



# INTRODUCTION TO GRAPHICS

## Antiquating a Photograph in Photoshop

PROJECT  
No.

PS622

Nothing can conjure a certain mood like a hand-tinted photograph with the soft scratches and spots that come with age. Unless you have the time to paw through every photo bin in an antiques store to find just the right image, try this Photoshop tutorial on creating a vintage look.

In this tutorial, you will learn how to create the look of an aged, hand-tinted photograph (Figure 1) by using Photoshop's masks, fill and adjustment layers, blending modes, and layer styles.



**FIGURE 1. HERE IS THE PHOTO BEFORE AFTER YOU MANIPULATE IT IN PHOTOSHOP.**

This composition is the first in a series to create for a bound collection of postcards using the images of a talented photographer from. First, download the files from the folder on Drive S.

### Getting Started

You should learn to work nondestructively. That means working in a way that keeps your options open and allows you to make changes quickly and easily, without damaging your original image. To work nondestructively you need to use masks. The first thing you will do in this tutorial is use a layer mask to create the aged,

distressed-looking outer border of the photograph. The main thing to remember when masking is that white reveals and black conceals.

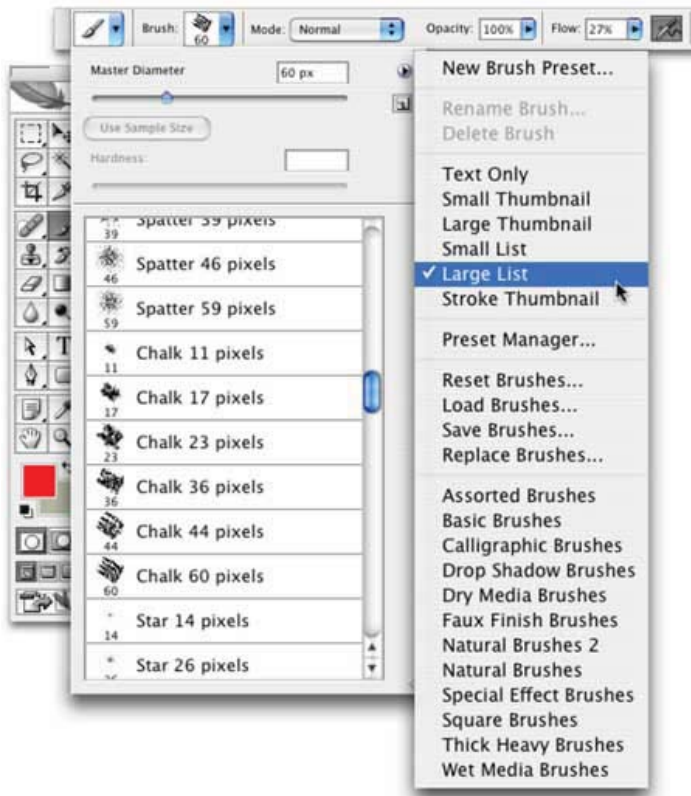
Photoshop comes with a large array of brush presets. You can access the brushes by selecting the Brush tool and opening the Brushes Presets picker on the left side of the options bar next to the word Brush, or by opening the Brushes palette by pressing F5, or clicking on the Brushes palette icon near the right end of the options bar.

To create the distressed look of the border, you will be using brushes you can refer to as texture/grunge brushes. Photoshop assigns these artistic names such as Chalk, Rolled Rag, Sponge, and so on. Some of these are available in Photoshop's default set of brushes. For a wider range of brushes, click on the small triangle in the upper right of the Brushes Preset picker and choose Faux Finish Brushes from the drop-down menu. When the dialog appears, choose Append and click OK. You can also create your own grunge brushes, and numerous Web sites offer free brushes that you can load into Photoshop to greatly increase your brushes arsenal.

**Step 1** - Open the image you downloaded that's called Bike.tif. Double-click on the background layer and rename it "bike".

**Step 2** - Add a layer mask by clicking on the Add Layer Mask button at the bottom of the Layers palette. Make your foreground color black.

**Step 3** - From the Brushes Presets choose the brush named Chalk. It may help if you choose Large List (Figure 2) from the drop down menu. This will provide you with the names of the brushes as well as the icons for the various brushes.



**FIGURE 2. CHOOSE LARGE LIST FROM THE BRUSHES PRESETS DROP DOWN MENU.**

**Step 4** - Make the brush about 100px in diameter. You can use either the Standard or the Airbrush mode for this project. Out of habit I tend to use Airbrush most of the time. If you use Standard mode, reduce the brush opacity in the options bar to about 30%. If you use the Airbrush mode, reduce the flow to 30%. It's easy if you stick to one or the other.

**Step 5** - Be sure the foreground color is black (remember, black conceals). Use a series of strokes and scrubbing motions to mask the edge of the photo (Figure 3). Do not try to create the effect using only one brush or one size of a particular brush. Vary the brushes and sizes quite a bit to get an irregular, organic-looking edge. Some of the other brushes that were used in the illustrations in this project were Rolled Rag, Sponge, and Stencil Spray Wet. You may want to duplicate the layer several times (Control-J) and repeat the process several times until you get something you like. There is no one absolutely correct answer. This is art, after all.



**FIGURE 3. USE DIFFERENT TYPES AND SIZES OF BRUSHES FOR A MORE ORGANIC BORDER.**

Creating a good distressed border takes some practice and experimentation. Don't get discouraged if yours doesn't look like the sample illustration right off the bat.

**Step 6** - Add a solid color fill layer by clicking on the Create New Fill or Adjustment Layer button at the bottom of the layers palette. Choose Solid Color at the top of the menu (Figure 4).



**FIGURE 4. ADD A SOLID COLOR FILL LAYER.**

**Step 7** - When the Color Picker appears, choose a light to middle value warm grey and click OK. Move the fill layer below "bike" in the layers palette stack (Figure 5).

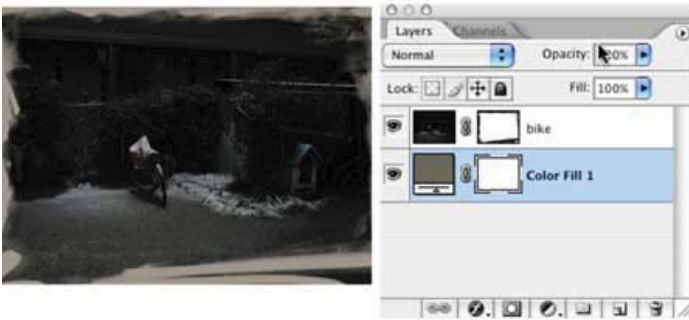


FIGURE 5. CHANGE THE FILL COLOR AND MAKE IT THE BOTTOM LAYER.

**Step 8** - Save your document as Postcard.psd.

## Set the Mood and Focus Attention

**Step 9** - Add a levels adjustment layer (Layer > New Adjustment Layer > Levels). Lighten the entire image by moving the right and middle sliders to the left until the Input Levels at the top of the dialog read approximately 0, 1.44, and 196 (Figure 6).

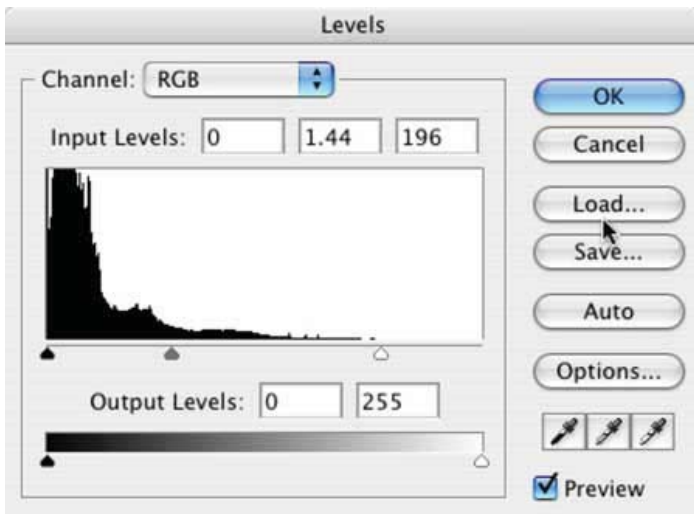


FIGURE 6. THE LEVELS DIALOG BOX.

**Step 10** - Go to Edit > Fill and choose Foreground Color if your foreground color is currently black, otherwise choose Black from the drop down menu. This will completely hide the effect you just created.

**Step 11** - Change your foreground color to white (white reveals) and use one of the texture/grunge brushes (Chalk, for example) to selectively reveal the effect. Concentrate mainly on the center of the image. Leave the edges dark. Now your image should look something like the left pane of Figure 7, and the mask should look like the pane on the right.



FIGURE 7. YOUR PHOTO AND MASK SHOULD RESEMBLE THIS.

**Note:** You can view just the mask by pressing Option (Alt on the PC) and clicking on the thumbnail of the mask in the layers palette.

## Add a Hand-Tinted Look

**Step 12** - Use the Create New Adjustment Layer icon to make a new solid color fill layer above the levels adjustment layer. Choose a turquoise color from the Color Picker (try 86, 215, 243). Change the layer's blending mode at the top of the Layers palette to Color and reduce the Opacity to 14%.

**Step 13** - This next bit sounds a little confusing at first, but it's a very useful technique that you need to learn. Highlight the layer mask on the new colored fill layer, then Control-click on the thumbnail of the level's adjustment layer mask. That will create a selection based on the level's mask.

**Step 14** - Fill the selection on the fill layer's mask with black (Figure 8). This will hide the turquoise in the center portion of the image and leave it around the edges. Soften the edges of the mask using one of the texture brushes with a diameter of about 80px on a Flow or Opacity setting of about 30%. If the turquoise appears in the center of the image rather than the around the outside, press Control-I to invert the mask.



FIGURE 8. THE EDGES HAVE A TURQUOISE TINGE TO THEM NOW. CLICK ON THE IMAGE TO SEE A LARGER VERSION.

**Step 15** - Next, give everything a warm, aged tone by adding a new adjustment layer. This time choose Photo Filter from the Adjustment Layer menu and select Warm Filter 85 from the filter's drop down menu. Change the Layer opacity to 60% (Figure 9).



**FIGURE 9.** ADD A NEW ADJUSTMENT LAYER AND CHOOSE PHOTO FILTER.

## Add the Look of Water Damage

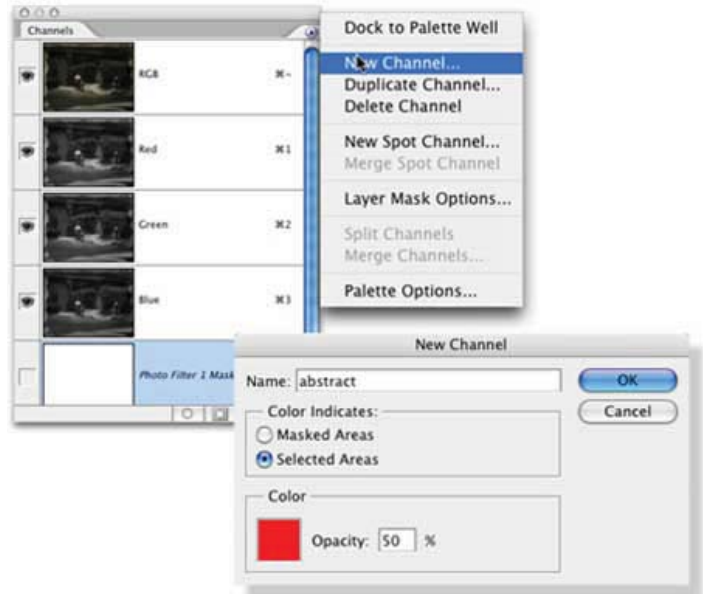
An important note about masking: When you make a selection and then add a mask, the area inside the selection will be white (REVEALED) and the area outside the selection will be black (HIDDEN). In the next steps you will use this feature with an adjustment layer to add texture to the image, creating the appearance of water damage. These steps will be easier if you undock the Layers and Channels palettes so that you can see both at the same time.

### Step 16

Open Abstract.tiff (Figure 10) and Select All (Control-A). Copy the selection (Control-C) then go back to Postcard.psd.



**Step 17** - Open the Channels palette. Click on the small triangle in the upper right corner of the palette and from the drop-down menu choose New Channel (Figure 11). Name the channel "abstract". In the dialog under Color Indicates, choose Selected Area and click OK. You have just created an alpha channel.



**FIGURE 11.** NOW YOU'LL WORK IN THE CHANNELS PALLETTE.

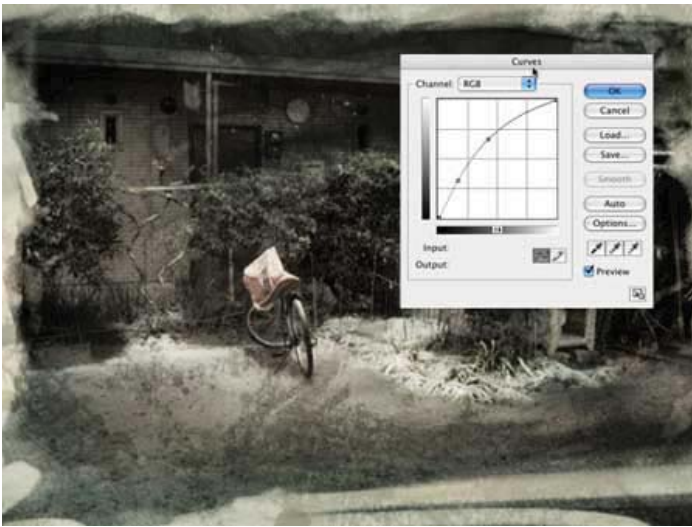
**Step 18** - When you click OK, the image window will be completely white. That's because what you are seeing is the new channel, not the images in your Layers palette. Paste the image you copied from Abstract.tiff into the new channel (Control-V).

### Step 19

Use Free Transform (Control-T) to reduce the size and rotate the image to your liking. Click the box next to the RGB channel to turn on the eyeball. This will cause your alpha channel to appear red in the image window with the rest of the image visible below or behind it, allowing you to see how the alpha channel relates to the rest of the composition as you size it. I scaled the abstract texture to 57%. When you are happy with the way the texture relates to the photo of the bike, click the Check Mark in the Options bar.

**Step 20** - Highlight the RGB composite channel. This should automatically hide the new alpha channel. If not, click the eyeball next to the alpha channel. Load the channel as a selection by (Control-click) on the thumbnail of the new alpha channel in the Channels palette.

**Step 21** - Go back to the Layers palette and add a curves adjustment layer. Name the layer "abstract texture". Now here's an important point: Adjustment layers automatically come with layer masks and, as I said at the beginning of this section, when you have an active selection and add a mask, only the area inside the selection will be revealed. That means when the Curves adjustment layer is created it will have a mask based on the alpha channel selection you just made. As you modify the adjustment layer, only the area inside the selection will affect the image below. Click on the curve in the Curves interface to add a point and move the point toward the upper left corner. To increase the effect, add a second point and move it up and to the left as shown in (Figure 12). A texture will appear on the image.



**FIGURE 12. FURTHER CHANGE THE IMAGE USING A CURVES ADJUSTMENT LAYER**

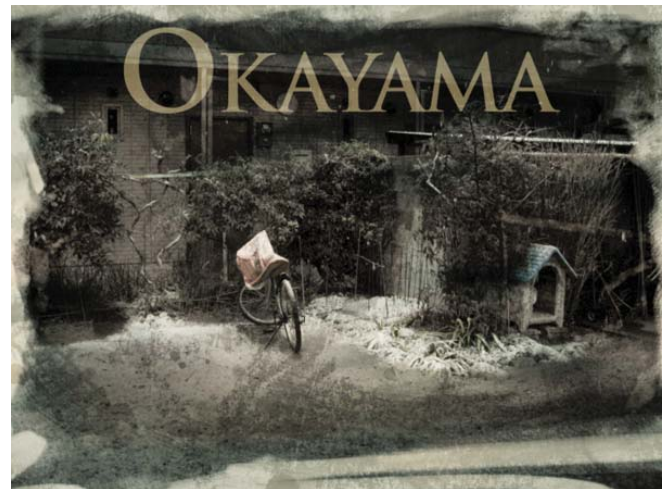
**Step 22** - For an even more dramatic effect, duplicate the Curves layer. Change the blending mode of the copy layer to Color Burn and reduce the layer opacity to 50%

You have now reached a major point. It would be a good time to review the steps you have taken up to this point, before you proceed.

Now you will create the title and the kanji (Japanese character) to the left of it using Photoshop's Type tool, Layer styles, and the Distort filter. Then you will add a few finishing touches with the Shape and Painting tools.

## Create the Title Treatment

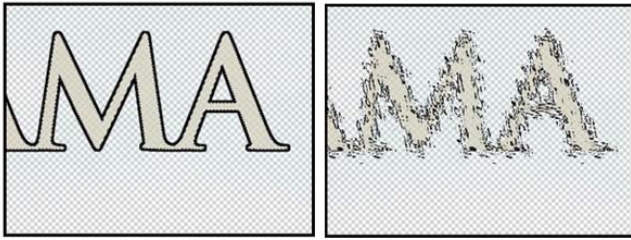
**Step 1** - Open the Postcard.psd file you created in Part 1. Select Photoshop's Horizontal Type tool. Choose a font you like. I chose Trajan Pro bold. Click on the Color Swatch in the options bar and move your cursor over the image. The cursor changes to the eyedropper tool. Sample a warm light gray from within the image. Click in the image window and type OKAYAMA. Make the initial cap about 84.5 points and the other letters about 60 points. Reduce the Layer opacity of the new Type layer to 74% and change the blending mode to Hard Light (Figure 2).



**FIGURE 2. THIS TYPE IDENTIFIES WHERE THE PHOTO WAS TAKEN: OKAYAMA, JAPAN.**

**Step 2** - At the moment the type is too clean-looking compared to the rest of the composition. Here's a little trick that will quickly give the type a distressed look. Load the type as a selection (Control-click) on the T symbol in the Layers palette. Make a new layer. Name it stroke. Make your foreground color black. Go to Edit > Stroke and apply a 3px stroke to the outside of the selection. Deselect (Control-D).

**Step 3** - Go to Filter > Distort > Ripple. Make the amount about -714 and select small from the Size drop-down menu; then click OK (Figure 3). Hide the layer by clicking on the eyeball next to the layer in the Layers palette.



**FIGURE 3. A DISTORT FILTER STARTS TO MAKE THE TYPE LOOK MORE IN KEEPING WITH THE AGED LOOK OF THE IMAGE.**

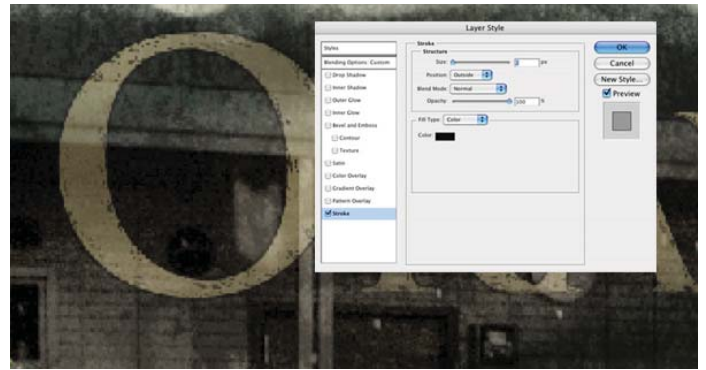
**Step 4** - To distress the edge of the type, highlight the Type layer and add a Layer mask. Load the distorted stroke as a selection (Control-click) on the stroke layer. With the Type layer mask highlighted, use black and soft round brush (about 65px) with a flow or opacity of 45% and begin masking the edges of the letters. Press Control-H to hide the marching ants so you can more easily see the results of the masking.

**Step 5** - To fade the type in and out, deselect, then increase the size of your brush to 125px. Uncheck Shape Dynamic in the Brushes palette (press F5 to open the Brushes palette). Lower the flow or brush opacity to about 7%. Randomly paint on the mask, decreasing the opacity more in some areas with overlapping strokes (Figure 4).



**FIGURE 4. DON'T BE TOO PRECISE AS YOU DECREASE THE TYPE'S OPACITY IN SOME PLACES.**

**Step 6** - Duplicate the layer and, with the lower layer highlighted, click on the Add a layer style button (the circled f icon) at the bottom of the Layers palette to access the Layers styles menu. Choose Stroke. Make the stroke 2px wide, 100% opaque black (Figure 5). Click OK.



**FIGURE 5. THE LAYER STYLE DIALOG BOX.**

At the top of the Layers palette, just below Opacity, is Fill. Reduce the fill of this layer to 0%. That will cause the type itself to disappear, but the stroke will remain visible. Make the Layer Opacity 35% and change the blending mode to Multiply.

**Step 7** - Next you will separate the title somewhat from the background and accentuate the illuminated quality of the composition by adding highlights to the title.

Make a new layer above OKAYAMA copy and name it "highlights". Load OKAYAMA as a selection by Control-clicking on the T symbol in the OKAYAMA copy layer. Choose a large (100px) round soft brush with a flow or brush opacity setting of about 10%. Make the foreground color white and lightly paint the top and right portions of the selection, gradually adding highlights to the type (Figure 6).



**FIGURE 6. AS YOU ADD HIGHLIGHTS TO THE TYPE, IT WILL APPEAR MORE ORGANIC AND INTERESTING.**

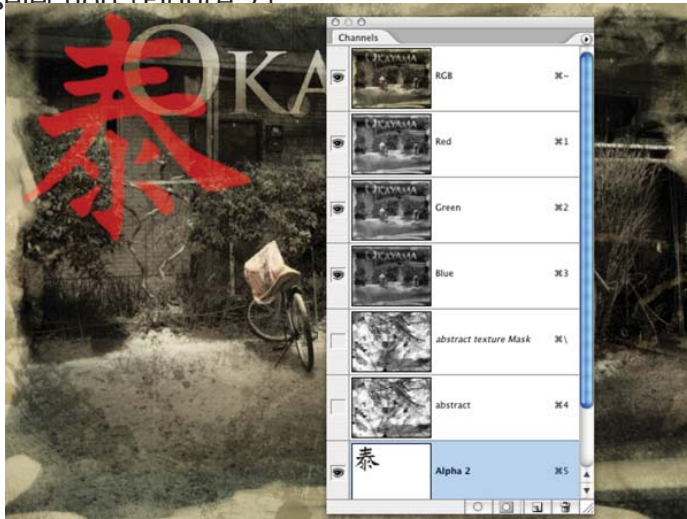
**Step 8** - Reduce the Layer opacity if needed and change the blending mode to Color Dodge.

## Create the Kanji

Kanji is the Japanese name for the characters that are an integral part of the Japanese writing system. Adding such a character to the composition will immediately tell the viewer, "This is Asia." The particular kanji you will be using in these steps means "tranquil" or "calm." You will create the kanji much as you did the look of water damage in Part 1 -- by using an alpha channel selection.

**Step 9** - Find the files you downloaded in part 1 and open the image Kanji.tif. Select All and Copy. Go back to Postcard.psd. Click on the small triangle in the upper right corner of the Channels palette and choose New Channel. Name the channel "kanji" and under Color Indicates, choose Selected Area and click OK.

**Step 10** - Load the kanji alpha channel as a selection (Figure 7).



**FIGURE 7. THE CHANNELS PALETTE ONCE YOU'VE LOADED THE KANJI ALPHA CHANNEL.**

Make the RGB channel active and hide the kanji channel. In the Layers palette, highlight the layer abstract texture, then add a solid color fill layer from the fill and adjustment layer menu at the bottom of the Layers palette. Name the new fill layer "kanji". When the Color Pick appears, move your cursor over the image and sample a medium warm grey from within the image. Click OK.

**Step 11** - Scale the kanji to about 57% and position it in the upper left corner slightly behind the O in OKAYAMA (Figure 8).

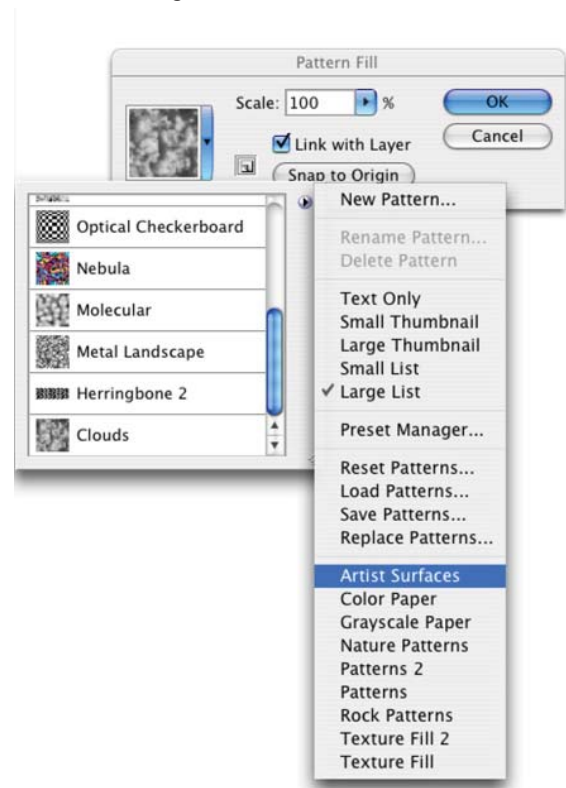


**FIGURE 8. THE KANJI IS BEGINNING TO LOOK MORE IN-**

## Add Texture to the Kanji

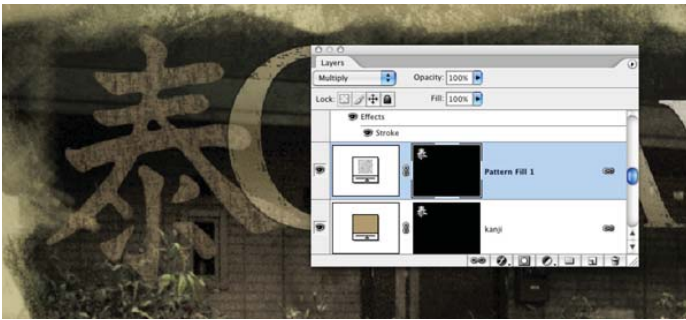
Pattern fill layers are a great way to add an organic quality to an otherwise flat-looking object.

**Step 12** - Control-click on the thumbnail in the kanji layer to load it as a selection. Click on the Create a New Fill or Adjustment Layer button at the bottom of the layers palette. Choose Pattern up near the top of the menu. When the Pattern dialog appears, click on the Pattern Swatch (Figure 9). This will open the Pattern Presets palette. Click on the small triangle in the upper right corner and from the drop-down menu choose Artistic Surfaces. When Photoshop asks if you want to replace current patterns, click Append. This will add the Artistic Surfaces collection of patterns to the Pattern presets. Then select Wax Crayon on Vellum and click OK.



**FIGURE 9. ADD A PATTERN TO THE KANJI.**

The kanji now has texture and blends nicely with the rest of the composition (Figure 10).

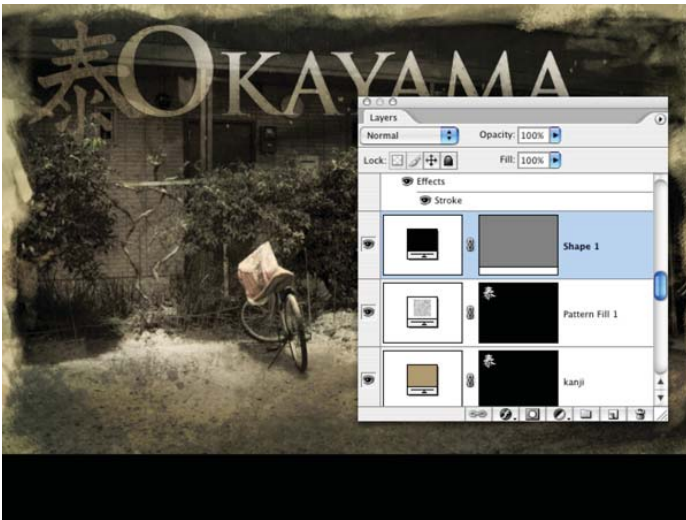


**FIGURE 10. THE WAX CRAYON ON VELLUM PATTERN GIVES THE KANJI A NICE TEXTURE.**

## Finishing Touches

You will finish the composition by adding a black Shape at the bottom to give the composition structure, contrast, a place for the eyes to rest, and a non-busy background in which to put descriptive information.

**Step 13** - Select the Rectangle Shape tool (just below the Type tool). In the options bar make sure Shape Layers is selected on the far left. Click on the Color Swatch in the Options bar and pick black in the Color Picker. Make a rectangular shape at the bottom of the composition, approximately 0.65 inches high (Figure 11).

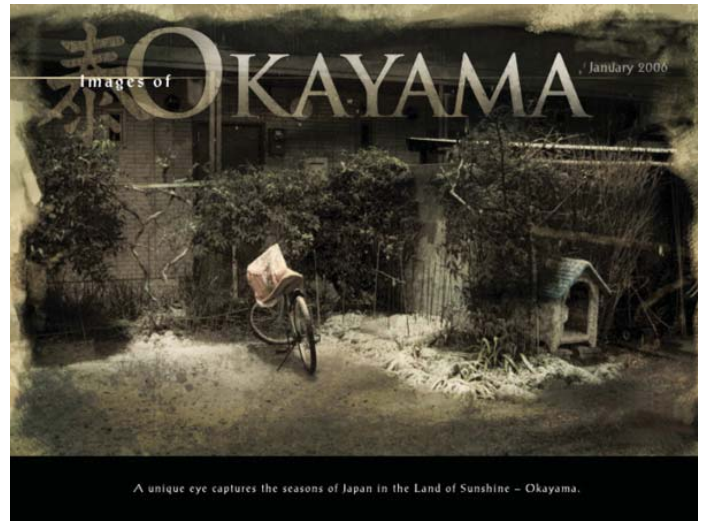


**FIGURE 11. ADD A SHAPE LAYER.**

**Step 14** - Select the Horizontal Type tool and a font you like; This sample is Post Antiqua (Bold and Roman) but you may choose any similar face. Create separate Type layers for each of the following lines of copy and position them as shown in Figure 12:

- Images of [12 points, Bold]
- January 2006 [10 points, Roman]
- A unique eye captures the seasons of Japan in the Land of Sunshine - Okayama [8 points, Roman]

of Japan in the Land of Sunshine - Okayama [8 points, Roman]



**FIGURE 12. NOTE THE POSITIONING OF THE TEXT ELEMENTS YOU'RE ADDING IN THIS STEP.**

**Step 15** - Next, you will create a very narrow horizontal rectangle shape. The point of this shape is simply to add interest with an additional design element and place emphasis on the words "Images of". Choose a light warm grey and, with the Rectangle Shape tool, make a shape about 0.020 inches high. It needs to go from the left edge to just beyond the O in "Okayama".

Position the shape so it appears just above "Images of" in the image window. In the Layers palette, put the Shape layer below the layer "Images of". Add a layer mask. Make the foreground color black and use a brush or linear gradient to mask out the left and right sides of the shape, blending the shape into the background.

**Step 16** - Finally, you will create the red stamp in the lower right. In addition to being reminiscent of the wax stamps the Japanese use as signatures, the red is a nice accent color. The symbols in the stamp represent the name "Okayama" written in kanji.

Open Stamp.tif and follow the same procedure you used for making the kanji. Choose red for the Solid Color fill layer. Use Free Transform to rotate the stamp slightly. Add a layer mask and use a texture brush to distress the stamp and blend it with the background.

FIGURE 13. THE FINAL IMAGE:

