



# Illustrate with Photoshop®

The professional guide to mastering digital illustration

For  
Photoshop  
CS5, CS6  
and CC







# Welcome to Illustrate with Photoshop®

Adobe Photoshop is undoubtedly the most popular image-editing software around. The appeal of Photoshop lies in the fact that it is simple enough for a beginner to use to re-touch images as well as for a professional who wants to manipulate and add advanced finishing touches to their work. With its plethora of tools and capabilities, it's a software that gives the user an infinite level of autonomy and control. Illustrate with Photoshop Genius Guide is written for advanced users who are looking to take their Photoshop skills to the next level. This second volume is jam-packed with new content to feed your creative curiosities, opening with top tips for illustrators from experts in the field, followed by our diverse illustration section. Photoshop also lets you experiment with typography and fonts, so we delve deep into the world of type to show you how to make your text stand out. In the Mixed media section we will teach you how to effortlessly blend graphics and images to create extra dimensions in your art. If you want to re-create the tutorials exactly as they are, don't worry, we've provided everything you need on [filesilo.co.uk](http://filesilo.co.uk), along with many extra goodies to use in your own projects.







Genius Guide

# Illustrate with Photoshop®

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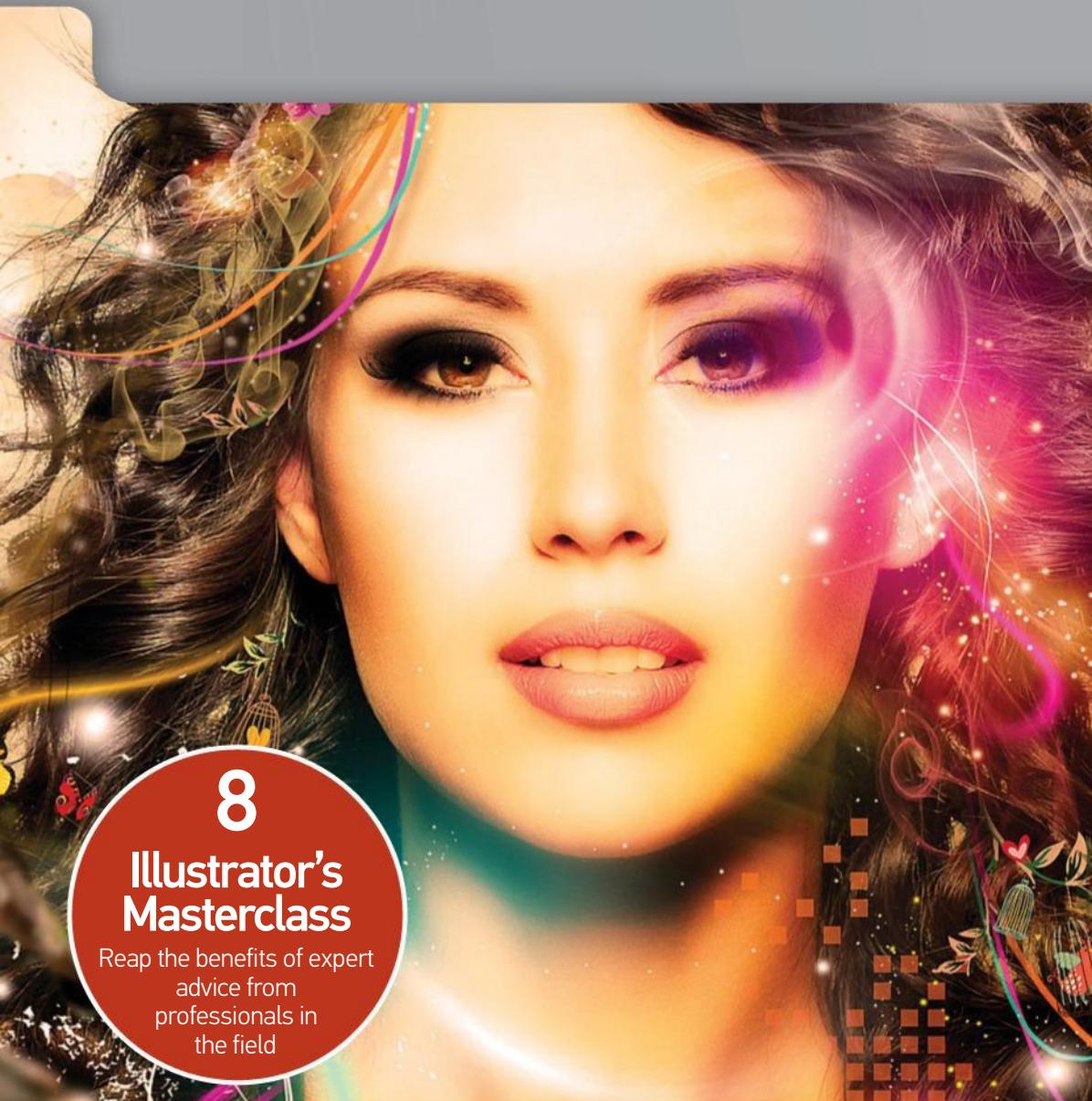
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“ Illustrations don’t have to be hand-drawn. By adding effects in Photoshop, you can create a fantasy scene



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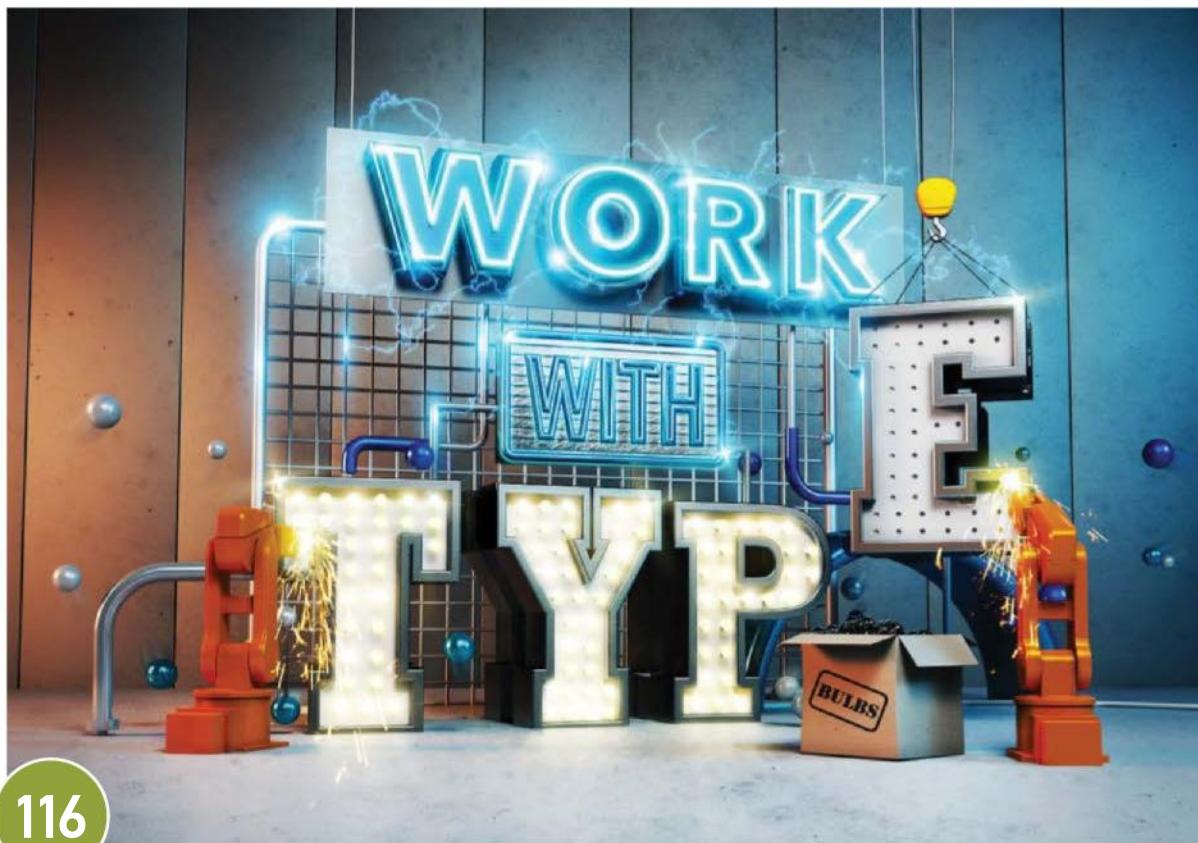
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# The illustrator's masterclass

# THE ILLUSTRATOR'S MASTERCLASS

EXPERT ADVICE ON MIXED MEDIA, COMPOSING, DIGITAL ILLUSTRATION, LIGHTING AND PERSPECTIVE IN PHOTOSHOP

## MIXED MEDIA



Although Photoshop is an incredibly diverse and multifaceted tool, capable of producing an infinite variety of images, sometimes it's not enough to achieve the desired look solely by itself. Many artists like to incorporate a variety of media into their work, such as hand-created paintings or drawings, which can then be scanned into the computer and augmented using Photoshop's digital capabilities.

"For me, mixed media means having no fear of using every possible thing for your work that you can find," says designer and artist Andreas Preis. "That might mean using different programs such as Photoshop and Illustrator as well as drawings and paintings, but also stuff like photos, glass, dirt, potato stamps... whatever you can find! Anything can come in useful at some point. I once took a photo of the dried residue at the bottom of an old whiskey glass that I found in my kitchen. I used that as a basis for different illustrations many times."

"I always begin with some kind of sketch, sometimes just using pencils, sometimes I start with my laptop," continues Preis. "After deciding on the main layout in Photoshop, I create most

of the stuff I need by hand, drawing or painting. After scanning, I put it together in Photoshop and add final touches." Preis uses masks a great deal in his work, whether that's for cutting out drawings, or pasting different kinds of photos into the masks, then placing them on top of his layers to make the illustrations feel more realistic.

"I rely heavily on clipping masks in Illustrator with placed or linked files," says freelance illustrator Simon Brader. "The editability is incredibly useful, and they also carry over to Photoshop when exported. Within Photoshop, a lot of work is done using the Color adjustment and the Dodge and Burn tools. These give me a lot of control over the eventual lighting effects in the image."

When it comes to mixed media tips, Brader believes that artists should experiment as much as possible on their own work; something that will produce a great library of textures that are available to hand when a tight deadline appears. "Vector masks are also a great way to combine smooth curves with a rough, gritty texture, and the Burn and Dodge tools are great ways of adding shadows and highlights to your textures to make them work in the composition."



All images © Andreas Preis

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## MASKING AND BLENDING

SIMON BRADER REVEALS HOW TO INTEGRATE CLIPPING MASKS AND PAINT TEXTURES WITHIN YOUR ILLUSTRATIONS

**FEDERICO JESÚS PADIAL**  
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Padial has studied architecture for over a decade. Since 2007 he has been juggling architectural visualisation work with teaching at college level.

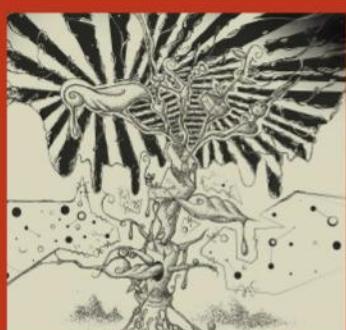
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Ruiz is a conceptual designer, character artist and art director for the film, network television, gaming, advertising, and web and mobile technology industries.



**001 | TEXTURE MASKING** Draw tree shapes with the Pen. Make a clipping mask of the scanned area to paint a texture. Duplicate the layers to edit them.



**002 | BURN AND DODGE** These are simple tools to add shadow and highlights. Use a low exposure of 1-10% to build up the image's depth.



**003 | COLOUR BALANCE TWEAK** Use Color Balance to tweak shadows and highlights. I used it to enhance the feeling of a cold, clear winter's night.

# The illustrator's masterclass

## DIGITAL ILLUSTRATION

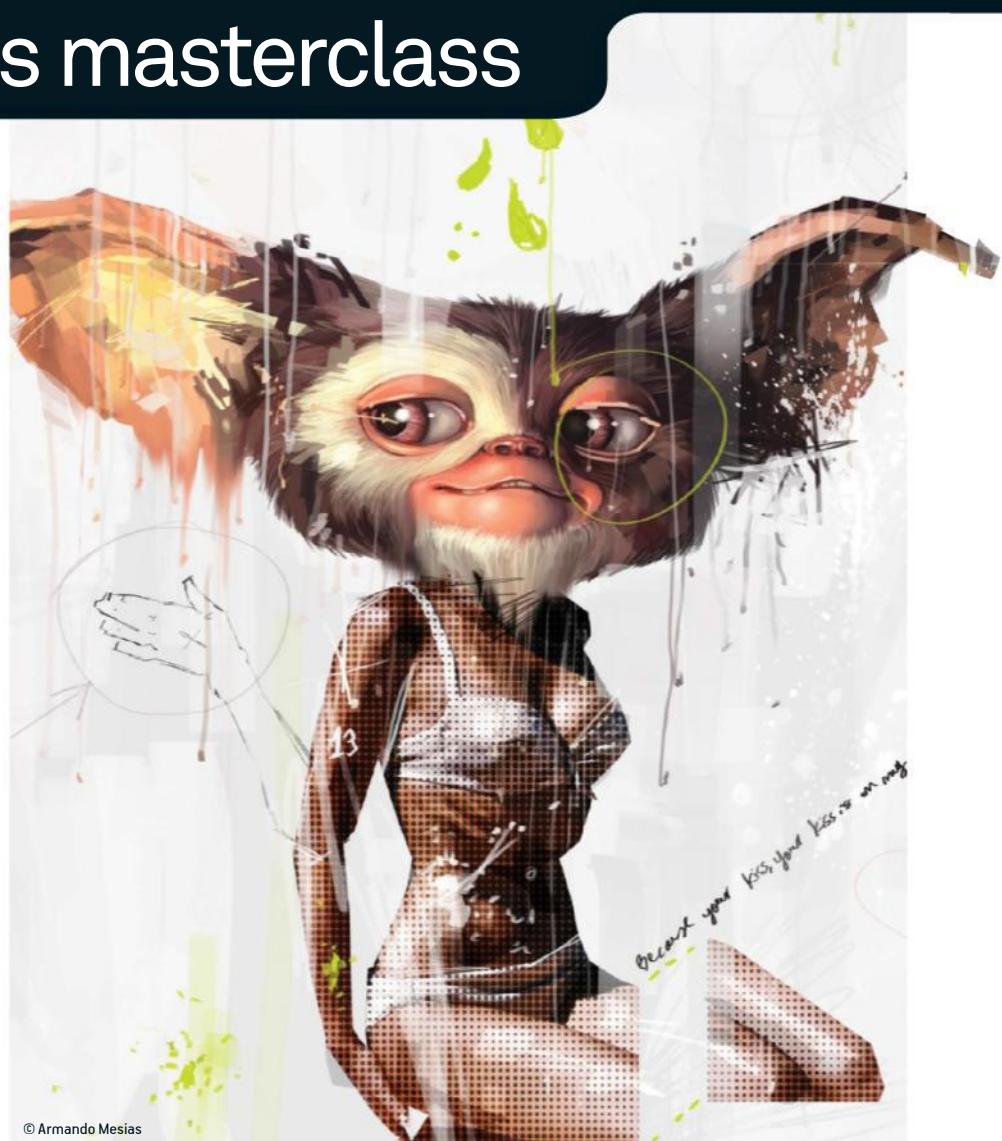
There are many different approaches to producing a digital illustration, but Passion Republic concept artist Johnson Ting starts with rough line art. "It's not too defined, just strokes and impressions. I tend to keep them loose so I don't drown myself in details, and that way I have more freedom to change or modify the idea," he tells us. "I then proceed to block in black and white values. Once the lighting and values are right, I start to overlay

**“** Study the masters using traditional media first and foremost, because the best way to learn colour theory is by mixing paint on the palette

Mauricio Ruiz, [www.mauricioruizdesign.com](http://www.mauricioruizdesign.com)

colours using Photoshop's blending modes – this is a great stage to explore different colour moods, since the blending modes provide tons of great and surprising effects. After that it's just details, details, details."

Ting also uses the Lasso and Smudge tools when creating quick impressions, while fire,



© Armando Mesias

## GO TRADITIONAL WITH DIGITAL

ARMANDO MESIAS OFFERS SOME TIPS AND TRICKS TO GIVE YOUR ILLUSTRATIONS THE LOOK AND FEEL OF A TRADITIONAL PAINTING



**■ Know your brushes:** Don't just download random brushes; first imagine what kind of effects or results you wish to achieve, then explore. Tweak the parameters in the Brushes window and experiment to get to a brush you can call your own.



**■ Mistakes don't matter:** To give your work a more organic feel, remember to focus on being precise, but also on letting go. It's not just about trying to make it look real; it's also about letting the chips fall where they may.



**■ Paint the adjustment layers:** Painting over the masks on adjustment layers can also help create that handmade look. Rather than just applying overall adjustments, take the time to be specific and emphasise particular areas.



© Johnson Ting



© Mauricio Ruiz



© Johnson Ting

lasers, and other effects can be created using the Linear Dodge mode. If you want to change the value, it's as easy as painting over it with the Overlay mode: "It's truly one of the most powerful features in Photoshop, and the most convenient."

Hollywood concept designer Mauricio Ruiz is most fond of the Warp and Liquify tools, especially when creating photo-supported composites. "So much so, in fact, that I've created shortcuts for both," he tells us. "I also find the Flip Vertical/Horizontal shortcut for flipping layers containing photo assets invaluable. Creating and learning shortcuts is by far one of the most critical techniques to mastering Photoshop!"

However, Ruiz's main advice is to embrace the old. "Study the masters using traditional media first and foremost, because the best way to learn colour theory is by mixing paint on the palette. The digital illustrators' challenge is to incorporate traditional schools of thought into the fast-paced environment inherent to digital pipelines."

"Beyond my insistence on getting your hands dirty and clothes ruined, jump on every tutorial you can get your hands on! You never know what you will discover and want to adapt to your pipeline. One jewel I discovered is that when you hold Shift during a shortcut, it will bring up the last settings used for that shortcut, so you save valuable seconds that add up to minutes."

## DIGITAL ILLUSTRATION TIPS AND TECHNIQUES

COLOMBIAN ARTIST AND DESIGNER ARMANDO MESIAS OFFERS HIS TOP DIGITAL ILLUSTRATION ADVICE

**1.** Spend time with your initial sketch. You're more likely to end up with an image you like if you have a clear idea of where you're going from the outset.

**2.** Go beyond the obvious. Photoshop tools offer an almost infinite range of possibilities for image editing, so spend time getting to know them, and then mastering the ones that are the most useful to you.

**3.** Do weird tutorials, even if the example has nothing to do with the type of images you're trying to create. Try to do tutorials that are somewhat unfamiliar to you. You'll end up with a more varied set of skills that will transform your work in ways you didn't imagine.

**4.** Never stop traditional drawing. The computer is an amazing tool, but it's also a double-edged sword. It might numb your abilities and make you dependent. In the end, it is just a tool. The actual creativity comes from you.

**5.** Don't settle. Sometimes it seems easier to obtain results using your tried and tested techniques, so you refrain from exploring beyond them. You should push yourself, and try to do stuff that doesn't seem easy to do, even digitally.



# The illustrator's masterclass



## 5 STEPS TO PERFECT LIGHTING

EXPERT GAVIN CAMPBELL ON ADDING DYNAMIC LIGHTING TO YOUR ARTWORK

1. Create a new layer, choose a strong colour with a soft, circular brush, click once to create a single blur, and then use Hue/Saturation to increase the saturation if needed. Change the blend mode to Screen and place the layer in a suitable position. Duplicate the layer for increased effect.
2. Use Levels to increase the dark and light areas to achieve your desired look.
3. Create a new layer and choose your soft brush size and colour. Set the blend mode to Soft Light and paint over your target area.
4. Download some custom brushes, like a set of galactic star brushes for example. Use one click to create the star, hold down the Opt/Alt key, then duplicate the layer three to four times, making sure you have 100% Opacity to enhance the effect.
5. Use a Color Fill adjustment layer on top of your existing layers by choosing either a warm or cold colour, set the blend mode to Overlay and reduce the Opacity by 20%. This will alter the mood of the whole image.



## COMMERCIAL LIGHTING TECHNIQUES

Lighting in Photoshop is certainly one of the more difficult processes to master. It can take years to refine your approach, but the rewards are more than worth it. With skill and a copy of Photoshop, you can completely change the tone and mood of any image.

"Photoshop is the ultimate tool for lighting. Layer modes, levels, masking and soft brushes are all key elements in enhancing the lighting in my images," says digital artist Gavin Campbell. "However, the basic rule I follow is to carefully make the dark areas darker and the light areas lighter."

I create adjustment layers and combine different colour gradients, creating a vignette effect in my images

Federico Rodríguez Jesús Padial,  
[www.fjpadial.blogspot.com.es](http://www.fjpadial.blogspot.com.es)

"The first step I usually take is to duplicate the original image and edit the Levels slider by dragging the left and right markers in slightly," he explains. "I always take a large, soft circle brush with a variety of colours and place it around the image to accentuate the object or person. I make sure that every soft circle brush has the Screen layer mode for a glow effect, and occasionally I'll duplicate the layer and set the Opacity to 50% to further enhance this effect.

"I use a variety of custom brushes, typically stars and circles in various sizes, to complement the soft glow," he continues. "I then create motion lines as a vector shape in Illustrator and paste it into Photoshop, adding a faint Outer Glow layer effect and

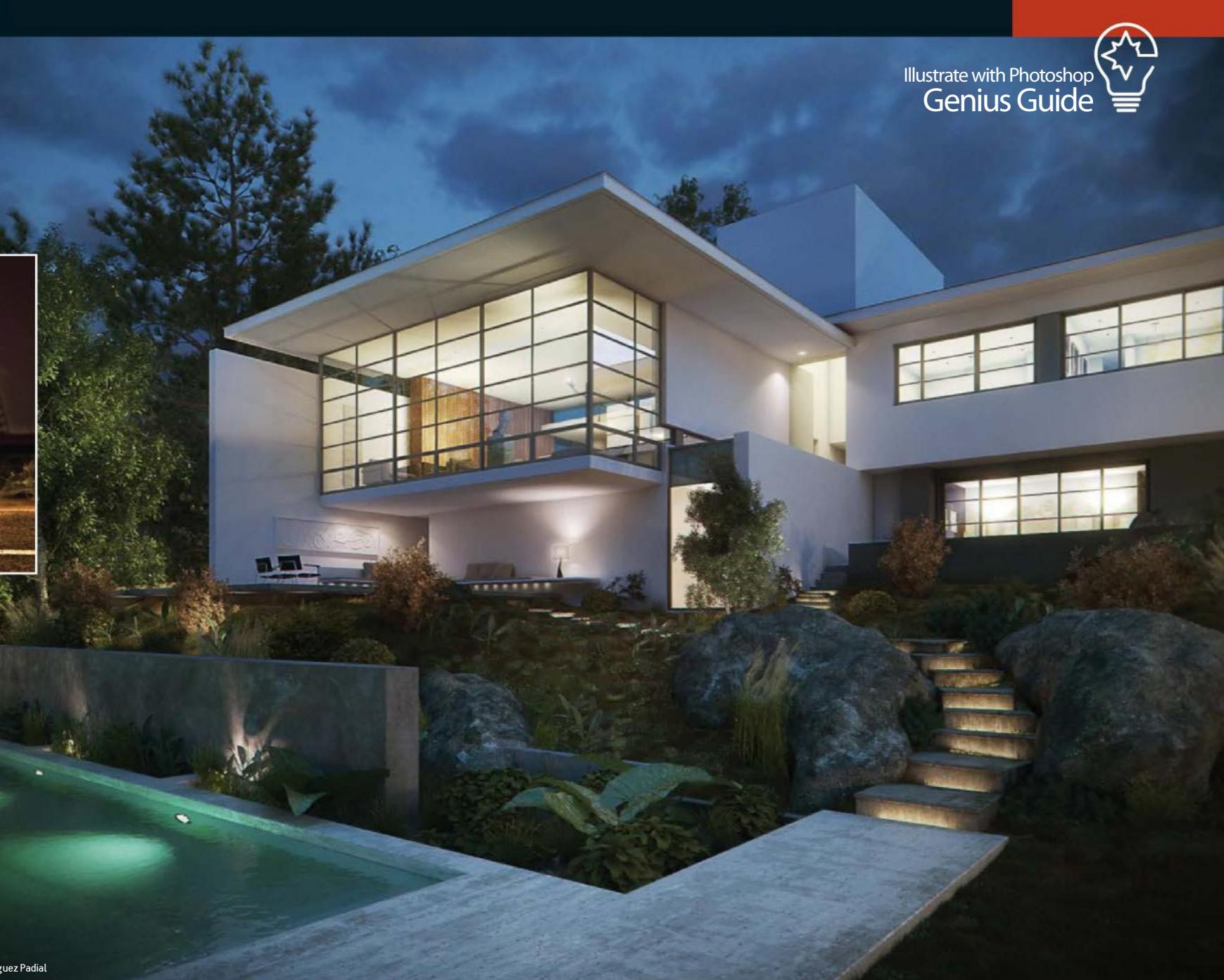


a sense of movement to the object. I normally add a Hue/Saturation adjustment layer as a top layer to slightly oversaturate the image."

Federico Rodríguez Padial has a great deal of experience in utilising lighting in post-production for architectural visualisation. "One interesting way of generating the effect of a luminous glow – such as the kind of light pollution that can be seen in a city at night – can be achieved by duplicating the image in question and adding a Gaussian Blur with a very high value. We can then generate a mask to make only the parts that you want in the image to have clarity, and then finally adjust this with the Screen and Soft Light blending modes. You can then duplicate this layer as many times as you need across the scene to achieve the desired effect.

"Overall, I mainly rely on creating adjustment layers and combining different colour gradients to achieve interesting nuances, creating a kind of vignette effect in my images."

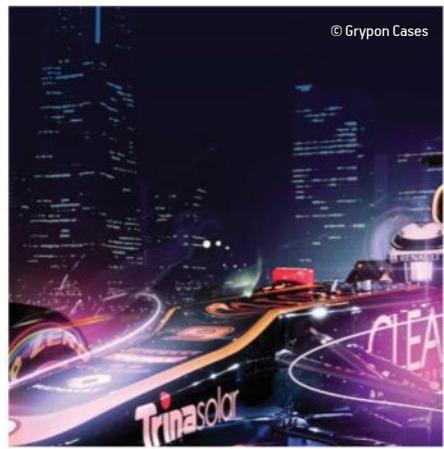




guez Padial

## CREATE DAZZLING GLOWS

GAVIN CAMPBELL DEMONSTRATES HOW HE BROUGHT THIS F1 RACING CAR TO LIFE USING CUSTOM BRUSHES, BLENDS AND ADJUSTMENT LAYERS



© Grypon Cases



### 001 | BACKGROUND LIGHTS

Find a cityscape night-time shot. Use Levels to darken the image and adjust the highlights to bring out the lights. Use either the Magic Wand tool or the Refine Edge tool to delete the dark areas. Duplicate the whole layer, add a blur effect and choose Soft Light to give the city lights a slight glow.

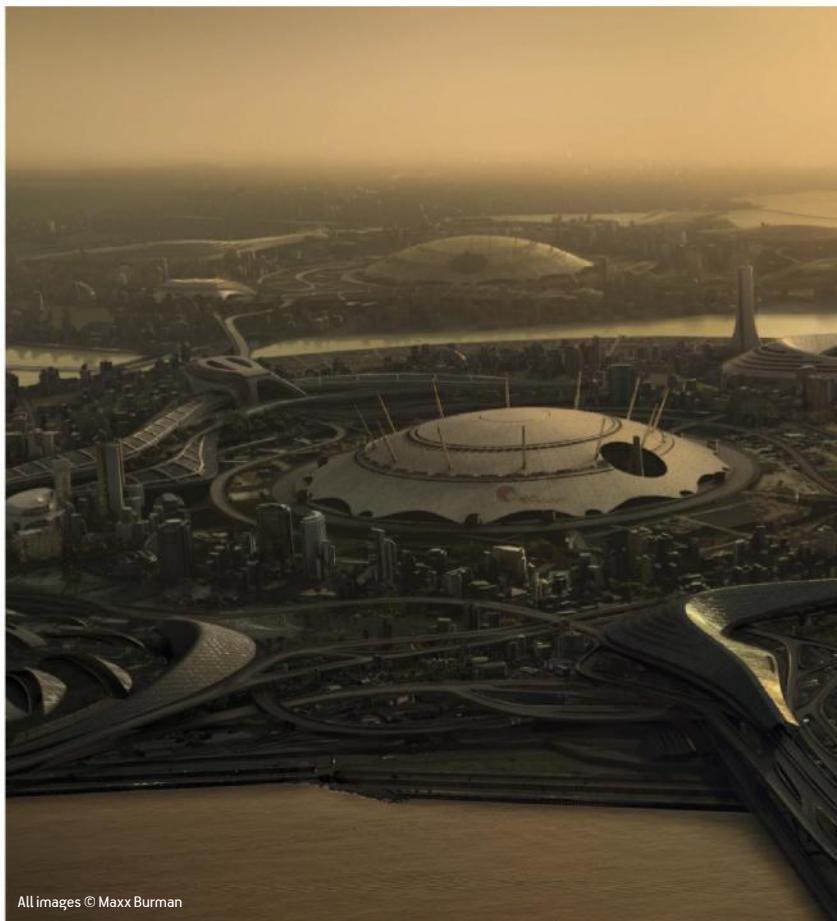


### 002 | THE CAR

Use Levels and Hue/Saturation and increase the colour, shadows and highlights. Use the Burn and Dodge tools to darken the body of the car and to brighten the light areas. Add a deep blue colour fill layer on top of the existing layers to accentuate the night effect.

Choose a soft, round brush (Size 30), set the Spacing to 490%, increase the Scattering to 500% and make sure the Color is set the white. Paint the sparkles around the streaks. Set the brush to a large size, create a new layer and add large sparkles. Add a Gaussian Blur to the layer for more dimension.

# The illustrator's masterclass



All images © Maxx Burman

## WORKING WITH PERSPECTIVE

Being able to confidently and capably work with perspective is a vital talent in any artist's skill set. Without at least a working knowledge of how to achieve proper perspective, your portfolio is going to feel sorely lacking.

Without proper perspective, the elements have no chance of integrating together to create a seamless image

Maxx Burman, [www.maxxburman.com](http://www.maxxburman.com)

"Understanding and working with perspective is important for every type of visual artist," says Martin Perhiniak, a certified Adobe design master and instructor. "You can be great with effects and retouching in Photoshop, but if you don't know how to apply perspective to your compositions, they can easily end up looking strange and fake. It is especially important for digital art and photomontage projects to have a well-established

perspective," he concludes. Maxx Burman is well accustomed to working with perspective, given his matte painting work on some of the biggest feature films released in the last few years. "In any photomanipulation or painting, perspective is a key ingredient to create a believable image," he tells us. "I use Photoshop primarily for matte painting and environments. Without perspective, the elements have no chance of integrating to create a really seamless image."

In order to ensure correct composition, Burman makes the top layer a perspective grid, which he can toggle on and off: "My first step is to make sure I have an accurate grid – ensuring all lines lead to the horizon – and my first step when integrating a new element is to get the new element's perspective to match this grid. Don't be intimidated by multiple vanishing points. Just take one facade at a time, and remember to pay attention to facades that might not follow the same perspective grid!"

"As for tools, I can't emphasise Smart Objects enough," continues Burman. "Convert your layers to Smart Objects before skewing them into perspective. My entire workflow changed when CS2 introduced them. Perspective-wise, the ability to return to tweak your distortions makes integration a lot easier."





## ENSURING PROPER PERSPECTIVE

CERTIFIED ADOBE INSTRUCTOR MARTIN PERHINIAK GIVES US HIS TOP TIPS

- 1.** I like to use the Vanishing Point filter and save the perspective grid as a layer, then use it as a guide to align everything in my composition. You will find the Render Grids to Photoshop option in the pop-up menu in the Vanishing Point filter.
- 2.** Another technique is to save a Custom Shape with lots of vanishing lines pointing to the same centre point and add it as a path to the document. You can add more of the same shape if you want to work with more than one vanishing point.
- 3.** You can distort photo layers in perspective if you hold down Cmd/Ctrl while dragging one of the corners of Free Transform's control points.
- 4.** If you want to easily change the details of a layer distorted in perspective, you should turn it into a Smart Object and only then use the Free Transform option on it. This way you can have access to the original image without distortion.
- 5.** You can also use the 3D panel to create a 3D layer and then rotate the 3D Ground Plane to fit the perspective of your scene. When it's in place, take a screenshot and put it in your composition as a layer, which can serve as a guide.



## REALISTIC COMPOSITES

MAXX BURMAN DEMONSTRATES HOW TO USE PERSPECTIVE TO CREATE REALISM



■ **Create a perspective grid:** Grab the Pen tool, drop a point on your plate, then roughly where the vanishing point is, then on a different section on the canvas. Adjust the middle anchor point until your paths line up with the perspective. Duplicate these paths into a grid and hit Stroke to create your perspective grid.



■ **Create a Smart Object:** Grab your building and undistort it, either by using the Lens Correction filter or Free Transform. After, convert this into a Smart Object so that you can distort it more easily. I will mask out the building within the Smart Object to keep my PSD clean and the mask uneditable.



■ **Use Free Transform:** Duplicate this Smart Object and use Free Transform to distort both images to follow the gridlines you created earlier. One of the nice things about Smart Objects is that they retain distortion information without baking it into the image when you exit Free Transform.



■ **Final tweaks:** I usually go in with the Brush tool to paint in perspective in the areas where it breaks, such as the top opening. I'll use the Clone tool to remove some of the reflections on the windows, and paint in some highlights and shadows.

# The illustrator's masterclass

## EXPERT COMPOSITING

In such creative fields as advertising, compositing is the bread and butter of the daily workflow. Seamless compositing can be difficult, but it's a discipline that must be mastered if you want to make it as a pro.

"The steps that need to be taken when compositing are relatively simple," says Gordon McBryde, director at creative production studio Featherwax. "The first step is to ensure the object you are compositing checks out on a list of criteria. These include scale, perspective, lighting direction and contrast. If you feel the object ticks the boxes on this list to a certain degree, give it a go. Make sure you stick the object in its own group, and mask it out using the Pen tool."

"Once you have a clean mask that doesn't look too hard or soft, you are ready to begin your tonal changes. Using curves and masks, paint in areas of light and dark to change the appearance of the light source. Once the lighting looks matched, you can start working on the colour using whatever tools you are most comfortable with. This could include Curves, Color Balance or Selective Color adjustments, or solid colours set to a blending mode such as Soft Light."

Photographer Lee Howell often captures elements separately on different occasions and in different locations, but photographs them with a clear idea of how he wants the final composite to look. "To start, I bring elements onto my backplate; this may be a model if they were shot in the studio or just the animals, trees and surrounding hillside that we are adding to a location shot."

"The individual elements are roughly cut out as they are brought into the scene and I then use masks to make the selections more accurate. I may mask through to show grass in front of an animal so it blends with the scene more, or I may blur a layer or object that is positioned closer to the viewer in the image to give the effect of depth of field."

"I then do an amount of dodging and burning, usually with a black and white paintbrush on two different grey layers with a blend mode of Soft Light; that way they are totally editable should I want to change my mind later in the edit. The process is also non-destructive. When everything is finally in place, I very slightly manually blur the edges of each of the components."

"Once all together, I add a Color Tone layer that just marries all the individual components together as one. I usually also use curves and pull back on the blacks just slightly and add a hint of blue into the blacks. The whole effect softens the image slightly, making it more pleasing to the eye. I then sharpen the final flattened layer and add a final layer of noise for that final finishing touch. Job done!"



## 8 TIPS FOR COMPOSITING

GORDON MCBRYDE OF FEATHERWAX PRODUCTION STUDIO AND AWARD-WINNING PHOTOGRAPHER LEE HOWELL OFFER EIGHT TIPS FOR SEAMLESS COMPOSITES

### GORDON MCBRYDE:

1. Ensure that the darkest values of the image along with the lightest ones are matched in your comp. There are ways to do this more technically, but I always find sticking a lightening curve labelled L and a darkening curve labelled D at the top of the layer stack fine for checking visually.
2. If you are opening a RAW file to be used in a composite image, do as many changes to it as possible in the RAW stage and open as a Smart Object. This way you can make changes further down the road without losing any quality.
3. Really observe how shadows work. Nothing will ruin a comp more than a cheap shadow drawn on with one brush. Take your time, and use many references. Shadows are complex, and are a real keystone in selling the realism of the comp to viewers.
4. Always use Smart Objects where possible, as this gives you the freedom to change the scale or warp in a non-destructive way.

### LEE HOWELL:

5. Always slightly blur your cutouts before the image is finally flattened. For me, it really is one of the key things that help cement the whole thing together.
6. With all the various elements in place and the composite almost finished, add a colour tone fill layer with a solid colour. Mine is usually a yellow, but it depends on the image content; blues for cold, yellows and oranges for warm. Change the blend mode to Multiply and reduce the opacity right down to just a few per cent.
7. Don't forget to sharpen the whole flattened composite. Shooting in RAW, none of the individual components will have had any of the required sharpening added to them up to this point (unlike a JPEG).
8. As a final step in my compositing process, I usually add a layer of noise at 1-2%. It's yet another way of cementing the whole composite together before publishing or going to print.



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## FUNDAMENTAL FACTORS

FEATHERWAX'S GORDON MCBRYDE OFFERS A BRIEF OVERVIEW OF COMPOSING BASICS



### 001 | ASSESS THE SCENE

Before you begin your comp, study the environment in which the new elements are being dropped. Take note of the angle, perspective, lighting, light sources and overall colour. Start placing the new objects in the scene, making sure the surface they are on is flat and lines up with their perspective.

### 002 | MASKING

Place each element in its own group folder. Now create a mask for each object using the Pen tool, and ensure the softness of the mask matches the object's true edge. By creating the mask on the group folder, you can easily keep all of your pixel and colour work organised for each new object.

### 003 | LIGHTING

Using Curves and careful masking, brush in darker or lighter areas. Take your time, and use a very low flow on your brush. This is the area that takes a lot of practice to perfect. Keep zooming out and making sure the element is looking more and more suited to the environment.

# Illustration

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# 20 PRO SECRETS FOR DYNAMIC LIGHTING

WHETHER YOU DO RETOUCHING OR PHOTOMANIPULATION,  
DIGITAL PAINTING OR ILLUSTRATION, YOU NEED TO HAVE A GOOD  
UNDERSTANDING OF LIGHTING TO ELEVATE YOUR ARTWORK TO  
A PROFESSIONAL LEVEL



## 01. DISCOVER KEY LIGHTING SETUPS

HERE ARE FIVE BASIC LIGHTING STYLES THAT ARE POPULAR IN PHOTOGRAPHY, WHICH EVERY PHOTOGRAPHER, RETOUCHER OR DIGITAL ARTIST SHOULD RECOGNISE



© Ryan McGuire

HIGH KEY



LOW KEY



© PSD Innovative 2015

SIDE LIGHTING



© Clinton Loffthouse Photography;  
Model - Shelly D'Inferno

LIT FROM ABOVE



© Jamie Mahon

LIT FROM BELOW



© Vitalij Sidorovic; Model - Cecelia Morgan

## 02. MASTER REMBRANDT LIGHTING

Rembrandt lighting is a popular setup for portrait photography. It's named after the Dutch painter Rembrandt and is characterised by a key light on one side of the face, and a triangle of light on the shadowed side. To capture this in the studio, you use a key light placed high and at a 45-degree angle to the subject. You are not limited to the studio either. "Achieving Rembrandt lighting in natural conditions is hard, but it is possible," says designer and photographer Vitalij Sidorovic

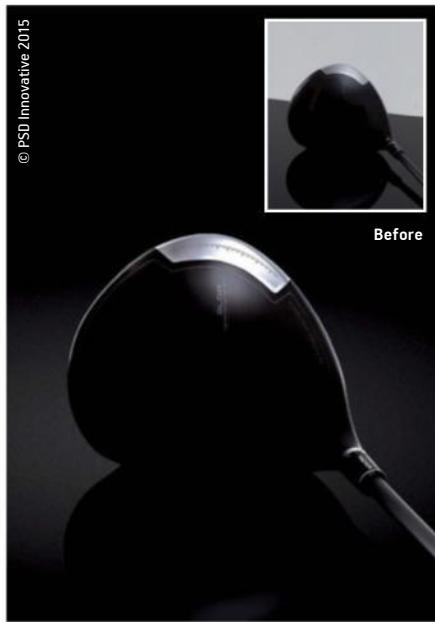
[www.behance.net/vitaljisidorovic](http://www.behance.net/vitaljisidorovic), referring to the image shown here. "Using a light source found in the street, I had to position the model at the right angle and asked to tilt her head until I could see [a] small triangle on her face."

In digital painting, study the traditional work of Rembrandt or use source photography to figure out where the light should fall. With low-opacity brushes set to Soft Light, build up layers of light on one side of the face and for the triangle.

## 03. CREATE RIM LIGHTING

Rim lighting is a type of photographic lighting effect where your subject is lit from behind. This gives the effect of a light stroke around the outline, which highlights the subject and helps them stand out from their background – great for composites. You can achieve this effect in-camera, but you can also create a rim light effect in Photoshop. One method is to start by selecting your main subject, putting it on its own layer and entering Quick Mask mode. Use the Brush tool to paint around the edge of your subject and exit Quick Mask to view your selection. Add an Exposure adjustment layer, clipping it to your subject layer and targeting the selection, and toggle the effect for the strength of rim light.

For this image, Andy McIntosh, director at PSD Innovative ([www.psdinnovative.com](http://www.psdinnovative.com)), explains that the rim light effect was achieved through the use of blending modes. "Shadow layers were set to Multiply and Soft Light, while the Highlight layers were set to Screen."





© Sun Ho Shin

## 04. GENERATE CAUSTIC LIGHTING

Caustic lighting is the term used to describe light that has been reflected or refracted by a curved surface or object, often projected onto another surface. It is a naturally occurring effect and is often captured in photography, but creating it from scratch is more difficult. It is most commonly encountered in 3D artwork, as most modern 3D programs support caustics, which use complex algorithms to work out how light would react to an object that would cause the light to reflect or

retract. The image shown here is a great example of caustics and was created by 3D generalist and designer Sun Ho Shin [www.helixd.kr](http://www.helixd.kr) using 3ds Max and V-Ray, with the brightness and contrast adjusted in Photoshop.

It is also possible to create a similar kind of effect in Photoshop alone, however it takes time and is quite fiddly, so most artists either use a Caustics Generator (for example, [www.dualheights.se/caustics](http://www.dualheights.se/caustics)) or a pre-made caustics texture.



© Georgia Black

## 05. UNDERSTAND SUB-SURFACE SCATTERING

Sub-surface scattering (SSS) is when light shines through a translucent object. This journey through an object causes the light to be reflected at lots of different angles, giving a scattered effect. Like caustics (Tip 4), this is a naturally occurring light phenomenon and you probably barely recognise it without specifically looking for it, however its absence can throw a whole image off balance and make it feel unrealistic. A common example in digital artwork is working with skin – skin without SSS feels flat. Again, it is a common setting in 3D

programs, which can generate realistic SSS on renders, which can be enhanced in Photoshop. It is not just skin, however, as any material that can pass light would be affected. This example by illustrator and motion graphics designer Georgia Black ([www.georgiablack.com](http://www.georgiablack.com)) shows how SSS is important to still-life setups too: "The effect was achieved using the sub-surface scattering material and physical renderer in Maxon Cinema 4D R16, with touch-ups and post-production done in Photoshop CC 2015, compositing a multi-pass render."

## 06. ENHANCE LIGHTING WHEN RETOUCHING IMAGES

ANDY MCINTOSH SHARES THE PHOTOSHOP SECRETS BEHIND THESE CREATIVE RETOUCHES TO ACHIEVE A RANGE OF DIFFERENT EFFECTS



© PSD Innovative 2015 / © Mark Roe Sports Photography

**Blurred lighting effect:** "We added creative blurring to a series of skateboarding images by first taking two photos: one shot at high speed to capture the detail and the second shot at a low shutter speed to give us the blur effect. The shots were then layered in Photoshop and the blur layer was set to Screen, before the blur layer was airbrushed and retouched. Many more airbrushed layers were added on top of the blur layer to build up the blur lighting – each of these was set to Screen or Overlay and different opacities to build different lighting effects."



© PSD Innovative 2015

**Add subtle coloured lighting:** "We shot the Jeep using two photo lights to enhance the car. The car was cut from the background. Solid colour layers were added and set to Color blending mode, which were masked with soft masks and set to different opacities. Each of the sun spots were drawn using the Pen tool, filled with a solid colour set to Screen or Overlay on different layers and then individually moved into place. The car was worked on separately with a combination of highlight and shadow layers and airbrushing layers set to different opacities."



© PSD Innovative 2015

**Paint with light:** "The Porsche lighting was enhanced by painting with light. We used the Brush tool on two layers, one for highlights and one for shadows. Both these layers were set to Soft Light and we painted with white on the highlight layer and with black on the shadow layer. This allowed us to add or subtract light as we needed it. We also added spotlight layers also set to Soft Light. We then airbrushed just a dab of white on these layers so we could easily move the lighting around anywhere on the car."



© PSD Innovative 2015

**Dodge and Burn:** "The pie was put together from five different shots and retouched into a final image. The lighting for each section of the pie was achieved with Dodge and Burn on a 50% grey layer set to Overlay. We then painted with different opacities of black and white to get the correct highlights and shadows. The cast shadows were added on a separate layer set to Multiply."



© Clinton Lofthouse Photography,  
Stylist and model - Rachel Rea



## 07. WORK WITH NATURAL LIGHT

Natural lighting can help to lift a photograph and give it a certain subtlety, however you need to ensure that you use it and enhance it in the right way to get the most out of it, or it can dull your image.

"Natural light can tend to make images look very flat and boring if you don't find a way of making it define [and] give depth to your model, or highlight them in an interesting way," explains photographer, retoucher and digital artist Clinton Lofthouse [www.clintonlofhousephotography.com](http://www.clintonlofhousephotography.com).

"In my *Dark Tales And The Rose Of Solitude* image (above), I had to shoot natural light in Leeds University library, which was fairly dark and secluded. Eventually I noticed shafts of sunlight beaming down from small ceiling windows. Placing my model underneath this light created some defining rim light and depth.

"I also knew I could enhance and adapt this light afterwards in Photoshop to add further interest to the image and draw your eye to the model." When

retouching images in Photoshop, it pays to work with the natural light to give your final image more drama: "One technique I commonly use to do this is to sample the highlight colour with my picker, create a new layer and set it to a Linear Dodge blending mode. I created a selection of the model then painted in the light beam on a low opacity. To add more realism I added some dust speckles in the air along the light. I did this by creating a dust brush in and painted in the dots, again on a low opacity only in the light."

## 08. LEARN THE DIFFERENCE BETWEEN OUTDOOR AND STUDIO LIGHTING

PHOTOGRAPHER JAMIE MAHON ([WWW.JAMIEMAHON.COM](http://WWW.JAMIEMAHON.COM)) EXPLAINS HOW TO WORK WITH THESE TWO DIFFERENT LIGHTING TYPES IN-CAMERA AND IN PHOTOSHOP

**Blending modes:** Linear Dodge layers on various opacities used to emphasise the scene and colour of the setting Sun

**Edit contrast:** Curves layer adjustment to lower the contrast

**Dodge and Burn:** Overlay layer set at low Opacity to Dodge and Burn

**Shoot setup:** 50mm prime lens and a reflector on location used to bounce light back onto subject

**Lighting setup:** Beauty dish as only light source

**Vignette:** Multiply layer to create vignette

**Lens Blur:** Lens Blur filter, but painted in with Quick Mask to pull focus more onto subject

**Noise:** Noise added to equalise image

**Shadows and highlights:** Shadows and highlights done on a Soft Light layer, as opposed to dodging and burning

© Jamie Mahon

# Illustration



© Clinton Lofthouse Photography

## 09. CREATE CINEMATIC LIGHTING

Clinton Lofthouse is a pro when it comes to retouching images with a dramatic, cinematic look: "You need to start off with a good concept; apocalyptic themes always work well. To me contrast, shadow and detail define the gritty feel – if your image lacks this, you can add it by using a Curves adjustment layer to tone the image and pull down the darks. You can deepen this added contrast by dodging and burning the whole image and defining details. Create a new layer, fill it with 50% Gray and switch the blending mode to Soft Light, then use the Burn tool to darken selected areas. My final tip is to add some blues to shadows using Selective Color. Change the colour to Blacks, move the Yellow slider to the left and it will add blue to the darks, but don't overdo it."



© Raul Ferran/343 Creative

## 10. MATCH LIGHTING ACROSS MULTIPLE PHOTOS

In photo composites, it's unlikely all the images will match in their lighting. "I try to have my stock photography match the same direction of lighting, but if that isn't possible, I need to go in and create it. I use dodging and burning a lot to get the lighting correct," says creative director of 343 Creative Raul Ferran [www.behance.net/343Creative](http://www.behance.net/343Creative).

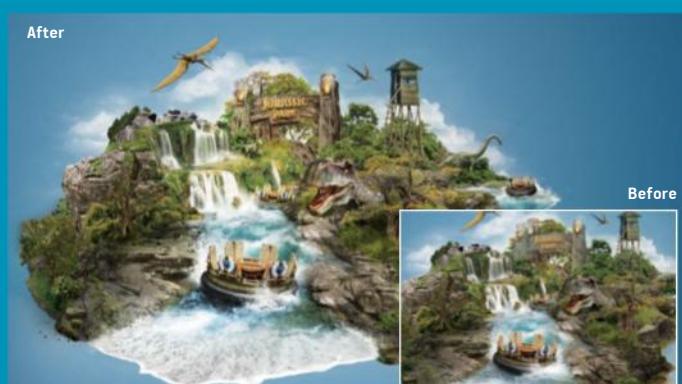
Get a clear idea of where light is coming from and plan a lighting direction to ensure elements can be matched. Have a sketch on a different layer to your composition to rough out where the light source is and where light would hit different parts of the picture.

## 11. USE DODGE AND BURN TO ADD LIGHT VALUES

Dodging and burning are old photographic terms from before the age of digital. They refer to techniques used during the printing process where parts of the image were exposed specifically to lighten (dodge) or darken (burn) key areas in order to add contrast. This helps to enhance and manipulate the lighting present in an image, with deep, rich shadows and clear, bright highlights. In Photoshop, the Dodge and Burn tools offer the same results.

Raul Ferran uses these tools to adapt the lighting in photos making up a composite: "Once you establish where the lighting is coming from, you can start adding your lights and shadows. I always create these on a separate layer that is filled with 60% black set to Overlay [as it is non-destructive]."

Creative retoucher Fabio Araujo ([www.behance.net/fabioaraudo](http://www.behance.net/fabioaraudo)) agrees with the importance of using Dodge and Burn in composites: "You can improve an image or destroy it with the wrong use of light and shadow. It is very important to create a point of light and follow the same perspective. The Dodge and Burn tools are good to highlight the shadows and highlights and create a uniform image." These tools are put to use in Araujo's image *Jurassic Park*, shown here alongside the image before dodging and burning: "I applied the effects of shadow and light using these tools and you can see that the rocks have a more realistic appearance and the water is brighter."



© Fabio Araujo



© José Paulo Reis

## 12. MAKE LIGHT REFLECTIONS

If your photo composites include glass and lighting, then you are going to have to master the art of creating reflections or your whole image will look unrealistic. Fashion photo retoucher and digital artist José Paulo Reis ([www.madartistgroup.com/jose-paulo-reis](http://www.madartistgroup.com/jose-paulo-reis)) needed to create a series of reflections on the fish bowl in this image. The soft glows on the right-hand side of the bowl were created using a soft white brush with 50% Opacity and 25% Flow. Some of these were also treated with the Gaussian Blur/Motion Blur filter to add motion, and in the top right he needed to use the Warp tool to match the curve of the bowl. The reflections of the window shapes, most prominent in the top left, were drawn with the Rectangular Marquee and filled with a White-to-Transparent gradient at 82% Opacity. The rectangles could then be duplicated, warped and treated with Motion Blur to fit the shape of the bowl.



© Gavin Campbell

## 13. CREATE SPECIAL EFFECTS WITH LIGHT AND COLOUR

While lighting is a key element in photography and digital art and one that we are focusing on in this feature, colour is another. Colour cannot be ignored when it comes to discussing lighting, especially in compositing and illustration work – finding a good balance between the two is important. This is particularly true when it comes to creating special effects lighting, which needs to be bright and colourful, but also full of light.

"In order to create a healthy balance between colour and light, it's important to make use of certain layer blending modes to develop illuminated effects. This helps to give the light effect a sense of

realism and energy that would otherwise appear quite flat as a default coloured layer," explains freelance illustrator Gavin Campbell ([thewhitehawk.tuts.com](http://thewhitehawk.tuts.com)). "It's also important to understand how certain colours evoke very different types of energy. For example, [in the image shown] I used a Color Dodge blending mode to create a glowing green-tinted light on the inner rim of the trainer, which evokes a sense of positivity and harmony. I then used yellow (emotional strength and creativity) and then red (strength, stimulation and excitement) light on the outer rim as part of the continual progression."



© Angel Ganev

## 15. EVOKE HEAT AS WELL AS LIGHT

Don't forget that in the physical world, lighting often has other effects. Notably, it's often a source of heat and expressing this in a digital painting can really make the lighting feel authentic. "A great thing to do to achieve a spectacular lighting effect, especially if the light source is warm, is to add saturated colours on the corners of sharp cast shadows. It really makes the light look hot," explains freelance illustrator Angel Ganev ([angelganev.artstation.com](http://angelganev.artstation.com)). "Another thing I like to do, is to paint small bits of different colours on a Color layer, after I am done with rendering. This really makes the piece come alive and you can rarely see it in photographs, since they usually make the shadows too dark. Finally, after I am done with everything, I almost always use the Color Balance [adjustment layer]. Making your shadows just slightly more blue and your highlights just slightly more yellow, almost never gives bad results."

## 14. ADD DRAMA TO COMPOSITES WITH LIGHTING

FABIO ARAUJO SHOWS US WHICH PHOTOSHOP TOOLS HE USED TO CREATE THIS ATMOSPHERIC COMPOSITE



### 01 | LENS FLARE

With the composition finished, Fabio can begin adding in lighting effects to create the atmosphere in this image. "I always try to create a dramatic environment by taking advantage of the use of light. [First] I simulated a solar light using Filter>Render>Lens Flare in the central image area."



### 02 | LIGHTING EFFECTS FILTER

The next step is to add a vignette to the edges of the image, which is a trick used by photographers and digital artists alike to pull focus to the centre of the image. "To darken the edges of the image and create a more dramatic atmosphere, I used the Filter>Render>Lighting Effects."



© Fabio Araujo

### 03 | BEFORE AND AFTER

Here you can see the original composite before the lighting effects were added, and the difference that using Photoshop's built-in lighting tools can have on a photomanipulation project such as this. The final result is much more dramatic and eye-catching.

# Illustration



© Matthew Britton

## 16. STUDY TRADITIONAL ART

In order to create great digital paintings in Photoshop, it pays to have classic art knowledge – art students will work on tonal studies and learn how colours reflect and interact with each other, applying this to their paintings in order to add realism. This understanding is just as relevant to digital art. “It’s really worth putting that time in first. Photoshop is a tool like a paintbrush or pen; it’s not going to do the work for you,” says illustrator Matthew Britton [www.matthew-britton.com](http://www.matthew-britton.com). Pay attention to the world around you and watch how light reacts to different surfaces, then practice what you have seen in Photoshop. “[Look at] how light really looks on glass, water, metal, etc. – that [will all be] in your head when you come to do your illustration work. It makes it a lot easier, because you’ve got a reasonably accurate instinct about what looks right and wrong.”



## 17. ADD REALISTIC LIGHTING TO DIGITAL PORTRAITS

To ensure realism you need a solid workflow process that ensures you cover every angle. Illustrator Giulio Rossi has this down to an art in his expressive and hyper-real portraits. He works on lighting after the basic colouring: “Usually I create close-up portraits, so not having complex backgrounds gives me the chance to focus more on the face and I’m able to perform each step of the realisation of the illustration separately. The first thing to think about, before you start the actual procedure [of adding lighting] is to ask yourself, ‘Where do I want the light coming from?’ This should be something you’ve considered during the sketching phase. I then try to imagine how each single element should behave accordingly.

“I apply lights/shadows on distinct layers using brushes; a simple Soft Round brush mostly, increasing its size and transparency for big areas and decreasing it for precise strokes to details. My favourite Photoshop layer blending modes are Multiply for darker areas and shadows, and Soft Light to lighten skin and to create shiny hair reflections.”

© Giulio Rossi



© Matthew Britton

## 18. USE BRUSHES TO BUILD TONES

With digital painting, you can’t always rely on the built-in lighting filters and tools. You will need to paint in a lot of the lighting by hand in order to create a realistic scene that is full of depth and atmosphere. Building up the lighting in a digital painting is no different to building up the tones and values in a traditional painting, which is where Photoshop’s Brush tools come in to play and the most basic, built-in brushes are perfectly adequate for getting exceptional results – if you know how to use them.

Illustrator Matthew Britton takes a very traditional approach, forcing Photoshop to act like oil paints to give his artworks a tangible, old-school feel: “[This way of working] actually emulates the old-style ‘fat over lean’ principle very well, building up in layers, reducing Opacity (adding ‘oil’) each time. I’ll start with 100% Opacity and large brushes with Transfer and Smoothing on (to imitate slight paint mixing) and then reduce the Opacity as I build it up. Towards the end I’ll use a few blending modes like Soft Light to imitate oil colour glazes. Then I’ll go back in with hard brushes to pick out details at the end. Regular flattening of layers is like accepting the paint has dried and moving on. It’s important to keep an eye on contrast too. Every now and then I’ll check the levels to keep the colours bright – or go in with a really soft brush on Multiply to keep the shadows deep.”



© Richard B. Roberts

## 19. ENHANCE MATTE PAINTINGS WITH LIGHTING

Matte paintings are often used to create exciting concepts and landscapes, full of detail. In order to sell the concept, it is important that the lighting is realistic and dramatic in the scene. This means having a very clear understanding of light and how it works, as well as making the most of Photoshop's tools to bring it to life, as freelance art director and digital artist Richard B Roberts [www.richardbroberts.com](http://www.richardbroberts.com) explains: "I made the lighting for the final image [shown] realistic by looking at references and how light interacts with wet surfaces. I also looked at how light bounces off of and illuminates different objects. I used a combination of digital painting and matte painting techniques to add lots of details and I also used photo references. I emphasised variance in colour value, shadow and reflection. My main tools for matte painting are the Brush tool, the Clone Stamp tool and the Pen tool."

## 20. DISCOVER PRO LIGHTING SECRETS

### 1. HIGH SOURCE LIGHT



© Jamie Mahon



© Giulio Rossi

Jamie Mahon used a beauty dish above with flashgun below diffused with an umbrella, enhanced by Dodgeing and Burning on a Soft Light layer

Giulio Rossi's digital painting uses a spotted indoor light coming from the top right, enhanced with Filter>Render>Lighting Effects>Spot, set to Soft Light

### 2. POWERFUL BACKLIGHTING



© Clinton Lofthouse Photography

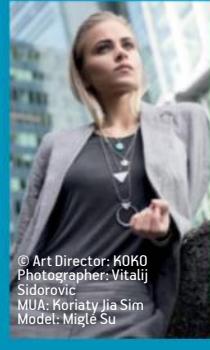


© Gavin Campbell

Clinton Lofthouse has used a rim light effect in this composite to add definition and separate the subject from the background

For this illustration, Gavin Campbell used the Airbrush to paint yellow circles behind the apple and added a Screen layer for the glow

### 3. NATURAL LIGHT



© Art Director: KOKO  
Photographer: Vitalij Sidorovic  
MUA: Koriaty Jia Sim  
Model: Migle Su



© Matthew Britton

Vitalij Sidorovic shot this in harsh sunlight, using shadows and awnings from buildings as large reflectors. The light was enhanced through colour correction and Dodge and Burning

This scene is painted using natural lighting, as Matthew Britton relies on Old Master lighting techniques modernised through Photoshop

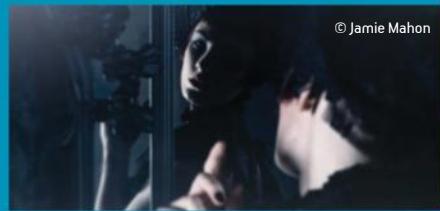
### 4. DRAMATIC LIGHTING



© Richard B Roberts

Richard B Roberts used the Pen tool to make a path selection where the light rays would be and the Gradient tool to bring in a haze of light, set to Screen

Atmosphere is created by Jamie Mahon with a large soft box, angled to catch the eye, and Blur, Gradients and adjustment layers in Photoshop



© Jamie Mahon

### 5. DETAIL LIGHTING



© Fabio Araujo

Fabio Araujo has pulled out the fire lights as the detail lighting in this composition, through fire textures and volcanic lava set to Screen



© PSD Innovative 2015

### 6. LIGHTING EFFECTS



© Gavin Campbell

Gavin Campbell uses Screen or Color Dodge modes as a foundation and a plug-in called Flame Painter ([www.escape motions.com](http://www.escape motions.com)) for his illustrations



© Raul Ferran/  
343 Creative

# Illustration



In the case of comic art,  
theme and colour story  
go hand-in-hand





# CREATE COMIC ART

CREATE A VISUALLY STRIKING AND DIVERSE TEAM OF ARCHETYPAL SUPERHEROES!



The super team is a comic book staple (think *Avengers*, *X-Men*, or *Justice League*) – a motley crew of specialists who, as a unit, can tackle threats too large for any one of them alone. Each member wields unique powers and abilities that have to read at a glance on the comic book page.

In this tutorial, learn how to design and illustrate a wide range of characters with powers to suit any situation. You'll use body type, pose, theme and colour palette to differentiate each member and

make it crystal clear to the reader exactly who does what. Photoshop is the perfect tool for this because its layer management is second to none, and you'll need that while juggling all five of these character stacks at once. Likewise, you'll rely on Photoshop's excellent colour blending modes and adjustment effects to help you keep each figure popping off the page, yet also a properly balanced member of the group.

Quick note: in the line art 'inking' phase, a pressure-sensitive input device is essential, and a line stabilisation plug-in is definitely helpful.



## OUR EXPERT

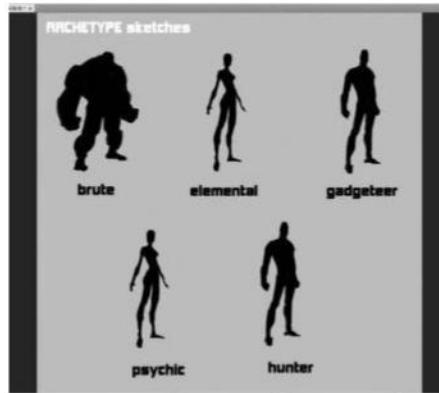
**DAVID NAKAYAMA**  
<http://dna-1.deviantart.com>  
Illustrator and concept artist currently working for San Francisco-based KIXEYE. He works in both digitally painted and comic book styles and freelances for Marvel Comics, Corvus Belli, and others.

## ■ DESIGN THE SUPERHEROES

CHOOSE YOUR CHARACTERS AND COLOUR THEMES

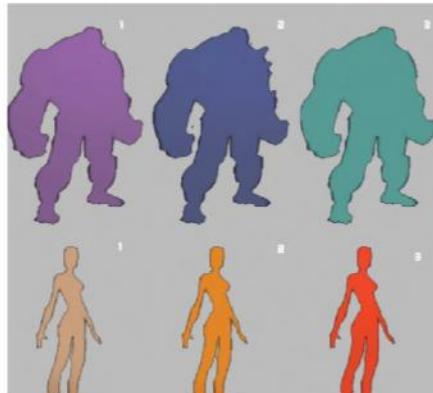
### 01 CREATE BASIC SILHOUETTES

Start simply, with basic body shapes. In comics, most characters fall into one of three standard categories: male, big male, and female. Select five familiar archetypes: the tank-like Brute, energy-casting Elemental, inventor/tech expert Gadgeteer, the Psychic, and urban combatant the Hunter. To make a balanced roster, opt for two males, two females, and a big male.



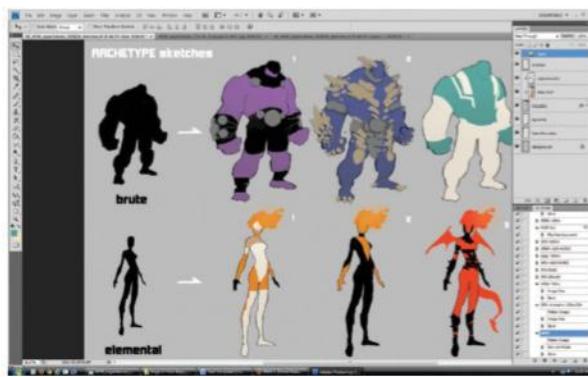
### 02 CHOOSE THEMES AND COLOURS

In the case of comic art, theme and colour story go hand-in-hand. At this early ideation stage, it can be helpful to fill the silhouettes you have drawn up with various colors to see what jumps out. In the case of the Elemental, warm hues suggest a fire theme and immediately lead to ideas for the next step. With the Brute, all you really need to do is make sure you avoid green...



### 03 EXPLORE BROADLY

Now you can let the imagination – and stylus – wander. For the Brute, how about some Kirby geometric design? What if he's reptilian? Futuristic? Try anything that makes sense and has a clear, obvious theme. On the Elemental, you can explore more and less humanity, places where the fire might replace her skin. Or hey, what if she's not human at all?



## ■ WORK IN PROGRESS

### BUILD THE TEAM



Progress 1: Design the different characters



Progress 2: Compose all of the elements



Progress 3: Add details to the illustration

# Illustration



## 04 CHOOSE THE TEAM

Consider origin stories and day-to-day routines – what are the characters' home countries or timelines? Who trained them and what's their MO now? A useful layer setup might include a base layer with colour tint layer Cmd/Ctrl+Opt/Alt-clipped to it, foreground layer for things in front (armour, straps), and background layer for capes, tails, etc. With a nice spread of options to choose from, you can pick the standouts from each category, but also consider what the group's going to look like as a whole. Ultimately, you need to settle on a nice diverse ensemble.

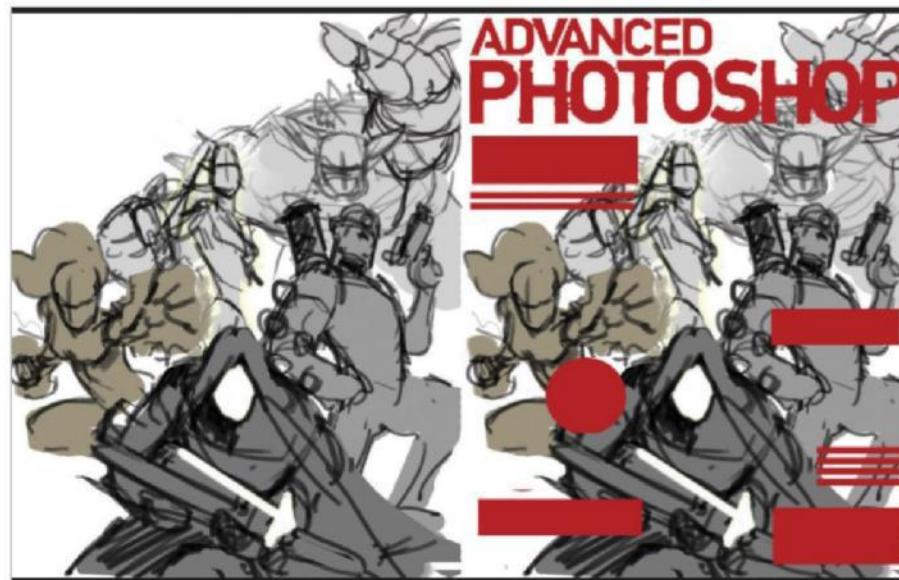


## 06 MAKE REVISIONS TO THE LAYOUT

With this setup, you can freely move characters around in the composition, flipping, scaling, and redrawing as needed. Eventually, you will arrive at a promising layout. At this point, the editor indicates that the image might be used as a cover, but with all the real estate accounted for by the figures themselves, there's none left for logos and text blurbs. Fortunately, our setup makes this an easy revision. Be sure to account for ALL compositional elements as early as possible, or you risk something important being covered up later.

## 07 BEGIN PENCILLING

Now create a new document at the final output size. Drag over the existing sketch layers and create a new layer above these filled with white. Reduce its Opacity to about 85%. Now you can start pencilling in earnest, using the sketched-in poses as a base. Use the same layer setup as before – lines on Multiply and grey fill. It's important here to be loose and energetic with your marks, so use a rough chalk brush (or something similar) to ensure you don't get overly precious with the lines.



### QUICK TIP

How awesome is Liquify? It's one of the most useful tools in Photoshop and gives the artist a tremendous advantage over drawing traditionally by making small adjustments a snap. Use Cmd/Ctrl+Shift+X for quicker access. The Forward Warp tool is incredibly intuitive and, honestly, all you really need.

## 08 FINAL PENCILS

Repeat the process for each character, and from time to time, check your work for drawing mistakes by flipping the whole canvas horizontally. It's an old illustrator's trick and an essential one: looking at your work in the mirror immediately lays bare anatomy problems, especially on faces. You'll see right away that one eye is too high, for example. Fortunately, Photoshop has the perfect tool to fix these issues without totally redrawing everything. Use Filter/Liquify to quickly push things back into place.



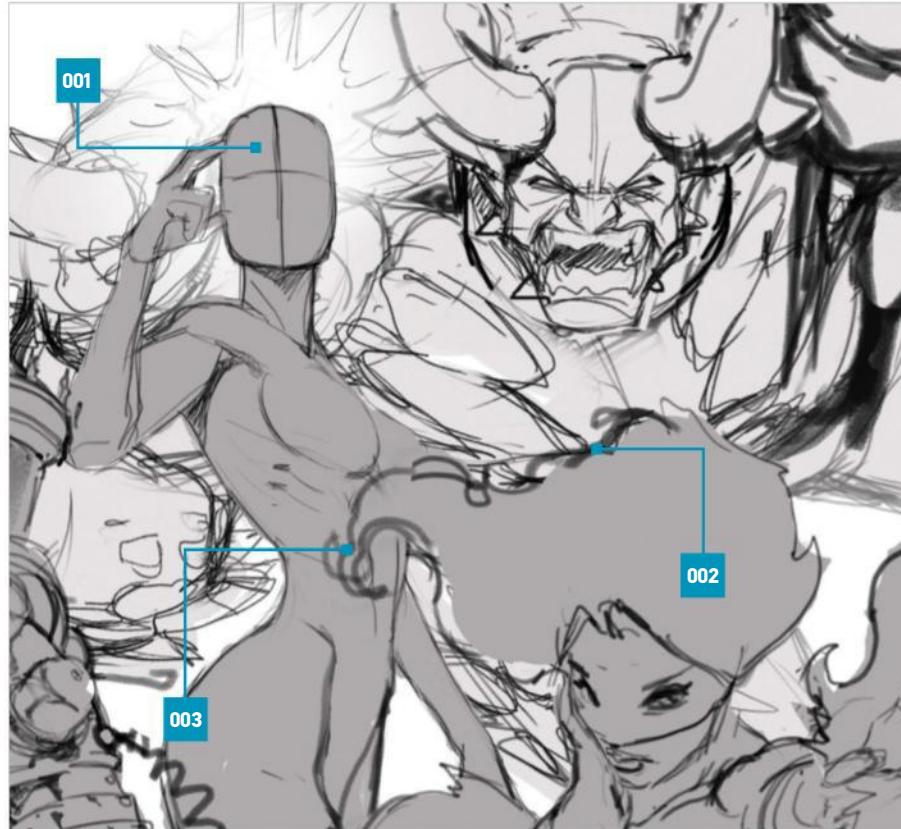


## TIGHTEN THE ILLUSTRATION

BEGIN INKING AND ADD THE COLOUR

### 09 ARRIVING AT FINAL LINES

So far, you've explored a wide range of possible designs for your superhero team, cherry-picked the best of them, composed a layout that lets all five characters shine (while still leaving plenty of room for text blurbs), and worked out almost all of the line art details in a rough pencil pass.



**001 | PREP FOR INK**  
Things are coming into focus, but the drawing remains ambiguous in places and will need to be clarified

**002 | DOUBLE-CHECK**  
Before moving on, double-check anatomy and eliminate tangents. This is the foundation, and it needs to be rock-solid

**003 | NEXT STEPS**  
In the next step you'll lock in your character art, committing sketchy pencil marks to solid black ink lines



### 11 CHOOSE YOUR LINE 'FLAVOUR'

Think about context when choosing a type of line: use heavier lines for shadows and outlines and thinner ones for interior detail. Soft round lines work best for the female form and, likewise, squared-off angular lines for males. On effects like fire, try a rough dry brush. When inking machined metal objects, use Shift-click to rule perfectly straight lines. To make circular forms, use the Pen tool or make a circle with a hard round brush, then delete all but the outer line with a hard round eraser.



### 12 FLAT THE COLOUR

Finally it's time to bring this illustration to life with colour, and the first step is to create some 'flats' – ie specific groupings of flat local colour that fit perfectly into the ink lines you established earlier. Flats are both a base layer for the rendering to come as well as a master selection tool. Placed on a separate layer or in Channels, you can use the Magic Wand to easily select specific areas of the figure to work on while keeping colour boundaries perfectly defined.



### 10 INK UP CLOSE

Similar to step 7, you will be starting fresh with a new process. To streamline the total number of layers, feel free to bake down or trash the older ones (ie you no longer need the sketch layers, as the pencils will now serve that purpose, and those can be collapsed). While inking, it's best to zoom in fairly close. During this process, your aim is to create precise, final lines, so rely on your Wacom tablet or Cintiq to create smooth, sharp marks with varying weight.

**“** Think about context when choosing a type of line: use heavier lines for shadows, thinner ones for detail **”**



### 13 CONSIDER OUTSOURCING

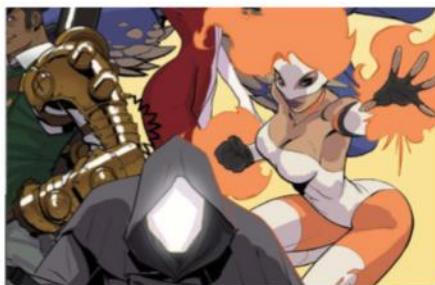
Another helpful note about flats: many professional colourists in the comic field rely on dedicated flatters to take care of this step for them, at the cost of about \$10-12 per page. This portion of the colouring process is time-consuming, repetitive work that doesn't require a professional, so if the cost to time ratio makes sense for you, by all means make use of these incredibly helpful and dedicated artists, available on deviantART and elsewhere.

## ■ RENDER IN COLOUR

### ADD HIGHLIGHTS, SHADOWS, TEXTURE AND SPECIAL EFFECTS

#### 14 PAINT HARD LIGHT SHADOWS

Where to start with the rendering? One approach is to choose a cool, dark grey and paint it over your flats on a Hard Light layer. The beauty of this is that it's additive, casting the look of a shadow over your local colors without overwriting them completely (as with Normal mode). Even better, the shadows thus created have built-in saturation, which looks far better than simply turning up the black. Since you'll be reusing this colour repeatedly, create a swatch of it on a separate layer and use the Eyedropper as needed to select it.



#### 15 ADD SHADOW AND TEXTURE

There are many approaches to rendering, which is the process of adding volume and texture to round out and surface a form. Dodge and Burn (or alternatively, a brush set to Soft Light) can be helpful as a first pass, roughing in the basic lights and darks in no time. From there, soft and hard-edged brushes will finish the job. In areas of intense light, it helps to lighten portions of the line layer. Add texture by erasing out of the Hard Light shadow layer or simply painting on top.



#### 16 SPECULAR WHITES

For matte surfaces, this level of rendering might be sufficient, but for materials like metal, glass, and even skin, you'll need much brighter whites to show the proper level of specularity. Above the shadow layer, clip a new light layer, and because you're looking for the brightest, most intense whites here, set it to Normal mode. On skin surfaces, use the white sparingly – just a single hotspot at the apex of a lit area should be ample. On metal or wet surfaces, use larger swaths of whites running down the length of a form.



#### 17 SPECIAL EFFECTS

Now for the bells and whistles that really bring an illustration together. When colouring energy effects, you have to give the sense that they're insubstantial compared with the actual figures. For starters, lock the layer (see Quick Tip) and paint the lines of the fire (or lightning, etc) in a light, saturated colour. Next, create a new Hard Light layer and build up a glow with a soft round brush set at around 25% Opacity. Add and subtract until you achieve the desired effect.



#### ■ PAINTING METAL SURFACES

Rendering metal surfaces can be tricky. Often in a beginner's work, the shadows aren't black enough and the lights aren't white enough. Even more frequently, they aren't positioned next to each other properly. Grab yourself some chrome reference and note this great rule of thumb: put strong lights and darks RIGHT NEXT TO each other. The name of the game is contrast – the more, the better – and you want the border of the shadow immediately next to the solid white of the lit area.



#### ■ QUICK TIP

At the top of the Layers panel there are four icons for locking layers. The first of these – Lock Transparent Layers – is really useful for manipulating line art. Turn it on, and you'll only be able to paint over existing pixels and nothing else, making it easy to do re-tints.



## 18 SPECIAL EFFECTS 2

Energy is light, of course, and it should have an effect on nearby figures. Make sure you account for this as you near the end of the colouring phase. Again, use a Hard Light setting and paint with the same colour you used before, but this time on a layer clipped to the target figure's flats. Pay careful attention to the direction of the light, and only paint on surfaces that are actually facing it. The effect is only convincing if the application is applied selectively.



## 19 CONCENTRATE FOCUS

To finish up, step back from the piece and see what needs extra attention. When dealing with multiple overlapping figures, they'll often compete for attention and require a certain amount of dialing back. For example, the reds on the Telepath feel a little too strong in the context of the overall piece, so you can create a Hue/Saturation adjustment layer, clip it to her flats, and selectively reduce (using a layer mask) the saturation on her bottom half.

## 20 CREATE DEPTH OF FIELD

Next, you'll need to make sure the figures in the background recede where they overlap the figures in the foreground. Case in point: the Brute's elbow. Using the Eyedropper, select the background colour and, on a new layer set to about 60%, paint in a bit of atmospheric perspective. This makes the individual figures read a lot more strongly, keeping the viewer's attention where you want it. Add similar layers over the Gadgeteer's shin and Elemental's knees – anywhere one figure is in front of another.



### ■ QUICK TIP

Adjustment layers (found under Image>Adjustments or at the bottom of the Layers panel) are your best friend at the end of an illustration. Color Balance and Photo Filter are great tools when unifying a mess of disparate colours under one unifying tint. Levels and Curves adjust the global distribution of darks and lights.

## 21 BRING IT TOGETHER

Lastly, you need to do a few tweaks to help unify the group of five figures as one united whole. First, select ALL the figure layers (minus the soft glow effect layers) at once and Cmd/Ctrl+Opt/Alt+E to Stamp Layers, ie create a flattened copy of all the selected layers. Now you have a silhouette of the whole group to which you can apply a coloured stroke (pink/purple here because it complements the yellow background). Finally, add Levels and Color Balance correction layers on top.



# DESIGN YOUR OWN CHARACTERS

DEVELOP A CHARACTER CONCEPT AND BRING IT TO LIFE USING PHOTOSHOP'S DIGITAL PAINT TOOLS AND TECHNIQUES



This tutorial will teach you how to create an illustration suitable for a children's storybook. You will be guided through the entire process, from the very first tiny thumbnail sketches, all the way to the final image. Learn how to handle composition, colour schemes, overall readability, effective shortcuts, and other tips and tricks. The main focus will lie in creating an illustration that tells a tale.

The painting was made for a spread based on a short story. It was commissioned by a Swedish youth magazine. I really love painting animals and

story-driven art that's geared towards a younger audience, so it was lots of fun working on this one! Being able to paint cute, expressive and appealing illustrations that really reach out to the viewer has always been one of my goals as an artist.

If you have a Wacom tablet, I definitely recommend using it from start to finish for more control. The image was also partly painted using some basic brushes, but I did use a few custom brushes from a free brush set created by the talented artist Shaddy Safadi. You can download his brushes at [www.shaddyconceptart.com/download](http://www.shaddyconceptart.com/download). Ready?



## OUR EXPERT

**ANDREA FEMERSTRAND**  
[www.noukah.com](http://www.noukah.com)

Andrea is a concept artist and illustrator living and working in Sweden, who specialises in character and story-driven art. She works mainly with games, film, storybooks and editorial illustration.

@Noukah\_Art



# Illustration



It's often better to work on a darker canvas, since it's a lot more comfortable for your eyes



## 01 CREATE A NEW CANVAS

First, you'll need a brand new canvas. Start by creating a document by going to File>New and create a canvas that is 210mm x 148mm, and at 300dpi. It's better to keep the canvas rather small at this stage so that you can pay attention to the whole of the image. Fill the background layer with a light-grey tone. It's often better to work on a darker canvas, since it's more comfortable for your eyes. Then create a new empty layer on top – that's the layer you're going to sketch on next.

## ■ WORK IN PROGRESS

### BRINGING IDEAS TO LIFE



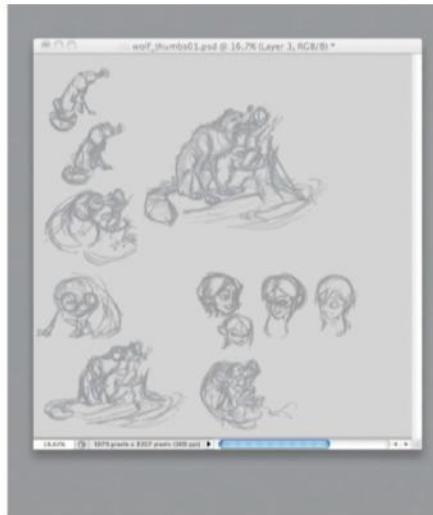
Progress 1: Rough sketch



Progress 2: Block in colour



Progress 3: Final polish



## 02 THE VERY FIRST THUMBNAILS

Start by quickly putting down a bunch of thumbnails. Keep them small and pick a medium-sized brush that you feel comfortable with. This is the 'sandbox' phase, and any idea is allowed at this stage. Focus on experimenting with pose, composition and proportions. The position of the little thumbnails is not that important, just make sure that you get every single idea out of your system. Stay very loose and feel free to play around a lot before settling entirely with your idea.



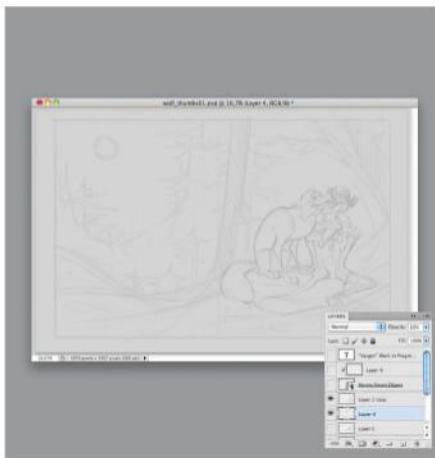
## 03 CREATE A ROUGH SKETCH

Pick the thumbnails that are closest to your idea and start arranging them on your canvas. Lower the opacity of that layer and create a new one on top of it. Keep sketching until the entire image works, and keep experimenting. It's great to constantly ask yourself questions such as: What's the purpose with the image? How does the story go? Which moment works best for this illustration? What style should it have? Who's the audience? Does the composition direct the viewer properly?



## 04 REFINE THE CHARACTERS

Now you will need to create another document to implement your final design. Feel free to make it even larger this time and fill the background with a light-grey tone. Select the character sketch with the Lasso tool from the rough sketch, copy the selection and paste it into your new document. After that, scale the characters so that they fill out the whole canvas and lower the opacity of the layer, then create another empty one and start refining the sketch further. To do this, use a brush with hard edges, and with the opacity settings activated.



## 05 LOWER THE OPACITY

When the characters are more refined and you feel happy with them, copy the layer and add it to the previous sketch document. Remove the rough version of the characters and merge the sketch layers together. The sketch should only work as a vague guideline for the painting itself, so lower the Opacity to about 30% and lock that layer. Most of the other layers (except some adjustment layers that affect the entire image) created for this painting will stay underneath the line drawing.

### QUICK TIP

This shortcut that can be created through Actions is very handy when painting digitally in Photoshop. Simply create an Action that flips your canvas horizontally when pressing a specific key, perhaps F2. Flipping your canvas often makes you look at the painting with fresh eyes, and you can immediately see and fix any proportions or compositions that may be a bit off.

## 06 TRY IT OUT IN GREYSCALE

It's time to play around a bit with the values. Block everything in with flat tones just to find some suitable values that will work well with the composition and mood. Paint on a new empty layer that's created underneath the sketch layer. A nice rule to go by is that if things work well in greyscale, then it will definitely work out in colour as well later on. In general, it's also nice to have several possibilities to choose from before you start to colour a new piece.



## 07 COLOUR TEST

Before getting too serious with the illustration, it's a good idea to quickly flatten the greyscale sketch and create and save a new version that will serve as a colour palette later on. On the new document, create a new empty layer and set the layer blending mode to Color. Now you can start painting some colours in without affecting the tones. This one will work well with lots of greens as the dominating hue, with a slight touch of brown, yellow and red.



## 08 BLOCK IN THE BASE COLOURS

After settling on a nice colour scheme, it's time to block everything in. This will make things so much easier when starting to paint the illustration. The base layers can be created using the Pen tool. Start by drawing the main shape to create a new path, then make that path a selection and fill it with a basic colour. Proceed by creating basic shapes for the different background elements, the wolf and the girl. Lock the transparency of each layer when done.



## 09 CREATE CLIPPING MASKS

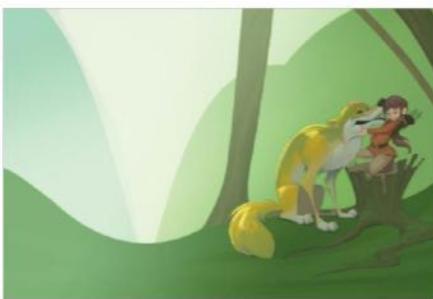
This stage really is a true time-saver, and it's one of my favourite Photoshop shortcuts. Start by creating new layers on top of each 'blocked' layer, then press Opt/Alt and hover the cursor in-between the two layers. The lower layer will become the parent of the upper one, and it will then stay within that shape, no matter how messy you paint. It also means that you only need to block in the main parts once. You can then focus on the fun part – the painting itself!

# Illustration



## 10 DOUBLE-CHECK IN GREyscale

When all the base colours are added to the painting and you're all set, it's helpful to create a Hue/Saturation adjustment layer. Keep it on top of the entire painting and adjust it so that the painting gets completely desaturated. You can then turn this layer on and off to keep checking the values when painting. Is the painting readable in greyscale at this stage? Good! Then it's ready to get painted for real.



## 11 TIME TO PAINT!

Keep blocking in base colours with a large brush. The basic brushes will work perfectly at this stage. Use big, bold strokes in the beginning and switch between hard-edge and soft-edge brushes, keeping the Opacity at 20-50%. Stay loose and always work on the entire painting. To get a better overview, open the document in two separate windows using Window>Arrange>New window.

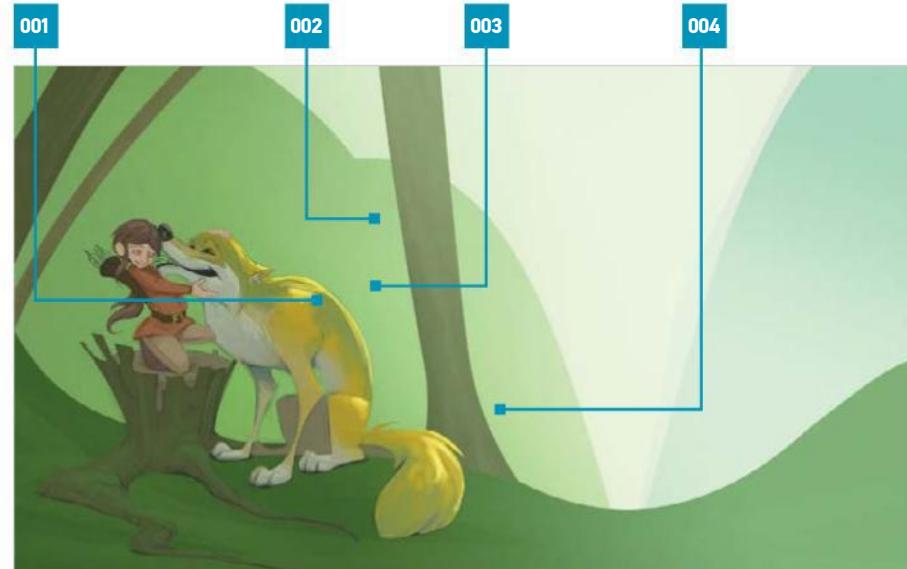


## 13 SECOND PAINTING PASS

Keep fleshing out the illustration, working on the entire painting and correcting smaller mistakes that you encountered when mirroring the image. Keep comparing the image in the smaller window as you proceed and make sure that it looks good and readable when it's smaller as well. Although it's tempting, don't dive into the smaller details just yet; just keep painting with a slightly lower opacity and render the forms.

## 12 FLIP YOUR CANVAS REGULARLY

Go to Image>Image Rotation>Flip Horizontally on a regular basis to check the proportions, balance and composition. When you flip the canvas, you'll see immediately if the nose looks off, or if the position of the eyes is awkward. It's a lot easier to spot mistakes. The great news is that you get to make the changes in time. If the image is working in both angles, then it's probably balanced.



### QUICK TIP

It's always a good idea to keep your light sources on a separate layer to your base image. This way, you can turn those layers off when you need to, and you can then focus entirely on rendering form and putting down those basic values in your painting.



## 14 ADD SOME LIGHT

It's a bit dark here, isn't it? To solve this, create new layers for the background and the characters, then connect them to the layers underneath as clipping masks. Set the layer mode to Color Dodge and pick an orange midtone to paint with. Use a hard brush without any opacity settings and paint in highlights, ensuring they are in keeping with the direction of the light source. Let those layers stay rough for now, as long as it looks good overall.



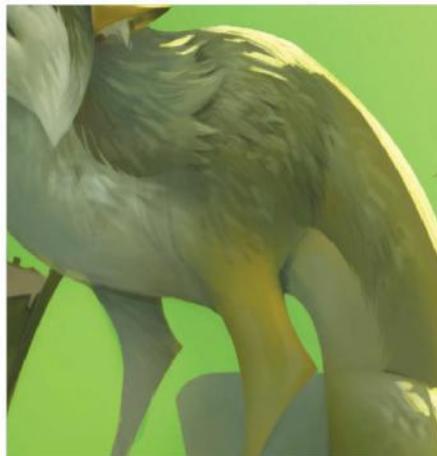
## 15 THIRD PAINTING PASS

The image is now ready for some slight detailing and early polishing. Play around with different textured brushes to get that traditional, painterly feel. Safadi's custom brushes will suit perfectly for this phase. Vary the opacity of the brushes to gain full control while you paint. Create new empty layers on top of the parenting layers if you feel unsure and want to redo, or remove unnecessary changes as you paint.



## 16 DOUBLE-CHECK IN GREyscale AGAIN

Turn on the Hue/Saturation adjustment layer that you placed at the very top and check the values. Is the illustration still readable? This part is really crucial, and as mentioned earlier – if it's working in greyscale, then it will most likely work in colour as well. So it's a very good habit to just double-check your illustration on a regular basis while working with colours. I can't encourage this part enough. Is it still working? If it still reads well, then it's fine.



## 17 REFINE THE FUR

You can see that the wolf's fur needs some more details. Keep painting with a medium-sized brush and render the forms a little bit more. After that, pick a brush that feels more like a traditional brush that slightly imitates hair or fur. Having photo references is always a huge benefit; so don't be afraid to search for some nice photos that clearly show what a wolf's fur really looks like. References will always be important, even if you paint in a rather cartoon-like style.



## 18 FURTHER DETAILING

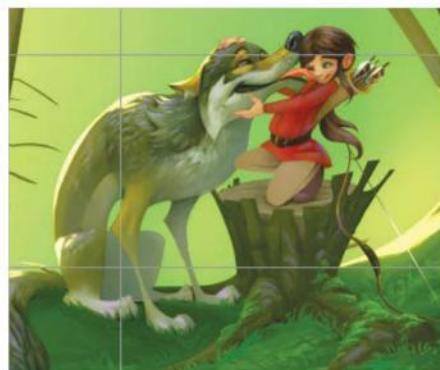
Keep adding in smaller details where they are needed. Paint them all in while keeping a careful eye on the entire illustration. Remember: less is more. Another good thing to keep in mind is to spend some extra time on characters' eyes and faces in general. These features are one of the first things that the viewer looks at, so it's important that the eyes and expressions read well and show clear emotions. Getting this part right definitely helps to tell a story.



## 19 FINAL TOUCHES

Finally, you can add the smallest and finest details to the painting. These include the whiskers, hair and sparkles in the eyes. Evaluate the entire painting by flipping the canvas horizontally as in Step 12, turning the Hue/Saturation adjustment layer on to check values once again, and last but not least, make sure that it reveals your story. You can also flatten the entire painting at this stage, so you don't have to handle all the different layers anymore.

References will always be important, even if you paint in a rather cartoon-like style



## 20 PREPARE FOR DELIVERY

Since this was made for a magazine, it's good to make sure that all the settings and modes are correct. To start with, check that the image is scaled or cropped properly. Most publishers handle their images in CMYK, so make sure that it's converted. You can also sharpen the image a bit. Go to Filter>Sharpen>Unsharp Mask. Play with the settings and make sure that the image looks nice and crisp, and then you're done! Hope you found this tutorial helpful. Good luck!



## CITYSCAPE SPEED PAINTING

PAINT TO A TIME LIMIT TO CREATE A MOODY CYBERPUNK ENVIRONMENT



Creating concept art doesn't have to be a slow process. By setting yourself a short time limit, you are forced to make quick decisions, which can often lead to some of the most engaging compositions. If an idea isn't working out, a time limit will encourage you to move on from it quickly rather than wasting time trying to realise it. The design itself can be quite loose; it is more about creating a mood. This technique is known as speed painting, and you will see that it is as much a frame of mind as it is a way to work.

In the following tutorial, you will learn how to create a quick cityscape painting using brushes and stock images. Although the focus is on fast art, lighting and texture shouldn't be overlooked. Beginning a design in black and white is really important, as it can help you to understand how the lighting and values work without being distracted by any colours. Set some time aside at the end for the detail work, as you will need to slow down to make your image realistic. We recommend that you use a tablet to do this.



#### OUR EXPERT

**FLORIAN DE GEINCOURT**  
[www.degesart.com](http://www.degesart.com)

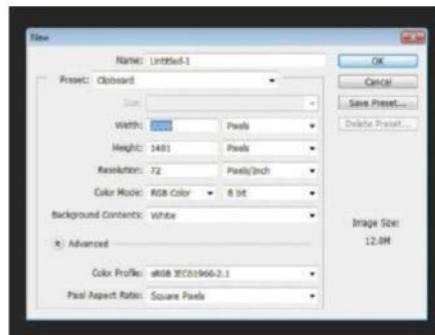
Florian de Gesincourt is a French concept artist. His primary focus is concept design, illustrations and environment design for films, videogames, card games and other entertainment media.

@DegesArt

#### SOURCE FILES

On [filesilo.co.uk](http://filesilo.co.uk) you will find the brushes used for this tutorial and stock images, free to download. For even more textures, go to [www.cgtextures.com](http://www.cgtextures.com). Textures are free to use.

**“** It's important to bear the values in mind. The foreground should be darker and the background lighter



## 01 CREATE A NEW DOCUMENT

The first step is to open a new document set to 3000 x 1400px; this resolution is close to the cinema format (2.35 ratio). You will increase the size of the document later to work in a better resolution. Also keep the document at 72 dpi; you don't need any more because the painting is for screen and not to be printed out.

## WORK IN PROGRESS SKETCH TO PAINTSCAPE



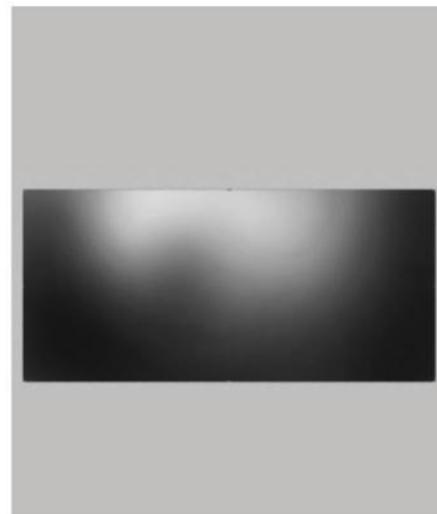
Progress 1: Value painting



Progress 2: Colour and texture



Progress 3: Final details



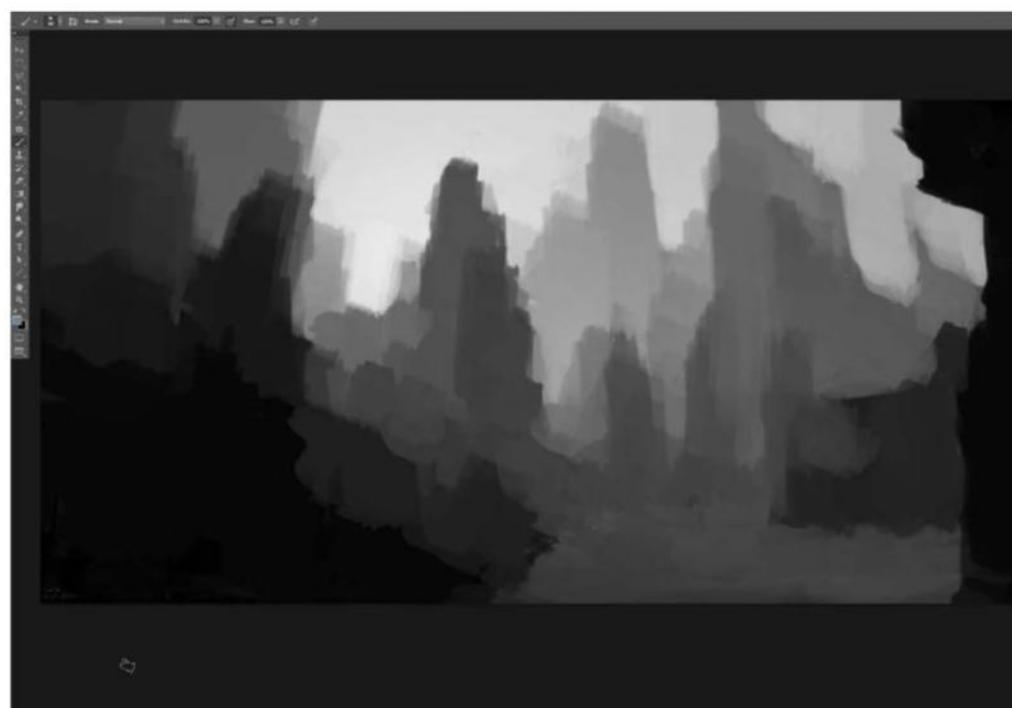
## 02 PAINT IN VALUES

First of all, fill the document with a dark grey, which will help you to paint in the values. Then pick a soft brush (you have it by default in the Brush panel), choose a white colour and start painting very softly onto your document with a large brush size (around 1000px). This will create the light source of the painting. Do the same with a black colour on the bottom of the document to add contrast. Switch between black and white while painting to adjust the first values.



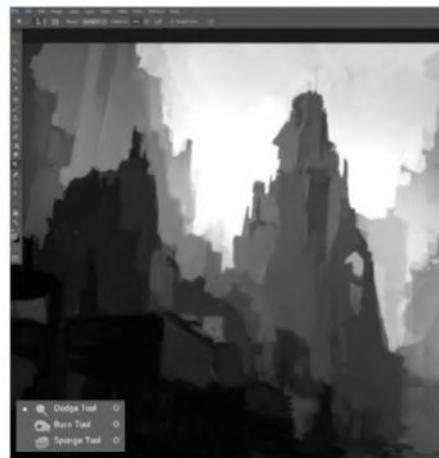
## 03 PICK A BRUSH

Pick a brush to paint the base of your cityscape with (you can use the basic brush you have by default in Photoshop). The brush doesn't matter for a painting, but can help you to create some interesting shapes and nice textures. Remember – when painting with a brush, use the Color Picker (hit Opt/Alt to bring it up) to switch between different colour shades. On the FileSilo website you can find the brush set that we used to create this painting, free for Illustrate with Photoshop readers.



## 04 WORK ON VALUES

This step is really important because the initial sketch will guide you when it comes to lighting your scene. Paint the composition quickly with a single brush. Keep working in black and white and also add some grey to play with the contrast. It's important to bear the values in mind. The foreground should be darker and the background lighter. The entire painting could be done on one layer because it's speed painting, so you don't have to worry too much about the cleanliness of your painting, especially at the start.



## 05 FIND A SHAPE

This step is similar to the previous one but you will go into more detail. You don't have to zoom in or be precise. Work slowly and try to refine the basic shapes. Continue to work with the Color Picker; it will help you to work faster. The light source is behind the buildings, so when you want to add volume to a shape, think about where the light is coming from and where the light will hit. For instance, the bottom of the buildings will be darker and the top brighter.

### ■ QUICK TIP

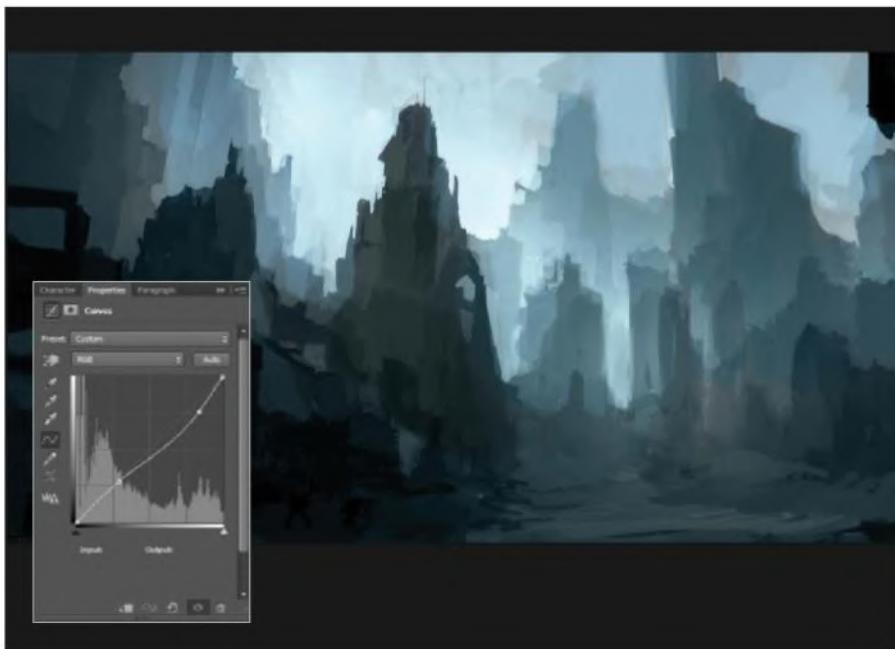
Using stock photos to create a painting is great, as it's a quick and easy way to add textures and lighting. Try to add different elements from photos you like, pick a part, distort it, and try a different blending mode. However, remember that photos don't make a painting; it's your own work that will make it unique and ensure that the design suits your purpose.

## 06 BE AWARE OF THE COMPOSITION

When you paint, think about your composition. Consider the areas that you want viewers to be drawn to and how you will guide the eye through the painting. There are many rules of composition, and here you can see three of them: the foreground is darker and background brighter, the two tall buildings in the midground follow the rule of thirds, and finally, the balance between white and black – only the sky is white, the rest of the picture is completely dark.

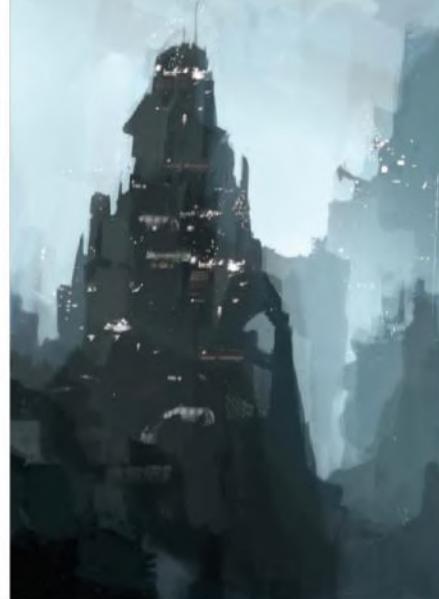
## 07 ADD HIGHLIGHTS

Your painting may appear slightly too dark now. You should highlight the important parts of your painting, where the light hits and where you want people to look. You can highlight with the Curves or Levels adjustment, but as you are only working on one layer, you can also use the Dodge tool (O). Select a soft brush, be sure that the range is set to 'Highlights' and start painting softly onto the brightest part of your painting. See how it can affect the light and how easily you can control it.



## 08 COLOUR THE SCENE

Now the scene is well balanced, it's time to add colour. This doesn't have to be definitive; you just need to get an idea. Start by creating a new layer set to a Color blending mode. Fill this entire layer with a cool bluish-green, very desaturated. Then create another layer set to a Soft Light blending mode, select a blue azure colour and add colour to the sky. Finally, adjust the contrast with a Curves adjustment layer to reduce the brightness of the scene slightly.



## 09 ADD LIGHT TO THE BUILDINGS

Import a photo of a night-time cityscape into your document. You will only keep the lights from this photo and add them to the painting. To do this, set the photo layer's blending mode to Lighten. The dark part of your painting will retain the lighting from the photo. This is a quick way to fill your buildings with windows and lights. Cut out parts of the photo and move them on top of your buildings. Use the Transform selection to adjust the lights to fit the perspective.

# Illustration



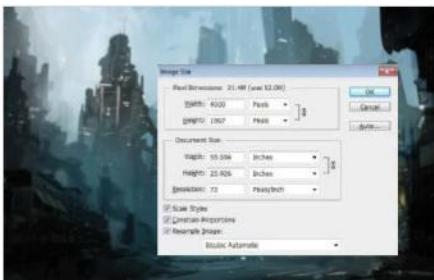
## 10 ADD MORE TEXTURE

Continue adding more texture with other photos. This time, use them to give an idea of what is in the foreground. Select a photo of a street view from the stock images on the FileSilo website or from your own library. Choose a Soft Light blending mode and erase any parts you don't want. You can copy and paste this texture many times and distort it as you wish. Just be aware of the perspective.



## 11 MOOD LIGHT

The bottom part of the painting is now too desaturated and is lacking colour. Let's add some blue on the lower part. There's an easy way to do this; create a new layer set to Soft Light blending mode, pick a soft brush and paint in a very saturated blue from the lower centre of the painting to the right. If you paint in too much, you can use the eraser to remove some of the blue.

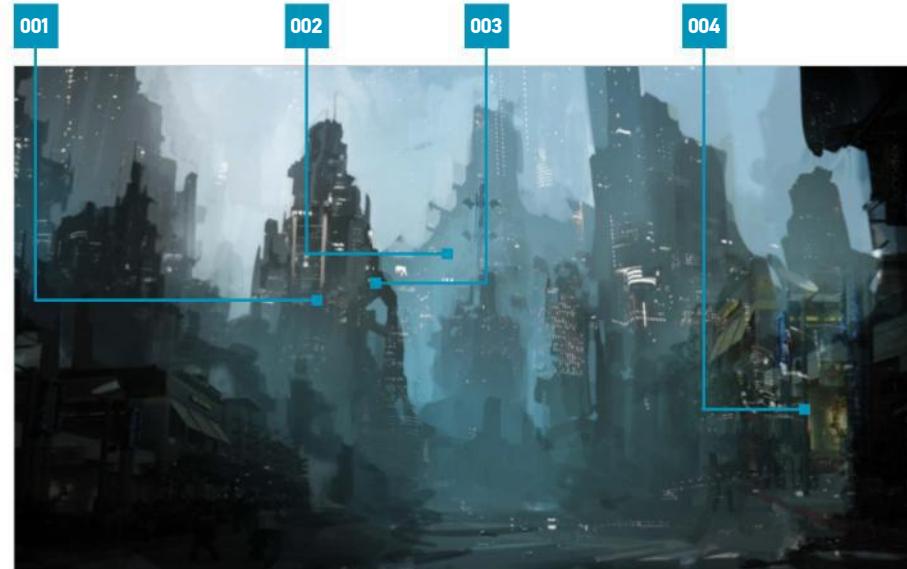


## 13 RESIZE

To make it easier for you to paint in the details, it's important to increase the size of the scene. You can try this technique for every painting you do, starting in low resolution for a sketch, and getting bigger and bigger as you add in details. To do this, go to **Image>Image Size**. This technique is especially useful if you don't have a powerful computer. Also, if your painting is for print, don't forget to change the resolution from 72 to 300 dpi.

## 12 ANALYSE YOUR WORK

When you are happy with your composition and the basic lighting, you can begin to add even more details. You will start working on the main street by adding photos, painting over, adding shops and streetlights, and painting in people to make the scene believable. Finally, you will add rain to the painting to complete the mood and learn how bring the foreground into focus.



### 001 | COMPOSITION

Use the rules of composition such as balance of colour and the rule of thirds to create an engaging scene

### 002 | HUE

Use a Color blending mode to change the look of the entire scene and give it a blue, moody hue

### 003 | LIGHTEN UP

Use stock photos with their layer set to a Lighten blending mode for a quick way to light up your buildings

### 004 | DETAILS

Add in details like coloured lights and add texture to the buildings using stock photos from FileSilo or your library

### QUICK TIP

In a street at night, people are silhouettes. It's easy to reproduce that by drawing lots of silhouettes all around, but think about their story. What are they doing in this street? Are they here to shop or to take a walk? Project yourself into the street and the painting will be more believable.



## 14 GOING INTO DETAIL

The background is not clear enough, and the buildings still have a sketchy design. Create realism by adding in details. Always think about your composition; if elements are far away, you won't be able to see their details – only large elements are visible. With a backlight like this, the silhouette is very important, so try to only paint where the light would hit. Also, use the knowledge gained from previous steps to add more lights to the buildings.



## 15 STREET LIGHTS

Now for the fun part; adding streetlights, shops and even more lights. Choose photos of streets by night that have a similar perspective to the painting, then paste them in on a new layer set to a Lighten blending mode like before. Adjust the levels if you need to. Paint in adverts, add glow around them, paint small lights and duplicate them to create more. Add a few light reflections on the ground as well to give a wet look to the street.



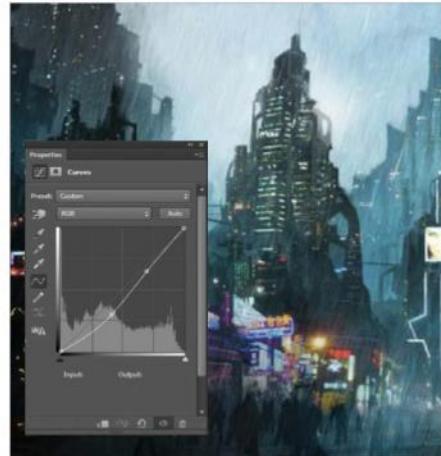
## 16 PAINTING THE CROWD

To add people to the street, you don't need to use photos or to be good at drawing characters because you won't be adding details. It's only silhouette work. With one dark colour on one layer, paint some silhouettes of varying sizes onto the street. Think about the depth – some people are far, so they are a lot smaller. Paint silhouettes that are further away with a brighter blue colour. After that, duplicate your crowd layer, flip it and you have even more people. You can repeat the process.



## 17 MAKE IT RAINY

To create the rain, fill the document with black, add noise (Filter>Noise>Add noise), check the monochromatic box, set the Amount to 150%, blur it (Filter>Blur>Motion Blur), set the angle at 60, distance at 115 and crush the contrast using Levels (Cmd/Ctrl+L) with the values at 100, 1 and 160. You will notice that the border of the document is white. Free transform the layer (Cmd/Ctrl+T) and make it bigger so you can't see the border anymore. Finish by changing the blending mode to Screen.



## 18 ADD CONTRAST

Push a bit more contrast into the painting using Curves. The foreground is dark enough but the background could do with a boost. Create an adjustment layer and choose Curves. Adjust the curve, and as you do so, look at the background. When it's contrasted enough, erase the effect of the curve on your foreground. To do that, click on the curve's mask, pick a big soft brush and paint on the bottom of your painting with black. This will act as an eraser to remove the effect.



## 19 FOCUS THE FOREGROUND

For a better composition and story, paint in the outline of a girl with an umbrella in the foreground. It's also a silhouette, so don't worry about making her too detailed. Just add a tiny blue stroke on the top of her umbrella to create a reflection from the bright city lights. Also, on the layer beneath, paint very softly with an almost white colour just above the umbrella to reproduce the effect of the rain hitting it. Add another advert to the top-right of the picture.

Add a few light reflections on the ground as well to give a wet look to the street



## 20 FINISHING UP

To finalise, it's nice to sharpen up the painting a bit. There are many ways to do this, but here it was done using the High Pass filter. First, merge all your layers into a new one (Merge Visible, or shortcut Ctrl+Shift+Opt/Cmd+Alt+E). Duplicate this layer and apply the High Pass effect (Filter>Other>High Pass), with a radius of 6px. Change the layer mode to Overlay and reduce the Opacity to 65%. Your cityscape should now be much sharper and clearer.

# Illustration





# PERFECT COLOURS AND LIGHTING

LEARN HOW TO COMBINE SURREAL ELEMENTS TO CREATE A FANTASTICAL VISION



These upcoming pages will teach you how to use a vibrant colour palette and Photoshop's powerful layer blending modes combined with the basic brushes to re-create the resplendent pearlescence of nature in a digital fantasy painting.

To produce this effect you'll need to look at how light behaves, so check out our feature on p38 to discover more about how lighting direction affects the way that an image is lit, and

also how more complicated lighting effects such as rim light, caustic light and sub-surface scattering work. Although we don't tend to consciously notice these effects in our everyday lives, the ability to accurately reproduce them is what will make your image ultimately succeed.

We'll be using painting techniques that will be useful to you even if painting isn't your primary method of creation in Photoshop. These techniques will also allow you to add realistic

and dramatic lighting effects to composites, matte paintings and 3D work.

For reference, we've included a collection of resource photos on FileSilo so that you can observe the way that the pearlescent abalone shells that inspired this piece react to light. You can also experiment with using these as layer masks and using photobashing techniques to add colour and light if you're less confident with freehand painting.



## OUR EXPERT

MEIKE HAKKAART  
[maquenda.deviantart.com](http://maquenda.deviantart.com)

Hakkaart is a naturalist, wildlife and fantasy painter. "I see [many] beautiful shapes and patterns in nature that I blend into my paintings."

## SOURCE FILES

Go to <http://filesilo.co.uk/BKS-801> to access the source files needed to reproduce this design. These source files are exclusive to Illustrate with Photoshop Genius Guide readers.

# Illustration

## ■ WORK IN PROGRESS CREATE MAGICAL LIGHT



Progress 1: Base colours



Progress 2: Photo study

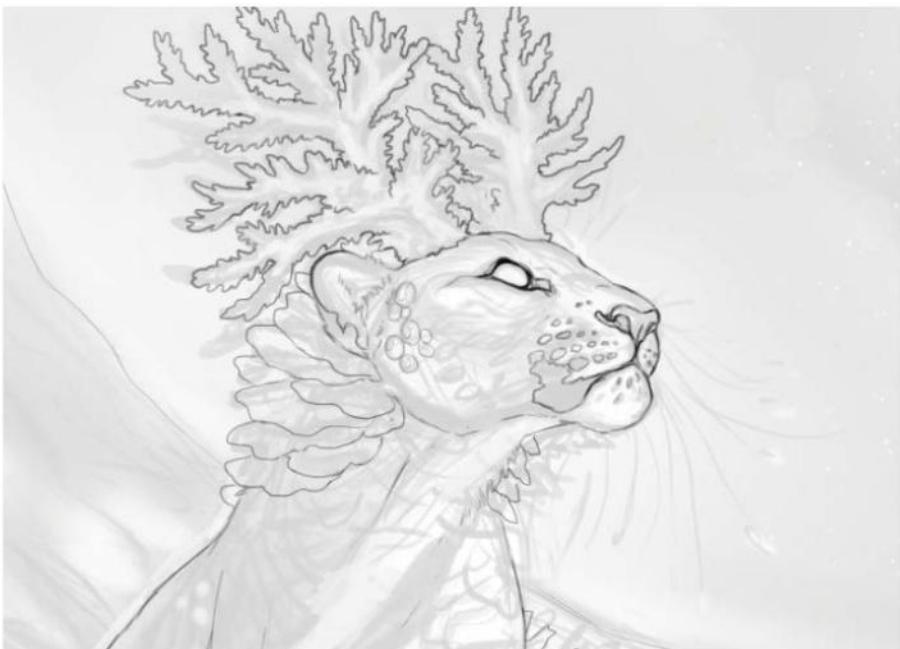


Progress 3: Additional effects



### 01 WORK OUT YOUR SKETCH

Quickly lay down the composition via a rough sketch. It's a good idea to sketch out several compositions (thumbnails) of the same concept to see what works out the best. For inspiration, look at photos of various aquatic life like corals and seashells. Once settled on the strongest concept, make a new layer set to Normal and using a basic Hard Round brush roughly sketch out the idea you settled on. The details don't have to be very refined; the concept will be polished and built upon throughout the painting.



### 03 DRAW THE LINE ART

Once you are satisfied that the values create a harmonious composition with the sketch, merge the layers of the sketch and the values together using Cmd/Ctrl+Opt/Alt+Shift+E (and delete the original layers, leaving the background). Lower the Opacity of the image to 10-20% and use a small black standard Hard brush with Opacity of 90% to ink the sketch. Study leopard anatomy beforehand using photos. Don't fuss over the details; the line art is simply meant to serve as a cleaner guide for the painting than the rough sketch.



### 02 CREATE A VALUE STUDY

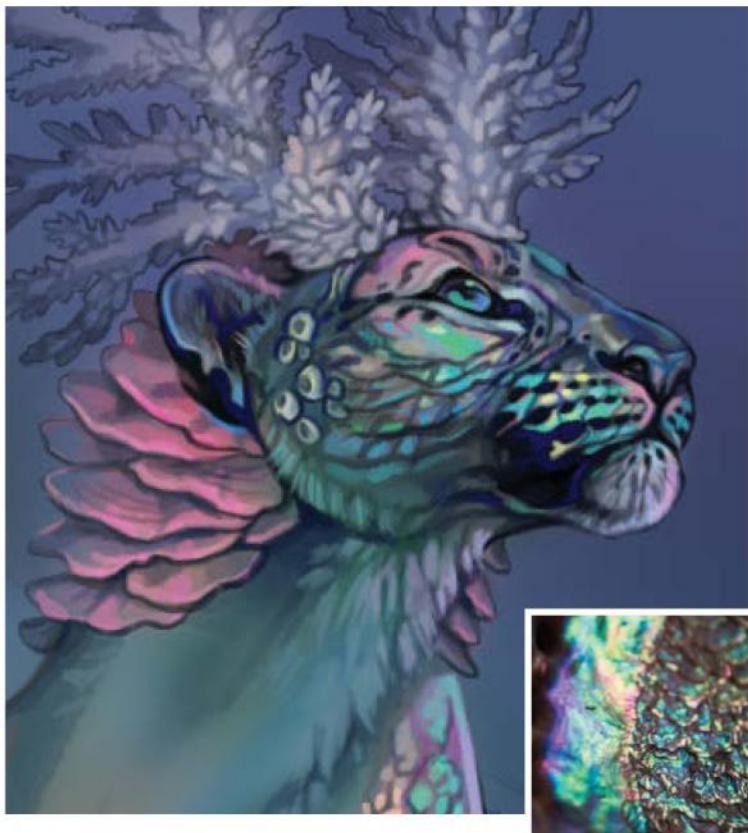
After quickly sketching out the concept, create a new layer over the rough sketch and set it to Multiply. Using a basic Soft Round brush, in combination with monotone black and grey colours, work out values on this layer to test the composition and get a better idea of how to approach the lighting in this painting. Using another new layer set to Normal, and going between Soft Round and Hard Round brushes, define the values more and add the lighter details like moon and stars with lighter grey and white tones.

“By researching and collecting photos of the relevant subjects, we can learn how lights and colours interact”



### 04 LAY DOWN BASE COLOURS

Before we begin painting, it's important to figure out what colours we want to use for the painting. By researching and collecting photos of the relevant subjects, we can learn how lights and colours interact, as well as find inspiration for how to light the composition and what colour palette to use. Create a new layer on top of the composition and set it to Multiply, then use the Paint Bucket tool to fill in a base colour. Use a large standard Soft brush with low opacity to loosely fill in the shapes, using lighter colours for the leopard and the surrounding waves to create contrast between sky and ocean.



## 05 STUDY PHOTOS

To help visually stay on track throughout the painting process, carefully narrow down photos that mirror the colour palette you have settled on for the scene. Photos of abalone shells show a texture comprised of green, blue, and pink. Create a new layer on top of the composition set to Normal mode and use a small standard Hard brush to paint in the pearlescent texture on the skin. Use Opacity settings between 60-100% to create the various soft and hard edges and to blend the aforementioned colours together seamlessly.

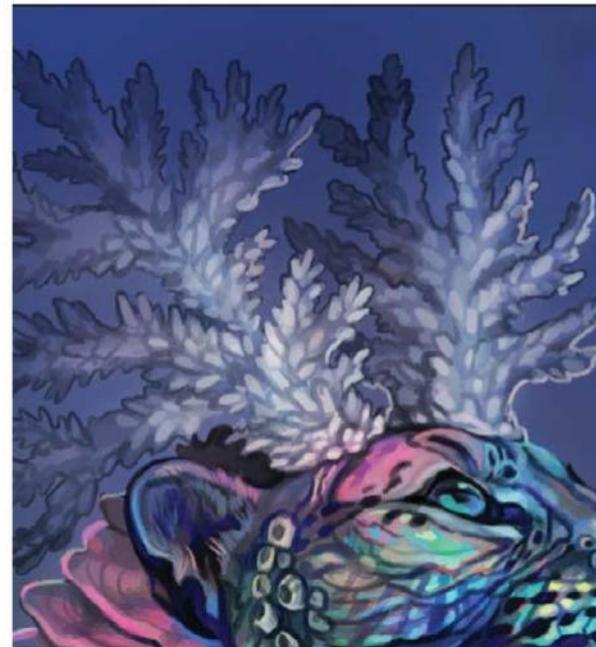


## 07 ADD THE MILKY WAY

With the foreground more refined, turn to the background. Photos of the Milky Way show that there is a darker area in the middle of the belt surrounded by lighter spots filled with thicker clusters of stars. Use a standard Soft brush with an Opacity of 60% to paint in the darker area using shades of dark blue. Set the same brush at a higher Opacity of 80-90% to paint in the lighter areas using light blues, purples, and yellows.

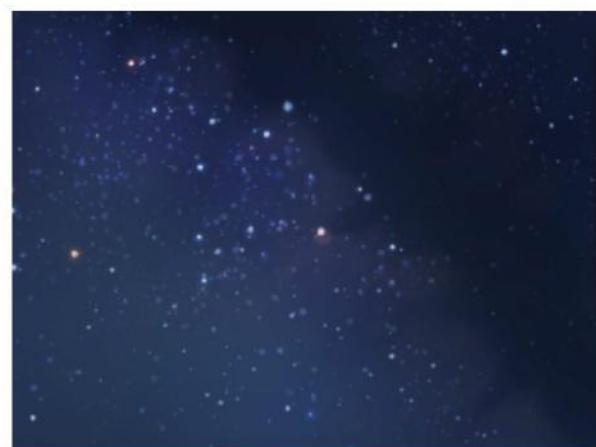
### ■ QUICK TIP: TRY PHOTOBASHING TECHNIQUES

Photomanipulation is a powerful tool if used correctly in painting. Many modern matte paintings combine photo textures with painted elements. Use a camera to make base plates to photobash over!



## 06 ADD THE CORAL

After some thought it's decided that adding bleached white coral antlers will match the light of the moon and tie together the colours of the sky, sea, and leopard to balance the composition. Use a standard Soft brush to fill in the shadows on the coral antlers using dark blue and purple, then use a small Hard brush to add texture using light blue, purple, and pink. Limit the use of details on the tips of the coral that are receding into the background, this will help push them further back.



## 08 PAINT THE STARS

Paint the stars on multiple separate layers using the custom created brushes that are included on FileSilo, with varying Opacity and sizes to create a sense of depth in the star field. Create an Overlay layer set to 100% Opacity/Fill over the star layers to add a glow effect and further push depth of field. Using light blues and yellows with a standard Soft brush, paint over a few select stars, being careful not to overdo the effect. Zoom out frequently to check your overall progress.

# Illustration



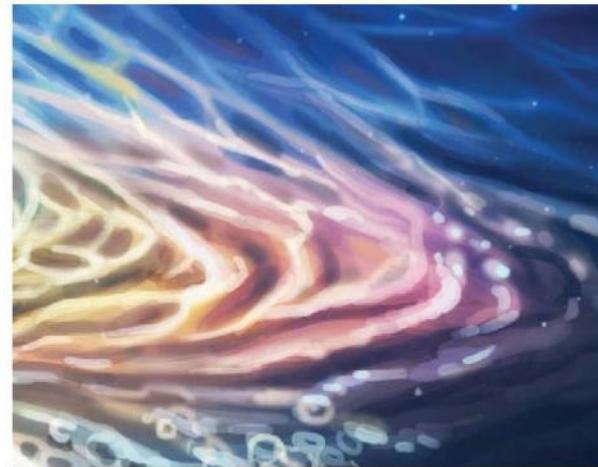
## 09 ADD THE MOON TEXTURE

Sometimes it is desirable to use photo textures for certain objects, either for the effect or to save time. For the Moon, a photo texture from [cgtextures.com](http://cgtextures.com) is used. First, lay down a silhouette of the Moon with light yellow using a standard Hard brush. Then select and move the part of the desired texture over from the photo onto a layer new set to Overlay. Lower the Opacity of the layer until the texture blends in naturally (in this case, roughly 80%), then use the Eraser tool (Soft brush, Opacity of 10-20%) to soften the edges.



## 11 CREATE ADDITIONAL EFFECTS

The outline of the leopard's head requires some additional effects in order to make the majestic crowned head of the leopard the desired focal point of the piece. Use a small standard Hard brush to add some contoured highlights around the mouth and neck, then paint in some light thin hairs around the chin. To finalise the effects, create a new layer set to Overlay and 100% Opacity/Fill, and go over the details with a standard Soft brush using a light blue hue to create additional glow.



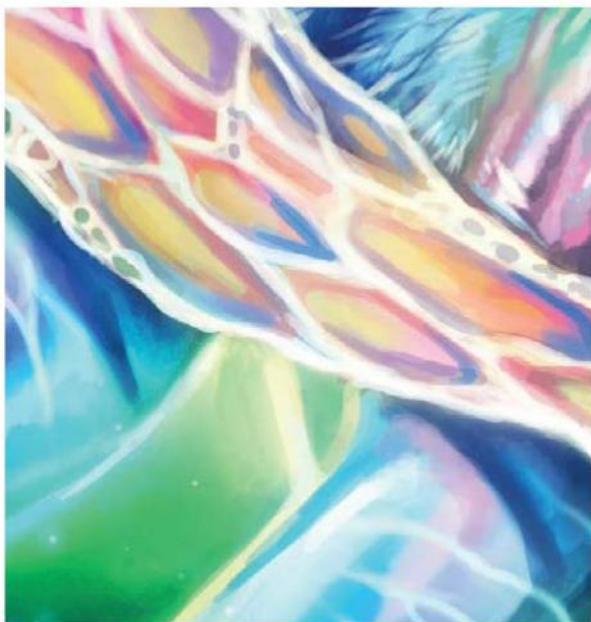
## 10 PAINT LIGHT ON WATER

Light on and in water is tricky to paint. Study photos of waves and ripples. The leopard in the painting is the primary source of light and like abalone being hit by light, his skin radiates a warm bright light throughout the surrounding waters. Use a standard Hard brush to paint the ripples and foam. Then in a new layer set to Overlay and 100% Opacity/Fill add a glow effect by painting over the surface ripples with light hues of pinks/yellows/purples to make the ripples on the water glow more intensely.



## 12 DRAW THE WHISKERS

Make long and smooth strokes using a small standard Hard brush to paint the whiskers. Try to do only a single pass to keep the lines fluid, and use an Opacity of 80% or less for the brush to make the whiskers look soft and semi translucent. This often takes several tries to create natural organic flow to the set of whiskers. Use Cmd/Ctrl+Z to quickly undo undesirable strokes. Lastly, use an Overlay layer set to 100% Opacity/Fill to add some glow effect by painting light colours over the whiskers.



### 13 CREATE REFLECTIONS

Light on the water's surface reflects onto surfaces underwater, creating swirling light ripples that would be seen on the leopard's legs. Use the standard Soft and Hard brushes with a light colour matching the hues of the surrounding area to create the reflections of the waves on the leopard's skin. Then create a new layer set to Overlay and 100% Opacity/Fill. Light appears multiplied and opaque underwater. Use a standard Soft Round brush at varying opacities to paint over the underwater area to make the underwater light glow opaque.



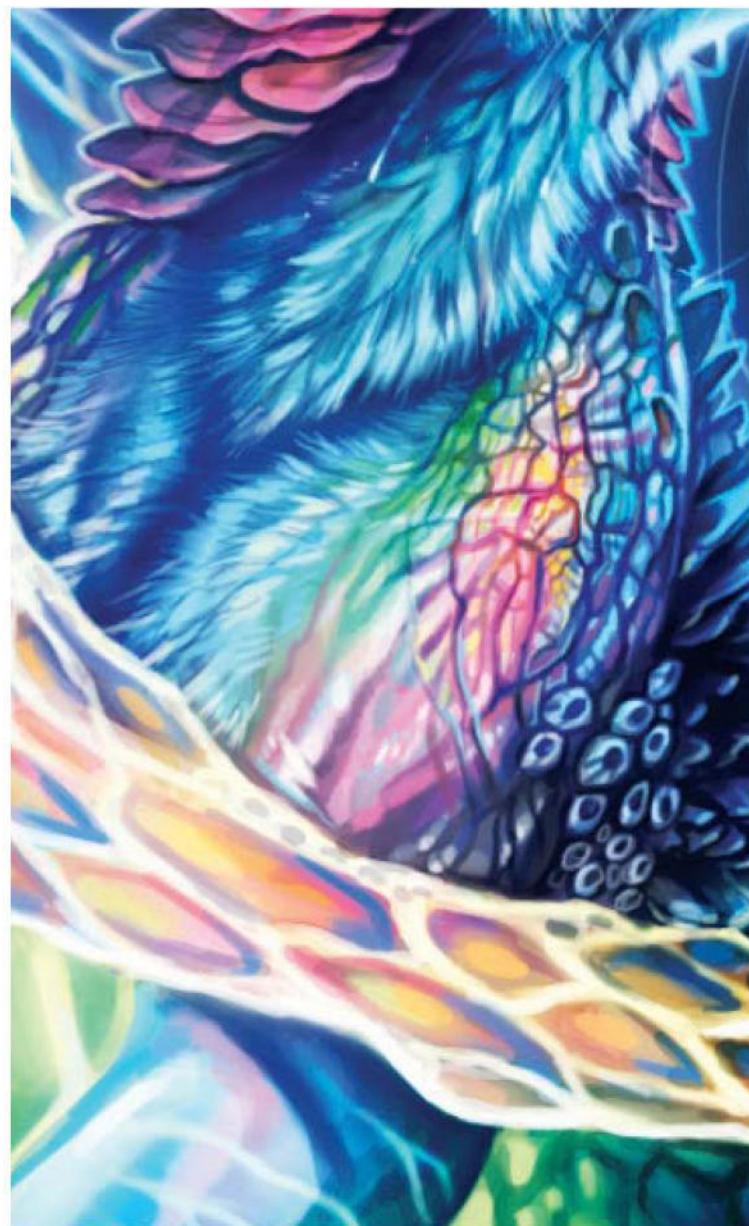
### 14 REFINE THE DETAILS

Use a small standard Hard brush to add more details onto the abalone texture using complementary colours such as orange, purple, yellow and blue. Also add more highlights and shadows in the eye to give it more depth and draw the viewer's eyes into the leopard's soulful longing gaze. Use a Hard Round brush with a light blue, almost white, hue for the eye glints and rich opaque aquas and flecks of purple you would see in the veins of abalone for the final eye details.

**“**Light on the water's surface reflects onto surfaces underwater, creating swirling light ripples that would be seen on the leopard's legs **”**

#### ■ QUICK TIP: BUILD UP WITH LAYERS

Use a multitude of layers to fill in the details of your painting. Mistakes or a change in compositional direction can occur, so instead of erasing or painting it all over again it can be removed by deleting layers.



### 15 CREATE CONTRAST AND SATURATION

If desired, use a Brightness/Contrast adjustment layer to boost the contrast and a Hue/Saturation adjustment layer to increase the saturation to finalise the look of the image. Drag the SSaturation slider until the colours pop to the desired level, being careful not too oversaturate the tones. Adding contrast and brightness by slightly moving the sliders in the Brightness/Contrast dialogue (starting with a small amount) can also help make the colours appear more vibrant. Adjustment layers can be edited any time if you decide the effect is too strong or not strong enough!

# Illustration





# CREATE MIND-BLOWING MANGA ART

TAKE YOUR ANIME AND MANGA PAINTING STYLE TECHNIQUES TO THE NEXT LEVEL



If you're a digital anime artist who wants to improve your painting style, this tutorial is for you. In it, you'll consider creating, colouring, and applying lighting effects through layers to enhance your characters and paintings.

One of the biggest advantages to using Photoshop for anime is the ability to control all aspects of your illustrations. This is key to an effective painting experience – it lets you control, change and experiment, which is vital in the anime world, where having your own style is a must.

In this tutorial, you will learn to improve your line art quality, prepare and save selections, add colours to your character based on the traditional anime cel-shading style, while using new techniques such

as layer styles, blending modes and soft brushes to create colourful transitions that enhance your lighting and shading effects. These will increase your repertoire of techniques and improve your current style. You'll explore the development of the background and how it can create a foundation for a powerful, emotional response to the artwork.

**“** Photoshop offers the ability to control all aspects of your illustrations **”**



## OUR EXPERT

**REINALDO QUINTERO  
AKA REIQ**

[www.reiqliero.com](http://www.reiqliero.com)

A freelance digital artist in love with anime and manga art style, Reiq has experimented with multiple styles over the years, designing appealing characters and illustrations for clients around the world.



## SOURCE FILES

Go to <http://filestilo.co.uk> to access the source files needed to reproduce this incredible design.

## BUILD A FANTASY SCENE

IMPORT THE BACKGROUND IMAGE AND ADD LIGHTING EFFECTS

### 01 THE CONCEPT

For this illustration, the concept was to create a typical anime illustration that is all about being cute and magical. The main points here are the design of her dress, with some influences of the Lolita fashion, shoujo magical girls like *Sailor Moon* or *Madoka Magica*, and keeping in mind the concept of floating and flying in the air. Rough sketches of the different ideas can be found in the tutorial files online.



### 02 CLEAN LINE ART

Create a new layer on top of the sketch and reduce the Opacity of the sketch layer to 10%, then start drawing on the new layer. For a smoother line, duplicate the line art layer and go to Filter>Blur>Gaussian Blur and set it at 0.9 pixels. Set it to Darken blend mode and reduce Opacity to 30-50%.

### 03 ORGANISE THE LAYERS

During the main steps, the completed line art must be the top layer at all times. Set the line art layer to Multiply and for safety, duplicate this layer and hide it. To avoid mistakes, lock the layer by clicking on the Lock icon. Any extra layers must be created under the line art layer.

## WORK IN PROGRESS

FROM SKETCH TO BREATHTAKING ARTWORK



Progress 1: Draw the sketch



Progress 2: Colour the line art

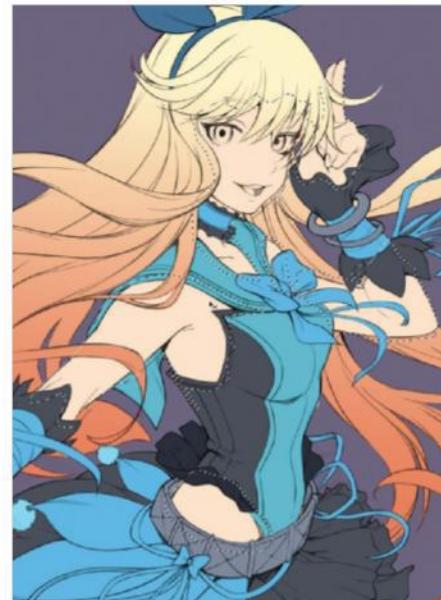
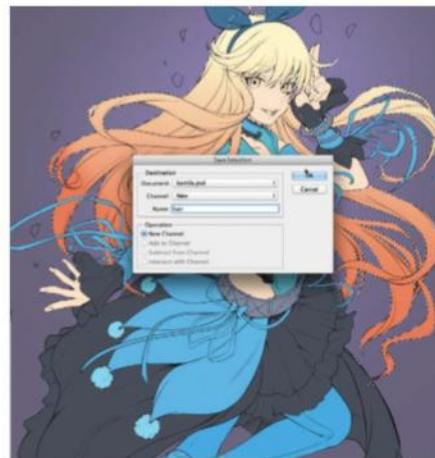


Progress 3: Add final details

# Illustration

## ■ QUICK TIP

While working on filling the layers, it's quite important to take the time to explore different colour variations and possibilities of the character. Think about the personality of your character, goals and their background story and how all these things can be translated into colours.



## 04 USE SELECTIONS FOR FLAT COLOURS

The first step to building the colouring process is to add flat colours to the parts of the characters. Separate the hair, skin, costume and details on different layers. First, use the Magic Wand tool to select the areas you want to colour quickly. A helpful trick is, having selected all the areas, go to Select>Modify>Expand and set it to 3px. This way the selection will expand and sit on the line art, creating a better selection shape. Pick the desired colour and fill the selection by going to Edit>Fill.

## 05 SAVE THE SELECTIONS

To have quick access to different parts of the painting, save the selections for later use. For this, hold Cmd/Ctrl+Shift, then click on the layers to create an overall selection of pixels. Then go to Select>Save Selection and give a name to the selection to keep the selections organised. Repeat this process for the hair, dress, ribbons, skin and the final selection that includes all the sections of the flat colours plus the line art. This will come in handy at a later stage in the tutorial.

## 06 SUBTRACT SELECTIONS FOR COLOUR

To start adding volume to the flat colours for the first step of shading, Cmd/Ctrl-click on the layers that have flat colours and with that selection live, create a new layer on top. Using the Lasso tool with Opt/Alt, subtract the areas where the light hits, leaving shadow areas selected. Remember to hold Opt/Alt to subtract from and Shift to add to the selection. The trick here is to have in mind where the light will fall and which areas will be in shadows.



## 07 FILL THE SELECTIONS

Once the selection is done, create a new layer and set the blending mode to Multiply. Then, select the same colour of the flat colour layer and use a large, soft brush to fill the selected areas. However, to vary the colour of the shadow areas, go to Image>Adjustments>Hue/Saturation or press Cmd/Ctrl+U, then use the Hue and Saturation sliders to adjust the colour so that they seem much more appealing.

## 08 SOFTEN THE EDGES

To have a better transition that avoids hard edges, bring back the original selection by using Cmd/Ctrl-click on the layer below where the flat colour is. Then, select the layer above and go to Filter>Blur>Gaussian Blur and set it to 3.6px. This will soften the edges inside the selection only. It is fine to play with how much blur you want according to the area you are painting.

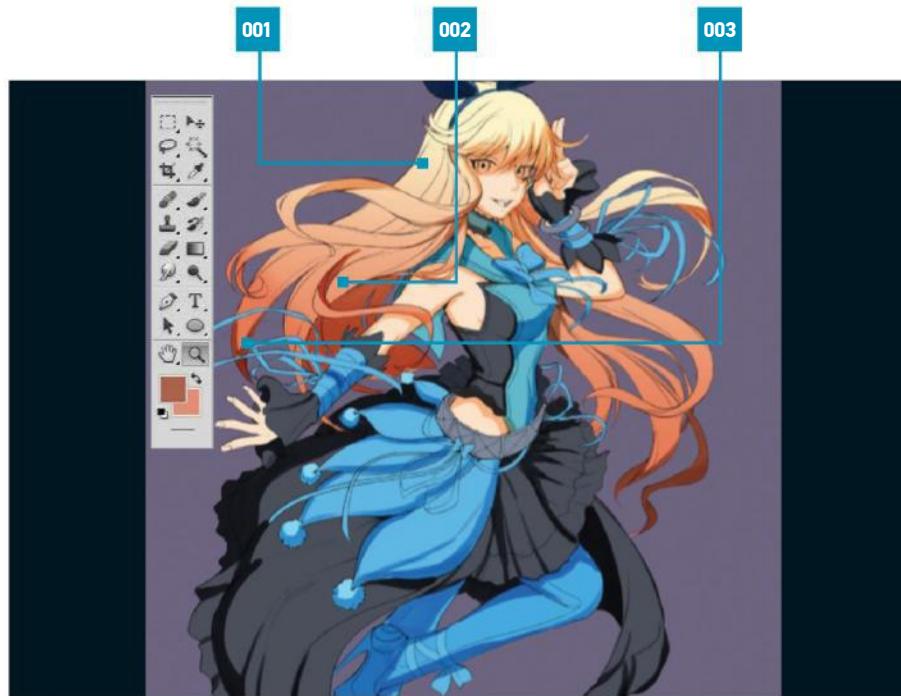


## ■ USE CEL SHADING AS A BASE

USE GRADIENTS AND SOFT BRUSHES FOR BETTER COLOUR TRANSITIONS

### 09 SET THE STAGE FOR COLOURING

Cel shading is a technique used to paint anime cels to create traditional animation. It creates depth by using a limited number of flat colors, which is the base for you to colour your illustration. Since you're not limited in terms of colour, you can take this style to the next level, following these steps.



#### 001 | CLEAN UP THE ART

This process can take up a lot of time, especially if your desired look is clean and sharp, so be prepared

#### 002 | SAVE THE SELECTIONS

Cleaning up and creating the selections at the start will save time and come in handy in the later steps

#### 003 | CHOOSE A COLOUR SCHEME

Select character colours in preparation for the next few steps that involve colouring and adding detail



### 10 OVERALL SHADING

To add more atmosphere to the colour, create a new layer and set it to Multiply on top of the colours. Select the flat colour layer selection by Cmd/Ctrl-clicking on the layer. Go back to the new layer and use a soft airbrush with Size set to 450px and then shade the areas where a softer transition is desired. This will create the effect of overall lighting – always remember the main light source location as it defines the highlights and shadows.



### 11 THE BACKGROUND

For the background, use the same large, soft airbrush and play with different tones, from cool to warm, to create a focus on the character. Think about blues, yellows and reds while playing with the warm and cool colors. Backlighting the character can provide good ideas for other lighting options, while it also adds more depth to the artwork by introducing darker cool tones in the corners and lighter warms tones in the centre.

### 12 INCLUDE GLOWING PARTICLES

For the particles and glowing effects, use different brushes with textures to create the specks and lines. The trick here is, on the blending options, Ctrl/right-click on the layer where the particles and lines are drawn, then select Blending Options>Outer Glow and set the blend mode to Vivid Light. Next, set the colour of the glow to blue, with the Spread at 0% and the Size set to 80px. Create as many layers as needed for this particular effect and vary the colour of the glow by tweaking the settings.

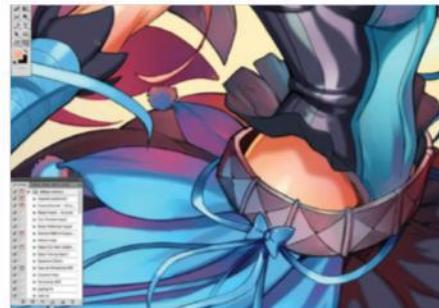
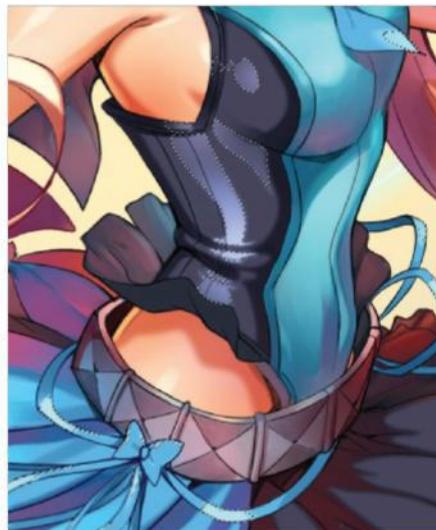
### 13 ANIMATE FACE DETAILS

Take time to add details to the face as this brings life to the drawing. By doing a bit of work on the face, you will dictate the mood of the rest of the colours. At this point, take a break from the selections and move on to the painting side of the illustration, using a variety flat brushes and airbrushes to work on the lips, eyes and nose shape. From this step, it's easy to quickly move on as the colour scheme and overall feeling of the character has been established.

# Illustration

## ■ INTRODUCE NEW COLOURS

USE SOFT BRUSHES IN THE OVERLAY MODE FOR MORE CONTRAST



### 14 MAKE COLOURFUL SHADOWS

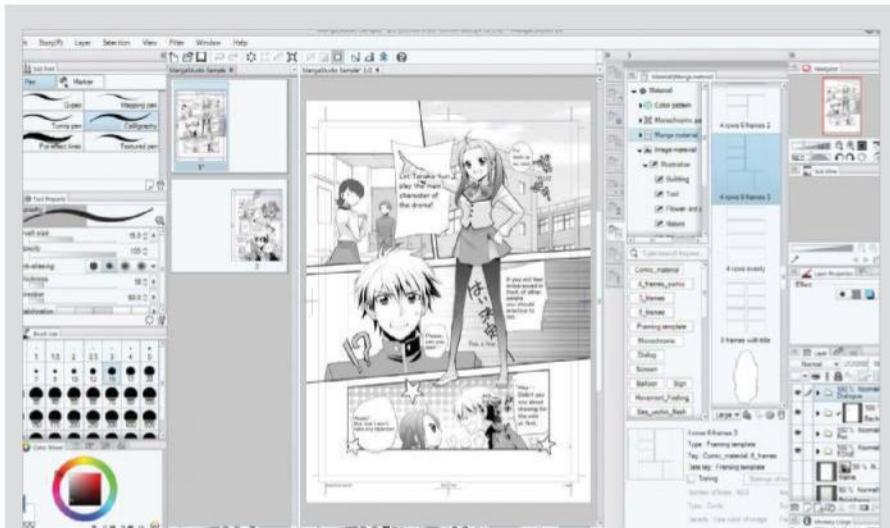
Add other colours to the shadows. Like in nature, shadows are not black, nor simply a darker tone of the local colour. Other elements surrounding the shadows will affect their colour. In this case, purples and blues add balance and they make the neighbouring colours more vibrant. Think about colour harmony and how the shadows are affected by the bouncing lights around the character.

### 15 ADD HIGHLIGHTS

For the highlights, create a new layer on top of the colouring layers, then set the blending mode to Overlay and choose a light color – close to white, but not totally white. Play with different brushes to create different effects and shapes for highlights. Use the Lasso tool to create a selection for the highlights as this gives us more control over the shape and the definition of the highlights.

### 16 INCLUDE MORE HIGHLIGHTS

Variate the intensity of your highlights by reducing the Opacity to match the material quality. Not all highlights need the same intensity, so think about the material type and look for reference images. It's possible to create different material highlights by duplicating the same layer and adding blur, filters or lowering the opacity – many different effects can be achieved through experimentation.



### ■ COMIC-CREATION SOFTWARE

Whether you are a professional comic illustrator looking to become the next Dave Gibbon, or just a hobbyist looking to develop your skill set, the Manga Studio range of comic creation software is without a doubt the very best in its field.

Delivering powerful features for every manga and comic artist, Manga Studio includes a large suite of drawing and illustration tools including pens, pencils, erasers, rulers, pattern brushes and

selection tools. Experience the incredible sensation of drawing on paper, while working digitally with the pressure-sensitive feature, which is ideal for pen and tablet support.

Choose from Manga Studio 5 EX, designed for the serious comic or graphic artists looking to create multi-page projects for publishing, or Manga Studio 5 that provides all the tools and tips you could possibly need to get started in manga and comic illustration.

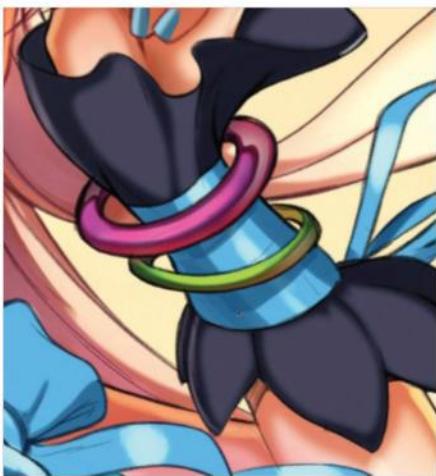
### 17 MERGE COMPLETED LAYERS

As this requires a fair amount of layers, try merging them together, especially the ones that are complete. Merge the flat colours, shadows, and soft shadow layers together. To do this, hold Shift, click on the layers you want to merge and press Cmd/Ctrl+E. This will merge the layers while keeping the blending effect applied. As the selections were saved at the beginning, they can be loaded at any time.



### 18 PAINT THE BRACELETS

Using a soft airbrush, begin with the creation of small accessories by painting the light, the shadows and bouncing lights on the same layer. Since the general lighting of the overall illustration has already been established, you can skip the layering process to create the shading. It's good to use the layers as well as having the confidence to do the painting work on the same layer.

**19 COLOUR THE BRACELETS**

To change and add colours to the bracelets, create a new layer and add in the selection of the already rendered bracelets. Then, fill the layers with the desired colours or paint them freehand with a textured brush or soft-edge brush. Set the blending mode to Multiply, as this will transfer the colours to the layer below. By using this process, colours can be changed at any time, which is useful if corrections are needed. To reduce the layer count, merge the layers once the desired result has been achieved.

**20 CREATE QUICK SHADOW SHAPES**

For the ribbons you want to create the illusion of being in mid-air and away from the character. Instead of painting the shadows one by one, use a shortcut for this by creating a duplicate of the ribbons layer, Ctrl/right-clicking on this layer and going to Blending Options>Drop Shadow. There, change the Opacity and the colour of the shadow to match those of the illustration. It's also possible to click and drag around the casted shadows on the artwork so you can place it where it fits better.

**21 GIVE COLOUR TO THE LINE ART**

Once the painting is around 80 per cent complete, you'll want to change the colour of the black line art. Duplicate and hide the line art to keep a security copy, then go back to the line art layer and with the Lasso tool, select the lines that you want to change. Then go to Image>Adjustments>Hue/Saturation, check the Colorize box and drag the Lightness bar between 25 to 30%. Increase the Saturation to 50 and move the Hue slider to match the colour of the line art to the painted layer.

**22 HIGHLIGHT THE HAIR**

For this step, draw a selection for the highlight shape using the Lasso Tool and draw the highlights following the volume and mass of the hair. Create a new layer and set the blending mode to Overlay, and using white or yellow colours, paint the highlights with a soft-edge brush. Paint any other highlights freehand, such as the individual hair strands and other areas where the light will hit. Use a Gaussian Blur to soften the edges – the sharper the highlight edges are, the more reflective the material will appear to be.

**23 WORK OUT DETAILS**

For the final steps of the painting, start adding the finishing details, such as hard highlights around the character, painting the nails, adding the extra details to the background and increasing the contrast by going to Image>Adjustments>Levels and adjusting the Shadow and Highlight Input levels. Create a new layer on top of all the other layers and paint over the top of the line art for extra specks. Always take the time to double-check that the line art colour has been changed in the right places and that any unwanted marks have been removed.

**24 ADD IN THE FINISHING TOUCHES**

Last of all, add a glow effect that will blend your character and the background together. This step is left until last because it's necessary to have the image flattened, as all layers are needed to create the proper effect. To do this, create a new layer on top of the merged image, set the blending mode to Overlay and use a large, soft brush to add subtle strokes into the gaps between the character and the background. If you want to be a little more creative, have a go at mixing up the colours of the glow.

**QUICK TIP**

Once you have all the artwork complete, duplicate the artwork layer and try your luck with the Levels menu. Go to Image>Adjustments>Layers and click the Auto option, which will try to find the best adjustment for your image. Sometimes it can give you results that really enhance your image, so play with the Opacity and blending modes to see what else you can come up with.

# CREATE VIBRANT VIDEO-GAME ART

USE A COMBINATION OF BASIC SHAPES AND TOOLS TO CREATE A RICH AND DETAILED STYLISED ARTWORK



In this tutorial you will learn how to create a 2D scene intended to mimic the look of video-game promotional art.

You'll employ several layers in your creation, with Photoshop's shapes and tools creating depth. You can pile on as many shapes and items as you like, and each item can be usable

in another artwork or even another program, which is especially important if you're making assets for a game that need to be reused. For aesthetic purposes, a very simple and child-friendly style has been used to push the look of adventure. Using a style such as this is meant to look happy and fun, so feel free to go as wild as

you want with your imagination when making this scene.

You will need at least Photoshop 7 and drawing tablet is recommended, but you can use Photoshop's Lasso or Pen tools. An understanding of colours, lighting and shadows is not required if you keep the shapes simple.





#### OUR EXPERT

GENEVA BENTON

[www.genevab.com](http://www.genevab.com)

"I like to add a touch of whimsy to a seemingly ordinary piece of work to inspire and make the viewer ponder what exactly is happening or will happen after the scene. Photoshop is my main tool of choice for its versatility."

"I'm a full-time freelance illustrator based in the United States. I have been drawing for over a decade and have been using Photoshop ever since."

Visit [www.genevab.com](http://www.genevab.com) to check out much more of Geneva's cool colourful creations.

#### SOURCE FILES

Go to [www.filesilo.co.uk](http://www.filesilo.co.uk) to access the source files needed to reproduce this design. These source files are exclusive to Illustrate with Photoshop Genius Guide readers.



# Illustration



## 01 SET UP YOUR CANVAS

The first step to creating is setting up your work space. Even though the final artwork will be a flatter style, it is essential to work on a large canvas for better quality if planning to scale the image down. This was created at 460x310mm at 300ppi.

## 02 CREATE A CONCEPT

The next step is to flesh out the image concept. Starting rough with a basic brush can help to keep future ideas open. Another option is to make a few thumbnail sketches of each scene, making each one a little bit different, and deciding which composition to go with.

## 03 SKETCH OUT THE SCENE

Once the rough idea is sorted, use a simple brush to loosely sketch out the idea on a fresh layer. In this case, it is a hero adventuring with his dragon. Keeping it open and simple will make creating shapes and adding detail less difficult.



## 04 DRAW FINAL SCENE LINES

On a new layer and using a thin brush, such as the Hard Round, create a final line art of your sketch. Try to keep it clean, as it will be coloured over and the end goal is to not have any lines showing. This line art is mainly for reference. The sketch is provided on the FileSilo.

## 05 BEGIN COLOURING

On a layer underneath the lines, start filling in your line art. This artwork in particular needs to have a happy, vibrant colour scheme to give the feel of a rich adventure. The characters are started on first since they will be the main focus.



## 06 CONTINUE COLOURING

Work on colouring the rest of your scene, keeping atmosphere and tone in mind. Try using various and unnatural shades to enhance the believability, but liveliness of the artwork. Using Color Balance (Cmd/Ctrl+B) can also help in achieving the overall colour tone.

## 07 START BACK TO FRONT

Once the artwork is coloured in with base colours, it is time to start creating 2D shapes over the line art. It is generally simpler to work from background to foreground. In this case, the mountains and clouds. Each mountain and cloud is on its own layer for later ease.

## 08 DO MORE FILLING

Continue filling in the background, keeping the shapes simple and each shape on its own layer. Depending on your preference, these basic shapes can be made with the Brush, Lasso or Pen tool. The background was filled in using a combination of all three.



## 09 VARY SHAPES

Using different 'edging' is key to making your shapes look believable. For example, the overall shapes for trees are rounded and blobby, and slightly random, yet grass transitions between smooth and jagged for individual blades.

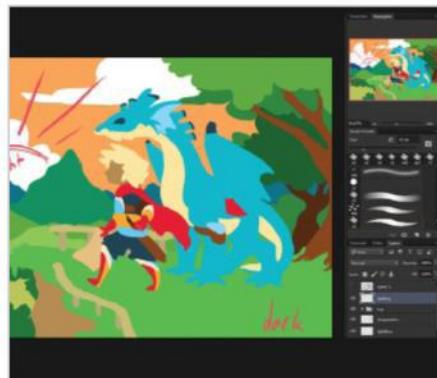
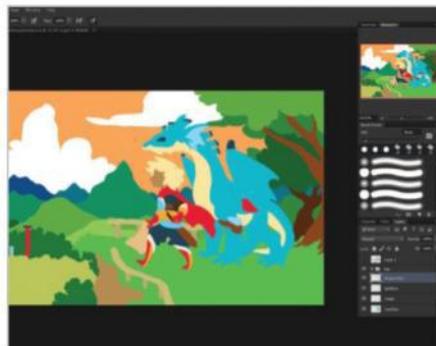


## 10 START THE FOREGROUND

After the background is completely shaped, keep the layers together in a group (Cmd/Ctrl+G) for easier organisation. Start on your foreground subjects, which are the hero and dragon in this case. Since they are more detailed than the background, extra attention is taken to creating shapes.

### ■ USING GROUPS

As you can tell, this tutorial is actually quite layer intensive, with each shape and shading essentially needing its own layer in case of future edits needing to be made. However, keeping track of these layers can be difficult. One easy way is to group layers together into their own folder. As an example, the hero in this artwork has several small parts and several small corresponding layers. By selecting all of the layers pertaining to the hero and pressing Cmd/Ctrl+G, every layer has been grouped into one tidy folder.



## 11 SEPARATE BY COLOUR

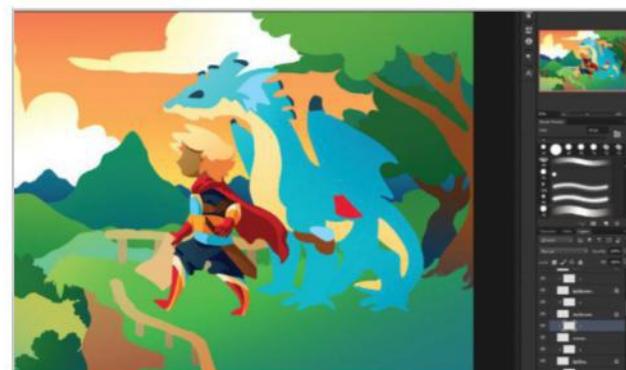
Since the hero has a low count colour scheme but multiple parts, his shapes and layers are separated by colour instead of object. So, all of his red areas have one layer, all dark blues are on another layer together, and so on. This can be done in other areas.

## 12 WORK ON LARGE AREA SHAPES

Continue filling in your subjects. If a shape needs shading to show that it has multiple sections, keep in mind where the shading will go. For instance, the dragon is mostly blue so one big shape is made for the blue, but this will be further defined by highlights and shadows.

## 13 THINK ABOUT LIGHT

Once the artwork is full of flat colour, it is time to start thinking about adding depth. Where is the light source? In this artwork it will be between the mountains to resemble a sunset. A quick light reference was sketched in to keep it in mind.



## 14 ADD GRADIENTS

To give more depth, add gradient colours to your shapes. One clean way is to lock the layer's transparent pixels, located in the Layers palette. Use a linear or circular gradient with a variegated colour while keeping in mind the lighter and darker areas.

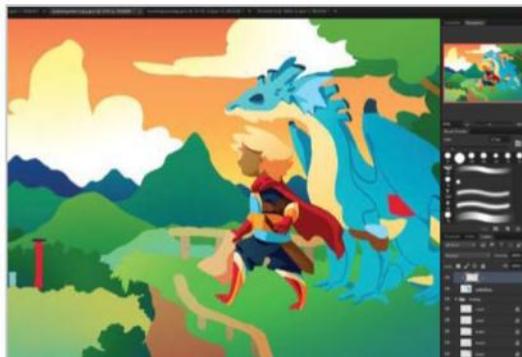
## 15 BEGIN TO SHADE

Shading will be done in reverse, working foreground to background. Create a new layer named Shading over your intended layer and link it to the layer underneath (Cmd/Ctrl+Alt+G). Using the Pen, Brush or Lasso tool, start shading your shapes, matching them to the lighting source/direction.

# Illustration

## ■ VECTORISE SHAPES

Photoshop works in a raster format, however if you prefer working in Photoshop but need a vector shape for Illustrator or another program, try this tip. Once the shape is drawn and on a layer of its own, you will then need to make a form-fitting selection of the entire shape by pressing Cmd/Ctrl and clicking on the layer in the Layers panel at the same time. After doing this you will need to go to the Paths tool panel and click the option 'Make work path from selection'. You can then Export the paths straight into Illustrator.



## 16 PICK SHADING COLOURS

Try to pick shade colours that are harmonious with your current colour scheme. In this artwork, the darker colours tend to be blue so a slightly bluish shade colour was chosen for each section. Another solution is to use one shade colour and set the blend mode to Multiply.



## 17 SHADE DIFFICULT AREAS

For particularly difficult shapes that need to be shaded, it is best to section them off and fill in one section at a time. In this case, the dragon's legs and wings had to be separated. Using the line art as a reference can help with shading placement.



## 18 WORK ON THE BACKGROUND

With the foreground shading done, move to shading the background. Try matching the shading style with the shape. For example, the grass shading is random and jagged, while the tree shading is smooth and blobby, corresponding to the tree shape.

19 EXTRA BACKGROUND SHADING  
Continue shading in the background. The closer the object is spatially to the light source, the harsher its shading and colouring needs to be. The mountains have a dark and large area of shading since they are closest to the source, which is the setting sun in this case.

## 20 DEFINE AREAS WITH SHADE

If the need for more definition arises, add another layer of shading to certain objects. Create a new layer over your first shading layer, and link it to the layer underneath (Cmd/Ctrl+Alt+G). Shade in less of an area. The dragon and hero's cape needed one extra shade for more definition.



## 21 ADD GRADIENTS TO SHADING

Repeating the same process as step 14, add gradient colouring to your shading layers. Lock the layer's transparent pixels, and begin adding darker and lighter tones to each of your shading areas, using your own discretion.

## 22 APPLY HIGHLIGHTS

In a brand new layer, try adding in simple shaped highlights according to the light source. White was mostly used to keep the number of highlight colours low. Though the style is playful, be careful not to add too many highlights, as doing so can give a plastic-toy feel.



### 23 ADD INTRICATE DETAILS

If you have not already done so, now would be a good time to start adding in tinier details, such as the hero's face and patterns on his clothing. Try using a small, Hard Round brush and keep the amount of brush strokes to a minimum.



### 24 BRING BACK ORIGINAL DETAILS

If some parts of your original line art were covered up, try adding them back in at this stage. The patch of grass in the foreground was looking a little barren, so some basic foliage was added back in from the original sketch.



### 25 CHANGE PLANS

If some sections of your original sketch did not come out as intended, which in this artwork were the houses, try covering them up and starting these sections over. Instead of re-sketching the houses, they were drawn freehand due to their size.



### 26 WORK ON THE FINAL DETAILS

Give your artwork a good look over. Are there any empty areas or objects that need to be taken out? Now would be a good time to tweak anything before doing a final colour balancing.



### 27 GET READY TO FINISH

Add some dynamism by playing around with Color Balance or Levels over the entire image by creating a new adjustment layer. You can also enhance the darkness or light source by playing around with gradients on a new layer set to Overlay.



If some sections of your original sketch did not come out as intended, which in this artwork were the houses, try covering them up and starting these sections over

## WHAT YOU CAN DO WITH IT

### ■ CREATE A JIGSAW PUZZLE

If you're using your game artwork for promotional material, why not try a throwback approach with a jigsaw puzzle? The reason you might want to use a jigsaw puzzle is because it creates a lasting presence. It stays in the recipient's mind for a longer time. Using memorable artwork can generate more game and brand recognition, while also allowing an outlet for more people to potentially see your game promo while it's being built.



### 001 | PUZZLE PRINTING SERVICES

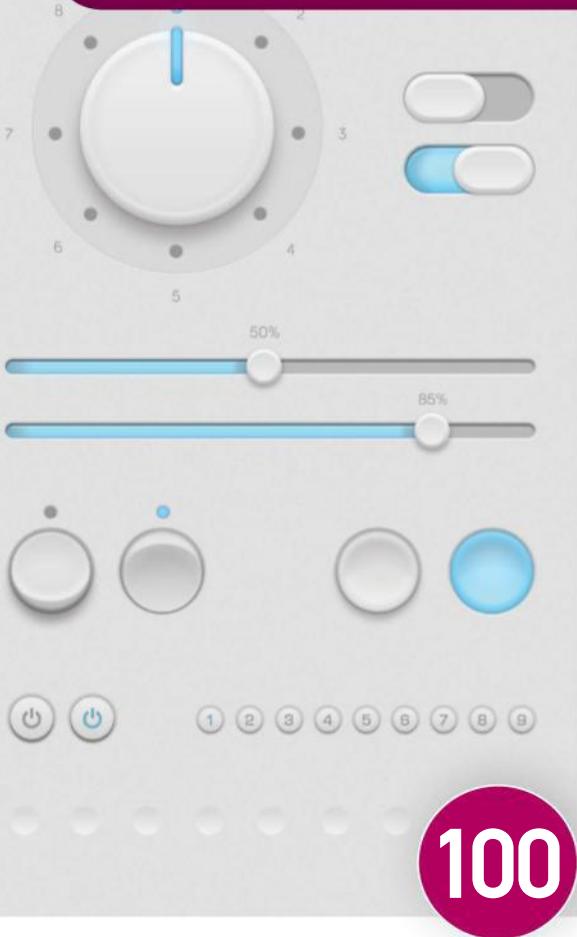
There are quite a few places to get uncommon products like puzzles printed nowadays. When selecting an online printer, make sure the site is reputable. Printerstudio.com and Createjigsawpuzzles.com are both reputable and easy to use.

### 002 | PREPARING FILES

When prepping artwork for a puzzle or any promotional printing, make sure the file is the highest resolution possible by saving at at least 300ppi and converting to RGB or CMYK if required.

# Graphics & web

## Generate for modern styles

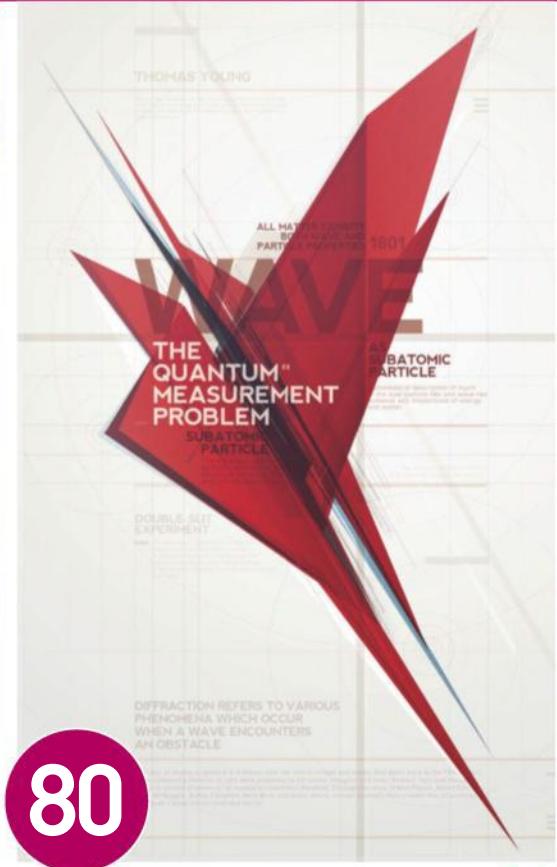


100

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Make a colourful paper cut theatre design
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Combine geometric shapes on a grid
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Create a beautiful glass effect for your art
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Get nostalgic with this charismatic design
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Design fully scalable UI kit elements



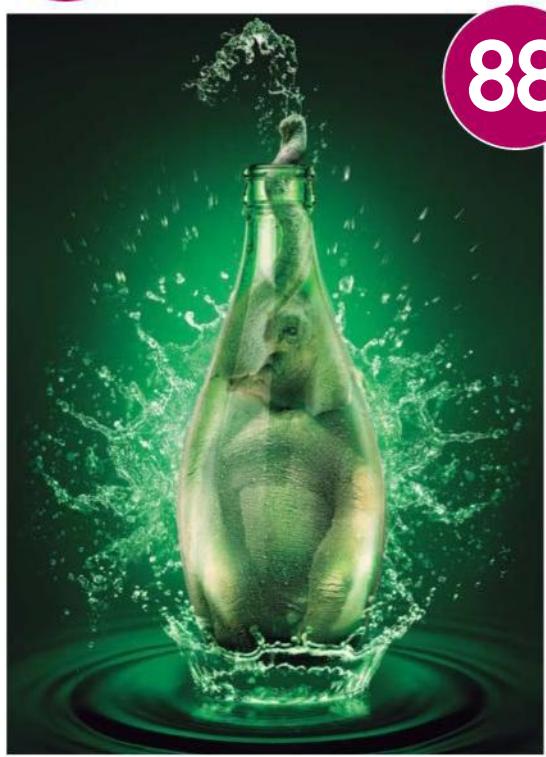
74



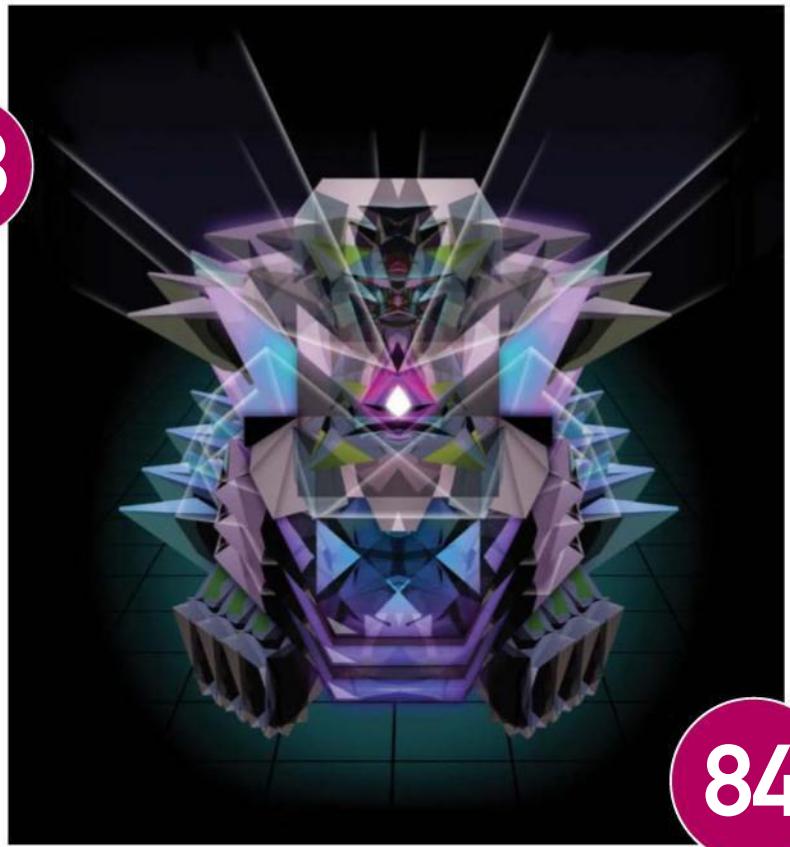
80



66



88



84

## 20 EXPERT VECTOR TIPS

Everything you need to know about creating vectors in Photoshop, importing vectors from Illustrator and the improved vector tools in CC

PAUL VINGA

[www.creativemarket.com/miim](http://www.creativemarket.com/miim)

Slovakian artist Paul Vinga has more than 15 years experience in graphic design and loves to produce work in a minimalist and geometric style. Check out his portfolio online to see other shape work.



## 01. DRAW WITH THE PEN TOOL

**JEREMY YOUNG**  
[facebook.com/jeremyyoungartist](http://facebook.com/jeremyyoungartist)

Graphic designer Jeremy Young has been working in the industry for four years. He creates his vibrant portraits using Photoshop and the Pen tool almost exclusively: "I use the Pen tool in Photoshop for nearly everything in my work, as I enjoy its precision. Working in Photoshop enables me to directly experiment with other techniques and styles that I might have otherwise ignored if I were working with just the Pen tool in Illustrator."

"I create my art by building up hundreds and hundreds of shapes of differing opacities, all created with the Pen tool. I begin with rather basic shapes and block colours shaped with vector masks. I avoid using any external elements in my work, meaning that everything in [them] is created from scratch using the Pen tool and filled with either a block colour or a gradient. For example, when creating the lips in *Frozen* (the image shown here), I began by making a basic blue lip shape, then added slightly smaller shapes of purple on top and then even smaller cyan shapes on top of them. An important thing to remember about working with the Pen tool is that



© Jeremy Young

you can transform and alter the paths you make after you have created them. This saves a lot of time if you need a group of shapes that are similar, but not the same. Just create the path once, then duplicate and alter each additional path."



## 02. ADD SPECIAL EFFECTS TO VECTORS

**CRISTIAN ERES**  
[www.cristianeres.com](http://www.cristianeres.com)

Cristian Eres' vector-based designs stand out, as they use more muted colour palettes than the usual bright and bold colours of vector designs. These are effective and work with the abstract shapes he favours. "When we have to work with vectors, we normally use Illustrator; however, when we have to create lights using vectors, the best option is Photoshop.

"When I create work with my style, I use vectors in Illustrator for making lines, adding colour, shadows and lights (using the Mesh tool) for each shape of the artwork. For adding special effects, I move into Photoshop. Creating lines of light is an easy job using the Pen tool and the Stroke Path option. This combines the soft and precise lines of vectors with the control and different possibilities of the Brush tool. You can draw your path and then apply any brush with the Fade, Transfer and other options from the Brush panel. After that, you can use the Smudge tool, Blur tool, Gaussian Blur filter or even the Brush tool for improving your line of light and giving it a more real and organic feeling. Moving graphics from Illustrator to Photoshop is fast and easy, so using the best software tool for each step of your artwork is a must – you will obtain far better results."



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## 5 TOP TIPS FOR THE PEN TOOL

It's the most important vector tool in Photoshop, so let's find out more

### 03. SAVE YOUR SHAPES

You can create quite complex shapes with the Pen tool, so it's worth saving them for future projects. When you are finished, Ctrl/right-click and choose Save Custom Shape, which lets you save your design and access it later from the Custom Shape tool.

### 04. USE THE OPTIONS BAR

When the Pen tool is set to Shapes mode, you can apply a Fill and Stroke effect directly from the top Options bar. After this you can simply edit it whenever you need to. This feature is only available from Photoshop version CS6 onwards.

### 05. MOVE ANCHOR POINTS

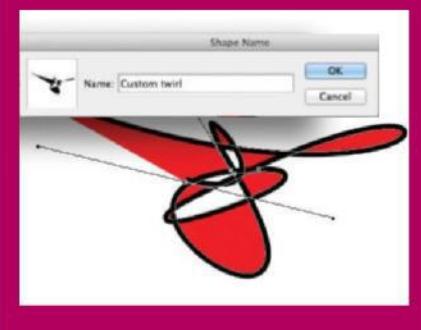
An update to Photoshop has added extra functionality to the Pen tool to make it more intuitive. Now, when you are drawing a path, you can hold down the Spacebar to move the anchor point that is currently active without breaking your flow.

### 06. NOT ALL PEN TOOLS ARE MADE EQUAL

There are differences between the Pen tool in Photoshop and the Pen tool in Illustrator, so if you are used to Ai and come into Photoshop, you may need to practise basic outlines to get to grips with the differences.

### 07. FROM PATH TO SHAPE

If you create a design with the Pen tool in Paths mode and you want to switch it to a Shape, then you can hit the Shape button in the top Options bar. Note that this will automatically take on the attributes of your last settings, so you may need to edit in the Properties palette.



# Graphics & web

## 08. MASTER VECTOR TOOLS

Where to find the key vector tools in Photoshop CC



## 09. VECTOR PIXEL SNAPPING

Adobe likes to introduce some useful behind-the-scenes tweaks with each iteration of Photoshop, some of which you may not even know are there. For example, back with version CS6, the Preferences were updated to include a little option called Snap Vector Tools and Transform to Pixel Grid. This is turned on by default and it means that when you draw a vector shape, it will automatically align with the pixel grid, giving you perfectly aligned edges. This is ideal if you need incredibly accurate and sharp shapes. If you want to work a little more free-form, however, it can be turned off.

## 10. PATHS SELECTION TOOL

As of the latest Photoshop CC iteration, there have been several improvements to the Paths Selection tool. In previous versions, you could only click on a path on the canvas and select it if it was on the active layer. However, you can now click on a path from any layer that is visible. By default, the Paths Selection tool is set to Active Layer in the Tool Options bar, which makes it work like previous versions. To access the new feature, you need to make sure that All Layers is selected. When in All Layers mode, you can also always double-click on a shape to enter a specific Isolation mode.

## 11. BLEND MULTIPLE SHAPES

There are limited shapes built into Photoshop and you can rarely create more complex and interesting designs without using more than one shape at a time, with different layers on top of one another. In past iterations, when you merged all these layers into one, they would instantly rasterise. In recent versions, however, you can use the Layer> Merge Shapes command (Cmd/Ctrl+E) and as long as all the layers you have selected are vectors, the resulting merged layer will remain a vector. Essentially this means you can continue to resize without losing your sharp edges.



## 12. BUILD 3D OBJECTS FROM VECTOR SHAPES

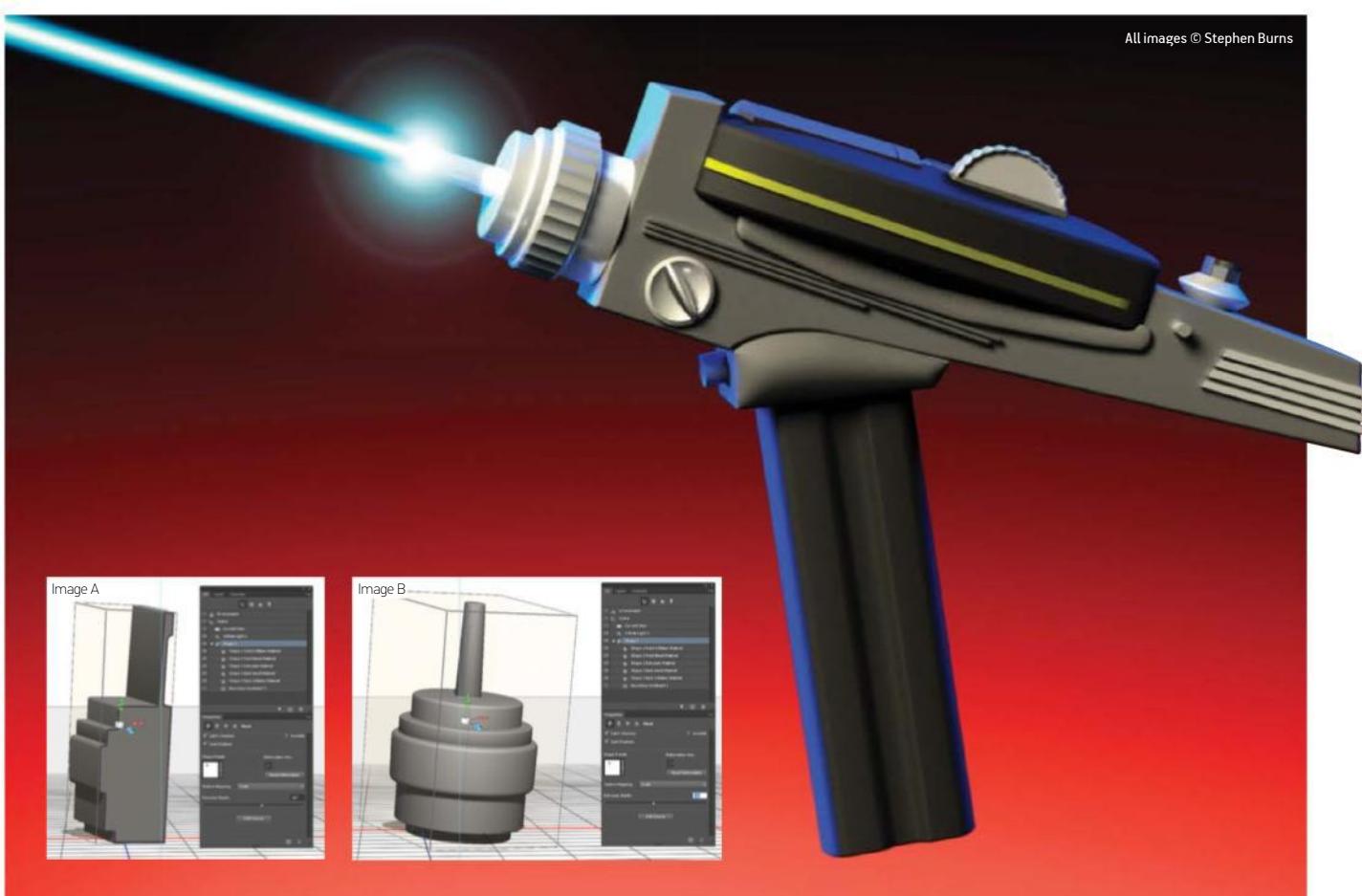
STEPHEN BURNS  
[www.chromeallusion.com](http://www.chromeallusion.com)

Stephen Burns is a digital artist and author of books on being creative with your digital tools. He is an Adobe Community Professional and Adobe Freelancer, and has taught digital creativity internationally. Here he shows us how he built the cover image to that DVD using Photoshop's vector tools.

"When creating 3D objects, it's a good idea to become more familiar with the Pen tool, as this will be your tool of choice for creating 3D elements in Photoshop CC. I recommend that you practise by creating simple objects that you may have right in front of you, such as a bowl or a wine glass."

"Starting with a simple floor plan, I broke the phaser object down into essential sections (the emitter, handle and body to cover a few) and started with the phased energy emitter. Using the Pen tool, I then created a vector shape that represented half of the emitter. From this vector shape, I extruded it into a 3D shape (3D>New 3D Extrusion from Selected Layer). By default you get a linear extrusion similar to what you see in image A. In the Properties panel, I selected a preset to path the shape into a rotational piece as you see in image B. In the 3D panel, with the emitter targeted, you can see the outline of the vector shape that was used."

"Now let's move onto the body of the phaser. One again, the Pen tool was used to create the outline. In addition, to give it a more three-dimensional look, the edge was beveled slightly and I gave the edge a curved contour. The same procedure of 3D extrusion was applied to the phaser handle and type 1 phaser. A longer extrusion was applied to the handle to match the floor plan. Image C presents an example of all of the 3D objects merged into one 3D layer that make up the phaser. So far the individual 3D objects are independent of one another. If you want to rotate or navigate them as one complete object in 3D space, then you need to merge them into a single 3D group by targeting all of the 3D objects in the 3D panel, then Ctrl/right-click and choose Group Objects. Now when you target the group, you will see something similar to image D, where a bounding box should have appeared around your 3D object, signifying that it is now ready to be navigated within your document." Burns new DVD on vector and 3D is called *Photoshop CC 3D Workflow* and is available now from: ([www.chromeallusion.com/dvd\\_pscc3d.html](http://www.chromeallusion.com/dvd_pscc3d.html))



All images © Stephen Burns

# Graphics & web

## 13. ILLUSTRATOR TO 3D TO PHOTOSHOP

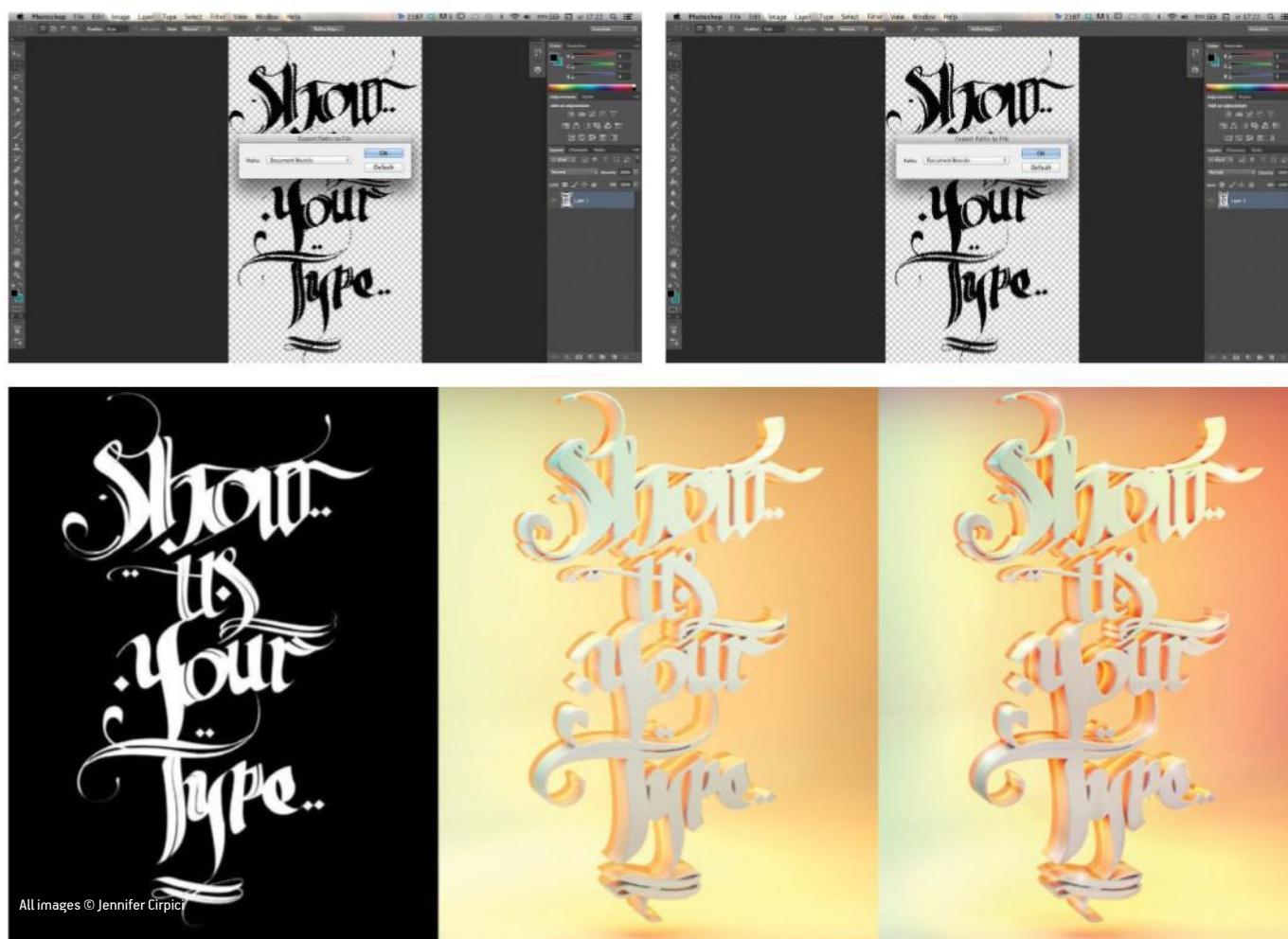
JENNIFER CIRPICI  
[www.breakingcanvas.com](http://www.breakingcanvas.com)

When it comes to creating effective vector artwork, people often think of Illustrator and then Photoshop after. However, for Jennifer Cirpici there is another step in the process to help create her typographic designs.

"In Illustrator I make a sketch, load the vector (AI or EPS) file in Photoshop, select it and make a work path. Next I go to File>Export Paths in Illustrator and load this into CINEMA 4D. Once there I make it 3D, then return to Photoshop." In the main image shown here, you can see the three stages of this artwork in each of the three

programs to see how it develops. Here you can also see how to export a vector file to CINEMA 4D.

Cirpici suggests that if you are going to try this out for yourself, be aware of why you are using each of the different programs, rather than doing it for the sake of it: "Make a clear plan for yourself of what each program will offer your artwork. For me, Photoshop is usually the cherry on the cake. It's an excellent program for that, as you can make your artwork pop up and give it some glows, for example."



## 14. PASTE INTO PHOTOSHOP

You can create vector art in Illustrator and paste it into a Photoshop document to do more work on it. You need to set your Preferences in Illustrator to make sure you have no nasty surprises, though. In Preferences>File Handling & Clipboard, you can opt to turn on the PDF and AICB option, which lets you paste as a Smart Object, rasterised image, path or Shape layer. Pick one of these options from the Edit>Paste dialog in Photoshop. If you set the PDF and AICB option to Off, then it'll rasterise the art in Photoshop.

## 15. COPY AND PASTE SHAPE ATTRIBUTES

With Photoshop CS6 onwards, one of the new features is the ability to copy and paste Shape attributes. If you have created a shape and then set a Fill and/or a Stroke, you can Ctrl/right-click on the vector layer thumbnail and select Copy Shape Attributes. Now select a different vector layer, Ctrl/right-click again and choose Paste Shape Attributes, which applies the same Fill and/or Stroke as your original. You can select multiple vector layers and apply an attribute to them.

## 16. ADD SOME STROKES TO YOUR SHAPES

If you create a shape in pre-CS6 versions of Photoshop, then you can add a Stroke to the shape using the Layer Styles options. This is a perfectly workable way of doing things and is still used in CS6 and CC. However, if you want even crisper strokes, then you can apply a vector stroke instead, which is selected directly from the Tool Options bar at the top of the screen. From here you can select whether the stroke is solid or dashed, as well as choose its colour.



## 17. USE CLIPPING MASKS

DAVID MAHONEY  
[www.idmahoney.com](http://www.idmahoney.com)

"A great way to take advantage of your vector art is to use it for

managing elements. My illustrations are comprised of hundreds of layers, so any opportunity to organise and manage my layers is more time saved in the long run.

"Within Illustrator, I like to create an outline trace of my figure using the Pen tool. While this is something that can be achieved within Photoshop, it gives me an opportunity to organise elements and freely begin to work out the composition. Due to the nature of vector objects, scaling and manipulating linework is far more intuitive and flexible within Illustrator than Photoshop. This vector art is used as a clipping mask for each element of the composition.

"I currently produce fine details on my illustrations, which are often described as 'shards'. Their clean finish is created using clipping masks. These elements are objects created at the end of a composition, where the file size of the PSD may be large. Think about using Illustrator as an opportunity to leave Photoshop and work freely within a different environment, where you can export these elements into Photoshop as Smart Objects.

"I would also suggest for those who currently own a Creative Cloud subscription or CS6 to consider using the Mini Bridge within Photoshop, which can be found under Window>Extensions>Mini Bridge. This is a very efficient way of taking your vector art from Photoshop and importing it into your PSD canvas."

# Graphics & web

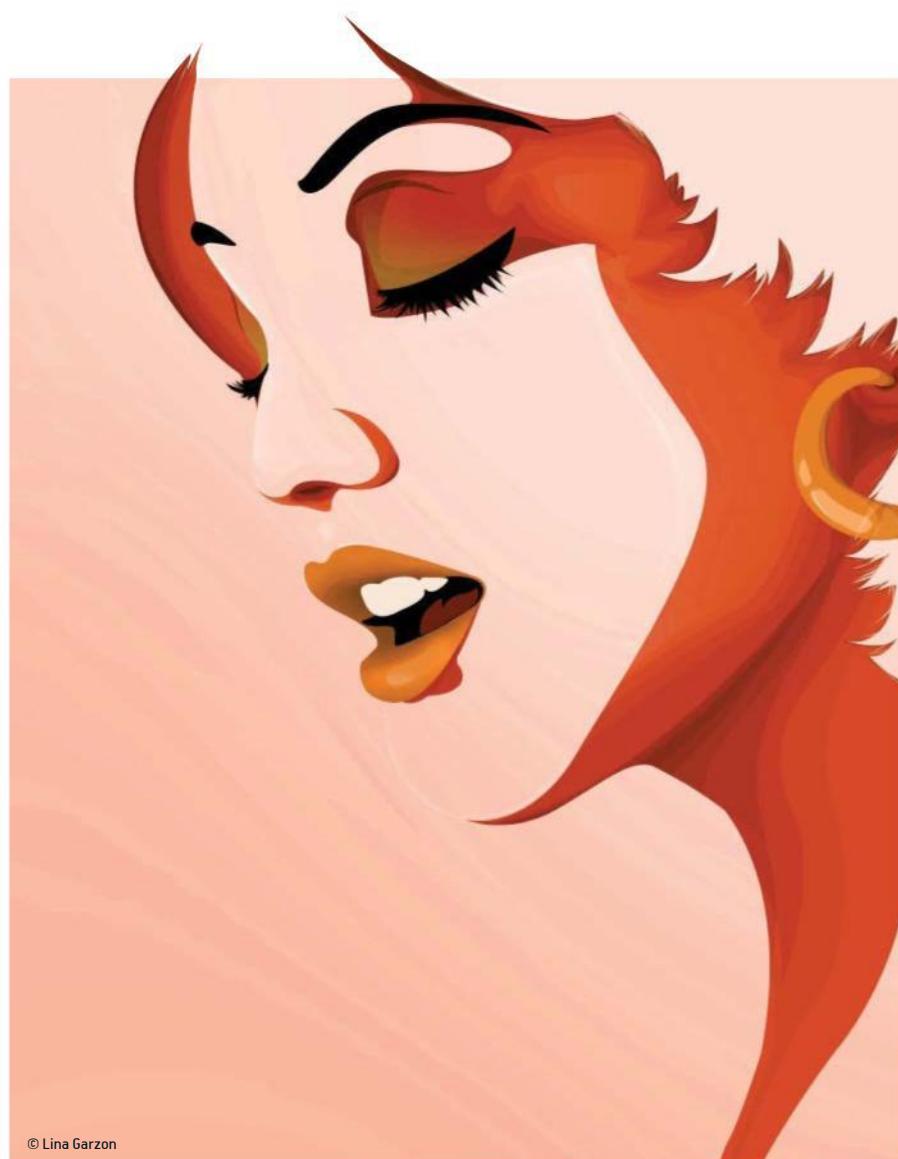


## 18. SAVE TIME WITH TABLETS

LINA GARZON  
[www.lgarzon.com](http://www.lgarzon.com)

Garzon is a self-taught digital artist who specialises in both vixel and vector illustration. Here are her top tips:

1. "Always experiment and don't get too comfortable. Once you are 100 per cent satisfied with your design, take a step back. You need to see mistakes in order for your work to improve."
2. "Remember that the Pen tool is your best friend. It enables you to create flexible vector shapes, which can be essential in your design."
3. "Shortcuts save you a lot of time and I also find that a graphics tablet saves you about half the time as well. It's not necessary to know how to draw to use these tablets, however."
4. "Don't stop when you're stuck or if you lose your artwork unexpectedly – it's part of the process."
5. "Don't worry about the time. You'll get faster as you practise, just keep focus on the quality of your work."



© Lina Garzon

## 19. USE THE ROUNDED RECTANGLE TOOL

Make accurate buttons for web design with this improved tool



### PAST VERSIONS

The Rounded Rectangle tool has been around since early versions of Photoshop. However, it was previously a pain to use because you had to guess the corner radius, draw a rectangle and if you didn't like it you would have to delete it, adjust the radius and try again.



### LIVE CHANGES

With the new version of this tool, things have greatly improved. You set the radius as before and then draw your rectangle. If you are not happy with it, you can always go into the Properties palette and adjust the radius immediately, with the updates being made live on the canvas.



### INDEPENDENT CORNERS

You can click the chain link icon to turn off the option to constrain all corners to the same radius, meaning that you can independently alter each corner. You can always come back to the Properties palette at any time and make further adjustments, if necessary.



## 20. WHAT IS A VEXEL?

The word 'vexel' is a portmanteau of 'pixel' and 'vector', so we're not exactly talking about a true piece of vector artwork here. Rather, it's a pixel-based artwork that takes on the look of a vector illustration. Commonly this style is applied to portraits, but there is no reason why it has to be, as the technique itself can be applied across any genre. However, it's a very fiddly process and uses a lot of layers, so the final artworks tend to be huge. This means you need a great deal of patience to be able to create a good vexel illustration.

Very simply, you need to start from a photograph and posterise it so that you can see the bands and shapes of colours that make up the image. Zoom right in and then use the Pen or Lasso tool to carefully draw around each individual shape and fill it with a colour picked from that area of the photograph. It can take hundreds and hundreds of individual shapes to build up a face, for example, layered on top of one another. The more intricate you are and the more shapes that you include, the more realistic the final result will be.

You can download a free tutorial on creating a vexel portrait from the [Advanced Photoshop](#) blog so that you can try it out for yourself. Visit <http://blog.advancedphotoshop.co.uk/tutorials/advanced-photoshop-top-5-tutorials-vexel-art>.

# Graphics & web





# WORK WITH VECTORS

FROM ILLUSTRATOR TO PHOTOSHOP, LEARN HOW TO MAKE A PAPER CUT THEATRE DESIGN WITH VECTOR SHAPES



Combine the power of both Photoshop and Illustrator to create a paper cut effect.

Whether you're a regular user of Photoshop curious to discover more about Illustrator, or want to use vectors to bring a new dimension to your creations, you are in the right place. If you have an interest in colourful worlds, halfway between traditional storytelling and videogames, then this tutorial is definitely for you.

You will initially learn to prepare drawings for use in Illustrator. The main challenge will be to enhance the vector elements using patterns and add effects in Photoshop to simulate a paper cut effect and depth across multiple planes. At the end of these steps, you will be able to transform any of your vector designs into amazingly unique and daring worlds, as long as you have the desire, patience and appropriate images to begin with.



## OUR EXPERT

**ALEXANDRE ROUX**

[www.alxfactory.com](http://www.alxfactory.com)

Alx Factory is a French freelance illustrator specialising in vectors. When he's not drawing for clients, he writes and illustrates tales he wanted to read when he was a child.

## SOURCE FILES

You'll find the drawing required to create the vectorisation and the textures on [filesilo.co.uk](http://filesilo.co.uk)

## ■ VECTORISE THE ELEMENTS

THE PEN TOOL IN ILLUSTRATOR CREATES DYNAMIC AND COLOURFUL SHAPES

### 01 MAKE A QUICK SKETCH

Start your illustration with a brief sketch. The goal is primarily to position the key elements; you don't need to add detail for now. Choose paper or Photoshop according to your preference. If you choose the computer, open Photoshop>Create a New Document (Cmd/Ctrl+N)>CMYK> 400mm x 530mm, then take the Brush tool (B).



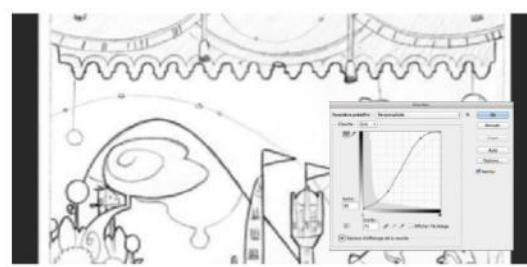
### 02 REFINE THE SKETCH

Now you can go into the details. Start by populating your hills as you want, or use the drawing provided on FileSilo (Line.jpg). If you're using the provided sketch, just go to step 4. If you're not, then have fun and get creative. Each of my hills is like a little world, but you can design however you like.



### 03 INK IN THE LINES

Once the sketch is complete, ink your drawing in order to create a clean and clear basis for your vectorisation. At this point it always also helps to know what is going to stay or be removed, even if nothing is ever really final. There is no need for several sizes of felt-tip pens here; one is enough.



## ■ WORK IN PROGRESS

FROM PAPER TO LIFE



Progress 1: Sketch the design



Progress 2: Vectorise the lines



Progress 3: Evoke the illusion

# Graphics & web

## 04 IMPORT INTO ILLUSTRATOR

When the drawing is finished, scan it at 300 dpi, and then save it in JPEG format and name it 'drawing'. You can do this with Photoshop by going to File>Import>Images of Device. Once that is done, open Illustrator and create a new document at 400mm x 530mm. Select CMYK, 300 dpi and name your file 'half\_worlds'. Drop in the image. Finally, proportionally adjust the design to the size of your document (hold down Shift to maintain the proportions).

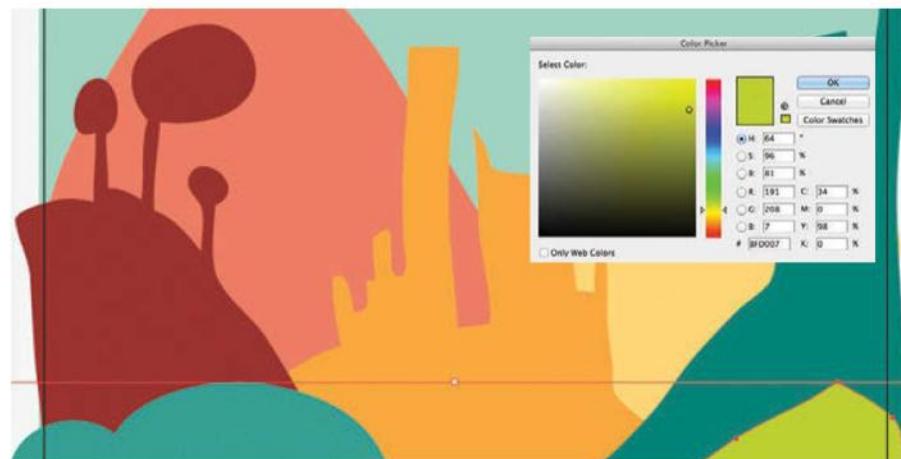


## ■ QUICK TIP

Always remember to make a separate backup for each important step. In our case an AI file, then a PS file without the effects and finally a file with effects and filters. This will prevent an unpleasant surprise when a wrong action on a single file forces you to restart a long and tedious process.

## 05 CHOOSE THE MAIN COLOURS

Create a new layer above the drawing layer and name it 'base colours'. Do not try to draw the elements precisely; use the Pencil tool (N) and represent every hill roughly to identify its colour. You can create your own colour palette or use mine: plants #654677; green hill #bfd007; waves #379e93; snowy mountain #008177; red forest #b03e3a; castles #f7a83f; ice cream mountain #ee7e65; desert #ffd777; sky #a3d4c2; curtain #b41828.



## 06 ALWAYS USE COMPLEMENTARY COLOURS

Now add two more colours to each element. For the red forest I used a red brown (#9a332e) and added a pale orange (#ef7b4b) and bright red (#d41616); for the plants #271d29, #d3599c; green hill #fff6d1, #eb8300; waves #94d0ca, #6eafa6; snowy mountain #8cb2ae, #30afc1; castles #d1487e, #981844; ice cream mountain #d44943, #f5a48b; desert #ee7900, #f6be4a; sky #a3d4c2, #c7e3d3; curtain #781525, #e4961c.

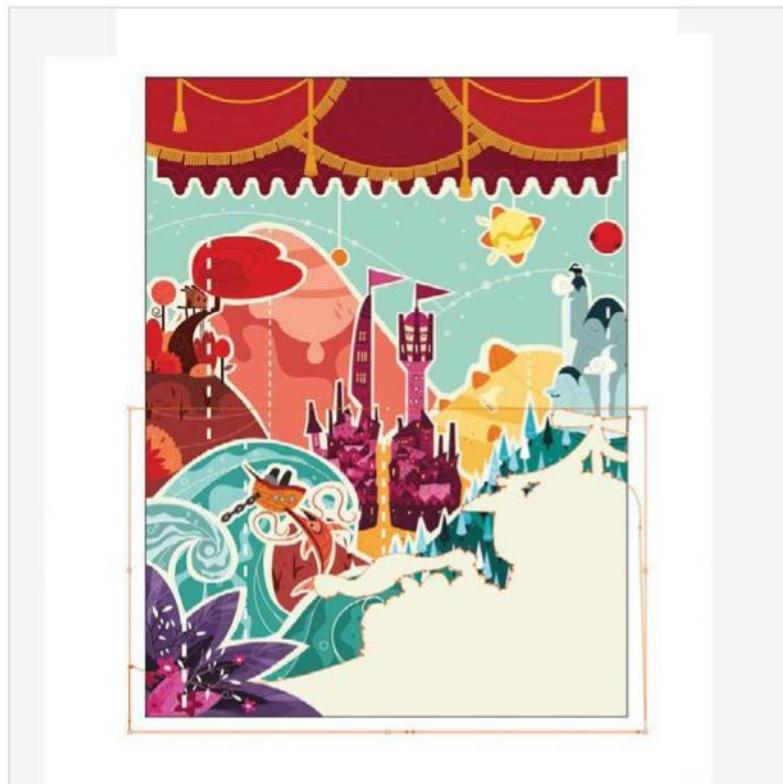
Now you can start the composition with the Pen tool (P). I would strongly advise you to create at least one layer per plane, so per paper cut. Start by creating the largest forms and end with the details. I created each shape on the drawing layer and then dragged its corresponding layer. If a form is not quite at the place you want, you can pass it behind another (Cmd/Ctrl+) or pass in front (Cmd/Ctrl+) at your convenience.





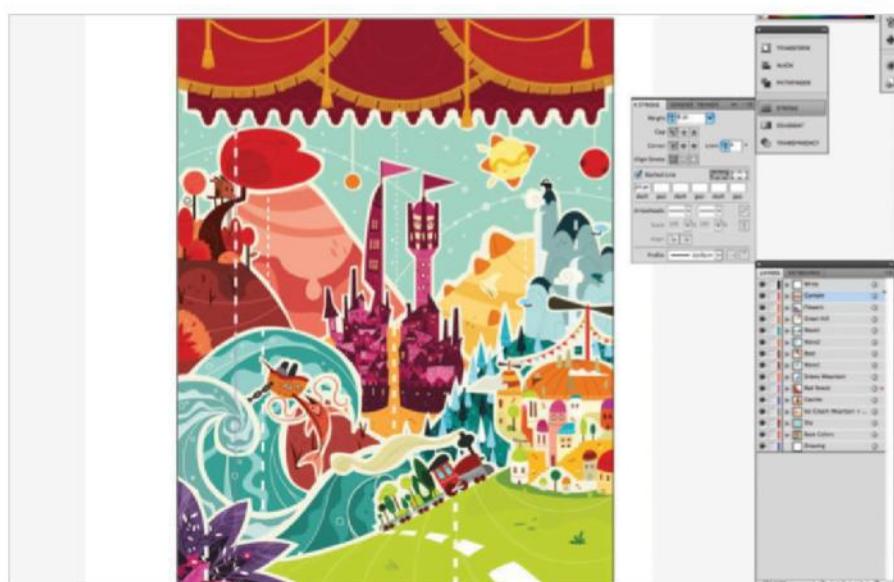
## 08 MAKE PAPER CUT EDGES

Now go around each of your shapes with the Pen (P) or the Pencil tool (N) according to your preference, leaving about a 3mm space to create a new closed form that will serve as the edge of the paper. Next, drag the shape in the Background layer with the shortcut Cmd/Ctrl+Shift+“ (or Ctrl/right-click>Arrange>Send to back). Don't be too precise with this, so as to increase the handmade effect, and fill these shapes with the colour #f4f4e1.



## 09 MID-TERM REPORT

The Illustrator section of this process is almost complete. Before moving onto Photoshop and discovering the wonderful world of pixels, add in some dashed lines. After this, you can start importing and finally working with various filters and depth effects.



## 10 DASHED LINES

Click on the Pen tool (P) and create two points corresponding to each endpoint of a line by holding down the Shift key to get a perfectly straight line. Select Stroke (to the right of your screen), then Check Dashed Line and enter a number in the first square (the first dash) depending on the distance effect that you want to give this line. For example, flowers in front have a value of 30pt while the skyline is one of 8pt and 20pt castles. Don't forget the colour (#ffff7ed) and the weight of the line a little further up!

## 11 IMPORT INTO PHOTOSHOP

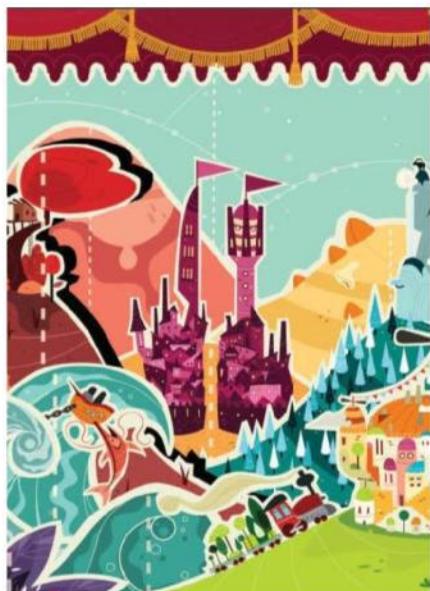
Open a new document in Photoshop, CMYK, 400mm x 530mm and name it 'half\_worlds'. When this is done, switch to Illustrator, select the entire sky layer, copy your selection (Cmd/Ctrl+C) and paste (Cmd/Ctrl+V) on the first layer of your Photoshop document as a Smart Object. Name it 'sky'. Do the same for each paper cut, starting from the farthest in the image to the nearest. At the end, each element must have its own layer.



# Graphics & web

## 12 DROP SHADOWS

Focus on one element: the red forest layer. Create a new group to put this layer inside and place a new layer below (Cmd/Ctrl+Shift+N), then name it 'dropshadows'. On the first layer, click Selection> Load Selections then Confirm. Go to the new layer and fill your selection with black (#0000). Then set the layer to Vivid Light mode and lower Opacity to 45%. Select Filter>Attenuation>Depth of Field>15%. You can now apply this method to each paper cut.



## 13 EMBED THE PAPER GRAIN FILTER

You can now begin creating the paper grain look. Create a new layer above the red forest layer, retrieve the selection (Selection>Load Selection), but this time tick Invert before confirming. Place 'oldpaper\_pattern.jpg' on the new layer, making sure it covers the entire hill, clearing any excess with the Eraser tool (E). Finally, set the layer to Multiply blending mode. You can modify the appearance of grain on the image by changing the opacity.



## REALISTIC SHADOWS

Shadows won't always be a single object, but can affect many paper cuts, as the green hill extends over the snowy mountain and a wave. Add more shades to the same object by creating a separate layer. Vary the intensity of the shadow and its darkness depending on the distance to enhance realism. Also try different blending modes.



## CREATE MECHANICAL PARTS

LAYER YOUR BRUSHES TO BUILD UP THE MACHINE WITHIN



## 14 YOUR PATTERNS INTEGRATION

Now you need to add patterns to various elements using the method in step 13. On the waves apply 'ocean\_currents\_pattern.jpg', on the pyramids hill 'egypt\_pattern.jpg', on the pink mountain 'asian\_pattern.jpg', the curtain 'Curtain\_paper.jpg' and the sky 'space\_pattern.jpg'. Each time, place a new layer above the image in question and set it to Overlay or Multiply blending mode according to the desired result. Obviously, the filter applied to the sky does not need to be erased.



## 15 ADD GRADIENTS

You can now strengthen the tangy aspect of the atmosphere with the Gradient tool (G) in Color blending mode. This mode is useful for tinting colour images because it keeps the brightness of the base colour. Select the red forest layer (Selection>Load Selection) and set your Gradient tool to Radial (by clicking one of the icons above the image), with Opacity at 25%. Now choose your colour (mine was #9d4798) and apply it on the lower right. This lets you add a candy touch to some parts of your image.



## 16 DARKEN THE BASE

Now you will work on the realistic aspect of this little paper theatre by accentuating the illusion of depth. To do this, select each item one by one (Selection>Load Selection) and apply a base linear darken black gradient (#0000). More specifically, you need to click outside of the form with the Gradient tool (G) and keep going back to the centre while still holding the Shift button. Vary the opacity depending on what you want to highlight. Personally, I wanted to emphasise the two castles.



## 17 ADD LIGHTS

Another way to enhance the realistic look is to adjust the lighting: the further away an element is, the paler it is. Use the same method (Selection>Load Selection) with the same tool (Gradient tool) as the previous step, replace the Darken mode with Soft Light mode and change black (#0000) to yellow (#ffe68e). I focused again on the two castles by illuminating their peaks and two behind the mountains. Now the image is almost complete.



## 18 FINAL ADJUSTMENTS

All that's left to do is to make a few final tweaks, which I carry out at the end of each illustration. Go to Image>Adjustments to adjust the hue, saturation (Cmd/Ctrl+U) or the colour balance (Cmd/Ctrl+B) if necessary. Finally, do not forget to save a PSD version with all the layers and effects achieved. Your artwork is now complete! At this stage, I always create additional backups in JPEG and PDF format, just in case.

# Graphics & web

Much of the behavior of light can be modelled using classical wave theory. The Huygen's principle approach is one such model. It states that each point on a wavefront generates a secondary spherical wavelet.

ALL MATTER EXHIBITS  
BOTH WAVE AND  
PARTICLE PROPERTIES

1801

## THE "QUANTUM" MEASUREMENT PROBLEM

SUBATOMIC  
PARTICLE

There are two types of particles: elementary particles which are not made of smaller particles, and composite particles.

AS  
SUBATOMIC  
PARTICLE

The mathematical description of much of the dual particle-like and wave-like behavior and interactions of energy and matter

The mathematical formulation of quantum mechanics are abstract.

## DOUBLE-SLIT EXPERIMENT

The double-slit experiment or "Young's" experiment involves particle beams or coherent waves passing through two closely-spaced slits, after which in many circumstances they are found to interfere with each other.

DIFFRACTION REFERS TO VARIOUS  
PHENOMENA WHICH OCCUR  
WHEN A WAVE ENCOUNTERS  
AN OBSTACLE

NFL

The idea of duality originated in a debate over the nature of light and matter that dates back to the 17th century, when competing theories of light were proposed by Christiaan Huygens and Isaac Newton: light was thought either to consist of waves or of corpuscles [particles] (Newton). Through the work of Max Planck, Albert Einstein, Louis de Broglie, Arthur Compton, Niels Bohr, and many others, current scientific theory holds that all particles also have a wave nature (and vice versa).



# BUILD STRIKING GRAPHICS

USE A GRID TO GENERATE A UNIQUE GRAPHIC COMPOSED OF GEOMETRIC FORMS



Learn to create a complex graphic shape from simple patterns using cloning techniques. You will use a grid to determine the location and dimensions of all the graphical elements that give rise to the visual metaphor that suggests the concept of the poster.

Many steps in this tutorial can be achieved through alternative methods and therefore are subject to personal creativity. Even using the same techniques can result in very different graphic expressions, and therefore support a wide variety of concepts. Adobe Photoshop allows us to intuitively

illuminate the scene, and also allows us to texture the image properly. Blending modes are the best way to get a quick final result and increase the possibility of getting multiple effects while creating minimal graphic expressions.

You'll discover how to get the best balance in design, exploring each element weight according to its colour, position and angle for greater understanding. You'll use a grid to get a good reading of the poster but with the ultimate aim of generating an asymmetric graphic that metaphorically represents an 'error of measurement'.



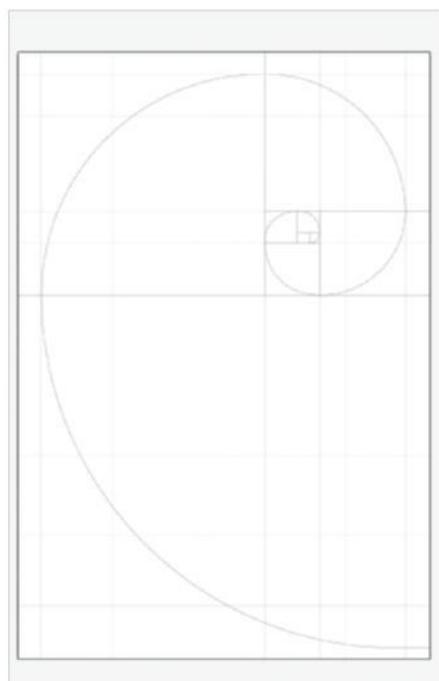
## OUR EXPERT

**JORGE GISPERT**  
[www.metric72.com](http://www.metric72.com)

Gispert is a graphic designer who allied himself with geometry, using the universe as inspiration for his personal artworks. These support concepts related to all kinds of data that he considers outstanding, constructive or innovative.

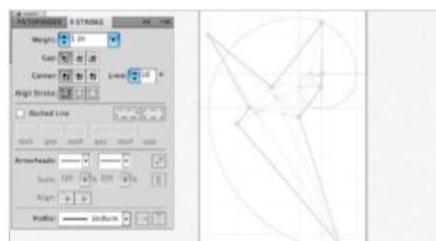
## ■ GENERATING LAYOUT SPATIAL REFERENCES

CREATE SPECIFIC SPACES FOR THE DIFFERENT DESIGN ELEMENTS



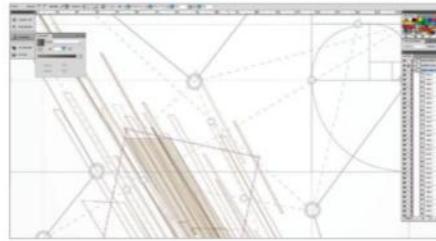
### 01 LAYOUT CREATION

Use the Pen tool to create an adapted version of the golden ratio in order to provide new spatial references that you will see applied in the final design. Then apply a grid or squared pattern that will help you when you are placing the different graphical elements, including the shapes and text, in a balanced way.



### 02 DETERMINE THE BALANCE

In order to generate natural proportions between the different elements, their weights will be dictated by the grid. You will determine the final balance and direction that you want for the overall design. In this case, the direction of your shape will be set with an inclination of 55-60 degrees.



### 03 CREATING VECTOR PATTERNS

Start creating the vector patterns that will form the more subtle parts of the graph with the Pen tool. You will see the design of the next pieces can be worked using Photoshop, but in this case use Adobe Illustrator due to the vectorial nature of the graphical elements. Draw the first lines and parallelograms.

## ■ WORK IN PROGRESS

FROM GRID TO FINISHED ARTWORK



Progress 1: Create grid



Progress 2: Design graphic

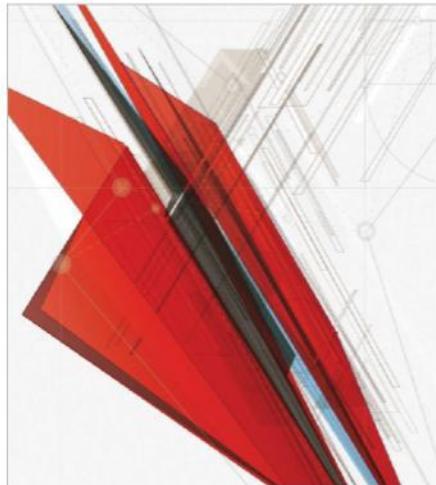
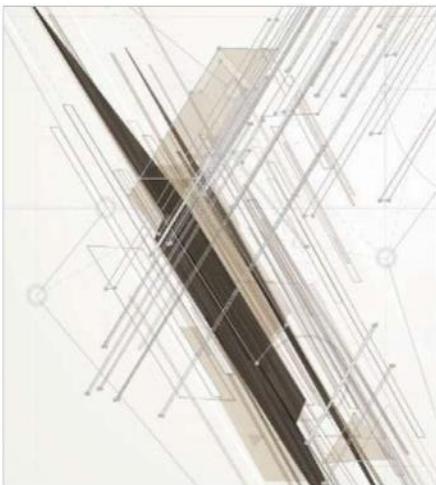


Progress 3: Text and lighting

# Graphics & web

## ■ QUICK TIP

Before you start cloning the graphic elements as lines or parallelograms, order and group them to create small groups of similar vector layers that once joined (Cmd/Ctrl+E) or grouped (Cmd/Ctrl+G) allow you to exercise a greater and faster control over your complex graphics.



## 04 CLONING AND PLACING GRAPHICS

Now you can begin to clone the pieces to start defining the volume that will occupy the graph. To obtain the effect that is seen in the graph, you will have to apply a Multiply blending mode to each of the caps that contain the imported vector elements. The clone will have to be chaotic and you should not look for any type of logical order. However, you will follow the initial inclination and will clone a group of vectors (Cmd/Ctrl+G) and flip it horizontally to get symmetric values.

## 05 SOLID SHAPE DESIGN

Now you will start creating solid shapes to give the design a new dimension, movement and contrast. To do this, select the Pen tool to connect some spatial points, creating a fill colour parallelogram onto which you will apply a gradient that you can add to Swatches (from C=3, M=75, Y=70, K=0 to C=3, M=97, Y=100, K=0, to C=0, to M=97, Y=100, K=26 with 100% Opacity). After, apply a new Gradient Map adjustment layer and select the previous one from Swatches.

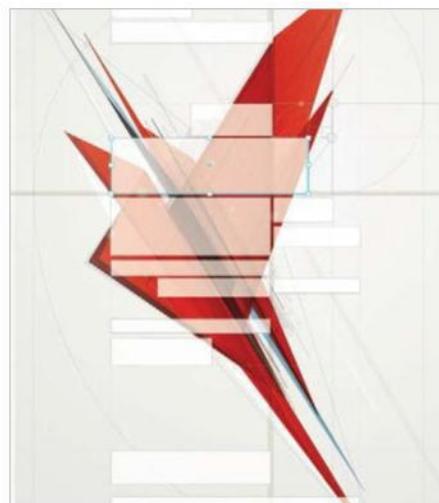


## 07 AXES OF SYMMETRY

To establish the basic axes of symmetry on which you will place new graphic patterns and all textual content, create a basic division of the canvas. That way you will centre the area of attention on the point where the axes cross, and will create the balance necessary to more easily interpret where the next elements should be placed and the 'weight' of their colours. Making the axes of coordinates visible gives the graph a certain solidity and forces the graphical elements to merge with the background.

## 06 GRAPHICAL STRUCTURE CREATION

Once you have incorporated the first big shapes, expand them to achieve the final graphical structure. In order to force the general perspective of the graph, set the gradient's direction in a correct way, simulating the existence of soft lights using the darker colour of the gradient as a shadow. Apply a Multiply blending mode to show up the first graphic elements and obtain new colour attributes in the design patterns. For a more solid shape, add a thin, grey stroke (0.5mm) that clearly defines the contour.



## 08 PLACING TEXT

Make an initial placement study for the text. Create white squares that represent text boxes within the shape, using the grid as a reference. The hierarchy established by your initial grid determines the position of text, but this will also be determined by what they are (headers, body etc), so you must know the message you want to communicate, the amount of information to show and the relevance of every word or sentence in advance.

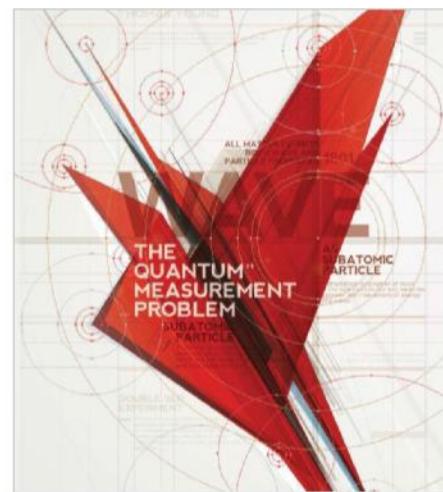
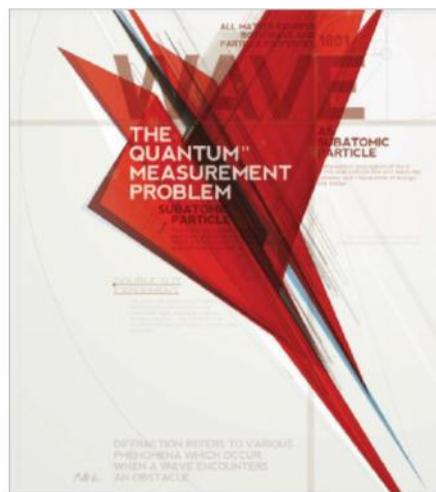
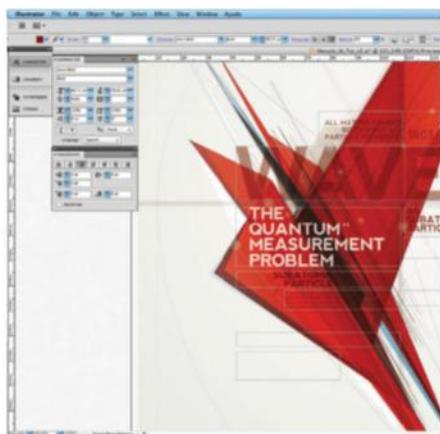


## ■ DOWN TO DETAILS

### BACKGROUND AND SECONDARY GRAPHIC ELEMENTS

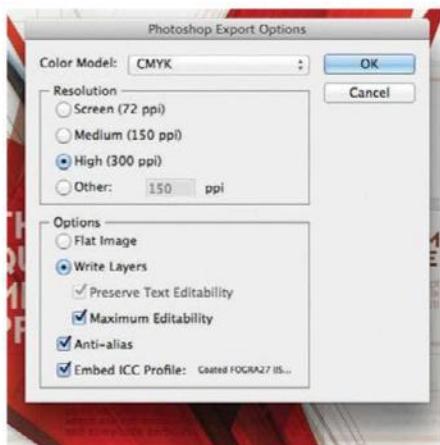
#### 09 TEXT STYLES AND ATTRIBUTES

Once you have placed the main text over the white masks with a standard weight, you will have to define the styles – an exercise that will probably force you to place the text boxes in a different form. In this case you will use the grid to establish a new balance between the text boxes and the space that you have previously reserved in the design. When you have applied the styles to the text and modified their position, you can modify the colours. We chose very contrasted colours (white or red) for the header and lighter greys for the smaller text. This game of contrasts will be defined by the reading that you wish the design to possess.



#### 10 DATA AND GRAPHIC DETAILS

In the following step you will incorporate some type of related but not relevant information into the graph to increase the complexity and also to define the design space. Choose very light grey tones for this text in order to keep them secondary and not overload the background too much. You can also put this body text in lowercase to preserve some editorial criteria. Even this information is intended to form part of the graphic aspect of the poster. After, feel free to create some graphic details to enrich the final design.



#### 12 EXPORT ARTWORK

It's time to export the whole design into PSD format. Choose CMYK colour model and High resolution. The content must remain editable to allow possible changes and improvements. You can also import the graphic elements separately using the Paste action as a Smart Object, due to its editable capacity and vector properties. Using this technique will give you the ability to rescale graphics without losing quality. Generate a template from the design and place it as a background on the PSD file to properly co-locate each group of graphic elements.

#### 13 COLOUR, LEVELS AND FRAME

Once you have chosen the shape and placement of graphics, text and secondary graphic elements, select the entire workspace (Cmd/Ctrl+A), copy the resulting image (Cmd/Ctrl+Shift+C) and paste (Cmd/Ctrl+V) it into a new top layer. With the entire design in a single image, modify the graphic settings using the Levels adjustment. Before finally placing a white border as a frame, place a gradient (G) covering the entire workspace in a new top layer with a diagonal direction and the following colour values: C=1,M=87,Y=58,K=0 to C=67,M=19,Y=2,K=0. Select the Lighten blending mode for this layer with 54% Opacity.

#### ■ GRADIENTS

When you define the gradient in the large, red parallelograms, you need to extend it in a direction that gives the impression of lighting in the design. The softer tone functions as a soft light and the darker tone as a soft shadow. Using Illustrator, you can change the direction and distribution of the gradient by its two parent nodes. In the case of Photoshop, you can apply the gradient using layer effects applied to a vector path, or by selecting the polygonal shape and filling it with a gradient using the Gradient tool (G), extending it for your graphical purposes.

# Graphics & web





# BLEND GRAPHICS

MIX PHOTOSHOP AND 3D SOFTWARE TO CREATE A SYMMETRICAL, ABSTRACT IMAGE COMPOSITION



If you are a videogame enthusiast or designer and you enjoy experimenting, then this tutorial is for you. In it, you will learn how to combine 3D and 2D software to create an artwork in Photoshop using just a single object previously sculpted in Blender.

Blender is an amazing 3D program, and on top of this, it's free! Go to [www.blender.org](http://www.blender.org) to download it for all operating systems. Trying out a completely new program might be a bit intimidating at first, but as you will learn in this tutorial, brilliant artwork can be created with only basic knowledge. There are loads of great beginner tutorials on the internet that

will make you familiar with the basics. You don't need to be an expert – just dive into it, play around and have fun! Through persistent trial and error you will improve.

Symmetrical compositions can be very powerful, but it's important to create details that capture the eye and use interesting colour contrasts to make it look dynamic, especially when only using one element as a base. Through repetition you can achieve an exciting, almost fractal effect.

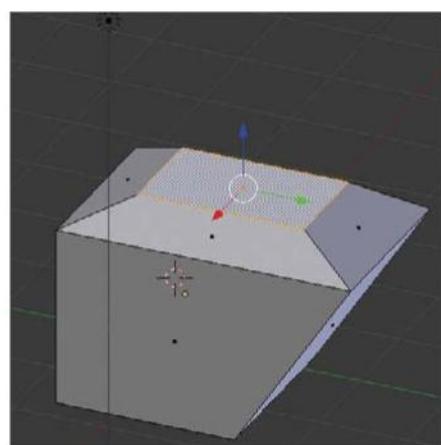
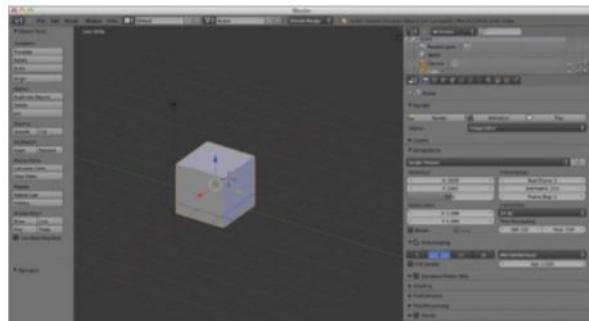
You will also add classic Eighties-inspired videogame elements to round up the image and give it that final retro touch.

## BUILD IN BLENDER

CREATE 3D SHAPES IN BLENDER BEFORE COMPOSING IN PHOTOSHOP

### 01 OPEN BLENDER

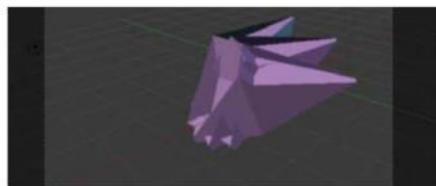
First you will create the 3D object as a base for your composition. Download, install and open the Blender software. Upon start it will automatically open up a new file in 3D view with a default cube in the centre. As you want your final image to be robotic and geometrical, this cube is just what you need.



### 02 SCULPT AN ABSTRACT OBJECT

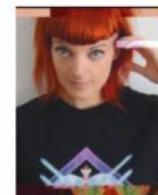
Switch from Object mode to Edit mode to sculpt the cube. Manipulate vertices, edges and faces in whatever way you want. Give different colours and transparency to different parts of the shape. Copy and paste several objects together. Add light sources like spots or lamps to add atmosphere to the scene.

**“** Symmetrical compositions can be very powerful, but it's important to create details that capture the eye



### 03 PREPARE FOR PHOTOSHOP

Press [0] to see how your rendered result will look from the point of view of the camera. This is the perspective your rendered image will have. Move, scale (select the object then press [S]) or spin (select the object then press [R]) the object around and find the most interesting perspective.



### OUR EXPERT

**AMREI HOFSTÄTTER**

<http://verticolab.com>

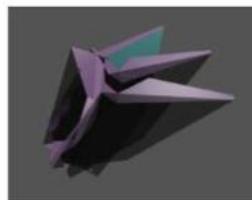
Amrei Hofstatter is a freelance illustrator, designer and science-fiction fanatic living and working in Berlin. She mostly creates her colourful, geometrical designs for fashion and music labels.

### SOURCE FILES

Go to <http://filesilo.co.uk> to access the source files needed to reproduce this design. These source files are exclusive to Illustrate with Photoshop Genius Guide readers.

## WORK IN PROGRESS

FROM SIMPLE CUBE TO ROBOT VILLAIN



Progress 1: Shapes in Blender



Progress 2: Comp in Photoshop

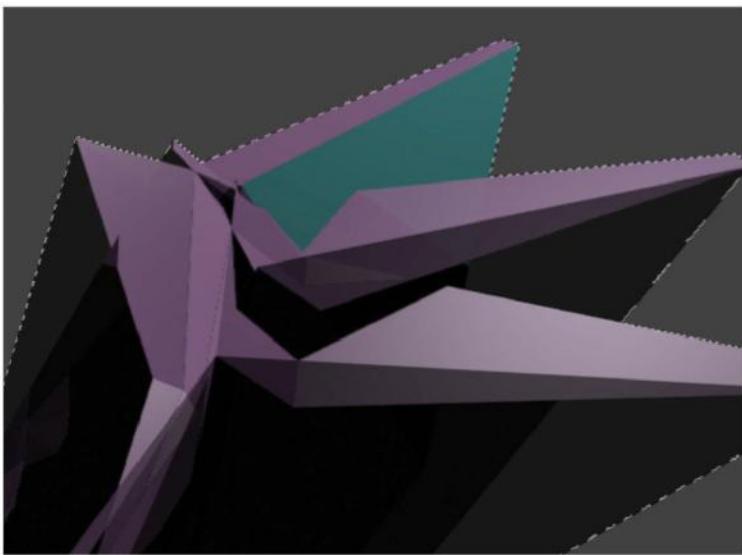


Progress 3: Add final details

# Graphics & web

## ■ QUICK TIP

In a Photoshop file with many layers it can become difficult to maintain an overview and find the layer a specific element of your work is located on. For quick access to a layer, click on a graphic while pressing Cmd/Ctr to open the layer selection window.



## 04 SWITCH TO PHOTOSHOP

The time has come to finish your Blender work. In the render section of Blender you can increase the image size. Go to Render>Image then Image>Save as Image to export your image file. Open Photoshop and open the exported PNG file. As you will see, it maintained the colour and transparency effects you applied in Blender, but it has now a dull grey background you need to get rid of. Go around the object with the Polygonal Lasso tool, remembering to make enough steps on the way. Crop out the background.



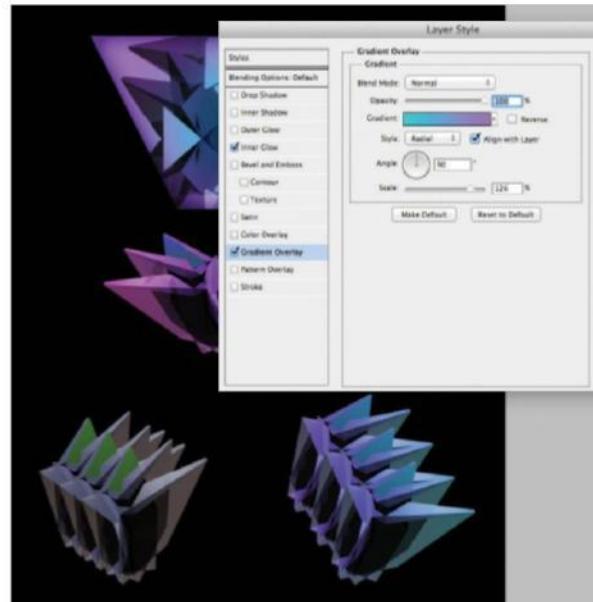
## 06 AN INTRIGUING COMPOSITION

You will have come up with several different elements, so now it's time to put them all together. As your composition is symmetrical, it's important to make it as exciting as possible through colours and outstanding elements. Blend them together differently. Use the Hue/Saturation option to change the colour of some elements using a contrasting colour palette. Make some parts stand out more by playing with the intensity of the colours. By giving the outer elements a different, darker colour than the centre, you will give the composition a layered look with more depth.



## 07 ADD A THREE-DIMENSIONAL EFFECT

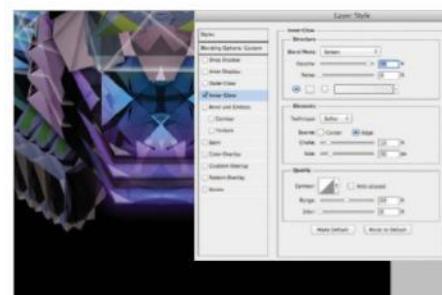
It already looks quite interesting, but the composition still seems a little flat. What you want is for some elements to stand out and appear closer to the foreground. You can do this with a subtle use of the Glow layer style. Place some small pieces into the centre, copy it and move it downwards a little. Now double-click the layer and add Style>Outer Glow with an intense blue colour, Screen blending mode and an Opacity of about 30%, not more. Now it looks like it's floating in the foreground.



## 05 EXPERIMENT WITH ABSTRACT SHAPES

Open a new document in Photoshop with rectangular dimensions. Add a black background with the Paint Bucket tool. Drag and drop the cropped object into the new file. Now the fun part begins! You want to make something that appears mechanical and robotic – what interesting graphics and patterns can you create with it? Copy it and reflect it horizontally and vertically, put pieces together, cut off elements, rotate it, and put layers on top of each other while playing with the layer blending modes. You can create entirely new shapes!

“ Reduce the size of the graphic to give it some free space to breathe and maximise its impact



## 08 ADD GLASS

You want your machine to have some glassy, transparent elements. To create the glass, draw a simple black rectangle with the Rectangle tool. Use the Direct Selection tool to create an interesting shape. Set the blending mode of the layer to Exclusion. Double-click on the layer to access the layer effects and add Style>Inner Glow, set to Screen blending mode and with 90% Opacity. Duplicate and rotate the shapes to make them look like several layers of glass.

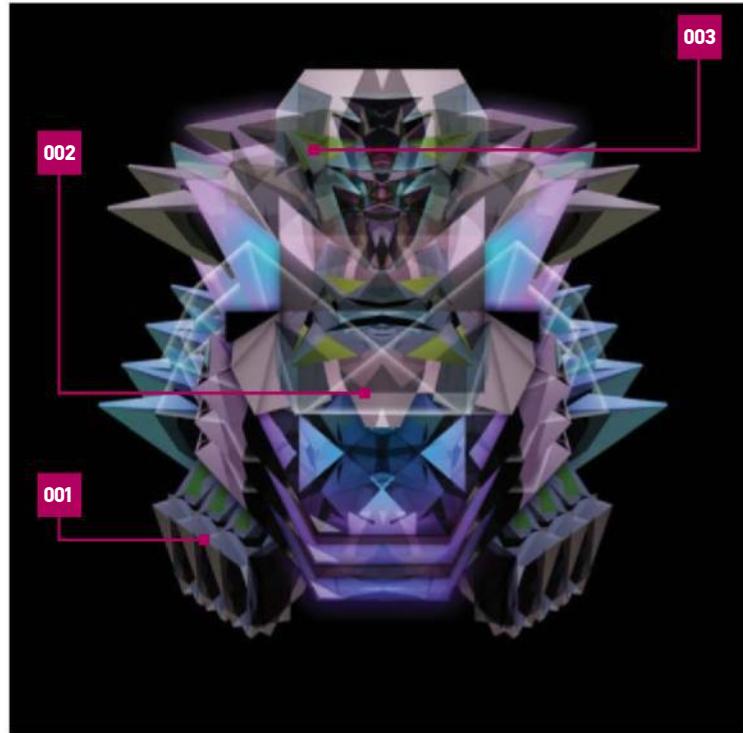


## ■ BRING POWER TO THE PAGE

### ADJUST THE COMPOSITION AND ADD RETRO SPECIAL EFFECTS

#### 09 LET IT BREATHE!

Revise your image. Your composition might have got too big and be filling up too much space on the canvas. You need to reduce the size of the graphic to give it some free space to breathe and maximise its impact. Lots of designers are scared of empty space, but you will see the difference immediately.



#### 001 | REPEAT OBJECTS

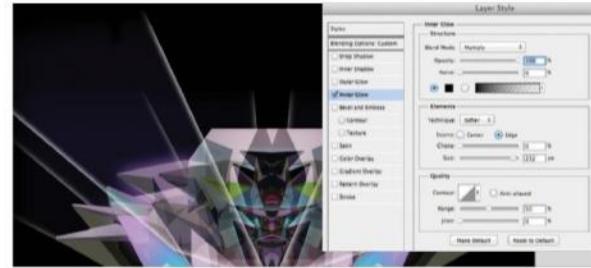
Make several new graphical elements by experimenting with one basic object

#### 002 | COMPOSITION

Create a powerful composition by putting the pieces together on a big and small scale

#### 003 | PACK A PUNCH

Give your composition a layered appearance by applying layer effects to some elements

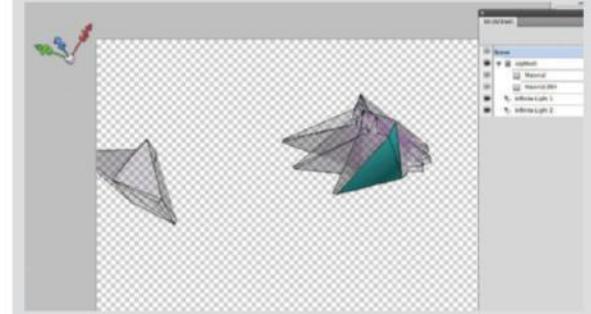


#### 10 ADD FADING LASER BEAMS

You now want to open up the composition by adding some laser beams that subtly connect the graphic to the background. Copy several pairs of the glass shapes you made in the previous step and arrange them, getting wider towards the outside. To make them fade, use this simple trick: make a white rectangle and place it on top of the light beams. Add Layer Style>Inner Glow>Multiply>100% Black and set the layer to Multiply. The light seems like it's fading. Should some outer parts of the glow still be visible, cover them with a black brush.

## ■ IMPORTING FROM BLENDER INTO PHOTOSHOP

Should you work with the Photoshop Extended version, you can import Blender objects directly into Photoshop without having to crop off a background and even rotate them in 3D! To do that, open your Blender file, go to Blender Export>Export file as Wavefront (.obj). Now open Photoshop, open the OBJ file, double-click on the layer and you will have a top menu popping up with several options. Should you have applied a texture to your mesh, you can double-click on 'Texture' in the Layers panel to apply changes.



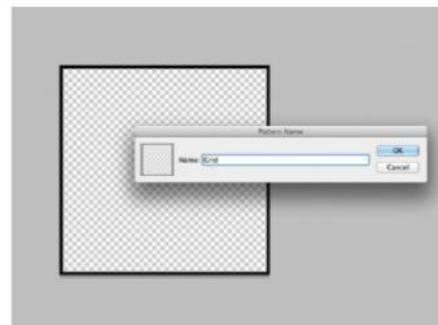
#### 11 ADD A GLOWING CENTRE

You want the eye to be drawn towards its centre. Videogame villains always have a weak spot, so you will give it a bright target right in the middle. Create a diamond-like shape with the Rectangle tool. Give it an intense magenta colour and set the blending mode to Overlay. Copy it, scale the copy, and set it to Multiply with a bright pink. Copy and scale it once more, now in white. Give each target an Outer Glow in Screen mode in its respective colour.



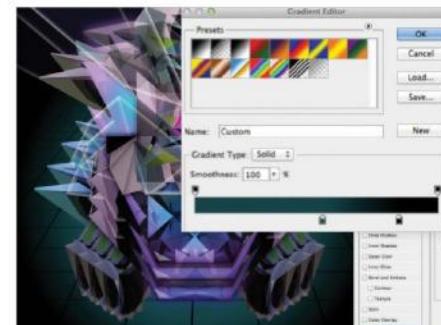
#### 12 A LITTLE BIT OF RETRO

You want to give your image a nice, retro videogame touch, so you want to create a classic wireframe grid. You could do this by drawing all the lines separately, but there is a much quicker way via creating a pattern: open up a square-shaped new document, select all, go to Edit>Stroke and fill the line with black. Now go to Edit>Define Pattern, open a new document and go to Edit>Fill>Pattern. Now use the Free Transform tool to give it perspective.



#### 13 THE FINAL STAGE

Place your grid into the image and put it below your robot villain. Add a new layer, fill it with the Paint Bucket tool and give it a Radial gradient in the layer effects palette, which you can access by double-clicking on the layer in the Layers panel. Set the gradient from inside blue to outside black, then experiment with its dimensions until you find the right size. Now your robot is floating above a glowing grid fading into darkness.



# Graphics & web





# ACHIEVE REALISM IN COMPOSITES

LEARN HOW TO CREATE AN IMPOSSIBLE SCENE AND USE PHOTOSHOP TECHNIQUES TO MAKE IT BELIEVABLE



This tutorial will teach you how to squeeze an elephant into a glass bottle. For this we will explore many aspects of Photoshop, such as the Warp tool, blend modes, filters, masks, lighting concepts and photo-manipulation. You'll need to develop not only your technical knowledge, but also your imagination.

It is important to continually stretch your creativity and think outside of the box – or in this case the bottle – which is why we are going to cram an elephant into it. With practice you'll see that creating this type of image is a fun challenge

that will help you to better understand the tools that Photoshop offers and experiment with new and creative ways of using them.

One of the coolest things in Photoshop is the possibility to make endless combinations with the tools. The sky is the limit! There is no right or wrong, what matters is the final result, so let's learn how to make combinations that will help you to create an unexpected, but realistic image. You will see that creating a complex composite is not easy and requires a lot of work, but hopefully at the end you will see that all your hard work was worth it.



## OUR EXPERT

**RODRIGO MARINELLI**  
[rodrigo\\_marinelli.prosite.com](http://rodrigo_marinelli.prosite.com)

Rodrigo Marinelli is a 31-year-old art director. His main focus is image manipulation, but he is interested in everything that is related to creativity.

## SOURCE FILES

Head to [shutterstock.com](http://shutterstock.com) to source the files used in this tutorial, or you can find your own if you prefer.

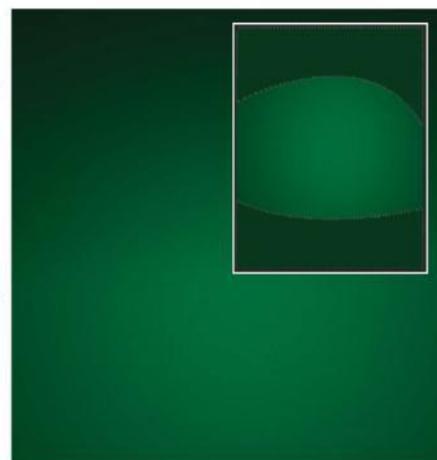
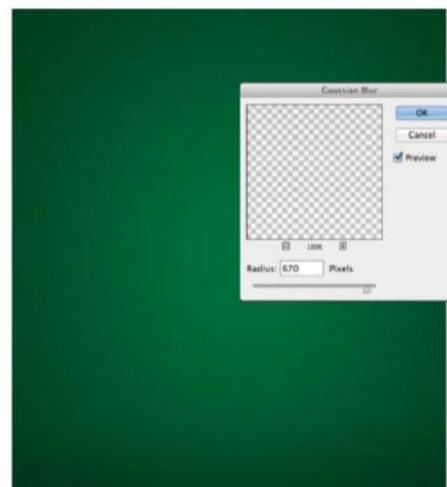
## BUILD THE BACKGROUND

START BY SETTING THE FOUNDATIONS OF YOUR PIECE

### 01

#### BEGIN WITH THE GREEN BACKGROUND

First, create a new document (File>New) at 24x31cm and 300dpi. Fill the layer with green (#0a3710). This first tip is very important for the final result: when the image is ready to be printed you must use the Proof Color tool (Cmd/Ctrl+Y). It allows you to work in RGB and see how your image will look in CMYK.



### 02

#### ADD BACKGROUND LIGHTING

Make a new layer and draw a white circle, apply a Gaussian Blur (Filter>Blur>Gaussian Blur), Radius 670px. Make sure the layer is set to Overlay. To stop it looking too obvious, apply the Noise filter (Filter>Noise>Add Noise) set to 30%. After that, duplicate the same layer and put it in Soft Light.

### 03

#### CREATE BACKGROUND SHADOWS

As we want to make a dark atmosphere, let's create some shadows. For this you have to create two different layers and, using the Pen tool, make two green shapes (#243c26), one at the top and other at the base of the image. Then apply a Gaussian Blur of 670px and put it in the Soft Light blend mode on both layers.

## WORK IN PROGRESS

FROM BACKGROUND TO THE ELEPHANT



Progress 1: Creating the background

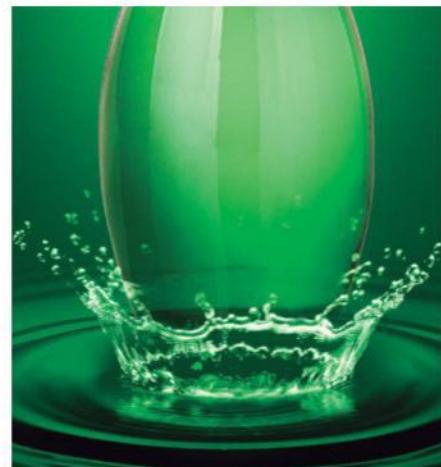
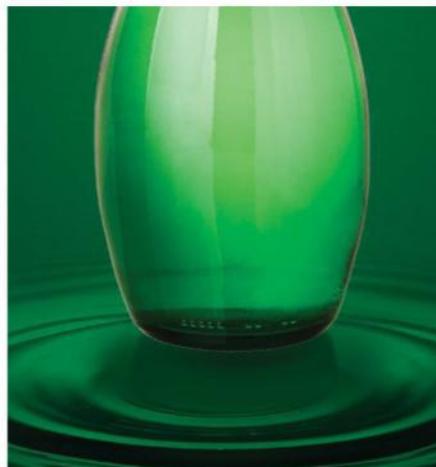
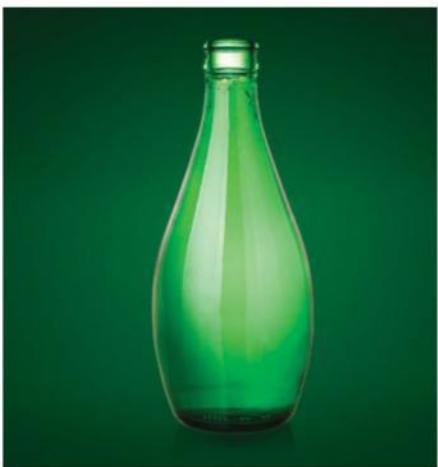


Progress 2: Elephant in a bottle



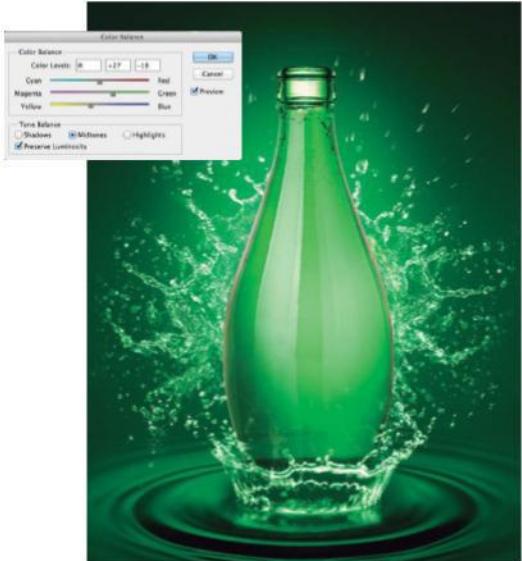
Progress 3: The final image

# Graphics & web



## 04 INSERT THE GREEN BOTTLE

Now let's put the bottle into the scene. We have used image 58302712 from [shutterstock.com](#). It's always important after adding an image into a scene to apply a feather effect (Shift+F6) to soften its edges. In this case apply it at 4px. To bring out the highlights and shadows use the Burn and Dodge tools. Now add a shadow to the bottle. When you select the bottle you will add it on a layer without its white background. Put the original image (with the background) in Multiply mode behind the cut-out layer.



## 07 ADD MORE SPLASHES

In this step you'll give depth to the scene by adding a few more splashes. (Images 299753486, 86696167 and 95071948 from [shutterstock.com](#)) These will be placed behind the bottle. This is a very important step because after that, the scene will be ready to put the elephant inside the bottle. The principle to eliminate the black background is the same as the previous step. Duplicate the layer, keep the original image for the first layer and Flip Horizontal the second (Edit>Transform>Flip Horizontal). Don't forget to balance the colours using the green and yellow.

## 05 ADD SOME WATER

Let's get started with adding some more details into the scene. At this stage it's very important to think about the whole scene in order to make a more interesting image. Imagine that the bottle is splashing into water; add water picture 244540522 from [shutterstock.com](#) and put it in Multiply mode, then duplicate the layer and put it in Soft Light mode. With Quick Mask (Q), erase the edges of the image. Then apply a High Pass filter (Filter>Other>High Pass) at 3px to make the image clearer.

### ■ QUICK TIP: CHOOSE PHOTOS CAREFULLY

In this tutorial you'll realise that it's rare that you find the perfect photo. Obviously there isn't a picture of an elephant in a bottle, so you must



## 08 BODY SQUEEZE

It's time for the coolest part; let's begin to put an elephant in the bottle. This is not an easy challenge, so we will have to work separately with each part of the elephant's body. Use image 1749985 from [shutterstock.com](#). Start from the bottom. To fit

## 06 CREATE A SPLASH

A very important factor in the success of your image is the technical knowledge that you must have in order to be able to do what you are imagining. So, study and practice a lot! Add image 63759796 from [shutterstock.com](#) and change the blend mode of the image to Screen. By setting the blend mode to Screen you can eliminate the black background with a single click. Once you have done that, make a mask on the front of the image to give the idea that the splash is behind the bottle.

have good photographic and technical knowledge to know how to choose the right photos that together will form the image that you want.

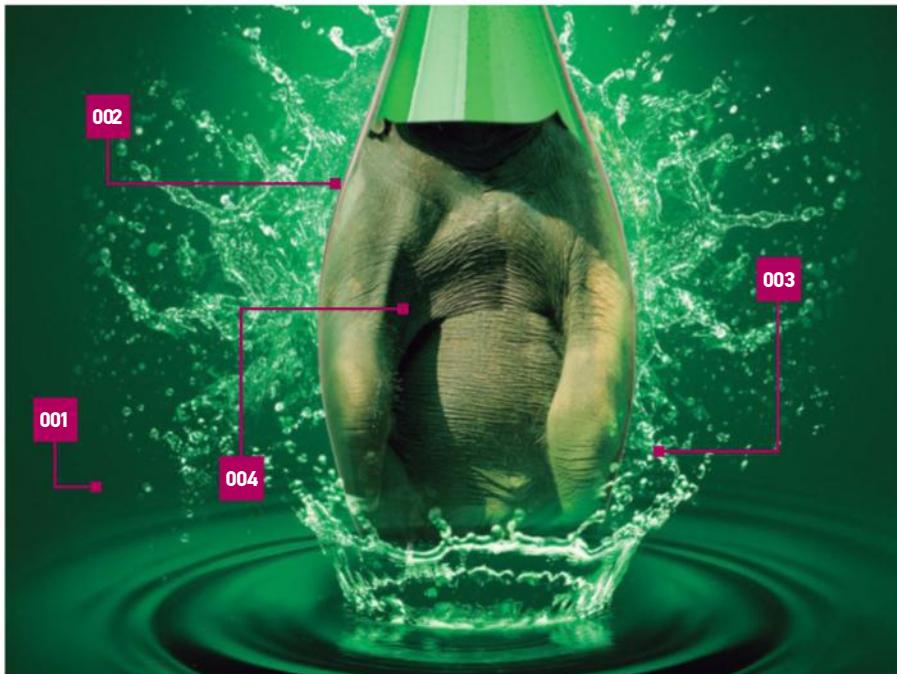


## ■ WORK THE ELEPHANT INTO THE BOTTLE

BREAK DOWN YOUR PHOTOS AND PLACE THEM WITH CARE

### 09 MASK AND ADJUST THE COLOUR

In this step you will take care of the elephant's body details. To do this, make a mask, select and erase the sides of the body until it matches the shape of the bottle. Next adjust the colour of the layer to the green of the bottle using the Color Balance tool.



#### 001 | THE BACKGROUND

To start the image we created the background. To make the image more interesting we used the Burn and Dodge tools

#### 002 | GREEN BOTTLE

To put an element in a scene you have to be careful with the details, like the Color Balance and Feather



#### 11 COMPLETE THE LEGS AND BODY

This is the last step to complete the elephant's body, so let's look at all the details. First make a mask and gently erase the edges of the legs; this is essential to make your image very realistic, so be careful. Once this is done use the Color Balance tool to match the green, and finally use the Burn tool to enhance the shadows and Dodge tool for the lights. Do the same sequence for both legs. After that apply a High Pass filter (Filter>Other>High Pass) of 3px to make the image more realistic.

#### 003 | WATER SPLASHES

For the scene to become interesting it is necessary to create unexpected elements

#### 004 | SQUEEZE THE ELEPHANT

In the next steps we will use Distortion tools and Filters to put the elephant in the glass bottle



### 12 WORK ON THE HEAD

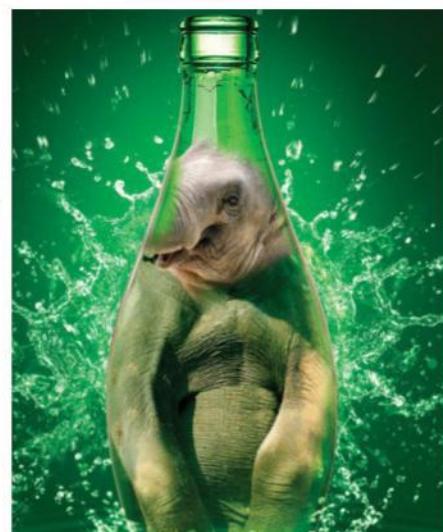
Let's start another very important part of the composition, which is integrating the body with the head of the elephant. You have to be very careful when you're choosing the pictures; this will be the key to the success of your composition. We used image 148608224 from [shutterstock.com](http://shutterstock.com). As was said earlier, there isn't a perfect photo for this composition, so use your imagination and your technique to combine everything. Now you will just rotate the image until it fits with the rest of the body and apply a Feather effect (Shift+F6) of 3px.



### 10 DISTORT THE LEGS TO FIT

Continue to work with the elephant's body parts. In this step you will make the legs fit into the bottle. For you to have full control of the body parts, you should work separately with the left and right leg. The principle of the distortion is the same, use the Warp tool (Cmd/Ctrl+T). You should be concentrating on the shape of your image at the moment, as the other details will be worked on in the next step.

**“**There isn't a perfect photo for this composition, so use your imagination and your technique to combine everything**”**



#### 13 SQUEEZE THE HEAD

It's time to shape the elephant's head inside the bottle. Pay attention when you merge the pictures, remember that you are making a realistic image, so all details are very important. In this step you'll use a mask to delete some details, such as the trunk and the ear, which will be placed in the next steps. Use a Feather (Shift+F6) of 3px. This tool is used in almost every step; it gently erases the edges of the image, making it easier to incorporate it with the scene.

## ■ COMBINE THE HEAD AND BODY

BRING TOGETHER YOUR PHOTOS IN A REALISTIC WAY

### 14 BODY MERGE

Now it's time to merge the head with the elephant's body. At this point is important to have a good knowledge of the tools that work with colour tones. To start use the Color Balance tool (Cmd/Ctrl+B) to make the image more green and yellow, also use the Levels tool (Cmd/Ctrl+L) to increase the contrast and adjust saturation (Cmd/Ctrl+U). To sharpen apply a High Pass Filter (Filter>Other>High Pass) set to 3px.



### 15 GIVE THE ELEPHANT ITS EAR BACK

Put the ear back on the elephant. To make a perfect photomanipulation you need to have control of all parts of the image, so it's important to build the elephant piece by piece. One of the big secrets to building a good image is to be patient. To insert the ear, rotate the photo until it looks in proportion to the elephant's body. After that, work with the Warp tool to improve the shape of the ear, and finally apply a Feather effect (Shift+F6) of 4 px.



### 16 SQUEEZE THE EAR

Use the Color Balance tool (Cmd/Ctrl+B) to make the photo more green and yellow, then use the Levels tool (Cmd/Ctrl+L) to increase the contrast and apply a High Pass filter (Filter>Other>High Pass) at 3px. To enhance the shadows you can use the Burn tool, but in some cases, to have more control is interesting, so draw the shadow with the Pen tool (P), then paint it green (#3d4d24) and set it to Multiply, then apply a Gaussian Blur (Filter>Blur>Gaussian Blur) of 62px.



### 17 ADD THE TRUNK

This is the step that will require more of your attention. We'll use only one picture, but to get the shape you have to break the image into three parts. First rotate the trunk image according to the elephant's body. Make a mask to clear the top and the sides, which will not be used at the moment. Next use the Warp tool to form the base of the trunk. Correct the colours using the Color Balance (Cmd/Ctrl+B) and Levels (Cmd/Ctrl+L) tools.



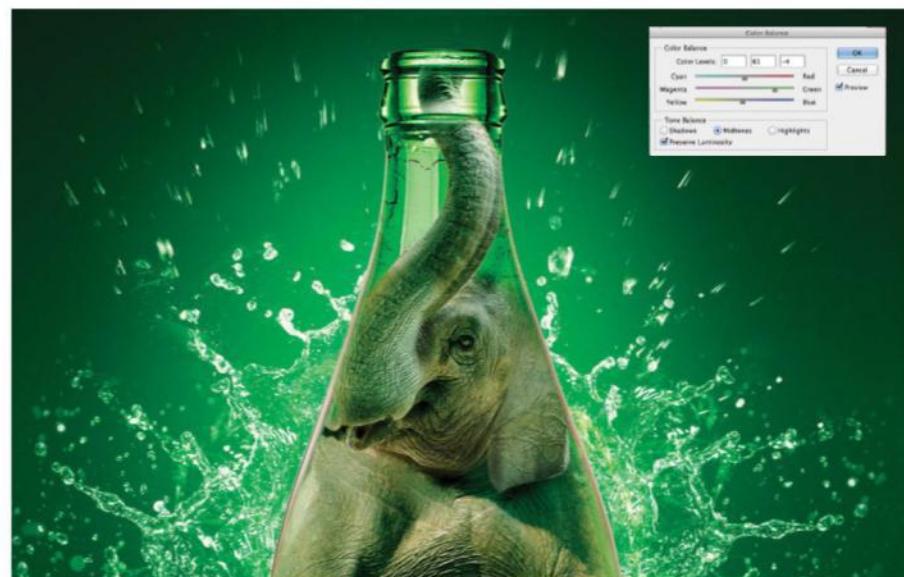
### 18 WORK ON THE MIDDLE OF THE TRUNK

Let's work with the middle, that's the part that will give support to the part of the trunk that leaves the bottle. The procedure is similar to the previous step: rotate the image until it fits to the base, then erase the top, bottom and sides of the photo. The most critical point of this step is the use of the Warp tool; you have to make sure the trunk fits in the bottle. Now apply a Feather (Shift+F6) of 3px and use the Color Balance and Levels tools.



#### ■ LIGHT AND SHADOWS

To have more control over the shadows and lights you can create them separately. For every shadow that you add into the image you have to make a new layer and use the Pen tool (P) to create a shadow with the shape that you desire. Paint it with the colour that matches with the scene, change the blend mode (the most common are Multiply, Soft Light and Overlay) and finally apply a Gaussian Blur (Filter>Blur>Gaussian Blur). The same procedure should be done with the lights. The big secret is, select the right colour for your shadow or light!



#### ■ QUICK TIP: DON'T FORGET THE DETAILS

Usually to make a very complex picture we spend many hours, or even days, working on the same job, so be careful to not get too tired and forget the details of the scene. It's very important to keep the quality, that's the only way to achieve a perfect image.



## 19 ADD THE TOP OF THE TRUNK AND WATER

First make the trunk's top, apply a Feather effect (Shift+F6) of 4px then use the mask to erase the parts that aren't necessary. Use the Warp tool to correct the trunk's shape and make the colour corrections using the Color Balance and Levels tools. Remember that this part will not be inside the bottle, so isn't necessary to make it so green. Now add the water in the trunk, change the blend mode to Screen and delete the parts that will not be used with a mask.



## 20 ADD THE GLASS

Time to put the glass on the front of the bottle. To give the feeling that the elephant is inside, re-use the 58302712 image from [shutterstock.com](#). Place the image in front of the elephant and change the blend mode to Soft Light. To intensify the effect copy the same layer three times, but pay attention so the elephant doesn't disappear. To take care of it make a mask to erase the edges. Don't let the bottle become too bright, reduce the saturation with the Hue and Saturation tool.

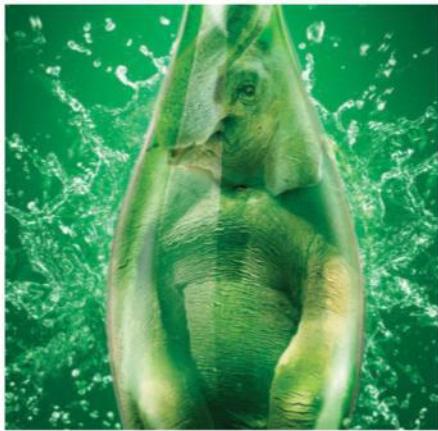


### ■ QUICK TIP: OBSERVE EVERYTHING

If you want to work with photomanipulation you have to keep in your mind that there isn't a recipe, what really counts is your technical knowledge and especially your imagination. So always strive to learn more and pay attention to everything around you. It may not seem important, but it will make a big difference in your work.

## 22 ENHANCE THE GLASS EFFECT

It's important to know the Filter Gallery well. Make a new layer duplicating all of the elephant's body layers except the top of the trunk, which is out of the bottle, and then merge them (Cmd/Ctrl+E). After that go to Filter Gallery (Filter>Filter Gallery) and choose the Glass filter (Distort>Glass). As the name suggests, this command will leave the image with a glass appearance. To intensify the effect, duplicate the layer and apply a High Pass filter (Filter>Other>High Pass).



## 23 ADD SOME WATER DROPS

It's time to add one more detail to the glass: the water drops. It may seem a small detail, but will make a big difference in the end. Use image 267521153 from [shutterstock.com](#). Always think of what else you can add to the scene without interfering with the main focus. To add the water drops put the layer in the Screen blend mode and apply the Warp tool to model the drops to the bottle. To enhance the effect, duplicate the layer and set to 20% Opacity. Next make a mask to erase the parts you don't need.



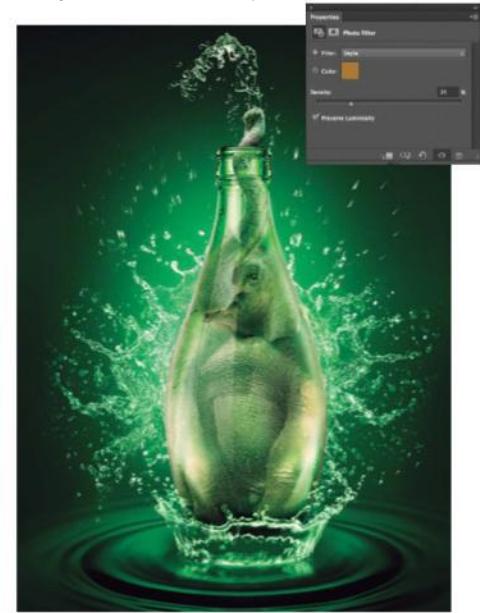
## 21 LIGHT THE BOTTLE

To start this step you have to keep in mind that the details are always what makes the difference. First you have to fix the bottleneck. Duplicate the bottle layer and cut the neck; once you have done that change the layer to the Soft Light blend mode. To give the feeling of transparency, make a soft mask to erase parts of the image. Finally, add the lights. Always make separate layers. With the Pen tool draw the lights, paint white, apply a Gaussian Blur (Filter>Blur>Gaussian Blur) and change the blend mode to Soft Light.



## 24 MAKE FINAL ADJUSTMENTS

Now think of anything that you can improve and refine in the scene. As the elephant is the main focus you have to make the base and sides darker in order to give more attention to the central image. To do this with the Pen tool, draw the shadow, paint it green (#173e1f) and use a Gaussian Blur at 480px. Then duplicate all layers, merge, and use the Burn tool to enhance the shadows of the elephant. Finally, apply a High Pass Filter at 4px and change the filter colour to Sepia.





# WILD ENGLAND

via

Richard Jefferies' AFTER LONDON



# DESIGN A VINTAGE-STYLE TRAVEL POSTER

CREATE A COLOURFUL RETRO TRAVEL POSTER INSPIRED BY AUTUN PURSER'S FANTASTIC TRAVEL DESTINATIONS SERIES



Travel posters have long been used to advertise the delights of distant lands and the great metropolitan cities. In the 1940s and 50s, British travel poster design reached its zenith, with the iconic rail and London Transport posters exhorting customers to leave the cities at weekends to enjoy the countryside.

Photoshop is an ideal application for the design of such retro posters. The ability to work up individual elements in isolation, then import and reposition as distinct layers within a composition, makes the fine-tuning of a final image more straightforward than it was for pioneer travel poster artists. Historically, printing technology was partly

responsible for the limited colour palettes employed by many poster artists. This limitation meant that trying to replicate the natural colours of a location was not possible, and that bright, high-contrast colours were often used to depict a scene instead. By setting up Photoshop colour swatches, this approach to colouration can be reproduced.

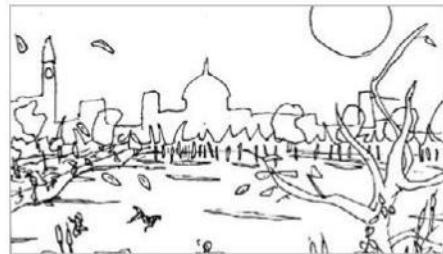
In this tutorial you will design a poster advertising 'Wild England', an imaginary England introduced in the 1885 novel *After London* by Richard Jefferies. You will learn how to produce block colour elements from sketches and integrate these with text and textures within the Photoshop environment to create effective retro posters.

## ■ DETERMINE LAYOUT AND REQUIRED ELEMENTS

### SKETCH A ROUGH POSTER OUTLINE AND BUILD ELEMENTS

#### 01 ROUGH LAYOUT SKETCH

You will produce a bold, block-colour travel poster from a number of design elements. You will base your poster on those produced in the 1950s by London Transport. An online archive of these posters is available at [www.ltmcollection.org](http://www.ltmcollection.org). The first stage in designing such a poster is to draw a rough layout sketch from which to work (provided in the source files – 'roughlayoutsketch.psd').



#### 02 COLLECT SOURCE PHOTOGRAPHS

Although you are producing a stylised block-colour travel poster for a location from fiction, it is preferable wherever possible to work from life or photographs. In the source files, photographs are provided that were taken specifically based on the rough layout presented in step 1, ('referencephotos' folder). Websites such as [www.deviantart.com](http://www.deviantart.com) are also useful sources of source material.



#### 03 SKETCH OR TRACE ELEMENT OUTLINES

The elements that make up the poster will be block colour components with a black outline. Depending on your confidence with traditional pen and ink sketching or your access to a stylus/graphics pad, you can either sketch out on paper the element outlines for scanning (step 4), or alternatively load the source photos into Photoshop and produce the outlines there (step 5).



### OUR EXPERT

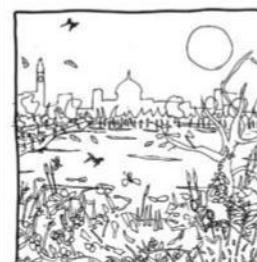
**AUTUN PURSER**  
[www.apillustration.co.uk](http://www.apillustration.co.uk)  
[@apillustration](http://apillustration.tumblr.com)

Autun Purser is a freelance graphic designer best known for his range of colourful travel posters, advertising the delights of locations from fantasy and science-fiction novels.

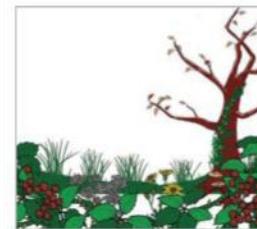
### SOURCE FILES

Go to <http://filesilo.co.uk> to access the source files needed to reproduce this design. These source files are exclusive to Illustrate with Photoshop Genius Guide readers.

### ■ WORK IN PROGRESS FROM SKETCH TO POSTER



Progress 1: Rough layout sketch



Progress 2: Colour and import foreground layers



Progress 3: Close inspection

# Graphics & web



## 04 SKETCHING AND SCANNING ELEMENT OUTLINES

The rough layout in step 1 shows the River Thames surrounded by encroaching vegetation, as described in the source novel. Each of the various elements in the design can be drawn separately with pen and ink directly onto paper then scanned into Photoshop. Try to divide the elements into discrete areas that may be colour-filled with the Paint Bucket tool later in the tutorial. When scanning, scan as black and white images, with no greyscale. This ensures striking element outlines.

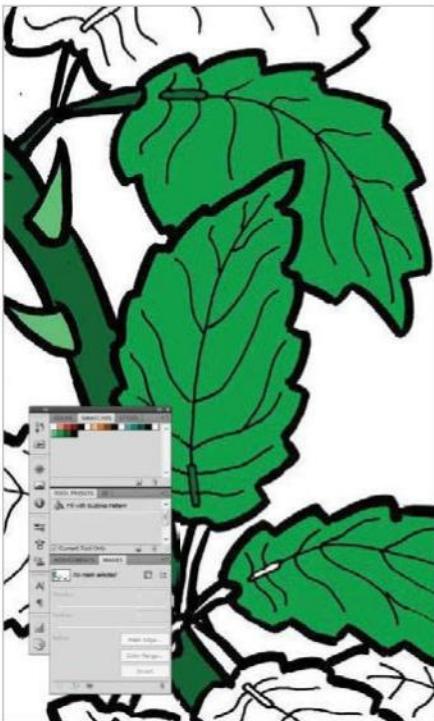


## 05 CREATE ELEMENT OUTLINES WITHIN PHOTOSHOP

If you prefer, you may create the black and white outlines of the image elements within Photoshop. Load the source photos into Photoshop (from File>Open>'referencephotos' or internet search) then create a new layer (Layer>New>Layer). On this new layer, trace directly around the feature of interest with the Pencil tool – a stylus or graphics pad may be preferred. Try to leave no gaps in an element outline, so the regions of the element can be filled with the Paint Bucket tool later in the tutorial. When the outline is drawn, delete the source image layer and save.

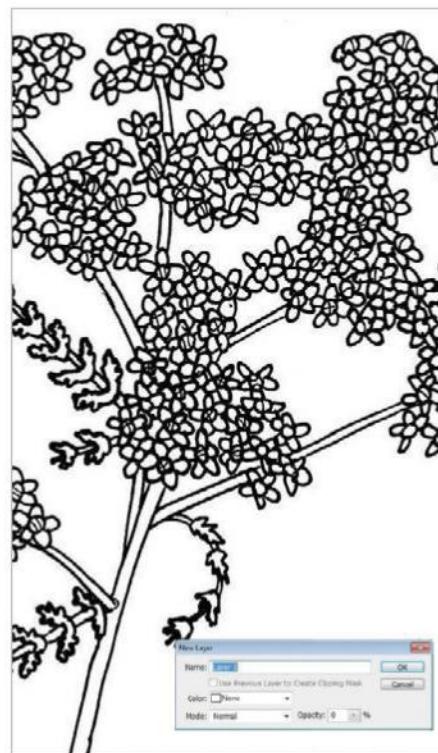
## 06 SET UP SWATCH

Commonly, retro travel posters use a limited colour palette to unify design and make it more eye-catching. At this stage you need to think of a colour scheme and set up a swatch to keep organised. Wherever possible, colours from this swatch should be used, particularly for large poster elements. To add to the swatch palette, select a foreground colour (using either Color Picker or Eyedropper) and select New Swatch (Swatches>New Swatch). A swatch set may be loaded from the source files ('retroposter.aso').



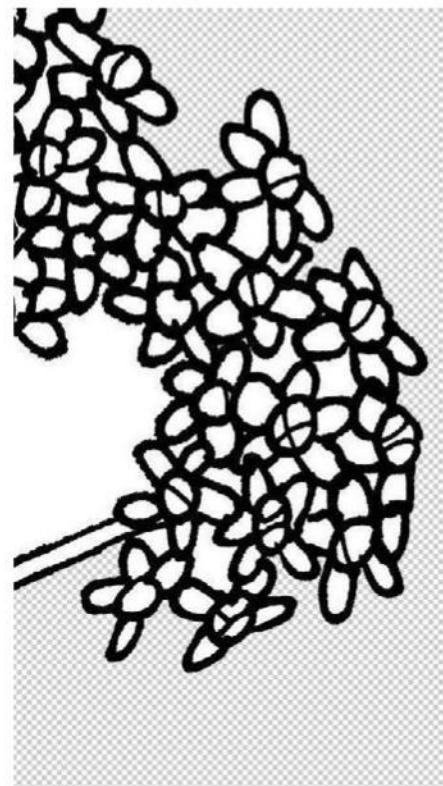
## 07 CUT ELEMENT OUTLINES FROM SCANS

After scanning the sketches of the various poster elements as black and white files, these sketches need to be cropped to size and copied into a new CMYK file so they may be coloured. At this stage, it is important to ensure that areas of white in an image can be removed, to allow the element to be layered into the main poster design. To do this, double-click on the Background layer in the new CMYK image and set Opacity to 0%. Then save the image as a PSD file.



## 08 REFINE ELEMENT OUTLINES

The next step is to make sure that areas of each element can be later filled with the Paint Bucket tool, and that all areas of white are removed from the element. First, zoom in on the image and inspect it for gaps in the black outline. If any gaps are present, use the Pencil tool and a black foreground colour to correct this. Next, use the Magic Wand tool to select areas of the image that will not contain colour (ie between the stems of plants) and delete these.



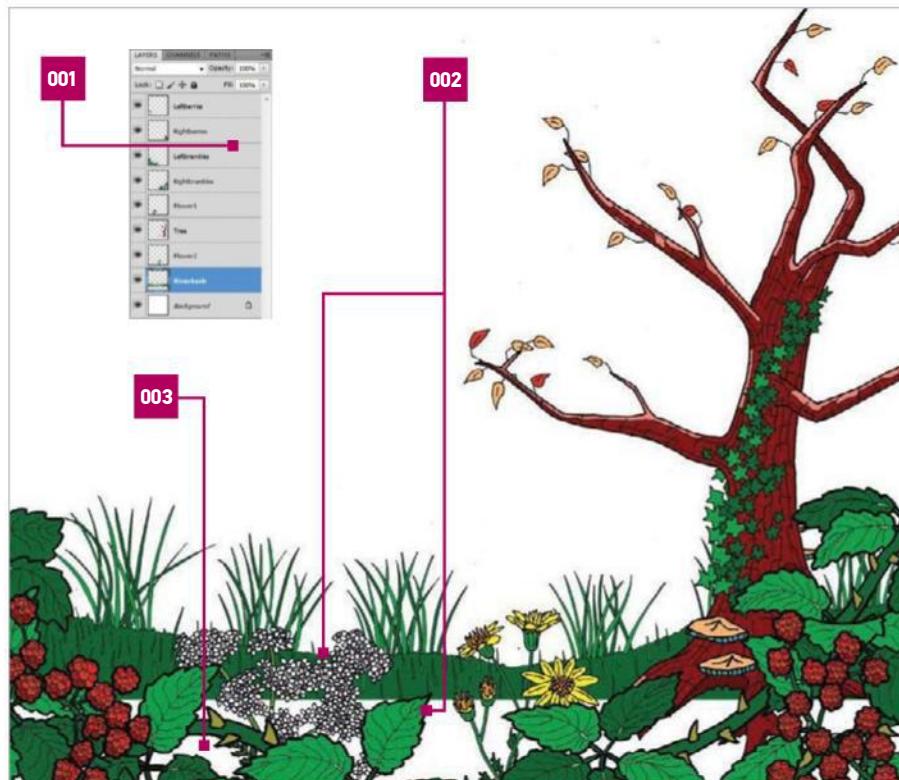


## ■ COLOUR AND ALIGN ELEMENTS

### COLOUR COMPONENTS AND ARRANGE DESIGN ELEMENTS

#### 09 COLOUR AND IMPORT FOREGROUND LAYERS

It is time to colour each foreground element file in individually and then save as coloured versions (if you prefer, use those already coloured in the source files – File>Open>'colouredcomponents'>'foreground\_elements'). Open each file in turn and fill in block colour using the Paint Bucket. Select Contiguous and set Tolerance to 0 in the toolbar. Copy each element onto the 'element\_baselayer.psd' stack and reposition.



**001 | LAYOUT ORDER**  
The most logical way to order layers is to place the most distant from the viewer at the top

**002 | LINE THICKNESS**  
When producing the design element sketches, consider where the element will be positioned. Use a thicker pen for foreground features

**003 | UNFILLED SPACE**  
Design elements may not cover the foreground region fully. Insert a new layer and use the Paint Bucket to fill these



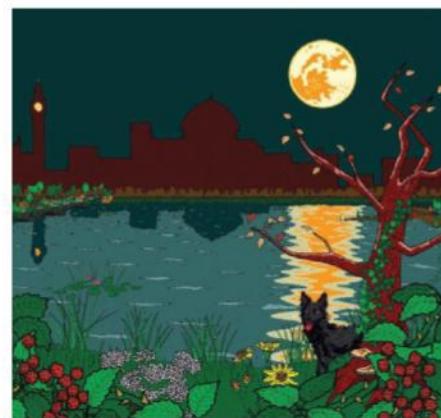
#### 11 ALIGN BACKGROUND FEATURES

After colouring the elements making up the background section of the design, they must be opened into the layer stack and positioned (or use those provided; File>Open>'colouredcomponents'>'background\_elements'). In some cases, these background layers will be above middle-ground layers, for example the reed layers. Given that these background elements are rather small, if the black element outline regime is maintained in this area of the image, a difficult mass of lines would result. Replace the black lines with colours from the swatch selection. Move the 'skyline' layer and middle section 'Thames' into alignment.



#### 10 THE MIDDLE REGION

After colouring the middle region design elements, bring these into the layout as layers (or use those provided; File>Open>'colouredcomponents'>'middleground\_elements'). These layers should be positioned below the foreground layers. For now there is no requirement to position the design elements in exactly the final positions; each layer can be removed or moved as required throughout the design process.



#### 12 SET BACKGROUND COLOUR AND ADD FEATURES

The main design is near completion. With the moon full and low in the sky, an evening or dawn sky colouration is desired. Select the Background layer and fill with an appropriate colour using the Paint Bucket tool. Following this, further design elements can be added to the image, such as those provided (File>Open>'colouredcomponents'>'addition\_al\_elements'). These images may require resizing depending on where they will be placed. Try to avoid an overly busy design; retro travel posters are often minimal in layout with large, very uniform regions as well as detailed areas.

# Graphics & web

## 13 INSERT SHADOWS

Some of the elements included shaded sections. Others, such as the bridge across the river and the small island, did not. These should be manually added by zooming in on the area and carefully outlining a shadowed region in an appropriate colour with the Pencil tool. When doing this, consider the relative position of the moon (the most significant source of light in the image). Place the shadows directly on the layer casting the shadow or on the layer underneath, whichever is most appropriate.

### ■ QUICK TIP

When designing individual elements for retro posters, it is important to not be overly concerned with achieving photorealism. Complex subjects such as overgrown tree trunks should be simplified where possible, with simple repetitive geometric shapes used to illustrate ivy for example, and just a few lines used to indicate bark texture.



## ■ FROM ILLUSTRATION TO POSTER

### INTEGRATING THE TEXT INTO THE DESIGN

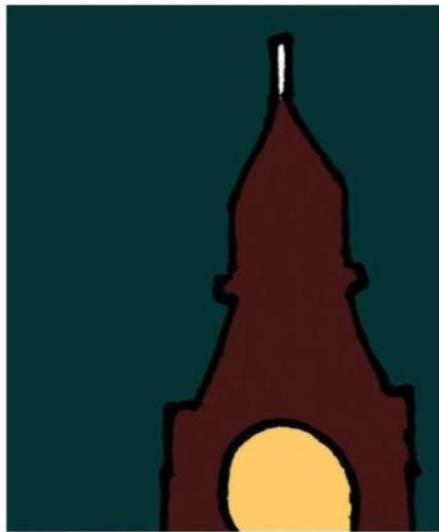
## 14 ADD STARS OR OTHER AERIAL FEATURES

The sky can be made livelier with the depiction of flying animals, clouds or a few stars. If clouds are to be used, they must appear to float and not sit as solid, lumpy expanses of colour. A simple technique to add stars is to set the Pencil tool to a particular thickness and place dots of appropriate colour directly onto the Background layer. Stars should increase in number vertically from the horizon and also with distance from the moon. This will also help guide the eye around the design.



## 15 CLOSE-UP INSPECTION

The poster art is now near completion. Commonly when working with so many individual design elements, small areas of white background may remain or imperfections in the original scanning might litter the image. These now need to be deleted or replaced with the correct colours. To do this, zoom in to 100% scale and scan across the whole design, fixing any problems you may find with the Paint Bucket, Pencil or Magic Wand tools.



## 16 IMPORT ART ONTO BACKGROUND

After checking for any errors in the art, it is time to import the full design onto the poster. For the artwork here, you should set up a new CMYK file of 600 dpi and a size of Width 13800 x Height 18600 pixels. After doing this, select the full art layer from the file you have been working on and go to File>Copy Merged to grab all the layers. Paste this into the new file and position the image so that the top and side margins are equal. Text will be inserted at the bottom of the image.





## 17 ADDING TEXT

A few lines of minimal text are common on retro travel posters. Usually one or two fonts are used, perhaps with several changes in font size. Use bright, bold text to advertise the location, with smaller text making some description of the place, or making some sort of joke – ‘Skegness, it’s so bracing’ is a famous example. Here the Gill Sans font is used, heavily employed in the mid-20th Century. A free version by Jonathan Paterson is available here: <http://www.fontspace.com/jonathan-paterson/london-tube>. After adding text, look again at design and make any further touch-ups.

Try to avoid an overly busy design; typical retro travel posters are often minimal in layout



# WILD ENGLAND

via  
Richard Jefferies' AFTER LONDON

PUBLISHED BY ADVANCED PHOTOSHOP MAGAZINE IN ASSOCIATION WITH THE FANTASTICAL LITERATURE TRAVEL AGENCY

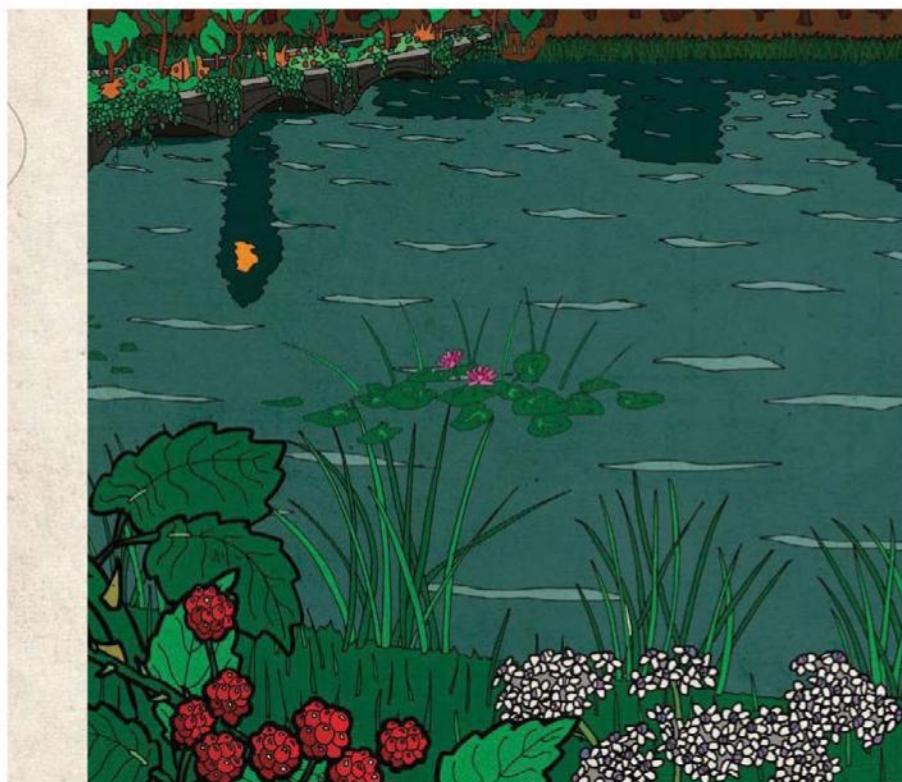
## 18 AGE THE PAPER

The design is finished, but to give the design a more retro look you can now age the paper. Download a paper texture from the internet (‘Paper\_texture\_v5’ from [bashcorpo.deviantart.com](http://bashcorpo.deviantart.com) used here). Resize this to match the poster size and import as the top layer in your poster stack. Next, Ctrl/right-click on the layer and select Blending Options. Experiment with blend modes and opacities – Multiply is often satisfactory; here Linear Burn is used. Any unwanted texture areas can be selected with the Marquee tool and Edit>Fill with Content-Aware and 100% Opacity selected.



### ■ LINE THICKNESS AND COLOUR

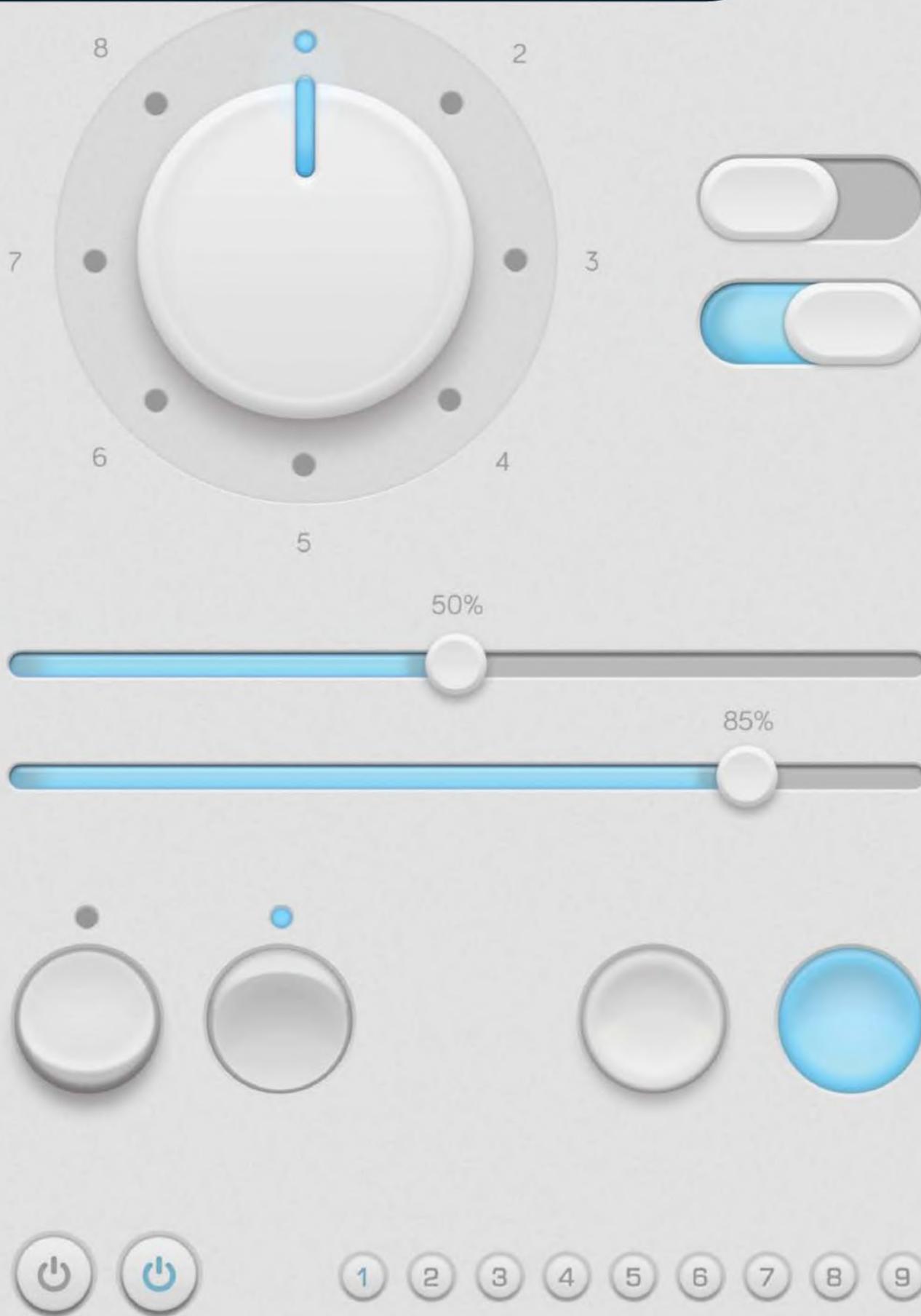
When sketching and scanning the artwork for the elements for retro travel posters, it is important to aim at using just a few distinct line thicknesses in the final image. If you sketch and scan at a range of resolutions and sizes, the result within the final design is not cohesive. Thicker foreground lines can aid in creating depth. Line colour can also be changed (try filling black outlines with the Paint Bucket tool). Here the black dog outline is replaced by dark blue so features can be picked out. The reflections in the water are outlined in white, indicating brightness.



### ■ QUICK TIP

The purpose of a travel poster is to grab the attention of a possibly busy commuter or someone flicking through a magazine, and transmit a short burst of information swiftly. Text should be minimal and the design should clearly show what is on offer. Here, it's an area of wild countryside, a common motif in vintage London Transport posters.

# Graphics & web





# CUSTOM LIGHT UI ELEMENTS

DESIGN FULLY SCALABLE UI KIT ELEMENTS WITH VECTOR SHAPES AND LAYER STYLES



A visually appealing user interface plays a key role in a project involving interactive elements. It should be assuredly simple, intuitive, unobtrusive and pleasant to use. This is something that many designers strive for, and will often have a knock-on effect on the success of the application or device.

In this tutorial, we aim to achieve this simplicity through shapes, artificial depth and lighting. You will learn how to design a dial using vector shapes and

layer styles, and how to manage light and shadow effects to achieve a design that is both clean as well as eye-catching.

As we know today, bitmap or Smart Object scaling can produce softer edges, whereas Photoshop vector shapes maintain their sharpness. As we seek to preserve the sharpness of shapes at any resolution, it is necessary to use the vector shapes available in Photoshop. These techniques can then be re-used in other design projects.



## OUR EXPERT

**CYRIL JULIANI**  
[www.behance.net/cyriljuliane](http://www.behance.net/cyriljuliane)

Juliani is a self-taught graphic designer from France. He has a passion for all kinds of creative media and worked widely in the electronic dance music industry.

## SOURCE FILES

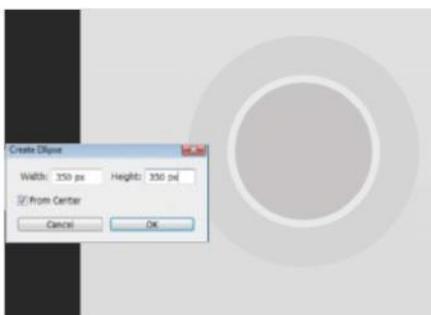
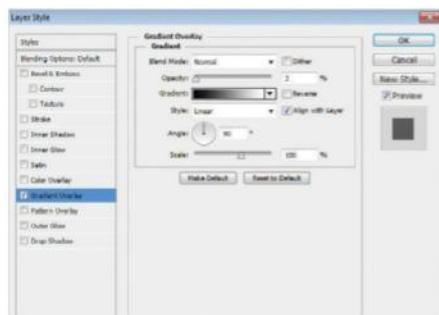
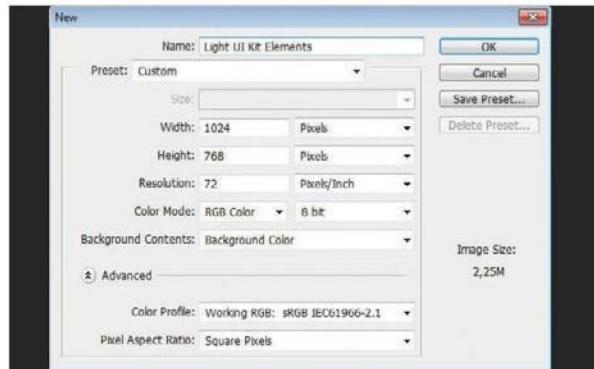
Go to [www.bariol.com](http://www.bariol.com) to find the font needed in this project. It is free to use.

## ■ VECTOR-BASED ELEMENTS

ESTABLISH A WORK PLAN IDENTIFYING KEY ELEMENTS

### 01 DOCUMENT SETUP

As your document should fit with every standard resolution, start with a reasonable minimum resolution. Go to File>New and set Width at 1024px, Height at 768px and Resolution at 72dpi. You can easily increase the pixel density later for any other resolution requirements. Also, add horizontal and vertical guides (View>New Guide) and centre them in the document.



### 02 BACKGROUND COLOUR

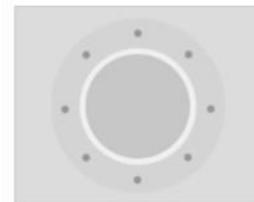
A light background will be used to contrast the darker effects from layer styles. Pick a light colour (#e0e0e0) and press Opt/Alt+Delete to fill the background layer. You can add a subtle gradient effect to give the global light a main direction. Add a standard Gradient Overlay layer style, setting the gradient to Linear style from black to white and Opacity to 2%.

### 03 BASIC SHAPES

Three vector shapes are used to create the dial, along with one extra circle that outlines the outer ring. To create your own, first select the Ellipse tool, then draw a centred circle and adjust the Radius to 350px. Next, make two duplicates and rescale them (Cmd/Ctrl+T) to 315px. Do the same for another duplicate with a diameter set to 530px, drawing the outer ring.

## ■ WORK IN PROGRESS

DIAL FROM START TO FINISH



Progress 1: Main shapes

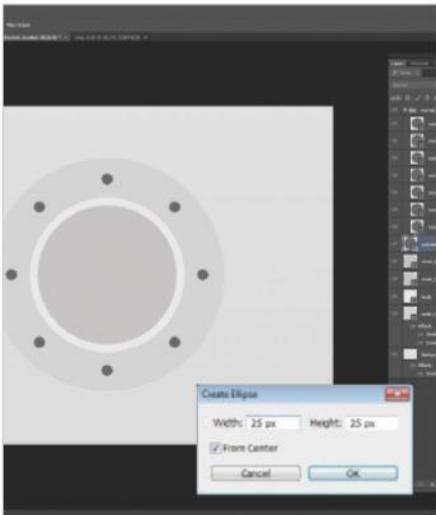


Progress 2: Shadows and pointer



Progress 3: Circular selection

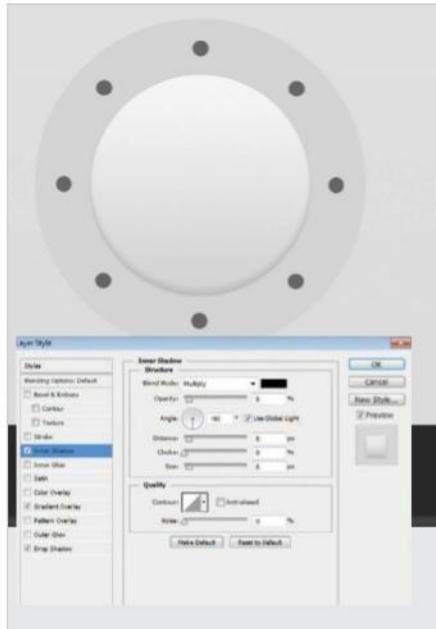
# Graphics & web



## 04 POSITION MARKERS

You are going to make the outer markers. With the Ellipse tool, make a 25px diameter circle in the outer ring at the top of the dial. It will be the activated marker. Duplicate (Cmd/Ctrl+J) and transform this circle (Cmd/Ctrl+T). Hold Opt/Alt to drag the circle's anchor to the centre of the dial. Rotate it from an angle of 45°. Press Enter and repeat the operation six times by duplicating and rotating (Cmd/Ctrl+Shift+T). You can group the layers for normal markers and take the top marker apart in the Layers panel.

To give the user interface elements a realistic appearance, analyse shape, light and shadow around you



## 05 INNER DIAL EFFECTS

To give the user interface elements a realistic appearance, just analyse shape, light and shadow interactions around you. You will use the same approach according to the top lighting. Go back to the very first circle you created and add a Linear Gradient with very soft greyscale (#d4d4d4 to #f7f7f7). Then, use a black Inner Shadow, setting Opacity to 8%, Angle to -90°, and both Distance and Size to 8px. You can also add a Drop Shadow, setting Opacity to 16%, Angle to 90°, Distance to 3px and Size to 10px.

### QUICK TIP

A realistic scene can be improved by several types of shade: cast shadows of objects, which can be sharp or soft; limited shadow at the intersections of objects; ambient shadow, which is broader; or blurred, discrete and core shadow on objects subtracted from the incident light rays.



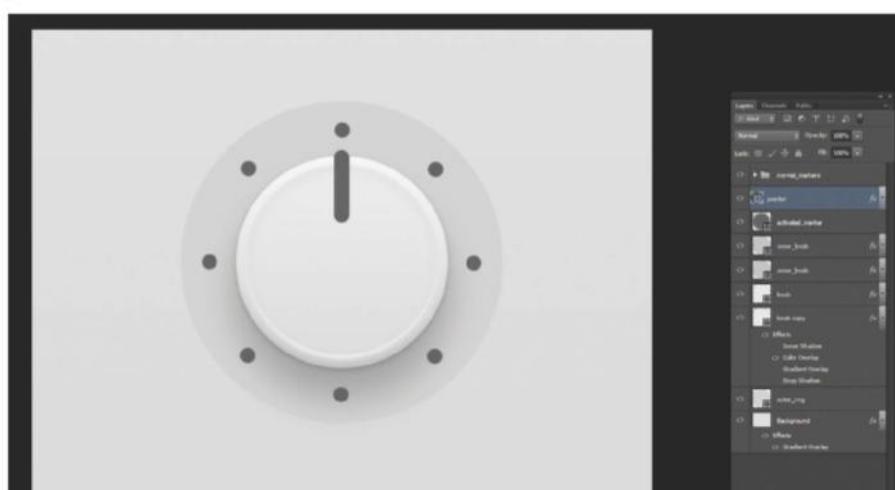
## 06 INNER DIAL GRADIENTS

Apply a Linear Gradient to an inner circle with softer greyscale (#dedede to #edede). Set both Inner Shadow and Drop Shadow to white and Normal blend mode, respectively setting Opacity to 60% and 60%, Angle to -90° and 90°, Distance to 4px and 2px, and Size to 5px and 5px. For the other circle, set the Fill Opacity in the Blending Options to 0%. Then, set both Inner Shadow and Drop Shadow to black, respectively setting Opacity to 5% and 7%, Angle to 90° and -90°, Distance to 5px and 3px and Size to 21px and 5px.



## 07 MAIN DROP SHADOW

Duplicate the first circle again and set the Opacity to 23%. Apply a Color Overlay style, setting the colour to black, deselect any other style and move this layer under the dial layer. Move the circle down by 50px by holding Opt/Alt. Then, display the properties values (Window>Properties) of the vector shape and set Feather to 27px for the vector mask.



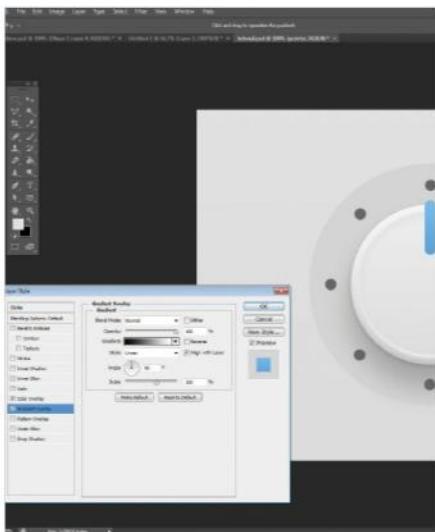
## 08 DIAL POINTER

Now that the dial is created, you can make its pointer. Select the Rounded Rectangle tool, set the Radius to 15px and draw a rounded rectangle, setting Width to 25px and Height to 120px. Make sure the shape is central on the vertical guide at the top of the dial, slightly exceeding the top edge by about 10px. For the next part, the pointer must be integrated into the dial, so a subtle depth effect is needed.



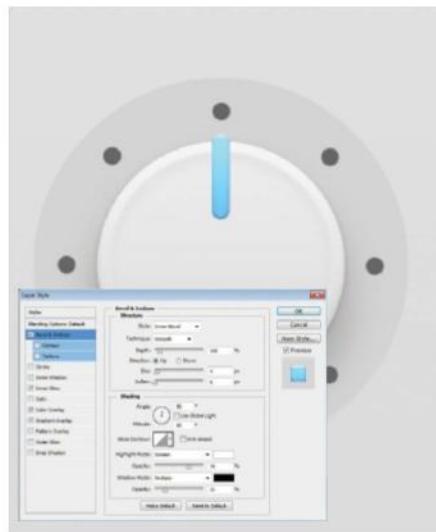
## LAYER STYLES

USE THESE OPTIONS TO CREATE SHINY AND EMBEDDED ELEMENTS



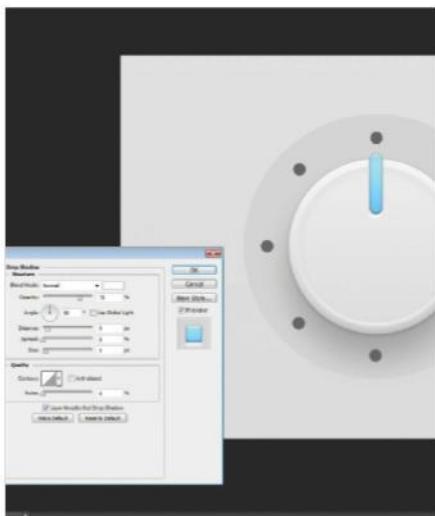
### 09 DIM LED LIGHT

In a bright environment, it's always useful to accentuate light sources with an eye-catching colour variation instead of outer glow effects degrading lighting quality. In this way, apply a Gradient Overlay, choose the Linear style and use the standard black and white gradient. Then, add a Color Overlay, setting a bluish colour (#65b5f0) and Opacity to 83%. The idea is to give a way to the pointer by highlighting the outermost side.



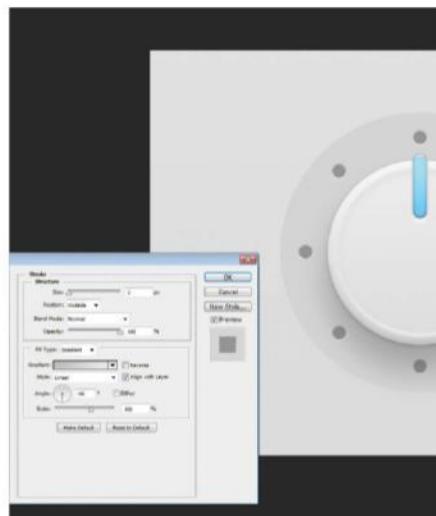
### 10 DIM LED LIGHT 2

Lighting can be added with an Inner Glow – use a bluish colour (#7fc9ff), setting the blend mode to Color Dodge, Opacity to 30%, Source to Center, Size to 10px and Contour to Half Round. Also, you could try to add some volume with a glass effect. Apply a Bevel & Emboss style, setting the Size to 4px, a Shading Angle to 90° and Altitude to 50°, Highlight Mode Opacity to 70% and finally Shadow Mode to 20%.



### 11 DIM LED LIGHT 3

Finally, you can enhance this volume effect using an Outer Glow with Color set to grey (#b5b5b5), Opacity to 100%, Blend Mode to Normal and Size to 5px. Also, add a Drop Shadow, setting Blend Mode to Normal with a white colour, Distance to 9px and Size to 5px, at an angle of 90°. This style allows you to show light at the outer edge of the pointer, taking into account the overall lighting. You should now have a coherent object with a modern and soft look.



### 12 EMBEDDED POSITION MARKERS

Now that you have a pointer, you need to give it some functionality. Apply a Color Overlay to the top marker with a grey colour (#969696) and a Stroke, setting Size to 2px, Position to Outside, Fill Type to Gradient and a greyscale Linear gradient (#c0c0c0 to #e9e9e9) from top to bottom at an angle of -90°. Copy and paste this layer style to each layer, drawing a position marker. Make sure that these layers are underneath the shadows from the dial.

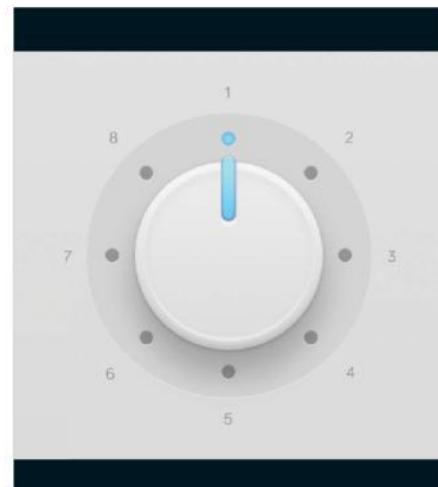
## SETTINGS IN PHOTOSHOP

There are many resources that allow you to create quality designs using layer styles in Photoshop. These are a popular way to achieve any effect with the right knowledge and experience. Only technical approaches change and should be exploited in piece. In this way, learn to handle each setting individually and ask yourself how to combine them to achieve a particular look.

For example, gradients are powerful for adding depth to any design. Combined with the right style, you can create shapes that interact with the environment, such as light reflections, shadows and textures.



In a bright environment, accentuate light sources with eye-catching colours instead of glow effects



### 13 ACTIVATED MARKER AND OUTER RING

Select the top marker and as you already did before for the dial pointer, add the same Inner Glow and change the Color Overlay (#65b5f0). Finally, select the outer ring layer and add a black Inner Glow, setting Opacity to 6px and a Stroke setting Size to 1px, Blend Mode to Lighten, Opacity to 80%, Fill Type to Gradient, and a Linear black to white gradient at an angle of -90°. For the final touch, add text as in the example with the Bariol font.

# Typography

## Give your message impact

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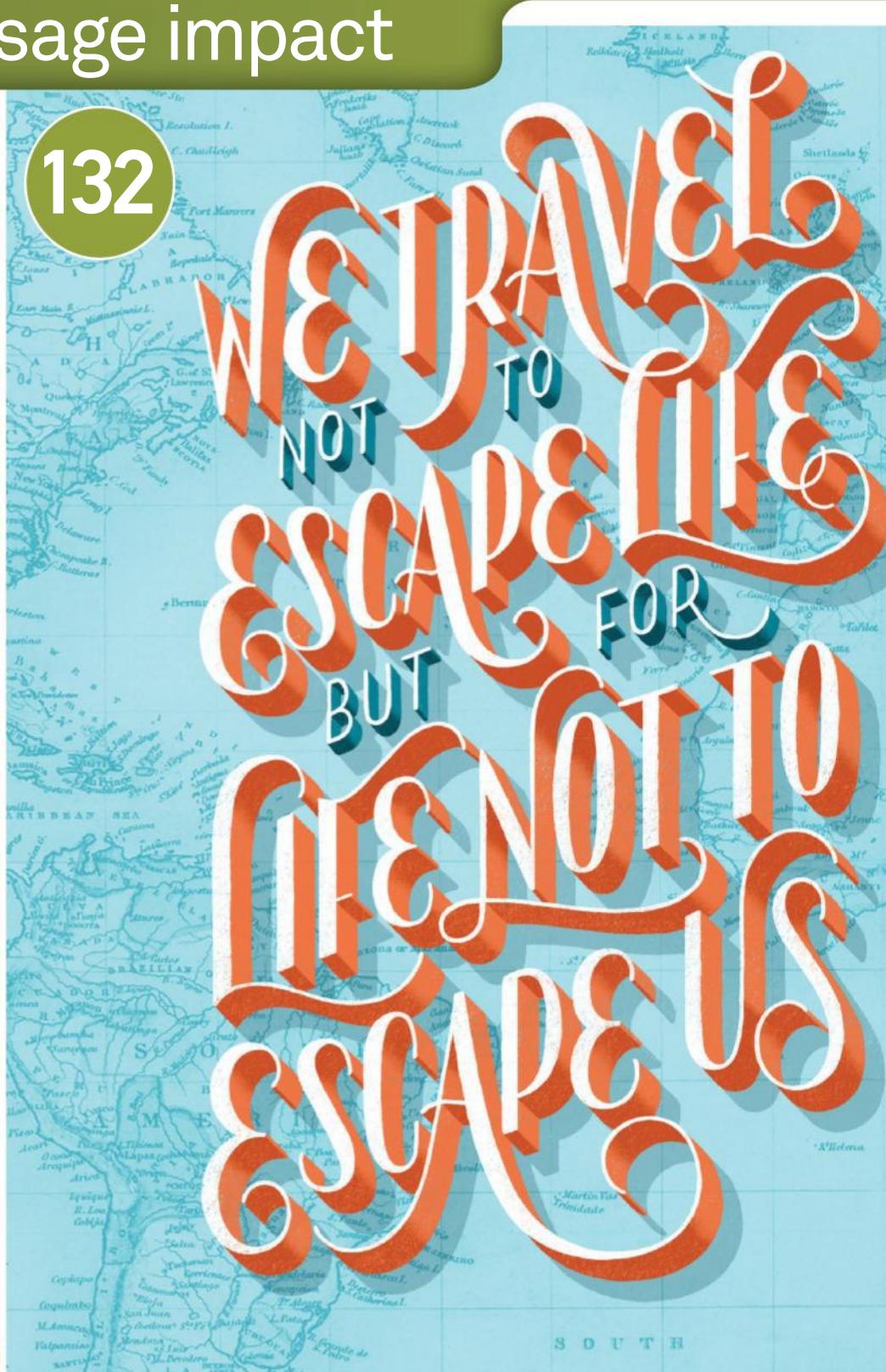
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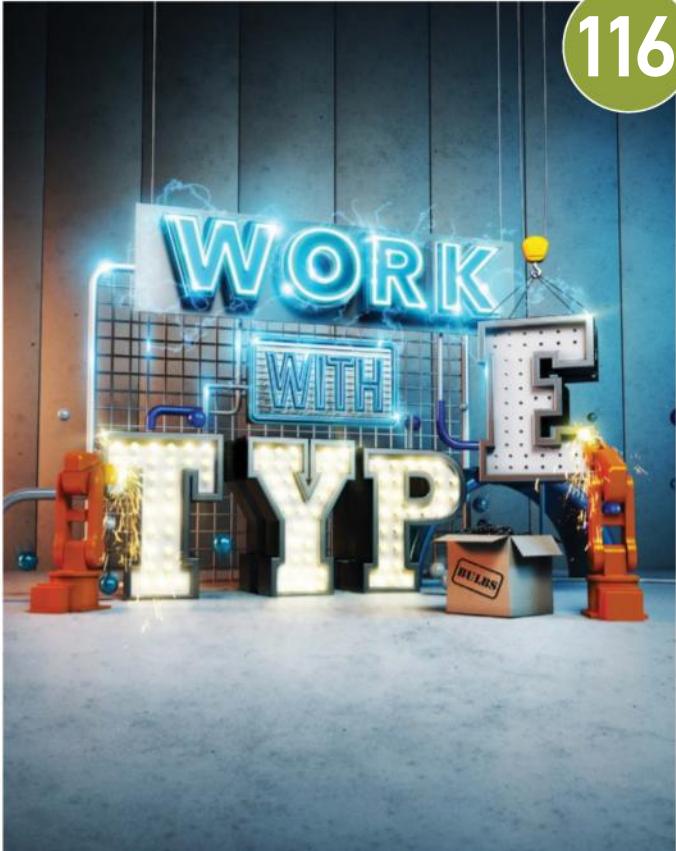


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# TYPE EXPLORED

IN A FIELD WHERE A WEALTH OF INNOVATIVE CONTENT ALREADY EXISTS, TOP TYPE CREATORS UNVEIL THEIR TIPS TO HELP YOU FIND YOUR OWN NICHE IN THE TYPE WORLD



The word 'typography' originates from the Greek words *typos* and *graphe*, meaning form and writing, and that, boiled down to its very essence, is what type is all about. It's about finding structure and shape in the words we use daily, communicating your ideas effectively through the use of bold, defined structures. It's the intersection of words and imagery, at least to Konstruktiv creative director Jean-Michel Verbeeck. "For me, the combination of words and imagery sees typefaces take the shape of their message – they become what is spoken and the vibe of the message is reflected," he tells us. "You whisper with thin text, and you shout with bold. You sell chocolate with a dripping, crunchy chocolate type. It can immediately speak to the viewer."

Finding new and unique ways to experiment with type can be difficult in an industry where thousands of new type images are produced every day, but with the right approach you can succeed. We sat down with Verbeeck and eight other expert artists to discover the secrets that can set you down the professional type path.



## CONTRIBUTORS

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Burmistrov attended the Tallinn School of Art before deciding to move to London to begin his creative life.

**BRYAN PATRICK TODD**  
[WWW.BRYANPATRICKTODD.COM](http://WWW.BRYANPATRICKTODD.COM)



Todd is a designer who believes in a simple approach, with a strong emphasis on lettering and illustration.

**BRIAN GARTSIDE**  
[WWW.BRIANGARTSI.DE](http://WWW.BRIANGARTSI.DE)



Brian Gartside is a graphic designer, typographer and letterer, who works at the DDB ad agency in New York City.

**TONI LÓPEZ**  
[WWW.RETOKA.COM](http://WWW.RETOKA.COM)



López set up RETOKA in Barcelona nine years ago. A photo retoucher and graphic designer, he is always learning about his craft.



# enday



NICOLAS MONIN-BAROILLE  
[BEHANCE.NET/UNKNOWNBEING](http://BEHANCE.NET/UNKNOWNBEING)



DADO QUEIROZ  
[WWW.DADOQUEIROZ.COM](http://WWW.DADOQUEIROZ.COM)



Dado Queiroz is a Brazilian visual designer. His lettering work has been featured in a great deal of media around the globe.

FOREAL  
[WWW.WEAREFOREAL.COM](http://WWW.WEAREFOREAL.COM)



FOREAL is a design studio with a focus on illustration and art direction, founded by Benjamin Simon and Dirk Schuster.

JEAN-MICHEL VERBEECK  
[WWW.KONSTRUKTIV.BE](http://WWW.KONSTRUKTIV.BE)



Verbeeck founded Konstruktiv in 2012. The company focuses on motion graphics, graphic design & visual effects.

STEVEN WILSON  
[WWW.STEVENWILSONSTUDIO.COM](http://WWW.STEVENWILSONSTUDIO.COM)

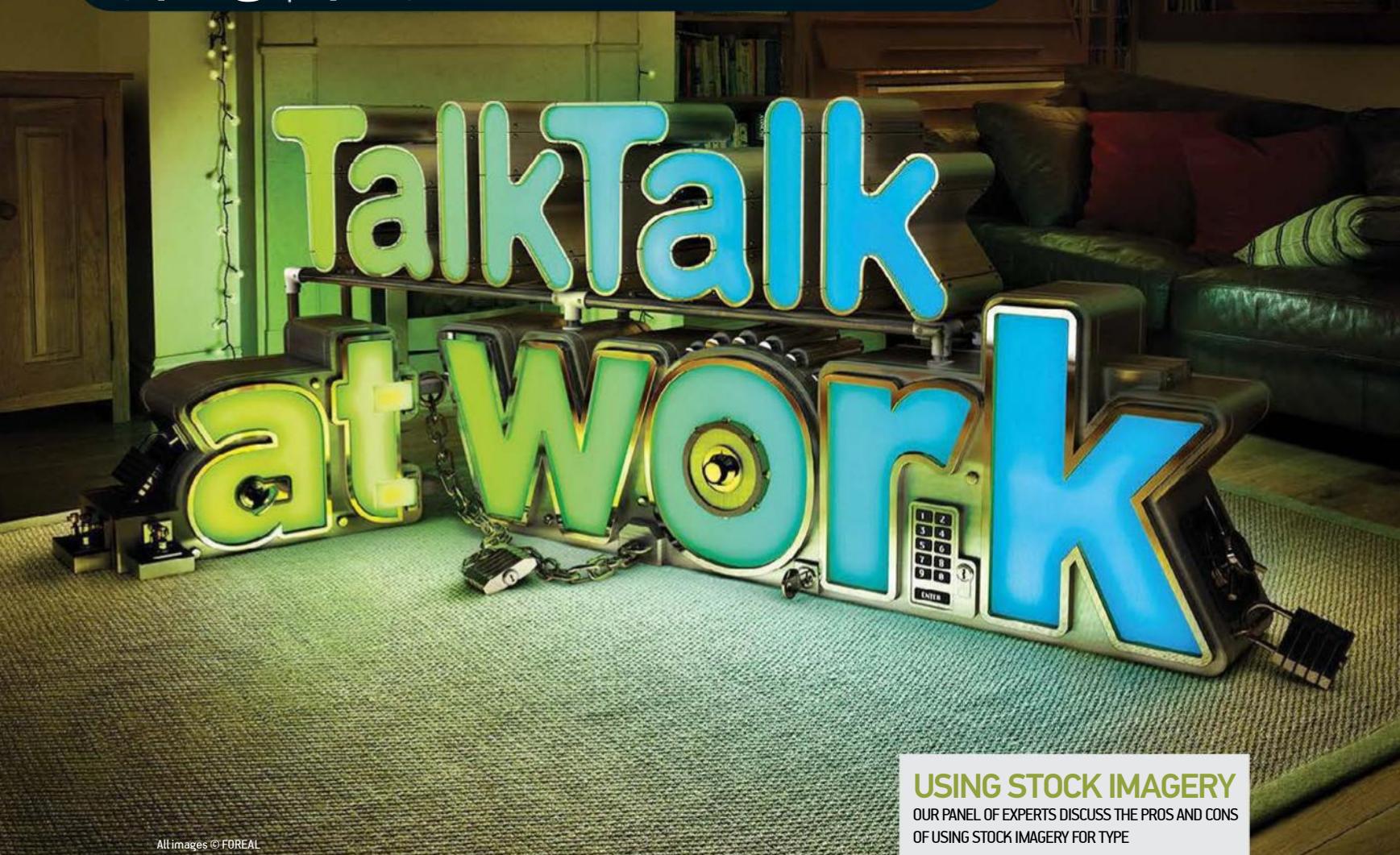


Wilson is an established illustrator based in Brighton, UK. He can often be found foraging through local flea markets for inspiration.

“ For me, the combination of words and imagery sees typefaces take the shape of their message – they become what is spoken

Dado Queiroz, [www.dadoqueiroz.com](http://WWW.DADOQUEIROZ.COM)

# Typography



All images © FOREAL

## QUALITY TYPOGRAPHY

Exactly what makes for 'good' type can be difficult to quantify, but there are foundational ideas that all designers must stick to if they want their work to stand out. "When it comes to fonts, it's got to be well drawn, but at the same time either bring something fresh to the table or some level of quirkiness that gives it a bit more personality," says visual designer Dado Queiroz. "When it comes to type and lettering, however, it's all about striking the balance between fluidity, rhythm, composition and expression, all wrapped up with great execution and technique."

For designer Nicolas Monin-Baroille, the qualities of interesting type are broad, and somewhat difficult to pin down. "There are so many examples, and you experience new ones every day just by opening your eyes," he tells us. "It depends on what your end goal is. Good typography is noticeable if you feel the work the designer has put into it. It takes a lot of effort and time to perfect a font, and the majority will undergo several changes before they reach a final state."

In Brian Gartside's opinion, the greatest indication of quality work in type can be found in its spacing. "The easiest way to sort out type that's worth using versus type that's best left ignored is by looking at the relationships between the characters," he says. "Proper spacing is difficult, which is why it's rare."

Jean-Michel Verbeeck agrees that good type is all about balance, quality and good kerning. "I like to see things through my 'gird glasses,'" he explains. "When a typeface is not well balanced I immediately turn the other way. Font families are also important – the

The wonderful thing about type is there are really no limits to how simple or how complex a typeface can be

Bryan Patrick Todd, [bryanpatricktodd.com](http://bryanpatricktodd.com)

more options you have for thickness the better."

For Bryan Patrick Todd, however, good type is defined by the purpose of the message, rather than the technical elements. "The wonderful thing about type is there are really no limits to how simple or how complex a typeface can be. The project and message will determine if it needs to be playful, simple or whatever. It's a matter of taking the time to find that unique look that will support the message that the viewers are reading. The bottom line is that the purpose of the type is the most important thing."

## USING STOCK IMAGERY

OUR PANEL OF EXPERTS DISCUSS THE PROS AND CONS OF USING STOCK IMAGERY FOR TYPE

Interestingly, when asked, most of our experts didn't have much enthusiasm for the concept of using stock photography in the creation of type. "I mostly don't use it, as I personally prefer to draw every element of the composition myself – there's no better way to ensure that everything will work together," says Dado Queiroz. "If you are using stock imagery, it's crucial that the construction style works well with the font chosen or letters drawn."

Stock photography can come in quite useful when working with 3D type, however. "We use a lot of material from [CGTextures.com](http://CGTextures.com)," says German design studio FOREAL. "We also love to add small details during the post-process in Photoshop; we might use real parts of photos to add things like patina, scratches, dirt, labels or screws to our work."





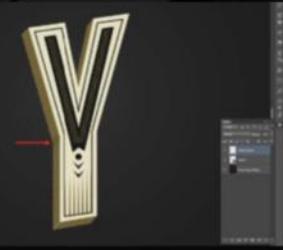
# For all the SONGS YOU GOT STUCK in our HEADS. THANKS.

## ADDING SUBTLE SHADOWS

BRYAN PATRICK TODD REVEALS HOW TO ADD SUBTLE SHADOW TO DIMENSIONAL LETTERS THAT HAVE BEEN IMPORTED FROM ILLUSTRATOR



■ Import vector lettering/type: Open your Smart Object from Illustrator in Photoshop. I used one letter form in this example to keep it simple, but typically you should pull in the entire word or phrase together.



■ Select area to shade: Using the selection tool of your choice, select the dimensional area and select the Brush tool, set Opacity low (10% in this example) and make a swipe where a corner exists in one fluid motion. You may need to do this a few times over.



■ One last look: Once you're done, deselect all the areas you've been working on and give your type a good look over. You can always play around with the shadow strength using the layer's opacity as well if you feel the shadow is too weak or strong.

# Typography



## CONVEY A MESSAGE

It can be incredibly difficult to convey a message through type, but there are a number of tips and techniques that can help you achieve your goals. "It's important to establish the message and attitude the design is supposed to communicate before any design has begun," says Todd. "Sometimes a serious message needs the lettering to help lighten the mood, so from there you might want to seek out a typeface that has a little more character or softness to it, rather than something rigid and sharp. The same goes for the colours and tones. Does it need to feel warm and familiar, or distant and cool? It's a fun process when considering all of these options."

Monin-Baroille likes to get playful with his text. "Most of the time I try to stay true to the characteristics of the font and build my way around it," he says. "I always want to make sure the work

feels smooth and fluid and the typography is not an unnecessary element. I like using simple phrases, and I try to go for unusual styles when using a particular word – sometimes even the opposite. I might use the word 'wood' and display it as stone or marble, for example. I want to give my viewers the freedom of building their own story and letting their idea of the image flow."

Queiroz tends to allow the forms to lead in his type work. "The conveyed textual message plays an important role, like in any design piece, but I usually prefer to have the forms intrinsic to the arrangement of letters of a particular message lead the way," he explains. "A lot of my decisions come from there, such as to overlap or not, use lower or upper case, how thick the letters should be and so on. For example, a word set in lower case has many

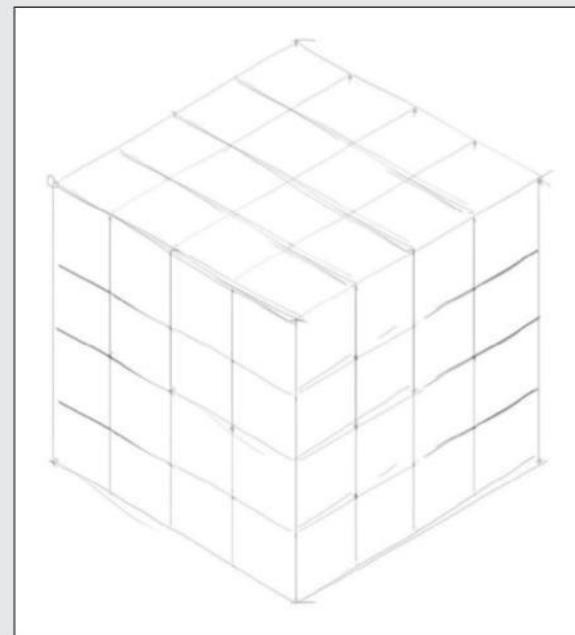
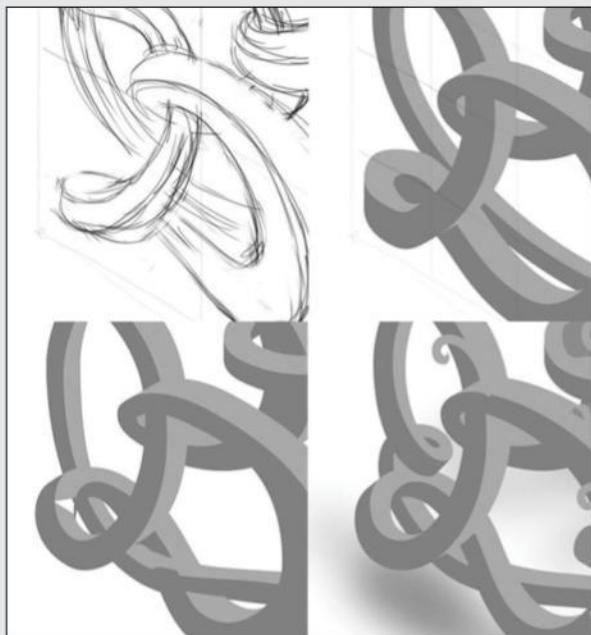
ascenders and descenders, so is great for swooshing and overlapping. High or low contrast, thick or thin, script or not, heavy on effects or more stripped down – everything needs to be considered in parallel."

Steven Wilson often creates typography with a specific use in mind, for instance, the name of a band or the headline of an article. As such, he tends to be very direct in his interpretation, conveying something that comes to mind quickly but executed in an aesthetically interesting way. "The electronic music act Pretty Lights uses a lot of extravagantly coloured lighting in his stage shows, so that's what I tried to base my type design around for his poster," he tells us. "I illustrated the typography to look as though it was dramatically lit like on a stage. I try not to separate the words and imagery in my mind and treat the type work as though it is an image in itself."



## ABC TIPS

DADO QUEIROZ TALKS US THROUGH THE CREATION OF THE POSTER FOR HIS TALK AT THE TYPE DIRECTORS CLUB



### 01 ITERATE, ITERATE, ITERATE

Though several parts of the design were reworked, the bottom-left corner of the letter B went through the most stages of development before the final arrangement was achieved. Some iterations went way past the sketching phase before being scrapped.



### 02 WORKING WITH ISOMETRIC PERSPECTIVE

The design was created within the grid of a cube in isometric perspective. Therefore, instead of the usual orthogonal (0° and 90°) orientation of the bezier handles, a combination of 30°, 90° and 150° angles applied, which made for a more complex vector construction.



### 03 SOFT EDGES

To simulate a round, soft edge for the letters, Bevel and Emboss and Inner Shadow layer styles were applied, with angles matching those of the isometric perspective. The colours were used to transition each dimension as smoothly as possible. Ideally, this would also have included the areas darkened or highlighted by the shadings.

### 04 FINISHING TOUCHES

Once all forms and shadings were done, adjustment layers like Hue/Saturation, Curves and Selective Color were applied for an overall colour and contrast correction, plus a Normal layer, with only a couple of loose brushes of pure white on the highlight areas of the artwork to bring a stronger sense of luminance to the piece.

# Typography

## TOOLS OF THE TRADE

Quality typography is no easy task, but knowing your way around the available tools will at least get you halfway there. "We mainly use Photoshop and Illustrator while we pre- and post-process our workflow, and to create our textures for the CG process," says 3D design studio FOREAL. "We draw our sketches by simply using the Brush and Eraser tool. Our textures are often based on a photo, so the Clone Stamp tool and Spot Healing Brush are really helpful when removing or adding irregularities in order to make a texture seamless."

Gartside is a fan of using Illustrator for his lettering work first and foremost, before finishing up in Photoshop. "The tool I use the most in Illustrator is one of the simplest, and most often misused ones

out there. It's the Pen tool," he reveals. "The key to drawing good type is placing your points at the extrema. Extrema points are found at the vertical/horizontal 'flat' points on a curve. Using extrema points is the best way to train yourself to draw perfect curves, and will save you a lot of time and aggravation. One tool in Photoshop that I've become increasingly fond of is the Puppet Warp tool," continues Gartside. "It's particularly useful for adjusting photo-typographic compositions, or for building typography out of photographic elements."

Bryan Patrick Todd is also a fan of using Illustrator in his type work. "90 per cent of my lettering work takes place in Illustrator," he begins. "I use the Pen tool and Pathfinder like a maniac. My process often involves lots of sketching, scanning and vectorising. Type and lettering tend to be the meat of my designs,

so I make sure that they are well polished and clean. I use Photoshop to add shadows and texture, giving the type more depth and dimension."

For Queiroz, the Brush and vector tools come in handy when drawing letterforms. "Use the Brush to sketch and basic vector tools to build the letters, and then brushes again to work on the shadings, mostly by masking a few different adjustment layers, some localised per segment of the lettering, others more universal," he explains. "In this context, I only use Illustrator if the forms are very complex, and the tools used are also the very basic vector editing ones. However, I've been considering moving this part of the process to a proper type editing tool such as Glyphs or Robofont, as I see many of my peers doing – the advantage being that the vector tools in these applications are streamlined for letterforms."





## TYPOGRAPHY TIPS

OUR PANEL OF EXPERTS OFFER THEIR TOP TYPOGRAPHY TIPS

**Nicolas Monin-Baroille:** Sometimes, less is more. Think hard about whether you really need to include that full stop or exclamation mark, maybe even leave out a letter or two. Make people think!

**FOREAL:** Don't mix too many typefaces. Variety can also be reached by using different weights, sizes or cases. If you want your type to pop out more, it helps to use adjustment layers in Photoshop to increase contrasts or fine-tune the colours.

**Brian Gartside:** Pay attention to your kerning. A good way to double-check it is to flip your composition upside down. This will help you stop reading the type and focus on the spatial relationships between the forms.

**Bryan Patrick Todd:** Pay attention to your surroundings. If you're getting started in lettering and type treatments, try to be more observant of the ads, books, posters and signage all around you. You'll see a lot of bad, but you'll also see a lot of great type work that will inspire and inform.

**Dado Queiroz:** Remember that written words are also images, and treat them as such. Like in many other realms of the visual landscape, principles of composition, rhythm, fluidity and so on apply.

**Steven Wilson:** Look at old designs, posters and book jackets for inspiration. There is some amazing stuff out there. Don't just look at contemporary designers' work. Also, think of something first that

you enjoy doing and then think about using it to create type. For example, maybe you like origami. If you use other materials, you are much more likely to come up with something unique that perhaps later you can translate to a digital version.

**Jean-Michel Verbeeck:** Use grids, align tools, rulers and all other tools that will create the right balance in your composition. With a well-balanced typographic design, you are halfway to creating a great result. It never hurts to invest in tools and plug-ins that will get you going. Explore font libraries and shops. Just make sure nothing is holding you back from reaching your creative goal – the more at hand, the better the outcome.



Using extrema points is the best way to train yourself to draw perfect curves, and will save you a lot of time and aggravation in the long run

Brian Gartside, [www.briangartsie.de](http://www.briangartsie.de)

# Typography

## FINDING INSPIRATION

As with any design work, inspiration is key, and there are plenty of ways to get it when working with type. "Inspiration can come from anywhere and at any time," says Anton Burmistrov. "Once you've selected your style, there are endless sources of inspiration to turn to. I have my own library of photographs I took on various trips, as well as some amazing typography books. Designers are like Hoovers that suck in huge amounts of visual information. It's all stored up in your visual memory bank and if you've got a particularly good memory you can pull things out from yesterday or even a year ago and relate them to your current project."

For Gartside, the internet is a treasure trove of inspirational content. "[Designspiration.net](http://Designspiration.net), [typeeverything.com](http://typeeverything.com), and [ffffound.com](http://ffffound.com) are all fantastic resources. I keep folders on my desktop where I'll pull inspirational images for a variety of categories. I try to set aside some time each day to look for inspiring images online, which has helped me build a large library of images over time."

Queiroz, meanwhile, takes a traditional approach, analysing letterforms in general, be it typography,

**“** Designers are like Hoovers that suck in huge **”** amounts of visual information. If you've got a good memory you can relate it to your current project

Anton Burmistrov, [www.antonburmistrov.com](http://www.antonburmistrov.com)

calligraphy, or street signage. "Typeeverything and Welovetypography are great online showcases, in my opinion, but there are several other great places to go to. One of my preferred things to do when travelling is to hunt for interesting letterforms." Verbeek similarly finds inspiration in his surroundings. "I prefer a minimalist and structural approach towards each design, so my ideas for typography come from architecture, geometry and natural patterns," he explains. "The tetrahedron shape, for example, has a great role in my work."

For Wilson, inspiration can come by looking at the world around you. "I find inspiration in old book jackets, posters, record sleeves – mainly things that can be found in flea markets or car boot sales," he says. "However, I never really look for inspiration during a project. I don't get a brief and think 'I'll have a look around at stuff to inspire me for this project'. I don't like the idea of something having a really direct influence in that way. I just constantly try to take in as much as possible and I guess some of those things I have seen may find their way back into my work."

## 3D TYPOGRAPHY

TONI LÓPEZ REVEALS HOW TO CREATE AN INTERESTING TYPE STYLE USING CINEMA 4D'S ATOM ARRAY OBJECT

### 01 CREATE YOUR TYPOGRAPHY

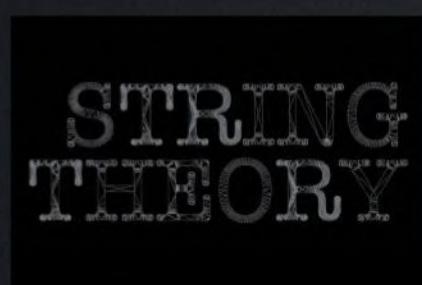
First of all, create your desired text in CINEMA 4D and then add Extrude Nurbs. Click 'C' on the Extrude Nurbs layer to make it editable. Now you should have three separate layers: Extrude Nurbs, Cap 1 and Cap 2. You will then need to ungroup them before moving on.

### 02 THE ATOM ARRAY

In this step you need to triangulate all the layers (layer by layer) using Mesh>Commands>Triangulate. Once you have triangulated all the layers, add an Array Object in each layer, in this case the Atom Array. The values I used were Cylinder Radius 0.3cm, Sphere Radius 0.3cm.

### 03 ADD LIGHT AND MATERIALS

Finally, add some white material for the Atom Array layers and a plane object for your background. Feel free to try out different types of materials. Add an Area Light with a soft shadow. Finally, export your render to Photoshop in order to add more effects!



All images © Toni López



© Brian Gartside



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# STRING THEORY

## 3D TYPOGRAPHY

OUR PANEL OF EXPERTS DISCUSS HOW 3D SOFTWARE IS USED IN THEIR PROJECTS

**FOREAL:** 75 per cent of our process is 3D, with 25 per cent Photoshop and Illustrator. Using CINEMA 4D is a big benefit for us. It's important to recheck the legibility and the impression of your typeface throughout the production workflow, which means every step like modelling, texturing and lighting. It's so much easier to adjust the perspective and spacing in 3D than to redraw a whole setup if you work entirely in 2D.

**Nicolas Monin-Baroille:** I love 3D type; it just has something very magical about it. The possibilities are endless and you can change around so much and play with different materials. 3D benefits me a lot, and it doesn't

have to be costly. Blender is completely free and can produce excellent results.

**Toni López:** I use 3D software for the treatment of type in combination with Photoshop. These allow us techniques and styles that other software cannot achieve and can really help to enhance your designs.

**Jean-Michel Verbeeck:** Don't hesitate to use 3D tools in your work even if you prefer to work manually or in vector software. 3D software offers so many endless possibilities. Make your software packages dance with each other; create a typeface in Illustrator, extrude and modify it in CINEMA 4D and do the final post-process magic in Photoshop.



# Typography





# WORK WITH TYPE

SEE HOW 3D AND PHOTOSHOP ARE MADE FOR ONE ANOTHER WITH THIS ELECTRIFYING TYPOGRAPHY TUTORIAL



Discover how to make a plain 3D render come alive with the use of Photoshop.

Placing textures, using different layer modes, lighting effects and non-destructive dodge and burn are just a few of the techniques you will be learning in this step-by-step tutorial, and can be used on any kind of imagery, not just a 3D render. Use lens flares and dodge and burn with the help of layer styles to bring the light bulbs, neon effects and other assets to life to give you an ultra-realistic look and feel, and add the little touches like the lens blur and layer masks to give you that added depth. I use a lot of channel masks in my work and have supplied them for you in 'Work with type.psd', but you could

practise and make them yourself with the Pen tool, which is the Rolls Royce of masking tools. This tutorial is a guide; the techniques used should help you in any future projects that you may come across, or just to practise your Photoshop skills, using them in your own art or imagery.



Use lens flares and dodge and burn with the help of layer styles to bring the light bulbs and other assets to life



## OUR EXPERT

### JEFF OSBORNE

[www.lemongrenade.co.uk](http://www.lemongrenade.co.uk)

Osborne is a self-taught graphic artist who has a passion for 3D, typography and creative retouching, and a love of neon and lights is found in most of his work.

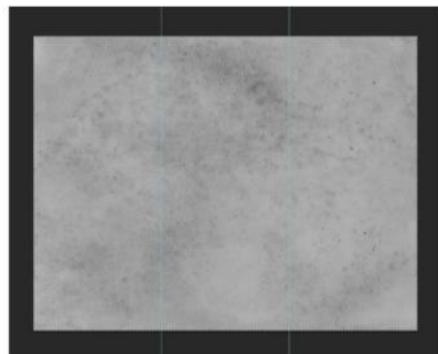
[@osbjef](https://twitter.com/osbjef)

## SOURCE FILES

In the resource pack on [filesilo.co.uk](http://filesilo.co.uk) you will find all the image files needed to create a typographic design just like the one shown here.

## TRANSFORM YOUR TYPOGRAPHY

ADD THE TEXTURES AND SWITCH ON THE LIGHT BULBS



### 01 LET'S START!

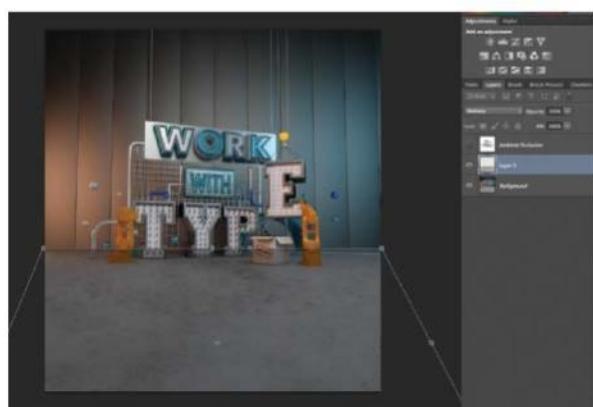
Let's kick off by opening up 'Work\_with\_type.psd'. Please note that a layer is switched off – this is a 'dirt' layer that was output from CINEMA 4D (the 3D program of choice) and will be used later on in the tutorial. You can download free textures for the concrete and sparks from [www.cgtextures.com](http://www.cgtextures.com).

### 02 COPY AND PASTE

Now open the downloaded concrete texture you chose from [www.texturezine.com](http://www.texturezine.com), select all and copy. Select 'Work\_with\_type.psd' that is already open and paste your downloaded concrete texture onto it. This texture will help to make the floor and wall look slightly worn, adding realism.

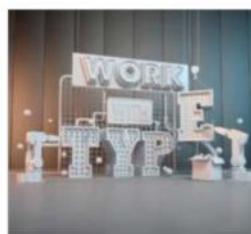
### 03 TRANSFORM YOUR TEXTURE

Set the Opacity of the concrete to 44% and transform it to fit the floor. Change the mode to Multiply, clip a Levels adjustment layer to it and dial in 6, 1.04, 73. Select your Channels panel, make a selection of the 'Floor' alpha and mask off where necessary. Repeat this process for the wall with the 'Background' alpha. Put them all into a folder and mask any unwanted texture.



## WORK IN PROGRESS

FROM RAW TO POLISHED



Progress 1: Open raw render

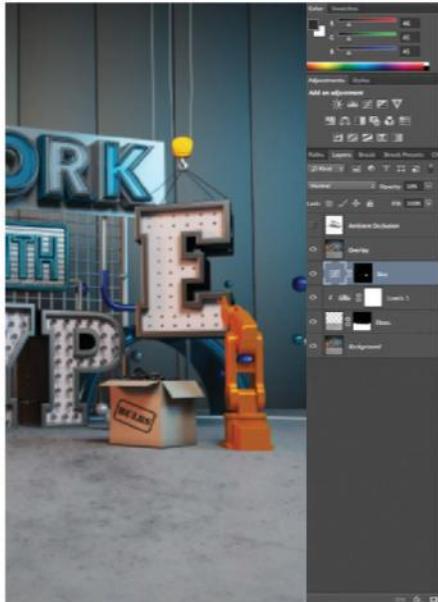


Progress 2: Add texture



Progress 3: Create the lights

# Typography



## 04 ADJUST BOX AND OVERLAY

The box of bulbs looks a little insipid, so select a Curves adjustment layer, go to your Channels panel and select the 'Box' alpha. Make a selection from it, return to your Curves adjustment layer and mask the background, leaving the box revealed. Drop the curve to give the box some colour. At the top of the Layers panel, create a new layer by pressing Cmd/Ctrl+Opt/Alt+Shift+N, then fill it by pressing Cmd/Ctrl+Opt/Alt+Shift+E. Change the mode to Overlay and reduce Opacity to 55%.

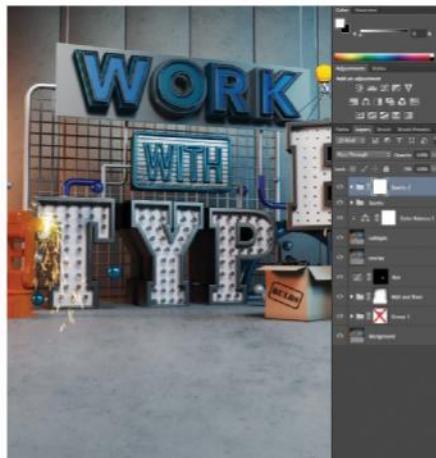


## 05 ADD SOME COLOUR

Repeat the process of making a full layer (Cmd/Ctrl+Opt/Alt+Shift+N and Cmd/Ctrl+Opt/Alt+Shift+E) and change the blending mode to Soft Light, reduce the Opacity to 56%, select a Color Balance adjustment layer and clip it to the Soft Light layer. Change the Color Balance to your preference. We went for a blue, cold look by changing the Midtones to Cyan/Red: -64, Magenta/Green: -3, and Yellow/Blue: +56. Reduce the opacity of the Color Balance adjustment.

## QUICK TIP

The Overlay 50% Gray layer is a really good way of using dodge and burn, but in a non-destructive way. Instead of using the Dodge and Burn tools, just create the layer and use a brush loaded with white (dodge) or black (burn).



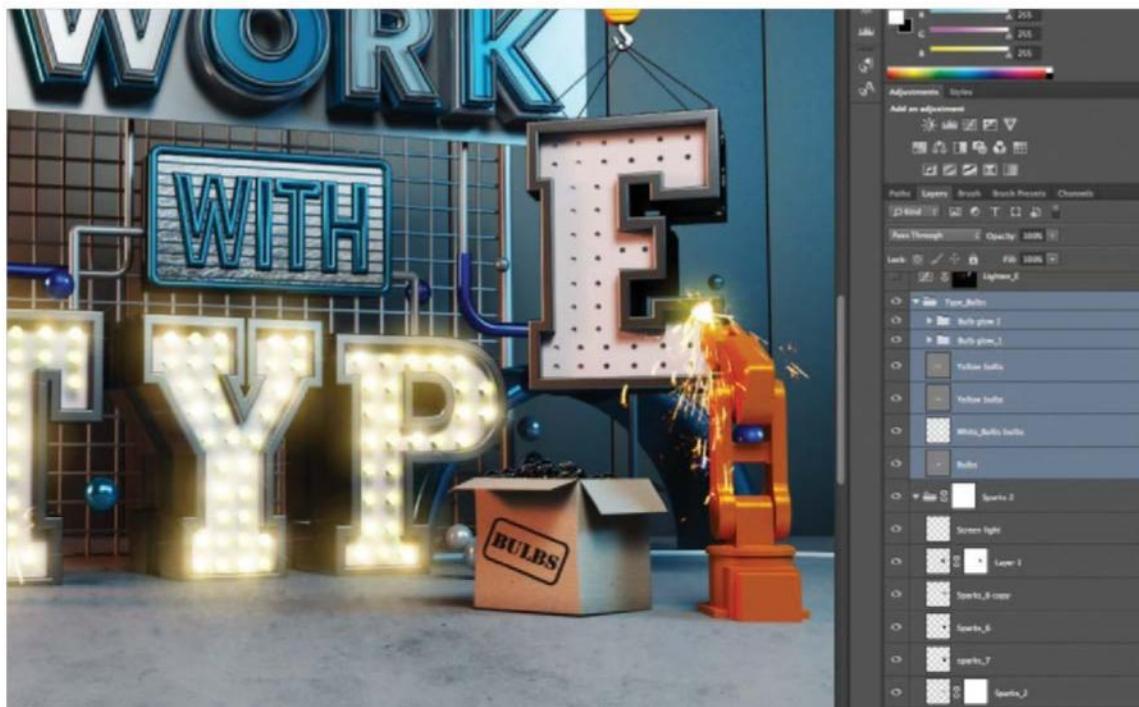
## 06 BRIGHT SPARK

Open your sparks from [cgtextures.com](http://cgtextures.com) and copy and paste them into the composition. Place them at the end of the left welder, change the blend mode to Screen and transform to fit. Repeat this with other sparks, add a layer and change the mode to Screen. Choose a soft brush and a yellow tone and paint over the top of the nozzle on the welder. Add all sparks to a folder, add a mask, select the 'Welder' alpha from the Channels panel and mask unwanted sparks with a brush. Repeat for the other welder.



## 07 SWITCH ON THE LIGHTS

Create a new layer, change to Overlay mode, and tick the Use 50% Gray check box. Then click OK. Make a selection from the 'Bulbs' alpha in the Channels panel. Return to your grey Overlay layer and fill it with white, then reduce Opacity to 71%. Create a new layer, make a selection of the 'Bulbs' channel again, and fill the layer with white. Change the mode to Lighten and Opacity to 79%. Create a new Overlay 50% Gray layer and with a soft, yellow brush, paint softly over each bulb, duplicate this layer and reduce Opacity to 62%.

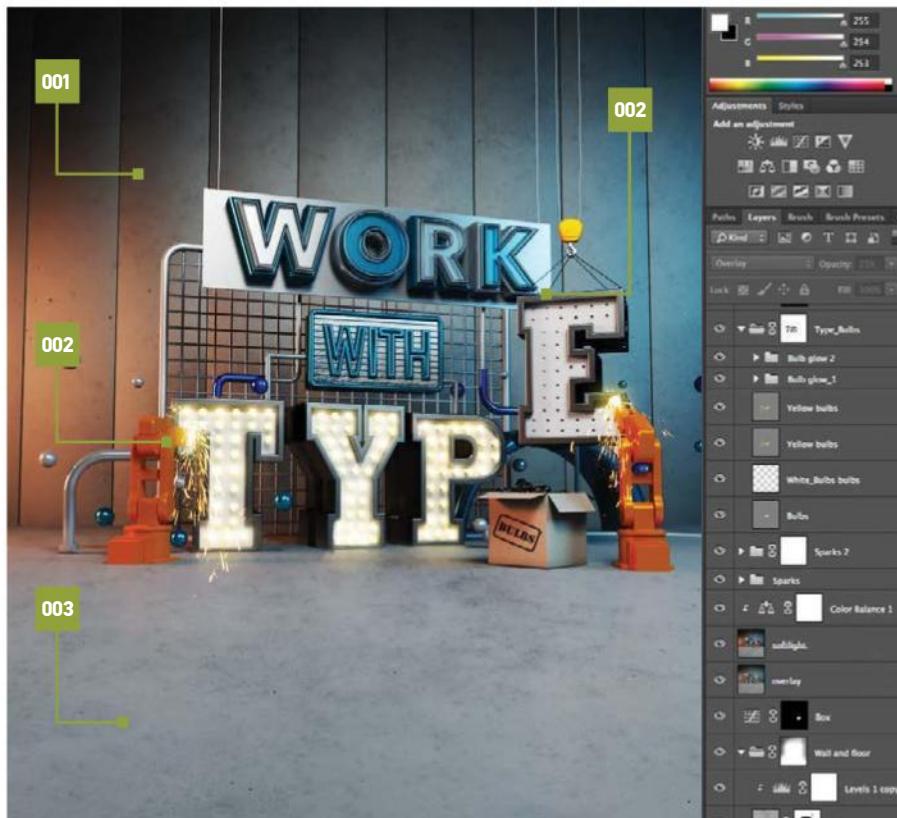


## 08 LIGHT GLOWS

Open and paste 'Glow\_1.psd' and 'Glow\_2.psd' into your scene. Select 'Glow\_1.psd' and change the mode to Screen. Reduce the size to fit over one of the bulbs so that it looks like it's radiating light. Copy this layer by pressing Opt/Alt and dragging the layer on your screen, then over the bulbs. When done, place in a folder and repeat. Select all the bulb layers and place them into a new folder, add a layer mask and remove the excess falloff from the lights.

## 09 ANALYSE YOUR WORK

Take a look at the composition so far. You have added texture, masked images, used channels and created some nice lighting effects. Make sure there is also some light spill on the floor to add realism. Things are starting to take shape!



**001 | Tonal change**  
Using different colour modes and adjustment layers give the scene a more moody feel

**002 | Sparks**  
Compositing the supplied spark PSDs into the scene helps to make them look more natural

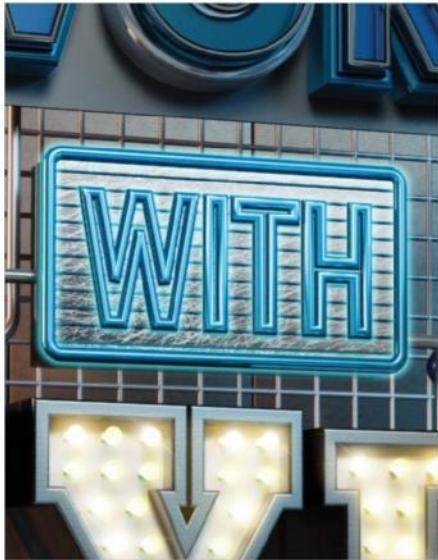
**003 | Textures**  
The textures that have been added and masked into the scene help to give it some grit and a used look



## 10 MORE CURVE CHANGES

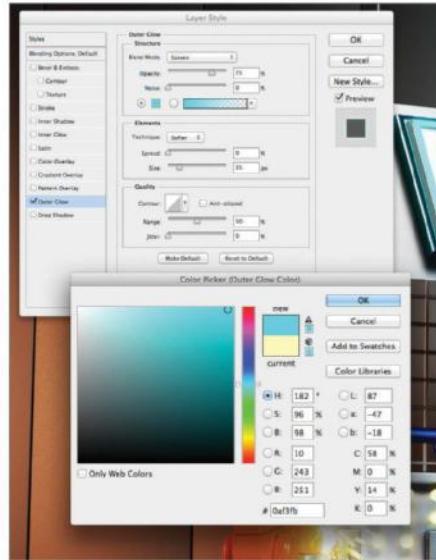
The Curves adjustment is one of the best adjustment layers there is in Photoshop. It's possible to get some really creative effects using it. Make a selection of the 'type outside' channel and then create a Curves adjustment layer. Lighten the outside metal of the word 'type' by giving the curve a midtone lift. Now make individual Curves adjustments for the spheres, pipes, fence and the word 'work' using the relevant channels.

# Typography



## 11 'WITH' GLOW

Select the 'with' alpha, create a Curves adjustment and lighten it by giving it a midtone lift. Create another layer and select the blue from 'with'. Reselect the 'with' alpha and expand (Select>Modify>Expand>5), then give the selection a feather (Select>Modify>Feather>5), fill with the blue and deselect. Apply a mask, reselect the 'with' alpha and mask the middle of the text. Change the blending mode of the layer to Screen. Put both layers into a folder.



## 12 ADD THE NEONS

It's time to add the neons! Create a new layer and make a selection from the 'work neon' alpha in the Channels panel, return to your new layer, choose a bluish/cyan colour from Swatches and fill your new layer with the blue by pressing Shift+Delete on your keyboard. Double-click the layer in the Layers panel and it will bring up the Layer Style box. Select Outer Glow and change the colour to a cyan blue and make the element size bigger (35px).



## 13 DO IT WHITE

Add a new layer. With the Pen tool, trace the middle of the word 'work'. Select a 50% Hardness, 5pt brush and make sure that your foreground colour is white. With the path selected, go to the Layers panel and select the 'Stroke Path with brush' icon. Now you should have a white middle to each letter of 'work'. Double-click the layer and select Outer Glow, change the colour to white and enlarge the size to 13. Change the layer mode to Lighten.

## ■ FINISHING TOUCHES

FINISH OFF THE COMPOSITION WITH THE HELP OF NON-DESTRUCTIVE DODGE AND BURN LAYERS AND CREATIVITY



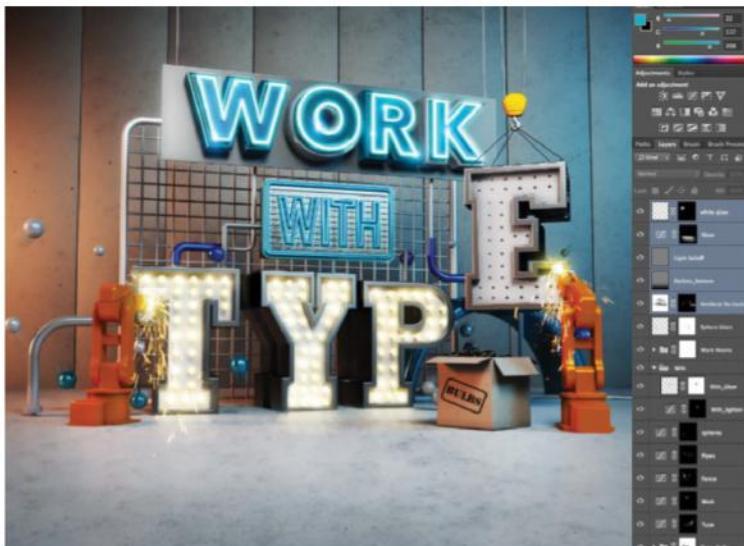
## 14 FINISH THE NEONS

Open 'Glow\_3' and 'Glow\_4' and add them to the composition, changing their mode to Screen. Place them over the word 'work' to complement the neon effect. Create a new Overlay Gray layer and with a soft, small, white brush at 30% Opacity, paint over the neons, reduce the layer Opacity to 52%, duplicate it and reduce the second layer to 30% Opacity. Grab all the neon-related layers and add them to a new folder. Add a mask to the folder and mask away any unsightly glows and overlaps using a brush.



## 15 SPHERE MOTION

Create a full layer and make a selection from the 'sphere' alpha. Select the new layer, invert it and press Delete. Draw a square selection around one of the spheres using the Marquee tool. Go to Filter>Blur>Motion Blur and play with the settings until you are happy and hit Return, then deselect. Continue this process on each of the spheres, using different angles and amounts of blur. Reduce the Opacity of the layer to 38%, add a layer mask and using a soft brush, mask away any unsightly blur.



## 16 LITTLE TOUCHES

Switch on the Ambient Occlusion layer, set the mode to Multiply, add a black mask to hide the effect, and with a soft, low-opacity brush, paint with white to reveal dirt on the welders. Add an Overlay Gray layer and use the Gradient tool with a black swatch to darken the bottom of the image, adding another Curves adjustment layer to give a lift. Make a selection of the floor alpha, invert, and add a mask so that the floor is lighter. Deselect and use a soft, black brush to paint a pool of light around the type.

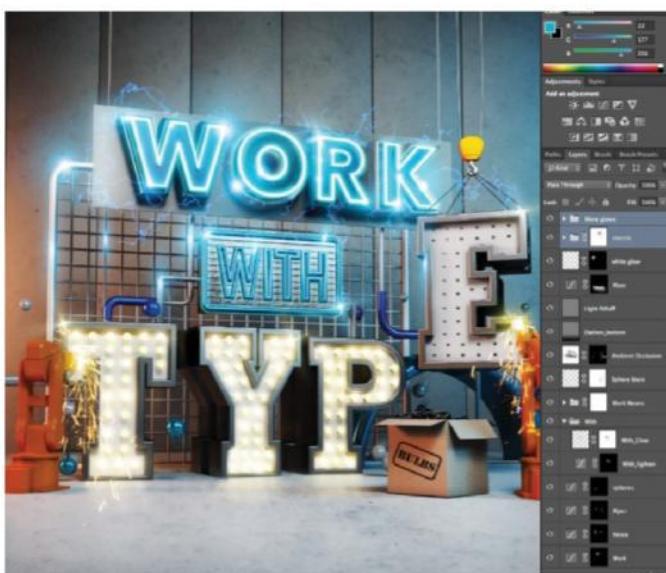
### CREATING THE ELECTRICITY

Create a new 30 x 30cm, 300dpi, RGB document. Fill it with black and hit D to reset the colour swatches to black and white. Go to Filter>Render>Clouds, then Filter>Render>Difference Clouds. Invert the effect. Add a Levels adjustment to crunch it, then a Hue/Saturation adjustment, tick Colorize and play with the sliders.



### DEPTH OF FIELD USING THE LENS BLUR

Take your image, make a selection of the area you want to blur by creating an alpha channel and use the Gradient tool to draw the area you want blurred. Select your Layers palette, make a duplicate layer of your image and hide it (always make a backup!). Go to Filter>Blur>Lens Blur. In the Lens Blur interface, under Depth Map set the Source to the channel you made. Play with the sliders until you get your desired effect (please note that you may have to invert the effect if the wrong area is blurring), and then apply your blur.



## 17 SHOCKING

Open 'Electric.psd' and copy and paste it into the scene. Set the blending mode to Screen and clip a Levels adjustment layer to it, then dial in 124, 0.01, 228. Transform it so the electricity isn't overpowering, add a layer mask and paint away any unwanted electricity. Repeat the process a few times, adding your own creativity to the image. Add 'Glow\_3&4.psd' (set to Screen mode) to where the electricity touches the letters. Put all of the glows in a folder.



## 18 DEPTH OF FIELD AND FINAL TOUCHES

Add a Color Balance adjustment and dial in Cyan/Red: 23, Magenta/Green: 0, Yellow/Blue: +11. Reduce Opacity to 73%. Add a Depth of Field layer (see boxout) and mask off so that only the bottom of the image is blurred. Add a new full layer, set the mode to Overlay and reduce Opacity to 29%. Add a new Overlay Gray layer and paint with a low-opacity, soft brush in tones of cyan, yellow and white over the main asset of the image. Reduce Opacity to 42%.

# Typography





# CREATE CLASSIC TYPE

LEARN HOW TO CREATE A RETRO CHALK TYPE EFFECT WITHOUT THE SKIN-CRAWLING SCRAPING



As we free-fall mercilessly to the halfway point, the 2010s are fast becoming known as the decade when we all pretended to live in every other decade except for the one that we're actually in. From the 90s revival to mid-century-tinged typefaces that proliferate the internet, nostalgia is clearly the new black.

I've never believed in 'timeless design': beautifully designed things are always called timeless at first and then people eventually tire of it and inevitably it falls out of fashion. 20 years later, in a reaction to the current trend and swept along by a wave of nostalgia,

it becomes fashionable again and everyone calls it timeless. It would seem, therefore, that the only way to be timeless is, in actual fact, to be time-specific.

An example of this is chalk typography. Maligned for years as a style reserved for cheap public houses, chalk typography now appears on craft beer packaging and trendy burger joints. Whereas artists in the past had to suffer the excruciating scraping sound of the chalkboard (even writing about it makes my back teeth clench up), we can re-create this classic style in Photoshop. So before it falls out of fashion again, let's get started!

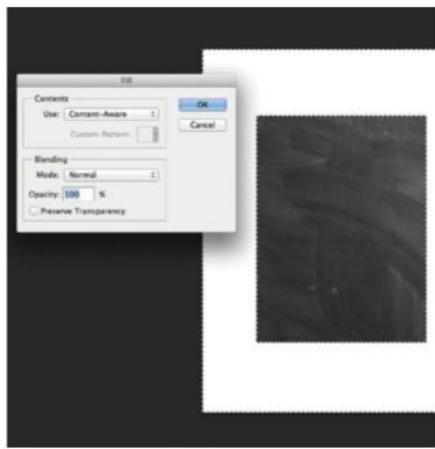
## ■ BACKGROUND ELEMENTS

SET THE SCENE FOR YOUR IMAGE

### 01

#### CREATE THE BACKGROUND

Create the chalkboard background by dragging the chalkboard texture into the middle of the canvas. To fill in the empty areas, use the Magic Wand (W) to select the areas you want to fill and then select Content Aware Fill (Edit>Fill). Photoshop will magically fill in these areas using the current image.



### 02

#### BACKGROUND ADJUSTMENTS

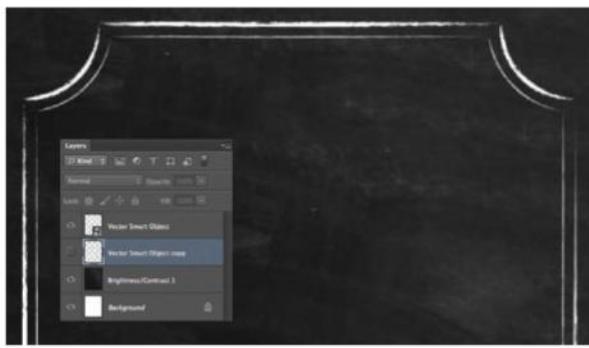
The Content-Aware Fill tool will normally create a fairly seamless fill. However, there may be areas that you'll need to tidy up by using the Clone Stamp tool (S). Hold Opt/Alt and click the left-hand mouse button to select the area that you want to clone and then left-click again over the area that you want to be hidden.



### 03

#### ADD A BORDER

Draw the outlines for each element in Adobe Illustrator or by hand and bring them into Photoshop separately so that you can adjust the composition of the piece and control the chalk effects one by one. Begin by bringing the border into the canvas. This should be a simple shape so that it doesn't draw too much attention.



#### OUR EXPERT

**ANDY HAU**  
[www.andyhau.com](http://www.andyhau.com)  
[@andykwhau](https://twitter.com/andykwhau)

I am a London-based architect and designer and owner of A.H.A. Design. For me, design is an escape from the futility of modern life, not an endorsement of it.

#### SOURCE FILES

The files needed for this tutorial can be found on [filesilo.co.uk](http://filesilo.co.uk). The fonts used are either standard stock fonts available on most computers or royalty-free fonts available from sites such as [www.dafont.com](http://www.dafont.com)

## ■ WORK IN PROGRESS

CREATE DIGITAL CHALK TYPOGRAPHY



Progress 1: Create the blackboard



Progress 2: Chalk effects

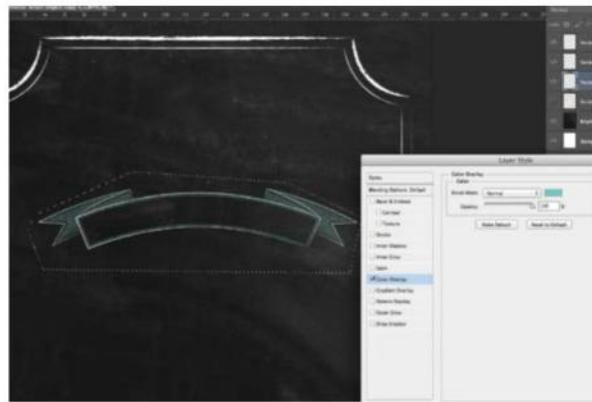


Progress 3: Finishing touches

# Typography

## 04 DRAW THE FIRST BANNER

Flowing banners add dynamism and a sense of eccentricity to the image, which will not only help to make the image look more interesting but also more convincing. Select the areas of shading and highlights on the banner by using the Polygonal Lasso (L). Cut these areas out (Cmd/Ctrl+X) and paste (Cmd/Ctrl+V) them onto a new layer. Double-click the layer and select the Color Overlay tab. Choose a cool, receding turquoise colour (such as #71C5C5) to bring the banner to life.



## 06 CREATE DEPTH

Adding depth to the letters will make them stand out more and make them more legible. Make a copy of the text layer and place it behind the existing text layer. Move the copied layer slightly to the right of the existing text to create some depth. Double-click on the layer and select the Color Overlay tab. Choose an advancing orangey-gold colour (such as #E7B566) to really highlight the text. Finally, select the spaces within the letters using the Magic Wand tool (W) to delete anything unnecessary.

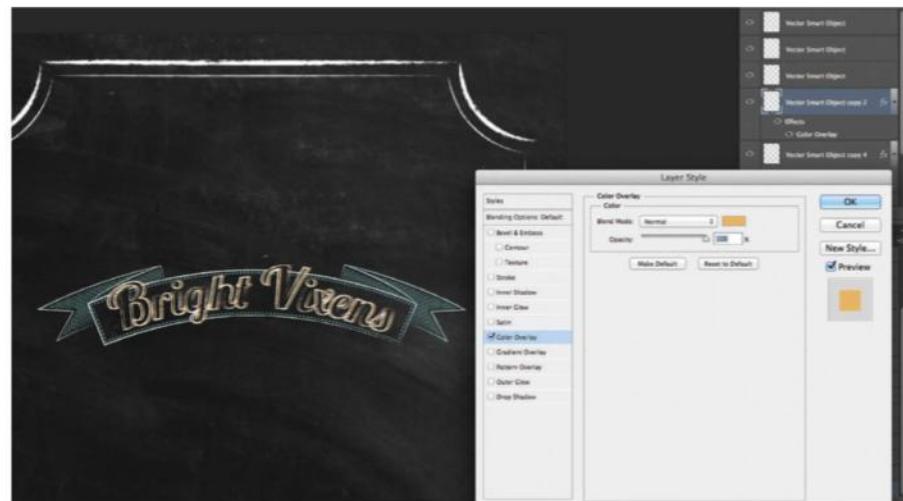
## 07 MORE TEXT

For the word 'JUMP', use a bold serif font to help embody and capture the meaning of the text. Arch the top of the text so that it slots seamlessly underneath the banner to create a more streamline appearance. This can be created in multiple ways: in Adobe Illustrator, you can use the Arc Upper Warp (Effect>Warp>Arc Upper); in Adobe Photoshop, you can use the Warp tool (Edit>Transform>Warp). Add lines inside the text to create a bevelled appearance, which will help to bring depth to the image.



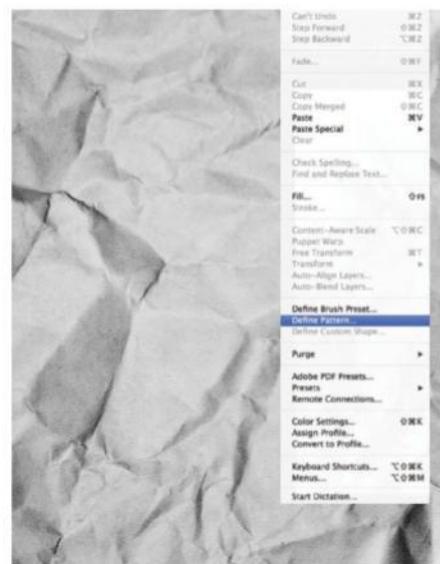
## 05 ADD SOME TEXT

Since the banner is curved, a cursive font such as Lobster is required for the text to help with the flow of the image. You can construct the arched text using Adobe Illustrator's Type On A Path tool, or alternatively you may prefer to hand-draw it. Once you've brought the text into the canvas, use the Magic Wand (W) to select the spaces within the letters. Delete the areas of the banner that appear inside these letters.



## 08 DEFINE THE PATTERN

To create a chalk effect fill, open up the crumpled paper texture in a new window. Go to Edit>Define Pattern and give the pattern a name to save it. Go back to your working canvas and select all the bevelled segments in the 'JUMP' text that you want to be highlighted using the Polygonal Lasso tool (L) or Magic Wand tool (W). Create a new layer behind the 'JUMP' text layer and fill the boundaries in white using the Paint Bucket tool (G).



### QUICK TIP

All outlines in this tutorial are created using the chalk brushes in Adobe Illustrator. Unless you have a graphics tablet and an endless supply of patience (I possess neither), I would not suggest trying to re-create the outlines in Photoshop – it will take a lot longer and you won't get a very convincing effect.



## ■ CHALK WITHOUT THE MESS

CREATE AN EASY BUT EFFECTIVE CHALK EFFECT

### 09 FUSE FILLS

Once you have filled the boundaries in white, double-click on the layer and select Pattern Overlay. Select the crumpled paper pattern that you defined in step 8 and press OK. Ctrl/right-click on the layer and select Rasterize Layer Style. Go to Filter>Noise>Add Noise and change the Amount slider to approximately 35, or whatever you think is appropriate.



#### 001 | TEXT

The text was modified so that it fits comfortably under the curved banner, creating a more streamlined appearance

#### 002 | HIGHLIGHTS

A crumpled paper texture was defined as a pattern and then modified to create the fills for the highlights

#### 003 | ENHANCE

The white fills will be further modified to create a more convincing chalk effect using the Eraser (E)



### 10 ENHANCE THE FILLS

Turn down the Opacity of the layer with all of the fills to help blend them into the chalkboard background. Select the Eraser tool (E) and choose the Spatter Brush in the brush settings, changing the size of the brush to suit the size of the fills (approximately 150px). Lower the Opacity and Flow settings for the Eraser to approximately 25% and 35% respectively, then gently delete some of the fills to create an uneven and smudged chalk effect. Lower the Opacity of the layer further if necessary.

**“** It would almost seem that the only way to be timeless is, in actual fact, to be time-specific **”**



### 11 SECOND BANNER

Since the bottom edge of the 'JUMP' text is straight, the second banner needs to be more geometric. It is the tension between these straight edges and the organic nature of the cursive text and flourishes that will bring this image to life. For the 'Dozy Fowls' text, choose a bold serif font such as Copperplate to match the linearity of the banner. Give the text a black outline by double-clicking the layer and selecting Stroke. Finally, give the text some depth by following step 6.

### 12 THIRD BANNER

For the third banner, a more organic and laid-back approach is required in order to complement the first banner and contrast with the second, thereby creating a complete composition. Much like step 4, select the drape lines on the banner by using the Polygonal Lasso (L). Cut these lines out and paste them onto a new layer. Double-click on the layer and select the Color Overlay tab. Select the orangey-gold colour for these lines to help bring depth to the banner.

### 13 QUACK!

Again, to express the meaning and humour behind the text, a cursive font such as Lobster is required for the word 'QUACK'. To make the text as bold and loud as possible, fill it in with a chalk fill effect using the process described in steps 9 and 10. For depth, copy the layer and place it behind the 'QUACK!' text layer. Double-click on the copied layer and apply a Stroke layer style in gold and a Color Overlay in black.

# Typography

## DRAWN TOGETHER

BRING TOGETHER THE FINISHING TOUCHES

### 14 DRAW BOWS

For a bit of quirkiness, create two bows to support the third banner. Create the chalk fills in a similar way to steps 9 and 10. However, once you've got the chalk effect the way you want it, create a new Photo Filter adjustment layer by clicking on the round icon in the Layers panel. Place the adjustment layer directly above the layer with the bows, Ctrl/right-click on it and select Create Clipping Mask. Fill the adjustment layer with the turquoise colour to change the colour of the chalk fill.



### 17 DATE OF ESTABLISHMENT

Much like the crown, a date of establishment often makes the brain believe something is older than it actually is at first glance. Use a bold serif font such as Copperplate to create the date using the Text tool (T). It doesn't really matter what date you put in – I've used 2014 mainly because I like the feeling of anachronism and absurdity, but if you really want to trick the viewer, use an older date. Lower the opacity of this layer slightly to help it blend into the blackboard.



### CLARITY VERSUS FEELING

When it comes to typography, there is always a battle between the clarity of the text versus the overall feeling you want to convey. In chalk typography, unless you are using it to sell a product, the legibility of the text almost comes second to the emotion you are evoking. Chalk typography is graceful, dynamic and intricate, which should be celebrated and not apologetically leashed. Of course, make sure that your text is legible at closer inspection, but at first glance, the viewer should be bowled over by the power of the flowing text, not necessarily the meaning behind it.

### 15 SLEEPING DUCKS AND JUMPING FOXES

Introducing small illustrations will help to add to the illusion that this piece has been created using real chalk. Use the Polygonal Lasso tool (L) to create silhouettes of a jumping fox and a sleeping duck and follow steps 9 and 10 to create the chalk effect. For the purposes of association, place the fox above 'Bright Vixens' and the duck below 'QUACK!'. For the duck, add some 'Zzz...zzz' using the Type tool (T) to indicate he is sleeping. Manipulate the 'Zzz...zzz' using the Warp function (Edit>Transform>Warp).



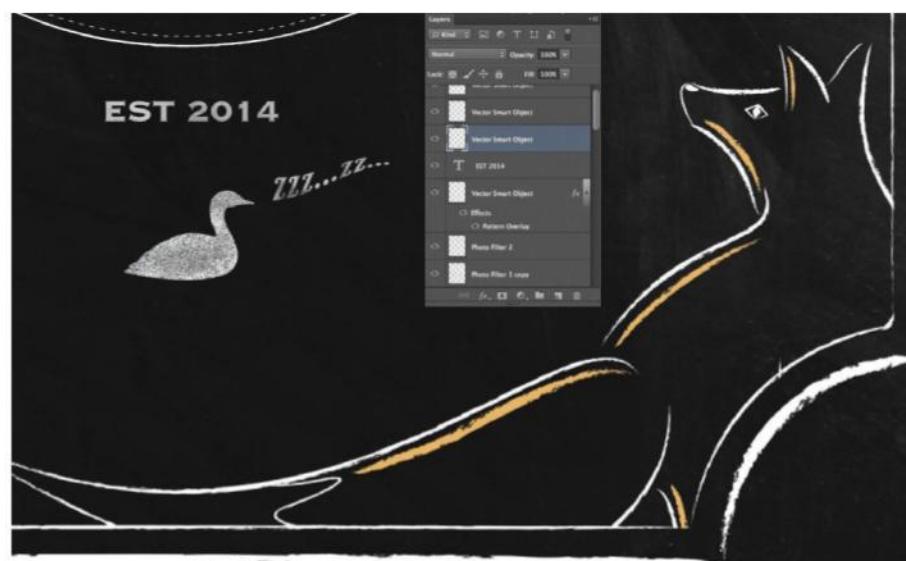
### 16 CREATE A CROWN

Using chalk brushes and effects is not enough to fool the viewer into believing that this image has been created in chalk. The viewer also needs to be bombarded with subtle mental association triggers in order to trick the brain. People often associate the idea of monarchy with history, and so by placing a silhouette of a crown at the top, it automatically makes the image 'feel' older than it is. Create the crown as per step 15 and change the colour of the chalk by following step 14.



### 18 LARGE FOX

One of the great things about classic chalk typography is that the more you look at it, the more it reveals. While the words are no doubt the star of the image, create some secondary interest by placing a large fox in the bottom right of the image. Make sure that the lines are free flowing and that they do not connect; the rougher you make the lines, the more convincing they will appear. Change the highlights to an orangey-gold colour by following step 12.



### QUICK TIP

Classic chalk typography is typically monochromatic. The problem with this is that it can often end up feeling a little flat. By introducing a receding colour (such as blue) and an advancing colour (such as orange), you will add depth, making the image feel more dynamic and spritely.



## 19 LARGE DUCK

To balance out the large fox in the bottom right-hand corner, create a large duck in the top left hand corner. Much like the fox, keep the lines as flowing and sinuous as possible to create a feeling of movement. This will help to guide the viewer where to look and where to start reading. Use highlights near the edges to give dimensionality to the duck. Change the colour of the highlights to the turquoise colour by following step 12.



## 22 BLUE FLOURISHES

To add depth, some of the swirls need to be strategically changed to a receding turquoise colour. In a balanced manner, use the Polygonal Lasso tool (L) to select swirls across the composition that you feel need to be toned down. Cut and paste these swirls onto a new layer and change the colour by double-clicking on the layer and selecting Color Overlay. Make sure these swirls are equally spaced out to avoid creating large areas of receding colour, which will make the composition seem 'hollow'.



## ■ QUICK TIP

Whilst it's important to make sure that the composition of your text is well constructed, spending too much time aligning everything will make this type of typography seem stiff and unconvincing. Instead of fretting about how it all lines up, embrace your inner slob and go with what feels right!

## 20 ADD FLOURISHES

Swirls and flourishes not only add drama to the image but also help to direct the eye to other parts of the composition. You can create these flourishes by hand or in Adobe Illustrator. However, the easiest and most effective way is to use a font called Nymphette, which includes a series of beautiful swirls and flourishes. Position and size the swirls so that they flow effortlessly from and to each other, making sure that the gaps in between are approximately equally spaced.



## 23 EXPLOSION LINES

Finally, to turn the feeling of dynamism up to full volume, add explosion lines that lead from the centre of the image to the inside edge of the border. This technique will help to fill in some of the empty spaces in the composition and gives the image maximum impact. Make sure you break the lines with the Eraser (E) at the points where the exploding lines intersect with the banners, text and swirls. This will help to frame these elements and maintain their legibility.



## 21 GOLD FLOURISHES

Changing the colour of the top and bottom swirls will help to 'contain' the text and make them the focus. If you've used the Nymphette font to create the swirls, make sure you rasterise the layer first by Ctrl/right-clicking on the layer and clicking Rasterize Layer. Select the swirls at the top and bottom of the composition using the Polygonal Lasso tool (L) and cut and paste them onto a new layer. Change these swirls to a gold colour by double-clicking on the layer and selecting Color Overlay.



## 24 ZOOM OUT

Zoom out using Cmd/Ctrl+0 so that the entire image fits onto your screen. Check that you are happy with the composition of the image. The position of all the objects should appear balanced and there should be a natural 'flow' that leads the eye from the start of the sentence to the end and then to the other parts of the image. Make sure that the areas of colour are balanced and help with the flow of the composition rather than detract from it.



# Typography





# ADVANCED TYPE DESIGN

COMBINE ILLUSTRATOR WITH PHOTOSHOP TO CREATE A NIGHT-SKY LETTERING SCENE



Team up the power of Adobe Illustrator with Photoshop's superior finishing tools to create a lettering illustration of stars in a night sky. Illustrator's easy-to-use brushes and Photoshop's ability to successfully replicate the effects of lighting and distortion make these two programs an unbeatable combo for achieving these effects quickly and effectively. No additional plug-ins, tools or software will be necessary in order to follow this tutorial.

There is an assumption of a basic level of knowledge with both software packages to carry out

the necessary processes involved. Although the tutorial uses a custom script-based lettering arrangement, the effects outlined can be achieved from any style of lettering or vector-based shape in the sky. All that is required is a vector path for the stars to be scattered along. The elements contained within this illustration are constructed across three key stages; namely the creation of the type, the background (consisting of the sky, other stars and landscape on the horizon), and the foreground (consisting of a reflected version of the prior two stages to give the impression of a body of water).



## OUR EXPERT

**LUKE LUCAS**

[www.lukelucas.com](http://www.lukelucas.com)

Luke Lucas is an award-winning freelance creative from Sydney, Australia. He specialises in custom illustrative lettering and typography design.

@\_lukelucas

## SOURCE FILES

Go to <http://filestio.co.uk> to access the source files needed. These sources files are exclusive to Illustrate with Photoshop Genius Guide readers.

## LAYING THE FOUNDATIONS

DRAW A ROUGH SKETCH AND CREATE YOUR STAR BRUSH

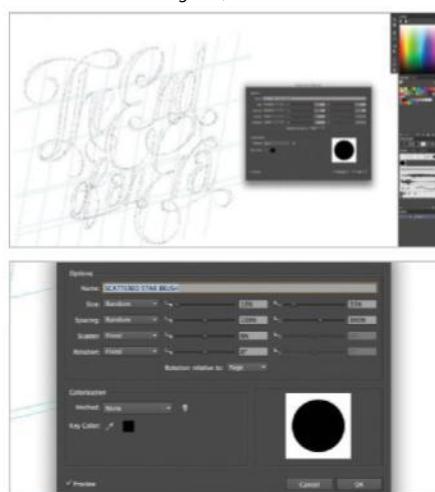
### 01 SKETCH YOUR LETTERING

Start your lettering as a rough sketch to resolve your composition and then scan and bring into Illustrator for vectorising. Draw guides to help keep the momentum and proportions of your lettering consistent. Then, using your Pen tool, digitise your type. Once you're happy with the form of your type, apply a 1 point stroke to create an outline.



### 02 CREATE A SCATTER BRUSH

Create the scattered star brush by selecting the Ellipse tool and clicking on the canvas to bring up the Ellipse dialog box. Create an ellipse that is 4.2mm in diameter and drag and drop the shape into your Brushes palette window. When presented with the New Brush dialog box, select Scatter Brush.



### 03 ADJUST BRUSH SETTINGS AND APPLY

Under the Scatter Brush settings, set the Size and Spacing to Random. For Size, set the Minimum Range slider to 10% and the Maximum to 35%. For Spacing, set the Minimum Range slider to 100% and the Maximum to 300%. Next, select OK and apply the Scatter Brush to your lettering.

## WORK IN PROGRESS

FROM SKETCH TO FINISHED ARTWORK



Progress 1: Apply a star brush



Progress 2: Add glow effects



Progress 3: Make a reflection

# Typography

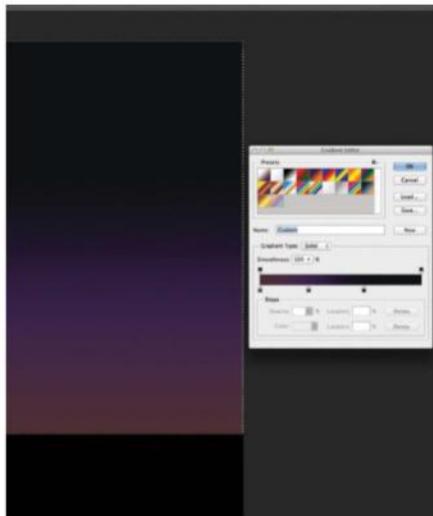


## 04 MAKE YOUR STARS GLOW

Copy your lettering to the clipboard and launch Photoshop. Create a new document and paste your artwork into your new workspace. With your lettering layer selected, check the Lock Transparent Pixels checkbox and Edit>Fill your layer with white. Next, go to Filter>Blur>Gaussian Blur and set the Radius to 1 pixel. Duplicate this layer and then Edit>Fill the type on this layer with a deep magenta colour, followed by Filter>Blur>Gaussian Blur, and set the Radius to 4 pixels.

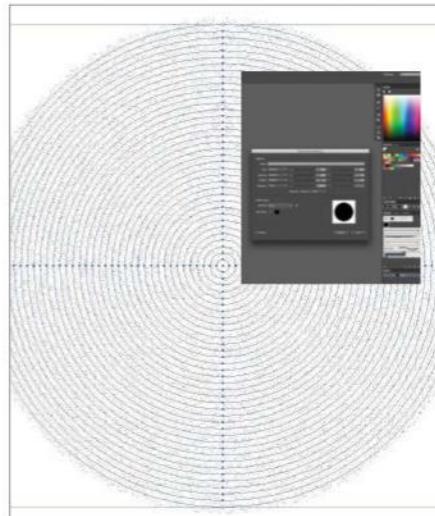
### QUICK TIP

With a small soft round brush, add some lighting across the mountain at random. On a new layer with a slightly larger brush, replicate lighting along the foreshore by clicking in random spots and different colours across the water's edge. Duplicate this layer and run a Motion Blur to enhance the effect.



## 06 CREATE THE SKY

Define the horizon line on your image and create a selection that spans from the horizon line to the top of your canvas. Apply a linear gradient that blends from a dark apricot through purple to a very dark blue. Create a new black layer and follow with Filter>Render>Lens Flare, selecting the 105mm Prime flare with 128% Brightness. Position the centre point of the flare to the bottom-right end of the preview window. Set the layer's blending mode to Screen and reduce the layer Opacity to 20%.



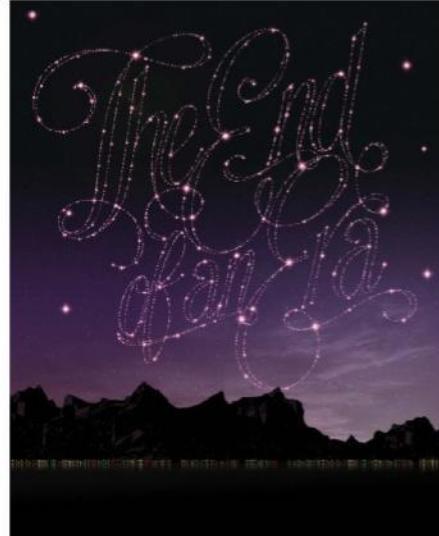
## 07 CREATE A SCATTERED STAR FIELD

Return to Illustrator and create a small circle 40mm in diameter. With the Transform tool, duplicate the circle 3800%. Using the Blend tool, blend between the small and large circle. In the Blend Options dialog box, set the Spacing to 35 Specified Steps. Next, separate the path by going to Object>Blend>Expand. Create a new scatter brush with Size set on Random from 10% to 49%, Spacing set on Random from 17% to 157% and Scatter set on Random from – 140% to 486%.



## 05 CREATING FLARED STARS

Using the Rectangular Marquee tool, create a crosshair selection with each intersecting line 2 pixels wide and 80 pixels long. Using your Radial Gradient tool from white to transparent, create a gradient from the centre to the edge of the selection. On a new layer, create a radial gradient above this half way across the crosshair, forming a soft white circle. On a new layer, create another larger soft circle in pink and follow this process on a new layer one more time with a larger dark magenta circle.



## 08 FINISH YOUR BACKGROUND

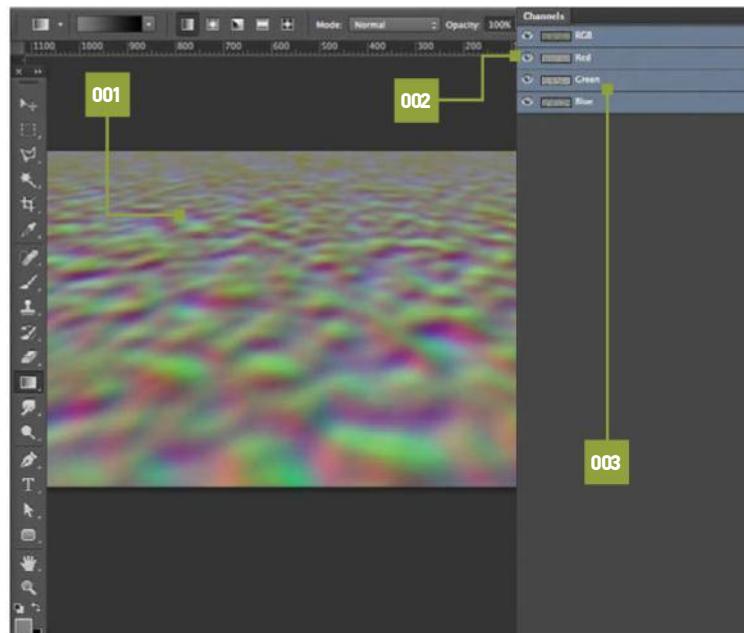
Paste the stars over the background in your Photoshop document and scale the stars so that there's coverage to all corners of the canvas. Fill with white and run a Gaussian Blur of 1 pixel over the stars. Set the Opacity of the star layer to 10%, duplicate this layer and place it on the layer above, setting the Opacity to 100% and the layer blending mode to Overlay.



## WATER TIME DISPLACING PIXELS

### 09 DISPLACEMENT MAP CREATION

The first step to creating the illusion of reflecting rippled water is to create a displacement map. Displacement maps work by moving pixels based on the shades of grey contained within the Red and Green channels of a PSD image. The closer to white, the greater the adjustment. Create a new Photoshop document the same size as the water area of your image.



**001 | NOISE TEXTURE**  
Select Filter>Noise>Add Noise (Gaussian) at 400%. Follow this with a Gaussian Blur of 2px

**002 | RED CHANNEL**  
In the Red Channel, add an Emboss filter and set the Angle to 180° Height to 1px and Amount to 500%. All other values are identical

**003 | GREEN CHANNEL**  
In the Green Channel, do as above but this time set the Angle to 90°. All other values are identical



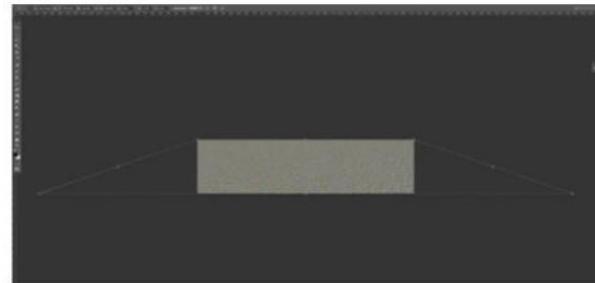
### 12 REFLECT YOUR IMAGE

Return to the original image and place all of the layers except for the bottom one in a layer group. Duplicate this new layer group followed by Merge Group so that you're left with a single layer that has all of the elements in the image flattened on that layer. Using the Transform tool, reflect the image vertically and align the base of the mountain range on the reflected image to the underside of the horizon and scale vertically to suit.



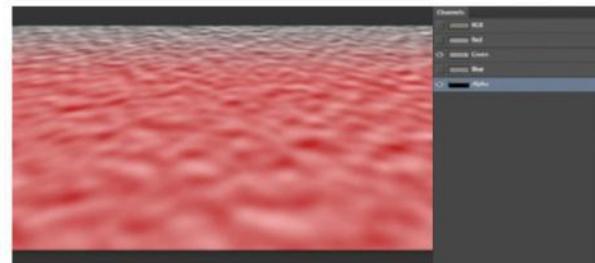
### 13 APPLY YOUR DISPLACEMENT MAP

Make a rectangular selection of the water area and with a soft brush around 60 pixels in diameter, brush a dark purple haze along the shoreline of the water. With the selection still active, apply Filter>Blur>Motion Blur. Set the Angle to 90° and the Distance to 70 pixels. Next, go to Filter>Distort/Displace and set the Horizontal Value to 50 and the vertical value to 100 using the new image you created as your displacement map. Select Stretch to Fit and Repeat Edge Pixels checked in the Displace settings.



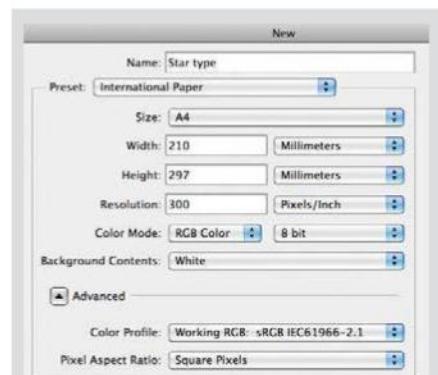
### 10 DISTORT THE DISPLACEMENT MAP

To help replicate the angle of the water and perspective of the image, you need to distort the displacement map so that the ripples at the bottom of the image are much larger than those at the top of the image. In the Layers palette, Edit>Transform>Perspective of the image and drag the bottom corners across until the perspective matches.



### 11 QUICK MASK LINEAR FADING

Select the Red channel. Create a Quick Mask and draw a white to black linear gradient vertically across the image. Make a selection from the mask and fill with a medium grey. Go to the Green channel and repeat but add the gradient just at the tip of the image. Make a selection from this and fill with grey also.



### 12 BASE YOUR SETTINGS ON THE SCENE

The settings and values are very much relative to the size of your document, so if you're using this as a guide for your own work please keep in mind that this is based on a document that is roughly A4 at 300dpi. If your size and resolution is higher than this, then many of these values will need to be too. Keep in mind also that for best results, the displacement map needs to be an appropriate size and resolution for your image. For this type of perspective-based distortion, the horizontal scale value should be roughly 50% of the vertical value.

# Typography

3D shading technique: "I make clipping masks of the coloured 3D portions of the lettering to then add shading using a textured brush."

WE TRAVEL  
NOT TO SEE  
THE LAND,  
BUT TO LET  
THE LAND SEE  
US.

© Lauren Hom

Compose by eye: "After I scan in my hand-drawn lettering, I manually adjust the kerning and leading by nudging each individual letter while squinting my eyes."



# 12 PROTOTYPE TECHNIQUES

DISCOVER WHAT IT TAKES TO CREATE SENSATIONAL TYPOGRAPHY, AS WE REVEAL THE TOOLS AND TECHNIQUES APPLIED BY SOME OF THE BEST ARTISTIC MINDS



When words and imagery come together, the end result is typography; an art style that can take many different forms, from three dimensions all the way to carefully crafted hand-written lettering that is scanned into Photoshop and enhanced.

Every typographical artist is unique and not only do they bring their own individual creative techniques to the table, but also their different viewpoints about how they prefer to work when it comes to creating type. And it's this process of selecting certain images and combining them with words that helps to give typography an extra depth of potential meaning over non-typographical work.

Here we look at some of the best typographers and their working methods, in order to gain a better understanding of how they use Photoshop to form the perfect message. With every new update that is released and any new instalments of Photoshop, it actually brings an even greater level and depth of potential artistry. Read on as these artists share some of their best tips and techniques in order to inspire and promote good practice for other budding typographers that are still yet to discover their hidden talent.

From starting off using various layer styles to create a whole new meaning, to using Photoshop's 3D features to create striking typography artwork

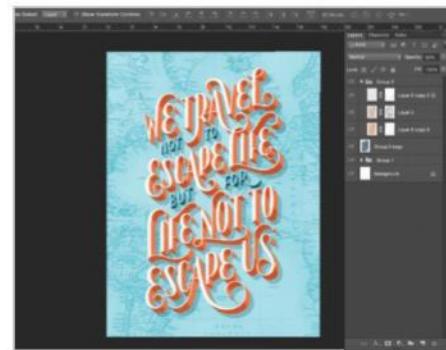
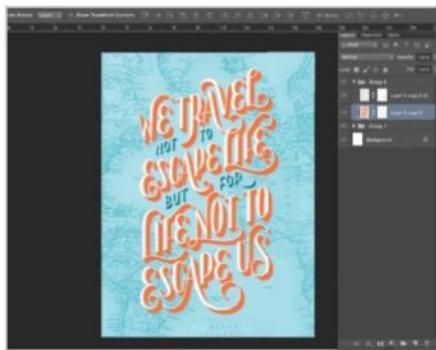
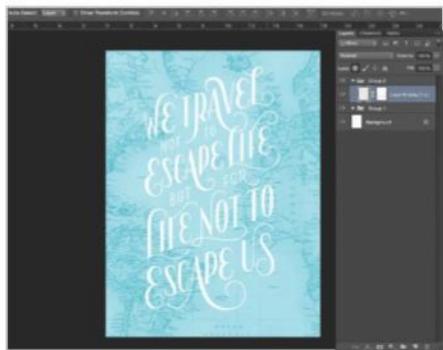
with incredible depth, there really is a wide number of different techniques out there that are being used by today's talented artists. Plus, they are actually quite easy to learn and master.

But not only is it important to learn about the techniques, we are also interested in finding out much more about the thought processes that go into choosing and selecting a typeface to work with. After all, it is easy to overlook the fact that deciding on the wrong font could actually make or break your design. So when creating typography it is important to remember that for these artists, every little choice and decision made has an impact and counts towards the final result.

## 01. MESSAGE FIRST, LAYOUT SECOND

Lauren Horn [www.homsweetthom.com](http://www.homsweetthom.com) has mastered her own hand-drawn lettering technique, where she uses Photoshop to enable her to add another dimension. She explains: "You should always take into consideration your message first. This will help dictate your layout and lettering

choices." What's more, she has also gone one step further and developed a technique for when tackling the more difficult design choices such as kerning and leading: "For some reason, squinting helps me to better visualise the spacing between the characters."



### 01 | CREATING A BACKGROUND

"After creating a background by colourising a map, I used my scanned hand-drawn lettering on a layer with a transparent background. I pixel-locked the layer and filled it with white so it stood out."

### 02 | BUILDING UP COLOUR

"I duplicated the lettering, pixel-locked it, and filled it with a colour. I then placed it behind the original white lettering, nudged it at a 45-degree angle. I used the Brush tool to manually paint in the rest of the colour."

### 03 | FORMING DEPTH

"I made a copy of all the lettering layers, flattened them into one layer, then filled it with black. I lowered the Opacity to 15% and positioned it behind the original lettering to make a long shadow."

# Typography



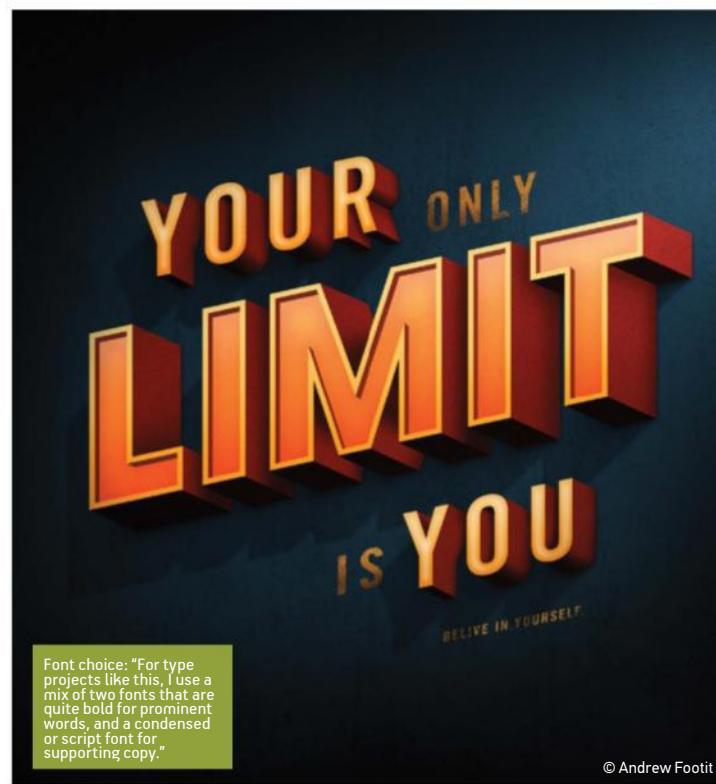
## 02. STICK TO THE BRIEF

Eduardo Bertone [www.bertoneeeduardo.com](http://www.bertoneeeduardo.com) created this typographical illustration for Monsieur Gordo Brewery. With creative direction from Eduardo Martinez Gil and help from artist Ausias Pérez, Eduardo talks about how he had to craft this piece in line with the client's proposal: "This was created to reflect the product's taste and also the target market. The colour palette was very important, as I had to create an atmosphere desired by the client."

He describes one particular challenge: "To find a middle point between legibility and playfulness... I included some popular iconic imagery, such as skateboarding as well as California."

## 03. IMAGINE THE LIGHT SOURCE

Jan Daniel Wolters [www.jandanielwolters.nl](http://www.jandanielwolters.nl) re-imagined a 3D logo for Antea Group in collaboration with BVH Identity Driven Thinking. But what were Jan's go-to Photoshop tools for this image? "As this was done in 3D, I would say that the main tool I used was 3D Extrusion From Selected Layer and working with 3D settings to tweak things. Another feature that can be very helpful is to use the Vanishing Point filter for perspective, and then use this for the perspective in your 3D scene. Try to picture in your mind what the object would be like if it were there in real life and define the light source, in this case the sun."



## 04. USE BRUSHES FOR SHADING

Font and logo designer Andrew Footit [www.andrewfootit.com](http://www.andrewfootit.com) applied his knowledge of adjustments, brushes and tools in Photoshop to create this piece: "If you are working on type that requires shadows and shading, the important thing is to know where your light source is coming from and how it will affect your type. The tools I used in this piece were mostly the Brush, Burn and Dodge to create the shading, and the Pen and Polygonal selection tools for masking. To boost the overall lighting effect, I used the Levels and Hue/Saturation adjustments."



## 05. LAYER STYLES FOR 3D

Alexandra Fomicheva [www.alfoart.com](http://www.alfoart.com) describes his own creative process when it comes to making 3D food typography: "I used bold shapes which were based on the shapes from silhouettes of the food. For example, two eggs next to each other look like an 8. Crossed pieces of French fries create either Z or W letters, and the round shape of a burger makes an O letter. Smaller details such as onions, tomatoes, cheese, mayonnaise and mustard are created with the regular flat shapes and simple layer style effects."

To create texture, Alexandra calls upon Photoshop's 3D features: "The green salad leaves and bacon texture were created with the Mesh from Grayscale option. This is a very useful tool as it helps to create surface relief by using the greyscale texture highlights for embossed areas and shadows for depths."



### 01 | ADAPTING LAYER STYLES

"The eggs were created using shapes and layer style effects. The irregular contours of the white area were processed with a regular round brush, and small round holes with the Eraser tool in order to create natural-looking bubbles."

### 02 | CREATING THE YOLK

"You can create a natural yolk shape with the Ellipse tool and two layer styles; a yellow gradient with a Bevel & Emboss. For the reflection of the yolk I added a translucent Bevel & Emboss style to the larger ellipse shape above the yellow one."

### 03 | FORMING DEPTH

"The bacon effect for the number 7 was more complicated. It was created with the 3D features. I created rounded rectangles, then applied a bacon texture to them, which was created only with layer styles – a brown/orange/yellow gradient and the preset Strings and Molecular patterns. Then it was a case of going to 3D>Depth Map to Plane."

## 06. SIZE DOESN'T MATTER

Poster artist Krzysztof Iwanski [www.behance.net/ivvanski](http://www.behance.net/ivvanski) believes that typefaces are key to a poster's design and message, but how does font size impact the poster? "It doesn't mean that it has to be big and bold, the size of the font has nothing to do with it. Posters need to pass on a certain message and the best way to do it is with the written word."

Krzysztof shares some of his best advice: "There is no such thing as a good or bad font; typography is about creating emotions by combining signals. And when you start to look at a typeface in this way you will discover a whole new perspective. Work as much as you can and be involved in many different projects, even when there is no money behind it. Do not worry about money, it will come!"



# Typography

## 07. FIT FOR PURPOSE

Luke Lucas ([www.lukelucas.com](http://www.lukelucas.com)) created this bright and breezy typeface for the cover of Luxury Travel magazine, to represent a round-up of the best tropical resorts of the year. He explains how he likes to get a project started: "For images like this, the first thing I do is define the composition, the horizon line and perspective, followed by a rough sketch or a wireframe. Once I'm happy with the composition I break down the image into the background and foreground, and commence creating layer groups for each of the individual elements."

Luke found that the more condensed the lettering was, the better he could fit it into the required space. He explains his own thought process: "I wanted a lettering style that had very straight sides to allow for a tower-like appearance once extruded. What I created was a customised condensed sans serif."



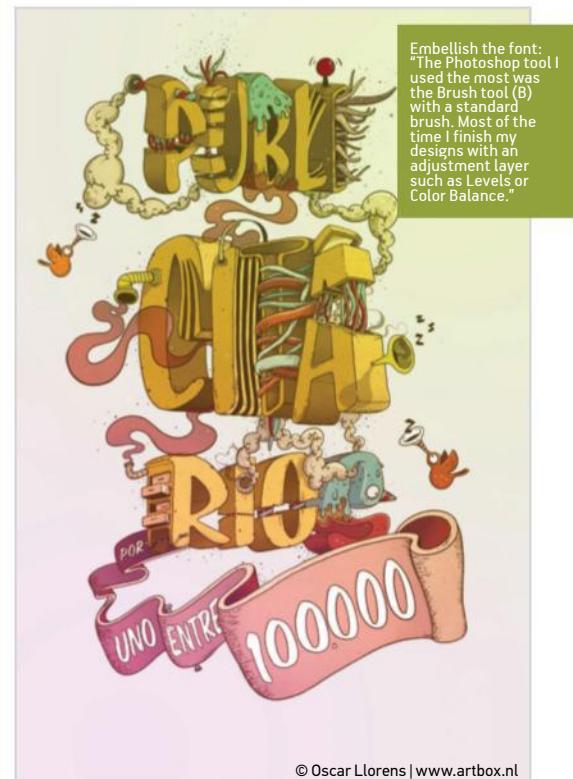
## 08. CUSTOM 3D TYPE

Professional digital artist Mardo El-Noor ([www.worldofmardo.com](http://www.worldofmardo.com)) believes in creating bespoke preset actions for effects: "Although there are available extrusion actions, I tend to create them manually by duplicating the text layer, nudging it 45 degrees and repeating the process 30-40 times sequentially. I merge all nudged layers, then shade the resulting extruded layer."

Mardo talks to us about what it takes to become a successful typographer: "You don't have to make your own typefaces to create typographic artwork. You don't have to be great at hand lettering, either. What you really need is a concept, an eye for detail and a good command of Photoshop. That will take a letter, a word, or a phrase to another level; from the written to the illustrated."

## 09. COMMUNICATE CLEARLY

For digital artist Oscar Llorens ([www.oscarllorensgallery.com](http://www.oscarllorensgallery.com)), "Illustration is not just a nice drawing, but a way of communication." This is a mantra that runs throughout all of his work, whether it is for typographical pieces or hand-drawn imagery. But for effective typography, he adds: "The most important thing is not to forget the message you need to communicate."





## 10. STUDY THE TYPEFACE

Marcus Byrne ([www.marcusbyrnephOTOGRAPHY.com](http://www.marcusbyrnephOTOGRAPHY.com)) shares some top advice: "Get familiar with typefaces; study the spacing, leading and kerning. Practise writing the same word or sentence over and over again. Be patient; over time you will feel more relaxed and the letters will be more fluid. Scan in your masterpiece and go crazy!" He also adds: "Use your phone and take pictures of signage that inspires you. You will be surprised that there is a massive resurgence of hand-drawn lettering everywhere."



### 01 | SKETCHING AND SCANNING

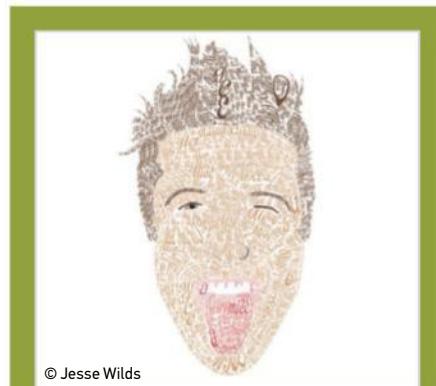
"Sketch out the lettering idea roughly to get the feel. Place the sketch into Photoshop and draw around it to create a vector. Refine the design and add stroke weighting until the letters feel right. Iterate until the composition comes together."

### 02 | APPLYING LAYER STYLES

"Create a Smart Object and build up layers with strokes and various thicknesses. Use Inner Shadow and Inner Glow until the type feels smooth and silky. Duplicate the layer, place underneath, and apply a fill overlay and offset the bottom right."

### 03 | PERFECTING 3D

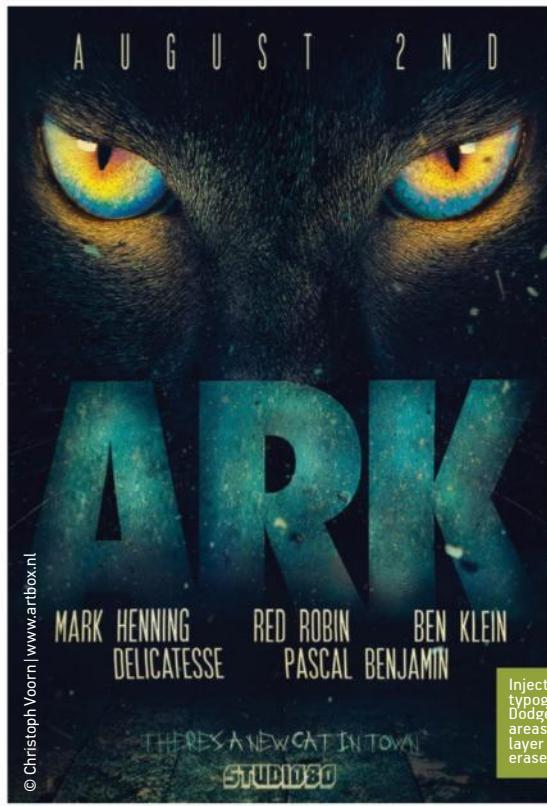
"Repeat until the desired look is achieved with various layers and colours. The crafting of the strokes that overlap is created by copying the sections and applying drop shadows. This gives a fluid feel and makes the flat design pop out in 3D."



© Jesse Wilds

## 11. EXPLORE SHAPE AND FORM

Graphic designer Jesse Wilds [www.behance.net/dethronedship](http://www.behance.net/dethronedship) describes how she started this: "I got an image of the person I was seeking to draw and repeatedly used the Transform tools to warp the text into the shape I needed." For other artists looking to achieve a similar type of effect, Jesse says: "Cram in as much detail as you can by using text, and warp it to any shape you need it to be regardless of how difficult it is to read."



© Christoph Voorn | [www.artbox.nl](http://www.artbox.nl)

## 12. TELL A STORY

Christoph Voorn [www.christophvoorn.com](http://www.christophvoorn.com)

is a graphic designer and animator who created this poster to tell a story: "I wanted to make [the poster] look like a film poster, so viewers would get the feeling something was going to happen. I often use a visual to draw in the viewers' attention, but the client wanted their logo big, so I tried to make it part of the story I was telling." For simple yet powerful typography, Christoph has developed his own way of working: "I made sure there wasn't much going on behind the typography. A trick I've been using for years is to add a black layer on top and use the Eraser tool to reveal the parts of the image I want to show underneath."

Inject life and colour: "To make the typography come alive, I used the Dodge tool to light up certain areas, and I duplicated the text layer and changed its colour and erased some parts."

# New & mixed media

## Seamlessly integrate elements

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Create a vibrant low-poly illustration

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Bring photos to life in painterly portraits

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Create a quirky image with 3D features

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Transform photos into a sketched illustration

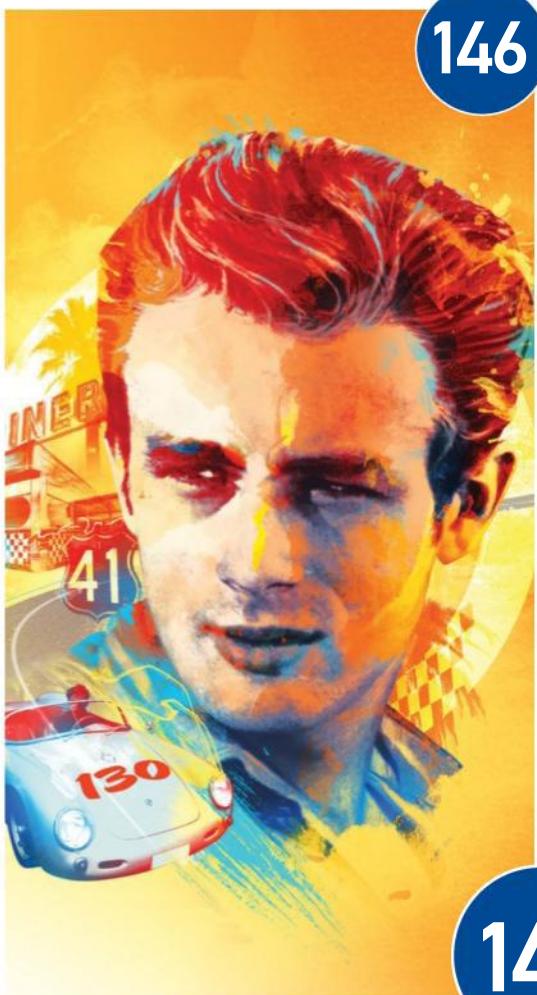
### 170 Add dynamism with paint

Create a dynamic illustration in Photoshop

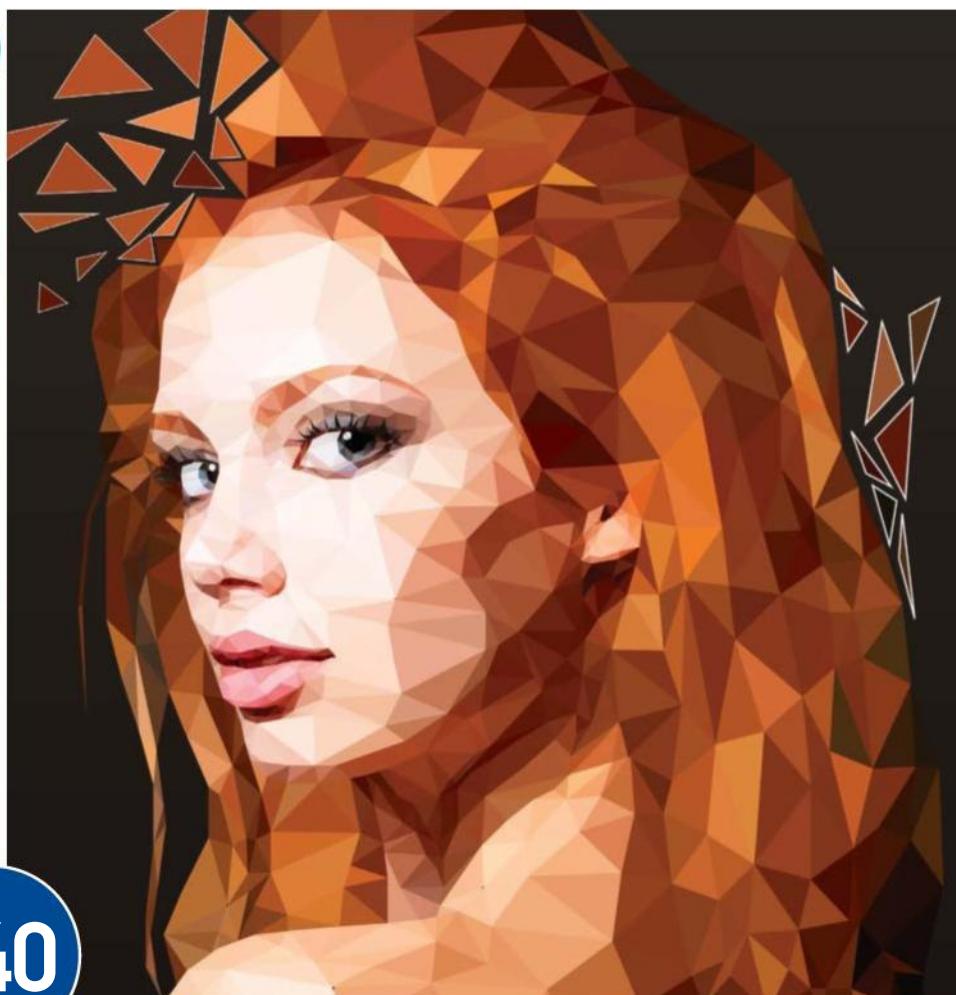
158



146



140





152



164

# New & mixed media





# LOW-POLY PORTRAITS

CREATE A LOW-POLY ILLUSTRATION BY COMBINING PHOTOSHOP AND ILLUSTRATOR FOR PIXEL-PERFECT RESULTS



Learn how to create an amazing low-poly illustration from a reference image with this tutorial. Combining Photoshop and Illustrator will allow you to achieve the sharpest, most accurate results. This will work with almost any version of Adobe software, and with other programs too (so if you don't have Illustrator, you can try a free vector program such as Inkscape). The technical side is very basic and the real challenge of this technique is patience.

This effect could be created in Photoshop alone but I find Illustrator easier to handle, as it offers greater precision with vector shapes. Try to understand the whole concept and then choose the tool that is best for you. There are some scripts and plug-ins that create polygons automatically, but they will NEVER be half as good as doing it manually. An algorithm can't see how a tiny white poly in the pupil can make the whole piece look 'alive'; no script is better than the human brain. So trust yourself and let's get this tutorial going!



## OUR EXPERT

**MORDI LEVI**  
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[@mdly123](https://twitter.com/mdly123)  
[www.facebook.com/MordiLevi.gd](https://www.facebook.com/MordiLevi.gd)  
Mordi has been a graphic designer and illustrator for the past six years. He specialises in branding, various illustration techniques, web design and more.

## SOURCE FILES

Download the start photo from <http://www.dreamstime.com/stock-images-portrait-beautiful-young-redhead-woman-image10778824>.

## ■ PREP THE START PHOTO

OPTIMISE YOUR STARTING PHOTO FOR THE LOW-POLY PROCESS

### 01 SELECT THE RIGHT IMAGE

The reference image should be a high-quality photo. Try to find an image with a strong colour point (like the hair in the photo below). The best kind of image for this technique is a portrait, and one that has a very clear view of the eyes. You will need to zoom in, so pick a high-quality image.



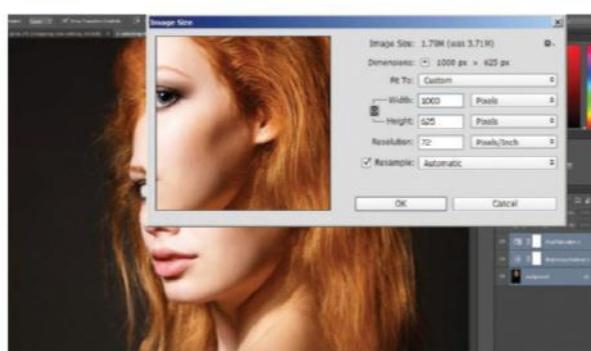
### 02 ADJUST CONTRAST AND SATURATION

Drop the image into Photoshop. Adjust the Brightness and Contrast levels. You should aim for a high contrast to make the grid-creation step easier. Add more saturation and make the colours bright, but not too much. Do not change Contrast, Brightness or Saturation to higher than 30%; it needs to be sharp and bright, but not overly so!



### 03 REDUCE QUALITY

If the image is really high in quality, reduce it so that the maximum height/width will be no more than 1000px. Later on when you will need to colour the polygons, it will make it easier to sample the colours while zooming in – you will see the actual pixels and their colour, which will make it easier to choose and more precise.

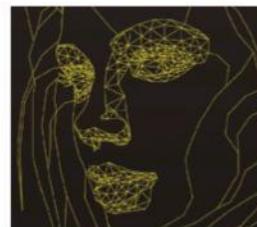


## ■ WORK IN PROGRESS

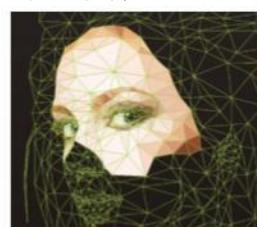
FROM PHOTO TO LOW-POLY ILLUSTRATION



Progress 1: Creating the grid



Progress 2: Creating the separate polygons



Progress 3: The crucial colouring process

# New & mixed media

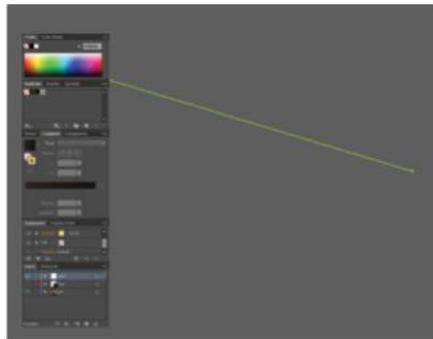


## 04 WORK IN LAYERS

At this stage you can drop the image into Illustrator. Remember to work in layers. Create one layer for the photo, above it create another layer for the background colour and above this, the polygon grid. You can add more layers later on as you wish, but this is mandatory because you will have to turn these layers on and off during the tutorial.

## 06 CHOOSE THE LINE

Next you will start creating the grid. Choose the Line tool from the Toolbar and change the colour to a bright yellow. This is a good colour to contrast against most other colours, so you can see what you are doing. Change the Stroke to 0.5pt width. In Photoshop, you can use the Polygonal Lasso.



## 08 ISOLATE THE PARTS

Work one part at a time. Take the nose, and split it into dark and light parts. Work on one eye and then another. Zoom in if you need to, and try to keep the lines connected to each other as much as possible. There should not be any loose ends – the shapes should all be closed.

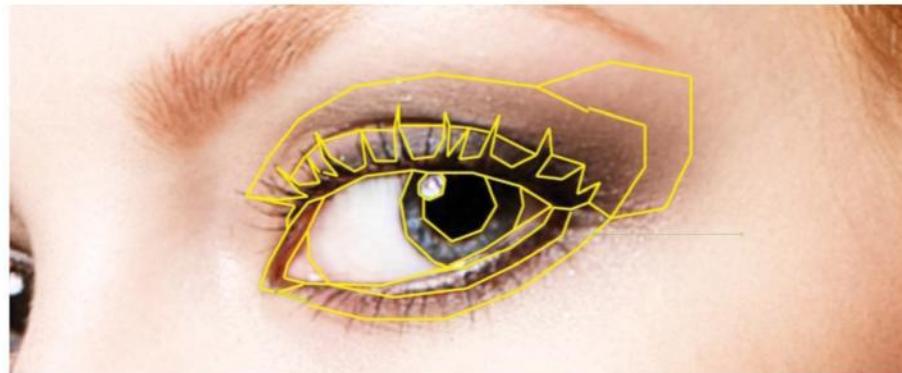
### ■ QUICK TIP

A good way to move around is using Cmd/Ctrl+Plus and Cmd/Ctrl+Minus to zoom in and out, and pressing the Spacebar to move the artwork. Zoom in for smaller parts and out for bigger ones. Don't work on big parts while zoomed in; you'll need to move around a lot, which will make this longer and harder. Use Cmd/Ctrl+Y to see what you have created – it will keep you motivated!



## 05 CREATE THE COLOURED BACKGROUND

Low-poly illustration is very busy with details, so you should create a clean background with a minimal gradient effect. I have found it best to create the gradient from the image's actual background because it affects the colouration of the skin tone, hair etc. Select two tones from the background and make a gradient. Keep it minimal! If it's hard for you to notice the gradient, then it's good.



## 07 START WITH SMALL AREAS

The best way is to start with the eyes. Zoom in as close as you can to the iris, and re-draw it with the Line tool. This is just like using the Polygonal Lasso tool in Photoshop (so you can use that if you don't have Illustrator). There is no need to be very accurate, just draw the general shape. Keep working on the parts of the eye separately and connect them to one another. In the end this will be one big connected grid.



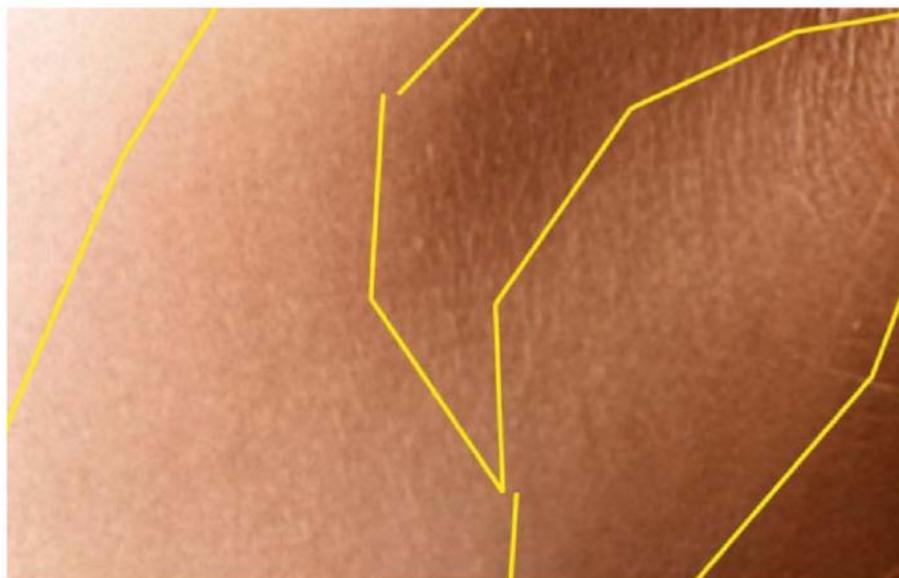


## ■ LINE IT UP

BUILD THE UNDERLYING GRID FOR YOUR LOW-POLY PIECE

### 09 IGNORE UNCONNECTED LINES (FOR NOW)

During the process you will have a lot of lines that don't connect. Leave them alone! Messing with them will keep you distracted from the main issue – understanding how to take an image and cut it to pieces. Later on you will go back and fix the connections.



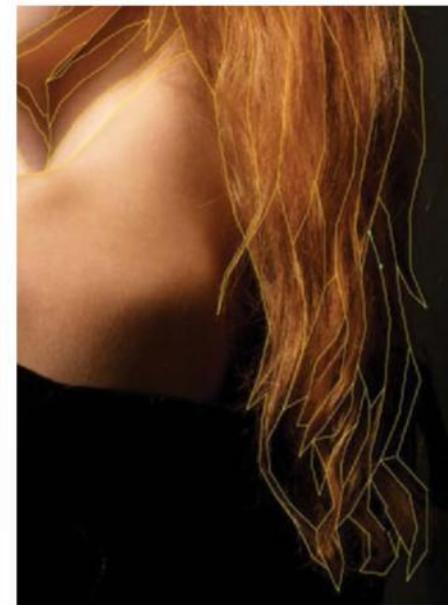
### 11 MAKING PROGRESS

This is a very long process, so you should take a break once you get the whole image lined up into pieces. The next part is harder and this is normally the part where people give up. Take a break!

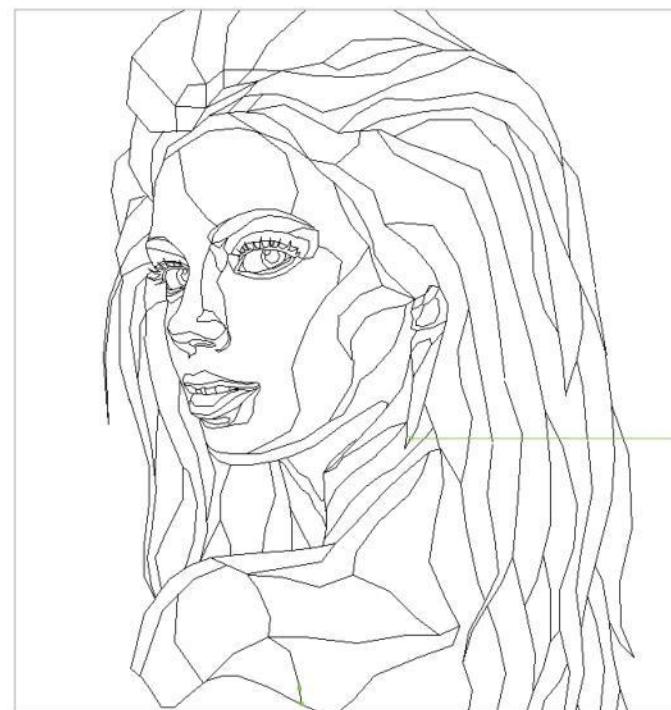


### 10 SPLIT HAIRS

For most portraits, the hair is the challenging part. You should try to split the hair into locks, or big strands of hair. This doesn't have to be perfect, just try to capture the direction of each strand and where it intersects with another.



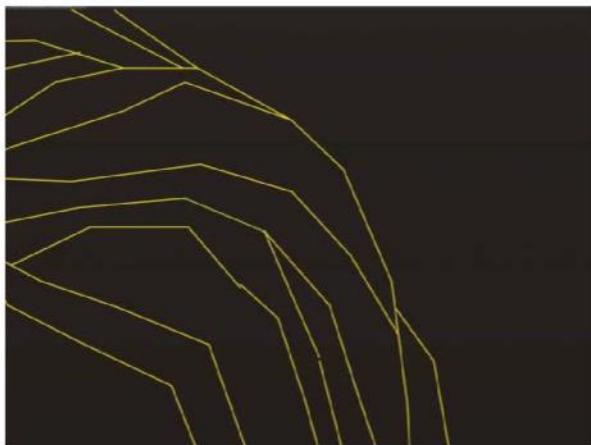
One of the most important parts in the illustration is the light inside the iris; this will give a lot of heart to the image. Keep on polying!



# New & mixed media

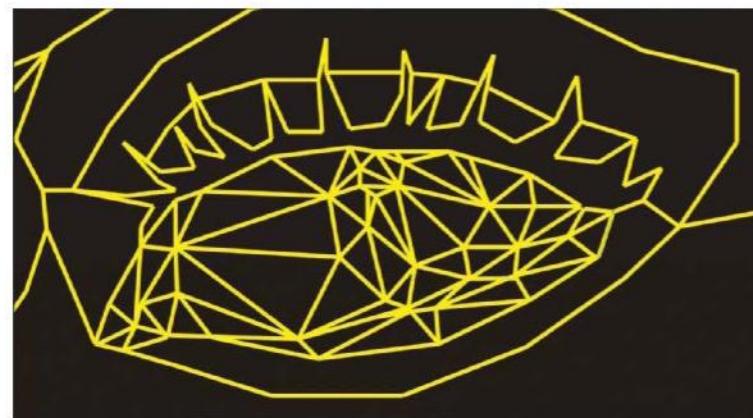
## 12 CONNECT THE LINES

Later on you will transform this grid into a Live Paint object, and any loose ends will be a problem. So, you should go over the grid you have created and connect the lines. There is no need to join them together – just put a dot on the other end so there is no gap in between them.



## 13 START POLYING!!

Now this is the fun part. Again, start with the smaller objects like the eyes. Zoom in and start creating triangles. The triangles should be created from the corners or intersections of two lines. Remember that this is a tiny part of the illustration, so if the polygon gets too small just skip it. It will not show at 100%. One of the most important parts in the illustration is the light inside the iris; this will give a lot of heart to the image. Keep polying!

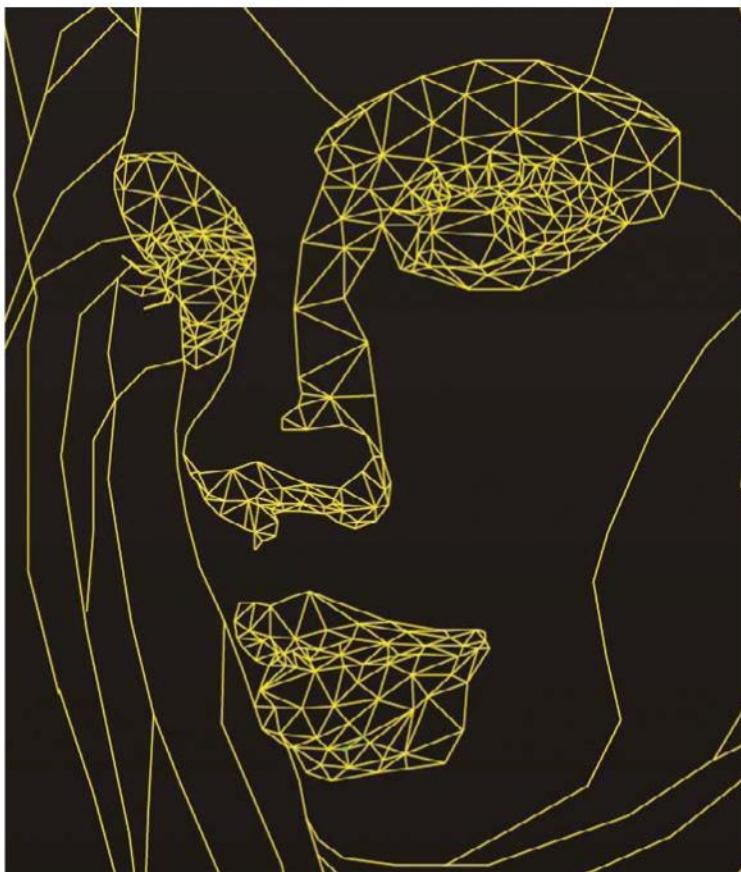


## ■ MAKING THE POLYGONS

CREATE THE POLYGONS AND GET COLOURING

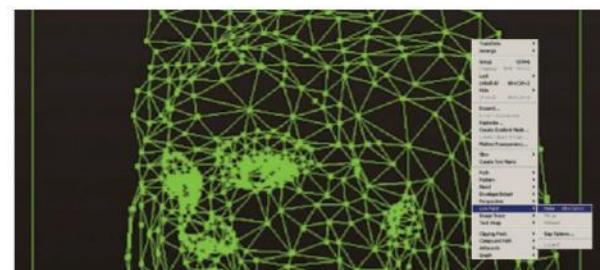
## 14 BALANCE THE POLYGONS

Start with the small parts, finish them and than move on to the big parts. This way you can connect the parts together and keep a variety of sizes. There should be a contrast in sizes, from extra-small polygons like in the eyes to big polygons in the cheeks, forehead and clothing. This makes the artwork far more interesting and diverse.



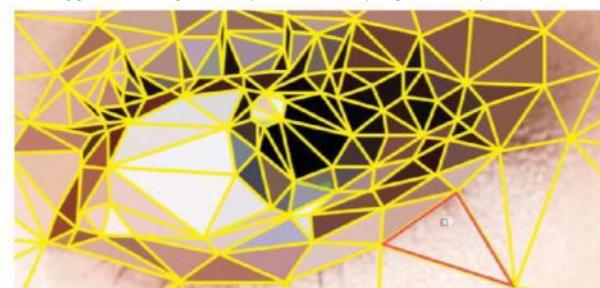
## 15 CONVERT TO LIVE PAINT

Congratulations! You finished the grid! The hard part is behind you. Now select the entire grid (watch that you are not selecting the background too) and go to Object>Live Paint>Make. Now you can colour the grid with the Live Paint Bucket. In Photoshop, you can create a Smart Object.



## 16 START THE COLOURING PROCESS

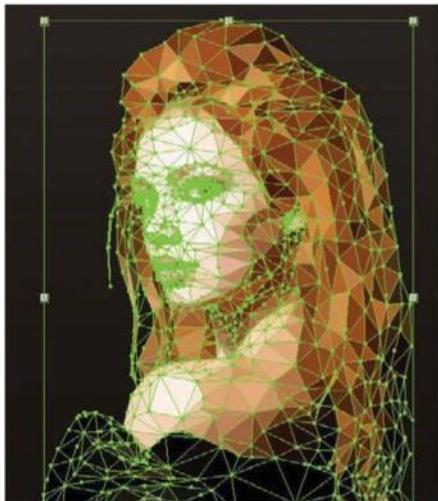
Zoom into the eye, sample the colour from the photo with the Eyedropper tool (I) and colour the polygon with the Live Paint Bucket tool (K). In Photoshop, simply use the Paint Bucket. Try to jump back and forth between the (I) key and the (K) key, sampling and colouring, one polygon at a time. DO NOT click the Bucket when the cursor is on the stroke – it will colour the whole illustration. Use the Spacebar to move around. Once you let go, it will go back to the previous tool. You can toggle the background layer to see the progress that you've made.





## 17 REMOVE THE OUTLINE

Once you are finished with the colouring process, select the artwork, go to the stroke colour in the Toolbar, and select 'None' to remove the stroke from the illustration. Go back to the illustration and try to find polygons that you didn't colour. It helps to put a white background behind the illustration; if you have a lot of white polygons in it, use a black background. The contrast will make it easier for you to spot uncoloured polygons.



### ■ STAY FOCUSED

Like I said, the technical side of this illustration is pretty much straightforward, the hard thing is not giving up, not making shortcuts and staying focused. If you need more guidance, have any questions or would like to see some more of my low-poly illustration process, you can contact me via facebook on [www.facebook.com/MordiLevi.gd](http://www.facebook.com/MordiLevi.gd). Thank you for reading!

## 18 MAKE IT YOUR OWN!

This is it! You have done it! Now you have an amazing low-poly illustration. The next step is customising it. Maybe break some polygons off the edges, make parts of the grid visible, alter some colours here and there. Drop the final artwork into Photoshop and play around with it. Make it your own!



### ■ QUICK TIP

To re-create the breaking polygons effect, select the artwork and go to Object>Expand. Ctrl/right-click the artwork and choose Ungroup. Repeat the Ungroup command until the polygons are separate, then you can play around with them. Remember to make a copy in case things go wrong.

# New & mixed media





# COMBINE PHOTOS AND GRAPHICS

LEARN HOW TO CREATE AN EXCITING, PAINTERLY PORTRAIT ILLUSTRATION FROM PHOTOGRAPHS AND TEXTURES

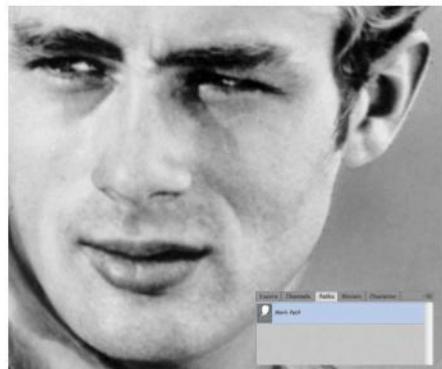


You don't have to be a whizz with the Brush tool to create an effective digital painting. In this tutorial, you'll discover how to transform a vintage photo of James Dean into a colourful illustration using just some simple photo-editing techniques and a creative use of textures. With the methods explained over the next few pages, you'll be able to create a dynamic composition that blends the iconography of 50s Americana with images of James Dean's beloved sports cars, his passion for which would sadly lead to his famous demise on

Route 41 in California. Photoshop is the most comprehensive tool for editing photographs and is ideal for this particular trip. Along the road you will learn how to separate photographs for editing, master layer masks, and effectively manipulate textures to create an organic, painted feel for your image. Everything you will need to build the illustration is supplied on [filesilo.co.uk](http://filesilo.co.uk), completely for free, but you're encouraged to bring your own creativity to some of the following techniques in order to fully explore the possibilities for this illustration and your future portfolio.

## ■ PREPARING THE STOCK IMAGES

CUT OUT THE PORTRAIT AND ADD A HALFTONE EFFECT



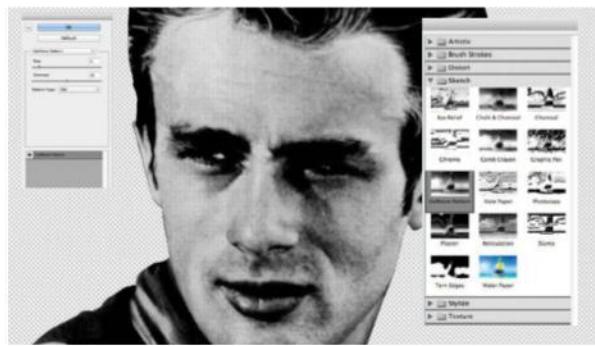
### 01 CREATE A HEAD-SHAPED PATH

Start by opening 'James\_Dean.jpg'. You need to remove his head from the background. You can do that more accurately using the Path tool. Go to Paths and create a new layer. With the Pen tool, start working your way around, adjusting the anchor points to create smooth curves where needed.



### 02 CUT OUT JAMES DEAN

Once the path is created, you can select it by clicking with the cursor over the Path thumbnail window and holding down Cmd/Ctrl. With the shape selected, create a new layer for it with Layer via Copy (Cmd/Ctrl+J) and you can begin to edit it. Ensure that the image is greyscale as you'll be using black and white before colouring.



### 03 ADD A HALFTONE EFFECT

As the photo isn't the greatest resolution, it helps to work with a halftone as well as the original to give added detail and a print feel. It's good practice to duplicate a layer before adding an effect, so once that's done go to Filter>Filter Gallery and choose Halftone Pattern. Use a Size of 2 and set Contrast to 25.



### OUR EXPERT

**ANDY POTTS**  
[andy-potts.com](http://andy-potts.com)  
[@AndyPottsTweet](https://twitter.com/AndyPottsTweet)

Andy Potts is an award-winning, London-based illustrator and animator. He's been commissioned by a wide variety of clients in advertising, publishing and design and his eye-catching illustrations have appeared in many international newspapers and magazines.

### SOURCE FILES

Go to <http://filesilo.co.uk> to access the source files needed to reproduce this design. These source files are exclusive to Illustrate with Photoshop Genius Guide readers.

## ■ WORK IN PROGRESS FROM VINTAGE TO FRESH



Progress 1: Cut out photos

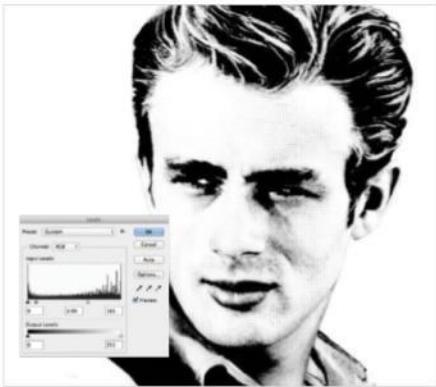


Progress 2: Layer textures on a photo



Progress 3: Build a dynamic and engaging composition

# New & mixed media

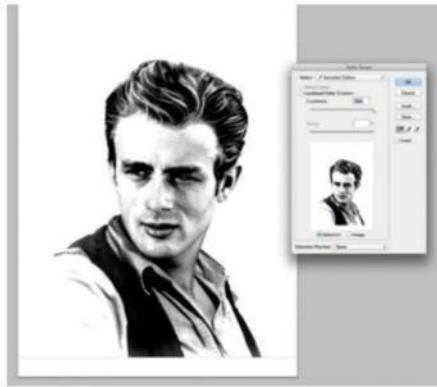


## 04 ADJUST LEVELS

After halftoning, you can adjust the contrast even further by using Levels to get good edges. Set Input values to 0, 2.90 and 165. To use these dark areas as a shape, you need to separate them using Color Range. Select the head and go to Select>Color Range. I tend to select the opposite tone to the one I need as this gives a more defined edge. So choose white as the sampled colour and set Fuzziness to 200. Okay that, and then go to Select>Inverse to choose the black before using Layer via Copy to move to a new layer.

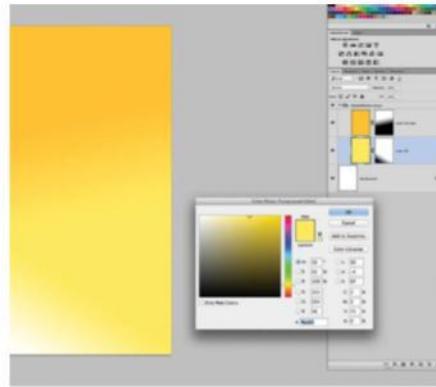
### QUICK TIP

Be sure to duplicate layers before applying effects or altering beyond recognition. It's always useful to retain the original shapes to refer to or recycle later on.



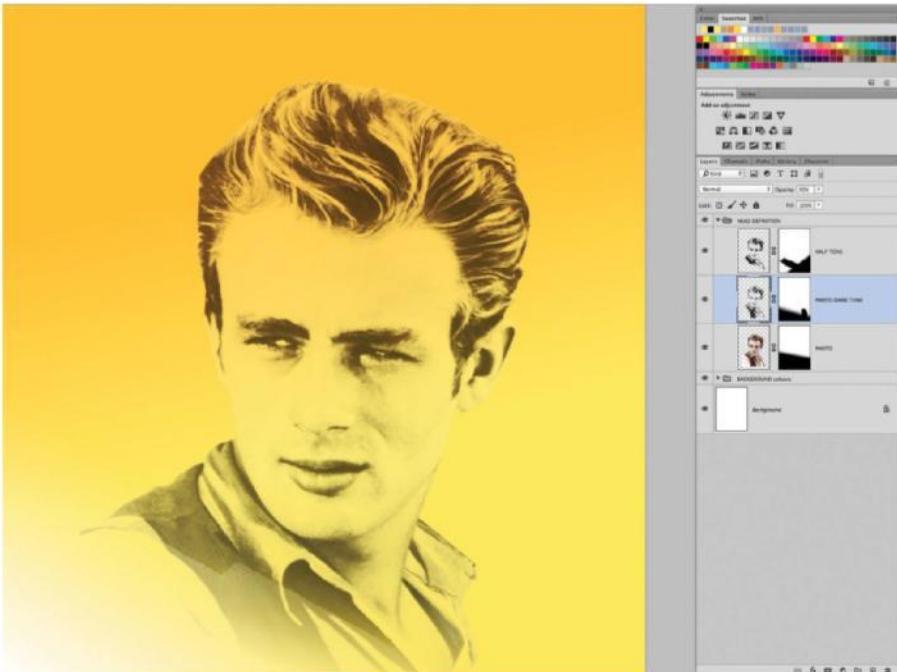
## 05 SEPARATE TONAL AREAS

You need to repeat the process of levelling, colour ranging and separating on the original non-halftoned head to get a wider range of dark facial tones separated on a layer as well. Go back to an earlier duplicated layer and go through the previous techniques. You should now have James Dean's darker facial areas in halftone and a regular range on separate layers to begin editing with. This is a process I use regularly to break down any photograph into its component light and dark areas and will be used again later in the tutorial.



## 06 CREATE A BACKGROUND COLOUR

I've worked with an A3-sized image, so create a new document in Photoshop at 300dpi. You'll use a yellow background, so start by filling the area with a bright, paler yellow. You can create a dark to light range by adding a layer mask to this and using the Gradient tool to make the bottom-left side transparent so the white background comes through. Create a new layer above the yellow and fill it with a darker and warmer yellow. Add another layer mask to this and fade off the bottom half.



## 07 BEGIN THE PORTRAIT

Drag your previously created layers, a halftone, photo dark tones and the original, from the James Dean document into your newly created yellow A3 one and group them. These will provide definition to your painterly layers later. You can make the bottom edges of the Dean image more interesting by adding a layer mask to each and using the Gradient tool to fade off at different points. To be more creative, you can open one of the brush PSDs and use that selected shape in the layer masks to delete areas around the edges and create more dynamic shapes.



## 08 PASTE IN COLOUR

Set the original Dean layer to Soft Light at 50%, the Photo Dark Tone to Overlay at 50% and Halftone to Overlay at 35%. You can start to build colour into the portrait now, so open up 'red\_blue\_colour\_wash.jpg'. I like to use bright, high-contrasting colours, and this was created with a red/blue Gradient Map on a basic watercolour texture. Copy this texture then select your Photo Dark Tone layer area and go to Edit>Paste Special>Paste Into. You can now move this coloured texture around within the layer mask to see what look works for you and achieve an instant pop art feel. Move the colour layer beneath the original face tone layers.



## ■ TEXTURING THE IMAGE

GIVE YOUR ILLUSTRATION AN ORGANIC FEEL

### 09 ADD UNUSUAL TEXTURES

It's fun to experiment with unusual textures to see what effects can be achieved and to take advantage of happy accidents. Included on FileSilo is a photo of a distressed paint texture called 'chipped\_paint.jpg'. Open this and Paste Into the same area as your colour wash. Once again, move the texture around until satisfied, then experiment with layer blending settings and opacity. For this you can settle on a reasonably subtle 40% on Normal.



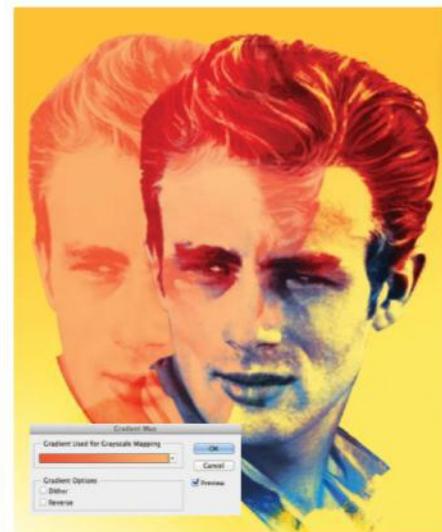
### 11 PAINT WITHOUT BRUSHES

Now you're going to start 'painting' the face without brushes. Use the Paste Into technique as it's a versatile way to build up really interesting visuals quickly. Open up 'Splat\_1.psd' and colour it with a pale yellow. Copy it and Paste Into the Gradient Map Dean head shape. Move the splats to the left side of the face in the layer masks. Experiment with placement and rotation to lighten that area and try a Screen layer blend effect. I've duplicated this layer three times with different placements. Open 'rshach.psd' and repeat the process, rotating the texture in the layer mask and picking out the nose to highlight.



### 12 BUILD UP TEXTURE LAYERS

Now you need to darken the right side of the head to add definition. Colour the 'rschach.psd' with a dark flesh tone colour and paste it into the Gradient Map Dean head shape as before. Rotate and position to create a darker line down the central face area. You can further edit these texture shapes by selecting the layer mask head shape then Layer via Copying the texture to a new layer. Add a new layer mask to this and fade the texture off one side for instance. Experiment with blue splat colours within the head mask shape to pick out forehead and hair elements.



### 10 GRADIENT MAPPING THE FACE

You need an underlying skin tone for the portrait, so go back to the original Dean layer and duplicate it. Use Levels to boost the black and white contrast if you need to, then select a light and dark flesh tone in the foreground/background colour palettes. Go to Image>Adjustments>Gradient Map and apply those colours to the black and white areas. This should give a good flesh tone base to be placed under the colour and definition layers.

**“** It's fun to experiment with unusual textures to see what effects can be achieved and to take advantage of happy accidents

### 13 PICK OUT DETAILS

You've been building up paint textures under your original face tone layers. Now you can start to paste in various coloured splats into the Photo Dark Tones shape and layer them on top. Try out yellow, orange and blue splats, placing them at the edges of eyebrows, lips and hair to pick out details. Change the layer blending modes to achieve interesting colour combinations. Create a simple shape with the Lasso tool on a layer and fill with a lip colour placed under the face tones. Do the same with the whites of the eyes.



# New & mixed media

## ■ CREATING THE LANDSCAPE

ADD THE ROAD, MOUNTAIN AND DINER



### 14 DEEPEN THE BACKGROUND

Now the head is in a good place, you can start to develop the background and composition. Deepen the colour background by opening 'orange\_yellow\_wash.jpg' and placing it behind the portrait. Use a layer mask and the Gradient tool to fade it off on the left side. Use the 'rschach.psd' shape to build up an interesting light texture on the left using Overlay blending modes and two layers with differing texture placements.



### 15 MAKE A MOUNTAIN

You can begin to build up the background landscape, starting with some distant mountains. Open up 'mountain.psd' and duplicate it onto a layer with an Overlay layer blend. Use a layer mask on this to fade off the top and bottom and use 'brush.psd' to create an interesting edge on the right within the mask. Duplicate this to create a Gradient Map colour version using a yellow and blue to substitute the white/black areas. Place above the overlay and fade off to the right so it blends into the overlay beneath.



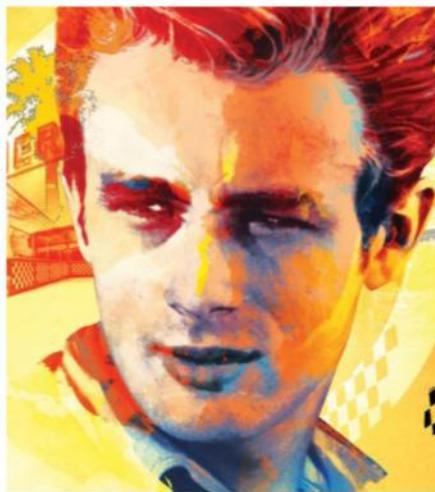
### 16 ADD THE LANDSCAPE

Your composition needs a road, so open up 'back\_road.psd' and place it into the document. To separate the road from the terrain, use Color Range to pick out the grey tarmac and reduce Fuzziness to 60 to get a clearer selection. Use Layer via Copy to put the road on a new layer, then fill it with a flat, warm grey. Use a Lasso tool to quickly select and delete any loose pixels around the road edges. Switch the back\_road photo layer underneath to Overlay blend mode at 90% and fade off the top, bottom and right using layer masking and the Gradient tool.



### 17 OPEN A DINER

The diner is an essential icon of 50s Americana, so you're going to work one into the composition. Open up 'diner.psd' and 'diner\_sign.psd'. Greyscale them both and up the contrast with Levels sufficiently so that you can select a good black tone image using the Color Range technique from earlier. Place the separated black tone layers of both into the comp as shown and fill with a flat, orange colour. Fill another layer of the diner with blue and fade that off to the right side with a layer mask to give a blue to orange colour gradient. You can duplicate another diner layer and apply Filter>Blur>Motion Blur to achieve a speeding-past effect when Multiplied onto the layer beneath.



### 18 ADD A FRAMING DEVICE

To bring the composition together you're going to add a circular frame in the background. Open 'circle.psd' and place it behind Dean's head as shown. Switch the layer blending mode to Overlay to give a sun-like luminescence. To make the shape more interesting, you're going to make it more intricate by removing areas. Open 'chequer.psd' and place into the comp at the bottom-right of the circle. Select the chequer shape and use this to delete from the circle in a layer mask. This offers a design counterpoint to the chequer design on the diner and suggests chequered flags and speed. Open 'palmtrees.psd' and do the same with palmtree 1 behind the diner sign. Place the palmtree layer underneath to also add definition. Place the white palmtree 2 layer to the left of the diner at the edge of the circle.

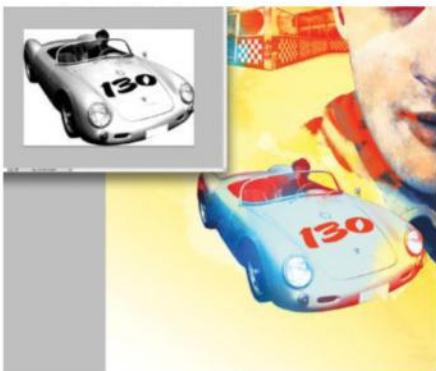
## ■ USING LAYER MASKS TO CREATE A DISTRESSED IMAGE

A technique that is employed here frequently is using paint splatter textures to create distressed masked edges. By creating a layer mask on an image, you can work away in the safety of the black and white matte area while retaining the original shape on the layer. Once you've selected a paint splatter shape, you can then position the selection in the layer mask and fill with black to remove portions of the image on the layer or with white to make visible again. If used effectively then your image can take on a more painted, organic look or appear distressed at the edges.



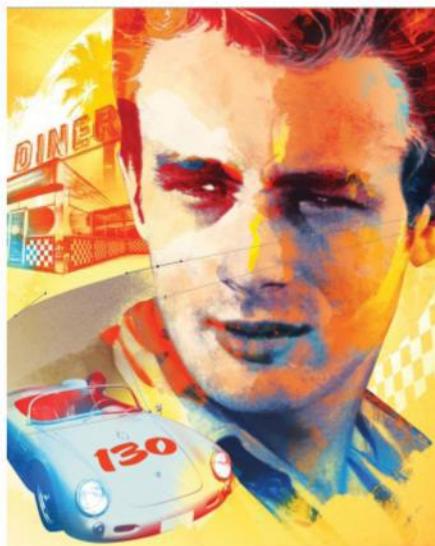
### ■ QUICK TIP

A good way to quickly merge many layers and create a new layer with everything included to make new edits to is by holding down Cmd/Ctrl+Opt/Alt+Shift+E.



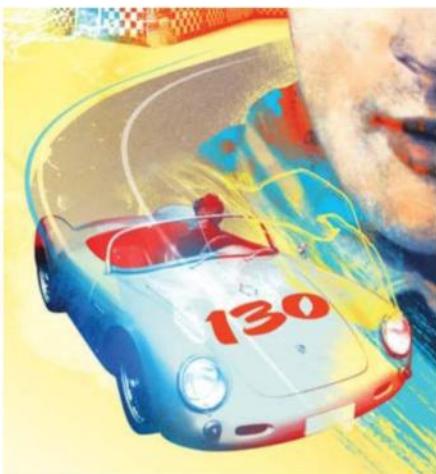
## 19 GET SOME WHEELS

You're now going to add the vehicle that Dean famously took his last drive in, the Porsche 550 Spyder. Open 'porsche.psd' and place into the composition. Use the Color Range technique to separate the dark tones of the vehicle and use 'red\_blue\_colour\_wash.jpg' to Paste Into it to add vibrant colour. Place the dark tone layer above and switch to an Overlay blend mode to add definition. Open 'shape.psd' and fill with a pale blue before pasting into the full shape of the cover to give a base colour. Use Magic Wand to select the numbers and pick them out with a red colour. To fill the interior with a red hue, create a path around the seat and window frame to select. The same can be done for the headlights to fill with white.



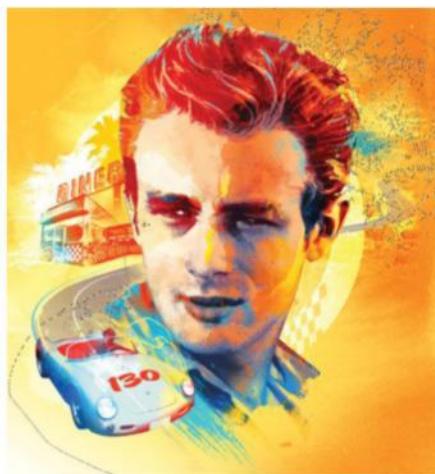
## 20 ROADWORKS

You're going to continue the road from the background to the foreground to place behind the car. To do this, create a path to achieve the smooth curve of the road. Take the anchor points to the background road to create a believable continuation. Select the newly created path shape and fill with the warm grey colour before opening up 'tarmac.psd' to Paste Into the road shape for texture. Switch the layer blend mode to Overlay at 90%.



## 22 NEED FOR SPEED

To emphasise the sense of speed, add some line work. To create simple colour lines that follow the curve of the road, select the road path already created. Fill with a bright colour then move the selection to the right by holding Shift and clicking the right arrow twice. Now delete, leaving behind a thin, curved line that tails off. Repeat this with other colours and use the Gradient tool with layer masks to fade the ends of the lines off smoothly. Open 'speed\_line1.psd' and 'speed\_line2.psd' and place them in the composition as shown. Fill the speed\_line1 with yellow to blend with the edge of the car.



## 23 TWEAK THE EDGES

Now the illustration is almost complete, it's time for tweaking. The solid edge of Dean's head could do with being a little more organic, so to make it easier to edit, collect all the Dean paint and colour layers into a group separate from the original photo definition layers. Duplicate the group and merge it to create one easily editable layer, then turn off the original group layer. Create a layer mask for it and use the selection of 'splat\_1.psd' to delete areas around the top edges of Dean's head in the mask until satisfied. Fill a couple of layers with blue and yellow splats to place under these edited areas to create a painterly interaction with the background.

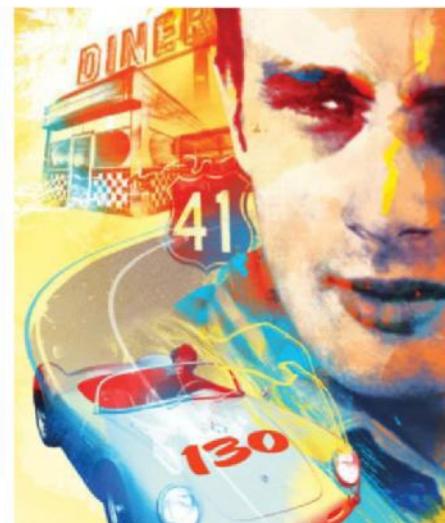
## QUICK TIP

Using actual scanned-in paint textures in your work can lend the image an authentic painterly look that can be more effective than digital painting, which can sometimes have a synthetic look.



## 21 ADD PAINTERLY TOUCHES

You're going to integrate the car into the scene a little more by adding a few painterly textures. Open 'paint\_texture.psd' and paste into the composition. Fill it with yellow and place near the rear of the car, switching to a Color Dodge layer blend mode to give a painterly highlight. Open up 'brush.psd' and fill with blue to place at the front of the car, creating forward movement. Experiment by pasting some blue splats into the bottom area of Dean's shirt near the car to visually connect to it and add to the rushing effect around the car.



## 24 LAST-MINUTE DECISIONS

An illustration is never really finished and there's always more to be added. Let's add an extra something by the diner and road where it feels a little sparse. Open '41\_sign.psd' and place as shown. Paste 'red\_blue\_colour\_wash' to bring it into the scene and distress it by using a splat selection shape to delete areas in a layer mask as before. Place a yellow fill under the numbers to bring them out. Add a final palm tree (tree 3 from 'palm\_tree.psd') to the right of Dean under the chequer pattern to balance out the comp. That should just about do it.

## BLEND 3D AND PHOTOS

BUILD A COMPLEX SCI-FI PHOTOMANIPULATION BY WORKING ACROSS MULTIPLE PLATFORMS



Creating a piece of art that is as detailed and complex as this one may seem like a mammoth task, but with the right stock imagery and proper software, photomanipulation can be a breeze!

In this tutorial, we show you how to go about building a futuristic museum scene, starting with 3D modelling in CINEMA 4D and creating vectors in Illustrator, which you will then learn to piece together in Photoshop. Details are important, so have fun rendering less obvious elements like the floating holographic displays and dust particles in the space

scene. A big focus has been put on how to handle large Photoshop files within a dynamic workflow, so we give you some top tips for dealing even with hundreds of layers.

If you can, take your own stock photographs in order to get the most convincing results, but many of the textures and images for elements like the holograms can be found through a simple web search. Not every step is explained in detail here, so you will have to use your own initiative and imagination for some aspects of the image. But remember; the more unique the better!



### OUR EXPERT

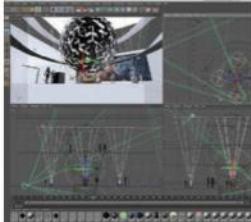
**YVAN FEUSI**  
<http://aiven.net>

Yvan Feusi is a 24-year-old professional graphic designer and illustrator from Geneva, Switzerland. After working at an agency, he left to work as a freelancer. He is part of the digital art collective Slashthree.



# New & mixed media

## ■ WORK IN PROGRESS COMBINING ASSETS



Progress 1: 3D sketch



Progress 2: 3D render



Progress 3: Fix in Photoshop



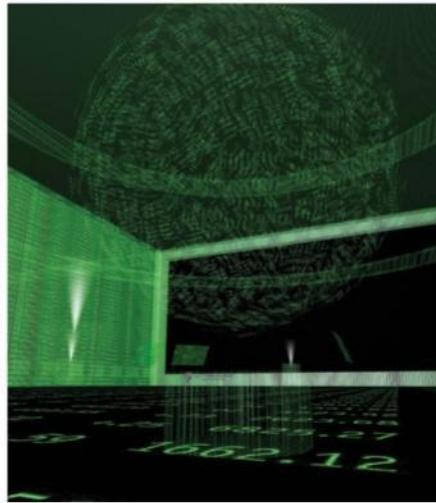
### 01 SEEKING INSPIRATION

Unless your aim is to create something completely random, never start a project like this if you don't know exactly what you are looking to achieve. Going out without a plan can often lead to problems later down the line. Set aside some preparation time to search for creative and technical inspiration, develop an original idea, draw some sketches on paper for the composition and set yourself a quick task list. Don't block yourself with technical limits during the creative stage. Every challenge surpassed is knowledge for later.



### 02 3D MODELLING

CINEMA 4D software was used to create the base of the scene. You only need basic knowledge of any 3D program to create something similar. However, you could also work your scene from a photo of a room, street, landscape or whatever fits your concept. Use imagery from stock websites or take your own photos to fit your ideas. It's just about having a base for the perspective. You will be able to modify everything during the process in Photoshop anyway.



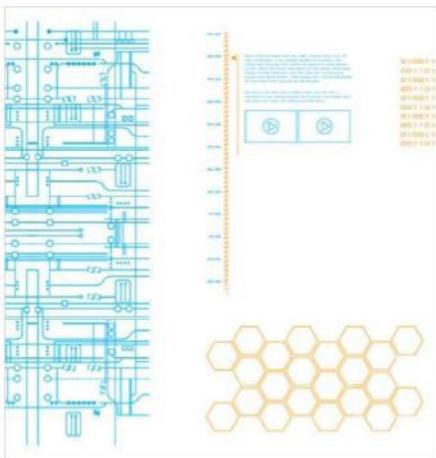
### 03 3D RENDERING

As you are going to work mainly in Photoshop, you don't want a flat render of the whole scene. It is more interesting to render each important element individually with their alpha masks and recompose the whole scene in Photoshop. You will then be able to work on each element in a separate layer. You can also render in multi-passes if you want to adjust the lighting, shadows and reflections later. You can render the scene with various shaders, and alter their opacity in Photoshop.



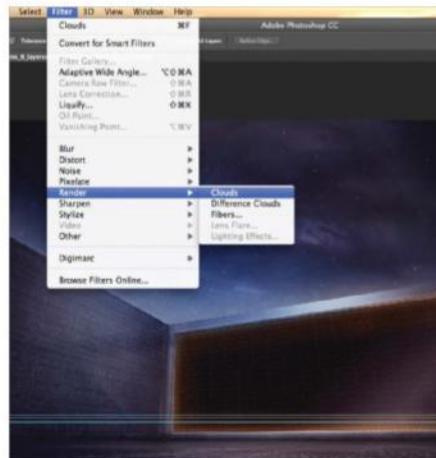
### 04 PREPARE YOUR PSD

Create your main Photoshop document in high resolution (A3 at 300dpi) and set the Colorimetric Profile to RGB – this helps to make it universally accessible. Now import your renders into Photoshop and keep the document clean, create groups and name layers. When you import external files into your main PSD, import them in HD and convert the layer to a Smart Object. This way, you can always double-click on that layer and change its content without any loss.



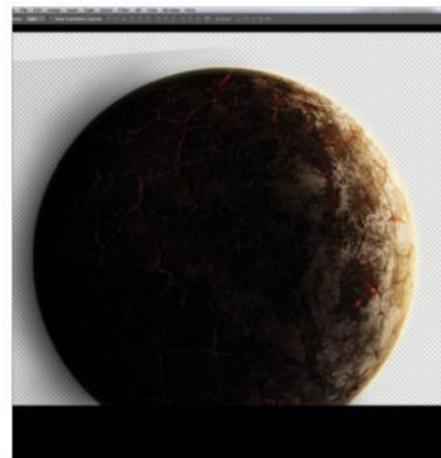
## 05 PREPARE SCI-FI VECTORS

Now using Illustrator, prepare a few sci-fi themed vector forms that will be incorporated into the main file later to create holograms or textures. For example, you can use the font Bank Gothic to make lines of the digits 010101 and some technical circles and lines. You don't need to worry too much about texture and colour here, as you can apply them later in Photoshop. You will also need to import the vectors as Smart Objects, so you can modify your forms further down the line if needed.



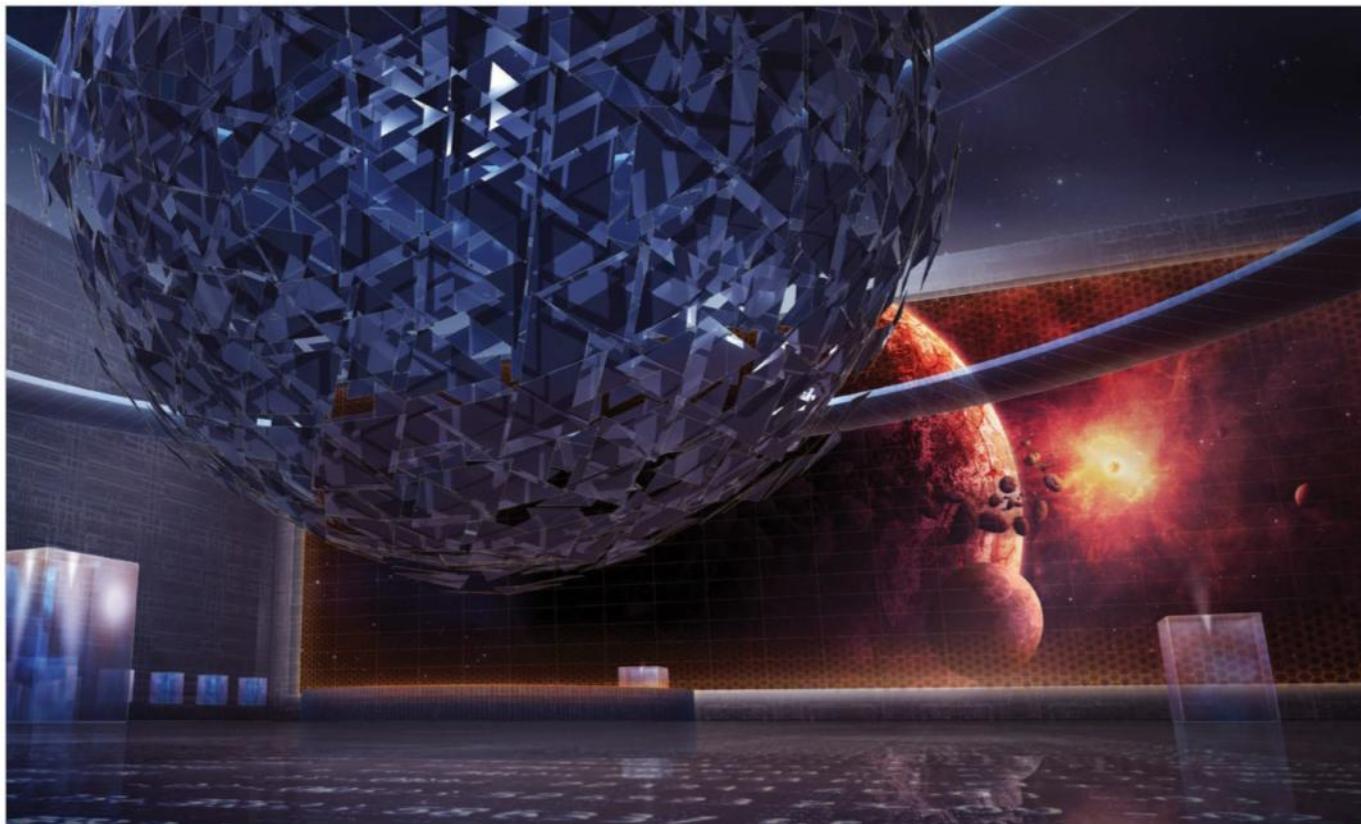
## 06 TEXTURE THE SCENE

Import your vector patterns into Photoshop and adjust their perspective to fit on the wall. Apply a soft Inner and Outer Glow layer style so they look a bit like a hologram. You can also apply Filter>Render>Clouds with black and white on the layer mask. It will make the texture look less vector-like but more transparent in some parts. Remember to work the reflections, lighting and shadows but don't spend too much time on the colours, as you will re-work them in the final step.



## 07 CREATE A SPACE SCENE

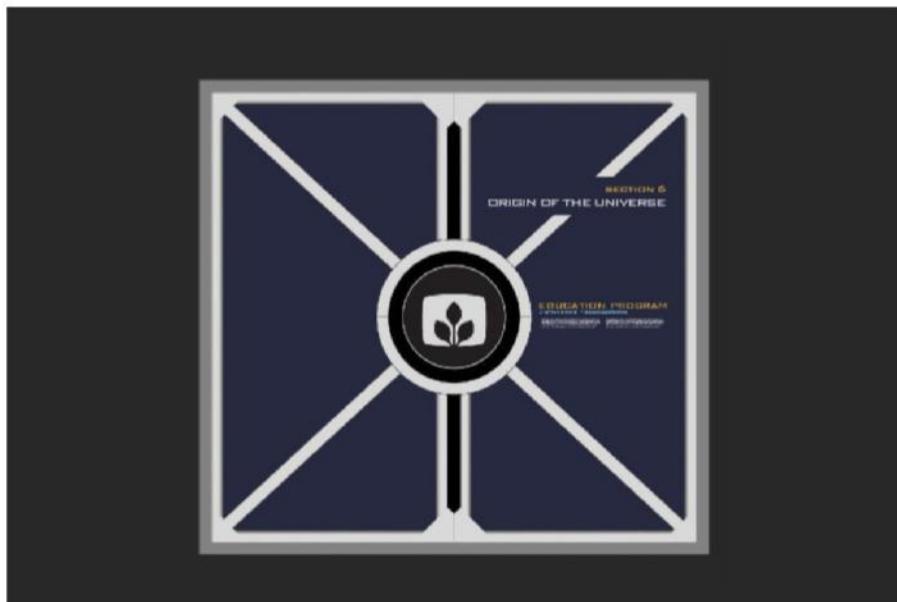
In a separate PSD, import image 9115887 from [Dreamstime.com](#) and duplicate it to create a bigger texture, then rasterise it. Once you have your texture on a single layer, make a round selection and use Filter>Distort>Spherize to create the planet's volume. Then add lighting and shadows using clipping masks or layer styles. Use the same method to add more details like lava, clouds and lakes. For the nebula, you can paint it or use pictures of smoke. Mix them using layer styles and play with colours.



## 08 INTEGRATE THE WINDOW

Once you have finished creating the space scene, Select All (Cmd/Ctrl+A), Copy Merged (Cmd/Ctrl+Shift+C) and paste it (Cmd/Ctrl+V) into your main PSD file. Convert the layer to a Smart Object before modification and then adapt the perspective. Add some layers on a clipping mask where you will import the vector sci-fi textures to bring some more details to the window. Then use layer styles to add an orange Inner Glow to the window.

# New & mixed media



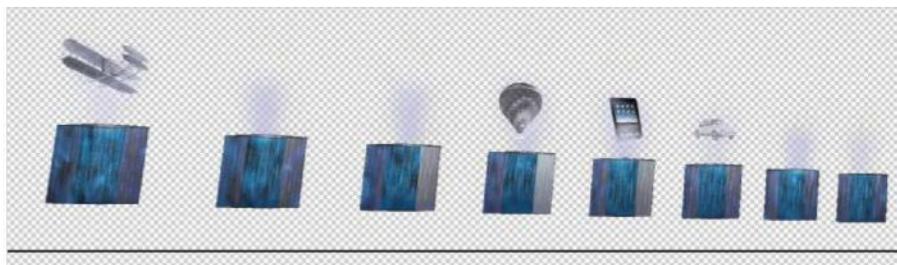
## 09 DESIGN AND INTEGRATE THE DOOR

Create a new PSD file again (square size) and start to design a futuristic-looking door. You can do this in Illustrator or directly in Photoshop using vector shapes. Add some volume via Layer Styles>Bevel & Emboss. You are not looking to add textures or complexity here, as you can do that in the main file with clipping masks later. When you are happy with the design, import it into the main file as a Smart Object, then adjust the perspective and finish the integration.



## 10 PHOTOGRAPHY AND ISOLATION

You don't need a professional camera or to work in a studio to take these kind of photos. The goal is just to have a base. There are various methods that you can use to isolate the models from their backgrounds; it all depends on the original image you use. Quickly cut out the model using the Polygonal Lasso tool or the Pen, but not the head. Apply your selection on a layer mask. Then it's best to use a tablet to re-paint the hair of the model, unless with a flat background, when it's better to use Select>Color Range.



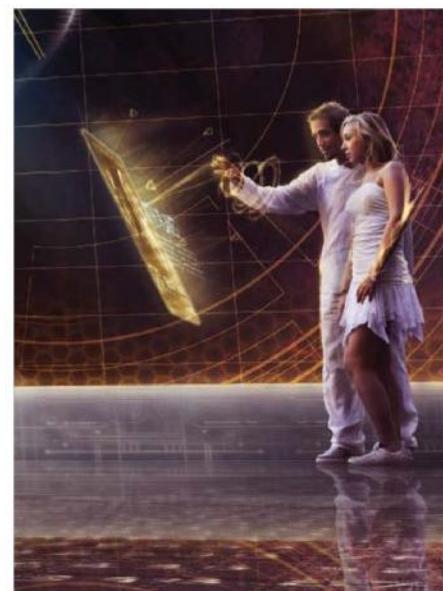
## 12 CREATE HOLOGRAMS

Creating a hologram in Photoshop is simple. Here is one method you can use if you are starting from a photograph; create an 85% Opacity layer with Inner and Outer Diffuse Glow. Then add your photograph on a clipping mask and apply Filter>Render>Clouds (grey and white) on a layer mask. Change the layer's blending mode to Linear Dodge (Add). Add a layer of black horizontal lines with an Overlay blending mode at 50%.

## ■ QUICK TIP

Learn as many Photoshop shortcuts as possible and later you can create your own by going to Edit>Keyboard Shortcuts. Using the menus and searching for an option slows down your workflow massively. You have to become a shortcut pianist to be able to work fast enough and do more. It makes a lot of difference.

“ Don't block yourself with technical limits during the creative stage. Every challenge surpassed is knowledge you'll use later ”



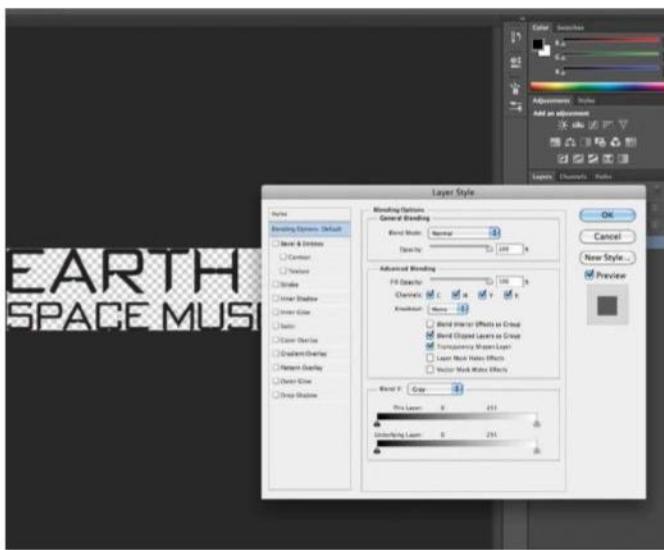
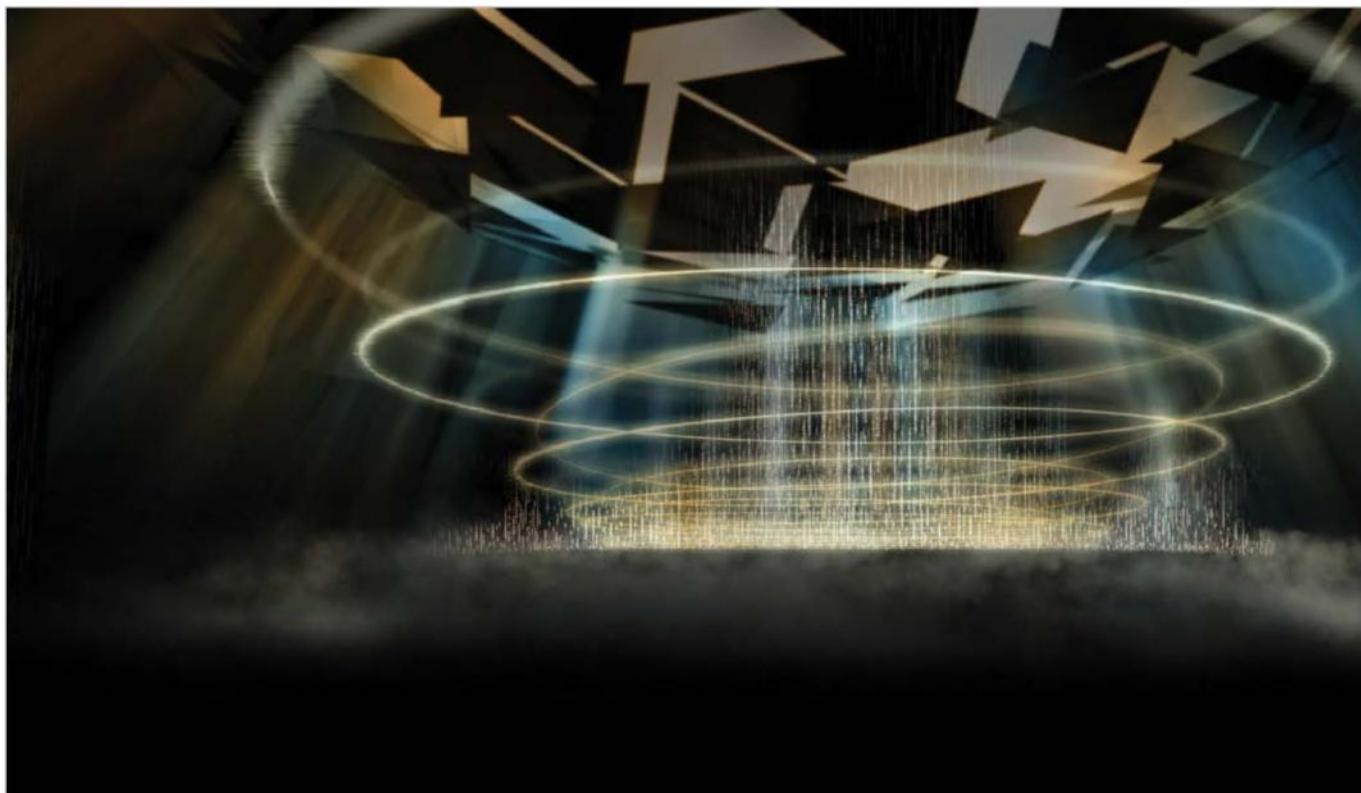
## 11 INTEGRATE AND ADAPT THE MODELS

Import the isolated models into your main file as Smart Objects, then resize them and fix their perspective. Directly add a Dynamic Smart Sharpen filter with Amount at 100% and Radius at 0.6px. Superpose adjustment layers on a clipping mask to fix colours. On a new layer, you can paint the shadows. On a second layer, paint the lighting. When you are done with the integration, improve the models by painting in some more details like floating holograms as well as reflections and shadows on the ground.



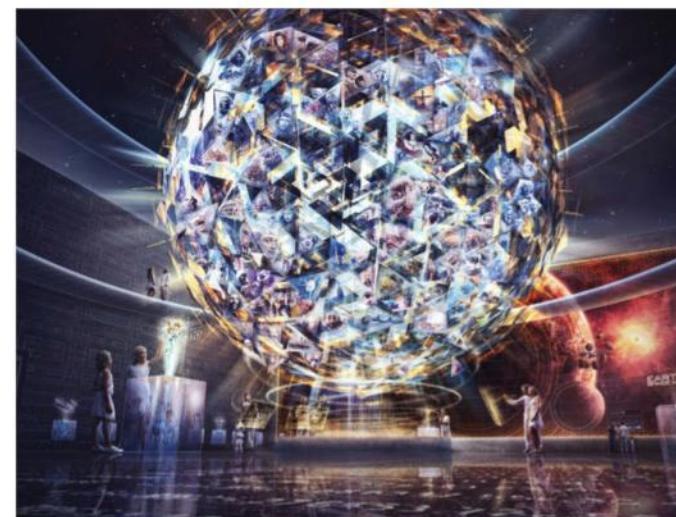
## 13 MORE HOLOGRAMS

At the centre of the scene, you can see a storm of floating data. You can use the textures you made in Step 5, including the series of digits, to make your own. Flip the texture vertically and colourise it in yellow/orange. Change the blending mode to Linear Dodge (Add), set the Opacity to 80% and add a layer mask, then paint the edge with a smooth black brush. You can then duplicate the layer any time you want. Resize it so that it's small enough to not be readable.



## 14 QUICK 3D LOGO

If you want to create a quick logo in 3D, use Illustrator to make a type logo and vectorise it. Modify the font to look futuristic and import it into CINEMA 4D to generate a render with a transparent and reflective shader. Import the result into Photoshop with an alpha mask and complete the integration by changing the layer styles and blending mode to Screen, for example. Bring in more details around the logo, like the holograms made in the previous step.



## 15 FINAL LIGHTING FIX

When you are done with everything, it's time to fix the global ambience of the scene with a group of adjustment layers on the top of your document. Remember that you can add a layer mask to adjustment layers, and benefit from more control by painting directly in black and white on the mask with a smooth round brush at 50% Opacity. Make sure that you bring enough contrast into the highlights – this is especially important due to the holograms in the composition. Your scene is now complete!

## COMBINE 3D AND PHOTOS

COMBINE 3D INPUT WITH PHOTOGRAPHIC MATERIAL TO CREATE A BAYOU SWAMP FILLED WITH FUN-LOVING ALLIGATORS



The basic goal is to take the 3D rendered alligators and water and use Photoshop to blend them with the original photograph of the bayou using masking, cloning and all kinds of colour corrections. It is often quite difficult to replace such a large part of the photograph with 3D material, which is why we created this tutorial to show you some of the tricks and workflows we used to accomplish this. One of the harder parts is getting all of the colours right so that there is a nice, balanced feel to the whole visual and things don't feel out of place. This is why a lot of focus will be on this part of the process. Finally, you will also learn how to add a few finishing touches to the scene to make it an even stronger composition.





#### OUR EXPERTS

FEDDE SOUVEREIN AND  
JAN STEL

[www.souverein.nl](http://www.souverein.nl)

Fedde Souverein and Jan Stel work at Souverein design agency based in the Netherlands. Souverein is the CG supervisor and Stel the digital artist. They both love working on creatively challenging projects.

#### SOURCE FILES

Go to <http://filestilo.co.uk> to access the source files needed to reproduce this design. These source files are completely exclusive to Illustrate with Photoshop readers.

# New & mixed media



## 01 RENDER THE RAW BACKGROUND

The first thing you will be doing is rendering out the RAW background, which was shot by the American photographer Cade Martin as input for this visual. Do this by opening the file 'Original Background Input.cr2' in Photoshop's Camera Raw or another program. Play around with settings like exposure, contrast and highlights to make it more pleasing to the eye and create a more exciting looking background. Once you are satisfied, click 'Open Image' to open it in Photoshop.



## 02 STRAIGHTEN THE HORIZON

As it was shot on a boat, the horizon is not a nice straight line and the whole image is tilted. To correct this and to make it more suitable to work with, select the background layer in Photoshop and duplicate it by going to Layer>Duplicate Layer. In this way, if you mess up your transformation you will always have a backup! Select the layer and press Cmd/Ctrl+T to enter the transformation mode. Now you can rotate and transform the background until it is positioned the way you want.

Often you will get various masks from the 3D program, which means you don't have to create these by hand



## 03 ADD A NEW SKY

Since the sky in the original background isn't very exciting, you may want to replace it with something more interesting. Open 'Sky Input.jpg' and drag it into the background PSD. Position it where you would like it to be and by using either the Eraser tool or preferably by using Photoshop's masking system, try to blend it in as well as you can with the original background. Go to Layer>New Adjustment Layer and choose Curves, Hue/Saturation or Color Balance to adjust the colouring of the sky.



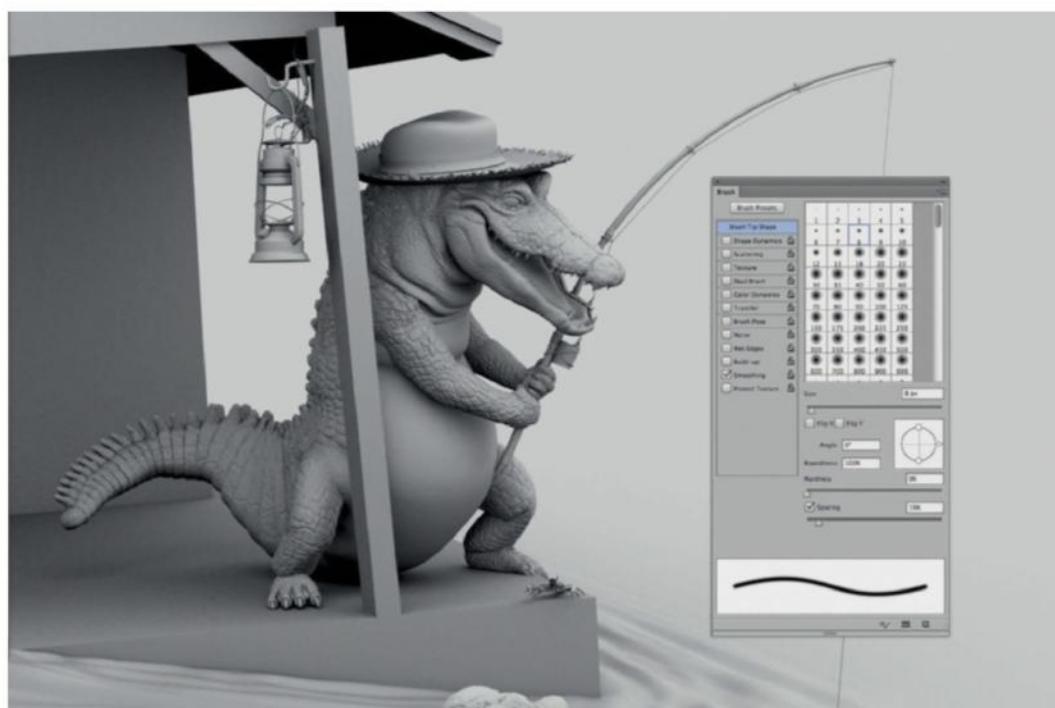
Progress 1: Sketch the idea



Progress 2: Insert 3D renders



Progress 3: The final output



## 04 CHECK OUT THE VARIOUS 3D INPUTS

Open the file '3D render input.psd'. These are the images that were made in the 3D package Autodesk Maya. Often you will get various masks from the 3D program, which means you don't have to create these by hand in Photoshop as they are a perfect fit! They will allow you to mask out the alligators, the water and various other parts like the musical instruments and the jacket. The other renders that are included are the AO layers (Ambient Occlusion). These have various uses, but most importantly they can be used to create extra shadowing in the renders.

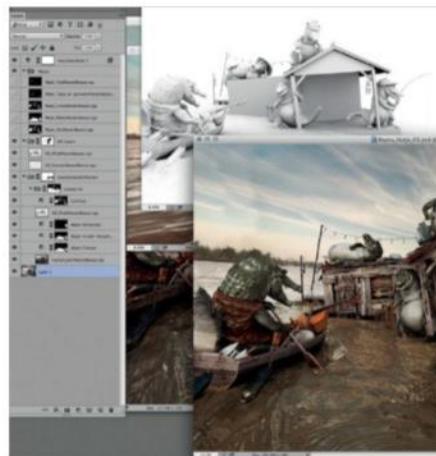


## 05 ORGANISE YOUR LAYERS

The next thing to do is to drag all the 3D layers into your PSD with the background and new sky. Once you've done this, it's important to organise the layers by creating folders. Select all the 3D layers and go to **Layers>Group Layers**. All the renders will be put into a folder, which helps to keep everything sorted, especially when working with many inputs. Also make sure you rename the folders so it is clear which one does what. You can add masks to folders, so you don't have to mask each individual item.

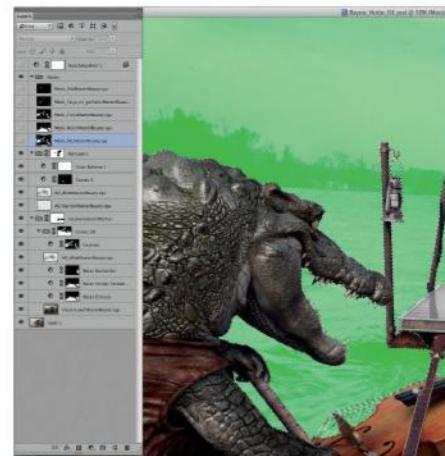
### ■ QUICK TIP

Using adjustment layers instead of applying colour corrections directly on the layers allows you to undo and/or change the adjustments you have made to said layers. You can even apply a clipping mask to the adjustment layers, allowing you to brush away the colour corrections on specific parts where you don't want them!



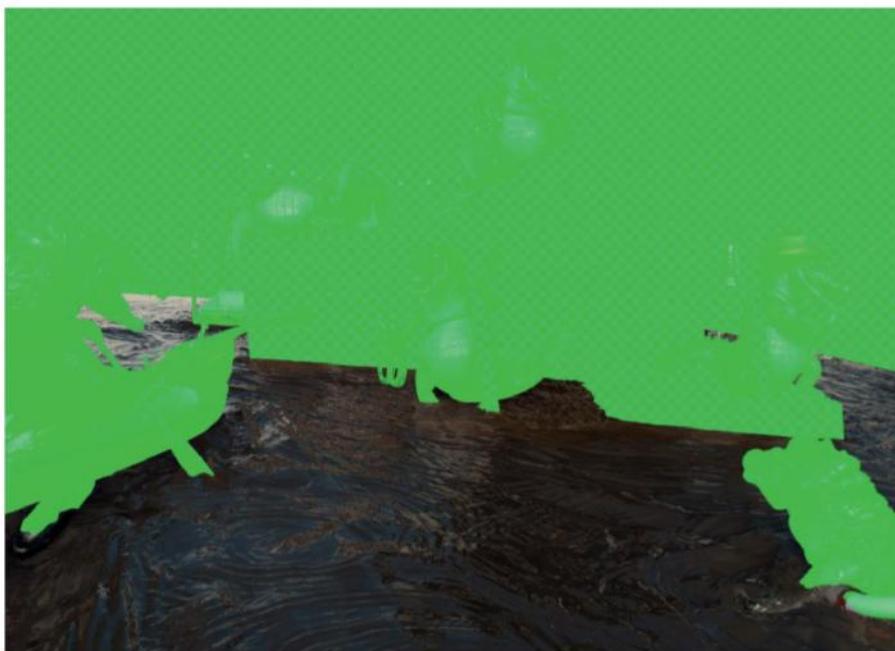
## 06 CHANGE THE BLENDING MODES

Select the 'Alligators\_AO\_Wide' layer. Place it on top of the 'Base Render' layer and set its blending mode to **Multiply**. The effect is too heavy now, so set its layer transparency to 50%. Do the same thing for the 'Alligators\_AO\_Narrow' layer. This will add shadowing to the more narrow crevices and such. To add more spice to the look of the alligators, duplicate the Alligators\_AO\_Wide layer and change its blending mode to **Overlay**. This will add a very nice contrast to the whole image.



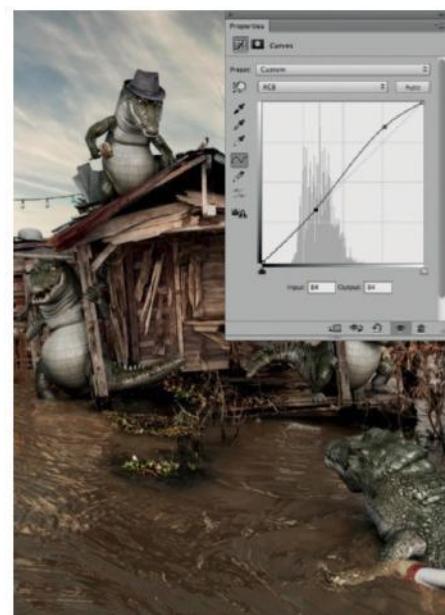
## 07 ASSIGN THE CORRECT MASKS

To have as much control as possible over where the 3D renders are visible, you will need to mask them. Go to the **Channels** tab, select the 'Mask\_All' channel and drag it to the little dotted circle below to create an active mask. Select the group you created for all of the 3D material and apply the selection to it as a layer mask by pressing the 'Add Layer Mask' icon at the bottom of the **Layers** tab. This will allow you to see the original background you created through the 3D renders.



## 08 MASK THE WATER SEPARATELY

Duplicate the Base Render layer, drag it out of the group, below the main render group, and apply the water mask to the layer itself (not the group), so you have the water masked separately. In this way, you can make colour corrections to the water without it affecting the rest of the 3D renders. But even more important is the fact that you can now put another clipping mask on the group itself, allowing you to brush away the 3D water where you don't want it, in this way blending it with the original water. Try it out!



## 09 APPLY GLOBAL COLOUR CORRECTIONS

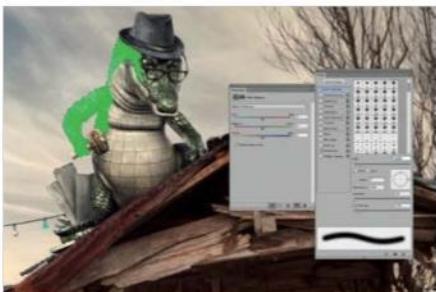
As everything has been roughly put together, now would be a great time to create some global colour correction. Go to **Layer>New Adjustment Layer>Curves** and play around with the curve by adding points to create some contrast, and adjust the colour a bit by using the red/green or red channels specifically. You can also use the Hue/Saturation adjustment, the Color Balance adjustment, or any other tool you feel comfortable with for this.

# New & mixed media



## 10 COLOUR CORRECT THE WATER

It's now time to make the rendered water fit in better. For this you can use a combination of adjustment layers (like Curves and Color Balance) to shift the colour of the water from its original hue to the hue of the water. By playing around with the different adjustment layers and sometimes adjusting the clipping mask of the water layer group, you can make it blend well with the original water.



## 11 COLOUR CORRECT THE ALLIGATORS

Next, you will give the alligators a hue more to your liking. You can use the 'Mask Alligators' from the channel box to create a selection of only the alligators. Then create an adjustment layer with this selection as a clipping mask. Use Curves and add some points in the RGB channel, then move them around to enhance the contrast. Then create a Color Balance adjustment to play around with the colours.

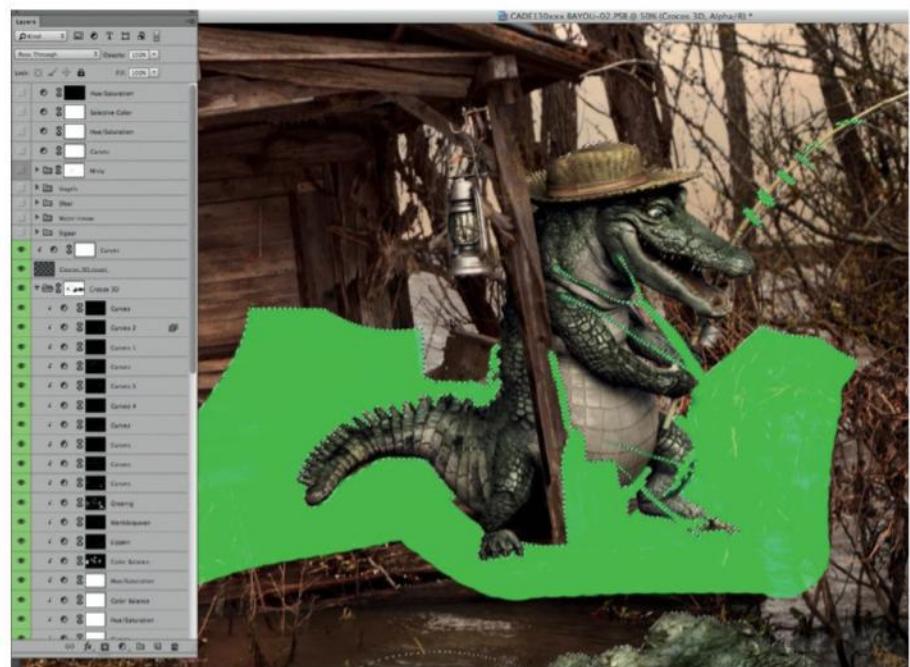


## 12 CURVE THE INSTRUMENTS & BOAT

The boat and the musical instruments in it could also use some grading. Use the 'Mask Various' from the channel box as a selection, but use the Lasso tool (while holding Opt/Alt) to deselect the parts you don't want to use. Create a new Hue/Saturation adjustment layer with the selection as a clipping mask and decrease the saturation of the reds. Next try adding some contrast with another adjustment layer to the instruments and the boat.

## 13 ADDITIONAL MASKS ON THE FISHERMAN

When you look at the alligator that is fishing, you'll see that he should actually be behind some of the twigs and branches of the background. To achieve this, apply a blank (white) clipping mask to the group of the 3D renders. Using a black brush, brush in the clipping mask to erase parts of the alligator where the branches should be in front of him. Clear some of the branches to integrate him into the background more.



### QUICK TIP

Learn to illustrate if you can! Being able to draw on top of the visual or repairing certain parts that don't work using your own techniques is very helpful! You don't have to be a master illustrator (though it helps), but some basic skills go a long way.



## 14 ADD A CIGAR AND A SIGN

Now it's time to add some fun little details to the visual. By either drawing them yourself or using photographic material, you can add things like a small sign and a cigar to the visual to give it more character. It could be anything of course, just some fun little extras to lighten up the gator's living environment. If you are not a great illustrator, take your digital camera and shoot something, grading and integrating it into the visual.



## 15 ADD MIST TO THE VISUAL

To enhance the feeling of it being a swamp, you could add some mist by photographing steam or clouds or illustrating it yourself. The best way to blend the mist is often a combination of lowering the transparency and trying out different blending modes (like Lighten or Screen). Apply a clipping mask to the mist layer. Brushing in this mask with black allows for erasing the mist where you don't want it without actually throwing away the material you don't use.



## 16 ADDITIONAL BEAUTY RETOUCH

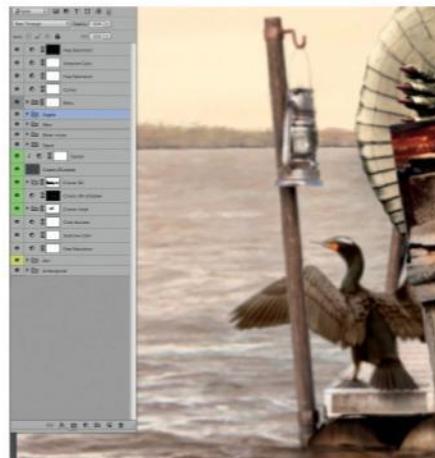
Now it's time for some fun! You'll be adding some make-up and nail polish to the female crocodile to make her stand out from the males a bit more. By using a Hue/Saturation adjustment layer with Colorize selected, a Color Fill layer set to Color blending mode, or even just by creating a blank layer on top and brushing over it, you can change the colour of her nails and make them a bit shinier. You could also add some lipstick to her mouth using the same method.

**“**It's advisable to put a photographic grain on top of the whole image to blend everything together nicely



## 19 CHECK YOUR WORK

The final step is to check your work. Make sure all the clipping masks have been made nicely, without any holes in the masks or any edges that are too sharp or soft. Also check if all the colour adjustments you made fit in and check that there aren't any adjustment layers that pull the colours apart. Finally, check to see if there are any weird spots or artefacts in the visual that you have missed. If there are, now is the time to take care of those by brushing over them.



## 17 ADD BIRDS TO THE BACKGROUND

Since only alligators make it a bit of a bland habitat, add some birds. You could take photos of birds yourself or use stock images. Mask them out and find a nice position for them in the visual. Make sure the masked edges of the bird as well as their overall sharpness matches that of the visual itself or it will stand out too much and will not be believable. If it is too sharp, try to blur it a bit. Also make sure the edges of the clipping mask are not too sharp or too blurred, or they will feel out of place.



## 18 APPLY PHOTOGRAPHIC GRAIN

Since the visual consists of all kinds of different inputs, it's advisable to put a photographic grain on top of the whole image to blend everything together nicely. Open 'Grain.jpg' and drag it on top of all the other layers in the main visual. This is actual photographic grain and not just an applied noise filter. Change its blending mode to Overlay. This will blend the grain nicely with the original image and merge all the different inputs together, just adding that little extra photographic feel to it.



## 20 THE FINAL IMAGE

Finally you are done! If you followed the steps provided and added some creative input of your own, you should be looking at a nice and comfy home for your alligators. If you want to spend some more time tweaking the visual, you should certainly do so. Having read this tutorial, you should now be more proficient in integrating 3D material with photography and aware of what to do to blend them together. Well done and thank you for reading!



#### OUR EXPERT

BÜRO UFHO

[www.ufho.com/](http://ufho.com/)

"Not only can Photoshop's filters help to enhance an illustration, but we also find that using a combination of filters can help to speed up the illustration process."

"We are both artists under the moniker kittozutto, have a graphic design studio, BÜRO UFHO, and have been using Photoshop for more than 10 years."

#### SOURCE FILES

Go to [www.filesilo.co.uk](http://www.filesilo.co.uk) to access the source files needed to reproduce this design. These source files are exclusive to Illustrate with Photoshop Genius Guide readers.

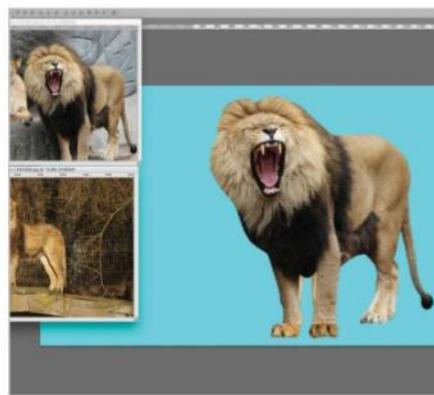
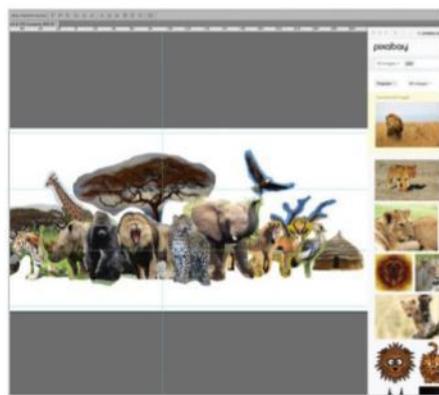
## USE FILTERS FOR PHOTO SKETCHES

DISCOVER HOW TO TRANSFORM PHOTOS INTO A SKETCHED ILLUSTRATION



Nature is a wonderful thing but sometimes, we forget how Earth is home to not just you and me, but also all the different beautiful wildlife species out there. We'll be creating a safari composition inspired by the Animal Planet Wildlands app, as a tribute to the unfortunate deaths of zoo animals caused by our actions. We hope zoos will be able to learn from these lessons and prevent such incidents from happening again in future. In

this tutorial, we'll take you through the process of creating this inspiring wildlife composition and show you how we use filters in Photoshop to speed up and achieve a sketched illustration effect. In the box at the end of the tutorial we will show you how to take it further by addressing additional details not covered by the steps. The images used in this tutorial are provided on the FileSilo, so download and get started!



## 01 SOURCE FOR IMAGES

Begin by sourcing animal images to help with your illustration. All of the images used in this tutorial are available on the FileSilo. Place them to roughly work out the composition. We combined two images of lions to achieve a better pose.

## 02 PATH OUT

Path out the main lion using the Pen tool. Ignore the fur or hair for now. Place and match the position with the legs of the other lion. Use a soft brush to mask away parts of the main lion's legs to create a smooth transition between the two images.

## 03 MATCH COLOURS

Colour-match both lions using adjustment layers on the main lion. Pull down the middle slightly on a Curves adjustment. On a Hue/Saturation adjustment, set Saturation to +25. Pull in the white point to match the white end of the histogram on a Levels adjustment.

# New & mixed media

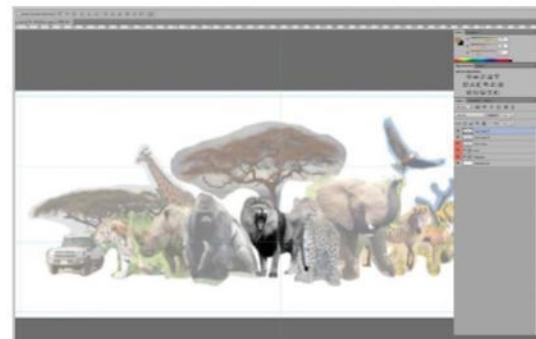
## ■ OIL PAINT CORRECTLY

The results achieved with the Oil Paint filter is completely dependent on the image size. In this tutorial, the animals were first shrunk down to fit the composition, and then the filter was applied. If you then start applying the Oil Paint filter on the animals without resizing them first, you are going to find that the result will be less smooth and have a lot more detail, even with the same settings. Because the beauty of the Oil Paint filter is that it gives a sketchy, illustrated effect, fewer details are actually desirable.



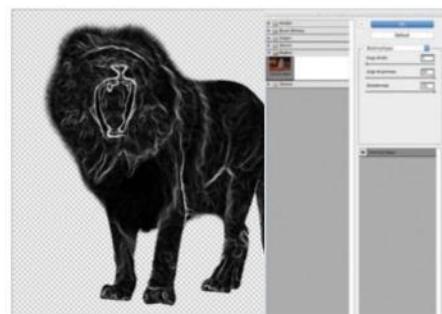
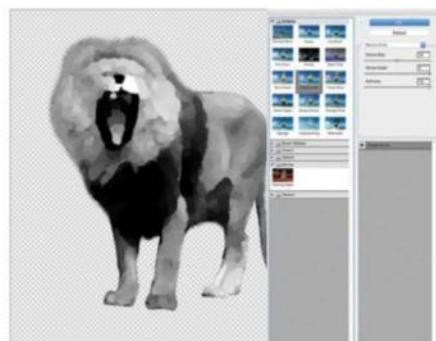
## 04 MASK THE HAIR

Load the fur brushes from Suztv at <http://bit.ly/107rAI4>. Select BristleFur-DogWolfBear. Set Brush Spacing to 1% and uncheck Color Dynamics. Brush along the edges of the lion's mask to create a natural hair masking. Brush in another layer of hair underneath, picking colours from the surrounding fur to create a natural transition.



## 05 DUPLICATE FOR DIFFERENT FILTERS

Group the layers into a Lion folder. Drag this into your composition. Resize accordingly. Cmd/Ctrl+J and Cmd/Ctrl+E to merge a duplicated copy. Duplicate this copied layer twice. Cmd/Ctrl+Shift+U to desaturate both these layers. You should have four layers: a Lion folder, one merged copy and then finally two desaturated copies.



## 06 APPLY THE OIL PAINT FILTER

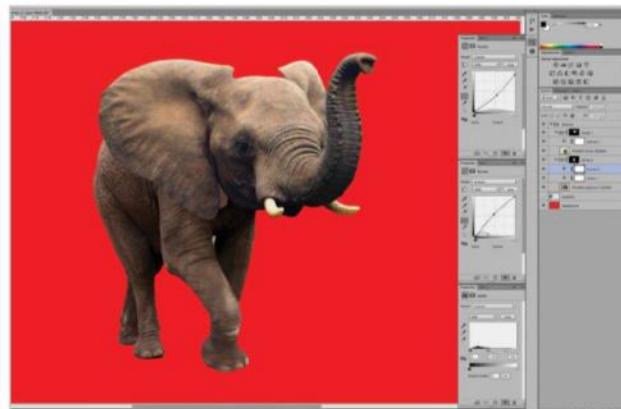
Hide the two desaturated layers first. Select the colour copy. Go to Filter>Oil Paint. Set Stylistization, Cleanliness, Bristle Detail to 10. Scale at 0.1, Shine at 0. Angular Direction doesn't make much of a difference in our tutorial, so you can leave it as it is.

## 07 USE THE PALETTE KNIFE FEATURE

Select the first desaturated copy. Go to Filter>Filter Gallery>Artistic> Palette Knife. Set Stroke Size to 25, Detail to 3, Softness to 10. Set this layer to Soft Light. This adds some patchy lighting to the Oil Paint filter layer.

## 08 GO TO THE GLOWING EDGES FILTER

For the next desaturated copy, go to Filter>Filter Gallery>Style> Glowing Edges. Set Edge Width to 1, Brightness to 20, Smoothness to 15. Cmd/Ctrl+I to invert from black to white. Set layer to Multiply. Drag the Lion folder underneath this layer and set Opacity to 25%.

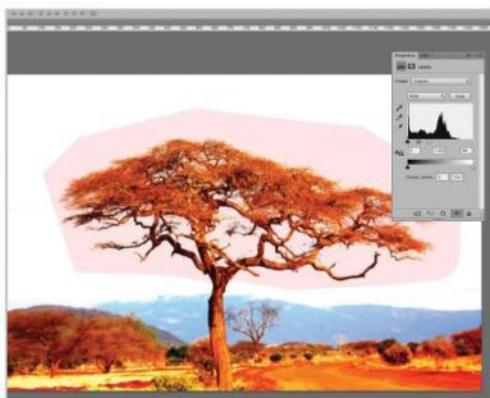


## 09 WORK ON THE LION'S DETAILS

Group these layers into a Lion Drawn folder. You have simulated a sketched lion using filters. Use a small Soft Round brush to draw the whiskers. With a bigger Soft Round brush, brush in highlights on a new Soft Light layer, with the Opacity set to 50%.

## 10 MATCH THE ELEPHANT HEAD WITH THE BODY

Pull out the elephant head from 'Elephant head.jpg' and the body from 'Elephant body.jpg'. For the body, pull in the white point to 195 on a Levels adjustment. Pull up the middle slightly on a Curves adjustment. For the head, pull down the middle slightly on a Curves adjustment.



## 11 EXTRACT THE TREE

Repeat step 2 to 9 for all the elements. To extract the tree, crank up the white point on a Levels adjustment by pulling inwards until the sky is white. Path out the tree with the Pen tool – you only need to be rough with the top part.



## 12 FINISH THE EXTRACTION

Cmd/Ctrl-click on the layer thumbnail of your vector path. Cmd/Ctrl+Shift+C to copy merge. Paste on a new layer. Hide the rest of the layers. Go to Select>Color Range. Select the white area and set Fuzziness to 200. Press Enter to confirm and delete twice to completely extract the tree.

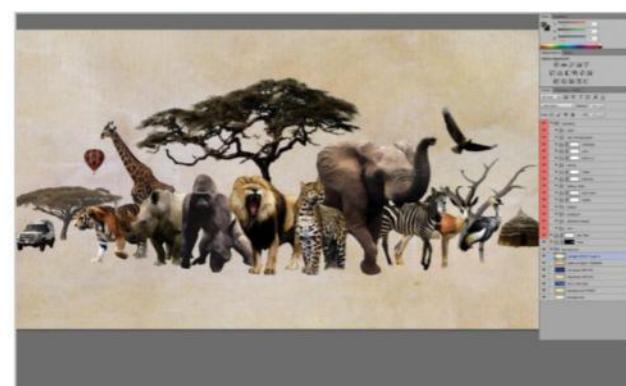
### INK SPLASH SUNRAYS

Straight sunrays looked a little bit too perfect for this sketched illustration. To fix this, import Brush 60, 61, 62 and Splatter 29, make them white, then position and match them over the rays. After doing this you will need to group the layers and then set the group to Overlay mode. Import Brush 52, enlarge it to fill the sky and Cmd/Ctrl+click on the layer thumbnail to make a selection. Use this selection to mask the group. You can actually employ this method in order to mask other ink splashes for interesting effects.



## 13 COLOUR THE TREE

Open a Hue/Saturation adjustment and set Saturation to -75. On a Levels adjustment, set black point to 48 and white point to 240. Colour the leaves by brushing in #3c502e on a new layer, blend mode set to Color, Opacity at 75%. Clip-mask all adjustment layers to the tree.



## 14 CREATE BACKGROUND BASE TEXTURES

Fill the background base with #fe11be. Import the following textures from FileSilo: set blend mode of 'Background.jpg' to Multiply. Cmd/Ctrl+I to invert 'Dirty texture.jpg', set to Screen. Set 'Paper.jpg' to Multiply. Invert 'Old paper.jpg', set to Screen. Set 'Paper stack.jpg' to Soft Light and 'Vintage paper.jpg' to Color Burn.



## 15 MAKE MULTIPLE INK TEXTURES

Enlarge a white 'Blob 08' and 'Brush 53' in the middle. Place a white 'Splatter 22', 'Splatter 08', 'Splatter 18', 'Blob 07', 'Splatter 06' on left; 'Splatter 21', 'Custom\_splash', 'Blob 02', 'Splatter 02', 'Splatter 06' on the right. Import 'Blob 08' again, with #9d8464 Color Overlay, set layer to Multiply.

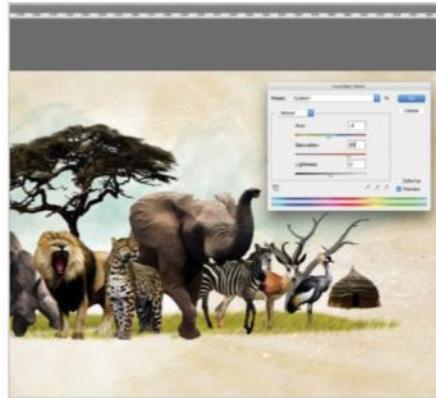
## 16 ADD SYMMETRICAL SUN RAYS

Import and enlarge 'Sunrays.jpg'. Match the top to the canvas, and bottom to the ground level. Select the top-right quadrant of this layer and duplicate so all four quadrants are symmetrical. Copy merge and set layer to Screen, Opacity: 50%.

## 17 MAKE BACKGROUND INK TEXTURES

Import ink textures from the FileSilo to build up ink splashes. Enlarge 'Blob 08' in the middle, set colour to #9d8464 using Color Overlay under Blending option. Set this layer to Multiply. Place and enlarge 'Splatter 25' as the sky, and set the colour to #80b7a3.

# New & mixed media



## 18 CREATE THE GRASS

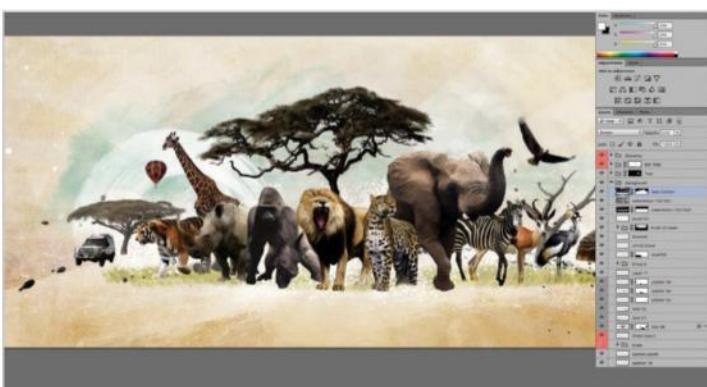
Select BristleFur-DogWolfBear brush. Set Brush Spacing: 1%, with Color Dynamics checked. Set #cccc66 as the colour. Brush horizontally to create a line of grass. Brush again, this time rotating the brush so the grass goes outwards.

## 19 MAKE OIL-PAINTED GRASS

Copy merge the grass layers. Apply the Oil Paint filter as in step 6. Cmd/Ctrl+U to set Hue to -5 and Saturation to +50. Drag this layer underneath your animals as a background grass layer.

## 20 ADD DOT SPLASHES

Import 'UFHO\_Crowd.abr' from the FileSilo. Brush in a layer of white sparkles behind the animals. Keep to the default settings or you can experiment with the Roundness, Angle, Spacing and Scattering to create your desired style.

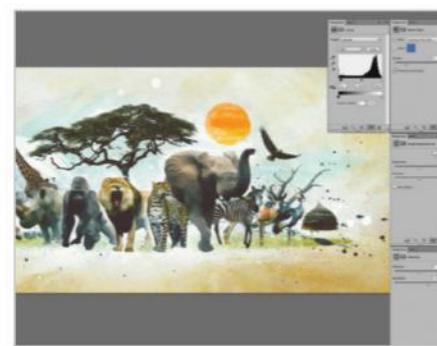
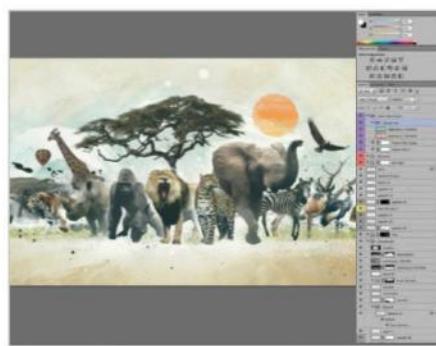
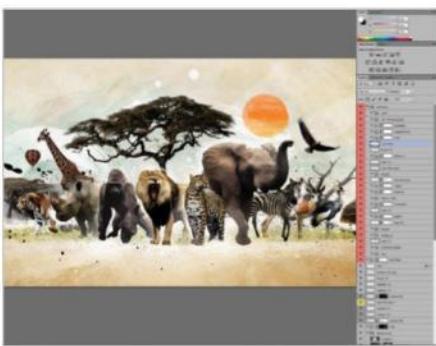


## 21 PLACE MORE TEXTURES

Import, enlarge and edit the following textures from the FileSilo as follows: for 'Watercolour 1.jpg', Cmd/Ctrl+I and Cmd/Ctrl+Shift+U to invert and desaturate the image. Set layer to Screen, Opacity: 50%. Desaturate 'Watercolour 2.jpg', set the layer to Color Burn, Opacity: 5%. Desaturate 'Field.jpg', set the layer to Screen, Opacity: 50%.

## 22 ADD IN THE SUN

Continue adding textures from the FileSilo to build up ink splashes. Import 'Blob13' as the sun. Cmd/Ctrl+T to transform, making it rounder. Apply a Gradient Overlay of light (#ff9900) to dark (#ff6600) orange. Position the sun roughly in the top-third quarter of the image.



## 23 CREATE WHITE PAINT GLOWS

Import the following ink textures, make them white and place under some of the animals: 'Blob 10' under leopard and gorilla, 'Brush 53' under lion, 'Blob 20' under rhino, 'Blob 12' under elephant, 'Blob 15' under Zebra, 'Blob 12' under gazelle. This simulates a white-paint glow around them.

## 24 GEL THE COLOURS

Add a yellow Photo Filter to gel the colours, followed by a Cooling Filter (82) at 50% Opacity for colour balance. Import 'Watercolour 3.jpg', set to Multiply. Import 'Watercolour 4.jpg', set to Screen. Group both layers together, and set the Opacity to 25%.

## 25 WORK MORE ON THE COLOURS

Fill a #44301c brown layer, set to Lighten, Opacity: 75%. Set the Saturation on a Vibrance adjustment to +40, and +5 on a Brightness/Contrast. Add a Cooling Filter (80), Opacity at 25%. Add a Levels adjustment underneath the Texture Hue folder, pull black point inwards to 15.



## 26 DO MORE GROUND WORK

Brush some ground horizontally on a new layer using 'UFHO\_Crowd brush' with #999966 green colour. Cmd/Ctrl+T to squash the height of the layer so that the round dots are now oval. Repeat this on another layer, this time using a darker #666633 green.



## 27 CREATE FOREGROUND GRASS

On a new layer, brush some foreground grass horizontally using BristleFur-DogWolfBear brush with #99cc33 green. Start with Brush Spacing at 1%, gradually building up several layers with increased brush spacing and bigger brush size. Copy merge the grass layers. Repeat the Oil Paint filter technique from step 6.



## 28 USE THE PENCIL BRUSH

Click B for the Brush tool. Select the 2B Pencil under the tool preset, with black as the colour. On a new layer using brush size 10, roughly sketch out some outlines. Use a smaller brush size for detail sketches. Repeat using a white brush for sketching the highlights.



## 29 SKETCH THE TREE DETAILS

Repeat step 26 for other elements. With a Hard Round #999966 green brush, stroke vertically across the leaves, set the layer to Overlay. Select 'UFHO\_Crowd brush' set in #999933 green, brush over some small dots, and set the layer to Overlay. You have added colour and sketch details to the tree.

## 30 SKETCH MORE DETAILS

Using a Hard Round brush, continue adding stroke details to the artwork. Pick up colours from the animals and spread the strokes outwards. Add dots and scribbles. Erase parts of a stroke to create dotted lines. When completed, group the layers into a folder, and set the Opacity to 50%.

## ■ TAKE IT FURTHER



### 001 | ADD A VIGNETTE

Fill a new layer with a radial white to black gradient and set to Soft Light, Opacity: 50%. Creating a soft vignette effect to darken the edges of the illustration.

### 002 | WORK THE SPLATTER

Improve the image by tweaking the ink splashes. Transform and rotate them to fit your composition; move selected portions if they interfere; mask away splashes you don't like.

### 003 | LIGHTING TEXTURE

Create more dimensions to the rhino's face by adding white pencil highlights under the eyes, and black pencil shadows brushed across the cheek. Set layer to Soft Light.

### 004 | INTRODUCE SOME NOISE

Add Noise, Amount at 400. Gaussian Blur it with Radius at 1px. Set layer to Soft Light, Opacity: 50%. This introduces subtle noise to areas that are too smooth and clean.

### 005 | GRASS LIGHTING

With the same principles, add more dimensions to the grass using a 2B Pencil brush set to Soft Light. Brush in white highlights and black shadows.

### 006 | DARKEN THE GROUND

Create separation between the sky and ground by darkening the ground. With a large Soft Round brush, brush a layer of #e6bd74. Set the layer to Multiply, Opacity: 50%.



#### OUR EXPERT

BÜRO UFHO

<http://ufho.com/>

"We love the textures and depth ink can bring to a digital artwork, and we find splattered paint textures can help to convey movement to an otherwise still image.

"We are both artists under the moniker kittozuto, have a graphic design studio, BÜRO UFHO, and have been using Photoshop for more than 10 years."

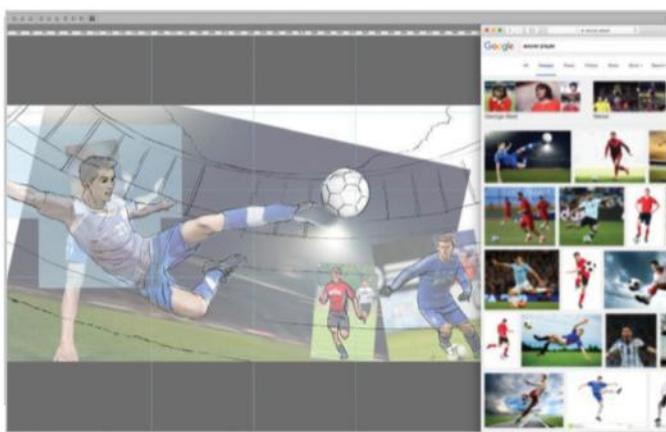
## ADD DYNAMISM WITH PAINT

CREATE A DYNAMIC ILLUSTRATION WITH THE USE OF INK SPLATS IN PHOTOSHOP



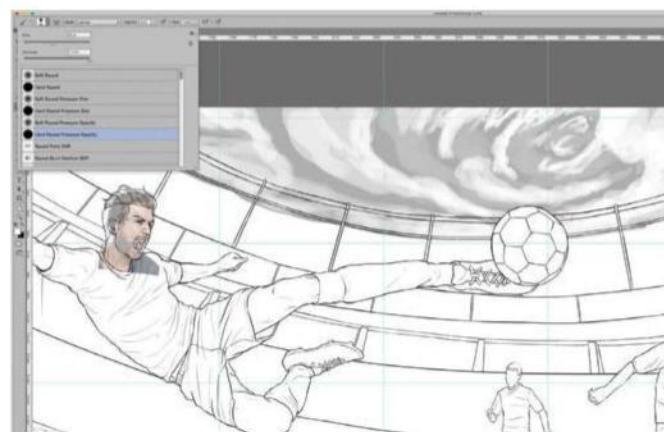
In the world of 2D illustrations, things can look pretty still. It can be even more challenging with sports illustrations – how do we freeze that golden moment in time, yet convey a sense of movement and impact? Ever wondered why there's often white powder whenever someone gets hit in Chinese martial arts films? It is a technique used to accentuate the power of blows. Taking inspiration from that for our solution, we are going

to introduce a little dynamism through the use of interesting composition and some splattered paint to accentuate the power of movement in our illustration. We'll take you through the process in this tutorial and show you how we add textures by calling upon layer masks in Photoshop. It is very handy to create your own library of paint splats or you can just use the ones that we have created and included on the FileSilo.



## 01 CREATE BASIC LINE WORK

Begin by sourcing references to help you with your illustration. Place them in the document and position them so that the ball is about two-thirds into the composition. Next, use a Hard Round Pressure Size brush at about size 10 to begin drawing on a new layer above.



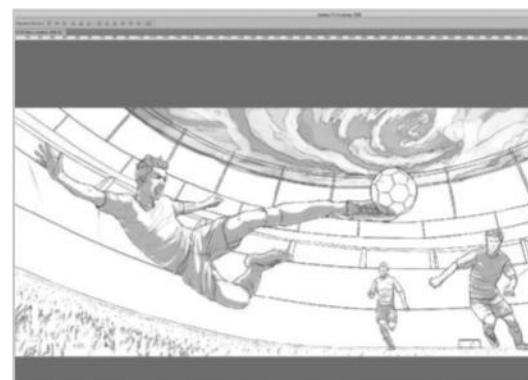
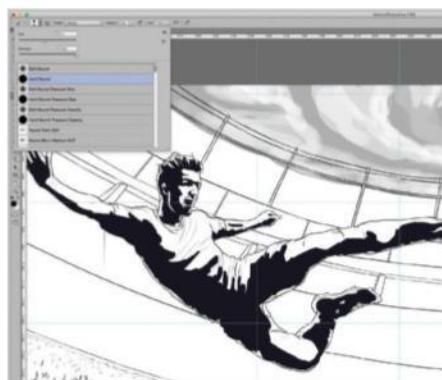
## 02 REFINE THE SKETCH

On a new layer, go over the rough sketch, this time with more precise lines and details. Use slightly smaller brushstrokes for details and thicker for outlines. We've changed the expression of the main face with another reference image to help convey the energy of the illustration.

# New & mixed media

## ■ NESTED MASK SELECTIONS

In order to make complex selections, we can put a layer mask within a group mask. We then used the silhouette path of our hero, originally used for the base colour, as a group mask. All layers within this group will then have to be clipped within the silhouette shape. If we want textures to only affect the jersey, it would just be a case of simply selecting the shirt path within this group and applying a layer mask. This texture is masked within the shirt path that is then masked within the hero's silhouette.



## 03 ADD SHADOWS

On a new layer, use a Black Hard Round brush to roughly go over the areas where the shadows on your players would be. Once finalised, you can use the Eraser tool to clean up the edges. Set the layer to 30% Opacity.



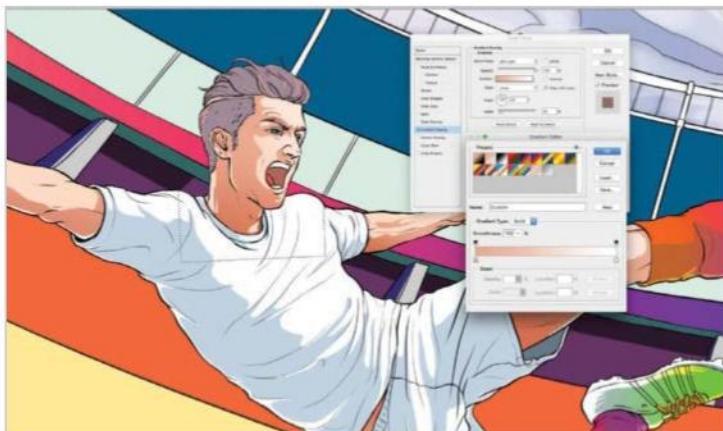
## 04 DRAW SOME CLOUDS

Swirling clouds help to add a sense of motion. First, fill up the sky area with grey. On a second layer, use a White Hard Round Pressure Opacity brush, Opacity 40%, to draw some swirls. Repeat on a third layer and add some thin, black outlines for the clouds.



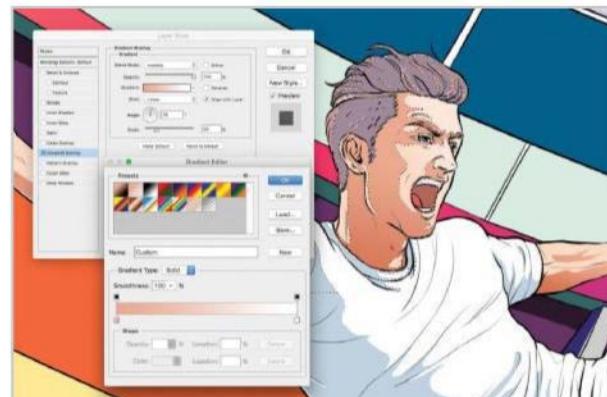
## 05 BLOCK IN COLOURS

Add colours by pathing the individual parts out and then filling them with your desired colours. Using these paths as masks, mask the shadow layer to only affect what he is wearing. Set this layer to Color Burn, Opacity 30%. Duplicate this layer, this time only affecting the skin tones.



## 06 CREATE OPPONENTS

Invert the black outlines of the opponents to white. Select the path layer>right-click>Blending Options> Gradient Overlay. Choose your desired colours, rotate the angle of the gradient parallel to adjust the transition. We chose orange for their jerseys to blend with the background and be in contrast to our main subject.



## 07 ADD GRADIENT DETAILS

Add more detail using Gradient Overlay. This is similar to how we added gradients previously, only this time choosing a white-to-beige colour, with blend mode set to Soft Light. Do this for all of the base skin-colour layers of our hero.

## 08 CREATE MORE GRADIENTS

Repeat this for all the shadows of our hero, this time setting the blend mode to Multiply. You have created a subtle four-tone detailed colouring for the main subject. At this stage, you can add additional details to the hair and face on a new layer.



## 09 DESIGN THE JERSEYS

Path out a strip on the side of the jersey, fill it with purple, add a Stroke of 3px, with Position set to Outside. Repeat this for the sleeves as well. Group the sleeves layer and add a group mask to easily mask out areas with too much black outline.

## 10 CONTINUE THE JERSEY DESIGN

Use a Soft Round brush, set the colour to #8affcc, and brush in slightly on the jersey and shorts to create a transition. Use the paths you have created to mask within them. Repeat this step, this time using an orange colour to brush the top of the socks.

## 11 ADD BODY PAINT TEXTURES

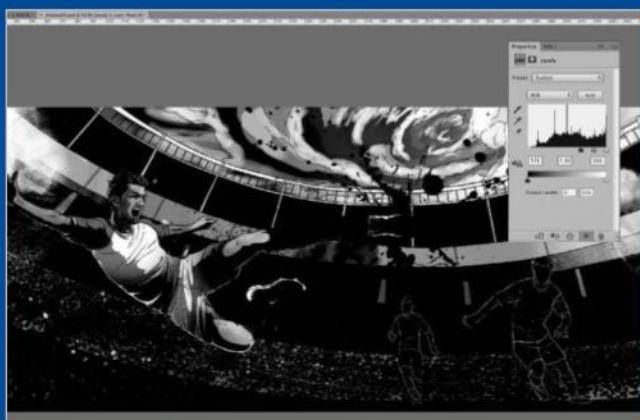
Import the ink texture 'PE\_blob08.psd' into your artwork, and set the layer blending mode to Soft Light. Using the shadow paths created earlier, mask the texture within. Repeat this for the rest of the shadows. Do the same for the clothes and skin layers, this time using the 'PE\_brush53.psd' texture.

## ■ ADDING JERSEY NUMBERS



## 01 SELECT A FONT

Download Stadium font from [www.1001freefonts.com/stadium](http://www.1001freefonts.com/stadium). font for our hero's jersey and MExcellent 3D from [www.1001freefonts.com/mexcellent\\_3d](http://www.1001freefonts.com/mexcellent_3d).font for our opponent's jersey. Rotate the numbers into position and rasterise the layers.



## 03 DISPLACEMENT MAP

Hide away all texture layers, select all and copy merge the image to a new file. Desaturate the image. Add a Levels adjustment. Drag the black slider to 173. Save this file as 'displace01.psd'.

## 04 DISTORT THE NUMBER

Go to Filter>Distort>Displace. Set Horizontal Scale to 3 and Vertical to 0. Check Stretch to fit and Repeat Edge Pixels. Select 'displace01.psd' to make the numbers distort realistically.

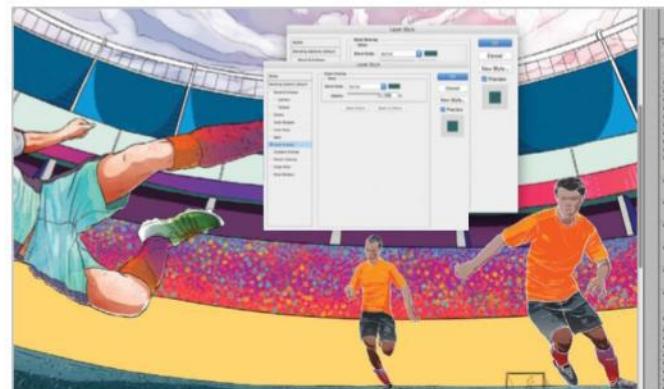
# New & mixed media



In the world of 2D illustrations, things can look pretty still. It can be even more challenging with sports illustrations – how do we freeze that golden moment in time, yet convey a sense of movement and impact?

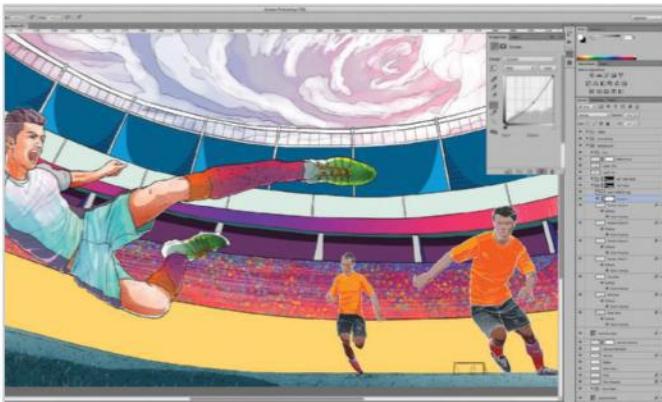
## 12 GRASS DETAILS

On a new Soft Light layer with an Opacity of 75%, use a Hard Round brush to brush in the shadows. Use a white Hard Round brush, set it to Soft Light, and brush in the midtones on a new layer. Finally, use a white Hard Round brush to brush in the highlights.



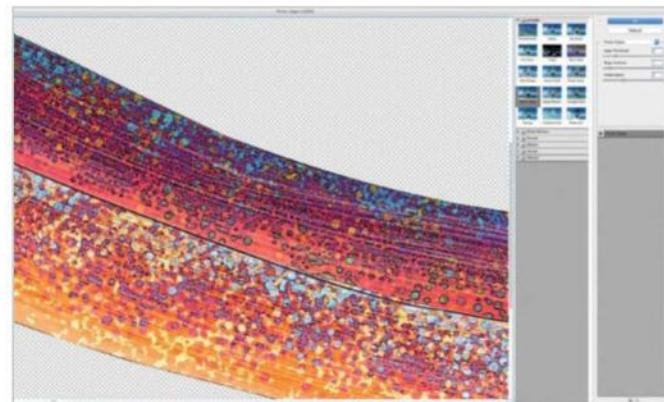
## 13 CREATE CROWDS

Load the 'Crowd.abr' brush. Fill the seat area with a black brush with one swipe. Repeat this on a new layer, this time in a slightly higher position and using grey. Finally, swipe just once over the top of the row, this time using a white colour.



## 14 COLOUR THE CROWDS

Using a Color Overlay, fill these layers with different colours. On a new layer, set the Spacing from 5% to 50% under Brush Tip Shape and begin brushing. Fill this layer with a different colour. Repeat this step a few times with different Spacing settings to create random colour dots.

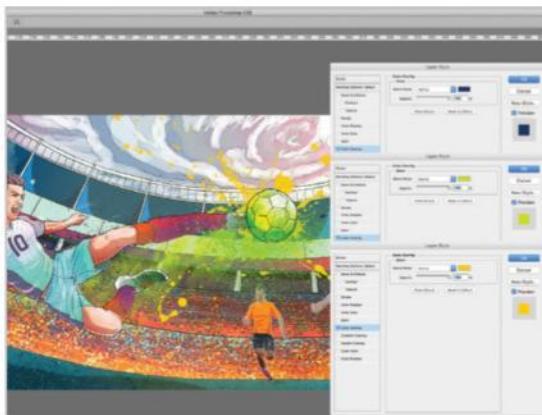


## 15 TEXTURE THE CROWDS

Add a Curves adjustment layer and pull down the centre slightly to darken the crowd layers. Import 'Paint.jpg', desaturate it and set to Hard Light at 50% Opacity. Curve it to fit the flow of the crowd using Warp>Arch transformation. You have now created rows with random crowds.

## 16 MAKE IT PAINTERLY

Repeat the previous step for the bottom row. Opt/Alt-click the two layer groups to make a selection. Hide any overlapping layers above. Shift+Cmd/Ctrl+C to Copy Merge the layers. Paste this on a new layer. Go to Filter>Filter Gallery>Poster Edges. Apply the settings 2, 1, 2.



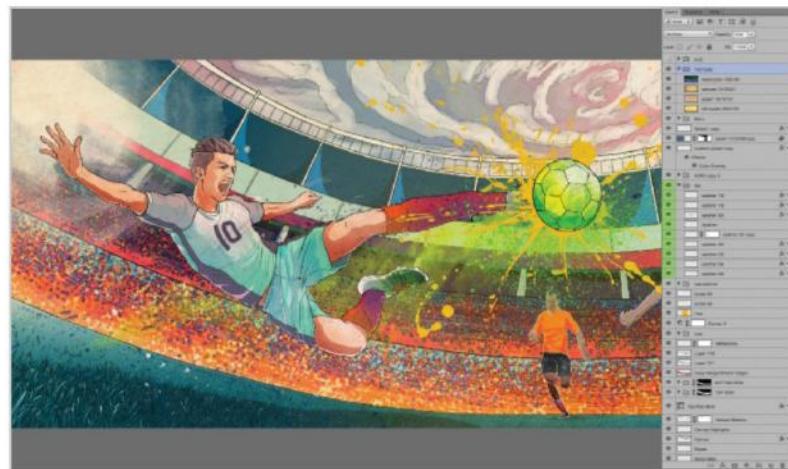
## 17 IMPORT THE PAINT SPLATS

03, 06, 08, 18, 19, 20, 25 and 35. Position them behind our hero. Colour the main splats yellow, ink sprinkles to green, and those behind our hero to dark blue. Import 'Custom\_splash.psd' and 'Scratchy paper.jpg', invert it and set to Lighten, and place them above our hero.

**“** Ever wondered why there's often white powder whenever someone gets hit in Chinese martial arts films? It is a technique used to accentuate the power of blows

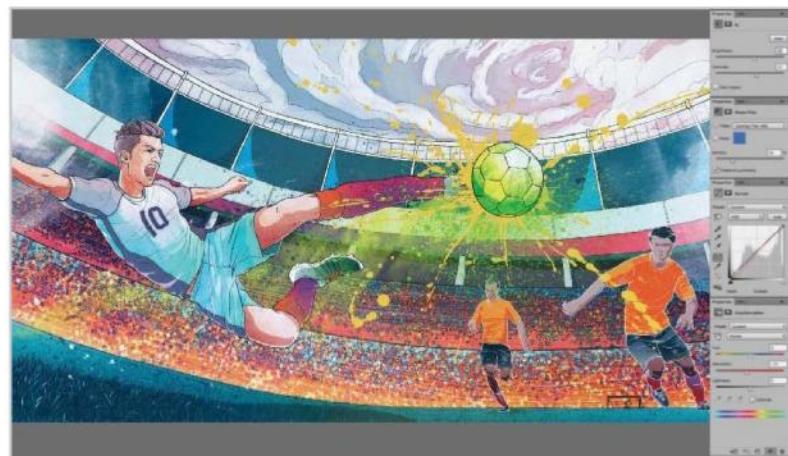
## 19 MAKE COLOUR ADJUSTMENTS

With the textures in, it's time to balance the colours. Add a Brightness/Contrast adjustment layer set to 20. Add a Cooling Filter (80) Photo Filter. Add a Curves adjustment, with the Red Channel input at 22. Finally desaturate slightly with a Hue/Saturation layer with Saturation at -10.



## 18 BRING IN THE PAPER TEXTURES

Import the rest of the image textures. Set 'Old paper.jpg' to Soft Light, 50% Opacity. Set 'Paper.jpg' to Darken. Set 'Texture.jpg' to Soft Light. Set 'Watercolour.jpg' to Screen. Group them into a Texture folder and set to Multiply with 50% Opacity.



## KEY TECHNIQUES

### 001 ADD DEPTH WITH GRADIENT OVERLAY

We applied Gradient Overlay to the base skin colour layers, shadow layers, shorts, socks, shoes, grass, background pillar and sky in order to add depth.

### 002 CREATING A CROWD

With a custom dot brush supplied, we can create random colour dots to represent stadium crowds. Applying the Poster Edge Filter will help to gel the illustration style together.

### 003 CREATE REALISTIC DISTORTIONS

Using a combination of the Warp tool, Perspective transformation and Displace filter, we can create great-looking distortions to the numbers on their jerseys.

### 004 ADD DEPTH USING TEXTURES

Using the path shapes created as masks, we can use imported ink textures within these shapes, adding subtle depth.





TRY  
TODAY

## PHOTOSHOP CREATIVE

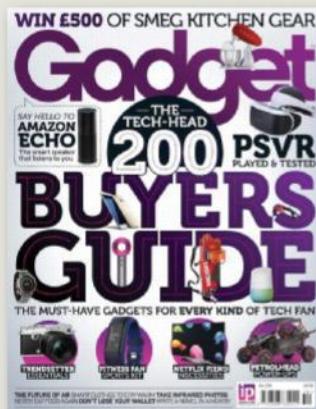
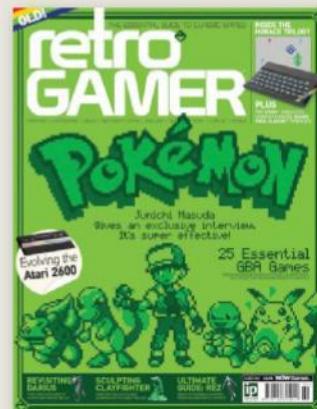
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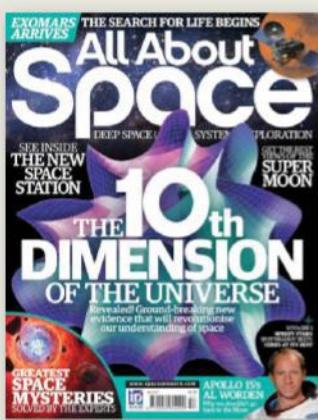


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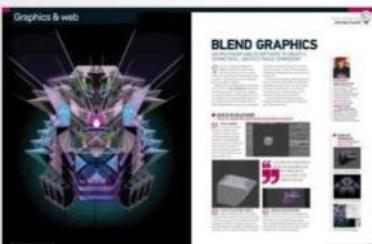


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