

ADVANCED PHOTOSHOP

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blog.advancedphotoshop.co.uk/tutorial-files

The magazine for Adobe® Photoshop®

126

30 RETOUCHING TIPS FOR PROS

SECRETS OF ADVERTISING
Killer commercial art every time



CREATE
THIS
IMAGE

DESIGN
YOUR OWN
SUPERHERO
TEAM

COMIC ART

- Master pencilling & inking
- Compose a dynamic layout
- Design character archetypes

■ HOW TO PAINT
FANTASY WORLDS
Matte-painting techniques for creating
realistic environments with photos

■ BUILD YOUR OWN
PHOTOSHOP BRUSHES
Create custom tools to streamline your
workflow and stand out from the crowd

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ISSUE 126

ISSUE 126 WELCOME



Welcome to the latest issue of **Advanced Photoshop**. With comics-inspired movies going from strength to strength at the box office, we take a look at the original inspiration behind them.

APRIL MADDEN
Editor

IN THIS ISSUE:

- PHOTOMANIPULATION
- DIGITAL PAINTING
- WEB DESIGN
- ADVERTISING
- TYPOGRAPHY
- NEW MEDIA

COVER IMAGE

DAVID NAKAYAMA
dna-1.deviantart.com

Illustrator, concept artist and comic-book cover creator David Nakayama walks us through the process of designing a superhero team from thumbnails to final artwork. Check it out in his tutorial on p52.



This issue our cover features our very own superhero team, created from scratch by illustrator David Nakayama. Find out more on p52.

On p26 we delve into the world of advertising and branding, looking at how composition, colour and typography can tug on a viewer's psychological strings to get a message across. Then we move into the sometimes-controversial area of retouching on p34, where a selection of professionals share their 30 tips for perfect images. John Ross from The Art of Retouching follows this up on p46 to craft an image using both standard and creative techniques.

On p62 you'll learn how to use Photoshop to create icons and graphics for responsive web designs across phones, tablets and desktops alike with award-winning designer Rolf Anders Jensen. Then we jump into some serious matte painting techniques on p66 with Tony Andreas Rudolph. Plus there's a host of interviews, reviews and projects for you to explore and enjoy.



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46 WORKSHOP: MASTER RETOUCHING

Use Photoshop to produce an image that combines standard retouching techniques with creative ones



66 WORKSHOP: EPIC FANTASY LANDSCAPE COMPOSITE

Combine photo elements and painting techniques to create photoreal concept art

EYE ON DESIGN

THIS ISSUE'S PRO PANEL

MEET THE EXPERTS BEHIND THIS ISSUE'S AMAZING ARTWORK AND DISCOVER SOME OF THEIR TRADE SECRETS



JOHN ROSS

www.theartofretouching.com

The best retouching is when no one knows you have done anything at all. Proper retouching begins in pre-production, not post-production. Know where you are going, and how you are going to get there. On the back end, keep your file structure clean and organised. No one will see it, but it will make changes easier later.

■ Master pro retouching with John Ross in his expert tutorial on p46



© John Ross



© David Nakayama

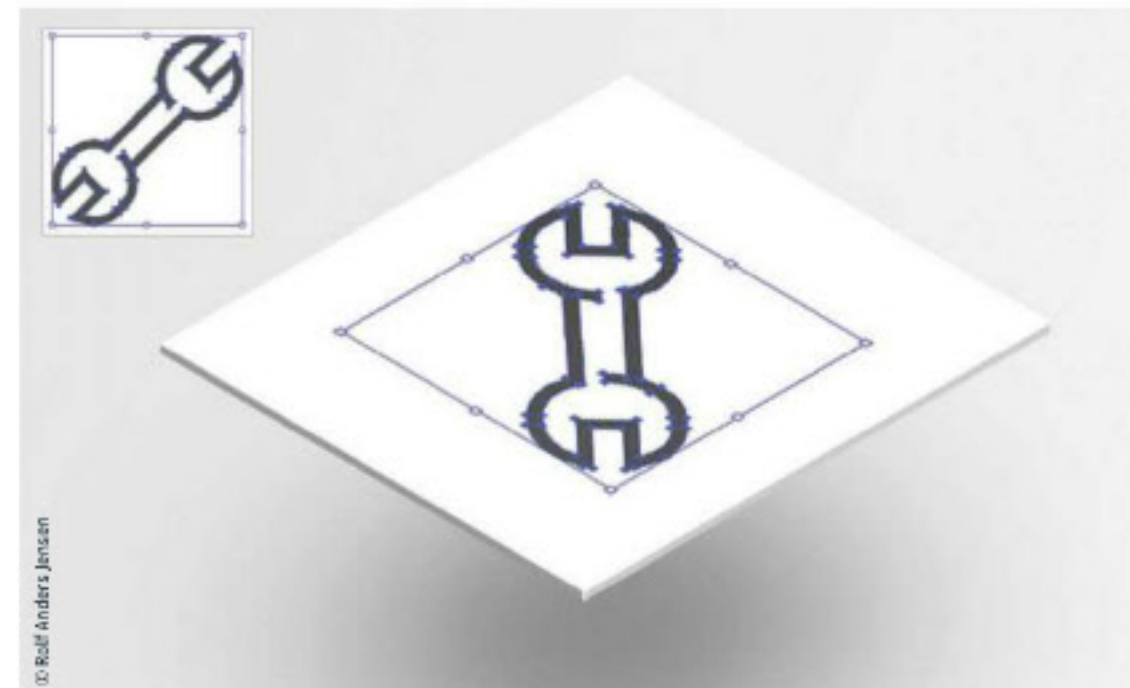


DAVID NAKAYAMA

<http://dna-1.deviantart.com>

Using Window>Arrange>New Window for..., I always keep a duplicate window of whatever I'm working on open on my secondary monitor. This lets me keep an eye on the overall image even as I'm focused on details, and unlike the Navigator, the image isn't grainy or partially covered by a distracting border box.

■ Create incredible comic art from scratch with Marvel superhero David Nakayama on p52



© Rolf Anders Jensen



ROLF ANDERS JENSEN

www.portfolio.works

Using Smart 34 x 34 Vector Objects to create icons in Illustrator and pasting them into your Photoshop designs is the best and most seamless way to create SVG or Retina-ready graphics for your developer, and they will love you for it. This is a great workaround instead of having the designer save out 2x graphics for every icon in your user interface.

■ Discover more about creating web assets in Photoshop in Jensen's tutorial on p62

“Proper retouching begins in pre-production, not post-production. Know where you are going, and how you are going to get there.”

JOHN ROSS / WWW.THEARTOFRETOUCHING.COM



© Tony Andreas Rudolph



TONY ANDREAS RUDOLPH

www.zulusplitter.de

Photoshop has a lot of different, useful tools to select a part of a photo, like the Lasso tool, Color Range or Magic Wand tools. Very often I use photos as a kind of brush. To select the part I want, I can recommend the Quick Selection tool. This powerful tool works like a brush and creates automatically smoothed selections.

■ Journey to a fantasy world with Rudolph as he explains how to use matte painting techniques in imaginative scenes on p68

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■ PHOTOMANIPULATION

MASTER RETOUCHING

USE PHOTOSHOP TO PRODUCE AN IMAGE THAT COMBINES STANDARD RETOUCHING TECHNIQUES WITH CREATIVE ONES

When working on composite images, you will often find yourself jumping back and forth from one element to the other. As you continue to manipulate the layers and masks, you will often find that colour and tone that looked good before may not match the evolution of the final image.

The success of a composite image relies on the artist's ability to make changes and tweaks throughout the creative process. One way to give more flexibility is by using adjustment layers for lighting effects, rather than a blank layer with a paintbrush. Besides the usual Opacity and blend

modes, you will also have additional sliders and options for greater efficiency.

Expand your creativity by also introducing Smart Objects to your workflow. At any point in time, you can go back to the original RAW file and make the same changes there, without the need for more layers and masks. Used with Smart Filters, you can make changes to the filter's settings whenever you want.

Layer effects allow you to build upon existing layers, without the need to create more layers and do extra work with the Brush tool. They are another great way to enhance your images within a non-destructive workflow.

■ RETOUCH THE MODEL

START WITH BASICS LIKE CLONING, COLOUR AND TONAL CHANGES

01 CAMERA RAW FILTER

Open 'Imensia.tif' from the disc. In the Layers panel, Ctrl/right-click and select Convert to Smart Object. Use Filter>Camera Raw Filter to begin doing some basic colour and tonal corrections. Click OK. Smart Objects will give you flexibility in a non-destructive workflow. This is great when working with composites. Name this Layer 'Original Model'.



03 PREPARE THE MODEL

Create a new blank layer for your cloning and touch-up. Smooth out the skin, enhance the eyes, and clean up some flyaway hair. Some wrinkles can be removed with the Healing Brush, while others may prefer Dodge and Burn. You will make many adjustments later, but starting with a clean image will lead to the best final results.



02 CAMERA RAW AND SMART OBJECTS

With CS6 and older, you can use Camera Raw's Preferences to open 'All Supported TIFFs', which will open this image in Camera Raw to make changes. To go from Camera Raw to Photoshop, hold down the Shift key. It will change Open Image to Open Object. You will now have access to these changes later for further tweaking.



OUR EXPERT

JOHN ROSS
www.TheArtOfRetouching.com
@ArtOfRetouching

Ross specialises in portrait and composite retouching. He has worked in advertising and editorial for 20 years, and lives and works in New Haven, Connecticut.

SOURCE FILES

On the supplied disc, you can find the model and disk-shape images. The additional images and brushes can be found at deviantart.com and shutterstock.com.

■ WORK IN PROGRESS FROM STUDIO TO COMPOSITE FANTASY



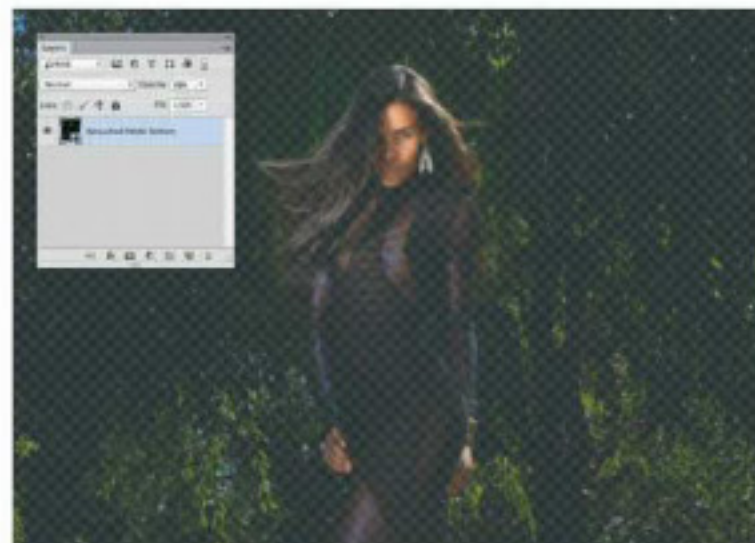
Progress 1: Prep the photos



Progress 2: Compositing



Progress 3: Final effects



04 | ANOTHER SMART OBJECT
Select all the layers and Convert to Smart Object. Name it 'Retouched Model Bottom', and change the Opacity to 95%. To make changes to the model later, you can go back to this base image by double-clicking the Smart Object layer. This layer will contain all of the corrections you have made to the model. If you want to change it later, just double-click again, and a new window will open. Make your changes and then save the adjusted image.

06 | PLACE THE DISK
Open the image 'Disk.psd' that you can find on the supplied disc. Drag and drop the Disk layer containing the shape underneath the model's layer and above the Galaxy layer. Move the Disk layer into position behind the model's body. Use Opt/Alt while clicking on the Disk layer to create a selection of the shape, and then click the Add Layer Mask icon at bottom of the Layers panel. Change the blending mode of the Disk layer to Screen. This will give a mask of the intricate shape.

07 | ADD THE DISK'S LAYER EFFECTS
Select all the pixels on the Disk layer and delete them. All you want is the shape as a mask – the pixels will not matter. Use the FX icon at the bottom of the Layers panel and enable Outer Glow with settings of Screen, 75% Opacity, Size 56%, and pick a blue colour. Next, enable Drop Shadow with a black colour set to 75% Opacity, Distance of 10, and Size of 5. All the other settings can remain as defaults. Click OK.



05 | BEGIN COMPOSITING
Create a layer mask for the model's Smart Object layer and loosely cut her out using a brush on the layer mask. Close is good enough because you can fix this later when you have a better idea of how it will look when it's all put together. Place a galaxy image like <http://tinyurl.com/lxya5t8> from deviantART behind the model. Use the Camera Raw or Camera Raw filter method like before to make the colour and tonal changes. Place all these visible layers into a folder called 'Back'.



08 | ADD THE DISK'S GLOW
From the disk centre, use the Elliptical Marquee while holding down the Shift key. Select a Curves adjustment layer. Move the curve up, and set to Luminosity blend mode. This goes above the Back folder. Name it 'Disk Glow'. Use Layer FX to select Outer Glow, Precise, and Size of 81, with the rest default. Place Disk Glow into a new group folder called 'Disk Glow Cutout'. Add a white layer mask to the group, using a black brush to stop the glow from crossing over the model's legs.

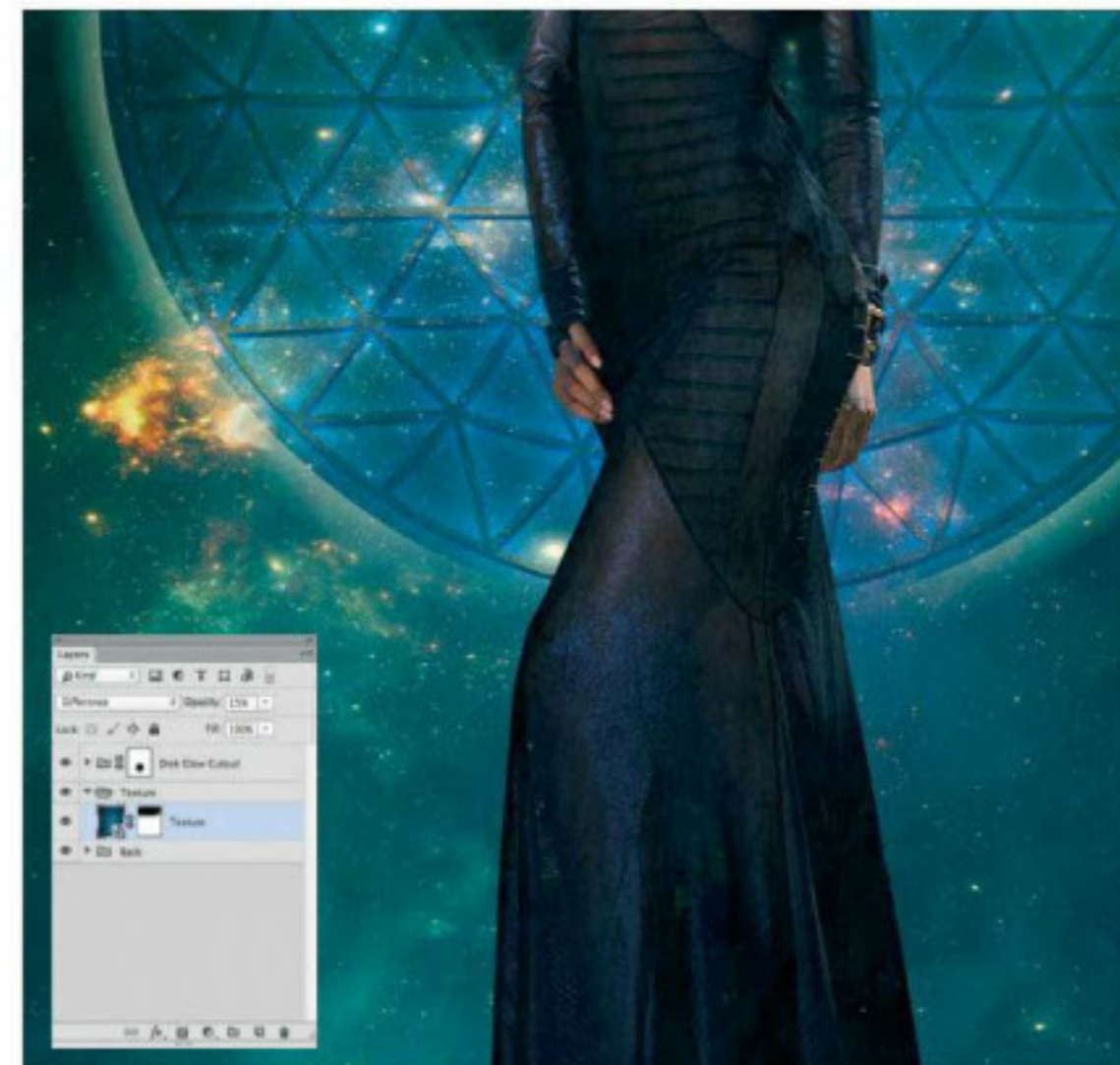
■ QUICK TIP
Photoshop CC now supports Linked Smart Objects. This means you can work on a full size image in great detail. After saving, you can link it to another document at whatever size you want, without the need to double or triple the size of your final composite while working on it.



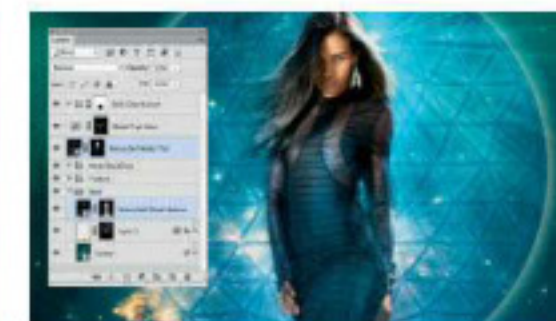
REFINE THE MODEL AND LIGHTING

ADD TEXTURE, LIGHTING AND LAYER BLENDING

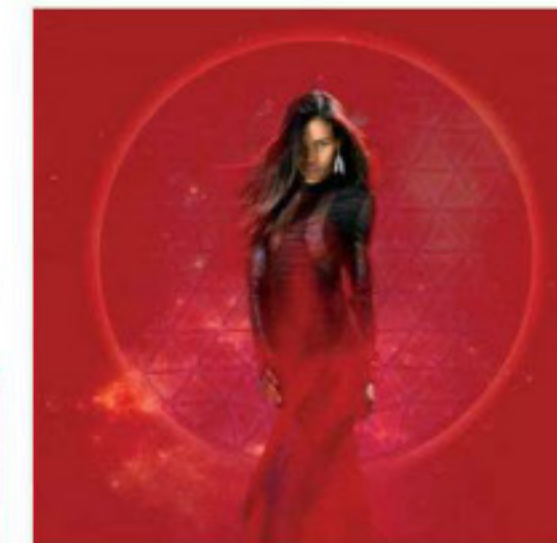
09 | ADD TEXTURE
Above the Back folder, create a new folder called 'Texture'. Inside, place a textured image layer of your choice like <http://tinyurl.com/mrgl6fv> from deviantART and cover it over the whole image. Drop the Opacity down to 15% with a blend mode of Difference. This begins to add a painterly effect. Add a layer mask, and paint black to remove the effect from the top half of the image, where you want to retain the details. White will be on the bottom, revealing the texture effect.



11 | ADD GLOW AND STAR BURSTS
Under the Retouched Model Top layer, create a new Curves adjustment layer. Pull up on the middle of the curve to lighten over the image. Fill the mask with black to hide the effect, then use a white brush to paint in a glow under the Top Model with various brushes of different sizes and shapes. Create multiple Curves layers, with different settings, and different opacities. You can find many custom brushes perfect for the task at <http://www.deviantart.com/morelikethis/99002450>.



12 | BEGIN THE BLENDING
Now that you can begin to see it come together, you can really start fine-tuning the layer masks for the two model layers. For the bottom model layer, you should keep the body tight and let the gravel at the bottom fade up into the sky. Mask the loose hair, and let the wispy parts blow around. For the top layer, keep the parts you want the natural colour and erase away, starting at the chest. You can continue to clean these masks up later, as needed.



10 | DUPLICATE THE MODEL
Select the Retouched Model Bottom layer, and drag it onto the New Blank Layer icon. This will create a second model layer, but still reference the same embedded Smart Object. So if you want to alter one Smart Object, it will apply the same change to the other layer. Place it above the Texture folder. Name it 'Retouched Model Top', with 100% Opacity. Paint on the layer mask to erase the lower half of the layer. This will make more sense in the next step.

“Smart Objects can go back to the original RAW files without a need for extra layers”



13 | ADD A GRADIENT MAP
Above the Texture layer, add a Gradient Map adjustment layer. Click on the gradient's drop-down, and then the sprocket. You will see many new types to choose from. For now, choose Photographic Toning. Cycle through the options until you find one you like. A blue one would be nice. On the layer mask, paint away the top half of the image with a black brush. Blend it in so that while a different colour, the bottom gradient merges with the top area seamlessly.

GROUNDING THE SCENE

ADD DEPTH, EMOTION AND CHARACTER WITH THE FINISHING

14 ADD TEXTURE LIGHT

Above the Texture layer, add a Curves layer if you want to lighten up the image. With all these layers being added, the image starts to get too dark. This should really start adding depth to the image, now that you have had a chance to play with the tonal range. Remember, you want to see the details of the texture in the lower areas of the frame, as well as ensure that the upper body remains the focal point of the image.



15 ADD TEXTURE SHADOWS

Under the Texture layer, make a Curves adjustment layer. Bring the curve down around half way. Fill the mask with black. With a white brush, you can start to paint back in the darker tone around the lower half of the image. Focus it on the left and right sides, as well as over the gravel at the bottom. Avoid painting over the model's legs. You want to try and keep this detail, not darken it up. We will add details back in the next step.



16 ADD GEOMETRIC SHAPES

By using image 166758839 from Shutterstock or similar, you can add geometric patterns to the lower half of the image, off in the distance. Apply the shape to a Curves layer mask, but do not apply any changes with the Curves tool. Instead, use Layer FX with Outer Glow of blue, and a Size of 29px. Also add a Drop Shadow with a Distance of 31px and Size of 16px. Set the layer's blend mode to Screen.



17 DUPLICATE GEOMETRIC SHAPES

Select the Curves layer with the geometric shapes on it, and use Cmd/Ctrl+J to duplicate the layer. On the lower version, go into the Layer FX and disable Outer Glow and Drop Shadow, then enable Stroke with a Size 46px, Position: Outer, Blend Mode: Soft Light, and Opacity: 7%. This blend mode should be Normal. To match the glow of the circular shape behind the model, add your own halo around these new geometric shapes. You could use a brush, or Layer FX with a mask for accuracy.



18 ADD PAINT SPLATTER

Make a new Curves adjustment layer on top of everything. Bring the middle of the curve up half way, and fill the layer mask with black. Using a white custom brush with paint splatters from <http://mouritsada-stock.deviantart.com/art/Brush-Pack-Splashes-Of-Paint-94180220>, you can add splashes of paint around the image. For variety, adjust the Opacity of the layer, or arc of the curve. You can use one Curves adjustment layer, or several with different settings. Also try some Layer FX like Outer Glow for added realism.



FOCUS ON THE FOCAL POINT

When retouching, direct the viewer's eye to where you want them to go. Bring the focus to the most important areas. Warm colours come forward, cool colours go backwards... bright tone comes forward, dark tone goes backward. With these simple principles, you can guide the viewer through the image. In a portrait, the face should be the brightest and warmest. By creating darker barriers around the sides and lower part of the image, you can often hold the viewer's attention much longer. The darker and cooler areas do not need to be severe; even subtle shifts can lead to favourable results.

QUICK TIP

By using the Brush panel's Shape Dynamics, you can adjust the Size Jitter, Fade Jitter, and Roundness Jitter. When you paint with the brush now, it will randomly change many of your brush settings as you paint. There's also Scattering, Texture, and Wet Edges, as some of the many options available.