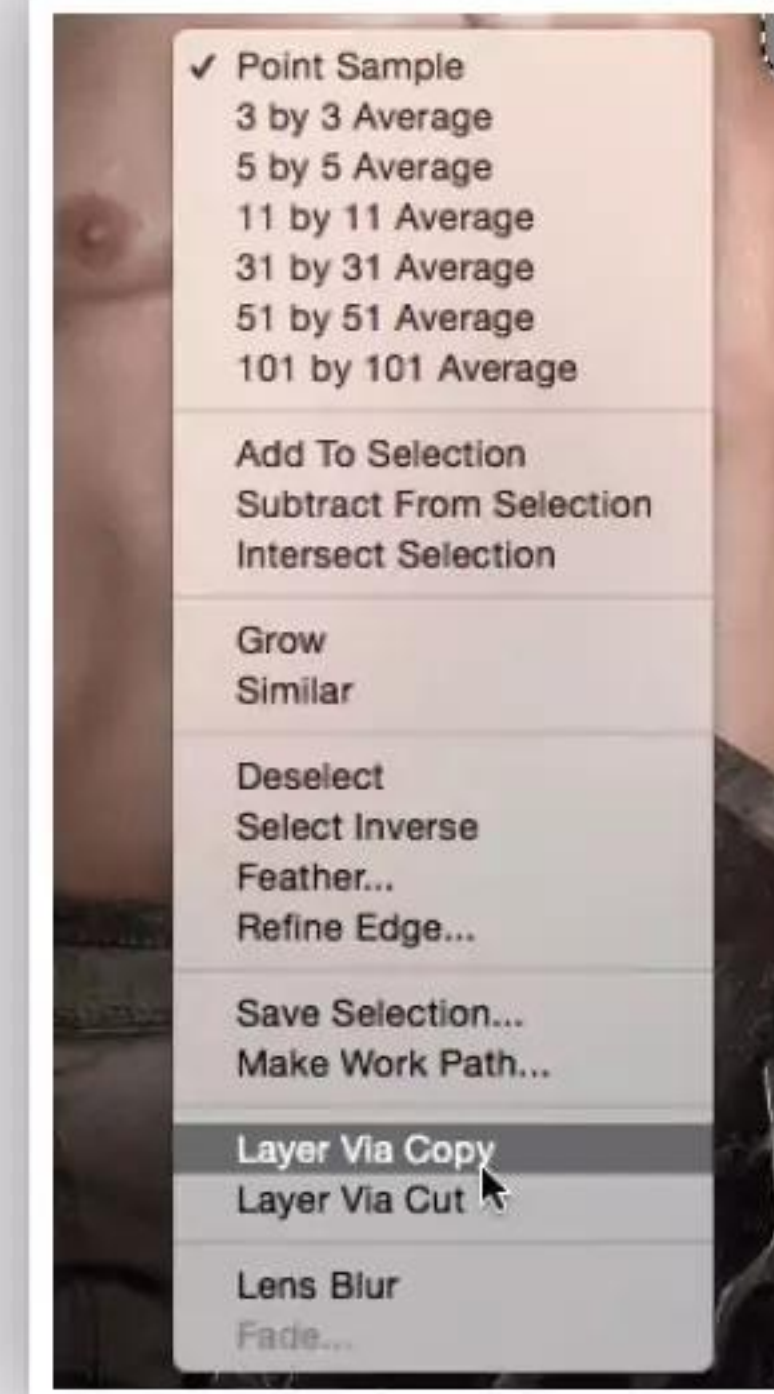
03 At the moment our man is on a grey background which we need to remove. Go to your toolbar and select the Magic Wand Tool (W). Make the Tolerance about 15 and make sure the Contiguous button is checked.



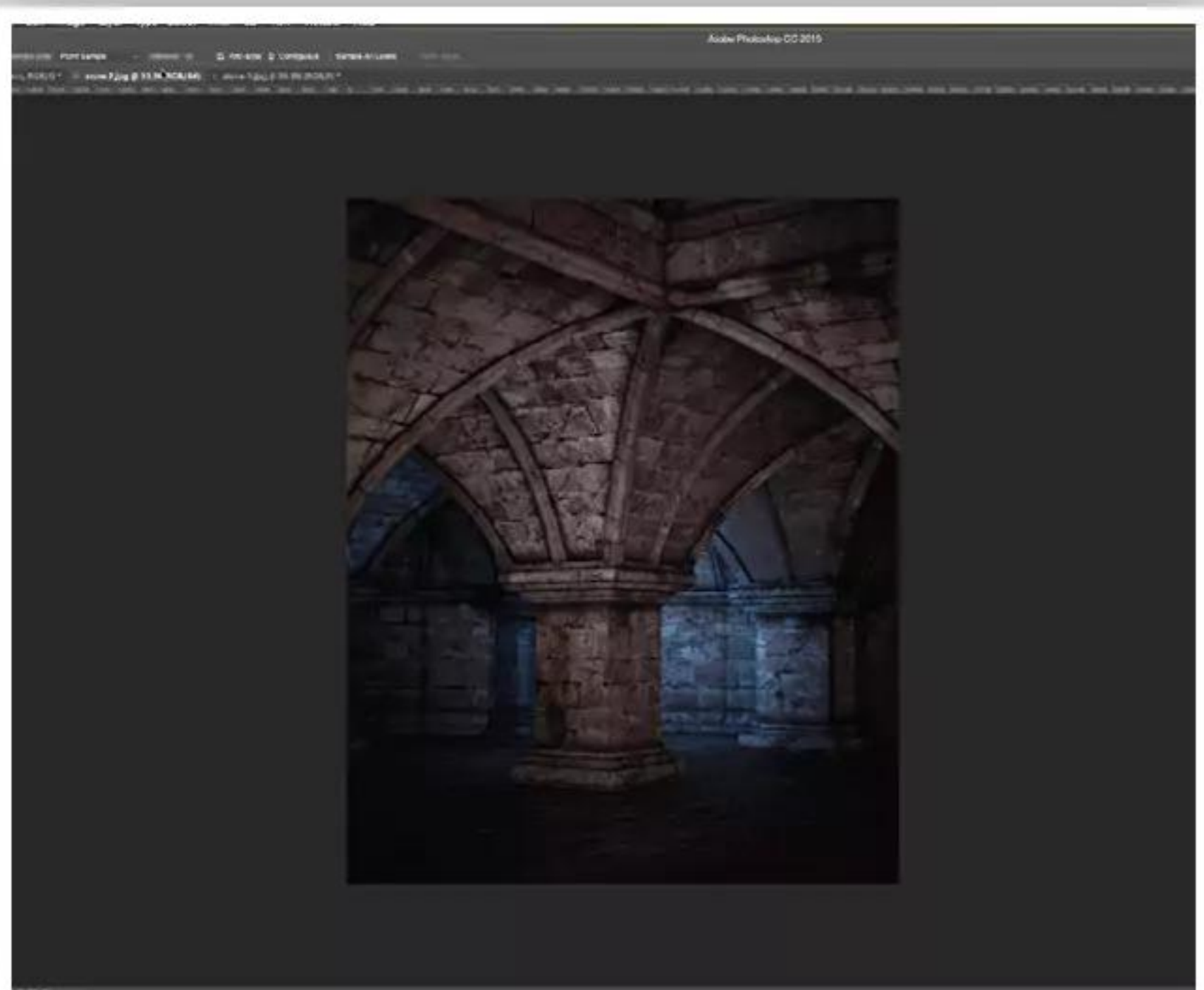
04 Click on the grey background and it will be selected. Hold the Shift key and you'll see a small + symbol next to the wand cursor. You can add any missing areas between his waist and arm and his legs to the selection.



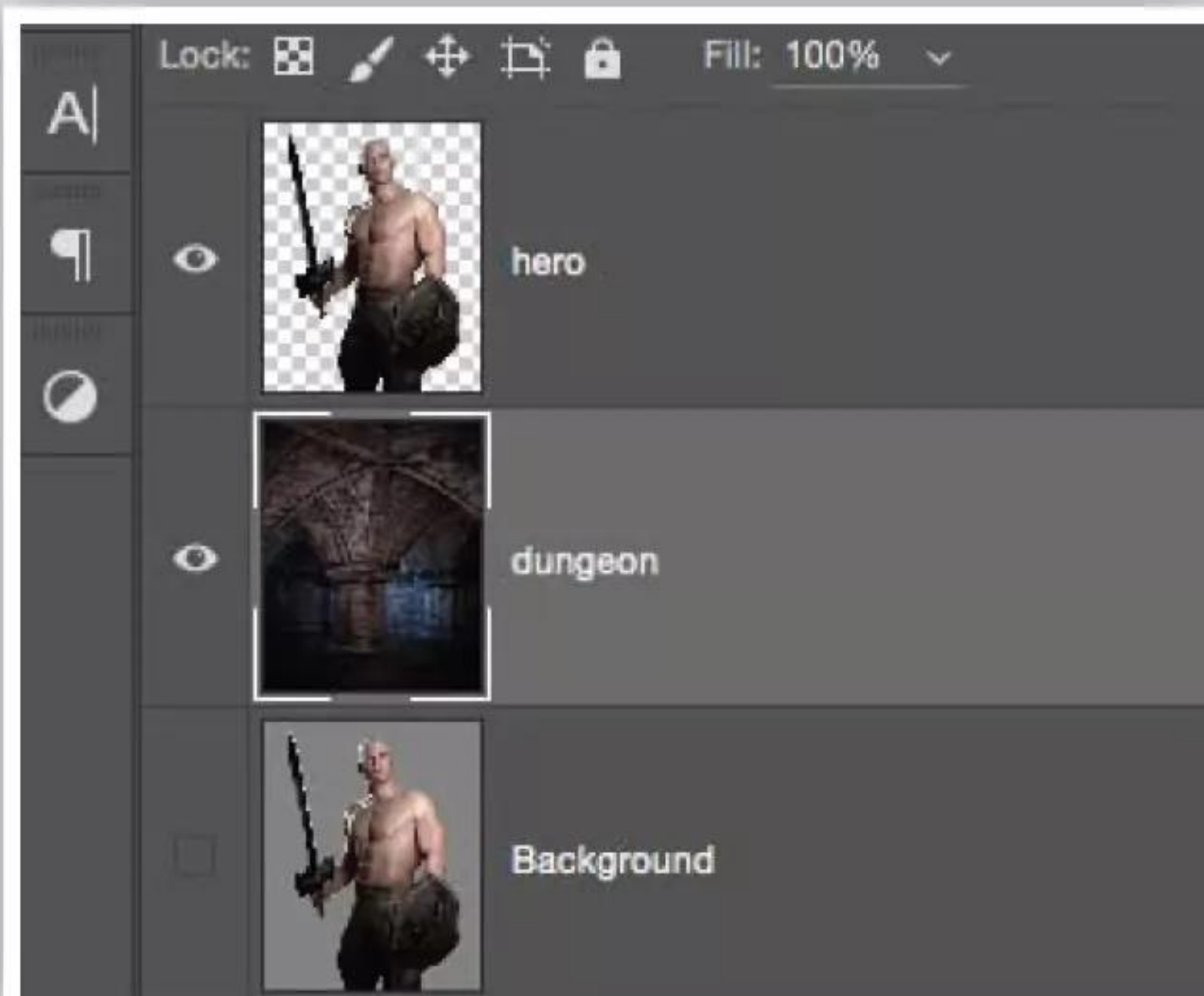
05 Rather than destroy this layer, we will Invert the selection by going to Select > Inverse (Shift + Cmd + I). Now the man is selected, not the grey background.



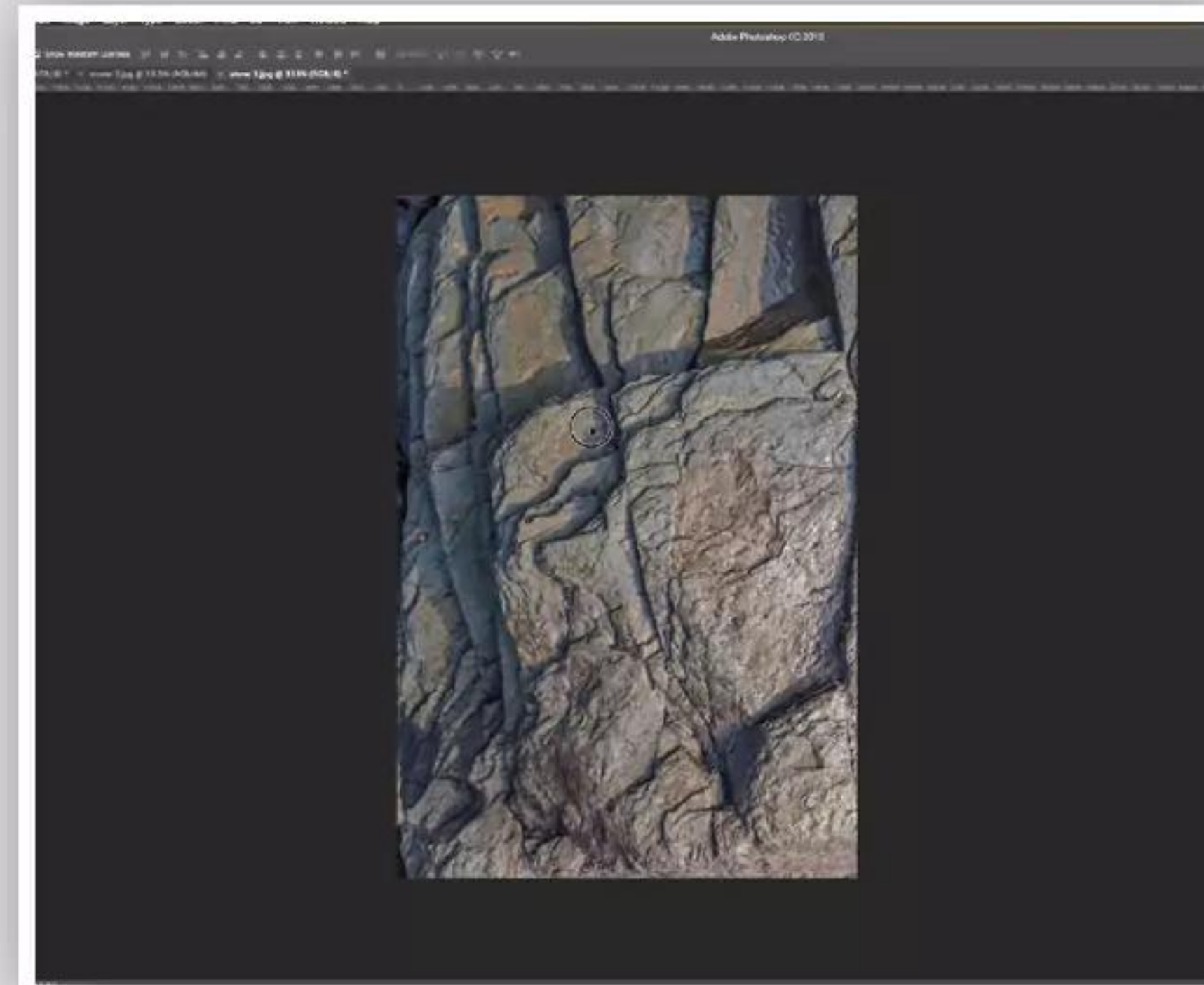
06 Right-click on the selection and you call up the context menu. Select Layer Via Copy to create a new layer containing just our subject and name this new layer 'hero'. Now he needs a suitable background.



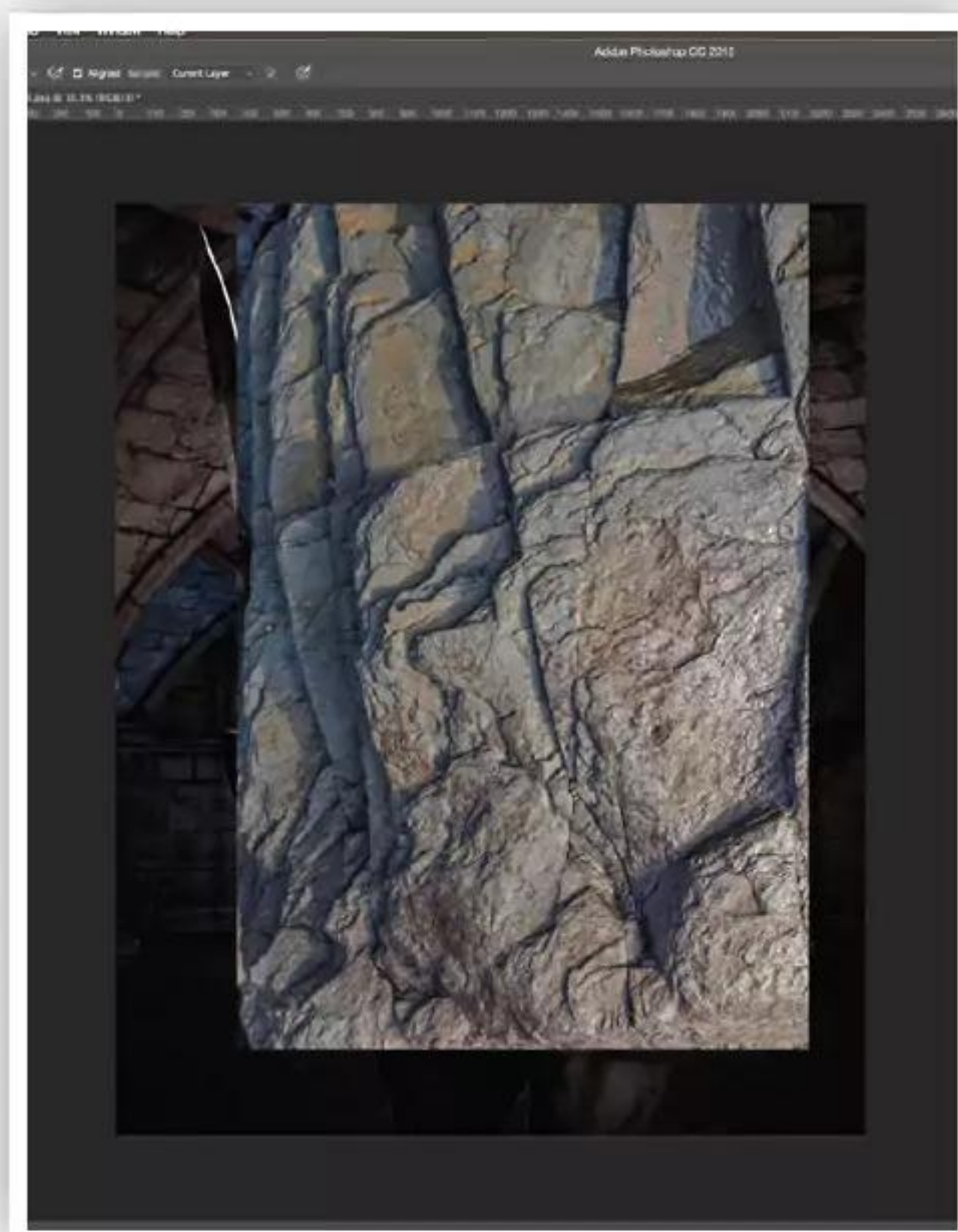
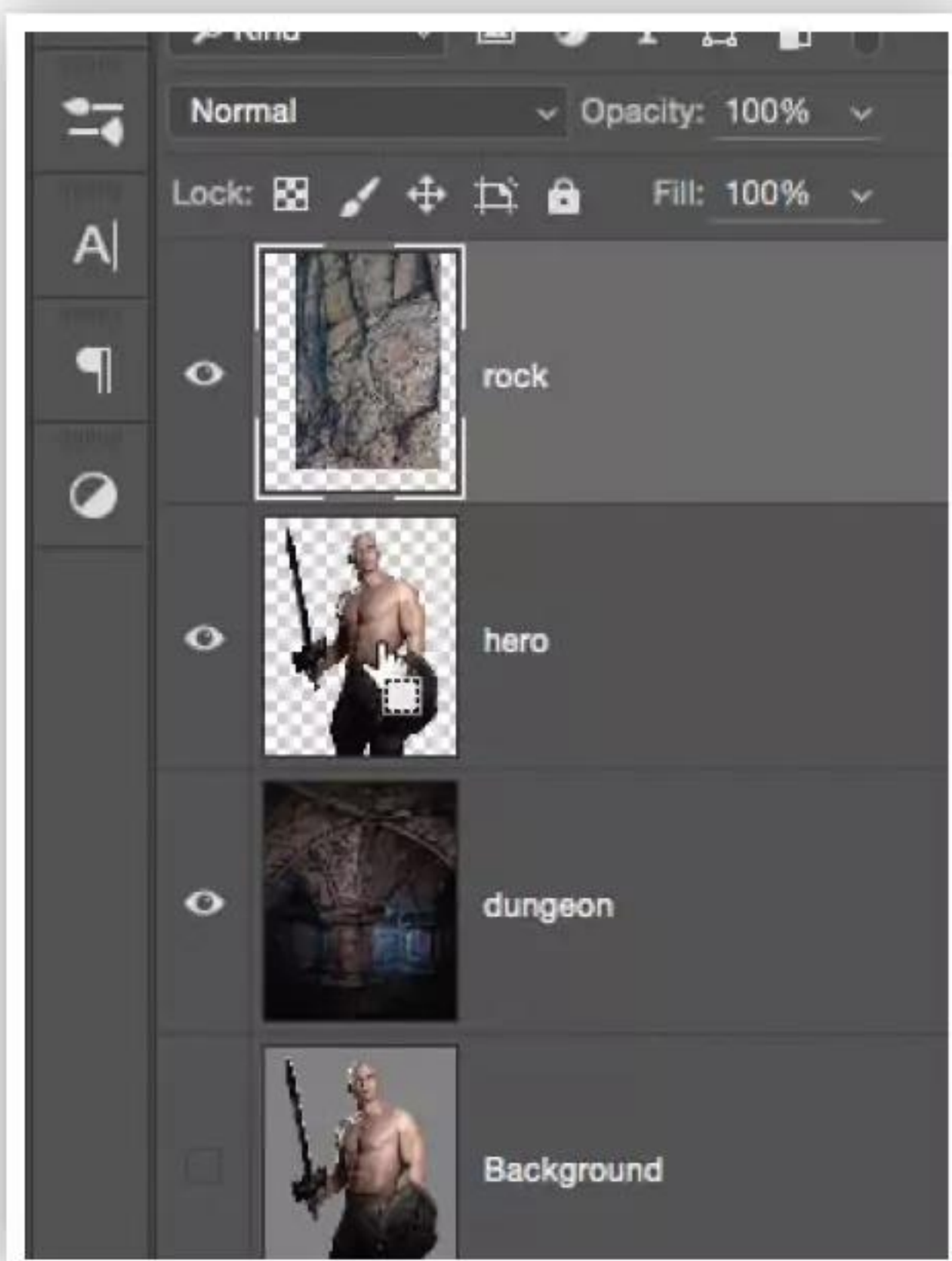
07 Go to File > Open and browse to the image 'stone 2' and open it. Press Cmd + A to select it and then Cmd + C to copy it to the clipboard. Go back to your main document and press Cmd + V to paste it in.



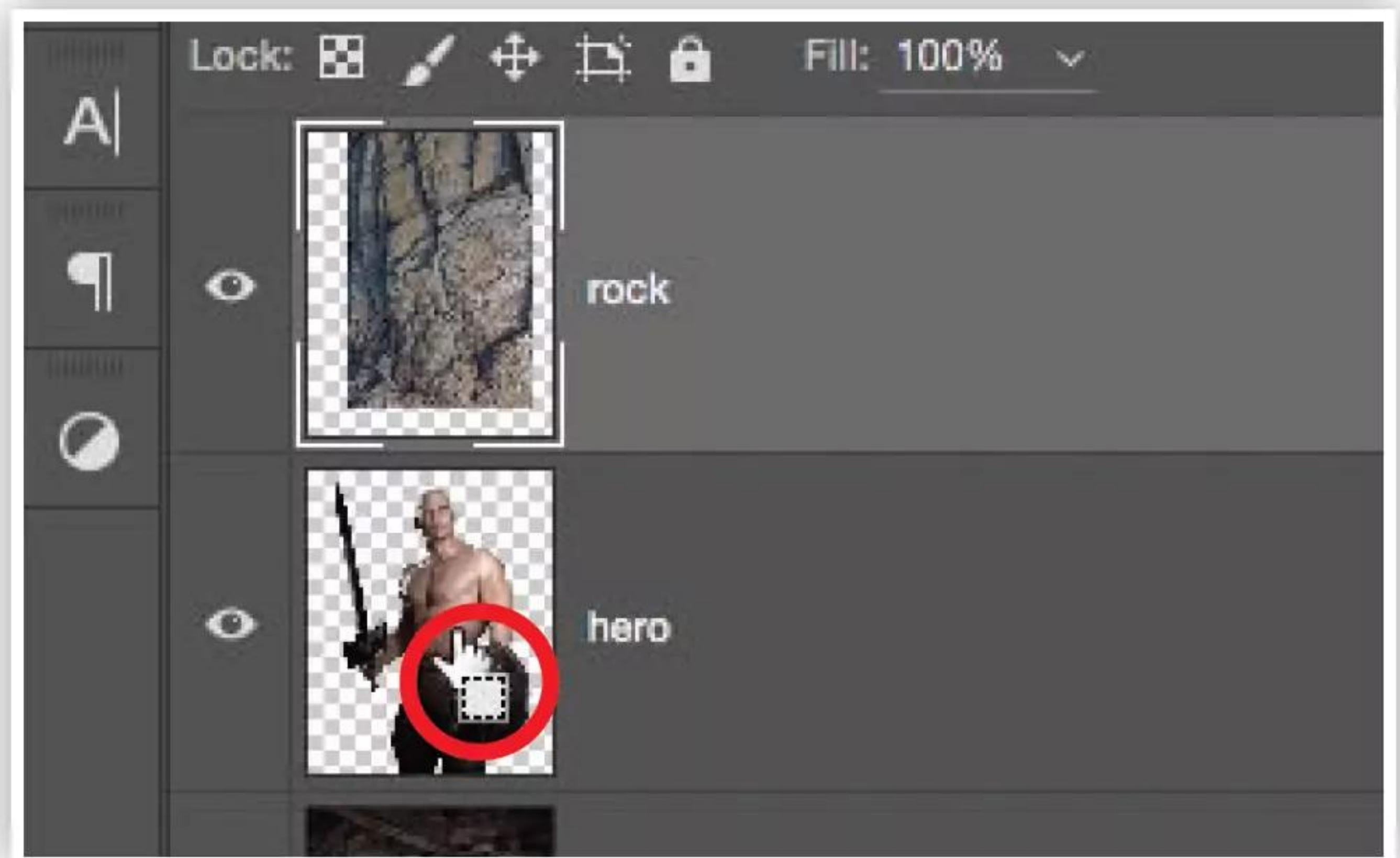
08 Name this new layer 'dungeon' and drag it so it is beneath the 'hero' layer in the stack. Now we need to find some stone.



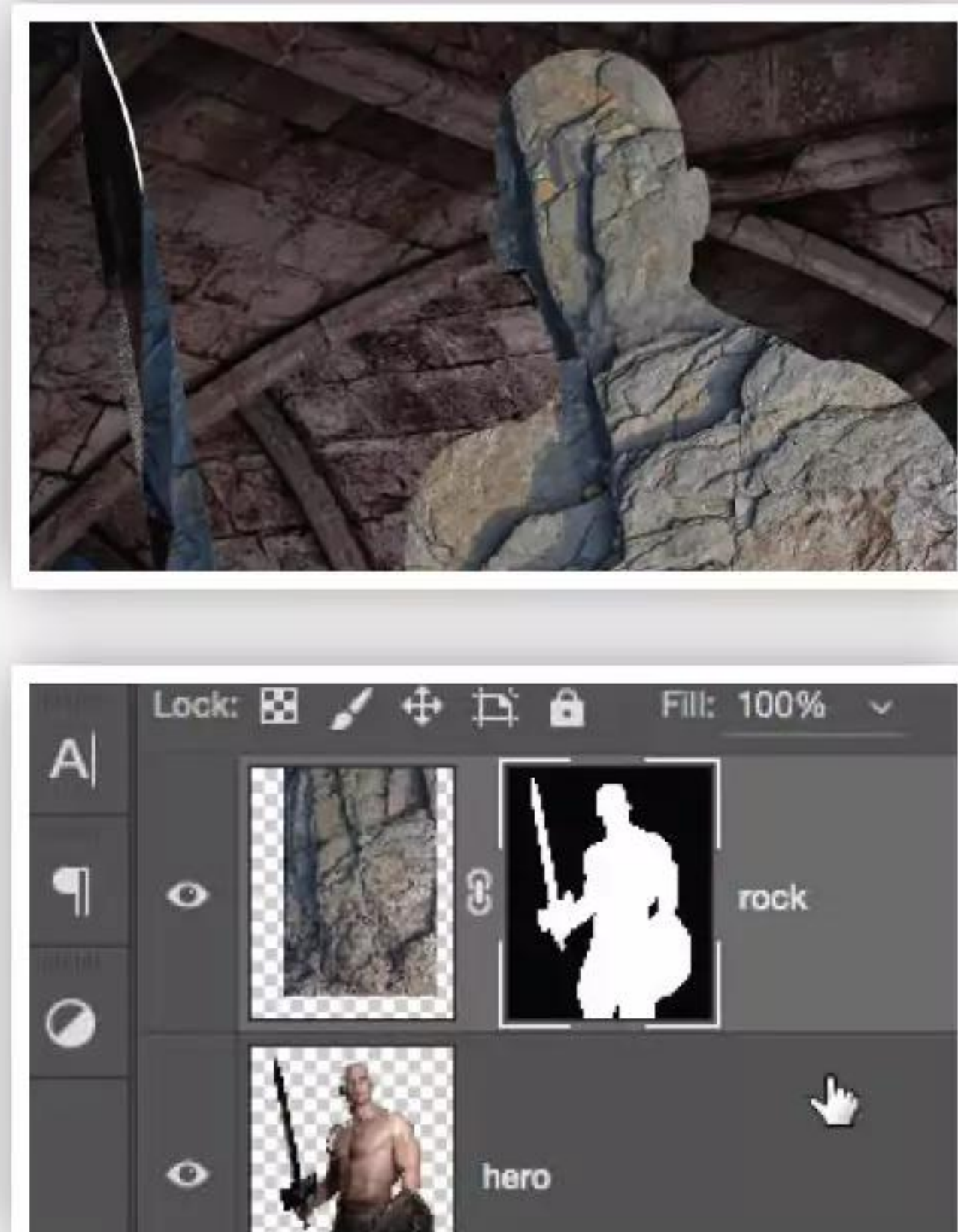
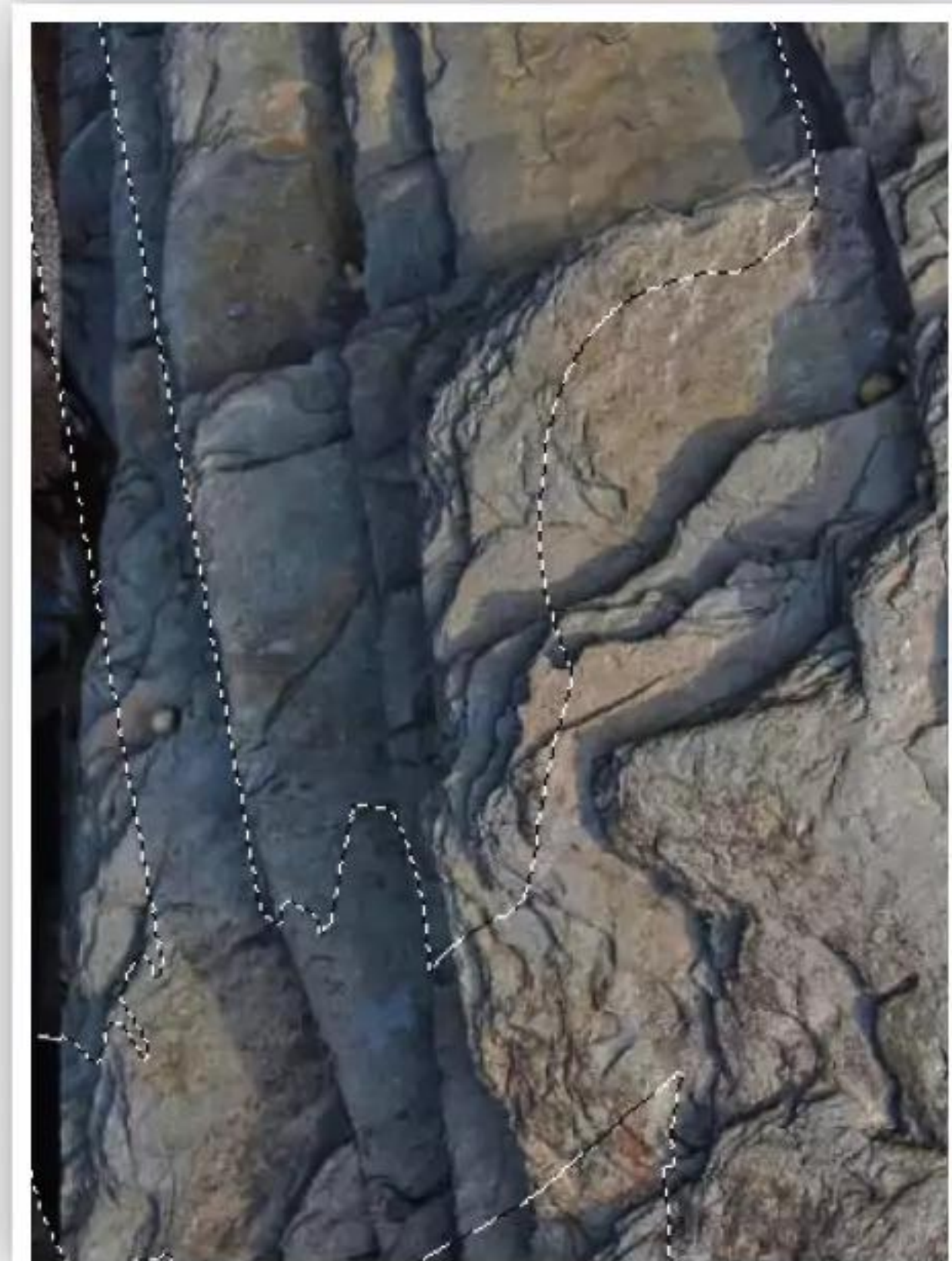
09 Go to File > Open and browse to the 'stone 3' image and open it. As with the dungeon image, press Cmd + A to select it, Cmd + C to copy it, then go to your main document and paste it in using Cmd + V.



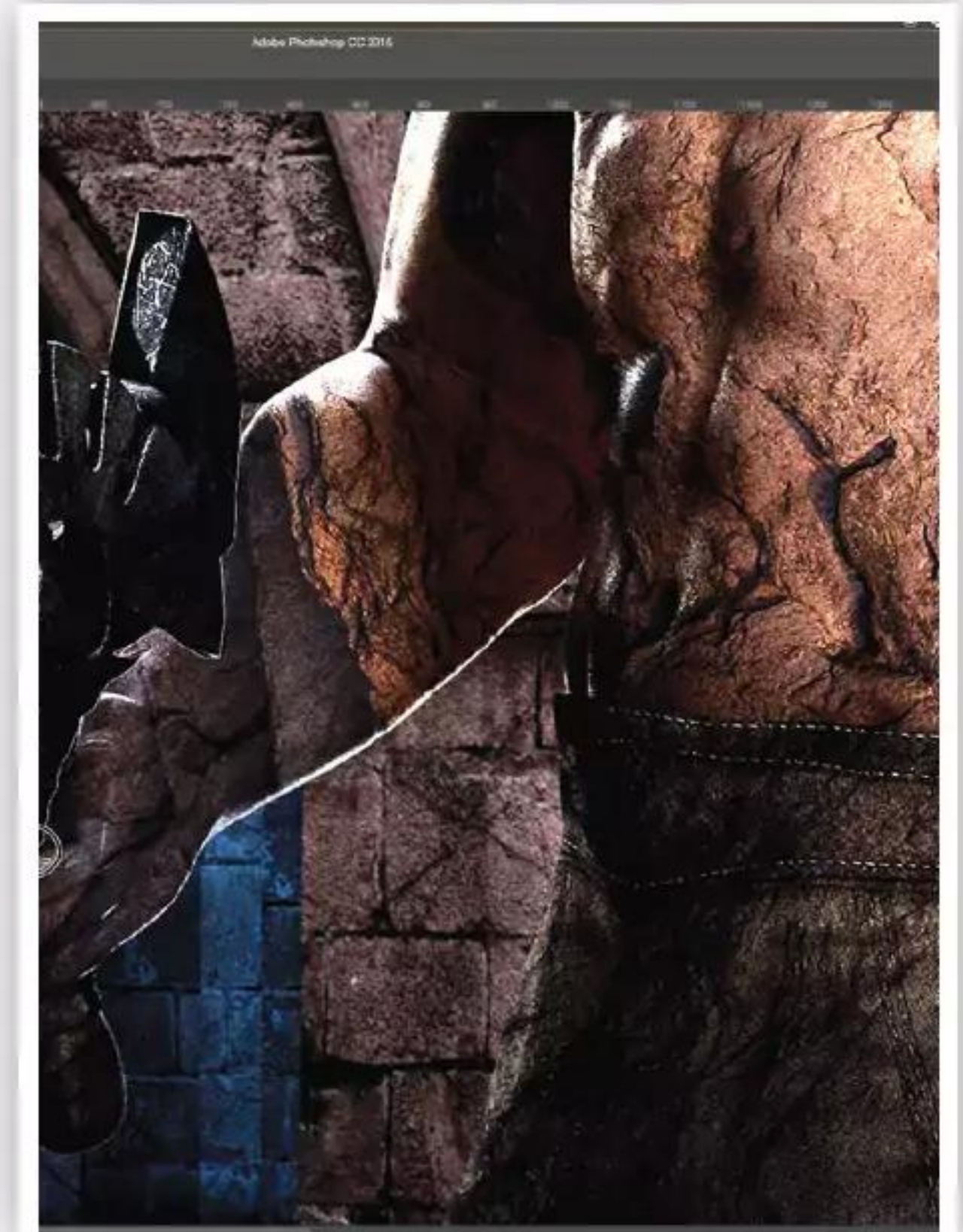
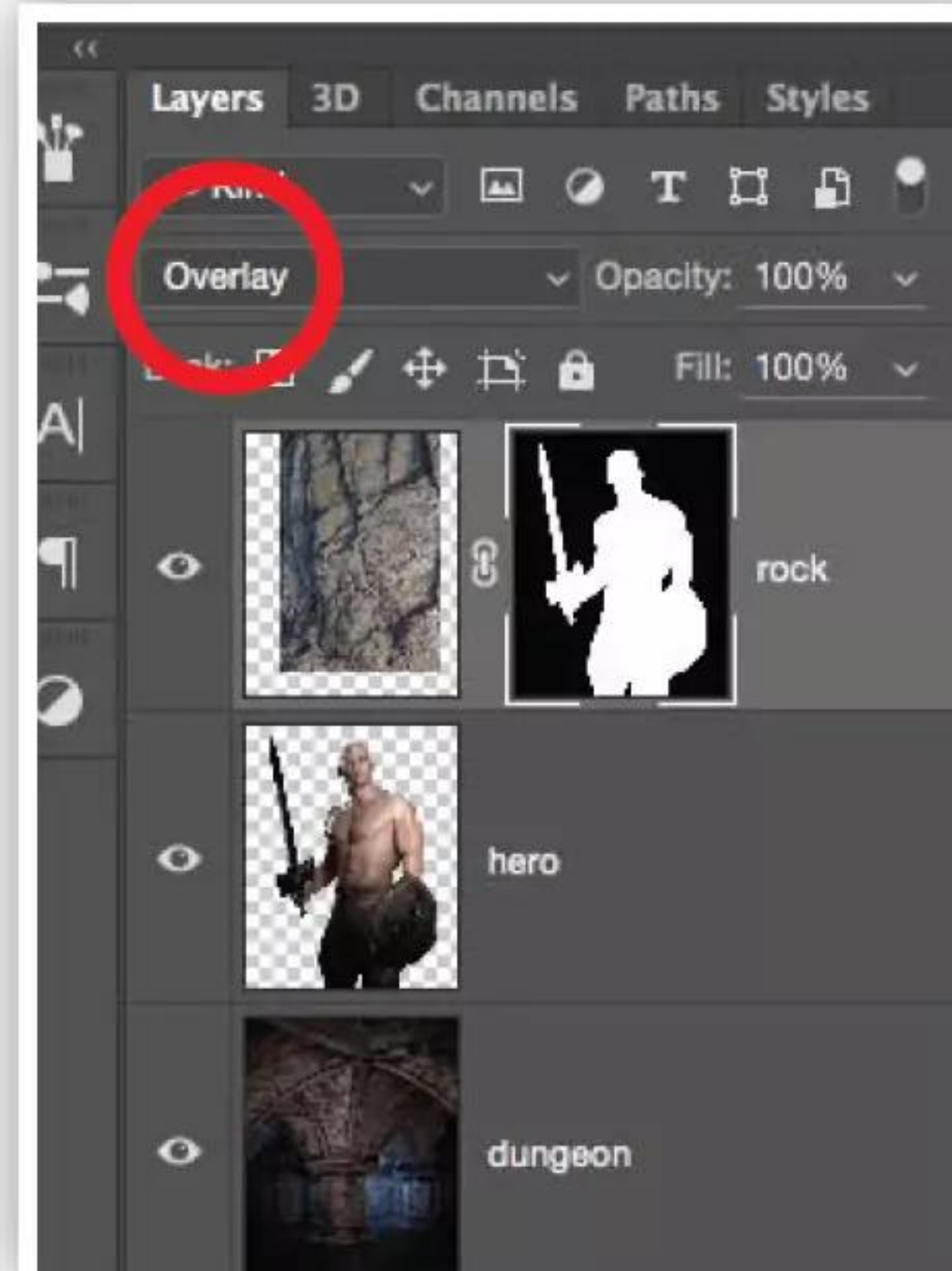
10 Call the new layer 'rock' and make sure it covers any exposed skin of our hero. Now we need to trim off any unwanted rock.



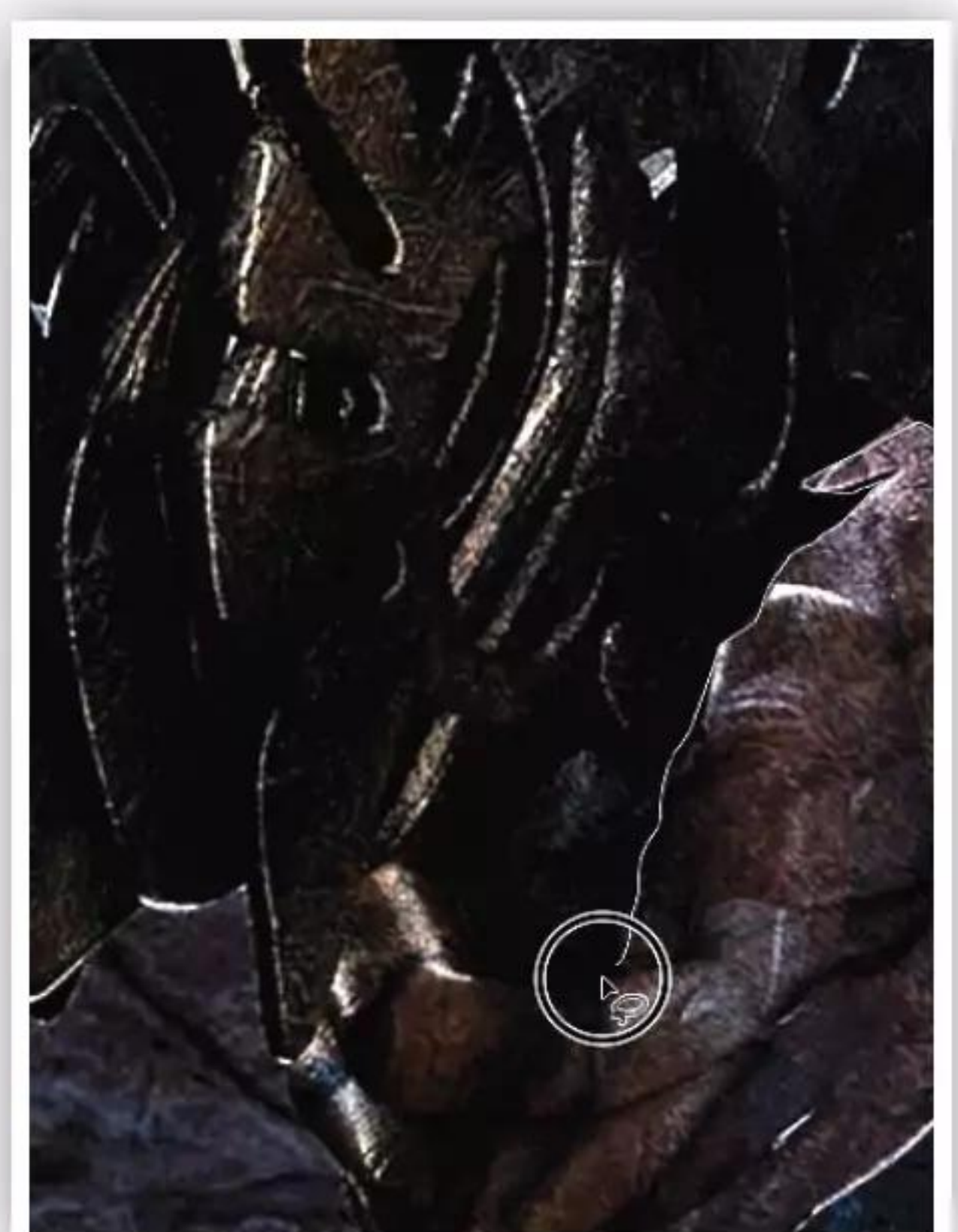
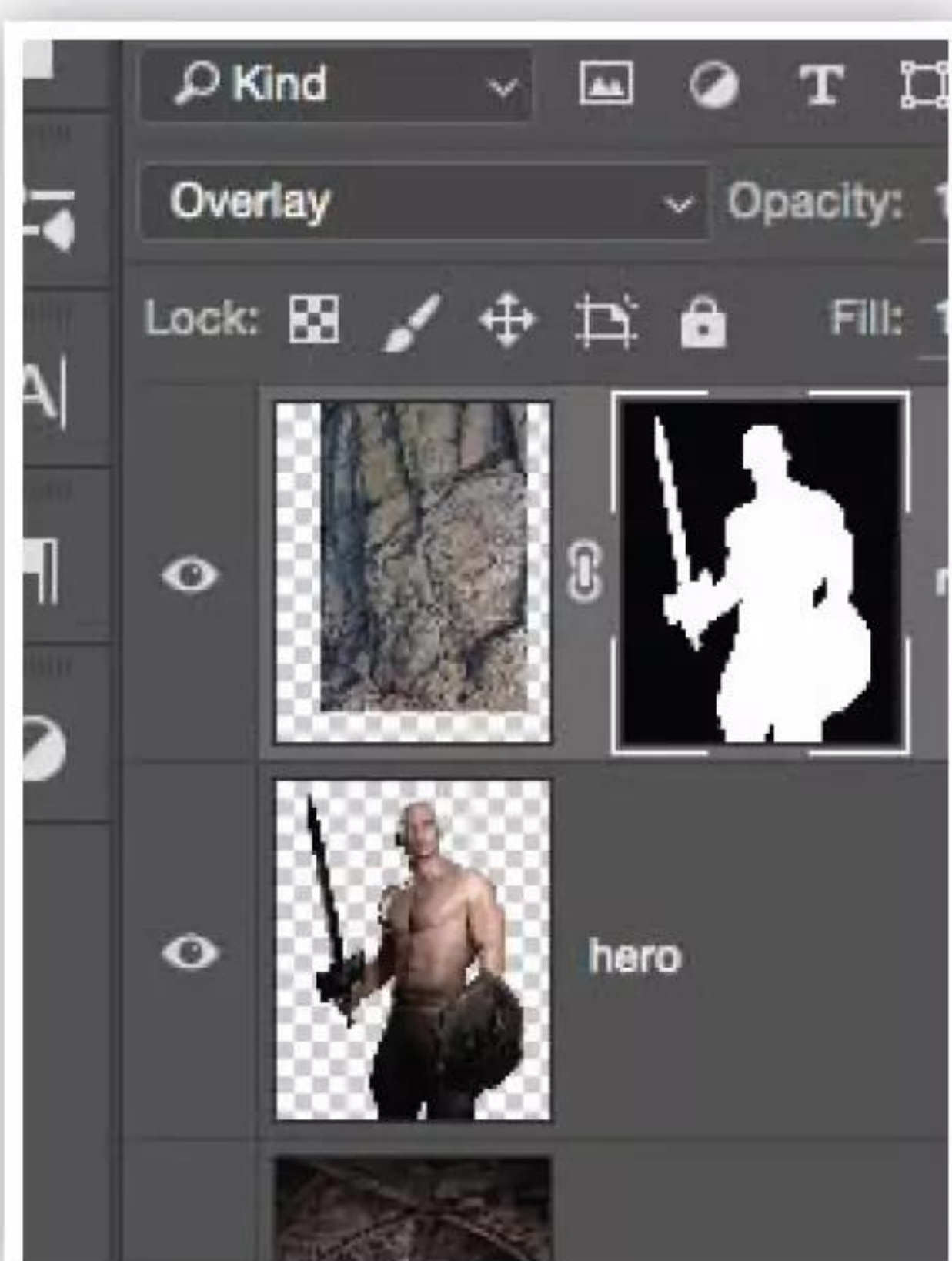
11 Keep the 'rock' layer active but move your cursor over the layer thumbnail of the hero, hold the Cmd key, and left-click. The contents of the 'hero' layer will create a selection for you in the outline of our figure.



12 You will see the marching ants that define the selection in the shape of our hero appear overlaid on the image of the rocks. Click on the Add layer Mask button and you'll add a hero-shaped mask to the 'rock' layer.



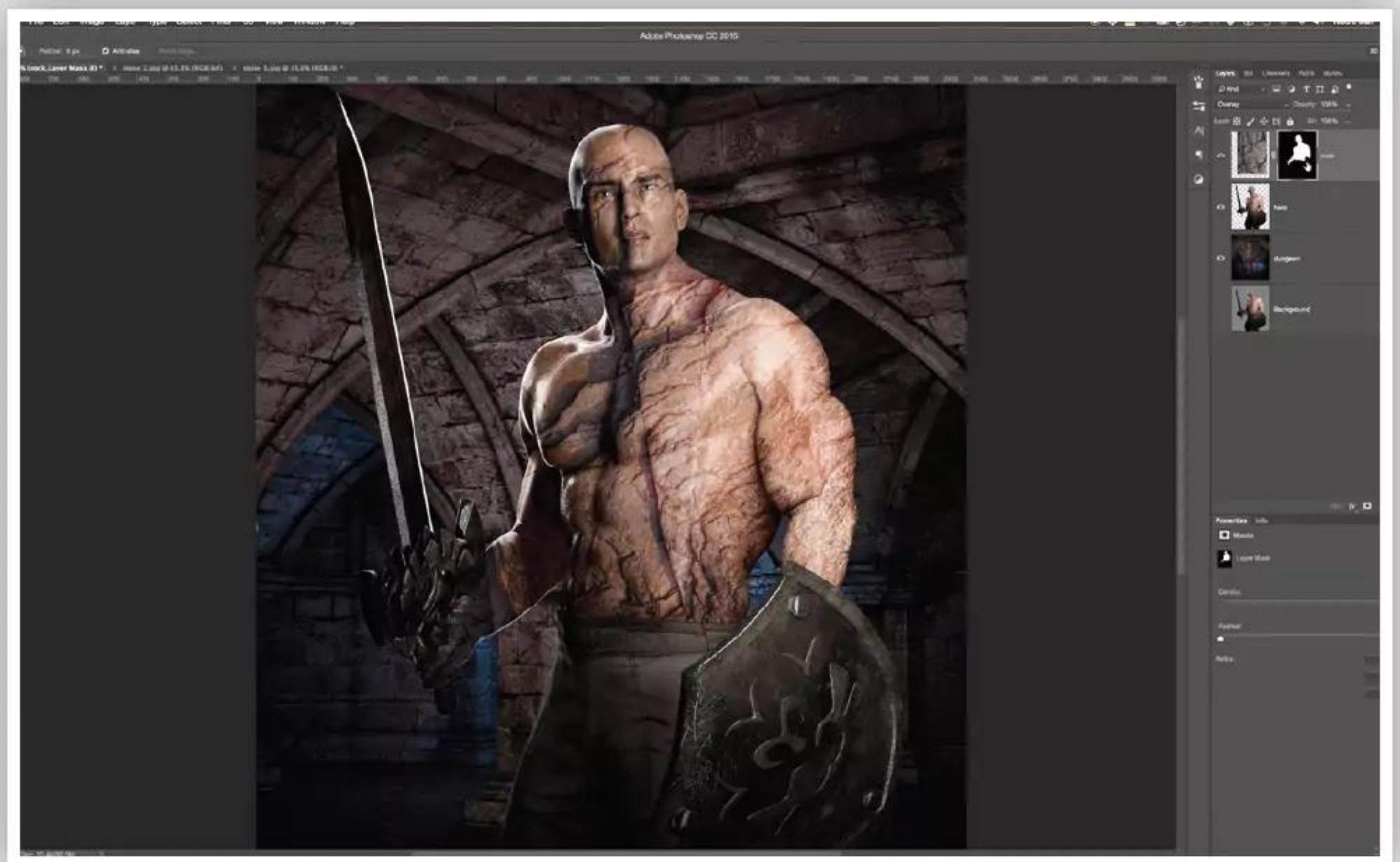
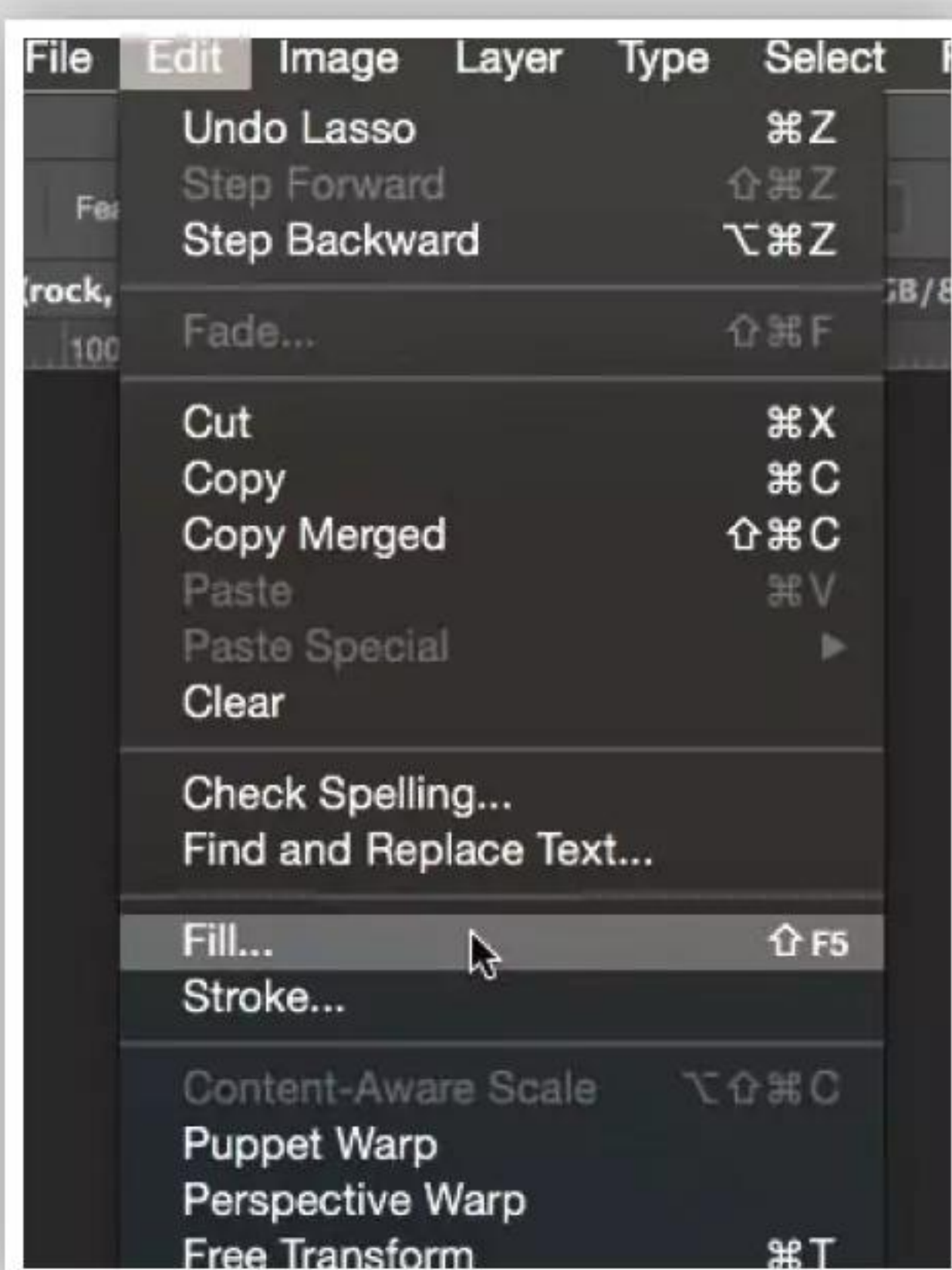
13 Click on the Blend Mode button and make the 'rock' layer's blend mode Overlay. You'll now see a blend of skin and stone, but we need to mask out the clothes and weapons so just his skin appears as stone.



14 Click the 'rock' layer mask thumbnail to make it active. Use the Lasso Tool (L) and begin to draw a selection around the hilt of the sword.

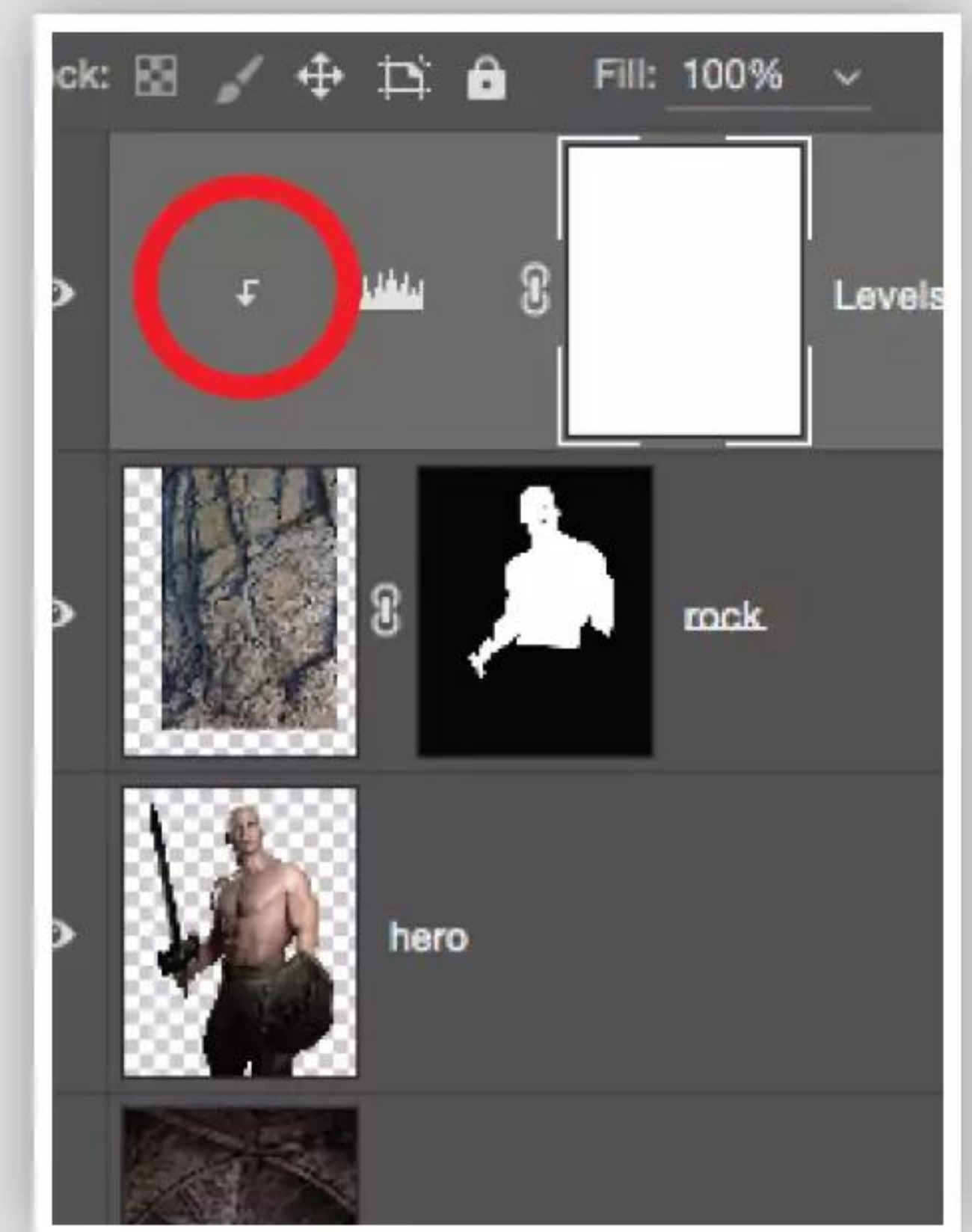
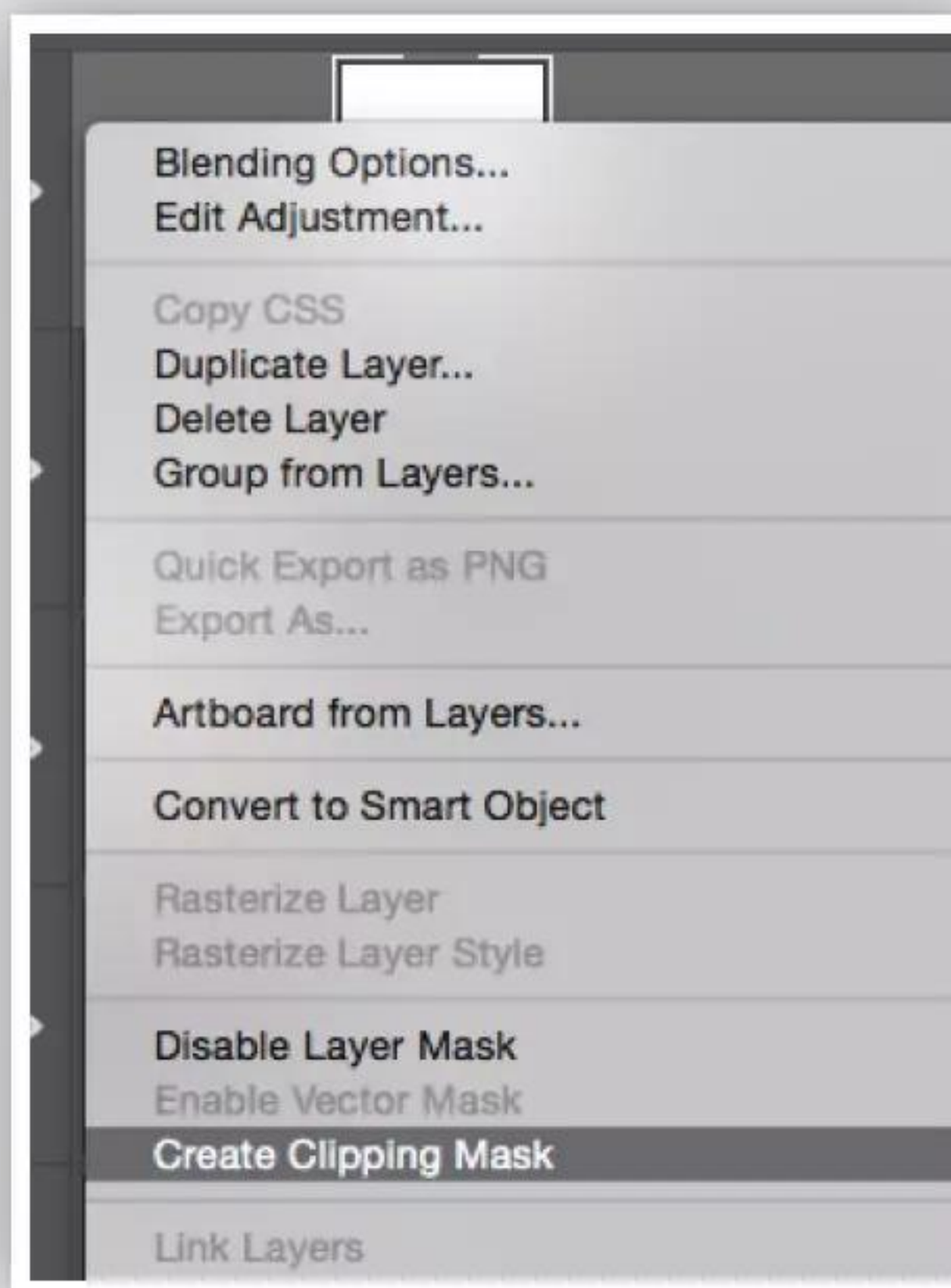
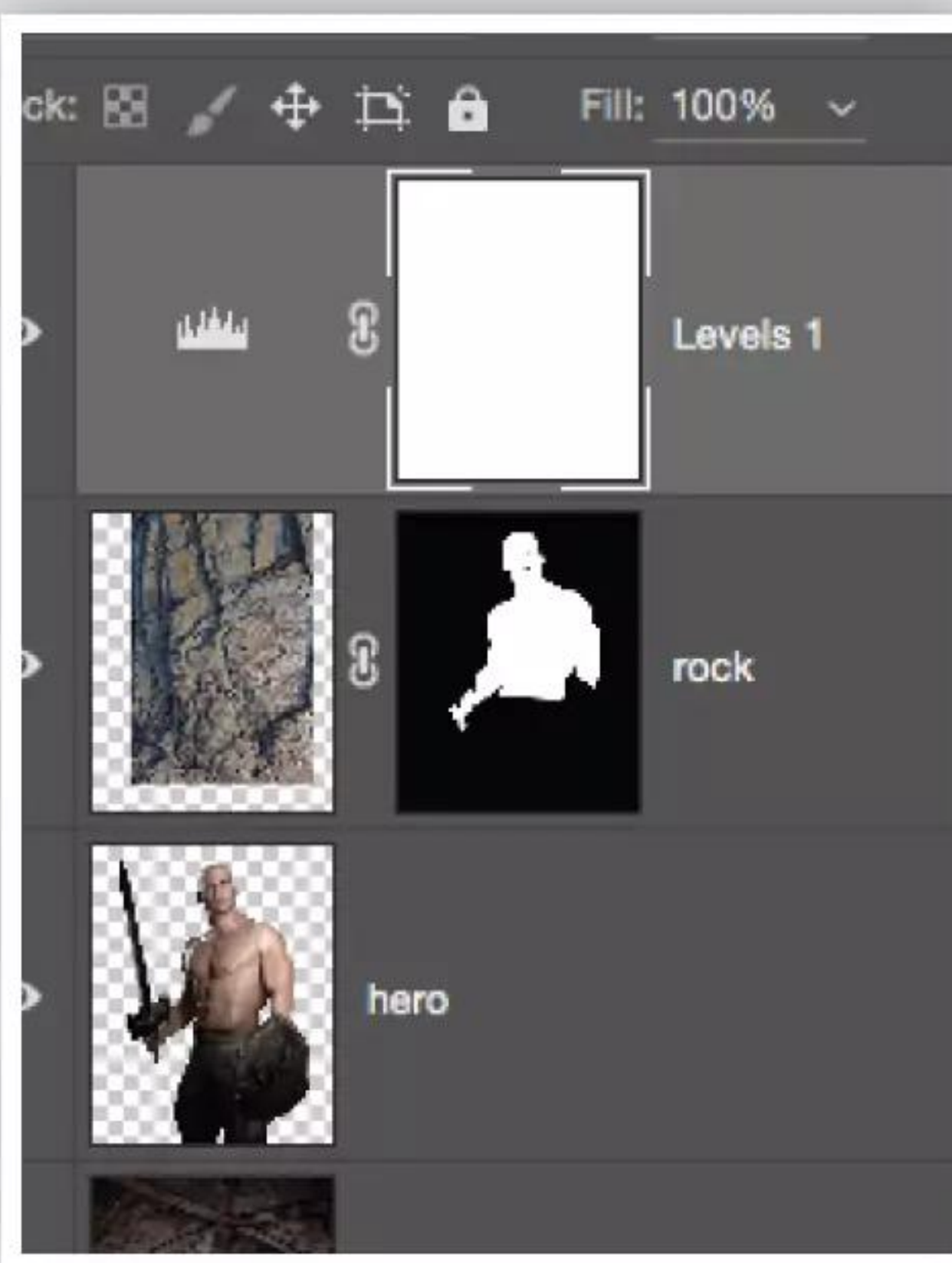
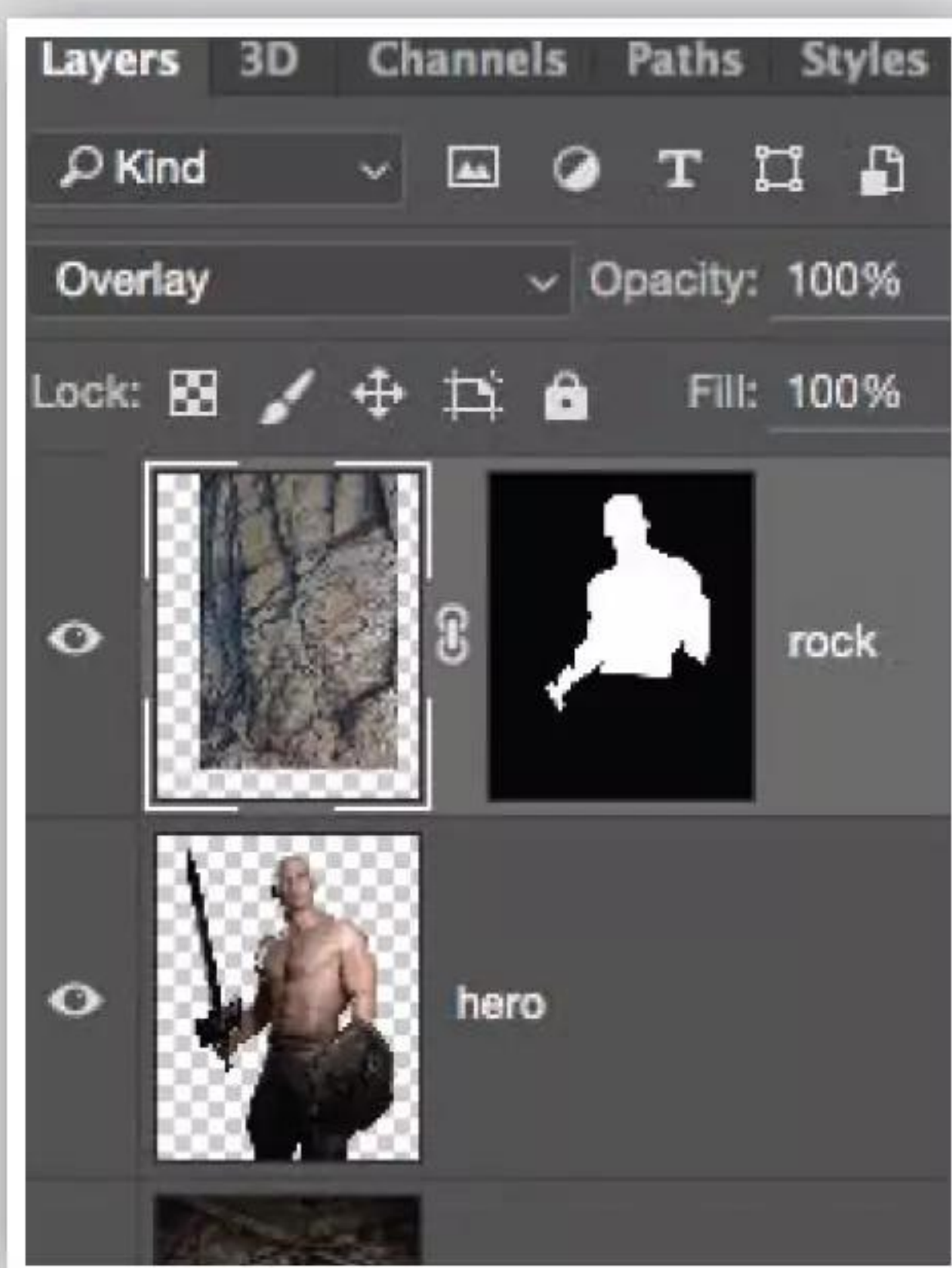


15 Zoom out of the image a little, hold the Shift key and add the rest of the sword blade and handle, his trousers and shield to the selection.



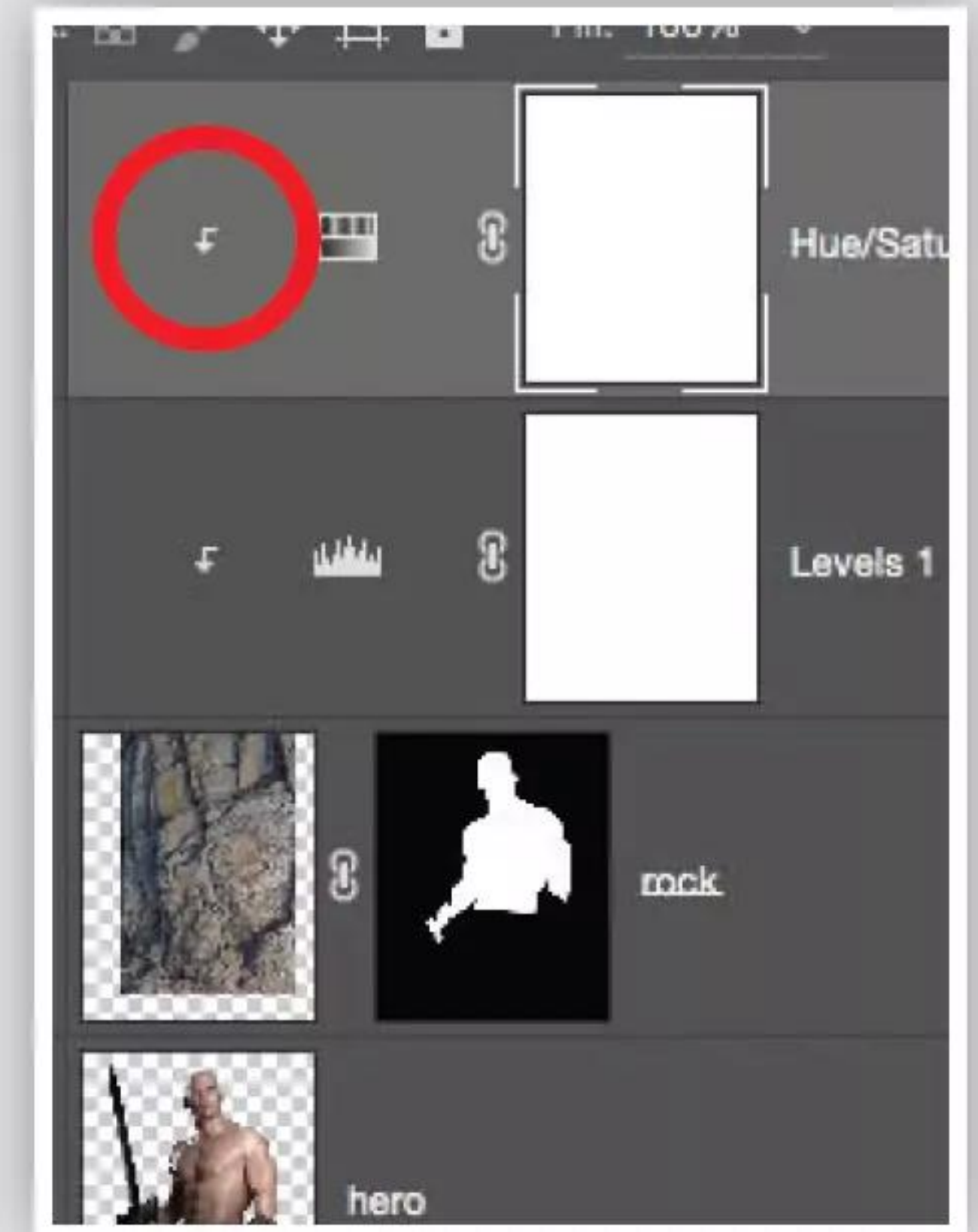
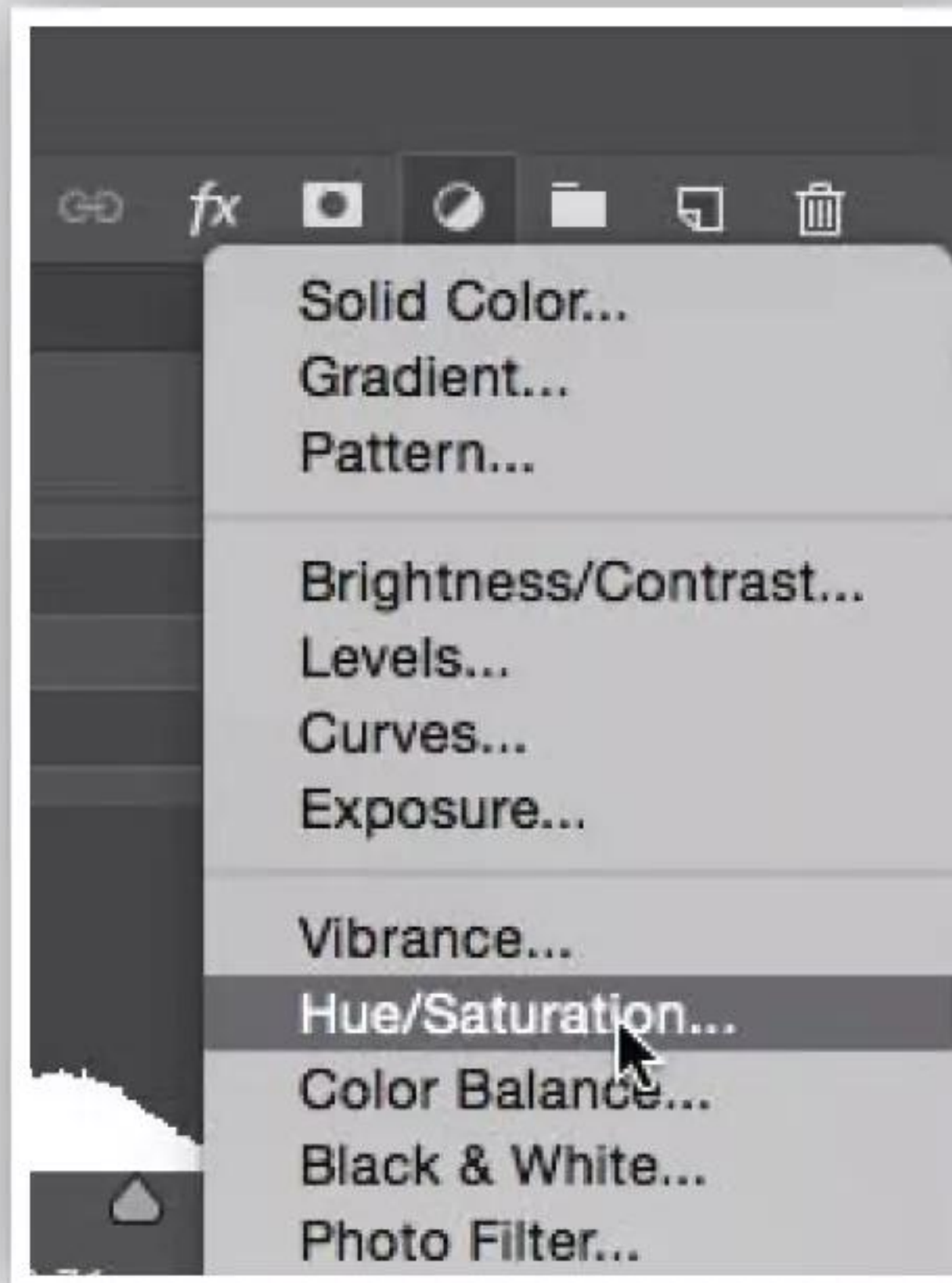
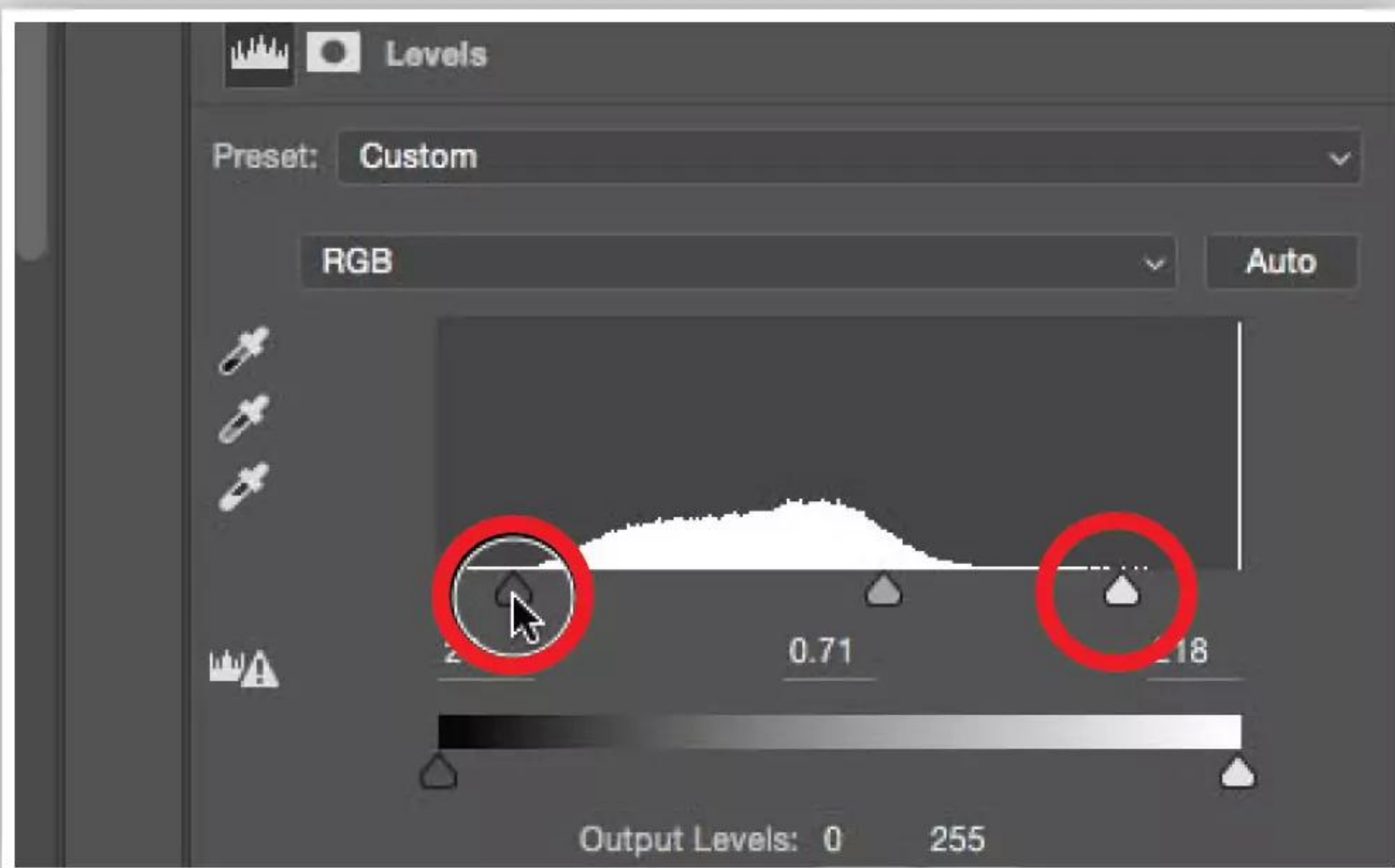
16 Go to Edit > Fill (Shift + F5) and fill the selection with 100% Black. Click OK to fill the selection. If you Alt + left-click on the 'hero' layer mask, you'll see something like the example above.

17 Alt + left-click on the layer mask again to return to the normal view. We now have our hero with just his exposed skin blended with the rock layer above.



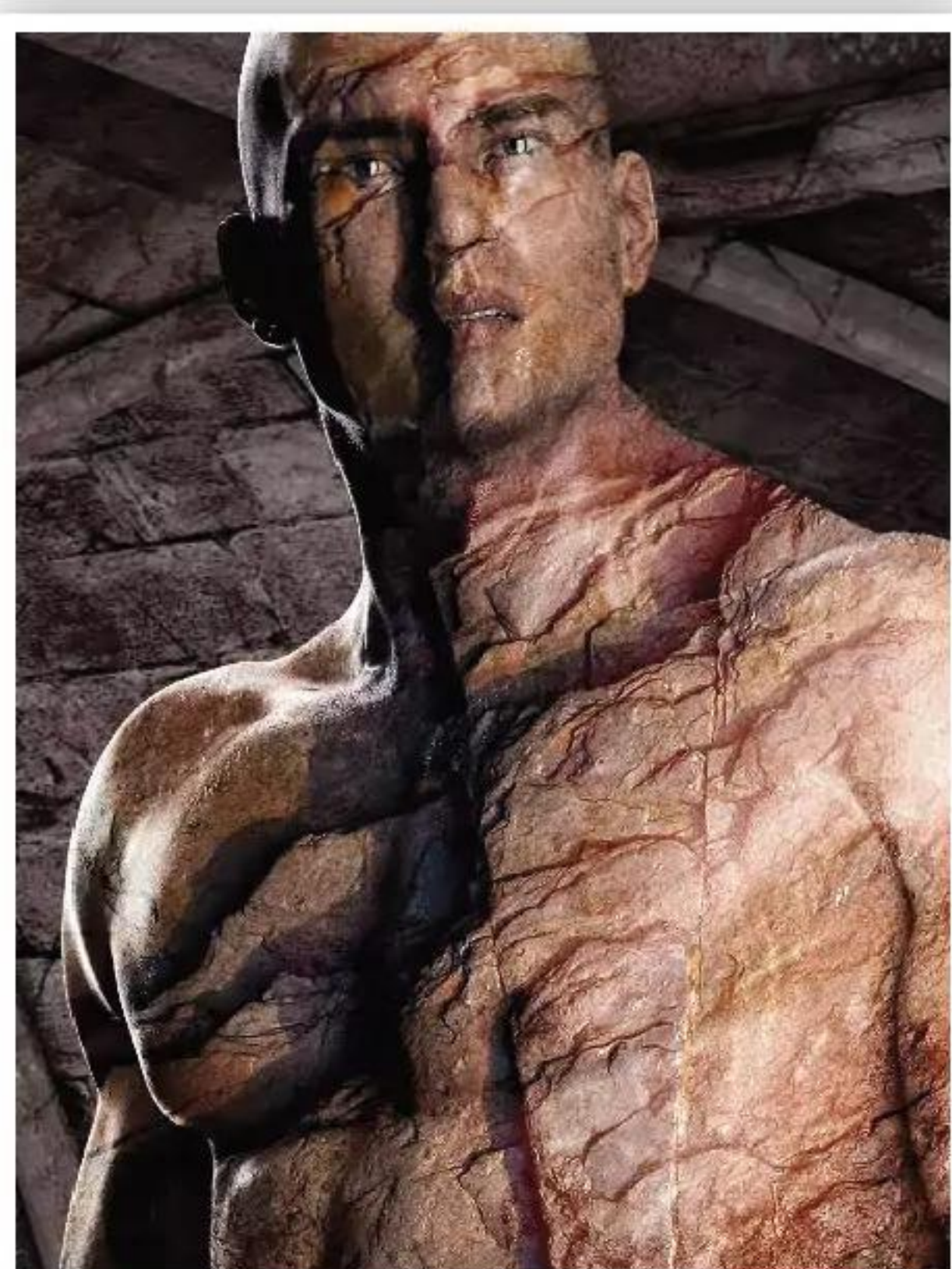
18 Click back on the 'rock' layer thumbnail (not the mask) and click on the Add New Adjustment Layer button. Select Levels from the menu. A new Levels Adjustment Layer will be added to the top of the layer stack.

19 We need to adjust the 'rock' layer only so right-click the 'Levels 1' layer and choose Create Clipping Mask from the menu. A small arrow appears on the layer to indicate it will affect only the layer beneath it.

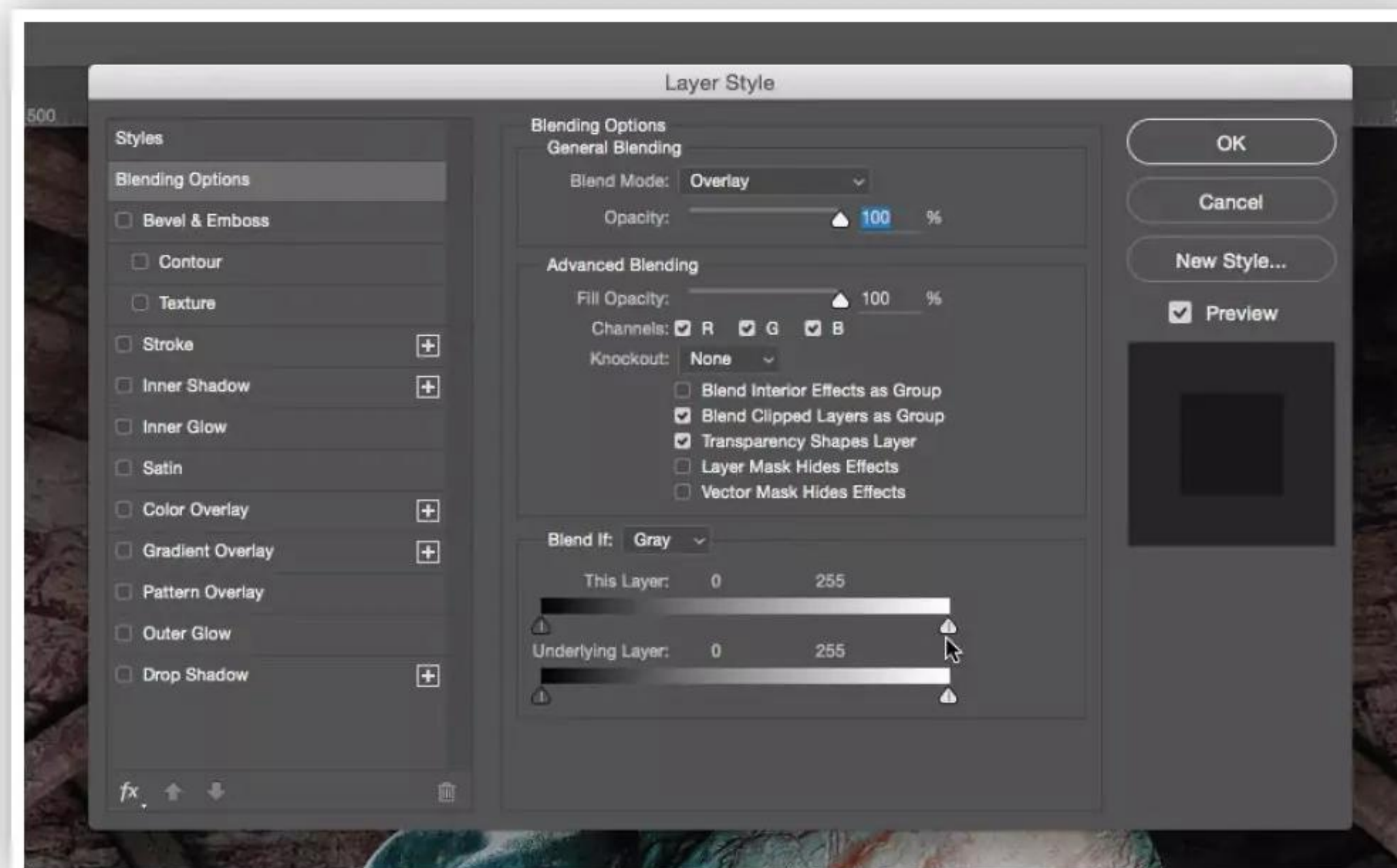


20 In the Levels Properties panel, move the Shadows and Highlights sliders towards the centre of the histogram to add more contrast to the rock image.

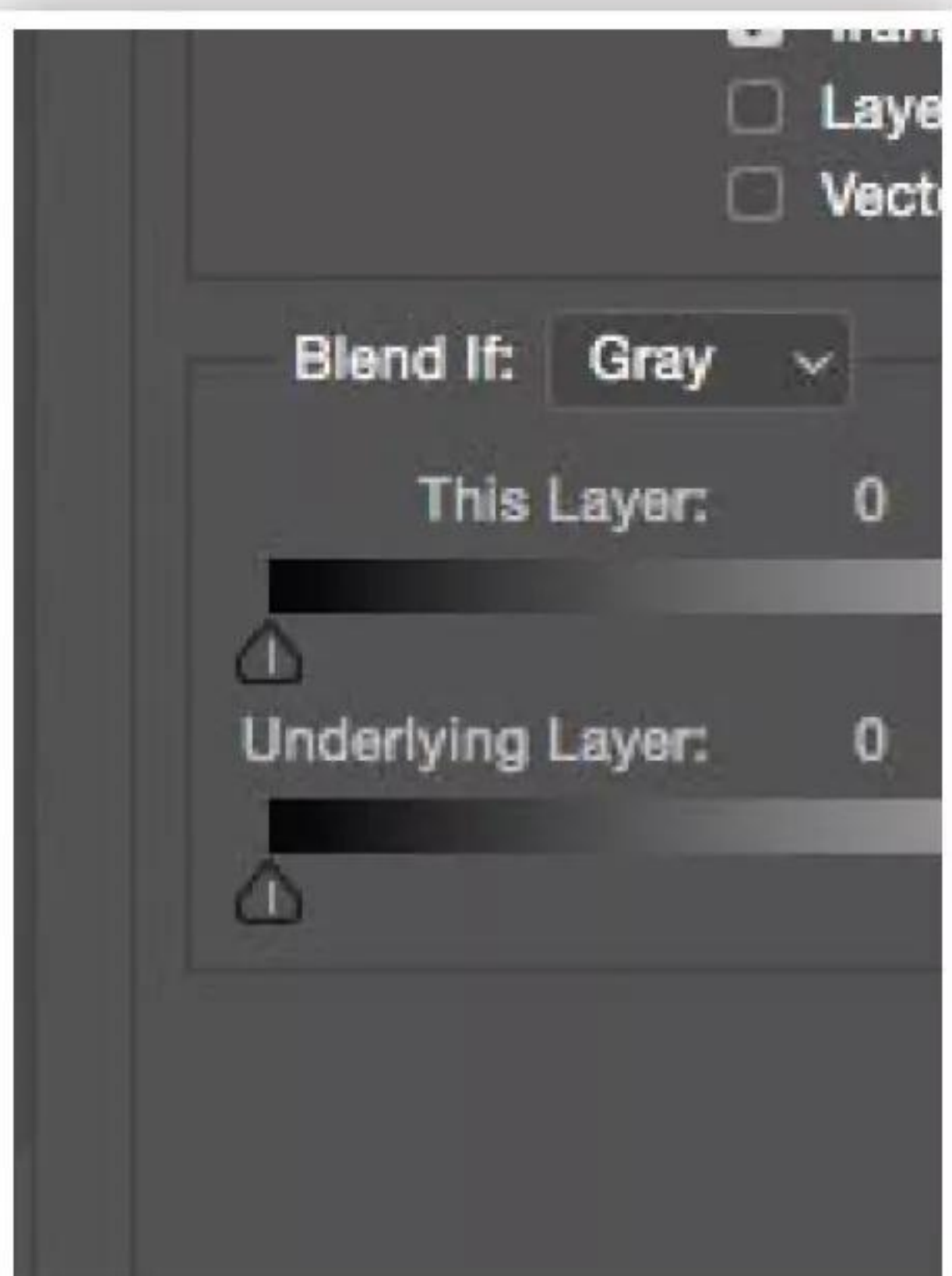
21 Click on the Add Adjustment Layer button again and add a Hue/Saturation adjustment. Just as you did with the 'Levels 1' adjustment, clip this 'Hue/Saturation 1' layer to the 'rock' layer as well.



22 Adjust the Hue and Saturation sliders to alter the rock colour to a more vibrant blue. A Hue value of 192 and a Saturation value of 35 should give a good result.



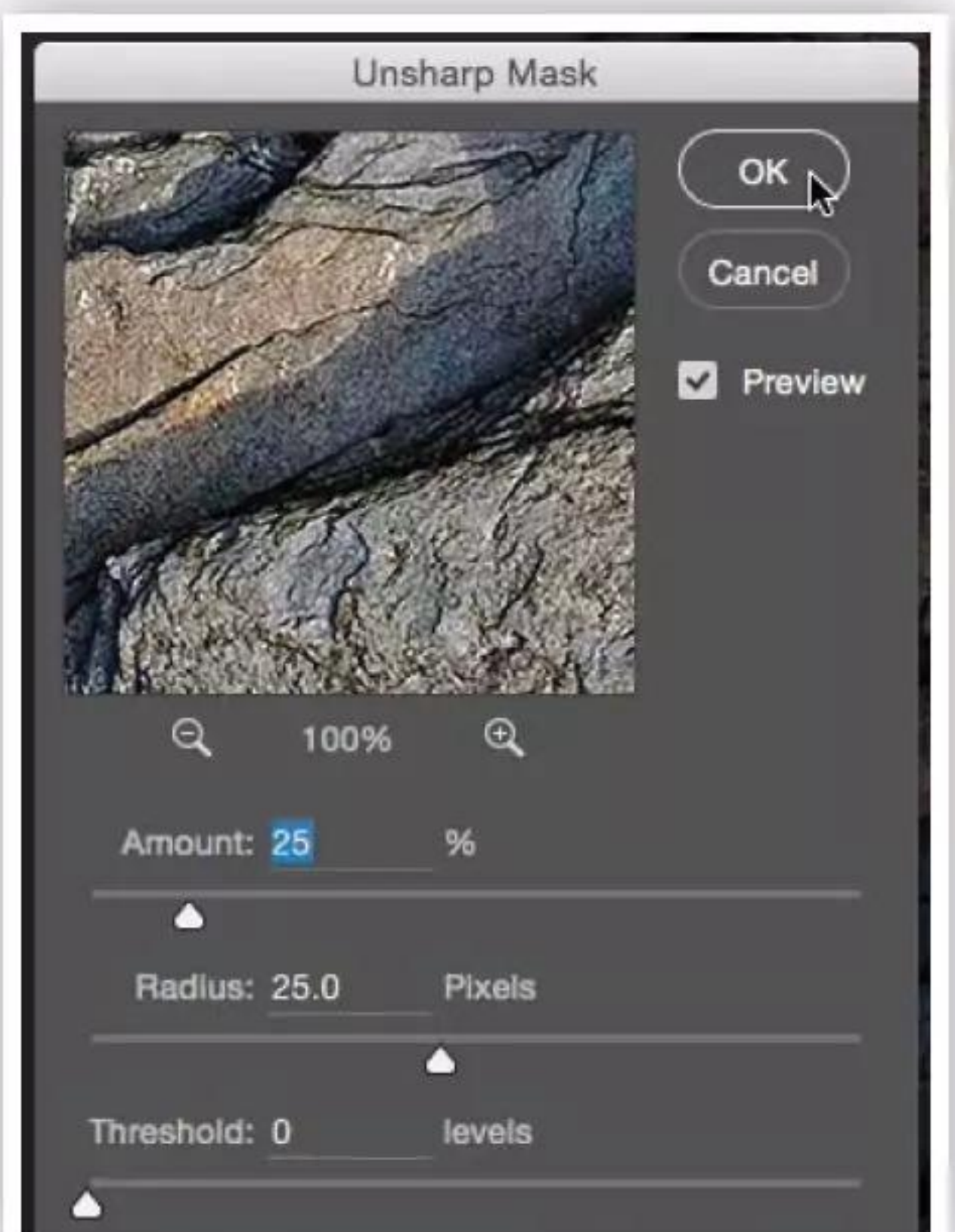
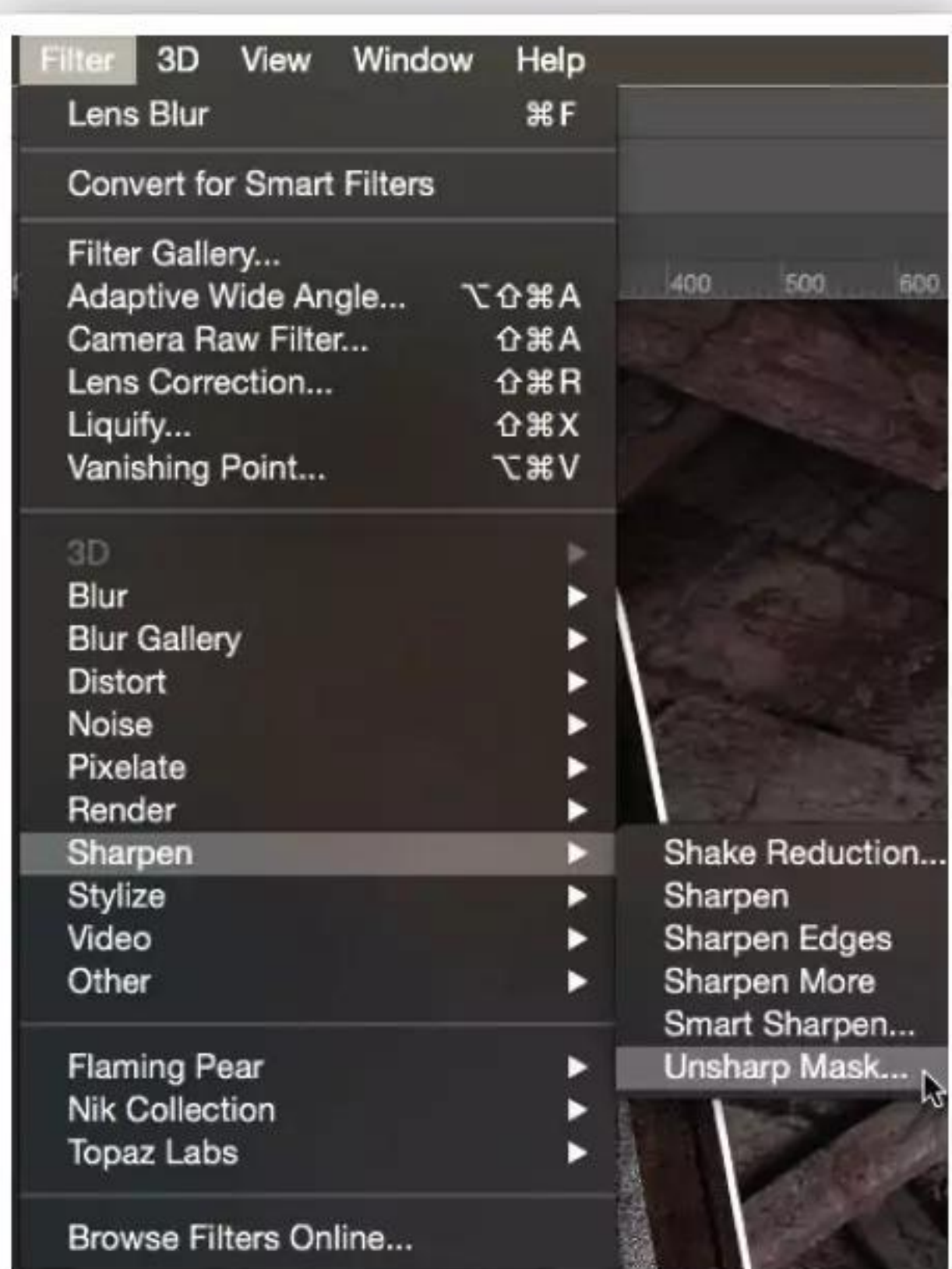
23 Double-click the 'rock' layer thumbnail image and you will call up the Layer Style dialog box. We are going to use the Blend If option to refine the blend of stone and skin.



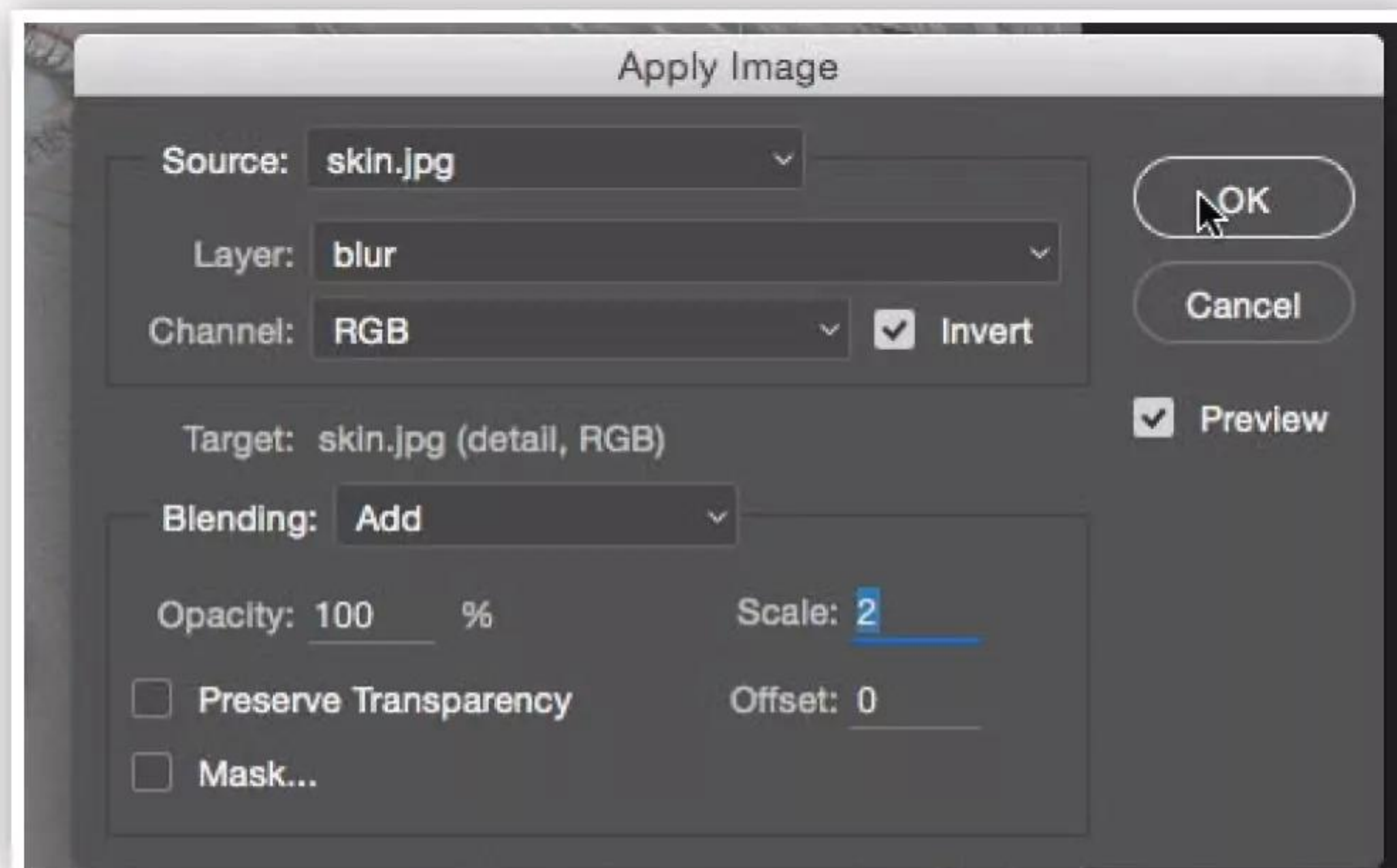
24 The This Layer and Underlying Layer slider tabs can be split in half by Alt + left-clicking on them.



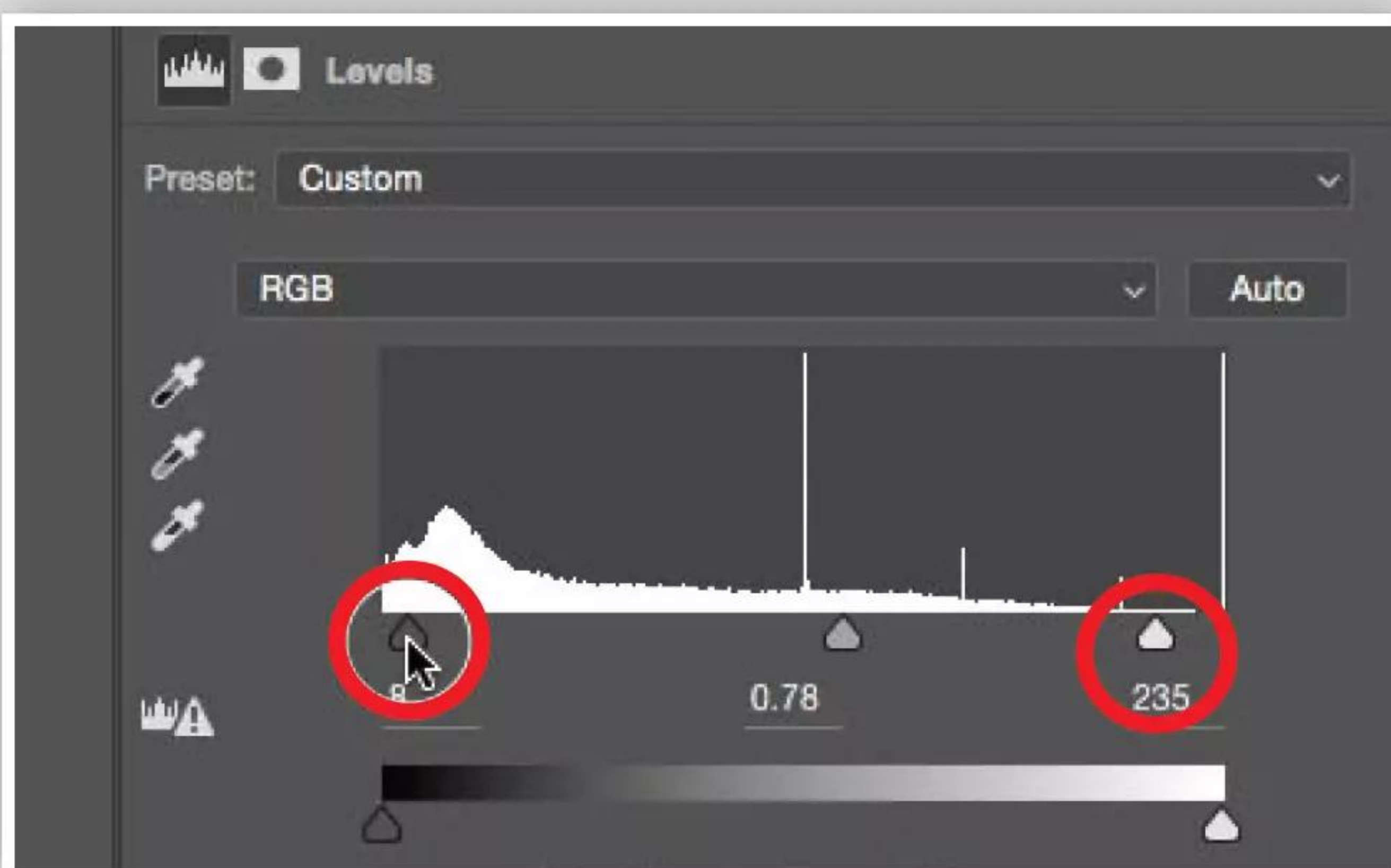
25 As you slide the released halves of the Shadows and Highlights slider tabs back and forth, you alter how the 'rock' layer blends into the 'hero' layer and vice versa. Click OK when you are happy with the results.



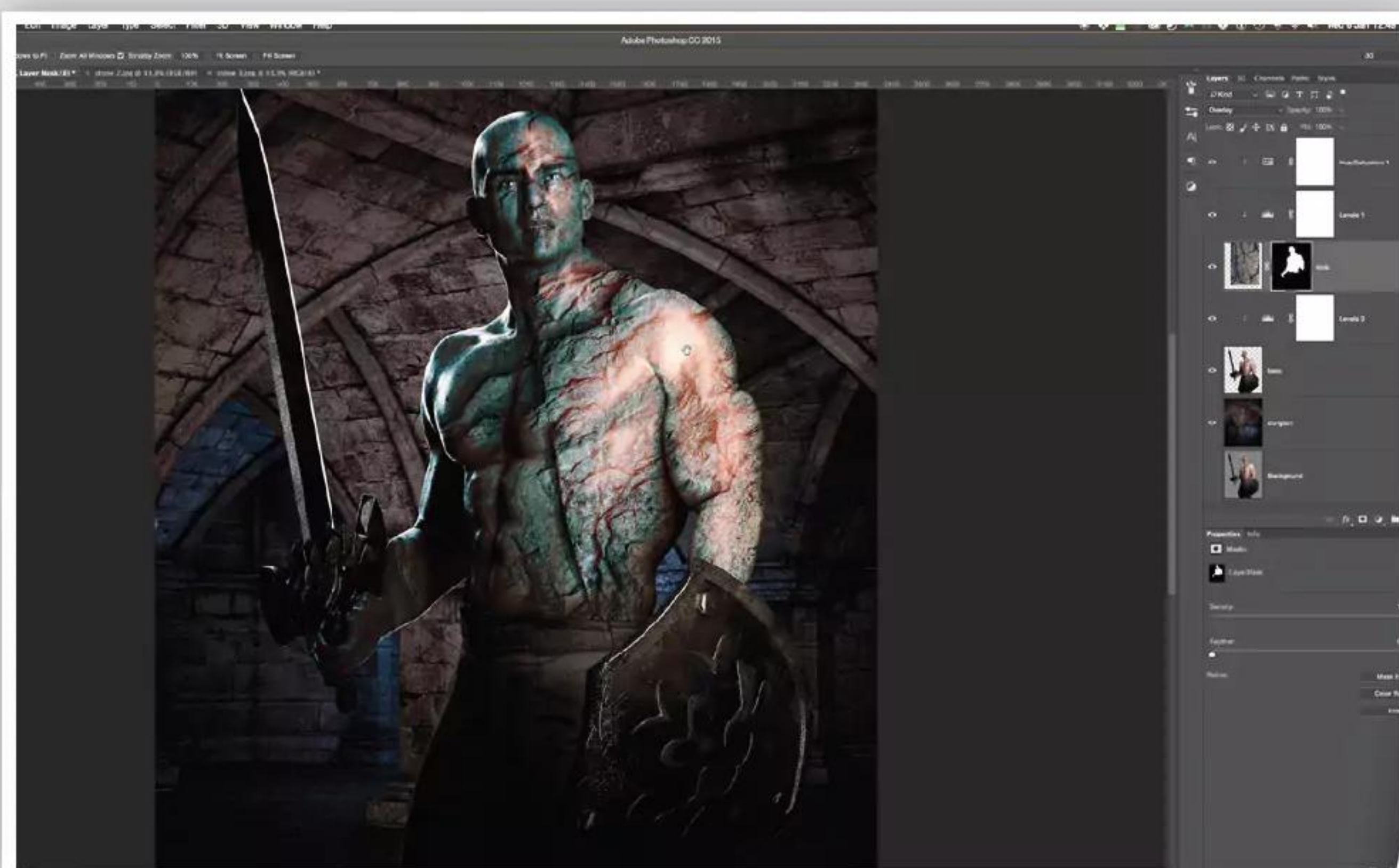
26 Keep the 'rock' layer active and go to Filter > Sharpen > Unsharp Mask and set the Amount to 25%, Radius to 25 pixels and Threshold 0 levels. Click OK to add some sharpness to the rocks.



27 Click on the 'hero' layer then click the Create New Adjustment Layer button and select Levels. A second levels adjustment will be added above our hero. Clip this layer to the 'hero' layer below following the same method outlined in step 19.



28 Adjust the 'Levels 2' Properties by dragging the Shadows and Highlights tabs towards the centre of the histogram slightly to add more contrast to our hero.



29 This fantasy image is complete. Our hapless hero has been turned to stone.



Have you got the Medusa touch?

Who will you turn to stone next?

Playing with Fire

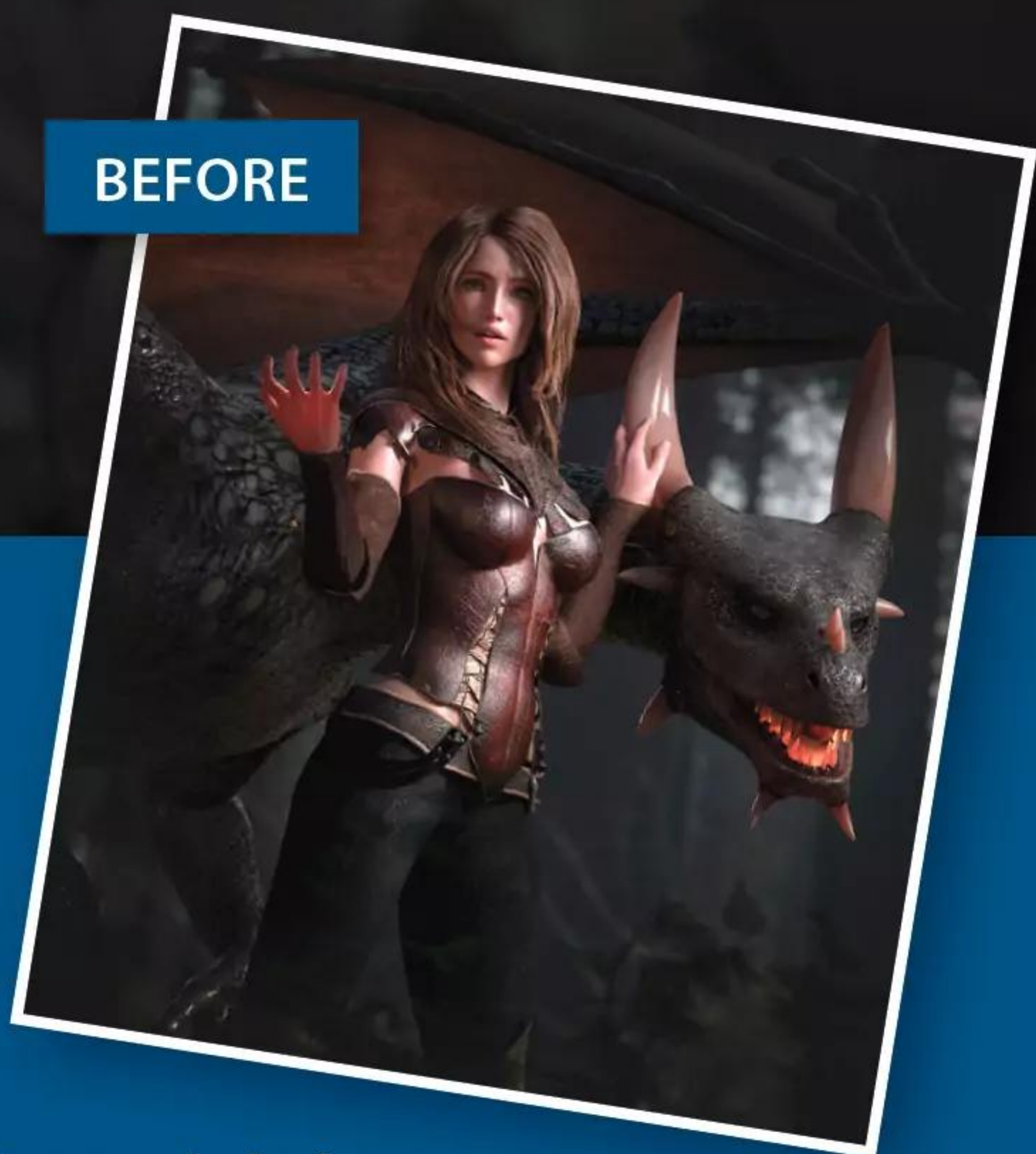
Flame effects to ignite your digital skills

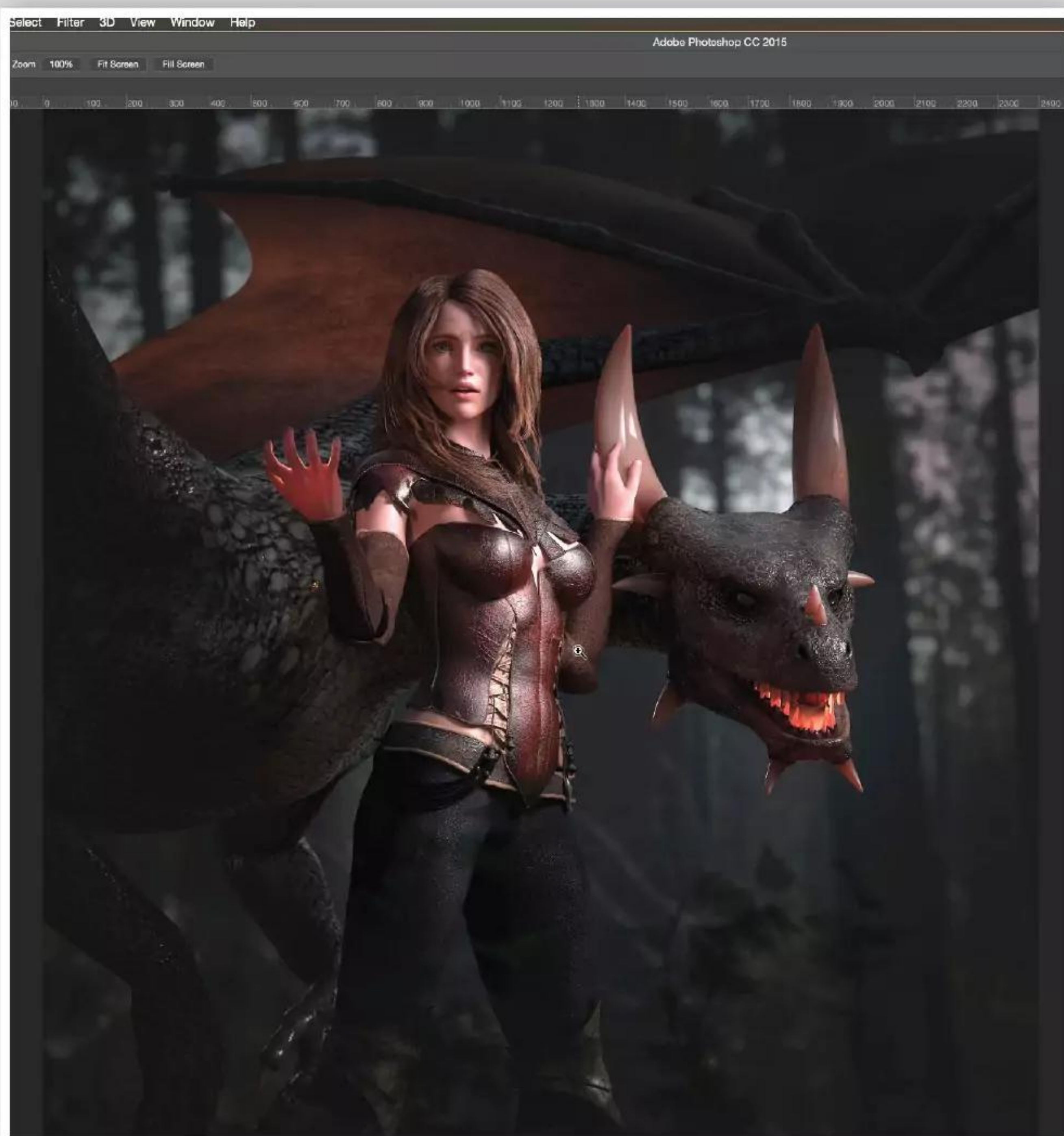
There are a few ways that you can add or create fire to enhance your images. If you have an image that couldn't deliver convincing flame at the time of shooting, be it because of safety reasons or the effect was impossible to apply at the time, then adding fire post process is the logical way forward. Whether you are augmenting a real-life photo or a CG image,

here is a safe, realistic way to do it. You can create flames in Photoshop by using more traditional painting skills, and Photoshop CC has a flame generator, but they can look a little surreal. One approach is to use actual references to real flames. You can't get more realistic than that.

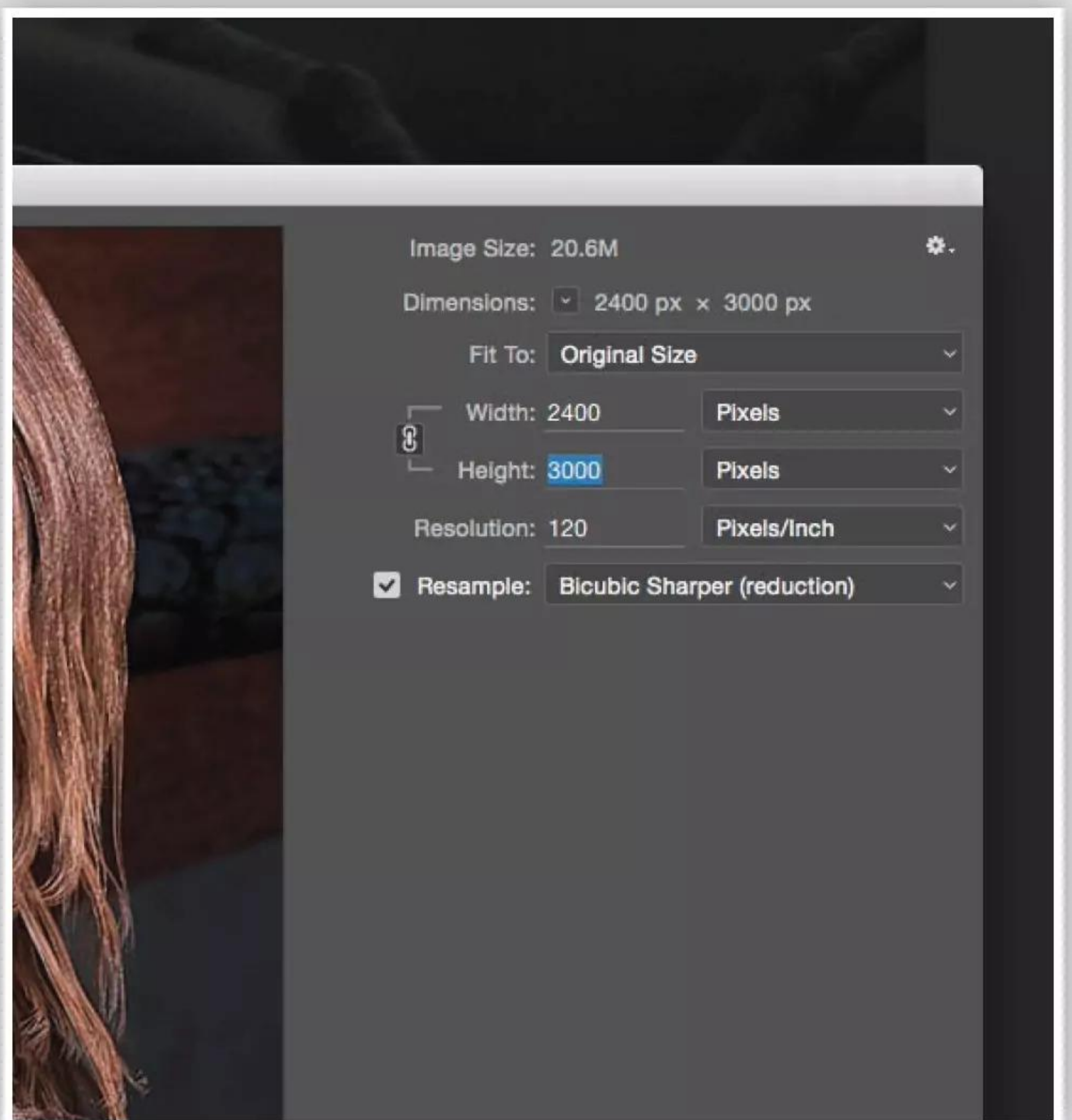
AFTER

BEFORE

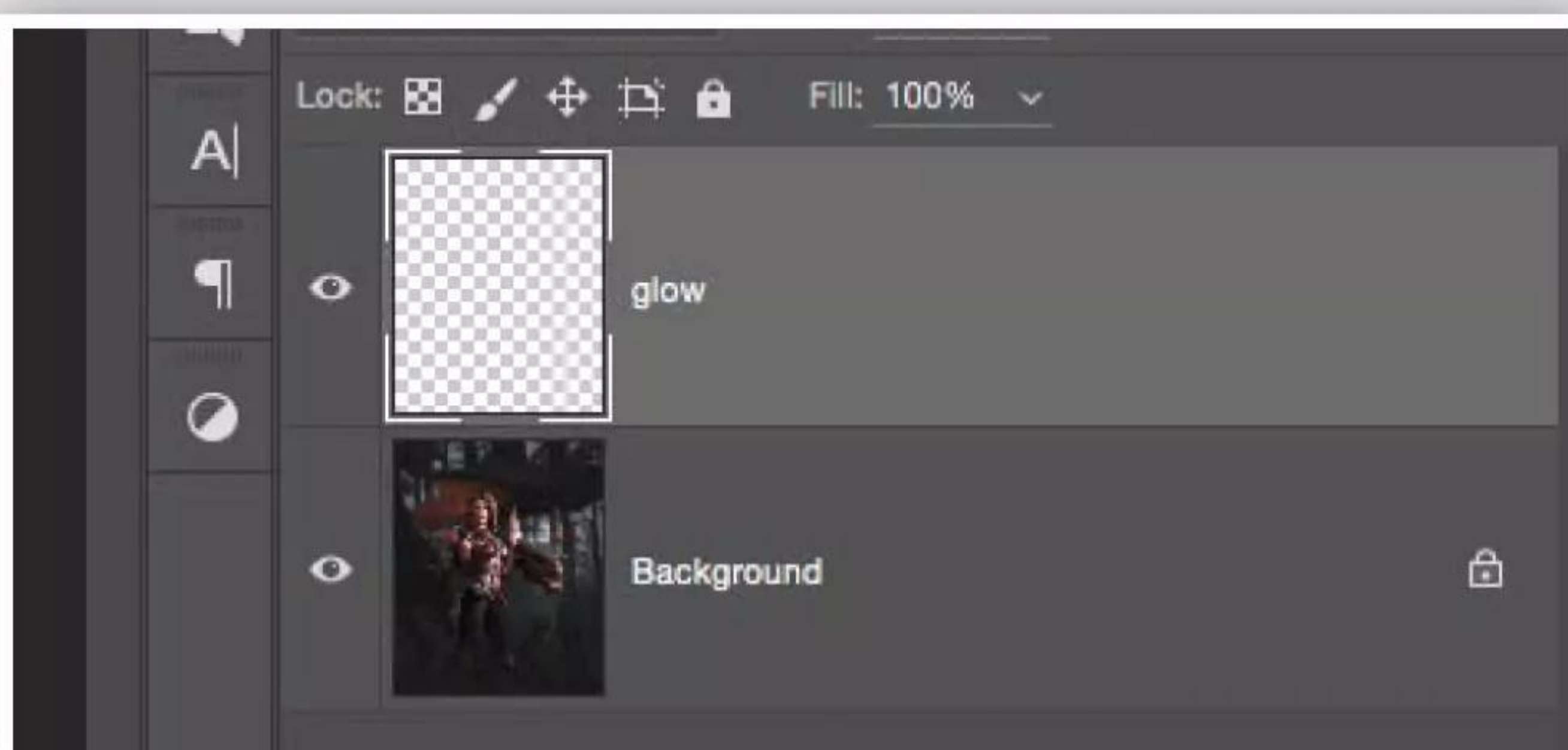
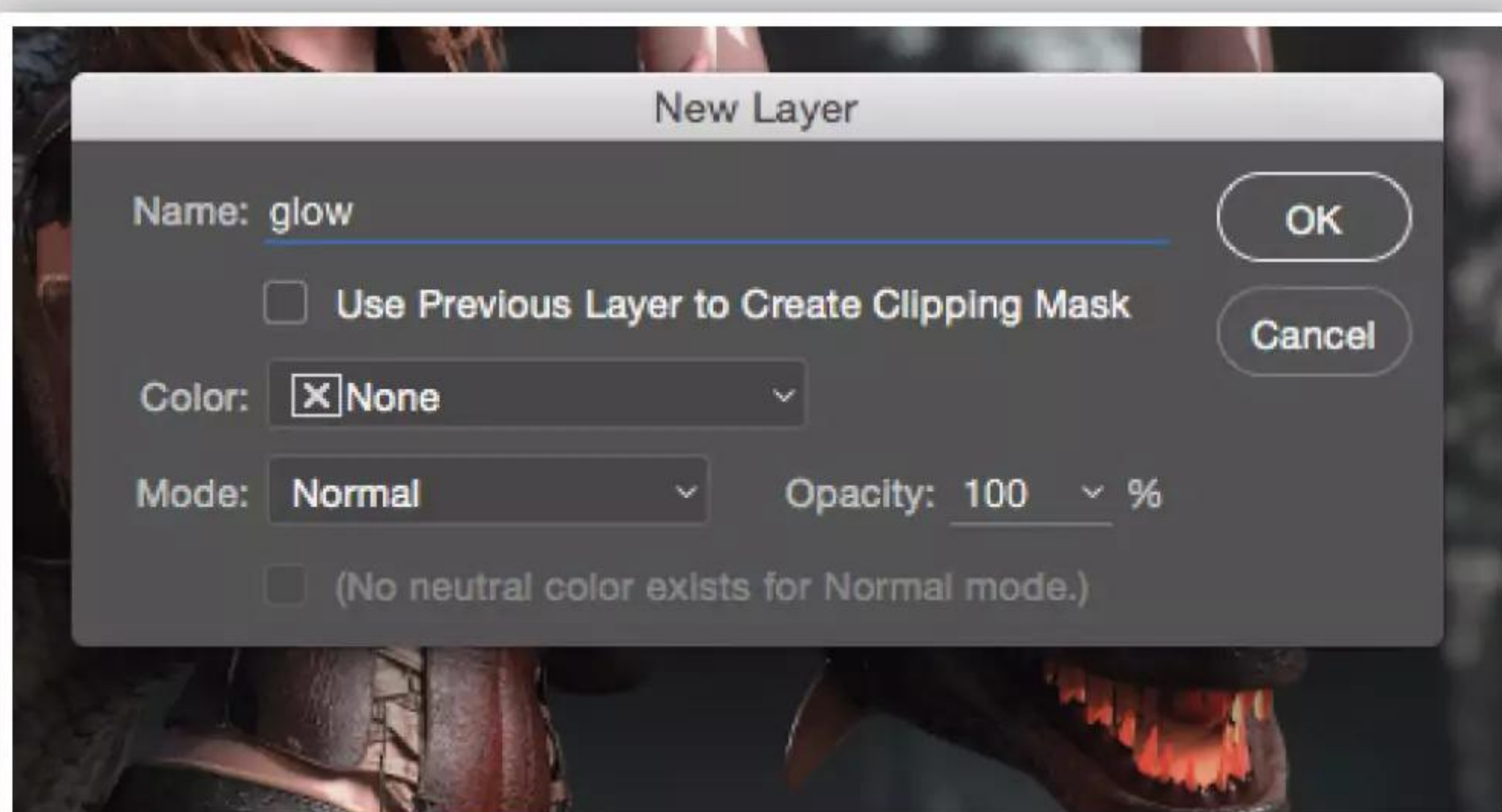




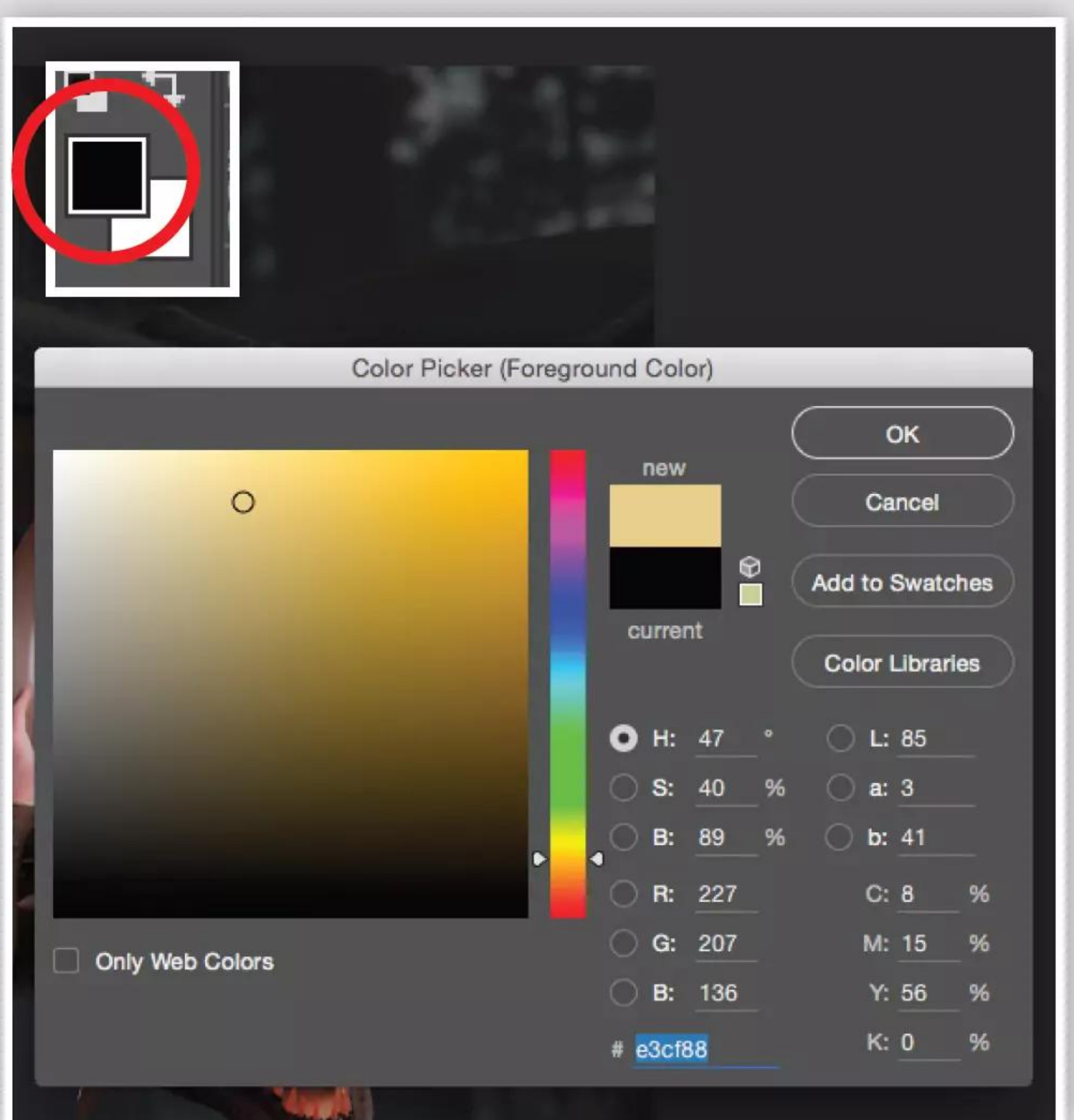
01 We'll start by opening our image, which, because it is a fantasy image, is crying out for some enhancement. Given that there is a dragon involved, it would be rude not to add some fire.



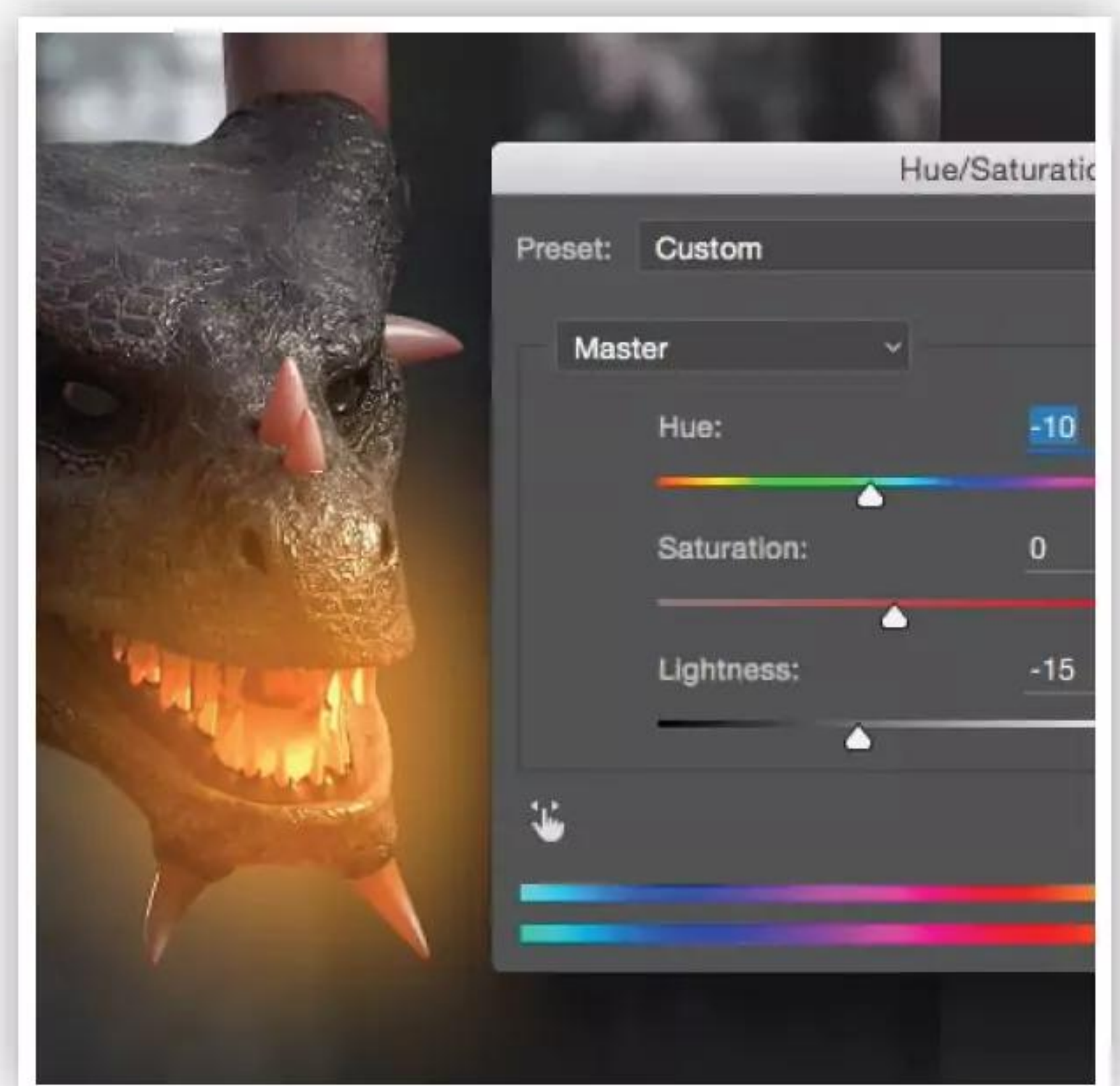
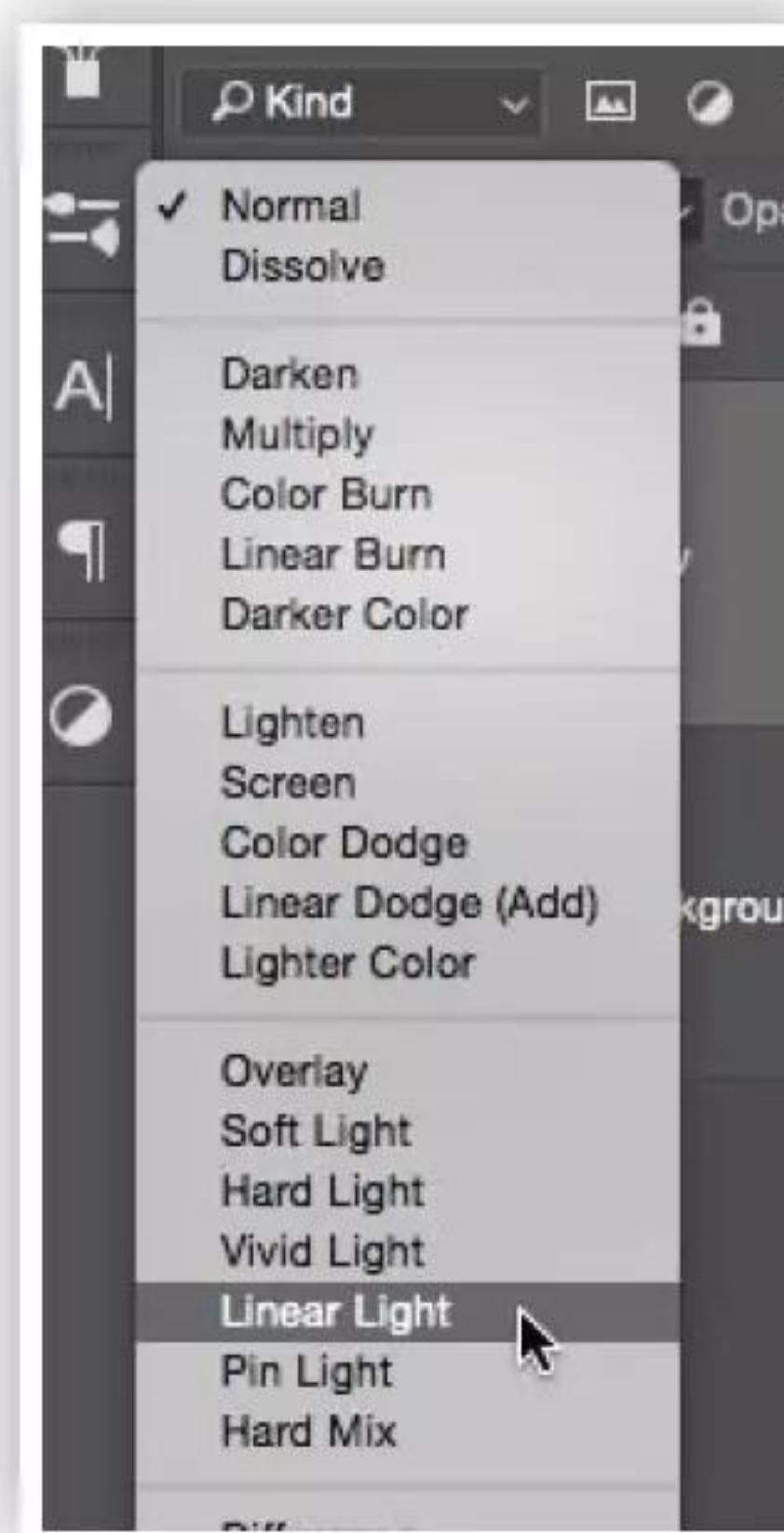
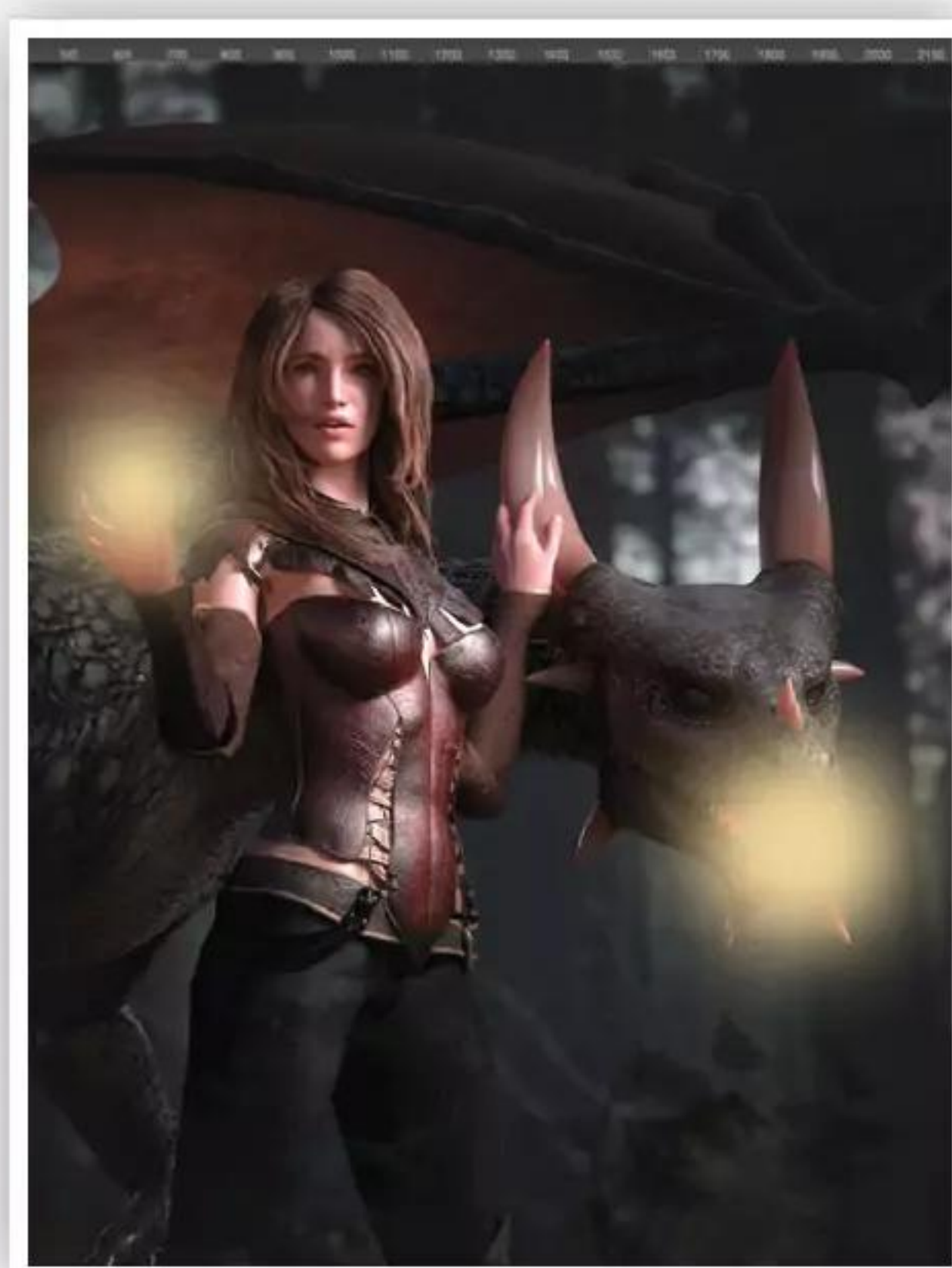
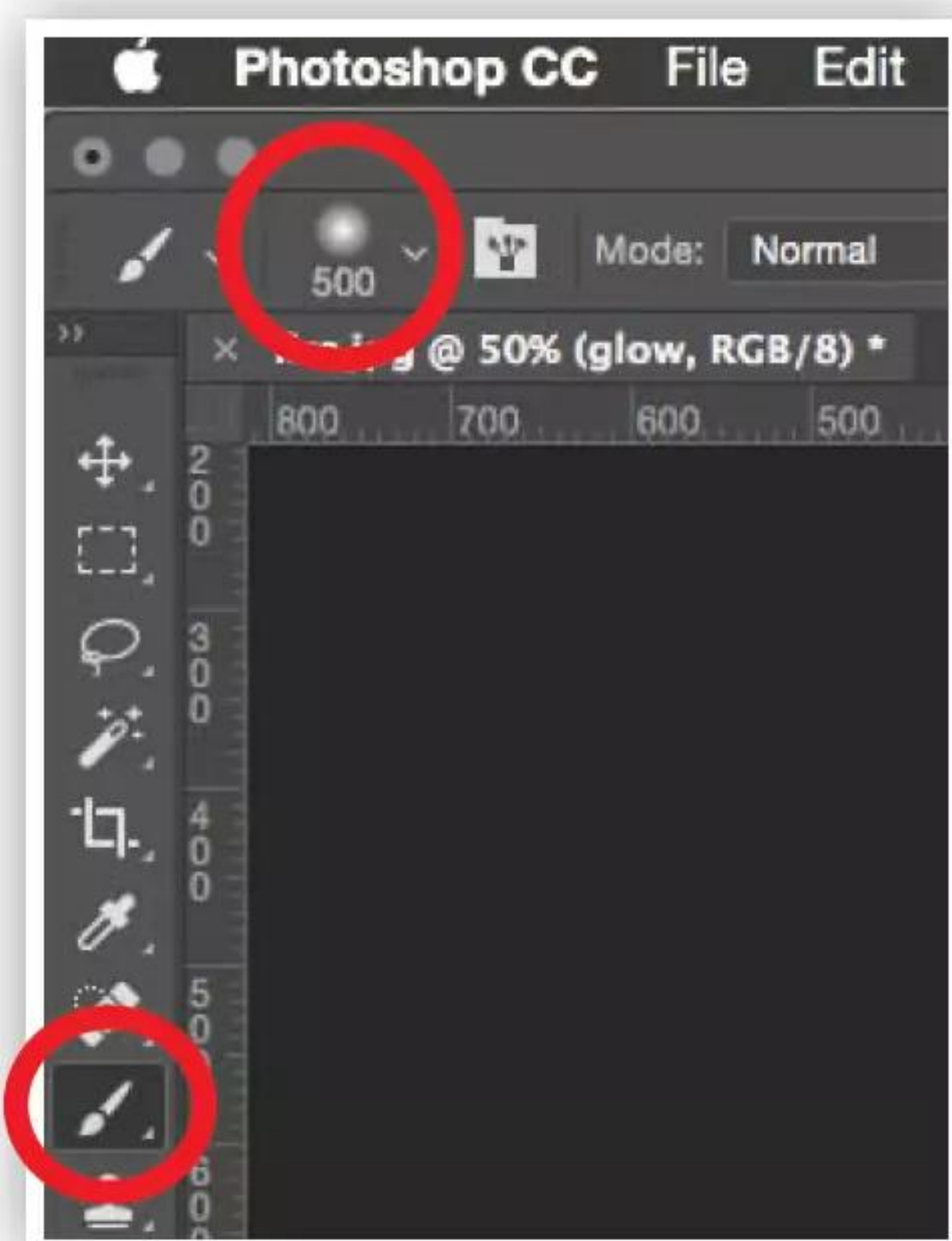
02 This image is 2400 pixels wide by 3000 pixels high. The settings we've used during this tutorial are based on these image dimensions. Those settings may change if you're using a different size image.



03 We're going to start by pressing Shift + Cmd + N to create a new layer. Name this layer 'glow'. Click OK and the new 'glow' layer will be added to the layer stack.

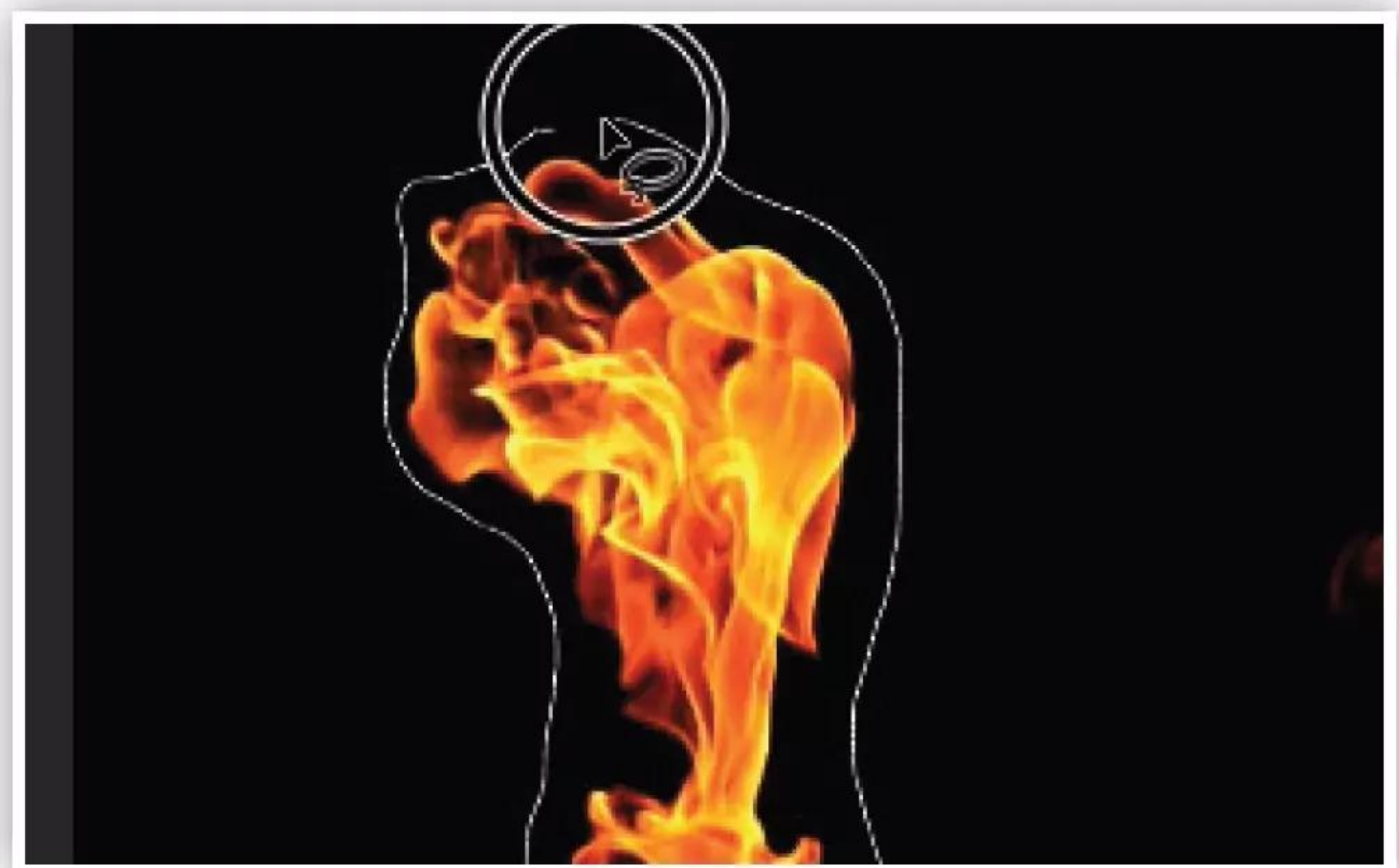
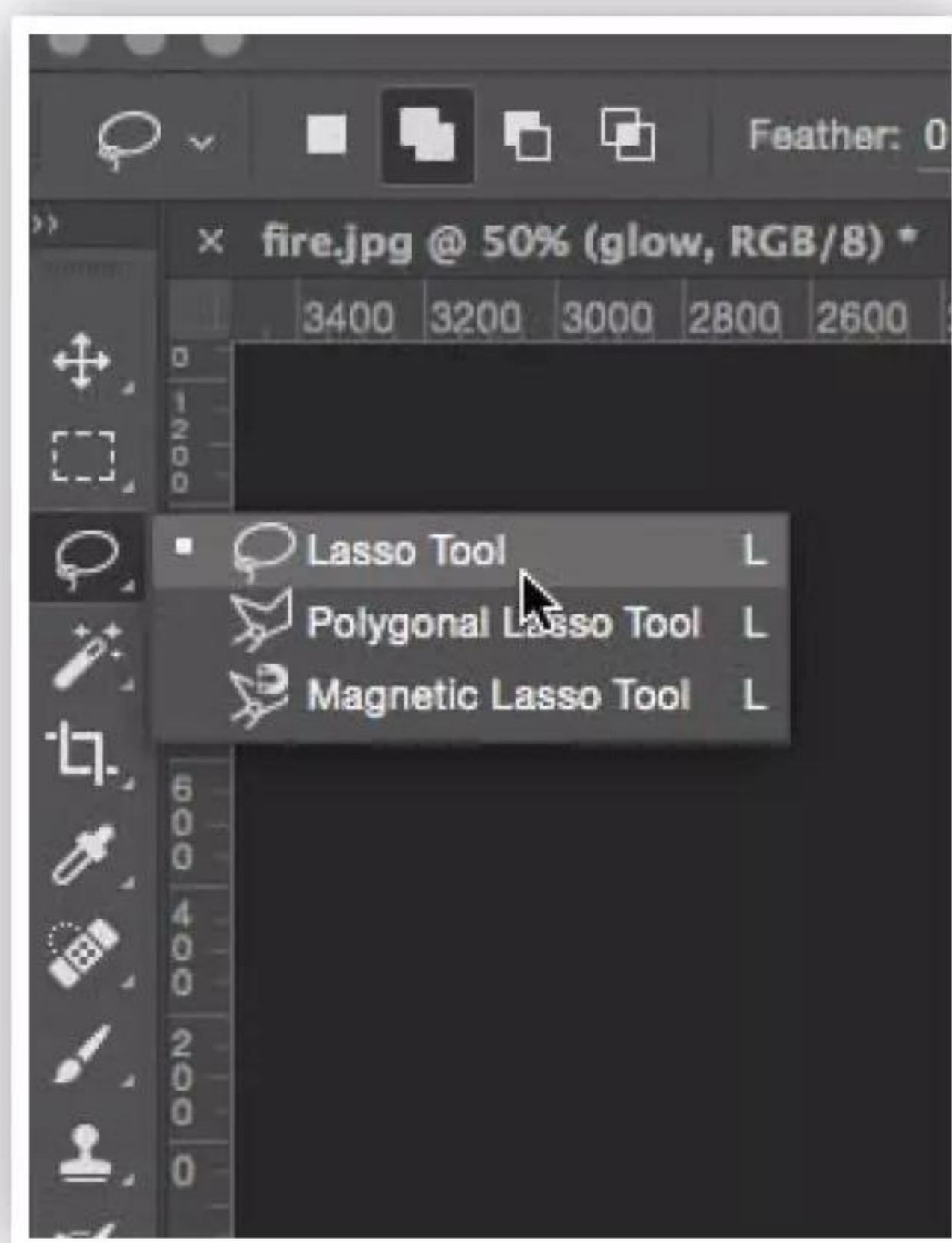


04 Click on your foreground colour swatch to activate the Color Picker Tool and choose a pale orange colour. It doesn't have to be exact as you can tweak its colour later. Click OK to continue.



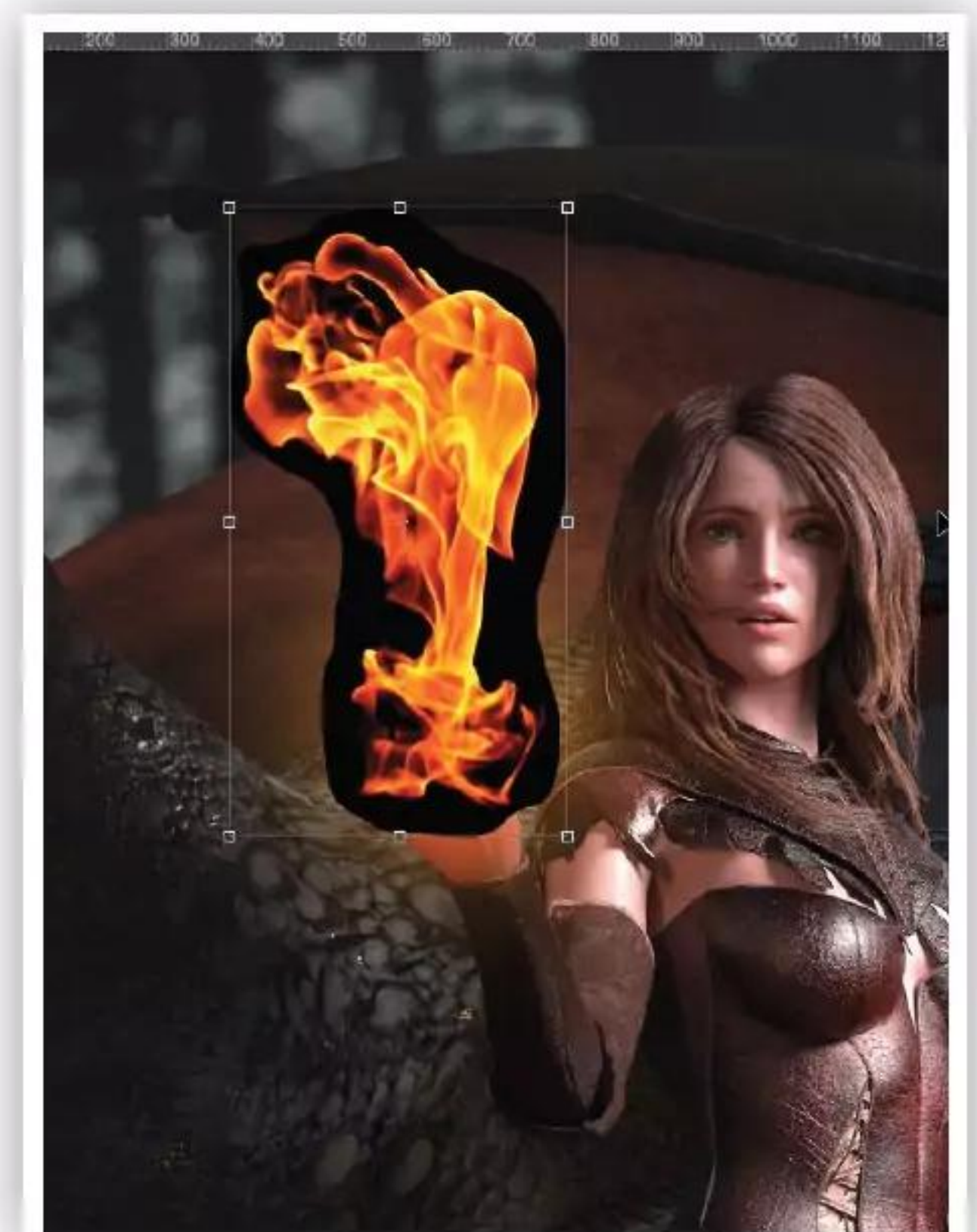
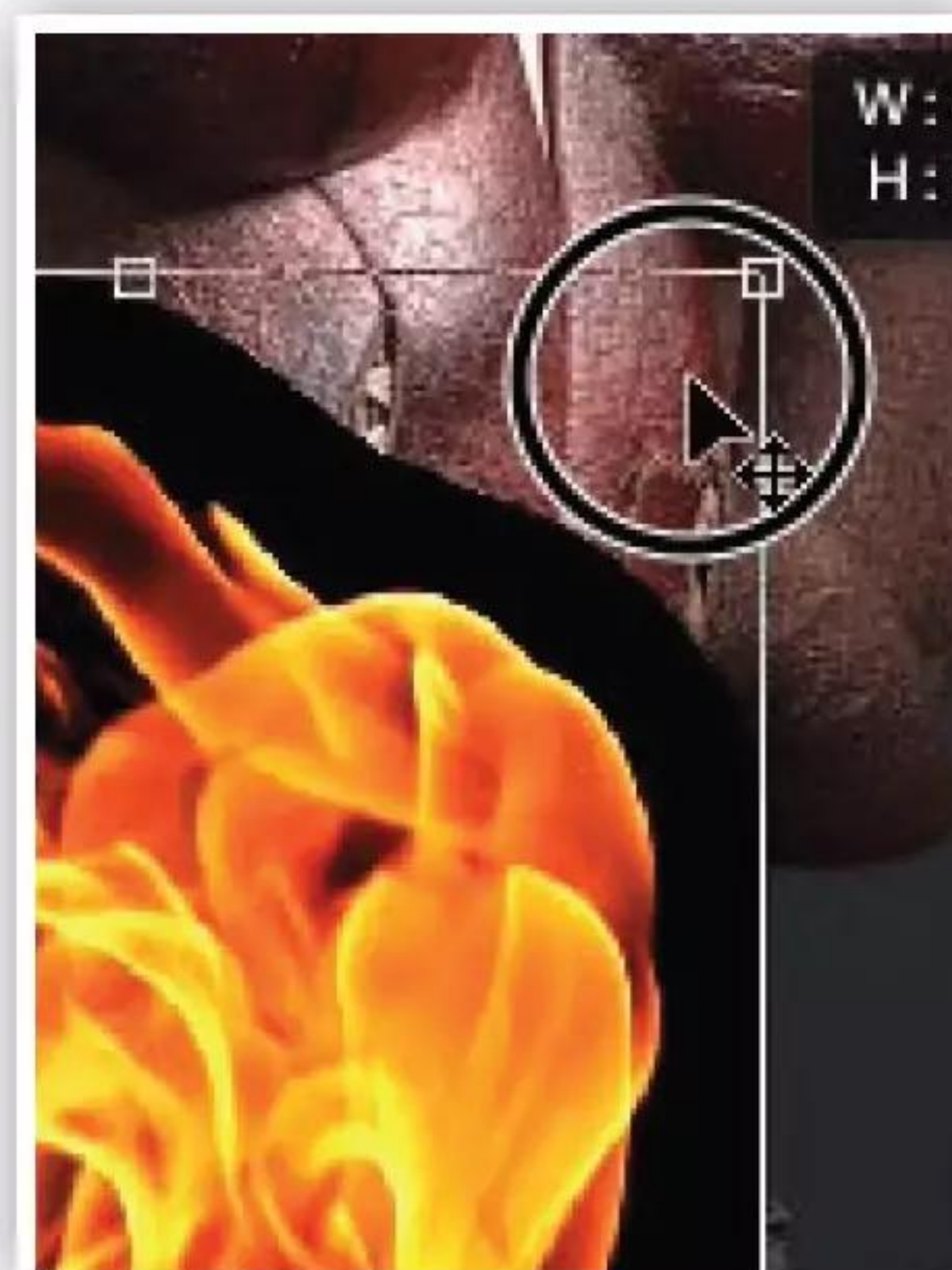
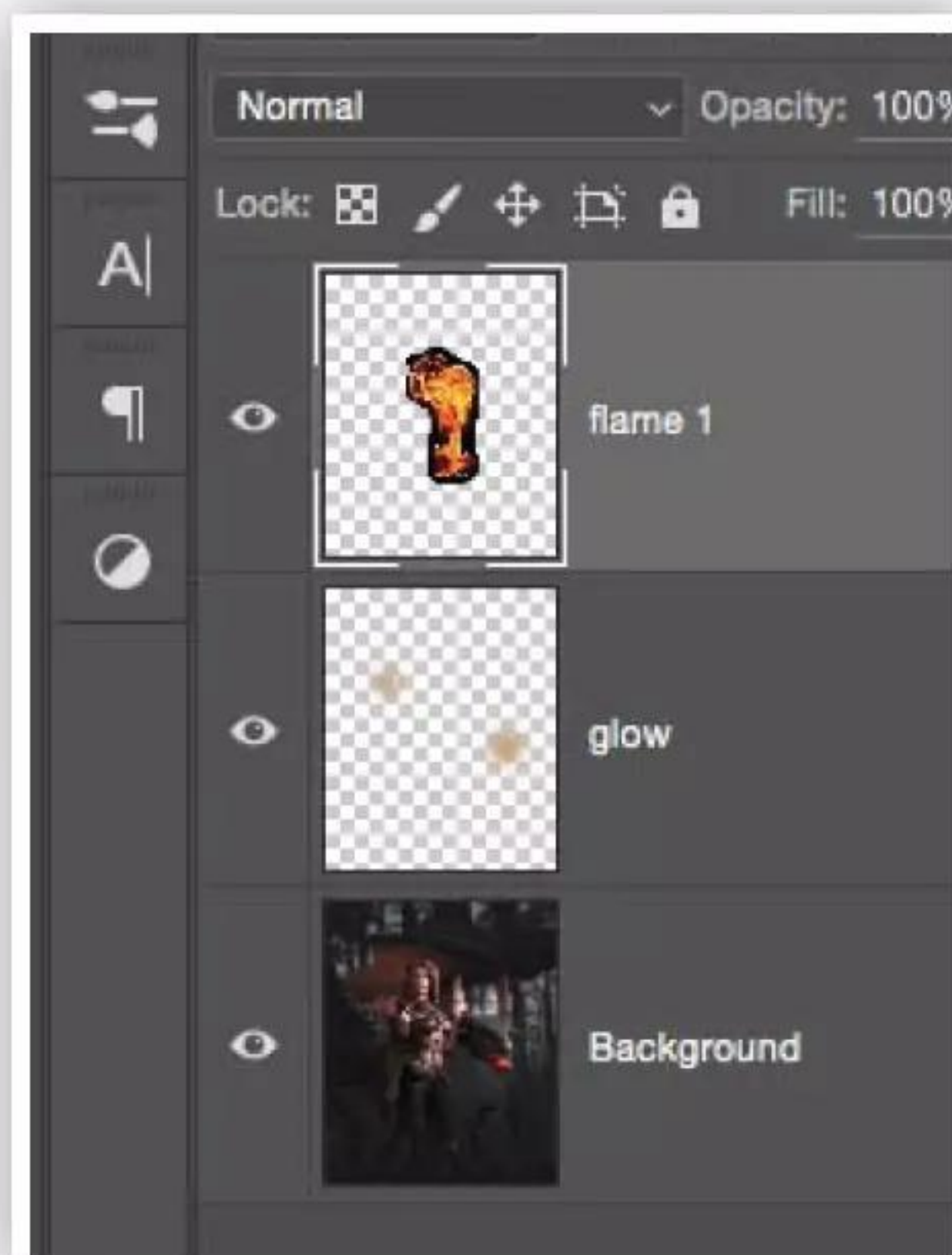
05 Press B to activate your Brush Tool and select a large 500px soft brush. Paint two patches of the pale orange colour over our heroine's hand and the mouth of the dragon.

06 Set the Blend Mode of the 'glow' layer to Linear Light. Go to Image > Adjustments > Hue/Saturation (Cmd + U) and tweak the Hue and Lightness sliders until you get a warm orange glow. Now we need some fire.



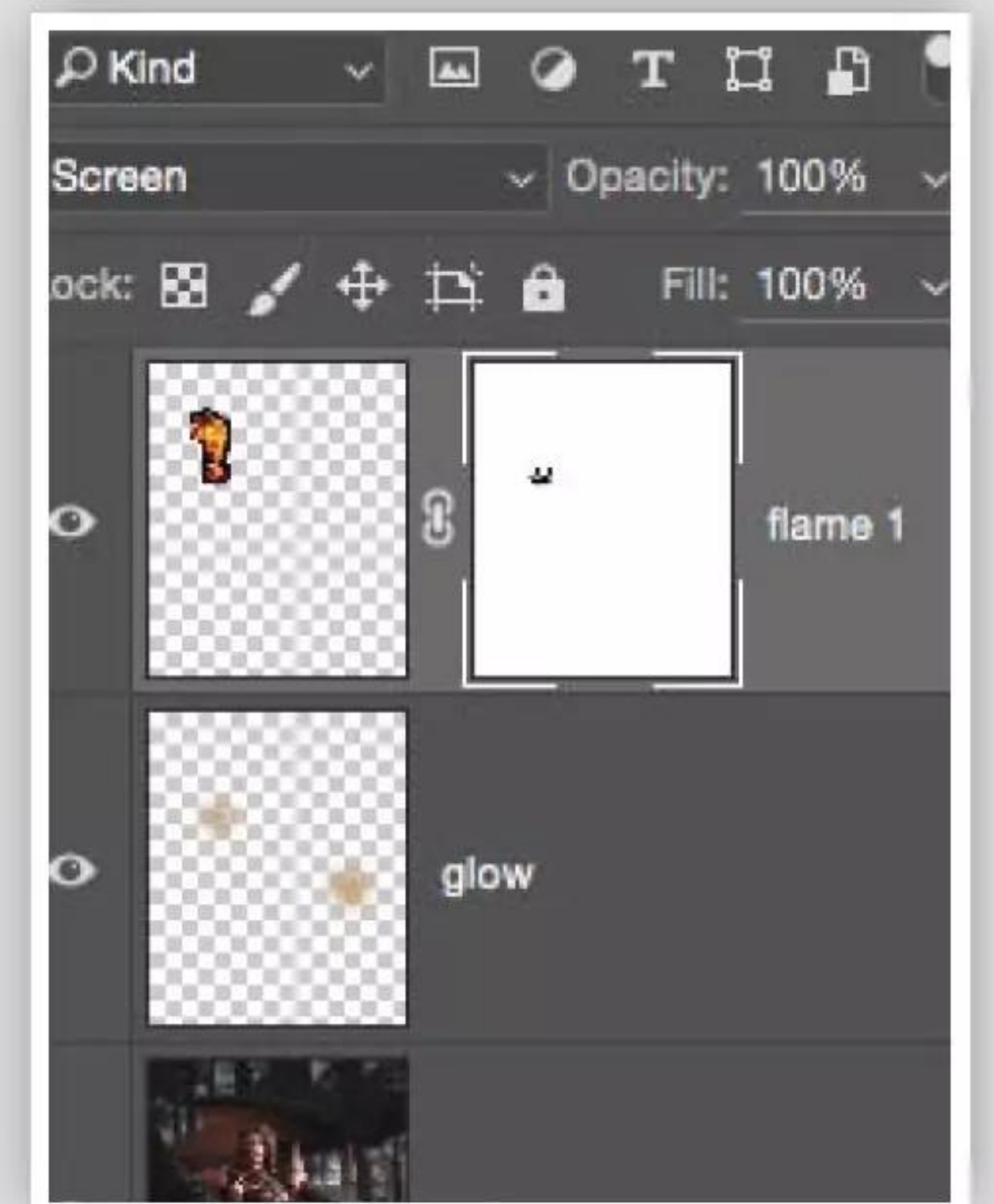
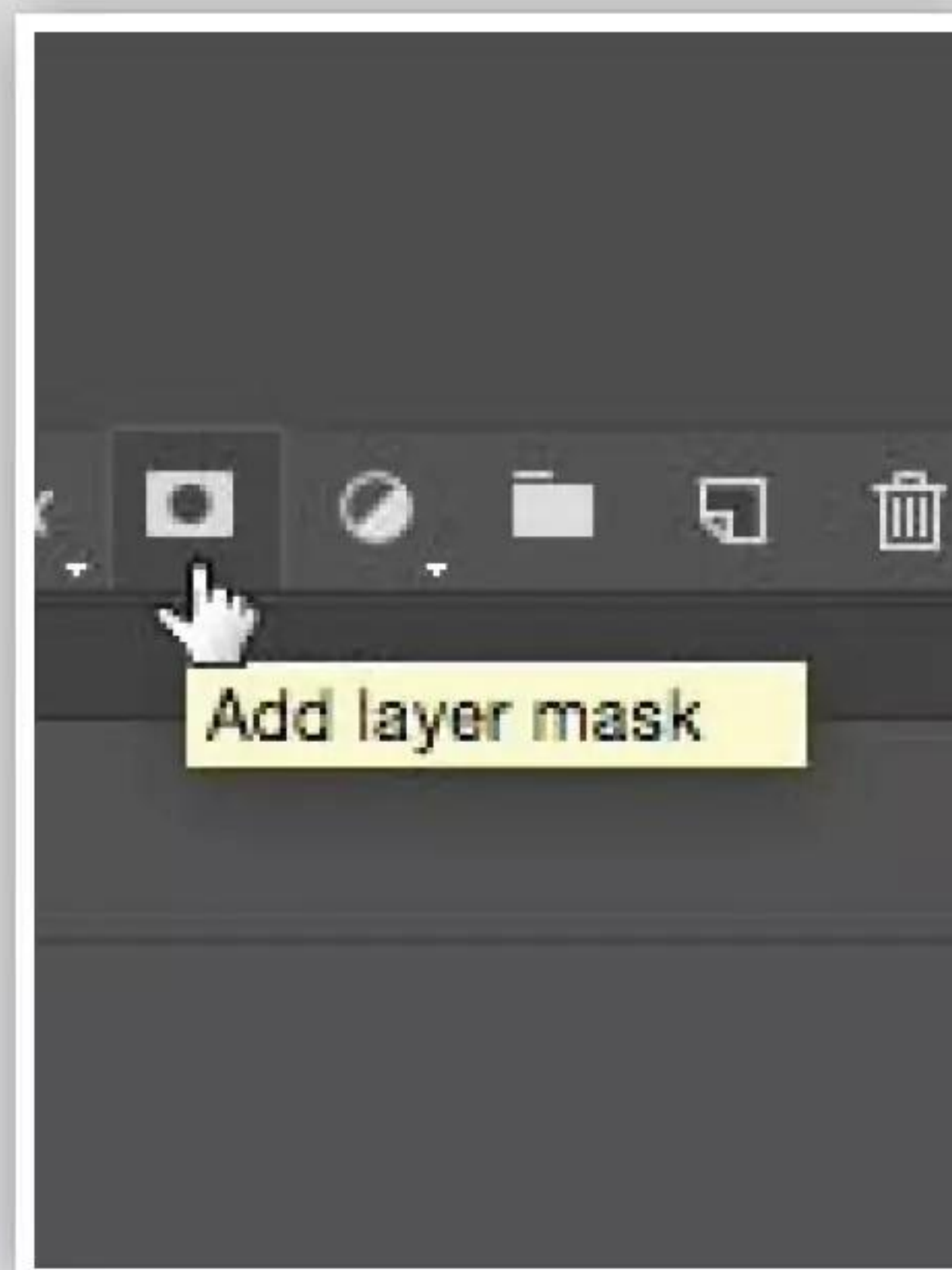
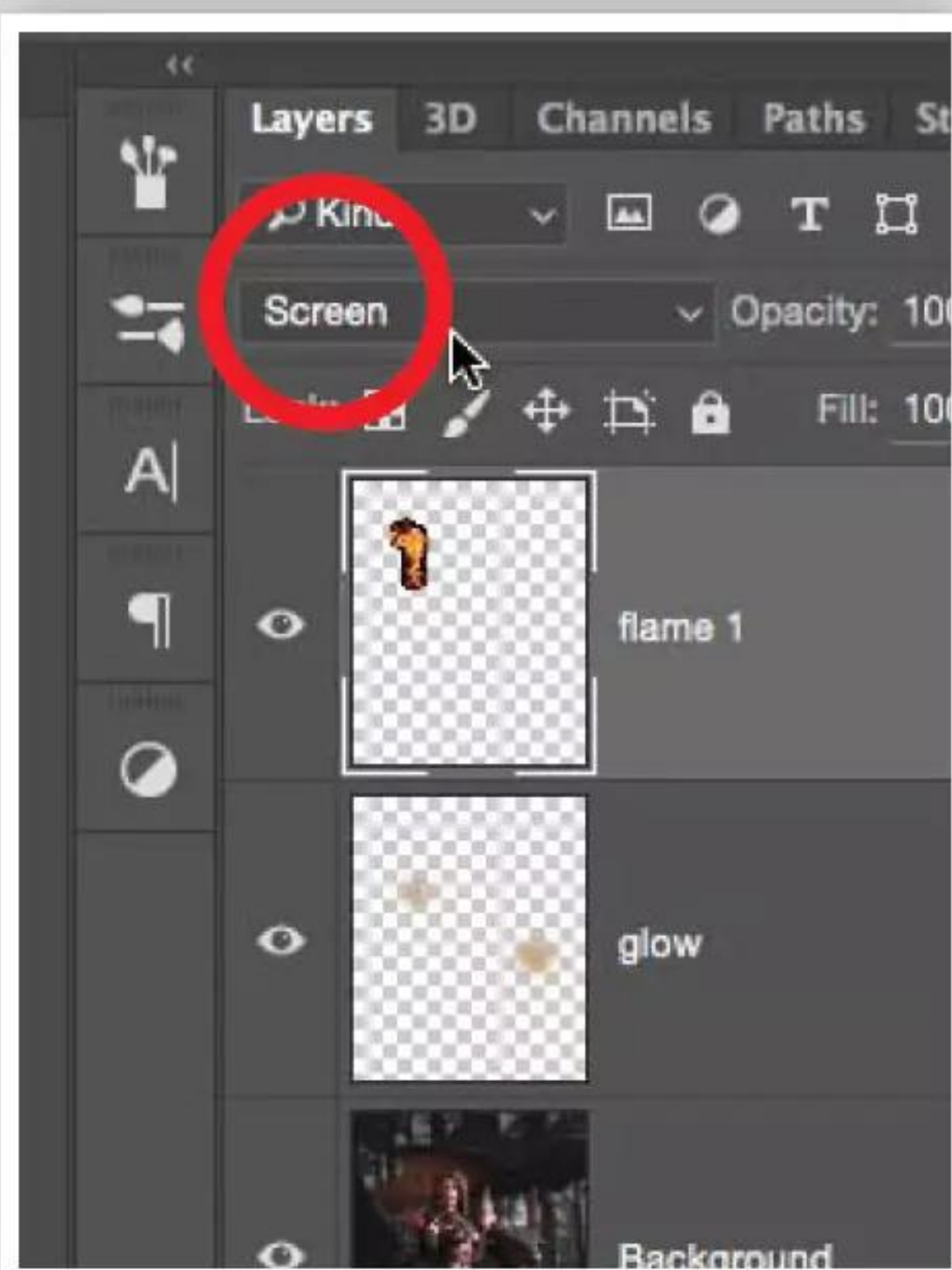
07 Our example uses flames downloaded from Shutterstock. We need to go File > Open and browse to the image and open it. Press L and use the Lasso Tool to draw around a favourite flame shape. You can also find great flame references at DeviantArt.

08 When the flame has been drawn around, you'll need to press Cmd + C to copy the flame to the clipboard. It is important to note that the flame image used is on a black background. This will be important for the steps that follow.



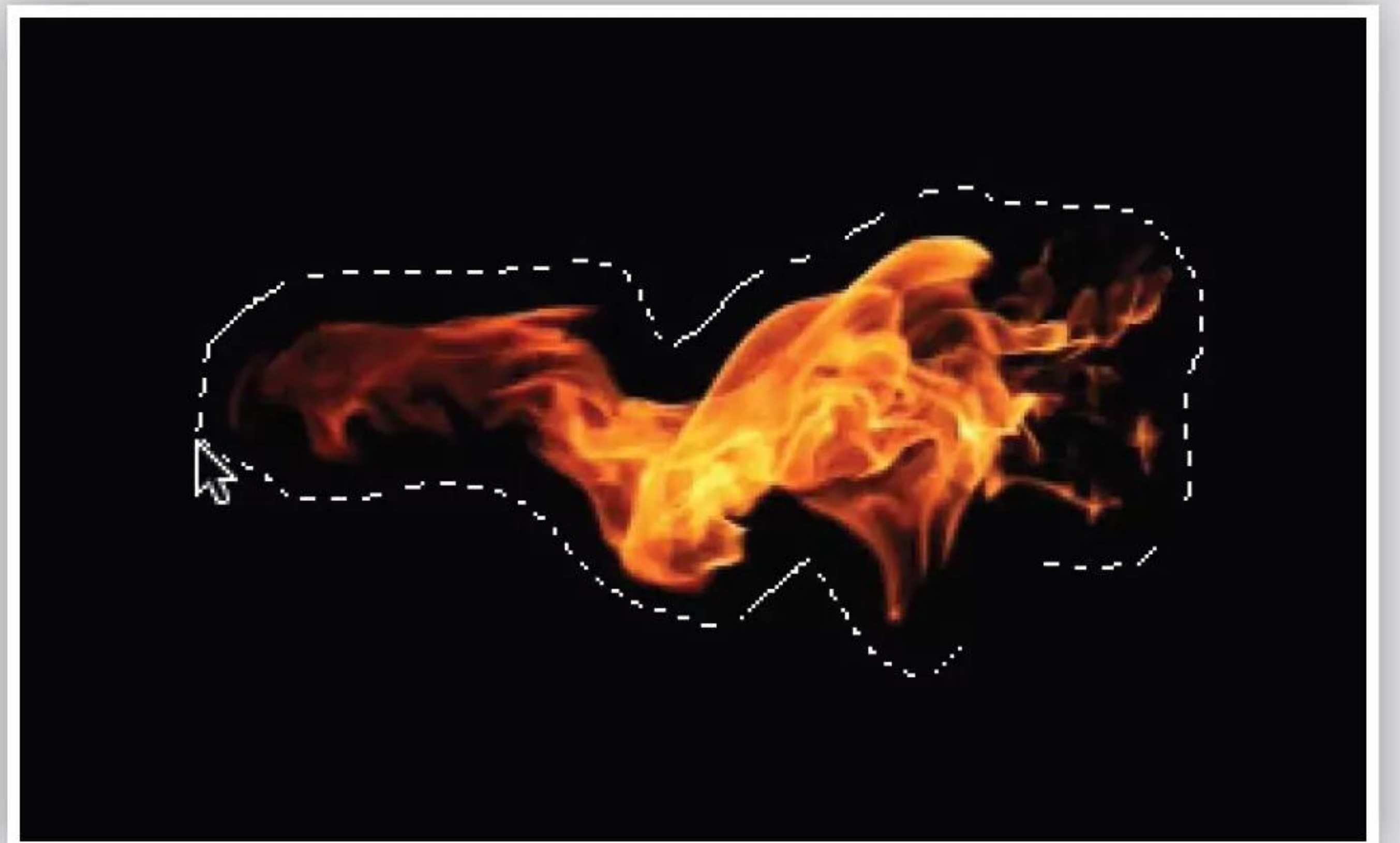
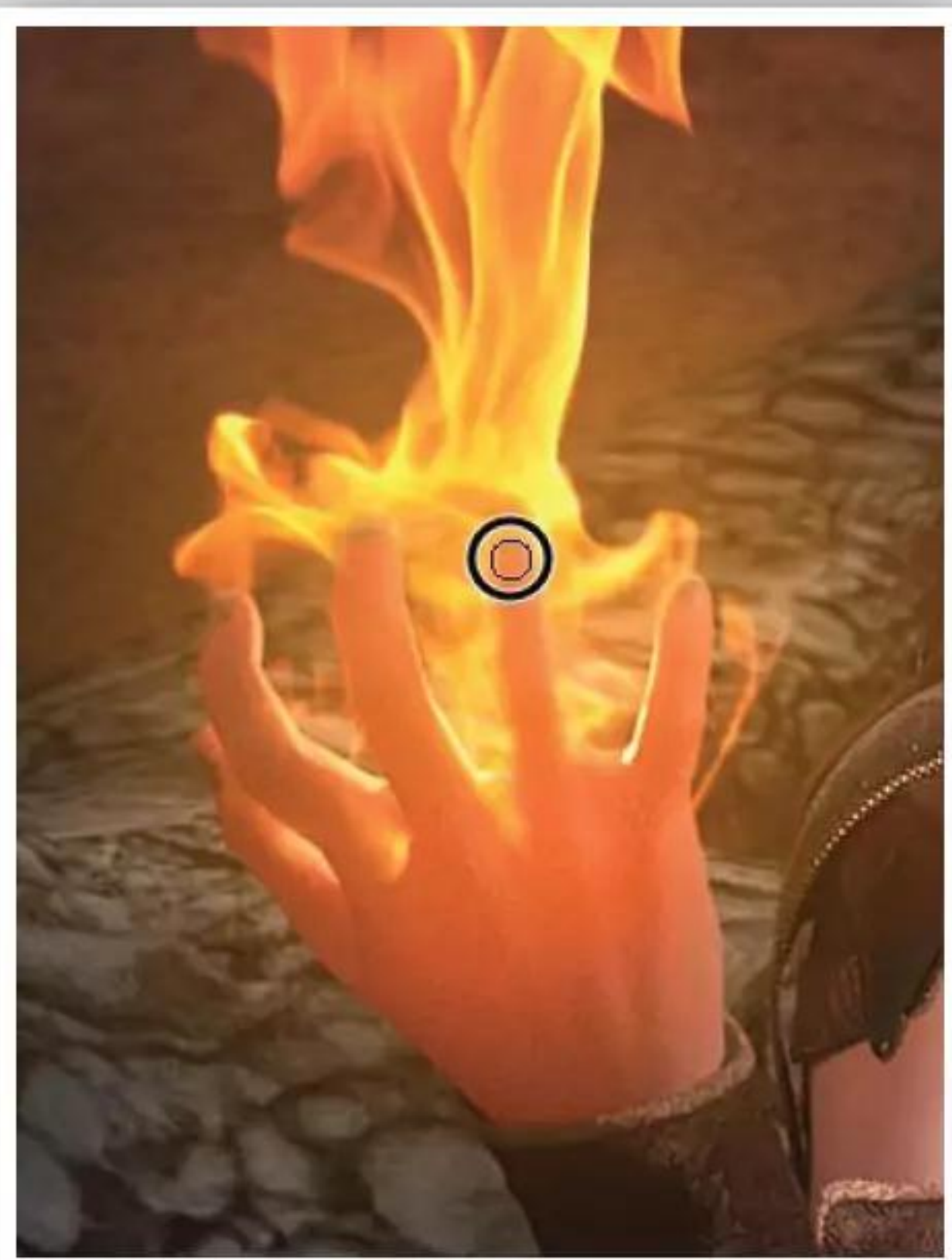
09 Go back to your main document and press Cmd + V and the flame you selected will be pasted into the document on its own layer. Name this layer 'flame 1'.

10 Press Cmd + T to use the Free Transform Tool to scale the flames by clicking and dragging any corner control point and then you can move it so it covers the heroine's outstretched hand.



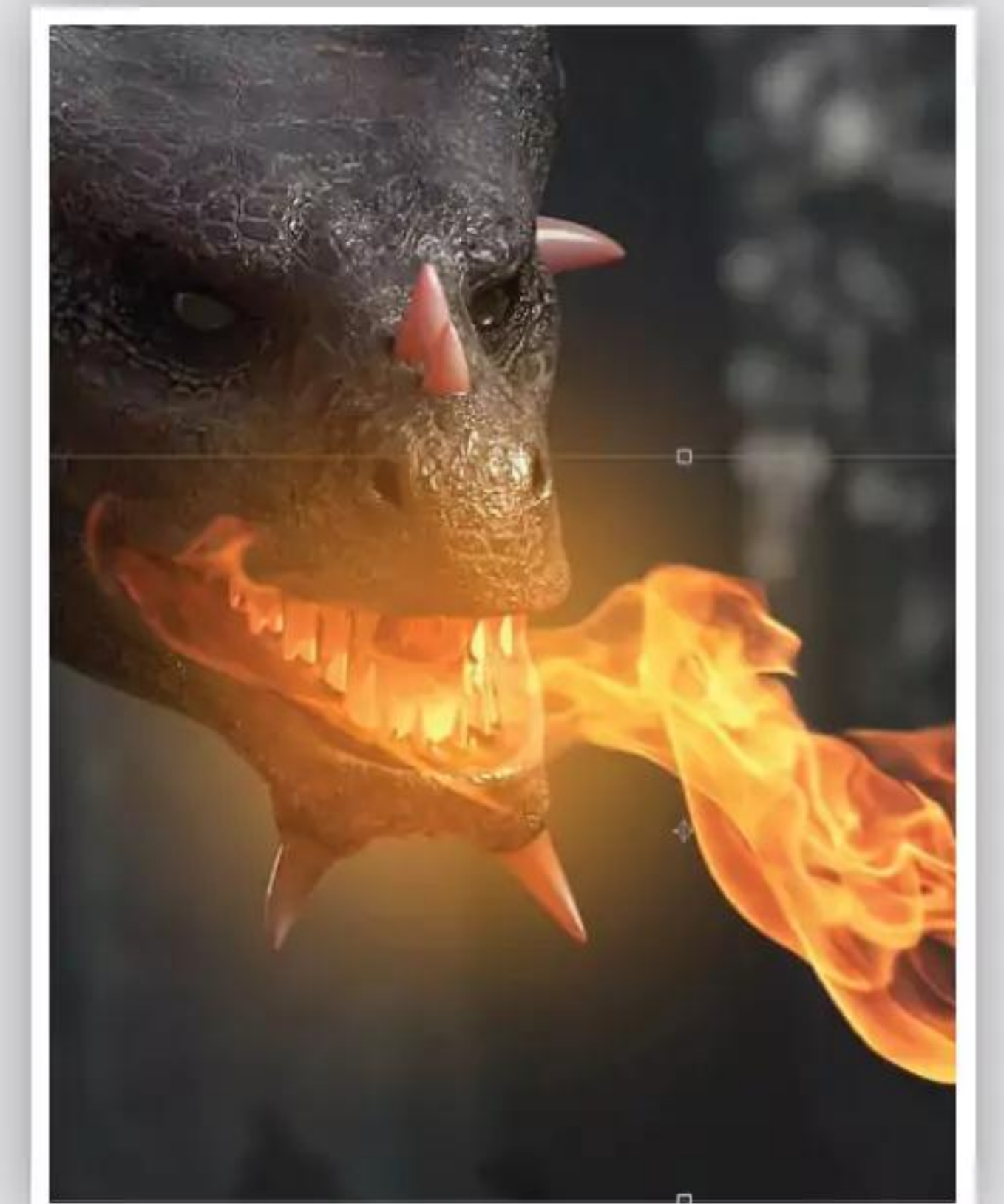
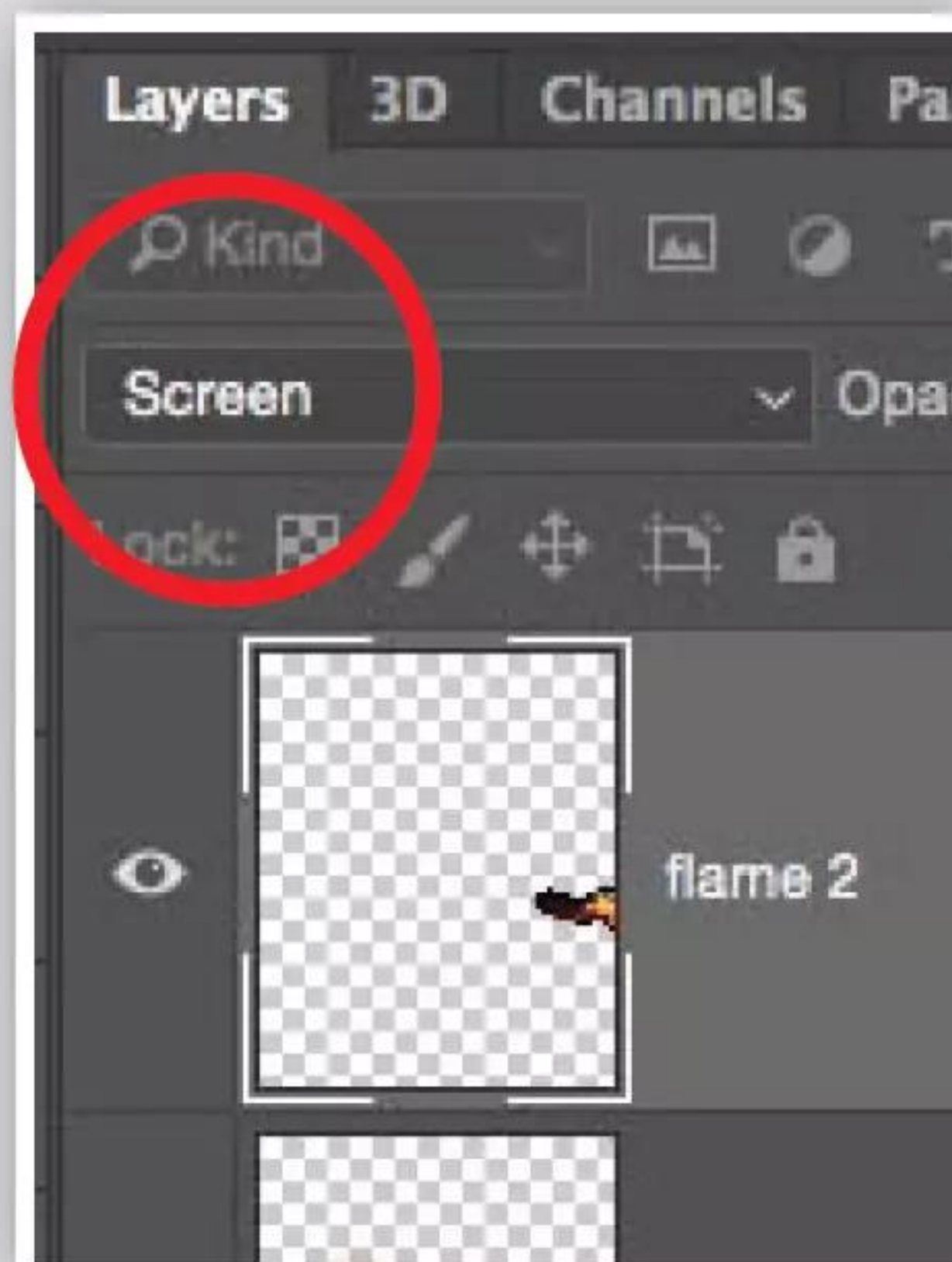
11 Set the 'flame 1' layer's Blend Mode to Screen. The black areas of the flame image are no longer visible but the orange tones of the flame remain and blend with our heroine's hand. This is why the black background of the flame was important.

12 With the 'flame 1' layer active, click on the Add Layer Mask button. This will add a mask to the layer that you can paint on. Use a soft black brush to mask around her fingers, so the flame appears as if it is behind them.



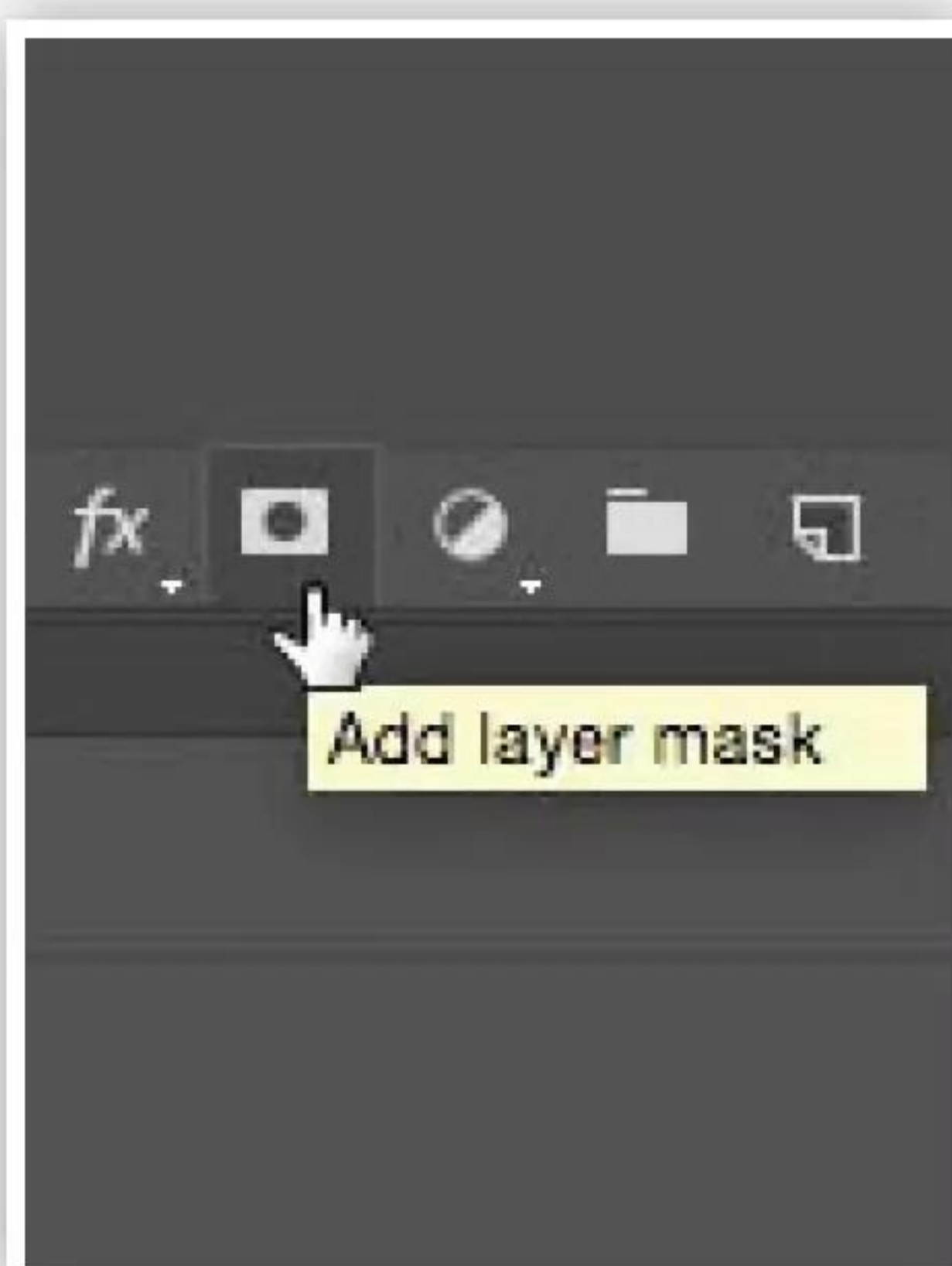
13 A simple bit of masking is all that's needed. Press Alt + left-click on the 'flame 1' layer mask thumbnail to see the mask on its own. This is just enough to hide some of the flames in front of her fingers. Alt + left-click again to return to normal view.

14 Some flames for the dragon next. We select another flame image using the Lasso Tool as done before. Press Cmd + C to copy this new selection to the clipboard.

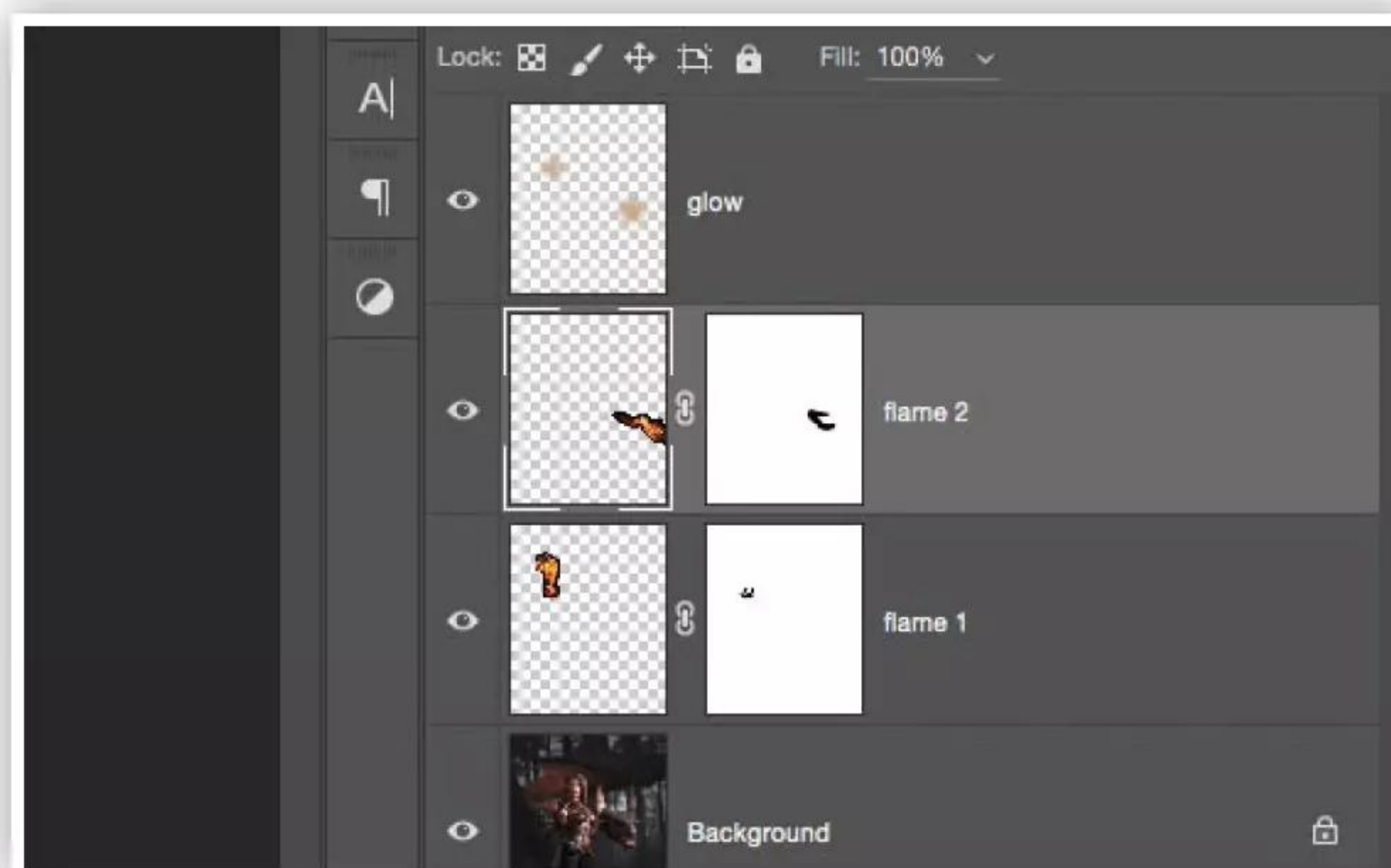


15 Press Cmd + V to paste the new flame into the document. Name this layer 'flame 2'. Press Cmd + T again to move, rotate and scale 'flame 2' into position over the dragon's mouth.

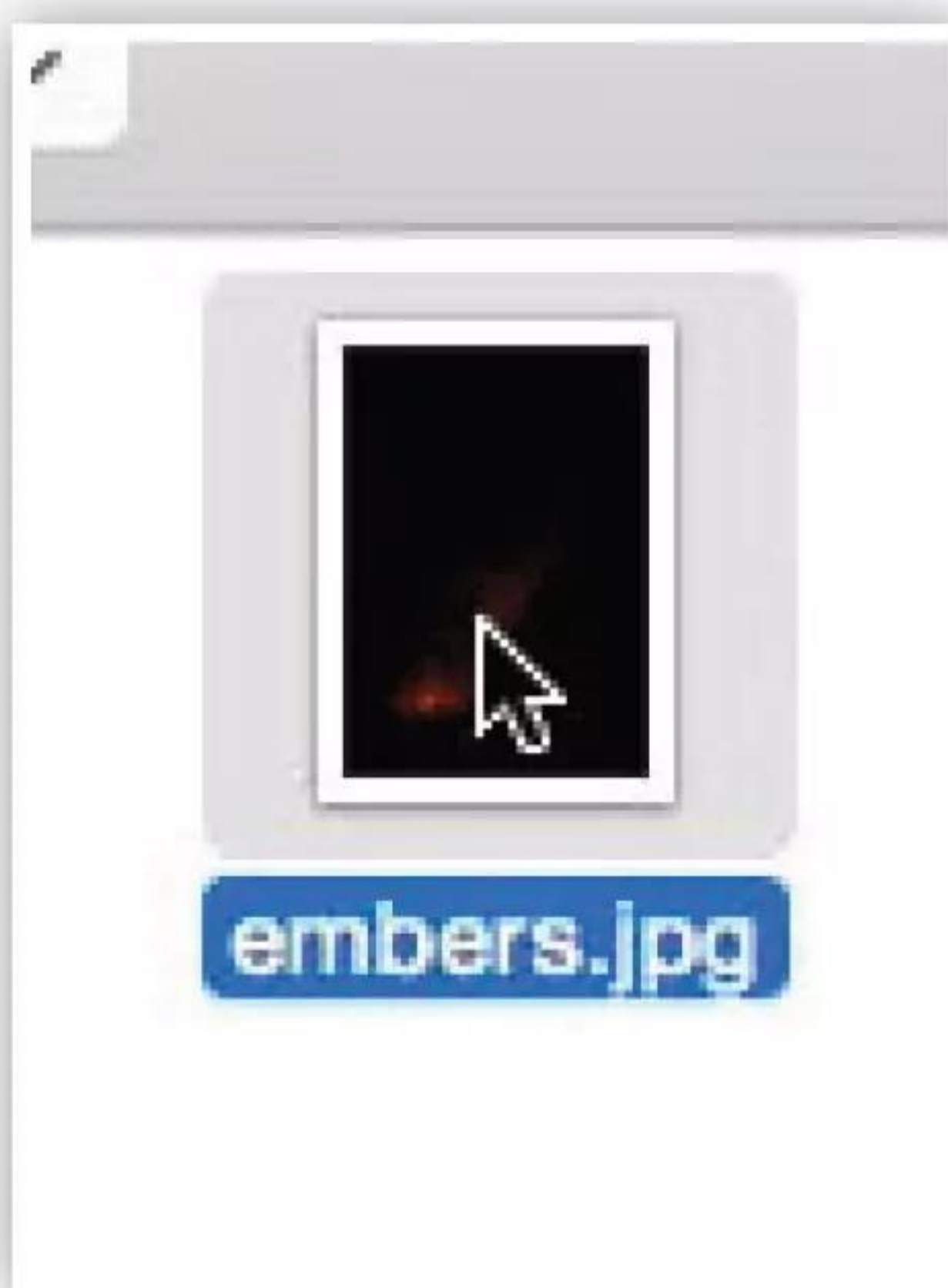
16 Now you need to set the 'flame 2' layer Blend Mode to Screen and the flame will blend into the image just like 'flame 1' did. Now you can make any minor positional adjustments of the flame over the mouth of the dragon.



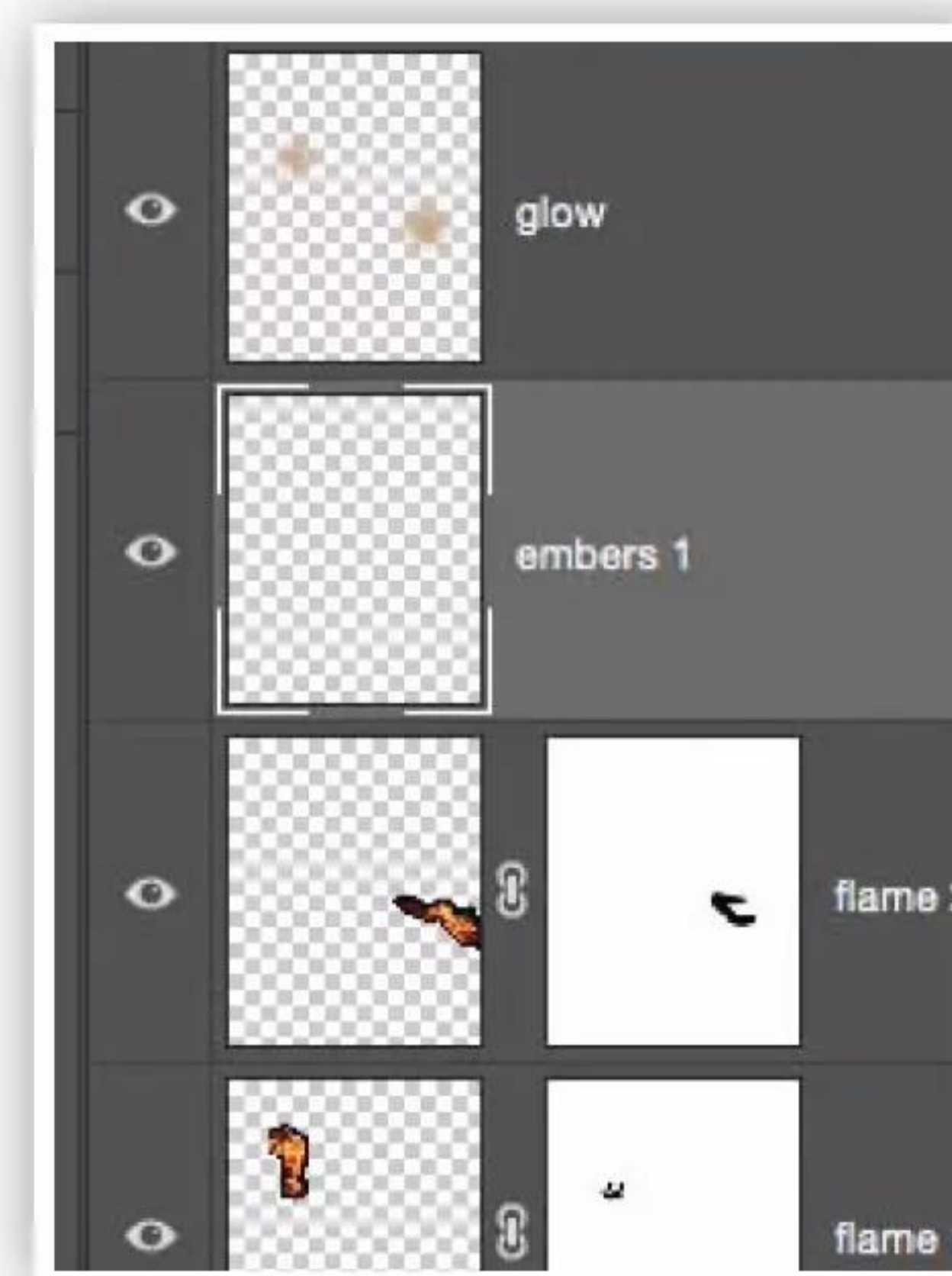
17 As you did in step 12, add a layer mask to 'flame 2', and while it is active, use a soft black brush to mask out any areas of flame you don't want to appear around the dragon's mouth and horns.



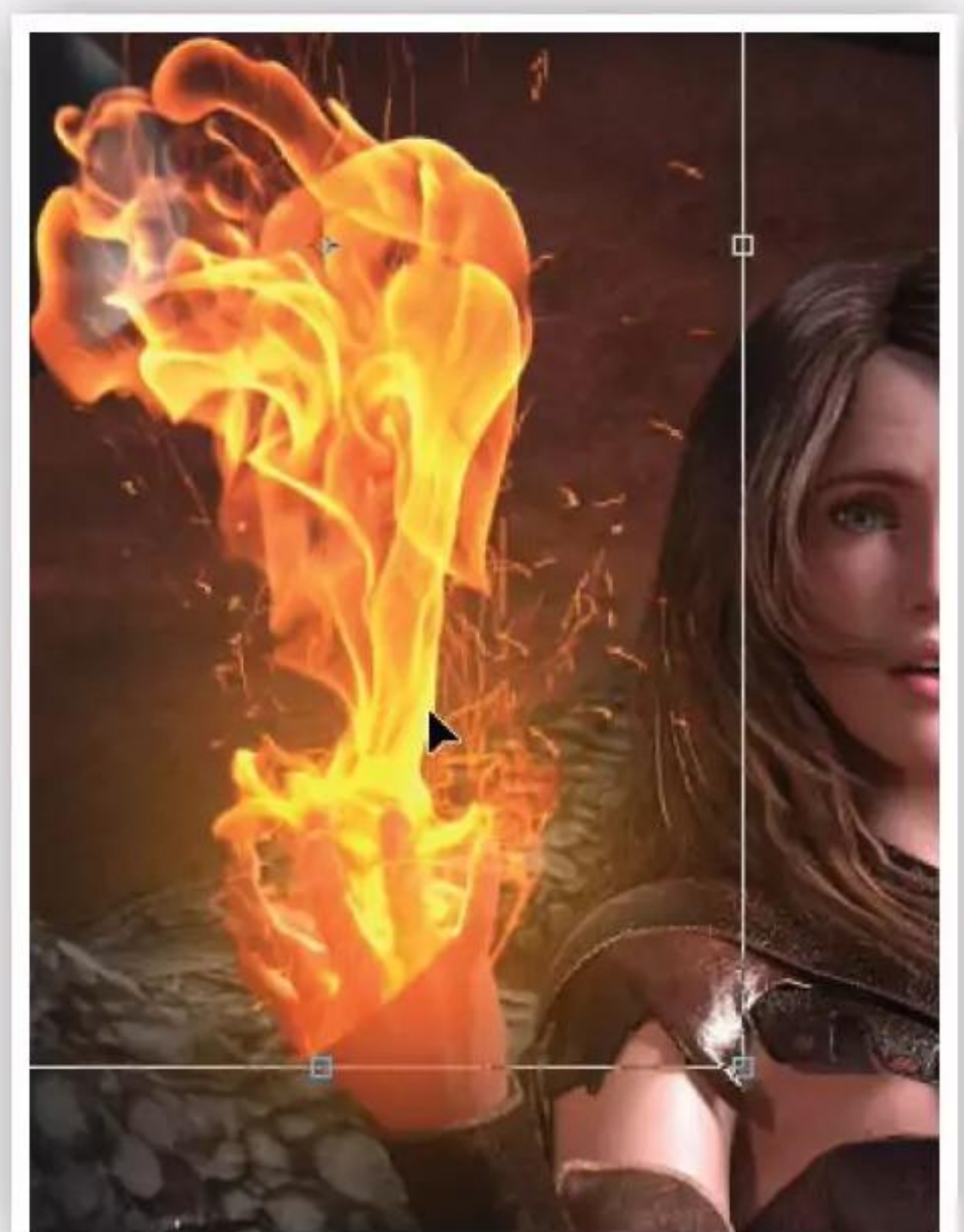
18 The 'glow' layer can be moved to the top of the stack at this point, as you want its effect to combine with both flame layers below it. Now we need to add a little more energy to the flames.



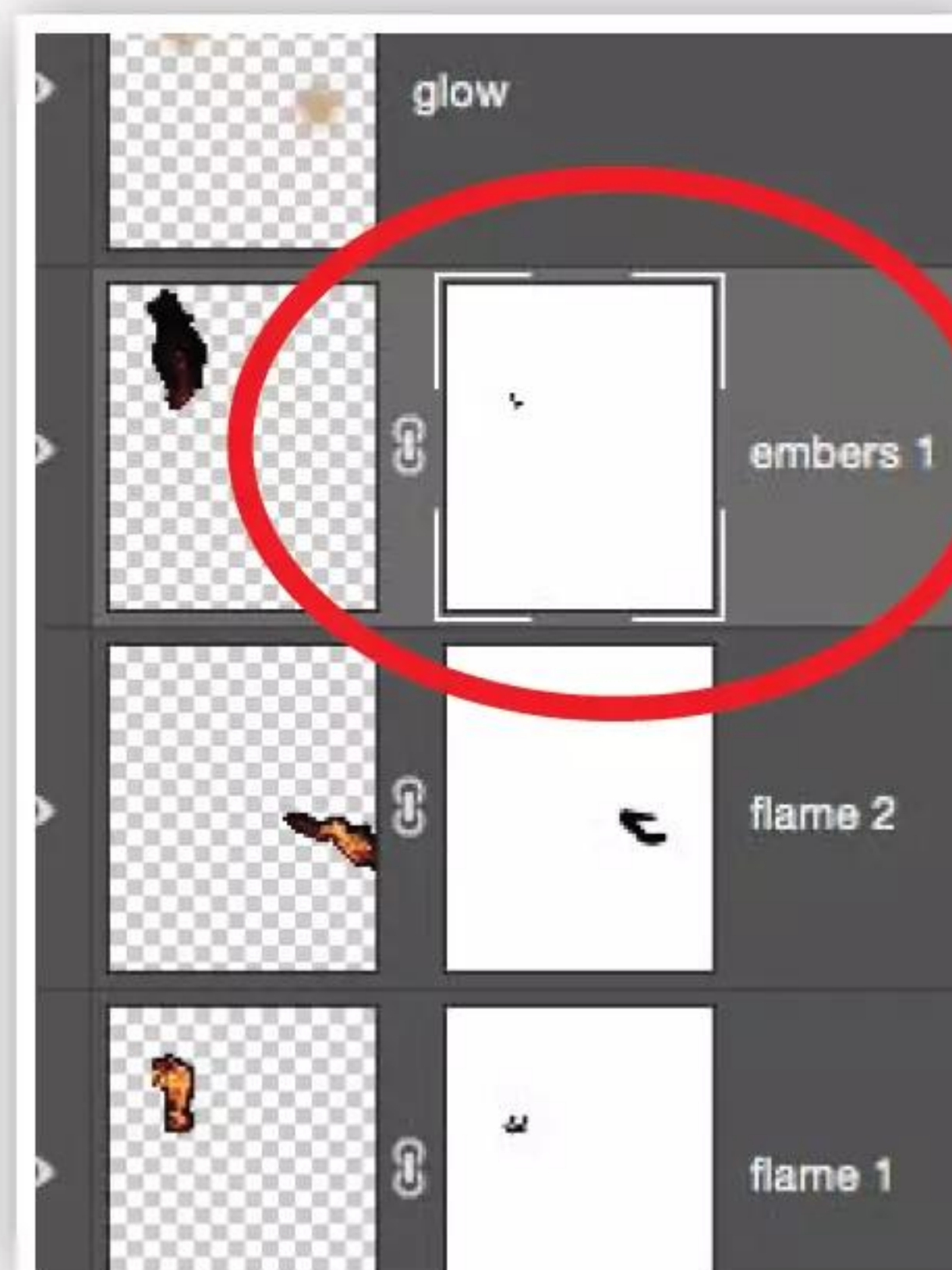
19 You'll need an image of some embers (again, DeviantArt is a good place to find images like this). Use your Lasso Tool again to draw a selection around the embers. Press Cmd + C to copy the selection to the clipboard.



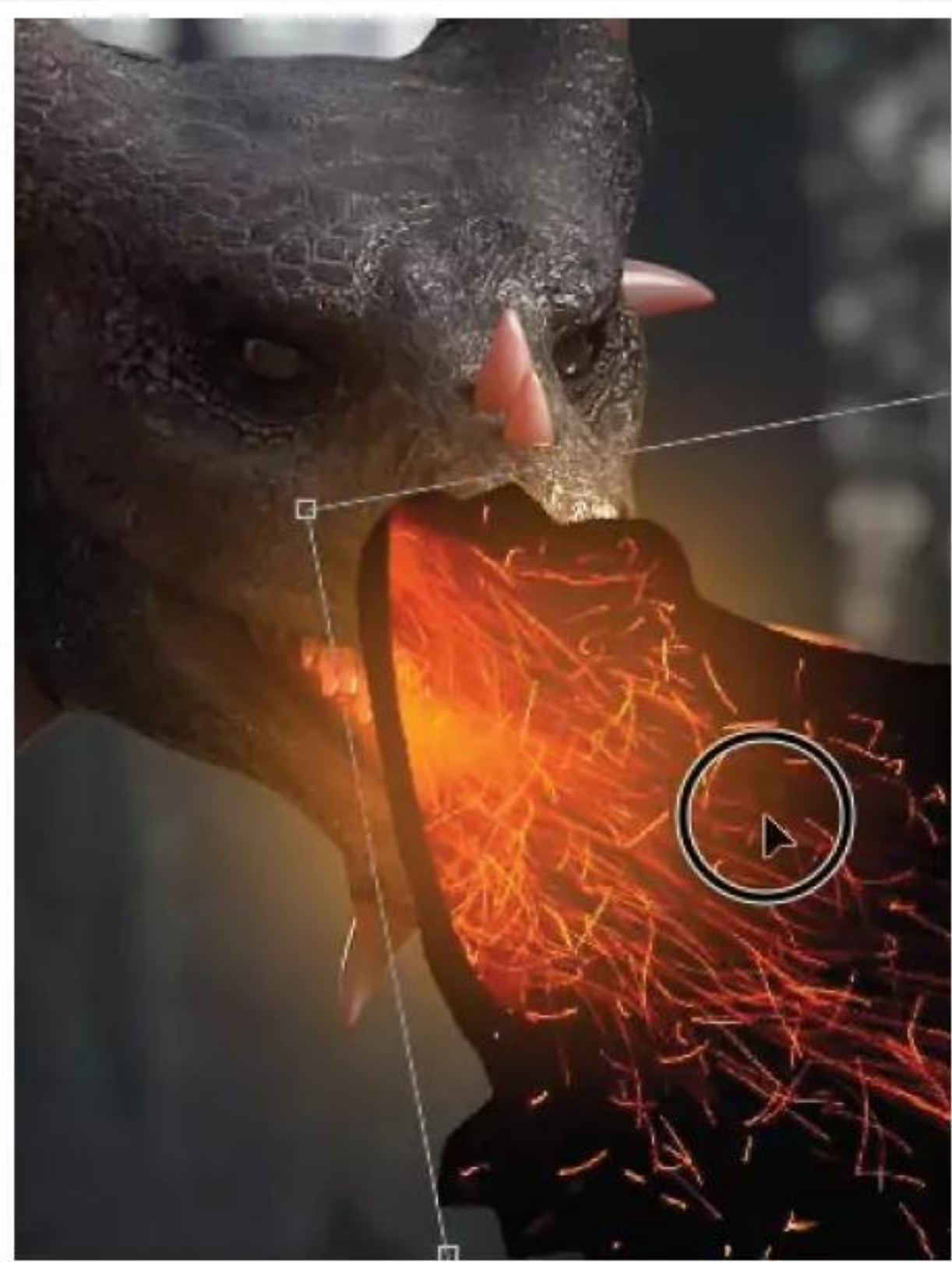
20 Go back to your main document and press Cmd + V to paste in the embers selection. Name this layer 'embers 1'. It's not critical, but try and keep the 'glow' layer at the top of the stack.



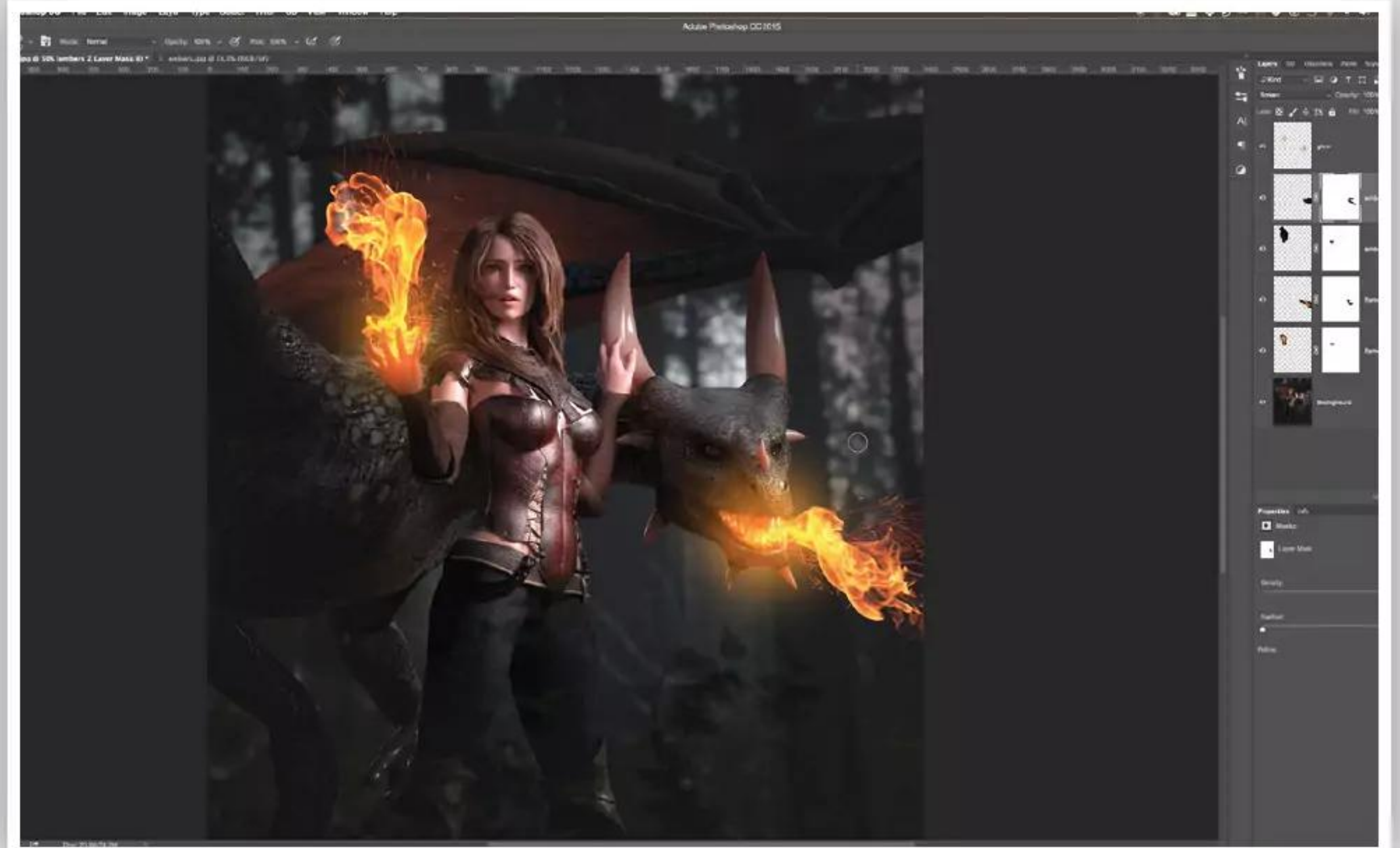
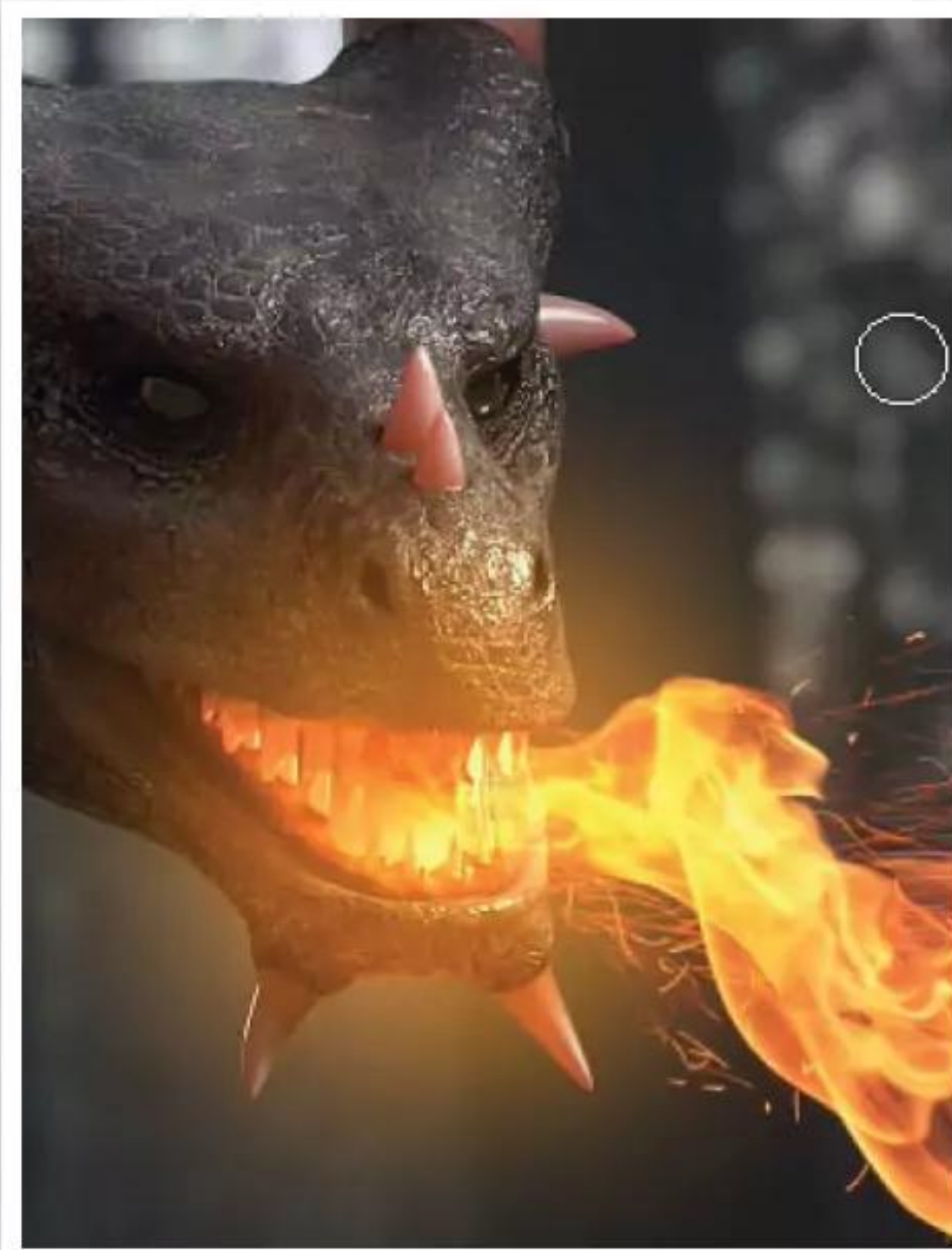
21 Once more, press Cmd + T to use the Free Transform Tool to move, scale and rotate the embers into position over the flames in the hand of our heroine. Set this layer's Blend Mode to Screen as you did with the others.



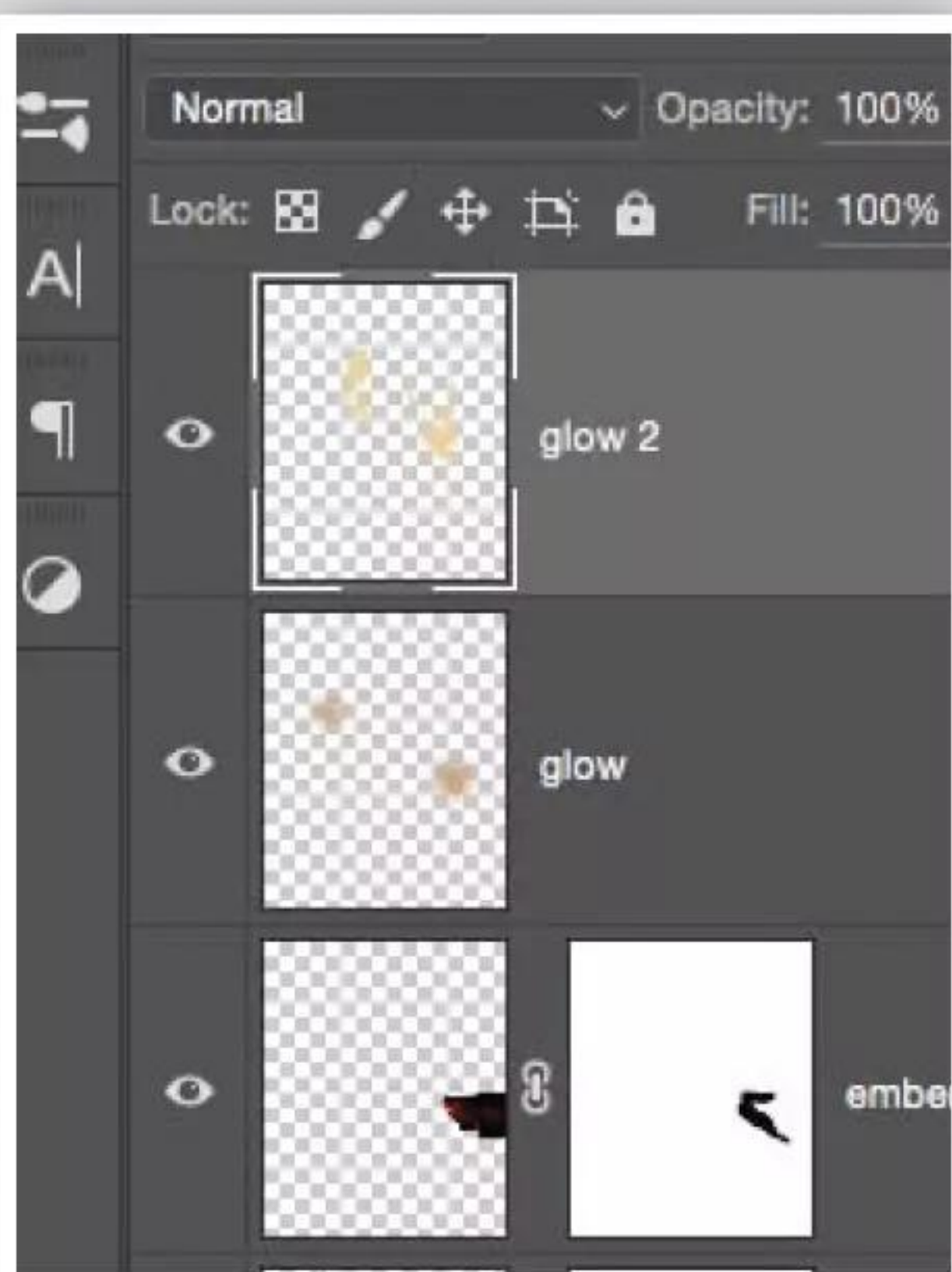
22 Add a layer mask to the 'embers 1' layer and paint with a soft black brush over the mask to remove any unwanted parts of the orange sparks and make them appear to be behind her fingers, just like the flames.



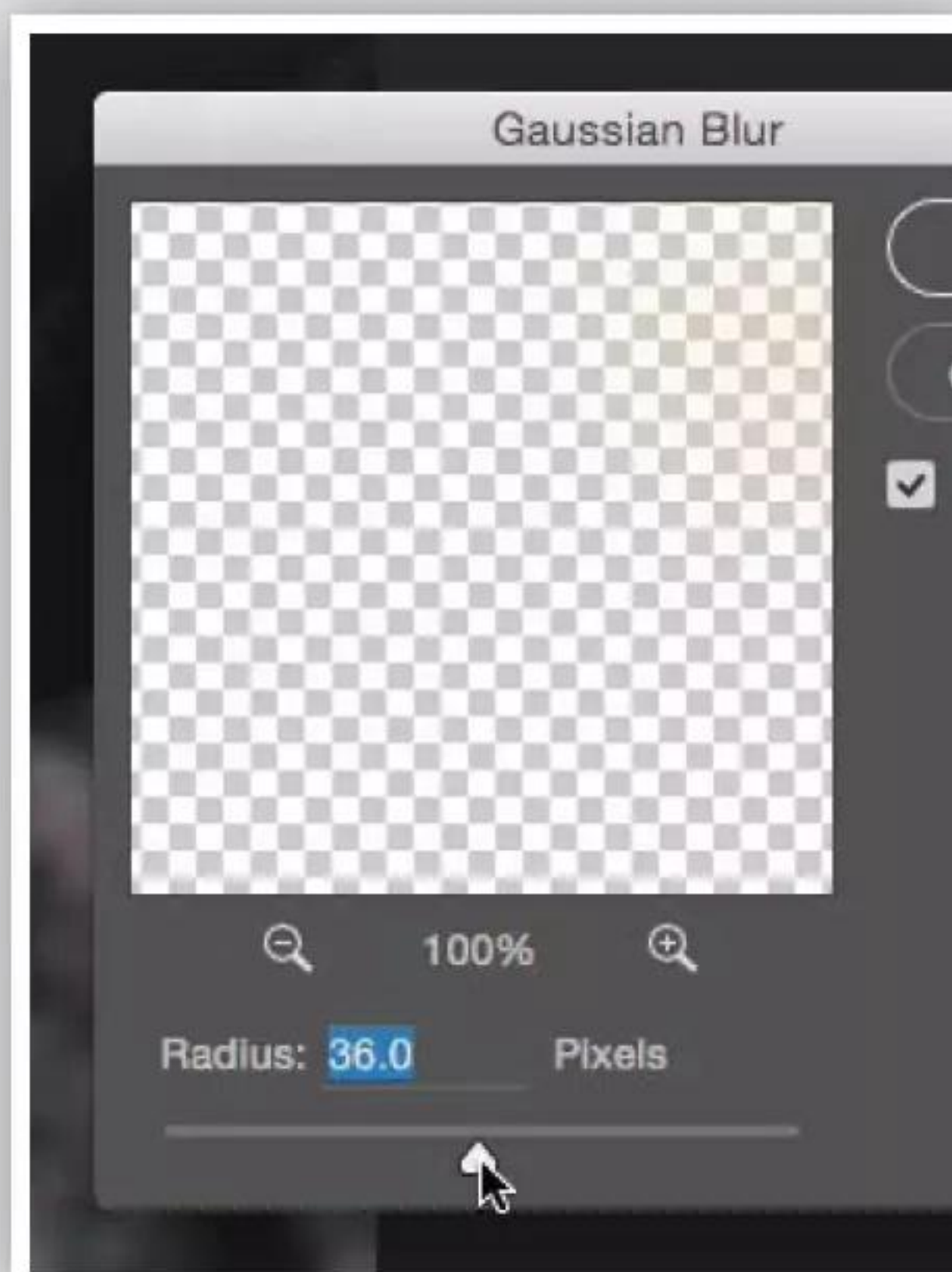
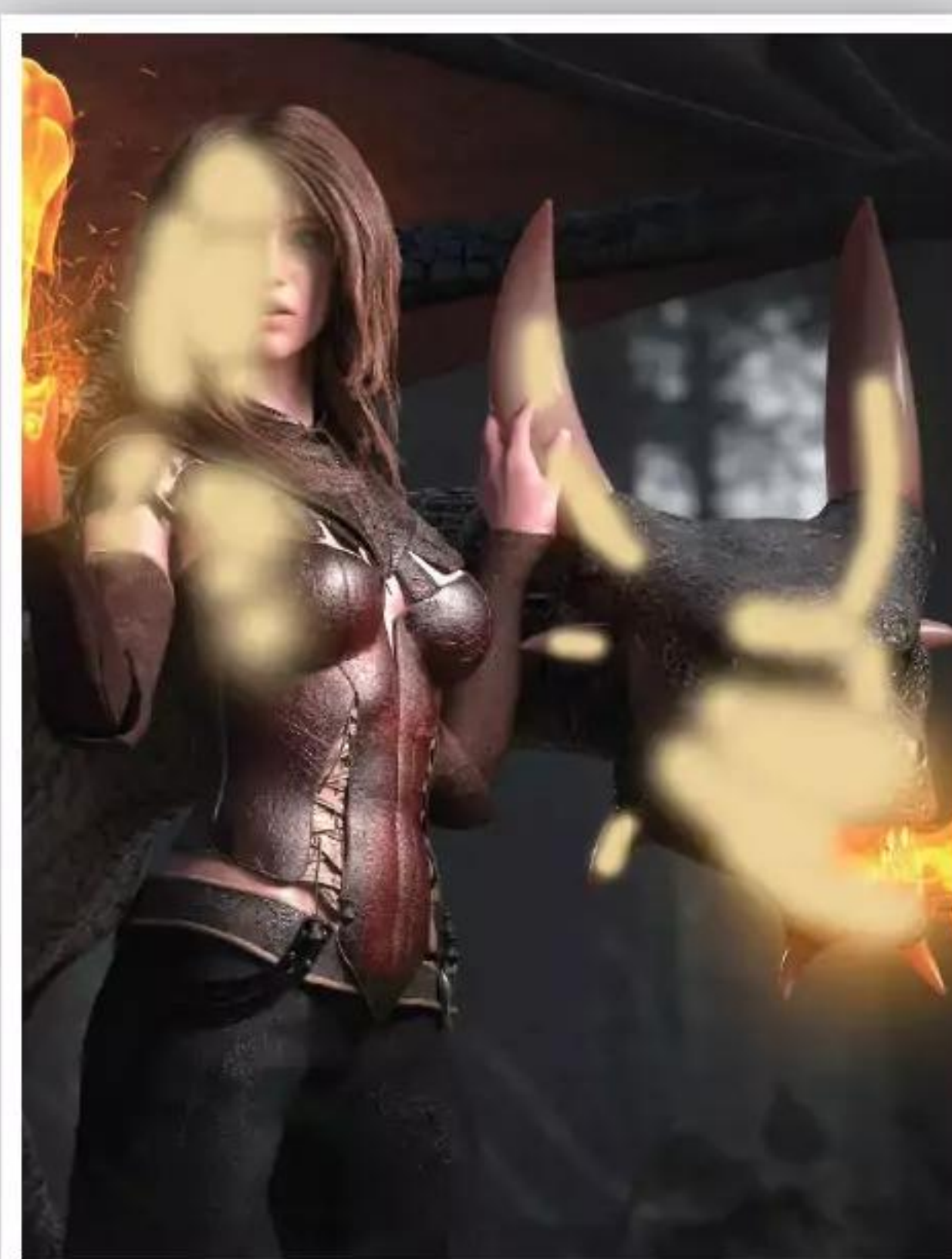
23 Because you already have it copied to your clipboard, paste another copy of the embers onto a new layer called 'embers 2' and repeat the process for sparks coming out of the dragon's mouth.



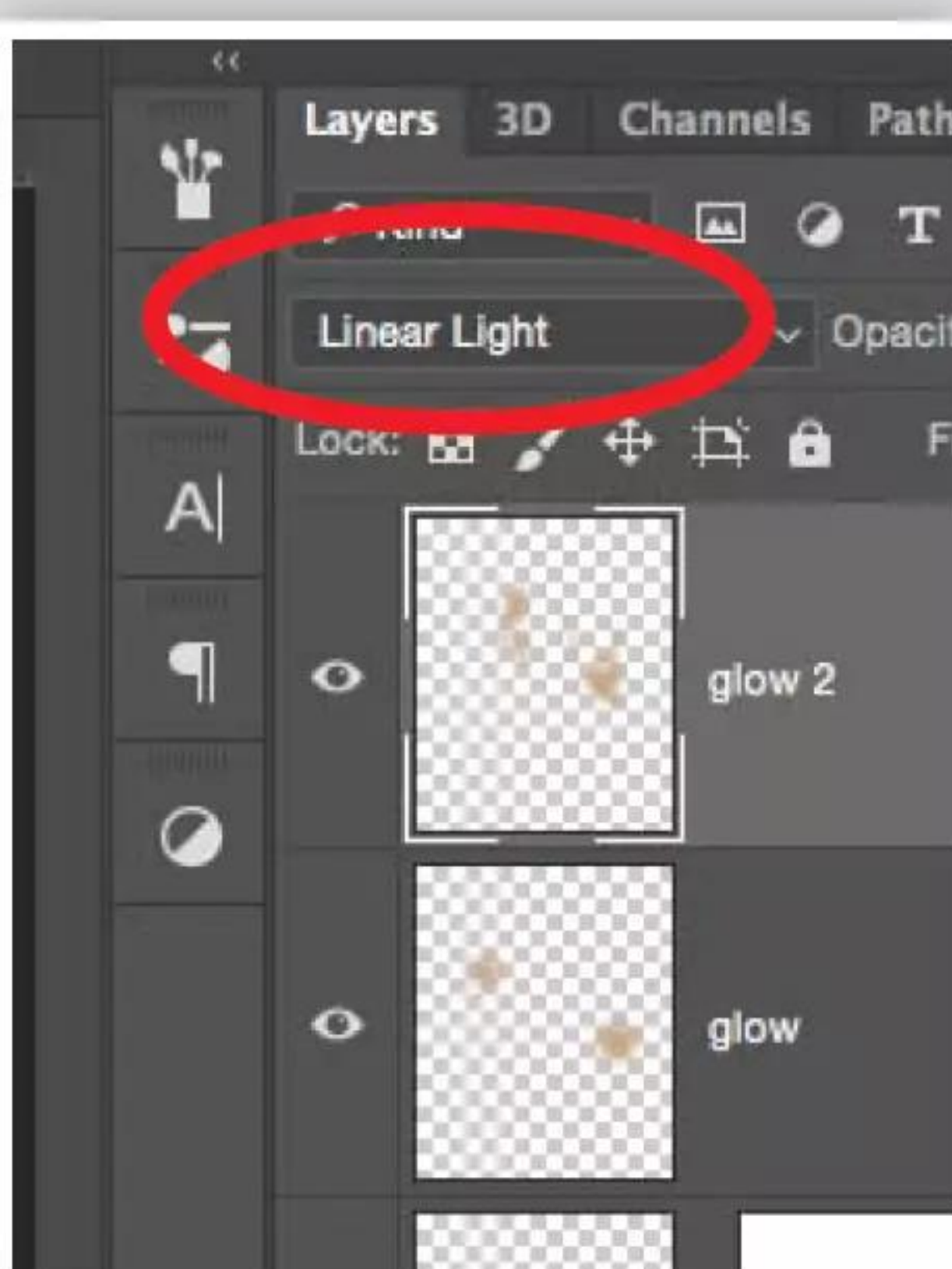
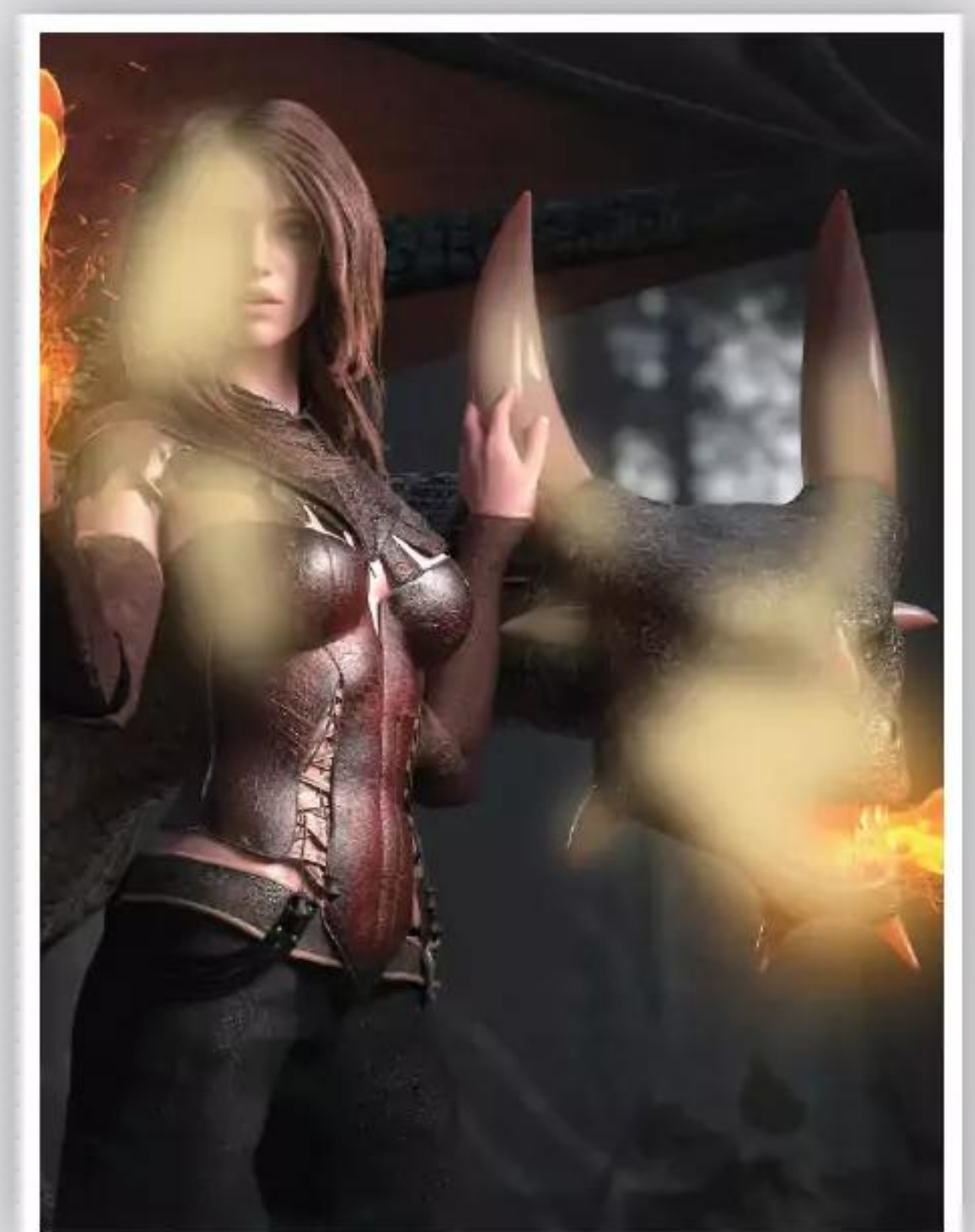
24 The image is looking good. Now we need to add some extra glow effects to make our two subjects look like they are bathed in firelight.



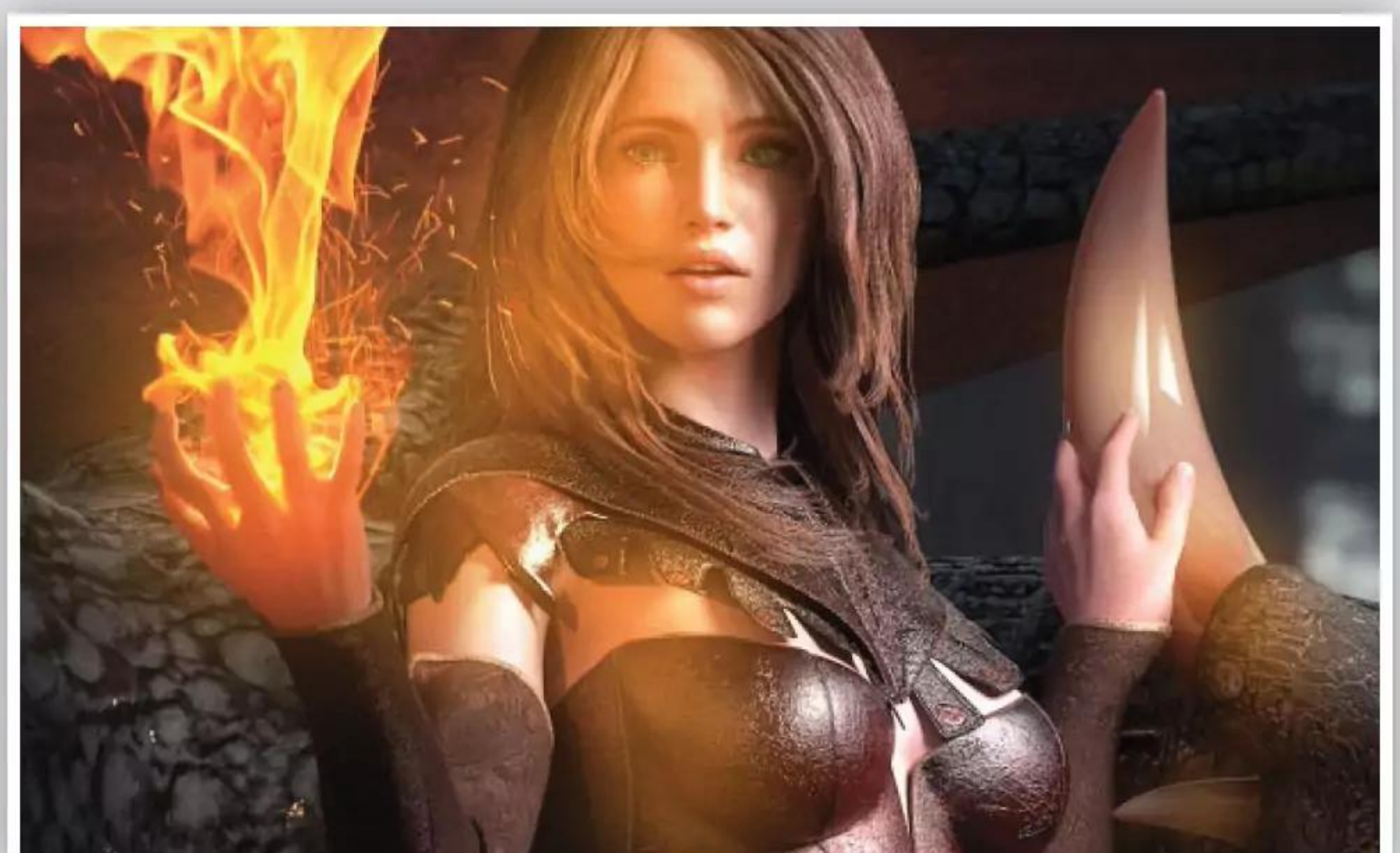
25 Add a new layer and name it 'glow 2'. Put this new layer at the top of the layer stack. With a 50 pixel soft brush, paint areas of our original pale orange colour over the faces of our subjects where you want the glow to appear.



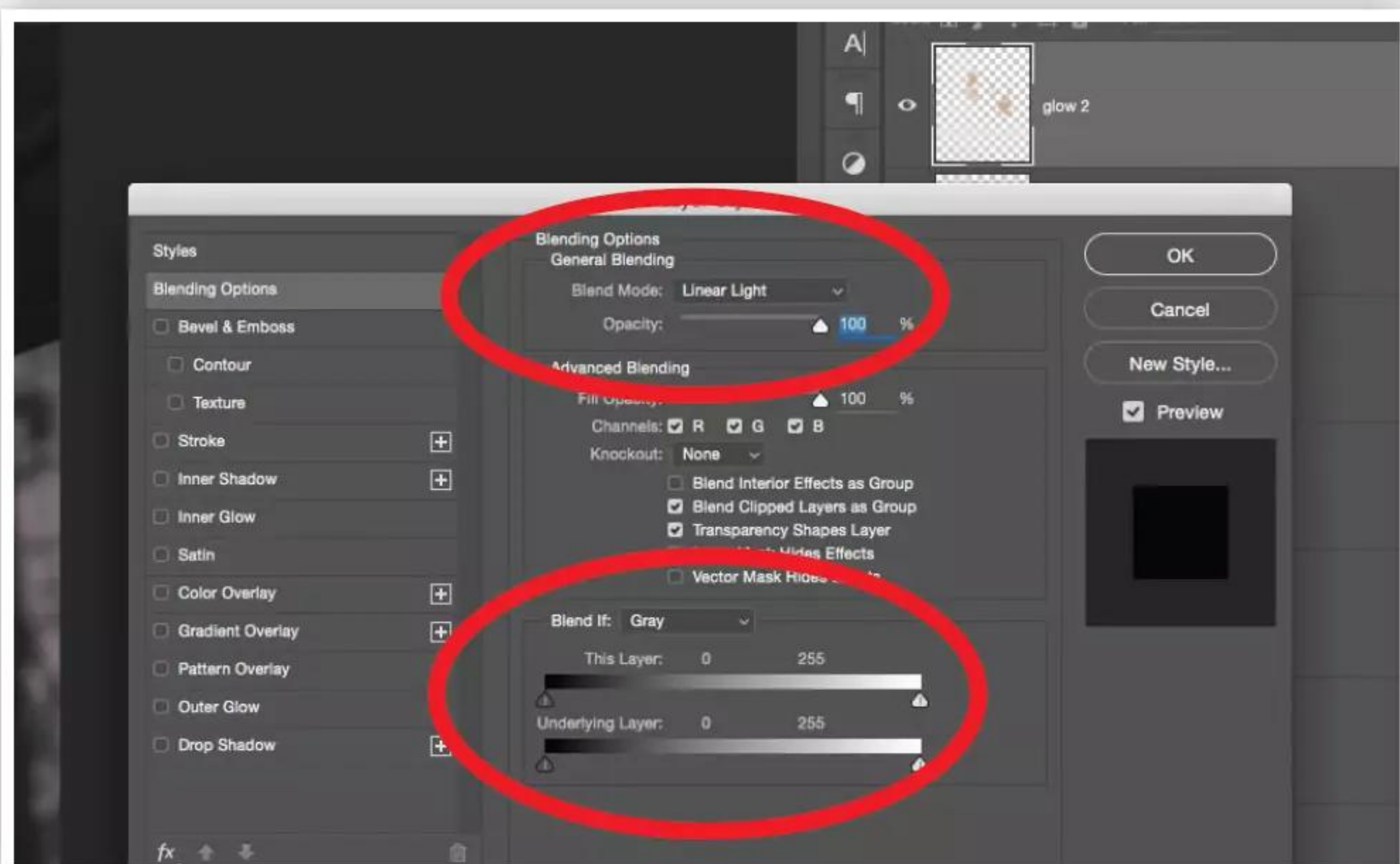
26 Go to Filter > Blur > Gaussian Blur and make the Radius of the blur about 36 pixels. This will soften the edges of the brush strokes you just added.



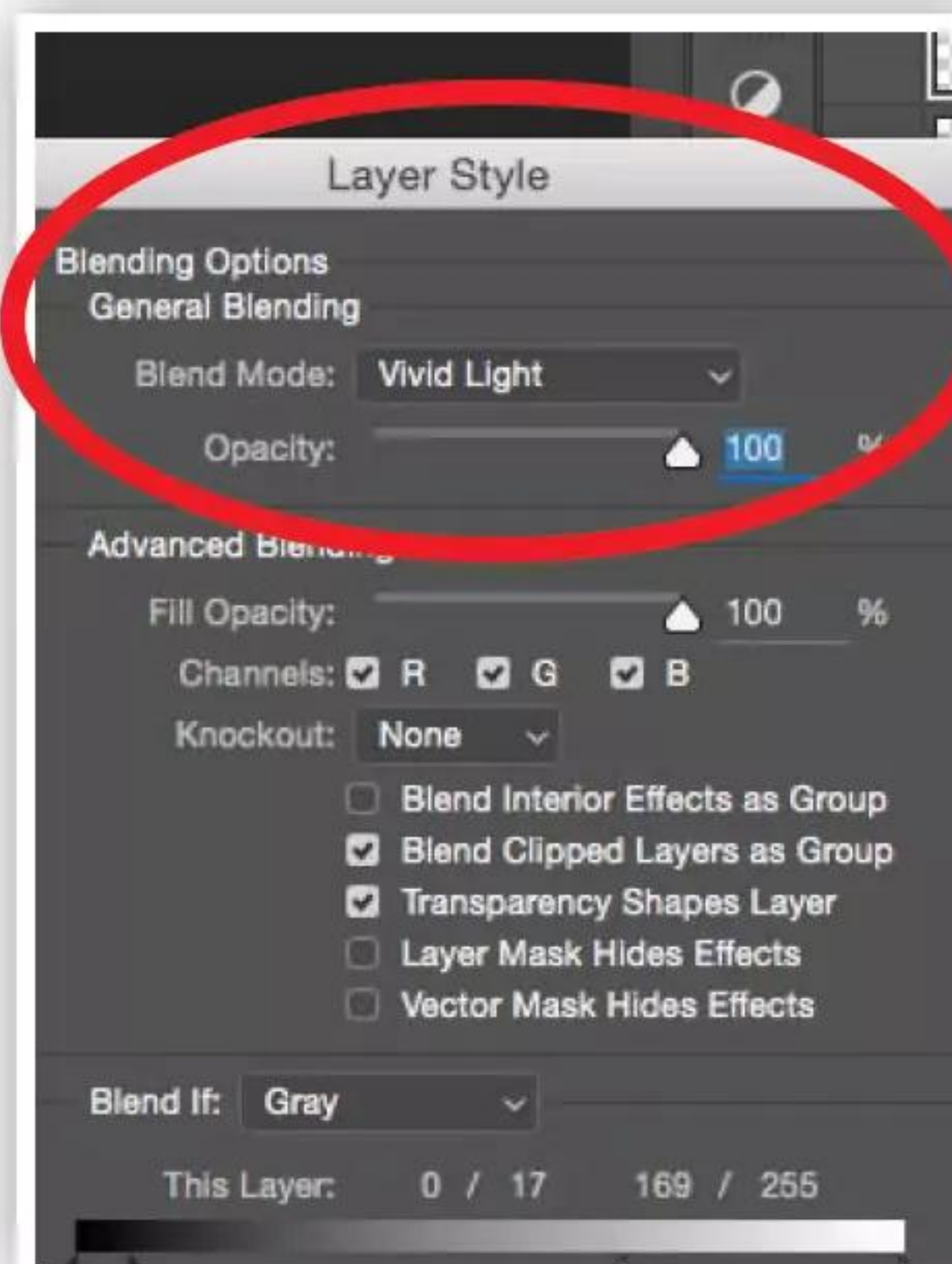
27 Set the 'glow 2' layer Blend Mode to Linear Light so the orange colour blends into the image. Go to Adjustments > Hue/Saturation (Cmd + U) and adjust the Hue and Lightness values to get a colour that matches your flames.



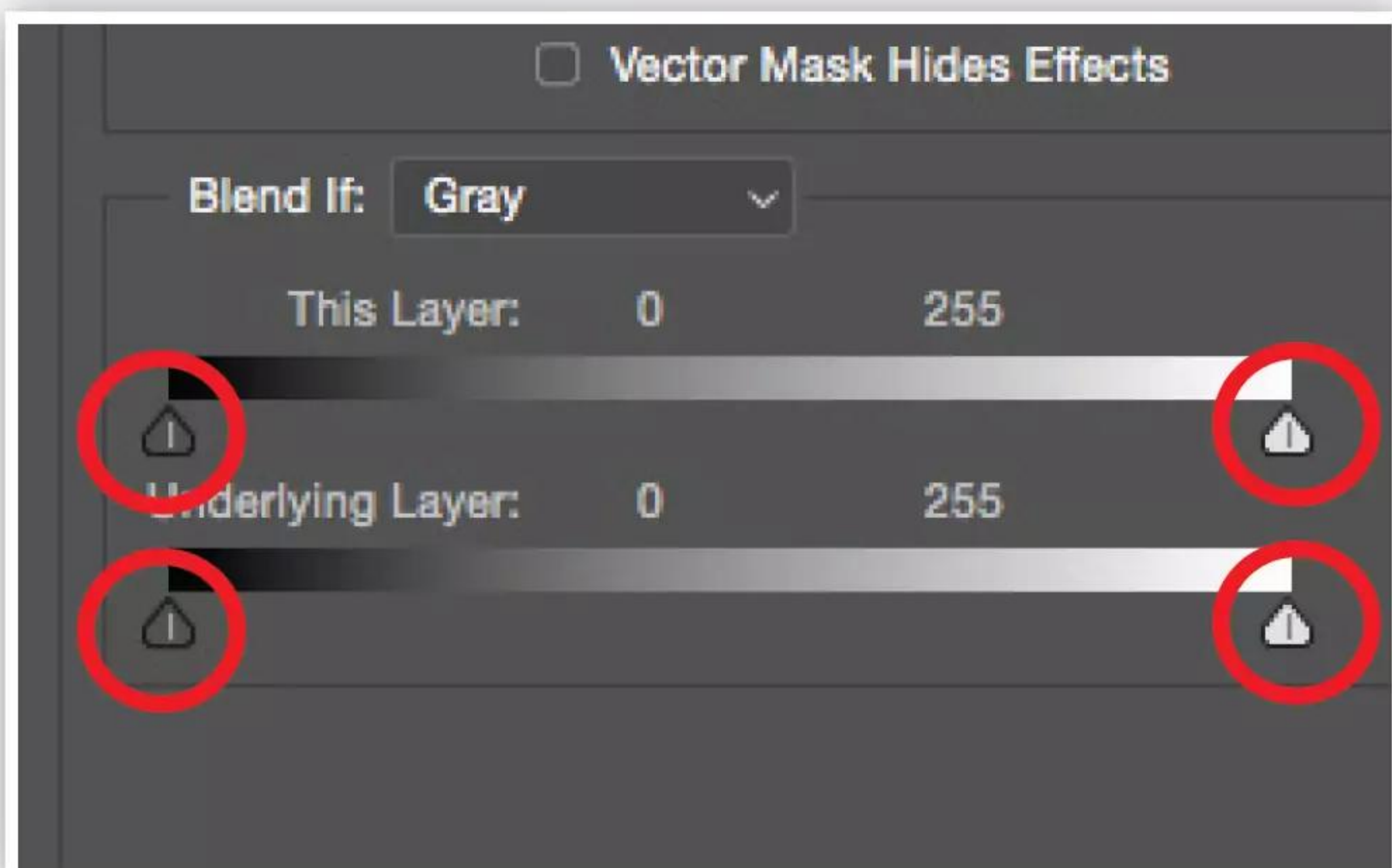
28 At the moment, the glow on our characters faces is a little over the top, so we need to make some adjustments to make the glow less intrusive. The next step will sort this out.



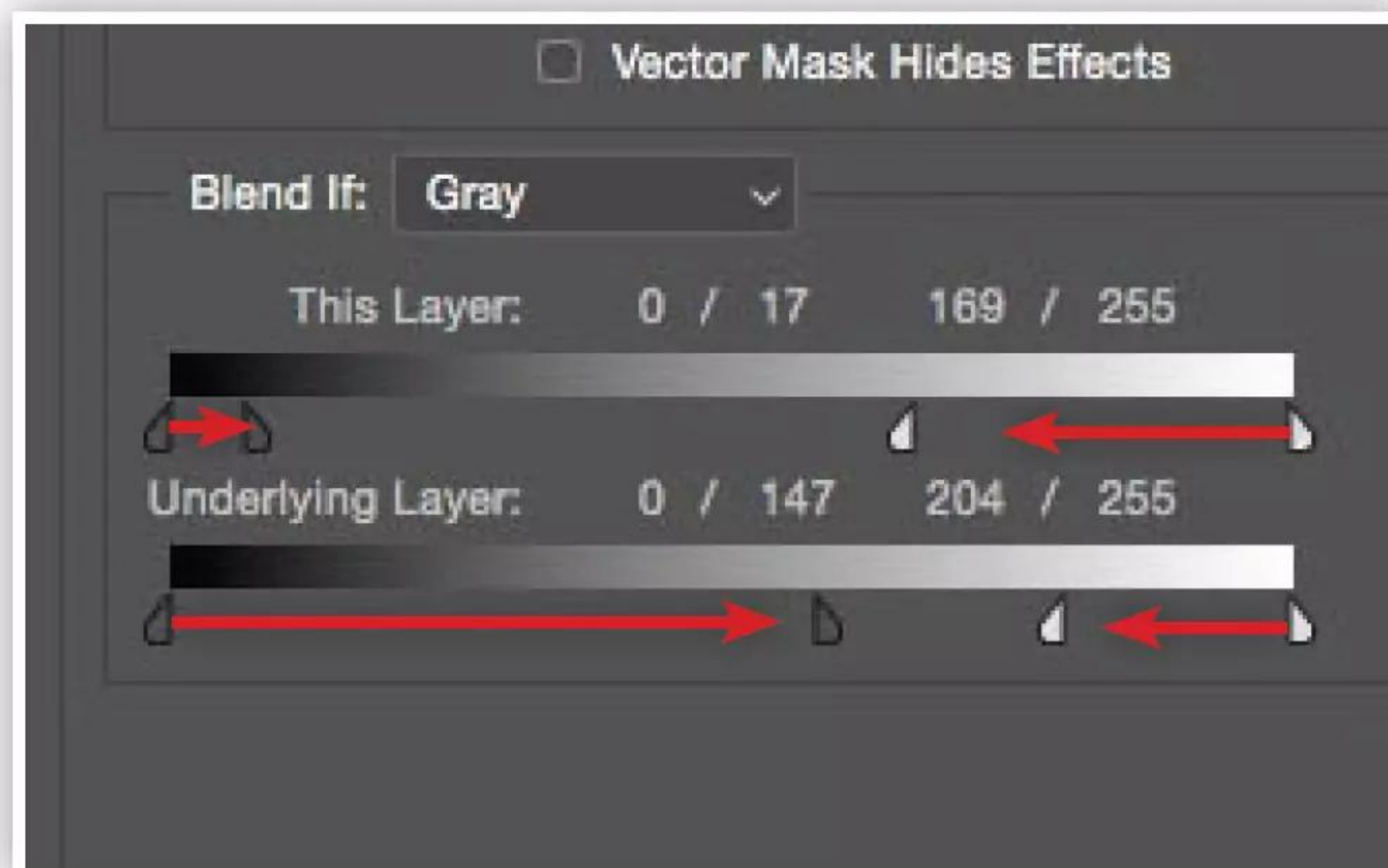
29 Double click on the 'glow 2' layer to activate the Layer Style dialog. We need to finesse the glow so it is more subtle. Under the Blending Options panel we need to tweak the General Blending and Blend If settings.



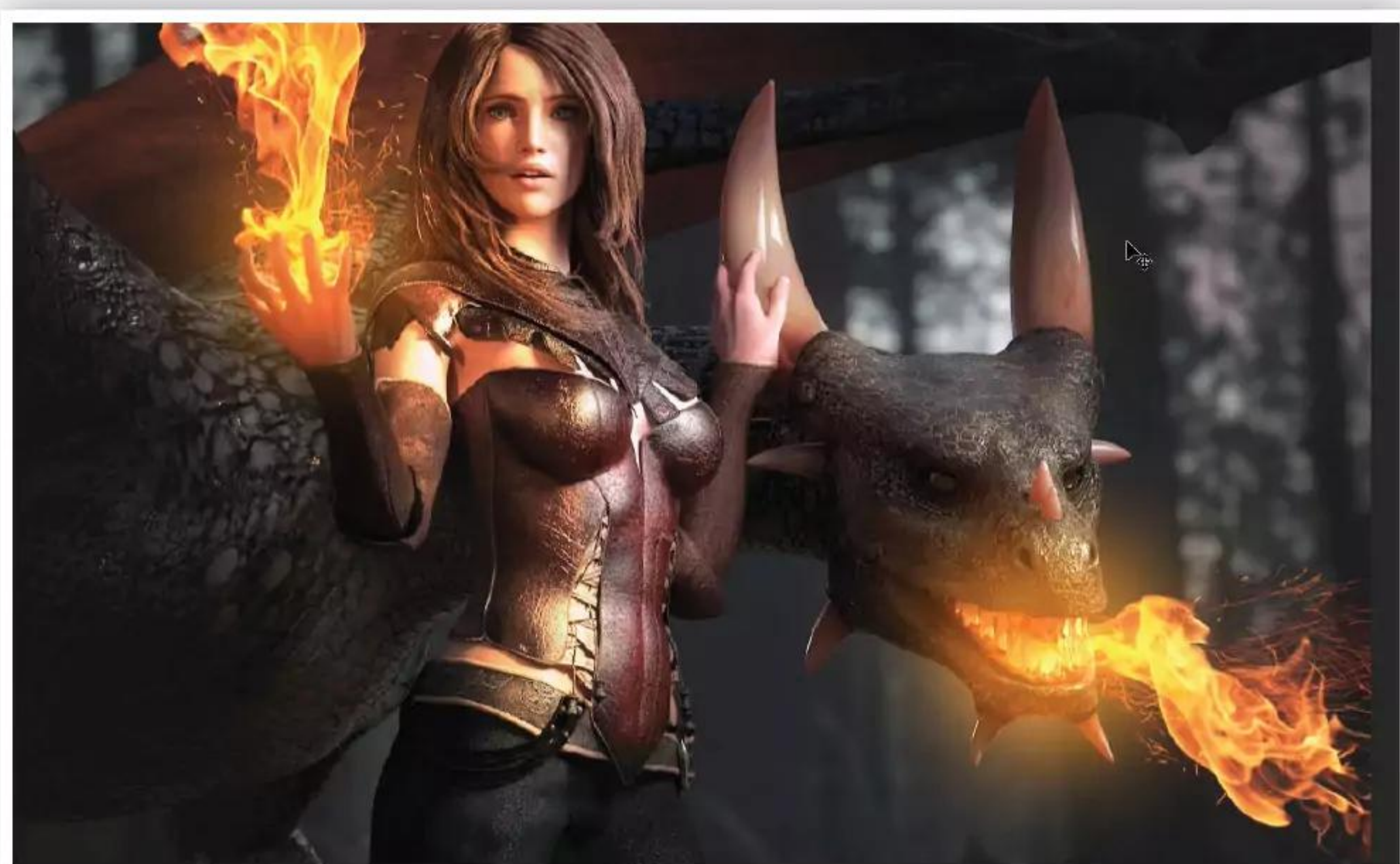
30 Firstly, the General Blending setting needs to be changed from Linear Light to Vivid Light. Although the colour looks very harsh, this is a creative choice that will work better in the next step when we tweak the Blend If slider buttons.



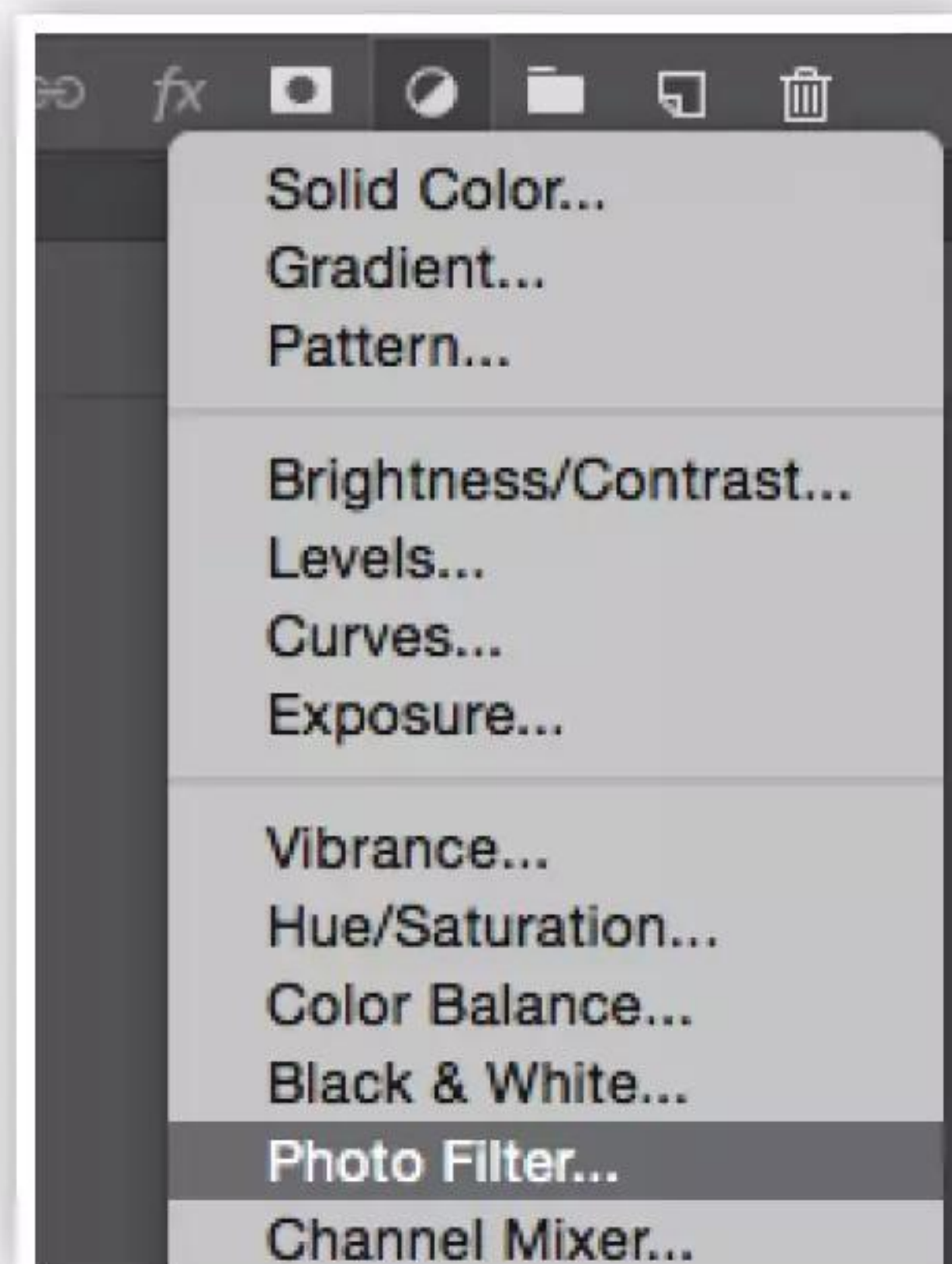
31 The Blend If slider buttons can each be split in half by Alt + left-clicking on them for greater blend control. You will see you have sliders for This Layer and Underlying Layer. Keep the Blend If mode at default Gray'.



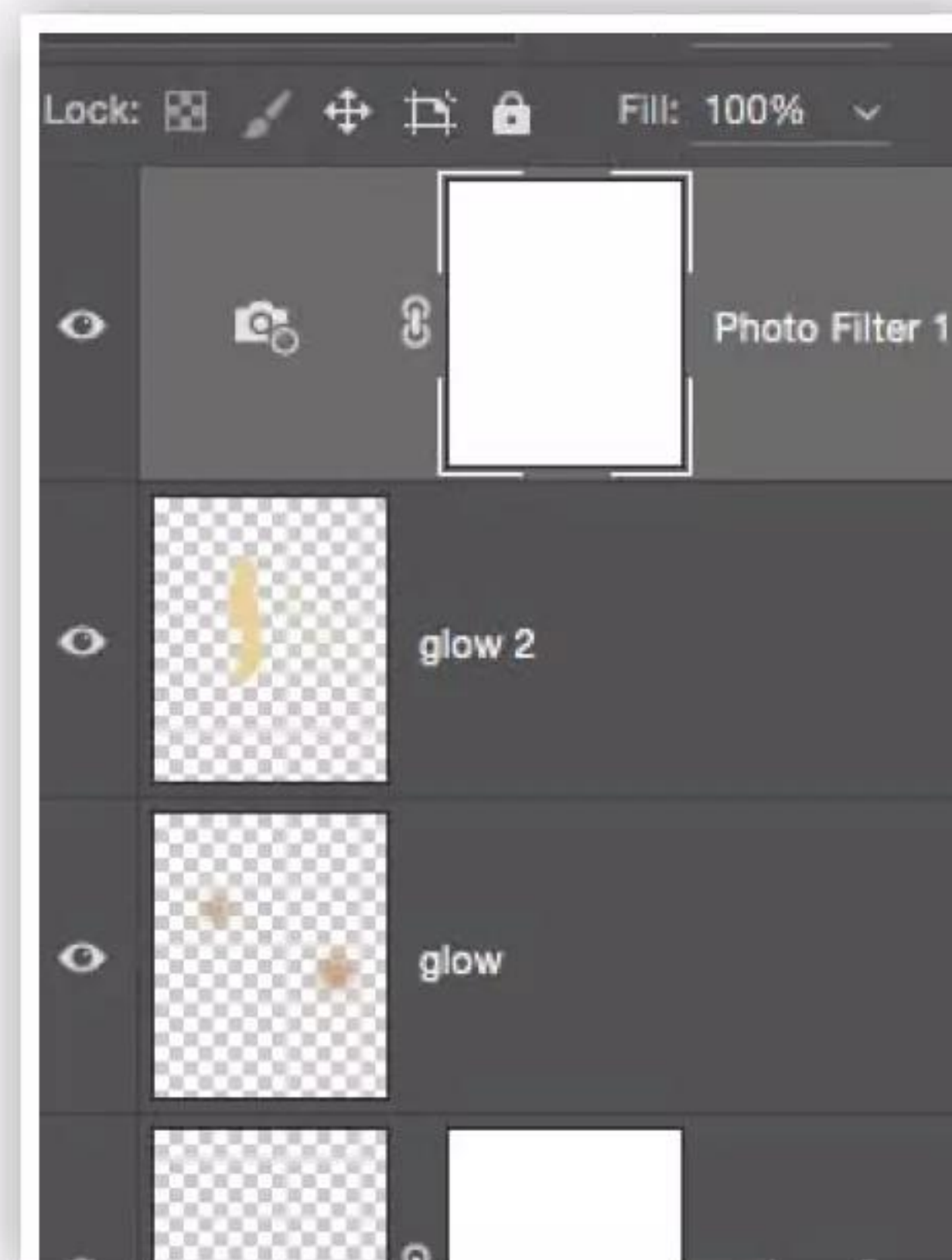
32 This Layer controls how much of your 'glow 2' layer appears. Underlying Layer controls how much of the layers below show through and interact with the 'glow 2' layer.

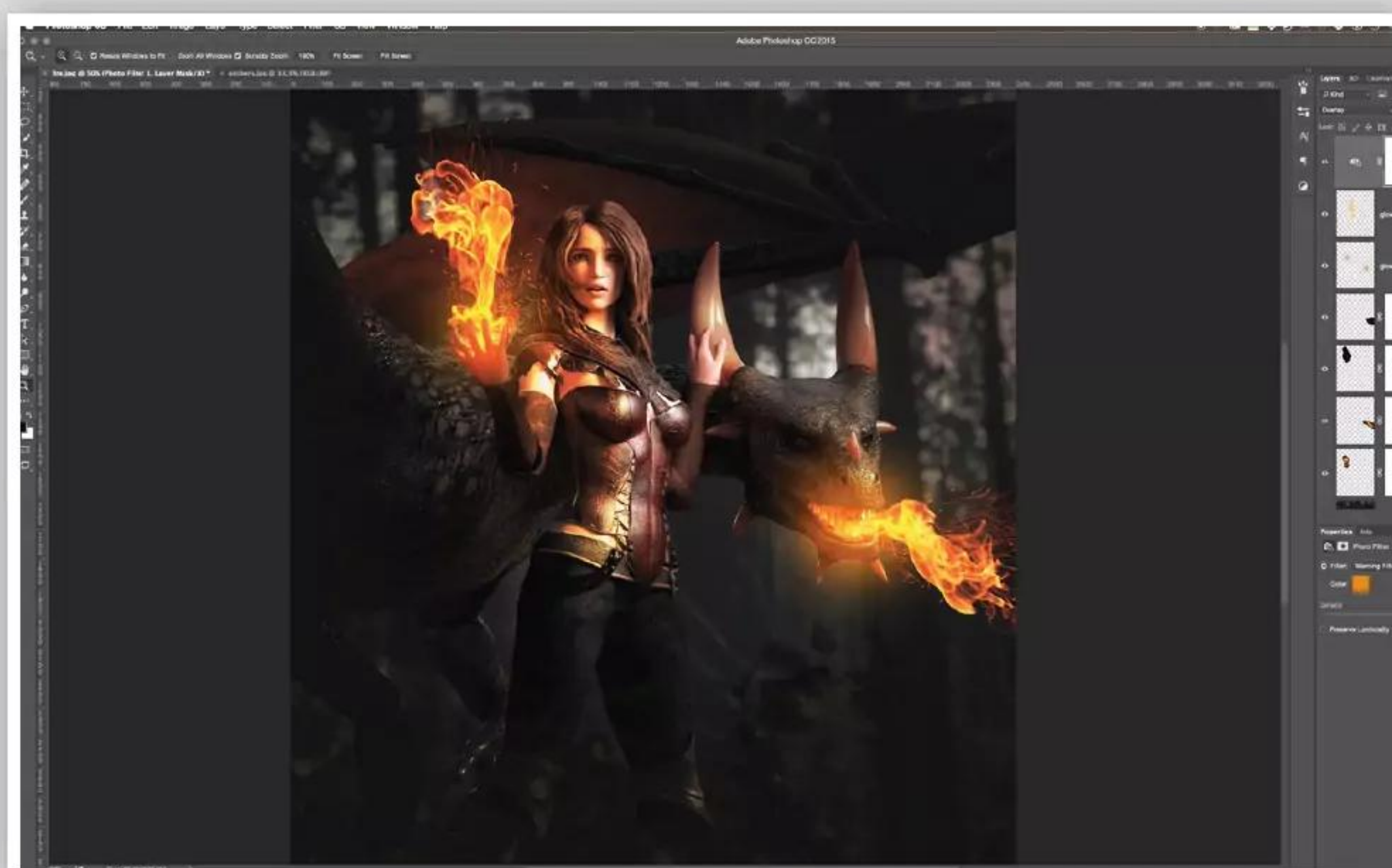
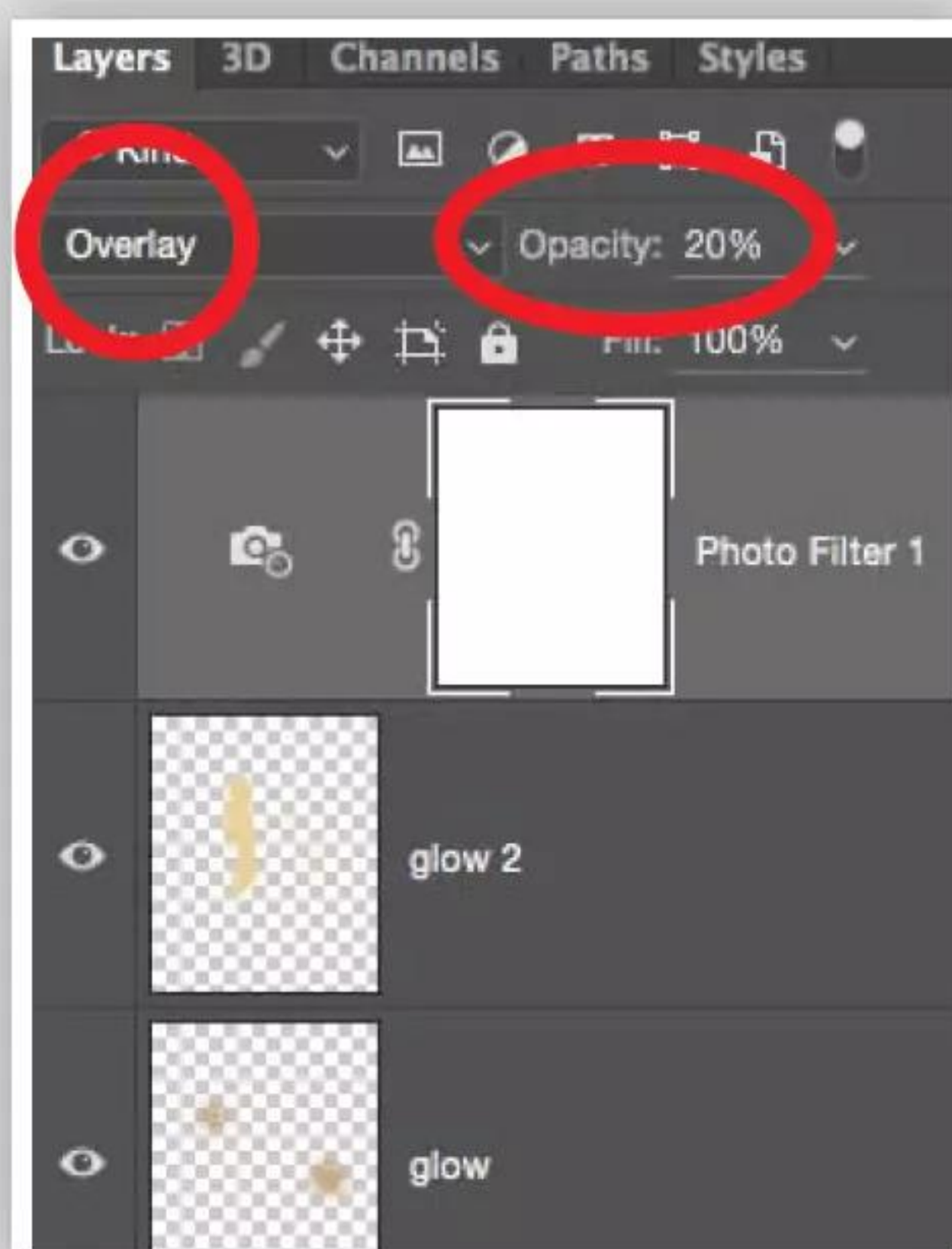
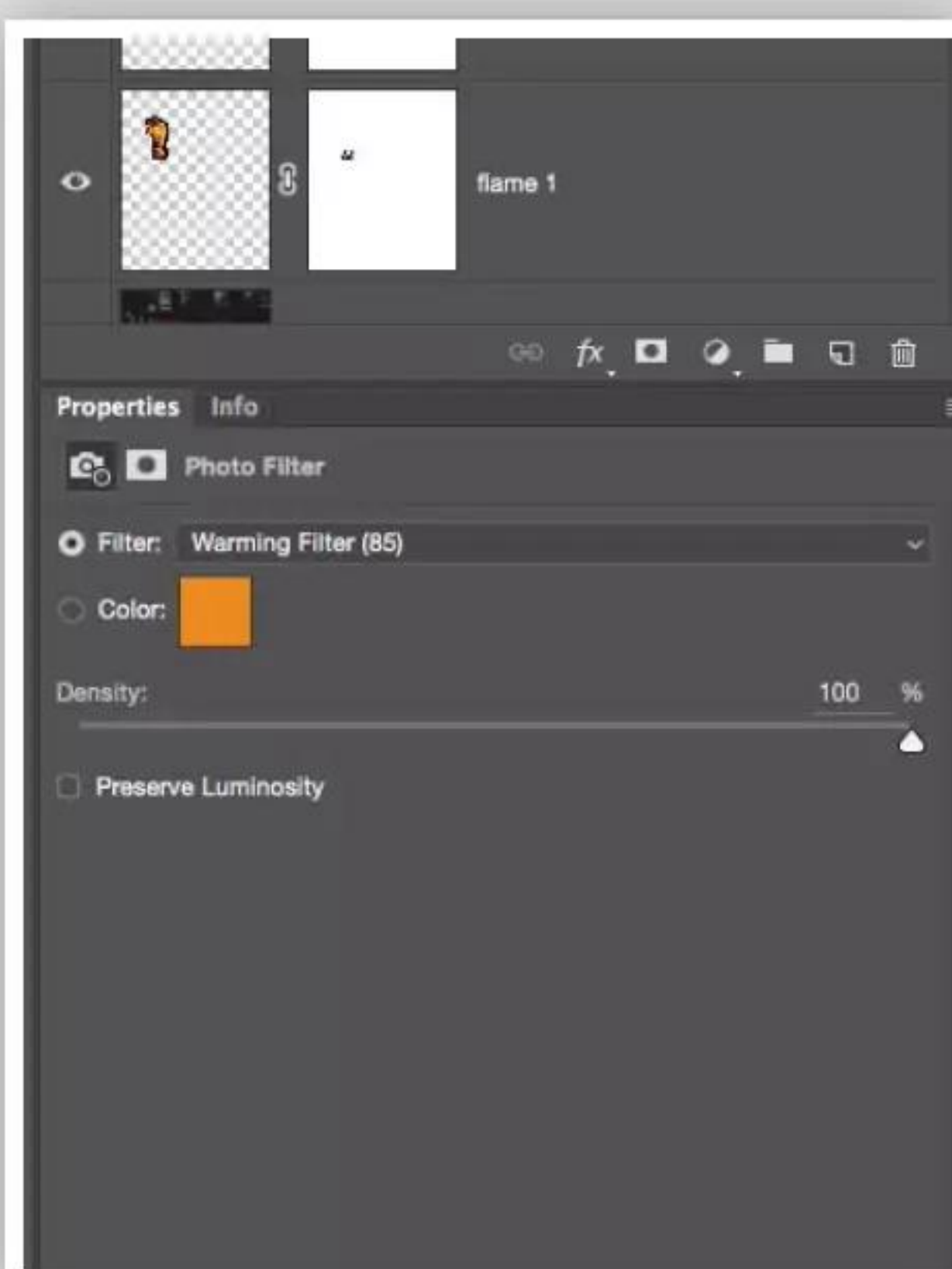


33 It is a little balancing act to move the split sliders tabs back and forth until you have a subtle blend of the image components. Once you have a blend that you like, you can click OK to proceed.



34 Time to add a colour filter that ties everything together. Click on the Add New Adjustment Layer button and select Photo Filter from the menu. A Photo Filter adjustment layer will be added to the top of the layer stack.





35 Set the Photo Filter type to Warming Filter (85) and make the Density 100%. Then set the adjustment layer's Blend Mode to Overlay and drop the Opacity to about 20%.

36 The Photo Filter adds a little extra warmth to the image which is now complete. Your fantasy image burns a little brighter with some real flames.



**It's getting
hot in here!**

Fire effects to light up your images.

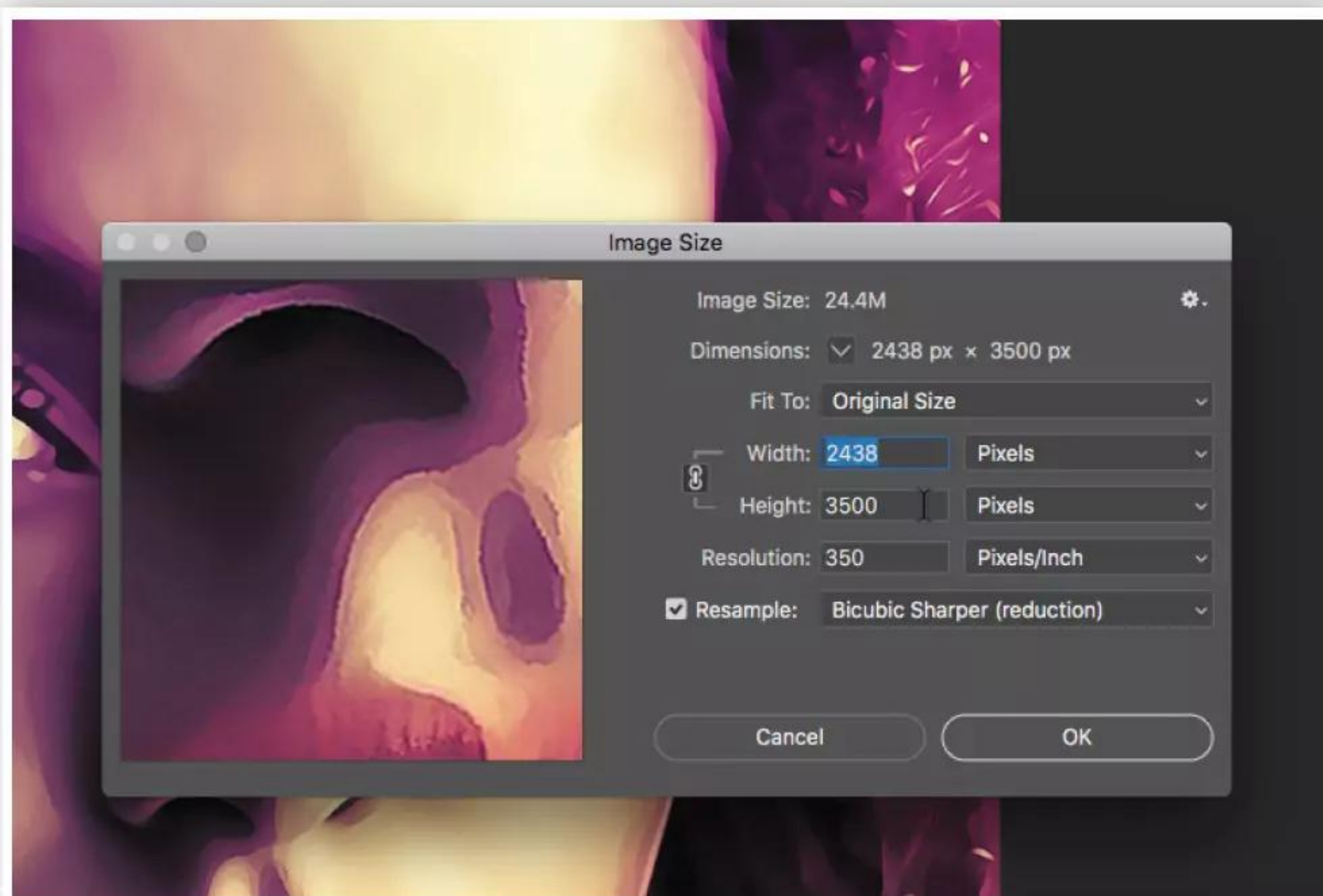
The Glitch Effect

We show you how to recreate a malfunctioning monitor effect

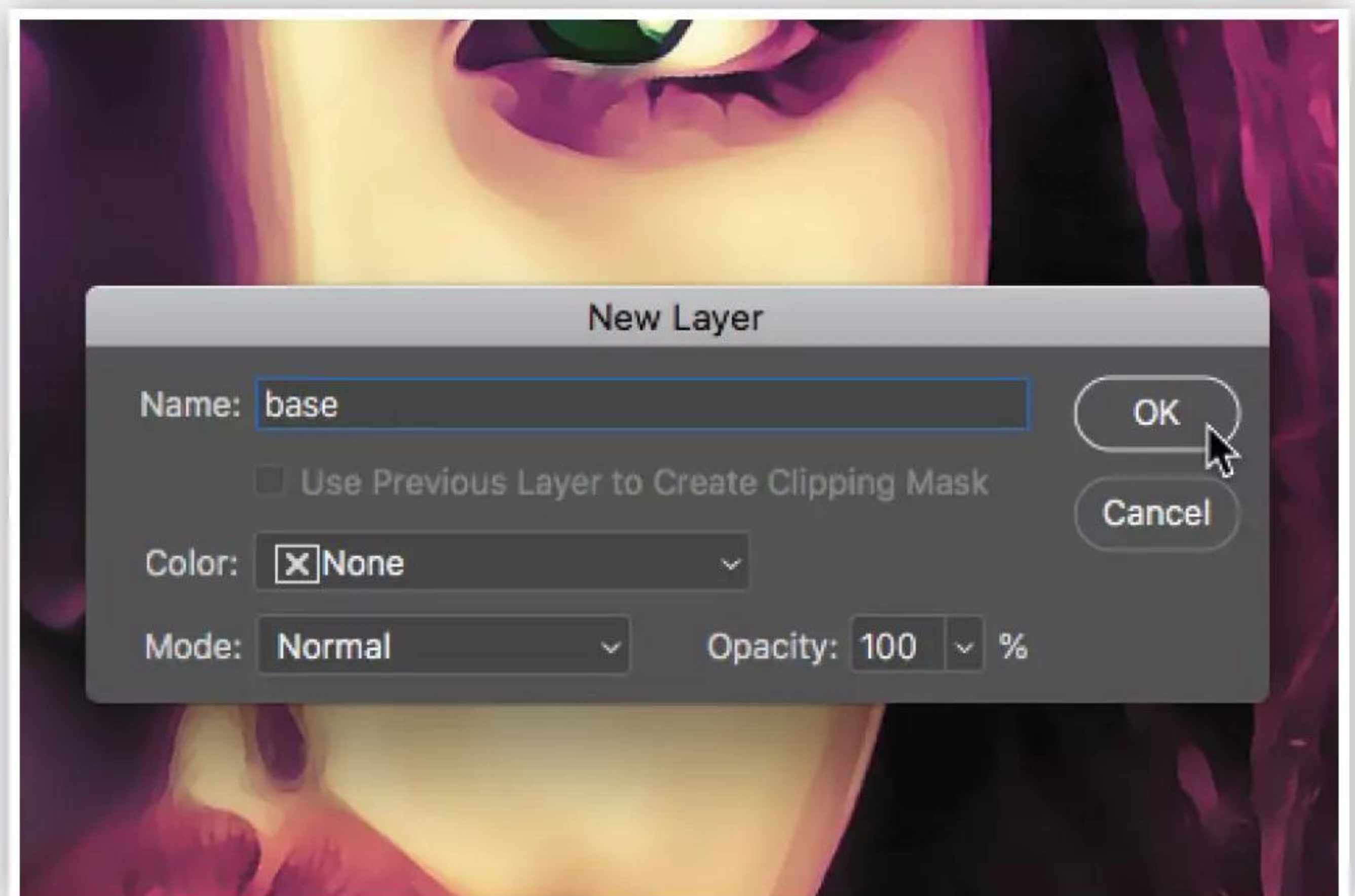
A glitch is a problem or malfunction, usually a temporary one, in a system or machine. The term glitch was said to be introduced in the '60s when science, technology, and space flight were being developed. You see the effect everywhere, in modern science fiction films, TV series and horror films where a character is walking into a situation and they have a camera with a live feed broadcasting back to some control room with people hunched over monitors watching the scene unfold. At some point,

there is going to be a monitor glitch. The image on the screen breaks up and distorts just before something bad happens to the poor unfortunate in the scene. There are any number of ways to recreate a glitch effect in Photoshop with different visual appearances, but here is one that we quite like and we can divulge how to assemble it with a few masks and a couple of filters.

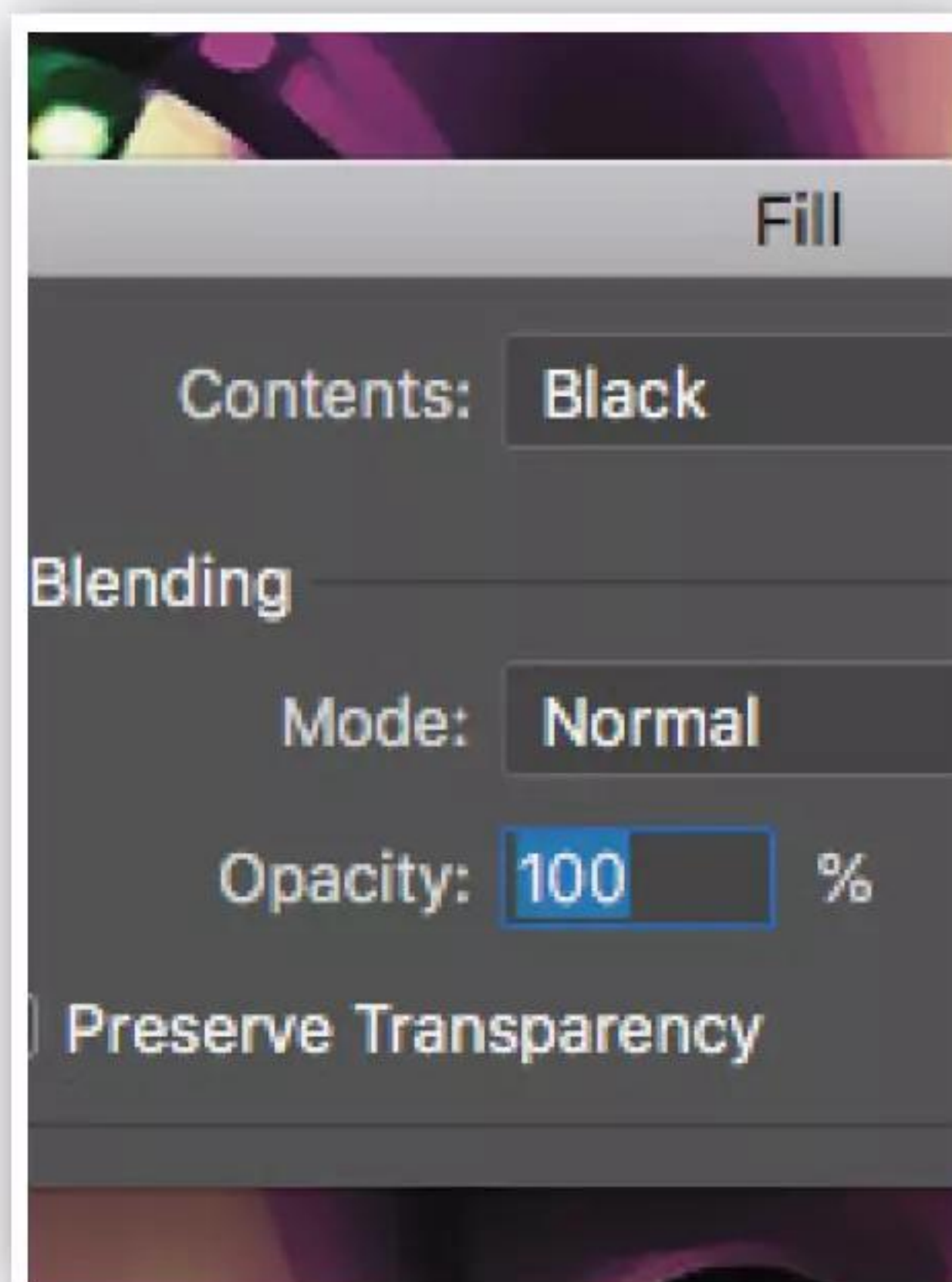
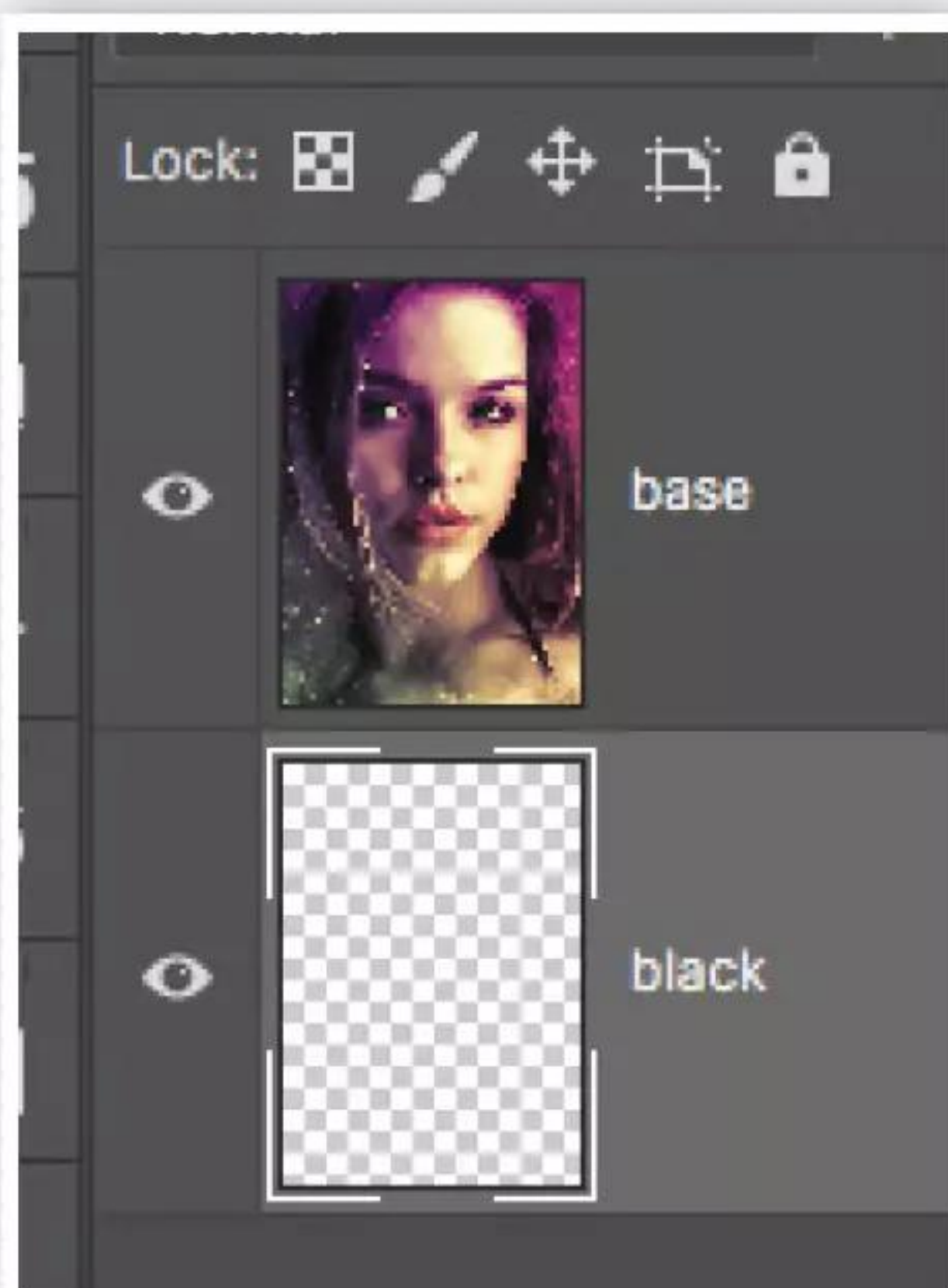




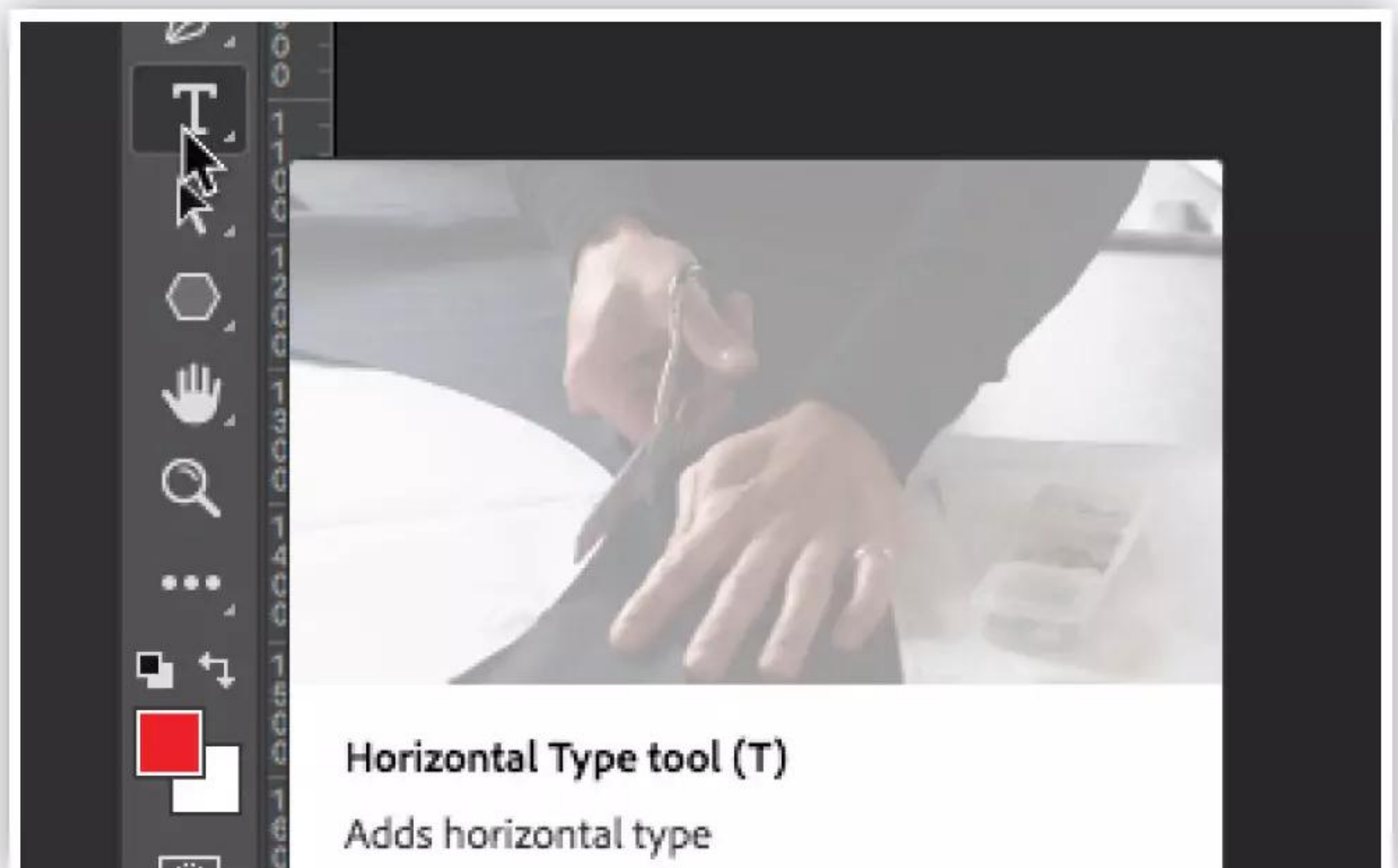
01 We begin the process by opening our example image called 'glitch.jpg'. The image measures 2438 pixels wide by 3500 pixels high. All the settings used are based on an image of this size. If you are using a different size, you may need to take that into account.



02 When open, double-click the 'Background' layer to unlock it. A small panel will open and ask you to name the layer. We used the name 'base' and clicked OK to proceed. This converts 'Background' into an unlocked layer called 'base' ready for the next step.



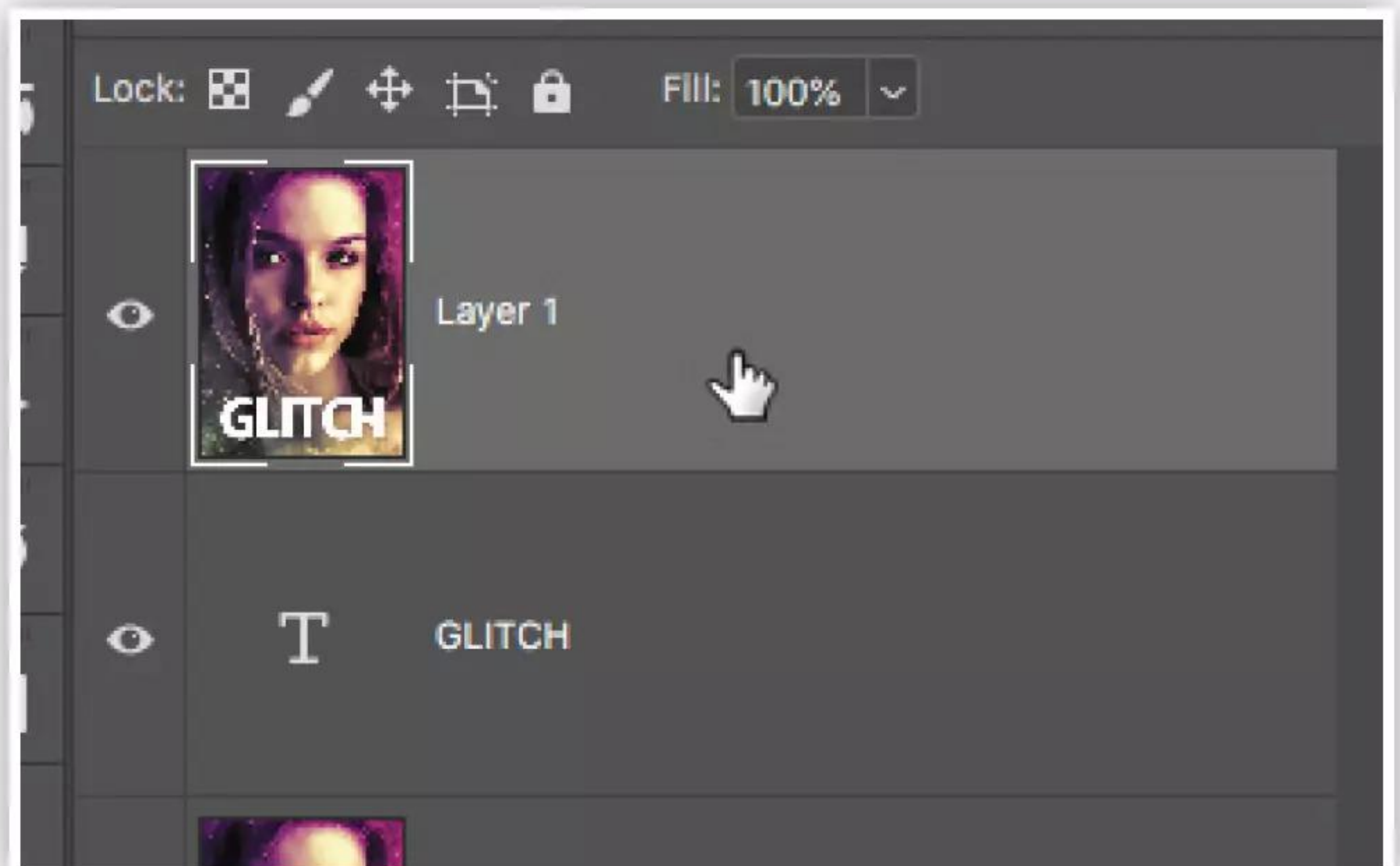
03 Click on the Create A New Layer button to add a new layer to the stack. Name this new layer 'black' and drag it so it sits underneath the 'base' layer in the stack. Then go to Edit > Fill (Shift + F5) and choose solid black as your fill colour, before clicking OK to fill the layer black.



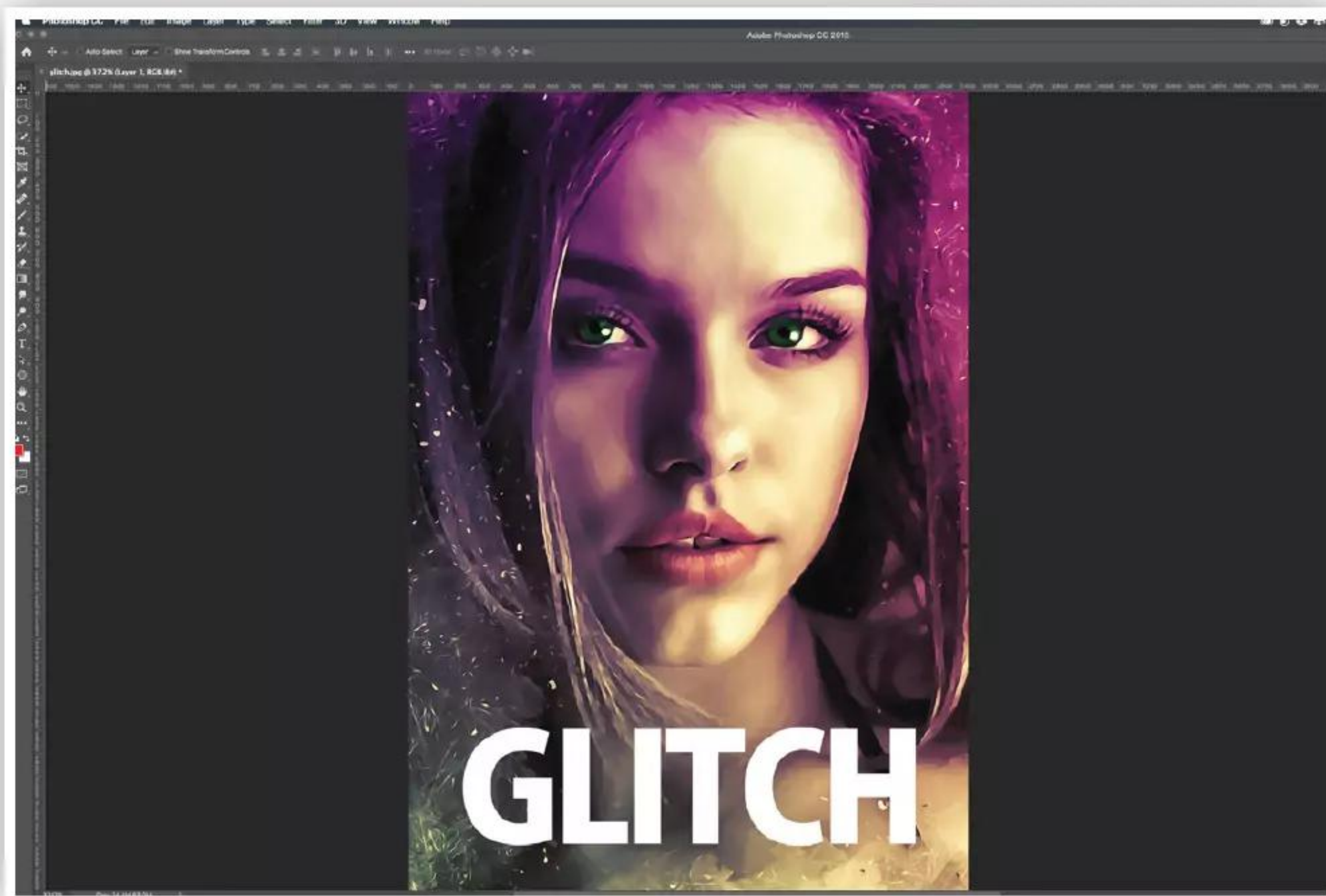
04 Click the 'base' layer to make it active, then go to the toolbar and select the Horizontal Type Tool (T). Click on the document and you will create a new text layer above the 'base' layer and you will be able to enter text, which is kept in that text-editable layer.



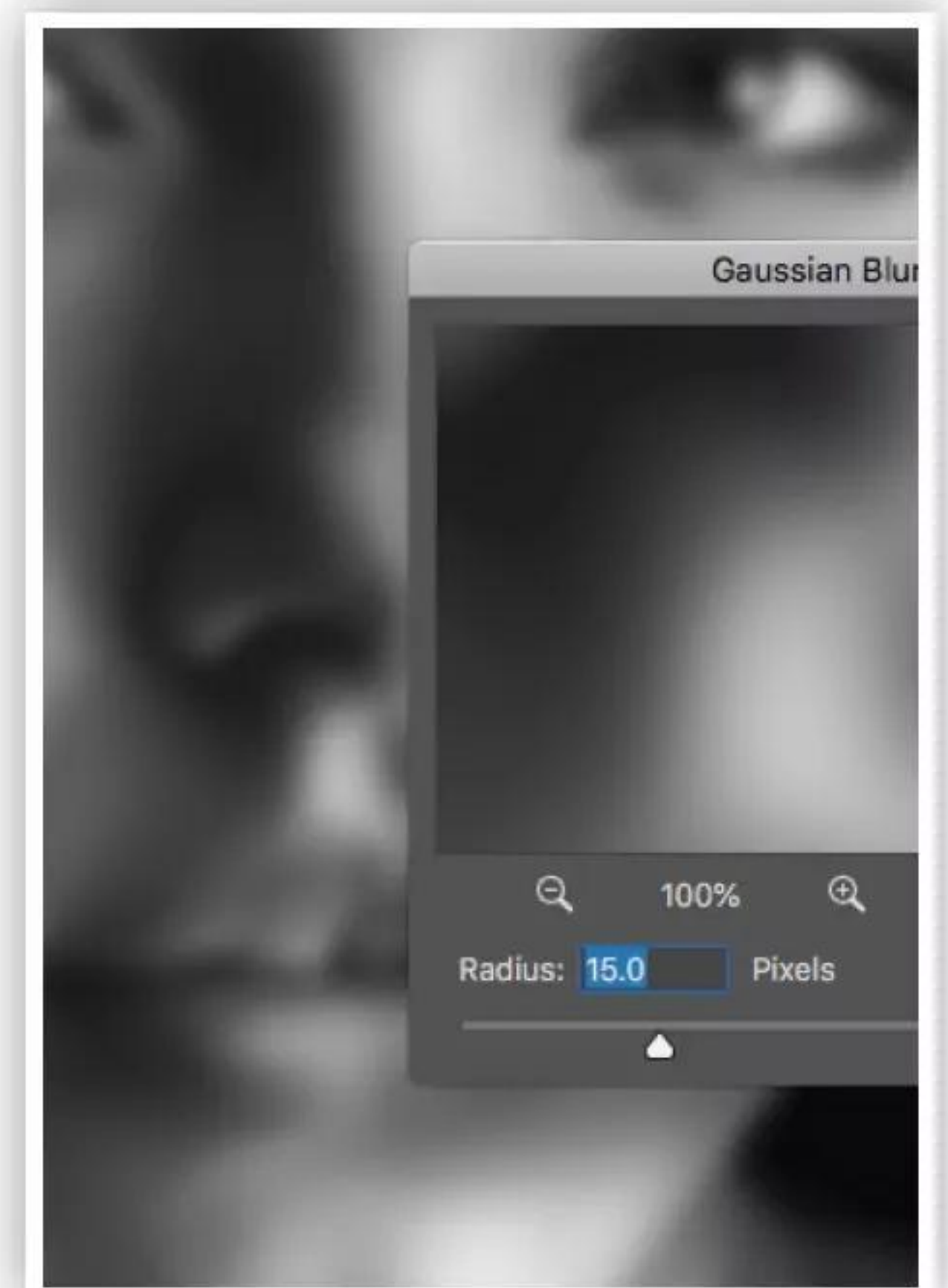
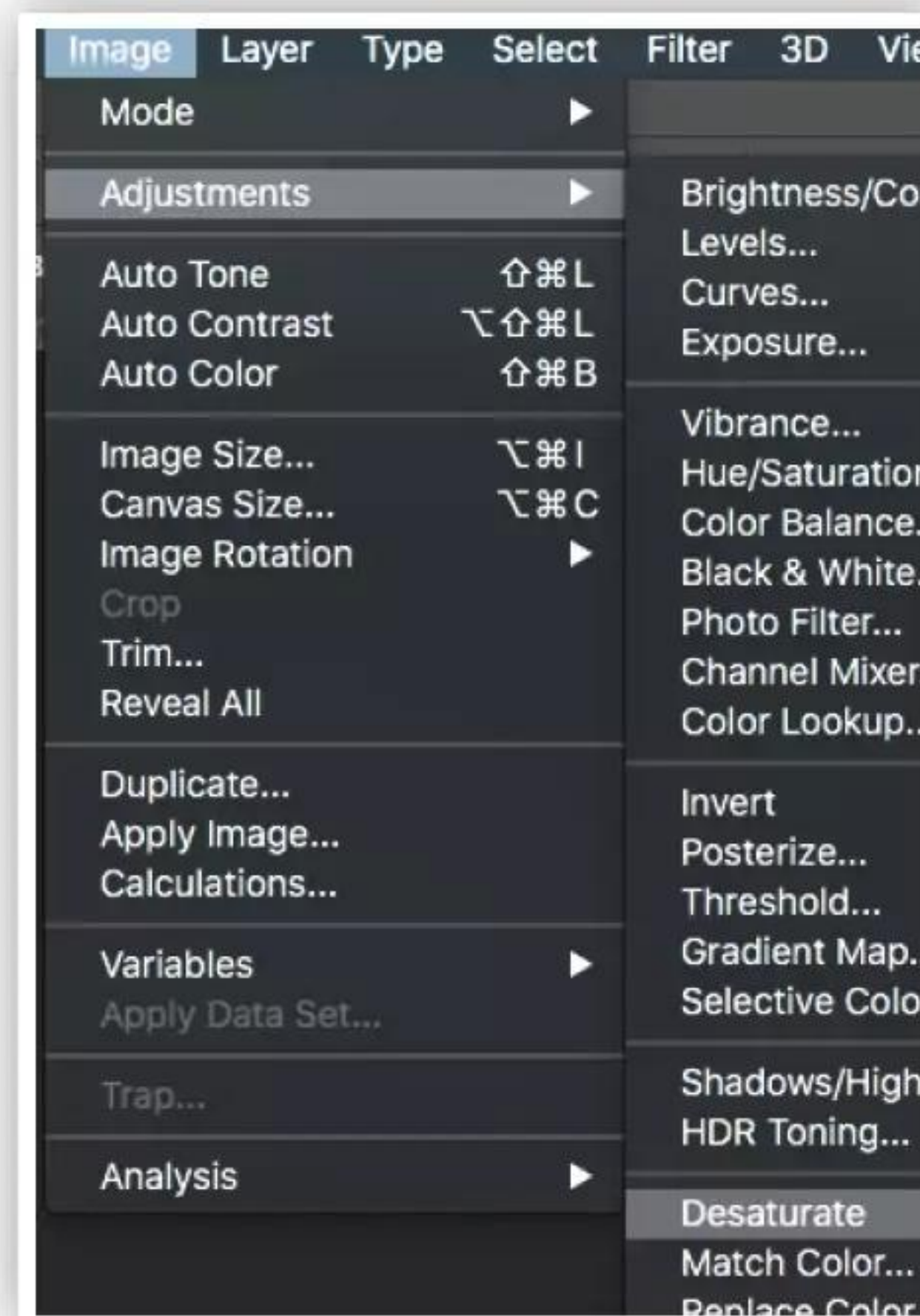
05 Choose a strong font, we've used Kozuka Gothic Heavy. We've typed the word 'GLITCH' onto the text layer. You can easily scale and move the text once it has been entered. We've placed it at the bottom beneath the girl's face.



06 We need to begin editing the document to turn it into an old raster scan display, such as you would see on a very old television set. Keep the text layer active and then press Shift + Alt + Cmd + E to create a new layer that is a merged version of all visible elements.



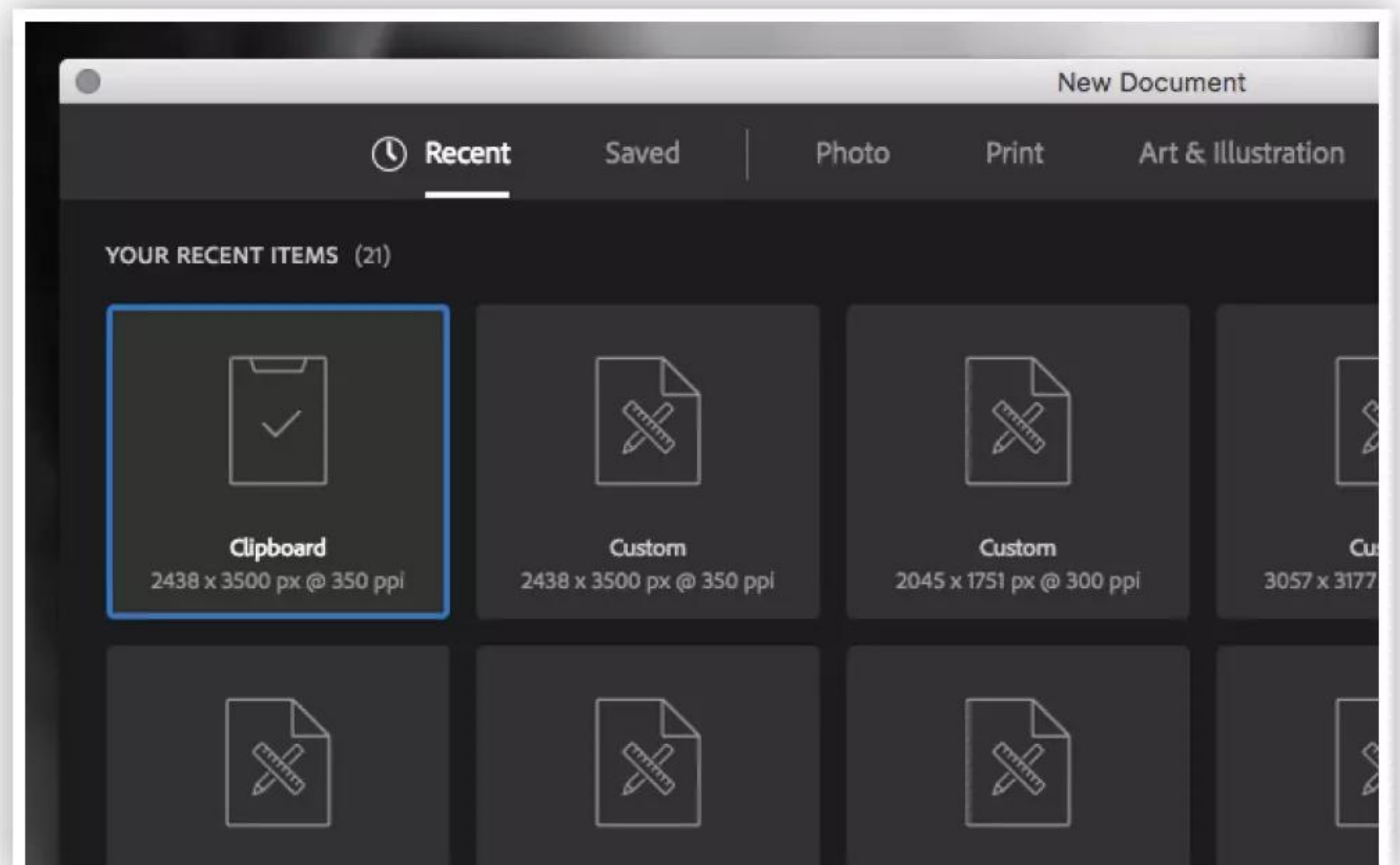
07 A new layer called 'Layer 1' is created, which is a merged version of the text and the 'base' image. At the moment, the black cannot be seen. It will come into effect as we progress through the glitch effect process. This merged version has a very specific function.



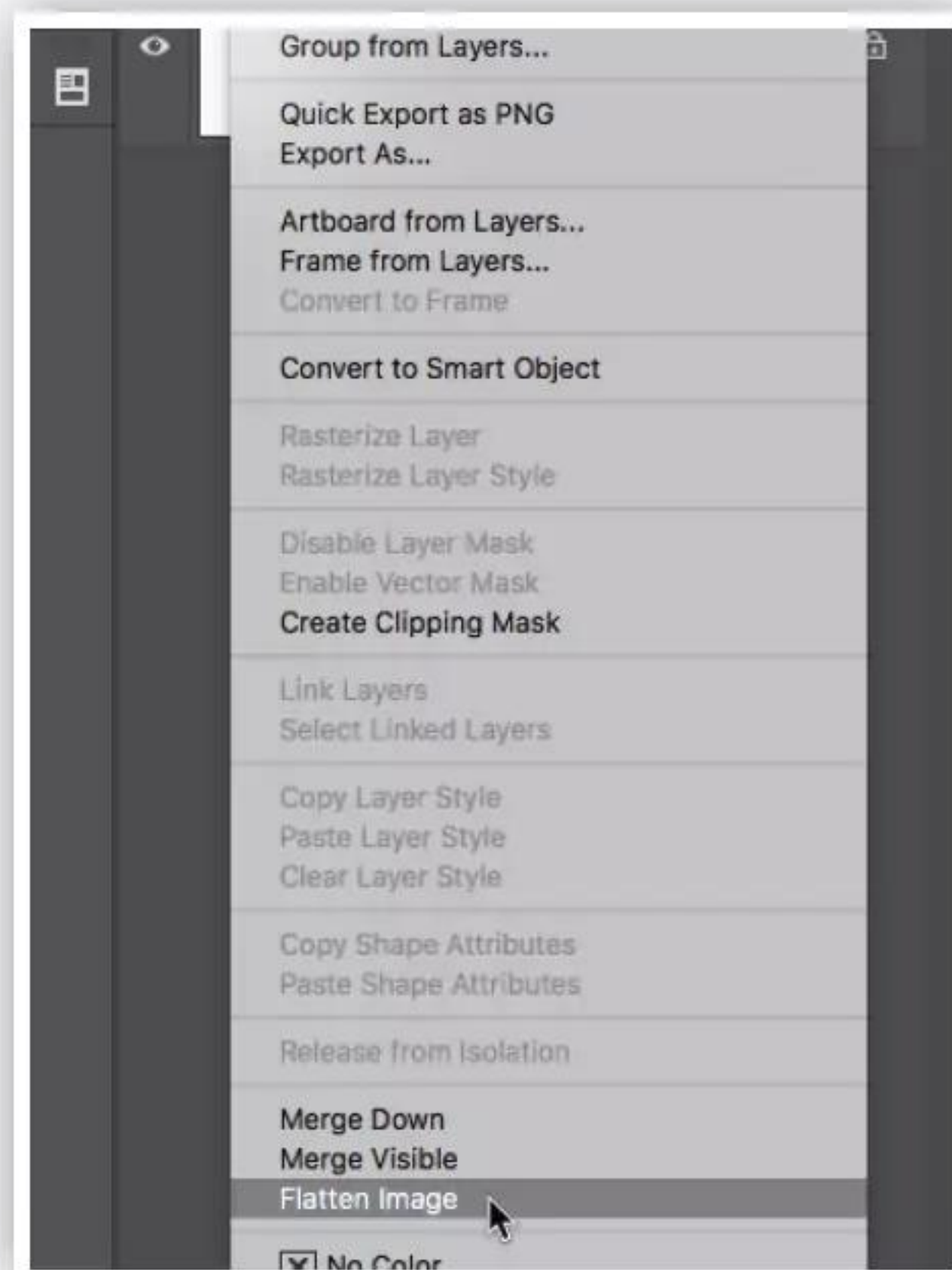
08 With 'Layer 1' active, go to Image > Adjustments > Desaturate (Shift + Cmd + U). This will remove all colour data and make it look black and white. Next, go to Filter > Blur > Gaussian Blur and blur the grey image by about 15 pixels. Then choose Select > All (Cmd + A).



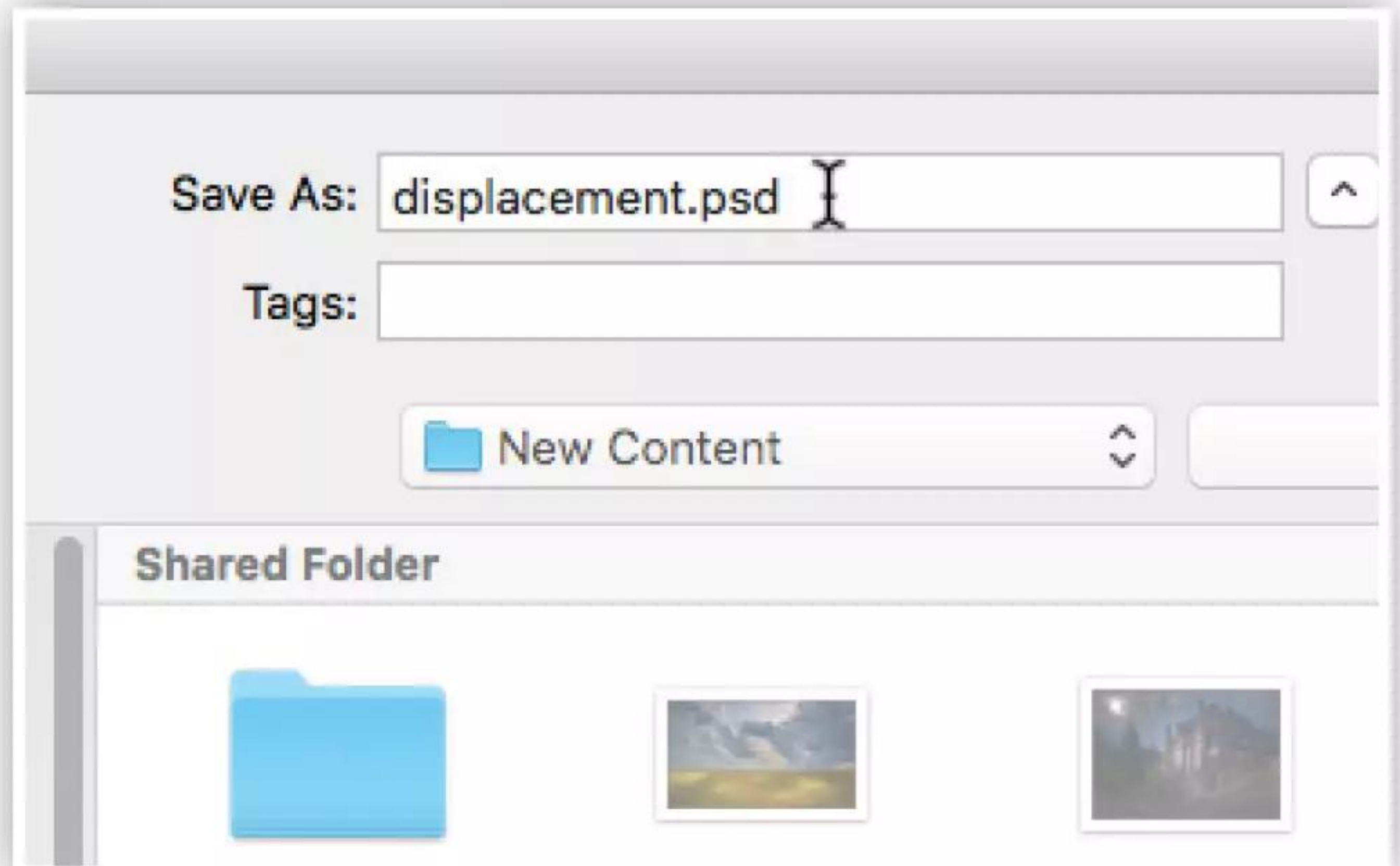
09 Select All selects the entire image as denoted by the 'marching ants' around the perimeter of the document. Then choose Edit > Copy (Cmd + C) to copy the entire grey image to the clipboard. This blurred grey image will become very useful later in the process.



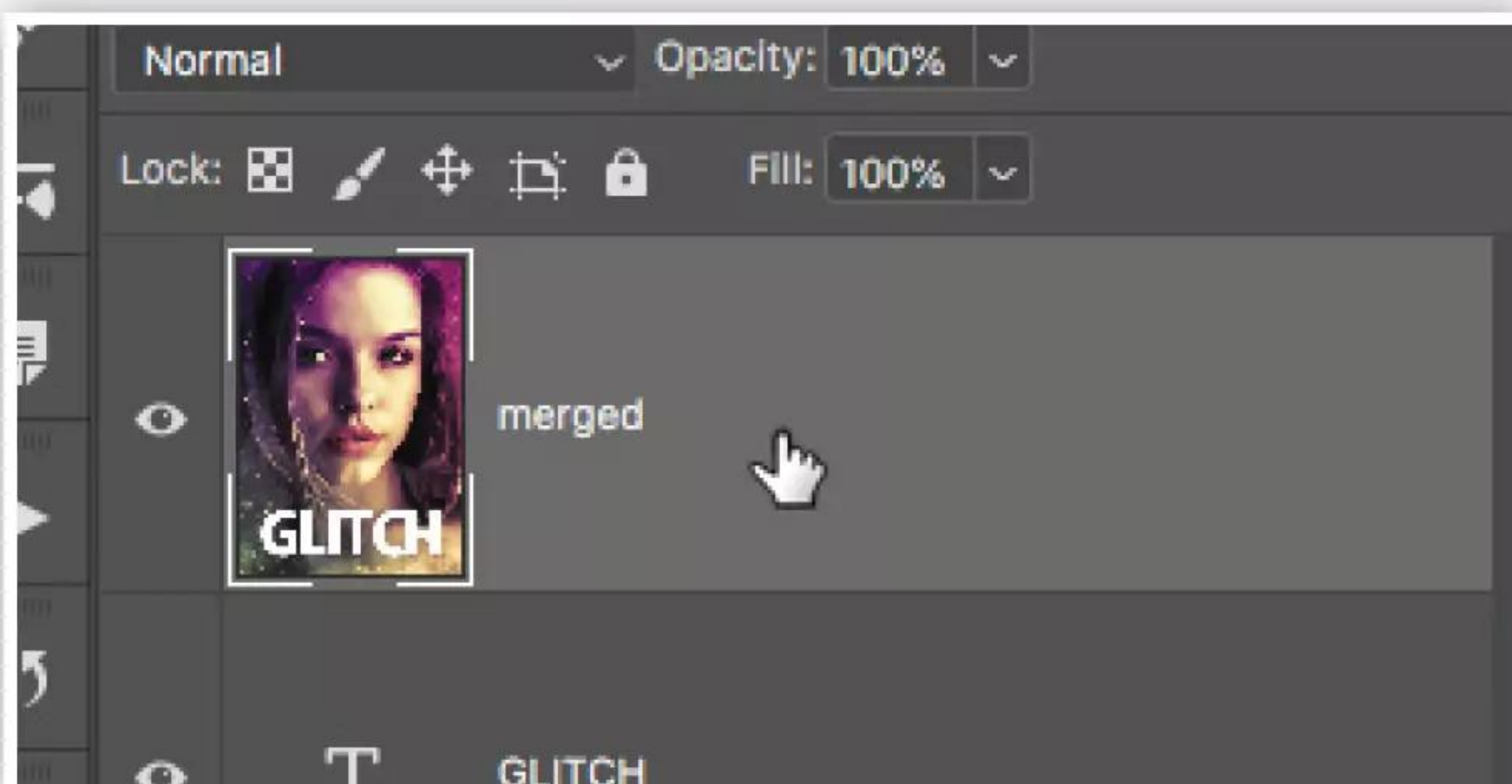
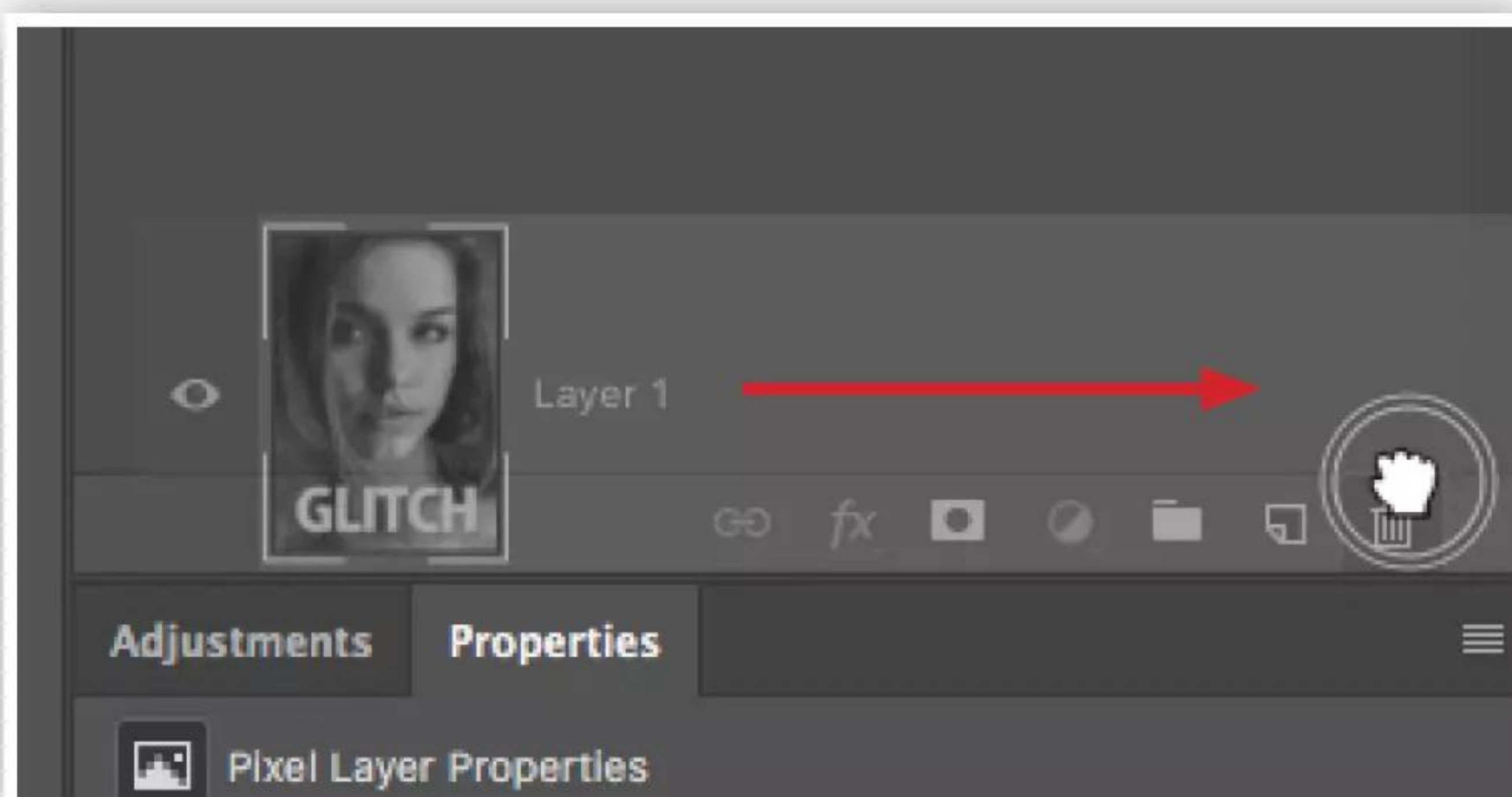
10 Having copied the grey image, go to File > New (Cmd + N). An untitled clipboard document, with the same dimensions as the image you just copied, is waiting, by default, to be selected. Choose Clipboard, then hit the Create button and a new blank document will open.



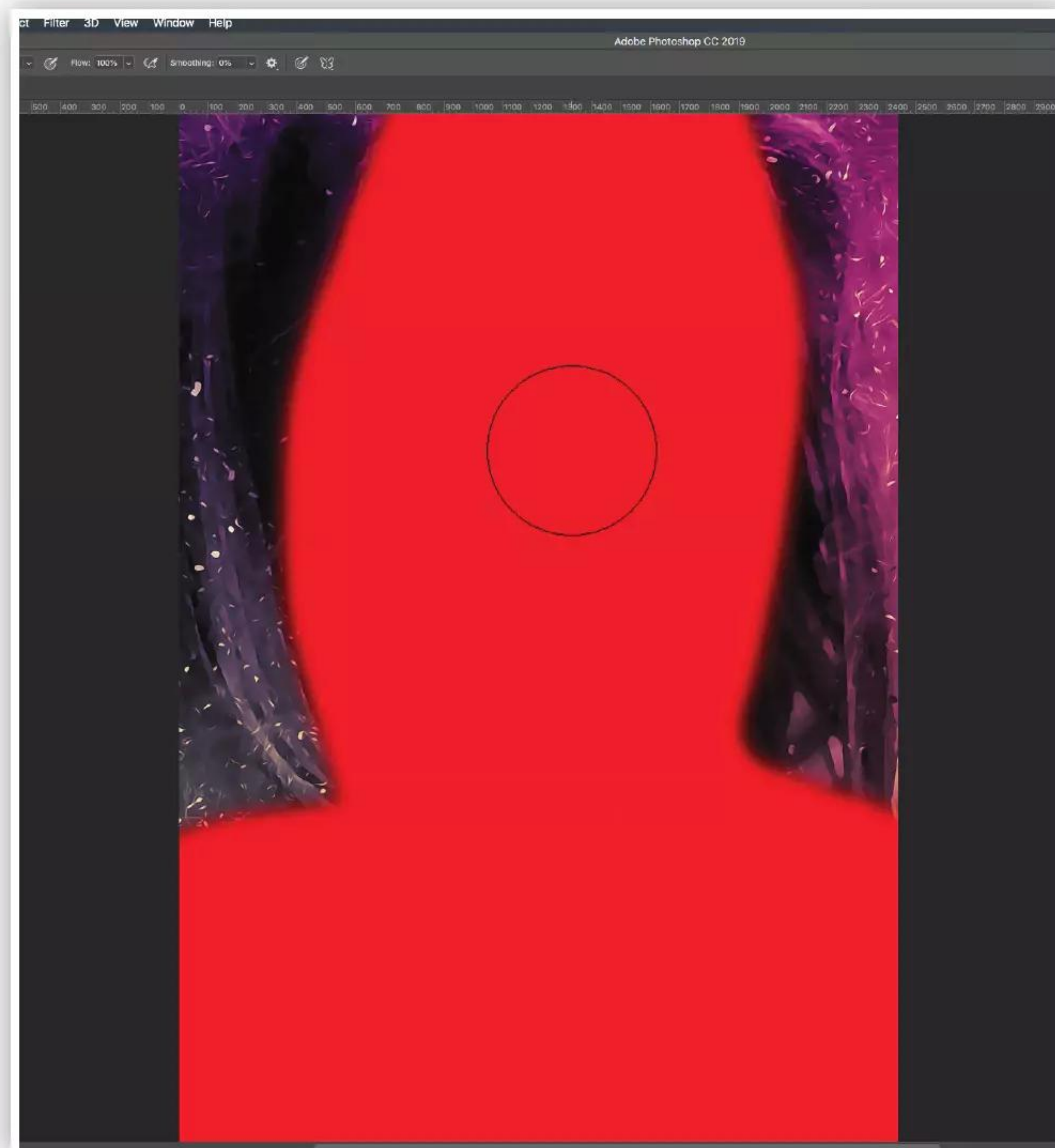
11 Press Cmd + V (or go Edit > Paste) and you can paste the grey image into the new document on its own layer. Right-click that new layer and choose Flatten Image from the dropdown menu that appears. This will flatten the image and create a default locked 'Background' layer.



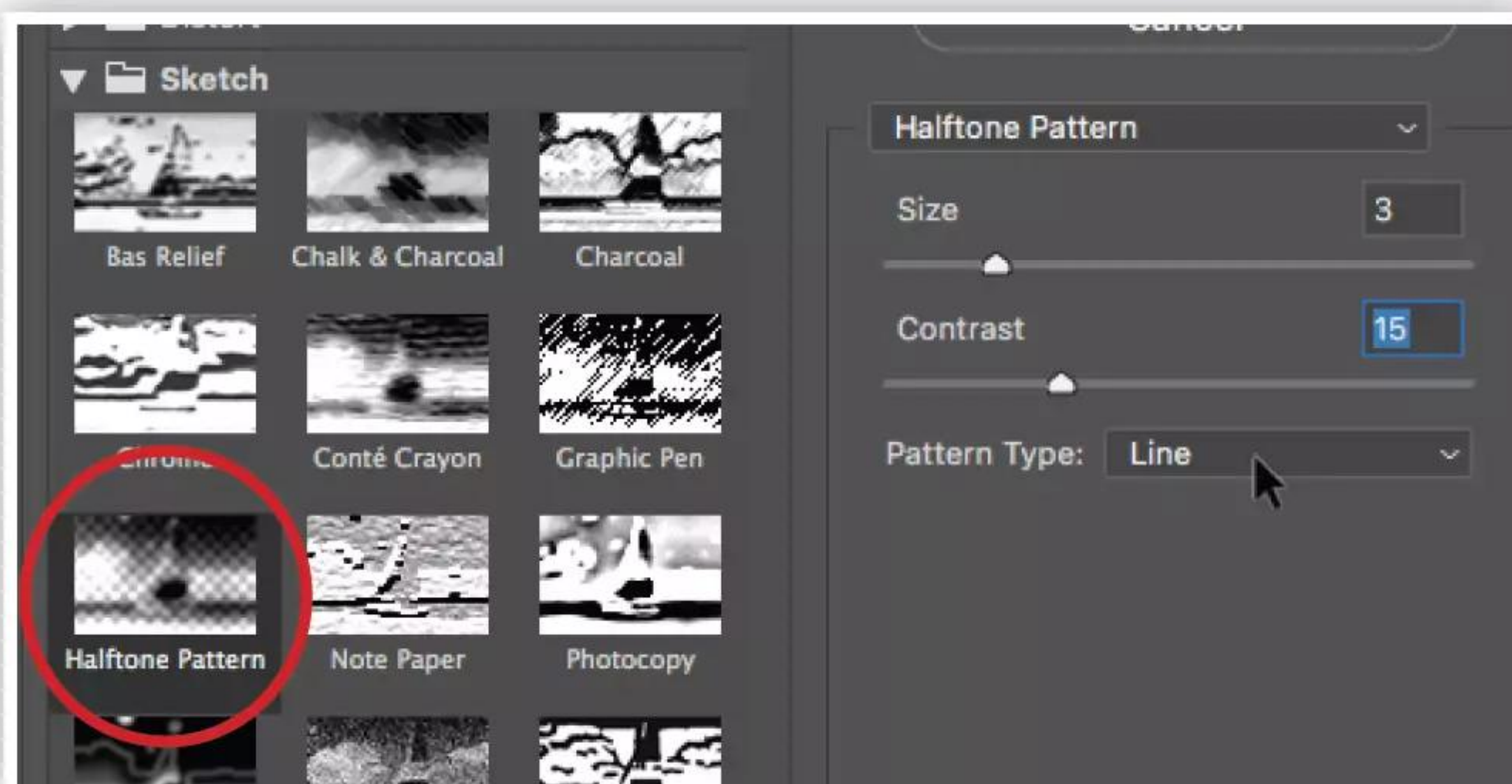
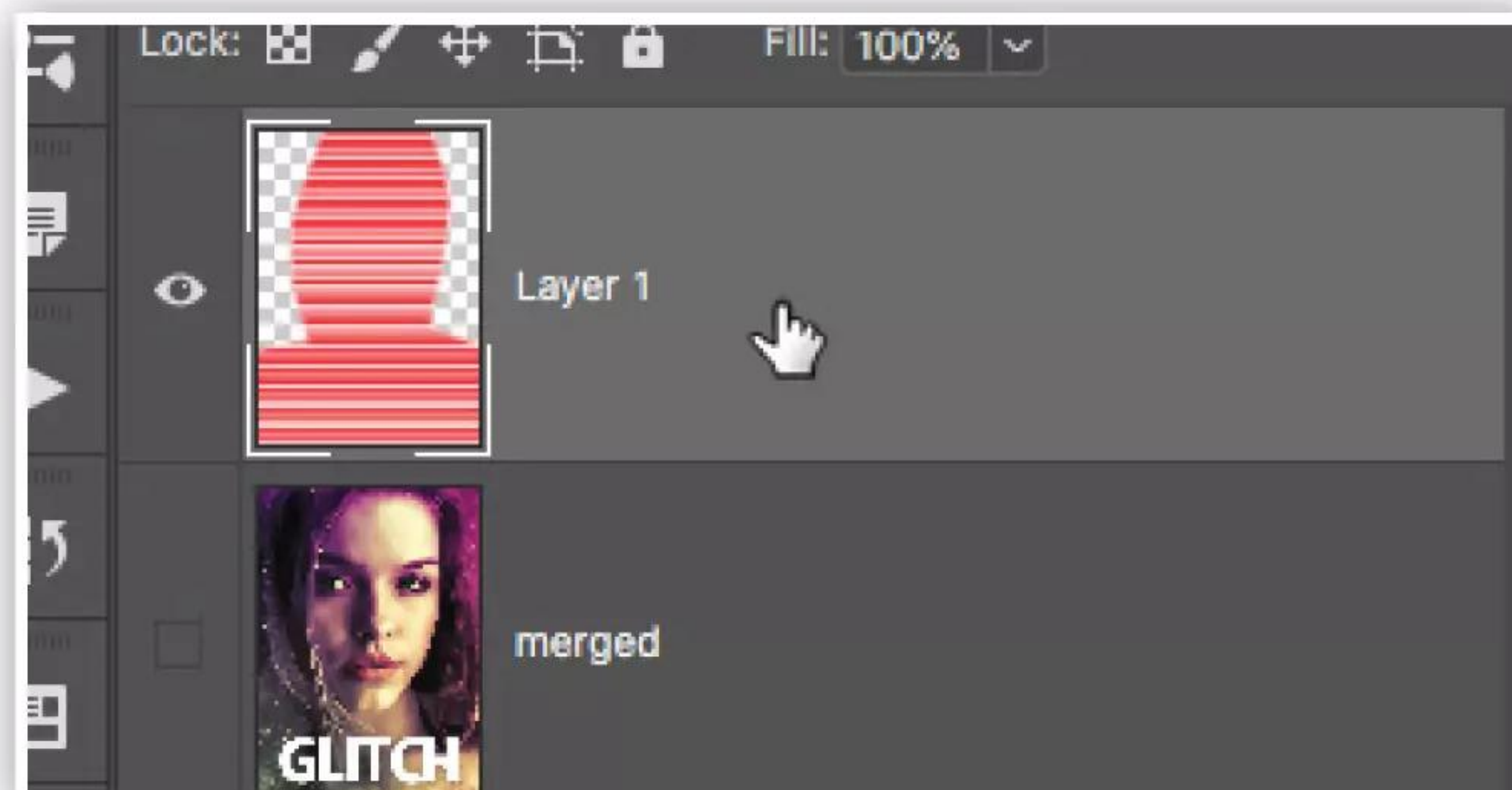
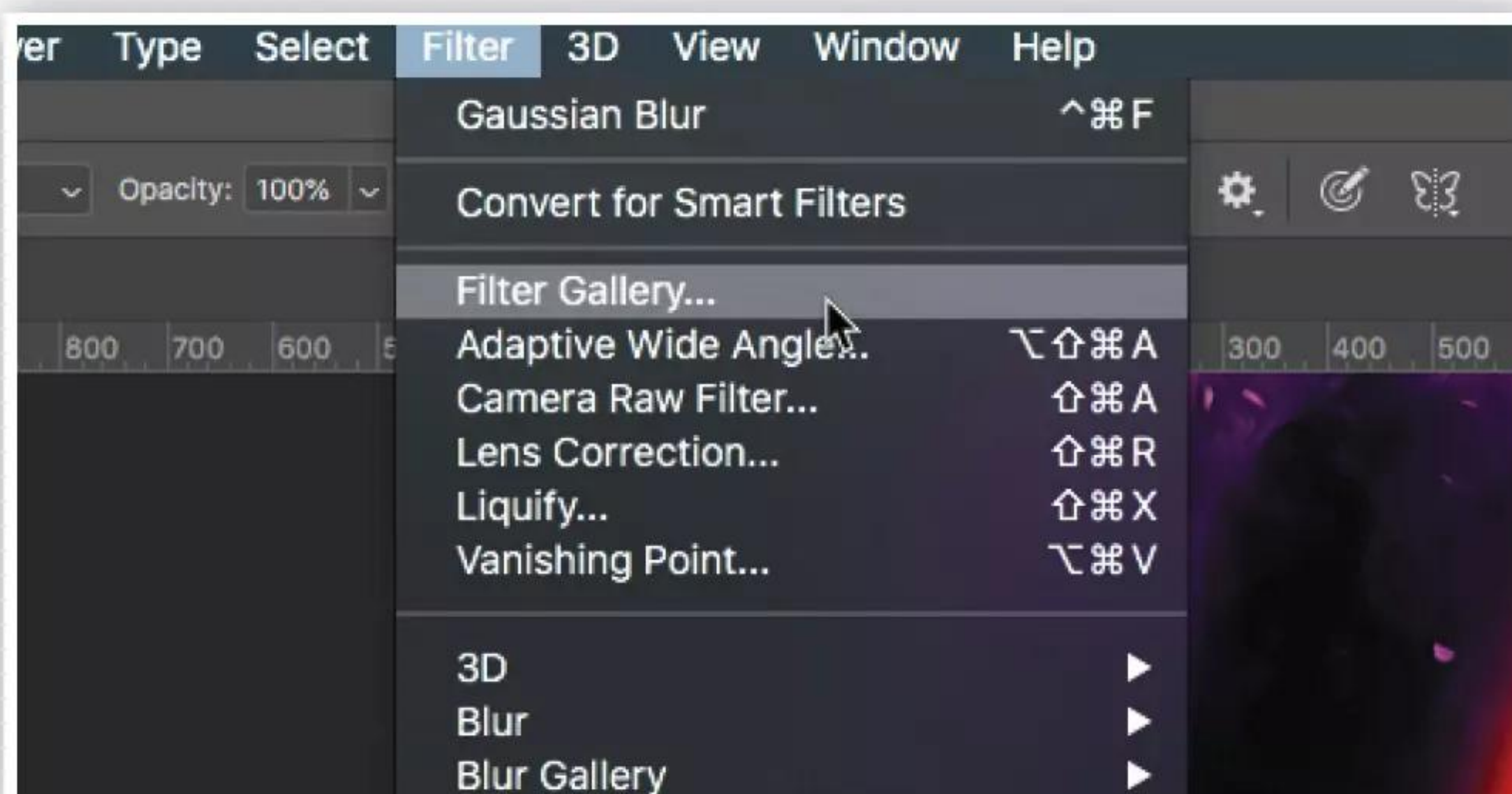
12 The purpose of this blurred grey document will become apparent later in the process. For now, go to File > Save As and save the document with the name 'displacement.psd'. It can be used to add a distortion effect to the main image you are working on; more on this later.



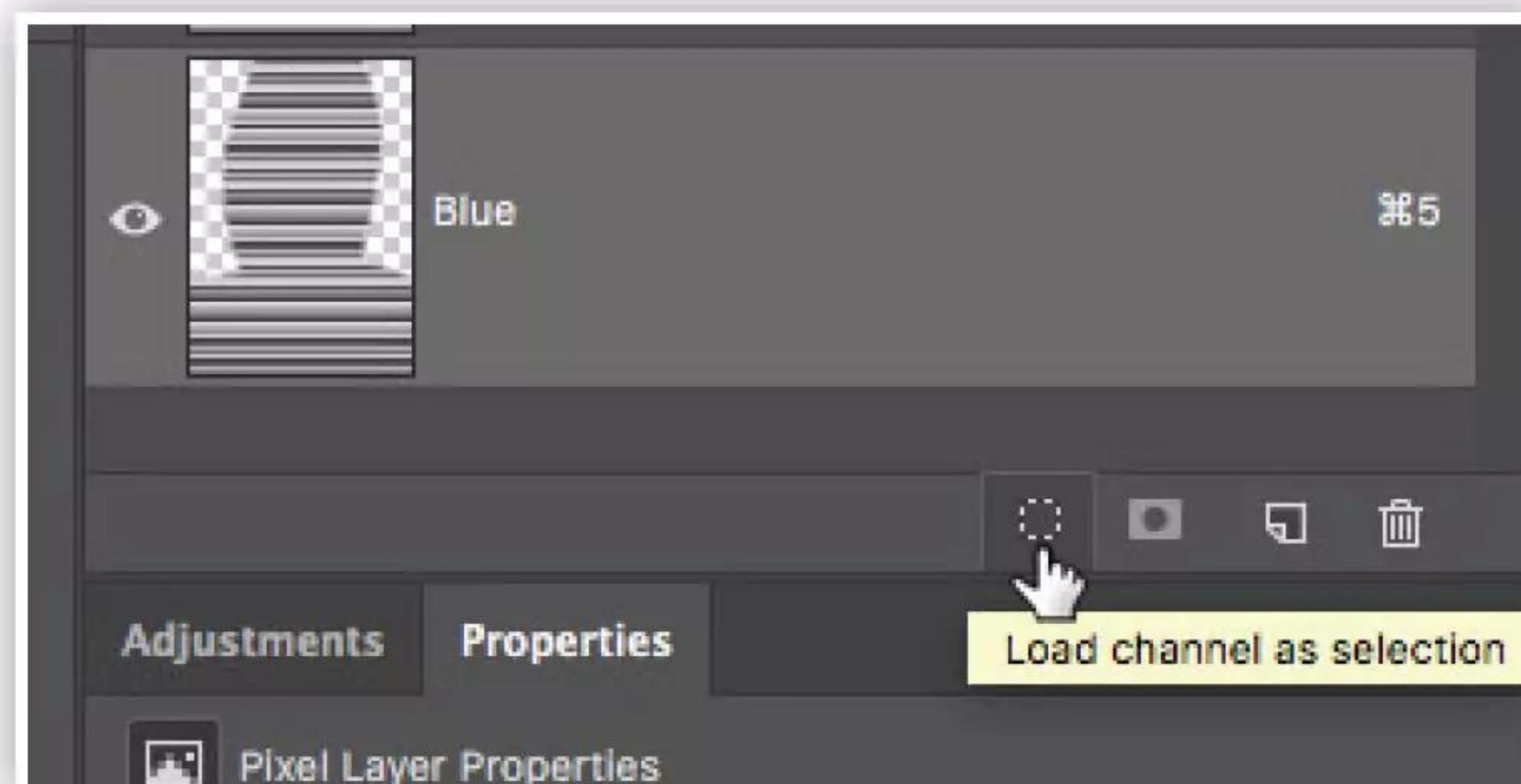
- 13** You can close the 'displacement.psd' document, now that it's saved, and return to your working document. The 'layer 1' image you created can be dragged to the Trashcan now that it has served its purpose. Press Shift + Alt + Cmd + E to create a new merged layer in colour again.



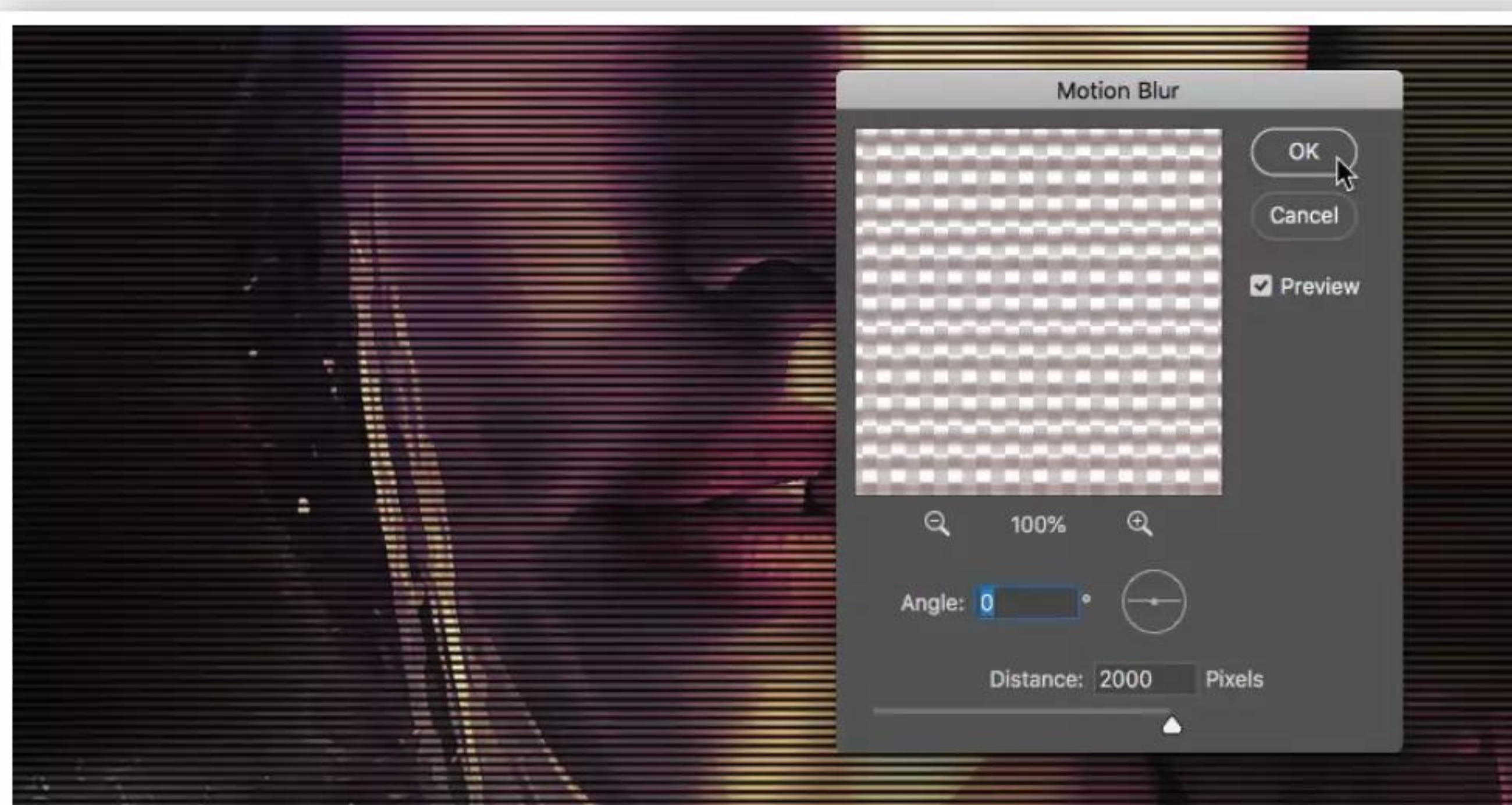
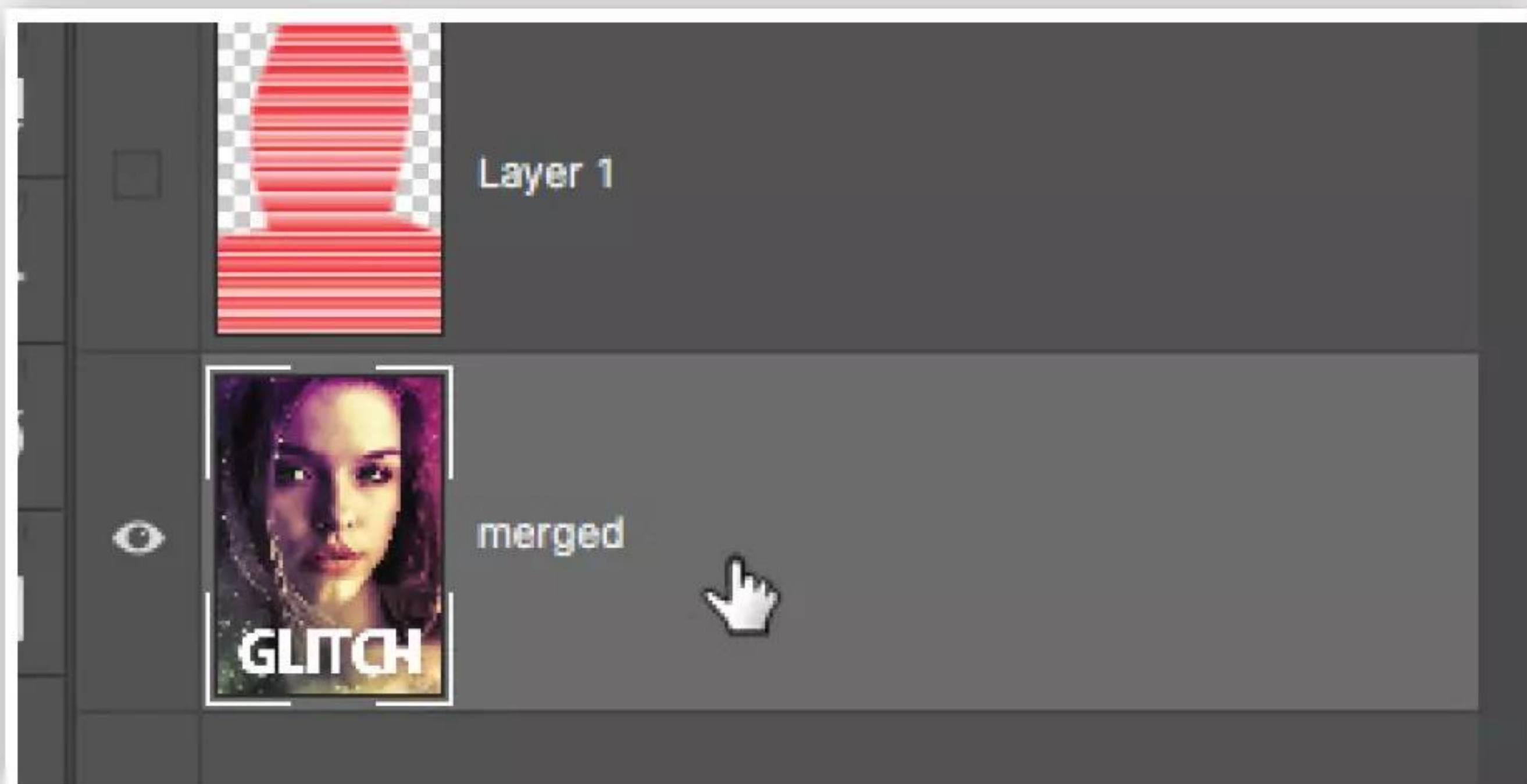
- 14** Create a new layer and make sure it is at the top of the layer stack. Use the brush tool and pick a 500 pixel brush with about 50% hardness. Set the foreground colour to a bright red and paint on 'layer 1', covering the subject's face and shoulders as shown.



- 15** This red layer can help us create the look of an old raster scan display. Go to Filter > Filter Gallery and under the Sketch options, choose Haltone Pattern. Set the Pattern Type to Line, Size to 3 and Contrast to about 15. The red area will be converted to lines.

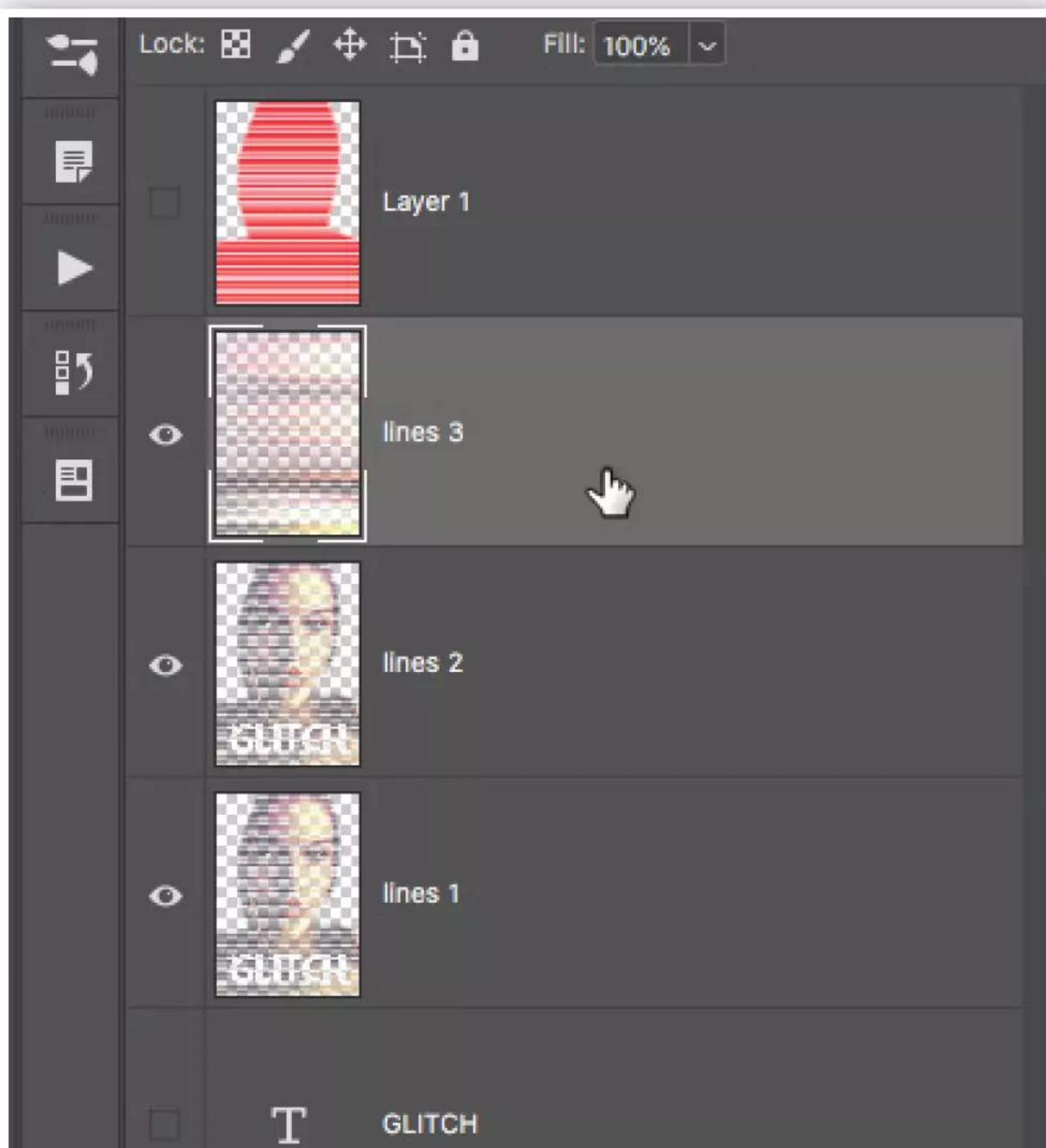
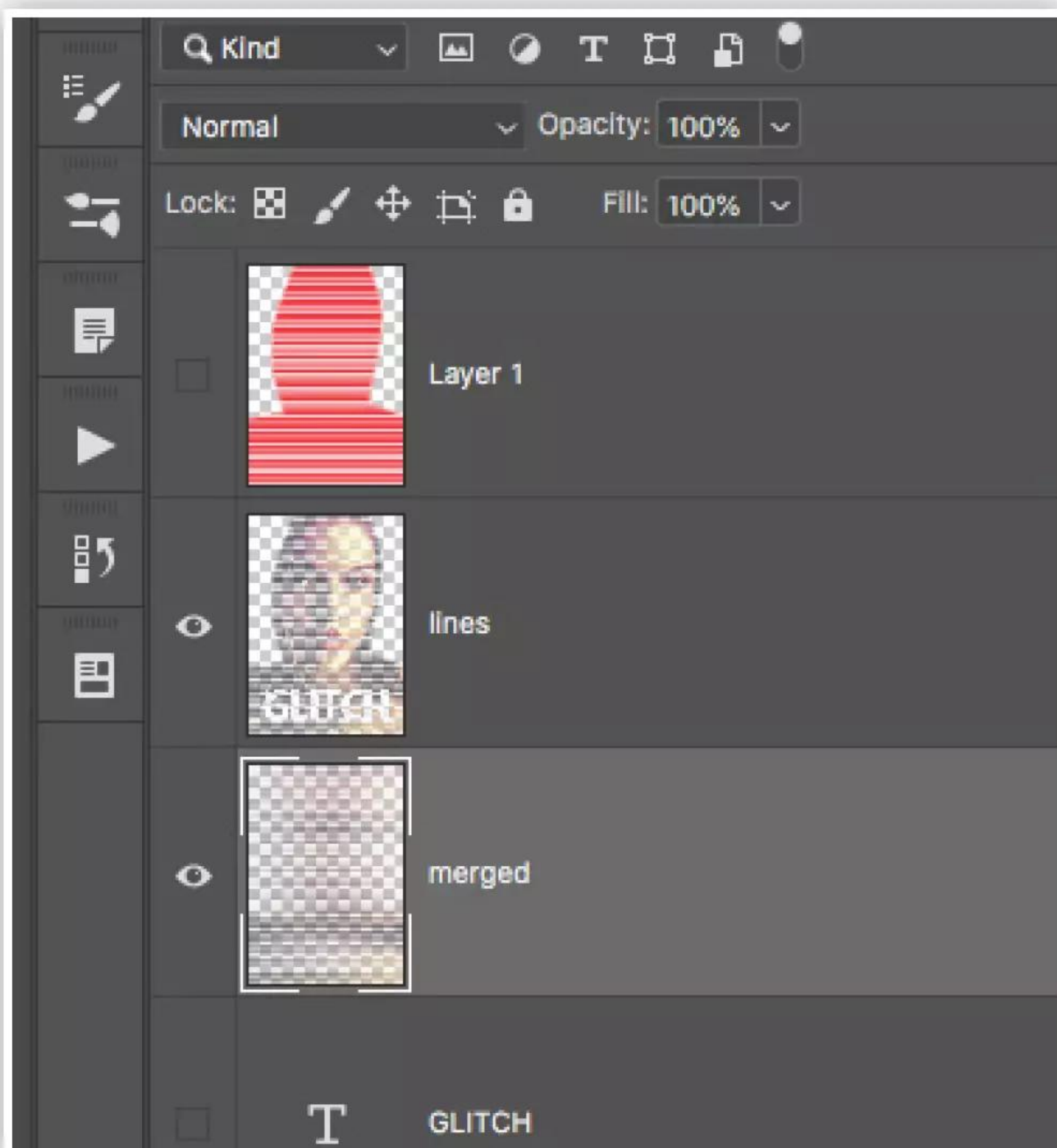


- 16** Make all the other layers invisible for the moment, except 'layer 1'. Click on the Channels tab at the top of the layers palette and select just the Blue channel. Below, in the layer options panel, click on the Load Channel As Selection button, to turn the lines into a selection.



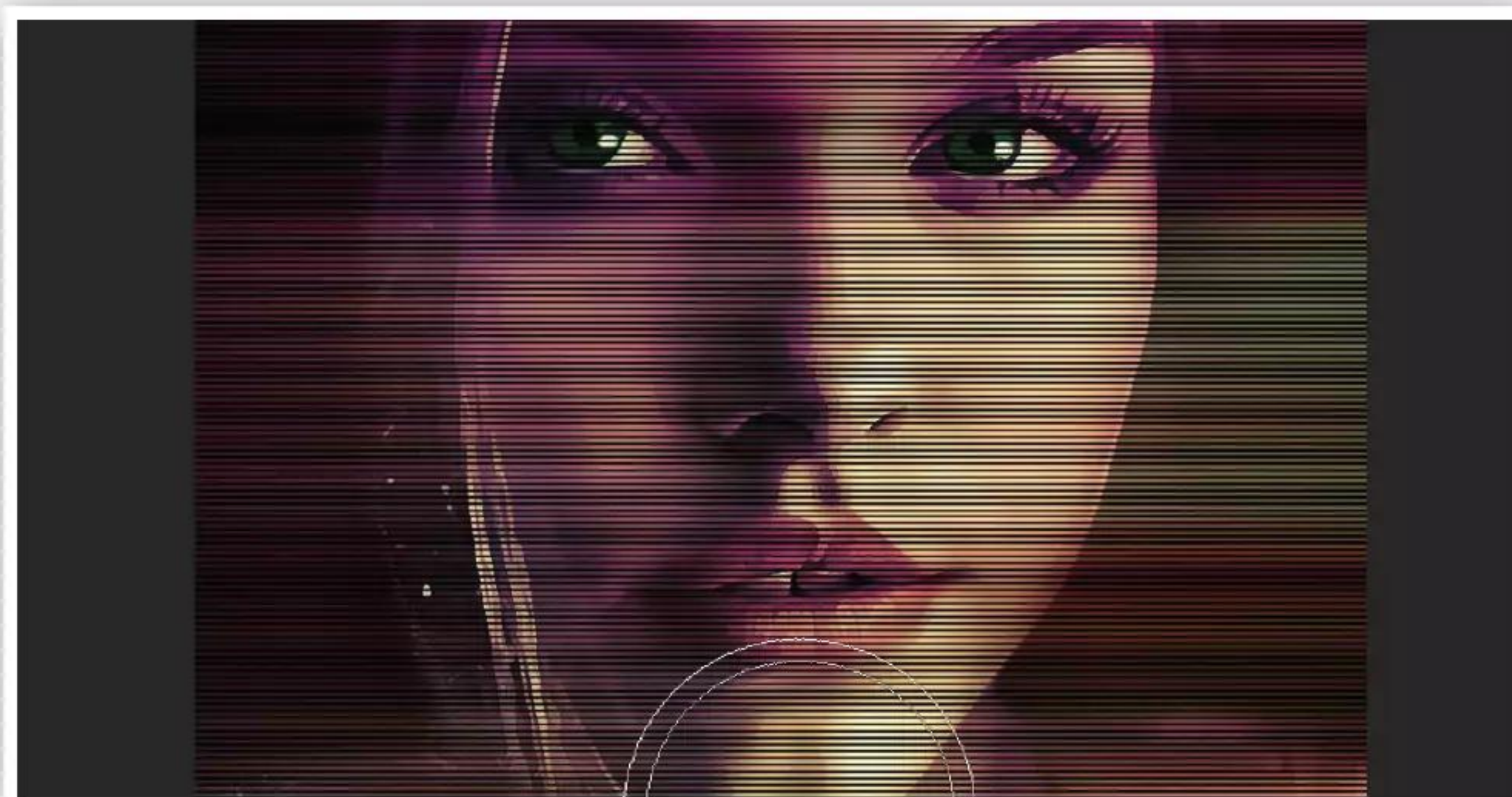
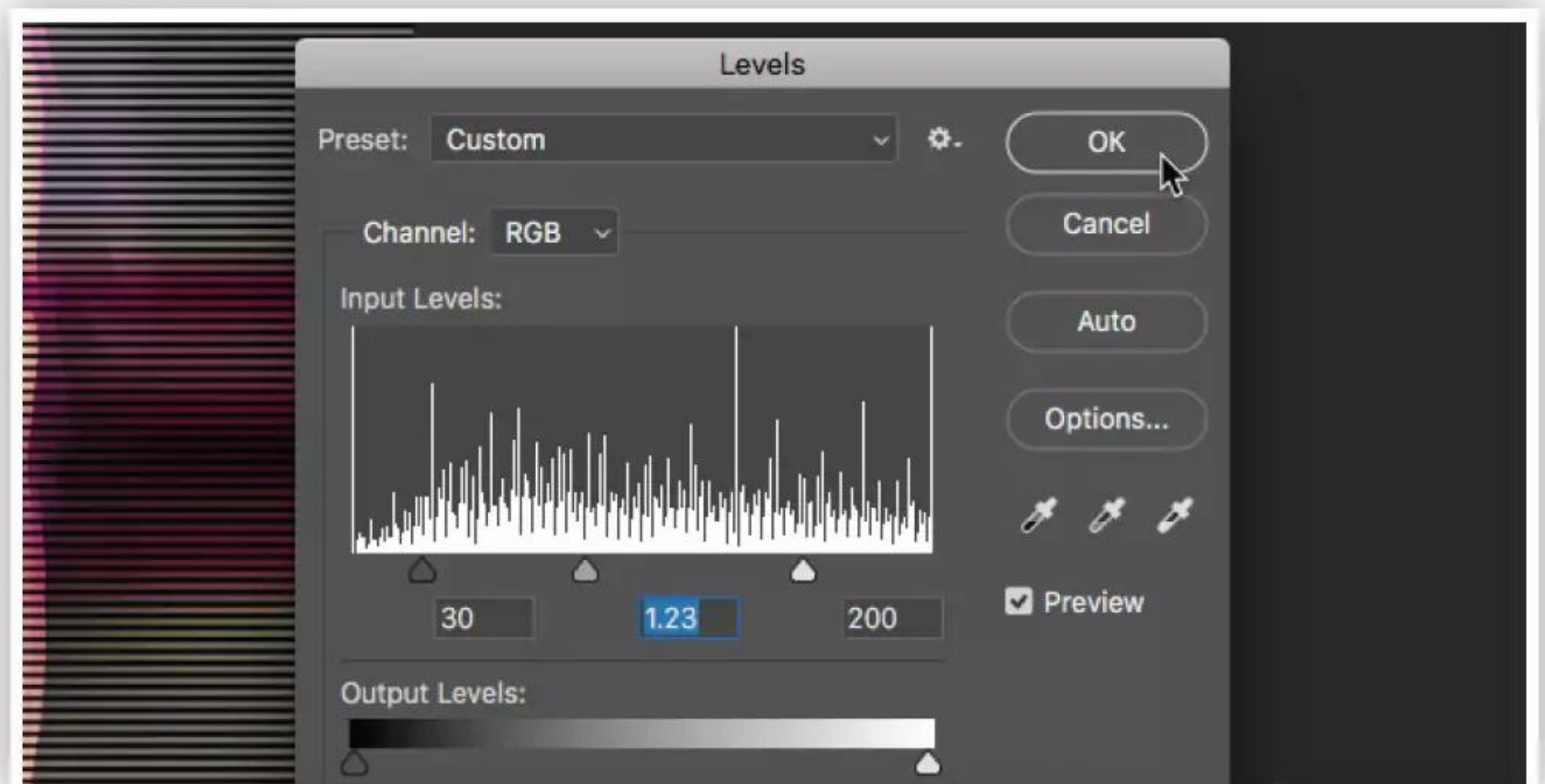
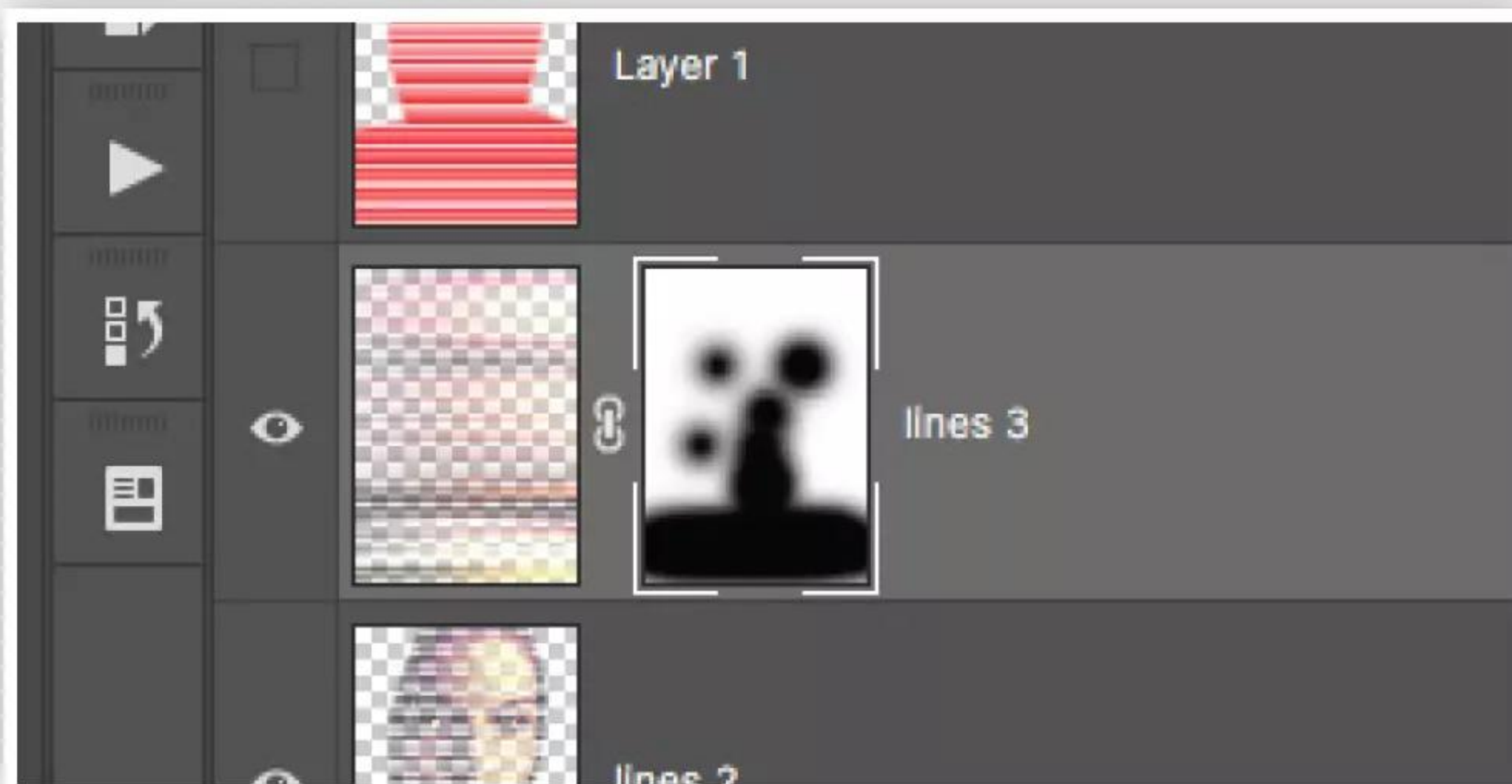
17 With the lines selection active, make all layers invisible except the 'merged' layer. You should see the lines overlaid on the 'merged' layer image. Press Delete and the selection will remove half of the image creating the raster scan effect. Press Cmd + D to cancel the selection.

18 Press Cmd + J to duplicate the raster scan 'merged' layer and call it 'lines'. You can also make the 'black' layer visible at this point. Click on the 'merged' layer to make sure it is active again and go to Blur > Motion Blur. Then set Angle to 0° and Distance to 2000 pixels.



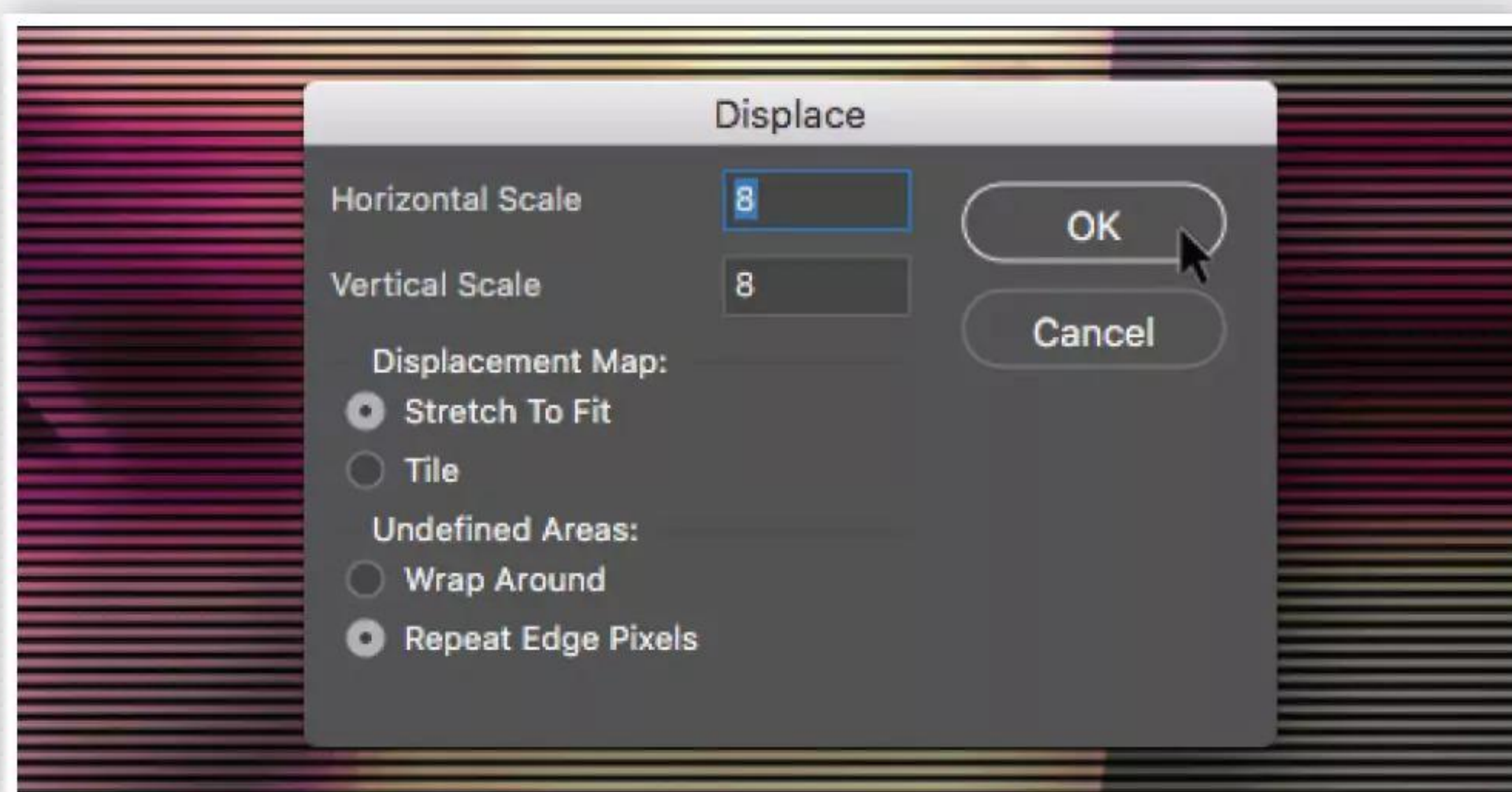
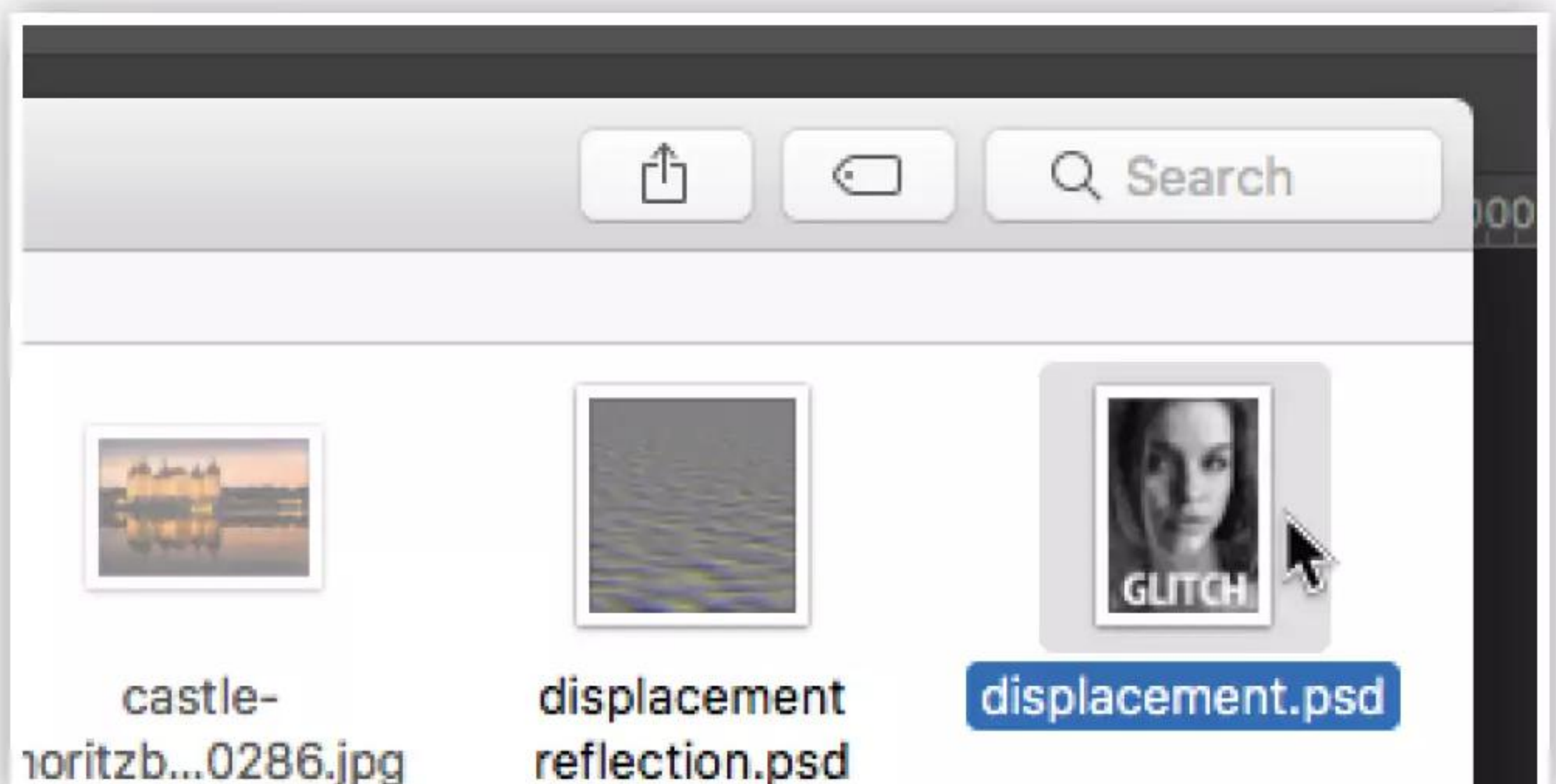
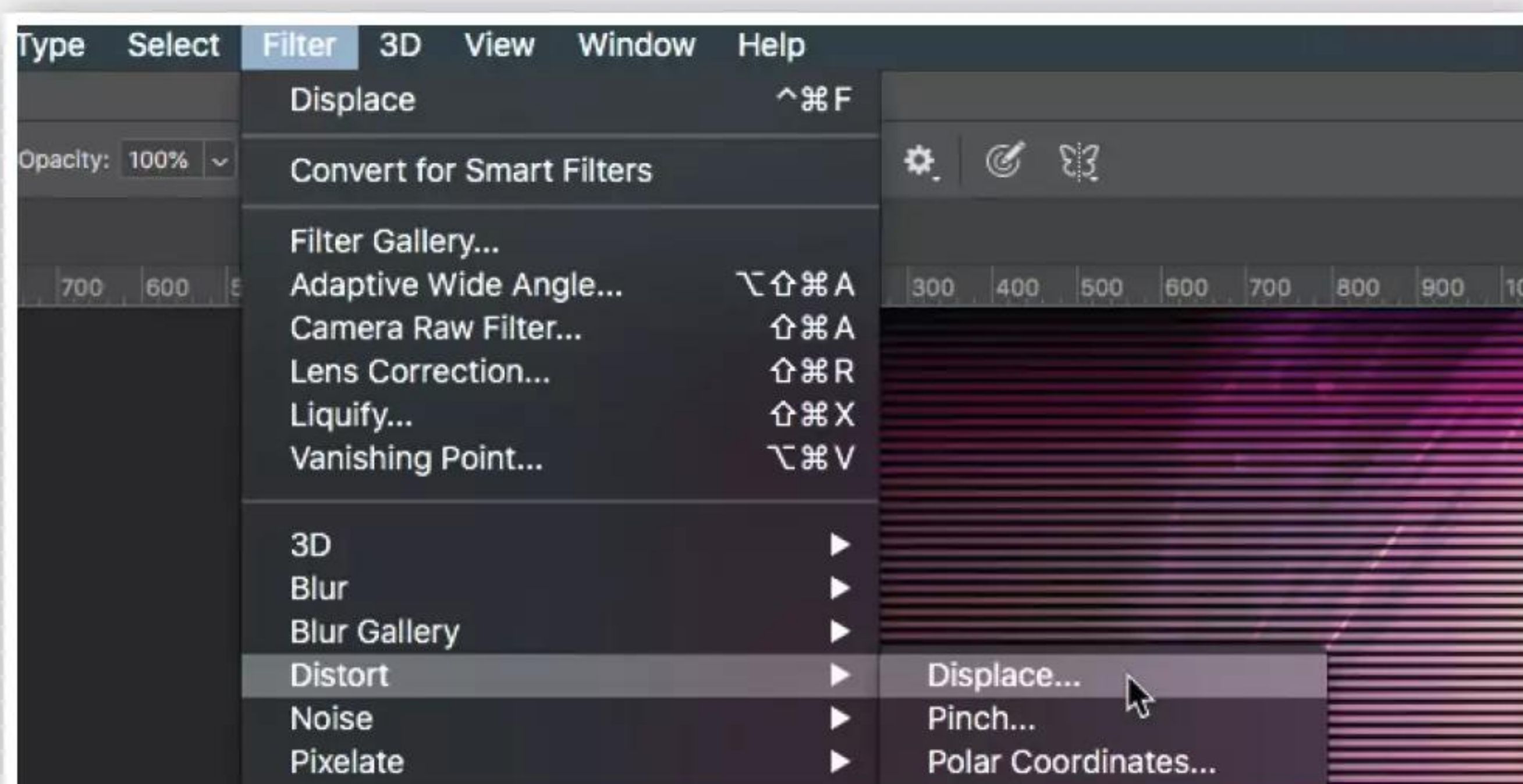
19 The 'merged' layer will be blurred horizontally across the screen. You can apply the effect an extra couple of times if you want to really get the pixels stretched across the screen. Now we need to do some layer housekeeping to get ready for the next part of the effect.

20 Take the blurred 'merged' layer and drag it above the 'lines' layer. Rename it to 'lines 3' then rename 'lines' to 'lines 1'. Press Cmd + J to duplicate it and name the duplicate 'lines 2'. If that hasn't confused you, hopefully you will have three layers as shown.



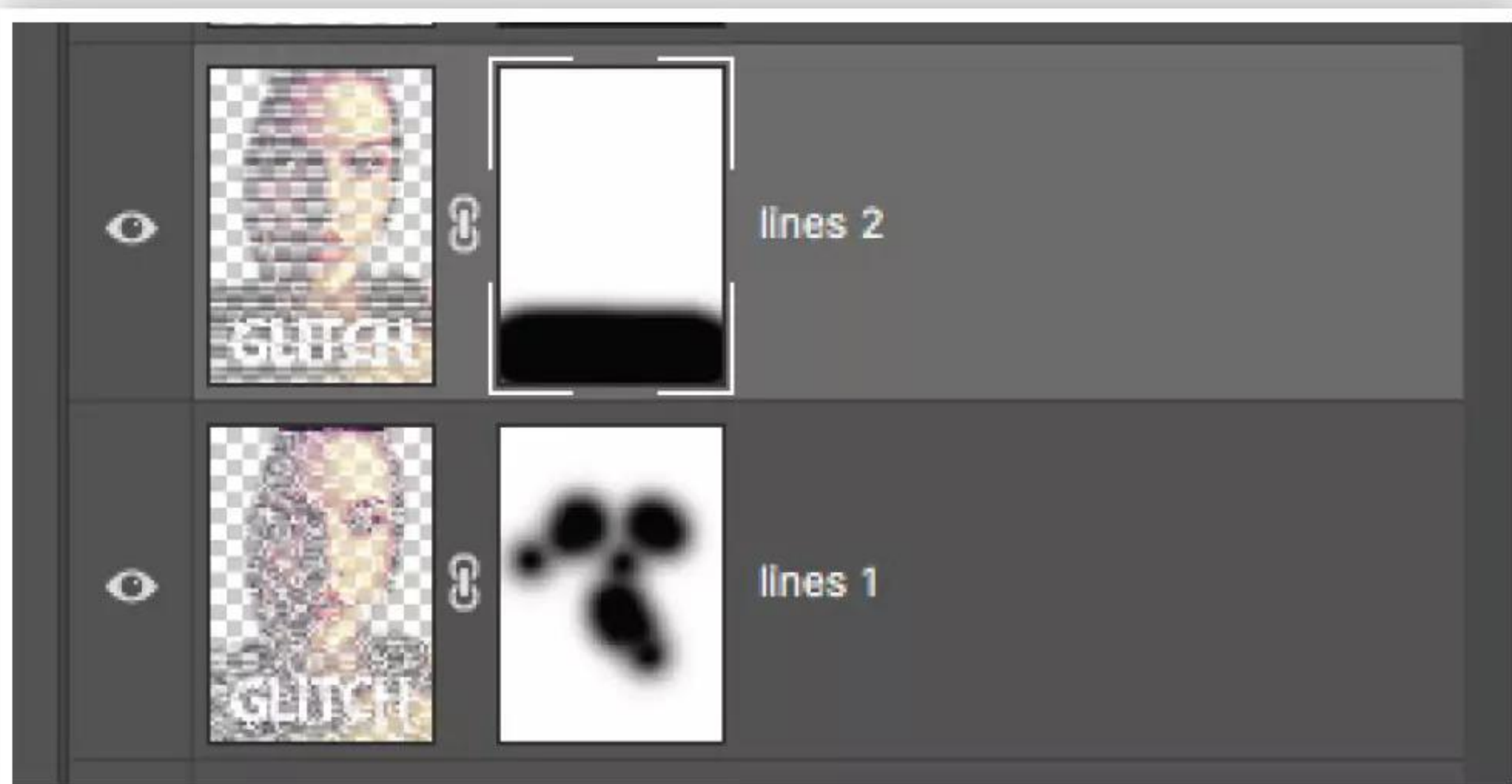
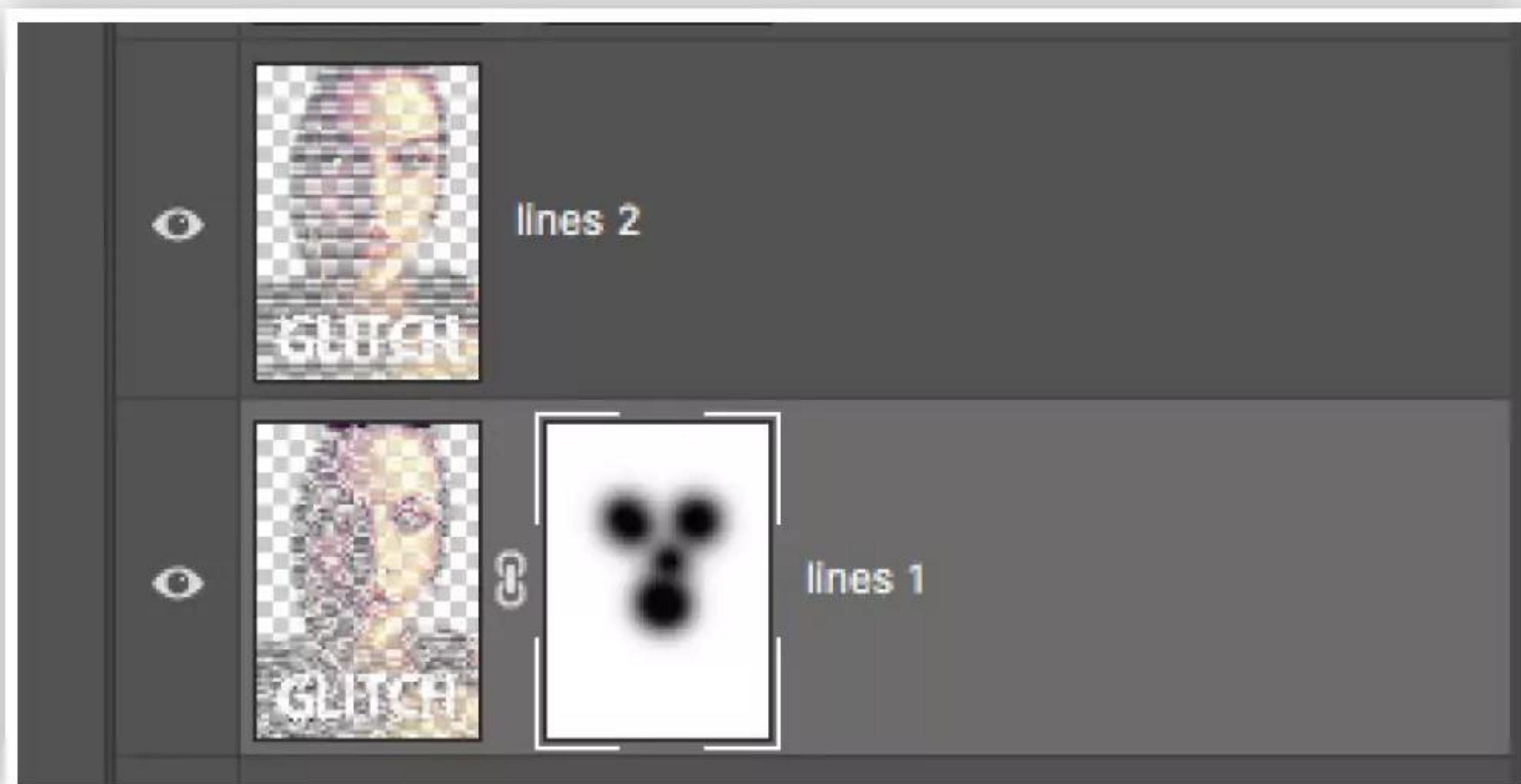
21 Click 'lines 3' to make it active and then add a layer mask to it. Use a large soft black brush on the layer mask, to remove the blurred lines just from around her eyes, nose, mouth and the area around her shoulders and text, so they look clearer.

22 Click the 'lines 3' layer thumbnail and press Cmd + L to bring up the Levels Adjustment panel. Slide the Highlight and Shadow sliders towards the centre of the histogram, to add more contrast to the blurred lines, until you have something you like.



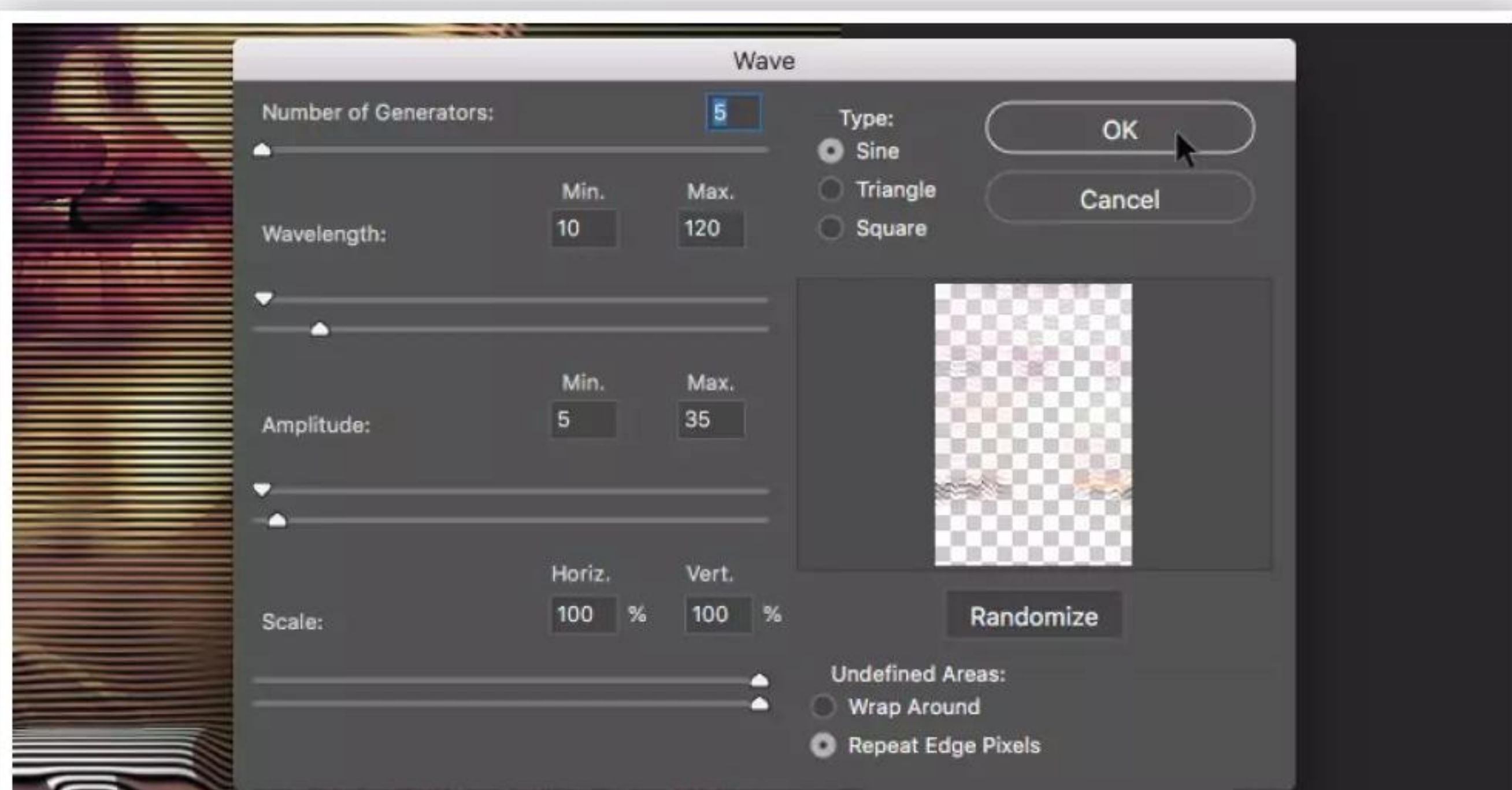
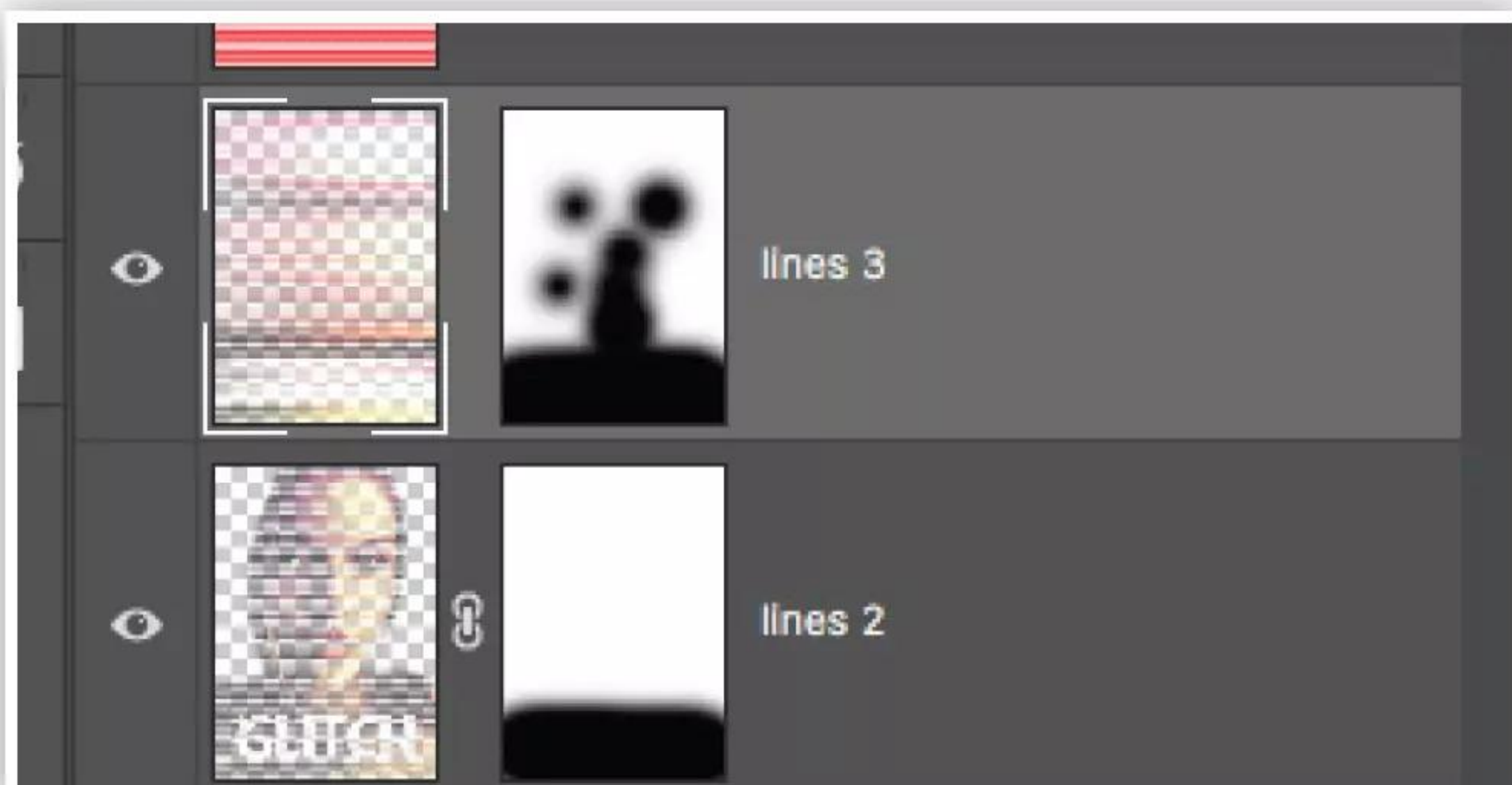
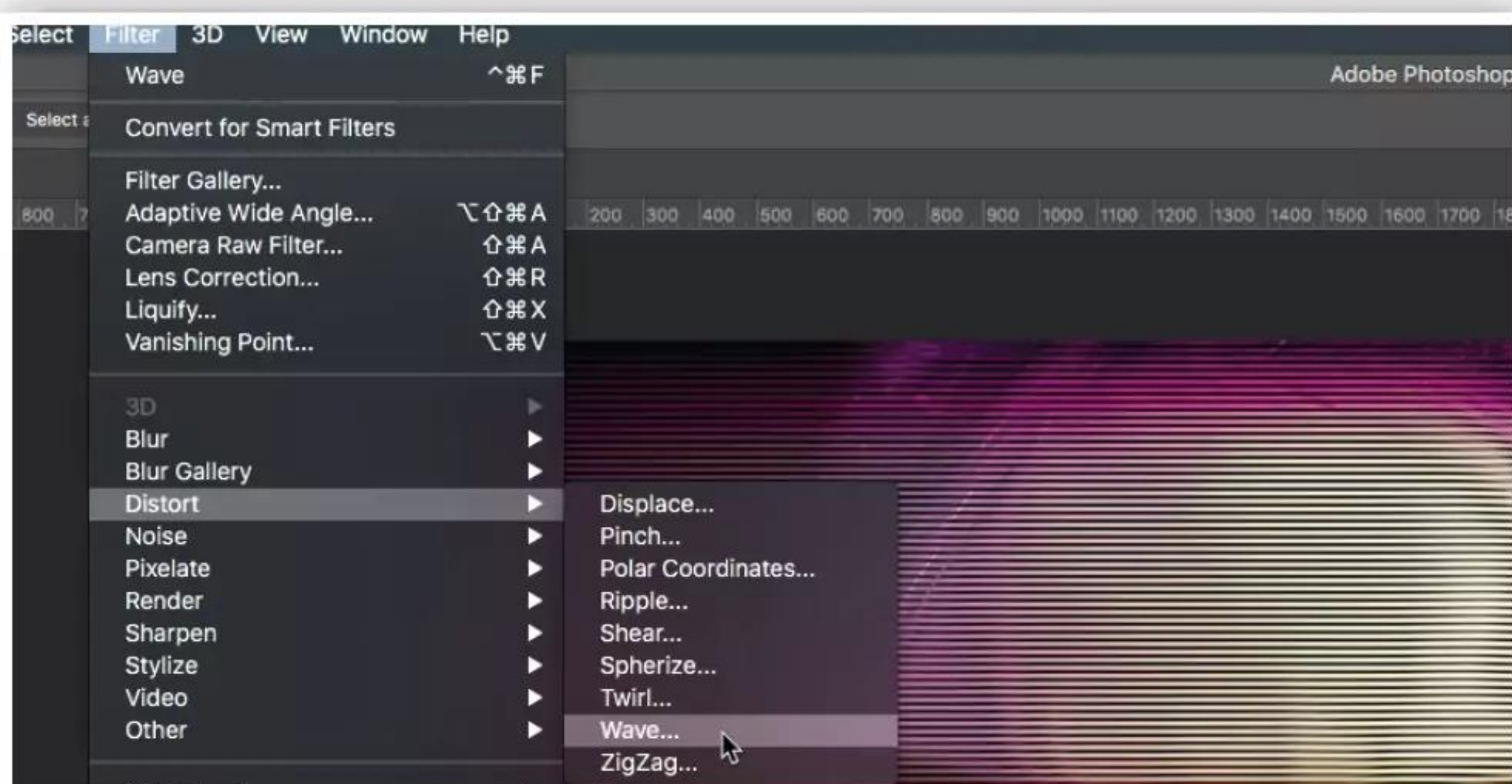
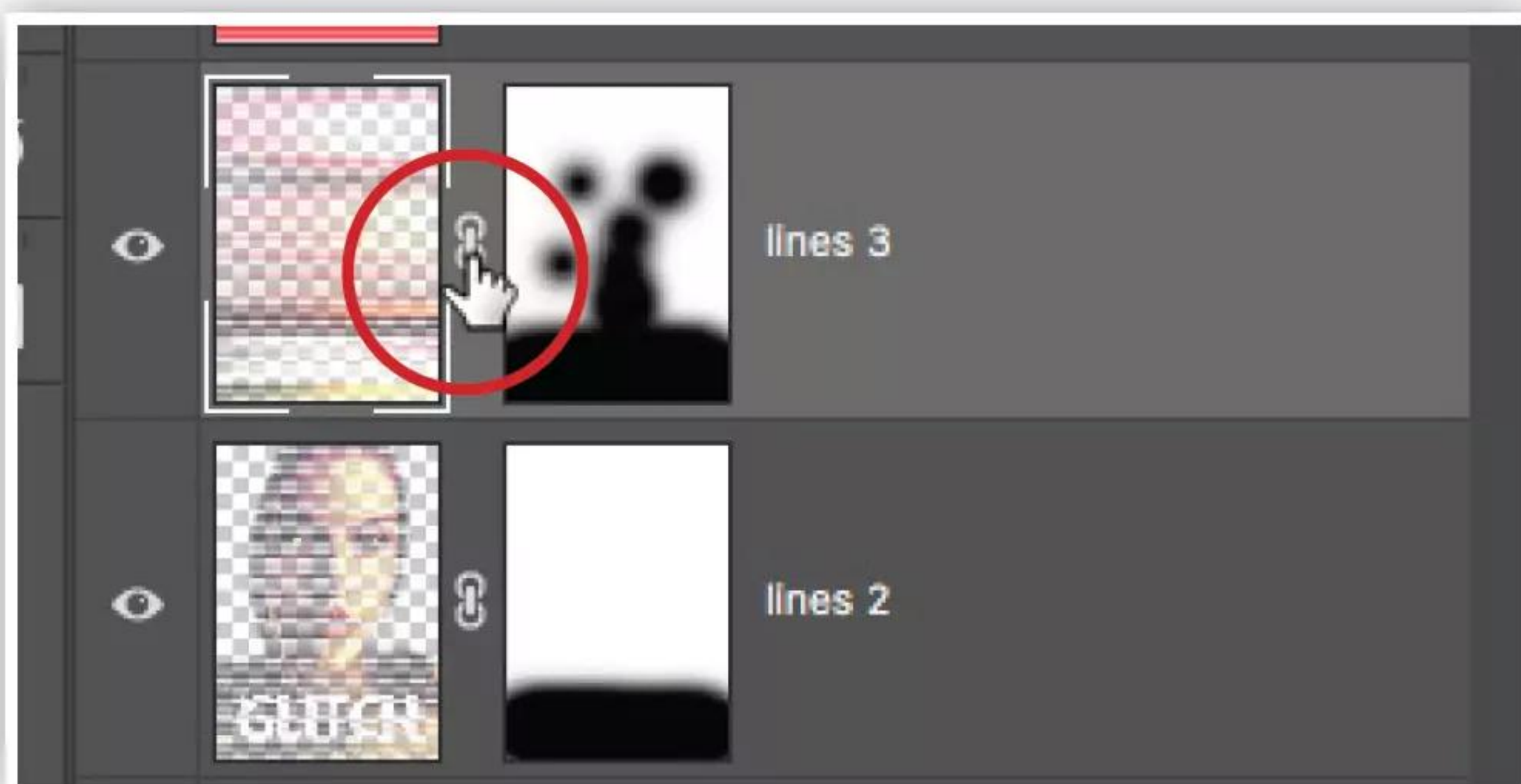
23 Click on the 'lines 1' layer to make it active. Now we can use the blurred grey image we created before. Go to Filter > Distort > Displace and then set Horizontal and Vertical Scale to about 8. Check the Stretch To Fit button and Repeat Edge Pixels. Click OK.

24 You will need to select the 'displacement.psd' file. This file will be used to warp the image on 'lines 1'. You can repeat the displacement a couple of times by pressing Ctrl + Cmd + F (Ctrl + Alt + F on PC), or just go to Filter and reuse the last filter applied.



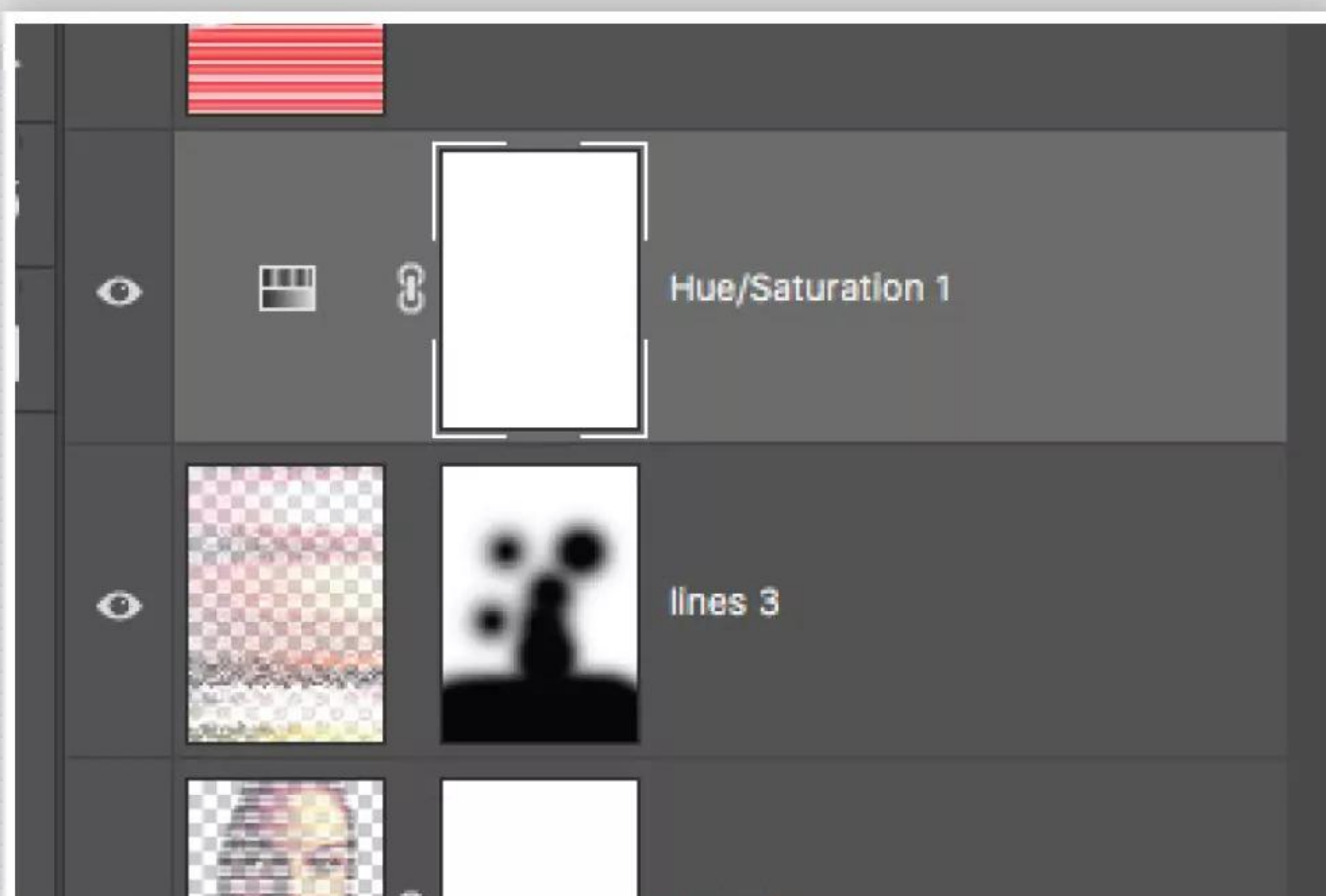
25 You will notice the face and text begin to displace and obscure the image slightly. You can add a layer mask to the 'lines 1' layer and use a large soft black brush to mask out the distortions around her eyes, nose and mouth so they are clear again.

26 Next, click on the 'lines 2' layer and add a layer mask to that too. Use the same black brush to mask out the text on the 'lines 2' layer. This will reveal the text beneath, on the 'lines 1' layer, which is very distorted but actually looks really good.

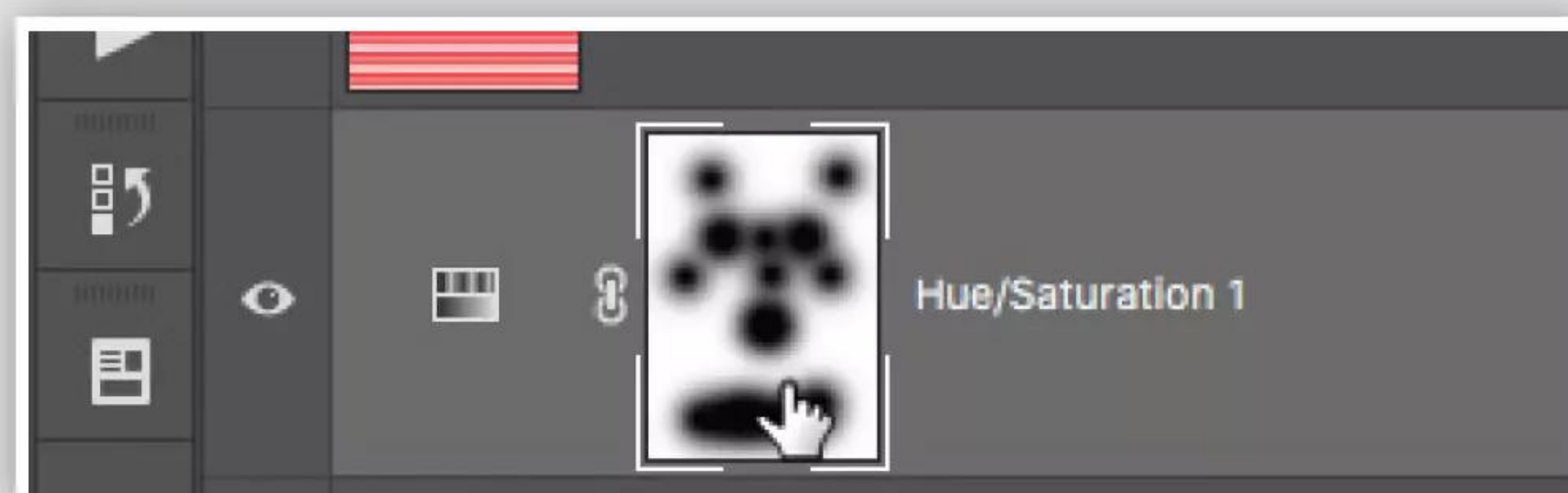
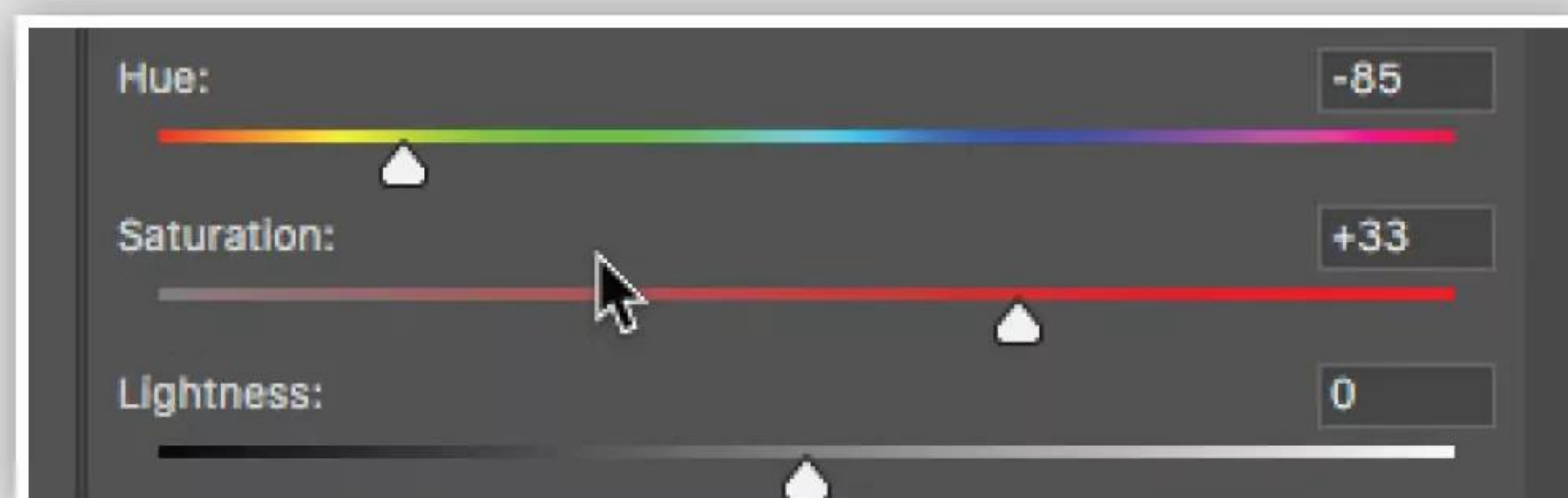


27 Now we can turn our attention to 'lines 3'. Click on the Chain icon, between the layer thumbnail and the layer mask, to unlink them. We want to distort the blurred lines image but not the mask. Click the image thumbnail so it is active, not the mask.

28 Go to Filter > Distort > Wave. Set: Number of Generators to 5, Wavelength Min. 10 and Max. 120, the set Amplitude Min. 5 and Max. 35, and Scale 100% for both Horiz. and Vert. values. Click OK to add a wave distortion to the blurred lines.



29 Go to the layer options, click Add New Fill Or Adjustment Layer and select Hue/Saturation. Make sure this goes to the top of the layer stack. We can use the Hue/Saturation adjustment layer to alter the colour to look more like glowing blue screen.



30 Make Hue -85, Saturation +33 and Lightness 0 to make the colours of the layers below look more blue/purple. On the 'Hue/Saturation 1' layer mask, use the black brush to mask away some of the blue from the subject's eye, cheeks and lips. With that, your glitch effect is complete.



Effects for high tech

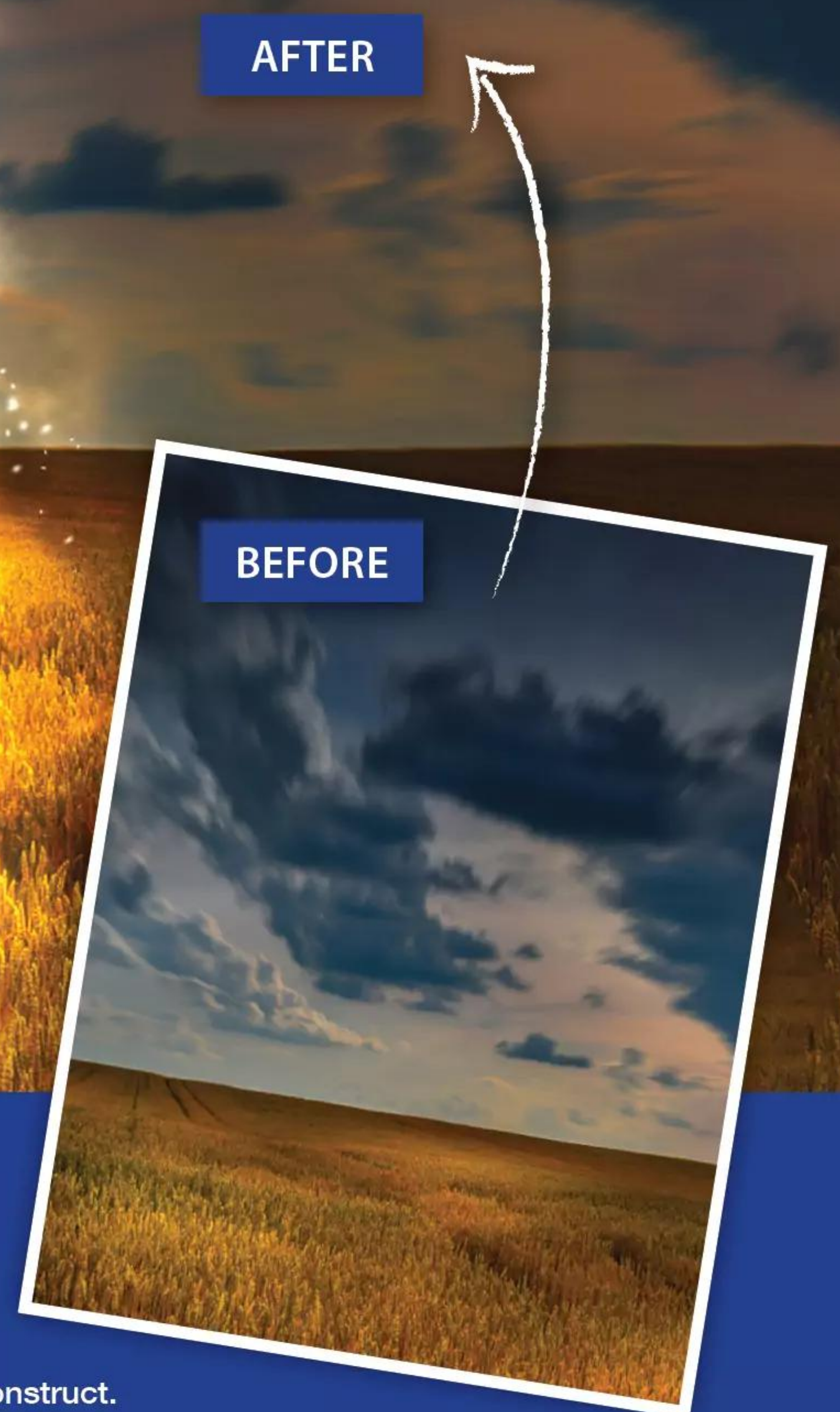
Now you can glitch with the best of them.

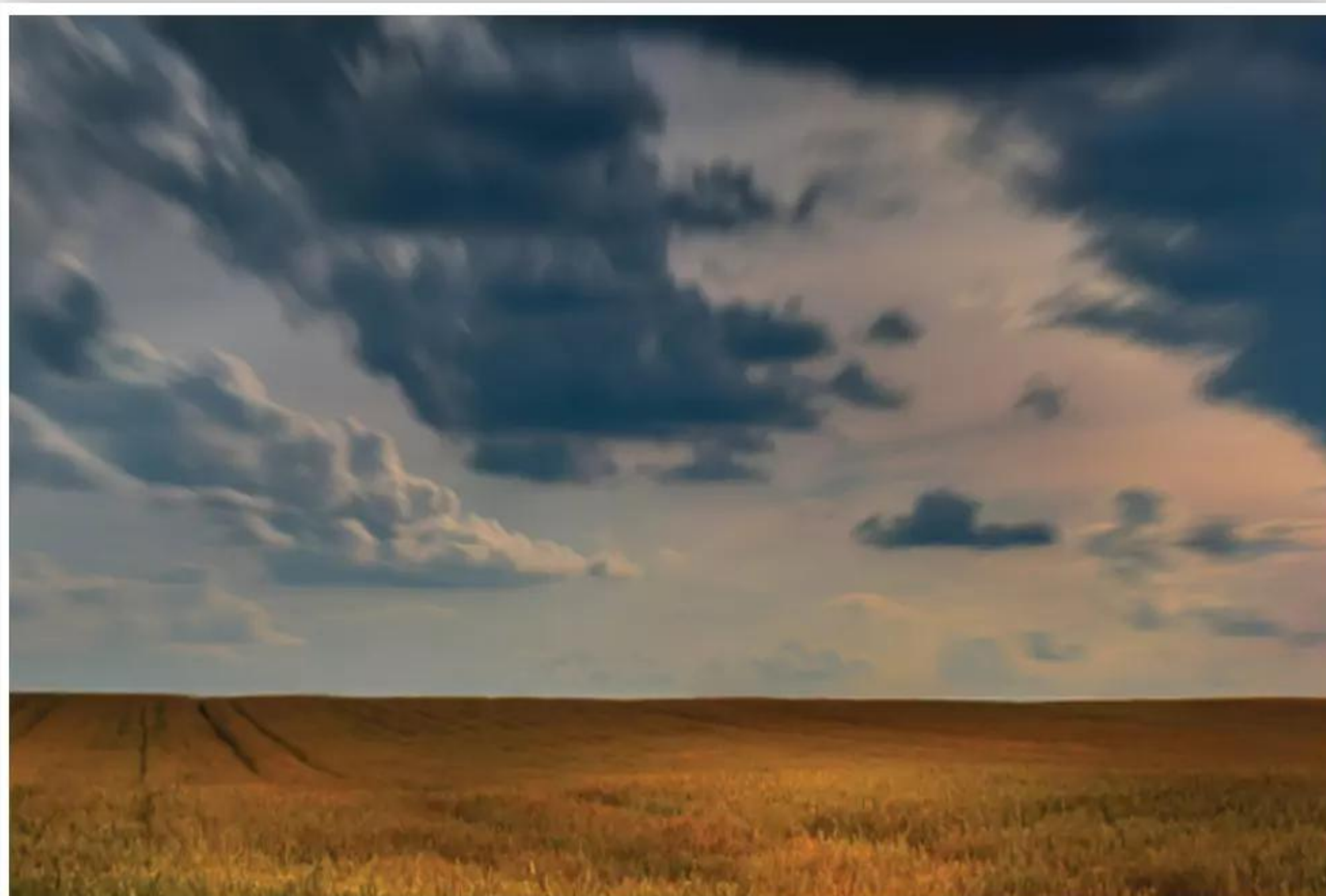
Light Beam Effects

Enhance your photos and art with cool beams of light

Photographers will tell you that their medium is light. In fact, the word photograph is taken from the Greek words; photos for light and graphe for drawing. In Photoshop, even if the medium with which you are working is the coloured pixels in an image, it is how you use those pixels to represent light that makes a photo 'pop'. We want to show you how to create some great lighting effects, then show you how to combine several images and blend them into one final artwork that will benefit from the

lighting you will construct. We have three images. The first is a field, into which the other two elements will be placed. We will combine them to create a classic alien abduction scene. You're always guaranteed of some good alien light beams in a scene like that and we can start off with the basic assembly of the elements, before moving on to make the light effects.





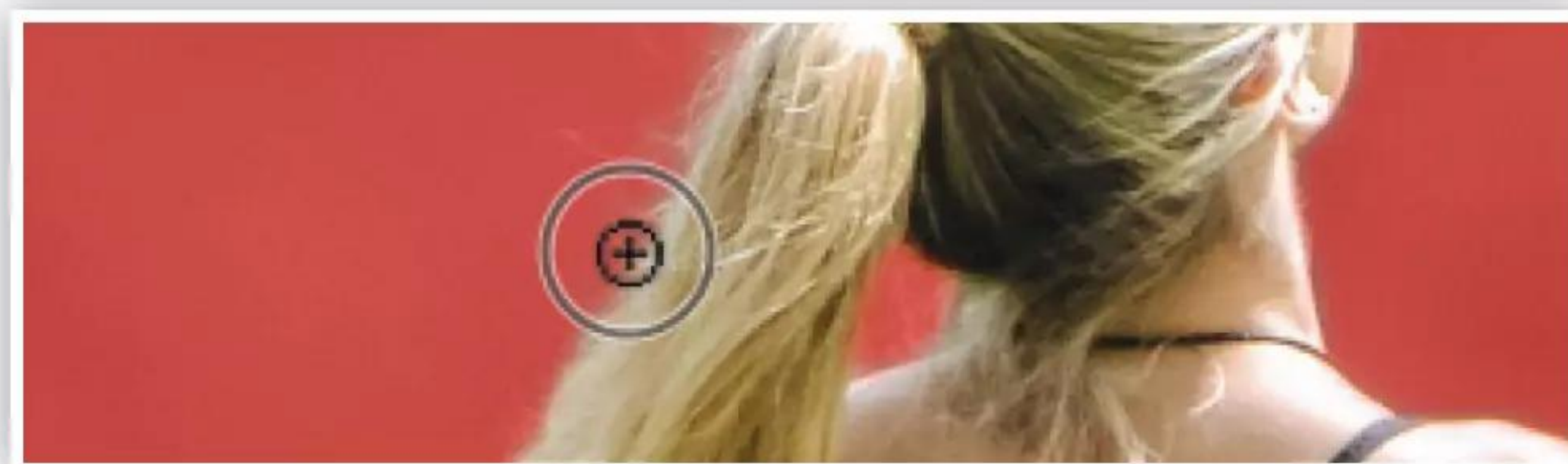
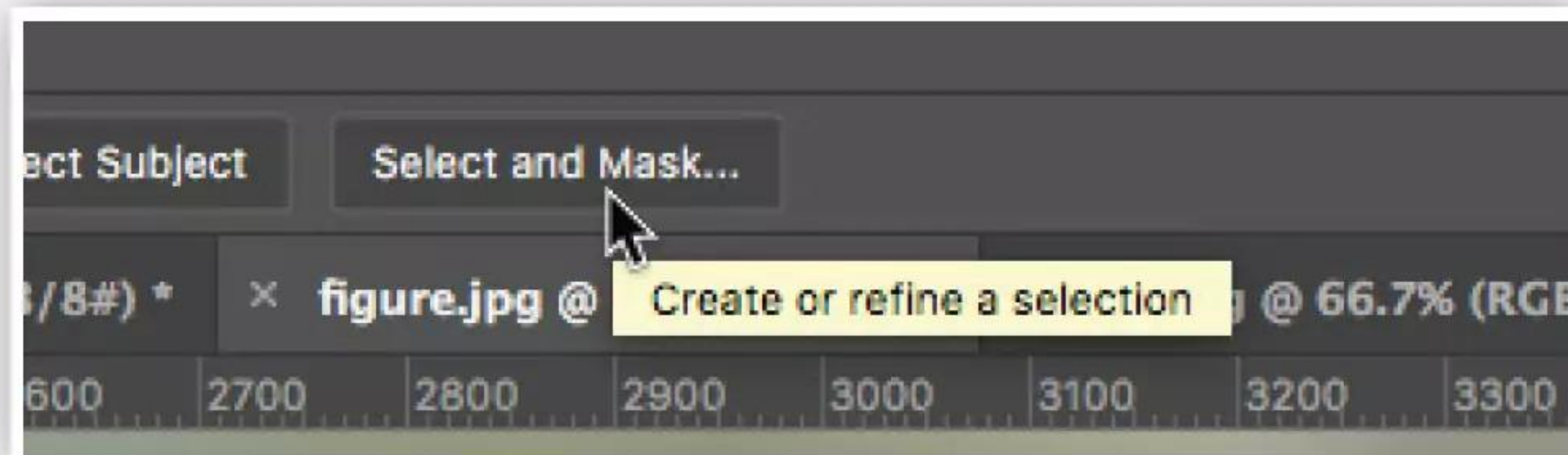
01 Firstly, we open the base image, which, in the case of our example, is called 'field.jpg'. The base image is 2899 pixels wide by 4123 pixels high. Settings used in our example are based on an image that size. Your settings may vary if working on a different sized image.



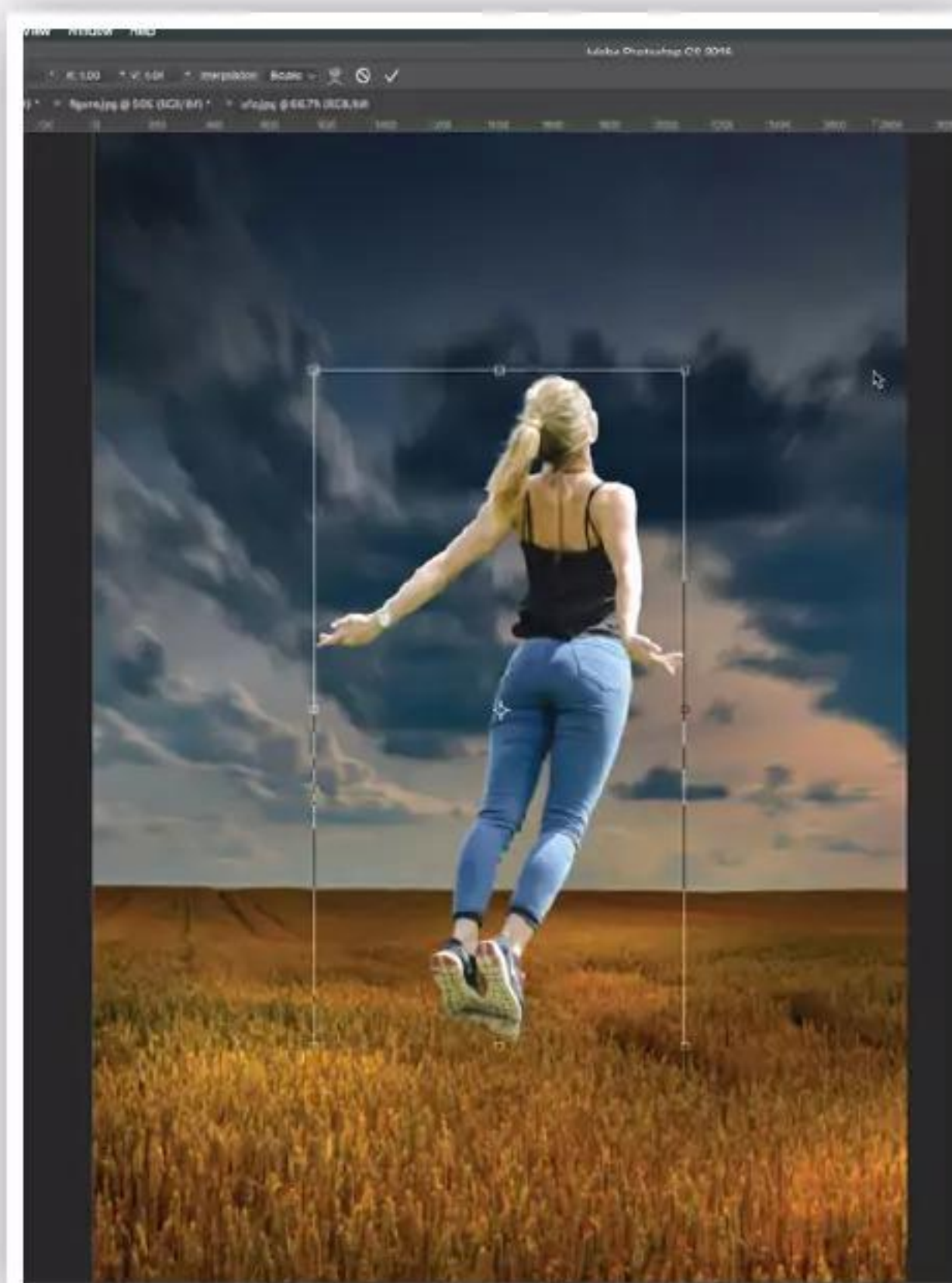
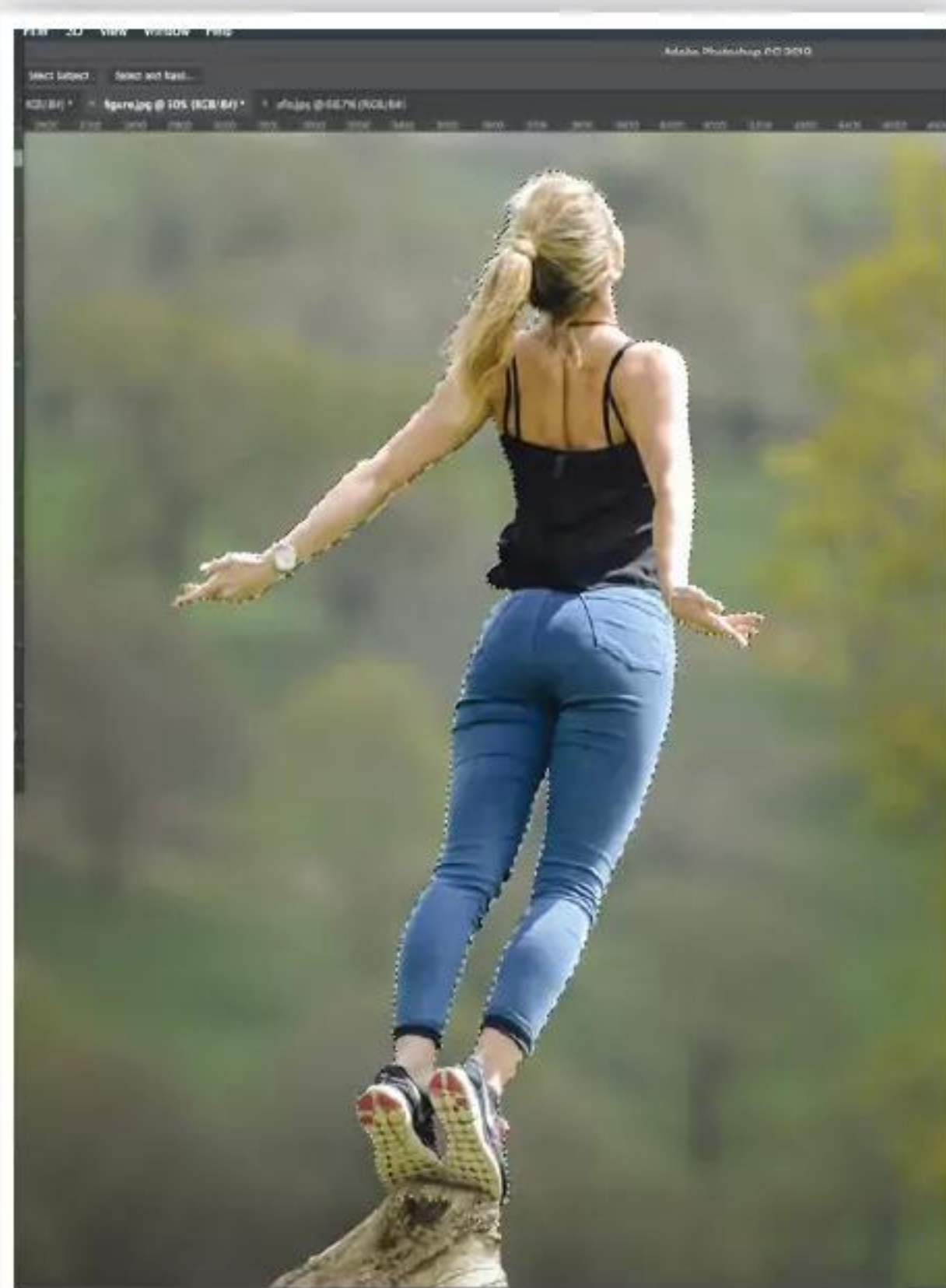
02 Next, open the image called 'figure.jpg'. It is an image of a girl pretending to fall off a tree stump. We can use this image to create an abductee floating in a beam of light. The first thing we need to do, is remove her from the background.



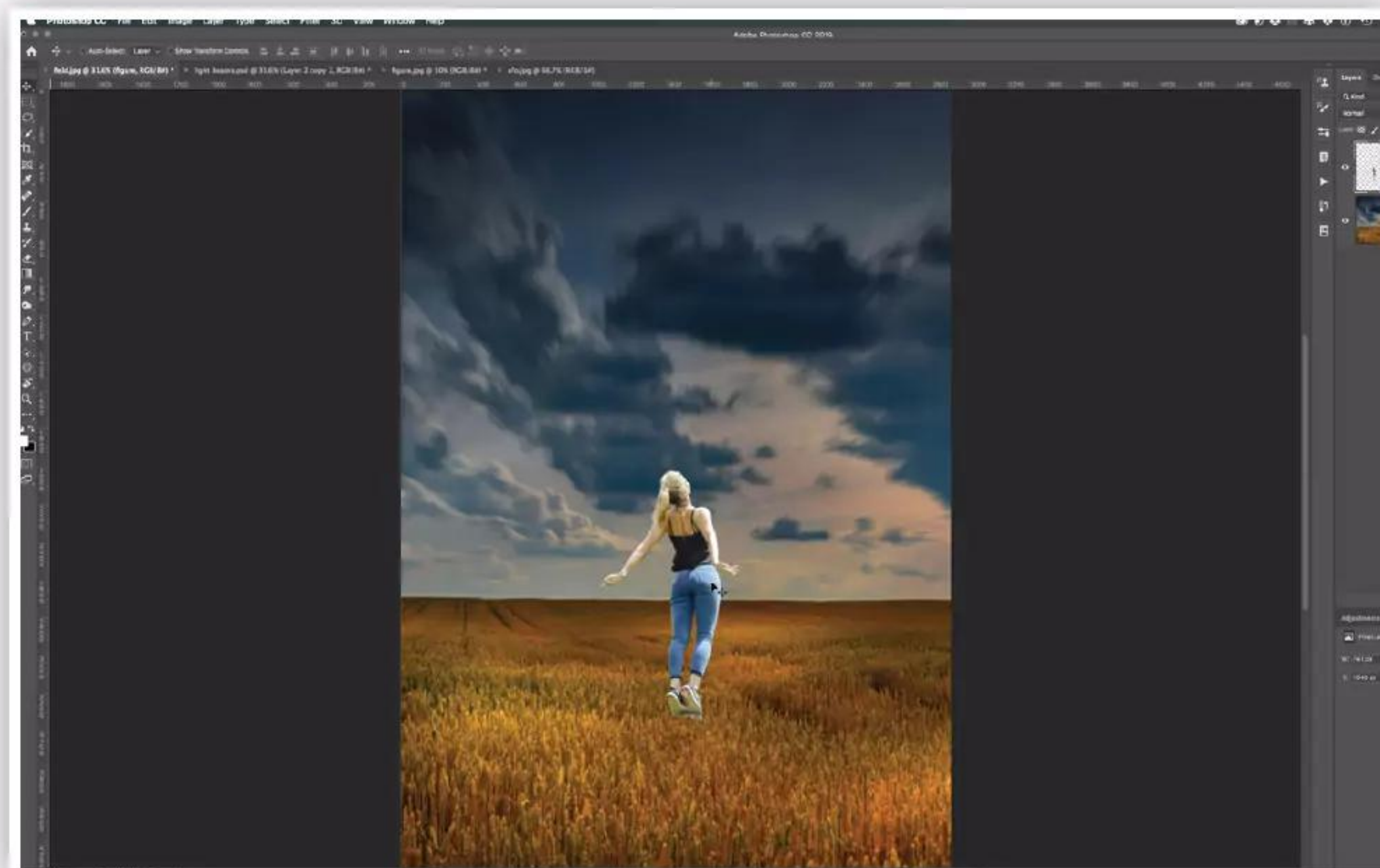
03 An easy way to do that is to use the Quick Selection Tool (W). Use a small brush size of about 10 pixels and begin to draw a selection within the outline of the girl. As she is against a plain background, you should be able to get a fairly decent selection.



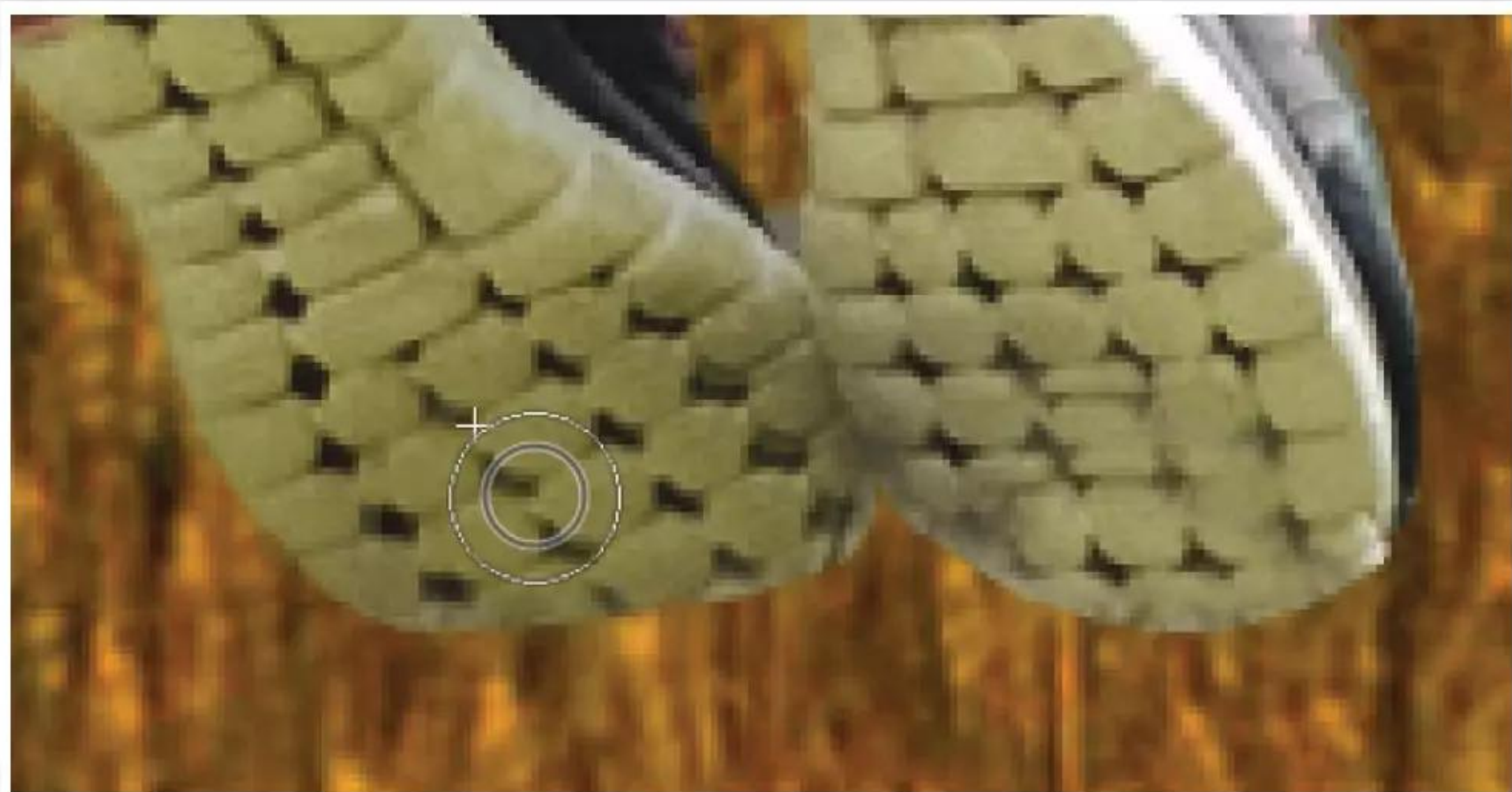
04 To make sure of a good selection, you can click on the Select And Mask button and paint the refinement brush over the girl's outline. Each brush stroke will attempt a more accurate selection. Keep brushing until you're happy with the quality of the selection and then press OK.



05 With your selection refined, you can go to Edit > Copy (Cmd + C) and copy the girl. Then you can return to your field image and go to Edit > Paste (Cmd + V) to paste the girl into the scene on a new layer, which you can name 'figure'.



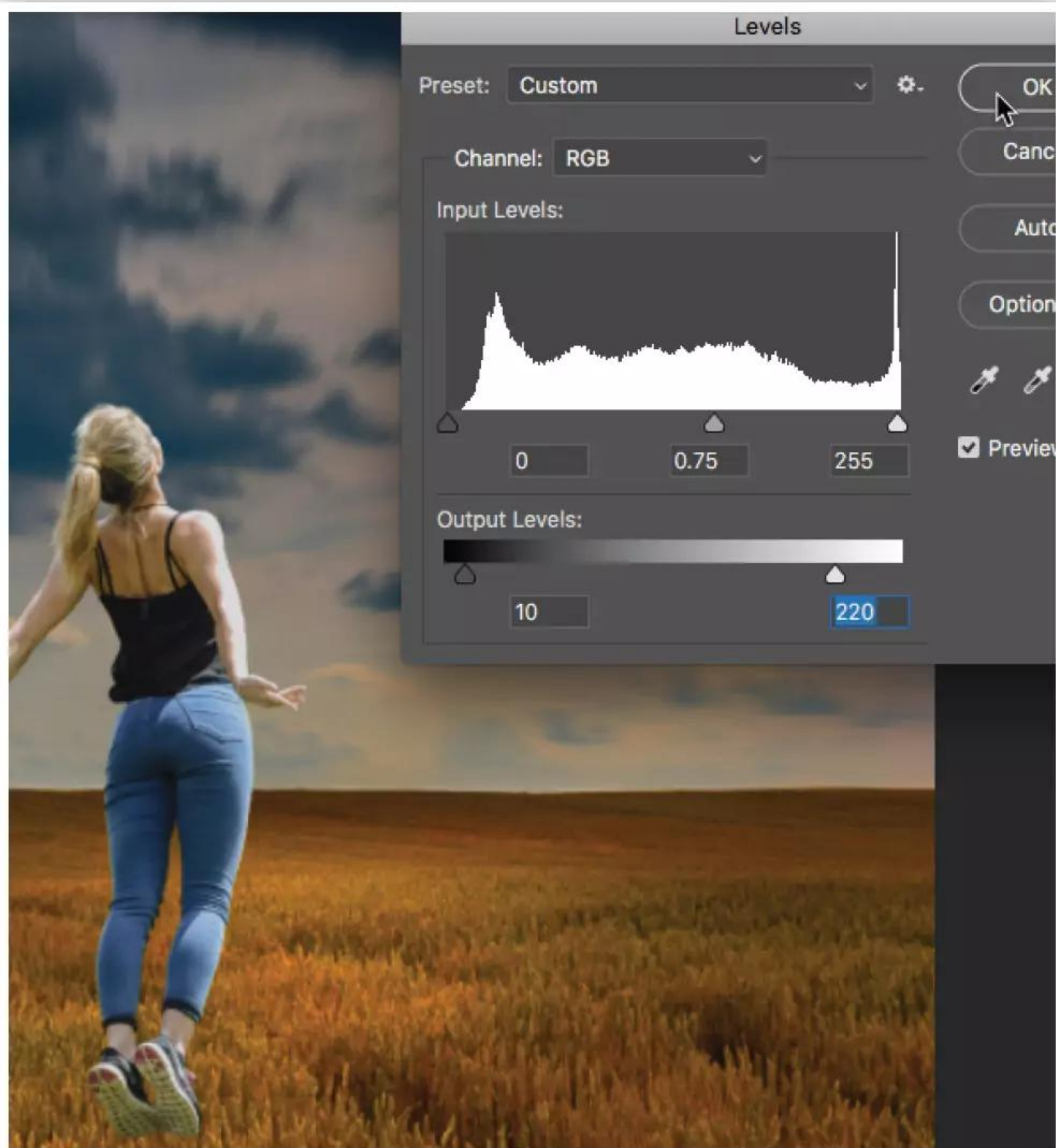
06 She's probably a bit too big for this scene, but if you press Cmd + T, to activate the Free Transform Tool, you can scale her down and move her into her final position near the bottom of the filed image. You can also rotate her a little, so she faces the sky more.



07 Since the girl was standing on a tree stump, parts of her feet were missing. You can use the Clone Stamp Tool (S) to clone new areas of her sneaker soles onto the missing bits. You can then use the Eraser Tool and refine the shape of her feet.



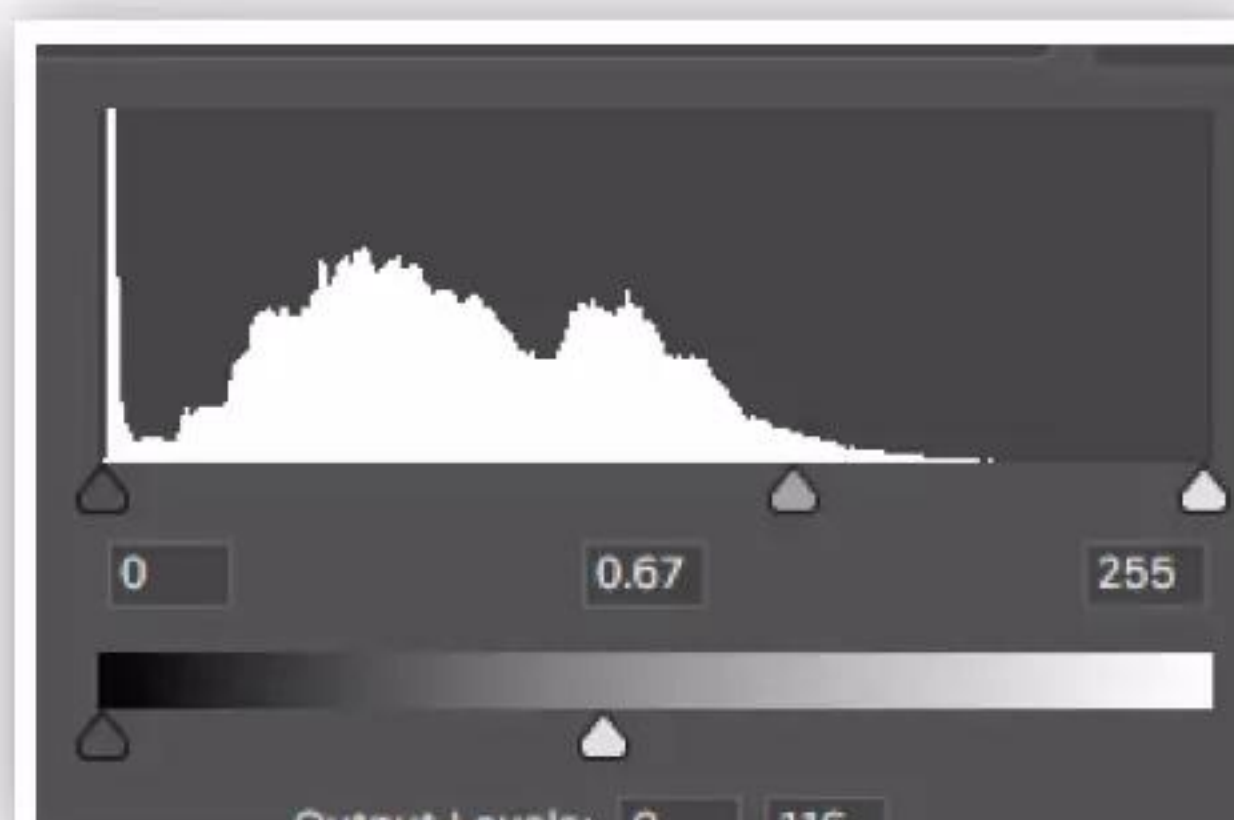
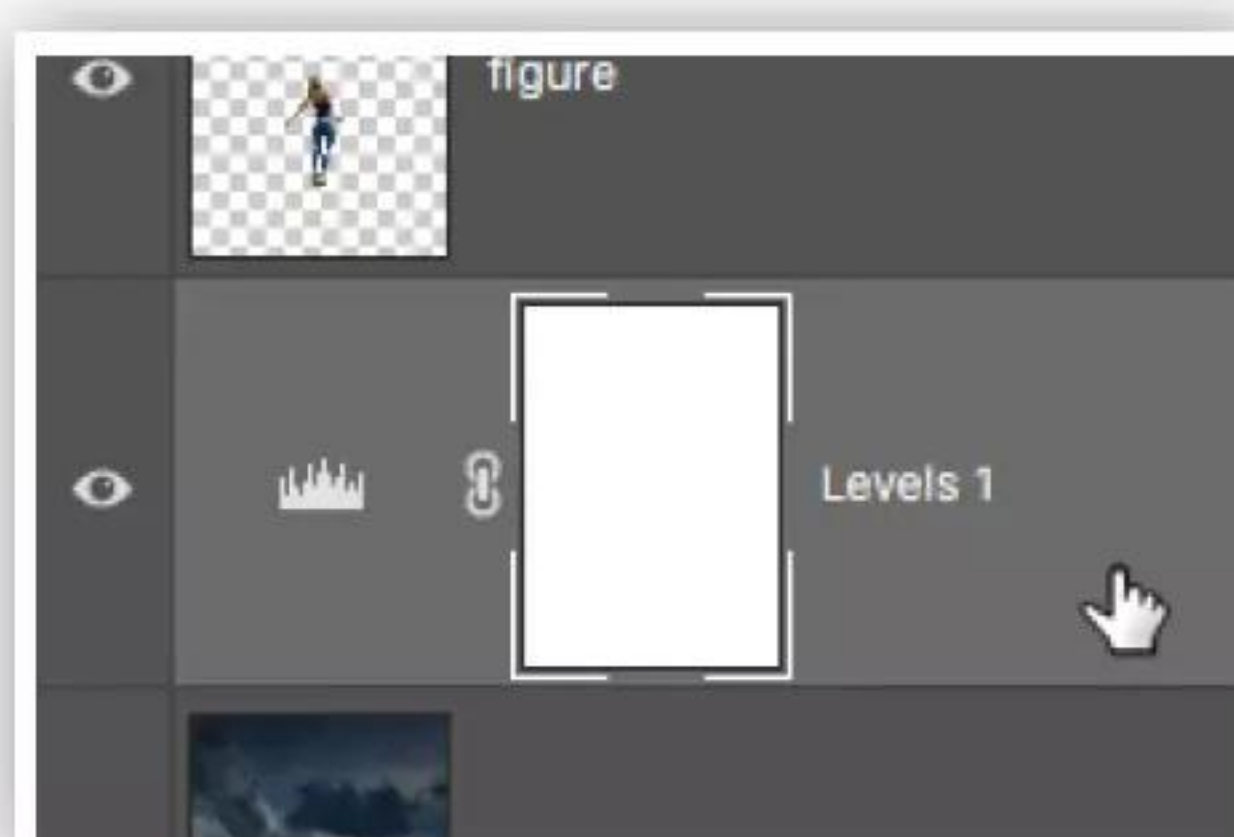
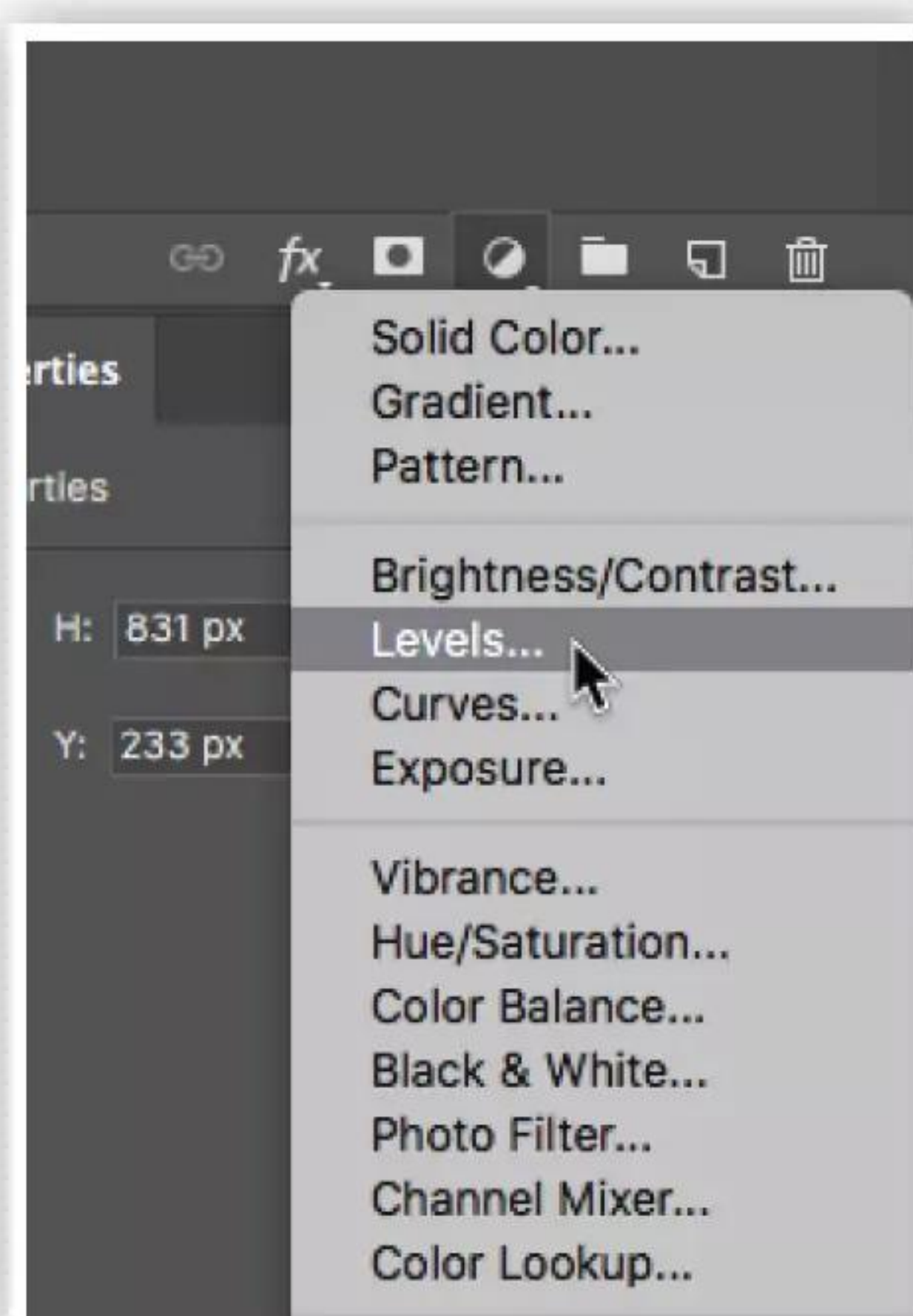
09 Now we need our alien invasion craft. If you open the file 'ufo.jpg', we have a classic alien saucer to abduct our girl. Now, just as you did with the girl on the tree stump, you can use the Quick Selection Tool (W) to select the saucer, then copy it, and paste it into your main document.



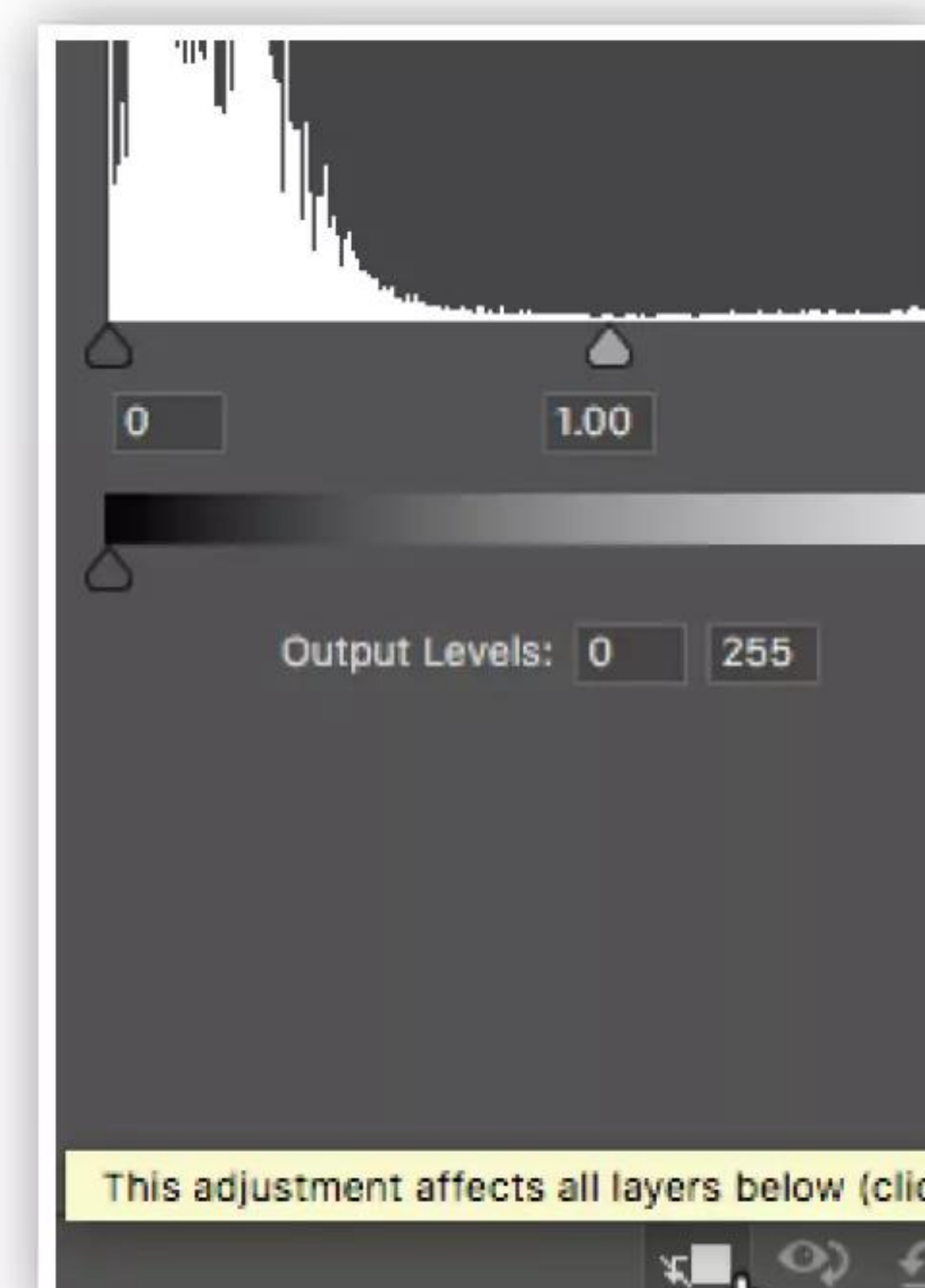
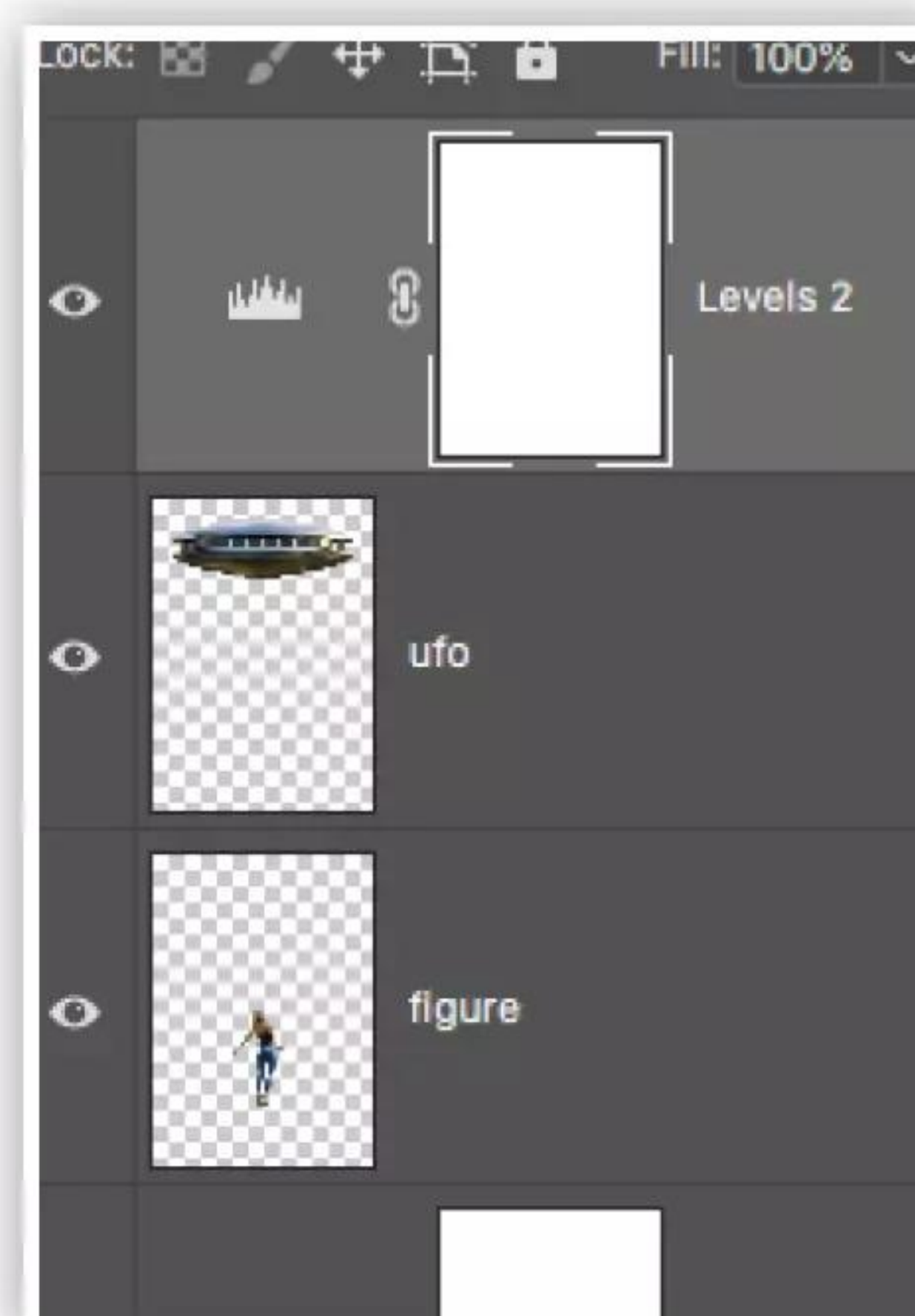
08 With the 'figure' layer still active, press Cmd + L to call up the Levels panel. The girl is a little too bright for our purposes, so if you drag the middle Midtone slider to the right a little, you can make her darker. You don't have to make her very dark.



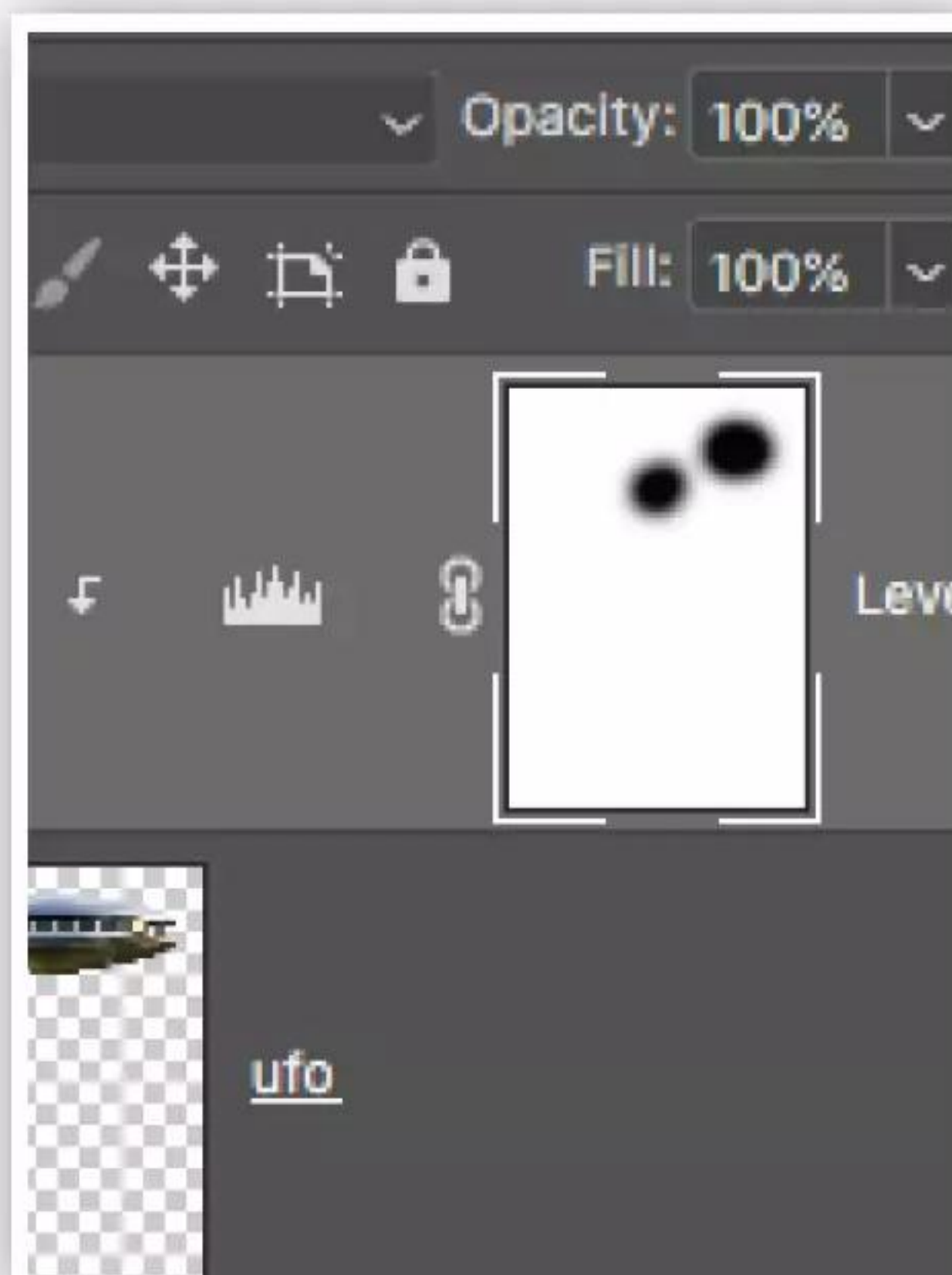
10 The saucer goes on its own layer, which you can name 'ufo' and place at the top of the layer stack, with the girl on the 'figure' layer beneath that and the field image as the main 'Background' layer. At this point it may be worth hitting Shift + Cmd + S to save the document.



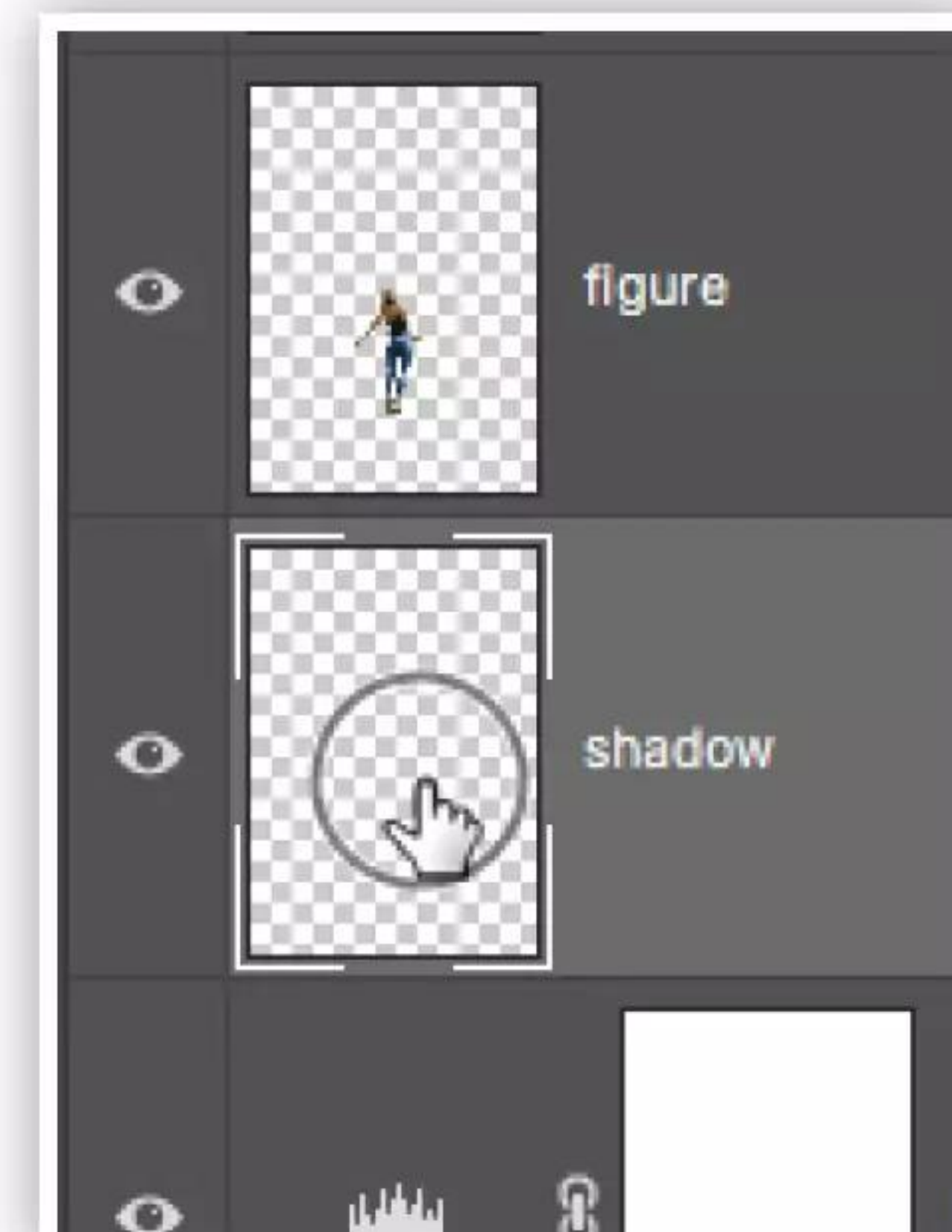
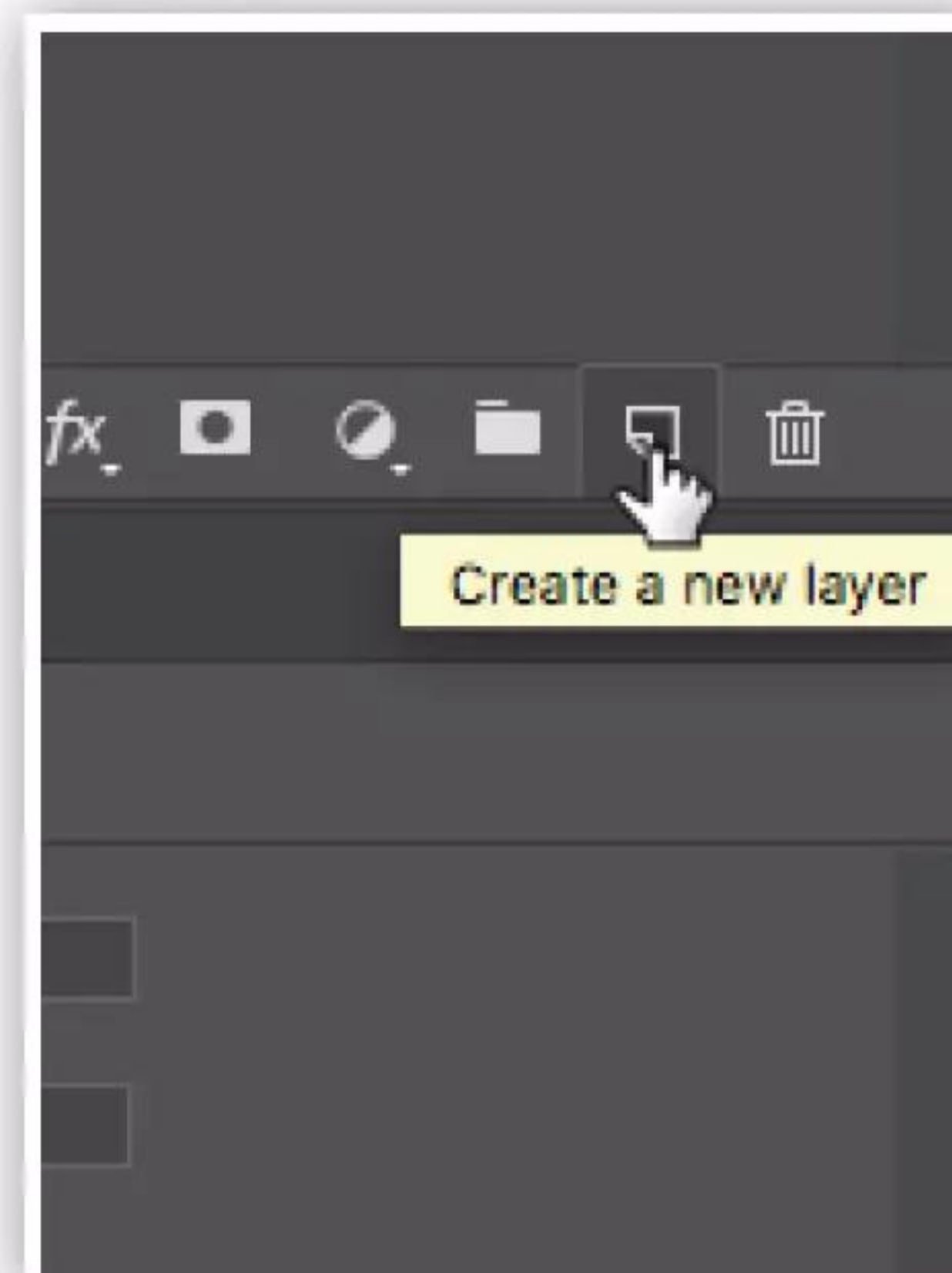
11 Click the 'Background' field image layer, go to the layer options panel and click Create New Fill Or Adjustment Layer. A 'Levels 1' adjustment will be added above the field image. Grade the Midtone slider to the right and the Highlights Output Levels to the left, as shown.



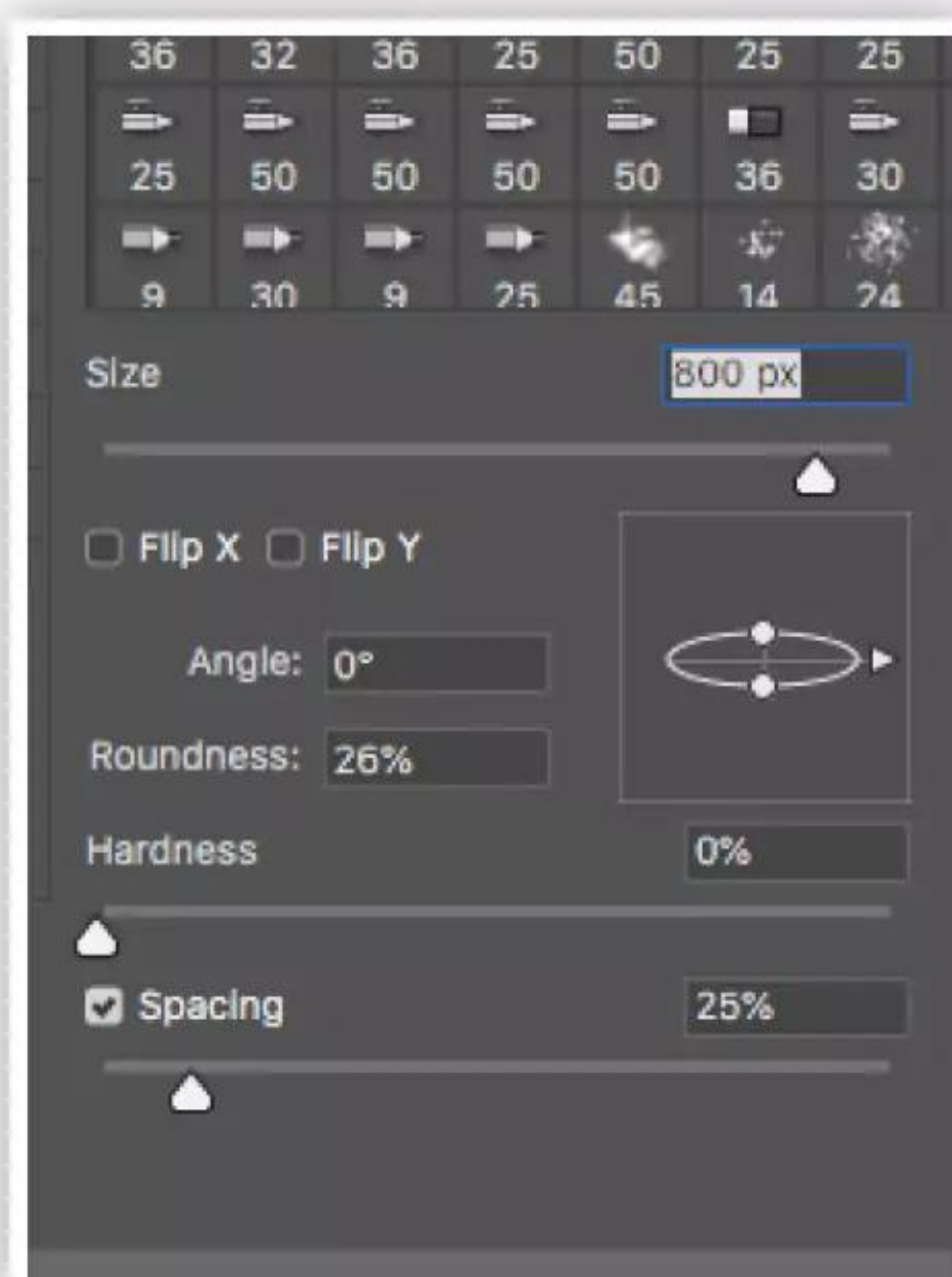
12 The field image is now darker, but without too much contrast. Add another Levels Adjustment above the UFO image, since we also want to make the saucer darker too. To ensure this adjustment only affects the saucer, click on the Clip To Layer button. 'Levels 2' is now clipped to the 'ufo' layer.



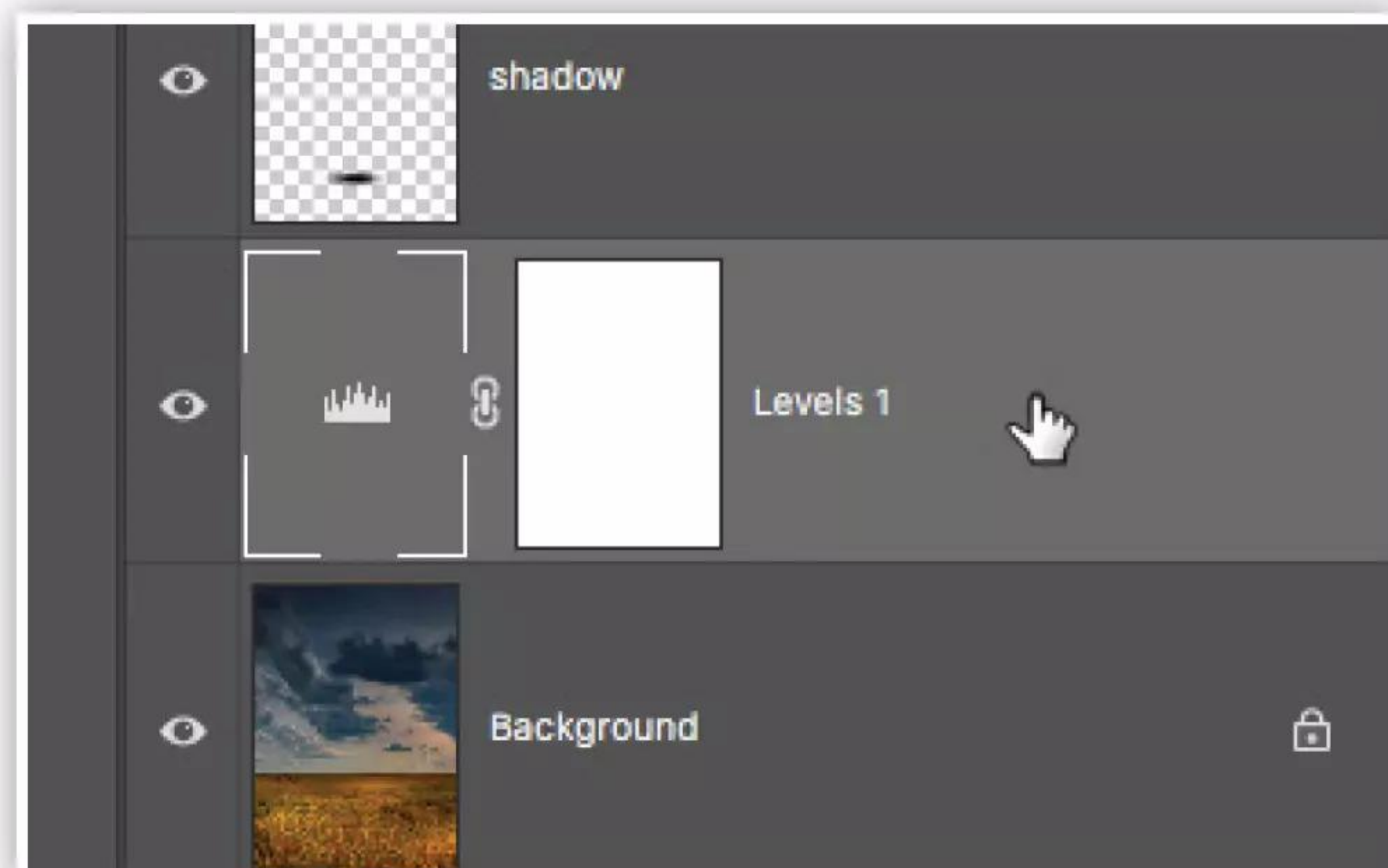
13 Drag the 'Levels 2' Midtone slider to the extreme right, to make the saucer really dark. Then, on its layer mask, use a large soft black brush to reveal areas of original brightness on the bottom of the craft. Later we'll make this even brighter, but this is a good start.



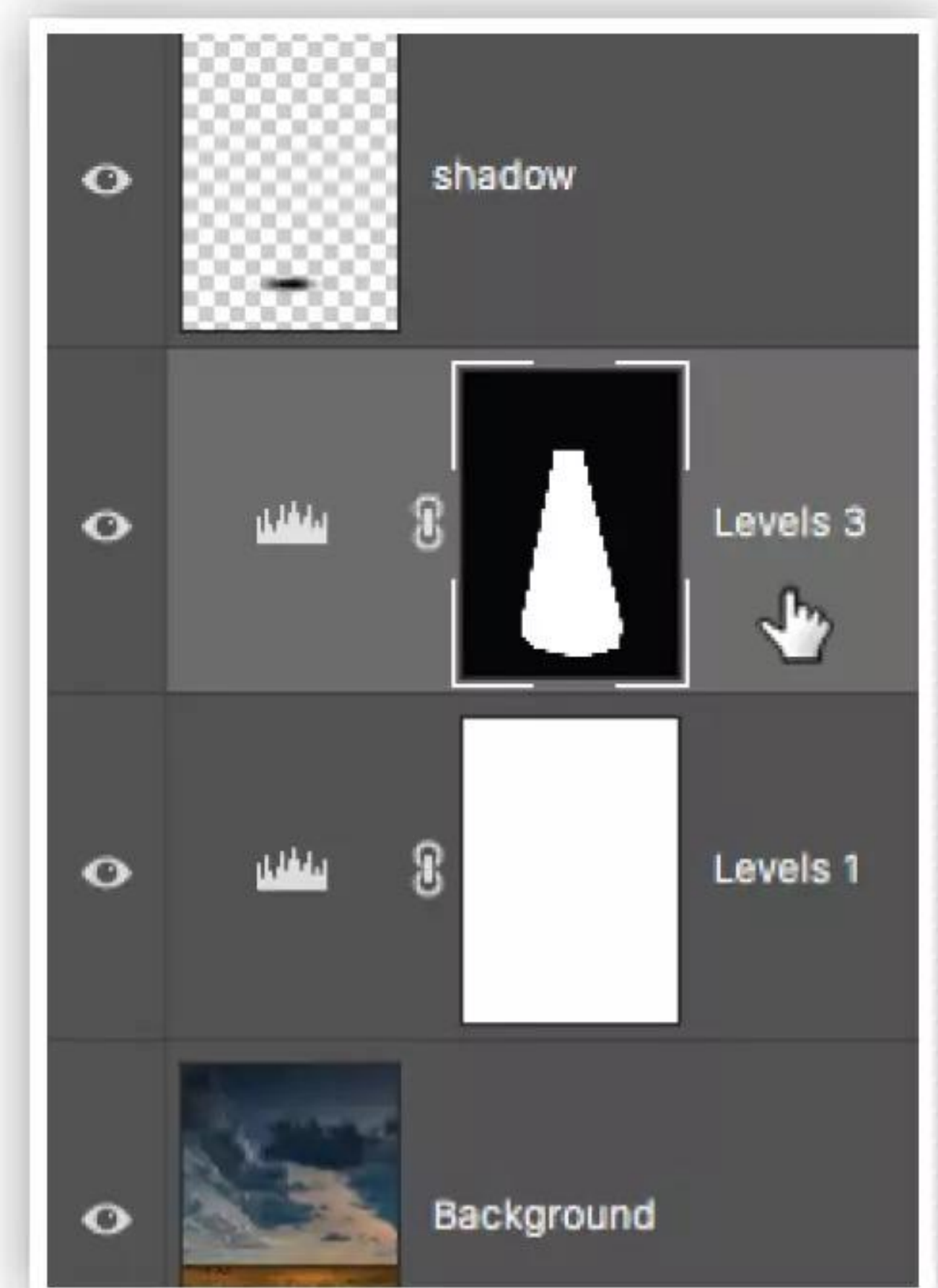
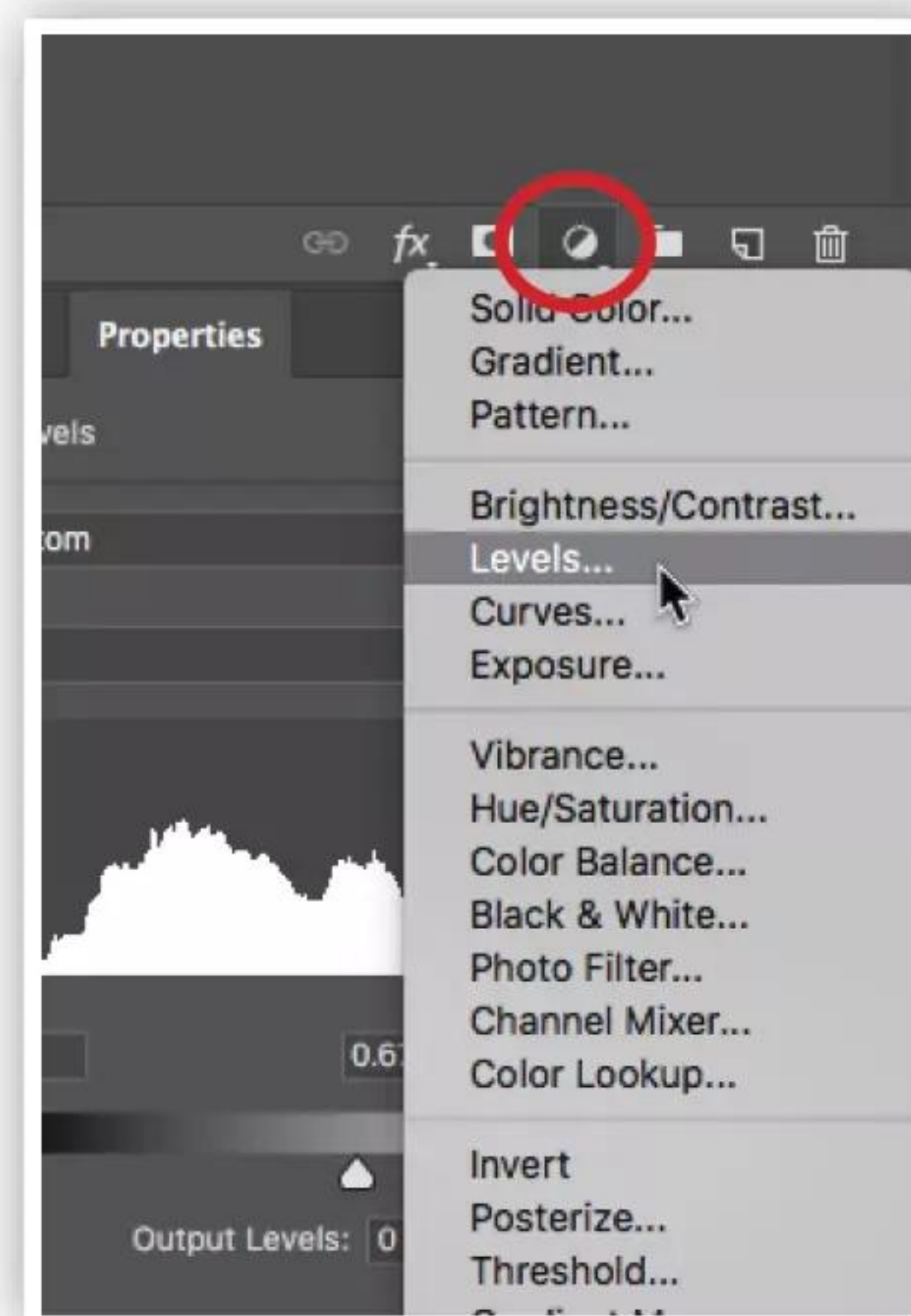
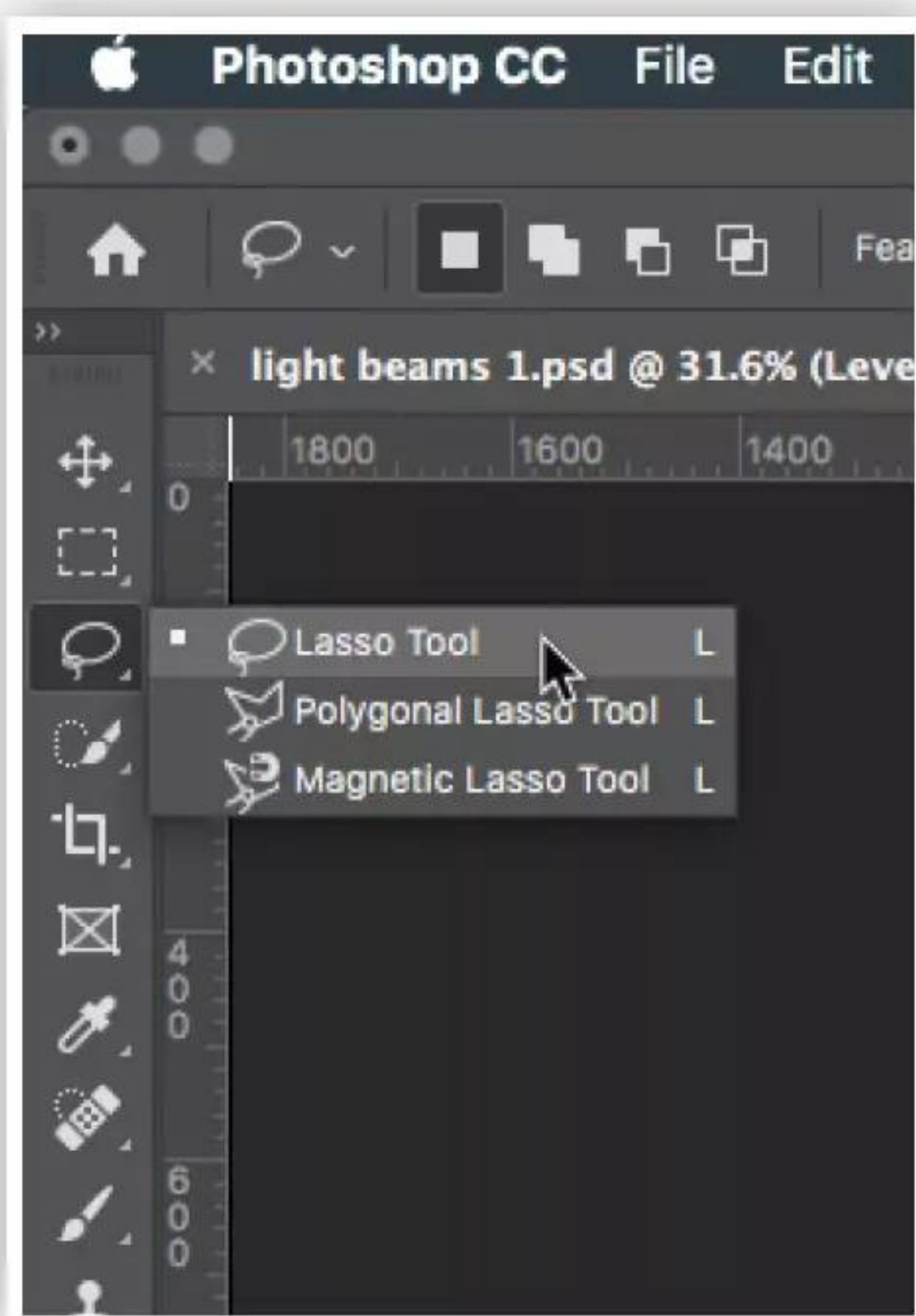
14 Click on the Create A New Layer button to create a layer called 'shadow' and then drag it so it sits between the 'figure' layer and the 'Levels 1' adjustment layer above the field image. On this layer, we will place a shadow beneath the girl.



15 Select the Brush Tool (B) and set the foreground colour to black, if it isn't already. Click the Brush Settings button to set up an 800 pixel brush size and make its Roundness about 26% to flatten it out into a shallow oval shape, which we can use on the 'shadow' layer.

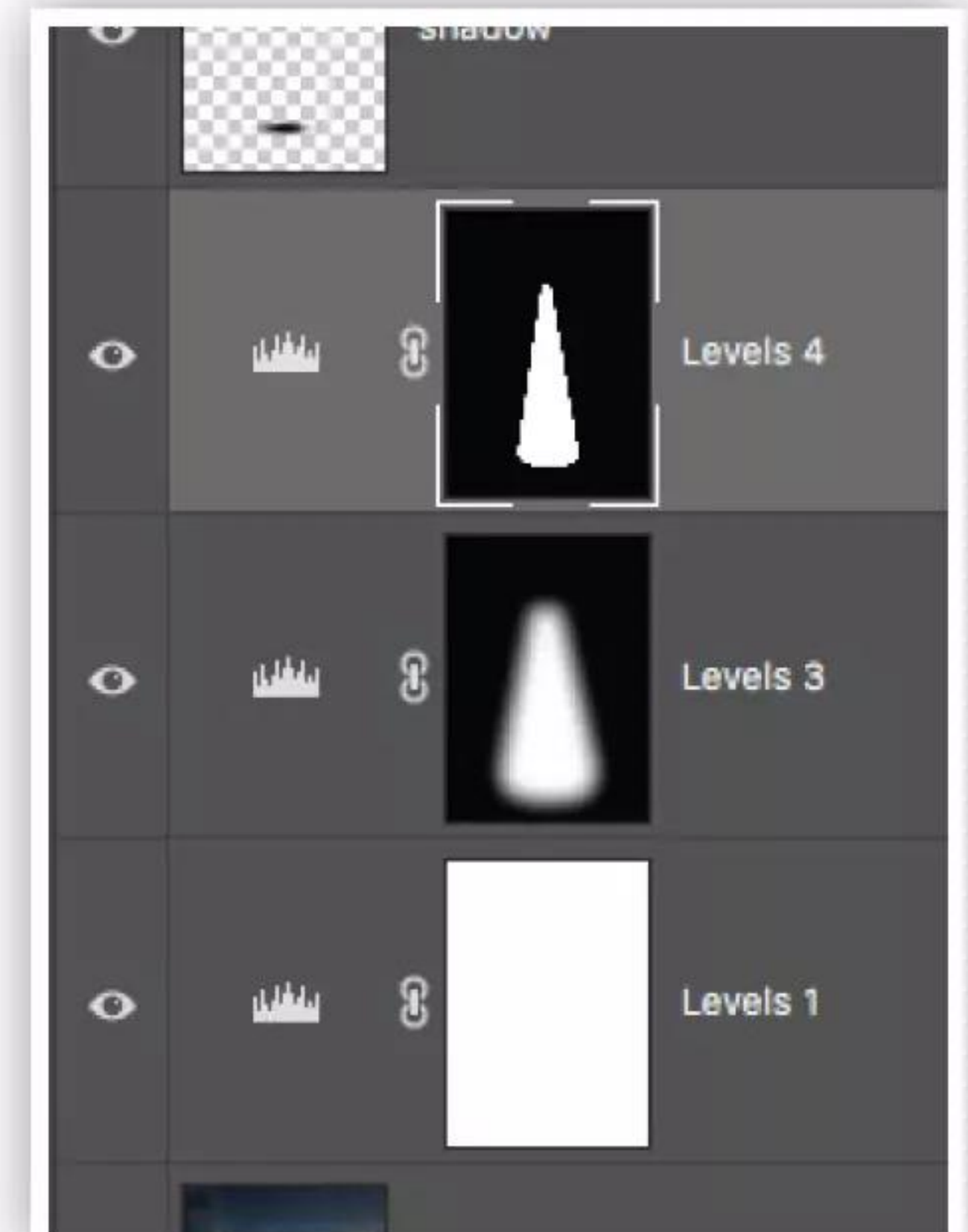
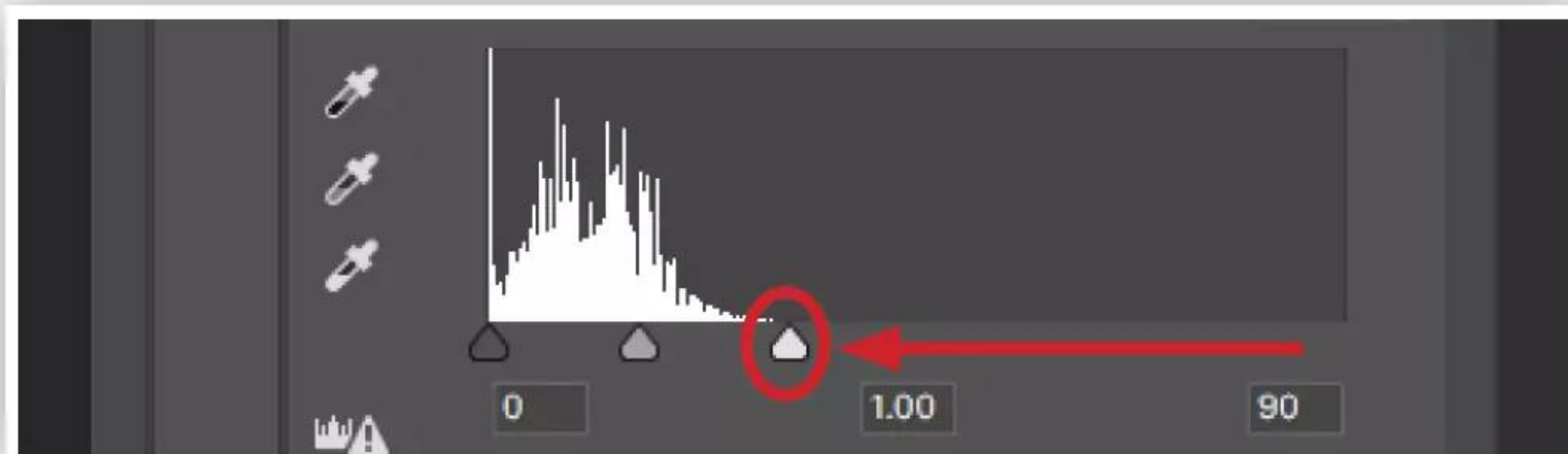
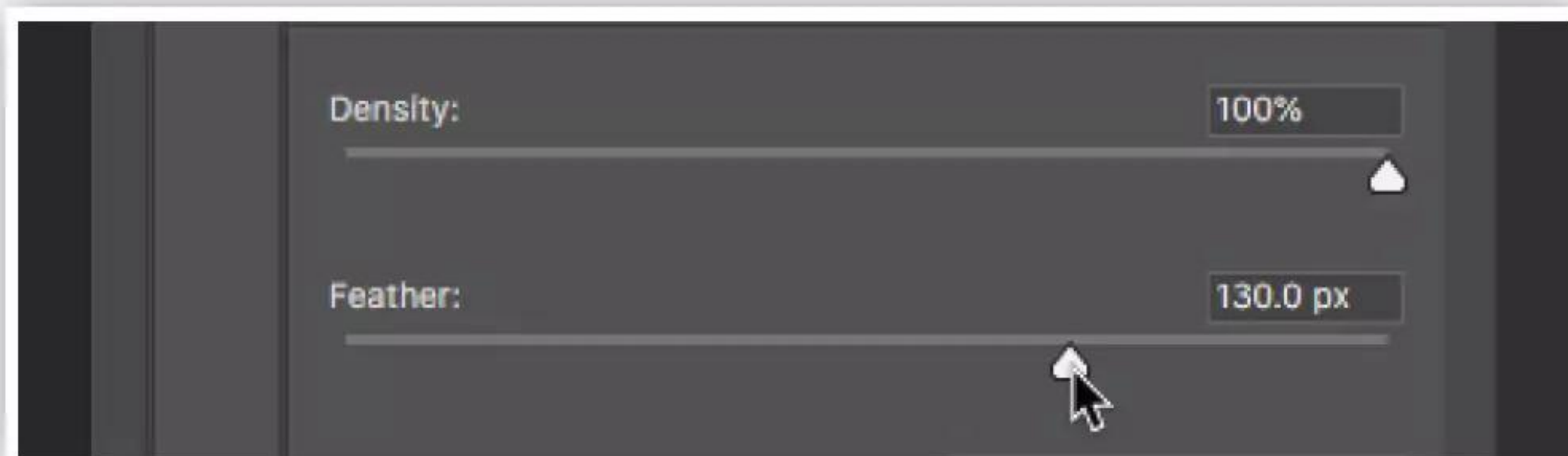


16 Now we need to start thinking about getting light back into the image. Click the 'Levels 1' layer to make it active. We could use that adjustment, but we want to make a new Levels adjustment above it to keep things easy and clear in the layer stack.



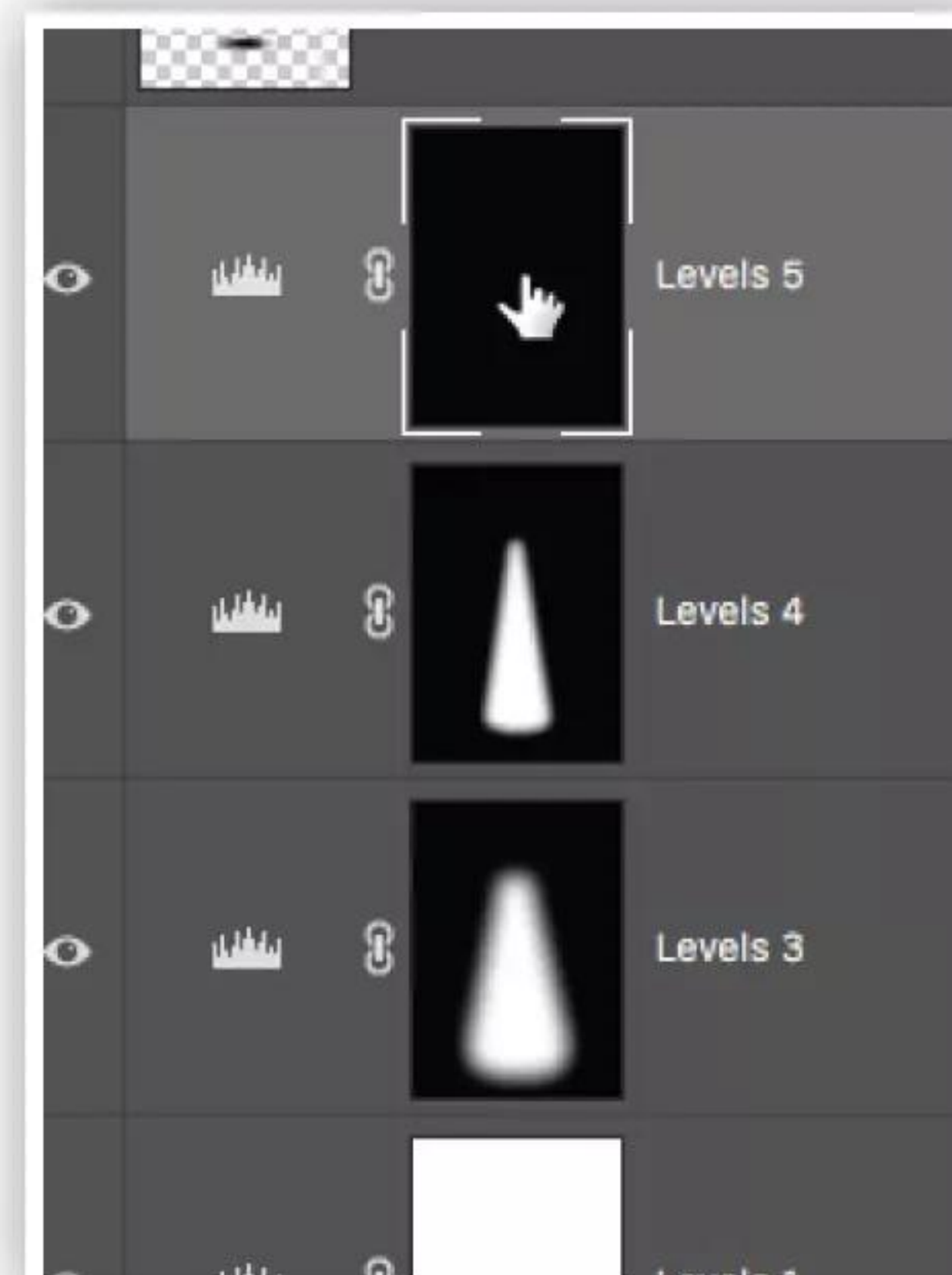
17 Go to the toolbar and choose the Polygonal Lasso Tool (L) then use this to draw a cone-shaped selection that emanates from the bottom of the saucer and expands downwards onto the ground beneath the floating girl. It doesn't have to be perfect, as you will soon see.

18 With the cone-shaped selection active, click the Create New Fill Or Adjustment Layer button and choose Levels from the menu. A new 'Levels 3' adjustment layer will be created and a mask, in the shape of the cone you drew, will be applied at the same time.



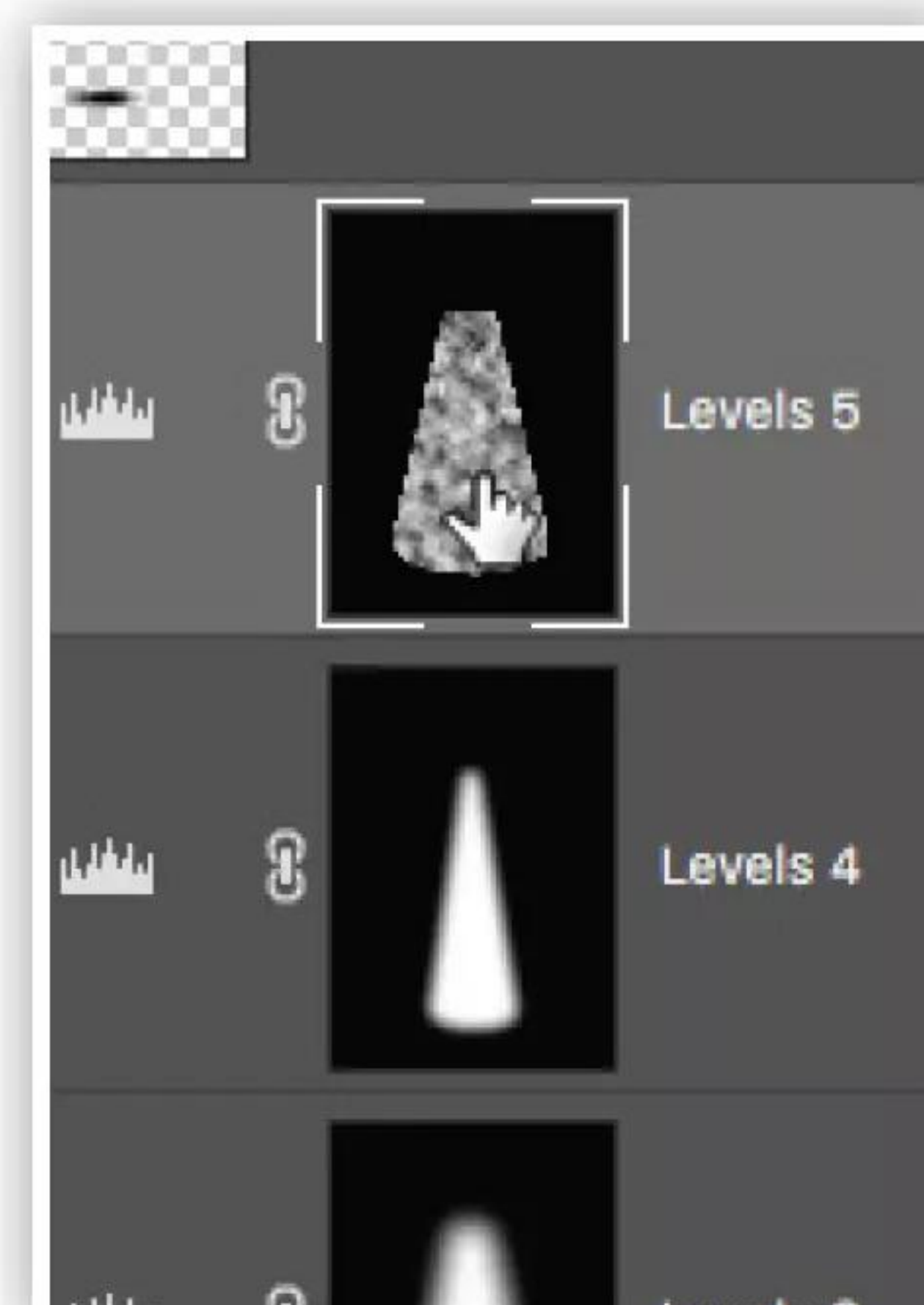
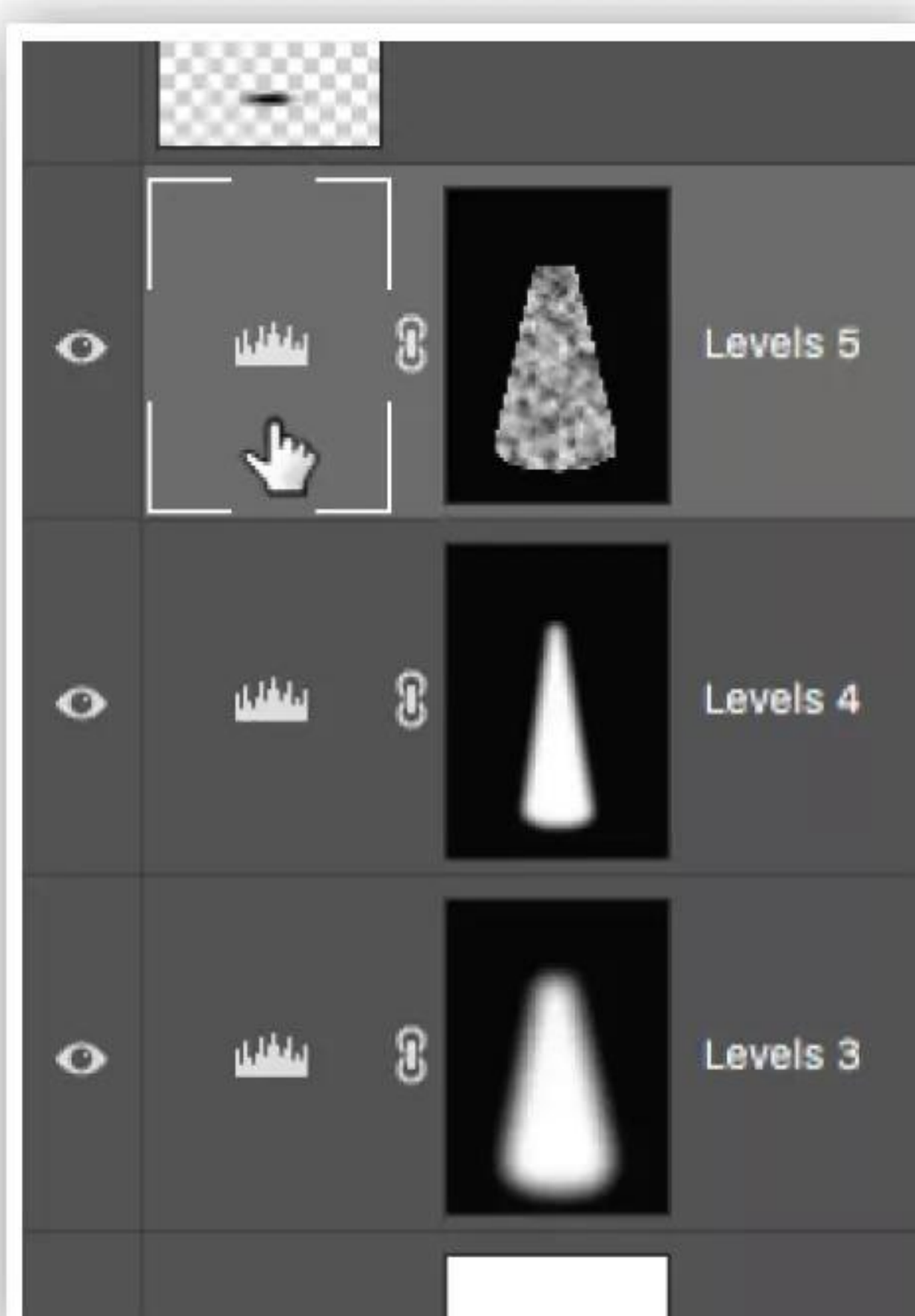
19 Click the layer mask thumbnail and, under its Properties, set a Feather value of about 130 pixels to soften the cone. Then click the 'Levels 3' thumbnail and drag the Highlight slider across to the far left to boost the brightness inside the cone. Don't overdo this bit.

20 Use the Polygonal Lasso Tool and draw a new cone that sits inside the first, but is much narrower, as if it were a more focused beam of light. Now you can add a 'Levels 4' adjustment and push the highlight slider across to the left again to boost the brightness even more.



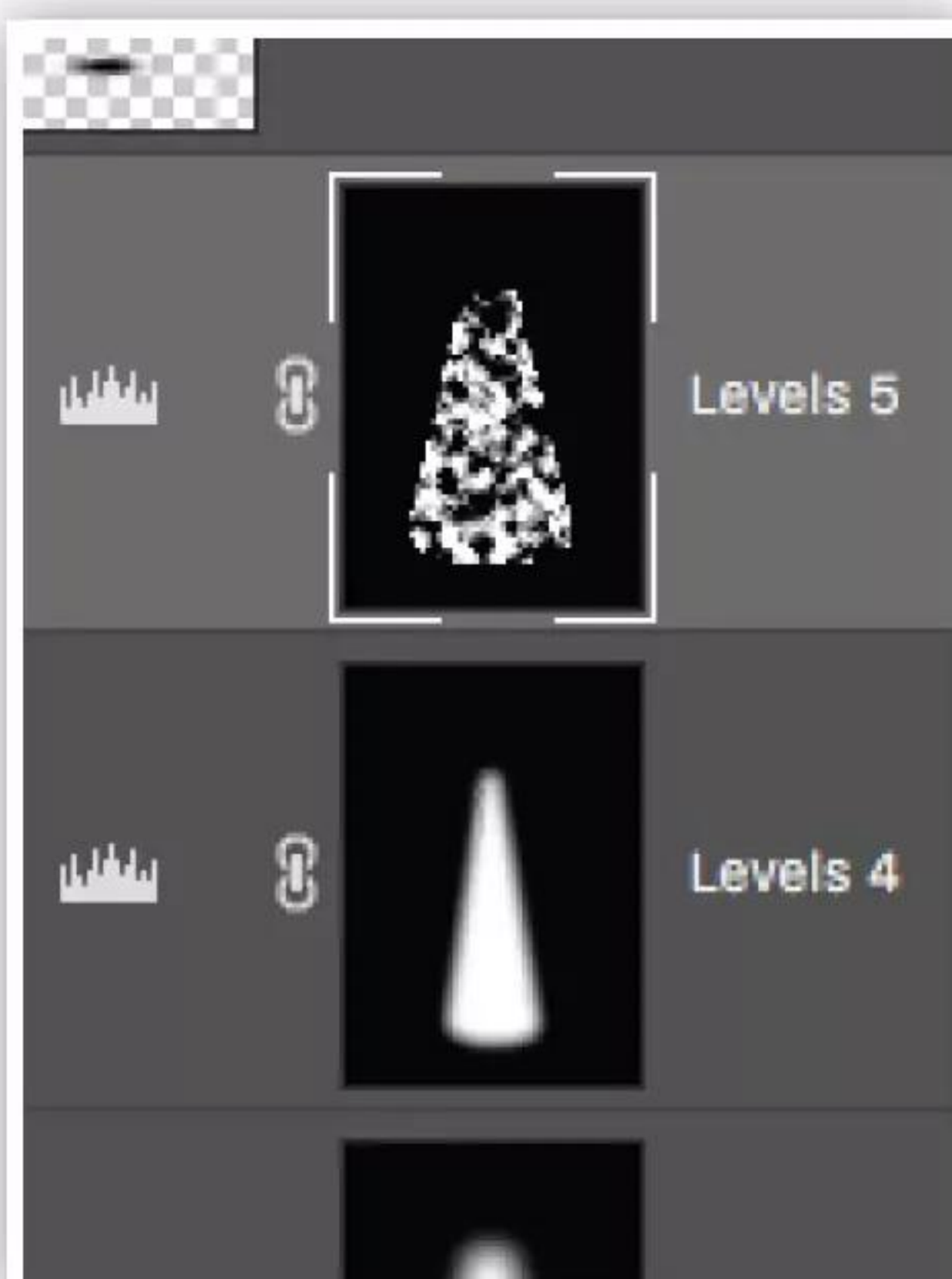
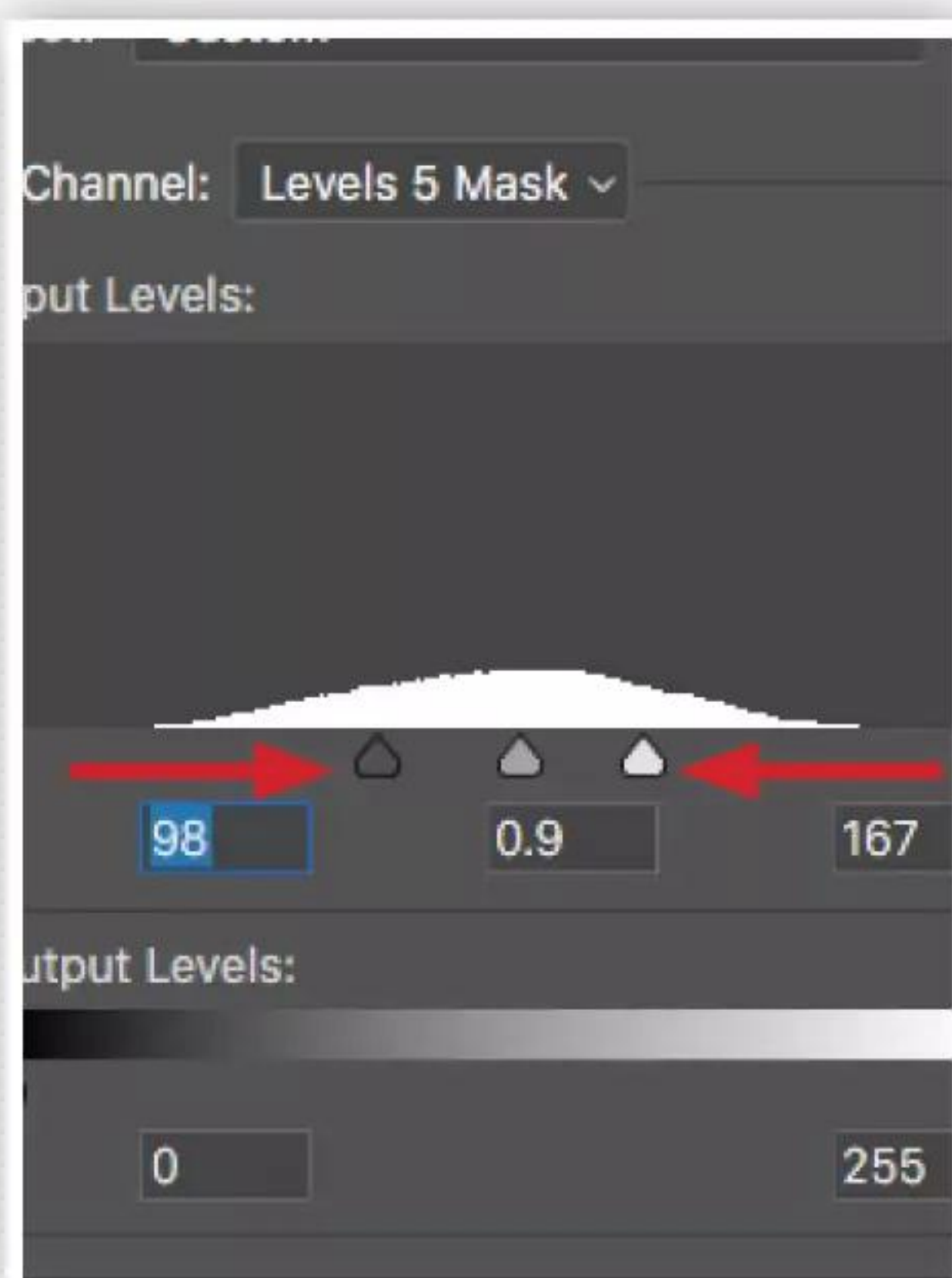
21 Click the 'Levels 4' layer mask thumbnail and, under its Properties, make the Feather value about 65 pixels. This creates a nice searchlight-looking beam. Now we need to add another Levels Adjustment to create a feeling of atmosphere and energy.

22 Add a 'Levels 5' adjustment above the other two you've been working on. With the layer mask thumbnail active, press Cmd + I to invert the colour from white to black. Then use the Polygonal Lasso Tool to draw a new cone-shaped selection that is wider than the other two.



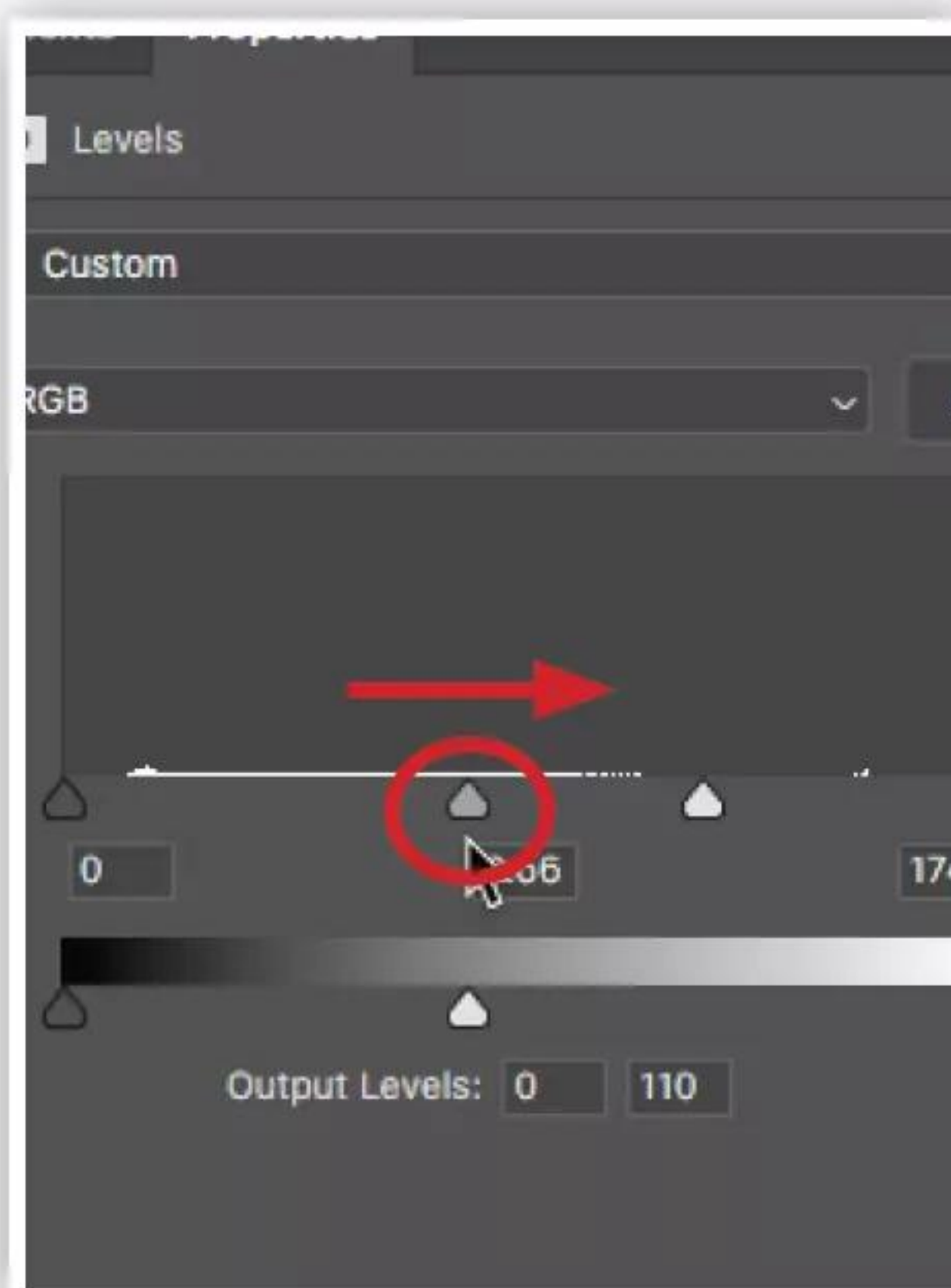
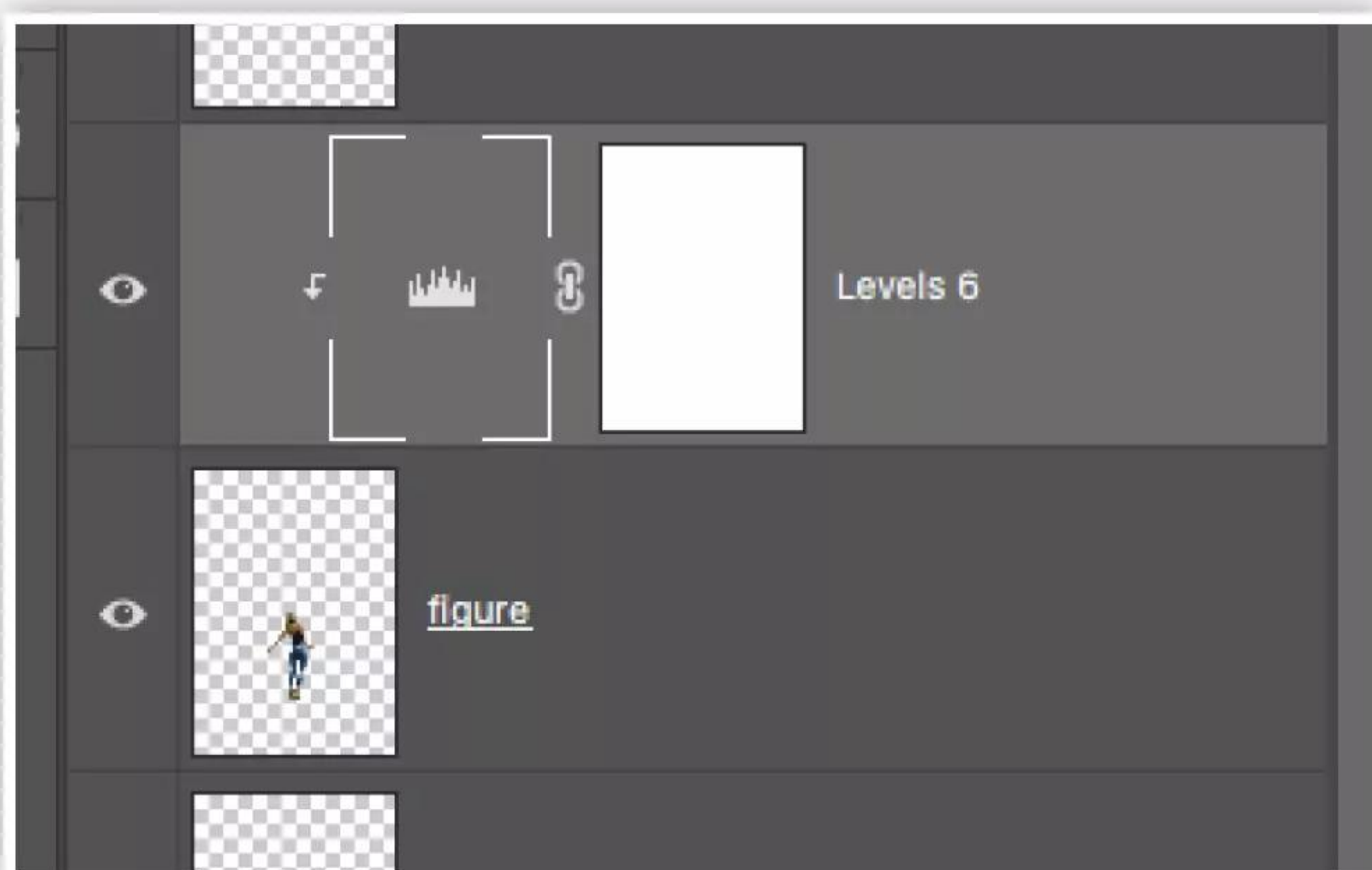
23 With the selection active, go to Filter > Render > Clouds. This fills the cone-shaped selection with a mottled black and white pattern that resembles clouds. Press Cmd + D to clear the selection and then click on the adjustment layer thumbnail to make that active instead.

24 In the Levels Properties panel, move the Highlight slider across to the left just under half way. The outer cone should get much brighter, but the cloud patterns may not be strong enough yet. That is easily fixed; click on the 'Level 5' layer mask thumbnail to make it active.



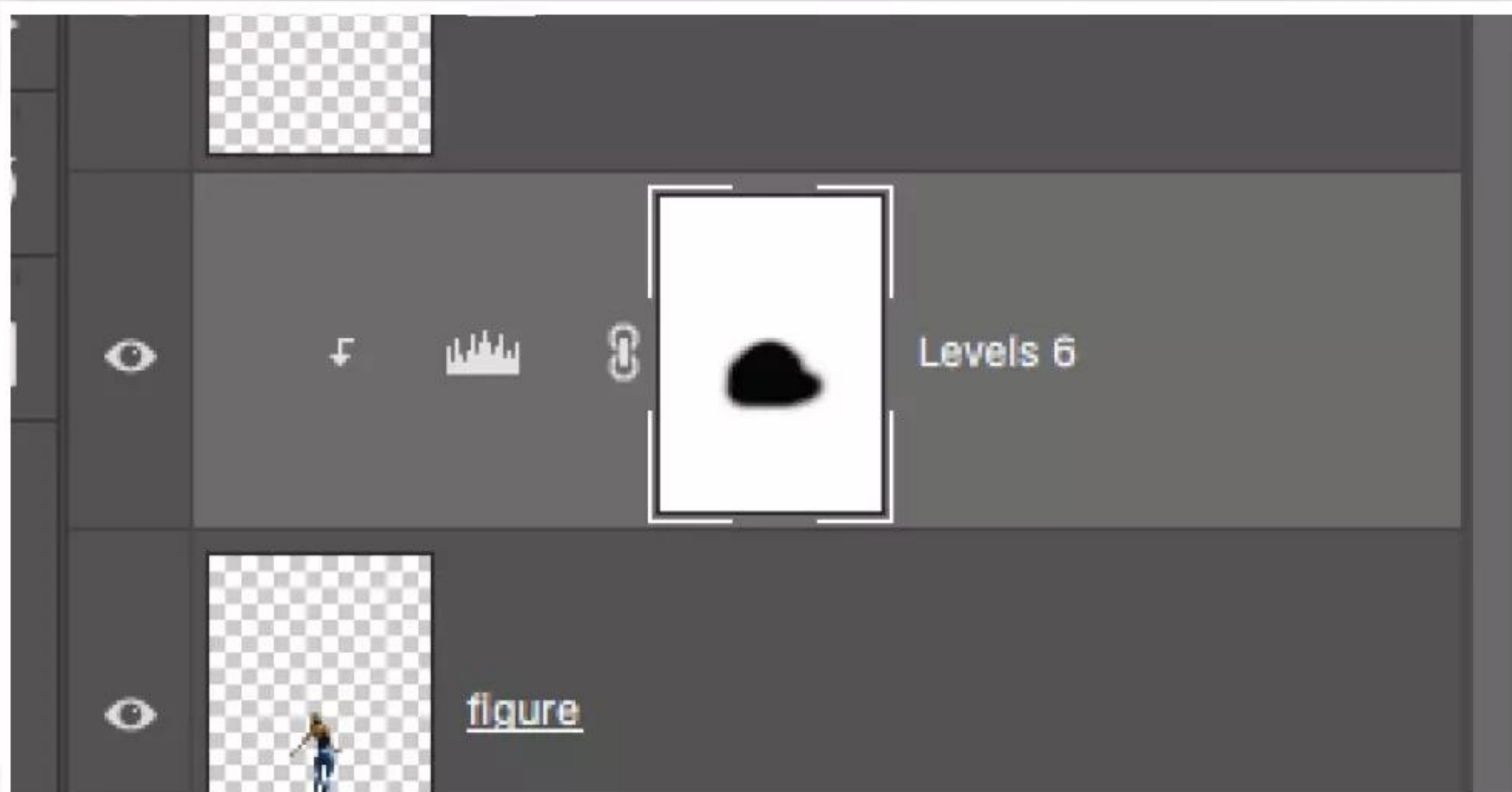
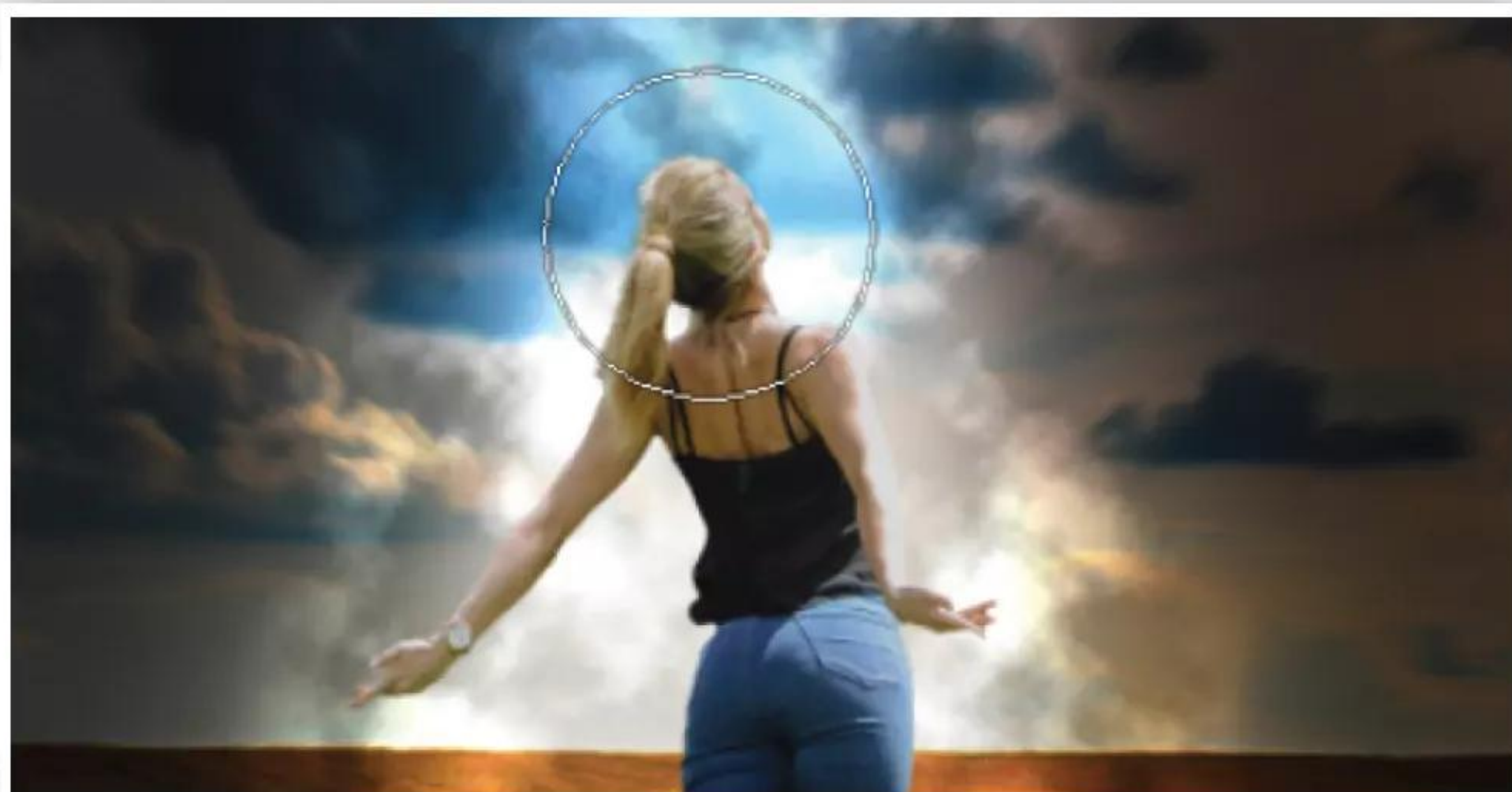
25 Press Cmd + L to bring up the Levels panel. If you drag the Shadow and Highlight sliders towards the middle of the histogram, you will increase the contrast of the clouds on the mask. You should start to see a mottling texture appear. Keep the layer mask active.

26 The outer edge of the cone is too sharp at the moment. Grab a large soft black brush and start to brush along the sharp edges of the mask. The sharp edge will start to disappear and you should be left with what looks like a cloud of crackling energy.

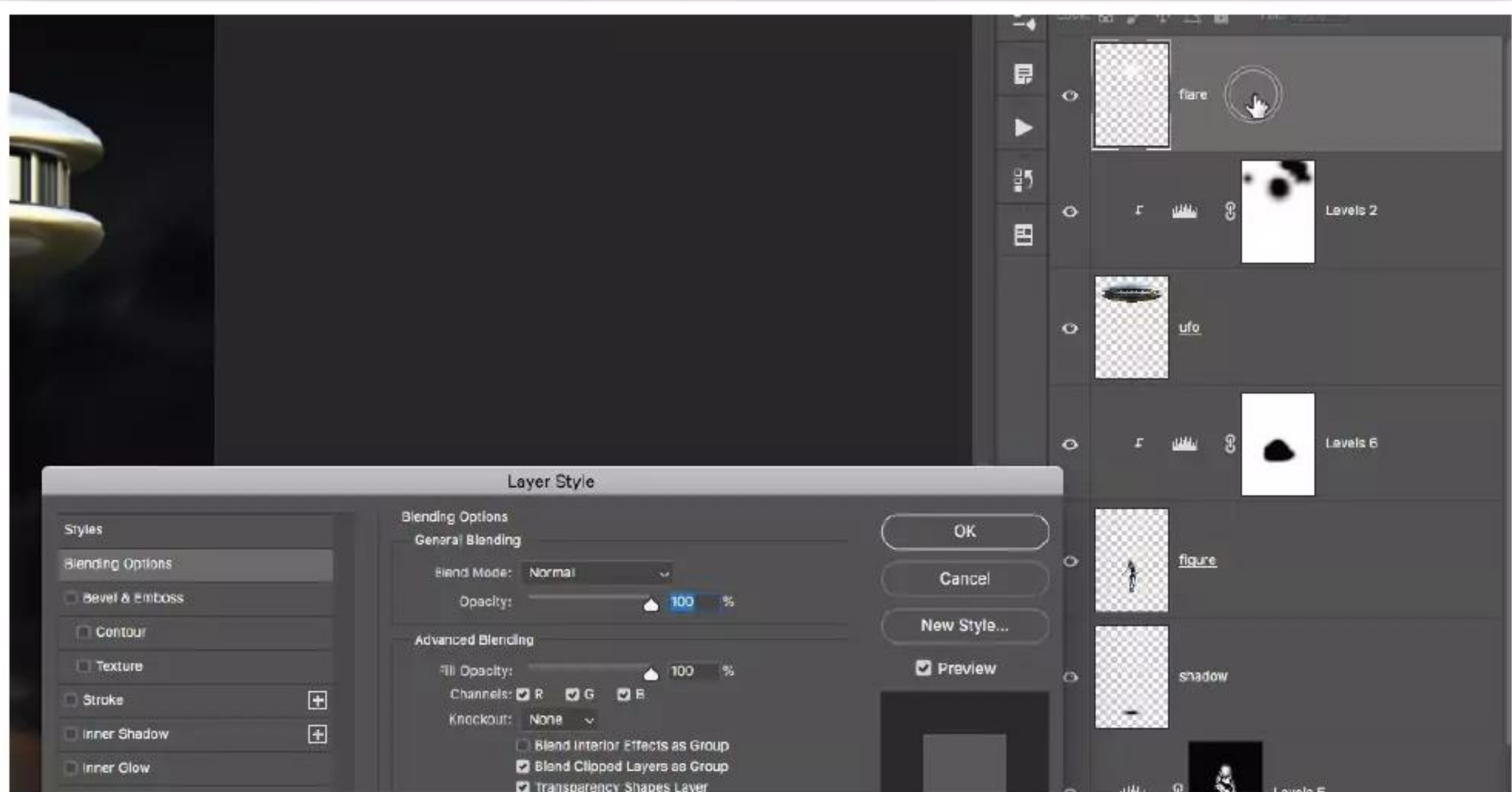


27 Now we need to tweak the image of the girl and make her brighter at the top and darker below, to suit the light that is shining on her from above. Create a new 'Levels 6' adjustment layer above the 'figure' layer and click the Clip To Layer icon in the layer's Properties panel.

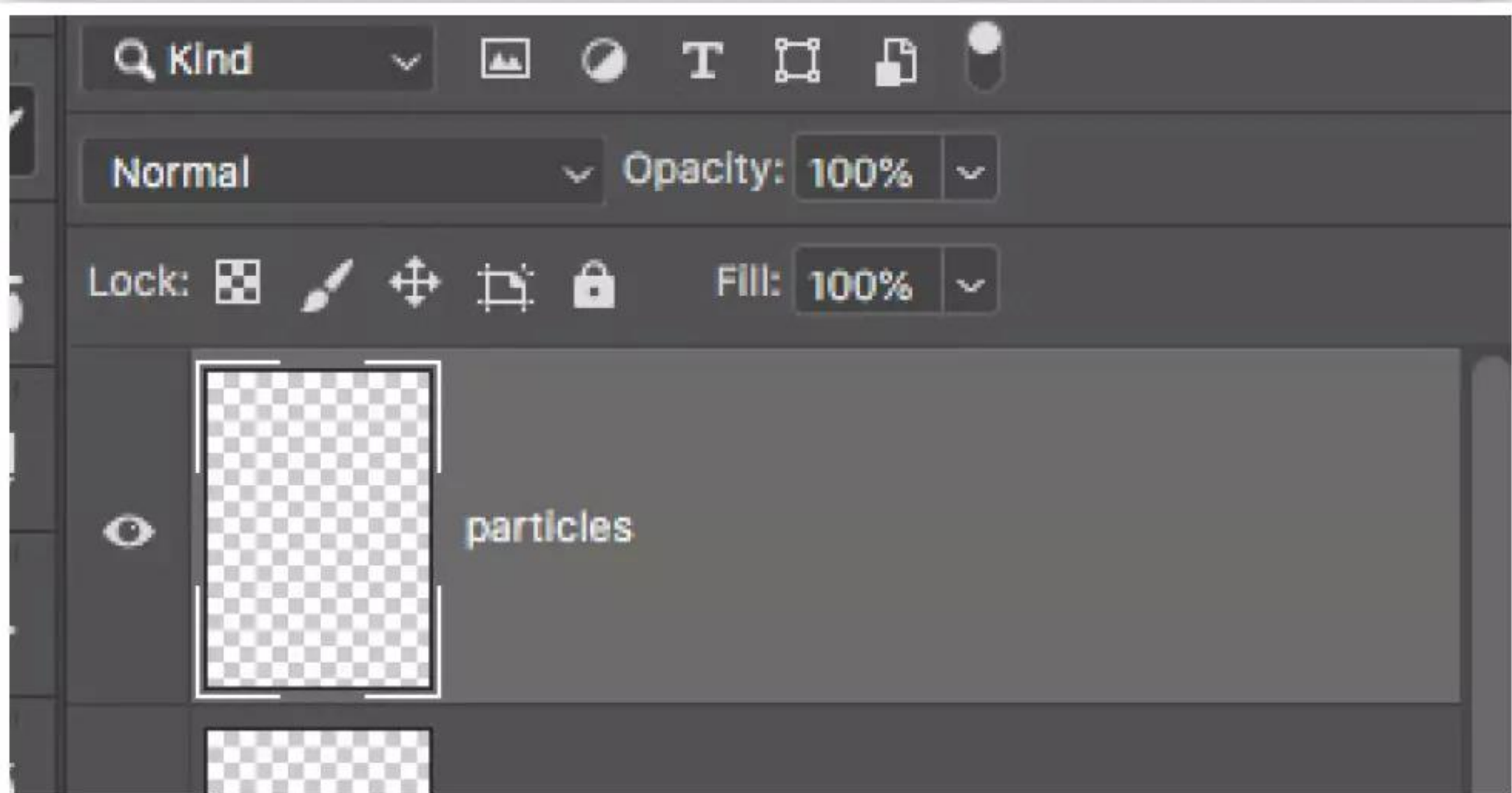
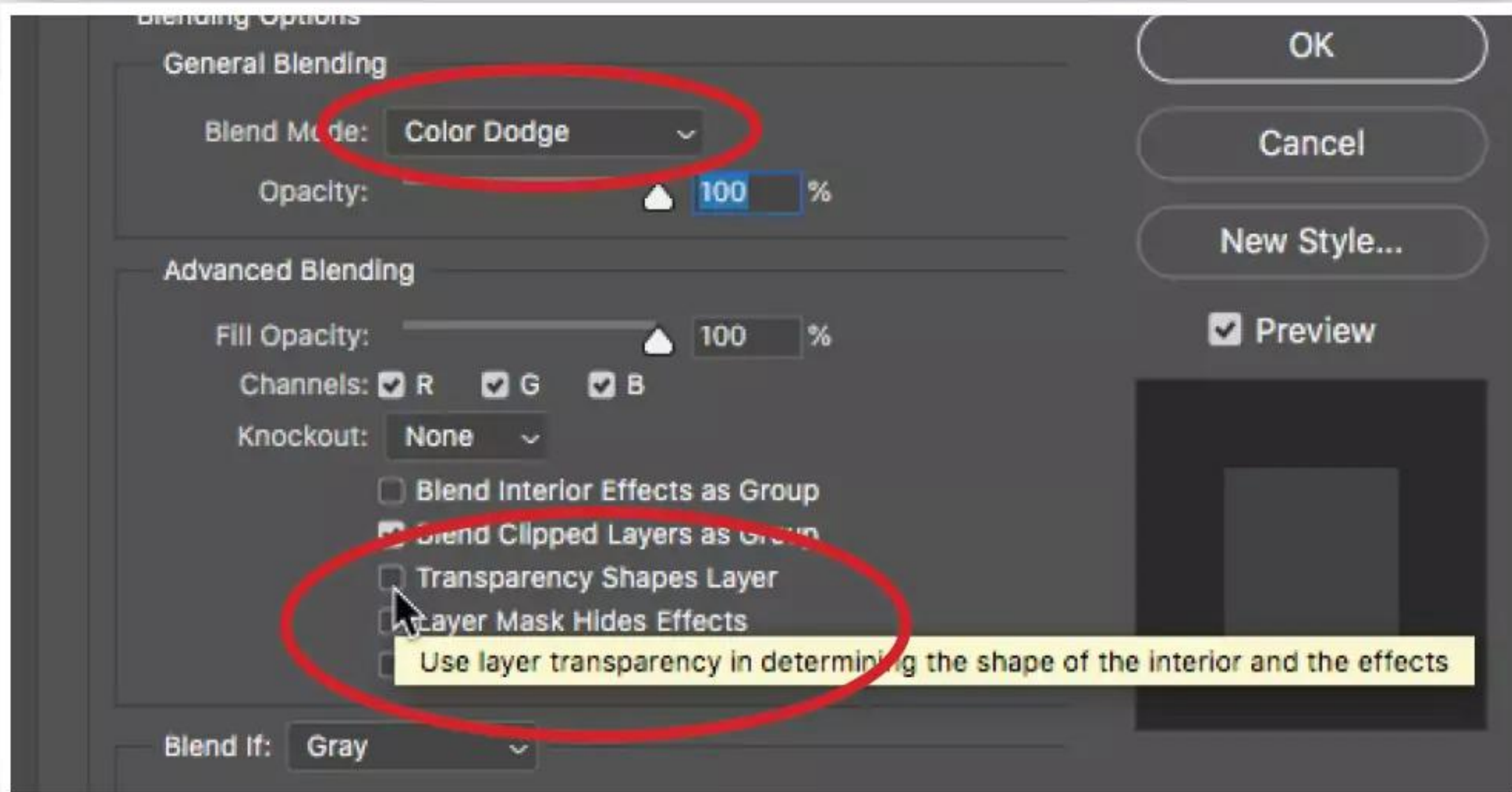
28 This ensures that any adjustments will only affect the 'figure' layer below. With the Layer thumbnail active, move the Midtone slider to the right and substantially darken the figure. Next, pick a large soft black brush and make the layer mask active.



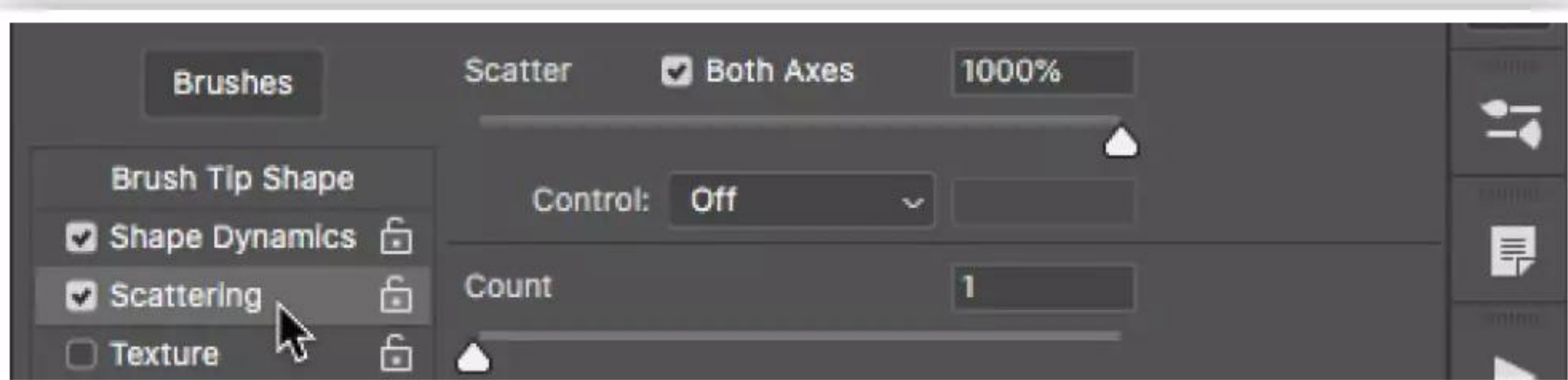
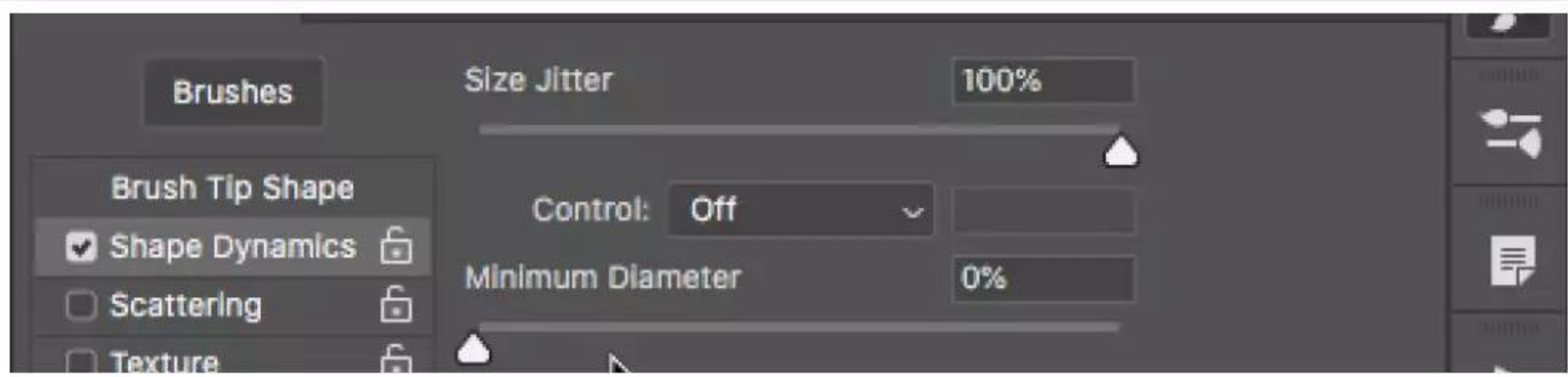
29 On the mask, use the black brush to paint the areas of the girl's head and shoulders that you want to return to original brightness, whilst, because of the light above her head, leaving her lower body looking as if it is in shadow.



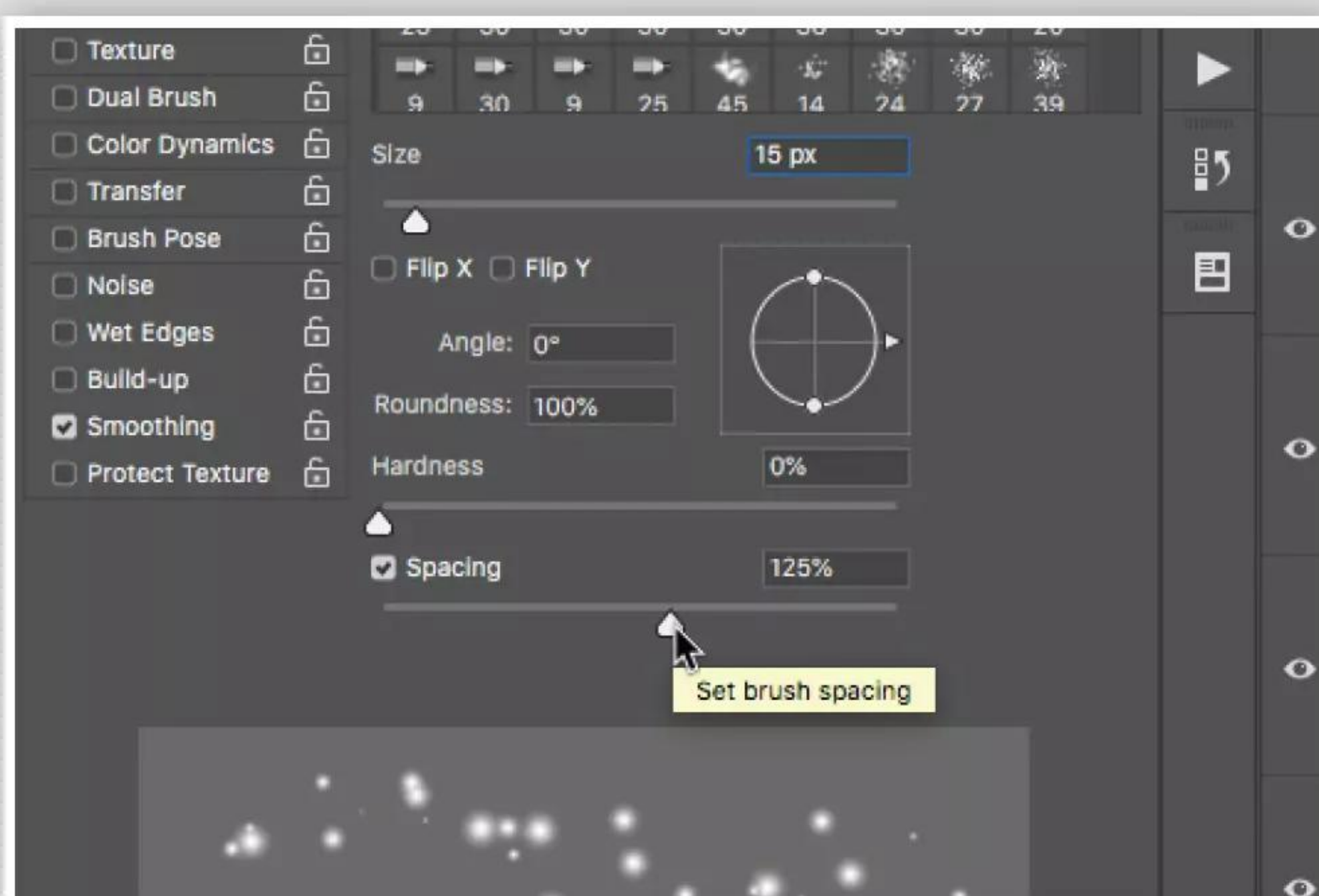
30 Now create a new layer, make sure it is at the top of the layer stack, and name it 'flare'. Use a soft white brush to dab a large blob of white on the bottom of the saucer to act as a light source. Now double-click the layer to bring up the Layer Style panel.



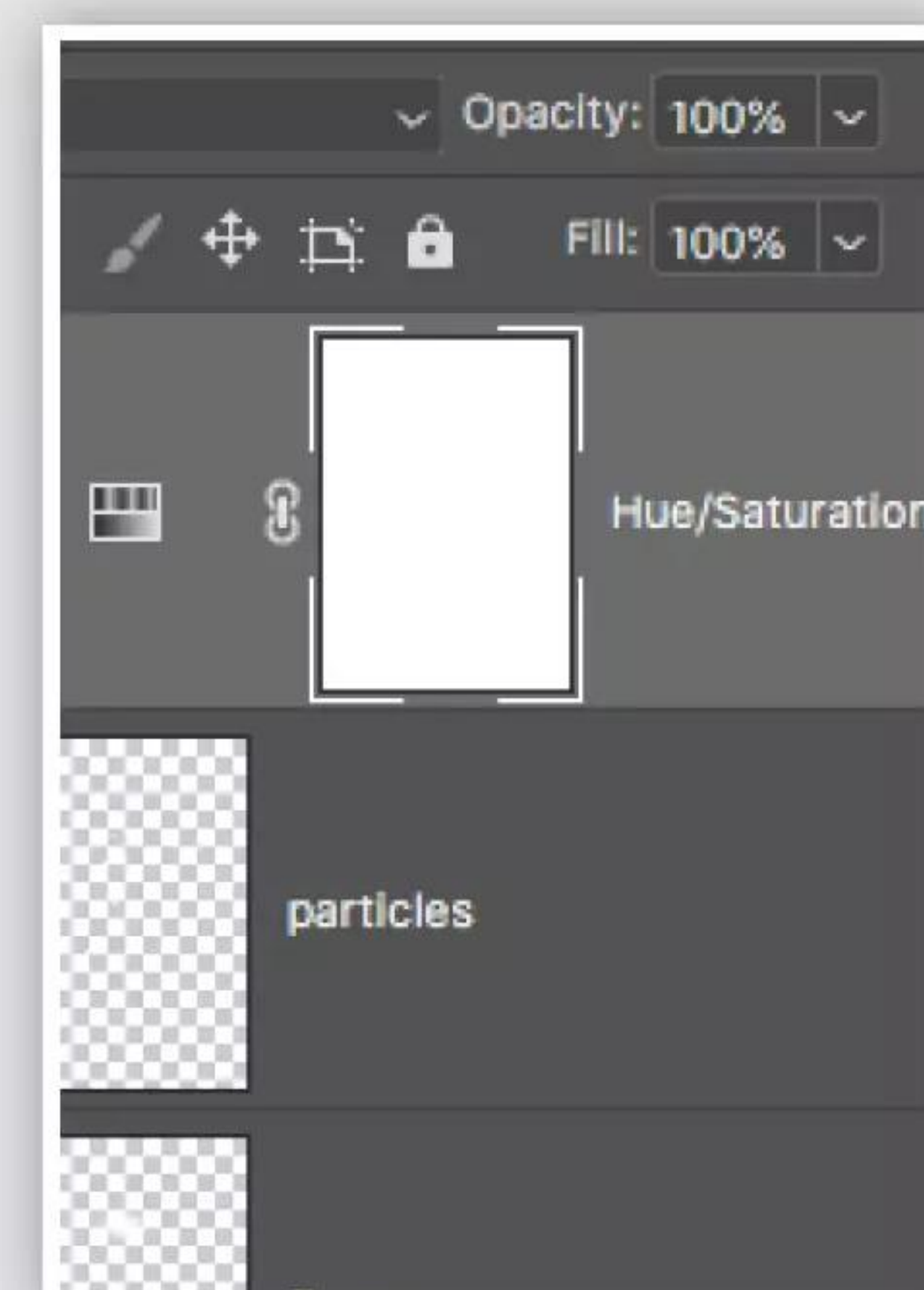
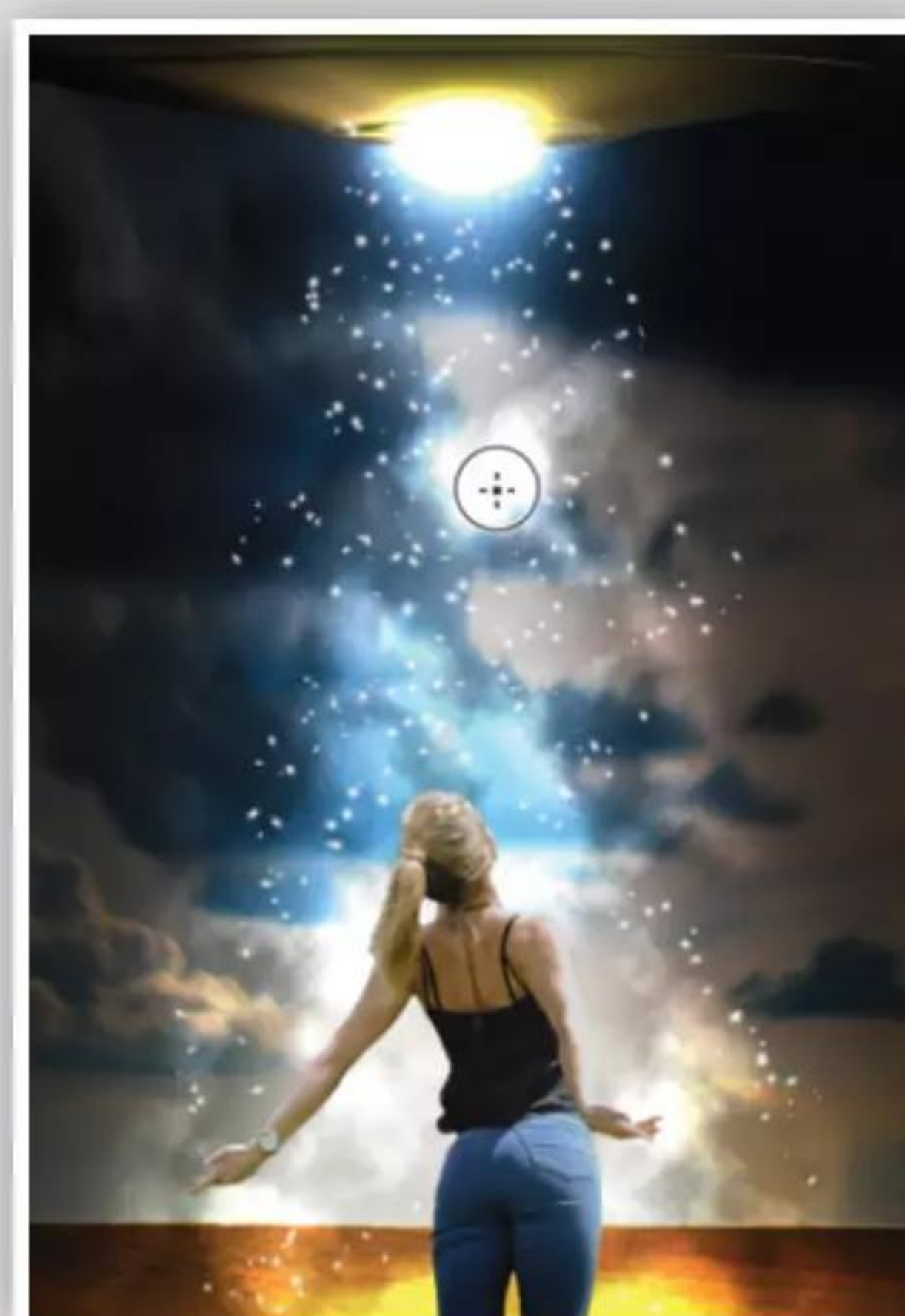
31 Under Advanced Blending, uncheck the Transparency Shapes Layer button, then, in the General Blending panel above, change the Blend Mode to Color Dodge. The soft white brush blob you painted should now look a lot stronger against the saucer and background.



32 Create a new layer called 'particles' that sits at the very top of the layer stack. Choose a small, soft white brush. Go to your Brush Settings and click Shape Dynamics. Make Size Jitter 100%. Next, click on Scattering, make Scatter 1000%, and check the Both Axes button.



33 Click the Brush Tip Shape button and set the brush size to about 15-25 pixels, then check the Spacing button and set it to about 125%. Now you can begin to brush on the 'particles' layer, from the bottom of the saucer down the beam of light, to create a scattering of particles.



34 If you aren't happy with the way the particles scatter, you can always press Cmd + Z to back up and try it again. Finally, add a Hue/Saturation adjustment layer, at the top of the stack, and boost the saturation for the finishing touch to the alien abduction scene.



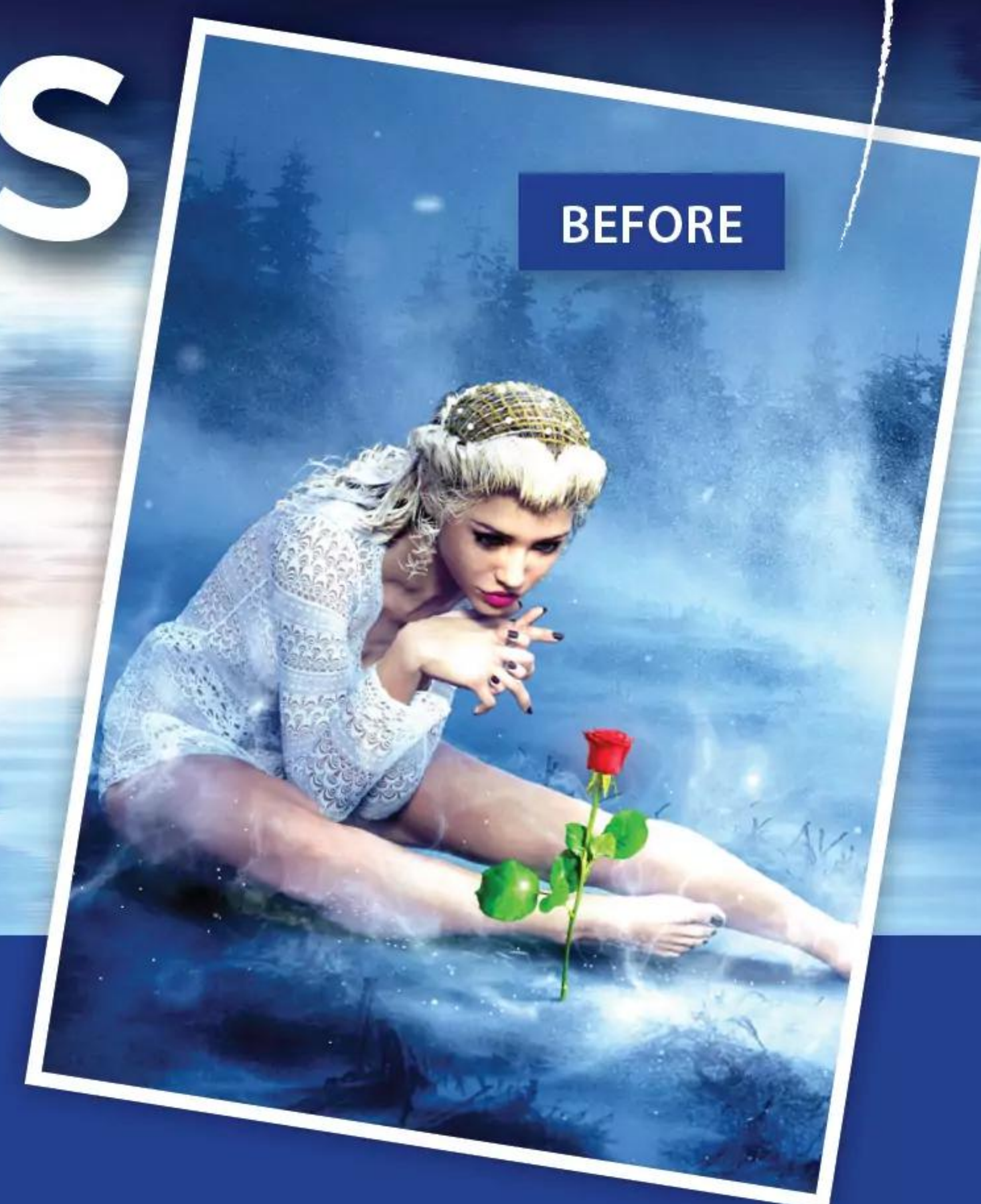
Light up your Photoshop art

Another bright idea for lighting effects revealed.



AFTER

Making Reflections

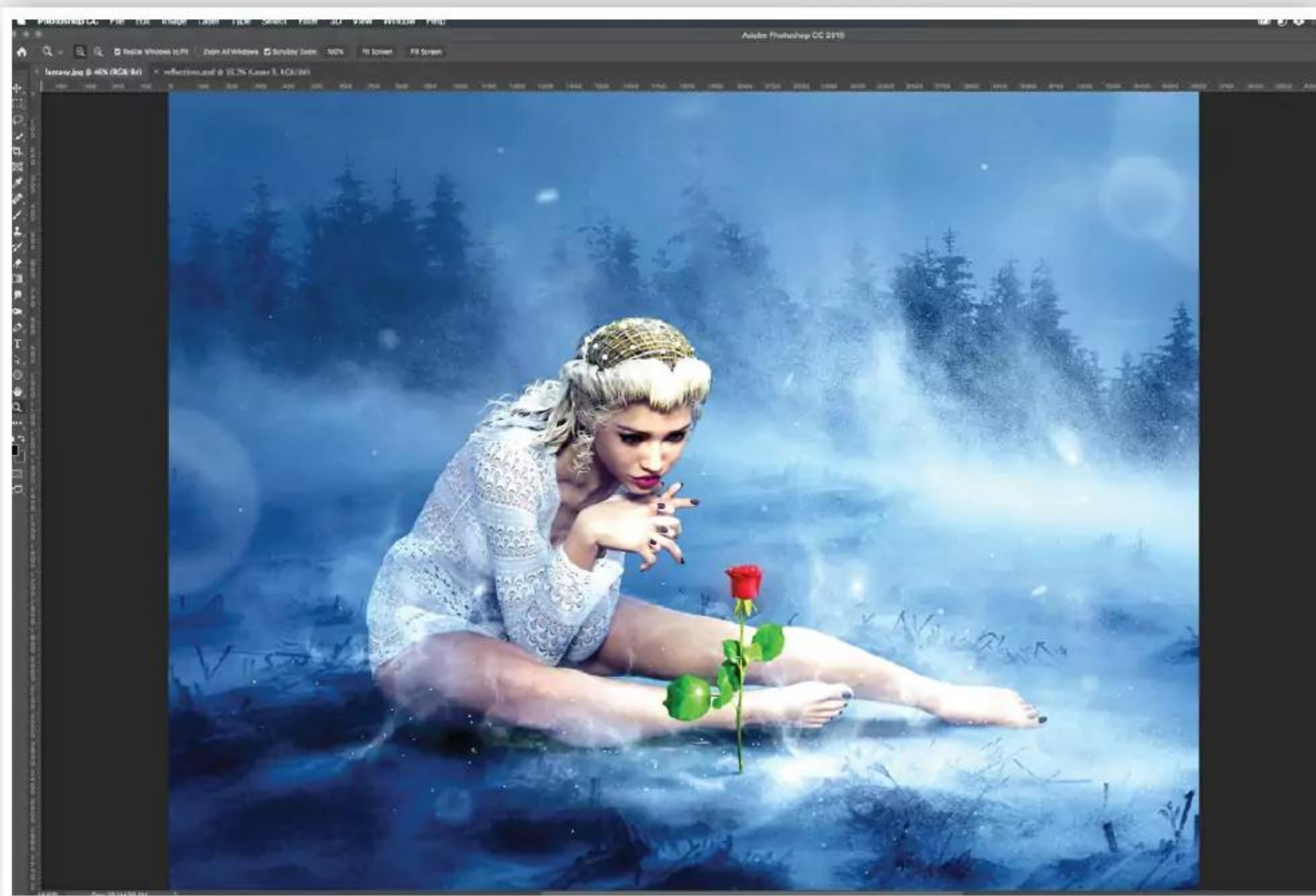


BEFORE

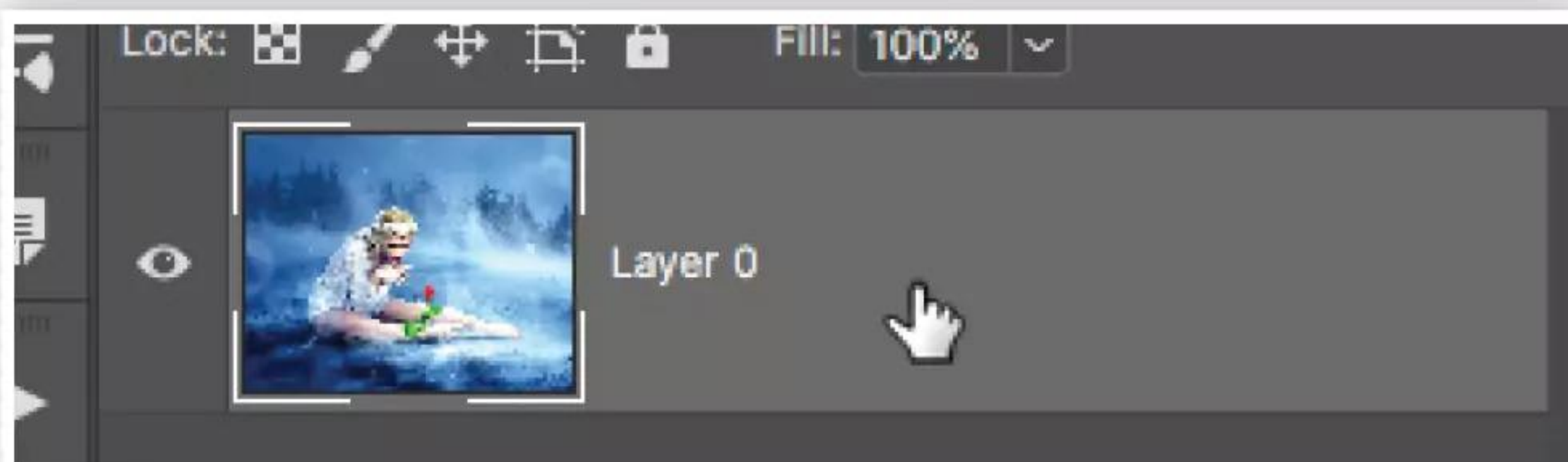
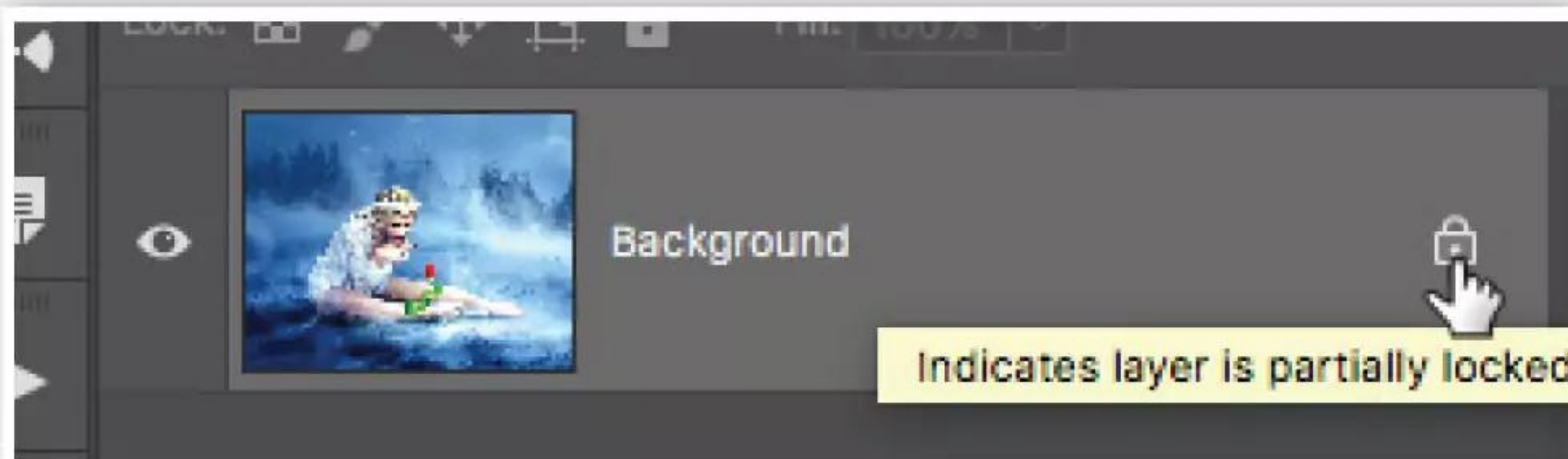
We show you how to make your own reflections where none exist

In this tutorial, we are going to take a look at a technique that allows you to create your own reflections in an image where none currently exist. It's a great method to add a sense of depth to a photo or any piece of art you may have created. Anyone who loves creating fantasy-based images will no doubt have seen quite a few examples of this technique. The prerequisite for the image to work well is that the main subject in the composition needs to be in the close foreground and look as if the photographer were shooting them from the same

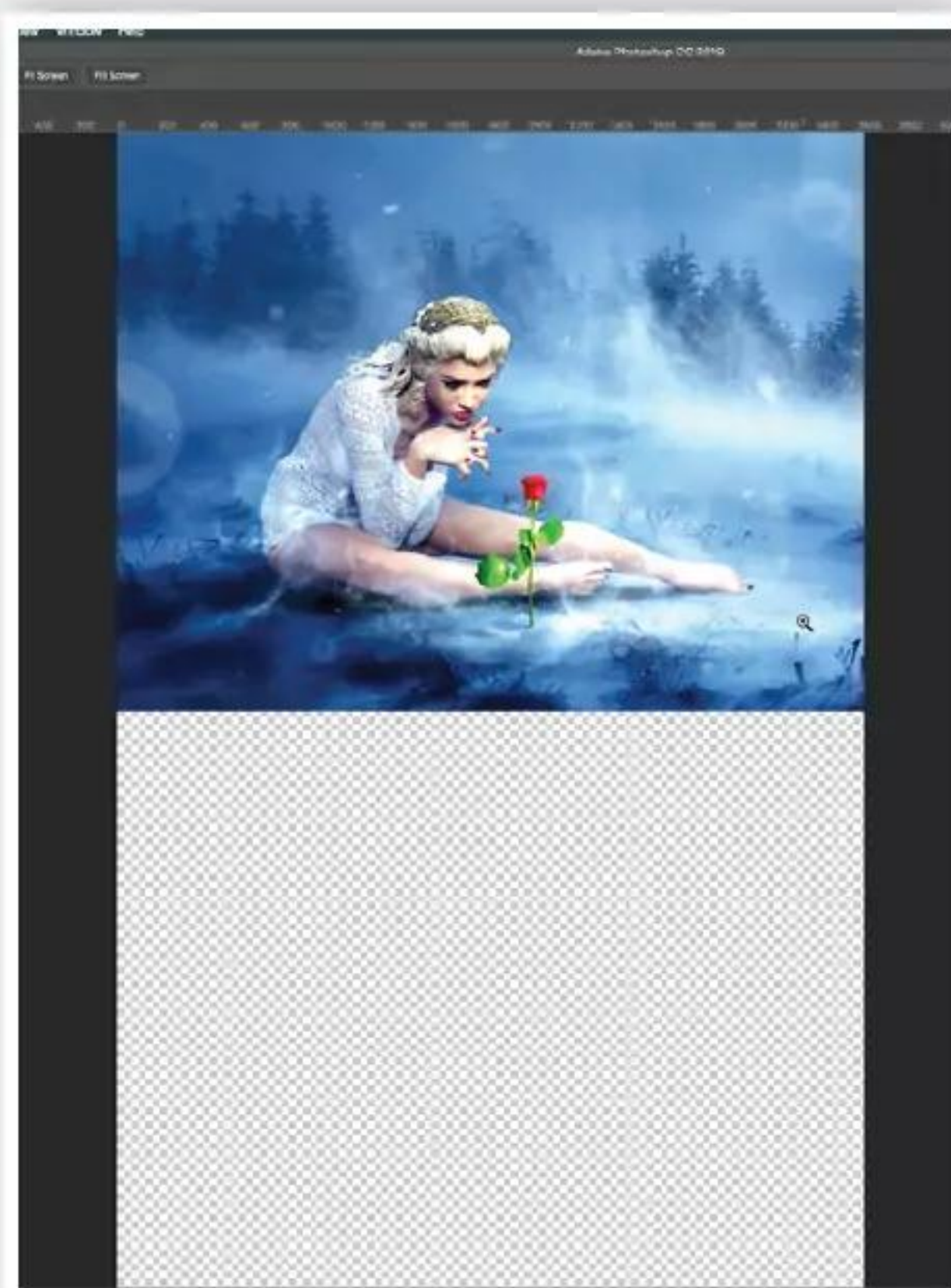
height or a lower angle. A photo taken from too high an angle may look quite odd when the reflection is applied. This effect uses a few different techniques to make the reflection look like a fair facsimile of the water's surface with an appropriate amount of distortion and ripples. We also use Smart Objects in this tutorial to aid us in creating as many non-destructive edits as possible. They also allow you to go back in and tweak all your settings, if you so wish. Dive in and we'll show you how it's done.



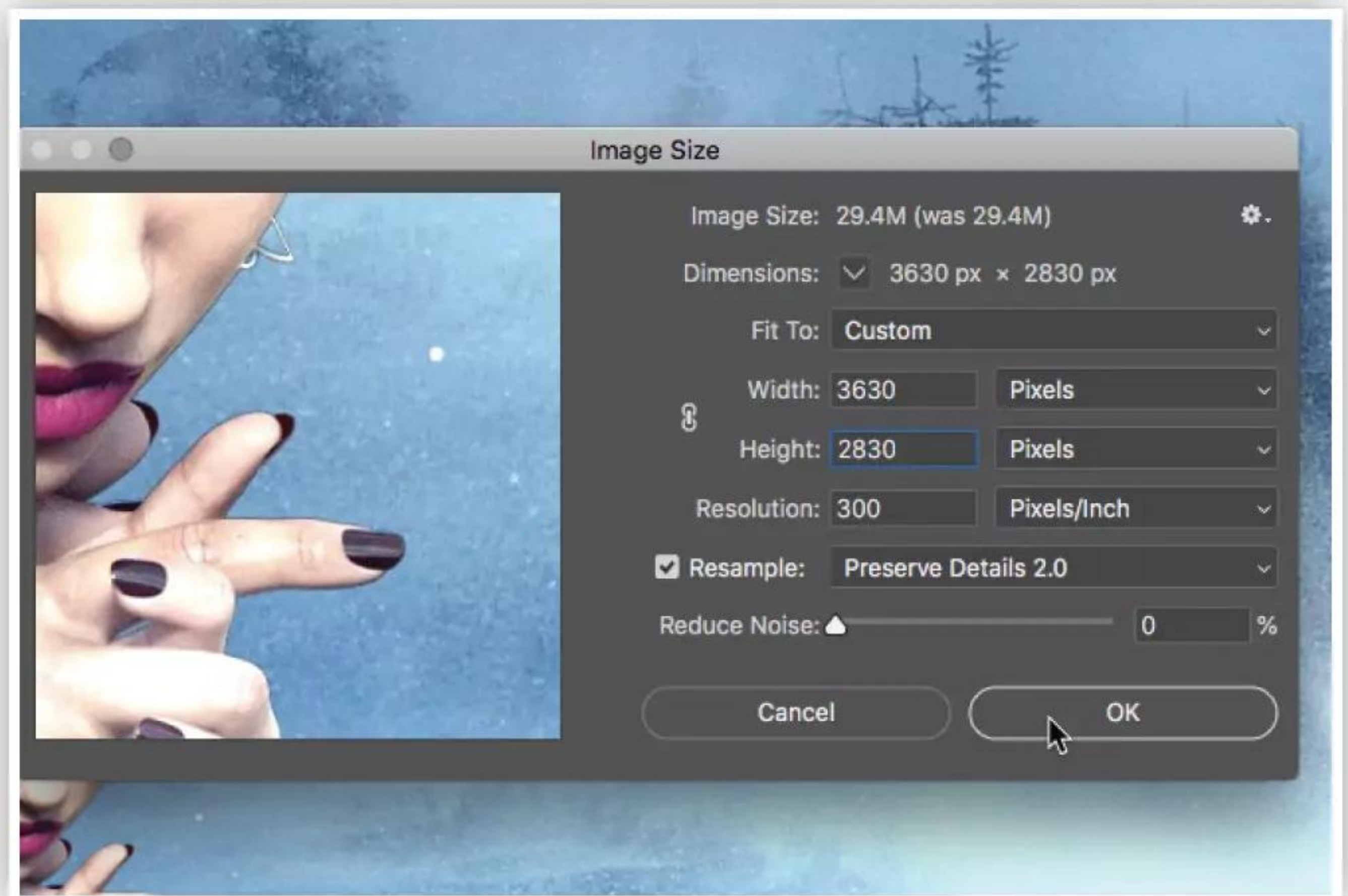
01 We have a fantasy style image of a girl in a forest. It is all quite dreamy and surreal and could benefit from the extra foreground interest that a watery reflection could provide. As previously mentioned, both she and the ground are level with the viewer so the effect should work well.



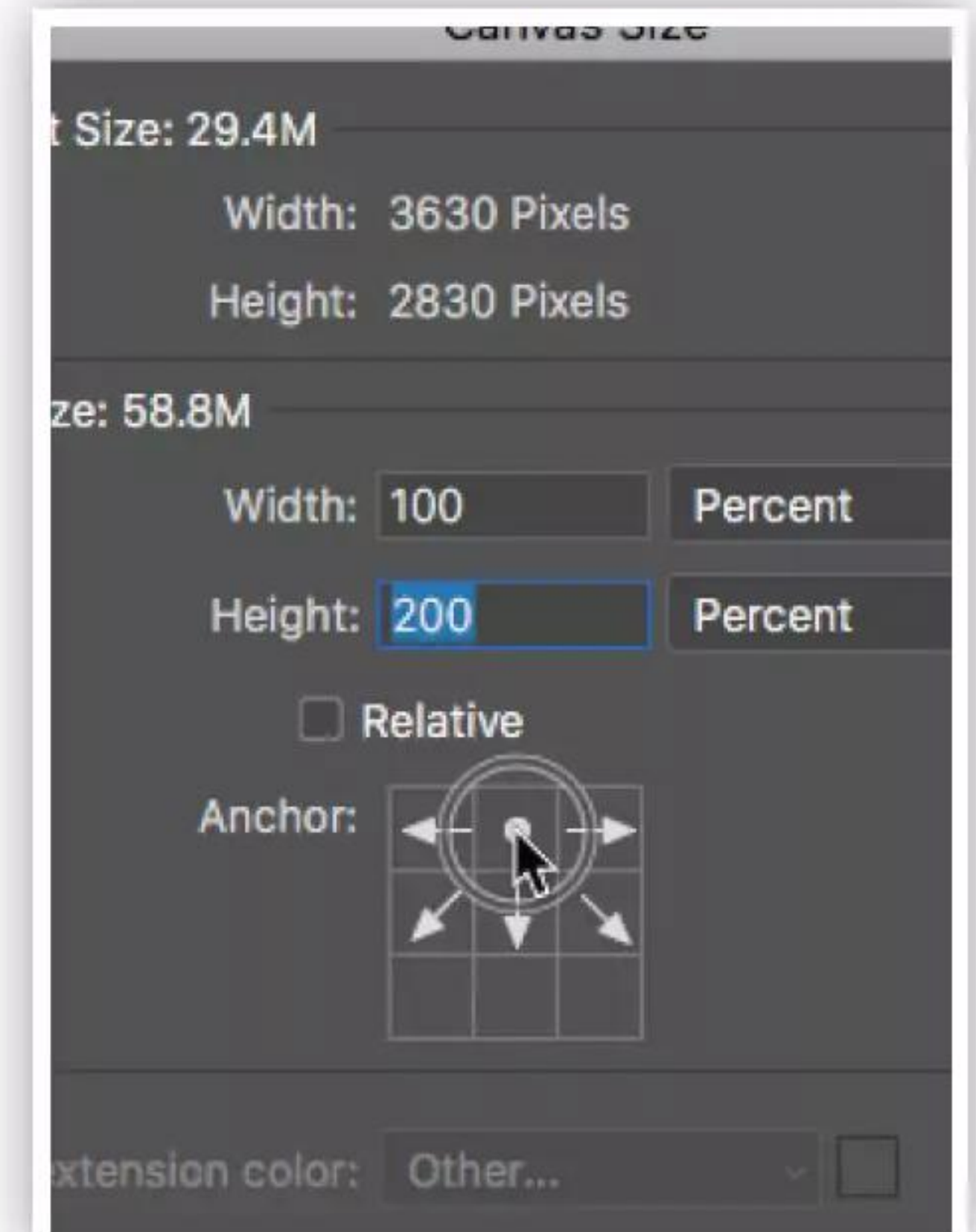
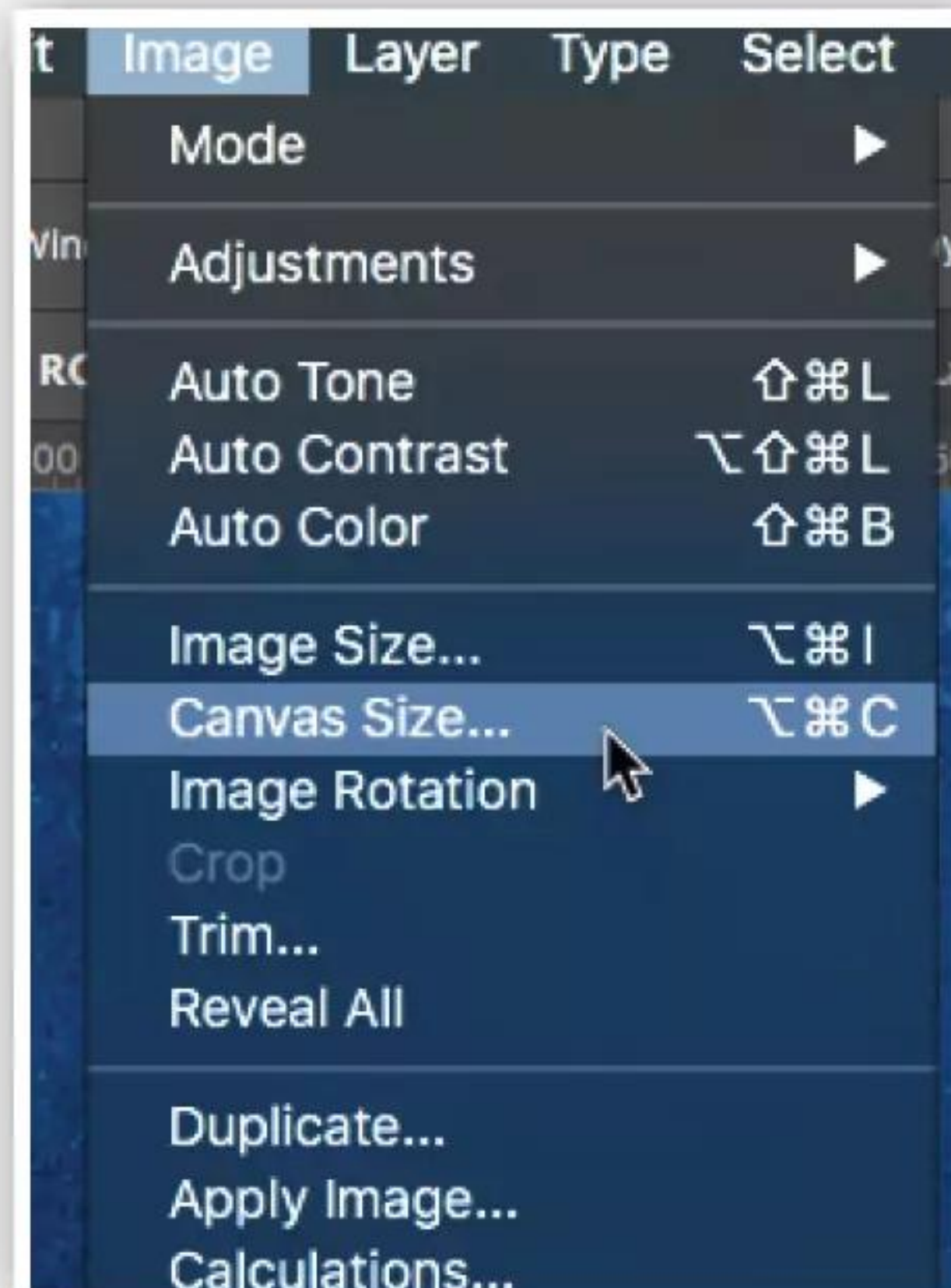
03 Firstly, the image needs to be unlocked so it can be worked on. The layer thumbnail will have a small Padlock icon on the right. If you click this, you can unlock the default background and turn it into an active layer, which is named 'layer 0' by default.



05 The document will be resized with the extra canvas area added to the bottom of the image. Press Cmd + J to create a duplicate of the main layer. You can name the new layer 'reflection' and the base layer can be called 'top' (more on this in a moment).



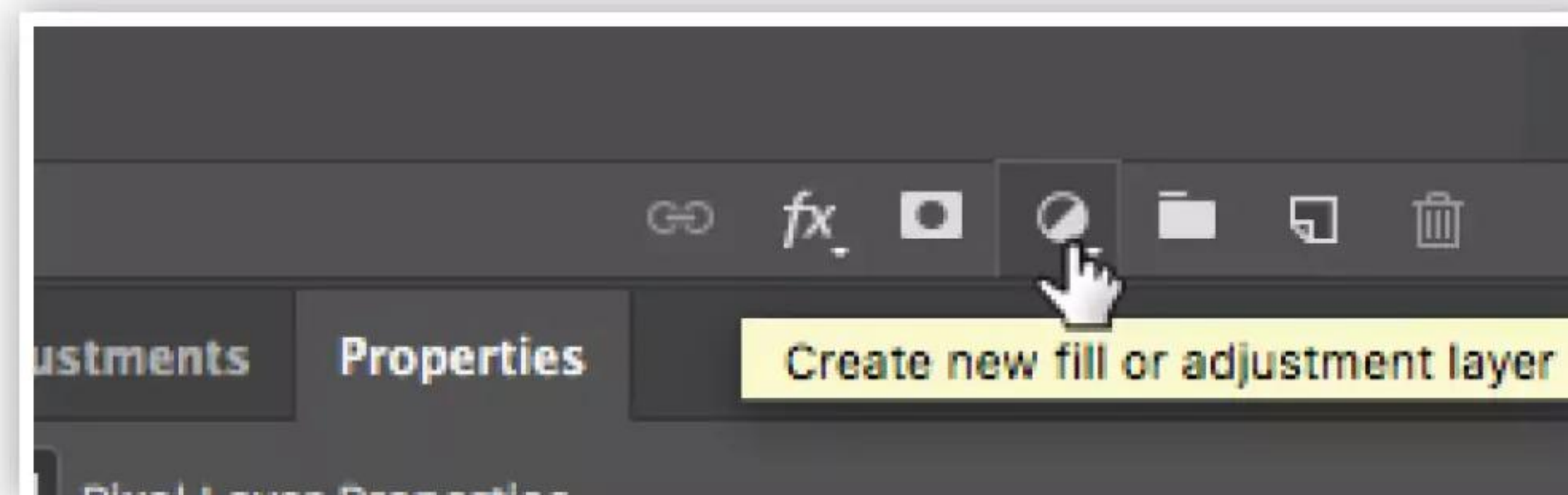
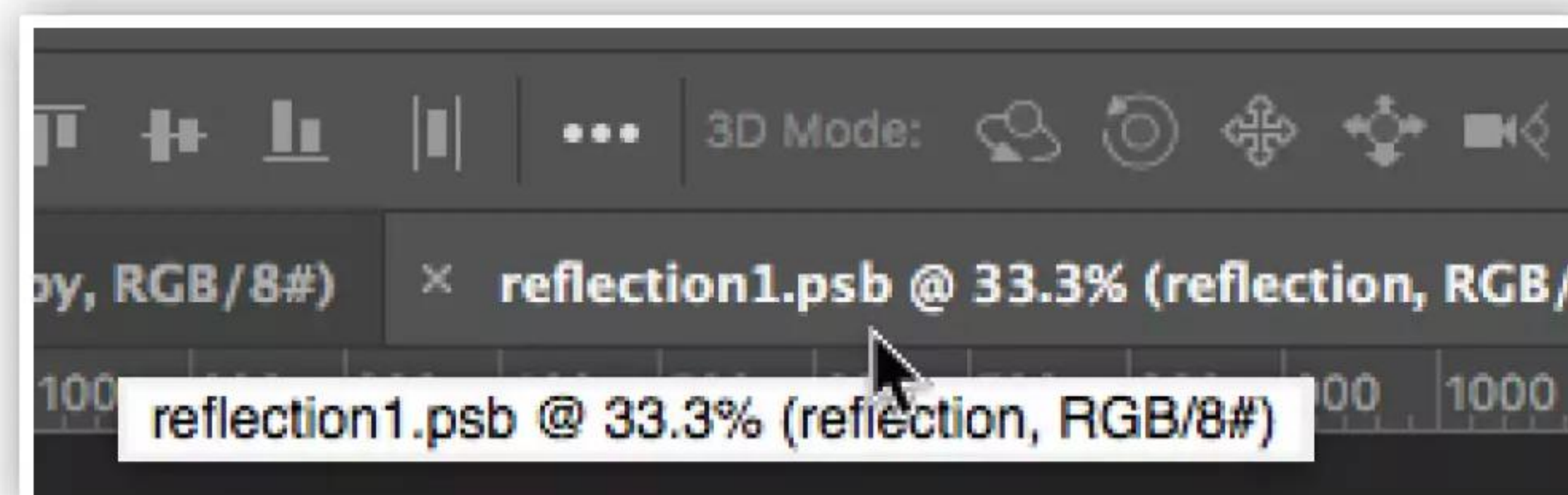
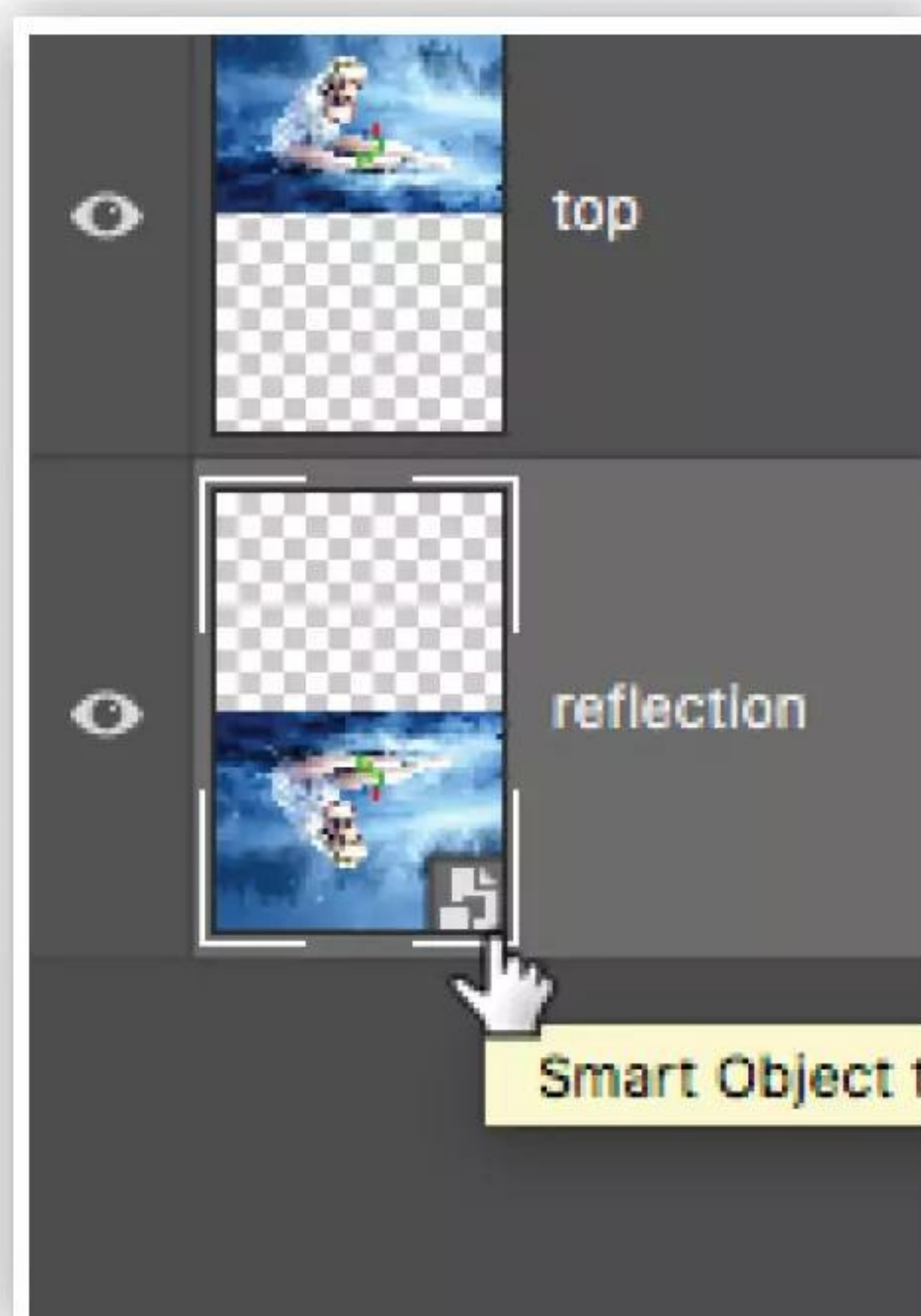
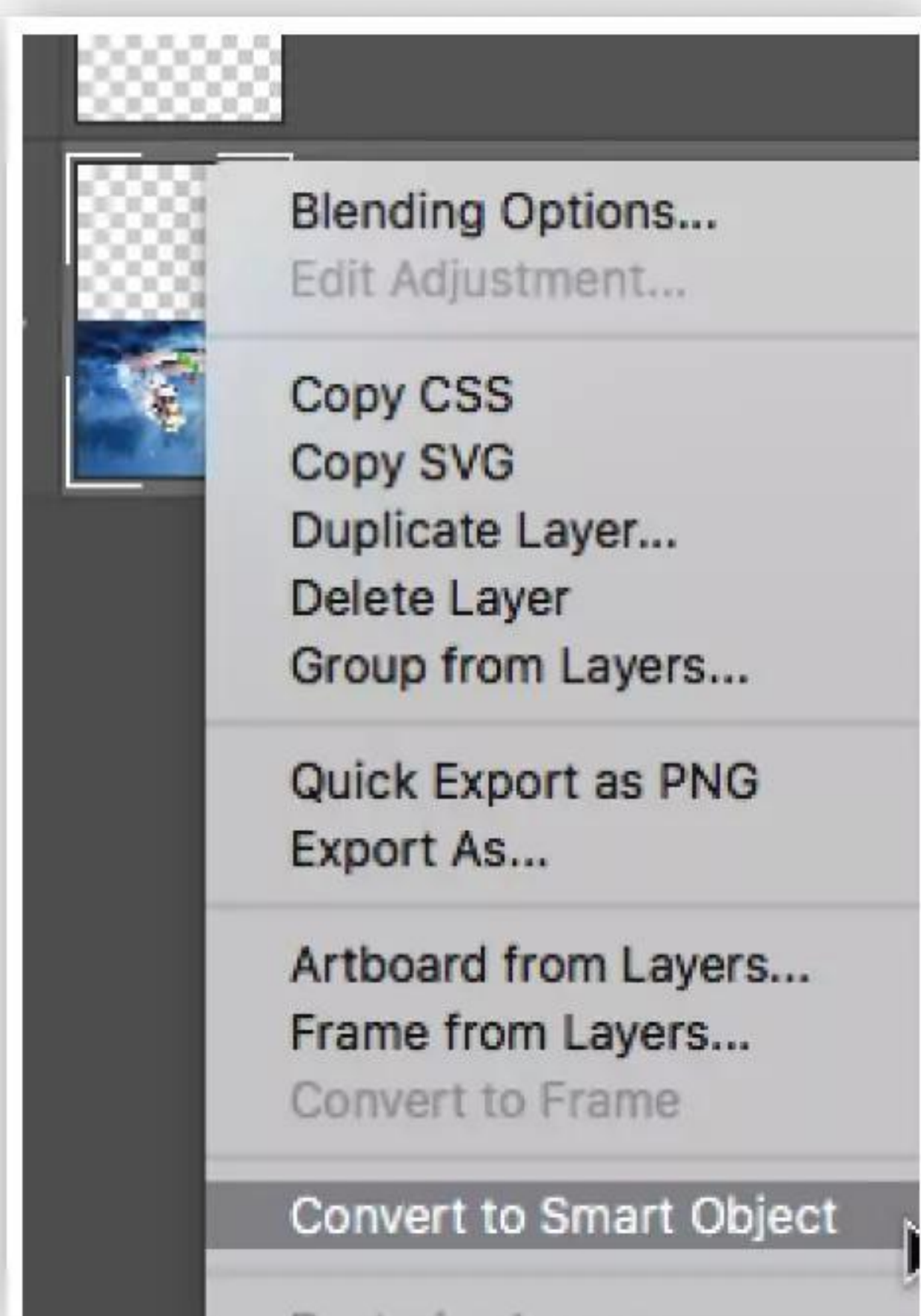
02 The base image in this tutorial example is 3630 pixels wide by 2830 pixels high. All our settings and techniques are based on an image of this size. If you use a different size image, be aware that your settings may have to alter accordingly.



04 Next, we need to add enough space below our main image to accommodate the reflection, once it is created. To do this, go to Image > Canvas Size (Alt + Cmd + C) and call up the Canvas Size settings panel. Set the Anchor to top middle and Height to 200%. Click OK to proceed.

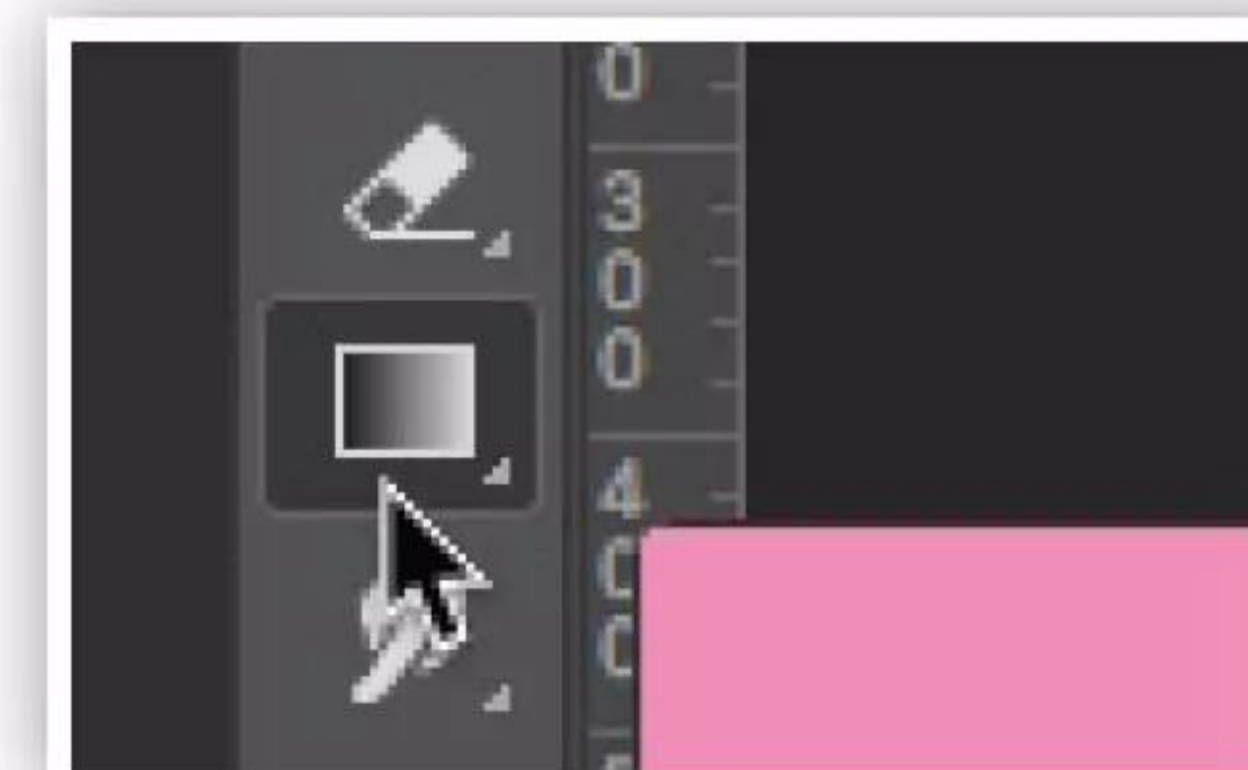
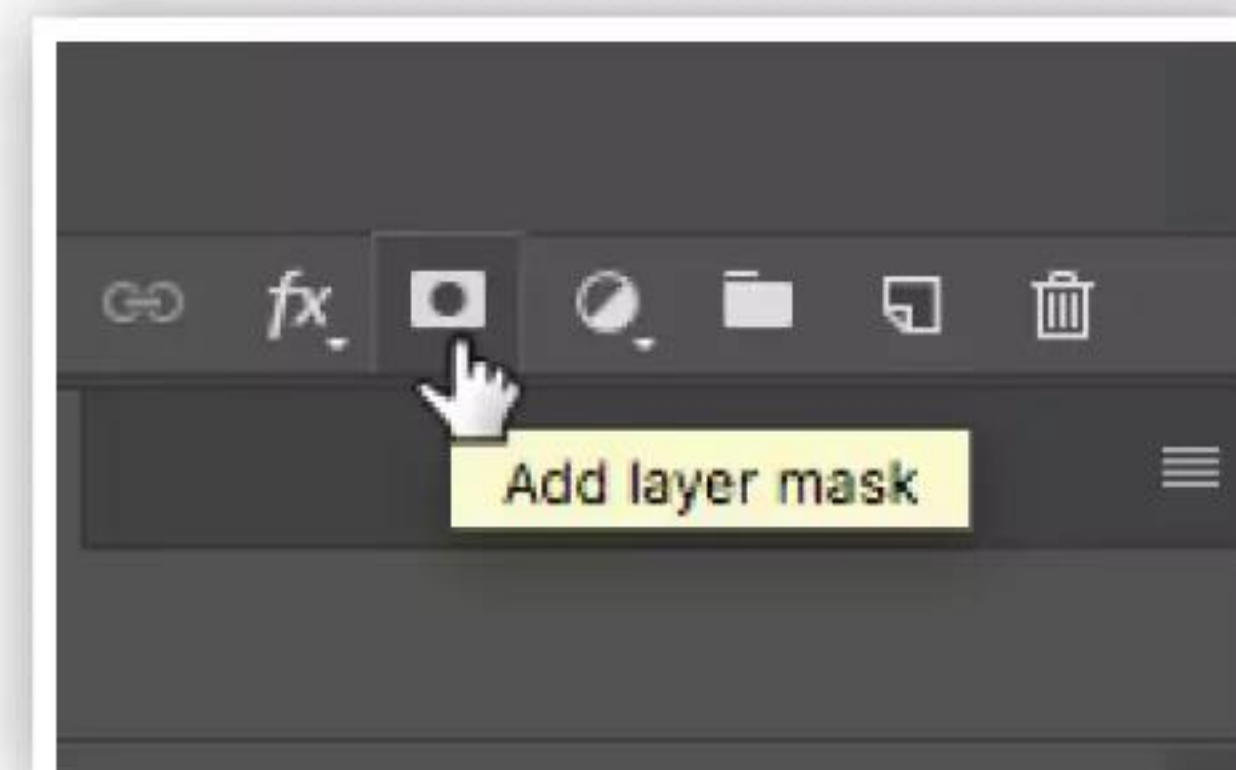
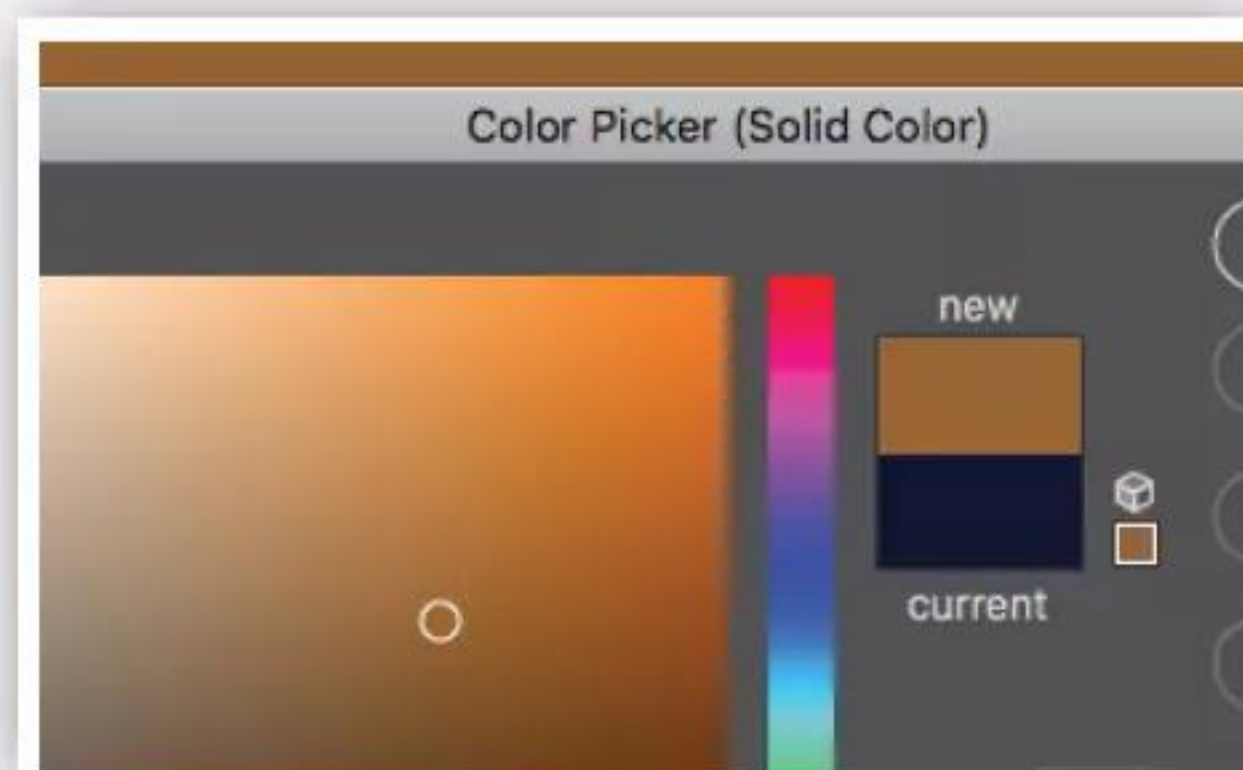
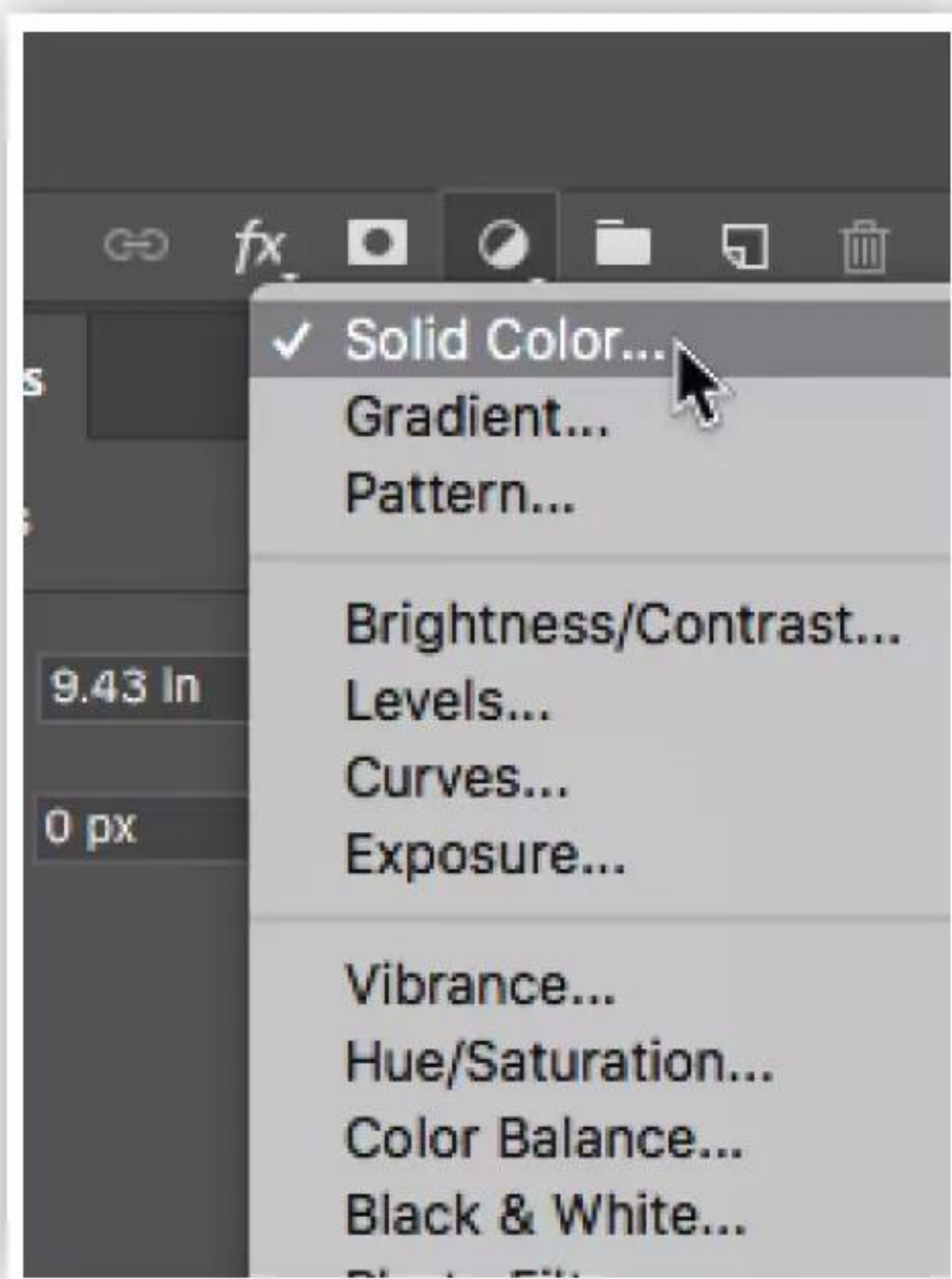


06 Make the 'reflection' layer active. Choose Edit > Transform > Flip Vertical. The layer will be turned upside down and you can use the Move Tool (V) to drag it down to the bottom half of the document. You can also drag the 'reflection' layer so it sits beneath the 'top' layer.



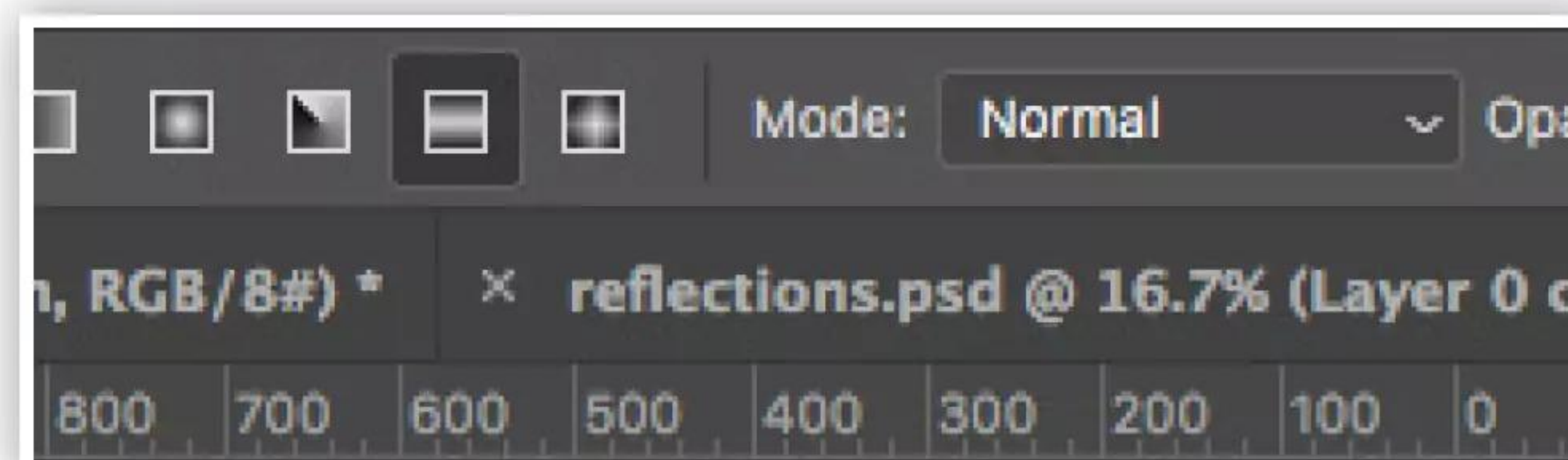
07 Now we need to do some work on the flipped image. Firstly, right-click the layer and choose Convert To Smart Object from the menu that appears. This will convert it to a Smart Object. If you look in the lower right corner of the layer's thumbnail, you will see the Smart Object icon.

08 If you double-click the Smart Object, it will open it as a PSB file. Think of it as an editable Photoshop document within your main document. We can edit this in a non-destructive manner. Click on the Create New Fill Or Adjustment Layer icon at the bottom of the layers palette.



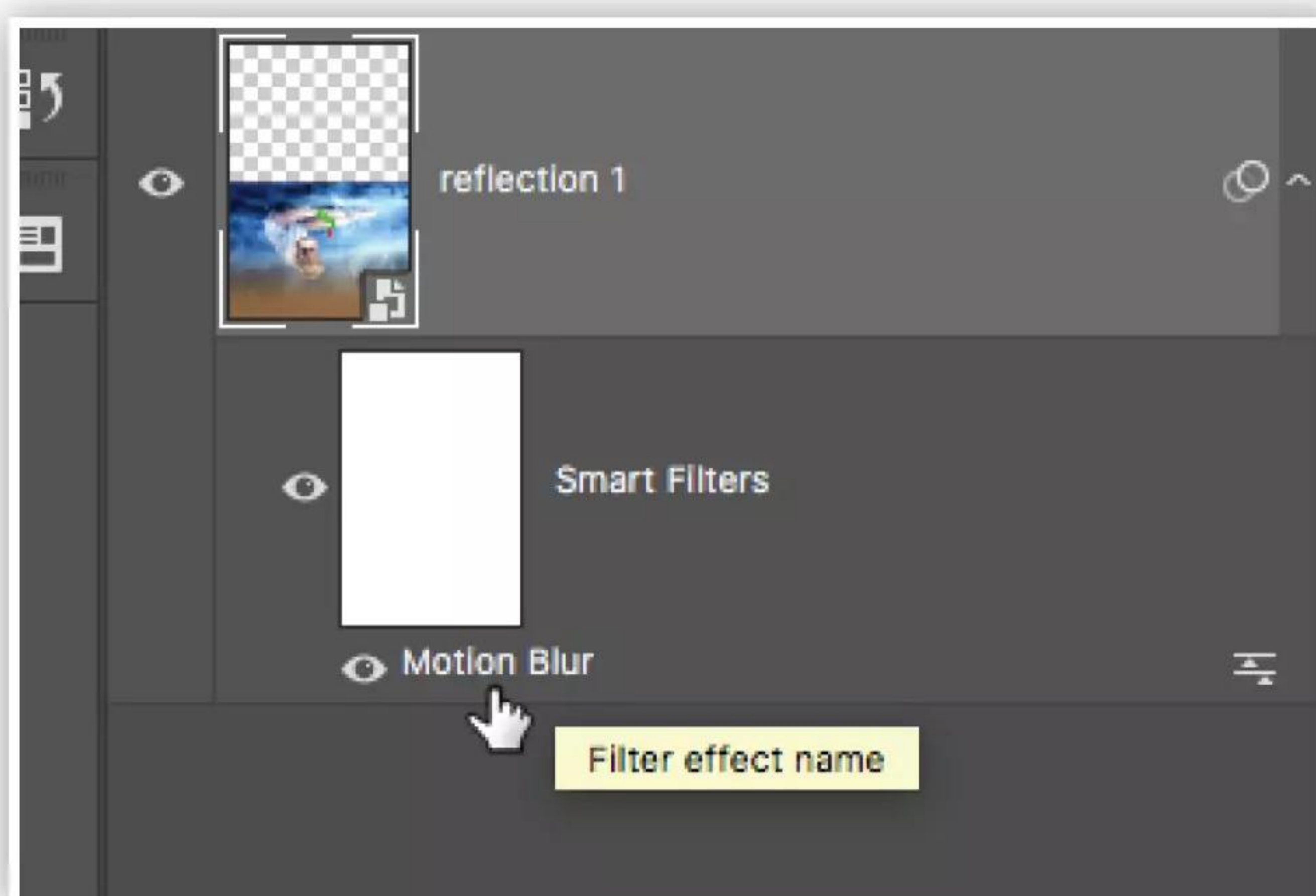
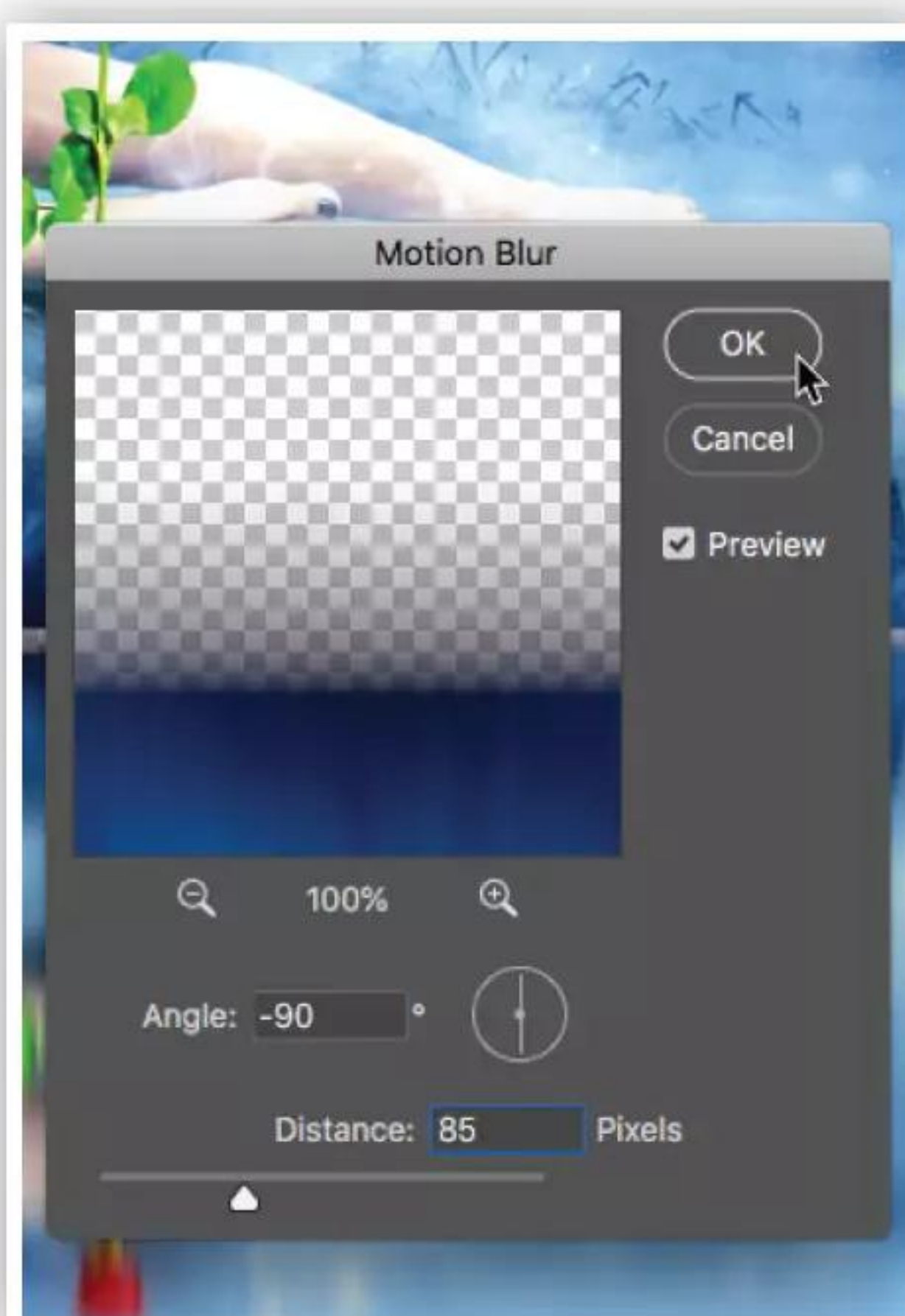
09 Choose Solid Color and, from the Color Picker that appears, select a sandy brown colour that could be the bottom of a riverbed. When you click OK, a solid colour will cover your flipped image. Drag the 'Color Fill 1' layer below your main 'reflection' layer.

10 Make the 'reflection' layer mask active and then click Add Layer Mask to add an active mask to your reflection image. Choose the Gradient Tool from the toolbar and make sure your gradient is set to be black to transparent. If it isn't, click the Gradient Editor in the top left.



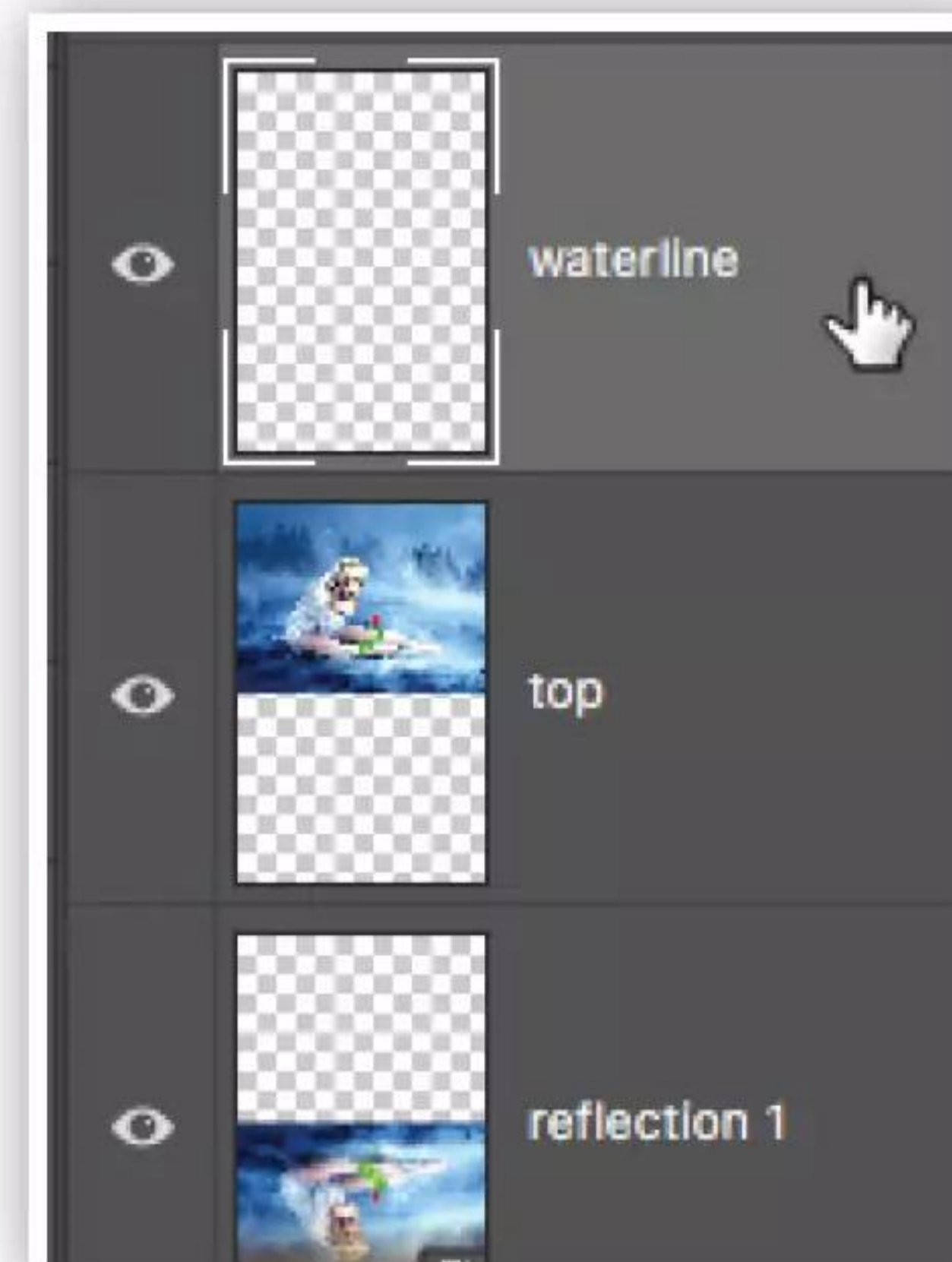
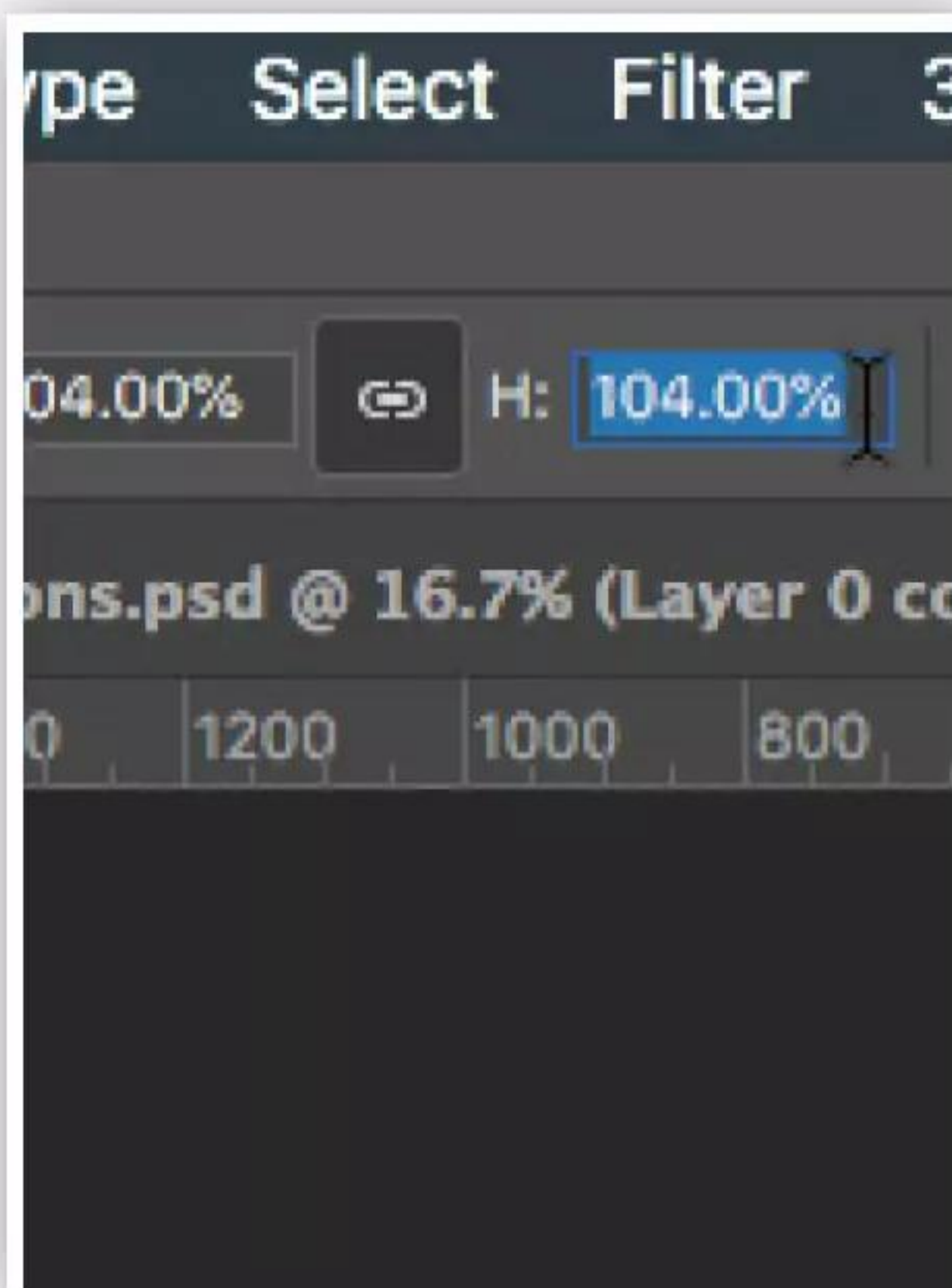
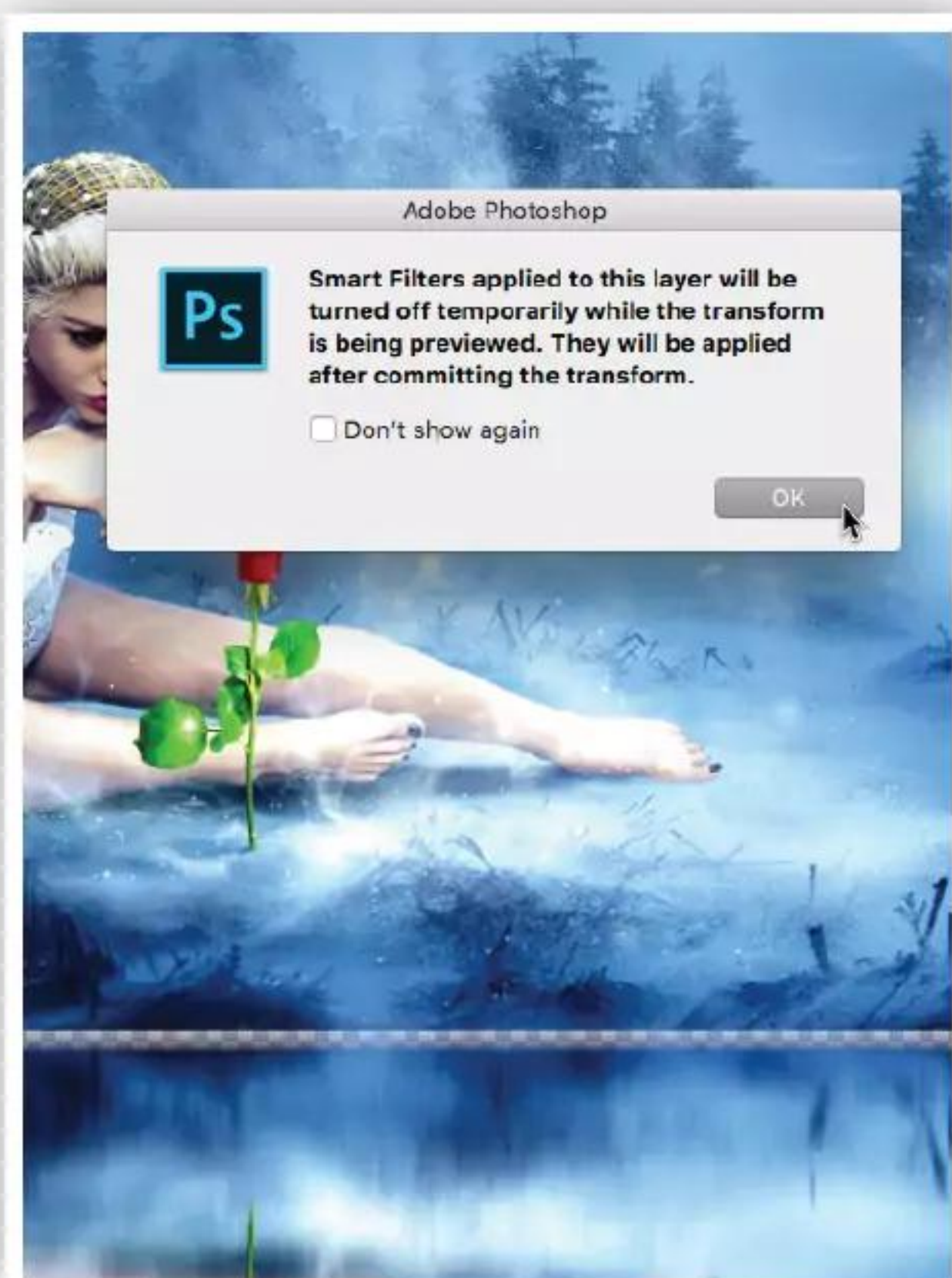
11 Use your mouse to drag a vertical gradient that extends from the bottom of the image to about halfway up. When you let go, a black to transparent grad will be created on the mask. Any area that is black will allow the solid colour beneath to show through, giving a brown tint to the water.

12 Click the small cross in the left of the document tab for the Smart Object to close it. At this point, you will be prompted to save changes to 'reflection1.psb' before closing. Make sure you click Save or you will lose what you've done to the image so far.



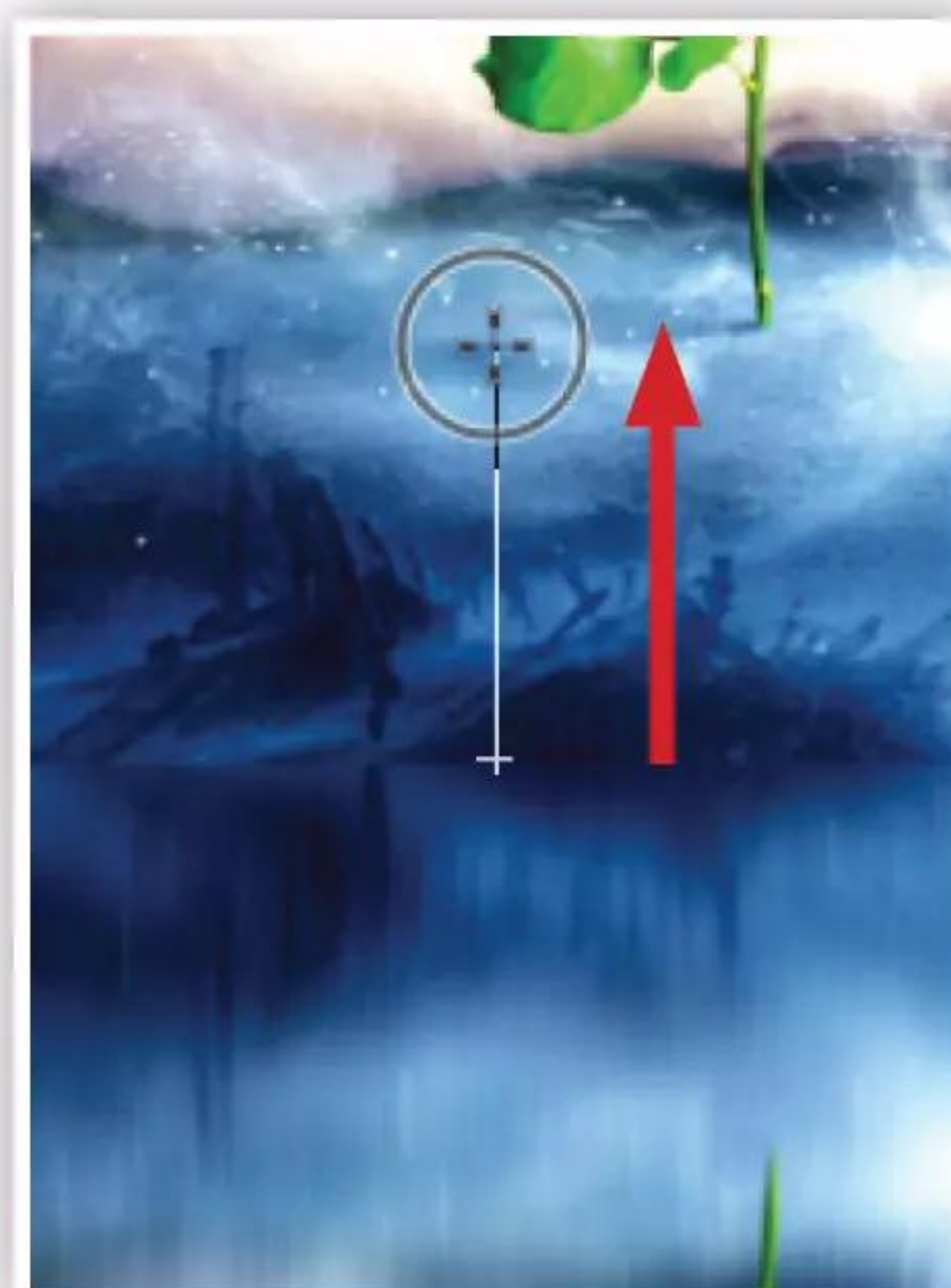
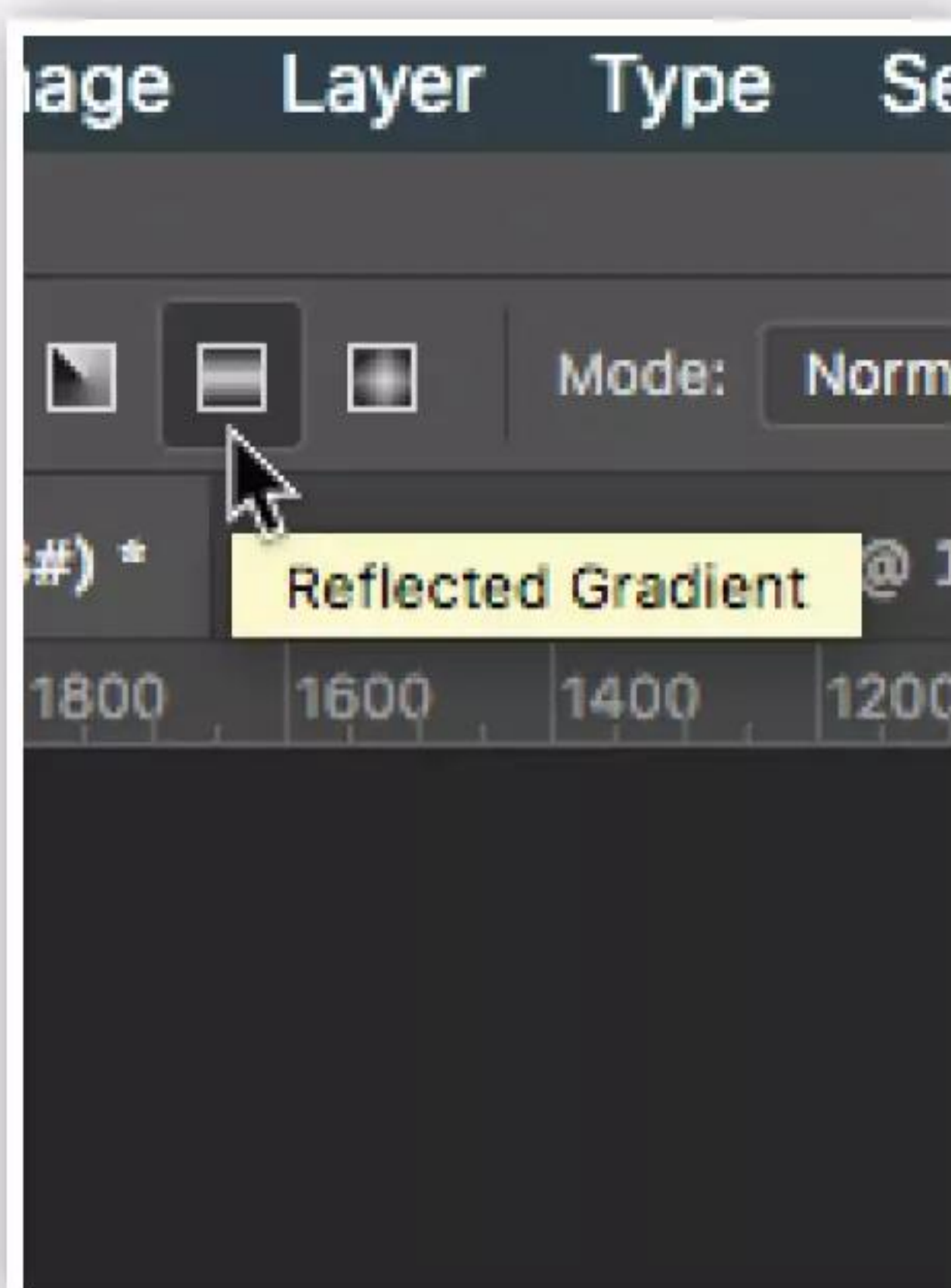
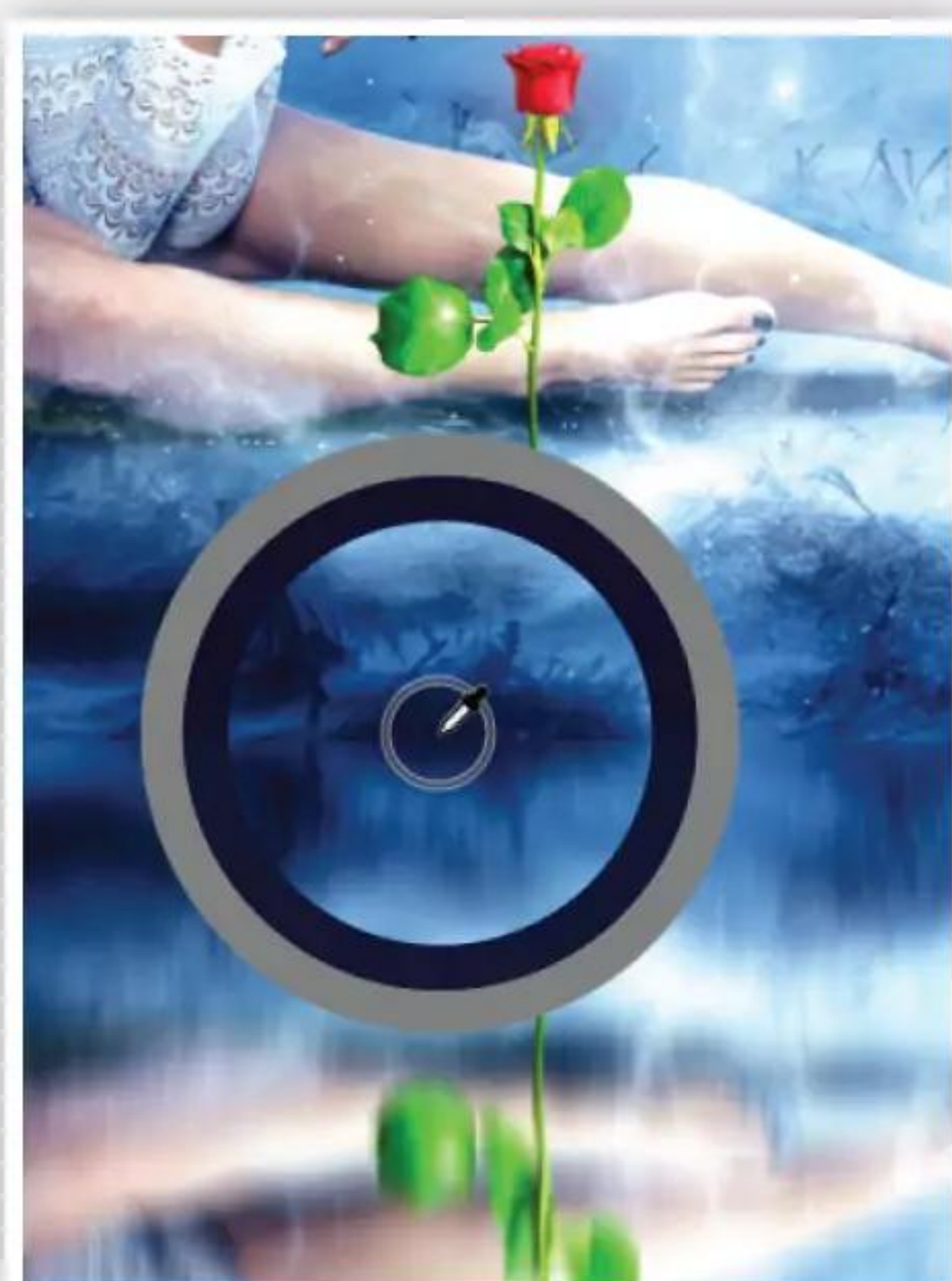
13 When the PSB file closes, you will be taken back to your current working document where you will see the sand coloured tint on the image. Next, go to Filter > Blur > Motion Blur and choose a -90° Angle and a Distance of 85 pixels. Click OK to add the blur to the image.

14 If you examine the 'reflection 1' layer, you will note that the effect you just added shows up under the Smart Filters thumbnail. This means you can go back in at any time and alter that setting. Next, we need to sort out the blurred edge of the image that is leaving a gap.



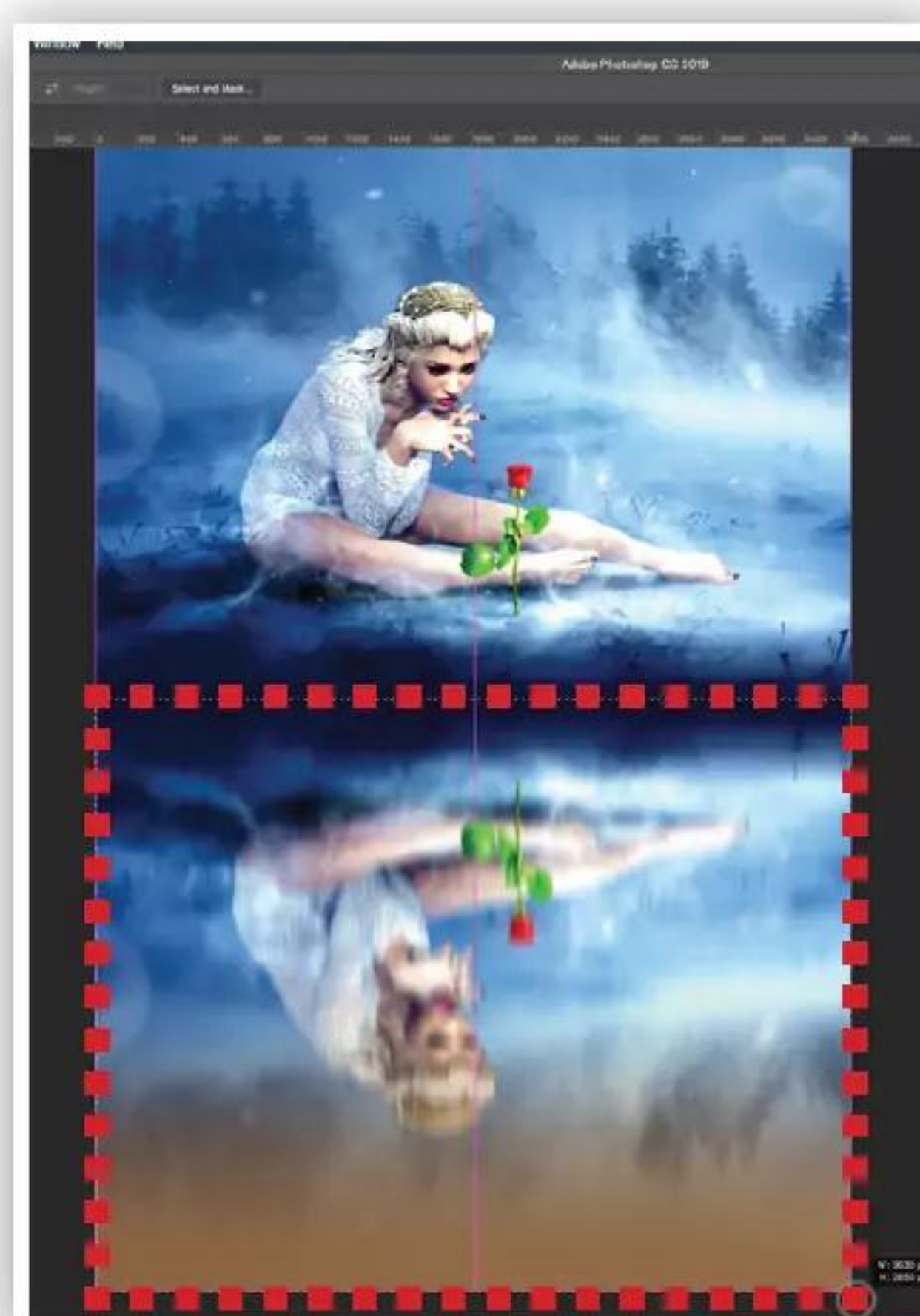
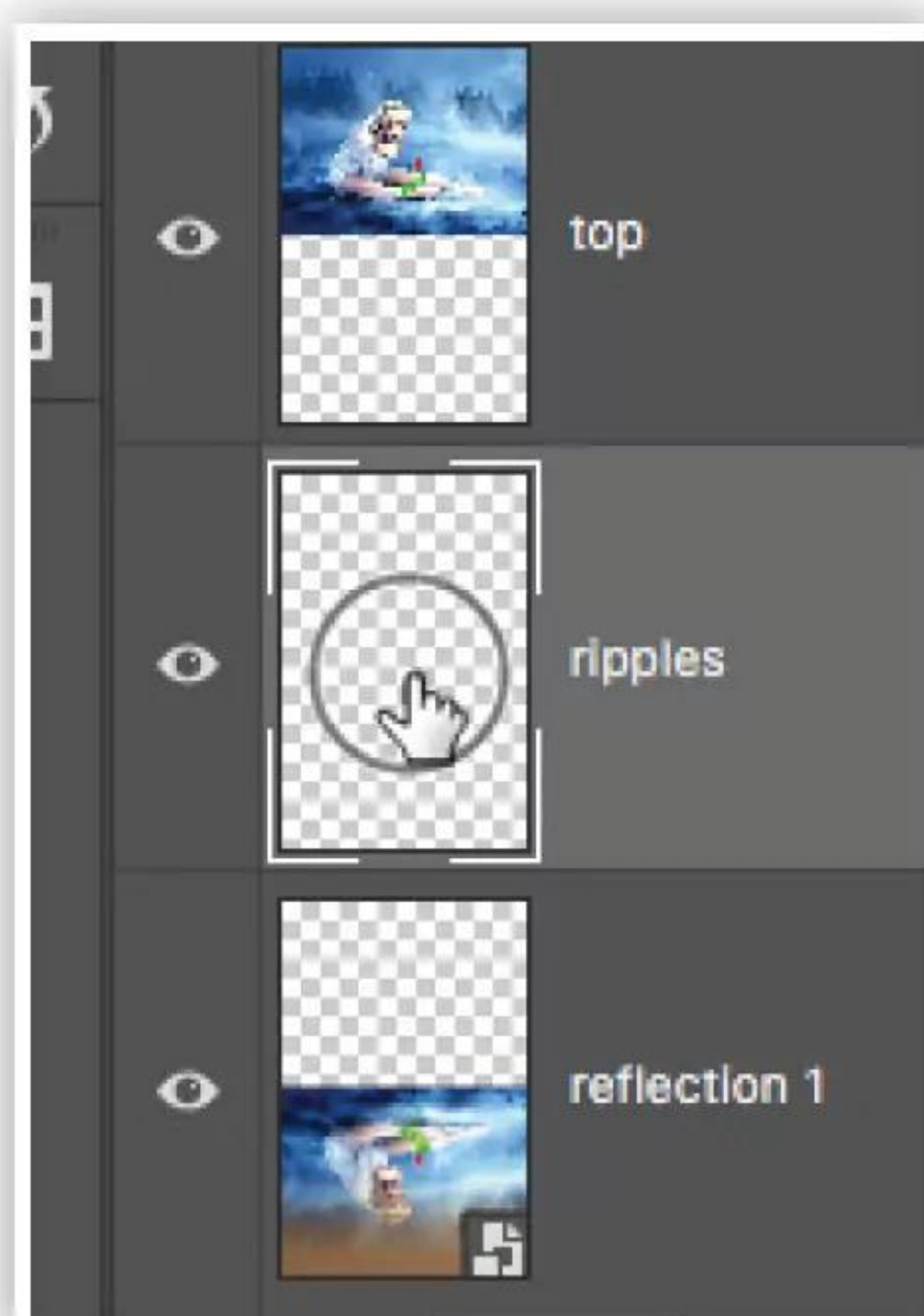
15 If you press Cmd + T to enter the Free Transform tool, you will see a warning that tells you certain effects will be turned off while performing a transform. Click OK then scale the image to about 104% to close the gap between the blurred image and the main image.

16 Once done, the Smart Filters preview will activate again showing the correct blur of the flipped image. Now we can blur the join between the sharp main image and the reflection. Create a new layer, called 'waterline', and make sure it is at the top of the layer stack.

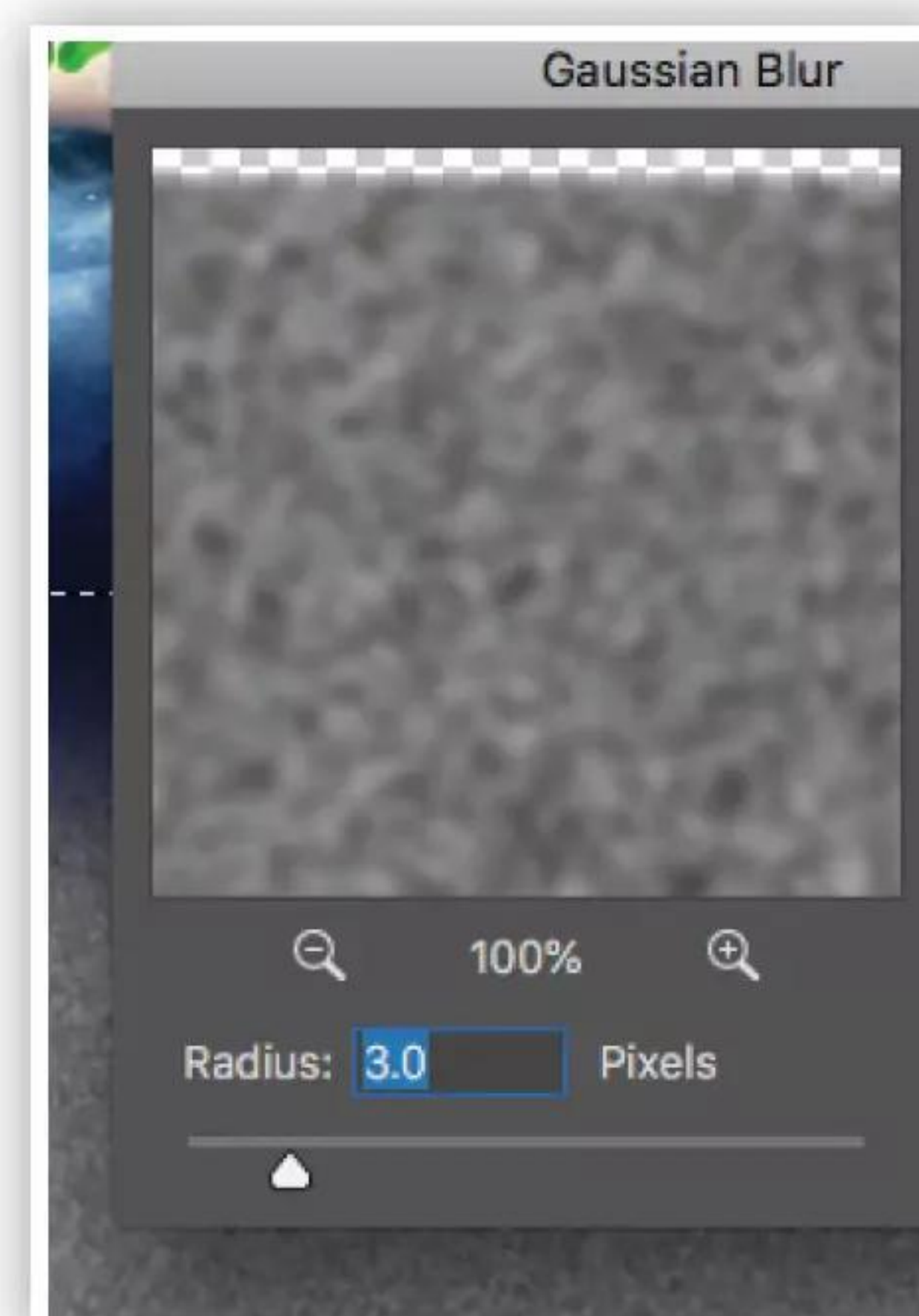
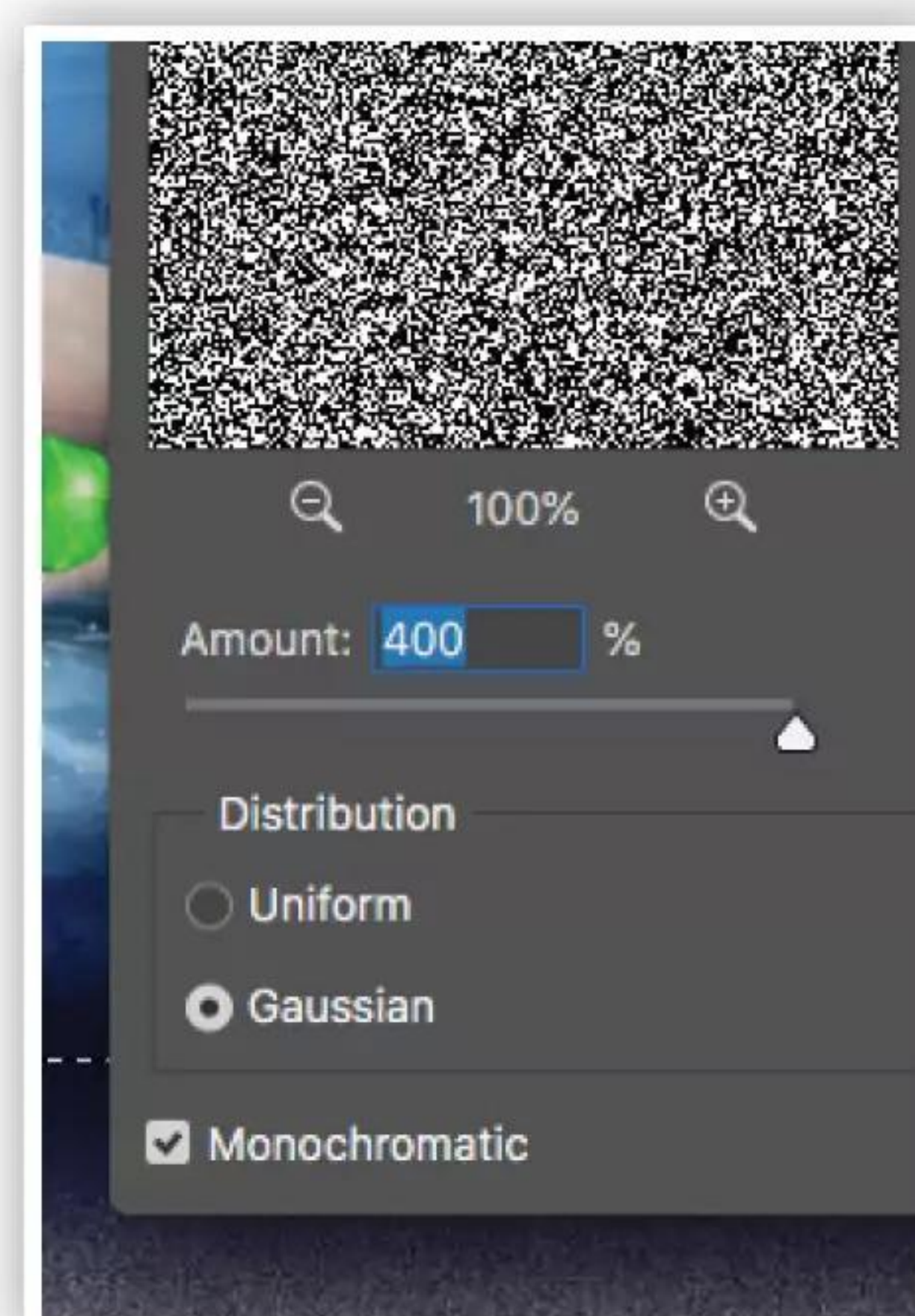


17 Use the Eyedropper Tool (I) to sample a dark blue colour, and then go to the Gradient Tool (G) and select the Reflected Gradient option with the blue foreground colour set to fade to transparent. You can use the Gradient Editor to select it.

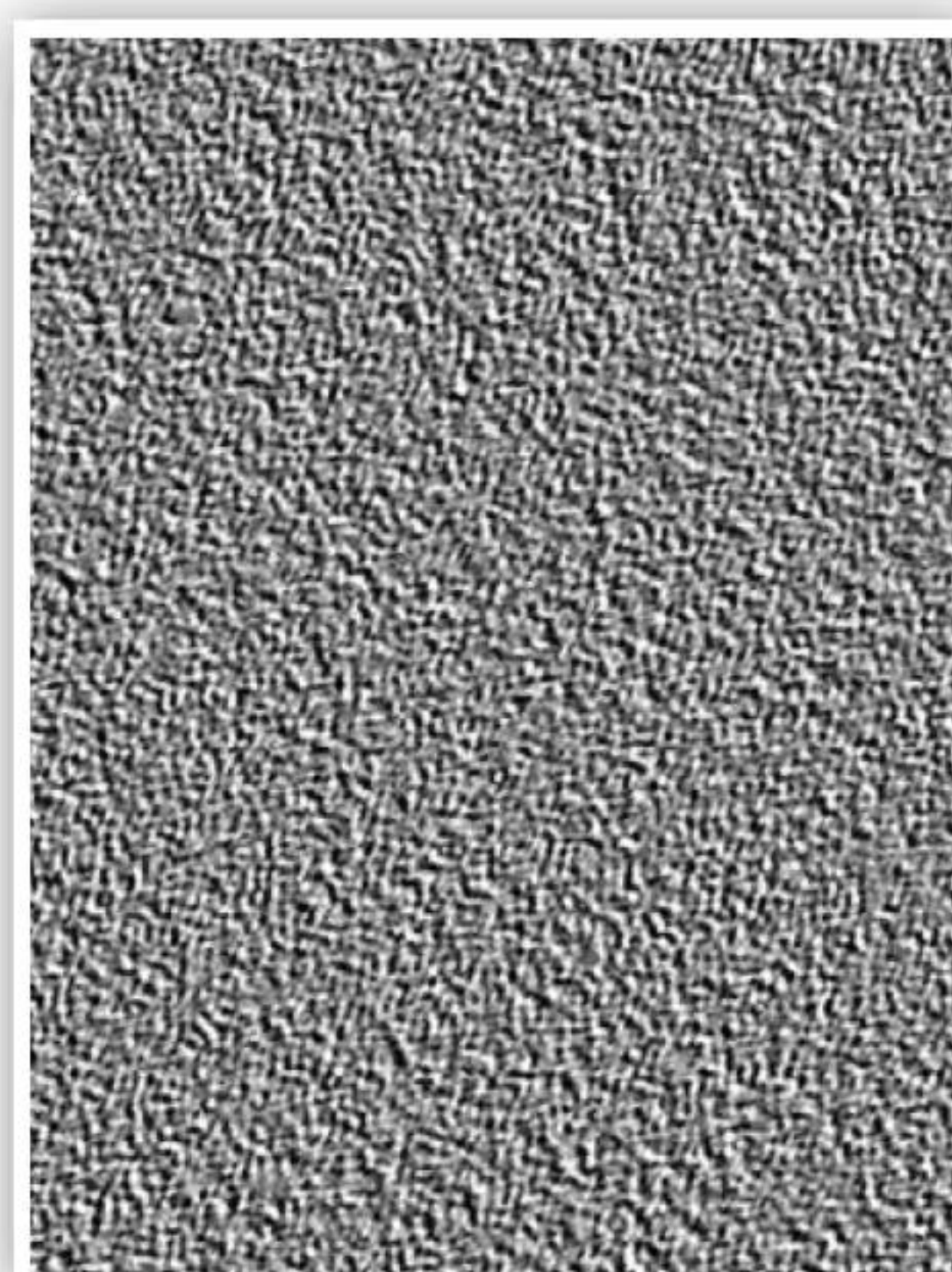
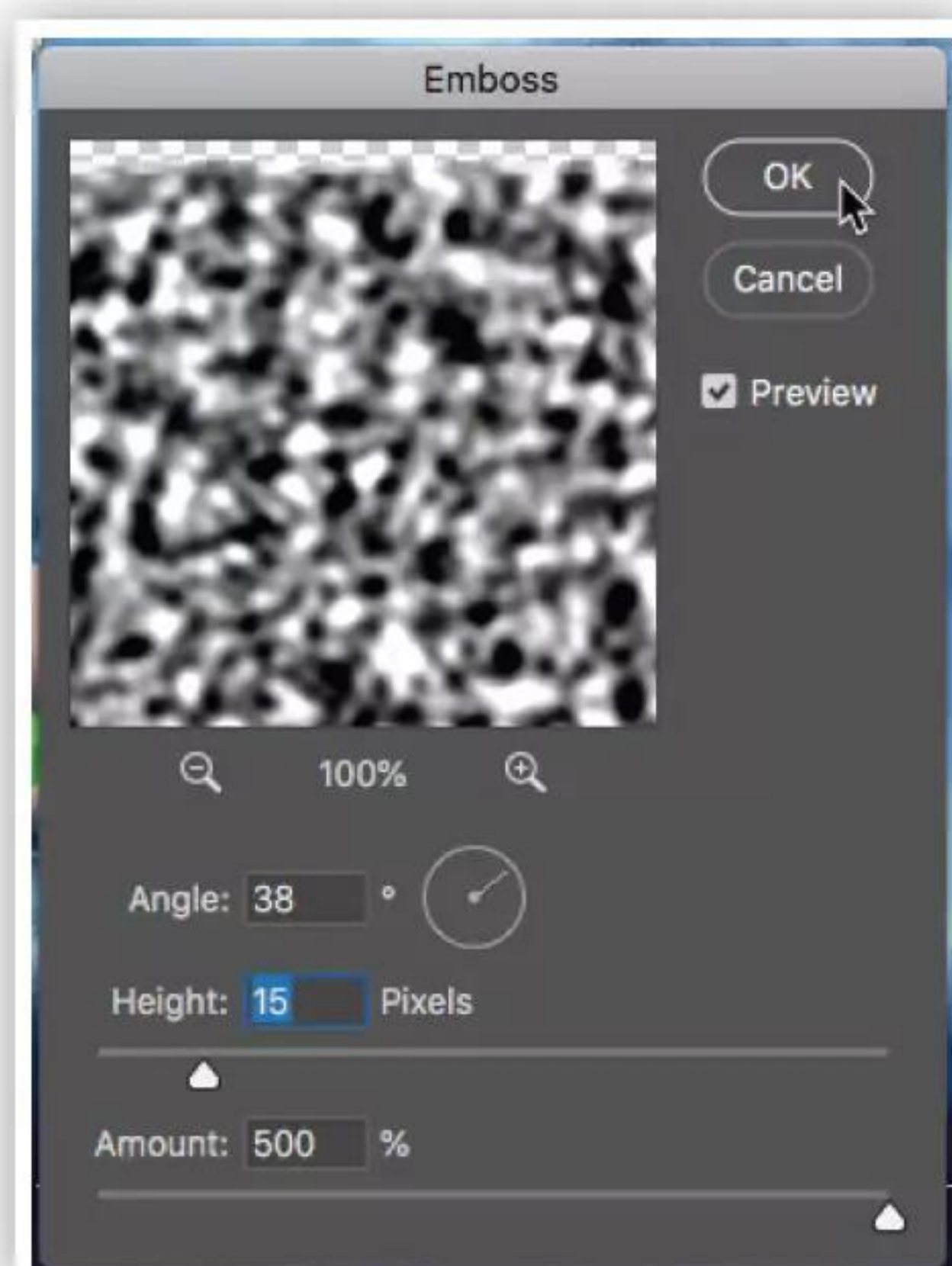
18 Next, it is a case of dragging a gradient that starts where the two images touch and goes up to just below the girl's leg on the top image. When you let go of the mouse, blue grad will be drawn above, and below, the start point of the grad creating a nice blur between the two images.



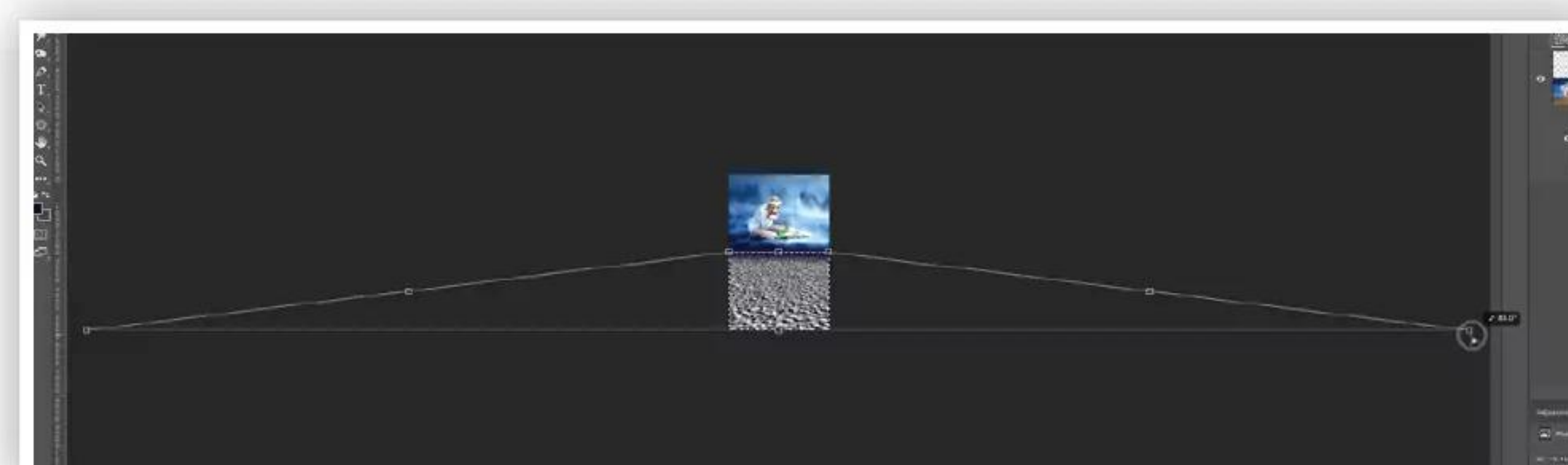
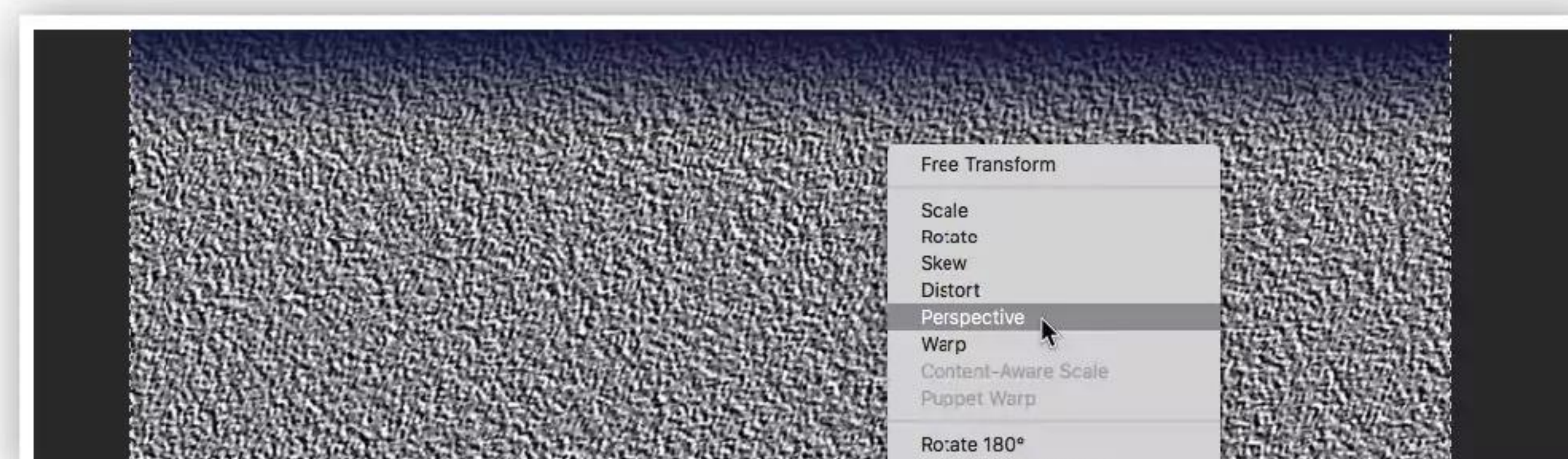
19 Add a new layer called 'ripples', make sure it sits between 'reflection 1' and 'top' and is the active layer. Use the Rectangular Marquee Tool (M) to draw out a selection that covers the bottom half of the image entirely. We will use this area to create some ripples.



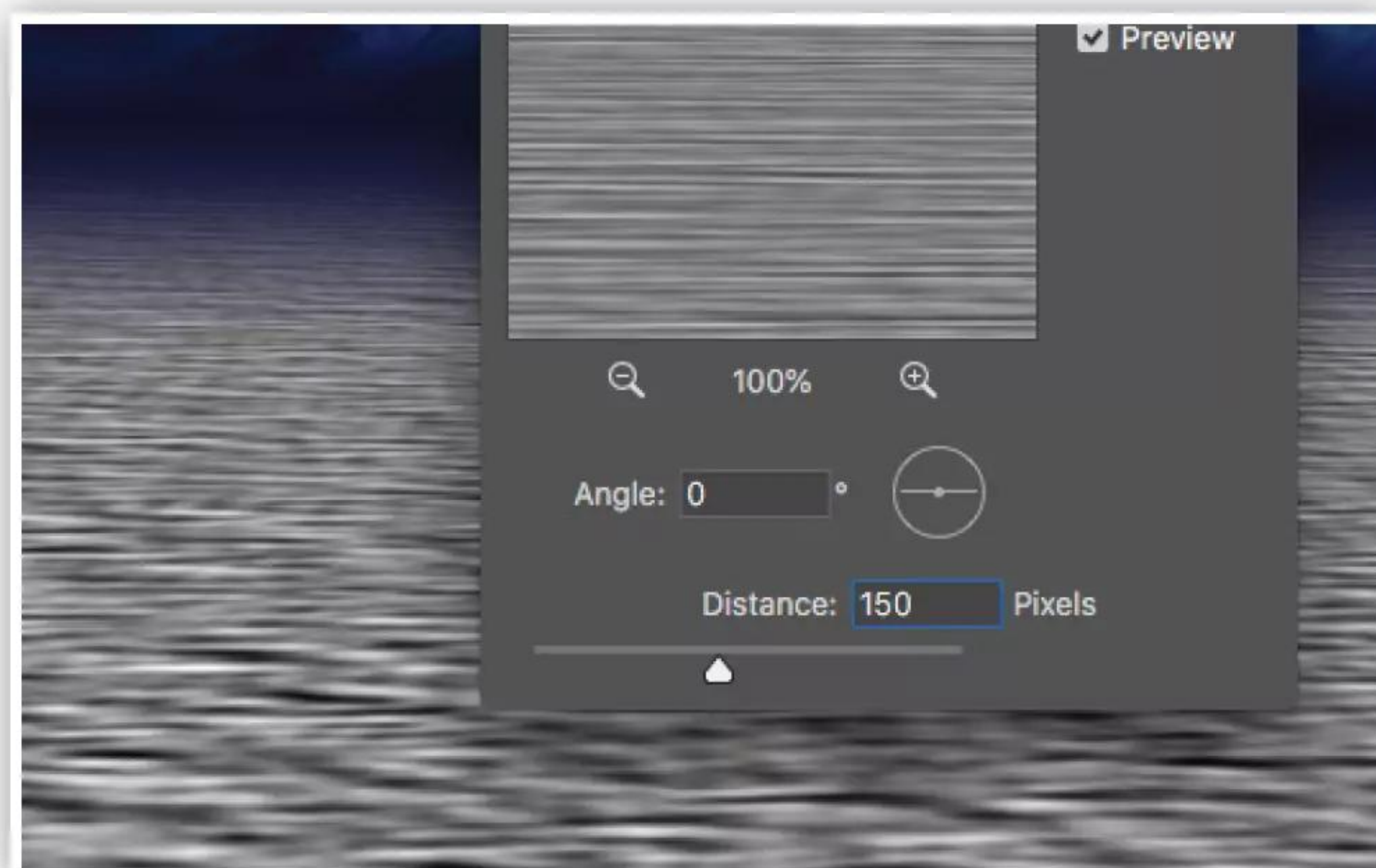
20 Go to Edit > Fill (F5) and fill the selection with solid black. Then go to Filter > Noise > Add Noise and make the noise Amount 400% and click OK. Then go to Filter > Blur > Gaussian Blur and make the Radius value about 3.0 pixels for a small amount of blur to the noise.



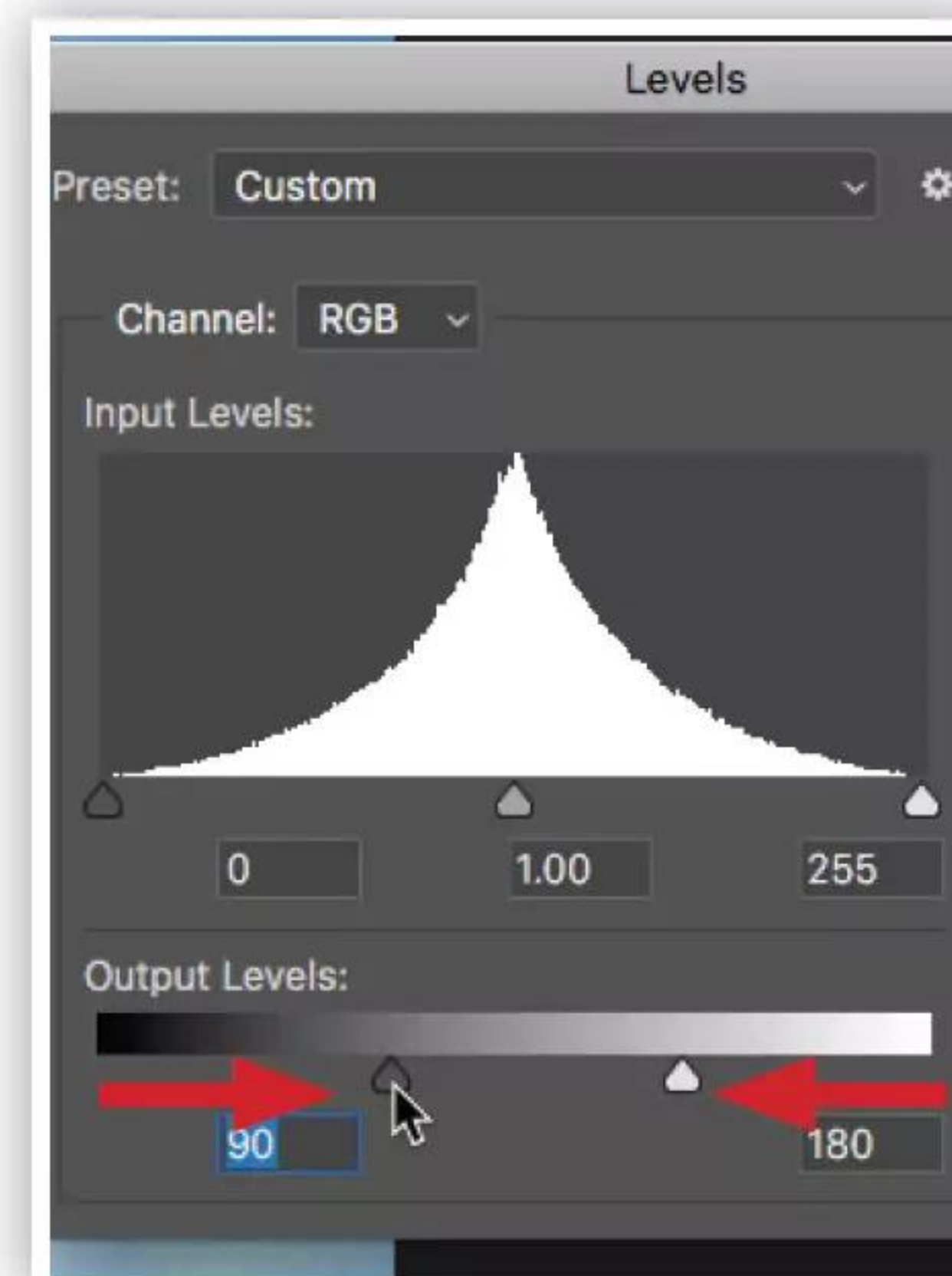
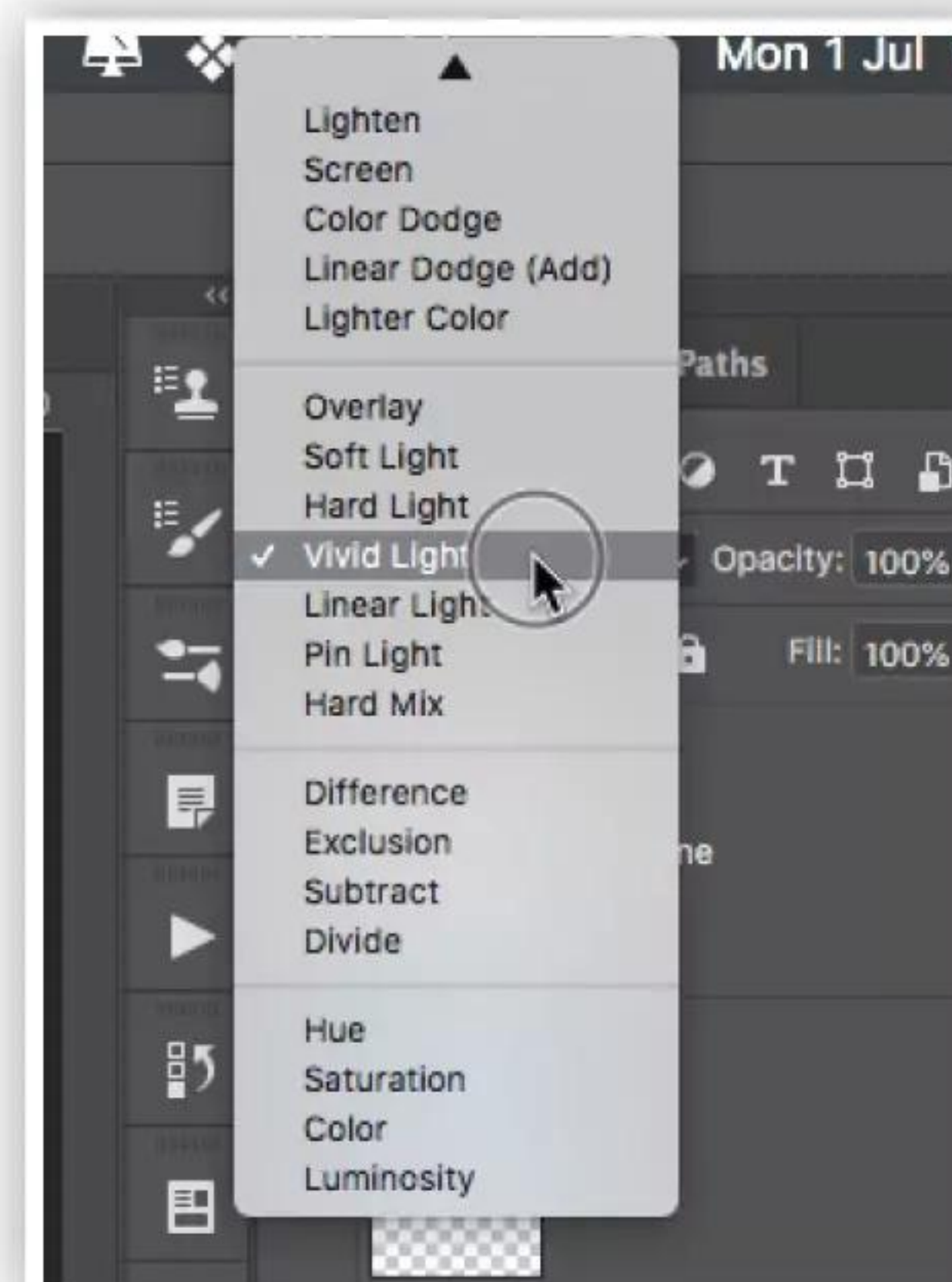
21 Now go to Filter > Stylize > Emboss, then make the Angle about 38° and the Height about 15 pixels. The Amount value can be set to its maximum of 500%. This adds a heavy random textured effect to the original blurred noise pattern. Make sure the selection is still active.



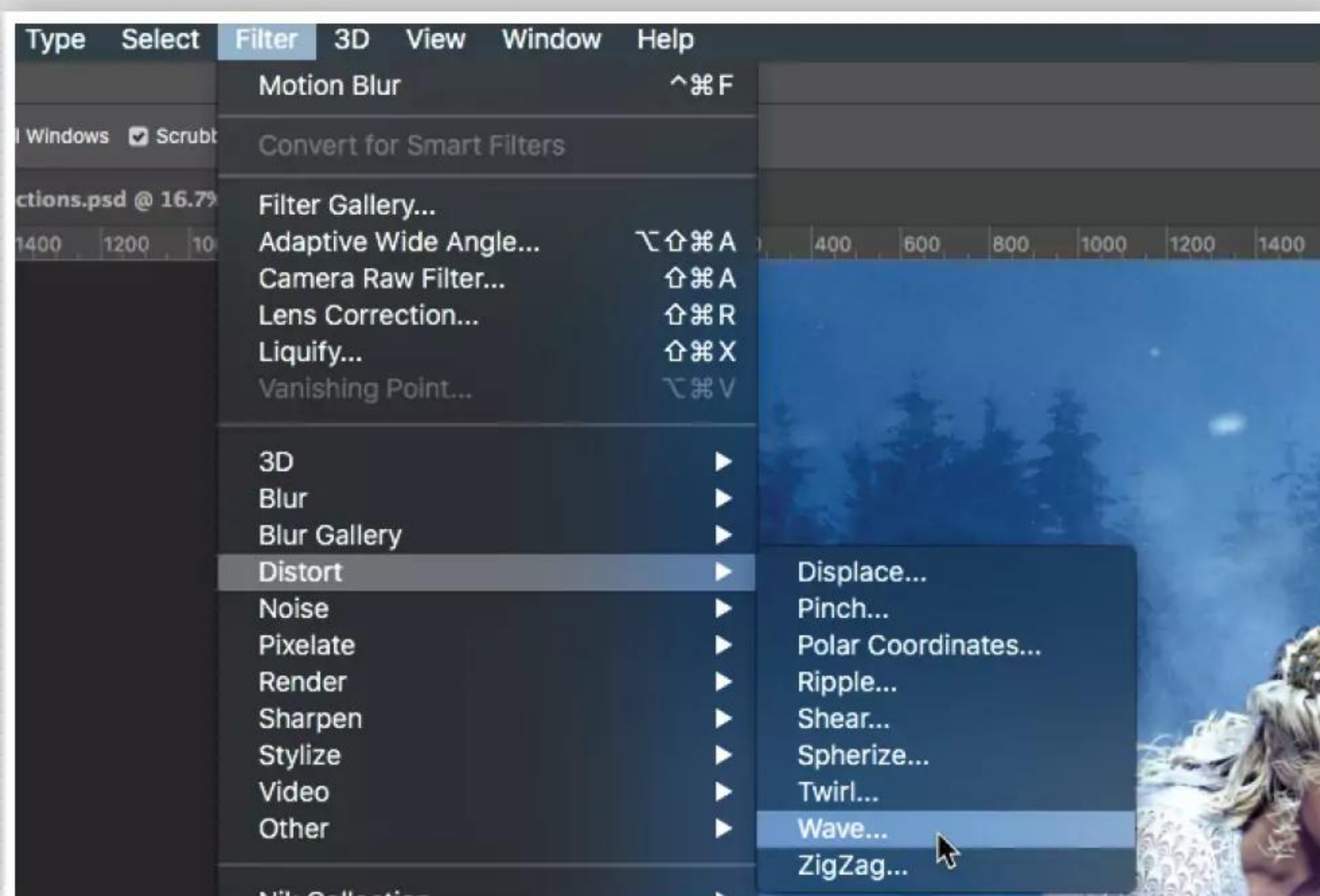
22 Right-click the selection and choose Perspective from the menu that appears. For the next part, you will need to press Cmd + minus to zoom out quite a distance. We used a magnification of 4%. Drag one of the bottom corner control-points as wide as possible to add perspective.



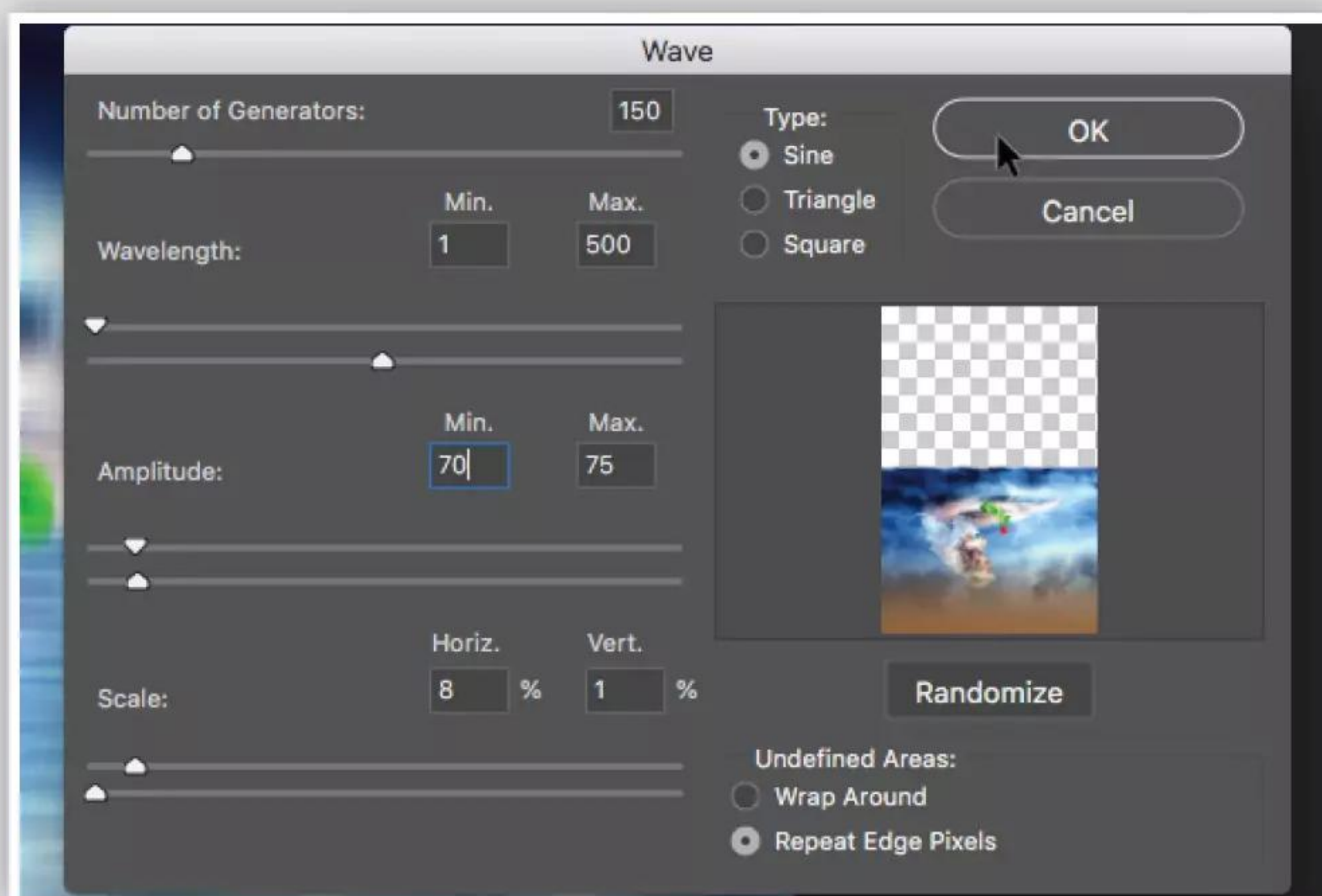
23 If you press Cmd + 0 you can go back to a standard view of the document. You will see how the mottled texture seems to get larger as it gets nearer the bottom of the image. Go to Filter > Blur > Motion Blur again and use an Angle of 0° and a Distance of 150 pixels to blur the texture.



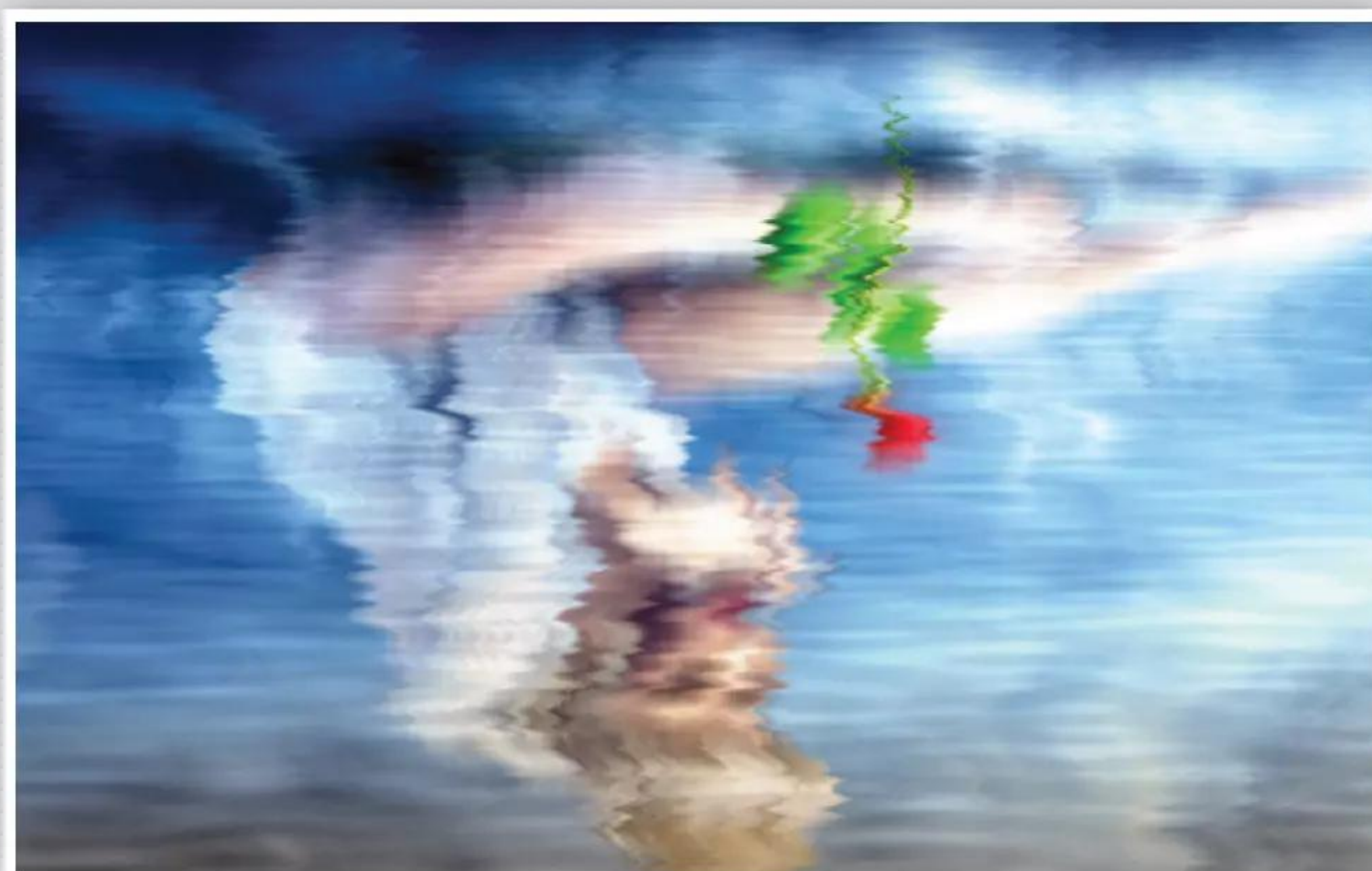
24 Now change the blend mode of the 'ripples' layer to Vivid Light. If you feel the texture is too harsh, you can go to Image > Adjustments > Levels (Cmd + L) and then drag both Output Levels sliders inwards, to reduce the contrast of the texture, for a more subtle effect.



25 For even more movement in the water's surface, click on the 'reflection 1' thumbnail to make it the active layer, and then go to Filter > Distort > Wave. This opens up the Wave generator panel. This part can be a bit hit and miss, but the idea is to get a nice tight wave effect.



26 After a bit of trial and error, we arrived at settings that work for this size example. Number Of Generators was 150, Wavelength was Min. 1 and Max. 500. Amplitude was Min. 70 and Max. 75. Finally, Scale was Horiz. 8% and Vert. 1%. Click OK to add a subtle wave pattern.



27 Now the watery reflection is looking more interesting. You have some effective texturing that can emulate the riverbed, and the addition of the Wave generator has created more visually pleasing distortions on the water's surface. Save your document as a PSD and the tutorial is done.

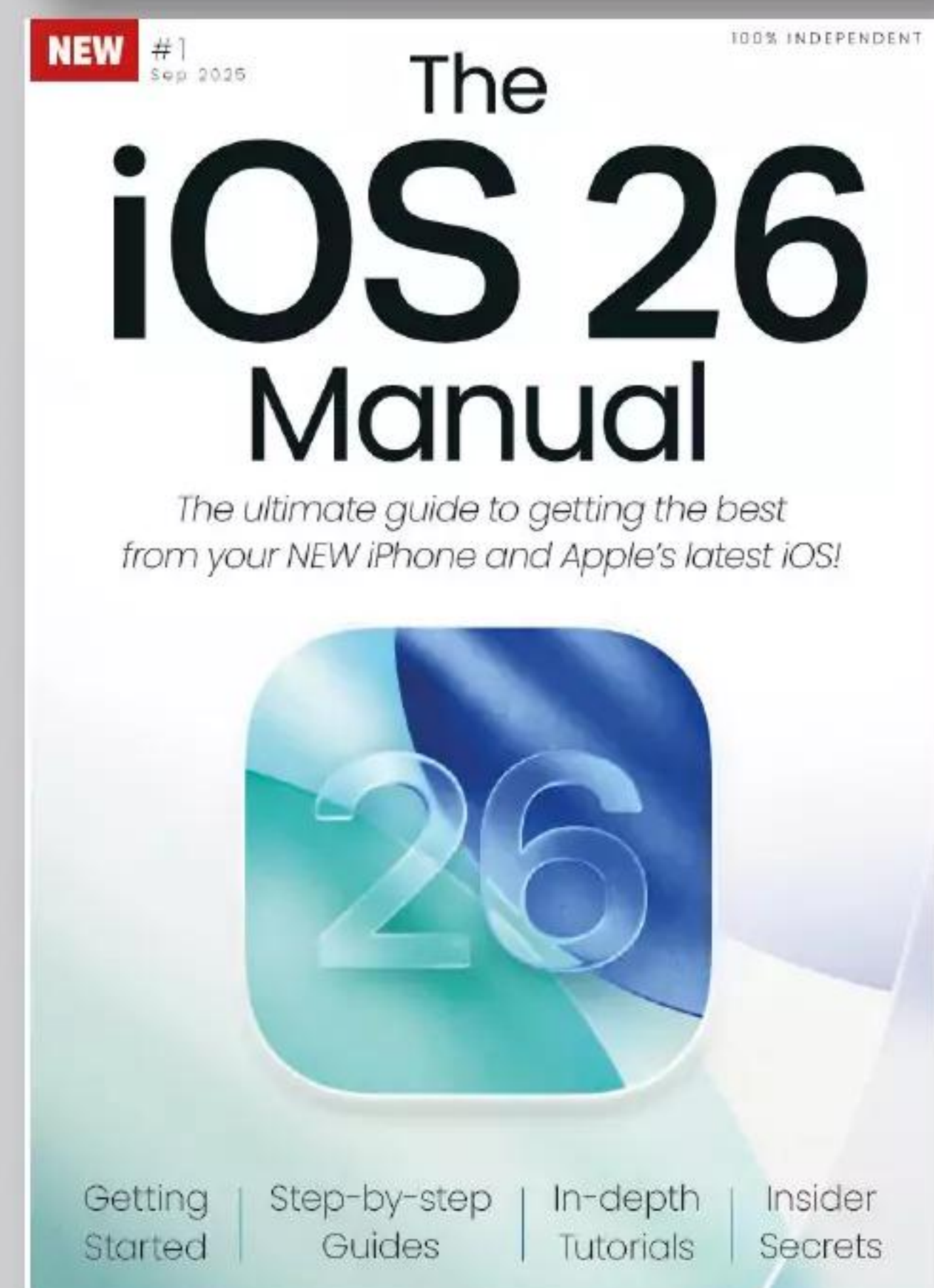
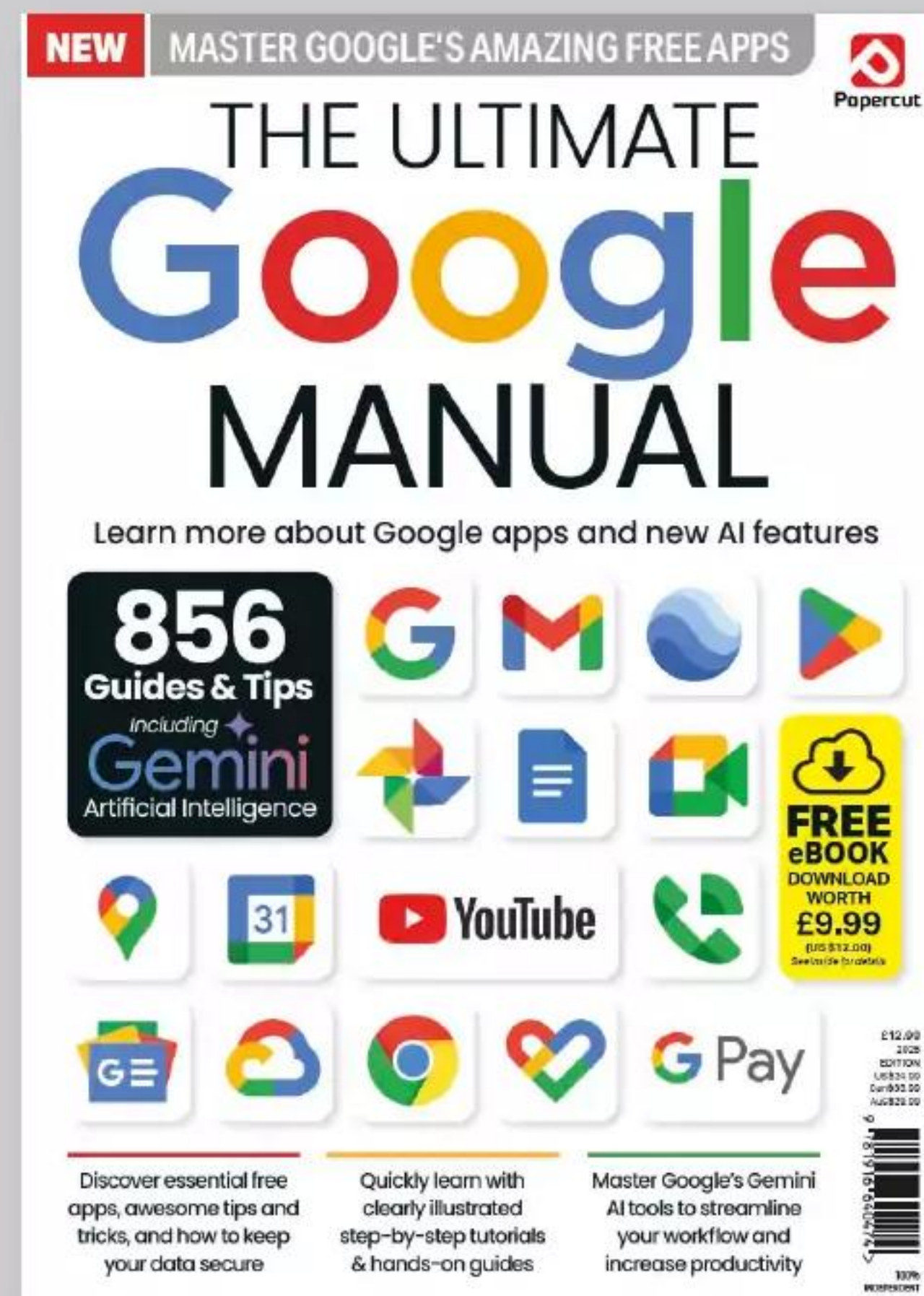
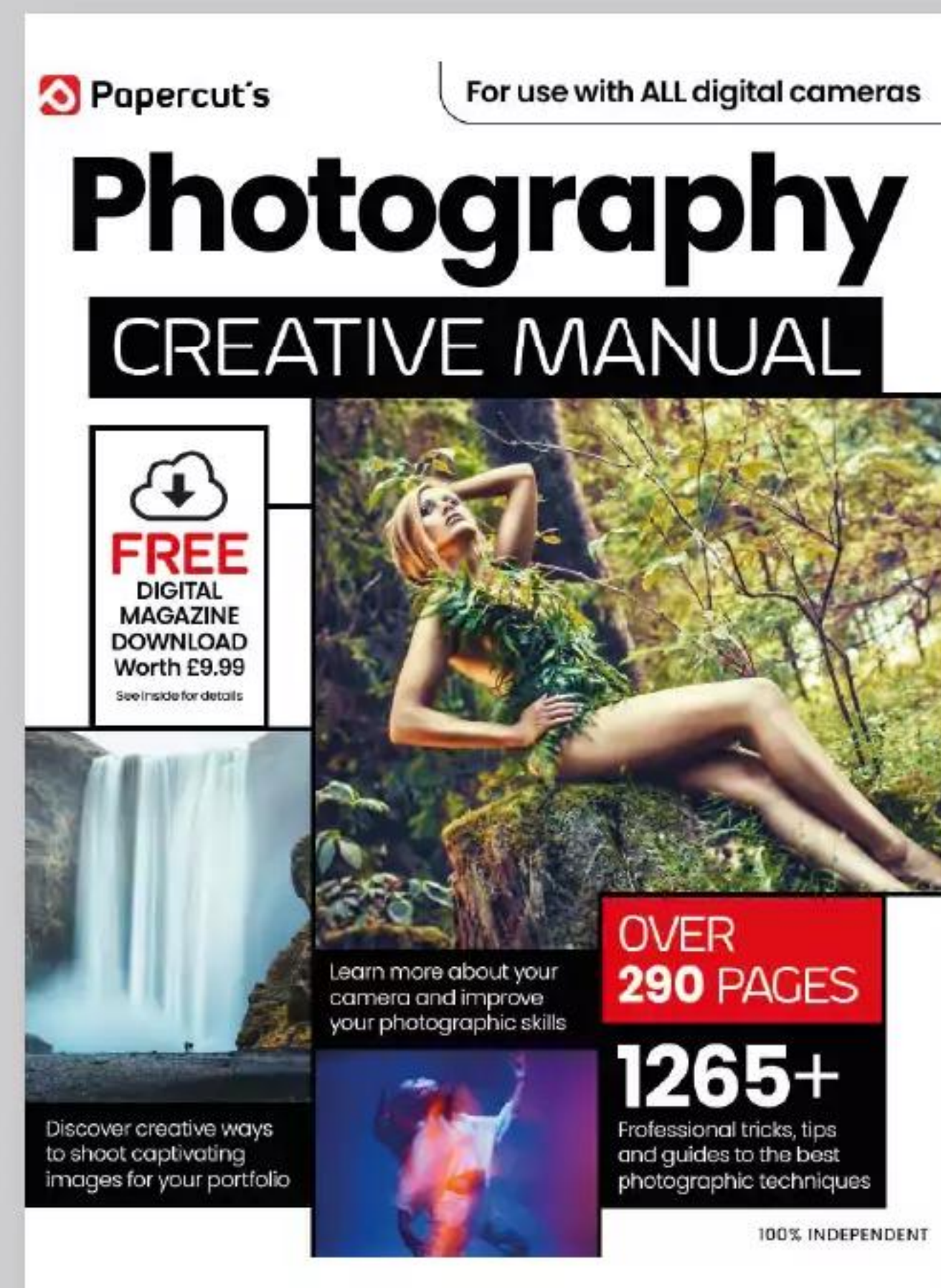


Smart Objects for great effects

Just another example of the power of Photoshop.

Don't miss out on more great Papercut Ltd magazines

on digital & print platforms now!



www.pclpublications.com

Photoshop User

Issue 11 | ISSN: 2752-4701

Published by: Papercut Limited
Managing Editor: James Gale
Production Director: Mark Ayshford
Editor: Mark Frost
Production Manager: Mark Ayshford
Design: Mark Frost, Mark Ayshford
Editorial & Photography: Mark Frost
Digital distribution by: Zinio, Pocketmags, Readly & Magzter

2023-2026 © Copyright Papercut Limited. All rights reserved. Notice: Before purchasing this publication please read and ensure that you fully understand the following guidelines, if you are in any doubt please don't buy. No part of this publication may be reproduced in any form, stored in a retrieval system or integrated into any other publication, database or commercial programs without the express written permission of the publisher. Under no circumstances should this publication and its contents be resold, lent, loaned out or used in any form by way of trade without the publisher's written permission. While we pride ourselves on the quality of the information we provide, Papercut Limited reserves the right not to be held responsible for any mistakes or inaccuracies found within the text of this publication. Due to the nature of the software

industry, the publisher cannot guarantee that all software and/or tutorials, tips, guides will work on every version of the required camera or hardware. It remains the purchaser's sole responsibility to determine the suitability of this magazine and its content for whatever purpose. Any images reproduced on the front and back cover are solely for design purposes and are not representative of content. We advise all potential buyers to check listing prior to purchase for confirmation of actual content. All editorial opinion herein is that of the writer as an individual and is not representative of the publisher or any of its affiliates. Therefore the publisher holds no responsibility in regard to editorial opinion and content. Papercut Limited reserves the right not to be held responsible for any mistakes or inaccuracies found within the text of this publication. The publisher, editor and their respective employees or affiliates will not accept responsibility for loss, damage, injury occasioned to any persons acting or refraining from action as a result of the content with this publication whether or not any such action is due to any error, negligent omission or act on the part of the publisher, editor and their respective employees or affiliates. Our articles are intended as a guide only. We are not advising you to change your camera or device, and would actually advise against it if you have even the slightest doubts. There are potential risks to the camera hardware/software involved, and you must be aware of these before you decide to alter anything on your device. Read all of the information here carefully and then make up your own mind whether you want to follow our guides. We take no responsibility for damage to your camera or any other device used in the process. If you are unsure, please do not buy this publication.

This Papercut Limited publication is fully independent and as such does not necessarily reflect the views or opinions of the manufacturers or hardware and software, applications or products contained within. This publication is not endorsed or associated in any way with Canon, Nikon or any associate or affiliate company or any other photographic equipment manufacturer. All copyrights, trademarks and registered trademarks for the respective manufacturers, software and hardware companies are acknowledged. Additional images contained within this publication are reproduced under license from shutterstock.com. Some content may have been previously published in other volumes or titles. We advise potential buyers to check the suitability of contents prior to purchase. All information was correct at time of publication.

 **Papercut Limited**
Registered in England & Wales No: 04308513