

ADVANCED PHOTOSHOP®

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The magazine for Adobe® Photoshop® professionals

125

25 TIPS FOR COMPLEX SELECTIONS

Master the pro techniques
for using selections

CREATE
THIS
IMAGE

PLUS:

- Sérgio Merêces
- NEC SpectraView
- Latest CC updates
- Top 10 storage sites

SECRETS OF CONCEPT ART

Use photos and brushes to quickly
develop digitally painted concept art

COMBINE GRAPHICS & PHOTOS

Create an energetic portrait using adjustments and layer masks

LEARN TO MAKE PRO COMPOSITES

The ultimate tutorial for merging photos
to build a realistic sci-fi image

15 PROFESSIONAL TIPS FOR PERFECT PRINTING

Ensure your work looks its best for your
customers every time you print it

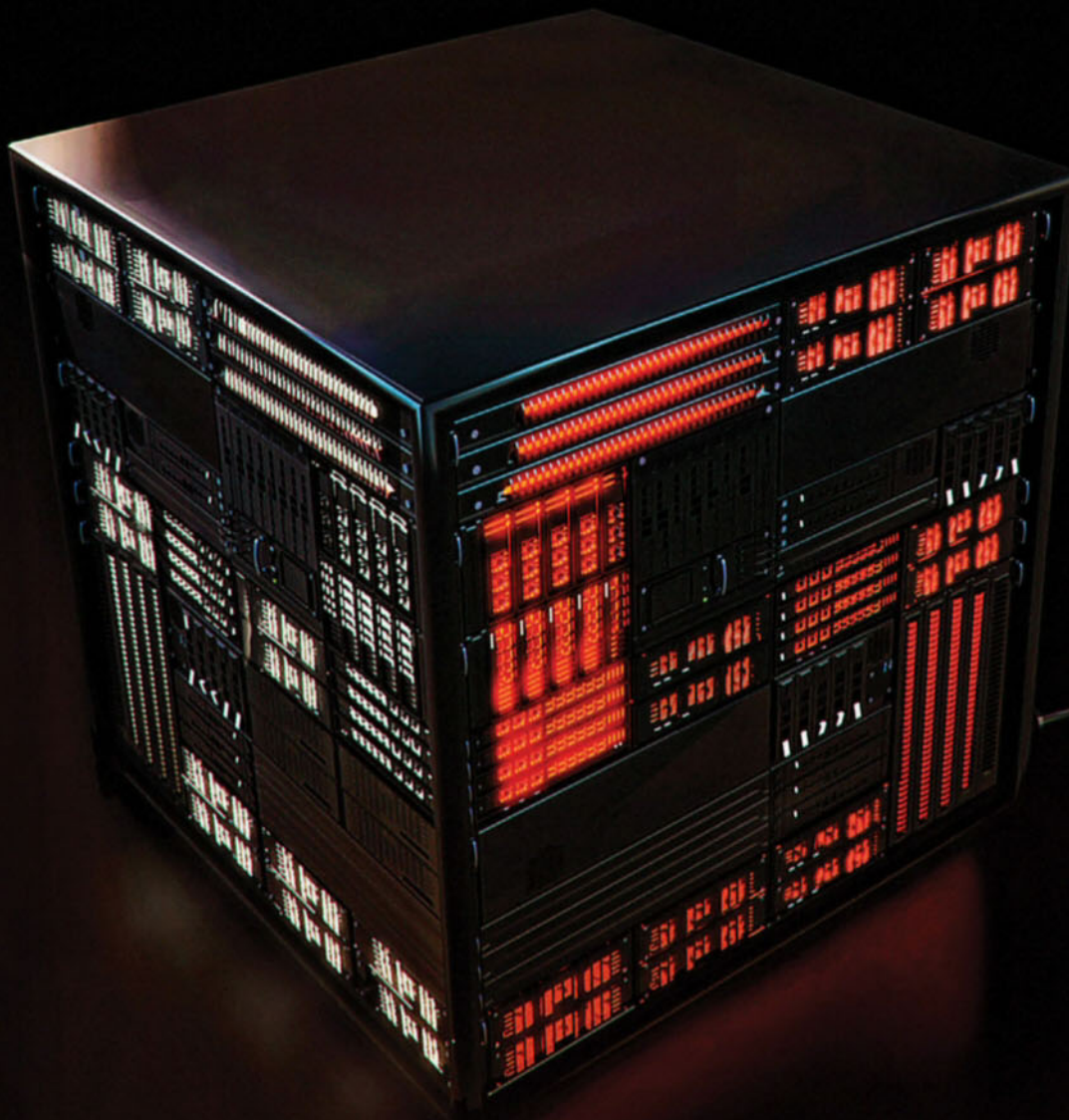


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ISSUE 125





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ISSUE 125 WELCOME



Welcome to the latest issue of **Advanced Photoshop**. CC has had an update, and so has the magazine. As Iron Man would say, it's like Christmas, only with more... me.

APRIL MADDEN
Editor

IN THIS ISSUE:

- PHOTOMANIPULATION
- PHOTO EDITING
- GRAPHICS
- DIGITAL PAINTING
- TYPOGRAPHY
- NEW MEDIA

COVER IMAGE

ANDY POTTS
andy-potts.com

Andy is an award-winning artist and animator, so we were thrilled to get him on board to create our fresh, vintage-inspired cover. Follow along with his tutorial on p52 and check out more of Andy's work at his website.



I've joined **Advanced Photoshop** from our sister title **Photoshop Creative**, so I'm raring to get my teeth into some high-end projects. And this issue we've got those in spades. First up, discover the essential tips and tricks you need to print your artwork perfectly on p28.

Then we delve into the weird and wonderful world of selections. First a range of Photoshop pros share their trade secrets on p36, then the guys from Elevendy get hands-on and show you how they use selections to produce complex composites on p46.

Then it's the turn of our cover artist, the award-winning Andy Potts. Head over to p52 to find out how he created our awesome James Dean cover using halftones, textures and layer masks. Meanwhile on p66, Michael Herb walks us through some seriously cool compositing techniques while Tony Andreas Rudolph gets photo-bashing to create concept art on p74. Enjoy!



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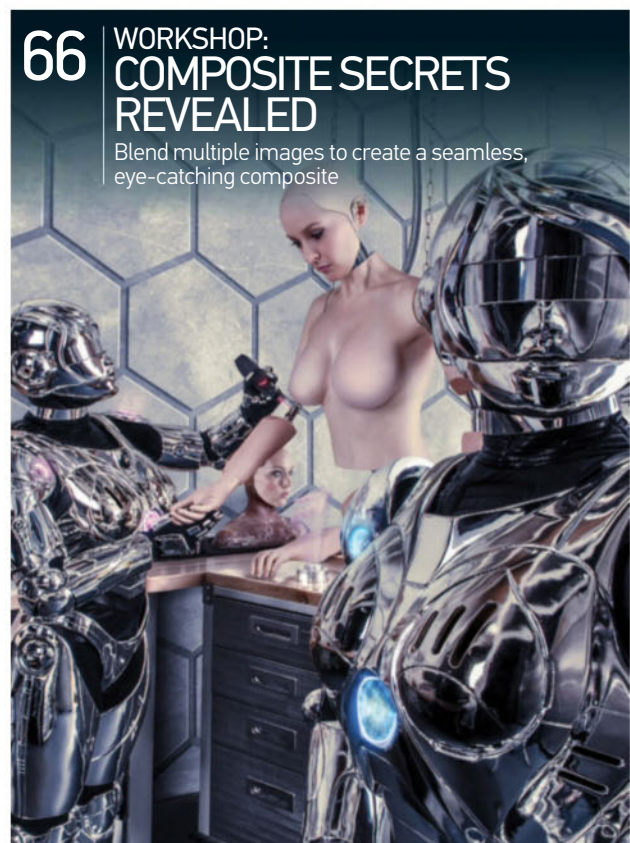
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Create a dynamic rooftop basketball court with a beautiful skyline that combines amazing colours



66 WORKSHOP: COMPOSITE SECRETS REVEALED

Blend multiple images to create a seamless, eye-catching composite

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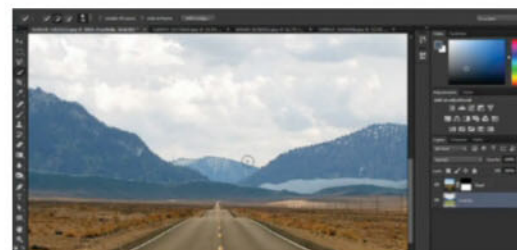


96 ON YOUR DISC

Free with issue 125 of
Advanced Photoshop

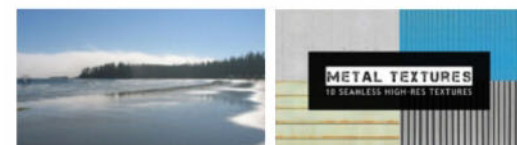
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- Inspirational gallery images

■ EYE ON DESIGN

THIS ISSUE'S PRO PANEL

DISCOVER THE SECRETS OF SOME OF THE PHOTOSHOP WORLD'S LEADING PROFESSIONALS IN THESE ESSENTIAL TIPS



**HUGO CENEVIVA
AND HENRIQUE
CASSAB**

www.elevendy.com

Set the mood and realism by controlling the temperature.

When you work with 3D (especially text), be sure to use a Color or Curves adjustment layer to ensure your text has the same temperature and colour properties as your scene. This will

help make your image a lot more believable.

■ Explore techniques for selecting and compositing with Elevendy on p46



© Andy Potts



ANDY POTTS

www.andy-potts.com

For a recent personal project called *Post-Invasion Cards*, I transformed lurid old scenic postcards into crash sites for unidentified flying objects. To composite them into the scene and match the colour grain, I applied Noise>Add Noise in the filter palette to the Photoshop-created spacecraft layer. I then adjusted the percentage of uniform colour noise to get the most effective old print feel.

■ Discover more about how Andy Potts created our cover image on p52



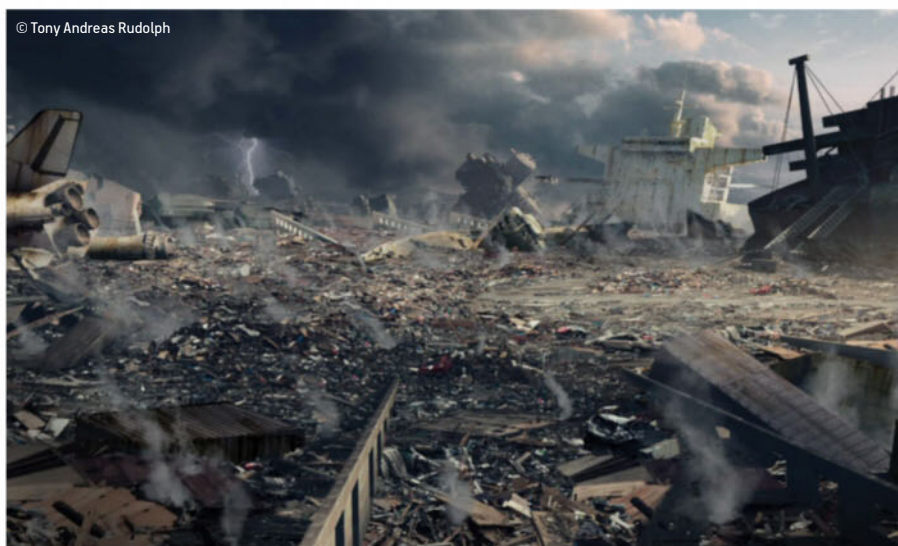
MICHAEL HERB
www.michaelherbphoto.com

With large composites come large file sizes! Reduce them by linking files within your comp. Work from the background up and save each major piece as a PSD. Import them by hitting File>Place Linked. A Smart Object will be made, enabling you to revisit each element as needed, keeping your layers palette clean and your file sizes smaller than Godzilla.

■ Get to grips with professional compositing techniques in Michael Herb's tutorial on p66

“With large composites come large file sizes! Reduce them by linking files within your comp”

MICHAEL HERB / WWW.MICHAELHERBPHOTO.COM



TONY ANDREAS RUDOLPH
www.zulusplitter.de

We often have the problem that we don't know what we want to paint. Sometimes it's easier to use different photos and combine them first with the layer modes. This helps us to create fast shapes, which could inspire us for a painting. Don't just use blend modes like

Overlay; use layer styles too to create a range of creative effects.

■ Find out more about digital painting techniques in Rudolph's tutorial on p74

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■ INDUSTRY NEWS

CREATIVE CLOUD: 2014



AFTER WEEKS OF HINTS, ADOBE RELEASES THE NEWEST ITERATION OF PHOTOSHOP CC ALONG WITH A BRAND NEW SUBSCRIPTION PLAN

This year's Creative Cloud update truly seems bigger than ever. As well as introducing everything from three new mobile apps to the company's first ever creative hardware, Adobe has announced 14 updates to CC desktop apps, including, of course, the new Photoshop CC.

The latest iteration of Photoshop is certainly not shy of exciting new features, including the Focus Mask option proudly shown as a sneak peek on

Adobe's YouTube channel weeks before the announcement. A tool that could ultimately save you a significant amount of time, Focus Mask works by simply finding the in-focus areas of an image and automatically selecting them in a single click.

Photoshop CC 2014 also includes two new blur motion effects to use when your camera didn't originally blur things for you: Spin Blur, which mimics a radial blur effect to re-create the sense that a

circular or elliptical object is spinning; and Path Blur, which allows users to add blur along any chosen motion path. Other recently introduced capabilities have included Perspective Warp, which allows the perspective of a specific part of an image to be adjusted without affecting the surrounding area, as well as Content-Aware colour adaption improvements, a better Typekit integration, and even expanded 3D printing capabilities.

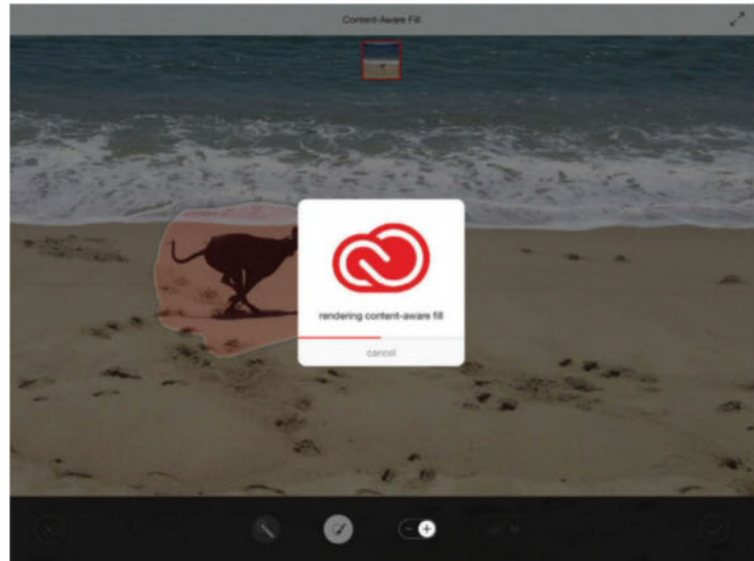


■ PHOTOSHOP AND LIGHTROOM FOR £8.78/\$9.99 A MONTH

Designed specifically for anyone using Photoshop who is also interested in photography, Adobe has introduced a brand new Creative Cloud Photography subscription plan, which will give access to both Photoshop CC and Lightroom 5 for £8.78/\$9.99 a month. The plan also includes Lightroom's latest mobile app on iPad and now iPhone to be able to sync and edit images with Lightroom no matter where you are through the web. For Photoshop, users will get integration with the newly announced Photoshop Mix iPad app – a tool which, like the Lightroom mobile app, also allows artists to use Photoshop features normally confined to the desktop while on the go.

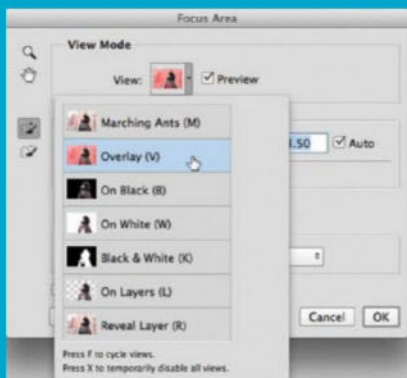
CLONE AND REMOVE BETTER WITH THE NEW CONTENT-AWARE

With this latest update to Photoshop CC, new technology in Content-Aware Fill, Move and Patch becomes more seamless and realistic than before. It allows you to blend areas containing gradients such as skies with reduced colour bleed and contamination around an object, ultimately giving far more realistic results when cloning areas of an image or replacing an unwanted object with a seamless patch of sky, for example.



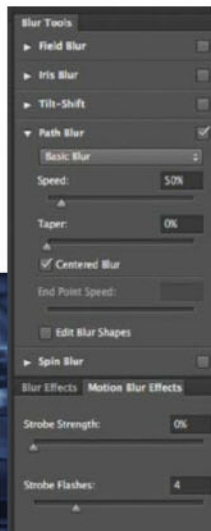
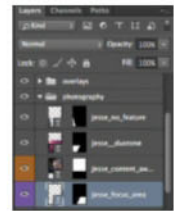
FOCUS MASK

This lets Photoshop CC create the first step of a mask by automatically selecting the in-focus areas of an image. It makes creating a mask around a subject – such as the headshot on a portrait or any other images with a shallow depth of field – ridiculously easy by separating all out-of-focus areas to give usable selections in a single click. Adobe showed off this feature a few weeks earlier than the Adobe CC 2014 release by posting a video showcasing how Focus Mask would work on their YouTube channel.



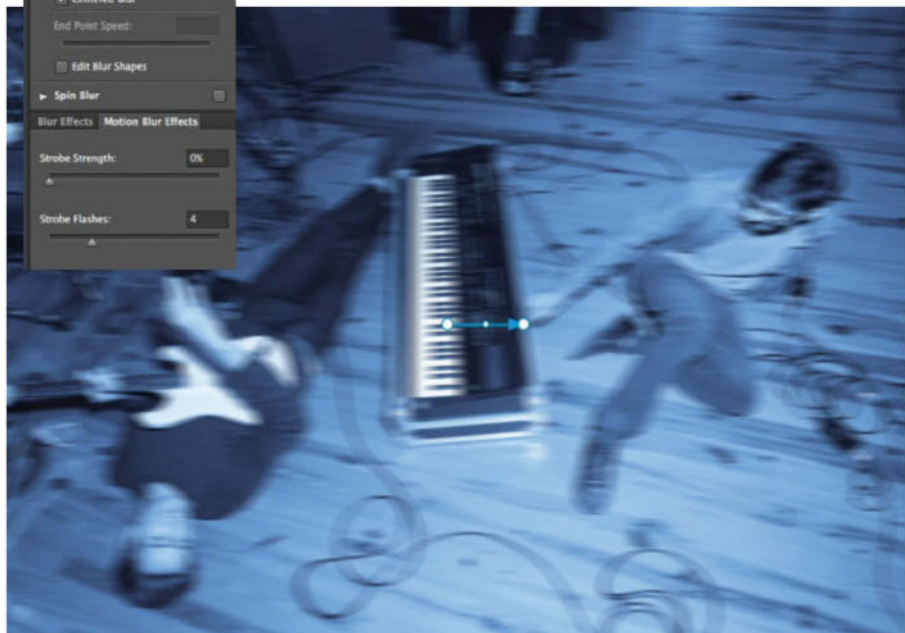
SMART OBJECT IMPROVEMENTS

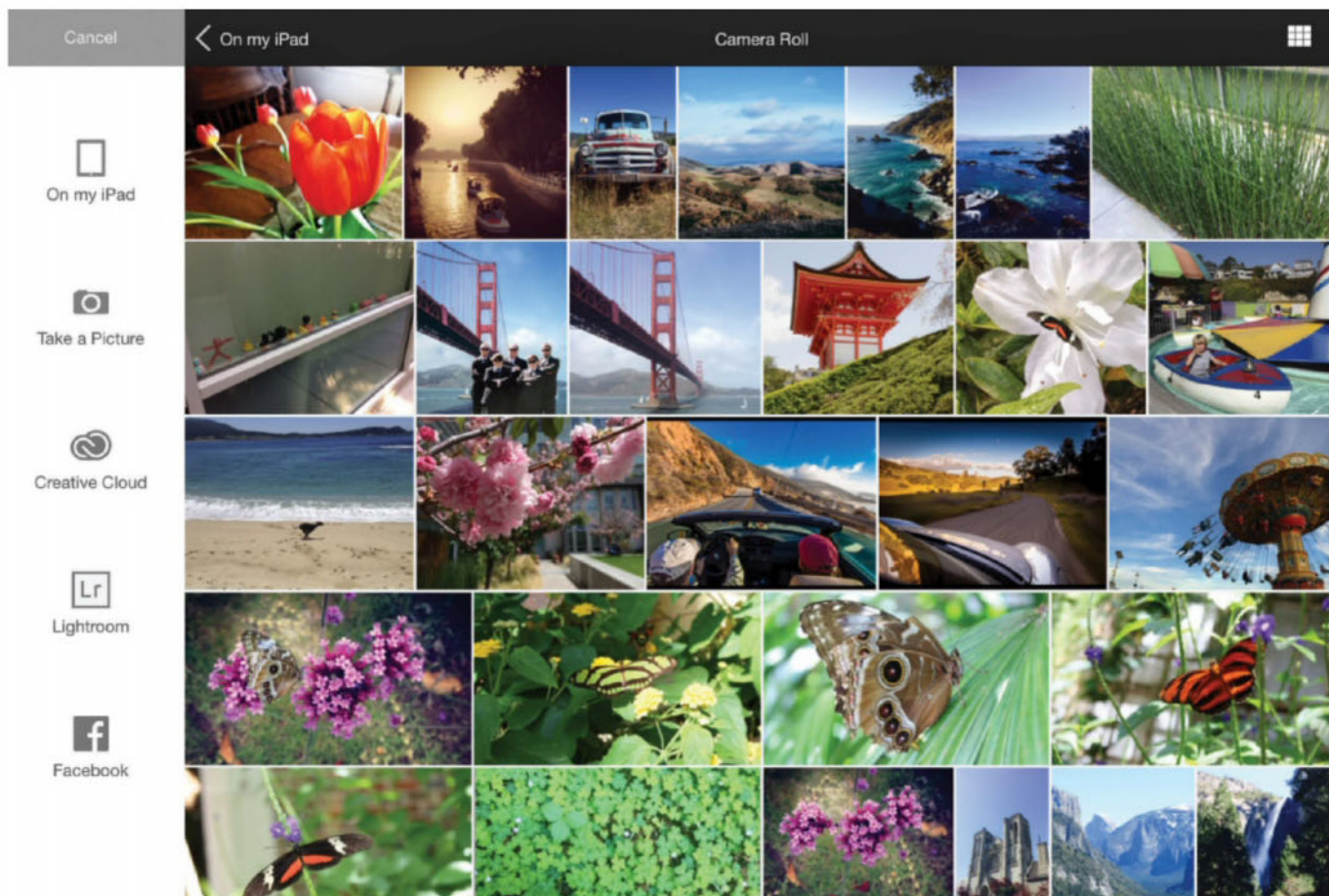
Users can maintain the links to external files by automatically packaging them in a single directory, and now also have the ability to convert any existing embedded Smart Objects to the newer option of linked Smart Objects. This means they can share image elements across multiple files and sync changes instantaneously on all of them. It makes for a much better way to work non-destructively, and saves a lot of time with repetitive tasks as well as making you more consistent.



BLUR GALLERY MOTION EFFECTS

Two new additions to the Blur Gallery have now been introduced to be able to create a sense of motion, even when it hasn't originally been captured in raw camera footage. You can use Path Blur to add blur along anything on a motion path to blur specific parts of an image, like a person's arm. Meanwhile, the Spin Blur will create circular or elliptical blurs – useful for something like a spinning wheel. The Mercury Graphics Engine tops it all off to allow all Blur Gallery interactions to be fast and fluid.





HOW TO PLACE LINKED SMART OBJECTS

Open the file menu and you should see the options to Place Embedded or Place Linked in the latest version of Photoshop. Select Place Linked to be able to place a Linked Smart Object into your file. Save the document, and the changes should now be reflected across multiple different files, changing them based on the linked original.

HOW TO SELECT EITHER PATH BLUR OR SPIN BLUR

Select an image in the Layers panel that you want to apply a Blur to. Now, choose Filter, then Blur, and then select an option from the menu. In the Blur Tools panel at the right, you can now modify various settings such as the scope of the blur and the amount of blur.

FOCUS MASK

To select an area of an image based on depth of field, click on the Select menu, then Focus Area. Photoshop calculates what parts of the image are in and out of focus (you can adjust and refine this with parameters on the tool menu), then returns it to you as a mask.

■ TYPE TOOL AND TYPEKIT UPDATES

Adobe's new online open-source font library, Typekit, will allow you to choose the fonts you need, sync them to your desktop, and then get immediate access to them in your Photoshop font menu in a single click. A font search allows you to search for fonts by name, and see a much better preview display of each while cycling through to choose one. Photoshop will even automatically replace missing fonts in your documents.

■ IMPROVED STYLUS SUPPORT AND EXPERIMENTAL FEATURES

Improved stylus support for Windows 8.1 has also been introduced to allow users to enjoy smoother brush strokes thanks to higher-frequency sampling, and get to work quickly and comfortably with a stylus. A new preference setting, Experimental features, can be turned on to test drive new Photoshop features before they're officially released, such as touch and gesture controls like bigger touch targets on mobile devices like Surface Pro 3.

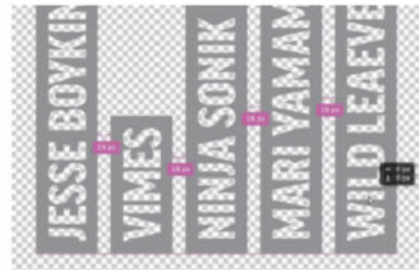


FURTHER 3D PRINTING CAPABILITIES

Photoshop CC 14.2 first introduced 3D printing into Photoshop, allowing users to easily create, refine and preview their designs before being able to print models directly to a locally connected 3D printer or online service. Now, Adobe has expanded on these features, allowing you to see exactly where and how Photoshop has repaired your 3D meshes so it's easy to refine your designs in third-party 3D modelling apps. More accurate rendering of your models is also now available thanks to WYSIWYG previews, as well as support for more 3D printer types and service providers.

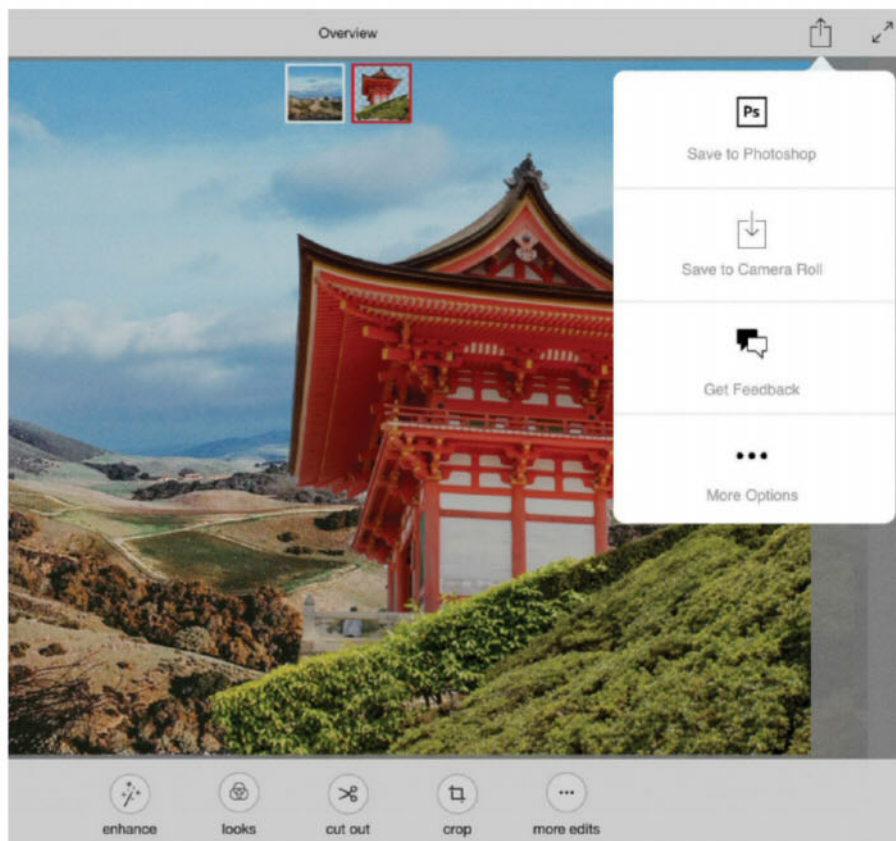
■ EXPANDED MERCURY GRAPHICS ENGINE SUPPORT

Thanks to an OpenCL boost from the Mercury Graphics Engine, you can now upsample up to 15 times faster, depending on file size and video card configuration. This includes enlarging a low-res image so that it looks great even in print, or blowing up a larger image into a poster or billboard size, all without losing any detail and sharpness or introducing any noise.



■ SMART GUIDES

Forget trying to align multiple shapes or objects at exact distances from one another on the canvas. With Smarter Smart Guides, you can quickly see the distance in pixels between objects that you've separated from each other, making laying out content with precision easy. It's perfect for anything that requires a high level of accuracy, such as web design.



■ OTHER BEST BITS

THE TOOLS AND TECH WE CAN'T WAIT TO GET OUR HANDS ON

- Adobe's new aluminium stylus built using Adonit Pixonpoint technology for iPads running iOS 8, Adobe Ink
- Adobe Slide, a digital ruler designed to be a companion to Ink, and sold as a set for \$200 (currently only available in the US)
- Adobe Sketch, a social sketching iPad app for free-form drawing
- Adobe Line, an iPad app for precision drawing and drafting, combining organic drawing with straight lines, French curves and traditional drawing tools such as rulers, T-squares and shape templates for the mobile world
- Photoshop Mix, cloud-based imaging technology to offer non-destructive photo enhancements such as Content-Aware Fill and Camera Shake Reduction. It also provides the ability to open and save PSD files on the move, enabling a continuous workflow with Photoshop CC on the desktop



INTERVIEW

RICHARD CURTIS,
SOLUTIONS CONSULTANT, ADOBE

WHAT HAVE BEEN THE MAIN DRIVING FACTORS IN GETTING THINGS LIKE SPIN BLUR AND THE PATH BLUR FILTER IN THE SOFTWARE?

In Photoshop CS6 we added camera lens blur effects in the blur gallery (Tilt Shift, Iris Blur and Field Blur). In this latest version of Photoshop CC, we wanted to add all motion-related blurs that can be achieved with camera movement (Path Blur and Spin Blur).

WHAT HAVE BEEN THE CHANGES TO THE CONTENT-AWARE FILL TECHNOLOGY AND HOW HAS IT IMPROVED FROM THE LAST VERSION OF PHOTOSHOP?

The Content-Aware technology is used all over the world by photographers, retouchers and 3D painters. The enhancements in the 2014 release of Photoshop take the Content-Aware tool to the next level by introducing intelligent colour matching. Fill, move, extend and patch have all been enhanced to examine the colour at the patch destination and take this into consideration when applying the patch. The colour match tolerance value is also available to fine-tune and control the results.

CONGRATULATIONS ON THE INTRODUCTION OF YOUR CREATIVE HARDWARE, IT LOOKS AMAZING! COULD WE KNOW THE TECH SPECS OF ADOBE INK AND ADOBE SLIDE?

Adobe Ink is a Creative Cloud-connected, fine-tipped, pressure-sensitive pen. Ink uses Adonit Pixonpoint technology; unlike other fat-tipped pens that feel more like markers or crayons, Pixonpoint creates a true digital pen with the visual accuracy needed for detailed drawing. Adobe Slide is a digital ruler that lets you draw and create precise shapes on your iPad, from straight lines and French curves to arcs, perfect triangles and circles.

Ink and Slide are for creative professionals working in digital environments. However, there is no reason why a passionate customer could not create some fantastic digital work as well. They are currently only available in the US, but will roll out in the UK later this year.

CAN WE KNOW HOW MANY LEVELS OF PRESSURE SENSITIVITY ADOBE INK HAS, AND WHETHER THERE ARE ANY PLANS TO EXPAND INTO BEING FOR MORE THAN IPAD?

Currently iOS is the supported platform for both Ink and Slide, but we are continuing to explore additional opportunities based on customer and market demands to expand the support for Ink and Slide. Please stay tuned for more information. The Ink device has 2,048 levels of pressure sensitivity at the nib, to allow precise sketching and drawing.

PORTFOLIO INTERVIEW



www.sergiomereces.com
@smereces

ARCH-VIS AS ART

WE TALK TO ARCH-VIS MASTER SÉRGIO MERÊCES ABOUT HOW HE USES PHOTOSHOP TO BRING HIS RAW RENDERS TO LIFE

While a blueprint will tell a builder exactly how to construct a building with mathematically precise measurements, architectural visualisation will show them how that building should *feel*.

Arch-vis requires artists to take an idea for a building and to turn it into a work of art. They must display the structure not just from a practical perspective, but also with the sense of the atmosphere and mood this building should finally represent. They need to capture the structure's *presence* on the landscape; the sensation that prospective office space buyers or home owners might want to feel when heading into a busy workspace or relaxing in a living room. This is Sérgio Merêces' trade, and he plies it very well indeed.

Merêces's work, which stretches from concrete office blocks to pine forest getaways, exemplifies the essence of arch-vis brilliantly. His 3D renders exude warmth and purpose, drawing you in with excellent use of lighting.

Of course, the 3D software he uses to achieve these images only gets him so far. It's by taking the raw renders he generates and adding to them with

“The most important thing for young artists to be aware of is that they have to work hard and lose many hours improving themselves”

Photoshop that he achieves the final look and feel that arch-vis must have to sell the concept of a building. We sat down with Merêces to learn more about how he uses Photoshop in his work, and how it can turn a raw render into an inviting home.

CAN YOU PLEASE TELL US A LITTLE ABOUT YOURSELF AND HOW YOU STARTED OUT AS A DIGITAL ARTIST

My name is Sérgio Merêces. I am 33 years old and I'm from Portugal. I started out really young, experimenting with the very first version of 3ds Max available for DOS at the time. The first Photoshop version that I used was version 4.0 in 1996. I experimented with [these programs] a lot. After I finished my education, I worked as a 3D generalist at a videogames company for four years.

Gardenian House: Merêces prefers to not just create attractive-looking buildings, but to also consider the story and narrative behind them. This enables him to inject his work with personality



© Sérgio Merêces

DP Headquarters: Photoshop isn't the only tool of Adobe's used by Merêces. He also uses After Effects, which is often used for moving images but can also be employed for still work.

Reviera Abidjan: Merêces' work was recently used to demonstrate Photoshop CC's new Perspective Warp features

© Sérgio Merêces

Silent House: Arch-vis is as much about setting the scene as it is illustrating the shape and form of the building. The context in which the structure will sit is also just as important.

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It was an awesome experience! Following this I had an offer from a design studio based in my town, Evora, to work as a 3D artist on architectural visualisations. That was the turning point in my career. I started working in arch-vis in 2008, and worked at that company as lead 3D artist for three years. After that I decided to found my own 3D visualisation studio, called Merêces Arch & Design 3D Visualizations.

WHY WERE YOU DRAWN TO ARCH-VIS?

When I first started work in the field I instantly loved it! What really excites me about it all is when we receive great projects from clients as 2D drawings and it's up to us to do the magic with them, taking them and giving life to the project through the 3D process and post-production. It's great creating amazing images for our clients!

WHEN YOU'VE FINISHED MODELLING AND RENDERING A PIECE, HOW MUCH EXTRA WORK DOES IT NEED IN PHOTOSHOP?

After I finish the modelling and rendering process and get the raw render and all the render passes, I would say the work is at 70 per cent complete. Getting that last 30 per cent in post-production is a

“What really excites me about it all is when we receive great projects from clients as 2D drawings and it's up to us to do the magic”



Hotel Nature: There's often a sense of inviting warmth and atmosphere to Merêces' work

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Luanda Arena: Merêces works with two other collaborators to create a diverse and unique body of work, which stretches from domestic getaways to towering office blocks

© Sérgio Merêces



Thailand Resort: 70 per cent of Merêces' work is completed using 3D programs. The last 30 per cent sees him turn these raw 3D renders into vibrant works of art

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really important stage for me; I spend a lot of my time there. In most cases it takes one day to get the image refined and with the final look. It's the same in advertising and movies – post-production is an incredibly important stage, and where the magic really happens. In 3D visualisations it's the same!

CAN YOU TALK US THROUGH YOUR USUAL POST-PRODUCTION PROCESS?

I usually do a quick initial render test with the light and materials at low resolution. I can be really playful with Photoshop at this stage, doing tests for the colours and testing moods based on the client's requirements. Once I get the desired look, I do the final render in high-definition resolutions with the passes I need. I can then start to work out my ideas on a larger scale.

HOW DO YOU GO ABOUT DECIDING ON THE KIND OF MOOD THAT YOU WANT A VISUALISATION TO HAVE?

This depends a lot on the client requirements, but in many cases I will propose my ideas for the image's mood to the client and often I'm successful! I like dramatic images with a great feeling and atmosphere. To achieve the desired mood you need a 3D scene with a great lighting setup. You can then take that raw render into Photoshop and use the

“Getting that last 30 per cent in post-production is a really important stage for me; I spend a lot of my time there”

Curves, Levels, Hue/Saturation and Color Replacement adjustments – along with a few plug-ins such as Magic Bullet PhotoLooks and Alien Skin for colour grading – to achieve the look you're going for.

WHAT FEATURES OR QUALITIES DO ALL ARCH-VIS IMAGES NEED TO HAVE IN ORDER TO BE SUCCESSFUL?

Any artist that wants to be successful in the arch-vis field needs to understand architecture, photography and have great 3D skills as a modeller, texturer and lighter. You also need great post-production skills and your own distinct style. You need to differentiate yourself from others.

HOW CAN AN ARTIST STAND OUT IN THE ARCH-VIS WORLD TODAY? WHAT SKILLS OR TECHNIQUES MUST A YOUNG ARTIST LEARN?

The most important thing for young artists to be aware of is that they have to work hard and lose

many hours improving themselves. They need to develop their own style and skills, such as 3D modelling, texturing and lighting. To understand these aspects of the craft, it will also help a great deal to learn photography. Finally, artists need to fully understand post-production, and how they can improve their raw renders using processes such as compositing, colour grading and various other effects.

PORTFOLIO TIPS

MERÉCES OFFERS HIS THREE TOP TIPS FOR GETTING THE MOST OUT OF YOUR ARCH-VIS RENDERS

■ GET INSPIRED

This is the initial step; you need to search and find good references for your project. These could be for the mood, materials and textures, and how they will work in your environment with the light. Real photos will help you a lot when you're working with the materials and setting up your lighting scheme.

■ TEXTURING AND LIGHTING

This is a really important stage in any project. You need to have a great lighting setup in your 3D scene to get an awesome final image. In my projects I use HDRI maps from CG-Source or VizPeople, and I tweak them in Photoshop to get better tones. I then use them in a V-Ray Dome Light.

■ POST-PRODUCTION

The most important stage for me, and where I spend more time in the production of an image, is in post. Before you advance into a final 3D render, you can do low-res renders for tests on things like mood and with different colour gradings and effects. This will help you to select a good look for your final image.

Penthouse Balcony: When it comes to arch-vis – or any other artistic discipline in which you're striving for photorealism – an understanding of photography and how it works will come in very useful indeed



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An animal in crisis

In eastern Africa, poachers use automatic weapons to slaughter endangered rhinos. The animals are shot and the horns are hacked away, tearing deep into the rhinos' flesh with the rhino left to die.



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PROJECT FOCUS

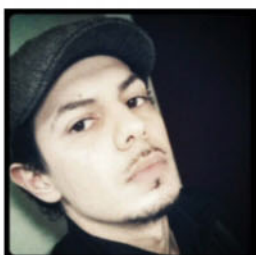
PORTRAYING A SCENE

WE TALK TO THE CEO AND LEAD CG ARTIST OF SAIZEN MEDIA ABOUT HOW THEY PORTRAYED A COMPLEX NARRATIVE IN ONE PIECE OF KEY ART

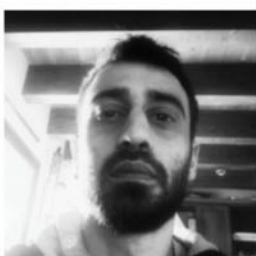
ABOUT THE STUDIO

**DAVIDE BIANCA,
ANDREA MANCUSO**

www.saizenmedia.com



Davide Bianca is the founder, CEO and executive creative director of Saizen Media, an award-winning, full-service digital creative agency with offices in LA and Milan.



Andrea Mancuso is the lead CG artist at Saizen Media. Mancuso has a wide knowledge of complex pipelines and a wealth of experience in CG film, videogame projects, key art and illustration, and toy design.

NAME OF PROJECT SLAVERS – THE DAY OUR WORLD ENDED



Key art models



Initial composition

After first coming up with the idea in 2010, CEO of award-winning digital creative agency Saizen Media Davide Bianca and lead CG artist Andrea Mancuso began working on a new, personal transmedia comic project: *SLAVERS – The Day Our World Ended*. While working on the first episode, they also needed to create the key art: the one piece of work that would sell the project. Created using CG elements combined with post-production in Photoshop, a lot of attention went into making sure the piece was one that would truly grab people's attention, representing the project's characters, colour palette, and even poses, essentially telling the story in one single, iconic shot.

WHAT WAS THE INSPIRATION BEHIND CREATING A TRANSMEDIA MOTION COMIC WITH 'SLAVERS – THE DAY OUR WORLD ENDED'?

I have always been fascinated by the idea of creating alternative worlds depicting massive scale events; the idea of using a motion comic approach combined with a cinematic CG aesthetic for narrative that can be translated on multiple mediums was really something we had never seen done before. We had the perfect set of characters and story to take full advantage of all the production aspects, so the pieces simply fell into place almost on their own, and *SLAVERS – The Day Our World Ended* was born: the first installment in an original sci-fi themed motion

comic created by Davide Bianca and Andrea Mancuso. The IP is currently being developed as a fully transmedia property, with webisodic video and print content, as well as a series of limited edition collectible toys based on the key characters of the motion comic.

WHAT POTENTIAL ADVANTAGES DO YOU THINK CG AND MOTION COMICS COULD BRING TO PHOTOSHOP ARTISTS?

The use of CG has completely revolutionised the workflow, pipeline and creative process of comic book making, just as much as it has done in any other field. At Saizen Media, we often work in conjunction with game and movie studios in order to create official key art, TV commercials and idents, mobile and browser games, or fully integrated campaigns for AAA games and movies, so we are used to complex pipelines and non-traditional approaches to get the needed results and deliver state-of-the-art visuals.

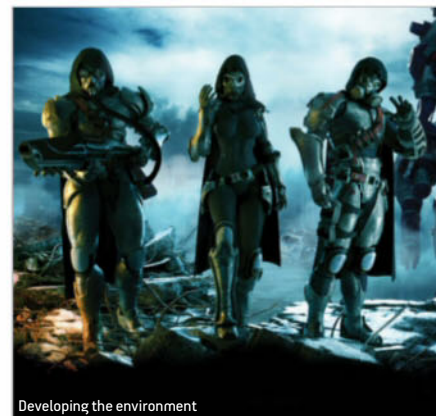
In the specific case of *SLAVERS*, however, we wanted to employ all the advantages of using CG, CG camera-based storyboarding, pre-compositing and 3D, and apply our collective know-how to a motion comic, essentially erasing the difference between setting up a shot and creating a comic book panel. We wanted to create a product with the visual quality and aesthetic of a feature film shot after shot, yet taking full advantage of the narrative structure and the storytelling tools typical of the comic book realm.

WAS IT A CHALLENGE TO BE ABLE TO CONVEY THE IDEAS BEHIND 'SLAVERS: THE DAY OUR WORLD ENDED' WITHIN ONLY ONE IMAGE?

The key art illustration portrays the aftermath of the



Character details



Developing the environment



The character design process is always one of the most fun yet complex aspects of creating original material. The joy and excitement of watching your character take form, develop from nothing, go from a simple idea to initial sketch and at last to finished key art, is something that any artist can relate to

At Saizen Media, we always love to create a story behind each character; this helps defining personalities and the world characters live in. Why does a character look a certain way, or why does he/she carry a specific weapon and how does it work? It all gives a purpose to details as well as credibility to the imagery

Once your character design phase is complete, you need to make sure you can successfully communicate as much information about the world you just created in one single powerful image

All images © Saizen Media

first epic arrival of the Slavers, and the dawn of the new era humanity is forced to face. We wanted to convey a sense of vast scale and powerful destruction. The composition had to be developed around the triad of the Slavers, which would be the main focal point of the piece, but in order to empower the characters we also needed to showcase a great amount of the environment within which they would need to be placed.

Given the stance-like poses of the characters, we opted for a classic compositional approach, so we took advantage of a forced perspective foreground to push the scene further away and increase the depth of the environment, a midground with our characters, and a background that progressively disappears in the distance. Additional smoke, fire and sparks helped to bring the scene to life and add dramatic tones. Aside from the obvious armour and masks design, weapons and poses, a great amount of attention went into creating believable ruins, highlighting the aftermath of the invasion, with piles of smashed concrete, debris, and burning tires. The alternation of cold colours with warm accents also helped convey the sense of desolation and drama.

WHAT WERE THE MAIN ADVANTAGES OF USING PHOTOSHOP IN POST-PRODUCTION COMPARED TO ALTERNATIVE SOFTWARE?

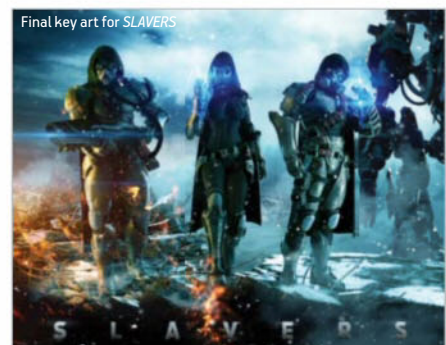
The truly fascinating aspect of Photoshop is its flexibility and polyvalent nature. Each and every digital artist I have come to know over the years has somehow developed and mastered personalised approaches and techniques in Photoshop so are drastically different from each other; there is no 'by-the-book' approach. It is a powerful tool that bends and reacts to the style and technique of who uses it, and evolves with the user. I have never had the same level of comfort and flexibility with any other software.

WITH SO MUCH BEAUTIFUL WORK UNDER YOUR BELT, CAN WE LEARN MORE ABOUT HOW YOU STAY INSPIRED?

Inspiration can truly come from anything as long as you keep your mind open and let the world be your muse. Look at the world through the eyes of a child, allowing everything to be as amusing as it was the first time you saw it, every single time, otherwise it will all become boring, repetitive and predictable.



Finishing touches



Final key art for SLAVERS

■ STUDIO INTERVIEW

STUDIO BAUM

MEET THE TEAM AT THE SMALL STUDIO
DELIVERING BIG PROJECTS FOR SOME
OF THE UK'S BIGGEST NAMES

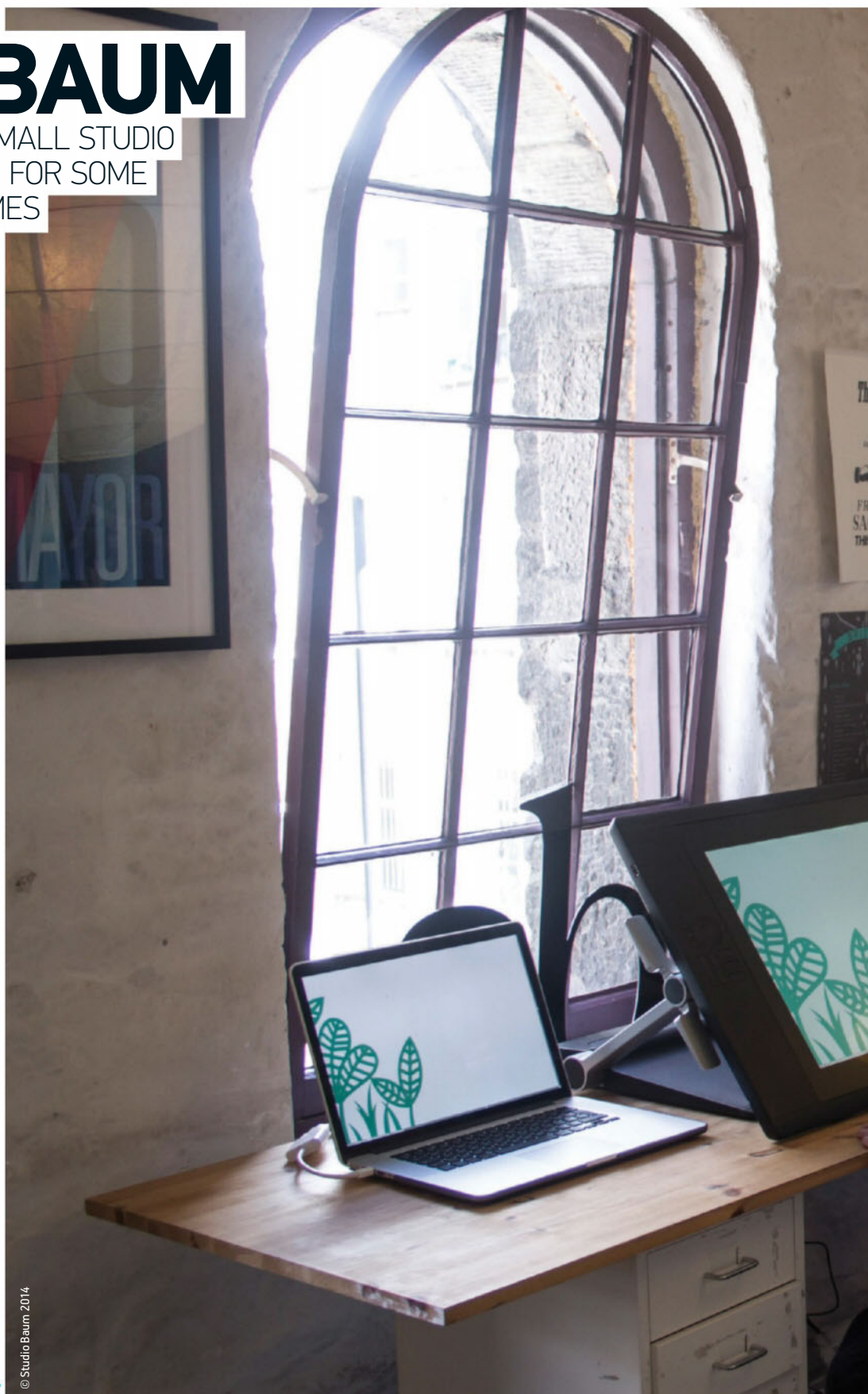
It's a family affair over at Studio Baum, a multidisciplinary studio based in Bristol. Set up by husband-and-wife team Sam and Jess Baum back in 2005, the studio has flourished and now works on creative projects for a host of notable clients, including Channel 4, the BBC and MTV.

"Jess and I started the studio in 2005 in a basement studio as part of the Leeds Met Uni business incubation scheme. Jess' background in fine art, photography and curation, and my background in design and animation seemed to just work," says Sam.

Despite these modest beginnings, the team received its first big-name client early on, propelling them into the big leagues: "Like most, we started off small, doing favours for friends and family. Our first break came after just three months when, via a friend of a friend of a friend, we got a gig doing an animation for MTV. From there, we managed to land some really significant projects for some really significant clients, and did a lot of learning on the job. Nine years later (and four locations: Leeds, Ramsgate, London and, now, Bristol) we are lucky enough to be doing what we love for clients we love to work with."

Even though the clients have got bigger, Studio Baum remains a small setup, which Sam sees as an advantage: "We're a small studio and we try to only work on one main project at a time. This means we're always excited by what we're working on and that clients only ever deal directly with the designers." Size is certainly no issue when it comes to the range of services that the team can offer either. It prides itself on the variety of creative projects that it works on, from brand development and letterpress printing, to moving image and digital design, annual reports and education outreach. "We're a multi-faceted studio. We have a curator, a cook, a model maker, a photographer, a music producer, a painter, a drummer, a carpenter... all within the beings of our team. This means we bring a lot more than just the designer's creative process to the table. We often bring our own table!"

The studio itself is an informal affair, which helps to promote the 'family feel' that makes the team so successful, and for Jess it's important that life doesn't begin and end in the office: "Most of us have young families, so we know what's important in life. A deadline is imperative to meet, but not to the detriment of our health. Stress doesn't actually help



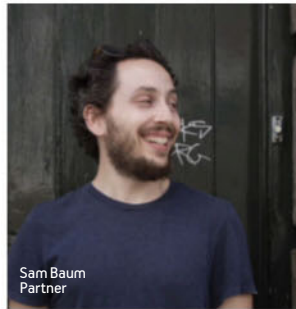
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ABOUT THE STUDIO

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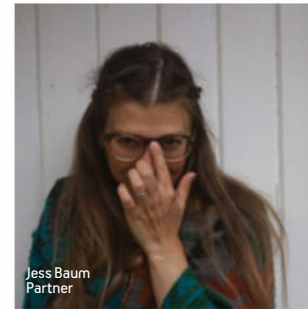
Studio Baum is a family business – we value each other and the people we work with. Established in 2005 by husband and wife team, Studio Baum is an independent studio specialising in multidisciplinary design, animation and art direction.



Sam Baum
Partner



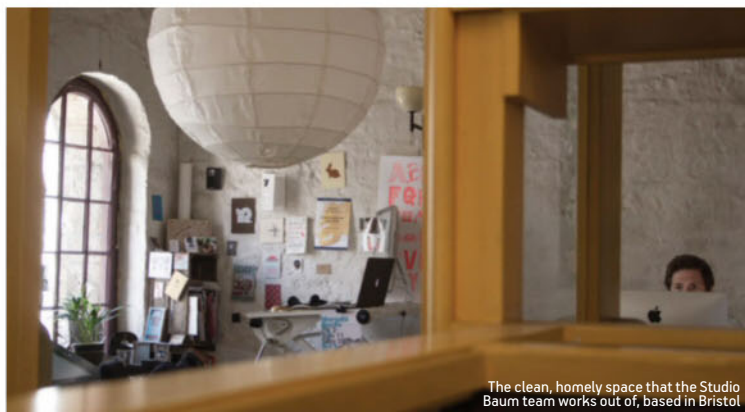
Tim Kirkman
Graphic Designer



Jess Baum
Partner

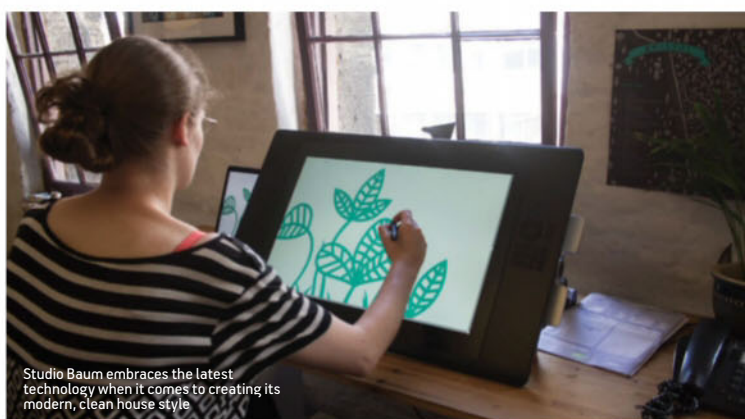


“Creative thinking balanced with some sensible project management is a recipe for successful relationships with your clients”

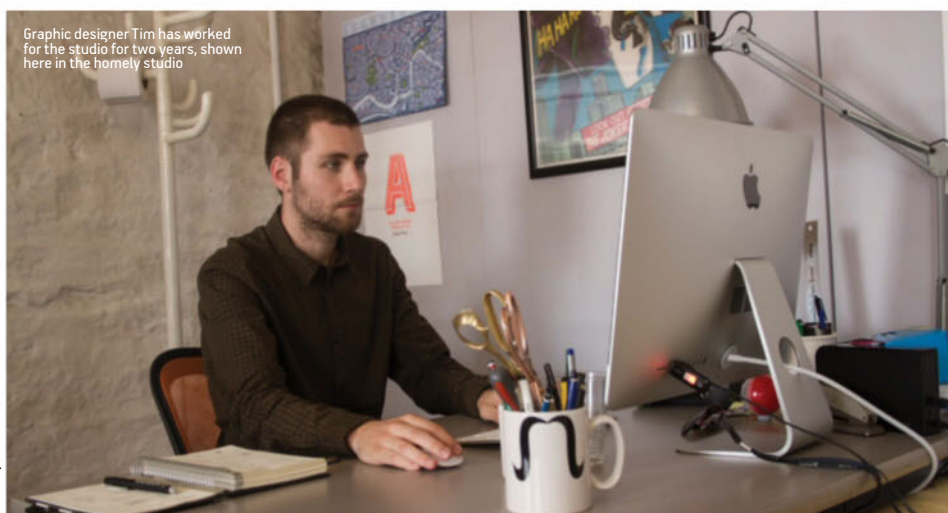


The clean, homely space that the Studio Baum team works out of, based in Bristol

The studio isn't massive, but it packs in everything that the team need to create high-quality and creative visuals



Studio Baum embraces the latest technology when it comes to creating its modern, clean house style



Graphic designer Tim has worked for the studio for two years, shown here in the homely studio



The family feel of the close-knit team continues through the décor of the studio

All images © Studio Baum 2014

you deliver, so we make sure that we're always enjoying the process. As a result we try to keep things light, fun and ultimately creative."

Being so close-knit means that there is a lot of interaction between members of the team when it comes to planning and working on new projects, as graphic designer Tim Kirkman explains: "We talk a lot! With each other and with the client. As a team we all bring different skill sets to the table, from technical ability to conceptual thinking, so a good 'idea-off' with a white board is always an essential way to clarify our approach. Creative thinking

balanced with some sensible project management is a recipe for successful relationships with your clients. We make sure we are 100 per cent clear on what they want before we start, then we make sure they are 100 per cent clear on what we will be delivering and when."

Over time, Studio Baum has "somewhat developed a house style," says Sam, which is what attracts clients: "Simple, clean, graphical, with a conceptual underpinning. I guess that's why people come to us. There are always the clients that fully dictate the final outcome of a project, and it's

generally these projects that are the most challenging." There is also a passion that runs through the team when it comes to what they do, which is infectious: "Our motivation is our passion for great design and that considered, creative practice makes the world a better place to live in. We're committed to engaging audiences with thoughtful ideas and beautiful design, and encouraging ethically considered and sustainable design through our practice and collaboration."

That passion, house style and the ability to face up to a challenge were important in one of the studio's



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THE STORY OF THE JEWS

SAM BAUM TALKS US THROUGH THIS HIGH-PROFILE PROJECT TO CREATE A TITLE SEQUENCE AND IN-SHOW ANIMATIONS FOR BBC TWO'S LANDMARK SHOW, THE STORY OF THE JEWS



01 PLAN

This project was pretty unique for us and required us to digitally tool down, and pick up the scissors again. We had to make a lot of our assets by hand, so planning and sketching out our approach was imperative.



02 MAKE

Once we knew what we had to do, we had to make it. We did a lot of paper cutting, torch shining, sand spilling and scene making.



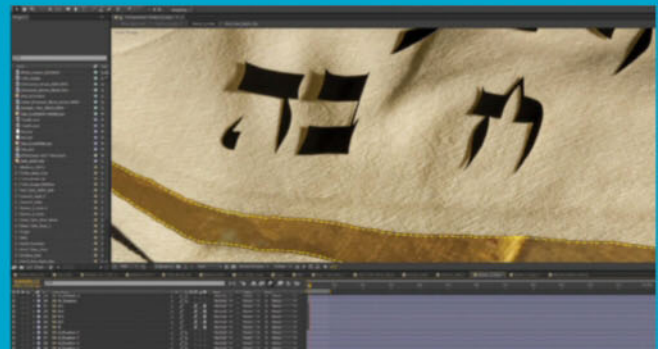
03 CAPTURE

Once the studio environment was set up to shoot we captured numerous natural interactions between our handmade objects and our controlled elemental forces. Mainly dropping things through various light sources and seeing how they shimmied!



04 EDIT

We had to use a lot of post-production techniques to seamlessly fuse our captured imagery with our digitally produced environments.



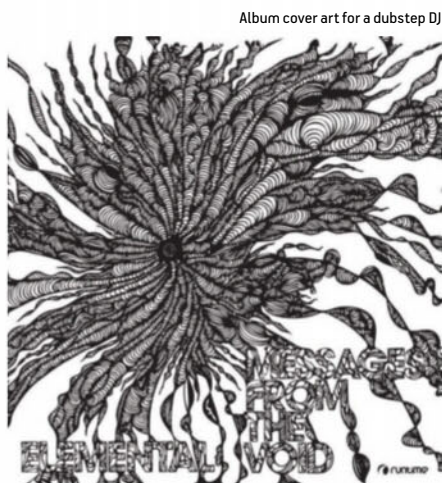
05 ANIMATE

Using Adobe After Effects, we brought the assets, footage and materials to life.

high-profile projects for the BBC's *The Story of the Jews*, where they created title sequences, animations and live action (see the boxout for a more detailed look at this project). "A conceptually and technically challenging project that stands out was *The Story of the Jews*," Jess tells us. "The brief required us to make something beautiful: a title sequence that complemented the story; something ancient like the people of the story; and nothing too 'computery'. We significantly changed our approach; we converted an old garage into a film studio. We raided the art, stationery and kitchen cupboards for materials such as honey, ink and gold leaf. We borrowed fans, a compressed air machine, built a miniature desert, poured honey down walls, filled syringes with pigment and filmed. We captured a vast array of naturally occurring phenomena: shadows, refracted light, falling letters, light shining off of gold leaf. Then, after a little post-production, the final outcome was beautiful."

From the biggest of projects to the smallest, Studio Baum takes on personal challenges that inspire them, as Sam describes his favourite: "Without doubt, The Bristol Coffee Map. But maybe that's because it was a self-initiated project, and we had to go all over Bristol and try the best coffees the city had to offer. On top of that, it allowed us to explore print again, and lovely print to boot. The result was litho printed in silver, sol screen printed in

“We'll always stay small. We want to make sure that we're having fun at work, so the future is not necessarily bigger, but brighter **”**



Album cover art for a dubstep DJ

turquoise and all onto a paper stock made from coffee... pretty cool!"

In order to create all of these different projects, using so many different methods, the studio has a high-tech setup so that they can cover anything that a brief throws at them. "The bulk of our work is carried out in Adobe's Illustrator, After Effects and Photoshop. We've got a few Macs in the studio plus our Wacom Cintiq is always fired up for the digital doodle. I think Ed codes on a calculator!"

Photoshop is, of course, a staple in all projects, even those that are created in other programs or formats, as Tim Kirkman explains: "Photoshop is an essential tool for us. We don't initially generate in the program, but we finish almost everything with it. Whether it's optimising files for web, retouching photos from a shoot, or rotoscoping frames for an animation, it's one of our studio must-haves."

Technology is certainly key to producing the high-quality and dedicated visuals that the studio has



All images © Studio Baum 2014

become known for, and the team have no plans to stand still, happy to embrace changes in the industry and the tools available: "We'll be moving with the times," says Kirkman. "Mastering new technologies and making sure we're nimble enough to react to new technological breakthroughs. But, we'll always stay small. We want to make sure that we're having fun at work, so the future is not necessarily bigger, but brighter."



A digitally manipulated photo of a sand castle to look like the Margate Rocks logo

A DAY IN THE LIFE OF SAM BAUM

WE SPEND A DAY WITH STUDIO PARTNER SAM



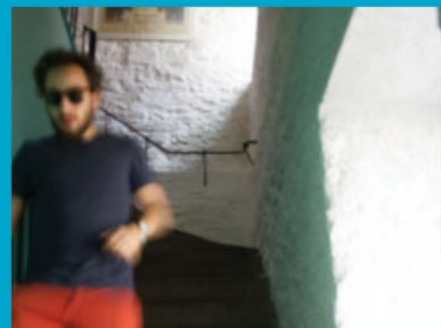
09:00 | FEED THE PET?

We begin the mornings with a quick catch up over coffee. We also make sure that we water Robert, the studio plant. All of the members of the Studio Baum team are important, even the foliage.



10:00 | IDEA(L) TIME

Mornings make ideas. If we've got a new project in then it's at this time of day we generate the ideas. We sketch, chat and doodle, bouncing ideas around, forming our concepts and delegating roles for 'making it happen'.



11:30 | ON LOCATION

One of our mantras is 'get out'. Ideas sometime stagnate if you don't allow yourself the freedom to develop them. So we try to leave the studio, get a clearer perspective on things and more than likely stumble right into inspiration itself.

“Photoshop is an essential tool for us. We don’t initially generate in the program, but we finish almost everything with it”



Close-up of the Bristol Coffee Map. A lithographic and screen-printed piece produced on a paper made from coffee

TOP 5 PRODUCTION TIPS

The Studio Baum team share with us their essential advice

■ LEARN YOUR SHORTCUTS

Learn them, as many as you can. Not just Adobe ones, but the ones on your computer as well. Being speedy doesn’t make you a better designer, but it helps.

■ ALLOW YOURSELF TO BE INSPIRED

Inspiration comes from everywhere, everywhere other than a computer. Don’t get me wrong, the internet is an essential research tool, but for the serendipitous discoveries that can make a killer concept, you need to be looking beyond your monitor.

■ KEEP HEALTHY AND HAPPY

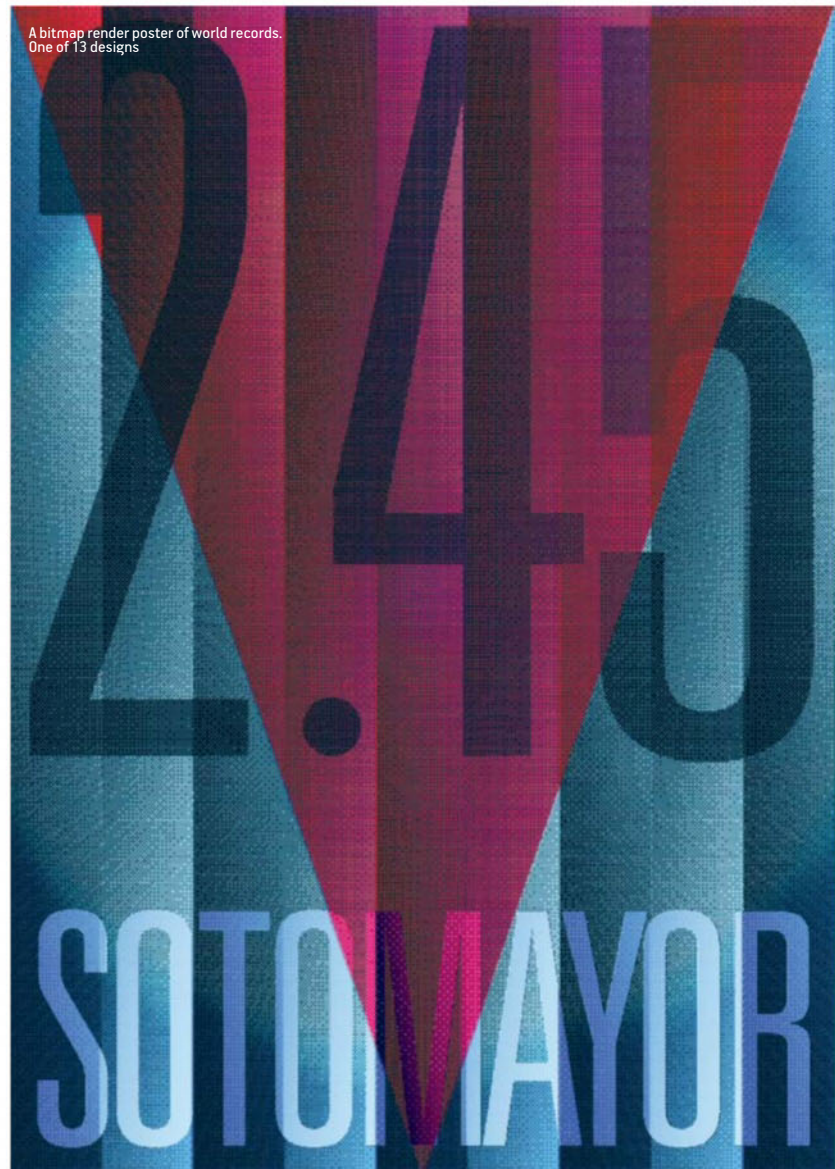
Being healthy make you happy. Although there are amazing painters who have produced their most profound work in their deepest moments, I don’t think it’s quite the same for design. Exercise, stand up throughout the day and eat well.

■ DON’T BE AFRAID TO START AGAIN

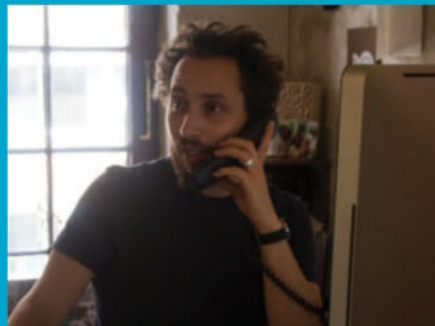
If you’ve spent a week crafting the most intricate multi-layered photomontage, but you know deep down it’s not [right], don’t be afraid to just start again. Even if you are 20 minutes from a deadline.

■ DO YOUR WORST IDEA FIRST

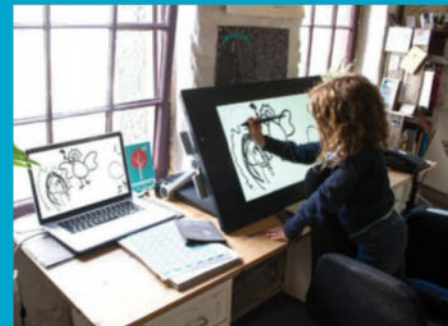
When conceptualising I need to purge myself of the rubbish ideas in my head. If I don’t, they keep cropping up as a temptation. If I leave it too close to the deadline, there’s a chance they could get through to the client!



14:00 | **SIESTA. IF ONLY!**
Oh to be Spanish, but the day is in full swing by now. It’s production time. Early afternoons is when we make our ideas a reality. We’re designing, or developing. Headphones on and engines whirring.



17:00 | **TA’DAHH!**
Late afternoon we deliver to our clients. We’ve found that clients love to receive a package towards the end of the day. And more often than not, we jump on the phone before the end of play and talk them through our presentations.



18:00 | **AND WE’RE OFF**
If we can, we’ll shut down at 18:00. No one likes a grumpy designer, so unless we’ve got a crazy LA-based project on, we aim to wrap the day up at a sensible time. If we’re lucky the kids pop in before dinner time to show us how it’s really done.

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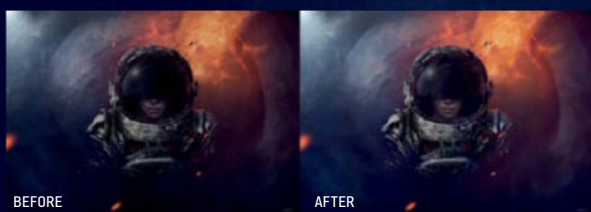
IF YOUR ARTWORK AND DESIGNS ARE DESTINED FOR PRINT, THEN READ OUR SELECTION OF TOP TIPS AND ADVICE FROM THE PROFESSIONALS ON HOW TO GET THE MOST OUT OF YOUR WORK



01. EDIT SCREEN IMAGES FOR PRINT

MARTIN GROHS
www.martin-grohs.com

Creative director and illustrator Martin Grohs (@grohsARTig) is used to working for print, and he knows the importance of ensuring that your screen image is tweaked to be better suited to it. "If you have a finished artwork, it is important to edit the image again in Photoshop when looking to print it. This is because you will often need to use a different colour profile, usually CMYK. Because the colours and brightness are a bit unsaturated in CMYK, it is advisable to increase the brightness and saturation of the colours so that the printed image will look like the image on the computer (see tip 7 for more on soft proofing in CMYK)." The image printed here shows Grohs' screen version of his artwork *Dissolution* alongside the re-edited version that has been enhanced so that it prints effectively. You can see that the saturation of the colours has been boosted so that it is more vibrant when printed.







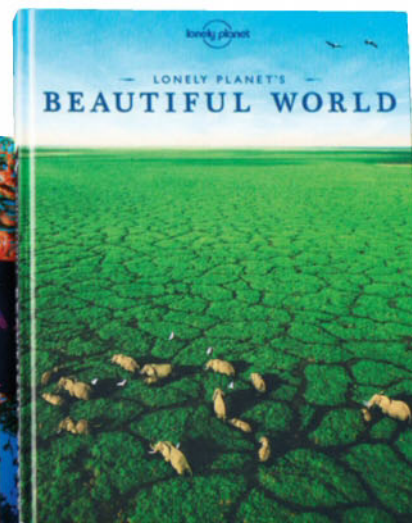
02. PROFESSIONAL BOOK DESIGN

MARK ADAMS
www.dasmark.com.au

Art director and designer Mark Adams talks us through the successful creation of book

design: "One of the most important aspects of illustrated book design involves a committed approach to how you can creatively utilise and professionally reproduce your photographic content. The three most important areas to consider when using images in print-based design have to do with image research, image quality and reproduction techniques. Getting these things right goes a long way in making 2D environments come alive."

Lonely Planet's *Beautiful World* book design:
Cover with French-folded dust jacket



© Lonely Planet

Lonely Planet's *Beautiful World* book design: Internal spread

Image quality: High-end illustrated book design requires an extremely high level of image quality. There are many aspects to consider when assessing image quality and whether it will reproduce well on a printed page. Resolution, sharpness, colour, composition, tonal range and brightness are all key to whether an image is suitable for reproduction.

Image research: First, knowing and understanding your editorial content determines your creative approach to image selection, as well as also being extremely aware of your publication's brand style and guidelines. So not only is it vital that your image selection complements a story, but it also needs to engage the reader with informative, exciting and thought-provoking photography that conveys the magnitude and beauty of the content.

Print production: The post-design phase is critically important in setting up flawless, print-ready files to go to the printer. Photoshop is my preferred image software for touching up, colour-correction, sharpening and assigning printer-approved profiles. The best results can only be achieved if you maintain very high standards in this area of print design.



03. CREATE VEHICLE GRAPHICS

RICH BOUGAARDT
www.pictusgd.com

Rich Bougaardt (@pictusrich), lead designer at Pictus Design, explains the important elements of designing a graphic for use on vehicles. "Preparation is key to great results in a vehicle graphics

assignment. Extra time spent drafting, considering and planning such a job can be doubled and then saved during production. The aesthetics must satisfy clients' sensibilities as well as performing a crucial function in their business, so it's vital to think through the impact of your work in the 3D environment. Before working on the final designs, I visualise the potential finished vehicle from various vantages in Photoshop mock-ups, 3ds Max and in Illustrator and ask, 'Does it work from HERE, on THIS vehicle?' Whether your design has impact from difficult vantages, such as parked on the street, from the opposite lane of a motorway, or tootling through built-up areas at 30mph, is fundamental to the process considering that we want as large a 'sphere of impact' as possible. Therefore, sizes, placement and contrast need to be considered. Logos and type that are too small provide no impact or use. Colours that blend into the environment defeat your object, and small features at the top of 10-foot-high vans won't be noticed by the general public walking past it on the street. Seemingly obvious points, but frequently overlooked."



Long Wheelbase, Hi-Body Mercedes Sprinter with Astor Logistics Branding



© Rich Bougaardt 2014



04. EXHIBITING WORK

GORDON REID
www.middleboop.com

ILLUSTRATOR GORDON REID (@

MIDDLEBOOP), AKA MIDDLE BOOP, TALKS TO US ABOUT HIS LATEST PRINT PROJECT – A TYPE SERIES INSPIRED BY CLASSIC FILMS

Can you tell us a bit about your type series and where the idea came from?

The project was inspired by an exhibition I took part in last year called Not For Rental, which had quite an open brief and encouraged artists to create film artwork but not to link to the film too much. The artwork is always subtly linked to the film, but it's not just for the film buffs. I was working on the *Back To The Future* print recently, which is based on the pattern from Marty McFly's bedclothes and colour scheme from the hoverboard. No one will get that reference, but the quote is really lovely and I think will mean something to a lot of people.

Where will the prints be exhibited?

The first stop is at the Illustration Fair in London on 5 and 6 July, then I'll be flying over to New York in August at the Bottleneck Gallery, which is a beautiful space in Brooklyn. I'll be back in the UK briefly to be on a panel discussion at the V&A for the London Design Festival, then I'll fly over to LA to launch the show over there at The Hero Complex Gallery.

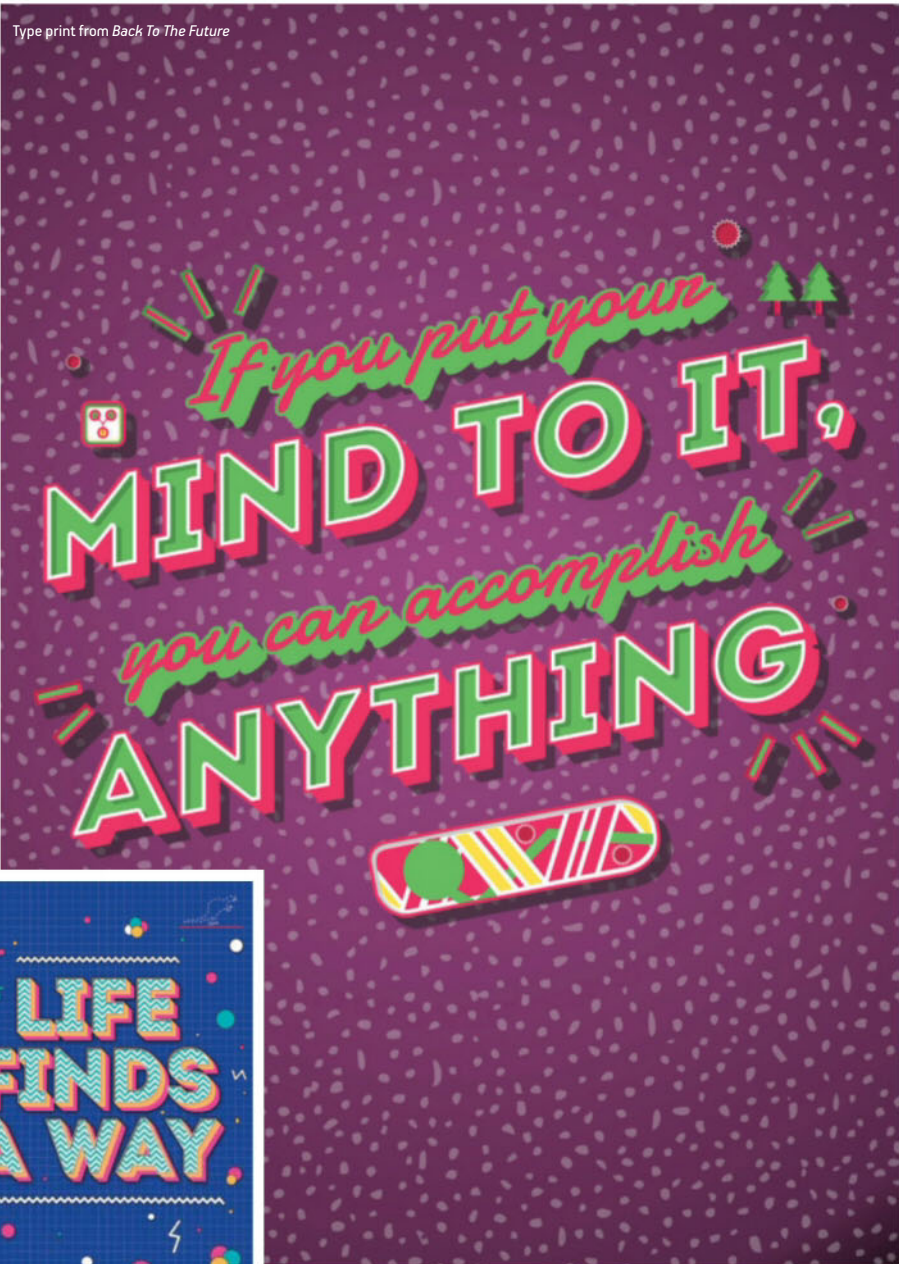
What does a designer need to think about when preparing images for print?

Think about how they are going to actually get printed, how they will be displayed and what format they need to be delivered in before even picking up your Wacom. If you're intending on screenprinting, then you need to be extremely aware of how many colours you are using, but if it's digital then you can get away with whatever you want. Think about using different techniques; for instance if you're preparing a promotional piece, you might want to look at special finishes like foil blocking or spot UV varnishing.

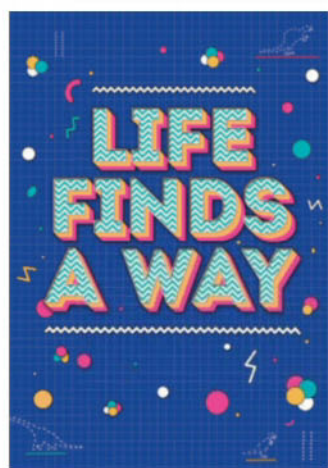
What is your top tip for other designers who want to create work for print?

Think outside the box, be creative and shop around for what you want. For instance, I'm putting my first book together at the moment and have spent a long time searching for the right printers to do the job. You'll be amazed at the difference in quotes I've received from different printers. Speak to your printers and see what different techniques they can offer, and ask for proofs and stock examples to make sure you know what is best for your job. Don't be afraid to haggle a bit on the cost too.

Type print from *Back To The Future*



© Middle Boop Limited 2014



Type print from *Jurassic Park*

Geometric illustration from the exhibition



Type print from *Bill And Ted*



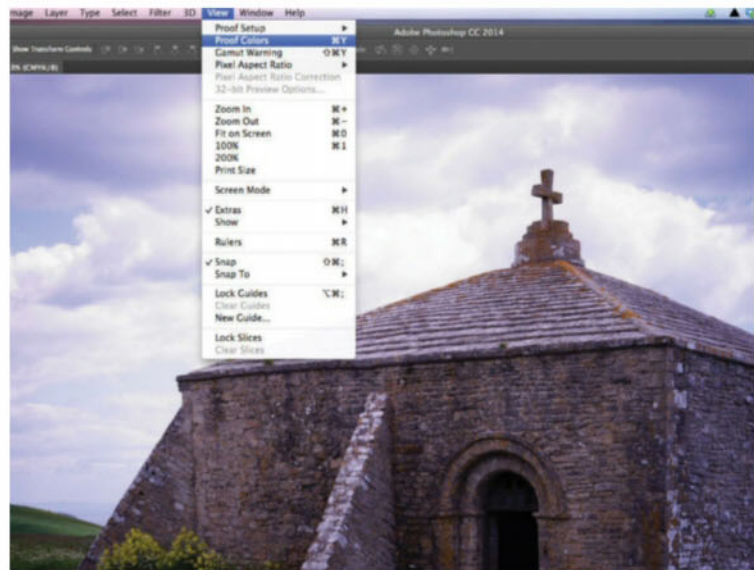


05. PRINT-ON-DEMAND BOOKS

Having a printed portfolio of your work is a great asset to show clients, especially if you are pitching for work that will be printed as they can easily see how your work translates from the screen. A self-printed art book can be one way of presenting this, or you can create a book to sell from your website or through a dedicated company to boost your business. When you are trying out book publishing for the first time, print-on-demand services can be a cost-effective solution. Traditional printers would ask for a set print run, which can cost, though they do offer more bespoke services when it comes to ink and paper types. With print-on-demand, you can lay your book out yourself and send it off for print at a set cost. If you are going to be selling your book, you can absorb the cost of printing into the sale price so that you can still make a profit. There are a number of companies out there that offer a good printing service, such as www.lulu.com and www.blurb.com. These offer the opportunity to sell through major outlets, like Amazon, and have marketing tools available to help you sell your title. You can order a print run of your book as well if you prefer, so that you have them in your office to give out or take to meetings as required.

08. CALIBRATE YOUR SCREEN

The best way to ensure that you are happy with the results of your image when you print is to ensure that you are working on a colour-calibrated screen. This means that you will see an accurate representation of your colours, essential when working on high-quality artwork. You can calibrate your screen using your computer's own tools, but for the most accurate results, you will need to use a calibration tool. This is a device that is placed on your screen, where it takes readings of colours on-screen and creates a custom profile. You should recalibrate every couple of months. Try the Datacolor Spyder4ELITE.

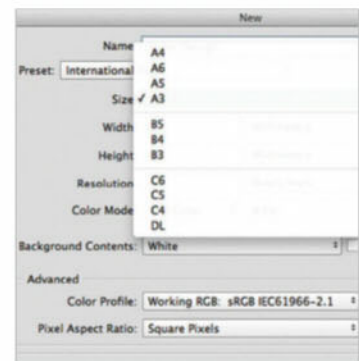


06. CMYK PROOFING

When you print an image, it will print in CMYK and not RGB. RGB is usually used for screen work, as it can display a wider range of colours, and some of Photoshop's tools will only work in RGB. If your designs have been created in RGB, then be prepared for some colours, especially greens and blues, to dull when they are printed in CMYK. To help prevent this, you can proof your image in CMYK without permanently changing the colour space using View>Proof Colors. Make sure the View>Proof Setup is set to Working CMYK. You can then tweak your image to ensure you get the most vibrant result in print.

07. KNOW YOUR PRINT SIZES

When you are creating posters for print, make sure that your document is set up correctly at the beginning to ensure that you can print on standard size paper. Custom sizes add to the final cost, and you don't want to find that you have to crop or upscale your design. Here are the common poster sizes that you can work to; these are built into Photoshop when you are setting up a new document: A2 = 594 x 420mm, A3 = 420 x 297mm, A4 = 297 x 210mm.





09. TRY DIFFERENT PRODUCTS

LUCA MOLNAR
www.lucamolnar.com

Luca Molnar is an artist and painter who uses Photoshop to help create different products from her traditional artworks. She has her designs printed on phone cases and now nail wraps (available at <http://shopcatchingrainbows.com>), so that customers can take a little bit of art with them wherever they go. She has some top tips for printing on different products: "First, choose your products wisely; you don't want to have your beautiful designs printed on some cheap, low-quality product. Also, don't have too many different products (such as clocks, random glasses, T-shirts, key chains and mugs); it will only confuse the customer and will look really unprofessional. Second, make sure that there's high-quality printing available for the product you have chosen. There's nothing worse than dreaming about a product that looks exactly the same in life as on-screen, then receiving the final product and seeing that your amazing design became something unrecognisable. Fortunately, these days photo-quality printing is available for a wide range of goods, so in most cases it shouldn't be a problem."



Showcasing the nail wraps using Luca's artwork designs – a great way to produce wearable art



Showcasing your artwork on a product with a full mock-up is a great way of selling to your customers



Pick high-quality products to print on to make the most of your designs



Limit the number of different products that you print on to a select few

© Luca Molnar

10. PICK A HOME PRINTER

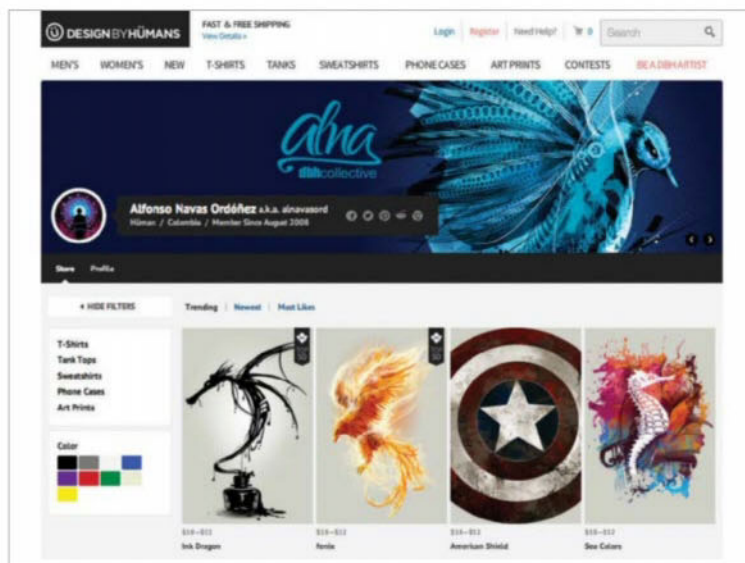
If you are looking to print your artwork out at home, whether to test quality or to have as artwork to hang, then it is worth going for the

best that you can afford. Professional photo printers are usually best suited to all kinds of digital artwork, as they can support large sizes, have high-quality inks and can support a range of different print

materials. There are lots of options, but one example is the Canon PIXMA Pro 1, which produces quality prints up to A3+ that are suitable for exhibition work, saving you money on printing costs in the long run.



© Canon



11. YOUR DESIGNS ON A T-SHIRT

If you want to sell your designs on T-shirts without the hassle, then take a look at Threadless (www.threadless.com). The concept is that you create a design, submit it to the website and the community scores the design. The designs with the highest scores are then selected to be printed and sold, with you receiving royalties on the sale. Another option is Design by Humans (www.designbyhumans.com), where you set up a storefront to sell designs but the company handles all of the printing and payments. You receive royalties and maintain copyright.

12. USE TEMPLATES

Photoshop product templates help you to visualise what your design will look like on its intended format. This is great for helping you to see whether your composition works or not. Templates are usually in layered PSD files so that you can insert your artwork to the correct layer and position it to suit. There are lots of free templates available on the web, and more advanced ones can be purchased too, depending on your needs. They include things like T-shirts, phone cases, books, magazines, posters, hoodies, mugs... the list is endless. The one shown here is from Nathan Brown at WeGraphics (<http://wegraphics.net/downloads/free-t-shirt-mockup-psd-files>).



Check for things like colour-managed workflows, range of media available and time of service

13. ONLINE PRINT SERVICES

When it comes to finding the right printers for your artwork, quality and value for money are usually at the top of the list. Also check for things like colour-managed workflows, range of media available, time of service, cost per print and whether there is a minimum order and delivery costs. Speak directly to the printers if you can, rather than via email, so that you can ensure that they can deliver to your exact needs. Here are three print services that we think meet the bill.

METRO PRINT

www.metro-print.co.uk

This online service, based in London, offers professional printing, mounting and framing. It offers two key services. The Standard Service prints your image as you supply it, though there is plenty of advice for optimising your images. The Deluxe Service, on the other hand, has the team check your images for colour accuracy and to ensure the very best reproduction.



DIGITALARTE

www.digitalarte.co.uk

This company offers professional photographic and fine art Giclée printing services that are suitable for exhibition work. It was the first print studio in Europe to be certified by Hahnemühle Fine Art and it uses HP Z3200 large-format printers to deliver high-quality results.

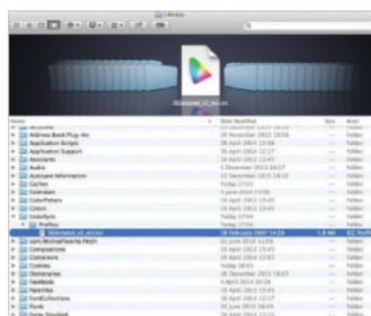


THEPRINTSPACE

www.theprintspace.co.uk

theprintspace offers professional printing, mounting and framing, which is perfect for getting your artwork ready for an exhibition. You can order a sample pack of the paper types available before you order, which is a real bonus. You can drop into the physical studio as well to use its printing services, retouching booth and scanners.





15. SOFT PROOF USING ICC PROFILES

When you are sending your artwork to a printer, they will often be able to supply you with an ICC profile that matches the printer that will be used to produce your artwork. By installing this on your computer, you can use the proofing options in Photoshop to view your image in the same profile as it will be printed in, enabling you to tweak the colours and vibrancy to your needs. This is called soft proofing and is recommended to ensure that you know what the final result will look like.

01 | DOWNLOAD AND INSTALL PROFILES

Profiles can be downloaded from the printer's website or will be sent to you on request. These come in a .icc format. You need to choose the profile that matches the device and the paper type you require and move the profile into Library>ColorSync>Profiles (Mac) or Windows>System32>Spool>Drivers>Color (PC).

02 | SET UP PROOFING ENVIRONMENT

In Photoshop, with your image open, go to View>Proof Setup>Custom. This will enable you to set the proofing environment to the profile that you just installed, so that when you hit Proof Colors you can soft proof your design.

03 | CHOOSE THE PROFILE

In the Custom box, you need to scroll through the options in Device to Simulate to find the ICC profile that you installed. The printer may provide other details as to settings to choose in this window, otherwise, leave them set to the defaults.



14. DESIGN ALBUM ART

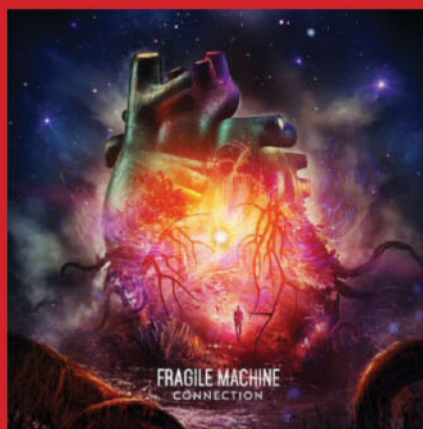
VALP
www.valpnow.com

When it comes to creating artwork that is going to be used

as album art, designs need to work on both a practical level as well as a visual one. Valp, aka Maciej Hajnrich, has designed album covers for a wide range of music artists and shares his advice on things to consider: "Good album art is not only about graphics, but also how it can be presented on a shelf in a music store and in iTunes or Spotify as a very tiny thumbnail at the same time. Go to Window>Arrange>New window for... to open a secondary window for your current project. Make it small enough to see what you're working on at multiple sizes. Keep key elements such as the logo, artist's portrait or any other graphics recognisable, even if they are very detailed.

"Keep in mind production process and make sure your artwork is at least 30 x 30cm, 300dpi, so

it can be printed on a vinyl envelope. I would also highly recommend making more bleed area to fit 50 x 50cm to be prepared for various printing options, such as billboards or backdrops, and online or social media promotions. Thanks to these extra pixels in your artwork you will produce perfect assets for any promo campaign."



A PROFESSIONAL GUIDE TO SELECTIONS

OUR PHOTOSHOP EXPERTS TAKE A LOOK AT HOW THEY USE PHOTOSHOP'S POWERFUL SELECTION TOOLS TO ACHIEVE PIXEL-PERFECT RESULTS

Selecting part of an image may seem to a beginner like one of Photoshop's most basic functions, but as any seasoned user will tell you, it's actually one of the most complex.

There's really no shortage of ways to select items in an image using Photoshop. You can go from simple geometric selections using the Rectangular Marquee tool or Elliptical Marquee tool; to freehand selections with the Lasso, Polygonal Lasso or Magnetic Lasso tool; to selecting areas of similar colour or brightness

with the Magic Wand or Color Range command. You can even paint a selection manually with a brush in Quick Mask mode or head in to make pixel-perfect selections using the Pen tool.

Even that paragraph only scratches the surface of what is possible with the selection tools. There are many ways indeed to experiment with the options on offer, with artists all over the world utilising them in thousands of different ways.

Whether you're a retoucher, a graphic designer, a digital artist or a photo editor,

selections will be a core component of your workflow. That's why we've turned the spotlight on them here, asking a range of top Photoshop artists how they use them in their work to achieve a number of goals.

Throughout this feature you'll gain insight into how Photoshop's selection tools are used in a professional environment, and how they can help to achieve stunning results while also improving overall productivity. So read on and discover how using selections correctly can completely transform your workflow.

© Icon Advertising & Design

CONTRIBUTORS

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Burden describes his style as 60s and 70s *National Geographic* meets the 80s and 90s Argos catalogue toy section.

BJÖRN EWERS
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Ewers started out as an illustrator, then became an art director and later an advertising photographer at Studio314.

DANIEL HAHN
WWW.BEHANCE.NET/DAYTONER



Hahn currently works for BMW Designworks USA, where he does designs for Rolls Royce and design development of the BMW brand.

MARTIN ARIEL DE PASQUALE
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De Pasquale is a senior designer at RDYA – a design studio based in Argentina that has worked for Yahoo, Renault and Ericsson.

AJITH PRAN
WWW.BE.NET/AJITHPRAN



Pran is a CG artist and photographer. He is currently a senior graphic artist and retoucher at Icon Advertising, Dubai.



PERFECT FUR SELECTION WITH REFINE EDGE

STUDIO314'S BJÖRN EWERS DISCUSSES HIS FAVOURITE TOOLS FOR THE JOB

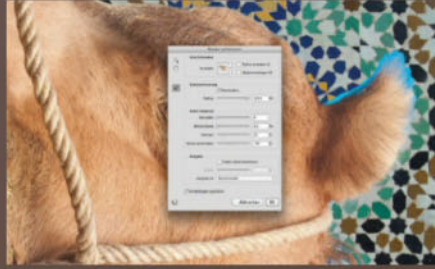
01 | ROUGH SELECTION

In order to cut out a very hairy or furry animal, I normally use the Polygonal Lasso tool. I try to include all the curls but I leave out all the individual long hairs. I find it easier to paint these hairs back in afterwards.



02 | REFINE EDGES

To fine-tune the selection I use the Refine Edge tool. If there are particularly long hairs I use a large selection radius with a range of 120px or bigger. I then fine-tune everything by carefully moving the edges and contrast. I paint over several parts until the selection fits correctly.



03 | DODGE AND BURN ON THE ALPHA MASK

Finally, I work on the alpha mask with the Dodge and Burn tool. With the Burn tool I darken the almost black parts, and with the Dodge tool I try to bring back some of the overly transparent hairs. The perfect selection is complete!

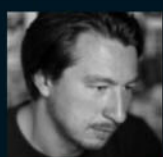


Illustrator and art director Thomas Burden prefers to keep things simple when cutting out, refraining from getting overly technical with his selections. "95 per cent of my work is created in CINEMA 4D and rendered as TIFFs that I then edit in Photoshop," he tells us of his work. "To save time cutting out, I always use alpha channels/object buffers when rendering out of C4D, so I can click on a specific element in the Photoshop Channels menu to select it.

"One trick I always use when editing my work in Photoshop is holding the Cmd/Ctrl key and clicking on an element's image in the Layers panel to select it," explains Burden. "I'll then use that as a layer mask and apply any cutaways or

erasing to the mask rather than the layer itself to preserve editability."

As with most Photoshop users, when it comes to creating selections with pixel-perfect precision, Burden believes that the Pen tool is the best way to go. "When cutting out anything remotely detailed in Photoshop, I'll always use the Pen tool and then use Cmd/Ctrl-click>Make Selection. I prefer this to using the Lasso tools. I also use the options found under Select>Modify quite a lot. I'm forever Cmd/Ctrl-clicking when using the Lasso or Marquee tools to bring up the Feather or Refine Edge functions. These can really help to get the perfect selection that you're looking for."



USE THE PEN TOOL TO SELECT SHAPES

CAR DESIGNER DANIEL HAHN REVEALS HOW YOU CAN CREATE SELECTIONS USING SHAPES AND LAYERS

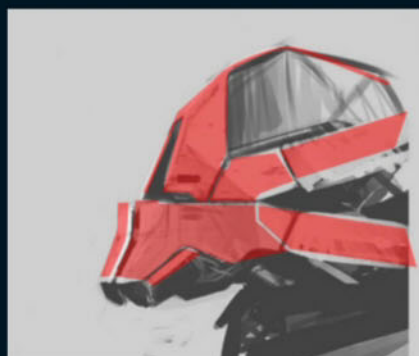
01 | USE THE PEN TOOL

I usually start with a quick sketch and outline the painted cover-pieces of the robot with the Pen tool. I set the layer Opacity to 50% to help me see what I am selecting. In this example I have seven separate, simple shapes on different layers.



02 | SELECT THE SHAPE LAYERS

Cmd/Ctrl-click on the layer thumbnail of the first shape to get a selection from it. Next, hold Cmd/Ctrl+Shift and start clicking on all the other shape layer thumbnails. You will have a combined selection of all the shapes drawn earlier.



03 | MAKE A LAYER MASK

Create a new layer and press the Make Layer Mask button on the bottom of the layer window. You will end up with a mask where you can draw in an exact boundary. You can now also Cmd/Ctrl-click on the black and white mask thumbnail to get that selection back. I usually do that later on in the process to put textures like scratches or dirt on the robot parts.



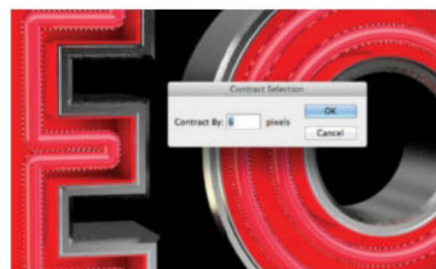
MASTER CHANNELS

THOMAS BURDEN REVEALS HOW PRE-MADE CHANNELS CAN MAKE SOME SELECTIONS A BREEZE



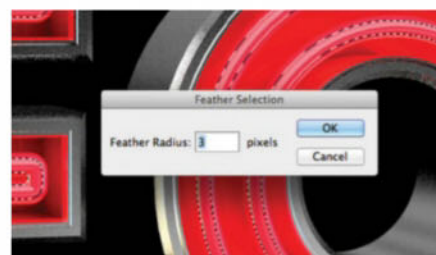
01 | USING PRE-MADE CHANNELS

Download 'neon.psd' from the **Advanced Photoshop** website. Open in Photoshop. In the Channels menu, Cmd/Ctrl-click on the 'neon' channel thumbnail to select just the neon elements.



02 | CONTRACT THE SELECTION

Go to Select>Modify>Contract and enter 6 pixels in the 'Contract By' box.



03 | USE FEATHER

With the Marquee (M) or Lasso (L) tool selected, Cmd/Ctrl-click anywhere on the art board and select Feather. Set this to 4 pixels and hit Return. Now copy and paste the selection on top and set the layer blending mode to Screen. Repeat as necessary, using blurs to create a suitable highlight.



TRANSFORM 3D ART

THOMAS BURDEN ILLUSTRATES HOW HE USES SELECTIONS TO TOUCH UP HIS 3D IMAGES



© Thomas Burden

All elements were rendered out of CINEMA 4D under one object buffer to separate it from the background. I Cmd/Ctrl-clicked on the channel in the Photoshop Channels panel to select it, and then copy and pasted it so it could be edited separately from the background.

Here I used the Polygonal Lasso tool to select the areas in between the cymbals. A selection as a Photoshop brush was then used as a layer mask on the lightning.

The Pen tool was used to cut out the shape around the foreground elements. A selection as a Photoshop brush was then used as a layer mask on the steam.

■ QUICK TIP

By Cmd/Ctrl-clicking on layers, you can add or subtract selections from each other. If you Cmd/Ctrl-click on the thumbnail image and then push Shift and click on the next thumbnail, you get a combined selection of these layers. The same works with Cmd/Ctrl+Opt/Alt-click to subtract the second selection from the first. It's a kind of Boolean-function for selections. Cmd/Ctrl+Shift-click will add a selection, while Cmd/Ctrl+Opt/Alt-click will subtract a selection.

These vinyl shapes were cut out using the Pen tool and then duplicated by clicking and dragging while holding the Opt/Alt key.



CREATE SEAMLESS COMPS

AJITH PRAN, SENIOR GRAPHIC ARTIST AND

RETOUCHER AT THE DUBAI-BASED ADVERTISING COMPANY ICON, BELIEVES THAT SELECTIONS MUST ALWAYS BE APPROACHED WITH AN OPEN MIND

"Selection is always a challenge: there are many techniques and tools for selection, and each varies according to the image and subject for selection," he explains. "Selections unlock some of the most powerful features of Photoshop, including the ability to apply targeted adjustments with exceptional accuracy and to produce creative composite images. In my opinion a great composition is when all elements blend together seamlessly. The key to achieving this is selections.

"If you want a perfect selection, then even from the earliest days of Photoshop the Pen tool has been the go-to tool of choice, because it offers the accuracy to select and re-edit selections for further fine-tuning," continues Pran. "The Pen tool is particularly handy when used in tandem with a Wacom tablet.

"Apart from the Pen tool, layer masking is also a solid option that allows users to paint pixel to pixel to precisely select what they want."

THREE ESSENTIAL PLUG-INS

USE ONE OF THESE APPLICATIONS TO CREATE PERFECT SELECTIONS

Fluid Mask 3

Masking is a delicate art, and while recent versions of Photoshop have massively improved this side of the software, there remain plug-ins that can help you get even cleaner and more accurate masks. Fluid Mask 3 is one such plug-in, making even arduous tasks such as cutting around hair a much simpler process. It's currently priced at approx £87/\$149.



Contrast Mask

Contrast Mask is another free plug-in that uses a contrast mask to reduce the overall contrast of an image. It does so by creating a black and white negative of an image, blurring it to avoid hard edges, and then overlaying it with the original. This helps to darken the highlights and lighten the shadows.



Wire Worm

If you find yourself often removing wires, fences or other similar obstructions from your images, then Wire Worm is the plug-in for you. It automates the process of removing such elements from an image in a simple and easy-to-use manner. Best of all, it's free, and you can't argue with that!



THE FINE ART OF SELECTIONS

STUDIO314'S BJÖRN EWERS DISCUSSES THE TOOLS HE USED TO CREATE A PERFECTLY ACCURATE SELECTION FOR THIS EYE-CATCHING IMAGE

I needed to make a selection of the orange socks. They are fluorescent and needed extra curves. After a rough selection, I fine-tuned it using the Refine Edge tool. This helped to select the woolly hairs that are sticking out.

The hair of the model was selected and readjusted using the Refine Edge tool and copied on an extra layer. I then blended it into the blue background.

To create the reddish illuminated circle in the background, I took a colour layer and masked it with a circle selection on the layer mask. I then blurred it using the layer mask adjustments.

I made an extra selection of the shadow to match it with the blue colour of the background. I put it on an extra layer and multiplied it with blurred edges.

Model: Lena Fishman/m4Models © studio314.de

MIMIC MOVEMENT

ICON ADVERTISING'S AJITH PRAN REVEALS HOW SELECTIONS CAN ADD DYNAMISM AND A SENSE OF ENERGY TO EVEN THE MOST STATIC OF IMAGES

"This visual was created for an advertising campaign for one of Dubai's leading sports magazines. Titled 'Adrenaline Rush' by Icon Advertising, the visual was conceptualised by Firas. O. Tiirhi, creative and managing director at Icon Advertising, with the objective being to dramatise a visually stunning representation of the rush experienced behind the wheel of a Formula 1 car.

"We used the Pen tool for most of the selections in this visual. I prefer using the Pen tool for a perfect cut-out. The car itself was selected using the Pen tool as this tool offers more flexibility in editing the path and making a perfect selection. The other elements in this visual were selected using the Pen tool in combination with the Quick Selection tool and also by using the Color Range. For grading we used Channel Mixer and Color Balance."



"To create realistic motion blur, I used the Path Blur in Photoshop CC and added some light flares. Following this I created the atmosphere using Color Balance, Curves and Levels. For the final HDR tone, I merged a duplicate layer in Linear Light blend mode, then used Desaturate>Filter>Other>High Pass with 1.6 radius."

© Icon Advertising LLC

ADD A DEPTH OF FIELD BLUR

DANIEL HAHN ILLUSTRATES HOW SELECTIONS CAN BE USED FOR MORE THAN JUST CUTTING OUT A GROUP OF PIXELS

001 | USING DEPTH OF FIELD

In close-up shots of my characters I usually create some areas in focus and some out of focus. This creates a similar result to shooting a portrait shot with a real camera. The way I approach this leaves me in control of where I want the blur to be exactly, so I can show or hide the areas I wish.

002 | USE THE LASSO TOOL

To create depth of field using selections, open an image and Ctrl/right-click on the Selection tool in the toolbar. Choose the Lasso tool and draw a rough selection around the area that you want to be in focus, but be sure to make it smaller than you want the final effect to be.

003 | CREATE THE BLUR

Press Cmd/Ctrl+Shift+I to invert the selection. Next, press Cmd/Ctrl+J to copy that area of the image onto a new layer above. After this go to Filters>Blur>Gaussian Blur and choose how much you want to blur the selected areas of the image. Now you can take the Eraser tool with an airbrush tip and simply brush-erase out the areas that should stay in focus.



© Daniel Hahn

CUT OUT HAIR

ICON ADVERTISING'S AJITH PRAN REVEALS HOW HE GOES ABOUT CUTTING AROUND PARTICULARLY TRICKY SECTIONS OF A MODEL'S HAIR

01 | SELECT THE BASE

Selection of hair can be very tricky and challenging, but thankfully Photoshop CC has a wide range of selection tools to choose from. In this example, we are selecting the model from a studio background, and we are focusing on using the Refine Edge tool. First, make a base shape using the Pen tool, and mask out a rough shape to cut out the hair as shown. Once the selection is done, mask it with 0.8px feather radius. This will maintain a smooth edge of the selection for the model base structure.

03 | REFINE EDGE

Use View mode for checking the selection accuracy. I have used On Black mode. Next, check Smart Radius and increase the Radius. Set the radius when the hairs are visible, and using the Refine Radius tool, paint on the area for more detail. To remove unwanted colours, use the Decontaminate Colors slider in the Output option. Once you've made a perfect selection, press OK. Make a copy layer (Cmd/Ctrl+J) and name it as Refine Edge.

02 | SELECT THE HAIR

After making the base shape, duplicate the background layer as Top layer and name it 'Base' for reference. Next, select the Quick Selection tool. Trace the area of the required selection, and keep adjusting the radius of the brush for a detailed selection. You can also use the Opt/Alt key to subtract and the Shift key to add to the selection. The quality of the selection will affect the computing of the Refine Edge mask. After making the selection, Go to Layer Menu>Refine Edge.

04 | ADD LIGHT AND DEPTH

Select the Refine Edge layer and add an Inner Shadow layer style. Select the midtone colour then set the blend mode to Normal. Adjust the opacity. Next, Ctrl/right-click on Layer Style>Create Layer. Make the new layer a clipping mask to the Refine Edge layer and erase the unwanted areas using the Brush tool. Create a new layer, change the blend mode to Color Dodge, use a soft brush and paint with dark orange on the edges of the hair.



© Ajith Pran

Daniel Hahn currently works as a vehicle designer at BMW Designworks USA, where he not only creates designs for the BMW brand, but also for that of the Rolls Royce make.

As such, careful use of selections is key to creating images that really sell a concept or idea, as they can be used to highlight certain sections, drawing the eye where it needs to go. Of course, they come in useful in his personal work too, where robots and sci-fi are something of a favourite.

"I use the selection function a lot by getting a selection directly from a shape or an object sitting on a layer," begins Hahn on his uses of selections. "If you Cmd/Ctrl-click on the thumbnail image of a layer (containing images, text or shapes) you get a selection in the form of what is on the layer.

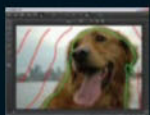
"So if I want to cut out something very exact – for example, metal pieces covering technical parts of my robot designs – I use the Pen tool and set it on Shape. I then draw around a silhouette of something. Photoshop creates a shape layer in the Layers window. If you now Cmd/Ctrl-click on the layer thumbnail image of the shape layer, you get that shape as a selection.

"As I never use the function to save selections, using this workflow I can always go back to my selections by clicking on the shape layers. Another beneficial result of working with the Selection tool in this way is that I can create layer masks where I can paint inside an exactly defined boundary."

MASKING PLUG-INS

■ EZ Mask

EZ Mask is an interactive image masking tool capable of extracting almost any object in a given image, which includes smoke, reflections or fine hair detail. It's currently available for \$150. The same company also develops Power Mask for \$150, where the user simply paints along the edge of the object to be extracted.



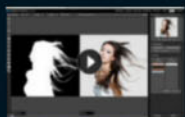
■ Topaz ReMask

For approx £41/\$70, Topaz ReMask promises the "quickest and easiest way to extract a subject from your photo." The user simply needs to use the brush tools to paint over what they want to cut out and hit Apply. It also comes with refinement tools to perfect your mask.



■ Perfect Mask 8

onOne Software's Perfect Mask 8 is marketed as the essential cut-out tool for photographers. It allows users to select subjects and isolate objects with ease, and offers a range of brushes and clean-up tools to help with the process. It's available for approx £58/\$100



PHOTOMANIPULATION SELECTIONS

PHOTOMANIP PRO MARTIN DE PASQUALE REVEALS HOW HE USES THE SELECTION TOOLS TO CREATE IMAGES THAT DEFY IMAGINATION

The main thing I need to be able to do in photomanipulation is to tie all the elements together. To do this, I need to make sure that all the photos that make up the scene were taken in the same place, and the elements that are selected match the correct lighting.

Many photographs of apples were taken for this scene, and several types of bites were taken in order to apply them to the main character. I had to very carefully select these elements and cut them out in order to place them in a realistic manner.

An interesting element of the image is the details around the bites, such as how the clothing detaches from the body. This was done in post-production using a variety of selection tools in combination with other tools.

© Martin Ariel De Pasquale





© studio314.de

TOP SELECTION TIPS

ARTISTS FROM THE PHOTOSHOP COMMUNITY SHARE THEIR TOP TIPS FOR THE USE OF SELECTIONS IN THEIR WORK

QUICK SELECTION

John Paul Zampetti

If you want to select an area that is similar in tone or colour to its background – a wedding dress against a light backdrop, for example – first create a temporary solar curve (a Curves adjustment layer with a handful of anchors pulled in the opposite direction from each other), which shows separations in tone more clearly and often creates stronger edge contrast. Use the Quick Selection/Magic Wand while this curve is selected.

Jesse Peraza

You can use the Quick Selection tool to make a selection around a subject. If you miss certain areas of the subject or selected part of the background, you can go to Window>Paths to bring out the Paths palette. Click the arrow/delta on the top-right of the palette to bring down the options. Click on Make Work Path. This will create a vector path of your

selection. You can now refine your selection using the Pen tool and convert it back to a path when you are done by holding down Cmd/Ctrl and clicking on the path thumbnail.

Stephen Vosloo

When painting a selection onto your subject, it can sometimes seem like it freaks out and selects the whole image. Don't just go back to the start – it's an intelligent tool, and it needs to be trained. Hold down the Opt/Alt key to set the brush to '-' and paint on areas in the image you don't want selected. Continue to do this and you'll see your selection snap to the original subject. This combined with Refine Edge makes for powerful and quick selections of objects.

QUICK MASK

Jose Gonçalves

After you make a selection, click on Q to see that selection in Quick Mask mode. Now if you want to apply feather to the selection, use Gaussian Blur to see in real-time the amount of feather you are applying. If you want to contract or expand the selection while in Quick Mask mode, use one of the

Maximum or Minimum filters. To mimic the command, apply the filter Find Edges (Filter>Stylize>Find Edges) to create a border effect. To expand or contract that border, use Maximum or Minimum.

Valentin Gheorghe

After you make your selection, enter Quick Mask mode and then use the Blur filter to feather the selection. This way you see exactly how much to feather instead of having to guess.

PEN TOOL

Christiano Normano

When using the Pen tool, turn on Rubber Band in the Options bar. When using this, the Pen tool will show the next bend in the segment. This will both speed up and add more accuracy to your selection.

REFINE EDGE

Julia Kuzmenko McKim

I always have the Remember Settings option on, so that my adjustment numbers are saved and already there after I make every selection and get into the Refine Edge. Considering I do similar type selections across most of my images – like most artists – this saves me a lot of time in the long run.

I often change the background colour in the View Mode. I would choose black if the selection I am making is bright, and I would choose white if the selection I am making is dark, to help my eyes better see the quality and hardness of the selection edge and refine it more accurately.

Depending on what my selection is for, I sometimes change the Output to Selection, Layer Mask or New Layer and use the Decontaminate Colors to prevent adjacent colour pixels bleeding into my selection from the outside of it.

LASO TOOL

Jose Gonçalves

You might find you are working with the Lasso tool, but you want to change to the Polygonal tool without



© Thomas Burden

leaving the Lasso tool, and then get back again. To do this, press Opt/Alt while holding down the mouse button. When you take your finger from the mouse, you will now find you are using the Polygonal tool. To get back to Lasso, press the mouse, release Opt/Alt and you will be using Lasso again.

CHANNEL SELECTION

Petri Anttila

Go to the Channels palette and see which of the channels have the biggest difference between highlights and shadows. Duplicate it and make it the only one active. Go to the Adjustment panel and open Curves. You can then start dragging Shadows and Highlights towards the middle so you will have just black and white on the image. If you have trouble on some parts of the image, you can use a black or white brush to paint it over. Go to the Select palette and click Color Range. Now you have a perfect selection of the area you want!

COLOR RANGE

Christiano Normano

This is a great tool for selections, as every image you work on is based on colour and tones, so why not select this way? You then can add an adjustment layer to that selection and you can refine your selection with the Fuzziness slider.

MARQUEE TOOLS

Jeff Whitlock

When using basic Marquee tools, refine the defined shape further by going to the Select menu and then scroll down to Transform Selection. A bounding box will appear around your selection. Ctrl/right-click within the box and a menu will appear showing the



DON'T UNDERESTIMATE THE LASSO

WHEN BJÖRN EWERS OF GERMAN DESIGN COMPANY STUDIO314 MAKES SELECTIONS, HE ALSO STARTS WITH A ROUGH SELECTION USING THE POLYGONAL LASSO TOOL

"When the image fits perfectly in the size and I like what I see, I start with a more precise selection.

"When I started with Photoshop, I cut everything with the Lasso tool using my Wacom tablet. Nowadays I am lazier and use the Polygonal Lasso tool for random forms.

"When I have to work very precisely I no longer use the Lasso tool and I switch to the Path tool, particularly when it comes to perfect-shaped objects like cars. After my selection is done, I try to make the edge less sharp. In most cases a 2px soft edge works well.

"When it comes to much more difficult selections like hair, blurry edges or translucent elements, I really love to use Photoshop's Refine Edge tool. Sometimes it works almost perfectly, but sometimes, especially on basic selections like sharp corners, it can cause a lot of trouble in image-making.

"Following Refine Edge, I have an overall look on my final selection and rework wherever necessary. Finally I have a last look in my alpha mask to see if everything is perfectly separated into black and white."



variety of transformations that can be applied to your marquee selection, such as scale warp, rotate and perspective. It's a great alternative to using the Pen tool for many types of selections!

MAGIC WAND

John Ross

After making a selection with the Magic Wand, there are often tiny areas left out. Rather than trying to get every little bit by hand, use Select>Modify>Expand>2 and then Select>Modify>Feather>2 to fill in the little pinholes left behind. It will also enhance blending and softening of the edges. The Values may change depending on the size of the image, but if 2 is not enough, you can expand it to 4-5 or more. This trick can also be used with Color Range, which also leaves behind similar missed areas.

When using the Magic Wand tool, the Options bar has a radial button called Contiguous. When checked on, the wand will grab similar touching, or adjacent, pixels. The benefit is that it will allow you to work in a smaller, more controlled area of the image. When unchecked, the wand will grab similar pixels from across the entire image.

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■ PHOTOMANIPULATION

PRO SELECTIONS IN PHOTOSHOP

CREATE A DYNAMIC ROOFTOP BASKETBALL COURT WITH A BEAUTIFUL SKYLINE THAT COMBINES AMAZING COLOURS

Put your newfound knowledge of selections into practice with this tutorial. In it, you will work with a 3D model to create a scene on the rooftop of a city building. You will learn how to cut out and manipulate various stock images and composite them onto a sunset background. You'll use the perspective of the city to place your

court in between the surrounding buildings. Photoshop is really important for this piece because it allows you to integrate 3D renders with stock photos perfectly. This creates a magical and killer visual style for the final image. Because this piece is for **Advanced Photoshop**, we created the court in 3D with an Adobe flair to make it even more special.

■ CUT AND PASTE

MASTER SELECTIONS TO CREATE THE BASE

01 | BEGIN THE COMPOSITION

Open a new document (Cmd/Ctrl+N), then grab the 3D image provided on the disc ('court_3d.psd'). Place it in the document on top of your background (download Shutterstock image 117587224 for this). The important thing is to define the location of your light source so it follows the perspective. That way you can build the rest of the scene with the perfect angle and light.



03 | INTEGRATE THE COLOURS AND HIGHLIGHTS

Now that you have the secondary building in place, you're ready to use some colour layers to integrate and make the transition between the images perfect. Use orange with your blend mode set to Overlay at 42% and paint in areas to create the haze between the buildings. This will make them more integrated. Then grab the same orange and create a gradient to increase the power of the sun. Use 42% in Overlay. Now, to balance the image, use blue to paint in the shadows on the building. Use warm tones for the light-affected areas and cool tones for the shaded areas to better mimic reality.

02 | ADD MORE BUILDINGS

Cut out the secondary buildings ('secondary_buildings.jpg') using the Path tool. This tool allows you to cut specific buildings, complete the first mask and then go back to the mask to add more details and integrate the two photos. When done, use a brush at 20% and paint inside your mask using the selection that you made before. This way you can isolate it and just paint in the area that you want to integrate. To invert your selection, hit Cmd/Ctrl+Shift+I. Duplicate this layer and set your blend mode to Multiply at 28%, duplicate again and desaturate the image. This time, set it to Multiply at 24%.



OUR EXPERTS

HUGO CENEVIVA AND HENRIQUE CASSAB
www.elevendy.com

Elevendy is a California-based creative support studio, passionate about retouching and integrating 3D and photographs in order to create amazing images.



SOURCE FILES

On the CD, you will find source files needed to re-create the tutorial, but you will also need to download some from Shutterstock. ID numbers have been provided.

■ WORK IN PROGRESS

FROM BLOCKING TO INTEGRATED



Progress 1: Select the images



Progress 2: Retouch the scene



Progress 3: Final colour grading

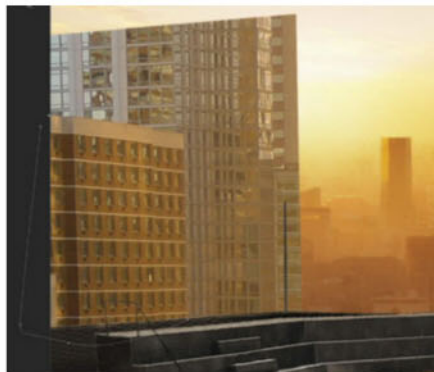


04 | CHANGE THE CONTRAST

Now that you have your secondary building, you need to lower the contrast on the background in order to shift the focus to your main characters at the front. Add a Brightness/Contrast adjustment layer and set Brightness at 0 and Contrast -13 to get the result close to a haze, then use the mask to mark just the area you want to isolate. Do the same thing with a Levels layer with Output Levels at 30 and 255 to get a better result on your haze.

07 | FINISHING THE CITY

Now you need to do the same thing for the right side. Download image 17880268. Cut this photo using the Path tool, then press Cmd/Ctrl+Enter to make the selection. Then add a mask and isolate the part that you are going to use. Do the same retouching as before, and use a Black & White layer on Multiply to make the building darker and to create the shadows made by the sunlight. Again, use the orange colour in Overlay at 100% to match the light and reflection of the sun on the buildings. To finish, select the blue colour that you already used for the shadow areas and use it again to match the light in all buildings precisely.



05 | PLACE THE REST OF THE BUILDINGS

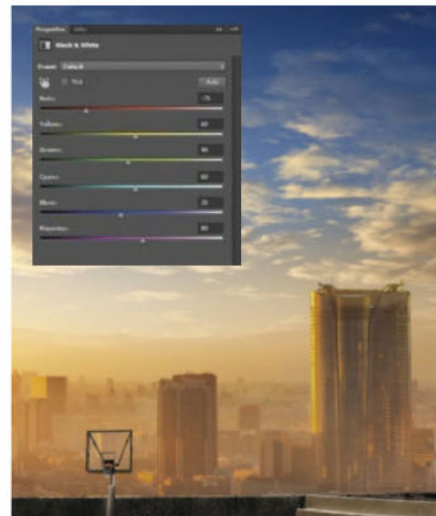
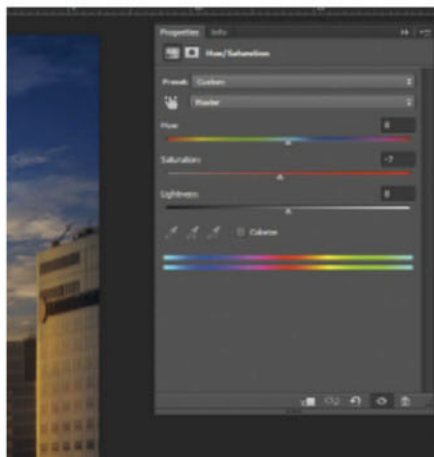
Download images 121577989 and 6061234 from Shutterstock to add into the left side of the scene. Cut out the main building from 121577989, add a mask and repeat the process with 6061234. Duplicate the layer, putting it behind your first building. You'll use this one to create some detail using the Multiply blend mode. Press Cmd/Ctrl+L to open the Levels, then select the white eyedropper, go to your image and click on the sky area (in blue). This way when you turn on Multiply, everything that is white will disappear and you will have the effect that you need.

QUICK TIP

When trying to better integrate multiple images in a concept like this, make sure that you select the parts that need to have the same colour and contrast, leaving the contrast stronger in the foreground. You can use different types of selections to do this. Our favourite is the Quick Mask tool because it's really fast for this type of job.

08 | FINAL HAZE AND ATMOSPHERE

Now that you have the additional buildings, you need to add a little bit more haze to integrate the image even more. Use the eyedropper tool to select an area in your image that has some haze and use this colour in a brush at 10%, then paint over the areas to create the haze. After you do this, create a Hue/Saturation layer and set it at -7. This way all this area will be less bright and when you put the players in this it will make sense.

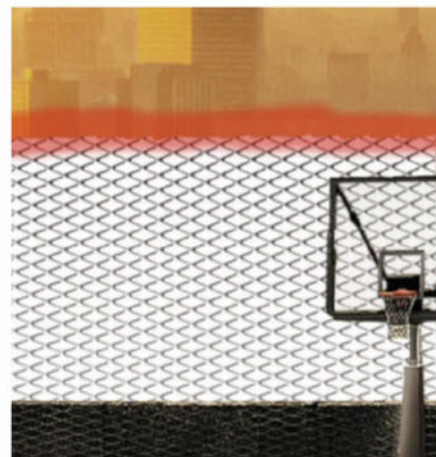


06 | COLOUR AND CONTRAST

Now it's time to add some colour and contrast to the buildings. Use the orange that you used for the secondary buildings and set Overlay blending mode at 34%. This will give you a warm tone for your building. Add a black and white layer on Multiply (this will make your image darker) and set it at 33% for a nice result without being too dark.

09 | 3D FENCE

Grab image 66243394 from Shutterstock and use the scale to match the same size of the court. Then use the mask to clean some areas that you don't want to show. To do this quickly, press B + Q to activate the Quick Mask, then paint the areas that you want to hide. They will appear in red. Then press Q again and a selection will be made where you painted in red. Set your layer to Multiply at 51%, which will help the fence match better in the comp.



DOWN TO DETAILS

CUT OUT AND COMPOSITE THE HOOP AND THE PLAYER

10 RETOUCH THE COURT

Now it's time to create the light and colour on your 3D court. Remember to match the light and shadow direction of the light source to get the best result. Using Color Balance, create a mask to increase the blue in the shaded areas, and use a Curves layer to get a warm colour on the light areas. To refine your retouching, use a brush in Overlay at 10% white (on the light areas) and a black brush in Soft Light (on the dark areas). Remember to follow the sunlight to retouch the scene.



001 LIGHT AREAS

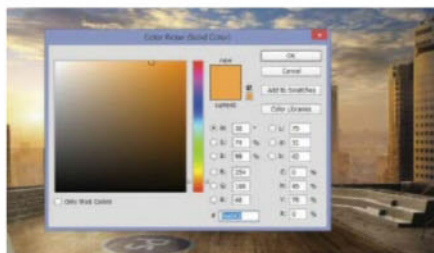
To add the light, you need to paint over the layer using white in Overlay at 10%. This way you can naturally increase the sunlight without burning out the whole scene.

002 DARK AREAS

Use a black brush at 10% Soft Light to paint these areas. Remember that when a building blocks the sun, the shadow created is typically colder and darker.

003 COOL THE SHADOWS

Using Color Balance, you can reach a result pretty similar to reality. You just have to be careful to balance the cold and hot areas in the light and shaded areas. Always be soft so you don't overdo it.

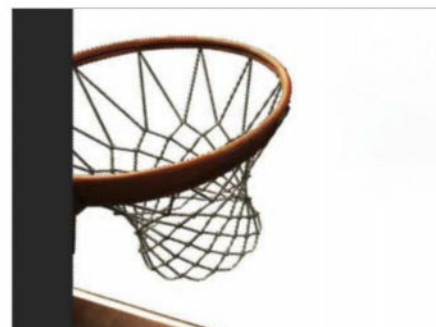


12 WARM GLOW

Once you have done this, duplicate a layer and set it to Multiply blend mode to increase the shaded areas a little bit. Set it at 100% with total desaturation, and then duplicate again and set to Soft Light to increase the contrast a little bit more. To finish this area, use a colour layer in yellow to create the warm light coming from the sun and hitting the rim of the basket.

13 TEXTURE EFFECTS ON THE ACRYLIC BACKBOARD

Select layers with scratches and light reflection to match the acrylic textures provided on the disc. Use the layer on Screen mode to just show the light areas, and then mask to make a soft effect. Add some orange again because the light is coming directly from the sun, and the colour always reflects on acrylic. To create a nice touch on the scene, use a flare asset ('flare.jpg') set to Screen combined with the same orange colour to create a realistic effect. Use the mask to decrease the reflection area.



11 CUT OUT THE HOOP

You now need to add in the 3D hoop ('basket.psd'). To cut out the basket, use the Magic Wand tool. Select the white area, go to the Menu> Select>Similar, and you will see that all the white is now selected. Click on the mask button and make your selection perfectly. Now repeat the same process with the other part of the basket. Select the white area with the Magic Wand tool, go to Menu> Select>Similar and click on the mask button.

“Always remember to follow the light source of your scene to create a nice and realistic retouch”



14 ADD THE FIRST PLAYER

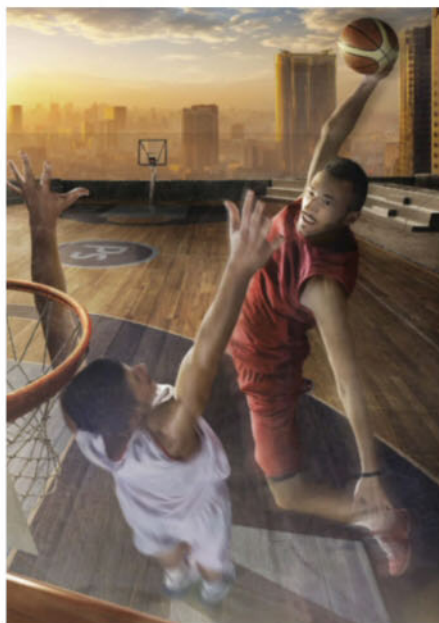
Cut out and place the player from Shutterstock 150243944. Use a Black & White adjustment and a black brush set to Soft Light to paint the dark areas of your character. For the light areas, use Overlay in white colour at 10%. Always combine with the orange that you used for the rest of the comp. Then use Path Blur to create the feeling of motion (this is a really cool new blur option in CC 2014). You can choose the direction of the blur and then use masks to fix any weird areas while making the blur softer.

FINAL ADJUSTMENTS

CORRECT THE COLOURS AND VAMP UP THE VIBRANCY

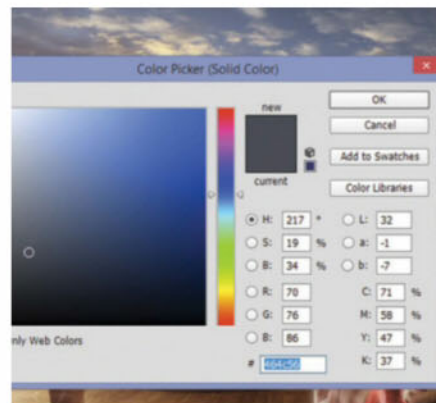
15 | PLAYER 2 – DEFENCE!

For this part, you will do the same as you did with the other player, taking extra care to note that the light is different on him. Repeat the process you used on the first player with the central player in Shutterstock 149820047. Make it darker and with a blue colour on the shaded areas and a warmer colour on the light areas. Add more details using a black brush in Soft Light. Once you've finished the retouching, duplicate the layer and apply the same Path Blur you used before to match the scene.



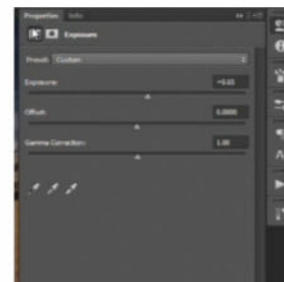
16 | COLOUR ADJUSTMENT

Slowly increase the orange near the clouds in the sky. Use the same orange that you used before, set on 32% and mask to put orange only in the right areas. Then create a Color Balance adjustment layer and increase the blue, cyan, and red to make the colour a little more dramatic. After this, add blue to the sky. Grab your eyedropper and sample the colour of the nicest blue in the sky. Set your blend mode to Color at 68% and mask around the yellow and orange areas.



17 | FINAL ADJUSTMENTS

Duplicate the whole scene, flatten and take the saturation off. This way you can see the dark areas and the light areas, and use the contrast to increase a little bit more. I used 0 and 9 on this one with legacy. Then put this layer on Luminosity 50% to get a nice result. Add an Add Noise filter with 5% in Overlay with Monochromatic ticked to create a little bit of noise and integrate the entire scene a bit more evenly. Your last touch will be the grading. Add an Exposure adjustment layer to direct the light and make it a little bit lighter, to guide the eyes of the viewer into your scene.



QUICK TIP

You can always use the grading technique to direct the eyes and follow the light source in your scene. Remember to always do a nice mask with the edges blurred so you have a more natural effect.

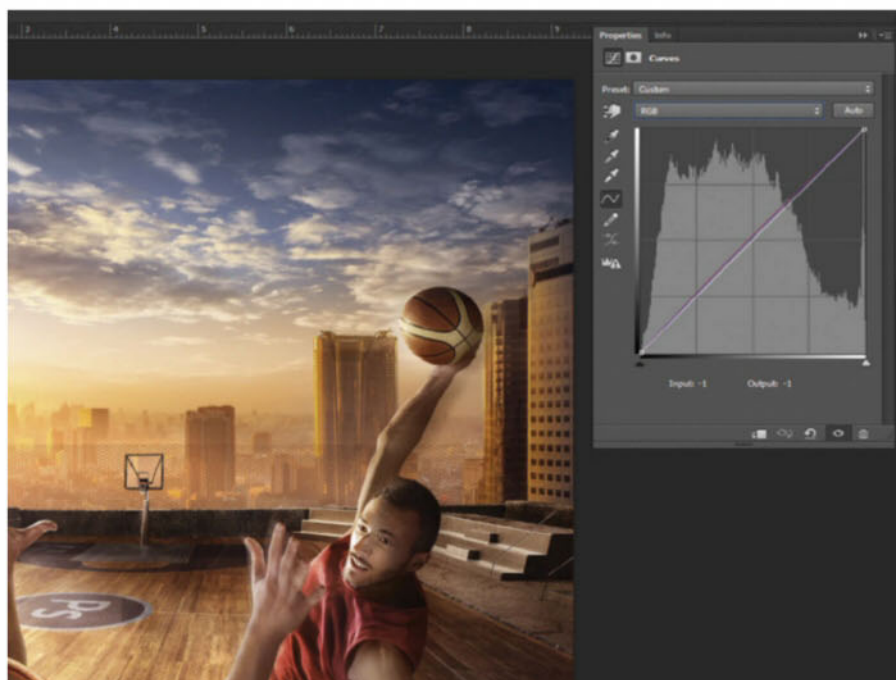
18 | FINAL COLOR STEP

Now you need to do some minor colour adjustments in order to bolster the main colours, red and blue. Click on the Curves adjustment layer and open your curve. Click on the RGB mode in the curve, open the Red channel and push to increase the red slightly. Now open the Blue and increase the blue area just a little bit. To finish the process, put on 50% to make the colour correction soft to follow reality. Now you know all the steps to do this tutorial, have fun!



DETAILS

It's always nice to add as much detail as you can in a scene like this. Try to follow reality and remember you can always create your assets with textures and scratches. This way you can have a rich scene with a lot of cool visual tricks inside, and make the audience look and see your scene in a different way every time.



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■ PHOTO EDITING

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'll need to build the illustration is supplied on the disc, 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.



OUR EXPERT

ANDY POTTS
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@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.

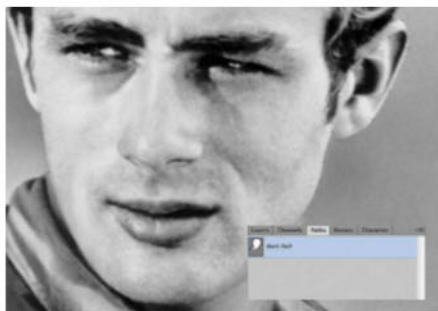


SOURCE FILES

The files on the disc include a public domain photo of James Dean and a mixture of personal photography and textures to create an effective, painterly look.

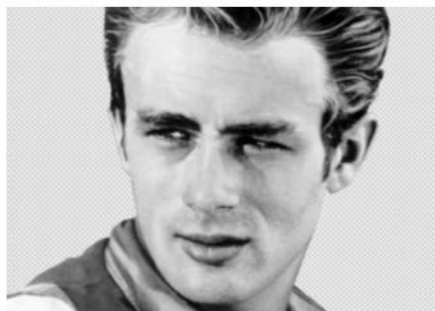
■ PREPARING THE STOCK IMAGES

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.

■ WORK IN PROGRESS

FROM VINTAGE TO FRESH



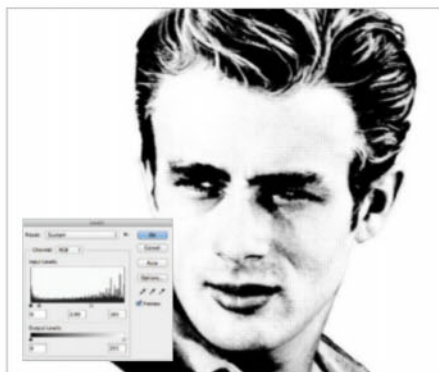
Progress 1: Cut out photos



Progress 2: Layer textures on a photo

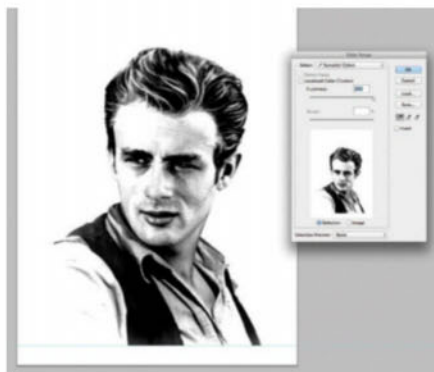


Progress 3: Build a dynamic composition



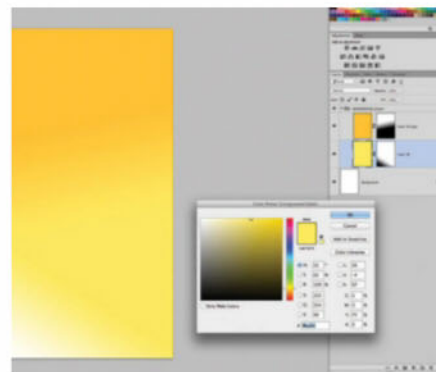
04 | ADJUST LEVELS

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 then go to Select>Inverse to choose the black before using Layer via Copy to move to a new layer.



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.

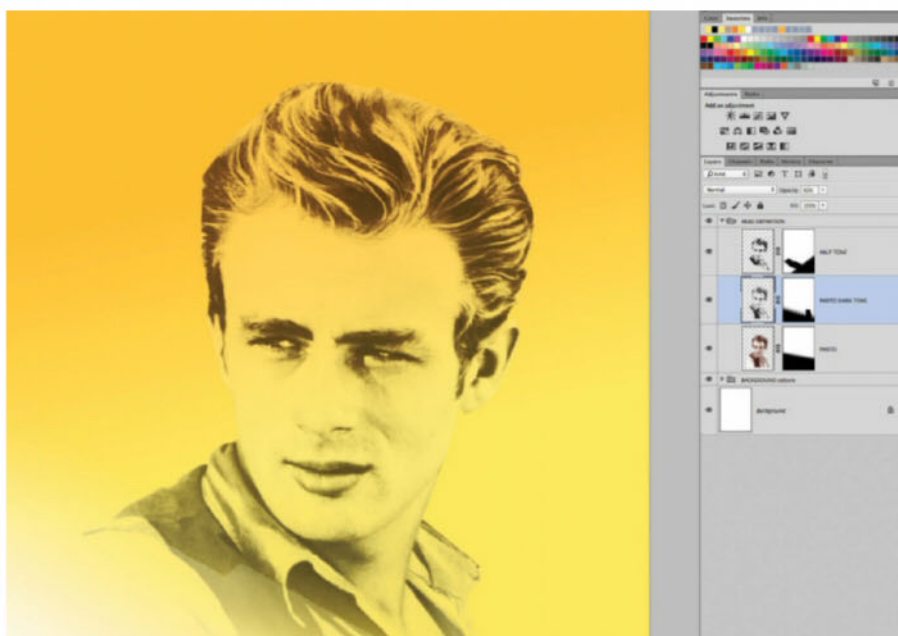


06 | CREATE A BACKGROUND COLOUR

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.

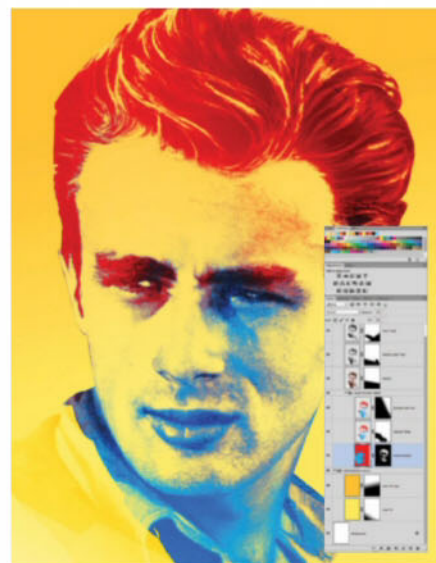
■ QUICK TIP

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.



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

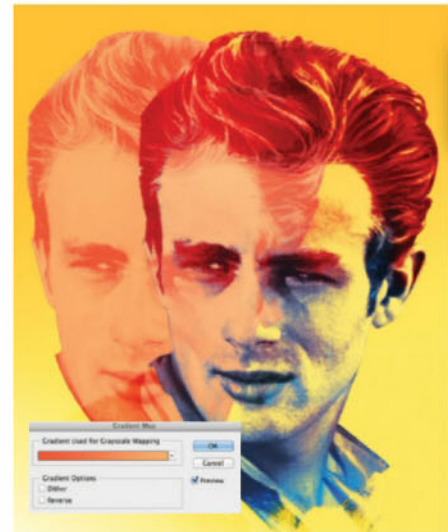
Set the original Dean layer to Soft Light at 50%, the Photo Dark Tone to Overlay at 50% and Halftone to Overlay at 35%. You can start to build colour into the portrait now, so open up 'red_blue_colour_wash.jpg'. I like to use bright, high-contrasting colours, and this was created with a red/blue Gradient 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 the disc 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.



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”

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.



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.



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.



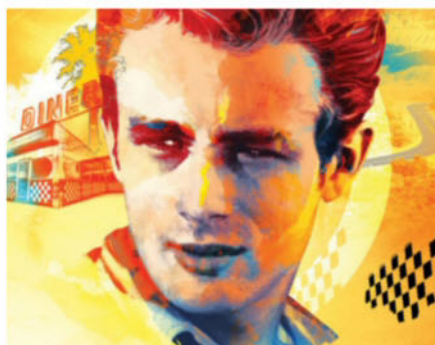
16 ADD THE LANDSCAPE

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.



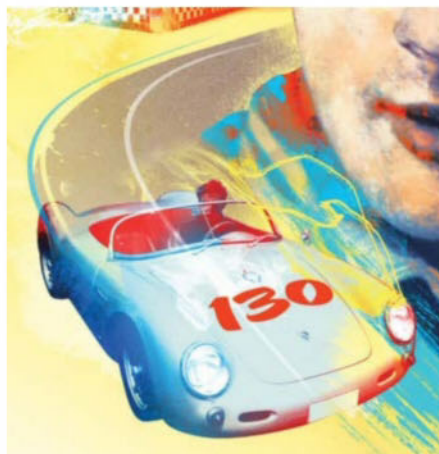
■ QUICK TIP

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.



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.

■ 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.



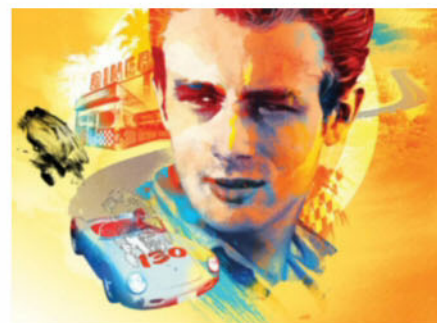
20 ROADWORKS

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%.



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.



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.



CAR EFFECTS

ALEX EXPLAINS HOW HE CREATED THE CAR IN THIS IMAGE
"I wanted to create the illusion of the car exiting the Photoshop program before it had the chance to be rendered completely. The front of the car has a finished rendered look and the back of the car still has the checkered opacity background visible with sketch lines outlining the car. To create this effect, I rendered the car once with finished materials and once with the checkered opacity material. I then combined the two images in Photoshop by overlapping them and masking out parts of the top image."



SMART OBJECTS 2 (FERRARI ESCAPE)

■ HOW I MADE



ALEX LANIER

FIND OUT HOW THIS TALENTED ARTIST USED 3D AND PHOTOSHOP
TO BRING A POPULAR PHOTOSHOP TOOL TO LIFE



Concept artist and illustrator Alex Lanier (www.laniercreations.com) used a combination of 3ds Max and Photoshop to create this conceptual image. The key parts of the illustration were first modelled in 3ds Max and he used Mental Ray to render the basic materials and reflections. The renders then went into Photoshop to bring it all together.

The image is the second part of a concept based on Smart Objects in Photoshop, as Lanier explains: "The inspiration for the first illustration and this one came from a quick daydream I had while working on a project and fooling around with the Smart Object features in Photoshop. The daydream was of me walking away from my computer to get something to eat. While I was gone my drawing on the screen along with all of the Photoshop tools came to life causing havoc on my desk. Daydreaming is how a lot of my inspirations for new projects come about."

© Alex Lanier

- 01 | 3DS MAX** I started in 3ds Max to model out the main objects in the scene. This step is where I also determined the camera angle, composition and lighting.



- 02 | BASIC SCENE** Once I felt satisfied with the composition and lighting, I then added basic materials and textures to differentiate each object.



- 03 | ATTENTION TO DETAIL** I gathered all of my image assets and opened them in Photoshop. I started to photomontage and paint different objects that would go in the composition. I created each object separately in its own file to make sure I paid close attention to detail.



- 04 | COMPOSITION** I placed each object in its designated place in order to see if I needed to do any further painting and/or photomontage.



- 05 | DEPTH OF FIELD** I painted the background much lighter in tone with less detail than the main objects, to create the depth-of-field effect.



- 06 | BLENDING** I added highlights, motion blurs and colour-corrected each individual object to blend and ground them to the scene.



- 07 | FINAL EFFECTS** I added final effects like colour filters, lens flares, colour gradients and blown-out areas to finalise the mood of the image.



- “**Daydreaming is how a lot of my inspirations for new projects come about.**”**

- 08 | EXTRA DEPTH** I still felt I needed something to make the image more dynamic. I created these curved three-dimensional objects that stretch out of the screen to create more depth and energy in the image.



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Issue one

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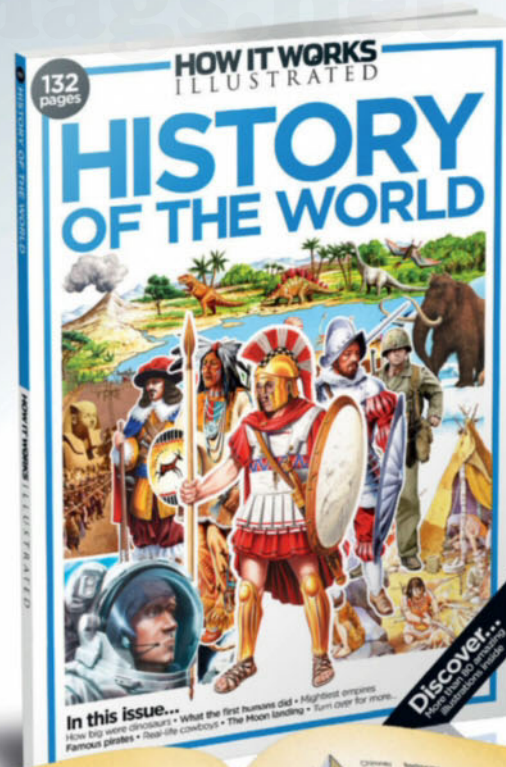
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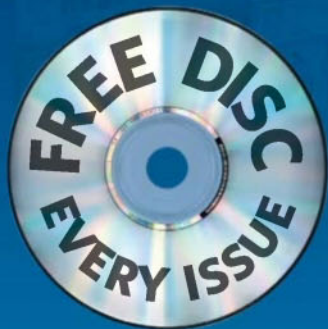
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PHOTOMANIPULATION

COMPOSITE SECRETS REVEALED

BLEND MULTIPLE IMAGES TO CREATE A SEAMLESS, EYE-CATCHING COMPOSITE

In a new world full of machines, this small, rogue group breaks the mould and against all odds, starts redesigning robots in the likeness of humans. Is it a revolution, an ode to the past or a re-evolution? You be the judge.

This was originally a collaboration between Michael Herb Photography and Show Creators Studios, an uber-talented team who create intricate and unbelievable robots. In this tutorial you will learn the importance of precise masking, blending of multiple images, adjustment of colour and exposure, and colour grading. All in an effort to make a believable composite image that leaves the viewer saying

"Wow, what an image... how did they do that?" You will use Photoshop CS6, CC or CC2014 to complete the following tutorial and will require no third-party plug-ins, brushes or Actions.

You will start from the background and move up. Multiple techniques will be used to clean up the distracting elements in the image, remove reflections and blemishes and create a flawless and futuristic final image. It's important to take your time. Many digital artists often find themselves rushing through the details of an image, despite those details being the very thing that makes the image. Patience and persistence are the key to success.



OUR EXPERT

MICHAEL HERB

www.MichaelHerbPhoto.com
[@Mherbphoto](https://twitter.com/Mherbphoto)
www.facebook.com/michaelherbphoto

Michael Herb is a commercial photographer with a near unhealthy obsession for photography and Photoshop. He approaches every shoot and edit as a new challenge to take things to the next level!

SOURCE FILES

On the disc you will find all necessary files to re-create this image. A PSD file of the cyborg is included so you can study the layers that went into building her.



CALLING ALL ROBOTS!

OPEN AND MASK THE THREE MAIN ELEMENTS

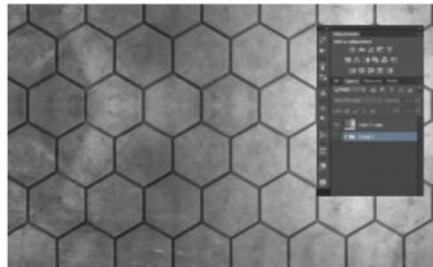
01 FIRST THINGS FIRST

Navigate to the CD and open all images in the 'ToBeMasked' folder. Prepare each image by masking the subject from the background using your preferred method. Masking tutorials can be found at www.youtube.com/mherb204. Once you've masked and saved all images, navigate back to the CD and open 'Background.jpg'. Colours in the image indicate areas that need to be masked.



02 PREPARE THE METAL WALL TEXTURE

You will now overlay your new wall texture using the vanishing point. But first you will need to load the new texture into the clipboard. Navigate to the CD and open 'MetalWallTexture.psd'. With the texture layer selected, hold Cmd/Ctrl and click on the thumbnail of the texture in the Layers panel. Hit Cmd/Ctrl+C to load it to the clipboard.



03 OVERLAY NEW WALL TEXTURE

Make a new layer named 'Wall Texture' and place it below the background. Click Filter > Vanishing point. You will now make a grid following the natural lines of the wall. Once you have a selection similar to the photo, grab the centre nodes, top, then bottom, and extend the grid until it covers the entire wall.



WORK IN PROGRESS

BUILDING THE LAYERS



Progress 1: Robot and cyborg raw



Progress 2: Main robot raw

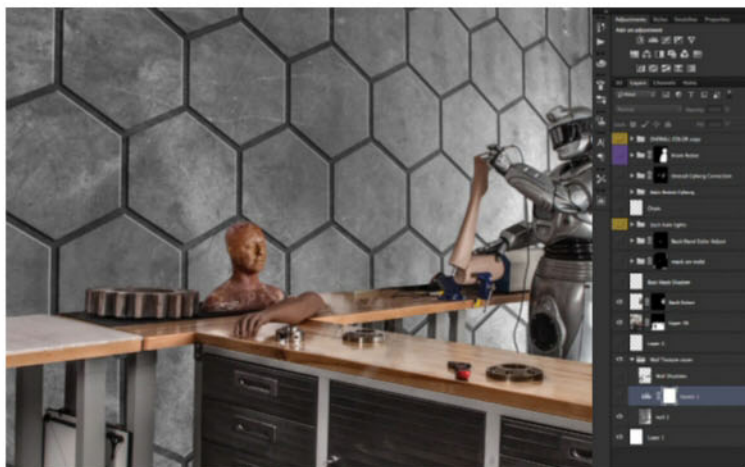


Progress 3: Over 100 layers later!



04 | FIT THE TEXTURE TO THE WALL

Now that you have the perspective mapped, hit Cmd/Ctrl+V to paste your new texture. Grab the image and drag it into your perspective grid. It will automatically adjust to the perspective. Hit [T] to Free Transform. While holding Shift to constrain the proportions, scale the image down until it reaches the top of the wall, before the ceiling. Hit OK. Continue the texture up the wall on a new layer to make lining it up easier.



05 | MAKE IT LOOK REAL

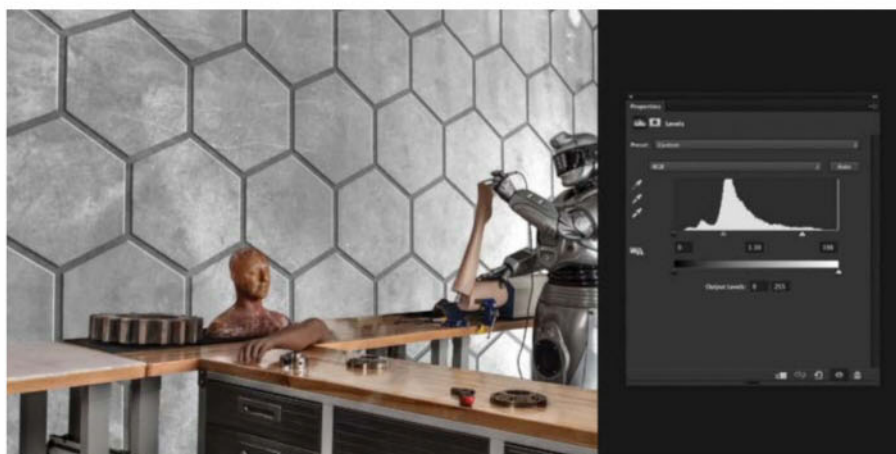
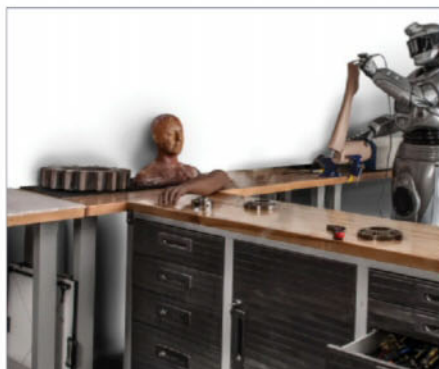
Repeat steps 4 and 5 again to continue the metal wall texture. As long as you remain in Photoshop, the texture will remain in the clipboard. Now that you have the wall texture overlaid, you have to make it look real. Make a mask on the background layer and paint black to remove the white wall. Now, import the masked version of Robot3 and position accordingly. Once against the background you will see any areas you may have missed while masking. Clean those areas up to ensure optimal believability.

06 | TWEAK THE LEVELS

The wall is a bit dark so you will now adjust the levels. Add a Levels adjustment above the MetalWall layer. There are a few ways you can do this: either by clicking the black and white icon on the bottom of the Layers panel or by opening the Adjustments panel via Window>Adjustments. By adjusting both the highlights and midtones, you will better match the exposure of the room. Slide the midtones to the left until about 1.40. Take the highlights and drag them to the left until about 198.

07 | OH WOW, SHADOWS!

The key to a successful composite is in the attention paid to the details. One of these major details is shadows. They don't always have to be perfect, they just have to be there! Make a new layer above your Levels layer and name it 'WallShadows'. With a brush set to 0 Hardness, a Size of about 250px and an Opacity of about 20%, paint in shadows under the counter and behind the bust head. If you are new to this, you can use the background image as reference.

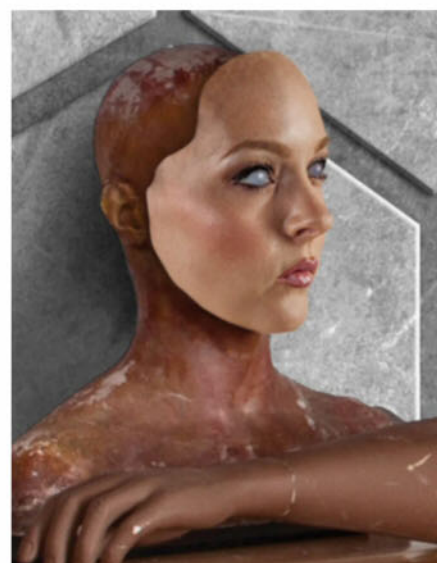


08 | PREPARE THE MASK

You will now prepare the mask to overlay over the bust on the bench. Navigate to the CD and open 'Mask-on-bust.psd'. Included are a pre-masked image and an unmasked image if you have the desire to start from scratch. Create the mask shape using the reference image or create a shape of your own. Once finished, drag the masked image into the main comp and arrange it over the bust. On a new layer placed below, create a subtle shadow the same as you did in step 7.

■ QUICK TIP

By building an image from the back to the front, we allow ourselves to focus on each aspect of the image in greater detail. Don't discount an area just because you don't think it will show in the final. A few extra minutes now can save hours of frustration later!

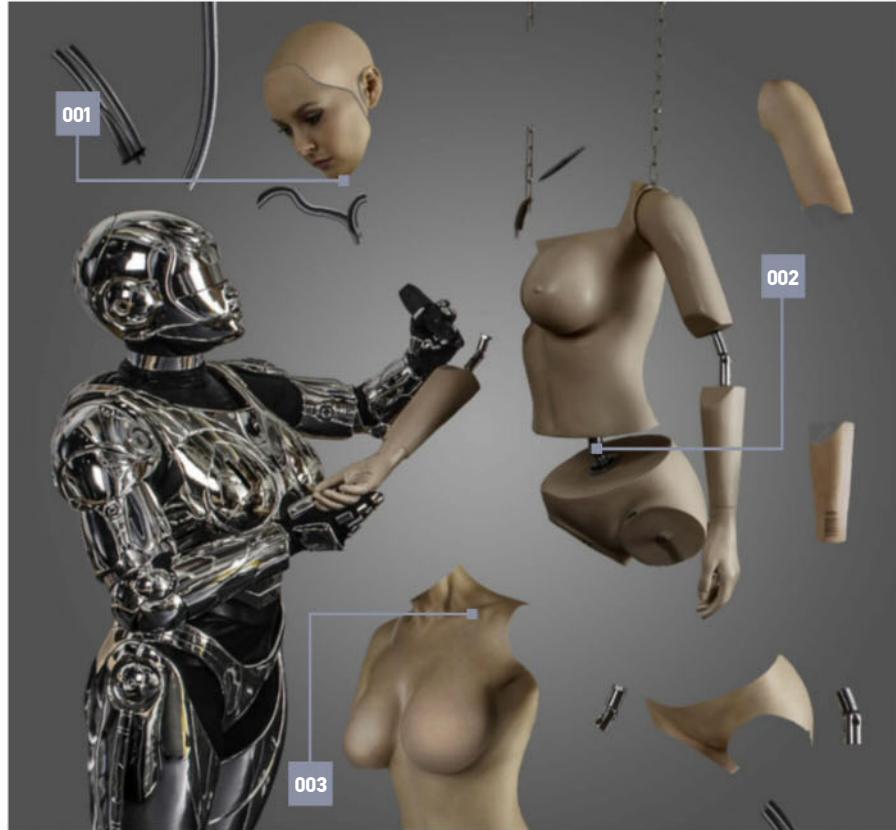


ASSEMBLING THE PUZZLE

THE ARM BONE IS CONNECTED TO THE...

09 PREPARE THE CYBORG

Locate and import the masked 'Robot-n-Cyborg'. Position the robot and cyborg in the comp in preparation to build the cyborg. Again, navigate to the CD and open 'CyborgParts.psd' and, using the photo, construct the cyborg.



001 | PIECING TOGETHER
Match up the human parts to their respective mannequin parts

002 | DETAILS
Place and adjust the metal tubing to complete the look

003 | SHADOWS
On a new layer, paint appropriate shadows to achieve a more realistic look



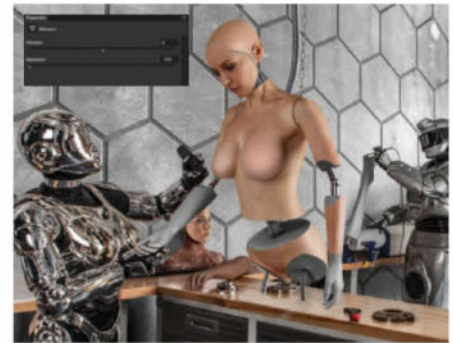
11 BLEND IT ALL TOGETHER... SOME MORE

Add a Curves adjustment above the Vibrance adjustment. Select both adjustments and group them. Drag the mask from the Vibrance layer up to the group. This will remove the layer mask from the Vibrance layer and apply it to the group, applying the mask to all adjustments within the group. Adjust the red and blue channel according to the example image. You will repeat the steps for the back arm but with a more extreme shift in white point so as to drastically brighten up the skin tone of the arm.



12 FRICKIN' LASER BEAMS!

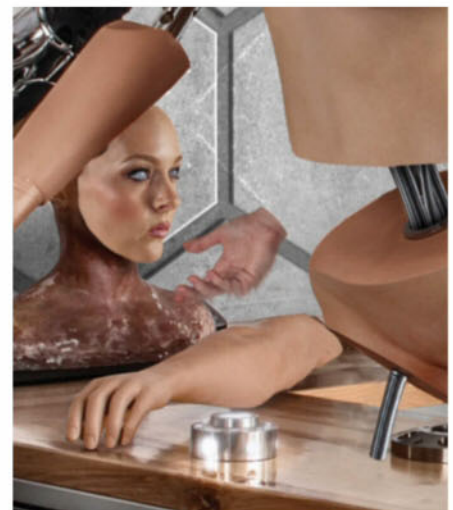
You will now create the laser soldering beam coming from the robot. Make a new layer named 'Laser' above the cyborg group. Select the Line tool and with a 3px Width, draw a short red line originating from the tool. Select Filter>Blur>Gaussian Blur and set a 2px Radius. Duplicate the layer and with white selected, hit Cmd/Ctrl+Opt/Alt+Delete to change the colour. Make a mask and feather the white halfway up. Import 'Laser-Smoke.jpg' and 'Sparks.jpg' from the CD. Change the blending mode to Screen and size them to fit over the laser.



10 BLEND IT ALL TOGETHER

Once you have the cyborg complete, group all the layers and drag and position it into your main comp. There are several areas that just don't match in colour. With the cyborg group selected, add a Vibrance adjustment layer. Lower the Saturation to 0. Hit Cmd/Ctrl+I to invert mask. This will enable you to see an extreme difference in tone, making masking easier. With a small white brush, paint over the black and white areas shown in the example. Once finished, reset the Saturation to 100% and set the Vibrance to -43.

“The key to a successful composite is in the attention paid to the details”



13 OOOH LOOK, A HOLOGRAM!

Creating the hologram is next. Navigate to the CD and open and import 'HologramHand.psd' into the comp and adjust its size. Position it above the Color adjustment layers. Duplicate the layer twice. Select the bottom duplicate and hit Filter>Blur>Radial Blur. Select Zoom, move the focus point to the bottom and increase the Intensity to 80. Rename the layer 'Hologram' and blur and duplicate five times. Select all five copies and merge. Scale vertically until the blur covers only the hand. Ctrl/right-click and select Perspective.

HERE COME THE FINAL TOUCHES

THE LAST FEW TWEAKS WILL REALLY MAKE THE IMAGE POP!



14 HOLOGRAM CONTINUED

Adjust the bottom points of the transform box and drag inward to give the illusion that it's originating from the base. Hit Enter when happy. Select the next hand copy and select Filter>Blur>Motion Blur. Set Strength to 37 and Angle to 90, then hit OK. Create a mask on the top two hand layers. With a soft brush, feather the motion blur to show the hand more. Feather the original hand at the bottom to blend with the blurs. Group the three hologram layers and add a Curves adjustment as a clipping mask (Cmd/Ctrl+Opt/Alt+G). Adjust the RGB and Blue channels as illustrated.

17 DODGE AND BURN

Intensify the highlights and shadows by dodging and burning. First, tackle the cyborg. Find your cyborg group and create a new layer named 'CyborgHighlights'. Hit Cmd/Ctrl+Opt/Alt+G to use the cyborg group as a clipping mask. With a soft brush set to 10% Opacity, paint layers of white along the back and edge of the front breast. Next, create a new layer at the top, fill with 50% grey and set the blend mode to Overlay. With the same brush, paint over the highlights with white and shadows with black.



15 TURN ON THE LIGHTS

Open 'Robot1' and position it in the composition. You will now paint the lights on. Select a soft white brush at 30% Opacity. Make a new layer named 'ShoulderLight'. Paint around the ring on the shoulder, building up layers of white. Make a new layer called Glow and with a white brush, subtly paint over the area again. Make a new layer named 'ShoulderLightGlow' and set the blend mode to Color Dodge. With a larger, soft dark blue brush, gently paint around the area. On a new layer named 'Color', with the blend mode set to Overlay, paint with light blue. Repeat on the back robot.



16 CREATE THE CHEST LIGHTS

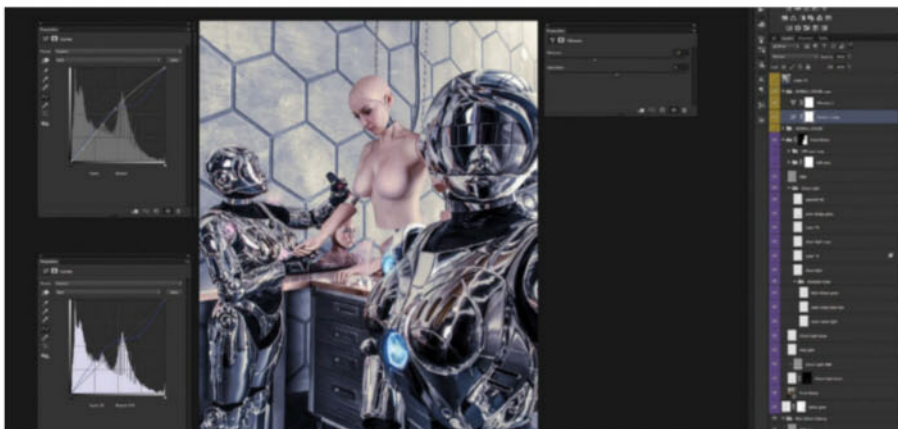
Import 'Chestlight.psd' into the composition. Scale and Free Transform it to roughly fit within the centre black circle on the robot's chest. Mask out anything outside of the circle. Following the methods outlined in step 15, create a glowing light around the centre chest light. To create a subtle specular highlight, create a new layer named 'Specular' with the blending mode set to Overlay. With a soft white brush, paint a few circular strokes. Don't hesitate to duplicate any layer to intensify the effect or lower the opacity to reduce it.

WOW, THAT WAS A LOT OF LAYERS!

With this tutorial and the source images, you should now have a complete image. However, there are always ways to take things further. Open the complete PSD to see how I tweaked the image beyond what was illustrated. One thing you will notice is that I don't merge layers unless there is a specific need for it. Hard drive space is cheap... your time spent re-creating a file after merging everything is not! Once you've got into the double-digit layers it will become extremely important to name and organise your layers. Don't be that Photoshopper with 100 layers, all starting with L!

18 COLOUR GRADING

The final step of the process is very subjective and each will find their own taste. At the very top of the layers, create a Curves and a Vibrance adjustment layer. Group them and name the group 'Colour grading'. You will slightly reduce the Vibrance of the image to -32. Your Curves layer will have a slight midtone bump and the Blue channel will have a mild S-curve. Refer to the image for reference. Again, this is all a matter of taste. Experiment with the curves and find what works best for your taste.



QUICK TIP

Shadows too harsh? Use the Blur tool to feather the edges and aid in blending. Still too harsh? Reduce the Opacity of the layer or change the blending mode to Soft Light. Remember, shadows will start dark and get lighter and blurrier the further they are from the subject.

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BEHIND THE SCENES

STEP-BY-STEP ADVICE

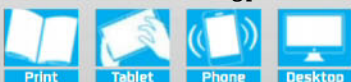
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■ HOW I MADE



UNKNOWN UNIVERSE

MACIEJ MATUSZAK

WE CAUGHT UP WITH MATUSZAK TO UNCOVER THE THOUGHT PROCESSES AND REASONS BEHIND CREATING THIS SURREAL COMPOSITE

Maciej Matuszak is currently working with an advertising agency as a graphic designer. He's actually been involved in making montages with Photoshop as a hobby for the past six years, helping him to gain more knowledge through creative freedom to make whatever he chooses.

The person that most inspired him for this creation *Unknown Universe* was an ex-girlfriend

of his: "We spent a lot of time talking or just watching the stars. And one day, with a head full of ideas, I sat in front of a computer and I started work on this challenge," he recalls.

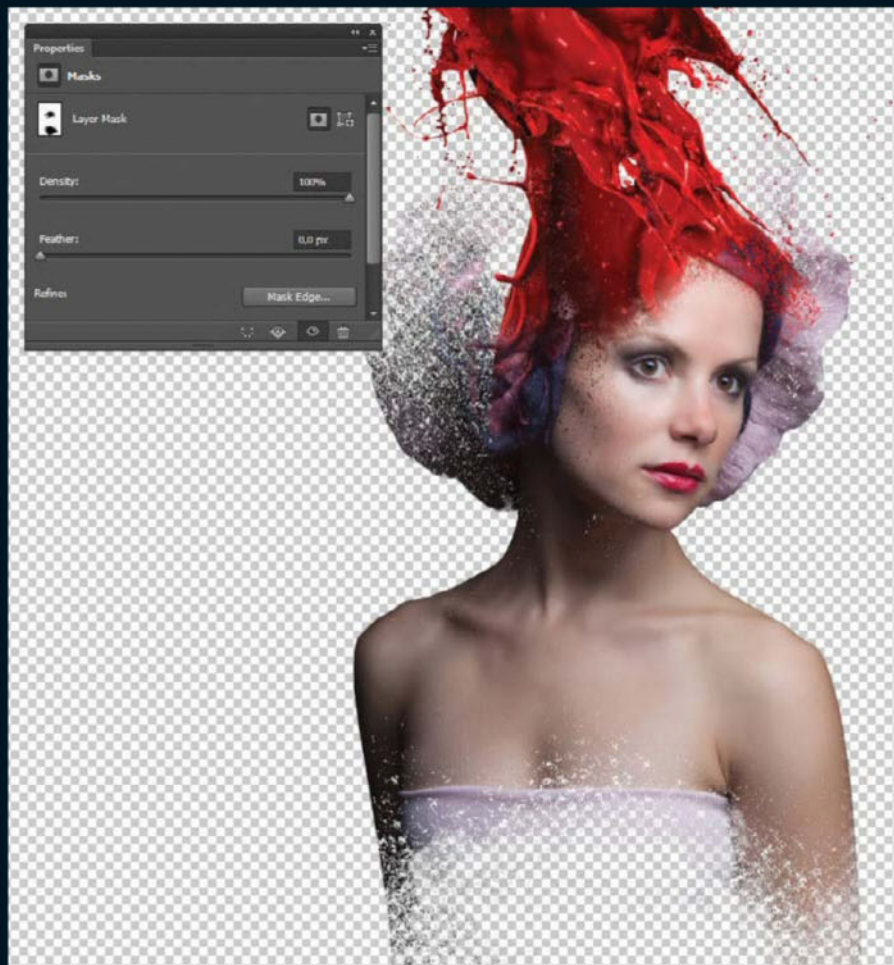
But it's not always been about re-creating something based upon the mystery of the

'unknown', as Matuszak describes: "From the very beginning I wanted to create something unique... I chose a picture of a horse [for the headpiece], which shows strength, vitality, joy of life and unbridled freedom." Head to www.facebook.com/iymdesign to see more.

“From the very beginning I wanted to create something unique”

01 | PIECE TOGETHER STOCK

I chose a few photos and started to modify them using the Pen tool and Refine Edge. I connected them using masks and well-shaped brushes. The tablet was my tool of choice for more precision.



02 | TEXTURES AND BRUSHES

The background was obvious. I used photos of stars on a black background and I adapted the contrast. I put in textures, which imitated the splashes, and I masked them using a special brush.



03 | GOING SURREAL

I joined the model's head with a horse. For a spiral effect I used the Twirl filter. I changed colours with a plug-in, Color Efex Pro 4, and at the end I corrected colour more using Curves.





■ DIGITAL PAINTING

CONCEPT ART FOR FILM PRODUCTION

USE DIGITAL PAINTING TECHNIQUES TO CREATE A PHOTOREAL CONCEPT ILLUSTRATION FOR FILM PRODUCTION

Learn how to use Photoshop to create photoreal concept art with this tutorial. You will be using a 'photo bashing' technique – working from photos and literally 'bashing' them into new forms with digital paint – to create a base to paint over. At the same time, you will learn how to decide on a composition and where to position the focal points to create an interesting concept that tells a story. Creating a realistic painting in a short amount of time is sometimes very difficult. Using photos as a base

will help you to manage this problem and give you the chance to create two or more of these concepts in a short amount of time. This tutorial will explain how to use this for your own projects and push your Photoshop skills to a new level. These techniques are used in the feature film industry as well as in some game-related projects, such as *The Last of Us* by Naughty Dog or game cinematics. This tutorial is for advanced, skilled Photoshop artists but also for beginners who want to find out what they're capable of doing.



OUR EXPERT

TONY ANDREAS RUDOLPH
www.zulusplitter.de

Rudolph is a concept artist and digital matte painter working in the feature film industry. He has worked on projects like *Guardians of the Galaxy*, *Jupiter Ascending* and *Captain America 2*.



SOURCE FILES

The CD includes nearly all the source files needed for the tutorial, from the base image to all the added photos.

■ WORK IN PROGRESS

FROM PLATE TO FINAL CONCEPT



Progress 1: Choose a base image



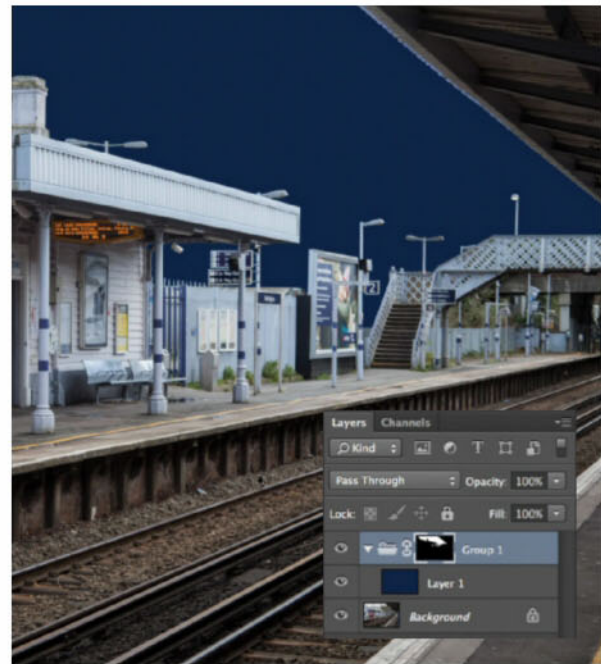
Progress 2: Use the 'photo bashing' techniques



Progress 3: Digital painting

PREPARE THE BACKGROUND

COMPOSITE MULTIPLE IMAGES TO CREATE A BASE



01 OPEN THE PLATE

First, open the plate image that will be the base for your concept. You can use the same one that was chosen for this image, which can be found on the disc ('IMG_3383.jpg'). Start analysing the image to ensure that anything you add follows the same colour grading and light direction. The image has very diffused lighting, which means no directional light and no shadows. It has more or less only ambient occlusion and contact shadows created by the objects in the scene.

“Analyse the image to ensure that anything you add follows the same colour grading and light direction”



03 ADD THE BASIC BACKGROUND

Download 'IMG_0391.jpg' and 'IMG_0401.jpg' from the disc. These will be added on the left and right of the image. Make sure that the images have the same diffused lighting situation as the plate. Import the images by moving them into the scene with the Move tool. Match the perspective of the image on the left slightly more using the Cmd/Ctrl+T shortcut for the Free Transform tool. After that, create a 'Checks' group with a Hue/Saturation adjustment on 85% Saturation. The check layers will help to match the colours better.

02 PREPARE THE PLATE

The next step is a small but important step to save time in the future. Start to prepare the image by separating the foreground from the background. You will use the building in front of the tree for the cut. Create a new group. Now start using the Polygonal Lasso tool and create a selection on the edge of the station. When you have done this, click on the mask icon in the Layers panel to create a mask on the group.



04 THE 'PHOTO BASHING' TECHNIQUE

Time to add the first photo elements to the concept and start with photo bashing. This technique helps to create fast, good-looking elements for the concept. But often these will not match the image 100 per cent. This is why you will need to paint over them later. For now, add the tyres ('IMG_9304.jpg') and grassy elements on the left by using the Lasso tool to select the parts from the source references and the Move tool to move them into place.

05 | STATION DESTRUCTION

The next step is to add more interesting elements. Start to destroy the roof of the station by selecting one side of it using the Selection tool. When it's selected, press Cmd/Ctrl+Shift+C and then Cmd/Ctrl+V. Photoshop will create a new layer containing that section. Then do the same with the other side. After that, press Cmd/Ctrl+T for the Free Transform tool, hit the Cmd/Ctrl button and move down the roof sides. When complete, find an image of collapsed building material and move it under the sides.



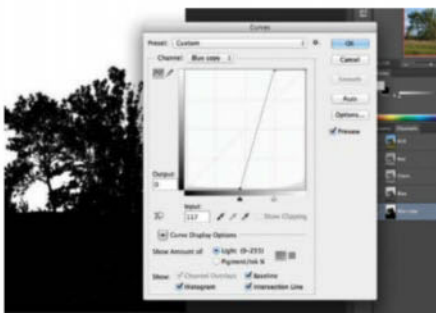
06 | REFINE THE COLLAPSED AREA

Add more details to the collapsed area using the same techniques as before. Don't forget to use layer masks and paint the masks by hand with the Brush tool and not the Eraser to have more control. To match the colours quickly, go to the collapsed building and grass layers. Every element or layer has to be matched separately. Then go to Image>Adjustments>Match Color and set Source to the PSD file and the plate layer. Use the fade to keep a bit of the original colour intact.



08 | ADD TREES

When you have done this, open one of the tree images on the disc ('DSC_0218'). To extract the tree from the sky, go to the Channels tab and look for the channel with the most white and black contrast between the tree and sky. Duplicate the channel by moving the channel to the New Layer icon on the bottom. Then go to Image>Adjustments>Curves and move the bottom and top anchor points to around the middle. Then click on the channel, click on the RGB channel, duplicate the layer and move it onto the canvas.



07 | NEARLY FINISHED WITH PHOTO BASHING

You are now nearly finished with the photo bashing of the foreground. Go to Image>Image Rotation>Flip Image Horizontal. This will help to give you a fresh look at the image and pick out any mistakes. Create a rule of thirds raster to plan the next steps. Go to Image>Canvas Size, move the top anchor point to the middle and enter 2947 as the Height. Only shrink down the bottom part of the image. Then create a new group over the background group and use the same mask.



■ QUICK TIP

To better integrate all elements, create a master copy by hitting Cmd/Ctrl+A, then Cmd/Ctrl+Shift+C and create a copy of the whole image by hitting Cmd/Ctrl+V. Then go to Filter>Blur>Gaussian Blur and blur by 5 pixels. Set the layer to Lighten blending mode at around 15%.

09 | INTEGRATING THE TREES

Repeat the previous method on another tree for the scene. Now create a new group. Hit the Opt/Alt key on the mask of the background group and then hit the mask icon to add the same mask to the trees group. Move the trees to the position you want with the Move tool. After that, create a Levels adjustment by clicking the circle icon. In Levels, push the blacks a bit more up over the Output Levels area. Do the same with the background group to lighten up the industrial images.



PERFECT THE SCENE

ADD IN DETAILS FOR A BALANCED COMPOSITION



10 | PAINT THE MASKS

The next step is to add in a tree to the front area between the railway station elements to make it a bit more integrated. Use the previous tree image you used for the background tree and move it into the position you want. You now need to go to Image>Adjustments>Match Color and match the tree colour with the grass at the front. You can then create a mask on the tree and paint the mask with a round black brush.

11 | FINAL PHOTO BASH

Now you are done with all the elements and image information you need for the overpainting stage. Don't worry about the edges of some lighting directions that don't match 100 per cent with the base plate. You only need the information from the references to create a faster and more realistic result. Create a new group over the background group and under the background trees group with the same mask. Call it 'Overpaint'.

12 | START PAINTING

Next, create a new layer in the group. Choose the Brush tool and use a textured brush like the chalk brush. Pick some of the darker colours in the background and start to paint over it. Make sure that your brush strokes follow the shape of the building part or perspective. If you want to destroy a part of the building, pick a dark colour around it and paint back the lighter elements like the walls. Use a custom cloud brush for the smoke.

QUICK TIP

Adding noise and a kind of chromatic aberration helps to sell a concept and turn a digitally created image or painting into something more like a photograph. To add noise, create a grey layer and set it to Overlay mode, then go to Filters>Noise>Add Noise set to 400% and Uniform and bring down the Opacity to 15%.

13 | PAINT THE FOG

The background has too many small and tiny details. You need to push back everything with fog. Create a new layer in the Overpaint group and over the Trees group for the foreground. Then use the Brush tool and a cloud brush or a round brush with 0% Hardness. When you start painting, add more fog to the parts that are in the centre of the image and less on the right part for a transition.

14 | STORYTELLING ELEMENTS

The whole concept needs more storytelling elements as well as moving objects. You need to paint this in on a new layer just with black. Use a simple round brush to scribble these elements on very quickly and roughly. Create separate layers for each element, which means in the background Overpaint group and in the foreground Overpaint group. These two new elements will be your composition focal points too.



15 | PAINT THE FOREGROUND

Create a new layer. This is what you will paint the new details on. Paint the masks for the photo-bashed elements as well to integrate them more into the concept. On the Overpaint layer, start painting the roof collapse and deleting the highlights from the tyre with a chalk brush. Then create a new layer for the plants. Use the Mixer Brush tool with 'Dry, Heavy Load' and 'Sample All Layers' selected. Choose a plant brush and pick the colour information from the tree from the foreground you added before and start painting.

16 | REFINE THE DESTRUCTION
The collapsed part of the railway station has too many black, small parts. You need to integrate the collapse more into the plate. Start painting on top of it on the Overpaint layer from before and pick a colour from a collapsed building reference. To paint the stuff, use a chalk brush with the texture to create a used look and less painterly feel. Pick as much as you can from the reference to create more colour differences. Work backwards if the result is a monochromatic painting.

17 | ADD MORE INTERESTING ELEMENTS
Open a rusted metal texture and move it into the PSD over the Overpaint layer. Make it with Cmd/Ctrl+Shift+U grey, set it to Overlay and move it over the painted roof from the step before. Then go to the vegetation layer and paint again with the Mixer Brush tool to create more plants on the left side as well as on the rails. Pick on different areas on the tree to create randomness. Then use the normal Brush tool with a plant brush and paint plants on the roof on the right side on the same layer.



19 | FINAL TOUCHES
The last element is the jet in the background. Use the same techniques as before to paint and design an interesting jet. Make sure the exhaust trail and the headlights are a warmer colour than the background element. After this, make a master copy and add noise to the image via Filter>Noise>Add Noise on around 8%. Then copy this layer and sharpen it a bit with the Smart Sharpen filter. Create a Hue/Saturation adjustment layer. Go to the Yellow and Red channel and move the colour to the right to get greener plants.



“Use a chalk brush with the texture to create a used look and less painterly feel”

18 | REFINING
Create a new fog layer over every layer. Choose a cloud brush and pick the sky to add more fog to the foreground as well as on the left side to push the details away. Just keep the roof fog-free. Then use a reference image for the girl and start painting on top of it to match the lighting direction. Paint the girl's bag by hand using the Brush tool and the Polygonal Lasso tool to get sharp edges. Finally, paint the destruction on the roof on the right side as well as the sun rays.



20 | EXPLAIN THE COMPOSITION
The image is done. You should have three focal points: the jet, the collapsed roof and the girl. The jet is a warmer colour than the background. The collapsed roof has the most details and no fog, and the girl is the darkest point in front of a bright background. You also have a simple one-point perspective that is leading to the girl. The girl leads to the jet and the roof. If you look at the roof this is leading to the jet and the jet back to the roof. These elements define the viewer's path of sight and create an interesting concept.





Heavyweight: If you plan to keep this monitor in one place then its bulky size and heaviness (nearly 13kg) won't be a problem...

SPECTRAVIEW REFERENCE 272

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Transporting and editing your Photoshop files across two, three, or even four devices day in and day out is probably a part of the Creative Cloud lifestyle that you've become accustomed to. Check out the recent big unveiling of new Creative Cloud apps for the iPad made by Adobe in June of this year, like Line and Sketch, and you'll probably be warming to the idea. But with all these devices that we are becoming more and more dependent on as we go about creating new work, it's still not always possible to see how much one screen visually compares to another until placed side by side, and that's usually only with the same image showing.

It's correct to think that SpectraView monitors are of a higher standard than many other panels available for the digital artist today, because if you rely on colour accuracy just as much as anything else in your workflow, then you're very well catered for. And if we compare this briefly to the MultiSync PA272 panel, which we tested a few issues back, you'll be hard pushed to find any visual differences as they are identical. Opt for the SpectraView model and the differences are hidden away on the inside. We're talking more specifically about the SpectraView's internal software that can calibrate multiple devices all from the comfort of a single screen. Read on to learn more...



Flip it: The AH-IPS panel gives a wide viewing angle of 178 degrees both horizontally and vertically – GB-R LED backlighting also produces a cleaner, more even light source



Glare-free viewing: The SpectraView 272 is boxed with a monitor hood and screen cleaner, which help emphasise the need for a perfect picture

Hands on: The monitor's rising frame locks into position with this securing latch, making it easier to move and carry





Get connected: It's easy to connect external devices via USB upstream and downstream ports placed on its underside

WHAT'S IN A NAME?

'UNIFORMITY' AND 'PRE-CALIBRATED' ARE THE BUZZWORDS SURROUNDING THE LATEST SPECTRAVIEW REFERENCE MONITOR. BUT WHAT DIFFERENCES CAN THESE MAKE FOR PHOTOSHOP?

As a SpectraView model by name, it's also factory tested for uniformity and display quality before shipping out to its customers. Solid grey colour gives perfect consistency across the screen. Extra precision is had with a 14-bit look-up table (LUT), rather than the 8 bits in many lower-end monitors. What this allows for in Photoshop is more tonal transitions and finer gradations for viewing colours and hue. So the importance of a 14-bit LUT is significant for those colour-critical moments.

It's compatible with a good range of third-party profilers too, including Datacolor's Spyder4 (which was our chosen measurement device for our tests). Calibrating the screen with the SpectraView software and the Spyder4ELITE calibrator tool and we could get the most out of this monitor. The SpectraView Profiler 5 software supports any make of secondary monitor, and calibrates the monitor through the on-board look-up table. The advantage of this means you end up with more accurate results than if you were relying solely on a computer's graphics card. This is one aspect of the SpectraView that gives artwork a flawless appearance and evenness that's unrivalled.



Supporting screen: With a DisplayPort, DVI-D, HDMI and Mini DisplayPort, this SpectraView can work easily in a studio setup

Once you have accepted the fact that this 27-inch SpectraView looks identical to the MultiSync model, and perhaps taken a moment to absorb the significant price difference between the two (which is in the region of £600/\$1,000), the benefits begin to surface. MultiProfiler software, for example, gives you the control to manage and calibrate all your different devices from one location, making it really simple to apply consistent outputs throughout your design workflow or production pipeline. This software is a free download too, and is compatible for both Mac and Windows platforms. The 2,560 x 1,440 resolution represents on-screen visuals with a clarity that's ideal for retouching, but its wide colour gamut also makes it a very versatile

option, too. Showing 99.3% of the AdobeRGB colour space, this really opens up the possibilities for a range of print work that needs to meet a standard of finish that's nearest to perfection as possible. The SpectraView's five-year warranty (two more than the MultiSync equivalent) covers features such as backlighting, and on top of this NEC also gives out a six-month zero-defect pixel warranty, so you can create and edit to your heart's content safe in the knowledge that you're covered if a pixel steps out of line. Backlight ageing correction is all set to counteract changes in brightness and white point over time, making this monitor last for potentially years on end with minimal to little reduction in quality.



Easy access: What stands out is the number of connections, some of which are skirted around the monitor



Traditional design: Touch-sensitive buttons haven't been included with this model, which is what many monitors are leaning towards with current trends



Pride of place: This 27-inch LCD screen is by no means a subtle addition to the studio, and will be the centrepiece of your production workflow

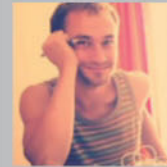
But this all could become irrelevant if the majority of your work is web-related or device-led, where the need to provide colour-accurate prints is seldom requested. Creating artwork or editing images on a tablet or handheld device is becoming more of a daily theme for many artists, and fitting something like the SpectraView into your lifestyle may not be the most practical or cost-effective solution.

The monitor comes at a time when creating for digital outputs is as common as is to be expected, with Adobe's Creative Cloud opening up more and more creative outlets for artists to freely express themselves across countless applications, and on

pretty much any handheld device. This is when the internet-standard sRGB will likely be the most widely shared colour space in the Cloud, so we find ourselves left wondering if the requirement for SpectraView technology is trying too hard. But it would be wrong for us to dismiss the printed image entirely, as it holds as much value in what we create as just viewing artwork on a smartphone, for example. If your Photoshop artwork is heavily reliant on the accuracy and consistency of colour, then this is going to fulfil that purpose just nicely. Also, the SV272 is much more desirable when looked at as an investment rather than expensive luxury.

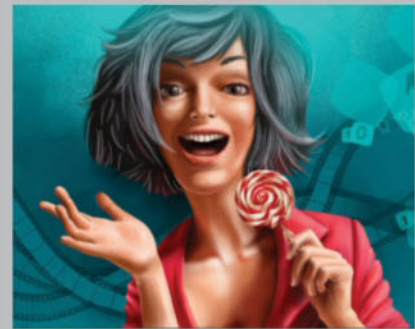
■ FREELANCE ILLUSTRATOR

WE TALK TO FIL DUNSKY ABOUT THE IMPORTANCE OF COLOUR



"Colour is the most important expression in my artwork. It would be sad to see my works on cheap, uncalibrated monitors showing the

wrong colours. Luckily, there is a Save for Web tool in Photoshop which converts my current working RGB profile to sRGB and everybody can see more or less the right colours on their devices. Having used NEC monitors in the past for designing web layouts, I found working in the AdobeRGB colour model and also with a good colour calibrator made a big difference to the final output, with very few issues when it came to printing."



Solid screen: Robust, weighty, and flexible best describe this monitor's physicality. The typical NEC frame is solid all round, weighing in at just under 13 kilos



VERDICT

Features: **9/10**

Ease of use: **7/10**

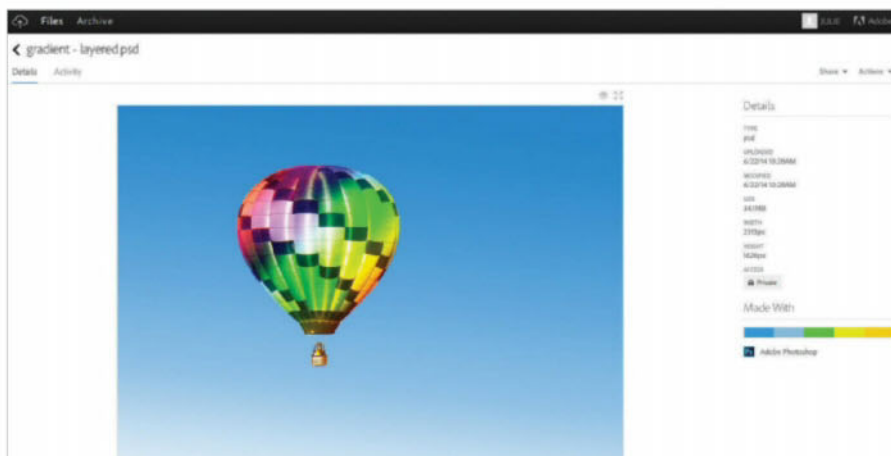
Quality of results: **9/10**

Value for money: **7/10**

FINAL SCORE: 8/10

TOP 10... ONLINE STORAGE SERVICES

BACK UP AND STORE YOUR ESSENTIAL PHOTOSHOP FILES USING AN ONLINE SERVICE TO KEEP THEM SAFE AND SECURE



001

ADOBE CREATIVE CLOUD

www.creative.adobe.com

£18/\$20 PER MONTH

The Adobe Creative Cloud is something that we have mentioned a lot, but for good reason. It is tailored towards the needs of creatives and has been built to support the

kinds of files that we work on. If you buy any single licence or suite of Adobe creative programs, then you will automatically get Creative Cloud included with 20GB of storage. It is more than an online storage solution, as it is the place where you keep your programs up to date, access Photoshop from other computers and collaborate online by sharing files. Plus, you can see your files with things like layers and fonts attached, making it a really good solution for those working with clients from a distance. We have included it here as there is a good chance that you already have it, so before you look at the other options available, see if the Creative Cloud can meet your needs.

002

MICROSOFT ONEDRIVE

www.onedrive.live.com

FROM FREE

This is a very cost-effective option, as you get 7GB free on sign up (or using your normal Live.com ID). You can get 3GB extra for free for having automatic camera roll backup switched on, and up to 5GB through referrals. Apps are available for most desktops and portable devices.

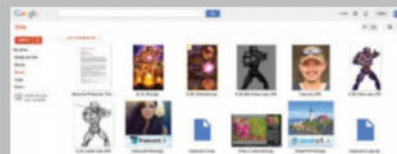


003

GOOGLE DRIVE

www.drive.google.com From free

Sign up with your Google account to automatically get 15GB of free storage, which is one of the most generous free storage amounts available. However, this storage is shared across all Google services that you use, including emails. Upgrade plans are low cost though, with 100GB available for under £2/\$2 a month, or 1TB for under £6/\$10 a month.



004

DROPBOX

www.dropbox.com From free

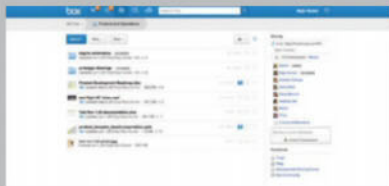
One of the best-known storage systems, Dropbox is easy to use and has apps for PC, Mac and most portable devices, so you can sync and access your files at all times. The basic plan gives you 2GB of space, though you can earn more through referrals and other activities. The Pro package has 100GB and is payable monthly or annually. The Pro option can automatically back up 20,000 photos, as well as your Photoshop projects. You can share folders with others in Dropbox, or send them a link to download files.



005
BOX

www.box.com From free

Quick and easy to use, great functionality and mobile apps. The free package has a generous 10GB, but with a file size limit of just 250MB. Upgrade to 100GB and the file limit rises to 5GB – make sure this is high enough.



006
SUGARSYNC

www.sugarsync.com

From approx £4/\$7 per month

You choose which folders you want to sync and then they are available anywhere, including through mobile apps. You can generate public links to share large files too.

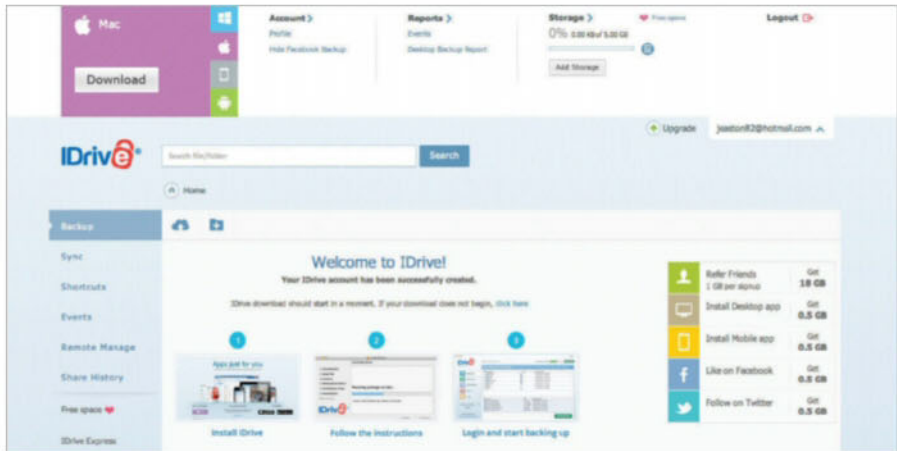
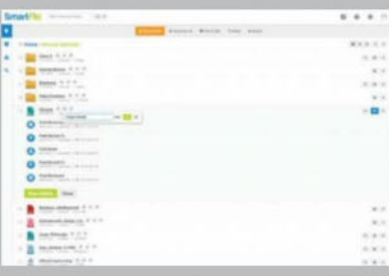


007
SMARTFILE

www.smartfile.com

From approx £9/\$15 per month

This is incredibly useful for designers as it is one of the few solutions that has no file size limit. It also doesn't charge for additional users, so works well in a studio setup. It starts from 15GB storage, which is less than some for the price, but if you need the larger file sizes or multiple users, it offers good value.



008

IDRIVE

www.idrive.com

FROM FREE

Back up unlimited desktop and mobile devices to one account, sync files across devices, share with others via email, Facebook and Twitter and even back up your Facebook photos. An upgrade is available for approximately £29/\$50 per year, which provides an extra 300GB of storage on top of the free 5GB, plus 300GB sync space.

“Creative Cloud is more than an online storage solution, as it is the place where you keep your programs up to date, access Photoshop from other computers and collaborate online”

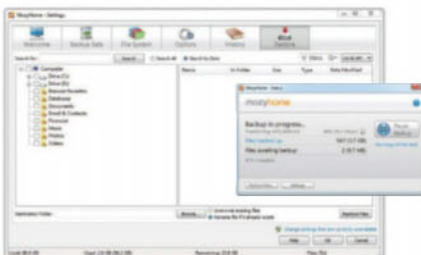
009

MOZY

www.mozy.com

FROM £5/\$6 PER MONTH

Mozy is aimed at backing up your business, if you run a small team or work freelance. It has top security so your files are well protected, and backups can be set up to run automatically. You get 50GB to back up one computer for £5/\$6 a month, and you can add more storage as needed. Mobile apps are available to access files on the go.



010

JUSTCLOUD

www.justcloud.com

£10/\$12 PER MONTH

Unlimited cloud storage space to back up files from your desktop and access them anywhere. Single files up to 10GB can be backed up, but this has to be done manually, as automatic backups have a maximum file size limit of 1GB. **Advanced Photoshop** readers can get a free 14-day trial of JustCloud by visiting www.justcloud.com/photoshop.





■ BLOCK PRINTING MATERIALS

USE SIMPLE MATERIALS TO CREATE THIS TIMELESS TECHNIQUE

Paint roller: Used to apply the ink to the block. It must be washed after each use, along with the block

Linoleum block: These come in a variety of sizes and are what you are going to create your design on, like a stamp

Carving tool: Can be bought individually or as one handle with removable heads. These are incredibly sharp, so be careful

Block printing ink: It's water-soluble for easy clean-up, doesn't have a strong smell and comes in a variety of colours

■ RESOURCE PROJECT

CREATE YOUR OWN LINOCUT PROJECT

| LEARN AN ANCIENT PROCESS FOR PRINTMAKING WITH A MODERN, DIGITAL TWIST

Graphic designers and Photoshop users will often spend most of their time at a computer, creating illusions of real life. Every now and then though, Photoshop simply can't compete with the unique diversity of handmade items. In this project, you will learn how to create your very own custom linoleum block

prints for use in Photoshop projects. Block printing has been around for hundreds of years, originating with the Chinese who carved into wood and printed onto fabric. Later, around the mid-19th Century, linoleum was introduced and the Germans began using it to carve wallpaper designs. Today, many artists make linoleum block prints because it has

both the ability to show graphic impact and delicate detail. Like a modern, bold etching method.

Linoleum block printing supplies are easy to find and the variety of block sizes, carving tools and ink colours make it possible to achieve a wide array of print styles. Read the rest of this tutorial to find out how you can do the same.

BASIC BLOCK PRINTING

RULES AND PROCEDURE OF BLOCK PRINTING



01 CREATE YOUR IMAGE

Trace the size of your board onto a piece of paper. Draw your design onto it. Remember that you will have to cut away all the negative space, so make sure your lines have some width.



02 TRANSFER TO THE BLOCK

Using a pencil, cover the back of your design with graphite. Once covered, line up your paper on the block and trace over your design, pushing firmly with your pencil.



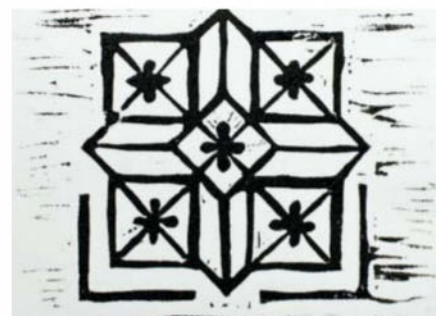
03 CARVING TIME

Put your block on a no-skid surface to avoid slipping as you carve. Carve your design, being careful not to cut yourself. The blades are sharp and you need to be forceful to cut the material, so take care!



04 PRINT

Coat the roller in ink, then cover the stamp completely. You may need to test to see how much ink you need. To print, lay paper over the inked stamp and rub with a spoon to ensure full coverage.



05 SCAN

Wait for at least five minutes for the ink to dry on your print. Make a few prints with different amounts of ink to see which you like best. Then scan for use in digital projects.

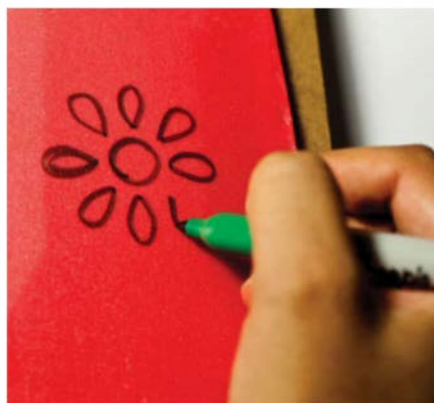
CHEAP DISPOSABLE PRINT ALTERNATIVE

IF YOU DON'T HAVE THE SUPPLIES FOR BLOCK PRINTS, TRY THIS ALTERNATIVE



01 FOAM STAMP

Using a piece of foam from packaging or a paper plate, cut out your desired size stamp and glue it to a piece of wood. Then wait a while for the glue to dry completely.



02 DRAW YOUR DESIGN

Using a marker, draw your design onto the foam. This should be simple as the prints will be rougher and less defined than a block print. The foam is also more difficult to make a clean cut from.



03 PRINT

Apply the ink the same way you would with a regular block print. You may need a bit more ink because it tends to pool on the foam and get spotty. Print the same way you would with a block print.

CREATING A TILE PATTERN IN PHOTOSHOP

USE YOUR PRINTS TO CREATE UNIQUE EFFECTS IN PHOTOSHOP

Any stamp you make can be tiled so it can be used in projects to add a unique touch. Simply create a pattern from your design and use in any project.

Open the image in Photoshop and adjust the levels and colour to give you a crisp pattern. Make sure you erase out any stray marks or blobs from the printing process.

Copy the image and line it up next to the first one. Hold Shift to ensure it remains perfectly straight. Continue arranging copies until you like the look of the pattern.

Once you're happy with how it looks as a pattern, go to the Edit menu and select Define Pattern. Name your pattern and it's ready to use.

Now you can play with scale. In the layer styles adjustment, you can scale the pattern up or down until you decide how it best fits the project.

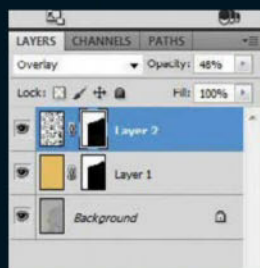
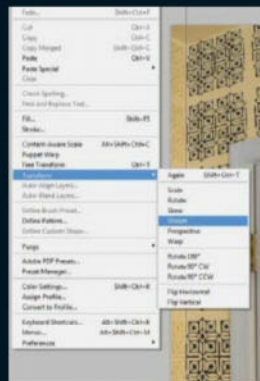
DIGITAL DECORATING

USING YOUR PRINTS TO DECORATE IN PHOTOSHOP

Start by opening a photo of a room that you want to decorate with your patterns. Next, open a new image and fill it with your pattern. Rasterize that layer and remove the background if desired. Move the pattern into your room image and under the

Edit menu choose Transform then Distort and match the perspective of the wall. Next, mask any areas where you don't want the pattern to appear and adjust blend modes and opacity to your liking. You can also change the colour of the pattern

through the layer styles if desired. Repeat the process for any other patterns or stamps you want to apply to your image. If they look too harsh and sticker-ish, you can use the blend modes to merge them more into the image.

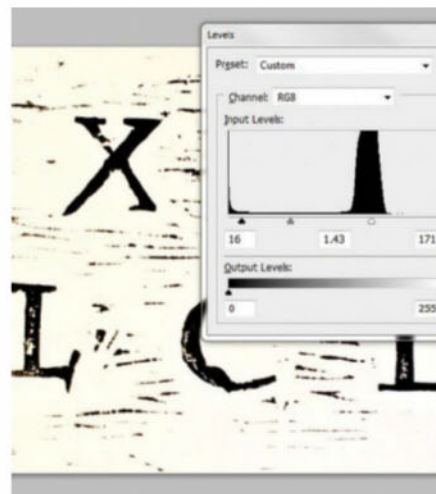


BRUSHES FROM PRINTS

TURNING BLOCK PRINTS INTO USABLE BRUSHES

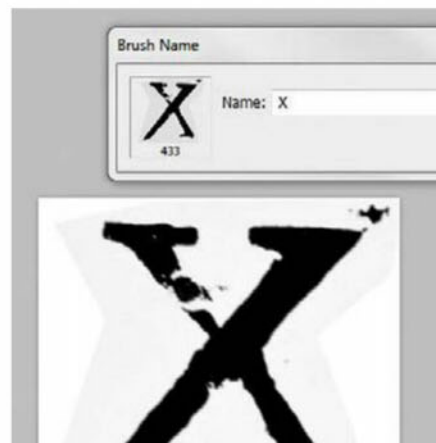
01 | PRINTING

When printing letters, symbols or anything like that, remember that block prints print backwards. So remember to reverse your image before you transfer and carve it. If you forget this step, however, you can always flip them in Photoshop.



02 | LEVELS

To make a brush you need black and white. Whatever is black will be your brush and white will be nothing. So, increase the contrast with Levels and desaturate if necessary.



03 | CROP TO BRUSH

Crop right around your brush and then go to the Edit menu and select Define Brush Preset. Name your brush and then save it by going into the Brushes panel and selecting Save Brushes.

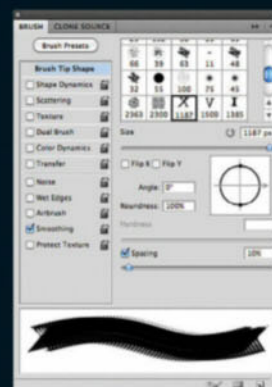
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A QUICK SET OF LINOCUT BRUSHES

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■ READER INTERVIEW

GROWTH OF AN ARTIST

WE SPEAK TO MILOS KARANOVIC ABOUT HIS LOVE FOR DIGITAL ART AND HOW HIS SKILLS HAVE DEVELOPED OVER SUCH A SHORT PERIOD OF TIME

With his creative nature and love for photomanipulation, artist Milos Karanovic aka PlaviDemon has come a long way only eight months since turning professional. Working with companies in Sweden and China, his work is filled with minute details, and he adds just enough surrealism to give a dream-like quality to his images. Read on to discover how Karanovic got into the industry and how he creates his eye-catching illustrations.

HOW DID YOU FIRST GET INTO DIGITAL ART?

In high school I was very attracted to art, especially photomanipulation. I then used Adobe Photoshop for

the first time and I learnt quickly. Starting with ordinary text, followed swiftly by creating colourful wallpapers, I learnt about manipulation. I [have] also worked with some 3D scenes and animations in various programs. Photoshop and digital art is my passion.

WHEN DID YOU FIRST THINK ABOUT IT AS A CAREER PROSPECT?

I create art because I love to [do it]. In the beginning it was all a hobby and for my pleasure, but as time went by, lots of people have asked me to edit a picture [or] manipulate logos. So I started doing this professionally. Working as a freelancer is great as I have many satisfied customers.



OUR READER
MILOS KARANOVIC
AKA PLAVIDEMON
www.plavidemon.com
@PlaviDemon



View To The Ocean:
Taking a deeper look into the ocean is a recurring theme in Karanovic's work

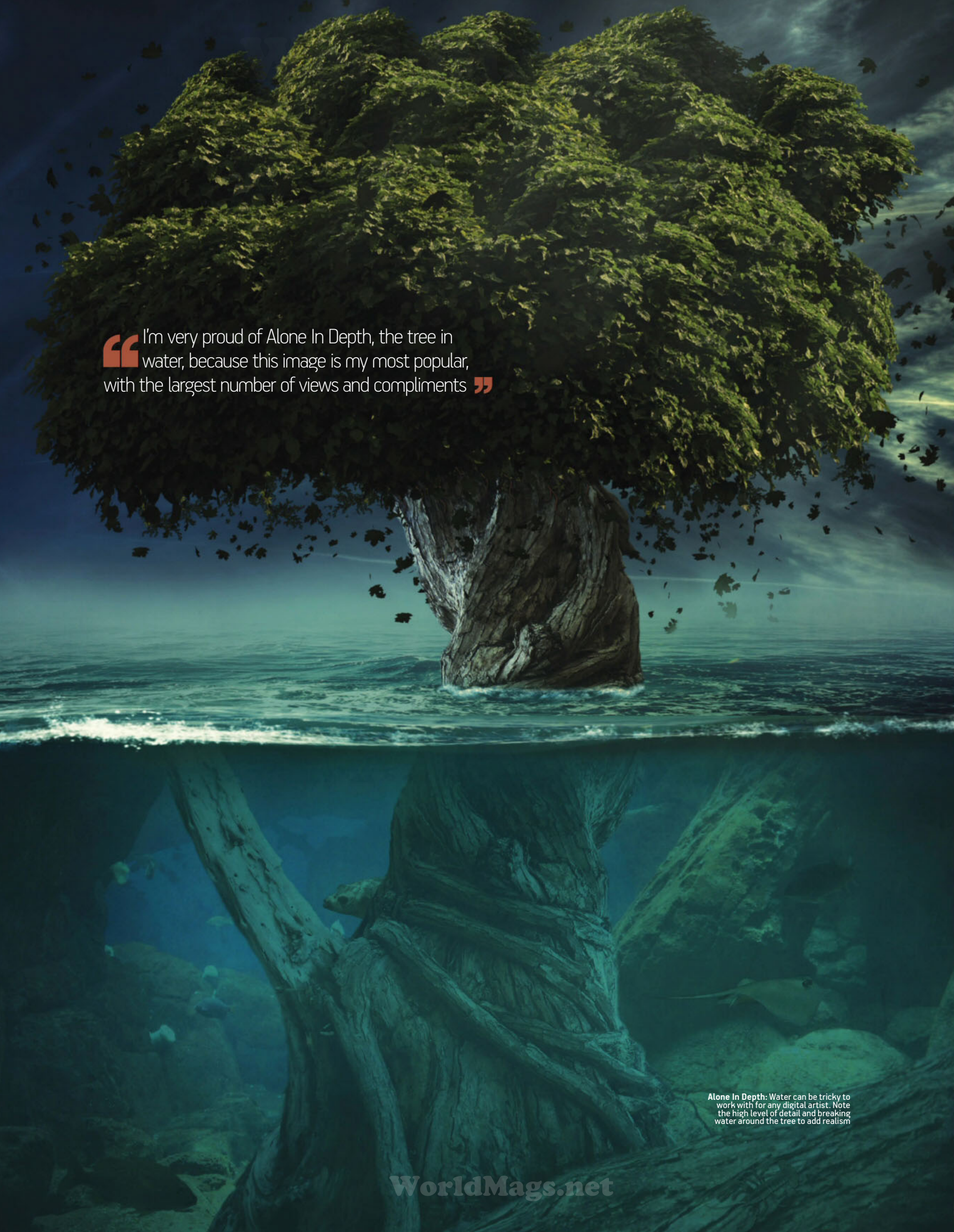
All article images © Milos Karanovic aka PlaviDemon



Glowing Owl: Different to his usual style, this owl is a great example of the range of Karanovic's work



Music Girl Rebecca: Karanovic discusses his love for the blend mode options in Photoshop and how they can completely change an image. This is a great example



“ I’m very proud of Alone In Depth, the tree in water, because this image is my most popular, with the largest number of views and compliments ”

Alone In Depth: Water can be tricky to work with for any digital artist. Note the high level of detail and breaking water around the tree to add realism

WHO HAS COMMISSIONED YOU SO FAR?

I worked for a company in China, which dealt with building 3D masks for cell phones, and I also worked as a designer for a studio in Sweden. I like to work for myself when I have time and I have some other projects that [I] need to complete in future.

HOW WOULD YOU DESCRIBE YOUR STYLE?

I do not know if I have a specific style that I use in most [of my] work. I just do everything that is required and what comes to mind at the time.

WHICH IMAGE DO YOU FEEL THE MOST PROUD OF?

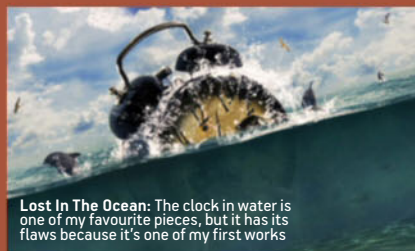
I'm very proud of *Alone In Depth*, the tree in water, because it is my most popular image, with the largest number of views and compliments. However, my favourite picture is *Come With Me* because of the colours; they are very nice and I like them a lot. Right after these two my favourite is *Wild Woman*.

WHY DO YOU VISIT THE ADVANCED PHOTOSHOP WEBSITE?

I visit to upload images. It is a very nice site, with good design and very clear. Categories are very nicely appointed and it does not automatically approve images when you submit them. That means [it is] a very nice site, which is often visited by my peers.

THEN AND NOW

There is a very big difference between my first and last photomanipulation. Notice the first picture – *Lost In The Ocean* – is unrealistic in every sense, but it looked nice. Also the colours and details are not satisfactory. Now as far as my last manipulation [is concerned], I'm happy to see how much I've progressed. The composition is beautiful, and there are many beautiful shades of colour. In essence I am very pleased with my progress in only eight months and I hope to improve my skills in future.



Lost In The Ocean: The clock in water is one of my favourite pieces, but it has its flaws because it's one of my first works



Wild Woman: My most recent piece. I really enjoy the colours and composition. Wildlife and [a woman] rolled into one

WHAT DO YOU LIKE THE MOST ABOUT USING PHOTOSHOP?

My favourite thing about using Photoshop is the blend mode option. Using this option and various textures means I always get the desired effect I need. My favourite modes are Soft Light and Screen. If I want to simplify some of the images with a bit of colour, I use Screen mode, and when I want to add colour and texture to the photo, I use Soft Light.

WHAT DO YOU THINK IS THE MOST USEFUL PHOTOSHOP TOOL?

The Brush tool, for many reasons. It can serve as multiple functions: it can be used as an eraser; it can serve to mark the elements in the picture, or as a substitute for the Lasso tool.

DO YOU HAVE ANY ADVICE FOR OTHER ARTISTS LOOKING TO IMPROVE THE QUALITY OF THEIR WORK?

If you want to improve quality when creating artwork you have to be patient, because it takes both experience and perseverance. There are no set techniques for improving quality. This will all be done in time, and see for yourself – you will notice how your skills improve. Never give up!

WHERE DO YOU SEE YOURSELF IN FIVE YEARS TIME?

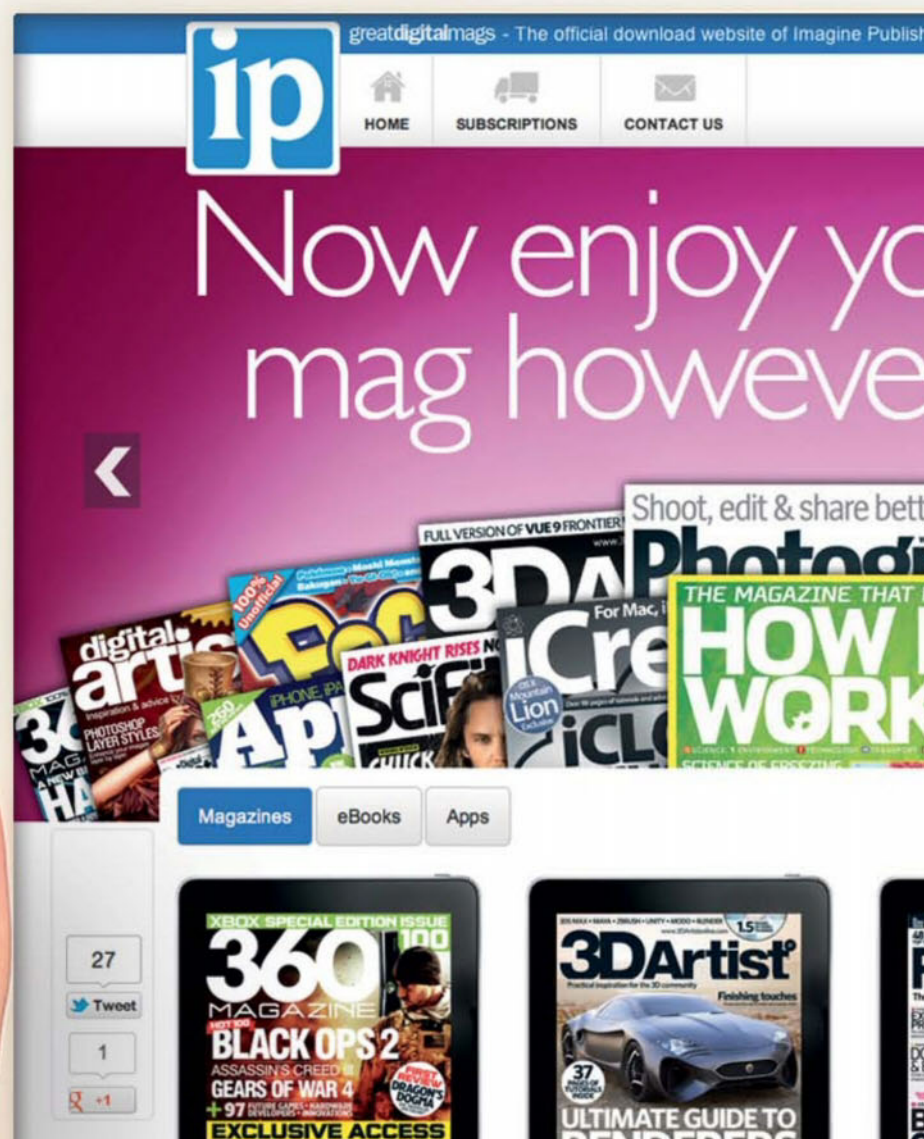
Hopefully working in a studio with a professional team of designers. I do not know, but time will tell, so I won't think about it and it all will come with time.



Lost In Space: A great example of the diverse portfolio offered by Karanovic



Winter Spell: Many of the portfolio images on display took hundreds of hours to complete. This was no exception



✓ iPad ✓ iPhone ✓ Android phone ✓ Android tablet ✓ Apple Mac ✓ Windows PC

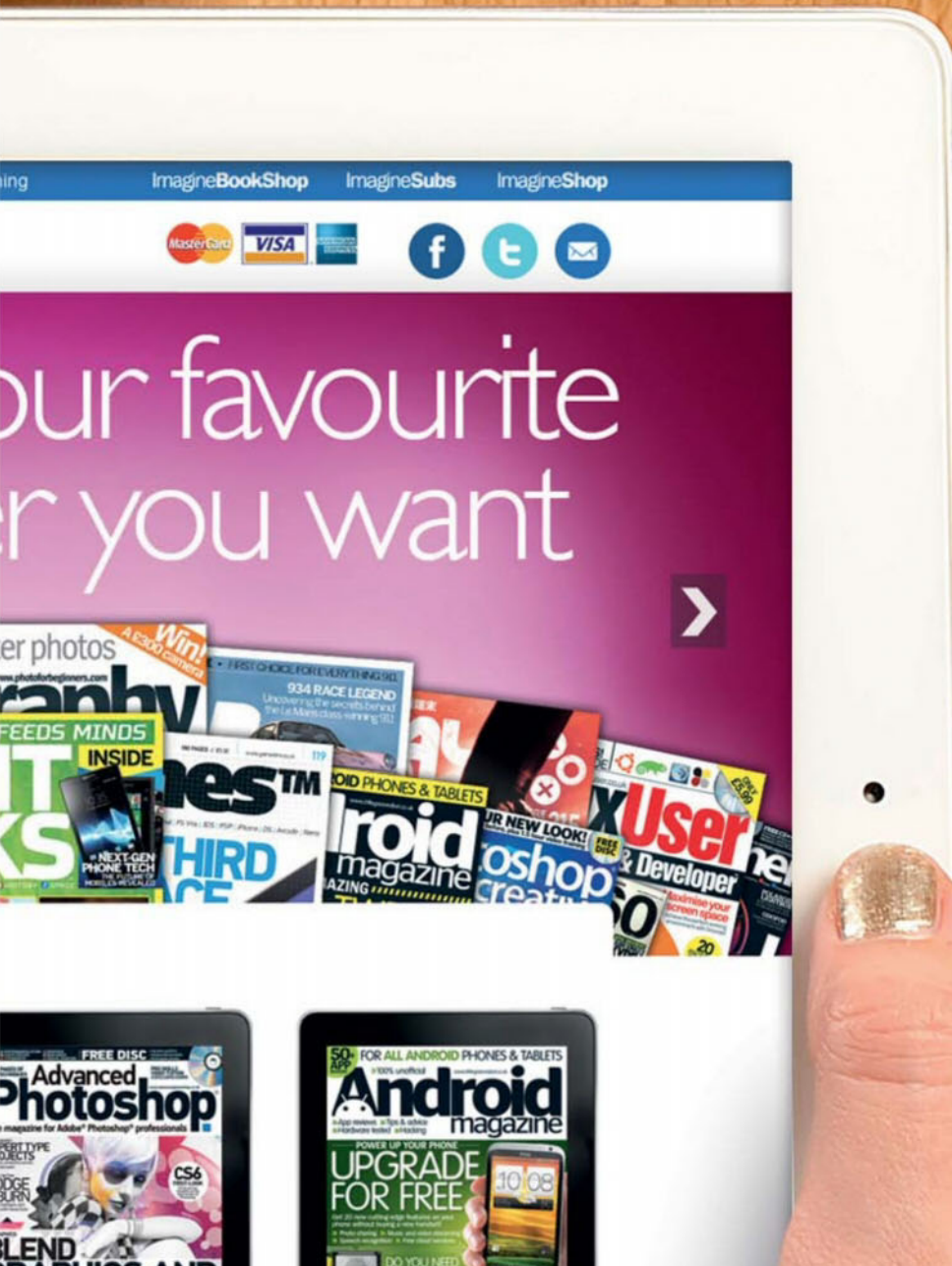
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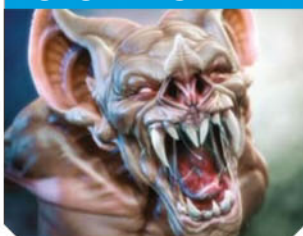
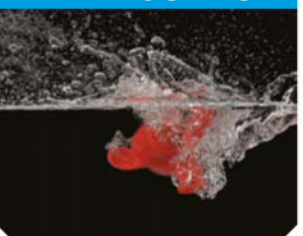


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