

.psd photoshop



PSD PHOTOSHOP
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Achieve your goals! - interview

José Paulo Reis

Photomanipulation:
Be a Master in multi-layering

Digital Painting:
Paint your own story

Creative Class:
Prepare an adorable book illustration

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content

issue 07/2010



cover artist – interview

José-Paulo Reis

4

José-Paulo Reis has 3 years of experience in digital arts. His passion is fashion photography, creativity, advertising, photomanipulation and digital art. Devoted to Photoshop, José-Paulo is trying to improve his skills everyday.

photomanipulation

Mastering Multi – Layering in
Photoshop

Oilly Howe

8

Please don't go tonight

Julia Trotti

18

interview

Inverview with Dwayne Ferguson 22

creative class

Lullaby

Natalia Voloshyn

26

Making of a Retro Building at Dawn

Jomar Machado

32

Editor's Choice

Gallery of Ricardo Nobre

36

digital painting

The Skeleton Knight

Dwayne Ferguson

38

workshop

Writing with paint on a rock wall

Adeel Naseer

44

Retouching

Tina Foster

48



Dearest Readers!

Summer is still on! Enjoy your holidays but don't forget that it is also a good time to look for an inspiration and to be creative. I would like to encourage you to find some time and take a look at the August issue of our magazine. You might find here some ideas to use as an inspiration to your future works.

In this issue, José Paulo Reis and Dwayne Ferguson are telling us about their digital arts experience. I also have a pleasure to present you some great tutorials: you can learn how to be a master in multi-layering with Oilly Howe, Natalia Voloshyn explains how to prepare a beautiful book illustration, Tina Foster - how to make a professional photo retouch... & it's not all!

Have a great read!
Magdalena Mojska
magdalena.mojska@psdmag.org
Editor in Chief

Interview with José Paulo Reis



I'm a digital artist with 3 years of experience. My passion is fashion photography, creativity, advertising, photomanipulation and digital art. Currently I'm working as a digital artist in Lalaland Studios as a fashion photographer. I love fashion and beauty photography and everything related with digital art. I am devoted to Photoshop and I try to improve my skills everyday. Enjoy my works by visiting my blog: www.zepaulocreation.blogspot.com

Why have you decided to become a digital artist?

Having my background in design, it became natural for me to start expressing myself through digital tools, especially Photoshop. The manipulated images have always been my fascination and I was al-

ways interested in learning how to achieve the degree of perfection that I saw in the works of so many talented digital artists. The entire process caught my attention all along, the persistence, the artistry behind every decision, and the final result.





What are the main sources of your inspiration?

My main source of inspiration is the work of some amazing artists that I had the pleasure to come across with in the web.



Some names like Michaelo, Zach Bush, Peter Jaworowski, Jerico Santander, Pete Harrison, Javier Alvarado and some other amazing

artists in the whole world. Their artwork gave me the light I needed to explore my world and to create my own images.





What do you like the most about your profession?

I've never thought that today I would have the pleasure to do what I'm doing. Due to my persistence (for the last three years) I reached the goal. Finally I was hired recently by a fantastic fashion/advertising photographer Frederico Martins (also Portuguese) which is giving me the opportunity and the freedom to implement the knowledge I acquired over the years. The studio in which I work, the Lalaland Studios, allows me to explore many techniques and improve daily the level of knowledge I have. They have great facilities that allow me to work on the highest level, I'm improving my retouching skills due to their focus on high-end retouching, and mixing it up with my creative approach. We are now preparing a new website where people will be able to see the merge of both worlds, fashion/advertising and digital art. For now you can visit separately our personal websites: www.fredericomartins.net and www.zepaulocreation.blogspot.com.

Are there any difficulties and disadvantages of your work?

I do not consider that there are many difficulties or disadvantages, because when you do what you love, only good things can happen. Probably the only disadvantage is the many hours I spend in front of a screen, but this is the only way to achieve the level of perfection I want.

Would you have any tips to those who would also like to be digital artists?

Never give up your dreams to achieve your goals. Hard work and dedication are the key words to anyone who wants to be a digital artist.



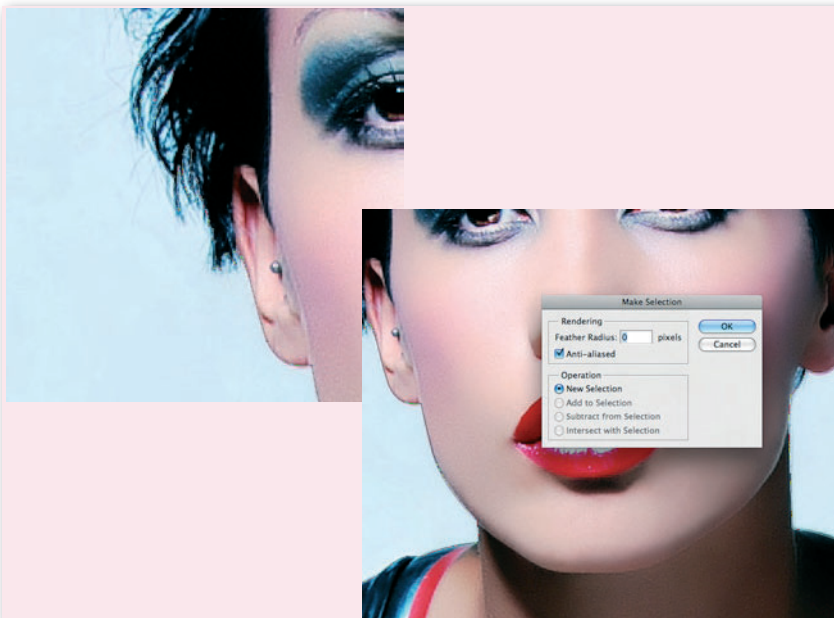
advanced | 90 min.

adobe photoshop CS3

Mastering Multi-Layering in Photoshop

The following tutorial gives you a broad look at some of the fundamental techniques that i use when creating detailed multi-layered illustrations. You will see as you read that my work process is quite loose, its good to work without limitations as this allows you to experiment with the image as you go along. Multi-layering is a fun style to work with as the possibilities are endless and quite often the way you visualize the design at the start does not reflect the direction it takes. It is important to learn the key Photoshop shortcuts when working with this kind of style as it allows you to work quickly and efficiently. In this tutorial i have included most of the important shortcuts that will help to speed up your workflow.

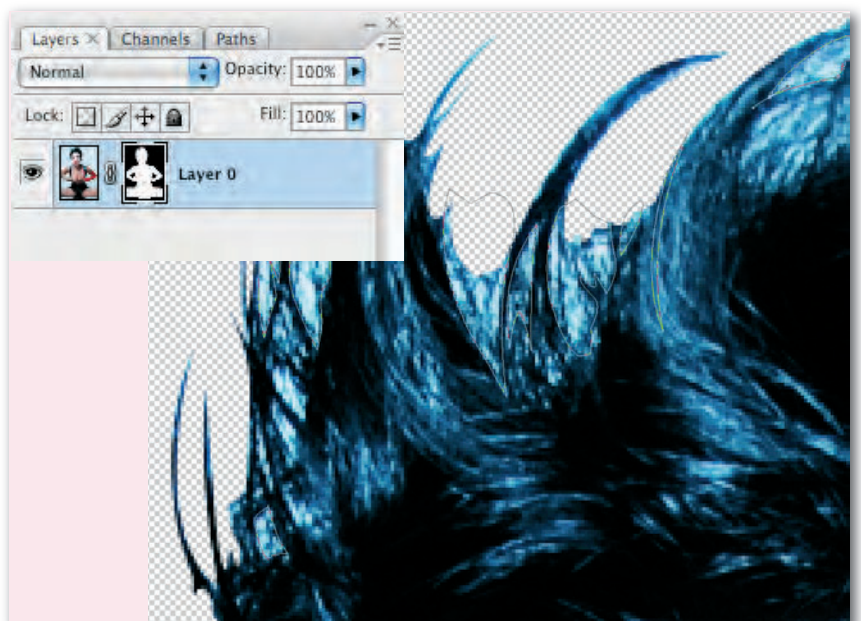
01



STEP 1

Open the image entitled *ZARA01.jpg*. The first thing to do is to remove the photo from the background as we will be layering many elements behind the model. Using the *Pen* tool slowly map around the edges of the image, once finished [Ctrl] + click on the page and click *Make selection*. Make sure feather selection is set to 0 and hit [Ok].

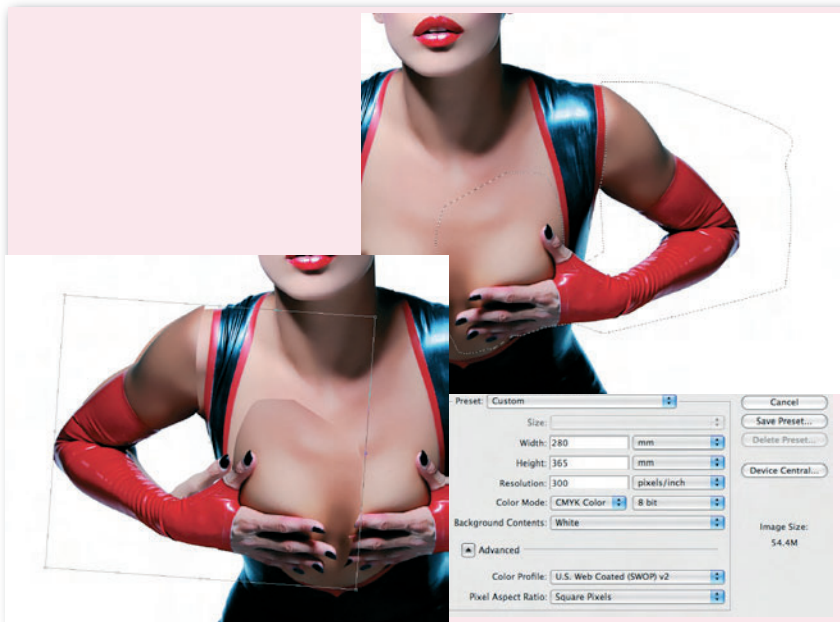
02



STEP 2

Now click *Add layer mask* at the bottom of the layers palette and the background will disappear. You can now go over the hair selecting areas where the background still shows through, create selections and then mask out any unwanted areas using a *Brush* tool. There will still be small bits of the background showing through on parts of the hair, for these use the *Burn* and *Sponge* tools to darken areas and blend them in with the natural hair colour.

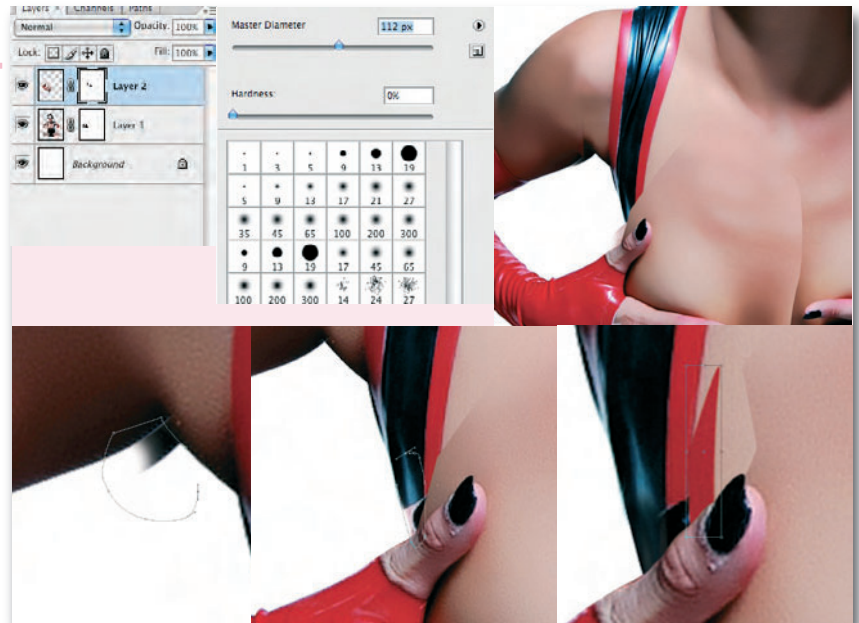
03



STEP 3

Create a new canvas 280mm wide by 365mm high with resolution 300dpi, Colour mode CMYK with a white background and drag in the masked image. We will use this canvas to edit the model before we start the illustration. If you are totally happy with how the photo is masked out then [Ctrl] + click on the layer mask and click *Add layer mask*. Next we want to remove the model's left arm that is incomplete and replace it with a copy of her right arm. First, using the *Pen* tool draw around the model's left arm, make sure you leave plenty of skin around the hands as this will be used to blend the arm in on her right hand side, [Ctrl] + click and then make selection with feather *Radius* set to 0. Now hit [Ctrl] + [C] followed by [Ctrl] + [V] to duplicate her arm. [Ctrl] + [T] to transform the arm, [Ctrl] + click on the arm and click *Flip Horizontal*. Now scale the arm slightly so it roughly fits over her existing right arm and the top of the shoulders link well together. Double click the arm to accept the transformation.

04



STEP 4

Now click *Add Layer mask* to the arm and model layer, select the *Brush* tool then [Ctrl] + click on the screen to bring up the brush settings. Take the *Hardness* to 0% and *Master Diameter* to about 112px. Using the *Brush* tool begin to mask out areas of the arm and the model to blend the two together. This step requires a lot of attention to detail and patience. For areas where you need more accuracy, use the *Pen* tool to create selections and mask out these areas. For areas that are missing, like the red banding on the top by model's thumb select and duplicate areas of the existing top then *Copy*, *Paste* and *Blend* where required.

05

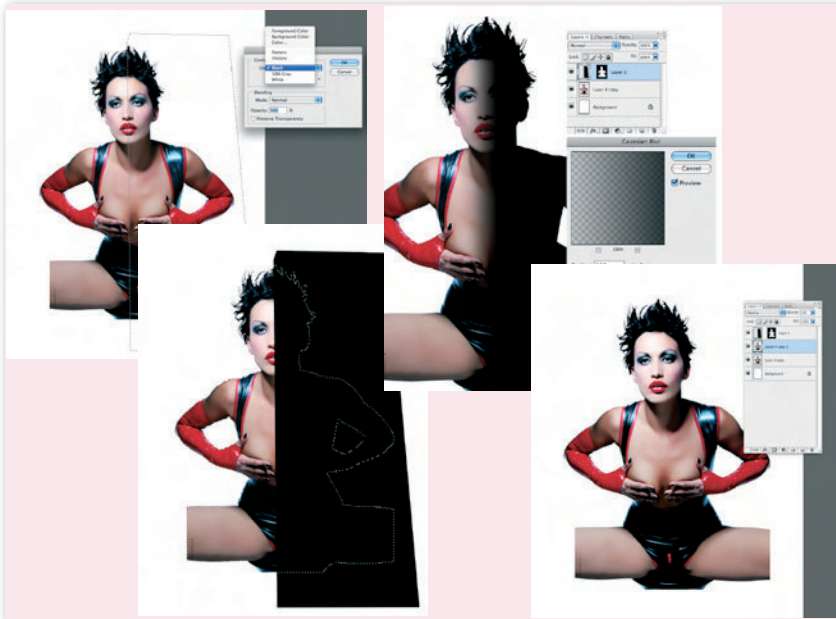


STEP 5

Once you are happy with how the arm looks, merge the arm with any other layers you have created until you are left with just the arm and model layer only. Now click *Create new fill or Adjustment layer* above the arms and lighten up the right arm. Click [Ok] and then [Alt] + click between the arm and *Adjustment layer*. This will apply the levels adjustment to the right arm only. Finally, the very ends of the model's elbows are missing. Draw a selection where the elbows should be and then use the *Clone Stamp* and *Brush* tools to add in the missing areas.

mastering multi-layering in photoshop

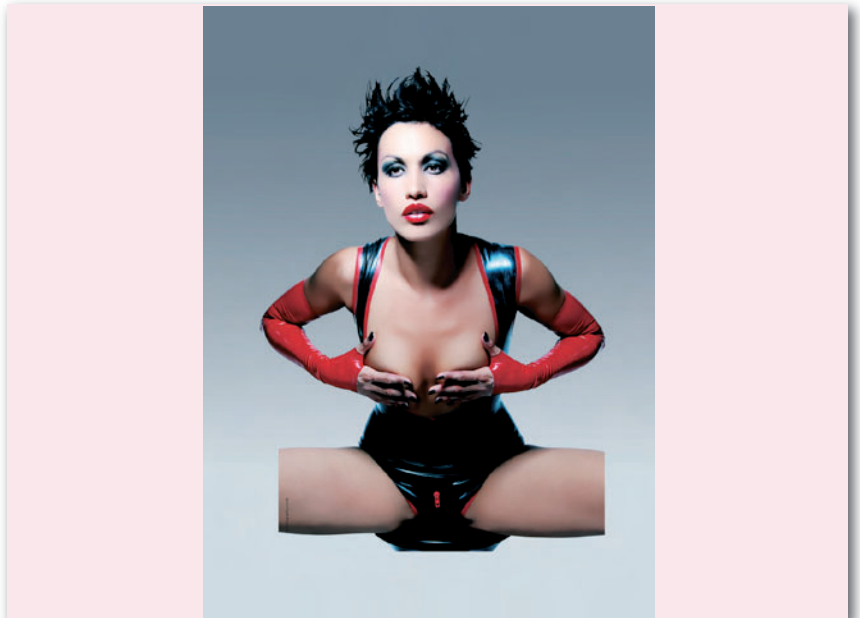
06



STEP 6

Create a new canvas 270mm wide by 365mm high with resolution 300dpi, colour mode CMYK with a white background. This will now be our main illustration canvas. Drag in all the layers from the previous canvas and merge them together. Using the *Pen* or *Lasso* tools, draw a selection across half of the model's body. Create new layer and fill the selection with black, [Ctrl] + click the model layer icon in the layers palette to create a selection around the girl and then with the black colour fill layer selected hit the *Add Layer mask* button. Now click the little chain link symbol next to the mask so it disappears and then go to *Filter > Gaussian blur > 200 pixels*. Now set the layer blending mode to *Soft Light* and knock the *Opacity* of the entire layer to 50%. Next, drag the model layer to the new layer icon at the bottom of the layers palette and set the duplicated layer to *Overlay* blending mode, hit [Ctrl] + [U] and make the *Saturation* 0. Then take entire layer *Opacity* to 50%. Once you are happy with the lighting, select all layers apart from the background and hit [Ctrl] + [E] to merge layers into one.

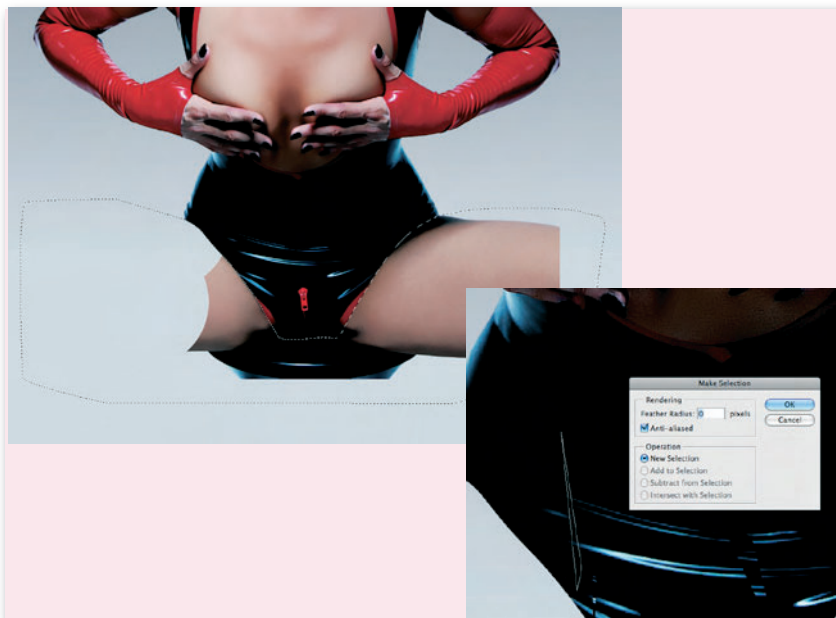
07



STEP 7

Create a background gradient colour, this will change a lot throughout the design process but for now create a gradient from CMYK values 50,35,25,18 at the top to 14,6,5,0 at the bottom.

08



STEP 8

Now you need to remove model's legs. Create a *Layer mask* on the photo layer and then with the *Pen* tool draw a selection around the area you want to remove. Use the *Brush* tool to remove the legs. I like the way the model's lower half tapers away to the bottom but to add more effect, we want to make it look more fragmented. Click on the model's layer mask and with the *Pen* tool begin to draw angular shapes. Remove the selected areas using the *Brush* tool on the layer mask. I create these selections one by one so you can look at the overall composition as you work.

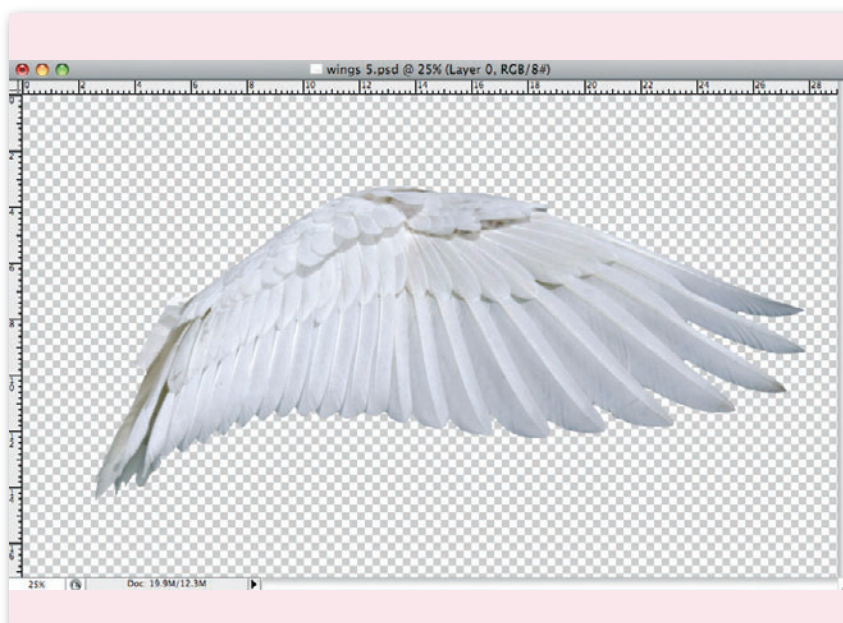
09



STEP 9

Now click on the model icon next to the mask, draw more selections and hit **[Ctrl] + [C]** and then **[Ctrl] + [V]**, this will paste a shape into a new layer. Now press **[Ctrl] + [T]** to move and scale the shape as you see fit. Repeat these steps over and over again to create the fragmented look and feel.

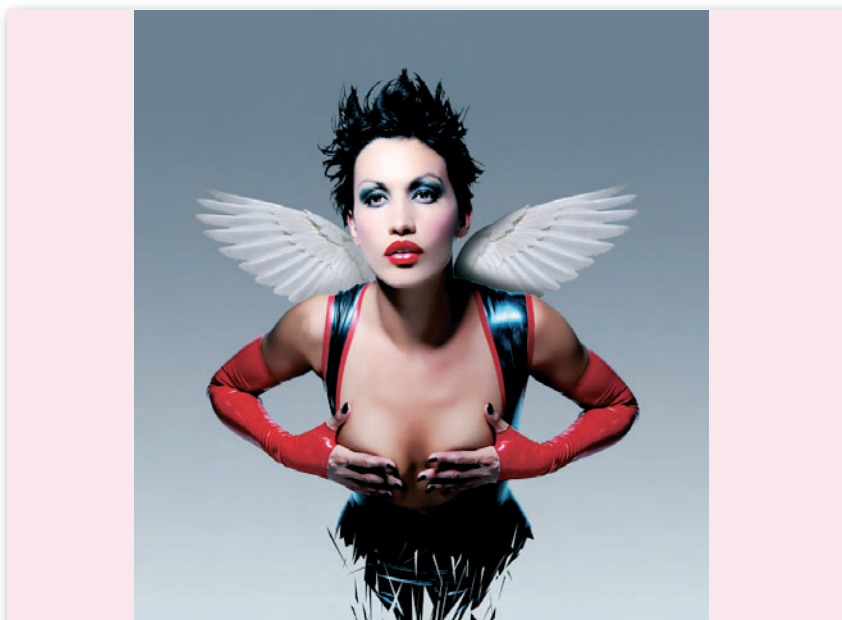
10



STEP 10

I decided to introduce some wings which i downloaded. The wings were cut with the *Pen* tool from a picture of a dove. I then brought them into the illustration. I cleaned them up using the *Dodge* tool and scaled them using **[Ctrl] + [T]**.

11



STEP 11

Once happy with the composition, create a new layer and using the *Brush* tool create a black shadow, **[Ctrl] + click** and make sure the hardness is set to 0%. **[Ctrl] + click** on one of the wings and then **[Ctrl] + click** on the other wing, this creates a selection of both wings. On the shadow layer, hit *Add layer mask*. You can adjust and move the shadow within the mask but make sure that the little link icon between layer and mask is unchecked.

mastering multi-layering in photoshop

12



STEP 12

To create the light streaks, select the *Rectangular Marquee* tool and on a new layer create a long rectangle selection. Using the *Colour Picker* tool select a red from the model. Now select the *Gradient* tool and click on the gradient bar in the toolbar at the top of the screen, choose the second gradient option which will run from the chosen red colour to 0% *Opacity*. Now create a gradient inside the rectangular selection from left to right. [Ctrl] + [D] to deselect and then select *Filter>Gaussian Blur* and set to about 700 pixels. You can then duplicate these layers and transform them to fit the image. Using [Ctrl] + [U] play around with different *Hue* options. Now download a textured layer and add this above the background colour layer. Set this above the background colour layer and set the *Blending mode* to *Overlay*, hit [Ctrl] + [U] and take the *Saturation* to 0.

13



STEP 13

Now create a moon using the same gradient technique as above but with the *Elliptical Marquee* tool. Then click the *Add Layer Style* button on the layers palette and add a white *Outer Glow* to the moon. I also added in some birds flying across the moon.

14



STEP 14

Now we need to add the flowers on the model's body. I downloaded an old floral wallpaper. It is important that the background colour of this image is a similar colour to the skin of the model, otherwise the effect will not work. Drag the wallpaper onto our image and place it just above the model's layer, now hide the layer by clicking the *Eye* icon next to the layer. Use the *Pen* tool and draw a selection around the model's skin. Don't worry about following the outside edges of the model exactly. Once done hit [Ctrl] + click and make selection. Now [Ctrl] + click on the model's layer icon and choose *Intersect Transparency Mask*. This will now make the selection snap to the model's outline. Now reveal the wallpaper layer set the *Blending Mode* to *Linear Burn* and take the *Saturation* of the layer to 0.

15



STEP 15

We want to begin to add some details to the background. First I downloaded a photo of a castle and a random fabric pattern. Cut out the castle with the *Pen* tool, and then drag it into our image. Set the layer *Blending Mode* to *Overlay* and take the *Saturation* down to 0. Mask out unwanted areas and then duplicate and transform the layers so that they work well with the image. Experiment with different layer opacities. Again cut out the fabric with the *Pen* tool and bring it into our image. Set the *Blending Mode* to *Multiply* and again transform and duplicate until you are happy. Hit **[Ctrl] + [U]** and experiment with different *Hues* for the fabric. Next I changed the background colour and also decided to take all the colour out of the light strips. To do this, hit **[Ctrl] + [U]** and take the *Lightness* to +100.

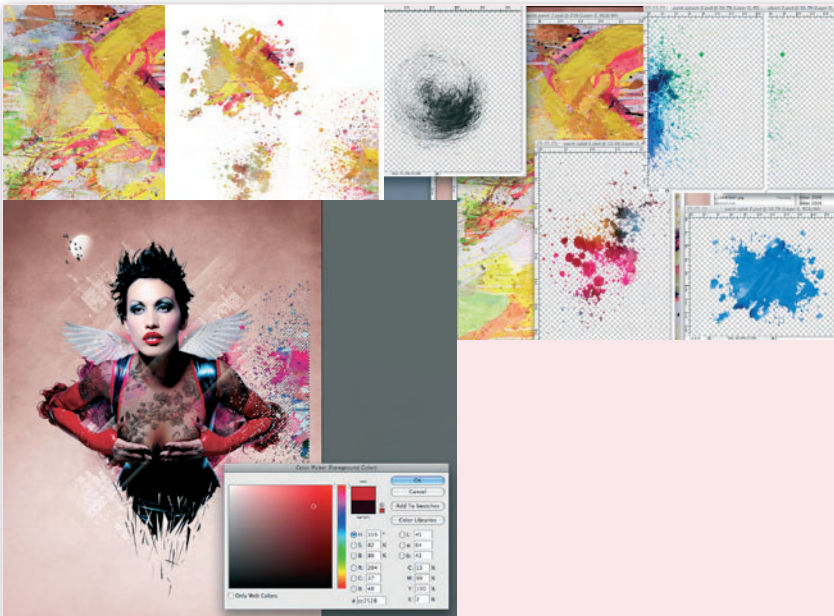
16



STEP 16

Now create a new layer that sits behind the background texture layer and using the *Brush* tool, brush in a dark red colour. I used CMYK values of 48,91,60,64. Do this using the brush at a low *Opacity*. *Opacity* can be changed quickly by using the numerical pad on your keyboard.

17



STEP 17

Now we want to start building the multi-layered textured feel to the background. For this, I have downloaded a paint panel and also some paint splats isolated on white. Use the *Magic Wand* tool to delete and isolate all the paint splats from their backgrounds. Now drag the resulting layers onto the paint panel. **[Ctrl] + click** each splat to turn it into a selection and then with the paint panel layer selected hit **[Ctrl] + [C]** and then **[Ctrl] + [V]**. Repeat the process for all the splats to create a uniform set of paint elements. Now bring these elements into the background of our image, setting the blending modes to *Overlay* at different opacities and hues. Where unwanted colour appears on the paint splats, **[Ctrl] + click** the layer to create a selection and then create new layer, fill this layer with a colour of choice and then set the *Blending Mode* to *Colour*. You can then merge these 2 layers to create a splat with a more uniform colouring.

mastering multi-layering in photoshop

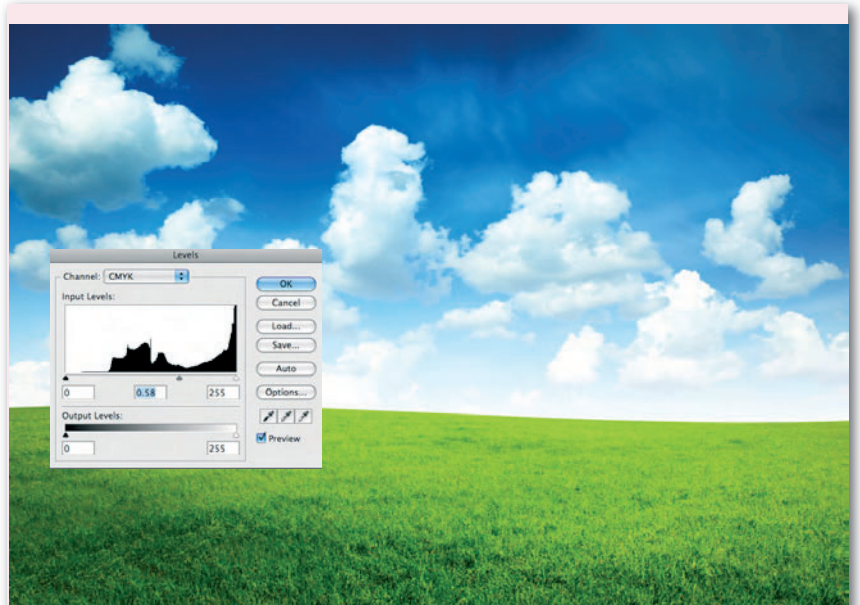
18



STEP 18

Next make a selection out of the wings, create a new layer and set the blending mode to *Colour*. Now using a soft *Brush* create highlights on the wings, choose a red colour picked from the model's clothes to do this with. Create a new layer behind the model and select the *Brush* tool, [Ctrl] + click and set *Master diameter* to 1px and *Hardness* to 75%. Start drawing line detail into the image to give a scratched effect. I do this using my Graphics tablet but the mouse is fine to use. Experiment with different brush opacities and sizes, making the brush larger and smaller with the [and] buttons on your keyboard.

19



STEP 19

Now I want to get some clouds into the background so i downloaded a sky image, dragged it into the background of our illustration and then set the blending mode to *Soft Light* and *Saturation* to 0. Hit [Ctrl] + [L] and play around with the *Levels* to get the desired effect. I then added a layer mask and used the *Gradient* tool and *Brush* tool to mask out the grass creating a blended smooth edge. The background colour wasn't dramatic enough for me so I added a gradient background layer running from a deep red at the top of the page down to black at the bottom.

20



STEP 20

Next I duplicated some of the fragmented shapes and placed them over the model's eyes, masking out areas and setting different opacities until i got the desired look and feel. I added the Halo above her head by creating a selection with the *Elliptical Marquee* tool and then [Ctrl] + click and choose *Stroke>Width 6px* and choose a very light yellow colour. Add a *Gaussian Blur* and then with a soft setting brush in some small white light details on the Halo. At this stage of the illustration I am moving around elements and playing with colours constantly, making sure that everything looks correct and works well together. Create a new layer behind the model and brush in some more colour, I used a deep purple here.

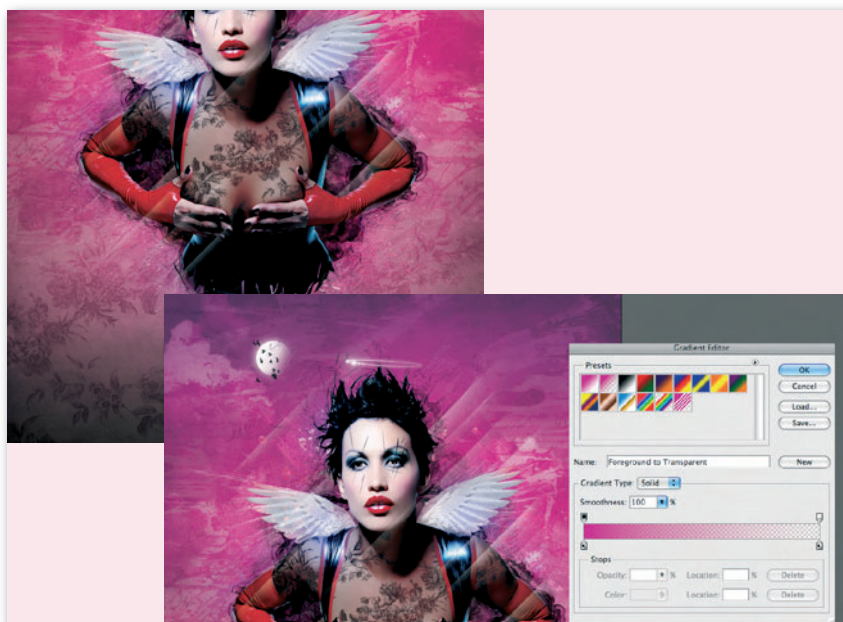
21



STEP 21

I've now taken the whole paint panel that I used earlier on in the image and placed this into my background. Set the *Blending Mode* to *Luminosity* and set the layer *Opacity* to 20%. I have also changed the *Hue* to fit the image. You can experiment with where you place this layer, remember that this multi-layering style is not an exact science but more like trial and error. Create a new layer and again brush in some scratched line effects. Do this using much lighter colours this time for a more dramatic effect.

22



STEP 22

The bottom of the illustration is looking a little bare and dark, I have brought in the floral wallpaper that I used on the model's skin and placed it in the lower section of the background. Again set the blending mode to *Luminosity* and layer *Opacity* 20%. Now using the *Gradient* tool set a gradient running from a bright red to zero *Opacity* like we used for the light streaks and then create a gradient running from the bottom of the image upwards.

23

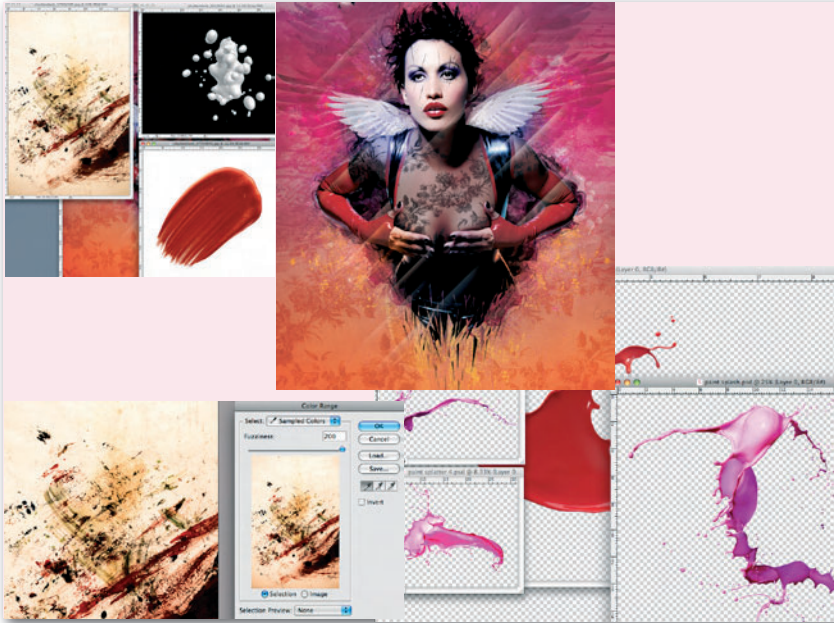


STEP 23

Because we want to mess around with the background colours constantly, the next thing to do is click on the top gradient background colour and then at the bottom of the layers palette. Click *Add new fill or Adjustment layer* and choose *Hue & Saturation* from the drop down menu. By double clicking on this layer it is now possible to change the whole background colour in one easy step. Now create a new layer above the model and set the *Blending Mode* to *Colour*, use the *Brush* tool to paint a purple over the eye make-up of the model to transform the colour.

mastering multi-layering in photoshop

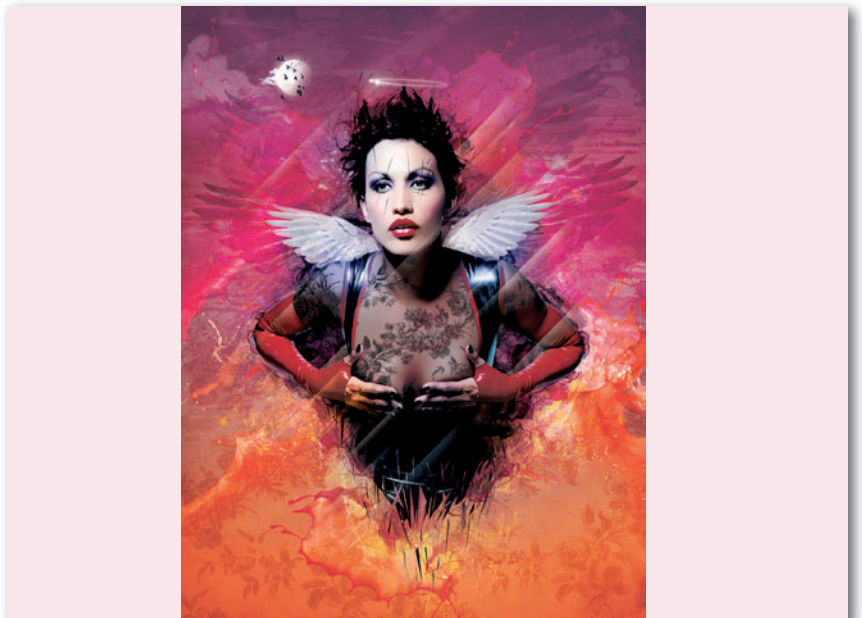
24



STEP 24

Now to really add some detail to the background. I downloaded a selection of paint splats and random paint patterns to add to our image. Isolate all of the elements from their backgrounds using the *Magic Wand* tool. Where the selection is much more difficult, it can help to use *Select>Colour range* and pick out a colour to isolate it. Here you have more control of your selection, it works well for paint and also things like trees.

25



STEP 25

Now you can have a bit of fun experimenting with different elements set to different blending modes, opacities and hues. The layer opacity is important here as you don't want the image to look totally cluttered. The trick is to use a lot of different elements in a subtle way. I have also duplicated the wings and enlarged them, setting the blending mode to *Colour Burn* to give them a ghosted out feel behind the model.

26



STEP 26

Now it's time to finish the image. There are still some imperfections on the model's hair, use the *Burn* tool to darken these areas so they appear black. Now *[Ctrl] + click* the model's layer icon to create a selection around her, create new layer and then with a soft brush and a red colour that matched the model's clothing. Brush in over the outline highlights that don't match the image all the way around the model's clothing where necessary. Now zoom in on the model's hands, the thumbs and fingers have quite a few imperfections that need addressing, using the *Clone Stamp* tool, clone areas of the skin and smooth out the areas that need attention. Now add in any other details you want, I have added some birds, using *[Ctrl] + [L]* to adjust colour and lighting. The very final thing that I always do is to add a *Brightness & Contrast* adjustment layer at the top of all the layers, set the *Brightness* to +5 and the *Contrast* to +20 to really bring out the colours.

by Olly Howe

The photo used in the tutorial was taken by a good friend of mine called Sarah (www.glowphotography.co.uk) using a Nikon D300 camera and Elinchrom Flash DLite. All the stock images that I have used in support for this tutorial were downloaded from www.shutterstock.com, you can use your own images though.



Please Don't Go Tonight

In this tutorial, you are going to learn how to put together three different images to create one final artwork. You will learn how to use layer masks, layer blending options, using the Colour Range selection tool and editing colours in Bridge or Lightroom. With this tutorial, you can go ahead and add clouds and birds to your own landscape images, to create surreal and dreamlike worlds.

intermediate | 1 h.

adobe photoshop CS5 | adobe bridge CS5

01



Step 1

Open the original grass image in Photoshop. Press [C] for the *Crop Tool*, and hold [Shift] down to crop the image into a square.

02



Step 2

Open the clouds image and drag it on to the grass file in a new layer. Change the layer style to *Darken*.

03



Step 3

With the clouds layer selected, press the *Add layer mask* in the bottom of the layers box. Zoom the image up to 100% by pressing [Start] + [Alt] + [0]. Grab a brush of about 60% *opacity*, 15px in *diameter*, and 75% *hardness* and press [d] to reset your colour palette, and [x] to switch the colours around, so white is in the foreground and black is in the background. With your layer mask selected for the cloud picture, start painting away the clouds that are on top of the grass. This takes a lot of time and patience to get the clouds to sit right on the landscape. It also helps if you are using a tablet rather than a mouse. Zoom back out so the entire image fits your screen by pressing [Alt] + [0].

04



Step 4

The tree now looks a little blended into the background so we are going to fix it. Select your first layer which should be the grass image. Then with the *Lasso Tool*, roughly outline the tree. Copy this selection and place it into a new layer, on top of all the other layers. Set the layer style for the tree to *Lighter Colour*. Add a new layer mask to it and zoom up to 100%. This time grab a brush of 20% *opacity*, 6px *diameter* and 50% *hardness*. Carefully get rid of the majority of white around the tree, not worrying about anything other than the edges. Once you are happy with what you've got, pull the layer down to 70% *opacity*. Zoom back out by pressing [Alt] + [0].

05



Step 5

Open the birds image and drag it to the file you are working on. Make sure it is in a new layer, all the way at the top. We need to get rid of the background of the birds image so it looks like they are flying in the other background. To do this, go to *Select>Colour Range* and take samples (holding down the [Shift] key) from the top left corner, the middle and the bottom right corner of the white background.

06



Step 6

Change the fuzziness to about 25, and press [Ok]. Everything but the birds should be selected now, so you can go ahead and press [Del]. The next thing you need to do is change the layer style to *Multiply*, to make it look better.

07



Step 7

Add a *layer mask* and with a fairly large brush at *opacity* 100%, get rid of the last few bits of black left at either corner. Now you're completely done with putting together the different images!

08



Step 8

In this step we have to edit the colours. Save a .psd version of the file with all the layers, then press [Alt] + [Shift] + [e] to merge all the layers and save it as a .jpeg. You can edit the colours either in *Photoshop Bridge* or *Lightroom*, it depends on your preference and what you're most comfortable using. In the end, they will both get the job done the same. I'm going to use *Bridge* to edit my colours. This basically takes a lot of moving levers around and getting it to look just right to your own preference, but these are some of the main things that I have done: move the *Temperature* to the right to make it warmer, and the *Tint* to the left to add more green to the image. Move up the *Blacks* to about 6 to make the darker parts of the image even darker. I pulled my *Contrast* all the way up to +41 so the image really pops. Bring the *Vibrance* up to about +17 simply to make the colours brighter. The *Highlights* should be yellow and the *Shadows* should be green, it is up to you how saturated you want them to be. In *Lens Vignetting*, bring the *Amount* all the way to -100 and the *Midpoint* to about 28. In *Post Crop Vignetting*, have the *Amount* at -43 and *Midpoint* at 66. You don't need to have all these settings exactly as I have them, you can play around with it as much as you like! Last but not least is the *Camera Calibrations* tab. There are the settings as I have them: *Shadows: Tint +20, Red Primary: Hue +29, Saturation +33, Green Primary: Hue +18, Saturation -26, Blue Primary: Hue -5, Saturation +18*. Press [Done] and you're completely finished! You should have a lovely looking image.

by Julia Trotti
www.juliatrotti.com

The grass image is a stock photo from mordoc@sx.hu

Clouds [own image]: http://lh5.ggpht.com/_3sobgb-5eS4/TEwNn7HVdql/AAAAAAAAAWg/jS1eRqS9jHU/resize.jpg

Birds [own image]: http://lh5.ggpht.com/_3sobgb-5eS4/TEwNDe5Pe5I/AAAAAAAAAWc/Js1I6bzipWc/s720/all%20day%20all%20day.jpg

Interview with Dwayne Ferguson



Dwayne Ferguson is the creator of the comic book series Hamster Vice, the art director of the cult hit animated television series Mutant League and writer of several technology books. He has written books and created illustrations for Macmillan Publishing, Marvel Entertainment, Johnson & Johnson and more. Dwayne also teaches video tutorials on how to use several popular software applications at Virtual Training Company (www.vtc.com). His personal website is www.diehardstudio.com.

Why have you decided to become a digital artist and how did it happen?

I think it all started with watching *Star Wars*, *Godzilla*, *Clash of the Titans* and the rest of amazing Ray Harryhausen movies that nudged

me into this profession. Like many kids, I enjoyed these films and read tons of books and comics. Unlike many kids, I preferred to stay in my room drawing and writing. I had to be locked out of the house to encourage me to ride my bike or to go outside.





Tell our readers about your profession, its advantages and difficulties.

My profession is actually split into a few sections: writer, illustrator, animator and coffee maker. I started my career in college with my comic book series *Hamster Vice* as author and artist and have kept rolling that way every since. I've also created a children's paperback novel series called *Kid Caramel: Private Investigator*. It's fun being able to write and create art because it's difficult for me to get bored. If I don't feel like writing, I draw and vice versa. The major difficulties are constantly juggling so many roles from business executive to art director. There's little time for much else, but I kinda like it that way.

What are your most important creations?

That's a tough question since I love all the wacky characters that climb out of my head. I guess I'd have to say *Hamster Vice* above them all though, since they started my career. *Hamster Vice* is a comic book series about animal cops versus criminal insects. It's a fun series that will make you laugh and scratch your head at my brand of humor. I collected the first four issues of the series into a graphic novel called *Hamster Vice: Collected Mayhem*. In a different venue from comics, I also art directed the animated television series *Mutant League*. Even though I don't own that license, I am proud that I had a hand in design-

ing many of the characters, props, environments and uniforms in the show. I put up a few clips of the show on my YouTube channel. I wrote a book on what my creative process on the show was like. The book is called *Art Directing Mutant League: From Sketchbook to Television*.

Which one of them are you particularly proud of and why?

Besides *Hamster Vice* I'm proud of my newest character Black Zero: Mercenary Ant. He's my first character to star in his own animated adventure. It's a 20 minute film called *Operation Seahammer*, in which Zero has to prevent a madman from using a powerful weapon to destroy entire countries. I created the short film a few years ago, my friends and I did all the voices. It traveled the country in many film festivals. I'm currently in preproduction on a new short film.

Where do you look for inspiration to your works?

Inspiration for me can come from literally anywhere. It can be shapes I see in clouds to my favorite books and movies. I also read tons of magazines like .psd Photoshop and other design and illustration magazines to motivate me. I'm a fan of video games and find inspiration and relaxation there. When I create new art or paintings, sometimes the ideas can be years old in my mind, and I just now find that it's time to bring those ideas to life.



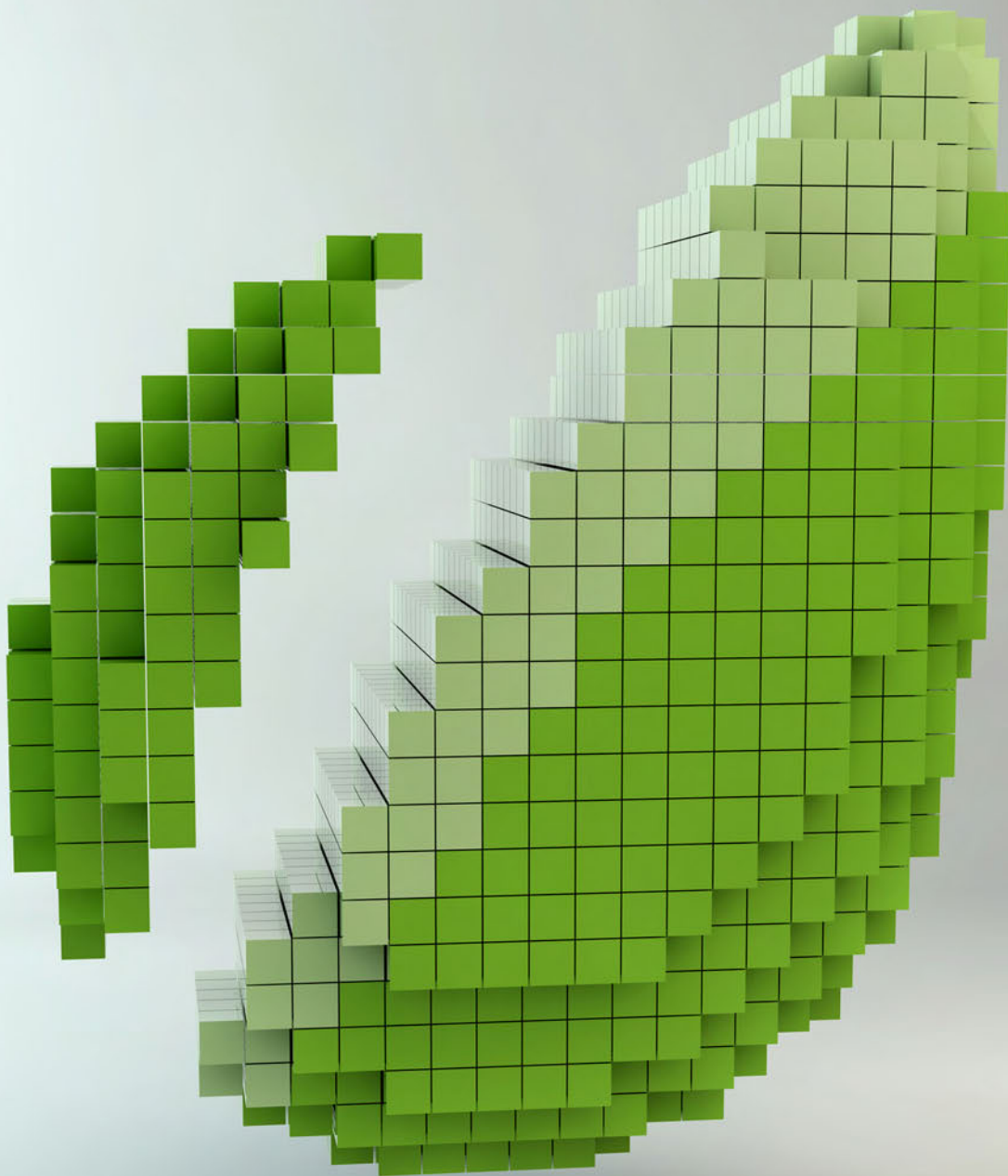
What do you think is the most important in your profession?

A few things: attention to detail as far as giving the client what he or she asks for, and also the quality of the finished work. And a big one for me, I never miss a deadline. Be dependable, personable and professional.

Any tips to those who would like to follow your steps?

This may sound very cliché but in all honesty: never give up. I'll give you a quick example based on how I choose a goal and go after it. When I was 15 my friend Corey and I went to a comic book show in New York. We went around to get autographs from our favorite artists and writers. I told Corey that one day I'd be sitting on the other side of the table signing comic books. I practiced storytelling and creating exciting characters. In college I told my professor that I planned on becoming a comic book artist and he told me not to because there was "too much competition". Six months later *Hamster Vice* was picked up by a publisher. I never gave up my goal and did what I could to make sure that preparation was ready when opportunity presented itself. Nothing is easy so work hard to make your dream reality. Envision it every day. Imagine what it would be like to be what you want to be and take the steps to learn your craft, no matter how long it takes. If no one believes in your dreams, do it anyway. It's your life, not theirs. Many people know what they want to do in life, but aren't willing to make sacrifices to achieve those goals.





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beginner | 30 min.

adobe photoshop CS4

Lullaby

A little girl slept soundly, with nothing but the vast blue sheet of sky above her, wrapped up cozily in a duvet-like cloud. The moon softly whispered his never-ending fairytales into her ear, and the stars carefully guarded her sleep. Sounds like a bedtime story for kids, doesn't it? This tutorial will teach you how to create a beautiful illustration for a storybook in ten simple steps.

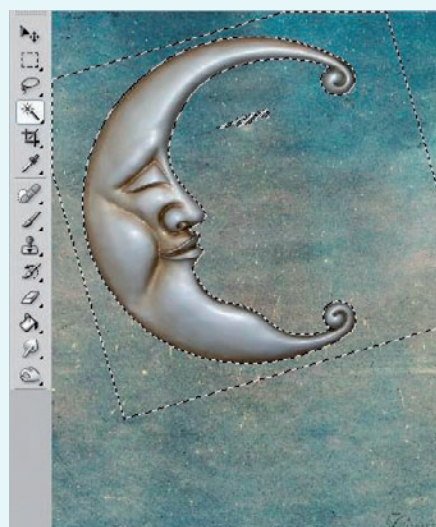
01



Step 1

You will need a bluish glittery texture, two images of sky and clouds, a picture of a little girl, a beautiful image of the moon and an image of hanging stars.

02



Step 2

Open the texture as a background image. Paste the image of the moon as a new layer and remove the white background using *Magic Wand* tool.

03

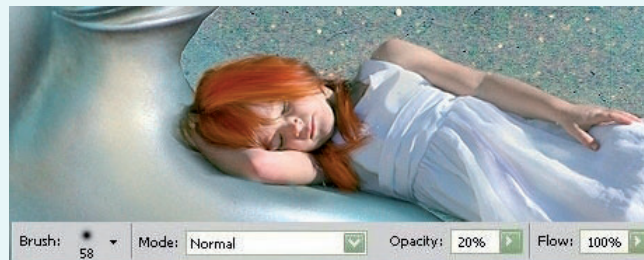
**Step 3**

Open the image of a girl and remove the unwanted background using soft *Eraser* brush. Paste the image onto the main piece as a new layer.

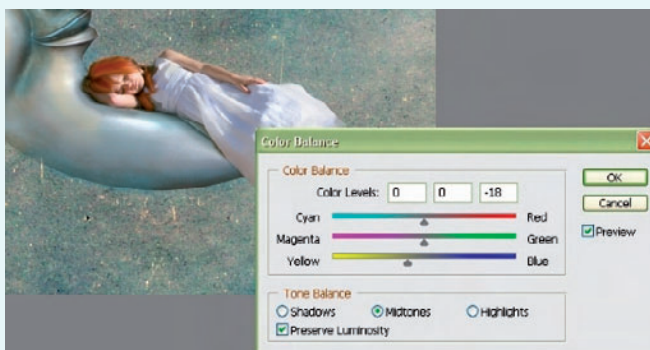
04

Step 4

I decided to change the colour of the girl's hair to make it stand out more and add a colourful detail to the overall picture. I painted her hair over with the reddish-brown colour. It is really easy to do – no need to use hair brushes; use any of default Photoshop brushes with medium hardness and paint the hair strands in 2-3 shades of red. Set different *Opacity* for different hair strands, from 15% to 40% maximum. To make hair look natural, use *Smudge* tool.

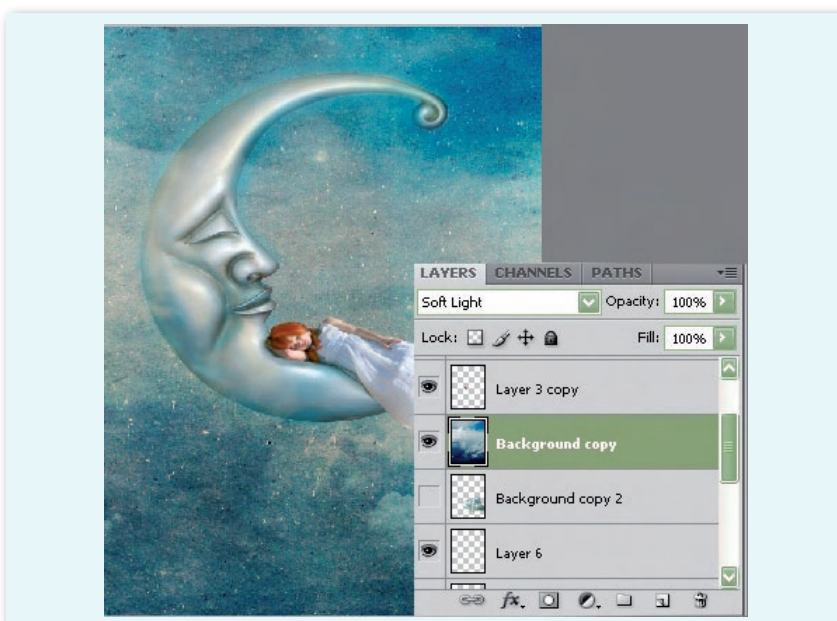


05

**Step 5**

To make the girl blend in with the background better, I added a little bit of yellow in the colour balance. *Image>Adjustments>Color balance>Midtones 0/0/-18*.

06

**Step 6**

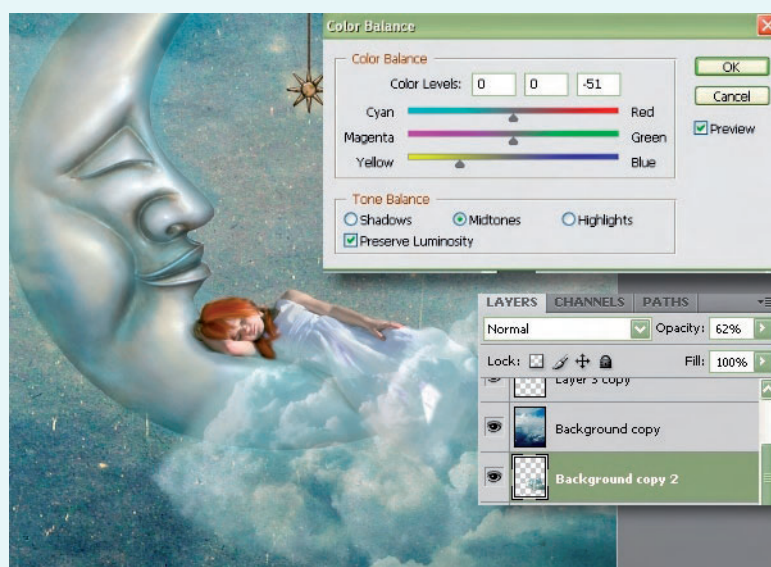
Paste the sky image as a new layer over the picture and set it to soft light, 100% *Opacity*.

07

**Step 7**

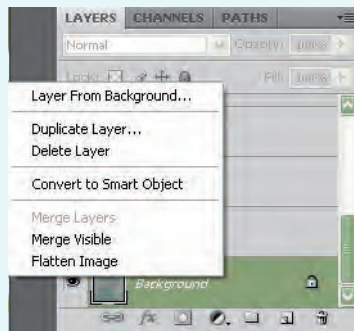
Paste the stars image as a new layer. Duplicate it if you want to use more than two stars. Move the layer to the top of the moon and remove the unwanted parts with the *Eraser* tool, making the stars look as if they're hanging right from the moon. To add shining, paint the stars over with a soft brush set to medium *Opacity* and using yellowish colour. You can do the same with the moon.

08

**Step 8**

Open the cloud image as a new layer. Remove the unwanted parts of the background with the *Eraser*. To make the cloud blend in better, go to *Image>Adjustments>Color balance>Midtones* 0/0/-51. Set the layer to 62% *Opacity*.

09

**Step 9**

Merge visible layers.

10

Step 10

To add a nice touch to the image, use a vignette. Go to *Filters>Distort>Lens Correction>Vignette*, set the amount due to your own preferences.

by Natalia Voloshyn

Stock credits:

Texture <http://cloaks.deviantart.com/>
 Sky <http://alegion-stock.deviantart.com/>
 Moon <http://lill-stock.deviantart.com/>
 Girl <http://dawnallynnstock.deviantart.com/>
 Cloud <http://www.sxc.hu/>, ID: 99072488
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Making of a Retro Building at Dawn.

I wanted to portrait an observatory bulding at the time of dawn.

making of a retro building at dawn

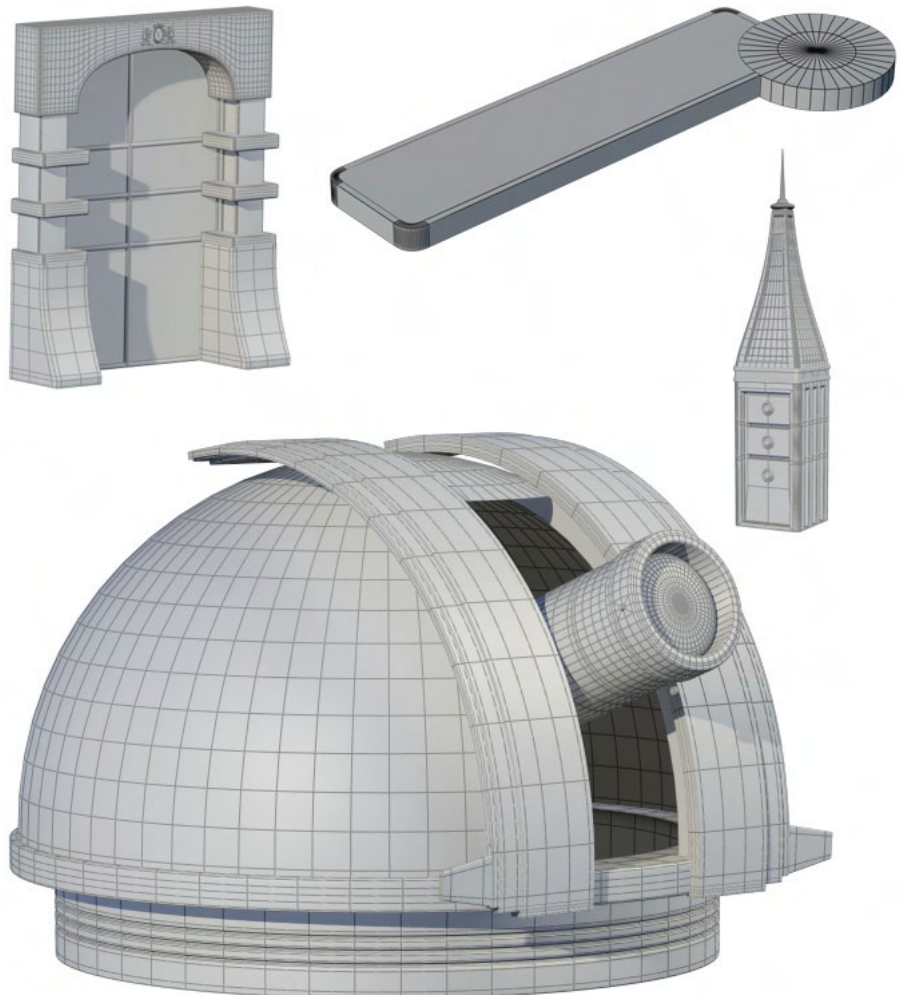
The firsts steps:

I looked in the internet for references of the building and accessories I wanted for the scene.



Modeling Steps:

The modeling was made by the polygonal method. That makes 3DMax so versatile to work with. The photos of the plants are taken from different Internet websides.



Textures and render steps:

The material was the Arch&Design.

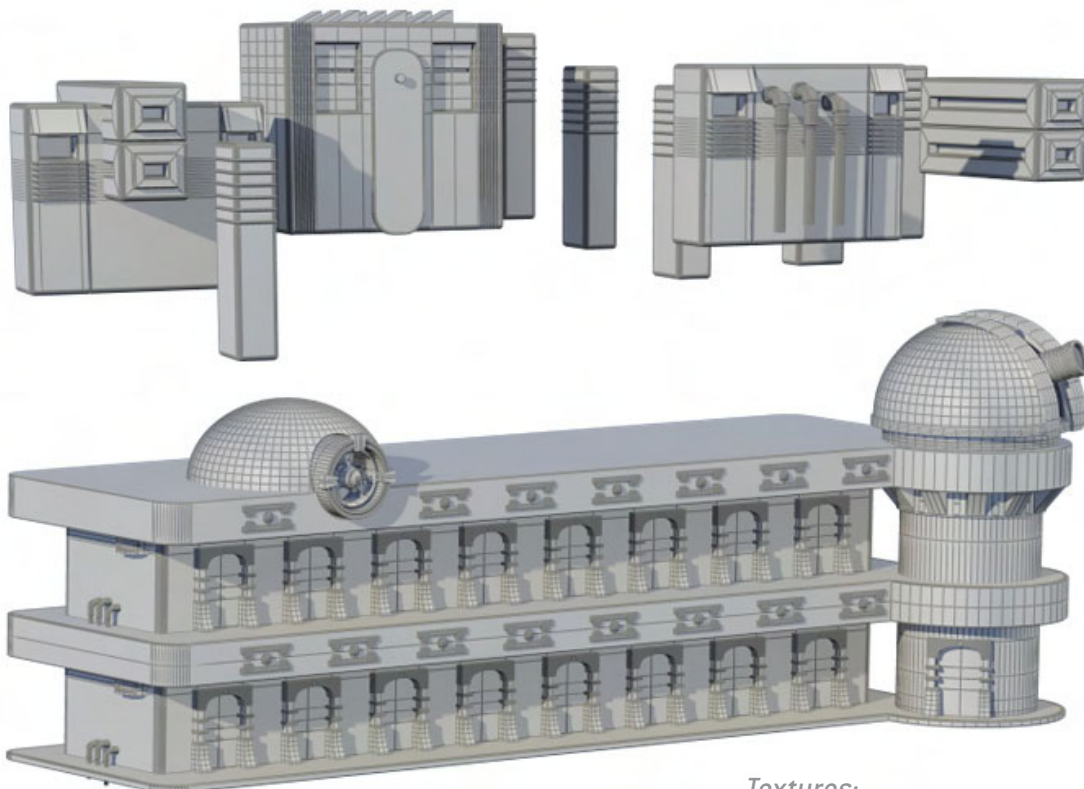
Photographic Exposure Control:

The renderer was the *Mental Ray* with *Final Gather* with a *Medium* preset and 4 bounces. The image above was a straight render from 3D Max, but I wanted a more dramatic scenery.

I like the rays of sun shining through the building, so I placed the two images in Photoshop CS3 and composed them.

This is my universal brush. It's very good to put dirt in the scene...

Two ambient occlusion renders to bring more details in the building.



Textures:

- Bricks: diffuse and bump
- Sidewalk stone
- Background Sky
- Street diffuse map

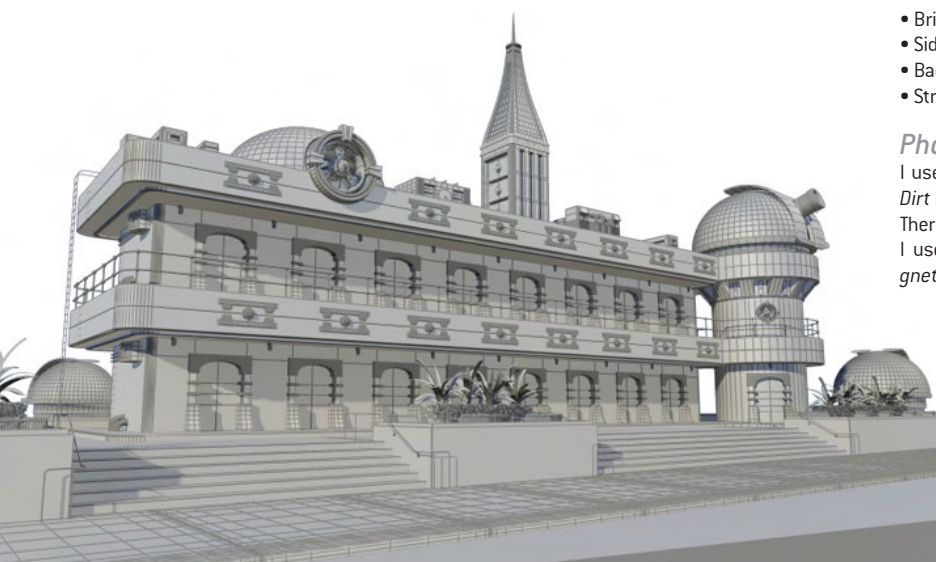
Photoshop CS3 steps:

I used *Dodge* and *Burn* tools to bring contrast, worked with the *Dirt* brush and painted a comet on the sky (background).

There is a lot of layers to help me bring the image I wanted.

I used the *Lens correction* filter with *Chromatic Aberration*, *Vignette* and *Grain*.

by Jomar Machado



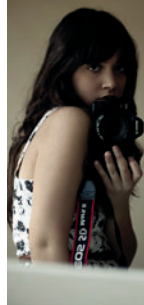
.psdphotoshop



José Paulo Reis

cover artist

I'm a digital artist with 3 years of experience. My passion is fashion photography, creativity, advertising, photomanipulation and digital art. Currently I'm working as a digital artist in Lalaland Studios (fashion photography). I love fashion and beauty photography and everything related with digital art. I'm devoted to Photoshop, and everyday I'm trying to improve my skills. Enjoy my works by visiting my blog: www.zepaulocreation.blogspot.com



Julia Trotti

As an artist, Julia Trotti tries to capture the 'other', those spaces and places that evoke a memory. The detail fascinates her, colour, light, reflection, the atmosphere of the artwork that evokes a mood and presence and explains something of her. Wandering through veils of life, meandering through the paths that she chooses, everywhere there are choices. These choices are what makes Julia's practice. She senses the world through her photography. Time, space and emotion become the narrative of her subjects. Julia's works are her signature of life and how she feels. She is from Sydney, Australia. Visit her website: www.juliatrotti.com



Natalia Voloshyn

I'm a 21 years old master student from a beautiful city of Lviv, Ukraine. Though my occupation (I'm a linguist) can hardly be called arty, I've been madly in love with Photoshop and photography for nearly 3 years. Being an artist is an amazing feeling. You can find more of my work at <http://voloschka-photo.deviantart.com/> <http://voloschka.deviantart.com/>



Tina Foster

Tina Foster is a graphic artist who has worked in the publishing and packaging industry for over 25 years. She can be contacted at: beachtree.foster@gmail.com



Olly Howe

Olly Howe is an Illustrator from the UK. His client list spans the globe and his work can frequently be found in magazines such as Advanced Photoshop and Computer Arts. Olly sells limited edition prints and pillows through www.clickforart.com. For more of Olly's work checkout his website: www.4playgraphix.com.

Dwayne Ferguson

Dwayne Ferguson is the creator of the comic book series Hamster Vice, the art director of the cult hit animated television series Mutant League and writer of several technology books. He has written books and created illustrations for Macmillan Publishing, Marvel Entertainment, Johnson & Johnson and more. Dwayne also teaches video tutorials on how to use several popular software applications at Virtual Training Company (www.vtc.com). His personal website is www.diehardstudio.com. Dwayne is in need of coffee and a nice nap.

When I was a kid, things like the Sinbad movies, Clash of the Titans, Star Wars and Godzilla etched themselves on my young brain. Several decades later, I still give those early experiences credit for the things I create in my own career. In this tutorial we'll cover how to go from concept sketch to a finished fantasy painting using Photoshop. You should be able to follow along using similar software, as this tutorial focuses on technique, rather than particular tools and brushes.

Special thanks to Jomar Machado and Adeel Naseer

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My name is Ricardo, I'm a 33 year old digital artist from Brazil (I live in Rio de Janeiro). I love digital art and everything about this wonderful area of design. I have two years experience working with Photoshop and Illustrator. My favorite art style is lights effects.

Since my childhood, I always liked to draw but I didn't know digital art back then. When it happened two years ago, I fell in love with the possibilities of Photoshop and dedicated my free time to learn a little more on this field but still it is not my professional practice. I like almost everything related to this area but there are some difficulties when you want to make digital arts your proffession. What I find most difficult is to get your own place in this area, because clients always look for the best artists with a lot of experience and professional skills. This may discourage the young talents who have to work very hard to get noticed. For that reason, the young artists who want to start their digital arts career, need to have persistence and practice a lot. I think the best way to look for the new commissions is the internet. If I could say a few words to those who would like to become digital artists as well, I would say: never give up my friends, never, never, never! Believe in yourself and in your talent, one day people will notice you!



The Skeleton Knight



Having a story for your pieces can really help you think about how you're going to tackle the painting. The more you know about your character or setting, the more interested you'll be in painting a fun and exciting piece. My style is typically cartoonish, as opposed to realistic so I make sure to add a sense of that whimsy to this piece. A more realistic style would make this subject matter pretty scary but mine is bright and cheery. Well, as bright and cheery as we can make a dead guy with a sword be!

advanced | 45 min.

adobe photoshop CS5

D. Fenza

the skeleton knight

01



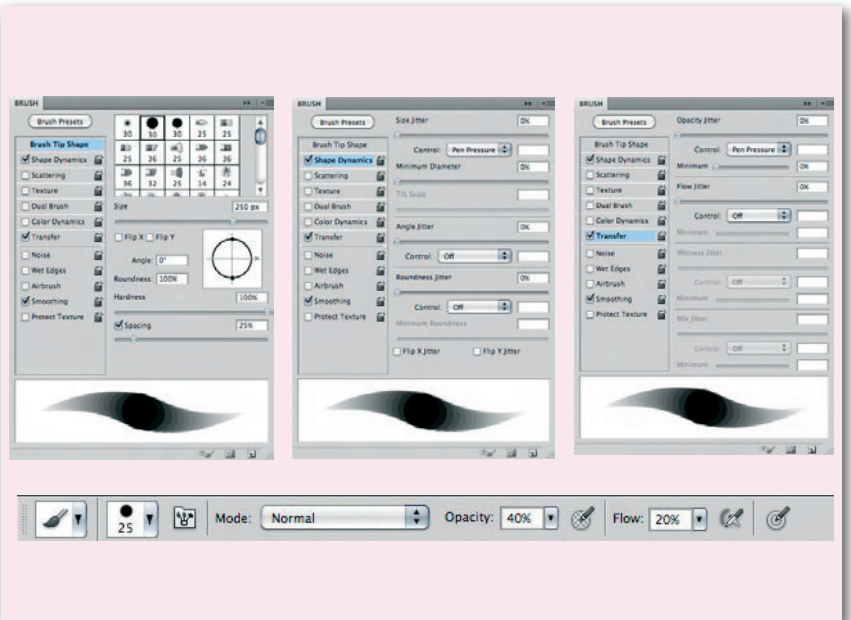
Step 1

The pencil sketch depicts a cartoony and whimsical skeleton warrior who has been summoned back to duty by some unknown, nefarious necromancer. To show how old this guy is, I make sure to disfigure the skull, particularly his jawbone. He also drags his sword behind him, due to his great age and failing strength. But if you get in his way, say goodbye to your favorite head! His armor, however, has withstood the test of time to tell the story that he had once been quite formidable in battle. There is no severe damage to his armor, which indicates that he may have died a natural death. He was so good at what he did, he has been denied eternal rest. The small circle to the right of the warrior is the light source. I always draw something like this because it can keep you focused on where the shadows and highlights should be. Because I like being spontaneous when I work, I decide to move the light source to the left instead. Now that you have the sketch in Photoshop, set the *Blend Mode* of the sketch layer to *Multiply*. Add a layer under the sketch layer and set the color to a medium gray. This allows you to focus on the values and colors more easily. White backdrops can make seeing subtleties in contrast difficult and can be distracting. I tend to leave the gray layer alone and paint on a new layer between the gray and the sketch layers.

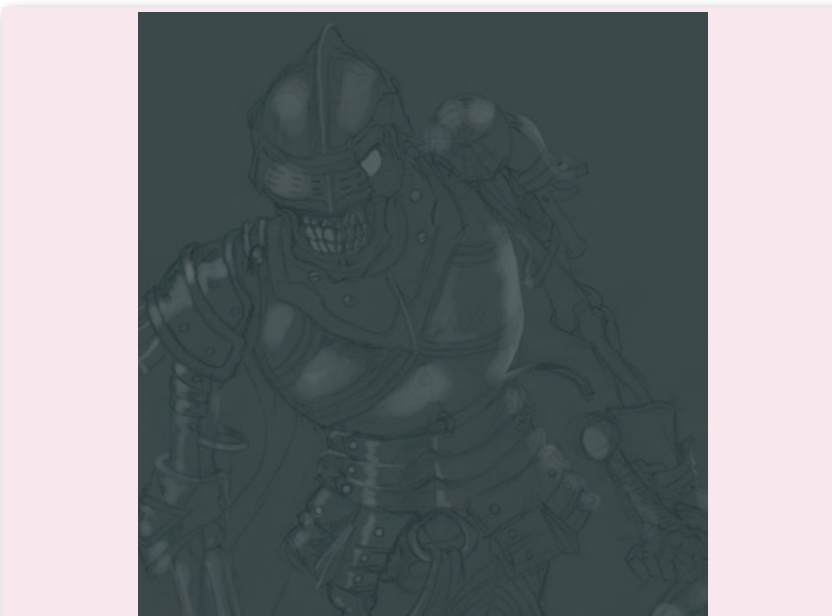
02

Step 2

Every artist has a preferred visual style and that includes the brushes they like to use. I typically don't make a ton of brushes and just tweak the brushes that are included with Photoshop. Here are my brush settings for this piece. When I want to power the paint onto the canvas, my *Opacity* and *Flow* are set to 100%. When I want to slowly build up color and texture I will drop *Opacity* to 50% or lower and the flow even lower to 20 or 30%.



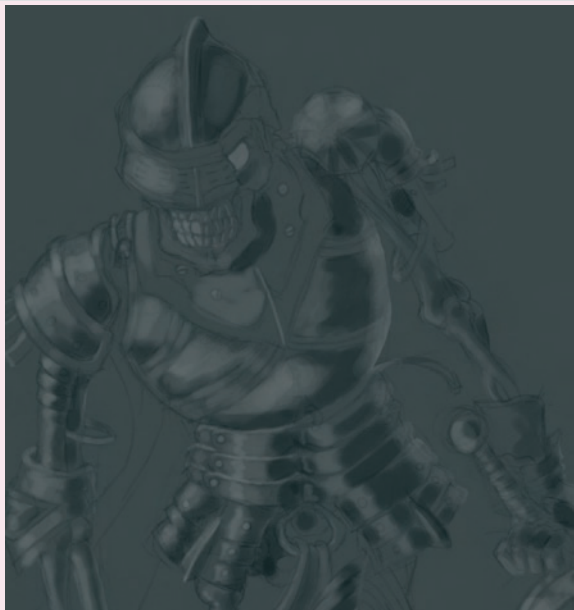
03



Step 3

Typically I work from dark to light, but for this piece, because the armor is such an important part of the painting, I start with the highlights. I use a brush with a 50% *Opacity* and a 30% *Flow*. Choose a light gray tone and build up the areas that would be affected by the light source. As you work, decide which parts of the painting are the most important and focus on the detail there. An overly detailed painting can actually be distracting to the eye so I focus on the torso, the upper legs and the sword. The lower legs will be allowed to fade into fog in the later stages of the painting.

04



Step 4

After getting the basic highlights in, I start adding shadows. I also have pictures of metal on my desk. Armor, because it curves to conform around a person, seems to shine in bands that form creases where the plates of the armor meet at seams. Metal also has very sharp contrasting areas in distinct bands, in other words, you'll find that dark areas butt up against very bright areas in many places. I tend not to use *Dodge* or *Burn* tools while painting, preferring instead to steadily build my own highlights and shadows.

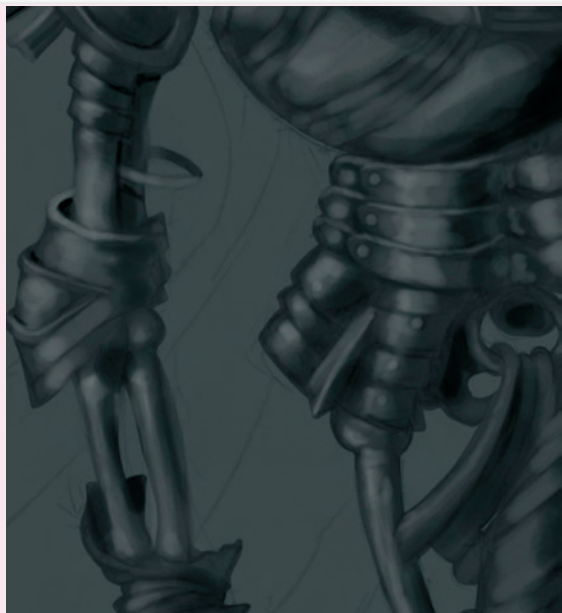
05



Step 5

Still using a 50% *Opacity* with a 30% *Flow* brush start adding in some contrast to bring out the definition of the forms. Squint your eyes occasionally to see if the value gives you a silhouette that makes the art readable. Many people place the color priority above the value in a painting. The value (grays) are what give the eye the ability to see the distinctions and details in an object or creature. Don't overdo the shadows as they can detract from the image by calling attention away from the art as a whole.

06



Step 6

Take some time to build more detail in both the shadow and highlight quality, careful not to let one overpower the other. Take a look at objects in your surroundings and take note on how light and shadow interact. In very few places will you see extreme darks or lights on real objects.

07



Step 7

When working, try not to have your view zoomed in too close so you can keep your eye on the painting as a whole. I like to use the *Navigator pane* (you will find this under the *Window* menu, if you don't see it) for my smaller view of the art. Be careful not to focus on one part of it at a time, instead working the whole painting over. If you spend an hour working on the arm, for example, you may find that it can be difficult to bring the rest of the painting up to that level.

08



Step 8

Photoshop CS5 has a new *Puppet Warp* feature, similar to the *Puppet Pins* in Adobe After Effects. It allows you to add manipulation points to various parts of your artwork. You can then move those points and literally repose your art. I used the tool to repose the skeleton knight to make his walk more pronounced. If you don't have Photoshop CS5, you could draw selections around parts of the model you want to repose and use the *Free Transform* tool to rotate your model's body parts. You could also use the *Warp* tool and even the *Liquify* filter to achieve similar results. They require more work but it can be done with patience.

09



Step 9

I create a new layer, above all the others, and set it to *Overlay*. It's on this layer that I begin to add color. Because the value was really given the attention it needed, the colors will now have much of the impact they need on the first pass. I always start off with somewhat muted colors and slowly build them up. I choose a crimson color for the armor as opposed to black. We tend to use black to depict evil or undead things. This warrior was proud in life and wanted to make his presence on the battlefield known so he wants you to see him coming!

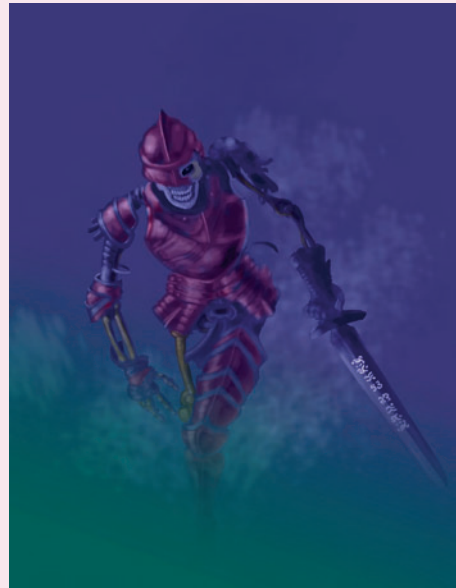
10



Step 10

I create a new layer and paint in bright hotspots for the shiny parts of the armor (specularity) and another layer to emphasize the shadows. You'll notice that I am not emphasizing the same detail on the lower legs or the rear arm. This helps to focus the eye of the audience on the action and prevents the piece from becoming too heavy with detail.

11



Step 11

Now I add some rough color to the background and some fog. This really helps to push the character out towards the audience. I add some glowing runes using the *Type* tool to the sword. This could actually be the point when the Skeleton Knight is actually being summoned by his dark master. As I work, the story keeps building in my mind. This keeps me excited and interested in working on the art. If you're bored, your audience will be bored. Keep it fun!

12



Step 12

After lots of tweaking, I get the fog the way I want it, dark and brooding. I make it very dark behind the sword to emphasize the runes on his sword. I also add some color correction to the whole piece using a *Hue* and *Saturation* adjustment layer to really make him pop out of the fog. At this point, I think I'm done. This too, can be a hard thing to decide. When does one consider a piece finished? This is an age old riddle that only the artist can decide so make sure to not overdo your art but don't undercook it either. A painting is like cooking bar-b-que ribs. Slow cook your art so it so it tastes good to the eyes by the time it's done!

by Dwayne Ferguson



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Writing with paint on the rock wall

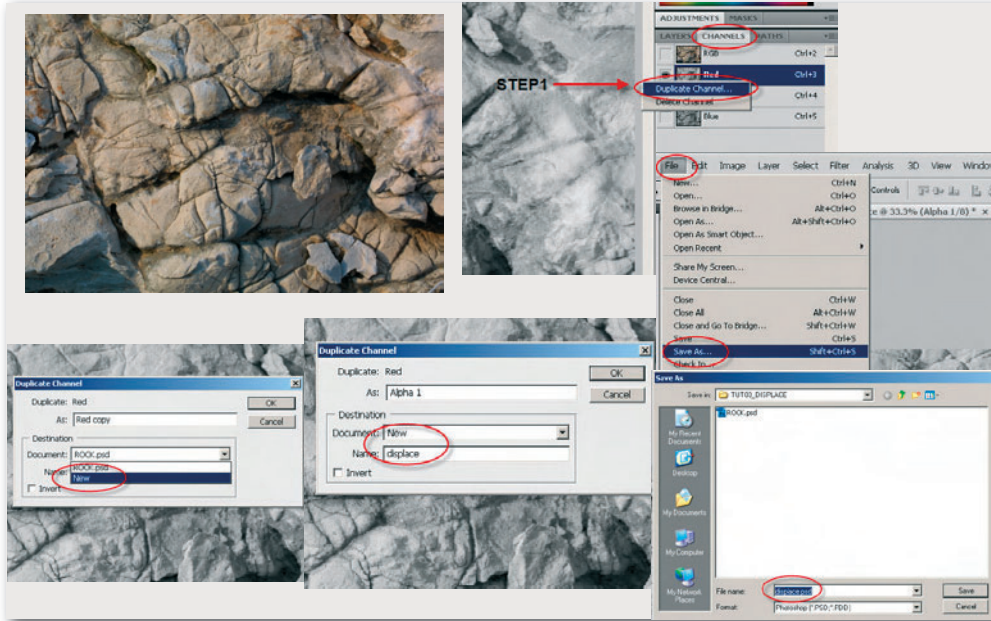
In this tutorial I will show you how to create a realistic looking painting on the rock background.

beginner | 20 min.

adobe photoshop CS3

wirting with paint on a rock wall

01



STEP 1:

Choose a rock image open it (in my case I opened one of the photos I took in my village, the image is called *Rock.jpg*). Go to the *Channels* panel and choose the channel that has the best contrast (I used the red channel). With the RMB duplicate the channel and choose new from the choices. Save the new created file as new psd file. I named it *displace* - we will use it later for the *Displace* filter.

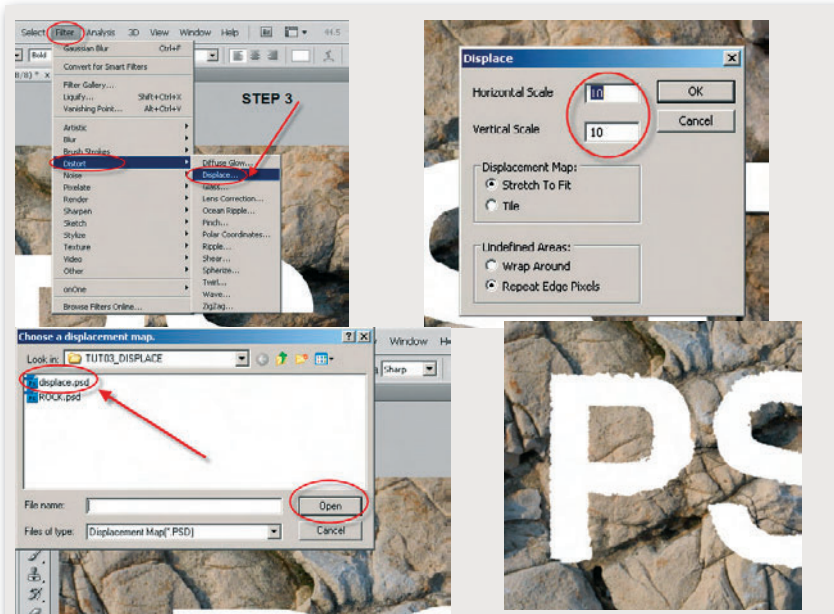
02



STEP 2:

Write whatever you want by using the *Type* tool from the tools bar, then with the MMB rasterize the type layer to convert it to normal file. You can place any kind of drawing instead if you like.

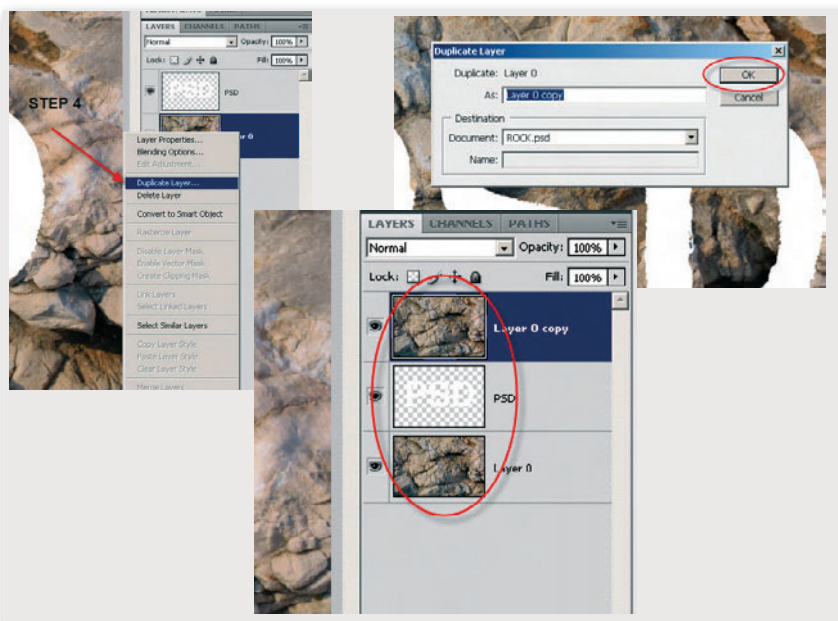
03



STEP 3:

Go to *Filters > Distort > Displace*, accept all the default settings and click [Ok]. That will make the text take partially the shape of the rock.

04

**STEP 4:**

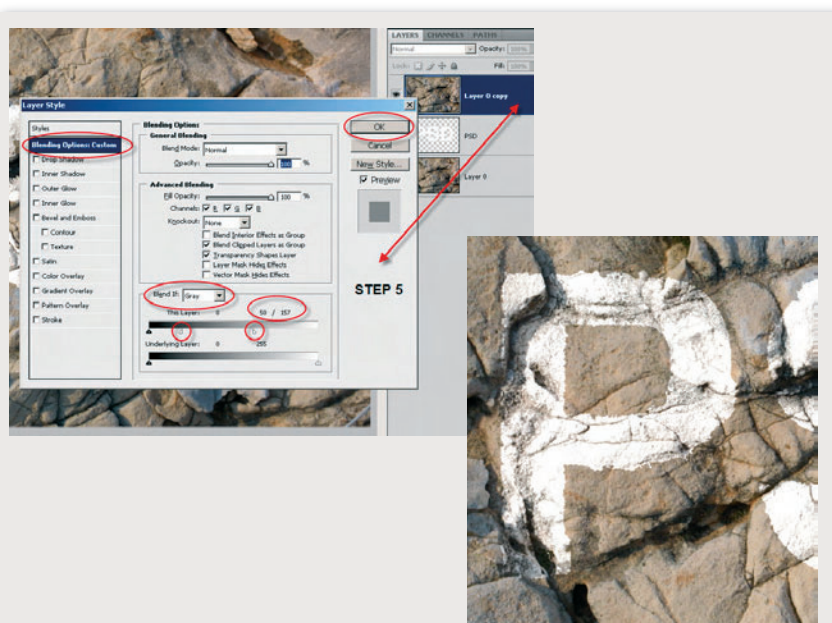
Duplicate now the rock layer and move the new copy to the top of the layer stack. You will have now the text in the middle, between the two rock layers.

05

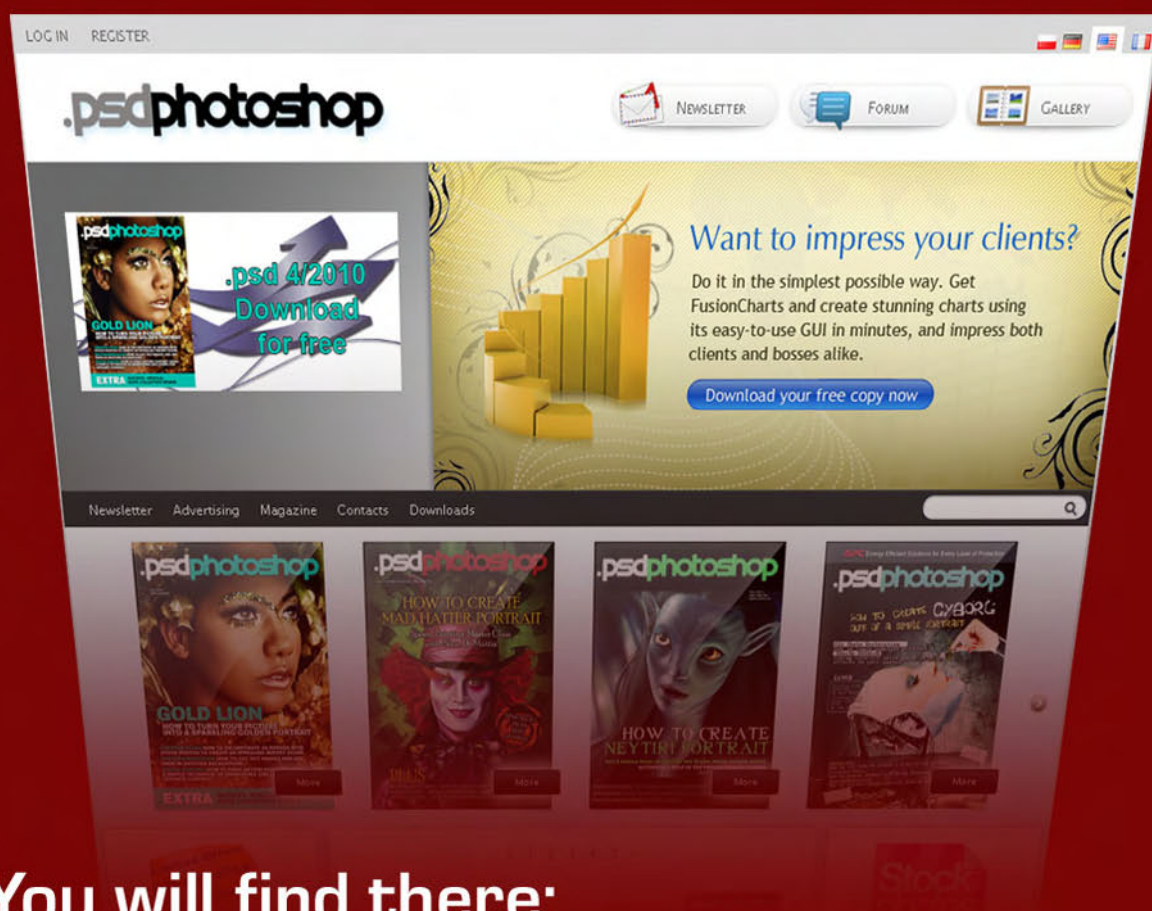
STEP 5:

Now let the fun begin. Double click on the upper rock layer, that will bring the layer style options, choose the blending options from the left side bar and in the *Blend* box make changes on slide bar by holding and dragging the white arrow from the left to the right. It will separate the two sides of the arrow and allow you to move them until you find the white paint appearing on the top of the highest parts of the rock. I applied on them these values: 50,157. That's it; you got a nice realistic painted text on a rock wall.

by Adeel Naseer



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Retouching

This is an exercise in cleaning up a photo - retouching and color correction.

01



Step 1

We open the original, copy and convert to CMYK.

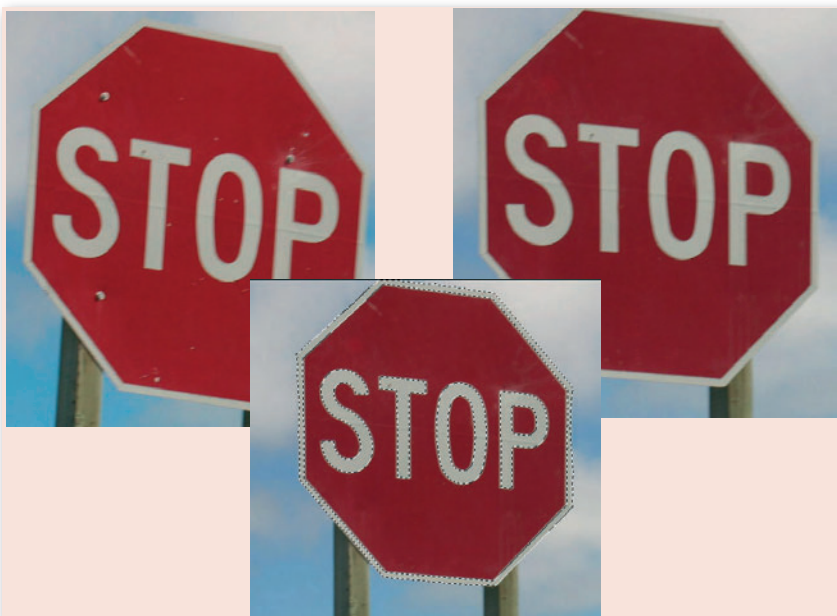
02



Step 2

Next, we do a curves adjustment: *Layer>New Adjustment Layer>Curves*

03



Step 3

Then, we can straighten and start cleaning up. I removed some of the debris from the stop sign and sharpened selectively around the white area of the sign and the flag.

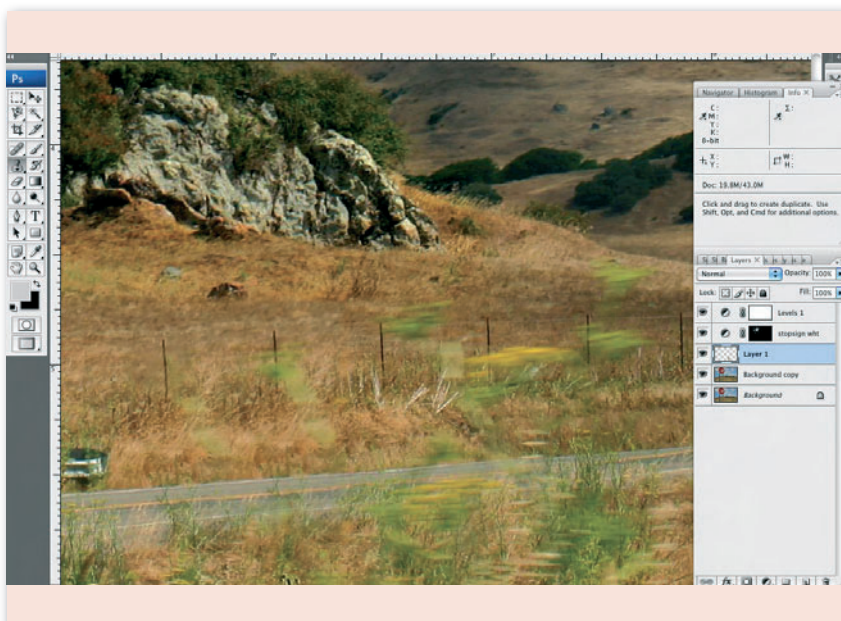
04



Step 4

Next we're going to clone out the *curve* sign. Zoom in closely and pick out areas to clone in that are similar in texture and tone.

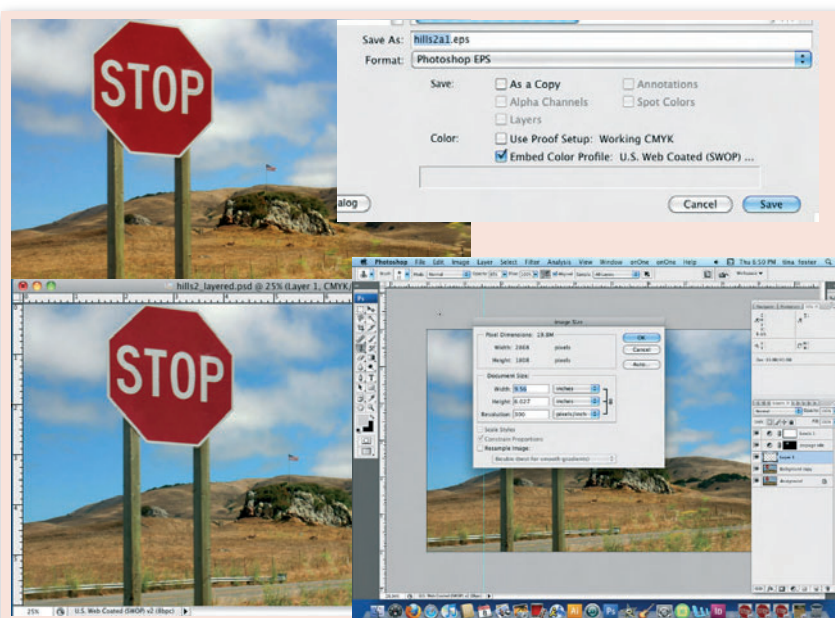
05



Step 5

Next we can start working on the terrain and the flag: **Filter>Sharpen>Unsharp masking**. Lasso the area to be worked on and **Select>Modify>Feather** then increase the contrast: **Layer>New adjustment layer>Levels**.

06



Step 6

So that brings us to the final file, cleaned and re-touched. Save as a **CMYK, 300dpi, .eps** for print and **100dpi .jpg**, profile **sRGB** for web work. **Image Size>File>Save as**. This exercise can be used to improve most all photos. You always want to brighten, clean, convert and sharpen your photos for web or print to make them look better and now you know how.

by Tina Foster