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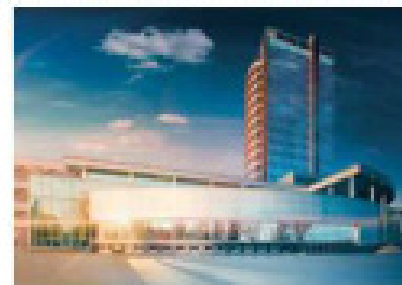
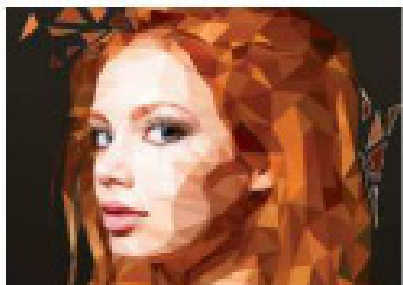
PREMIUM COLLECTION

Volume 10

FREE assets worth
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Photoshop tutorials, fonts, brushes & textures

New
for
2015

Photomanipulation • 3D & Photoshop • Digital painting • Photo editing • Graphics and web



Welcome to **ADVANCED PHOTOSHOP® PREMIUM COLLECTION**

In today's world of digital artistry, Adobe Photoshop is an indispensable asset and it is vital to stay ahead by developing skills and techniques. With that in mind, this book compiles the best content from the last 12 months of *Advanced Photoshop* magazine, consisting of in-depth features and top tutorials to help you develop expert Photoshop skills. With sections covering photomanipulation, 3D & Photoshop, digital painting, photo editing, and graphics & web, all the essential techniques are tackled. Follow the guidance of experts and creative industry professionals, who have drawn on a wealth of knowledge to bring you in-depth example projects incorporating a wide range of tricks, secrets and shortcuts. Additionally, this book comes supplied with free online resources packed with asset files to use alongside many of the tutorials, plus free fonts, brushes and textures, worth over £180/\$276 in total. Enjoy the book!



PHOTOMANIPULATION

Discover the world of photomanipulation, learn from Photoshop experts and get started with advanced image transformation

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Use Photoshop to produce an image that combines standard retouching techniques with creative ones

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“When retouching,
direct the viewer's
eye to where you
want them to go

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MASTER RETOUCHING

USE PHOTOSHOP TO PRODUCE AN IMAGE THAT COMBINES STANDARD RETOUCHING TECHNIQUES WITH CREATIVE ONES

When working on composite images, you will often find yourself jumping back and forth from one element to the other. As you continue to manipulate the layers and masks, you will often find that colour and tone that looked good before may not match the evolution of the final image.

The success of a composite image relies on the artist's ability to make changes and tweaks throughout the creative process. One way to give more flexibility is by using adjustment layers for lighting effects, rather than a blank layer with a paintbrush. Besides the usual Opacity and Blend

modes, you will also have additional sliders and options for greater efficiency.

Expand your creativity by also introducing Smart Objects to your workflow. At any point in time, you can go back to the original RAW file and make the same changes there, without the need for more layers and masks. Used with Smart Filters, you can make changes to the filter's settings whenever you want.

Layer effects allow you to build upon existing layers, without the need to create more layers and do extra work with the Brush tool. They are another great way to enhance your images within a non-destructive workflow.

■ RETOUCH THE MODEL

START WITH BASICS LIKE CLONING, COLOUR AND TONAL CHANGES

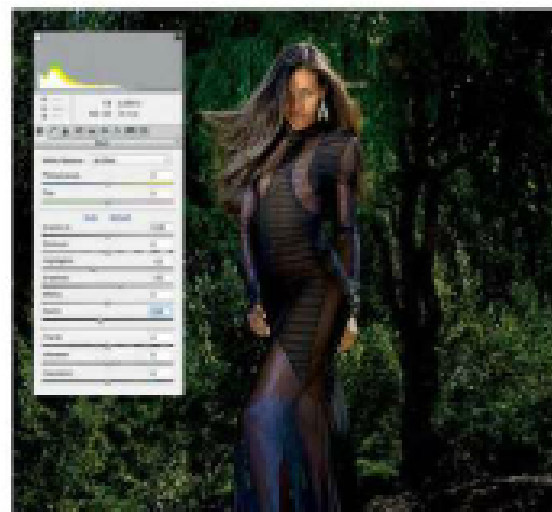
01 | CAMERA RAW FILTER

Open 'Imensia.tif' from the source files. In the Layers panel, Ctrl/right-click and select Convert to Smart Object. Use Filter>Camera Raw Filter to begin doing some basic colour and tonal corrections. Click OK. Smart Objects will give you flexibility in a non-destructive workflow. This is great when working with composites. Name this Layer 'Original Model'.



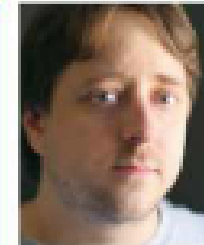
02 | CAMERA RAW AND SMART OBJECTS

With CS6 and older, you can use Camera Raw's Preferences to open 'All Supported TIFFs', which will open this image in Camera Raw to make changes. To go from Camera Raw to Photoshop, hold down the Shift key. It will change Open Image to Open Object. You will now have access to these changes later for further tweaking.



03 | PREPARE THE MODEL

Create a new blank layer for your cloning and touch-up. Smooth out the skin, enhance the eyes, and clean up some flyaway hair. Some wrinkles can be removed with the Healing Brush, while others may prefer Dodge and Burn. You will make many adjustments later, but starting with a clean image will lead to the best final results.



OUR EXPERT

JOHN ROSS
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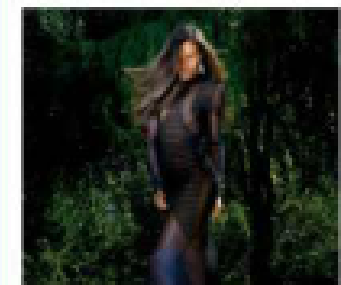
Ross specialises in portrait and composite retouching. He has worked in advertising and editorial for 20 years, and lives and works in New Haven, Connecticut.

■ SOURCE FILES

You can find the model and disk-shape images at FileSite.co.uk/bks-409. The additional images and brushes can be found at deviantart.com and shutterstock.com.

■ WORK IN PROGRESS

FROM STUDIO TO COMPOSITE FANTASY



Progress 1: Prep the photos



Progress 2: Compositing



Progress 3: Final effects



04 | ANOTHER SMART OBJECT
Select all the layers and Convert to Smart Object. Name it 'Retouched Model Bottom', and change the Opacity to 95%. To make changes to the model later, you can go back to this base image by double-clicking the Smart Object layer. This layer will contain all of the corrections you have made to the model. If you want to change it later, just double-click again, and a new window will open. Make your changes and then save the adjusted image.

06 | PLACE THE DISK
Open the image 'Disk.psd' provided on FileSilo.co.uk/bks-609. Drag and drop the Disk layer containing the shape underneath the model's layer and above the Galaxy layer. Move the Disk layer into position behind the model's body. Use Opt/Alt while clicking on the Disk layer to create a selection of the shape, and then click the Add Layer Mask icon at bottom of the Layers panel. Change the blending mode of the Disk layer to Screen. This will give a mask of the intricate shape.

07 | ADD THE DISK'S LAYER EFFECTS
Select all the pixels on the Disk layer and delete them. All you want is the shape as a mask – the pixels will not matter. Use the FX icon at the bottom of the Layers panel and enable Outer Glow with settings of Screen, 75% Opacity, Size 56%, and pick a blue colour. Next, enable Drop Shadow with a black colour set to 75% Opacity, Distance of 10, and Size of 5. All the other settings can remain as defaults. Click OK.



05 | BEGIN COMPOSITING
Create a layer mask for the model's Smart Object layer and loosely cut her out using a brush on the layer mask. Close is good enough because you can fix this later when you have a better idea of how it will look when it's all put together. Place a galaxy image like <http://tinyurl.com/boya518> from deviantART behind the model. Use the Camera Raw or Camera Raw filter method like before to make the colour and tonal changes. Place all these visible layers into a folder called 'Back'.



08 | ADD THE DISK'S GLOW
From the disk centre, use the Elliptical Marquee while holding down the Shift key. Select a Curves adjustment layer. Move the curve up, and set to Luminosity blend mode. This goes above the Back folder. Name it 'Disk Glow'. Use Layer FX to select Outer Glow, Precise, and Size of 81, with the rest default. Place Disk Glow into a new group folder called 'Disk Glow Outout'. Add a white layer mask to the group, using a black brush to stop the glow from crossing over the model's legs.

■ QUICK TIP

Photoshop CC now supports linked Smart Objects. This means you can work on a full size image in great detail. After saving, you can link it to another document at whatever size you want, without the need to double or triple the size of your final composite while working on it.



REFINE THE MODEL AND LIGHTING

ADD TEXTURE, LIGHTING AND LAYER BLENDING

09 | ADD TEXTURE

Above the Back folder, create a new folder called 'Texture'. Inside, place a textured image layer of your choice like <http://tinyurl.com/mrgl66w> from deviantART and cover it over the whole image. Drop the Opacity down to 15% with a blend mode of Difference. This begins to add a painterly effect. Add a layer mask, and paint black to remove the effect from the top half of the image, where you want to retain the details. White will be on the bottom, revealing the texture effect.

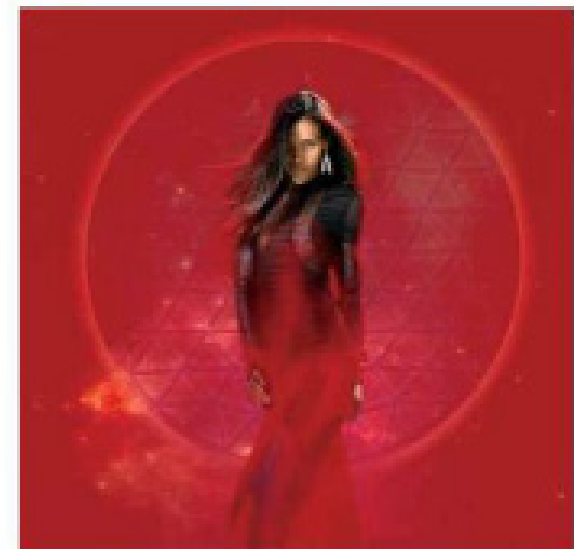


11 | ADD GLOW AND STAR BURSTS

Under the Retouched Model Top layer, create a new Curves adjustment layer. Pull up on the middle of the curve to lighten over the image. Fill the mask with black to hide the effect, then use a white brush to paint in a glow under the Top Model with various brushes of different sizes and shapes. Create multiple Curves layers, with different settings, and different opacities. You can find many custom brushes perfect for the task at <http://www.deviantart.com/morelikethis/99002450>.

12 | BEGIN THE BLENDING

Now that you can begin to see it come together, you can really start fine-tuning the layer masks for the two model layers. For the bottom model layer, you should keep the body tight and let the gravel at the bottom fade up into the sky. Mask the loose hair, and let the wispy parts blow around. For the top layer, keep the parts you want the natural colour and erase away, starting at the chest. You can continue to clean these masks up later, as needed.



10 | DUPLICATE THE MODEL

Select the Retouched Model Bottom layer, and drag it onto the New Blank Layer icon. This will create a second model layer, but still reference the same embedded Smart Object. So if you want to alter one Smart Object, it will apply the same change to the other layer. Place it above the Texture folder. Name it 'Retouched Model Top', with 100% Opacity. Paint on the layer mask to erase the lower half of the layer. This will make more sense in the next step.

“Smart Objects can go back to the original RAW files without a need for extra layers”



13 | ADD A GRADIENT MAP

Above the Texture layer, add a Gradient Map adjustment layer. Click on the gradient's drop-down, and then the sprocket. You will see many new types to choose from. For now, choose Photographic Toning. Cycle through the options until you find one you like. A blue one would be nice. On the layer mask, paint away the top half of the image with a black brush. Blend it in so that while a different colour, the bottom gradient merges with the top area seamlessly.

■ GROUNDING THE SCENE

ADD DEPTH, EMOTION AND CHARACTER WITH THE FINISHING

14 | ADD TEXTURE LIGHT
Above the Texture layer, add a Curves layer if you want to lighten up the image. With all these layers being added, the image starts to get too dark. This should really start adding depth to the image, now that you have had a chance to play with the tonal range. Remember, you want to see the details of the texture in the lower areas of the frame, as well as ensure that the upper body remains the focal point of the image.

“When retouching, direct the viewer’s eye to where you want them to go. Bring the focus to the most important areas of your composition”

15 | ADD TEXTURE SHADOWS
Under the Texture layer, make a Curves adjustment layer. Bring the curve down around half way. Fill the mask with black. With a white brush, you can start to paint back in the darker tone around the lower half of the image. Focus it on the left and right sides, as well as over the gravel at the bottom. Avoid painting over the model’s legs. You want to try and keep this detail, not darken it up. We will add details back in the next step.



16 ADD GEOMETRIC SHAPES

By using image 166758839 from Shutterstock or similar, you can add geometric patterns to the lower half of the image, off in the distance. Apply the shape to a Curves layer mask, but do not apply any changes with the Curves tool. Instead, use Layer FX with Outer Glow of blue, and a Size of 29px. Also add a Drop Shadow with a Distance of 31px and Size of 16px. Set the layer's blend mode to Screen.

**■ FOCUS ON THE FOCAL POINT**

When retouching, direct the viewer's eye to where you want them to go. Bring the focus to the most important areas. Warm colours come forward, cool colours go backwards... bright tone comes forward, dark tone goes backward. With these simple principles, you can guide the viewer through the image. In a portrait, the face should be the brightest and warmest. By creating darker barriers around the sides and lower part of the image, you can often hold the viewer's attention much longer. The darker and cooler areas do not need to be severe; even subtle shifts can lead to favourable results.

17 DUPLICATE GEOMETRIC SHAPES

Select the Curves layer with the geometric shapes on it, and use Cmd/Ctrl+J to duplicate the layer. On the lower version, go into the Layer FX and disable Outer Glow and Drop Shadow, then enable Stroke with a Size 46px, Position: Outer, Blend Mode: Soft Light, and Opacity: 7%. This blend mode should be Normal. To match the glow of the circular shape behind the model, add your own halo around these new geometric shapes. You could use a brush, or Layer FX with a mask for accuracy.

**18** ADD PAINT SPLATTER

Make a new Curves adjustment layer on top of everything. Bring the middle of the curve up half way, and fill the layer mask with black. Using a white custom brush with paint splatters from <http://mouritsadastock.deviantart.com/art/Brush-Pack-Splashes-Of-Paint-94180220>, you can add splashes of paint around the image. For variety, adjust the Opacity of the layer, or arc of the curve. You can use one Curves adjustment layer, or several with different settings. Also try some Layer FX like Outer Glow for added realism.

**■ QUICK TIP**

By using the Brush panel's Shape Dynamics, you can adjust the Size Jitter, Fade Jitter, and Roundness Jitter. When you paint with the brush now, it will randomly change many of your brush settings as you paint. There's also Scattering, Texture, and Wet Edges, as some of the many options available.

MASTER ARCHITECTURAL RETOUCHING

PLANNING, CREATIVITY AND COLOUR BALANCE CAN GIVE A FLAT IMAGE VISUAL DEPTH AND AN EVOCATIVE LOOK

The job of architectural retouching is to make a shot of a building more than merely a photograph. It should represent the idealised physical reality of the building, removing the extraneous clutter of city life (cars, traffic signs, litter) and enhancing the scene with better lighting, an improved sky, and a sense of calm focus that makes the building the star. To do this, you'll need to master retouching and compositing techniques.

Retouching and compositing is just like assembling a 1000-piece puzzle. For every tiny

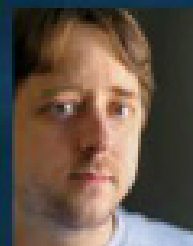
piece that you connect, you will be one step closer to completion. To avoid becoming overwhelmed, focus on the part, not the whole.

No matter what type of image you need to work on, it will come with many different challenges. Before you start retouching, pretend you have already finished. What does the image look like? What steps did you take to create it? Start every project by planning backwards. Imagine the steps you are going to need to take to get the project where you want it. Look at the various elements that you are going to use, and try working out all

the problems in your head first. Figuring out how you would solve the issues up front will make it easier once you get into the complex part of the retouching later. Fifteen minutes now could save you hours later.

During the planning phase, you may want to create a quick and loose mock-up for yourself. You might even scribble some notes across the image to help guide you in the right direction. Give yourself a bird's-eye view of the project before you get in deep with the details. Ready? Let's get started.





OUR EXPERT

JOHN ROSS

www.TheArtOfRetouching.com

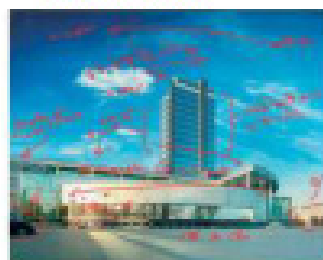
John educates photographers and retouchers by helping them expand their creativity through Photoshop from his website, and the classes he teaches from New Haven, Connecticut.

SOURCE FILES

The image used for this tutorial can be found at dreamstime.com/stock-image-building-modern-architecture-image7184644.

WORK IN PROGRESS

FROM STOCK PHOTO TO FINISHED ART



Progress 1: Planning



Progress 2: Correcting, cloning and compositing



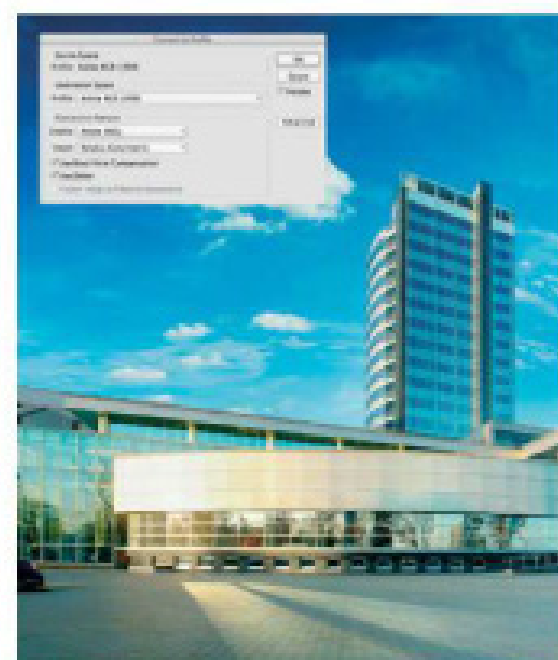
Progress 3: Final effects



01 | PLANNING AHEAD

When starting a new project, everything seems to be uphill battles with very complex solutions. Try and pace yourself. Don't tackle everything at once. Plan it out, and take it one step at a time. Create a to-do list with notes for yourself. Maybe even put together a quick composite to see where you are going.

“Don't tackle everything at once. Plan it out, and take it one step at a time”



02 | TECHNICAL ISSUES

Before detailed retouching, start by getting the technical details out of the way. This image is supplied in an Untagged Color Profile. Use Edit>Convert to Profile and make it AdobeRGB, which is a safe profile to use as it is a common industry standard. Resize the artwork to match the final printed size, if it will be larger than the existing file. If it will print smaller, keep the larger size. For magazine work, keep in mind the gutter (gap between the pages), and the outside bleed that will be trimmed.



03 | TOUGH CLONING

Start by clicking the 'Create New Layer' button in the Layers palette. Clone the background building from the right side, to left. There is just enough information to add the entire left side of the building. Once you get the first row completed, then clone down two more times, making a duplicate pattern. Right now, it's three rows of an exact match, but you can fix it later. Bit by bit, it starts to come together. Before you know it, the task will be done, and no-one will know.



04 | PACE YOURSELF

Before getting into the creative part, start by correcting the severe flaws first. When you find yourself stressing over the details, zoom out. How bad is it? Stop 'pixel peeping' and getting too close. If it's not noticeable, then don't worry about it. No one will ever look as closely as you are. In this case, we have just started fixing things. There is still plenty of time to work out any remaining problems once you get to the later stages, and can see the image coming together.

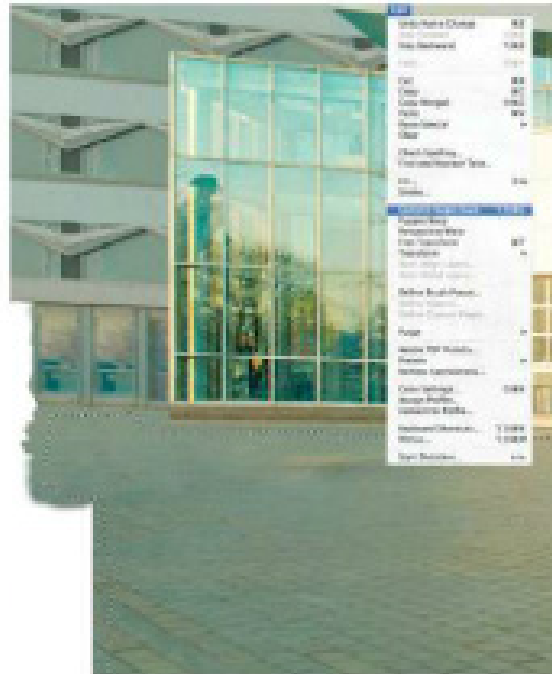
QUICK TIP

While lens flares create drama and add unity to your images, try to use them sparingly. Photoshop comes with a few limited flares. If you enjoy using them, you should look into the Knoll Light Factory plug-in, which comes with several dozen completely different and customisable flare types.



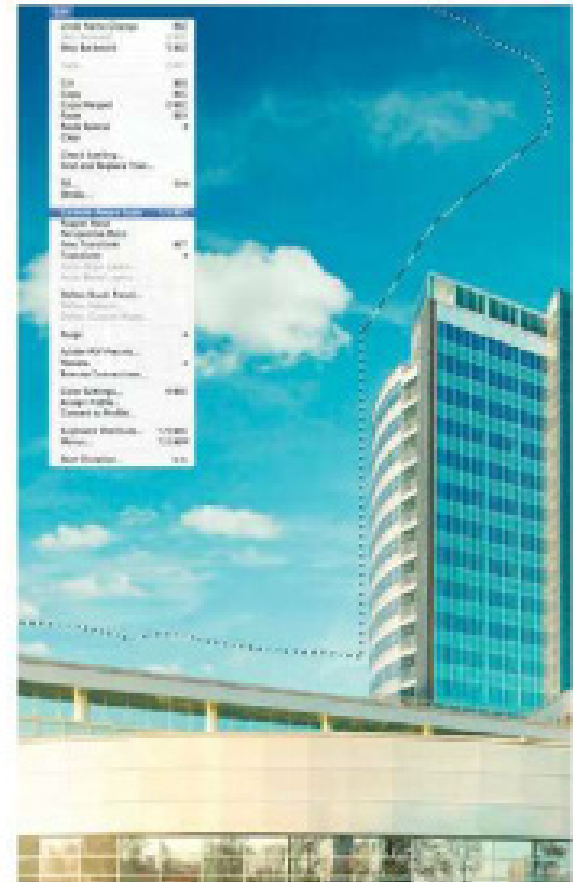
05 LOWER BUILDING

The back building on the left has the same roofline, with the building in front of it. Drop the background building to offset it. This will help create some added depth, and make it clear they are two different buildings. Also, by dropping the building down and cloning from the ground up, you will find that you can easily cover over the car so it's gone. This is why working on separate layers for all the parts is so important.



06 SCALE THE GROUND

After doing over the car, you can select all the layers and use Cmd/Ctrl+Opt/Alt+Shift+E to merge all selected layers into a new flattened layer. Usually, you should avoid doing this as it is a permanent change, leaving old layers behind. But in this case, the option we need to use will only work on flattened layers. Use the Lasso to select the left side of the ground. Use Edit>Content-Aware Scale to stretch out the ground so that it stretches the brick pattern in a believable way.



07 SCALE THE SKY

Once again, use Edit>Content-Aware Scale, only this time you will be grabbing the left of the sky. There is a huge difference between using Edit>Free Transform, and Edit>Content-Aware Scale. Basically, this tool will try to keep solid objects from stretching, and prefers to distort big, open areas. For this sky, you will find that it pushes the clouds apart by adding more blue between them. The goal here is to fill in extra white space on the left, but not distort any of the clouds themselves.



08 DOOR REFLECTIONS

The doors that you cloned in will appear to have a repeating pattern. By adding a random reflection, it will be less obvious. Select the Combined layer, Ctrl/Cmd+right-click, and select 'Convert to Smart Object'. Select the glass on the doors however you would like, and add several filters to add the illusion of depth and transparency. Play with different filters to see what you can get. Try Filter>Distort>Ripple, Filter>Pixelate>Facet, Filter>Render>Clouds, and Filter>Render>Fibers. The first one will apply the selection as a Smart Filter Mask.



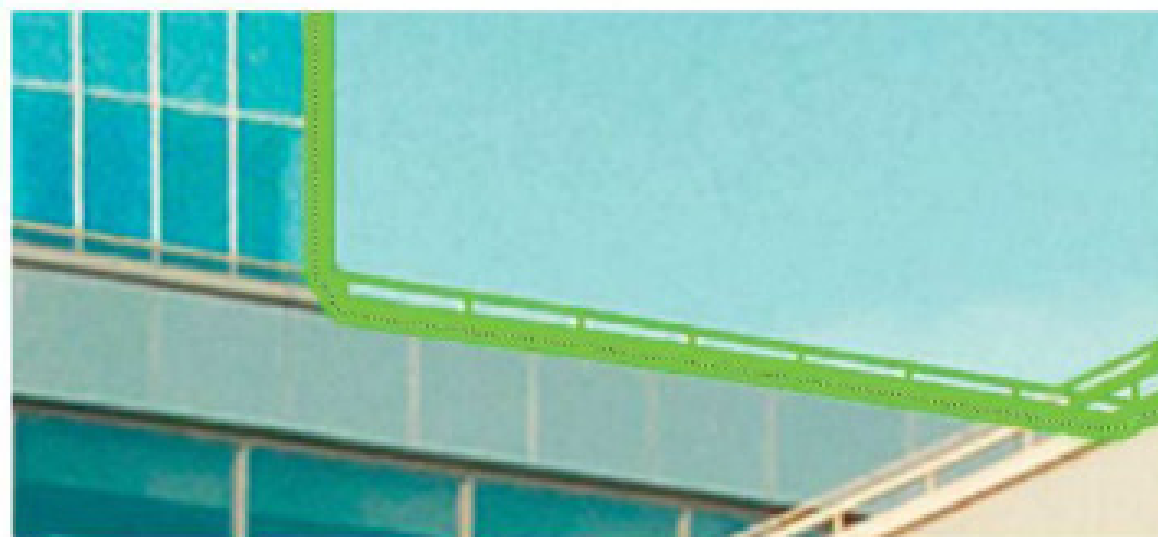
09 DOOR DETAILS

At this point, you should start focusing in on some of the details for the doors. While the previous reflections help quite a lot, taking the time to add highlights and shadows around the frame of the doors will really help. Also be sure to include some final touches on the door windows by adding some shading to the top and bottoms. Maybe even add some door handles. This will once again break up the impression of having a repeating pattern across the various doors.

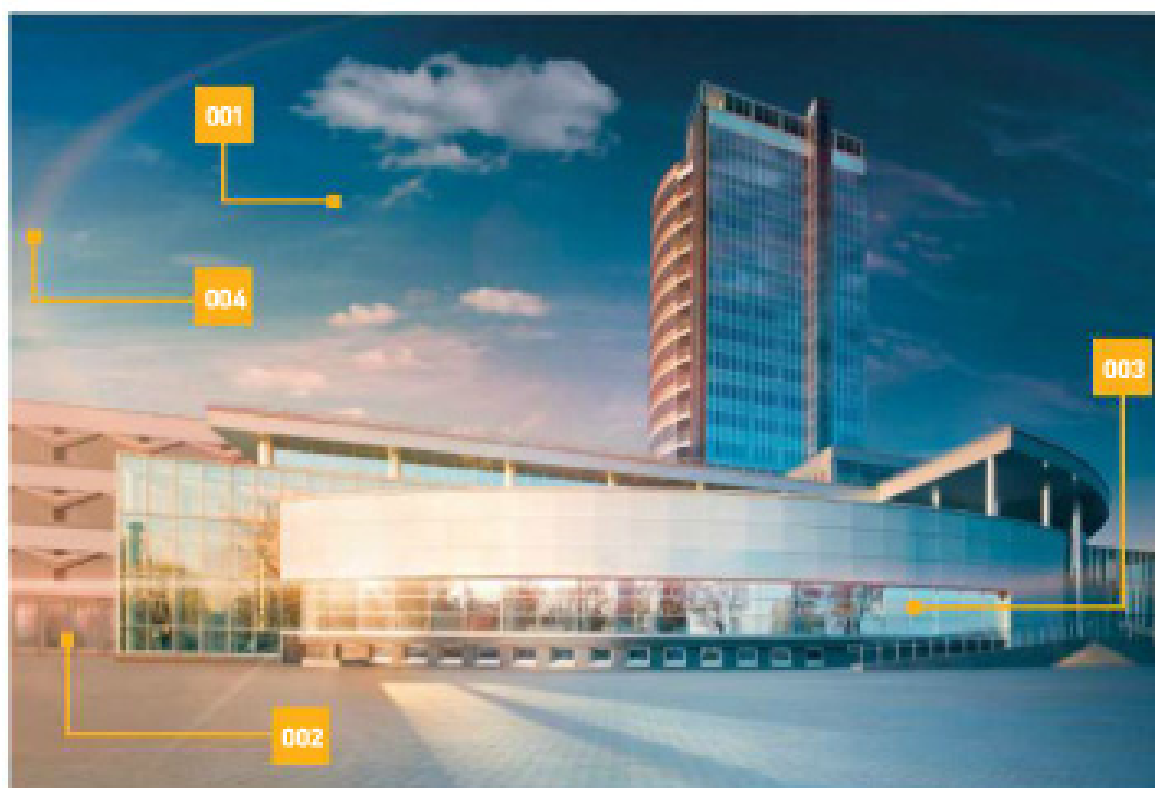
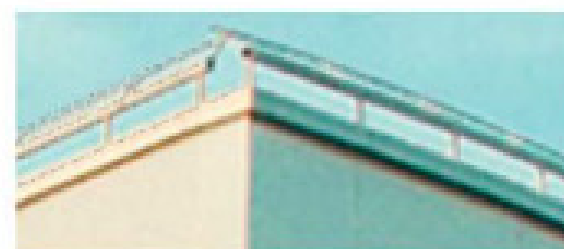


10 SMART OBJECTS
Select all of your layers, and use the slide-out menu to select 'Convert to Smart Object'. Select the new Smart Object layer, and drag it onto the 'Create New Layer' icon. One layer will be used for the background sky; the other layer will be for the foreground building. By separating them, we can colour-correct more easily. We now have a complete full-sized image, with the basic elements laid out where we want them. Time to start creative retouching!

12 LAYER ORDER MATTERS
Before the heavy retouching, consider your imaginary layering order. How will the parts stack together? Which elements will be created by hand and which ones can be filters? Which parts need adjustment layers, and which can be done in the Camera Raw filter? What is in the foreground, what goes in the background? How do things group together? Keep your pixel layers on the bottom, and adjustment layers on top. If you can keep them separate, it will allow for more flexibility later on.



11 MASKING THE BUILDING
While some retouchers prefer to silhouette with the Pen tool, learning how to use the Quick Mask (Q) and a small brush will give the most realistic results. Once the building is outlined, fill the mask in. Using the Magic Wand and Select>Modify>Expand 5-8 pixels, then filling with black, will overlap any soft edges. Push the Q key again to come out of Quick Mask. Select the top layer, and click the 'Add Layer Mask' button at the bottom of the Layers palette to apply the mask.



13 CUT IN MASKING
During the silhouetting stage, pay close attention to details. You need to come close to the edge, but be sure not to drift over the side. Leave a few pixels behind that will be cut off from the mask. No one will miss a few pixels when you cut in. If you cut wide, everyone will see it as a mistake. Generally, when zooming in 200-400%, leave 3-4 pixels behind. This will give the clean result you are looking for.



001 | PREPARE FOR SUCCESS

Create a list of things you need to get done before starting. Planning up front will help you avoid problems later.

002 | FIXING CORE PROBLEMS

When working with stock images, who knows where the images came from? Be prepared to spend some time fixing basic issues.

003 | FOCUS ON DETAILS

Take the time to create subtle highlights and allow objects to pass through each other. The results are worth the effort.

004 | ENJOY THE CREATIVITY

Even on the most technical images, there is still a world of play and experimentation to explore. Who knows what will happen?

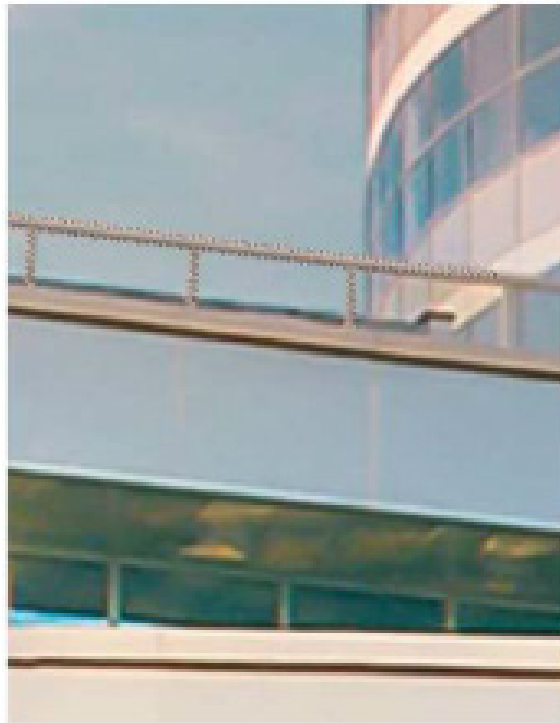
■ QUICK TIP

Camera Raw Filter comes with the same power as Adobe Camera Raw. Only now, you can use it on any layer from within Photoshop. If used on a Smart Object, it will become a Smart Filter. This will give you the ability to jump in and out as you develop your images.

14 COLOUR CORRECTIONS

Now that the foreground and background elements are separated, you can use Filter>Camera Raw Filter to make your colour and tonal changes on the building layer. Be sure to enhance the warm tones, and really pull out the sunset colours. On the bottom sky layer, you can give the blue a much darker and deeper tone. Use the Graduated Filter to really bring out the deep blue and warm oranges from the various directions. Because this has nothing to do with the building, you can play with it more easily.

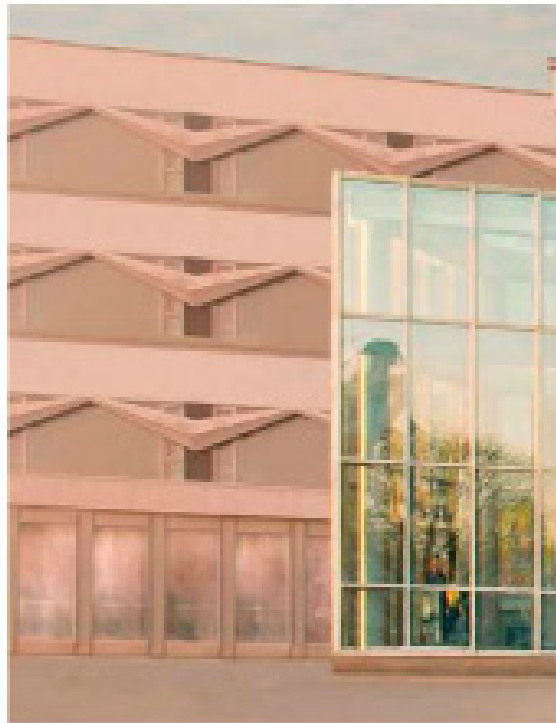
“ Smart Objects and adjustment layers provide the flexibility necessary to give you a truly non-destructive workflow ”



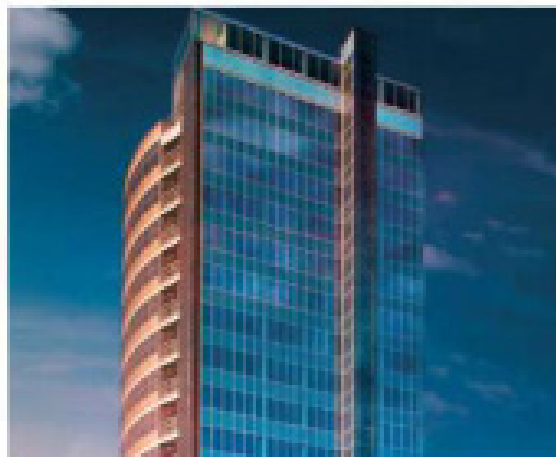
15 MISSING RAILING Notice how there is a railing that runs from the right to the left at the base of the tower, but then stops? This is poor cloning on the image as it's been supplied. The simple solution is to push the 'Create New Layer' button at the bottom of the Layers palette. Use the Eye Dropper to grab the same colour from the existing railing. Use the Brush tool to begin painting with a small brush. Add some reflections to the railing as well.



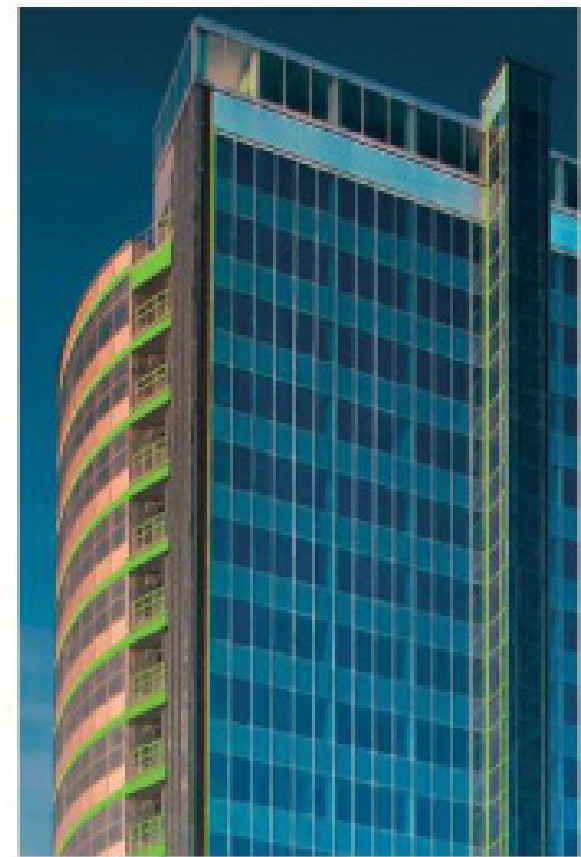
18 LENS FLARE Make the image more dynamic by adding a lens flare. You could either use one built into Photoshop from Filters>Render>Lens Flare, or use one from the Knoll Light Factory plug-in, which has dozens to choose from. This image was created with Knoll's Flash Gordon settings. To do this, create a black layer on top. Ctrl/right-click and select 'Convert to Smart Object'. Change the blend mode to Screen, and then select a lens flare of your choice. This will add it to the layer as an adjustable Smart Filter.



16 SIDE BUILDING Some more depth can be added to the left side building. Push it further into the distance by lightening the shadows with Layer>New Adjustment Layer>Curves and bring the left side of the curve up. As objects go into the distance, they become lighter with fewer details. You can also add some more sunset warmth as well, by using Layer>New Adjustment Layer>Photo Filter at 41%. You can also adjust the tones by highlighting certain elements to give it more depth with Layer>New Adjustment Layer>Exposure set to +17.



19 TOWER REFLECTIONS To add cloud reflections on the tower, start by creating a new blank layer and filling with Filter>Render>Clouds. Select the layer, Ctrl/right-click, and select 'Convert to Smart Object'. Next, you need to grab the dark blues by using Select>Color Range. When you think you have it, push the OK button. You can refine the selection by pushing the Q key for the Quick Mask mode. When done, hit the Q key again. Try various filters to see what you get, like Filter>Distort>Ripple and Filter>Distort>ZigZag.

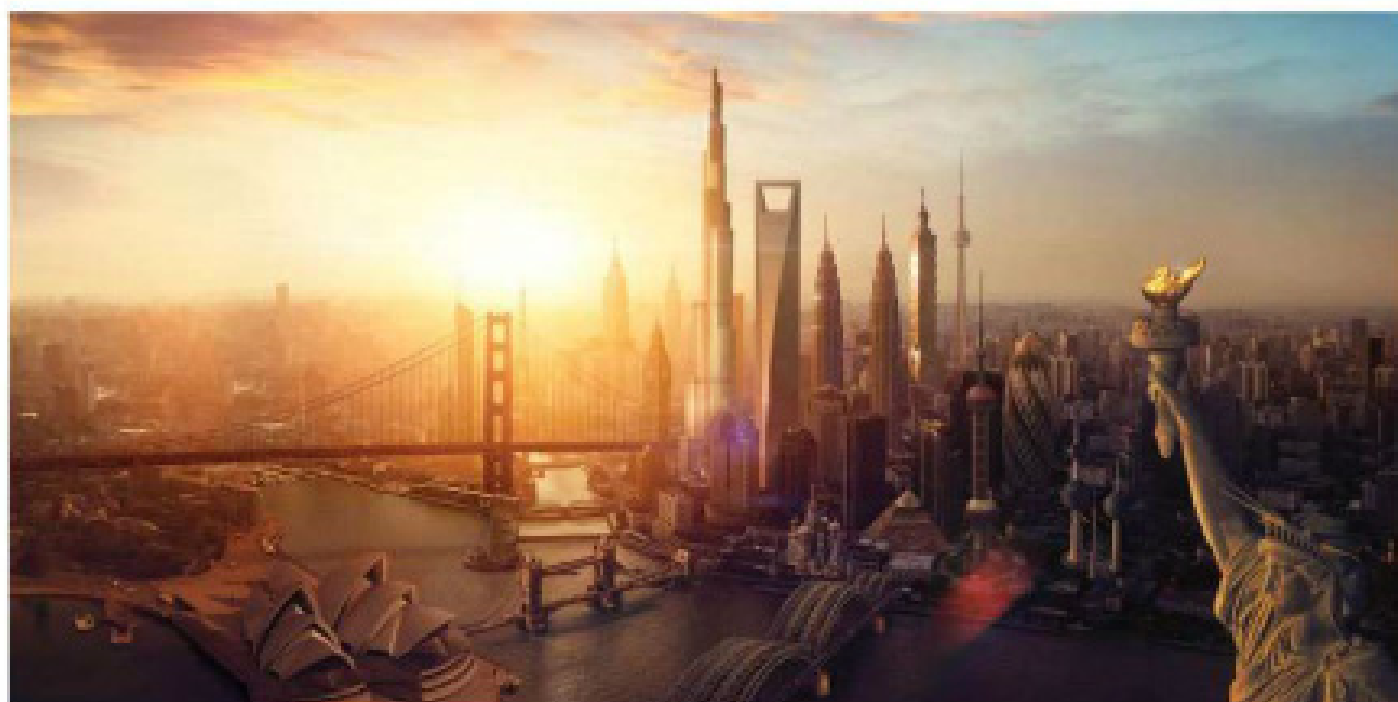
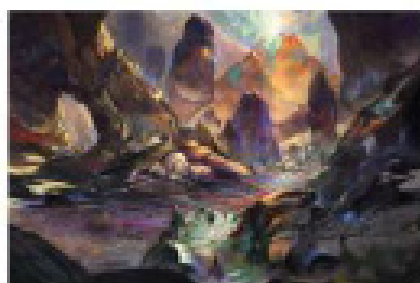
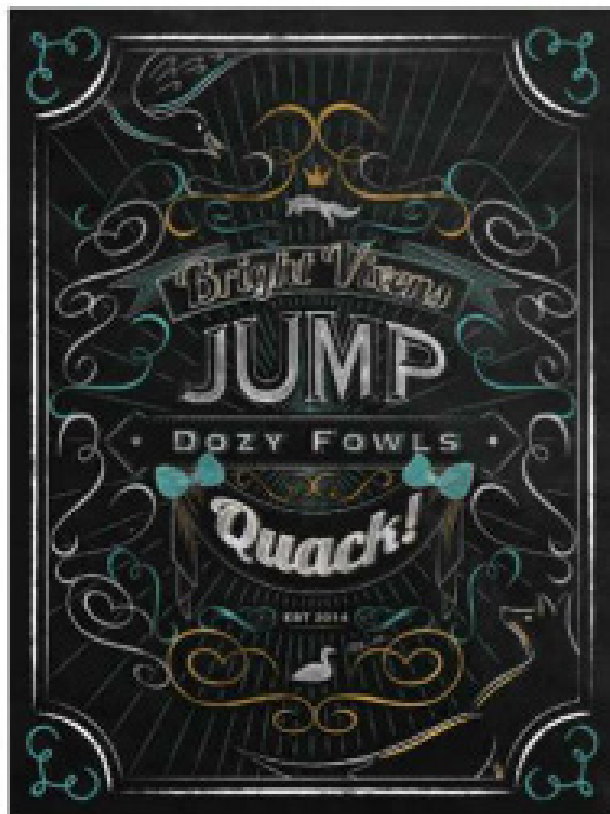
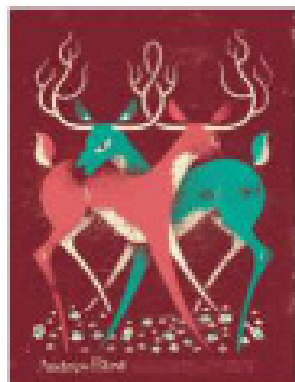
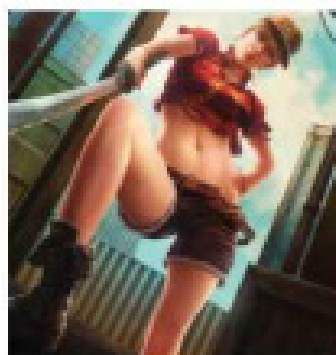


17 TOWER HIGHLIGHTS Sometimes, you really need to pay attention to the small things, like adding some extra highlight details onto the sunny side of the tower. Using a Quick Mask (Q) and a very small brush, paint along the brightest parts of the tower, shown here in green. When you have all the little parts selected, hit the Q key again to come out of the Quick Mask. Then select Layer>New Adjustment Layer>Curves to lighten up the highlighted areas. This will give added depth to the focal point of the image.



20 FINAL CORRECTIONS Now you can finally see your vision come to life. Finish by going into the various Smart Objects and adjustment layers and tweak any of the colours, exposures, or filters. You may not have completed all the changes you laid out back in step one, but at least you had a guide. By following along with these steps, you will find amazing flexibility in your file structures. Smart Objects and adjustment layers provide the flexibility necessary to give you a truly non-destructive workflow.

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