

A brand-new collection of the latest tricks, coolest special effects, and inside secrets of Adobe® Photoshop®

PHOTOSHOP

**DOWN
&
DIRTY
TRICKS**

FOR

DESIGNERS

VOLUME
II

COREY BARKER

**New
Riders**

VOICES THAT MATTER™



V O L U M E
II

COREY BARKER

*The Photoshop Down & Dirty Tricks
for Designers, Volume 2 Book Team*

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*This book is dedicated to those who challenge the status quo
and seek to show the world something it has never seen.
Make your mark on the world and love what you do.*



Acknowledgments

Scott Kelby—I cannot thank you enough for the opportunities you have bestowed upon me. Before I met you, I was just some kid who loved Photoshop a little too much. I never imagined this journey would take me where it has, and it was all because you saw something and gave me a chance. Thank you, Scott!

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Cindy Snyder & Kim Doty—These two definitely deserve to be wined and dined after this project. I threw a ridiculous amount of information at them to edit, but they still managed to get through it and didn't want to break my legs. [*Ed. note: Well, maybe his Wacom pen.*] Thank you so much!

Jessica Maldonado—Since the last book, Jessica has transitioned into The Photoshop Girl and has become a regular on *Photoshop User TV*. Oh, and did I mention she is responsible for the entire look of this book? You are awesome, Jess!

Moose Peterson & Glyn Dewis—Thank you guys so much for allowing me to use your photography. I am honored to call myself a friend and fan of you both.

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About the Author



COREY BARKER

Corey has come a long way since obtaining his BFA in Illustration from the Ringling College of Art & Design in Sarasota, Florida, in 1996—from his first position as a graphic designer at a city newspaper, to eight years of design and print work for a large format printing and graphics company, to becoming an award-winning designer and illustrator. Corey finally made the decision to pursue his dreams in 2006, when he took a leap of faith by submitting a resume packet to a company he admired when a position became available. Because of that leap, instead of being just an attendee at the Photoshop World Conference & Expo that year, he was interviewed for a position with KelbyOne as the next “Photoshop Guy.” When he landed the job, it was a dream come true.

Since then, Corey has been the face of graphic design as an Education and Curriculum Developer for KelbyOne. He is a featured instructor for both the Photoshop World Conference & Expo and the Adobe MAX conference, and is considered to be an expert in Photoshop 3D. After becoming a contributing writer for Scott Kelby’s *Photoshop CS4 Down & Dirty Tricks*, Scott handed the D&D Tricks baton over to Corey and he was told to make it his own. Since that day, Corey has taught thousands of designers and photographers on the Photoshop Down & Dirty Tricks seminar tour. In December 2011, his first book, *Photoshop Down & Dirty Tricks for Designers*, hit the market and quickly became a bestseller.

Corey is also a contributing writer for *Photoshop User* magazine and *Photographic Elements Techniques* magazine, an Adobe Certified Photoshop Expert, and co-host of the top-rated weekly webcast *Photoshop User TV*.

Learn more and follow Corey online by visiting him at:

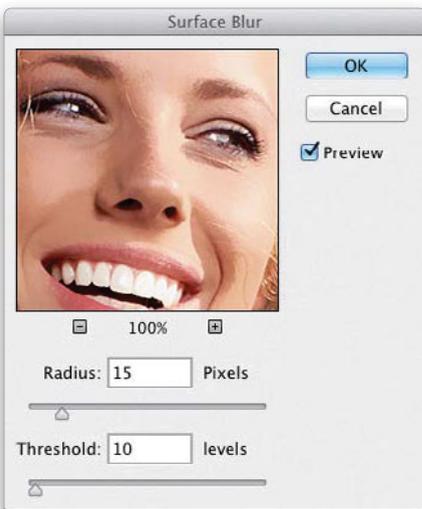
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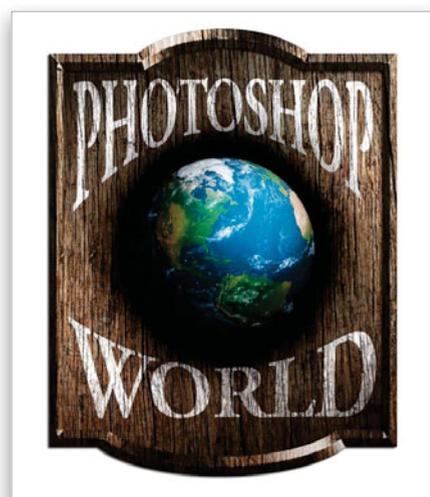
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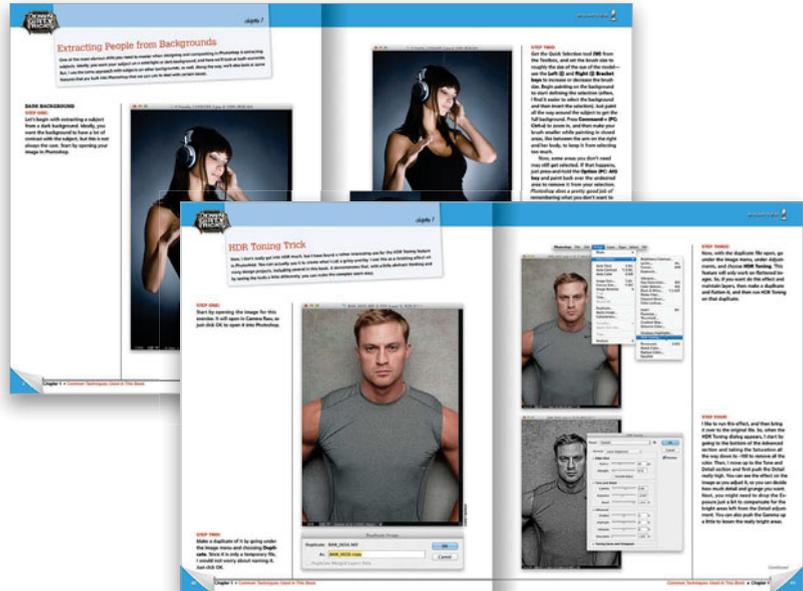


10 Important Things Before You Begin

Welcome everyone! I am excited to present this newest volume in the Down & Dirty Tricks series: *Photoshop Down & Dirty Tricks for Designers*, volume 2. This volume contains an entirely new collection of design and effects tutorials, and we are definitely pushing the envelope by extending tutorials to up to three times the normal length. That means that some are more project-based and combine numerous techniques into a single project. This allows you to see how effects are blended together. Before we begin, however, I just wanted to cover a few things you will need to be aware of as you begin your journey to creative awesomeness!

1. Fundamental techniques

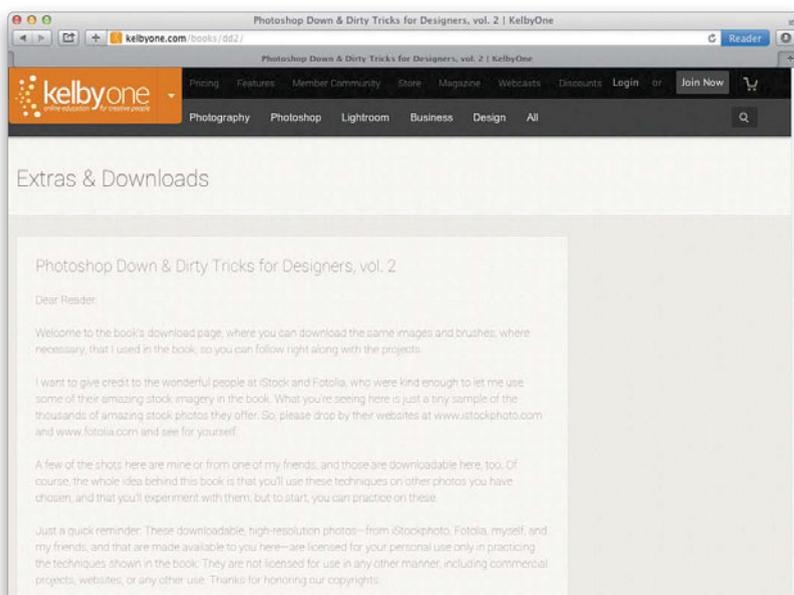
I have noticed throughout my work, and in this book, that I use a number of different techniques rather consistently. So, instead of covering selections, brushes, and other effects over and over in every tutorial, I put some of my best practices in Chapter 1, so you can refer to them quickly instead of searching through the tutorial. These are key techniques that you will find used throughout this book and in your own work.



2. What user level is this book?

This volume of D&D Tricks is meant to be a next level book from the first one. It is categorized as Intermediate to Advanced because a number of the projects in the book require a strong knowledge of Photoshop, especially with the 3D chapter. Now, that doesn't mean you are excluded if you are a beginner. When I was a beginner, I bought advanced books to: (a) see what was possible, and (b) because I figured that the best way to become advanced was to start playing around with advanced techniques. Makes sense, huh?





3. Supplemental video tutorials

Some of the final images in this book have some finishing touches that are not covered in detail in the tutorial. However, just in case you are curious about how I added those finishing touches, you can view these free supplemental video extras over at the book's companion webpage at kelbyone.com/books/dd2.



4. What about the fonts?

As in the previous book, I tried to use fonts that you should already have, but I sometimes like to play around with more specialized fonts. Check out one of my favorite places to find new fonts: Dafont.com. They are free for you to download and play around with. Just be wary of using them for commercial projects without permission and, where possible, make a donation to the font creator. It's not easy to make a font. Show them you appreciate their hard work.

Also, if you are a Creative Cloud subscriber, you have access to the Adobe Typekit, which is an online font service that allows you to sync selected fonts to your Creative Cloud apps.

Continued

5. What version of Photoshop is required for this book?

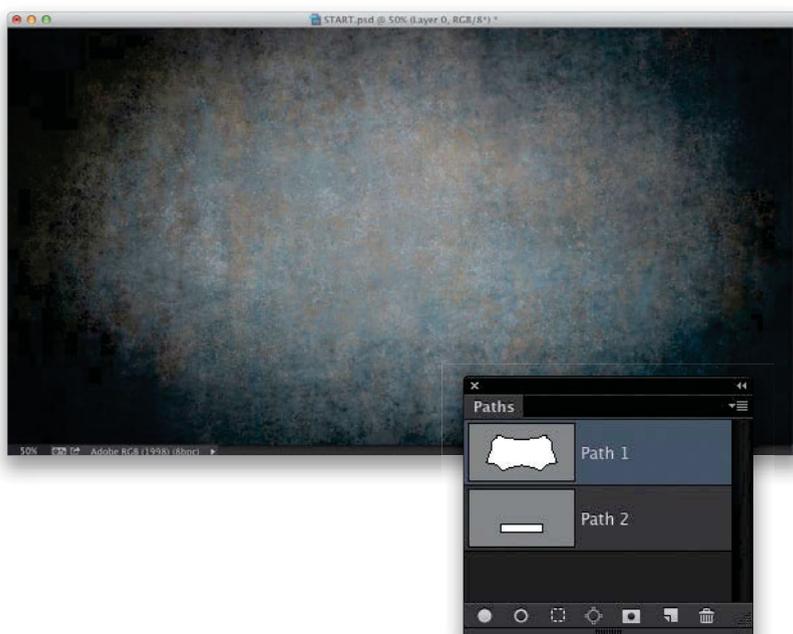
While a majority of the techniques in the book can be done in earlier versions of Photoshop, some features used are found only in more current versions. For instance, the 3D chapter requires CC or CS6. The other chapters utilize features that allow you to go as far back as CS4, or even CS3. Anything earlier than that might pose a bit of a challenge.



6. What file size should I use?

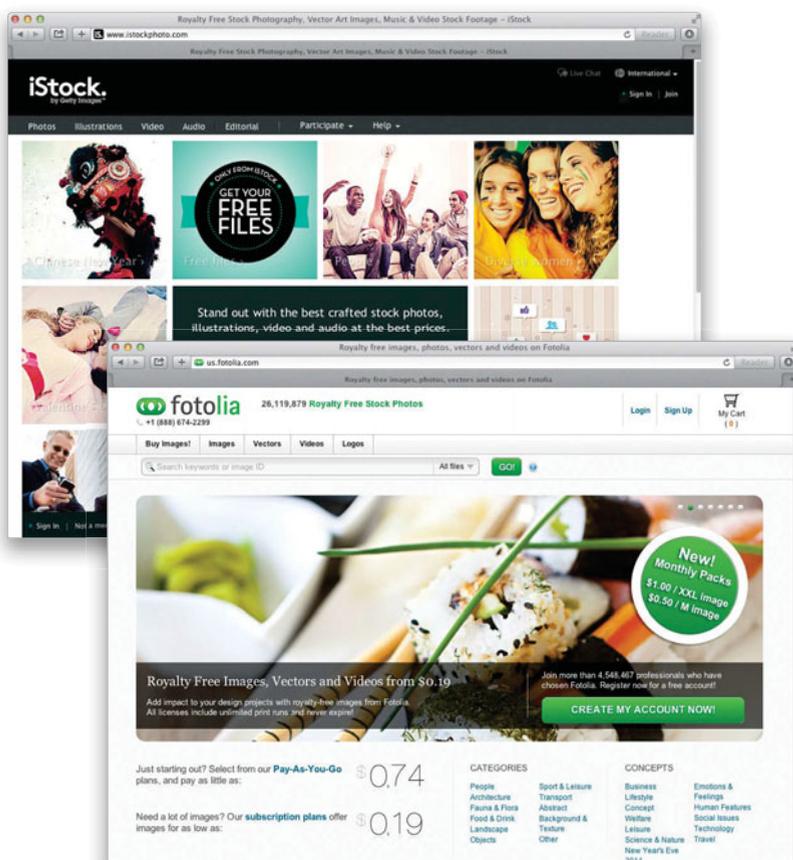
I always feel this needs to be addressed, because it can confuse some people. Throughout this book, you'll notice I create the files at small dimensions and low resolutions. I do this for several reasons, the most obvious being speed. And, since I was creating these images for the book, they did not need to be super-sized. Just remember: if you are re-creating these effects (with your own images) for actual print, then be sure to build them high-res.





7. Start file and image downloads

You can certainly follow along with the book and create your own images, but you can also download the start files, as well as all of the project images, from the book's companion webpage at kelbyone.com/books/dd2. That way, you can follow along with exactly how it is done in the book, and then once you have the technique mastered, you can go and experiment with your own images.



8. Using stock images

Many of the images in this book are from stock photography services like Fotolia and iStock. They each have a vast collection of stock images, as well as graphics, and even video clips. I like Fotolia because they have a subscription model that allows for 10 high-res downloads per day. Stock images can be a designer's best friend, but I still rely on shooting a lot of things myself, especially with my iPhone. Yes, my iPhone is one of the best design tools I own. Whatever your source of images, make sure you start building a library of everything. I have folders of textures, people, skies, objects—all sorts of things that I might find useful. You never know!

Continued

9. Project-based tutorials

Like the last book, I have a number of short techniques that yield some impressive effects. What I wanted to do this time around is actually have some start-to-finish projects that you can really sink your creative teeth into. These projects can be up to three times as long as other tutorials, but they also contain numerous techniques within them that you can extract and use on other projects. Sometimes just doing things in context really helps you see how it all comes together.





10. What I hope you get out of this book

This book is meant to inspire through process. I have always felt that seeing what is possible can and will push you to your best potential, but also that doing it while you are learning it just solidifies the knowledge in your brain. The same goes here in the pages of this book. If you are a relative newbie to Photoshop, then I hope that this book can fuel you with the drive and inspiration to make it yours and to make it better. All you need are three things: motivation, patience, and a keen sense of observation of the world around you to recognize a good idea. If you are a veteran of Photoshop, then my hope is that you are able to find a new perspective, or perhaps discover something about Photoshop, or your own creative process, that you did not know before. Just remember to experiment. Almost every technique in this book was discovered by experimenting. What can you come up with?

CHAPTER

4



Creative Differences

A Photographer/Designer Collaboration

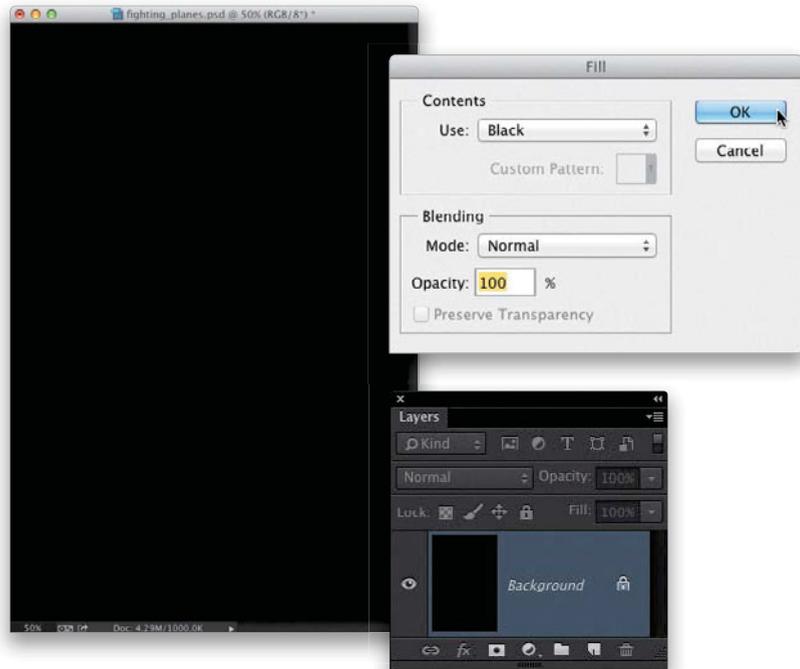
During my time at KelbyOne, I have developed numerous relationships with prominent photographers around the world, and often find myself asking them to use their images for ideas I get when I look at their work. So, I thought it would make a good chapter in the book to use photos from some of these fantastic photographers, run them through the creative ringer, and see what comes out. The photographers who have so kindly agreed to allow us to use their images here are Glyn Dewis, Dave Clayton, and Moose Peterson. So, if you don't do much shooting, then become friends with people that do. Most of the time, they are all too eager to give you images, or even sell them cheap, to see something cool done with them.

Going Down in Flames

My friend, and fellow Photoshop World instructor, Moose Peterson is most well known for his wildlife photography, but he also does some amazing aviation photography, especially with vintage war planes. Well, after seeing a couple of his images, I was inspired to make something interesting with them. It really gives you a good idea of how to look at a simple photo a little differently. Thanks, Moose!

STEP ONE:

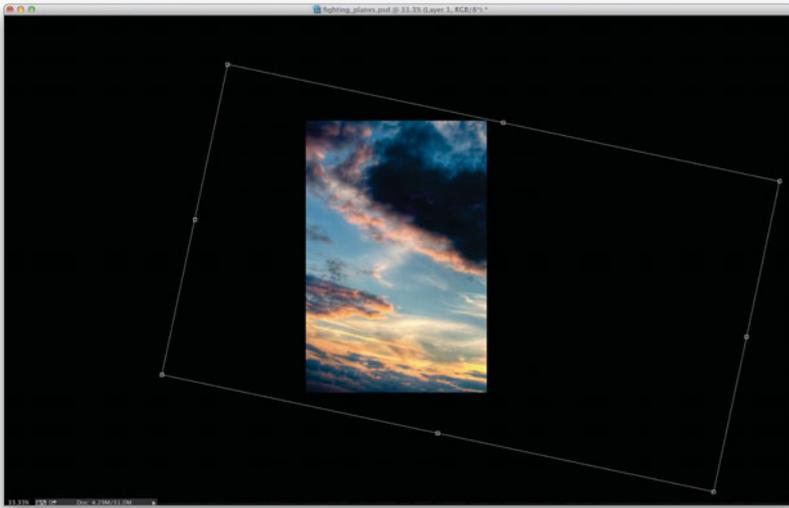
Start by pressing **Command-N (PC: Ctrl-N)** and creating a new document measuring 1000 pixels wide by 1500 pixels tall at 125 ppi. Then, press **Shift-Delete (PC: Shift-Backspace)** to open the Fill dialog, choose **Black** from the Use pop-up menu, and click OK to fill the background with black.



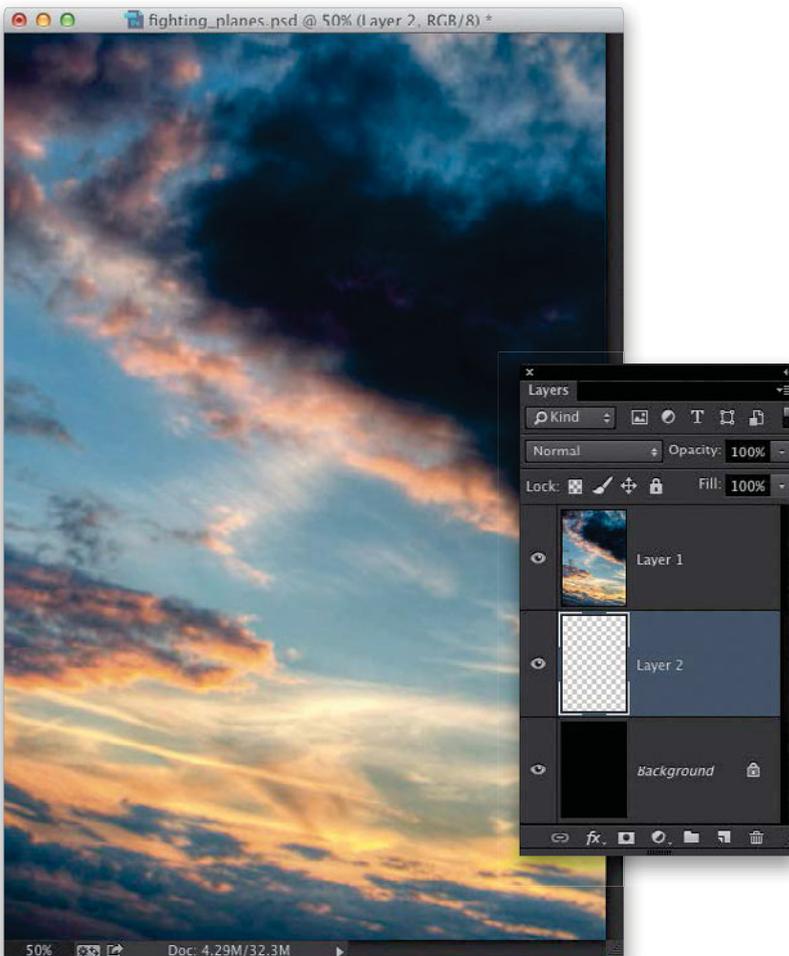
STEP TWO:

Once the main file is created, open the cloud movie file. (Yes, you can actually snag workable stills from video files here in Photoshop.) In the Timeline panel (under the Window menu), click on the playhead and scrub through the video until you find a frame you like, and then stop. All you need to do now is copy-and-paste or click-and-drag the image into the main layout.



**STEP THREE:**

Now, in some cases, video files may be small in dimensions like this one. In this case, it is merely an abstract sky background, so I do not mind greatly resizing the image to fit. Just press **Command-T (PC: Ctrl-T)** to bring up Free Transform. Notice, here, I also slightly rotated and positioned the clouds for the best composition. When you're done, press **Return (PC: Enter)** to commit the change. Now we have a nice sky backdrop, but it needs a couple quick tweaks. These next couple steps aren't entirely necessary, but since I am all about detail, why not?

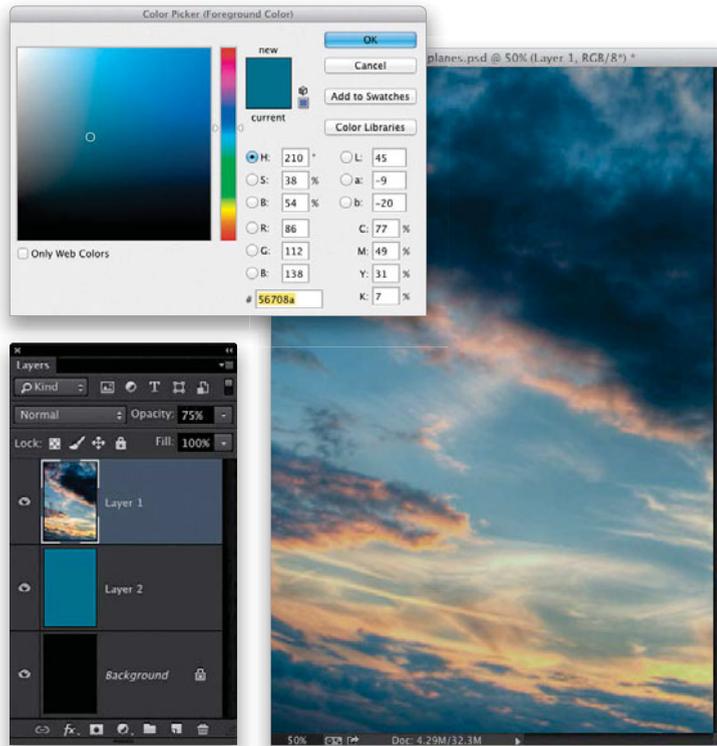
**STEP FOUR:**

Press-and-hold the Command (PC: Ctrl) key and click on the Create a New Layer icon at bottom of the Layers panel. This will place the new blank layer under the current layer.

Continued

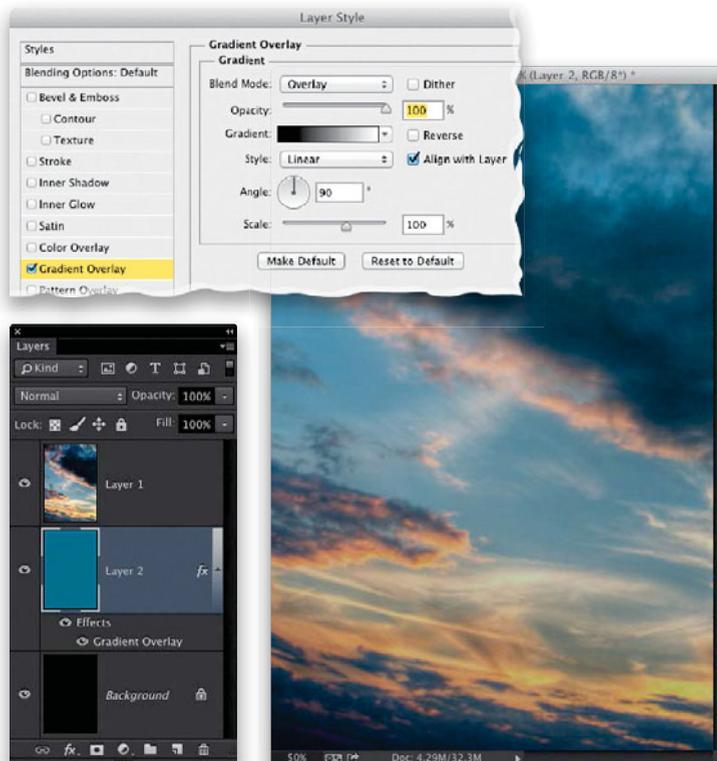
STEP FIVE:

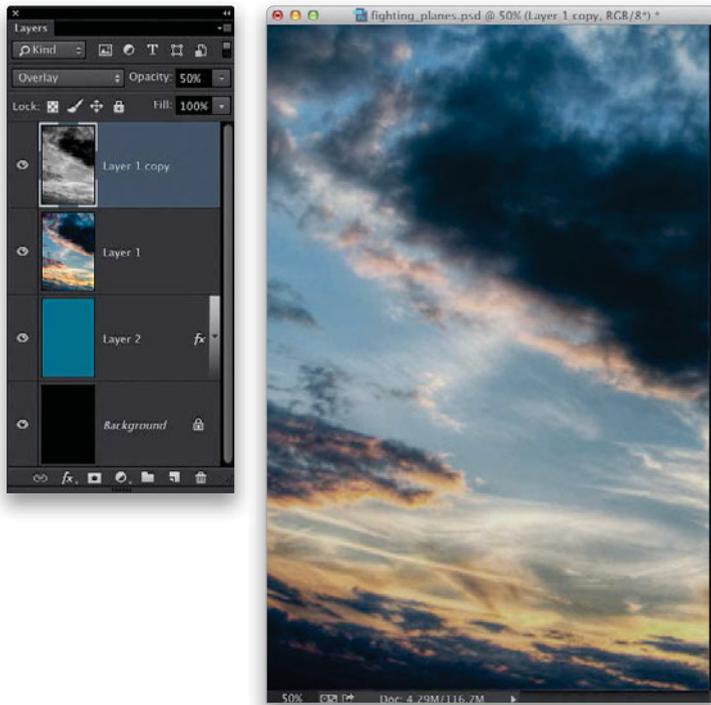
Click on the Foreground color swatch at the bottom of the Toolbox and, in the Color Picker, set the RGB settings to R: 86, G: 112, B: 138. Click OK. Then, press **Option-Delete (PC: Alt-Backspace)** to fill the blank layer with this new color. Then, click back on the cloud layer and drop its Opacity to 75%.



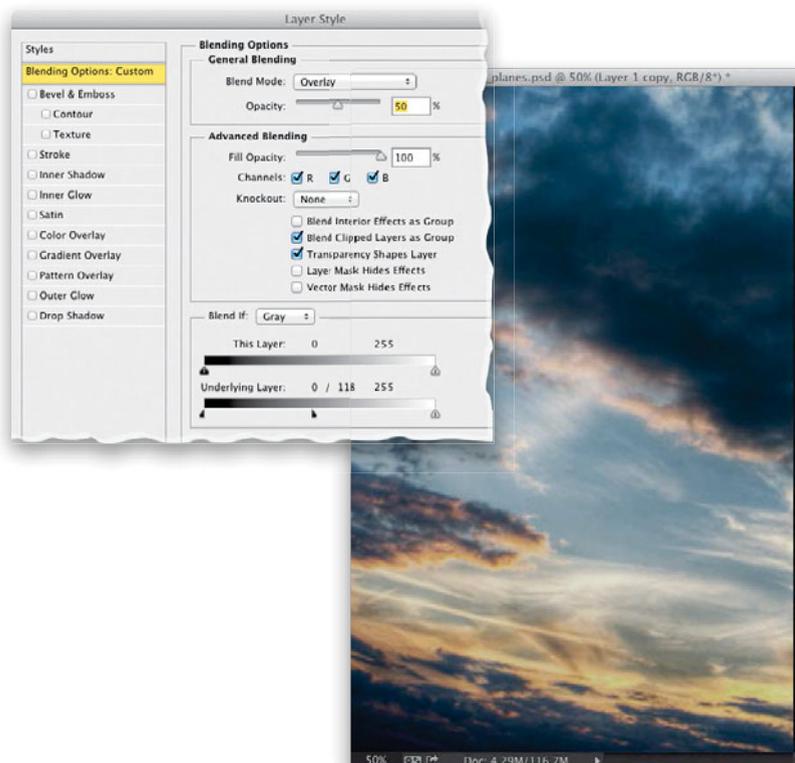
STEP SIX:

Click on the blue-filled layer again, then click on the Add a Layer Style icon at the bottom of the Layers panel and choose **Gradient Overlay**. Set the Blend Mode to **Overlay** and make sure the Style is set to **Linear**. Click OK. The enhancements here are subtle, but this lessens the contrast while maintaining a subtle coolness in the sky.



**STEP SEVEN:**

Click back on the cloud layer and make a duplicate of it by pressing **Command-J (PC: Ctrl-J)**. Press **Command-Shift-U (PC: Ctrl-Shift-U)** to remove the color from the duplicate layer, then change its layer blend mode to **Overlay** and drop its Opacity to 50%.

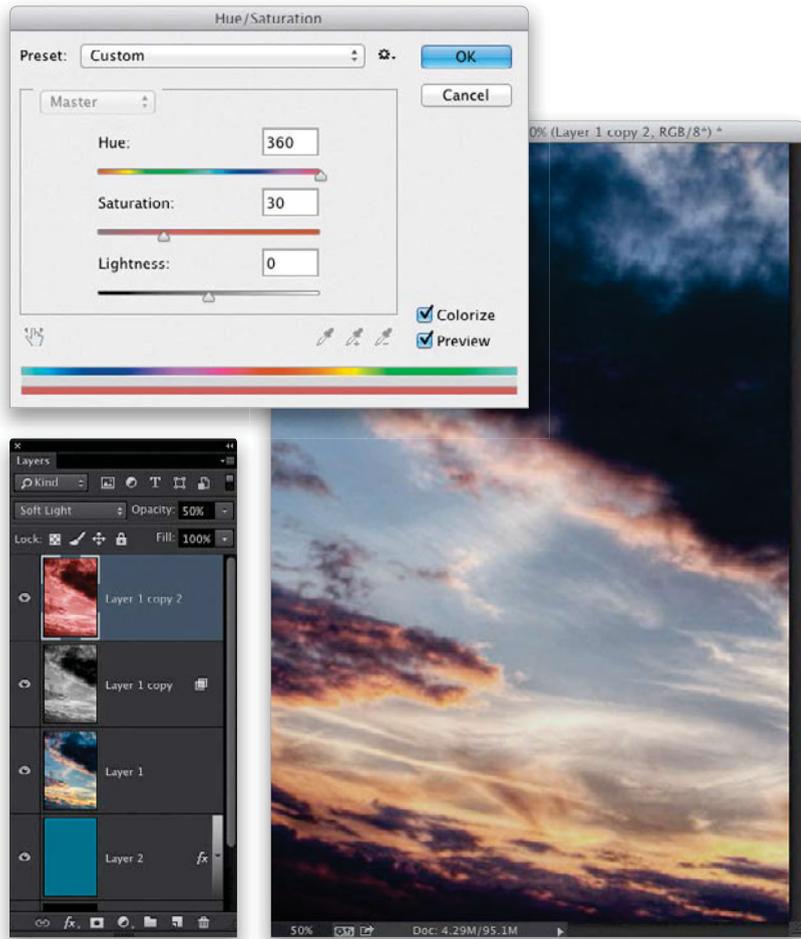
**STEP EIGHT:**

Double-click on the layer to open the Blending Options. In the Blend If section at the bottom, Option-click (PC: Alt-click) on the black Underlying Layer slider knob and drag it to the right to split the knob. This will allow some of the darker areas of the layer below to show through a little more. Click OK.

Continued

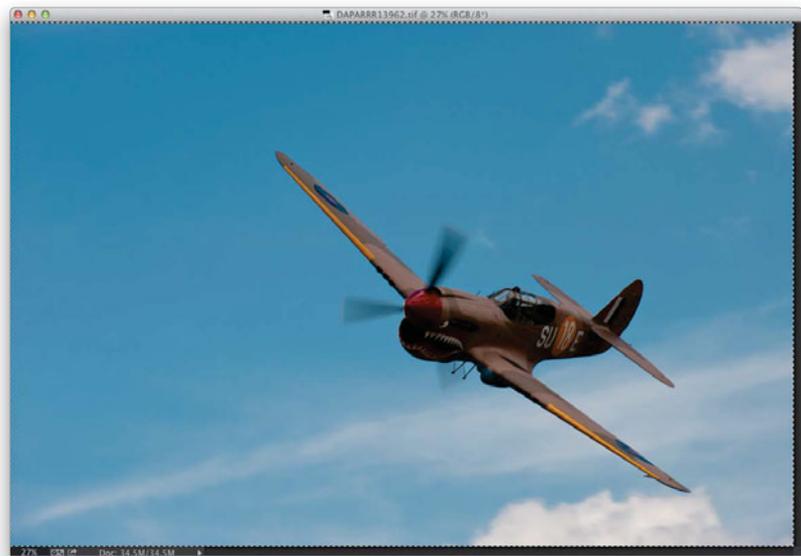
STEP NINE:

Click on the original cloud layer in the Layers panel, make another duplicate of it, and move it to the top of the layer stack. Press Command-Shift-U (PC: Ctrl-U) to remove the color, then change its layer blend mode to **Soft Light** and drop its Opacity to 50%. Now, go under the Image menu, under Adjustments, and choose **Hue/Saturation**. Turn on the Colorize checkbox, set the Hue to 360 and the Saturation to 30, then click OK. This will place a red cast over the image and will warm up the overall feel of the background sky. Now let's add a plane.



STEP 10:

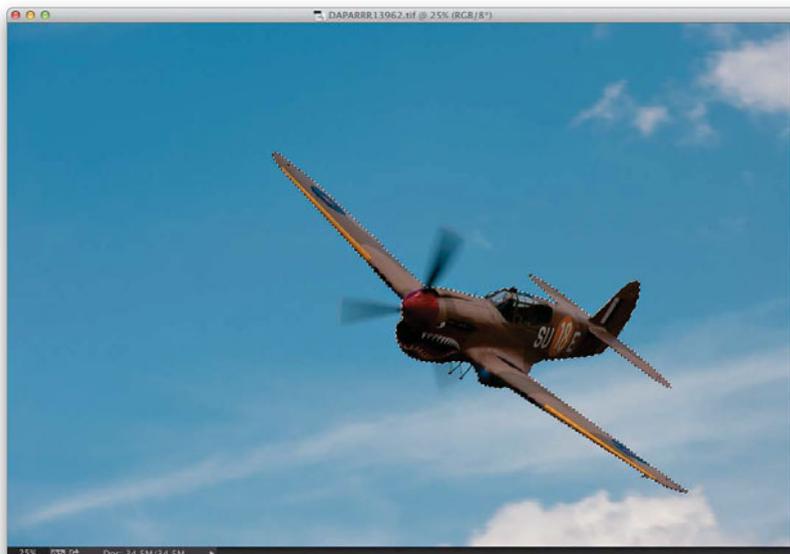
Here's where we make it interesting. We have a shot here taken by Moose. When I saw this image, it just hit me what I wanted to do with it. First, we need to extract the plane from this background. So, start by pressing **Command-A (PC: Ctrl-A)** to select the entire canvas area.



©MOOSE PETERSON

**STEP 11:**

Now, get the Quick Selection tool (**W**) from the Toolbox. Here's yet another approach to selecting, in some cases, I have found a little easier: Since the entire canvas is already selected, we are going to select by subtraction. So, press-and-hold the **Option (PC: Alt)** key and then start painting over the plane. You will see the selection appear to conform to the plane, but we are actually subtracting the plane from the selection. (Trust me, it will work.) Continue until the entire plane is deselected.

**STEP 12:**

Go under the Select menu and choose **Inverse**. This will flip the selection from the sky to the plane, but we're not done yet.

Continued

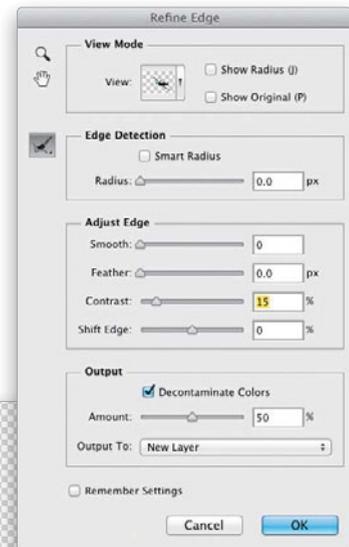
STEP 13:

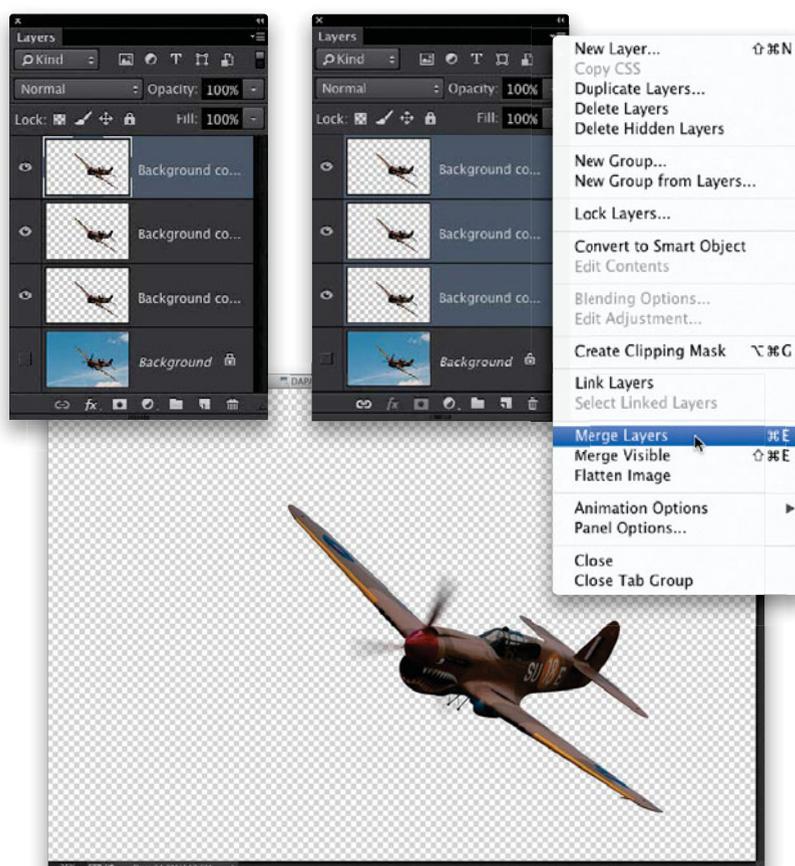
Get the Lasso tool (**L**) from the Tool-box, press-and-hold the Shift key, and draw selections around the areas of the blurred propeller (the Shift key lets you add to the existing selection). Don't worry about being super-precise, but get as close as you can. Once you have all of the propeller areas selected, click on the Refine Edge button up in the Options Bar.



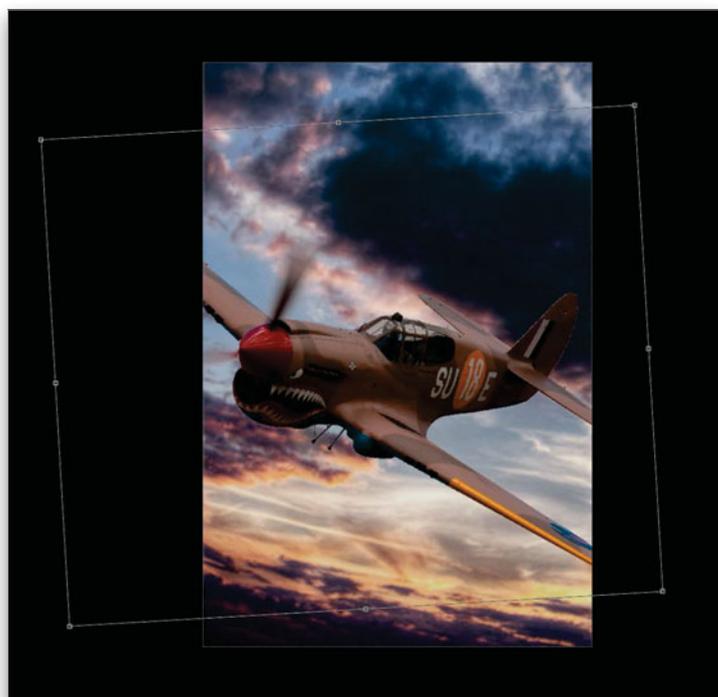
STEP 14:

Set the View pop-up menu to **On Layers**, which will show the transparency grid behind the selection. Then, with the Refine Radius tool (press the **Left Bracket** or **Right Bracket** key to change the size of the brush, if needed), paint over all the blue area around the propeller. Try to avoid getting in the area of the plane too much. When you're done, you'll see that Photoshop has magically erased the sky, leaving just the dark blur of the prop. Be sure to also paint in the area of the cockpit and any other areas where there might be some residual sky elements. Now, in the Adjust Edge section, increase the Contrast to 15, then, in the Output section, turn on the Decontaminate Colors checkbox, and choose **New Layer** from the Output To pop-up menu. Click OK when you're done.



**STEP 15:**

Press **Command-J (PC: Ctrl-J)** a couple times to make a couple duplicates of this layer. This will fill in any subtle transparent edges that might have been created with Refine Edge. Then, Command-click (PC: Ctrl-click) to select all three layers and, from the Layers panel's flyout menu, choose **Merge Layers**.

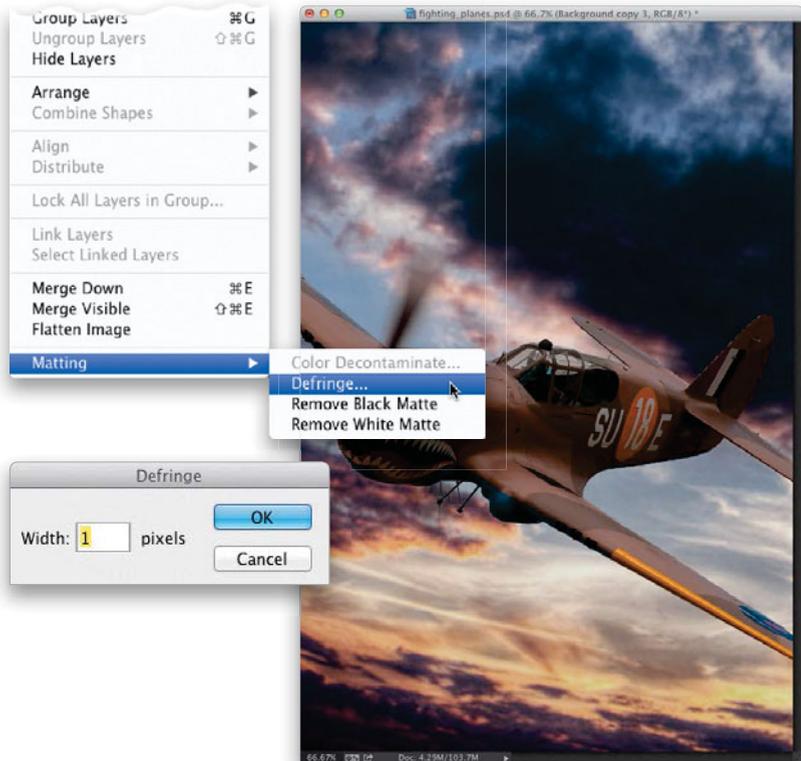
**STEP 16:**

You can now copy-and-paste or click-and-drag this image layer into the main file. Press **Command-T (PC: Ctrl-T)** to bring up Free Transform and scale it to fit in the canvas, as you see here. I also rotated it slightly to the left. Press **Return (PC: Enter)** when you're done.

Continued

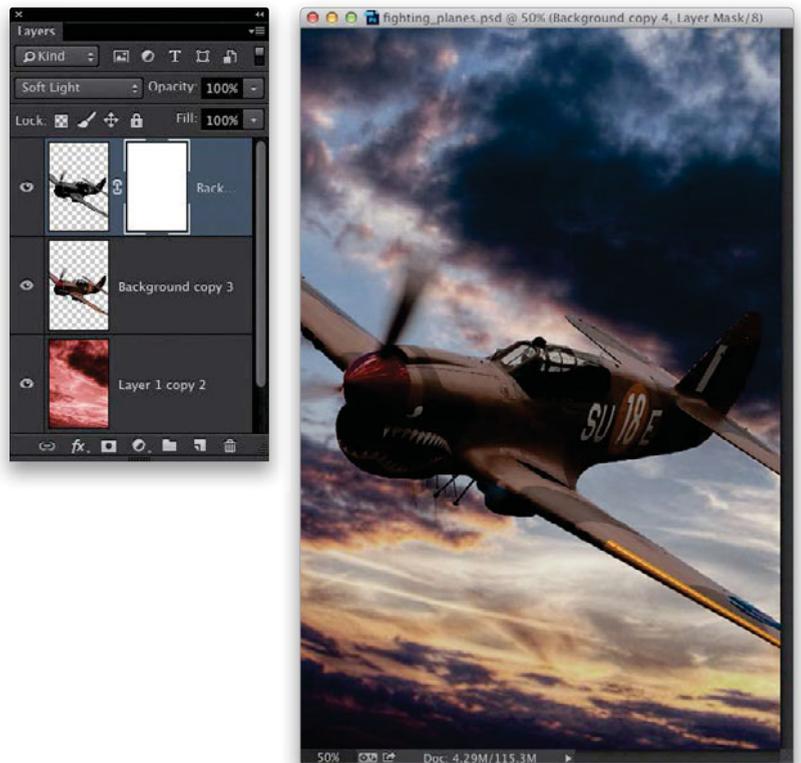
STEP 17:

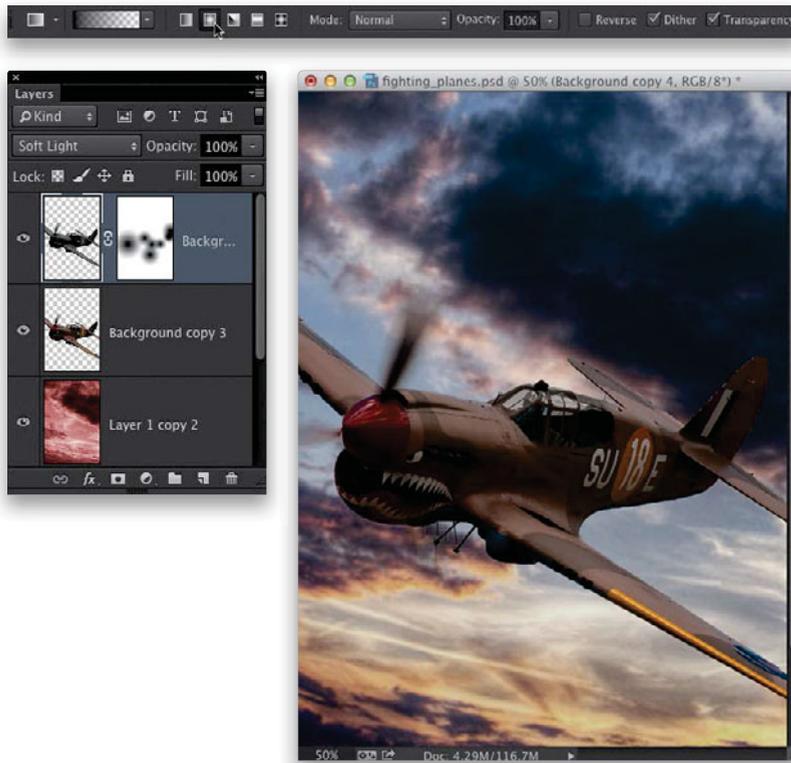
Let's take care of any anti-alias noise that we might have picked up by going under the Layer menu to the very bottom, under Matting, and choosing **Defringe**. Set the Width to 1 pixel and click OK.



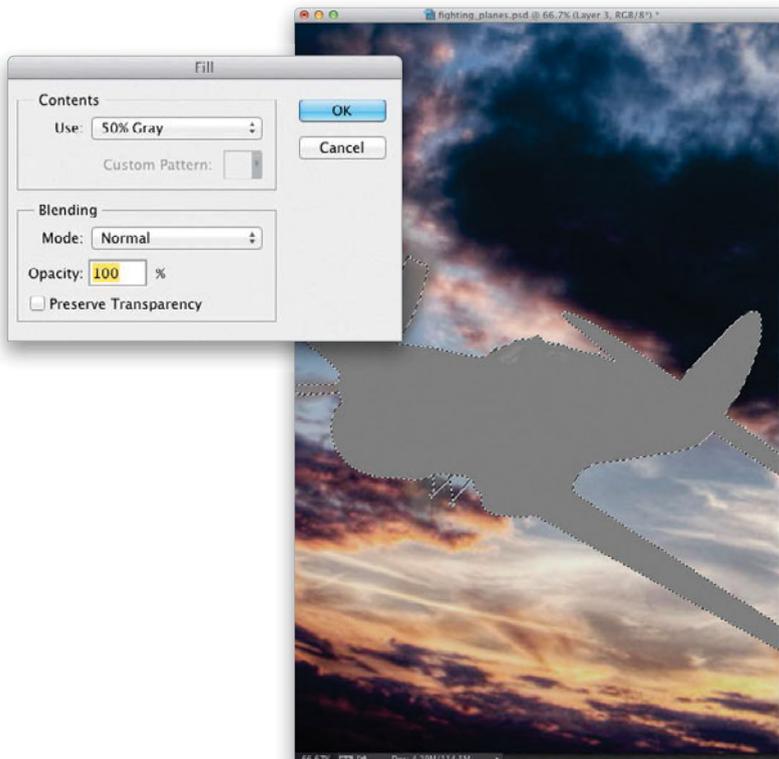
STEP 18:

Make a duplicate of this layer, press **Command-Shift-U (PC: Ctrl-Shift-U)** to remove the color, and then change the layer's blend mode to **Soft Light**. Click on the Add Layer Mask icon at the bottom of the Layers panel to add a white layer mask to this layer.



**STEP 19:**

Get the Gradient tool (**G**) from the Toolbox, then, in the Options Bar, choose the Foreground to Transparent gradient from the Gradient Picker and click on the Radial Gradient icon (the second icon to the right of the gradient thumbnail). Since the blend mode makes dark areas darker, with your Foreground color set to black, just add some random gradients in the areas on the plane that got too dark to lighten the effect.

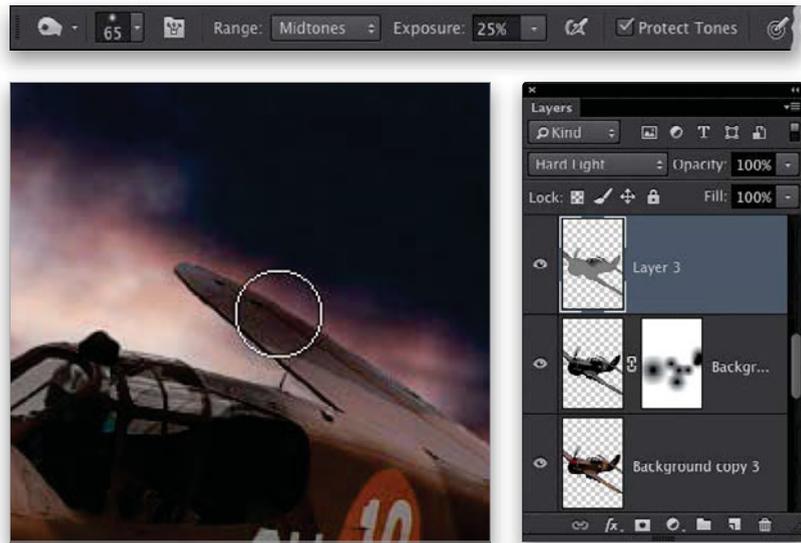
**STEP 20:**

Press-and-hold the Command (PC: Ctrl) key and click on the top layer's thumbnail to generate a selection in the shape of the plane. Create a new blank layer and press **Shift-Delete** (PC: **Shift-Backspace**) to open the Fill dialog. Choose **50% Gray** from the Use pop-up menu and click OK. Press **Command-D** (PC: **Ctrl-D**) to Deselect.

Continued

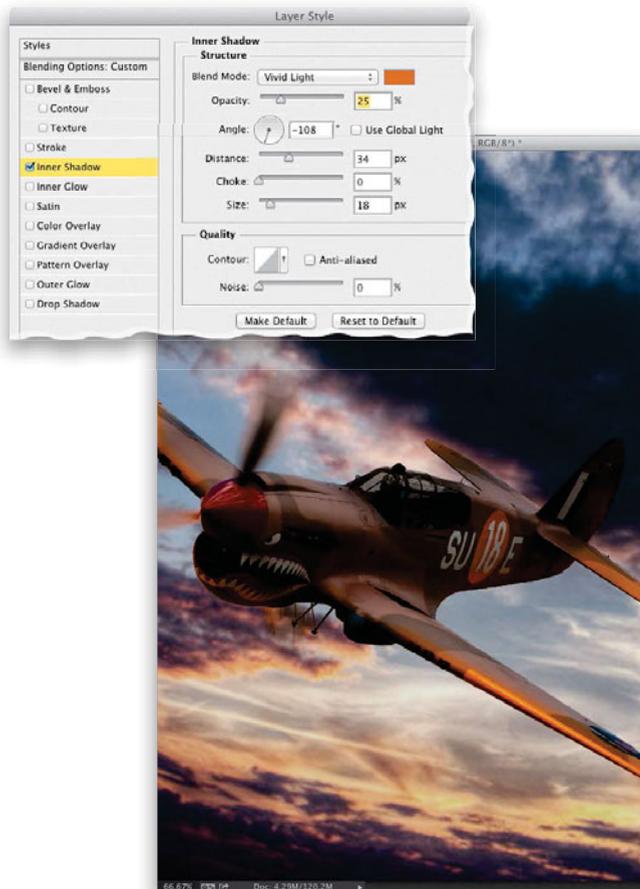
STEP 21:

Change this layer's blend mode to **Hard Light** and then get the Burn tool (press **Shift-O** until you have it) from the Tool-box. In the Options Bar, set the Range to **Midtones** and then set the Exposure to 25%. Now, paint in areas of the plane that should be darker to help adjust the contrast, so it seems to fit in with the lighting in the sky more.



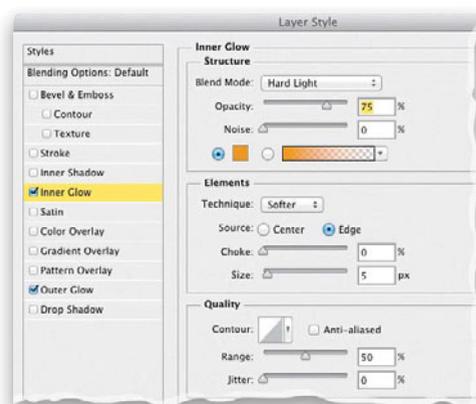
STEP 22:

With the same gray layer active, click on the Add a Layer Style icon at the bottom of the Layers panel and choose **Inner Shadow**. Set the Blend Mode to **Vivid Light**, then click on the color swatch and choose a hot orange color from the Color Picker, and click OK. Drop the Opacity to 25%, increase the Distance to 34 px and the Size to around 18 px, and then click on the image and drag to position the shadow manually. This will create a glow effect that will enhance the fire effects we'll be adding in a minute.

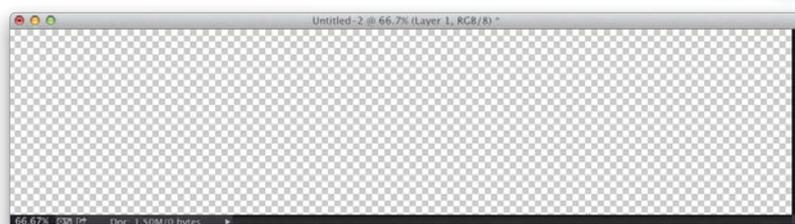


**STEP 23:**

Now, get the Brush tool (**B**) from the Toolbox. For the fire effect, I am going to use a brush I created from a picture of a cloud. You can download this brush from the book's companion webpage (mentioned in the book's introduction) or use one that is similar. It just needs to be abstract with varying tones. With the brush selected, open the Brush panel (under the Window menu), click on Shape Dynamics on the left and set the Size Jitter to 100%. Then, choose **Fade** from the first Control pop-up menu, and set the Fade to 40. Also, set the Angle Jitter to 100%.

**STEP 24:**

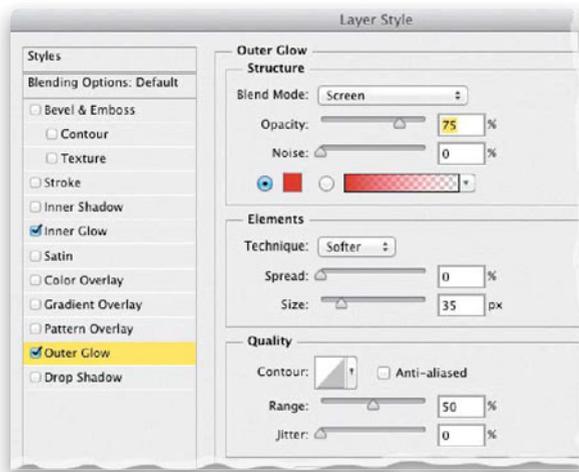
Create a new document measuring 1500 pixels wide by 350 pixels tall at 125 ppi, and then create a new blank layer and turn off the Background layer (by clicking on the Eye icon to the left of it). Click on the Add a Layer Style icon at the bottom of the Layers panel and choose **Inner Glow**. Set the Blend Mode to **Hard Light**, then click on the color swatch and choose a hot orange color from the Color Picker, and drop the Opacity to 75%.



Continued

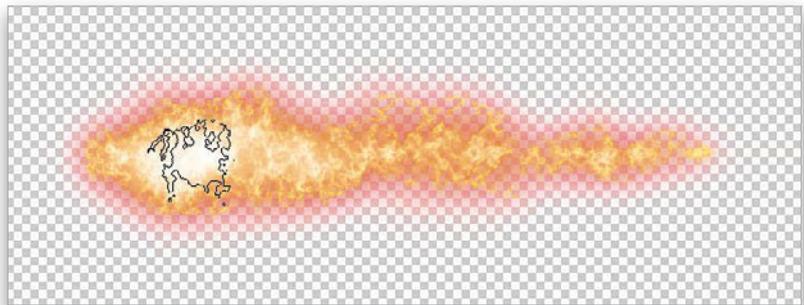
STEP 25:

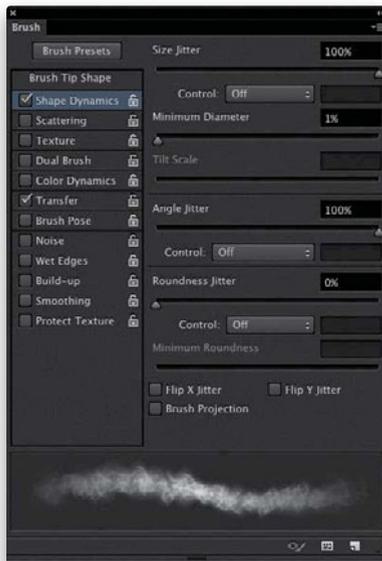
Now, click on Outer Glow in the Styles section on the left to turn it on. Here, set the Blend Mode to **Screen**, and then click on the color swatch and choose a bright red color from the Color Picker. Click OK.



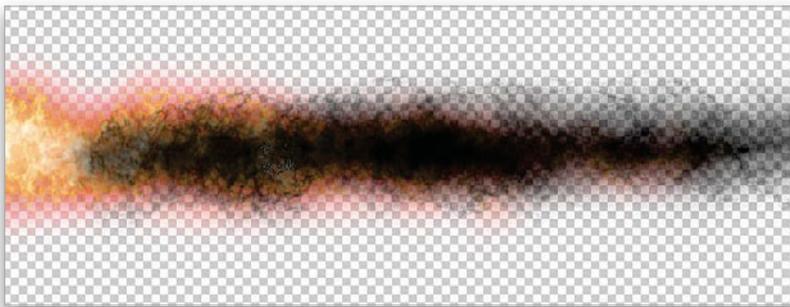
STEP 26:

Press **D**, then **X** to set your Foreground color to white. Then, press-and-hold the Shift key (to paint in a straight line) and, starting on the left side of the canvas, click-and-drag to the right. You will instantly see a fire trail. Pretty cool, huh? Do this two or three times to build the effect, as seen here.

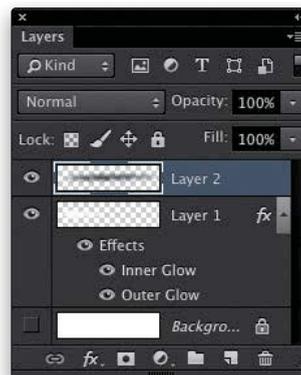


**STEP 27:**

Go back to the Brush panel and, in the Shape Dynamics options, choose **Off** from the first Control pop-up menu. Then, click on Transfer on the left to turn it on. Choose Pen Pressure from the first Control pop-up menu, if you're using a pressure tablet. You can also choose Fade here and even adjust the Opacity Jitter amount above.

**STEP 28:**

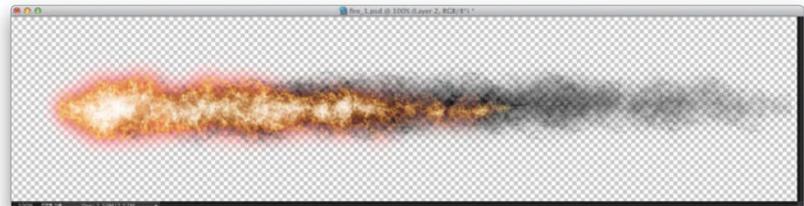
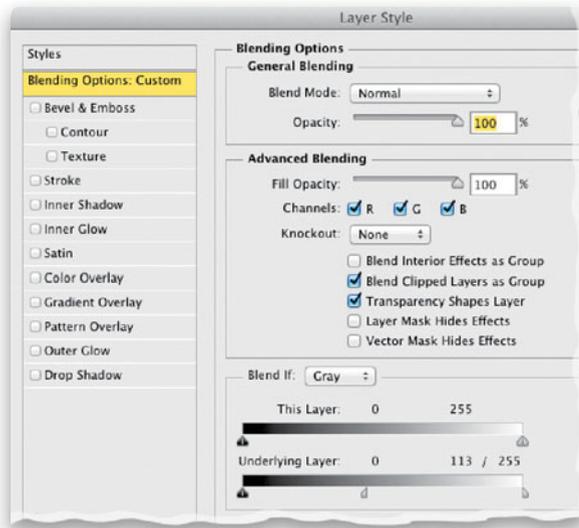
Create a new blank layer and then press D, again, to set your Foreground color to black this time. Now, start painting in the smoke effect trailing off the fire effect. Just a few passes should do.



Continued

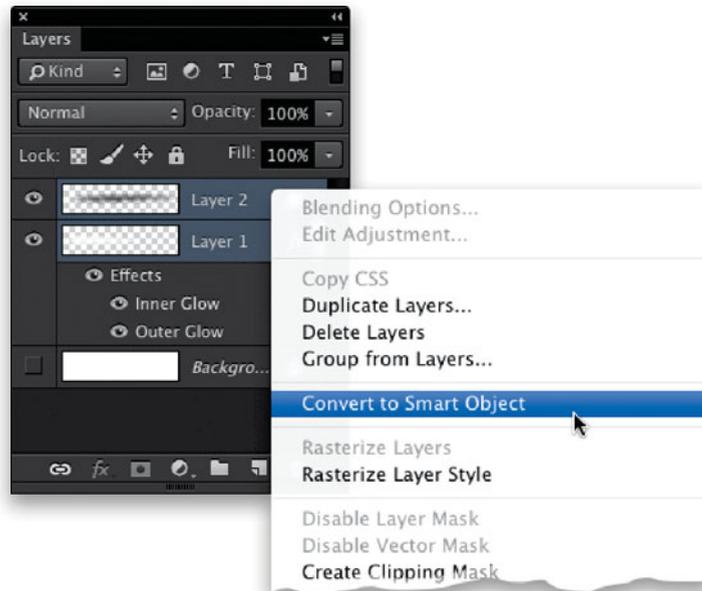
STEP 29:

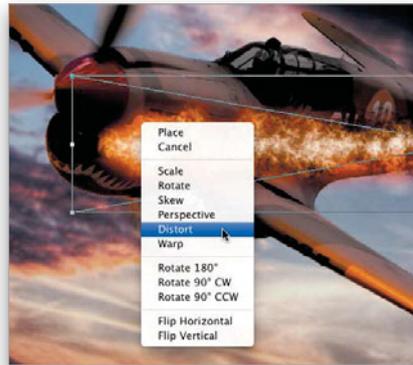
Now, let's blend these two elements. With the smoke layer still selected, double-click on it to open the Blending Options. In the Blend If section, Option-click on the white Underlying Layer slider knob and drag it to the left to split it. This will allow the lighter areas below to peek through, making the fire and smoke appear to blend naturally.



STEP 30:

Command-click on the fire layer to select both it and the smoke layer, then Right-click on one and choose **Convert to Smart Object** from the pop-up menu.



**STEP 31:**

Now, bring this fire trail over to the main design file (copy-and-paste or drag-and-drop it). Press **Command-T (PC: Ctrl-T)** to bring up Free Transform, then click inside the bounding box, and choose **Distort**. Using the corner handles, reshape the object, so that the fire appears to be emerging from the exhaust vents and trails to the back. Notice how the smoke appears to whip around the tail wing, here?

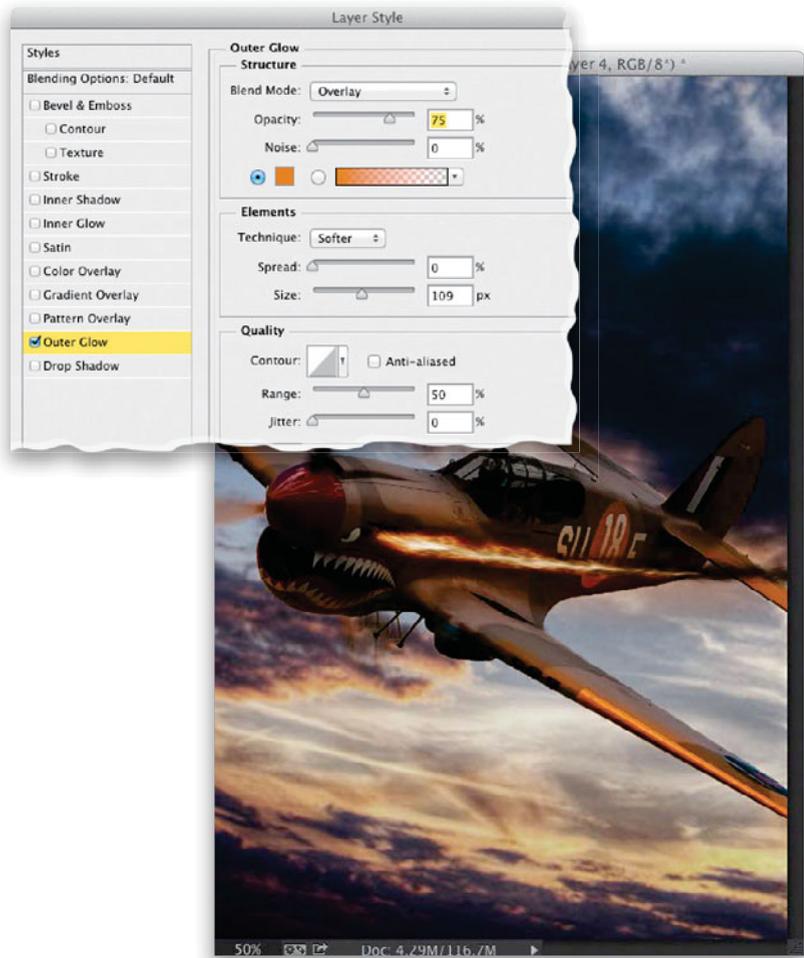
STEP 32:

With Free Transform still active, Right-click inside the bounding box again, and choose **Warp**. Click inside the grid and drag down just a bit to give the fire trail a subtle curve, so it looks less straight and linear. Press **Return (PC: Enter)** to commit your transformation.

Continued

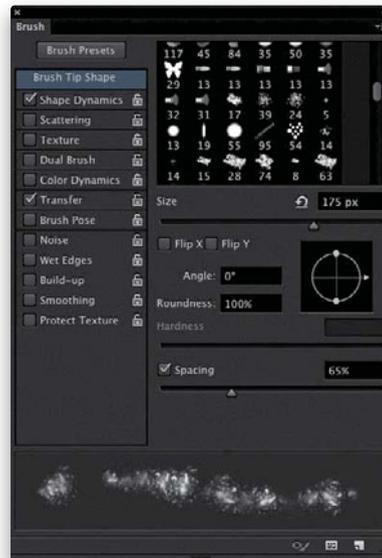
STEP 33:

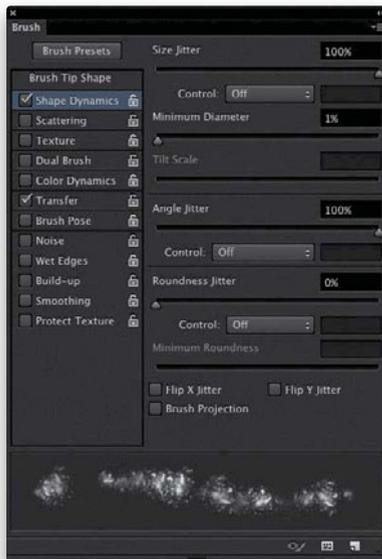
Now, here is another layer style trick: Click on the Add a Layer Style icon and choose **Outer Glow**. Choose **Overlay** from the Blend Mode pop-up menu, then click on the color swatch and choose a hot orange color once again. Leave the Opacity set to 75% and increase the size to around 100 px. This will create a nice warm glow around the fire element.



STEP 34:

Next, let's add some other special effects. Remember that particle brush we created in Chapter 1? If you didn't create it, you can go and do that now, or you can use any particle brush you'd like. We are going to use this to create flying debris around the plane. Once the brush is selected, click on Brush Tip Shape on the left side of the Brush panel and set the size to around 175 px (this may vary depending on your document). Then, increase the Spacing to around 65%.



**STEP 35:**

Click on Shape Dynamics on the left, and set the Size Jitter and Angle Jitter to 100%. Then, click on Transfer on the left. Here, just increase the Opacity Jitter to 100%.

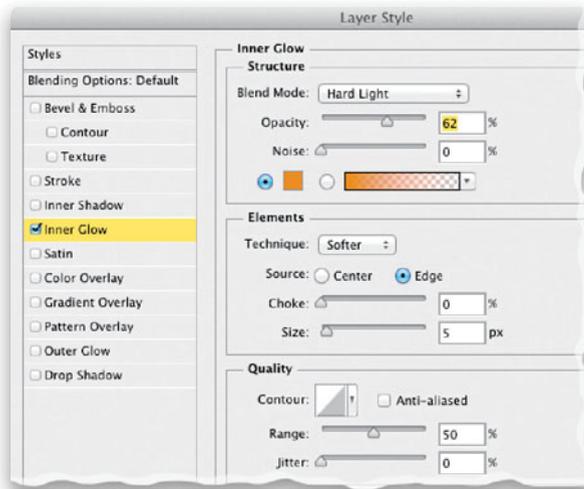
**STEP 36:**

Now, create a new blank layer at the top of the layer stack and then just use this brush to dab particles on different parts of the plane. Press **X** to toggle between the black and white colors to randomize the tones. Notice that I added some particles around the engine where the flames are coming out, and here, I'm adding some to the wing.

Continued

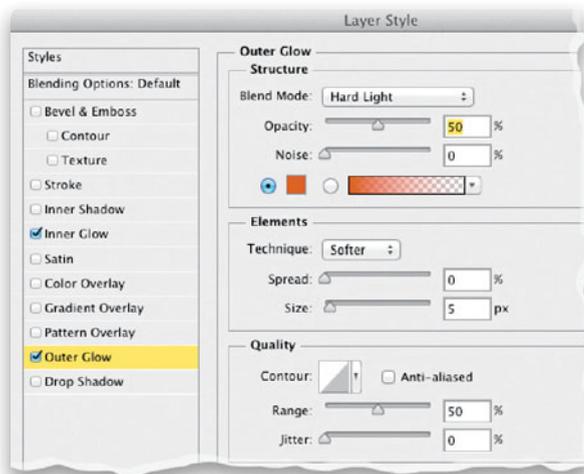
STEP 37:

Create another new blank layer and, from the Add a Layer Style icon's pop-up menu, choose **Inner Glow**. Again, we want a hot orange color and set the blend mode to **Hard Light**. Also, lower the Opacity to around 60%.



STEP 38:

Now, click on Outer Glow on the left and, this time, choose a deeper orange, but set the Blend Mode to **Hard Light**. Also, drop the Opacity here to around 50%.

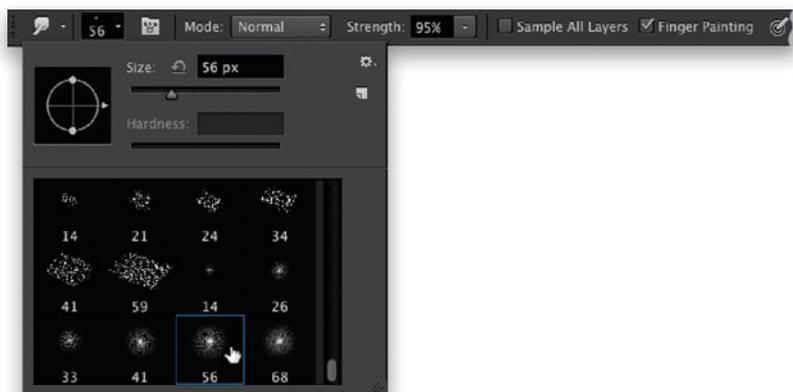


**STEP 39:**

We're going to add some gun effects (they're on the wings), so with the Brush tool selected, choose a standard round, soft-edged brush from the Brush Picker and set the size to be just a bit bigger than the guns themselves. With your Fore-ground color set to white, just dab in the three spots where the guns are located on the wing on the right. The layer style will add a hot glow around them.

**STEP 40:**

Get the Smudge tool from the Toolbox (it's nested beneath the Blur tool) and then, in the Brush Picker in the Options Bar, click on the gear icon in the top right, choose **Natural Brushes** from the flyout menu, and just append this brush set. Choose the brush called Spray 56 Pixels. Set the Strength to 95% and turn on the Finger Painting checkbox.



Continued

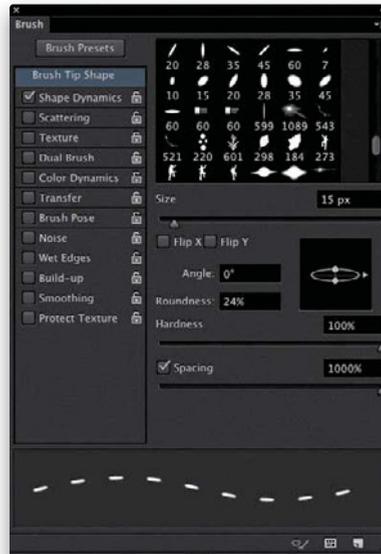
STEP 41:

Now, click on each burst and drag in the direction they would be firing to create a muzzle flash. Again, the layer style will update the glow.



STEP 42:

Next, we'll add some bullets. So, select a standard round, hard-edged brush from the Brush Picker. Then, in the Brush Tip Shape section of the Brush panel, drop the Roundness to 24% to make it more of an extreme oval. Then, increase the spacing all the way to 1000% and set the Size to around 15 px. Click on Shape Dynamics on the left and, under Angle Jitter, set the Control pop-up menu to **Direction**, so the dots will follow the direction of the brush.



**STEP 43:**

Create a new blank layer, click-and-drag it beneath the muzzle flash layer in the Layers panel, and change its blend mode to **Overlay**. Press **D** to set your Foreground and Background colors to their defaults of black and white, respectively. Press-and-hold the Shift key and click on the first burst, and then, using the flash line as guide, position the cursor at the edge of the image and click to paint the line. Do this for each flash to create an array of bullets.

**STEP 44:**

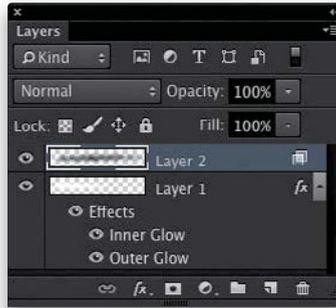
Get the Smudge tool, again. You can use the same brush tip we did a moment ago, but drop the Strength to around 50% and also turn off the Finger Painting checkbox in the Options Bar. Then, do the same as you did painting the bullets—press-and-hold the Shift key, click on one end, and then click on the other end. This will smear the bullets, creating a motion blur effect. I went ahead and made two passes on each line here.

*Continued*

STEP 45:

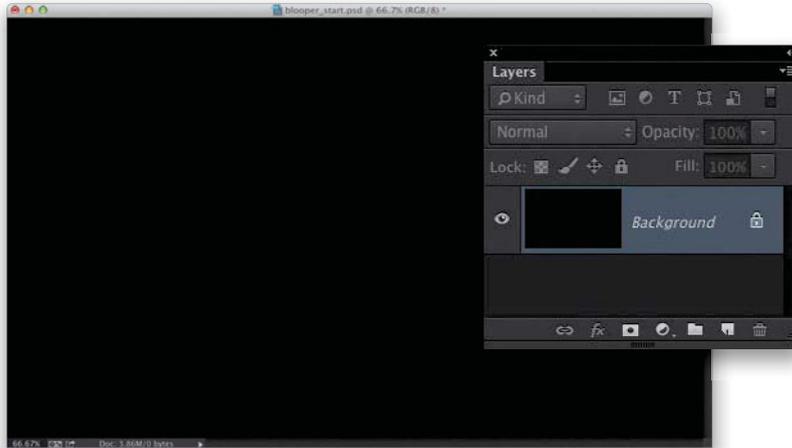
Now, let's adjust the fire smart object. Double-click on the smart object thumbnail in the Layers panel to open the fire file. Using the same Smudge tool, smear the fire from left to right. Increase the brush size, so you can get it all, and do this to both layers. Save and close the file when you're done and you will see the effect updated. Aren't smart objects cool?!

To finish my overall design, I added a second plane with other smoke and fire effects. To see this how this part was created, watch an exclusive video tutorial over on the book's companion webpage, mentioned in the book's introduction.



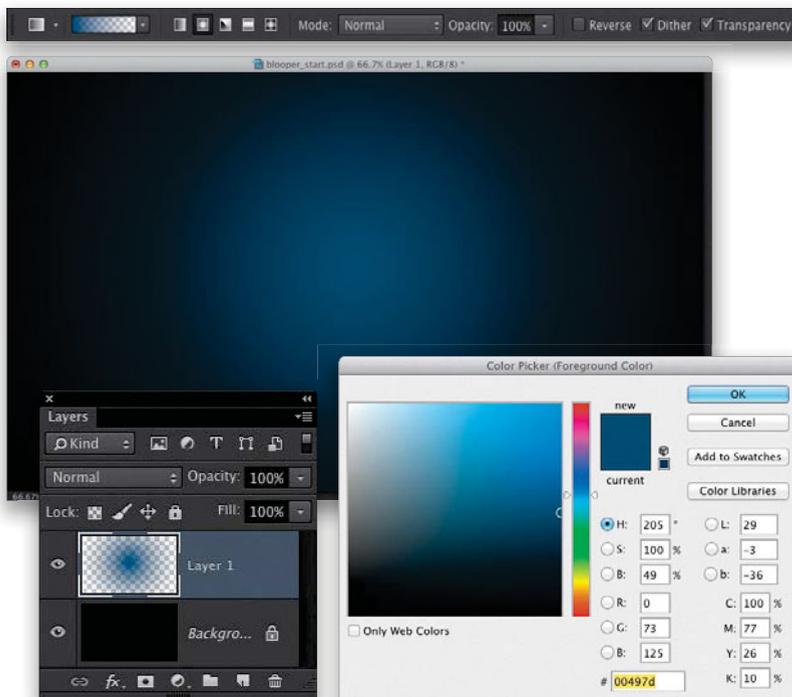
A Hollywood Parody

So, I have my friends over in the U.K. to thank for this one. Glyn Dewis is a photographer/retoucher and a Photoshop World instructor. Along with his friend, photographer Dave Clayton, they are always putting together themed shoots based on Hollywood movies. A while back, Glyn posted some test shots for a shoot based on the movie *Looper* with Bruce Willis. Well, I just had to have a go at it and asked Glyn if he would let me use the images. At first, it was for fun, but it came out so cool. So, here you go. Enjoy! Thanks Glyn and Dave!



STEP ONE:

Start by pressing **Command-N (PC: Ctrl-N)** and creating a new document that's 1500 pixels wide by 900 pixels tall at 100 ppi. Then, press **D** to set your Foreground color to black, and press **Option-Delete (PC: Alt-Backspace)** to fill the Background layer with black.



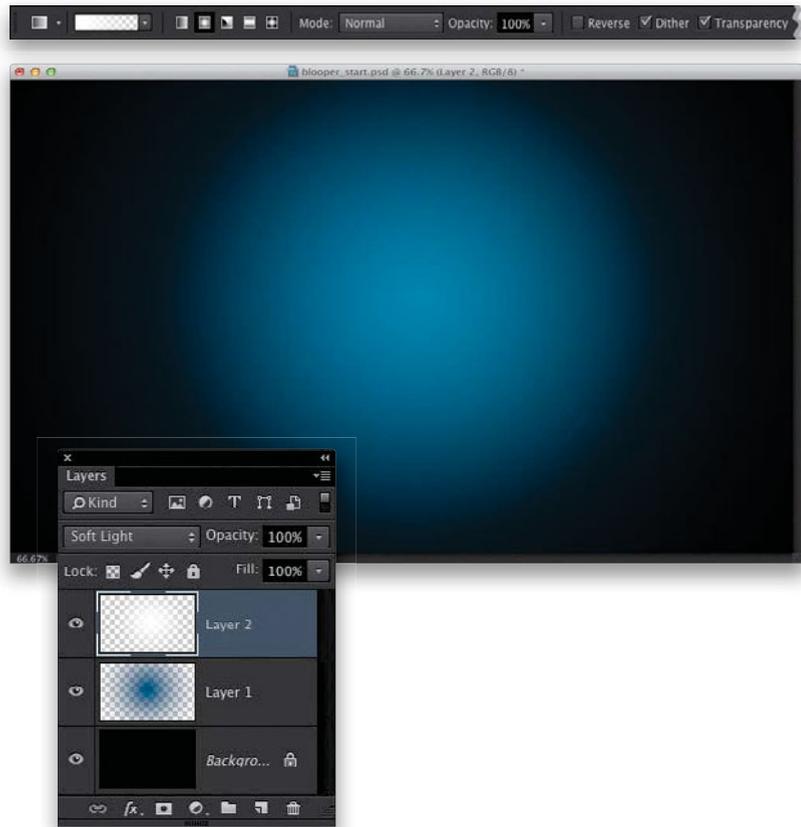
STEP TWO:

Select the Gradient tool (**G**) from the Toolbox and, in the Options Bar, choose the Foreground to Transparent gradient from the Gradient Picker and click on the Radial Gradient icon (the second icon to the right of the gradient thumbnail). Click on the Foreground color swatch and set the RGB colors to R: 0, G: 73, B: 125 in the Color Picker. Click OK. Click on the Create a New Layer icon at the bottom of the Layers panel to create a new blank layer and, starting roughly in the middle of the canvas, click-and-drag out a blue gradient.

Continued

STEP THREE:

Create another blank layer and set its layer blend mode to **Soft Light**. Press **D**, then **X** to set your Foreground color to white, and then create another gradient on this new layer starting in the same spot. This will enhance the glow in the center.



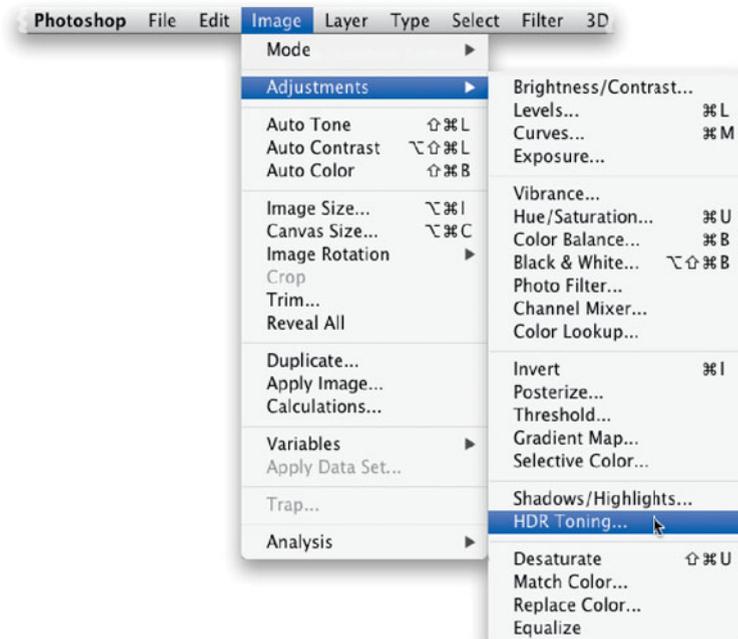
STEP FOUR:

Press **Command-R (PC: Ctrl-R)** to bring up the Rulers. With the Move tool (**V**), click on the horizontal ruler at the top and drag down a guide to the 7-inch mark (or 700-pixel mark, depending on what unit of measure your ruler shows). This will establish a horizon in the scene, but also sets the frame for the text below, which will be added last.





© DAVE CLAYTON

**STEP FIVE:**

With the background started, let's work on the subjects themselves. Now, in addition to shooting the images, these guys actually posed for them, as well. This is Glyn assuming the role of Bruce Willis. This is right out of the camera, so we need to do a few things to get it Hollywood-worthy.

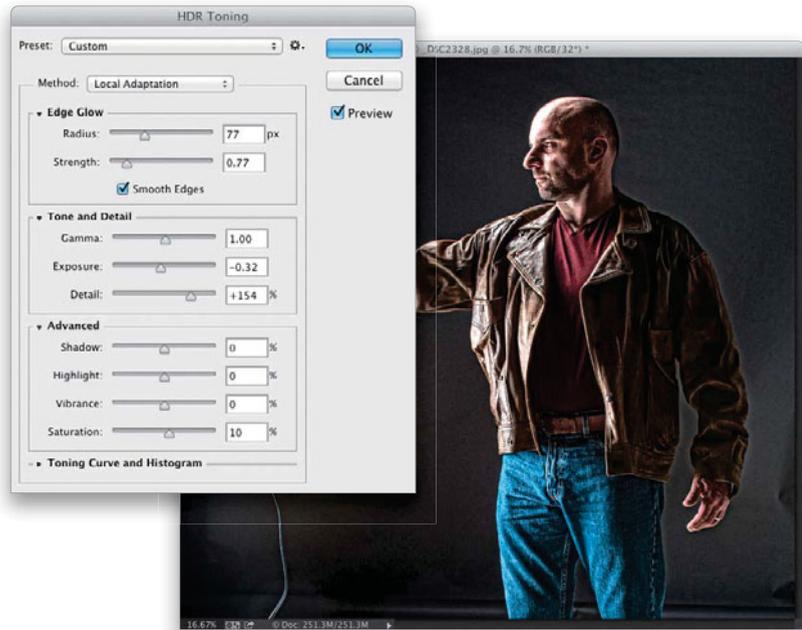
STEP SIX:

Normally, I would probably go ahead and extract the subject from the background first, but not this time. First, we are going to process it with a little HDR Toning. Yes, I also normally use this as a finishing touch, but sometimes you gotta try things a little differently. So, go under the Image menu, under Adjustments, and choose **HDR Toning**.

Continued

STEP SEVEN:

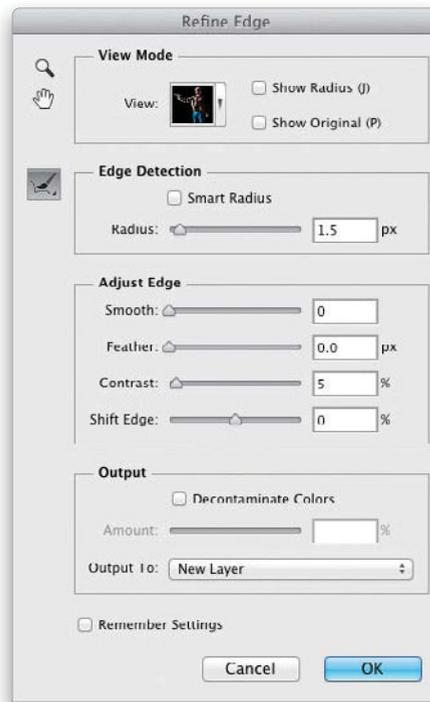
In the HDR Toning dialog, start by going to the Detail slider, in the Tone and Detail section, and pushing it up to around 150%. Go down to Saturation, in the Advanced section, and set that to 10. Go back up and drop the Exposure just a bit to compensate for the Detail increase. Then, up in the Edge Glow section, turn on the Smooth Edges checkbox and adjust the Strength and Radius sliders until you see something you like (I rarely ever have the Radius set lower than the Strength). Once you have it tweaked the way you like it, go ahead and click OK. You can see the result has much more detail and has a grungy sharpness to it.



STEP EIGHT:

Now, let's extract the subject from the background. Get the Quick Selection tool (**W**) from the Toolbox and start painting over the subject to generate a selection of him. The selection should snap to the edges, since they are more defined as a result of the HDR effect. Continue until everything is selected—I am not worrying about the cord hanging from the hair dryer, though. Remember, as you paint in a new area to add to the selection, it might select a part of the background in the process. If that happens, just press-and-hold the **Option (PC: Alt) key** and paint back over the unwanted area to deselect it.



**STEP NINE:**

Once the selection is done, click on the Refine Edge button in the Options Bar. In the dialog, set the View Mode pop-up menu to **On Black**. I saw no real need to use the Refine Radius tool here, as the selection was pretty clean, so I just bumped up the Radius in the Edge Detection section for good measure. Also, bumping up the Contrast slightly will tighten up the selection a bit more—here, I set it to 5%. Finally, in the Output section, set the Output To pop-up menu to **New Layer**. Click OK when you're done.

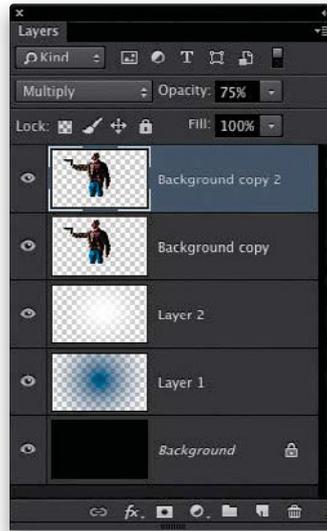
**STEP 10:**

With the first subject extracted, go ahead and copy-and-paste or click-and-drag this layer to the main background file we created earlier. Then, press **Command-T (PC: Ctrl-T)** to bring up Free Transform and scale and position him as you see here. Press **Return (PC: Enter)** to commit your transformation.

Continued

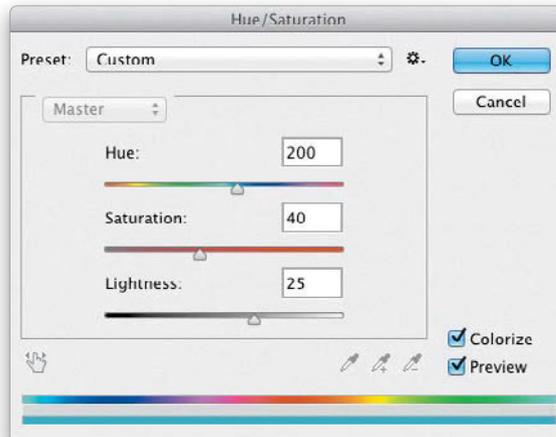
STEP 11:

Make a duplicate of this subject layer by pressing **Command-J (PC: Ctrl-J)**, then change the duplicate layer's blend mode to **Multiply** and drop its Opacity to 75%.



STEP 12:

Press **Command-U (PC: Ctrl-U)** to bring up the Hue/Saturation dialog. Turn on the Colorize checkbox, set the Hue to 200, and set the Saturation to 40. Also, bump up the Lightness to 25. This will apply a blue cast over the subject, making him fit in the scene a little better. I use this method often to manipulate the temperature of an image composited in a scene. Notice the difference just by toggling this layer on and off by clicking on the Eye icon to its left (I turned off the rulers here by pressing **Command-R (PC: Ctrl-R)**).

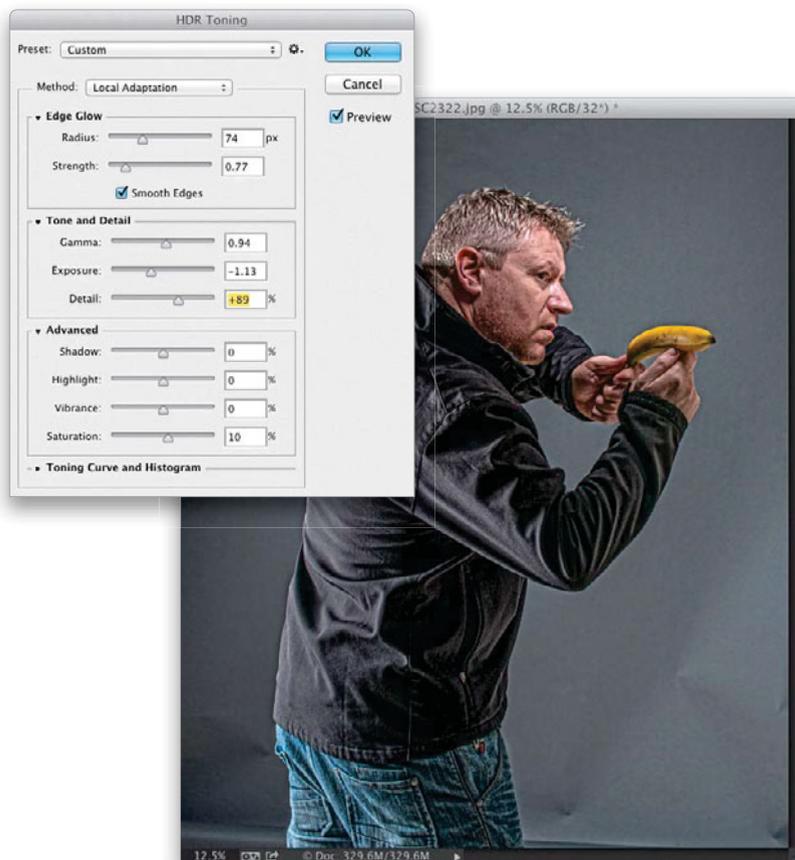




©GLYN DEWIS

STEP 13:

Now, open the second shot. This one is of Dave with his lethal banana. Same process as before: First, go ahead and run the HDR Toning (under the Image menu, under Adjustments).

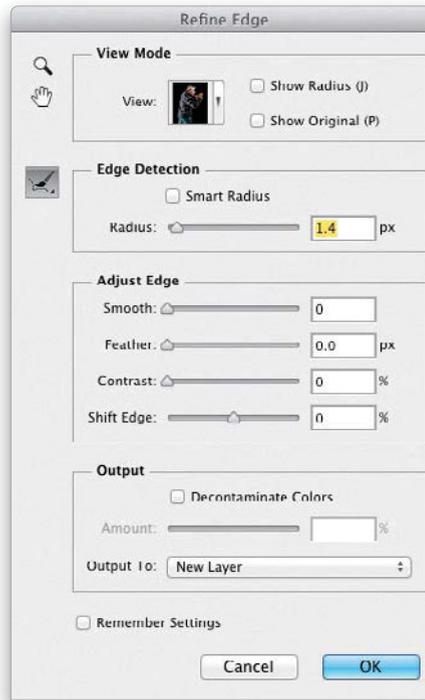
**STEP 14:**

The order in which I adjusted the settings is the same, but because it's a different subject, some of the settings vary (you can see them all here). Click OK when you're done.

Continued

STEP 15:

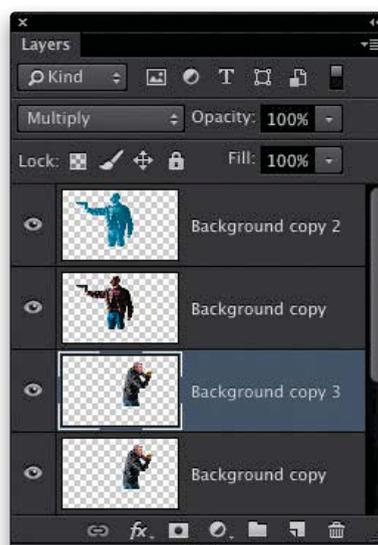
Again, like before, use the Quick Selection tool to generate a selection of the subject. Then, bring up the Refine Edge dialog. Now, this time, I did utilize the Refine Radius tool because Dave had some hair that I needed to refine—I just touched up a little part in the front of his head. I also bumped up the Radius (in the Edge Detection section) ever so slightly for good measure, once again. Just remember to set the Output To pop-up menu to **New Layer** and click OK.



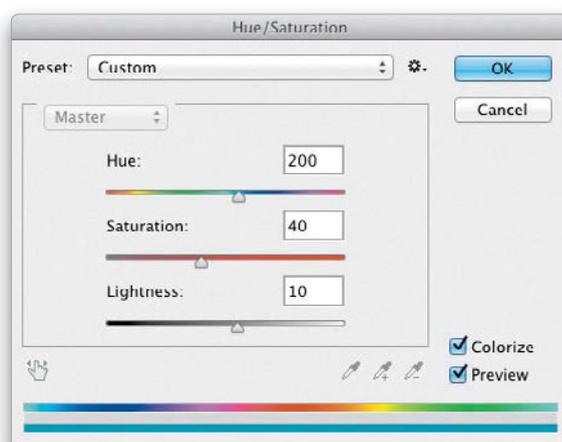
STEP 16:

Now, go ahead and place this subject in the main file, as well, but place this layer below the first subject layer in the Layers panel. Then, use Free Transform to scale him to fit in the composition in relation to the first character. Press **Return (PC: Enter)** when you're done.



**STEP 17:**

Make a duplicate of this layer, change its blend mode to **Multiply**, and leave its Opacity set to 100%.

**STEP 18:**

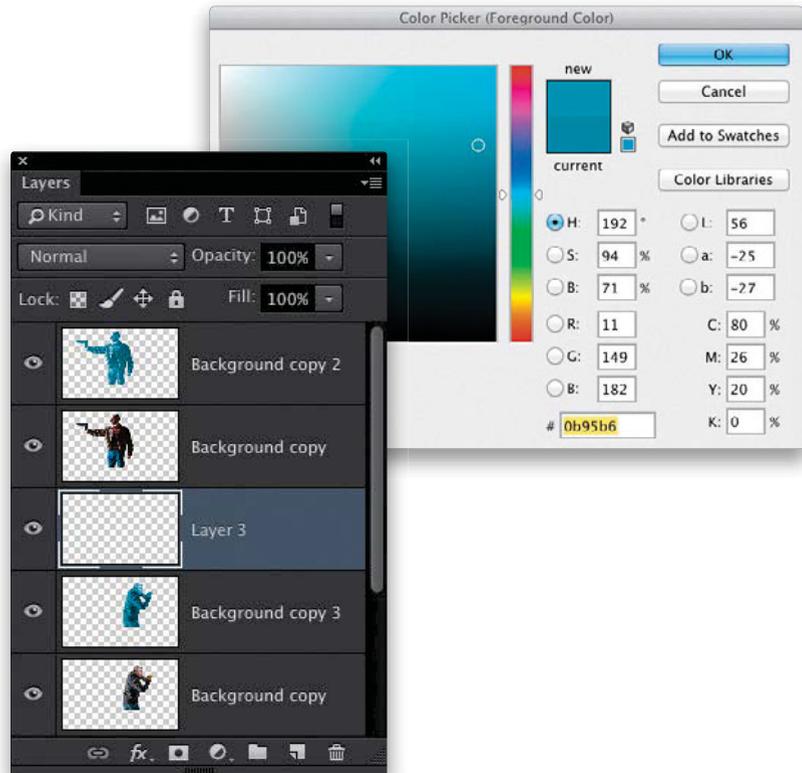
Press Command-U (PC: Ctrl-U) to bring up Hue/Saturation, again. Turn on the Colorize checkbox, set the Hue to 200 and the Saturation to 40, but set the Lightness at 10 this time. Click OK. This applies a similar color cast to this subject, but it's actually a little darker, which creates a sense of atmospheric perspective and creates a separation between them.



Continued

STEP 19:

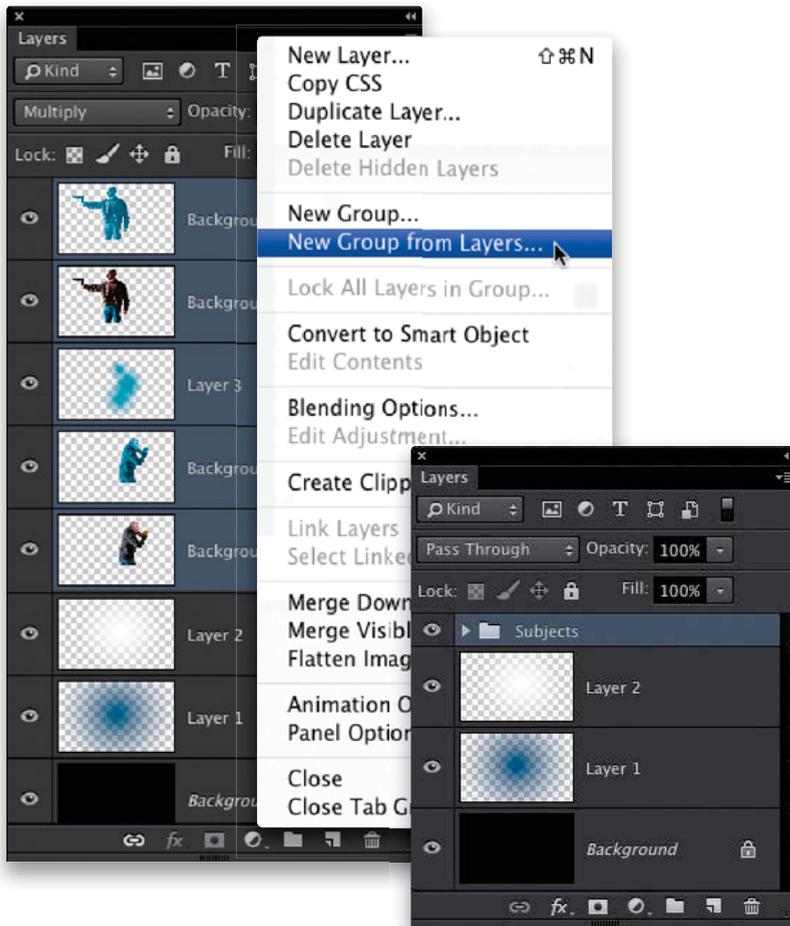
Now, with the top layer of the second subject still active, click on the Create a New Layer icon to create a new blank layer in between the two subject layers in the Layers panel. Then, click on your Foreground color swatch and set the RGB numbers to R: 11, G: 149, B: 182 in the Color Picker. Click OK.



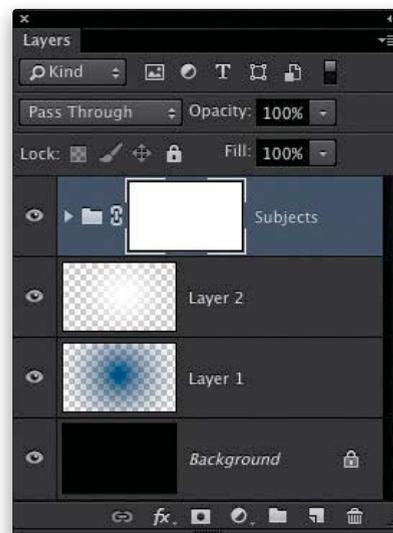
STEP 20:

Get the Gradient tool again and, using the blue color we just used and with the same settings we used earlier, add a gradient to create a subtle blue haze between the subjects. Do this two or three times in that area.



**STEP 21:**

Okay, so now we need to select all the subject layers and the gradient layer we just made. So, click on the top one, then press-and-hold the Shift key and click on the bottom one. Remember, just the subjects and the gradient layer between them should be selected. Then, from the Layers panel's flyout menu, choose **New Group From Layers**. This will place all those selected layers in a folder in the Layers panel. This allows you to treat the group as one layer, even though they are still individual layers inside. I just went ahead and named the group "Subjects," here.

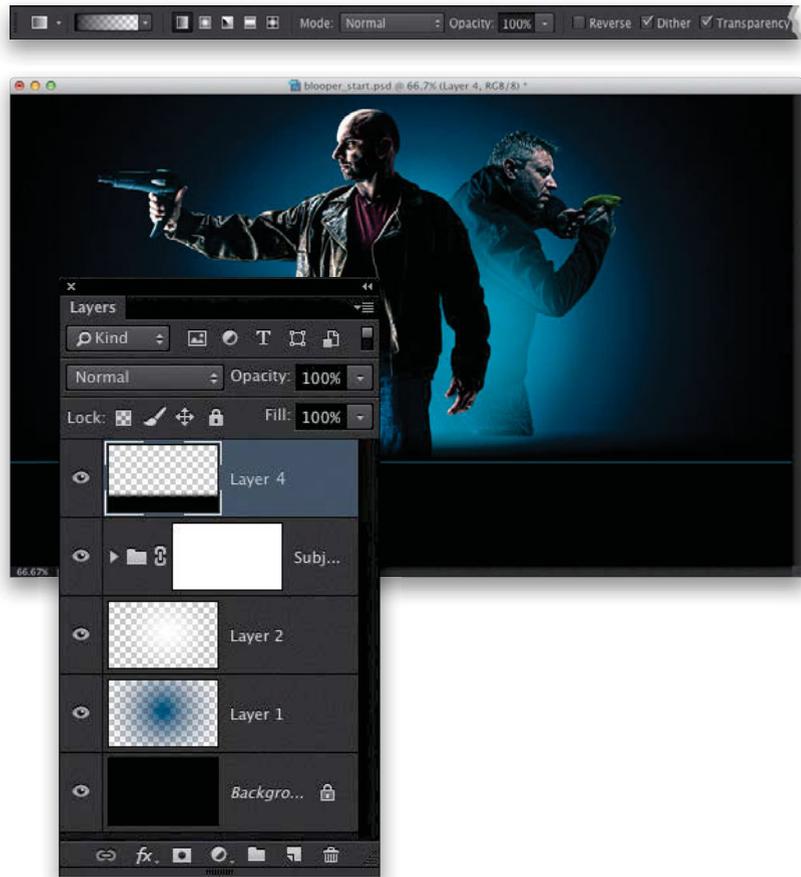
**STEP 22:**

Click on the Add Layer Mask icon at the bottom of the Layers panel to add a layer mask to the group. We'll get back to this in a moment.

Continued

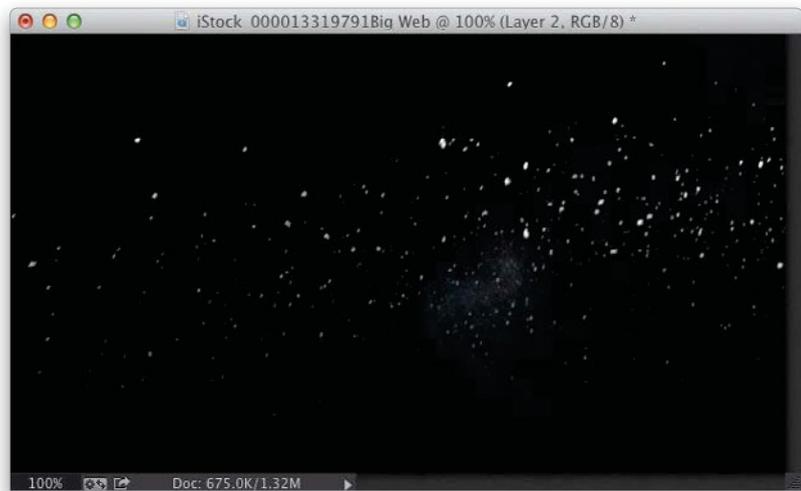
STEP 23:

With the Gradient tool still selected, press **D** to set your Foreground color to black, then in the Options Bar, leave the Foreground to Transparent gradient selected, but click on the Linear Gradient icon (the first icon to the right of the gradient thumbnail) this time. Create a new blank layer at the top of the layer stack, then click right on the guide we created earlier, and drag the gradient up just a little bit. This will black out the bottom area for the text we'll add later and has a subtle fade up effect.



STEP 24:

Now we need a particle brush. Remember the one we created back in Chapter 1? I used the same technique here to create a more scattered particle brush from this video clip of someone throwing sand in front of a black background. I just captured the frame, then processed it into a custom brush. Refer back to Chapter 1 to see how to create the brush.



©ISTOCK/BENJAFO

**STEP 25:**

Once the brush is selected, open the Brush panel (click the little folder with brushes icon next to the brush thumbnail in the Options Bar), then click on Shape Dynamics on the left and just increase the Angle Jitter to around 18%.

**STEP 26:**

Now, click on the layer mask we applied to the Subjects layer group. With your Foreground color set to black, just dab a few times to mask the subjects with the particle brush. Don't go crazy, though—just a few dabs should do (I removed the guide here by going under the View menu and choosing **Clear Guides**).

Continued

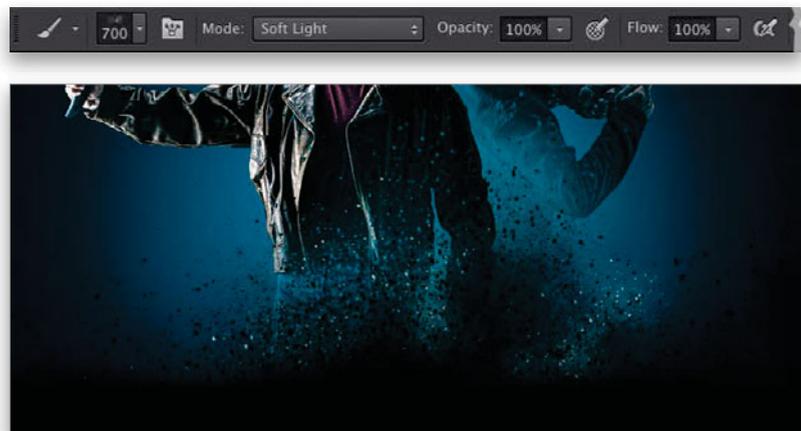
STEP 27:

Create a new blank layer and move it just above the group layer in the layer stack. Using the same brush and black Foreground color, start in the middle and start painting in a small oval pattern, and you will see the particle effect build up. Again, don't go too crazy. And, don't be afraid to delete the layer and try again a few times until you get it the way you like it.



STEP 28:

Press **X** to set your Foreground color to white, then go up to the Options Bar and change the tool's blend Mode to **Soft Light**. Starting a little bit lower than before, dab a few times to add some lighter areas of particles. In the Soft Light blend mode, it will ignore the darker areas and only apply in the lighter areas, thus making it appear as though the lighter particles are behind the darker ones.



**STEP 29:**

Here, we have a cityscape image to add to the background. You're free to use this one or any other city skyline image you may have. Either way, go ahead and copy-and-paste or click-and-drag the image into the main design file and move it down in the layer stack right beneath the Subjects layer group.

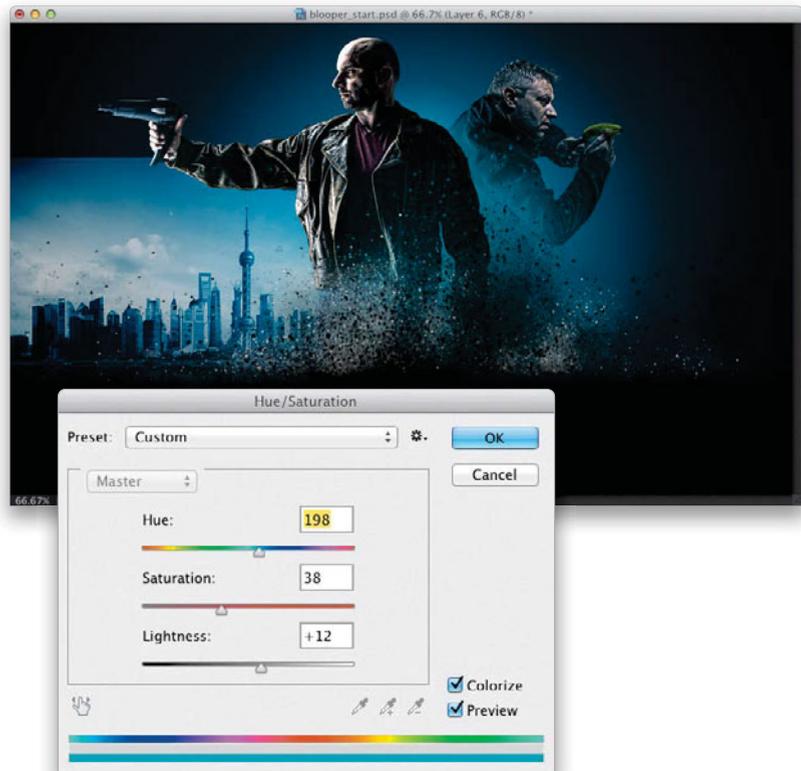
**STEP 30:**

Press **Command-T (PC: Ctrl-T)** to bring up Free Transform, scale the image down, and position it to the left of the subjects. Line up the horizon line of the image with the edge of the gradient we created earlier (as seen here). Press **Return (PC: Enter)** to commit your transformation.

Continued

STEP 31:

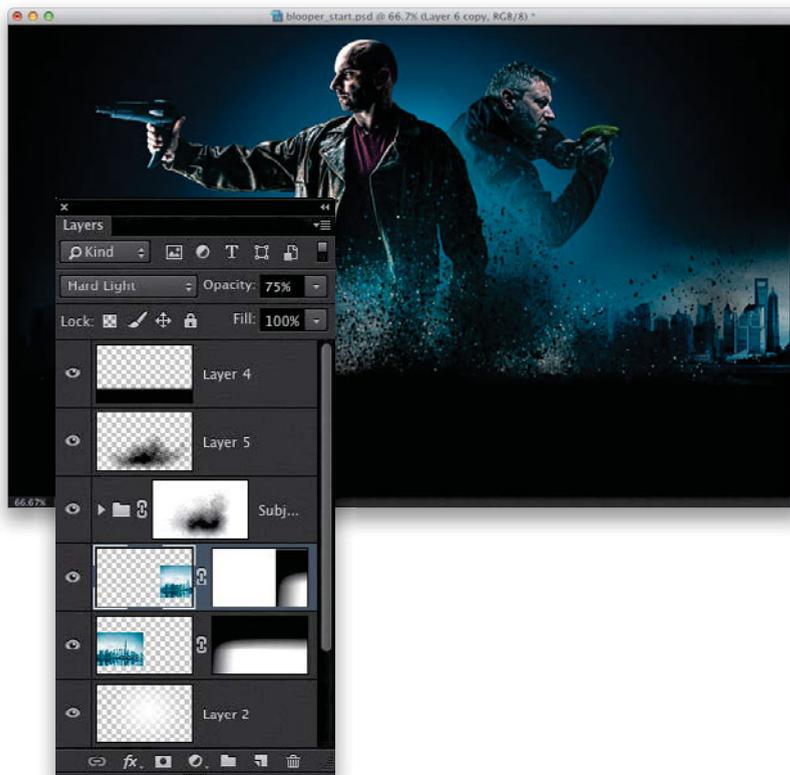
Open the Hue/Saturation dialog by pressing **Command-U (PC: Ctrl-U)** or going under the Image menu, under Adjustments. Turn on the Colorize check-box, set the Hue to 198, the Saturation to 38, and the Lightness to 12, and click OK.



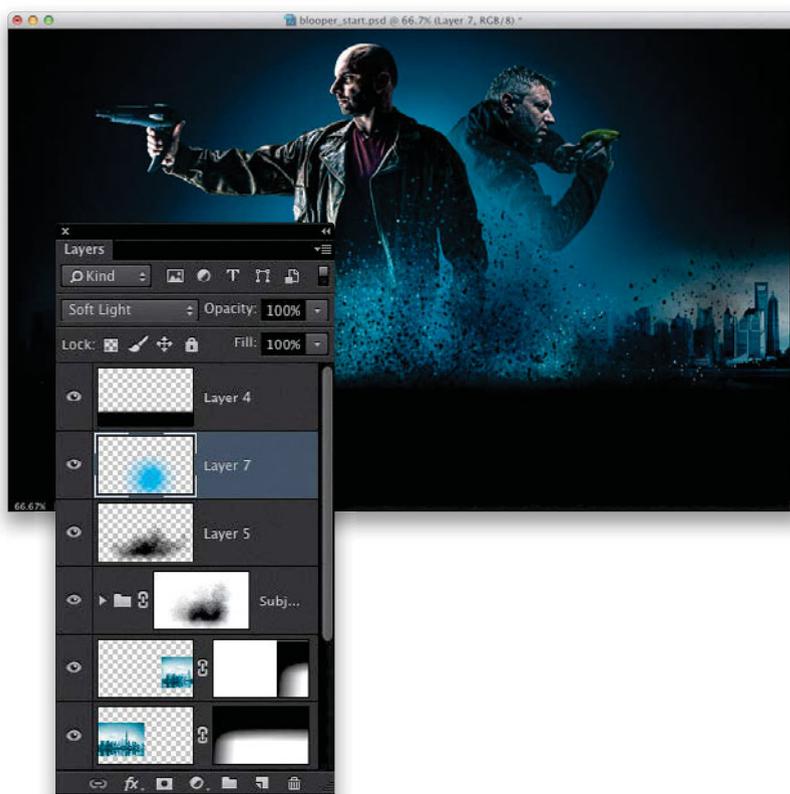
STEP 32:

Change this layer's blend mode to **Hard Light** and then click on the Add Layer Mask icon to add a layer mask to it. Get the Gradient tool, again, and with its current settings (the Foreground to Transparent gradient selected in the Gradient Picker, the Linear Gradient icon selected in the Options Bar, and the Foreground color set to black), add gradients to the layer mask coming in from the top and left side to fade the hard edges.



**STEP 33:**

Make a duplicate of this layer by pressing **Command-J (PC: Ctrl-J)**, then press-and-hold the Shift key and click-and-drag this duplicate layer to the other side of the subjects. Drag it just enough that the tallest tower goes out of frame, so it isn't immediately obvious that it is a repeat.

**STEP 34:**

Create another new blank layer and place it above the particle effect layer. With the Gradient tool still selected, click on the Foreground color swatch and choose a bright blue color (like the one I am using here) from the Color Picker. Keep the Foreground to Transparent gradient selected in the Gradient Picker, but click back on the Radial Gradient icon in the Options Bar. Then, change this layer's blend mode to **Soft Light**. This will help blend the particles a little bit more. Now, create a gradient in the center of the image near the bottom.

Continued

STEP 35:

One more thing to add is this cool high-tech background. I want it to be a rather subtle effect in the background. This particular one is a stock image and I have to say I hate the color, but you cannot let that turn you off. After all, we're using Photoshop—we control the color. So, when you see an image you think is lame, take a closer look. You may see something no one else does.

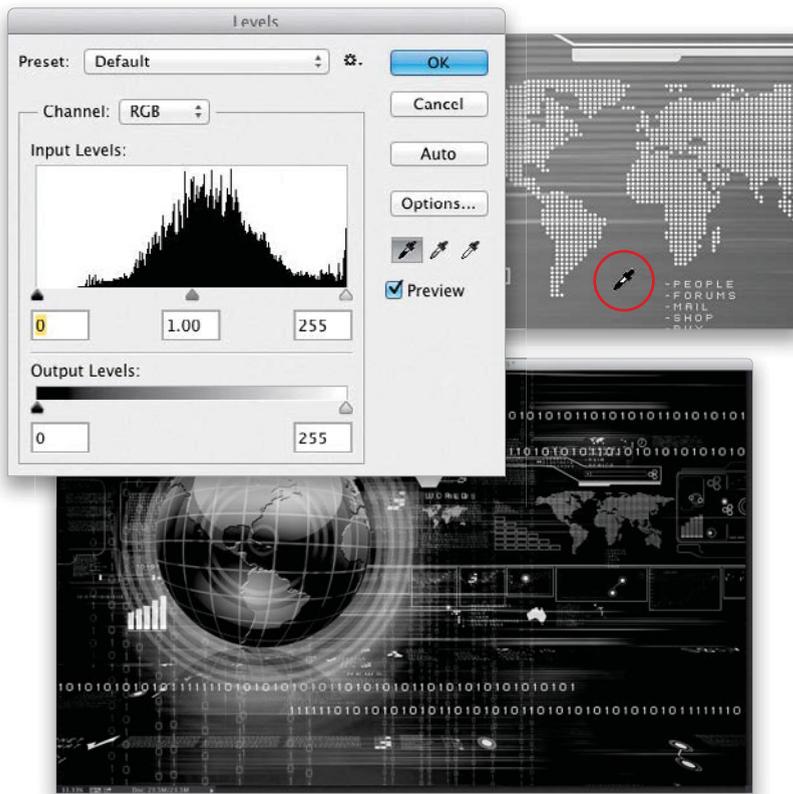


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STEP 36:

Go ahead and press **Command-Shift-U** (PC: **Ctrl-Shift-U**) to remove the color information, or you can go under the Image menu, under Adjustments, and choose **Desaturate**.



**STEP 37:**

Next, press **Command-L (PC: Ctrl-L)** to bring up Levels, or you can select it from the Adjustments menu, as well. Click on the black Eyedropper tool below the Options button, then move your cursor over the image, over one of the darker gray areas, and click once. This will force all grays in that range or darker to black, thus enhancing the lighter areas with greater detail and contrast. Click OK.

**STEP 38:**

Now, bring this new image over to the main design file, then use Free Transform to scale it, and position it on the left side of the image, partially covering Glyn.

Continued

STEP 39:

Move this layer down in the layer stack beneath the Subjects layer group, then change its layer blend mode to **Color Dodge** and drop its Opacity to 25%.



STEP 40:

Duplicate the layer by pressing **Command-J (PC: Ctrl-J)**. Then, go under the Edit menu, under Transform, and choose **Rotate 180°**. Now, just slide this layer over to the right, so you can see some of the grid elements on the other side. There you have it! In the final image I added some type, with a flare effect behind it, at the bottom of the image. I used the flare brush we created in Chapter 1 (on a separate layer), and just used Free Transform to stretch and squash it.





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