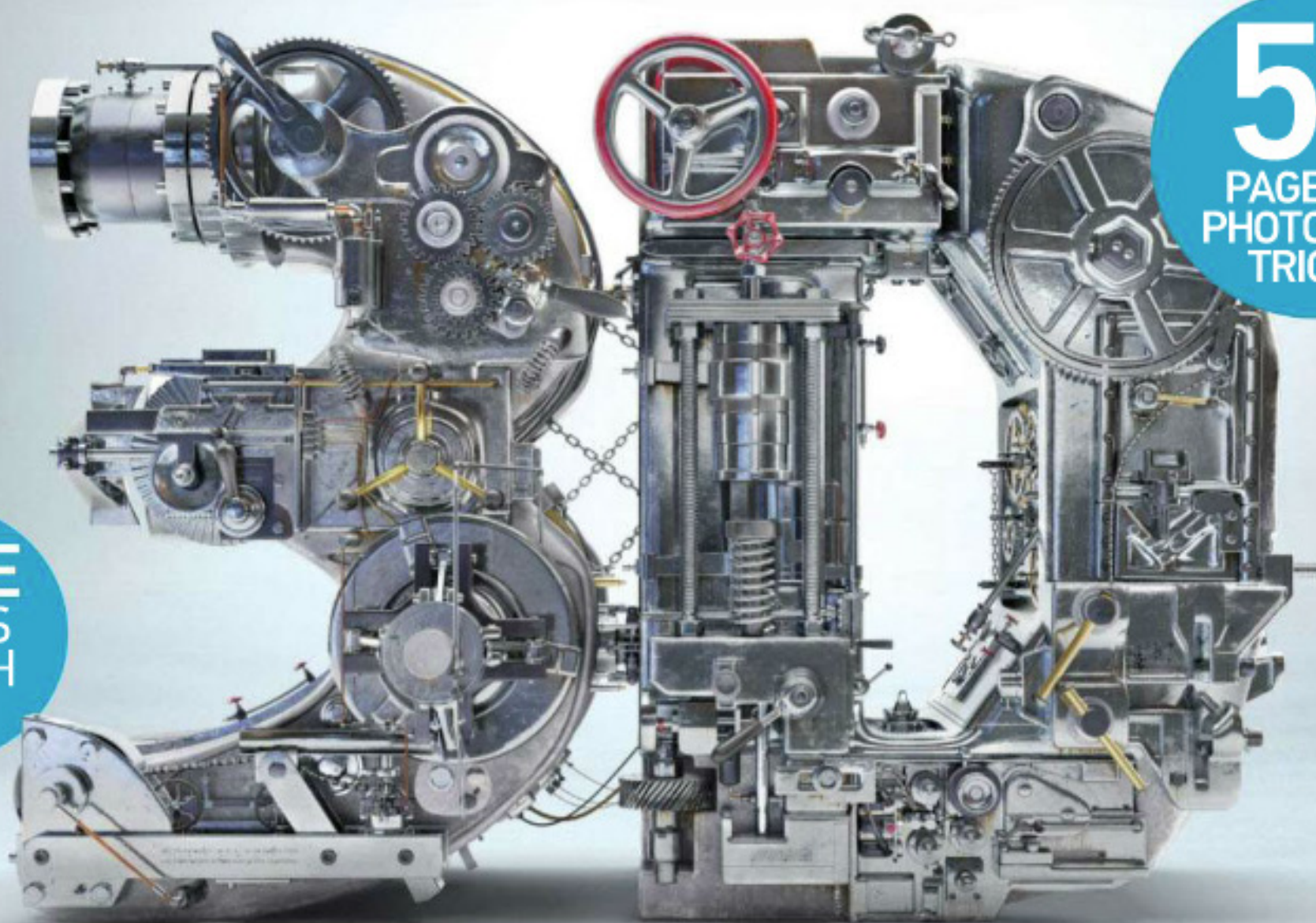


# ADVANCED **FREE** RESOURCES WORTH \$140+ PHOTOSHOP®

The magazine for Adobe® Photoshop® professionals 136

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Paint fantasy  
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PAGES OF  
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## PHOTOSHOP & 3D: THE PROFESSIONAL GUIDE

Pro artists explain their techniques for incredible 3D images  
including lighting rules, adding textures and using render passes



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Combine photos and textures  
for out-of-this-world results



**DYNAMIC PHOTO ART  
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The Photoshop tricks you need  
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ISSUE 136 WELCOME

**50**  
HOW I MADE:  
SKY CAPITAL  
Frank Att challenged himself to paint this city in  
the sky – discover how he did it on p50

## IN THIS ISSUE...



**APRIL MADDEN**  
Editor

**COVER IMAGE**  
**ANDREI LACATUSU**  
[andreilacatusu.tumblr.com](http://andreilacatusu.tumblr.com)

This beautiful 3D artwork  
from Andrei Lacatusu  
combines basic modelling  
in 3ds Max with extensive  
post-production in  
Photoshop to make the  
image really shine. Find  
out how he did it in our  
feature on p26.



**W**orking with 3D is generally  
something you expect to do  
outside of Photoshop. However,  
with Adobe teasing new 3D features  
in Photoshop CC in addition to the ever-advancing  
toolkit that's already present, more of the 3D  
pipeline than ever before is being pulled into our  
favourite program. On p26, professional 3D artists  
share their tips and techniques for working with 3D  
using Photoshop. You can find out how our beautiful  
cover was created and get all the files you need to  
make it yourself – no 3D software required!

Elsewhere in the magazine, Photoshop expert  
Andre Villanueva explains how you can use shapes,  
layers and masks to create a classic displacement  
effect on p44, while artist Joe Roberts shows you  
how to use ordinary photos of buildings and scenes  
to build up an incredible sci-fi cityscape on p54.  
Meanwhile, retouching master John Ross explains  
how to turn an ordinary portrait photo into a

superhero movie poster on p62. On p68, we round up  
a selection of 25 of the best quick fixes for Photoshop  
professionals, helping you to speed up your workflow  
and save yourself time with useful advice from  
industry experts. Plus, you can learn how to add  
some real-world texture to your Photoshop art by  
creating your own watercolour textures and brushes  
with the project on p90.

As ever, we're also showcasing some of the best  
Photoshop talent out there. On p10 we take a detailed  
look at the inspiration behind Natalie Chau's eerily  
beautiful works, while on p86 reader and professional  
concept artist Riyahd Cassiem shares some of the  
secrets of his success. Check out fresh young  
Swedish design studio Krippa Design on p18, and  
discover how artists Bartosz Kosowski, Frank Att,  
Raphael Jiya and Matheus Lopes (aka Mathiole)  
created some of their incredible works. Plus there's a  
huge selection of fantastic creative resources for you  
to use on FileSilo. Enjoy the issue!

### INSIDE:

3D



DISPLACEMENT



SCI-FI COMPOSITES



MOVIE POSTERS



**ADVANCED  
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@advancedpshop /AdvancedPhotoshop



# ADVANCED PHOTOSHOP PRO PANEL

MEET THE PROFESSIONALS SHARING THEIR PHOTOSHOP  
EXPERTISE AND TECHNIQUES IN THIS ISSUE



## ANDREI LACATUSU

[andrei-lacatusu.tumblr.com](http://andrei-lacatusu.tumblr.com)

Time is of the essence when you work on a project, and to be as efficient as possible, you should start by using the keyboard shortcuts as much as possible. I also set up additional shortcuts for many other tools, filters and commands, such as Gaussian Blur, Smart Sharpen, Save for Web or plug-ins that I often use.

■ Discover how Andrei Lacatusu combines 3D and Photoshop in the complete guide to 3D, starting on p26



© Andrei Lacatusu



Photography: Cristian Rubén  
Retouching: John Ross



## JOHN ROSS

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

Whenever you feel overwhelmed with too many complex tasks, stop looking at everything at once, and simply focus on smaller goals. It's the details that will help keep you stay on track to finish, and not feel the burden of too many things at once. Small victories will help you solve one problem at a time, until you reach completion.

■ Learn more about John Ross's image-editing techniques in his movie-style tutorial on p62



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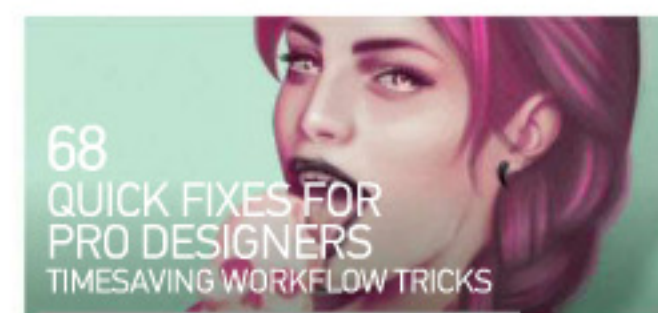
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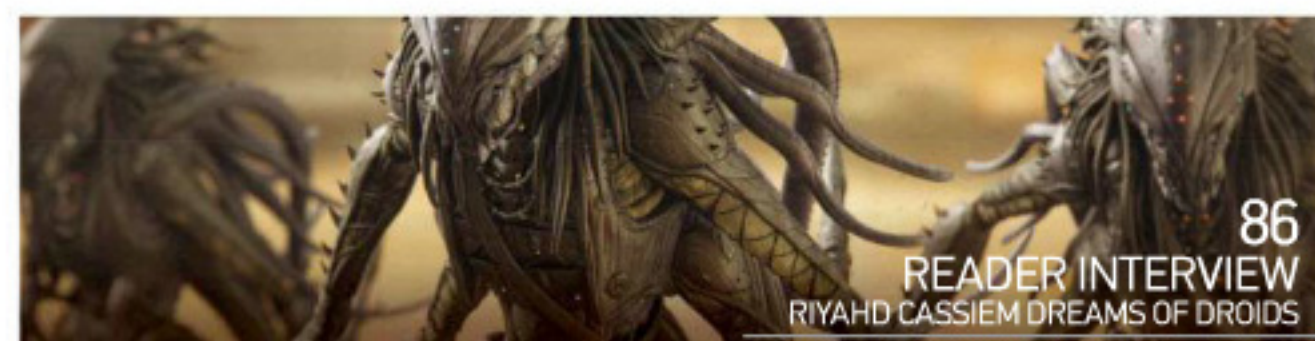
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# CREATE MOVIE-POSTER STYLE ARTWORK

LEARN HOW TO CREATE A MOVIE POSTER EFFECT WITH MOODY TONES AND SUPERHERO EFFECTS

**T**here's something about a costumed superhero that brings hope no matter how bleak real life gets, but you don't just have to look to the skies, or to the movies, to become inspired. When it comes to powers and superhuman abilities, it's easy to get lost in the theatrics of it all.

Creating your own superhero-themed masterpiece is easy as long as you ground your work in reality. Remember, there's a fine line between dramatic and melodramatic – don't cross it.

Use colour and light to your advantage. Warm colours come forward, while cool colours go

backward. Bright areas attract your eyes first and dark areas are easily overlooked. Use lines and points of interest to keep the attention circling around your image. Doing this will keep the viewer's eye focused on the key elements, and not wandering all over the page.

Always direct their attention to the most important aspects of your image. Falling rain and other effects can be distracting, so stay subtle and keep it balanced. Sometimes adding too many effects can break up clean lines that otherwise allowed for an organic flow to the image. Read on to discover how to create your own movie poster.

## FIRST THINGS FIRST

ISOLATE THE MODEL AND WORK ON YOUR COSTUME

**01 | KNOW WHAT YOU NEED TO DO**  
Before you begin with anything, always have your end goal in mind. What kind of effect do you want to achieve? Go through existing movie posters for inspiration and sketch a few designs. Look for existing posters that catch your eye. Don't be afraid to get inspiration from what's already out there; anything that's dynamic is open for consideration.



**02 | KEEP YOUR CLIENT'S SPECS IN MIND**  
Once you have a solid idea of how you want your image to look like, apply your client's specifications to your design. How can your ideas fit into what the client wants from you? Did your client provide you with any starting images or specific directions? Go with your creative instincts, but always keep your client happy.



**03 | ISOLATE THE MODEL**  
Begin by removing the model from the existing background. Hopefully, the model was shot against a solid background. While green is often used for video, a solid white is much better for compositing images because less work is required. If not, manual masking will need to be done. First, silhouette the entire model by using Filter>Color Range.



### OUR EXPERT

**JOHN ROSS**  
[www.TheArtOfRetouching.com](http://www.TheArtOfRetouching.com)  
[@ArtOfRetouching](https://twitter.com/ArtOfRetouching)

John educates photographers and retouchers by helping them expand their creativity through Photoshop from his website, and the classes he teaches from New Haven, Connecticut.

### SOURCE FILES

On FileSilo there are two cityscapes to help you perfect the background to your movie poster. You can download the model photo from [www.dreamstime.com](http://www.dreamstime.com), image number 36725883

### WORK IN PROGRESS



Progress 1: General changes



Progress 2: Detailed work



Progress 3: Refinements



## 04 USE THE REFINE MASK

Apply this selection to a layer mask and use Select>Refine Mask to brush the fine hair details back. If you have a strangely coloured background like green, then the Decontaminate Colors option can help. Finally, use a small brush with 80% Hardness on the layer mask to paint away any areas that Color Range could not get. For silhouettes, you need to come close and be accurate. Cut into the subject one or two pixels to avoid the background colour. No one will ever miss these few pixels.



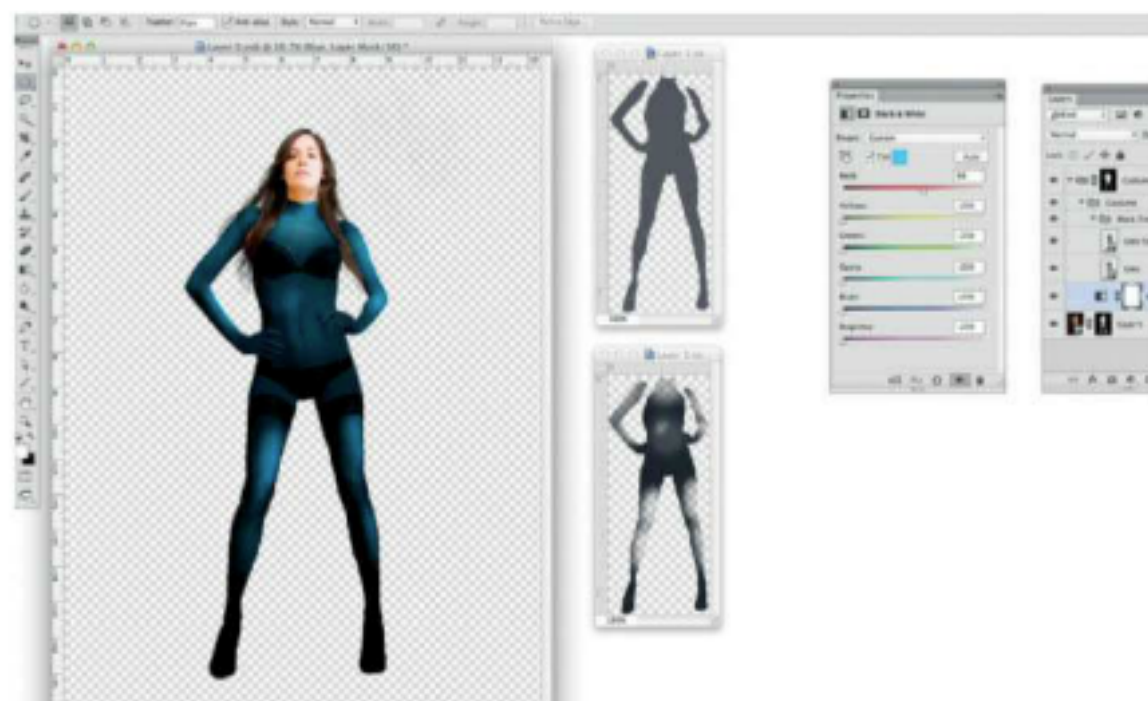
## 06 CREATE A GLOWING EFFECT

A trademark superhero usually comes with some trademark superpowers. Keep your hero superhuman by adding creative elements in the costume and around your model. Here, you can simulate a superhero glow with a white brush on a new layer. For cleaner lines, use the Pen tool instead, and stroke the paths you created. With white colour for either tool, create a glowing effect using a Layer>Layer Style>Outer Glow with the following properties: Screen blend mode, 43% Opacity, RGB values of 150R 219G 255B, 8% Spread, and a Size of 46%.



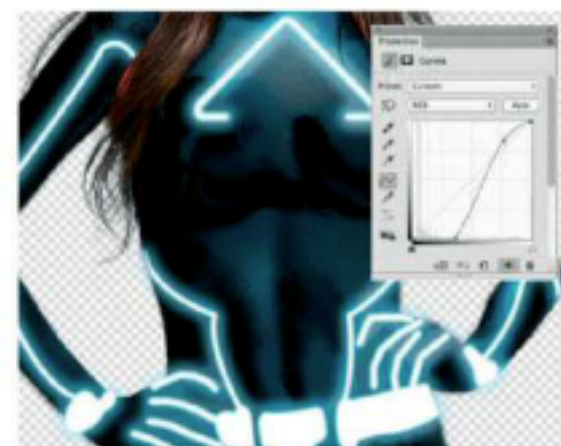
## 05 WORK ON YOUR COSTUME

Reselect your layer mask with Cmd/Ctrl and click the layer mask you just created, it will reselect. Darken the skin by applying the selection to a new layer and filling the selected area with black. Remove the skin areas with a black brush on the



## 07 THE INKED COMIC LOOK

While it's very popular to ground superheroes as close to reality as possible these days, it's still good to remember that they came from the KAPOW-filled panels of your favourite comics. Stay true to your superhero's comic book origin story by keeping the inked effect intact. To achieve a more contrasted and gritty comic look, go to Layer>Adjustment Layer>Curve with two points: Input 91, Output 3 and Input 197 Output 214. This will help make your image look more reminiscent of your favourite graphic novel.

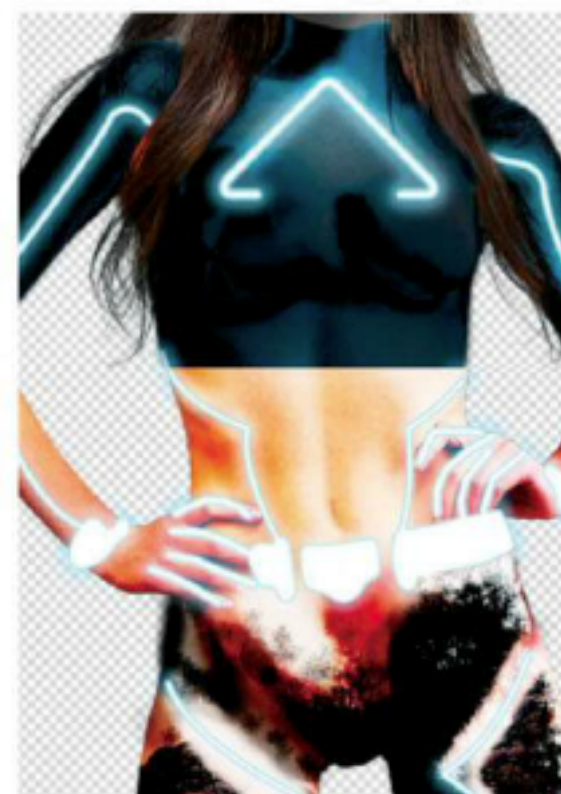


### QUICK TIP

You should always try to make things easier for yourself from the get-go. Simplify your image by addressing the basics first, such as isolating the model. Then, create your costume and other dynamic elements like glowing effects, all while keeping your end goal and your client's specifications in mind.

## 08 REMOVE GARMENTS UNDER THE COSTUME

A secret identity is best kept as it is – a secret. Remove the undergarments of the original model beneath the costume you have just created once the basic look you're gunning for is achieved. Create a new blank layer right above the model layer. Because of the previous Curve, you will no longer need to be accurate. Still, you should try to match the general skin tone with a paintbrush and cover over the fabric areas. With some tone sculpting, you can adequately remove those old clothes under the costume.



layer mask. Bring back the details of your selected area by setting the layer's blend mode to Multiply and adjust the opacity. Use Layer>Adjustment Layer>Black and White. Tint with 0R 198G 255B and pull down all the colours to -200 except Red 88 for enhanced contrast.

## THE OVERALL FEEL

ADD DYNAMIC ELEMENTS LIKE CITY AND SKY LAYERS, LENS FLARES, AND TEXTURES

## 09 WORK ON YOUR BACKGROUND

You can either achieve a subtle yet effective impact with your cityscape, or you can run the risk of going overboard. It's important to find the right balance, as you don't want your dynamic elements to overshadow your superhero. So be sure to keep the background sharp, but subdued. This can be achieved by using a slightly lighter black to show distance.



### 001 | SELECT YOUR BACKGROUND IMAGE

Place city.tif behind the model layer, removing the blue sky with the Magic Wand. Scale this layer to fit correctly, making the buildings look realistic.

### 002 | SELECT YOUR MOODY SKY

For added effect, place a moody sky photo behind the cityscape. You can use HDR software like Photomatix from [www.hdrsoft.com](http://www.hdrsoft.com) to bring out the detail.

### 003 | MATCH THE COLOR AND TONES

As you keep adding layers from different sources, it's important to keep them all balanced and use the same tones and colours.

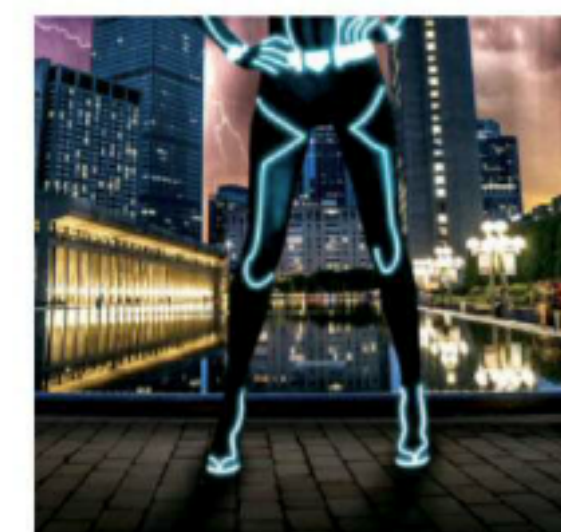


## 11 MAKE COLOURS POP

As your image comes to life, you can make selected colours pop by using Layer>Adjustment Layer>Vibrance. Take a moment to further understand these two sliders. Vibrance will first affect the cool colours like blues, while Saturation is quicker to affect the warm colours like reds. For this image, you can easily adjust the model's hair and face with subtle adjustments to the Saturation slider. When you're satisfied with your results for the warm hues, compensate with Vibrance as needed. Brighten overall with Levels or Curves, and touch up with a cloned layer.

## 12 CREATE VISUAL INTEREST

You can make the most out of the various visual elements in the photo, so don't be afraid to experiment with the different warm and cool colours. Add some soft details in the hair by using a new blank layer, and a very small brush set to 10 or 20% Opacity. All these are good ways to adjust colours as the light bounces around. Select hues that are already in the image by using the Eyedropper tool. You can also paint in highlights and shadows depending on your taste.



## 10 ADD SOME BRICK

Place brick.tif (on FileSilo) below the city image. Use Edit>Free Transform to scale it to fit, and rotate it -4.70 degrees. Use Layer>New>Layer and paint in with a black brush at 20% Opacity to add some depth, with a shadow under the pool rim, under the model's feet, and above the edge of the image. You can add some extra detail with Filter>Filter Gallery>Film Grain with values of Grain 4, Highlight 0, and Intensity 0.

Tone trumps colour. If the image looks balanced in greyscale, it will look great in colour



## 13 BALANCE TONE AND COLOUR

The face needs to be bright because it is so important. Just be careful to have it match the overall scene. Place a temporary Layer>Adjustment Layer>Black and White over the top, and you can check your tones. Tone trumps colour. This means that as long as the image looks nice and balanced in greyscale, it will usually look great in colour. Make a selection around the hair and face, then use Layers>Adjustment Layers>Exposure with values +1.89 Exposure, -0.1313 Offset, and 1.03 Gamma.



## ALIGNING WITH YOUR END GOAL

ADDING FINISHING TOUCHES TO CREATE THE PERFECT MOVIE POSTER

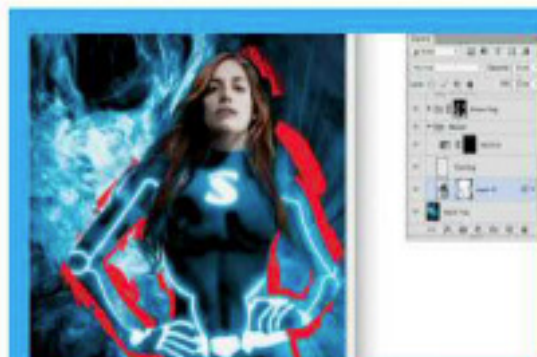


### 14 LOOK AT THE BIG PICTURE

Because you are working on a superhero piece, there is a tendency to add too many effects and too many adjustments. But creating a heroic piece does not mean you should use every effect that Photoshop has to offer. To avoid getting your nose too deep into the details, detach yourself, take a step back, and look at the big picture. Zoom out, inspect your image, and make sure everything is still well balanced. It's easy to add too much detail with the effects.

#### ■ QUICK TIP

Superhero movie posters may have unrealistic elements set in a realistic world, and it's up to you to find the right mix of making something fantastic yet believable. Just be sure to keep the focus on your main hero and not on everything else going on around them.



#### ■ MASKING, ADJUSTMENTS, AND NON-DESTRUCTIVE WORKFLOW

Masking is one of the most important and basic skills you need to have when doing any retouching work, especially when you're working on a composite piece like this one. Because the elements around the model are dynamic and changing, working non-destructively is now more crucial than ever to allow you to go back and forth between your adjustments in case you change your mind at any point while working. For more on masking and how to work non-destructively, go to [www.TheArtOfRetouching.com](http://www.TheArtOfRetouching.com) for more in-depth tutorials on everything you need to know to become a master retoucher.



### 15 KEEP THE VIEWER FOCUSED

Movie posters always keep the viewer's eye focused on the central image. In this case, you want your viewer to hone in on your superhero model right away; even with all the fancy glow effects and smoke layers in the background. To ensure that you can effectively direct your viewer's attention, remember that the brightest areas keep eyes focused. Despite all the textures and swirls pulling your eye around, it is always brought back to the centre, which is where your superhero should be.

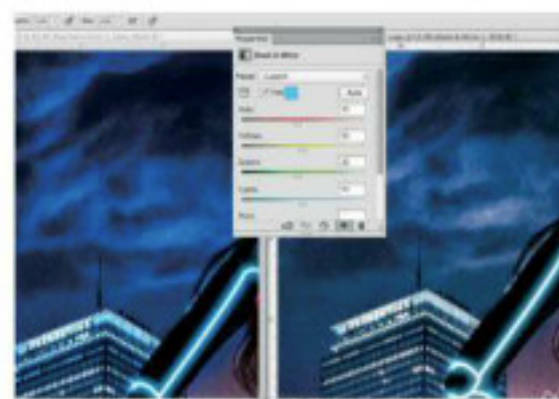
### 17 OUT OF GAMUT

Colour settings are completely different for online images, when compared with printed images. In prints, you may find that the final image has Out of Gamut issues while working in RGB (Red, Green and Blue). That means the colours are so bright and pure that the magazine's printing process will lose details because it cannot reproduce the colours accurately. By carefully reducing the Saturation, the colours can be brought closer to the CMYK (Cyan, Magenta, Yellow and Black) colour model that magazines use.



### 16 USE COLOUR PALETTES SPARINGLY

Notice that the current movie posters out in cinemas today often use limited colour palettes. When you want a particular element of your image to stand out, then using a new colour will help. Whenever a different colour is introduced, it is used as a way to draw attention to it. This is a powerful tool to control what you want your viewer to notice. Here, it is the face, hair, and sky that have the only red, yellow and orange colours. Ultimately, the only warm elements.



### 18 LET IT RAIN

You can add some extra texture by adding the storm's rain to the picture. Creating rain is easier than you may think. Simply create a blank layer with Layer>New>Layer and fill it with black. Use Filter>Noise>Add Noise with a value

of 50, uniform and Monochromatic. Then apply Filter>Blue>Gaussian Blur with Radius of 0.50. Lastly, use Filter>Blue>Motion Blur with Angle 60 and Distance 50. By doing this, you will enhance the mood of the storm by getting everything wet.