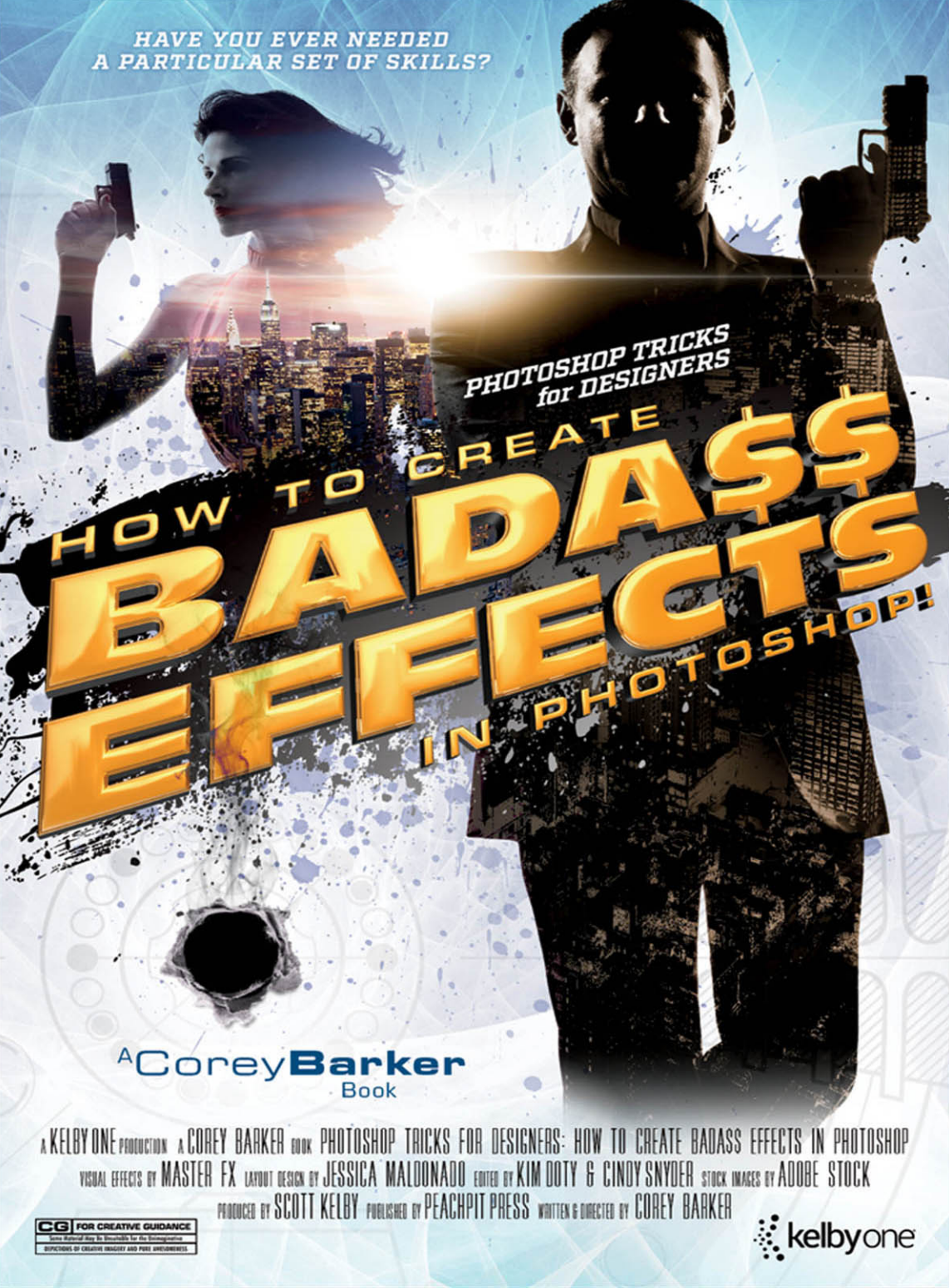
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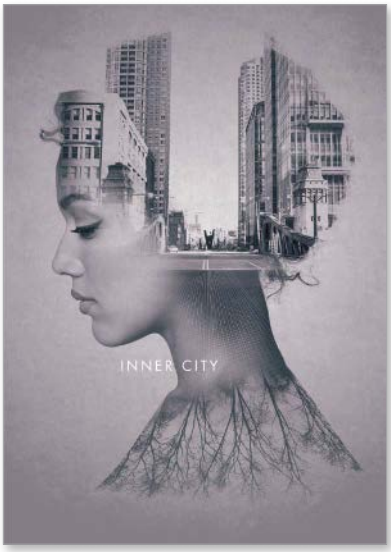

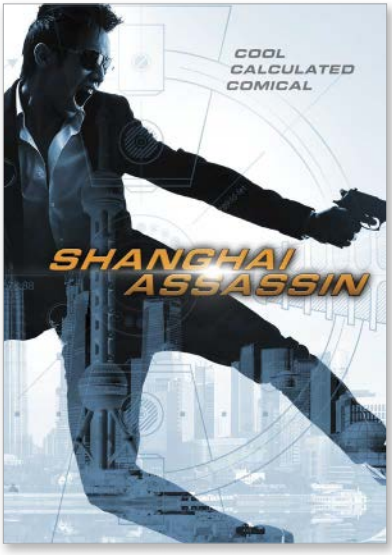

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(1) Who should have this book?

This book was designed to be a quick-access handbook, mainly for working designers and artists, but that doesn't mean that photographers or even hobbyists can't get something out of these pages either. Whether you need quick instruction or even just a little inspiration, this book is for you!

(2) What is the user level of this book?

This book assumes an intermediate or higher-level user—especially later in the book when you get to the Hollywood-style and 3D chapters. But, that does not mean it excludes beginners. The exercises are easy to follow along with for newbies, if you are patient with the steps, but it helps to at least have a good foundation of how Photoshop works.

(3) What about the fonts used in this book?

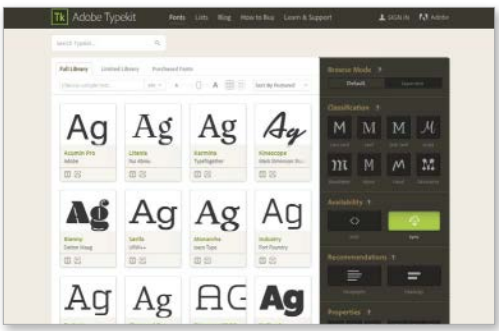
The fonts used in this book, in many cases, are the default fonts that are part of your OS. However, quite a few are from Adobe Typekit, which is a font service that is part of Adobe's Creative Cloud and allows you to sync fonts to your desktop applications. This service is only available to full Creative Cloud subscribers.

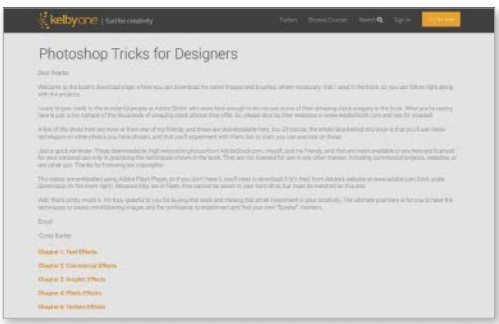
(4) What version of Photoshop do I need for this book?

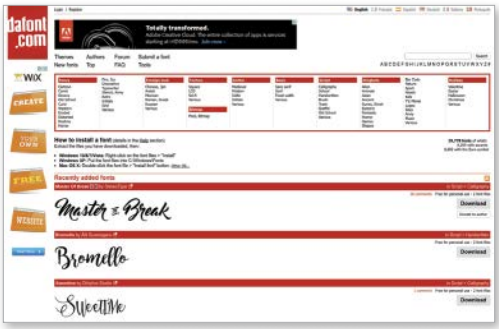
The exercises in this book were created in Photoshop CC 2015. If you are using an older version of Photoshop, I first have to ask, why? I am kidding. Though, seriously, a lot of the techniques within this book can be done in some older versions of Photoshop, but if you are a Creative Cloud subscriber, you should have the newest version anyway.

(5) What about exercise downloads?

You can follow along with the projects by downloading low-res versions of the same image files used in the book. This way you can make sure you understand the techniques, so you can then apply them to your own projects. You can download these files over at **kelbyone.com/books/psdesignbook**.







(6) How about the use of stock images?

While in some cases I use images I have shot with my camera or my phone, I have always been a big proponent of using stock images. Throughout this book, I utilize a lot of stock images from Adobe Stock (formerly Fotolia.com). This is a fantastic resource and the best part is that it is built right into the Creative Cloud, though it is a separately priced service. When you sign up, you get 10 free images, and you can download watermarked comps of any image.

(7) What about other resources?

In addition to Adobe Stock, there are a few other resources I use that I wanted you to be aware of. While these are not resources I have used in this book, they're ones I do use occasionally and, as a designer, you can never have too much.

PixelSquid.com: The folks at TurboSquid .com have created a resource for 3D objects developed specifically for Photoshop. However, they do not use Photoshop 3D in the normal sense. You use a special plug-in to import the 3D objects into your Photoshop designs. You can control the angle of an object, but only in the plug-in window. As of this writing, this service is free but that may change. It's an impressive resource.

DaFont.com: While Typekit is a robust and user-friendly font library, I will still go to Dafont.com for more stylized and unusual fonts. These fonts are free, but be aware of the usage rights for each font.

Archive3D.net: Photoshop's ability to create 3D objects and effects from scratch is really impressive, but you can also import 3D objects created in other applications. One resource I use is Archive3D.net. They have a lot of cool 3D models that you can import into Photoshop, and they are all free. Be warned though, they don't always work when you import them into Photoshop. In most cases, they work fine but sometimes they come in exploded or missing parts. They can be adjusted, but sometimes they are just hopeless, but that's the risk you take when it's free.

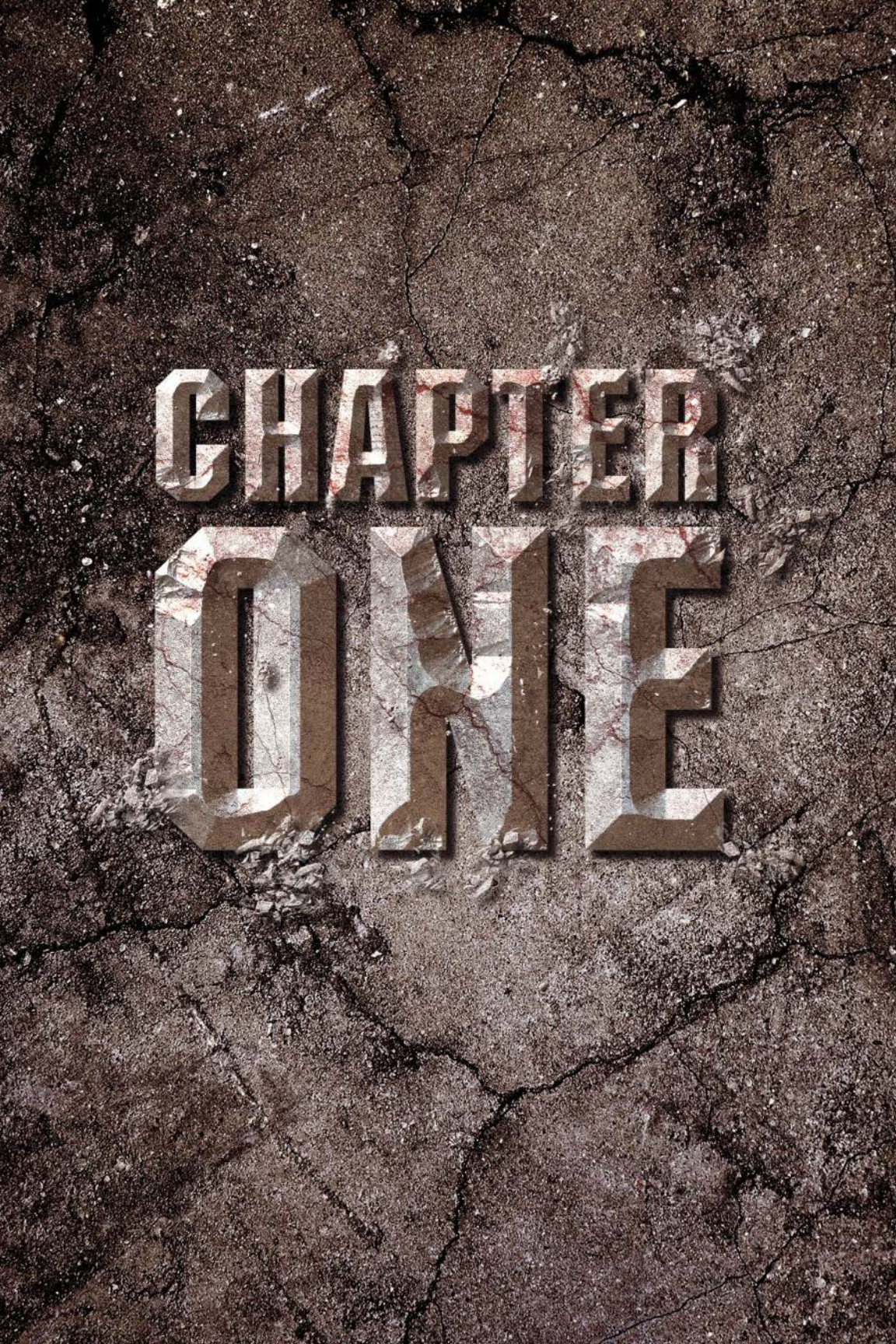

CHAPTER
ONE

Photo Effects

Little design is done these days without a photo being used at some point. Photos can be part of a design or can be the design themselves. In this chapter, we will explore a few ways to take your photos to the next level and turn even the most seemingly mundane shots into amazing design elements!

This is a really cool effect I have used for years. It's really quite simple to achieve and can be used on almost any photo. I will often use this effect to make an otherwise dull photo a bit more interesting, or it can be used in a commercial sense as a background image for a product.

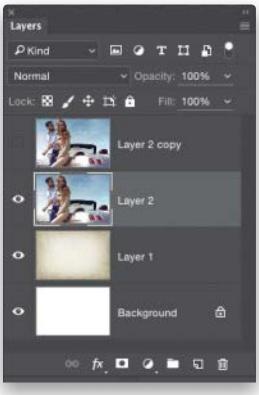
STEP ONE: Begin by pressing Command-O (PC: Ctrl-O) and opening the photo you want to apply the effect to (or just download the photo I am using here from the book's downloads page, mentioned in the book's introduction).

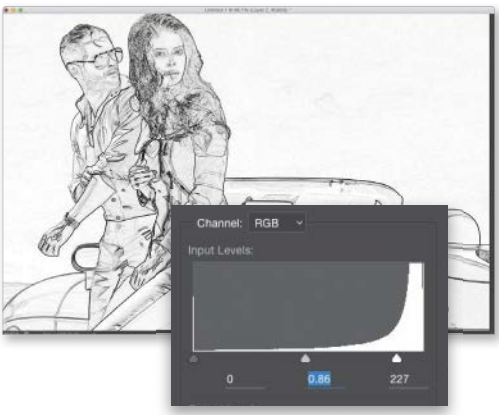
STEP TWO: Now, press Command-N (PC: Ctrl-N) and create a new document that is 2000 pixels wide by 1300 pixels tall to build the final design in.

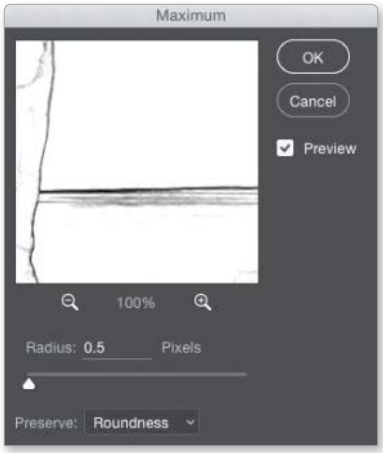
STEP THREE: Once the document is created, let's add a light-colored texture to it. This will be the base texture the design will be built on. You can also use a simple solid color if you like, as well. So, open the texture image (you can download this one from the book's downloads page, too), use the Move tool (V) to drag-and-drop it into your new document, and then press Command-T (Ctrl-T) to activate Free Transform and scale it to fit. Press Return (PC: Enter) when done.

STEP FOUR: Now, let's drag-and-drop the photo from Step One into this document. Activate Free Transform, again, and scale it to fit in the canvas area. Press Command-J (PC: Ctrl-J) to make a duplicate of the subject layer, then click on the duplicate's Eye icon to turn it off for now. Reselect the original subject layer.

STEP FIVE: Go under the Filter menu, under Stylize, and choose Find Edges. This will create an instant sketch look on the photo. You will see some color in the lines, so press Command-Shift-U (PC: Ctrl-Shift-U) to make it black and white. Now, open Levels by pressing Command-L (Ctrl-L) and adjust the highlights (white) and midtones (light gray) sliders (beneath the histogram) to force the background to white and reduce other light gray areas. Click OK.

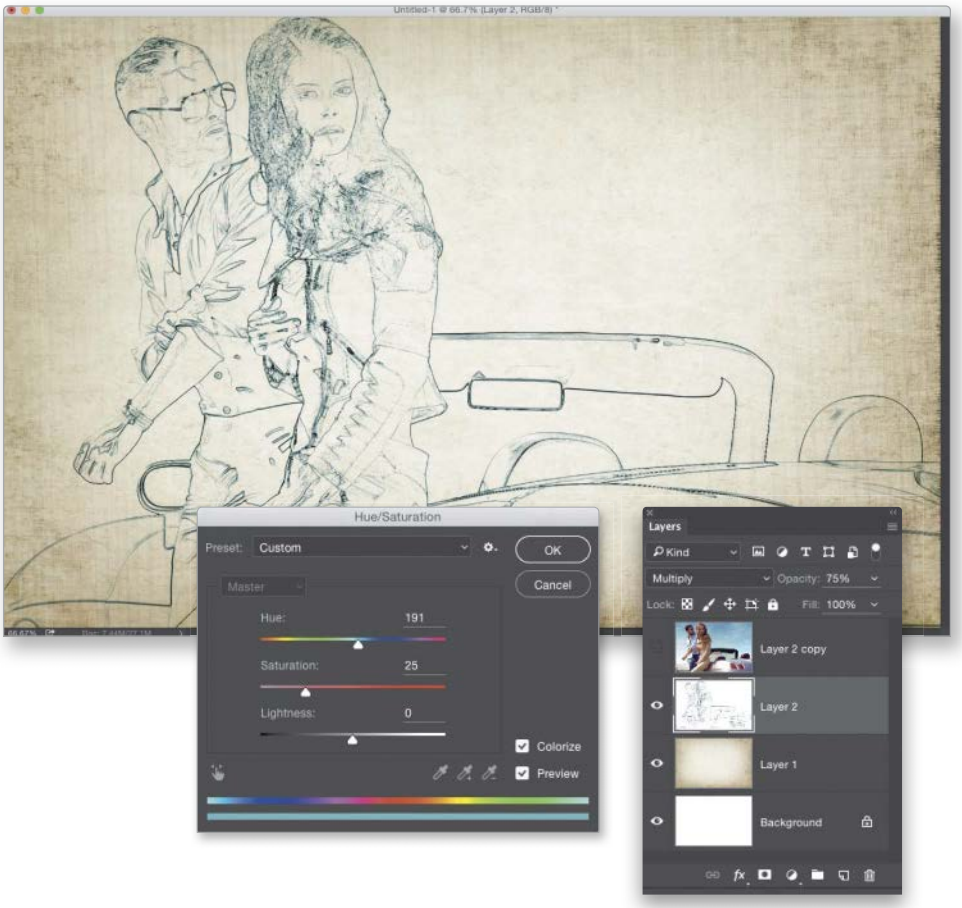






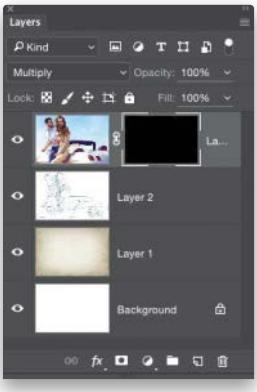
STEP SIX: In some cases, the lines may be thicker than you want them to be. To fix that, go under the Filter menu again, under Other, and choose Maximum. Set the Radius to 0.5. Other images may require a higher setting, so you will have to experiment a little. Choose Roundness from the Preserve pop-up menu and click OK.

STEP SEVEN: Change the layer's blend mode to Multiply to hide the white area, and then drop its opacity to around 75%. Next, press Command-U (Ctrl-U) to open the Hue/Saturation dialog. Turn on the Colorize checkbox, and then set the Hue slider to whatever color you'd like the lines to be. Here, I chose a light blue color by setting it to 191. Click OK.

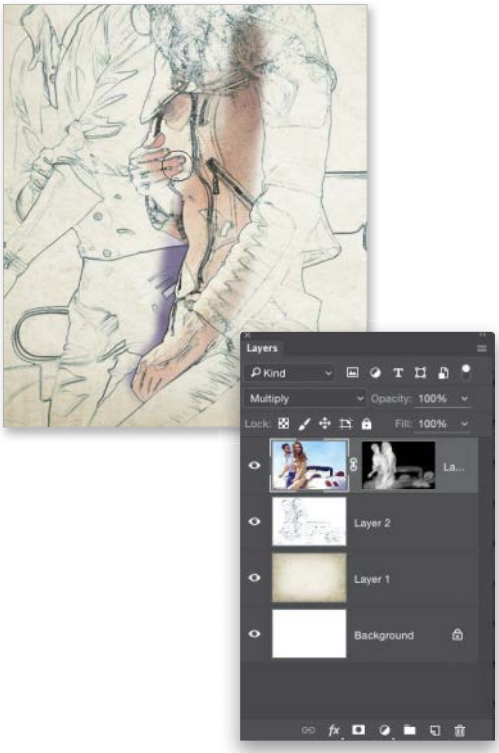


STEP EIGHT: Turn the duplicate layer at the top of the layer stack back on, and then select it. Go under the Filter menu, and choose Filter Gallery, and then under Texture, click on Grain. Again, the settings here will vary with different images, but for this one, I set the Grain Type to Speckle, the Intensity to 10, and the Contrast to 15. Click OK. (*Note:* To have all the Filter Gallery filters appear in the Filter menu, open Photoshop's Preferences and, on the Plug-Ins tab, turn on the Show All Filter Gallery Groups and Names checkbox).

STEP NINE: Set this layer's blend mode to Multiply, as well, then press-and-hold the Option (PC: Alt) key and click on the Add Layer Mask icon at the bottom of the Layers panel. This will add a black layer mask, which hides the entire layer.



STEP 10: Select the Brush tool (B) from the Toolbox, choose a simple, round, soft-edged brush from the Brush Picker in the Options Bar, and then open the Brush panel (Window>Brush). Now, if you are using a pressure-sensitive tablet, click on Transfer on the left and set the Opacity Jitter and Flow Jitter Control pop-up menus to Pen Pressure. This allows you to reveal the image based on how hard you press. If you do not have a pressure-sensitive tablet, then just set the brush Opacity to 50% in the Options Bar. Each stroke will build upon the next as you paint.



STEP 11: Once the brush is set, press D to set your Foreground color to white, and then start painting on the layer mask in the area of the subjects you want to reveal. How much you reveal is up to you, but like I always say, don't overdo it.

Once it looks good to you, you can drop in some text (I used the font Futura Medium with a Stroke layer style) or a logo for a finished commercial look.

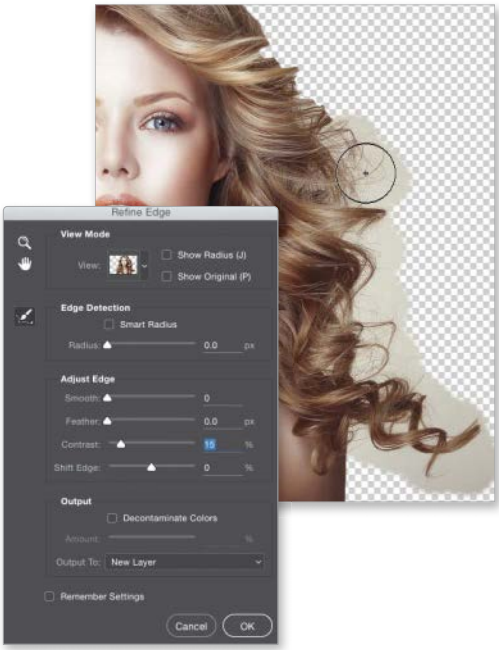
Final

Here's a cool light and color effect technique that adds a fantasy-like lighting look to a photo by taking a photo of a subject shot in a studio setting and blending them into an outdoor scene.

©ADOBE STOCK/GROMOVATAYA

STEP ONE: Begin by pressing Command-O (PC: Ctrl-O) and opening the image of the subject. As always, you can download the image we're using here from the book's downloads page, mentioned in the book's introduction. (*Note:* I would recommend following along with the download files, so you get a better understanding of the technique. Then, experiment with other images afterwards.) We'll need to extract the subject here, so get the Quick Selection tool (W) and paint over her to make an initial selection.

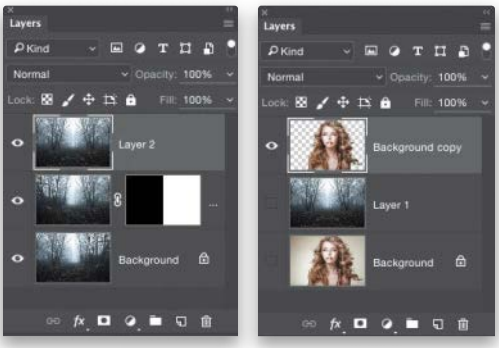
STEP TWO: Click on the Refine Edge button up in the Options Bar and, in the dialog, select the Refine Radius tool, and then make your brush Size a little larger than one of the subject's eyes. Now, brush in the areas of her hair to include the rest of it. Do this to all the hair edges and any other edges that need to be selected. Also, boost the Contrast to around 15% to tighten up the selection around the softer edges. When you're done, set the Output To pop-up menu to New Layer and click OK.



STEP THREE: Next, open the background image. We're using a rather ominous outdoor scene, here, which will make a cool background for the composite. The challenge is to make the studio-shot subject blend with this outdoor scene, but let's modify the scene a bit first. Press Command-R (Ctrl-R) to reveal the Rulers, then click on the vertical ruler on the left and drag a vertical guide to the center of the image. It should snap in place when you get close (if you have the Snap To Guides setting turned on in the View menu).

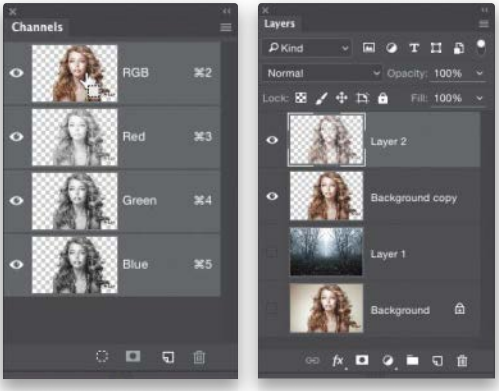
©ADOBE STOCK/GUDELLAPHOTO

STEP FOUR: Make a duplicate of the Background layer by pressing Command-J (PC: Ctrl-J), then go under Edit menu, under Transform, and choose Flip Horizontal. Get the Rectangular Marquee tool (M) from the Toolbox and draw a selection over the left half of the image, then click on the Add Layer Mask icon at the bottom of the Layers panel to mask the unselected area. This creates an instant symmetrical image. You can get a different view by selecting the layer mask and pressing Command-I (PC: Ctrl-I) to Invert the values and thus revealing the other half of the image on each side (as I did here). It's magic.



STEP FIVE: Once you decide which one you like, press-and-hold the Option (PC: Alt) key, and from the Layers panel's flyout menu, choose Merge Visible to create a merged copy at the top of the layer stack.

STEP SIX: Now, using the Move tool (V) click-and-drag this new scene into the subject image, placing its layer below the extracted subject layer in the layer stack. Then, press Command-T (PC: Ctrl-T) to activate Free Transform and scale it to fit in the scene however you want it. When you're done, click on this layer's Eye icon to turn it off for the moment, and then select the extracted subject layer.



STEP SEVEN: With only the subject layer visible now, open the Channels panel (Window>Channels), press-and-hold the Command (PC: Ctrl) key, and click on the main RGB channel thumbnail to select the bright areas. Press Command-Shift-I (PC: Ctrl-Shift-I) to Inverse the selection, then press Command-J (PC: Ctrl-J) to copy the selected area to a new layer.

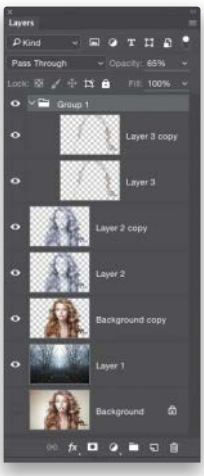
STEP EIGHT: Now, press Command-U (PC: Ctrl-U) to open the Hue/Saturation dialog. Turn on the Colorize checkbox, and then set the Hue to 220 and the Saturation to 35. Click OK.

STEP NINE: Set the layer's blend mode to Multiply, then press Command-J (PC: Ctrl-J) to duplicate it. Drop the Opacity of this duplicate layer to 75%, and then turn the outdoor scene layer back on. You can also turn off the original Background layer (if it's still on).

STEP 10: Select the original extracted subject layer, then press-and-hold the Command (PC: Ctrl) key and click on its thumbnail. Then, go under the Select menu, under Modify, and choose Contract. Set the amount to 10 pixels and click OK.

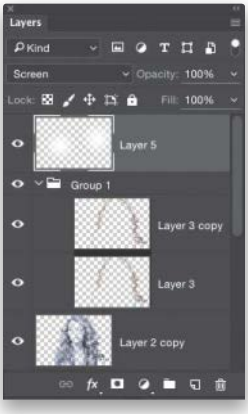
STEP 11: Press Command-Shift-I (PC: Ctrl-Shift-I) to Inverse the selection, and then press Command-J (PC: Ctrl-J) to copy the edge selection to a new layer. Go under the Filter menu, under Blur, and choose Gaussian Blur. Set the Radius to 10 pixels and click OK. Change the layer's blend mode to Color Dodge, then press Command-J (PC: Ctrl-J) to create a duplicate to intensify the edge effect.

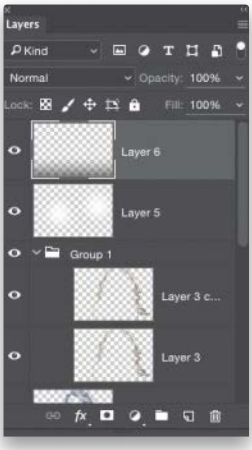
STEP 12: Command-click (PC: Ctrl-click) on the first edge layer to select both edge layers, and then press Command-G (PC: Ctrl-G) to put them in a group. Drop the group's layer Opacity to 65%, and then move the group to the top of the layer stack.



STEP 13: Command-click (PC: Ctrl-click) on the original extracted subject layer's thumbnail to make another selection. Then, click on the Create a New Layer icon at the bottom of the Layers panel to create a new blank layer, and move it below the subject layer. Press Shift-Delete (PC: Shift-Backspace) to open the Fill dialog and change the Contents to White.

STEP 14: Press Command-D (PC: Ctrl-D) to Deselect, then go under Filter menu, under Blur, and choose Gaussian Blur, again. Set the Radius to 25 and click OK. Now, set the layer's Opacity to around 80%.





STEP 15: Create another blank layer, move it to the top of the layer stack, and set its blend mode to Screen. Press D, then X, to set your Foreground color to white. Select the Gradient tool (G) and, in the Options Bar, click on the gradient thumbnail and choose the Foreground to Transparent gradient. Also, click on the Radial Gradient icon (second icon to the right of the gradient thumbnail). Then, click-and-drag out a couple gradients on each side of the subject to create a light flare effect.

STEP 16: Now, create one more blank layer, then click on the Linear Gradient icon in the Options Bar, set the gradient Opacity to 75%, and then press X to set your Foreground color to black. Click-and-drag a gradient from just below the bottom edge up a little ways to create a subtle fade.

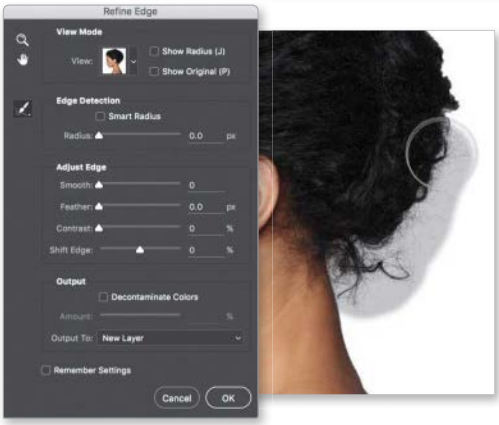
STEP 17: Finally, select the background scene layer, then go under the Filter menu, under Blur, and choose Gaussian Blur, again. This time, set the Radius to 5 and click OK. This will create a depth-of-field effect.

Final

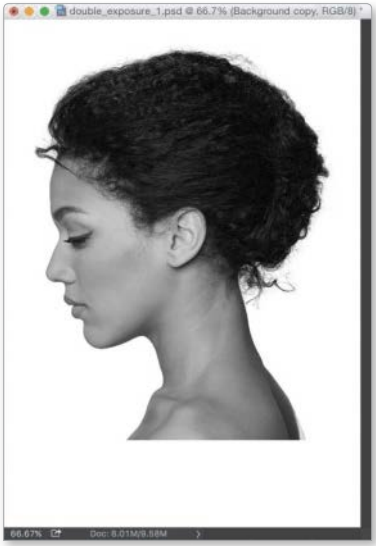
©ADOBE STOCK/PAFFY

There are, of course, many ways to achieve a double exposure effect, as it has become quite a popular look these days. Here is a simple way to achieve that effect with some layer tricks. This is one of those techniques that once you have it figured out, you'll try it on almost everything.

STEP ONE: Start by pressing Command-O (PC: Ctrl-O) and opening the image of the subject you want to use as the base shape for the effect. Here, we have a profile shot of a model on a simple background for easy extracting.



STEP TWO: Get the Quick Selection tool (W) and paint over the subject to select her. Then, click on the Refine Edge button, up in the Options Bar, and use the Refine Radius tool to adjust the selection around her hair and any other soft areas. Choose New Layer from the Output To pop-up menu near the bottom of the dialog, then click OK.

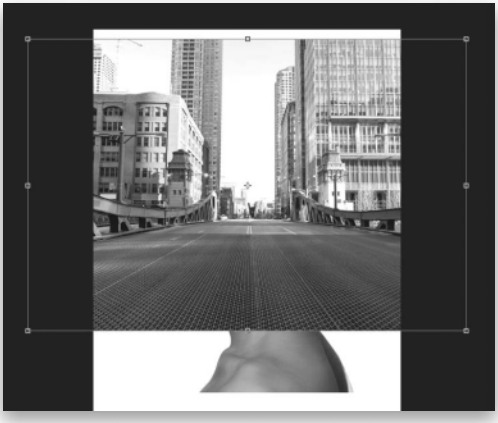


STEP THREE: Now, press Command-N (PC: Ctrl-N) and create a new document measuring 1400 pixels wide by 2000 pixels tall, with the Background Contents set to White. Use the Move tool (V) to drag-and-drop the extracted subject over onto this new document, and then press Command-T (PC: Ctrl-T) to activate Free Transform and scale and position it like I have it here. Press Return (PC: Enter) when done. Now, desaturate the subject by pressing Command-Shift-U (PC: Ctrl-Shift-U).

STEP FOUR: Next, open the city street image. This is a cool one to blend with the subject for this double exposure effect because it has interesting negative space in the sky area, which will have a cool result in the final image. First, though, we need to change some things: Desaturate the image (like we just did with the subject), and then press Command-L (PC: Ctrl-L) to open Levels. Click on the highlights (white) eyedropper, beneath the Options button, and then click in the sky area to force it to white. Now, push the shadows (black) slider, beneath the histogram, to around 25 to boost the overall contrast. Click OK when done.

©ADOBE STOCK/MAKSYMOWICZ

STEP FIVE: Press Command-A (PC: Ctrl-A) to select the entire image, then go under the Edit menu, under Transform, and choose Flip Horizontal (I discovered that the blend worked better when I flipped it, so don't be afraid to try that to get a different result you might like better). Now, drag-and-drop this image onto the main layout, and use Free Transform to scale and position it toward the top of the subject.



STEP SIX: With the city layer still selected, press Command-Option-G (PC: Ctrl-Alt-G) to clip it inside the subject layer below, and then click on the Add Layer Mask icon at the bottom of the Layers panel. Get the Gradient tool (G), click on the gradient thumbnail in the Options Bar, choose the Foreground to Transparent gradient, and then click on the Radial Gradient icon (the second icon to the right of the gradient thumbnail). With your Foreground color set to black, add a few gradients in the areas where you want to see the face of the subject. Don't overdo it, though.

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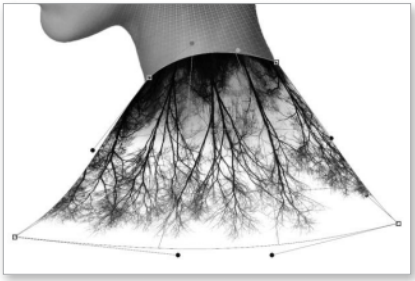
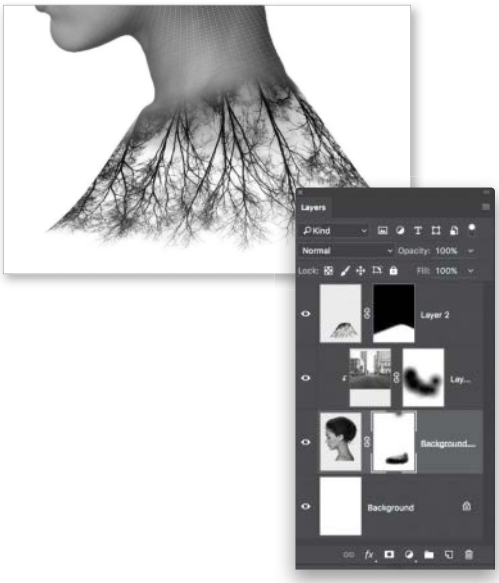
STEP SEVEN: Now, we're going to blend one more image. I want to add this dead trees image to the bottom of the subject at the neck area. Again, start by removing the color info by pressing Command-Shift-U (PC: Ctrl-Shift-U), then use Levels to force the sky to white (I pushed the shadows slider to around 60 this time).

STEP EIGHT: Open the Channels panel (Window>Channels), then press-and-hold the Command (PC: Ctrl) key and click on the RGB channel thumbnail to load the luminosity as a selection. Press Command-Shift-I (PC: Ctrl-Shift-I) to Inverse the selection to the trees. Finally, press Command-J (PC: Ctrl-J) to copy the selection to a new layer.

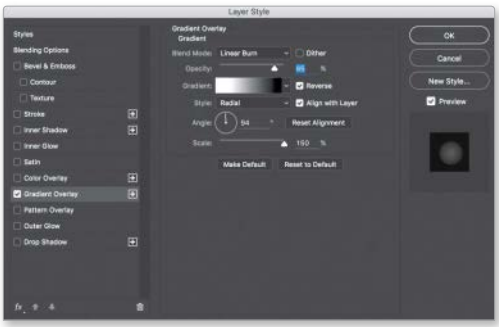




STEP NINE: Now, drag-and-drop this trees image into the main layout. Activate Free Transform, then Right-click and choose Rotate 180° to flip the layer upside down. Also, scale and position it down by the neck area of the subject. Right-click once again, and choose Warp from the pop-up menu. Use the control handles around the mesh to reshape the trees image to the contours of the neck shape. Press Return (PC: Enter) when done. Now, just add a layer mask to this layer, then get the Gradient tool again, click on the Linear Gradient icon (the first icon to the right of the gradient thumbnail) in the Options Bar, and use the Foreground to Transparent gradient to fade the top edge of the trees layer to blend with the subject. I also added a layer mask to the subject layer and, with the Brush tool (B), used a low-opacity black brush to fade the bottom edge of her neck.

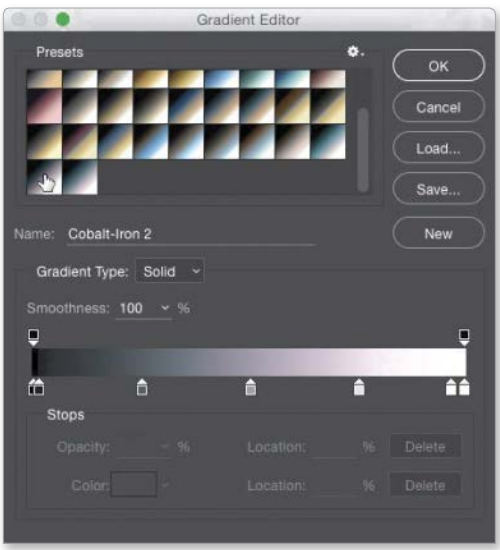
STEP 10: Now we need to add a texture to the background. Here's one that has good texture to it, but I don't really care for the color. No problem. Just desaturate this texture (just like before), then bring it over onto the main image, placing it just above the Background layer in the layer stack, and drop the layer's Opacity to 50%.

STEP 11: Click on the Add a Layer Style icon at the bottom of the Layers panel and choose Gradient Overlay. Click on the Gradient thumbnail and choose the Foreground to Background gradient, then set the Style to Radial. Set the Blend Mode to Linear Burn, the Opacity to 85%, and the Scale to 150%. Finally, turn on the Reverse checkbox and adjust the Angle slightly to give the background a subtle vignette effect. Click OK when done.

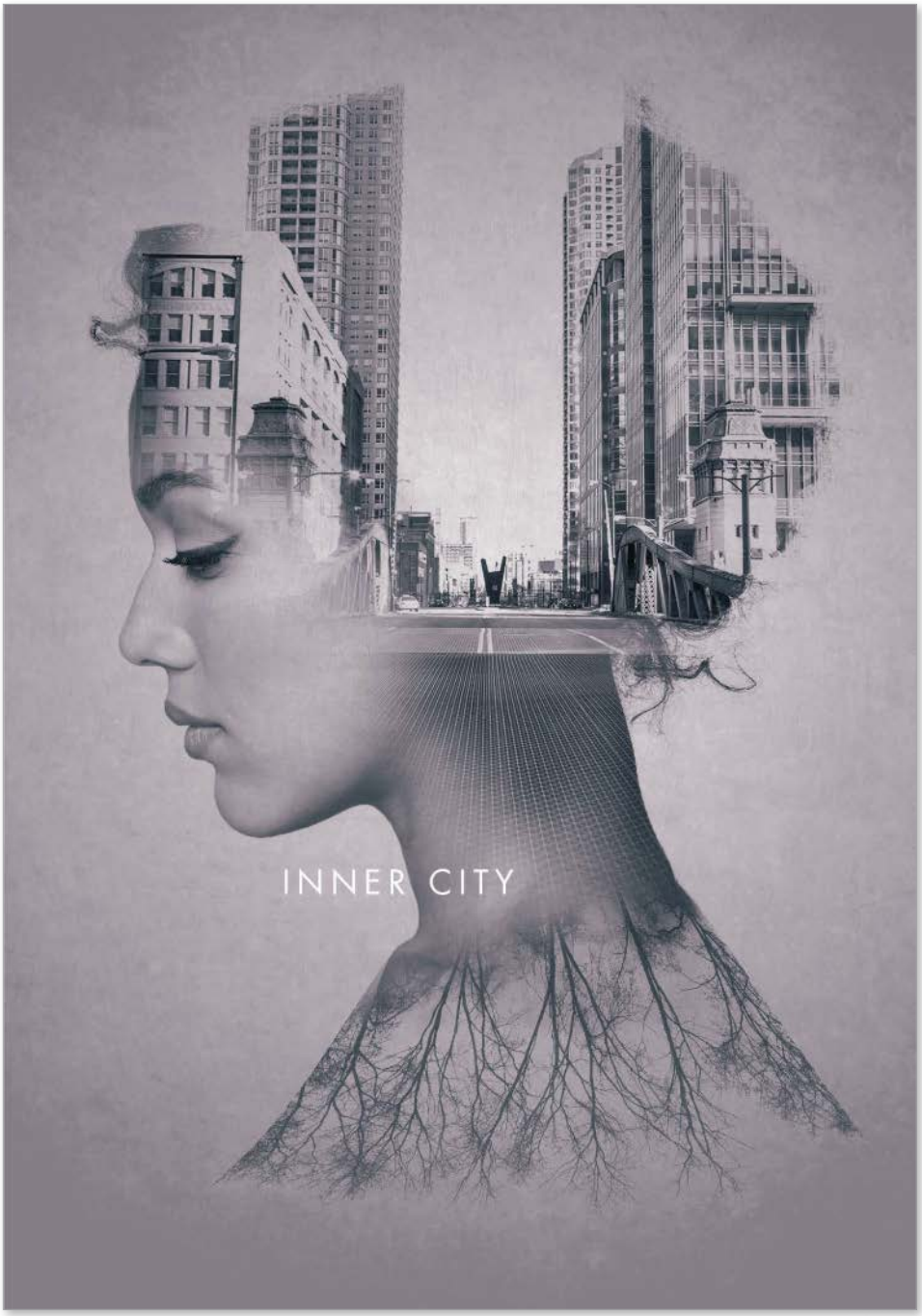


STEP 12: Now, select the main subject layer in the Layers panel and set the layer blend mode to Multiply. This will drop the white from the blended image and let the texture show through. Also, select the trees layer and drop the layer Opacity to 60%.

STEP 13: With the trees layer still selected in the Layers panel, click on the Create New Adjustment Layer icon at the bottom of the panel and choose Gradient Map. Click on the gradient in the Properties panel to open the Gradient Editor. Then, click on the gear icon to the right of Presets and choose Photographic Toning from the flyout menu. Click OK in the dialog that appears, then choose the Cobalt-Iron 2 preset at the bottom of the presets, and click OK.



At this point you are pretty much done short of any adjustments you want to make. For instance, I did a further Levels adjustment to the subject layer to help better match the contrast of the city image. As a final option, you can drop in some text (I used the font Futura Book), and you're all set.



Final