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Photoshop®



20

**PROFESSIONAL
COMPOSITING
SECRETS**

**BE INSPIRED BY
EXPERT PROJECTS**

See how Photoshop can bring cartoons to life



PLUS!
18 pages of
Elements
guides

CREATE CHARMING VINTAGE PORTRAITS

✓ Experiment with colour ✓ Apply gritty textures ✓ Combine stunning illustrations



**MASTER ADOBE
MOBILE APPS**



Digital Edition

GreatDigitalMags.com

ISSUE 137

**USE LAYERS
AND MASKS**

Experiment with RGB channels
to mask some complex objects



Bring out the beauty in architecture

Create stunning architecture shots using filters, adjustment layers and Camera Raw

The perfect shot isn't always as perfect as it seems – not without a few tweaks here and there. When it comes to architecture, though, editing too much can make a photo look flat and

fake. So how can you improve a shot without it looking computer-generated?

Bringing architecture to life is actually a pretty easy process. Just a couple of adjustments in Camera Raw can already greatly enhance your image as it is. For realism, you can add extra people walking, ducks in the water, birds in the sky, and drop shadows or reflections in

the water. You can also adjust the contrast in your picture for some much-needed depth. By adding a little bit of cloning, masking, and just the right application of the Lens Flare filter, you can be sure that anyone looking at your photo will wish they were there with you.



On the FileSilo

Download your free resources at www.filesilo.co.uk/photoshopcreative

Essentials

Time taken
3 hours

Expert

John Ross

"I've always believed that less is more, and applying the subtlest effects can have the most beautiful enhancements in an image. Editing architecture in Photoshop and making structures stand out is a matter of knowing which tools to use to achieve the greatest effect.

"With 20 years of professional experience in the field, I educate photographers and retouchers by expanding their knowledge through my website www.TheArtOfRetouching.com.

Expert tip

Master the key tools

Color Range and Quick Mask are the secrets to masking, while Smart Objects and Smart Filters help you to work non-destructively. Cloning entails taking it slowly – it doesn't always matter if it's practical, only that it works visually. The three primary adjustment layers (Curves, Selective Color, Hue/Saturation) let you do virtually anything when perfecting tone and colour. Understanding the eye is drawn to light and warm colours helps manipulate the viewer's attention.



Set up your document

01 Know your goal by planning for the final printed size, any magazine folds and extra bleed. Create a new document (465mm x 300mm) for the live area with extra space outside to be cut off later. Place the image inside the document and drag a Ruler guide into your centre line.



Get the sizing right

02 Go to Edit>Free Transform to scale the image larger so that the top and bottom are to size. For a magazine, keep any important elements out of the middle as the paper will curl into the spine. So, you will need to place this image off-centre, moving more to the right.



Resize for a magazine

03 Duplicate the image layer and mask out the right side to see the layer underneath. Edit>Free Transform to stretch the left side of the image to the left edge, ensuring a building-free gap down the middle to allow for the magazine's spine, known as the gutter.



Clone it

04 Clone the left side, the middle gap and anywhere else as needed. When faced with areas of nothing, start by filling in with contour lines to define shapes and perspective. Fill the rest with whatever looks decent. Go piece-by-piece until you have filled all the sections in a believable and seamless way.



Convert to Smart Object

05 Merge all loose layers as a Layer>Smart Objects>Convert to Smart Object so that you can apply Smart Filters to your individual layers in a single pass. You can now select Filter>Camera Raw Filter to adjust colour and tone. Going deeper and darker means achieving a greater depth than the original.



Achieve depth with gradients

06 Use the Gradient tool to enhance depth with multiple cross-gradients. By selectively adjusting the sky and water, you create a more interesting composition. After adding all the extra tone to the image, you will notice some pixelation due to the original compression.



Fix pixelation issues

07 Duplicate the layer with Layer>Smart Objects>New Smart Object via Copy. Name the top layer City and the bottom layer Sky. On the Sky layer, use Filter>Noise>Add Noise set to 5, Gaussian and Monochromatic.



Smooth the sky

08 Once again on the Sky layer, use Filter>Blur>Surface Blur set with a Radius of 25 and a Threshold of 20. This will smooth over the noise and pixelation from earlier, enabling for a very smooth-looking sky that is free of artefacts.



Define the buildings

09 Next up, unhide the City layer and apply Filter>Sharpen>Smart Sharpen with an Amount of 100% and a Radius of 1.0. This will not only sharpen the lines within the buildings, but also make it easier for you to define the sky later on.



Select the sky

10 On the City layer, use Layer>Layer Mask>Reveal All to add a blank mask. Click the layer mask box on the layer within the Layers palette. With your Foreground colour set to black, select a soft brush and paint directly on the layer mask to cover the entire sky.



Reveal the sky

11 Cover the sky areas with black on the mask to reveal the softened Sky layer below. You don't need to be extremely accurate, but try to come as close to the buildings as reasonably possible. For highest quality, zoom up close and get the mask really tight against the buildings.



Add a beautiful sunset

12 On the City layer, use Selection>Color Range to select the white areas of the image. Now that you've properly selected the whites across the city, you can use Filter>Photo Filter to create a strong sunset colour to the image.



Inject lens flare

13 Fill a new blank layer with Edit>Fill>Black and turn it into a Layer>Smart Objects>Convert to Smart Object. Set the blend mode to Screen. You will then have complete control over the location of the Filter>Render>Flare. You can also create several more layers like this, with different opacities to create multiple effects.



Bring scenes to life

14 Place details like extra people walking, ducks in the water and birds in the sky (all of these images are provided on the FileSilo). Don't forget to add any needed drop shadows and reflections in the water for extra realism. It's often important to create new elements in order to give more life to a scene.



Apply finishing touches

15 To finalise the colour, use the Selective Color or the Camera Raw Filter to remove any cyan from the City layer's Cyan colours. This will keep the city warmer than the sky and make it more inviting.