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113

10 PAGE
SPECIAL
FEATURE

REVIEW ■
**DELL
XPS 27**
Our verdict
on the latest
touch screen
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RETOUCH

SECRETS



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15 WAYS TO MASTER INFOGRAPHICS

How to make yours stand out from the crowd

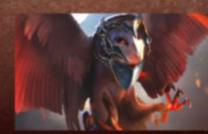
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EXPERT COMPOSITES
Essential advice on creating accurate selections and blending photos

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ISSUE 113 WELCOME



Welcome to the latest issue of **Advanced Photoshop**. Design inspiration can be a bit thin on the ground at this time of year, but 2013 has been consistently serving some of the best work ever seen.

ANNA-LISA SAYWELL
Editor

IN THIS ISSUE:

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

So with that in mind, we bring you a great selection of inspirational work this issue, including our cover feature on pro retouching and working within the commercial image industry, professional tips on how to master informative and visually appealing infographics, and how to design a commercial-standard webpage in Photoshop.

Elsewhere in the issue, work with custom brushes to paint fantasy lighting and learn expert compositing tips with our fashion illustration tutorial. We also chat to FZD School of Design about the Asian concept market, and review Dell's new XPS One 27 touch screen all-in-one to let you know if it lives up to its hype.

Last, but by no means least, we have compiled a selection of great content on this month's disc, including two exclusive video tutorials, 40 premium images, fonts worth \$60, Photoshop brushes and much, much more. Enjoy!

COVER IMAGE

YULIA GORBACHENKO
www.yuliagorbachenko.com

Photographer Yulia Gorbachenko's stunning imagery is our top choice for the cover. Additional credits: make-up Frances Hathaway; retoucher Cristian Giroto; model Vanessa Cruz at IMG Models



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EXPERT
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**24 INDUSTRY FEATURE:
MASTER INFOGRAPHICS**

Pro designers share their top tips for creating informative and visually appealing graphics

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TECHNIQUES

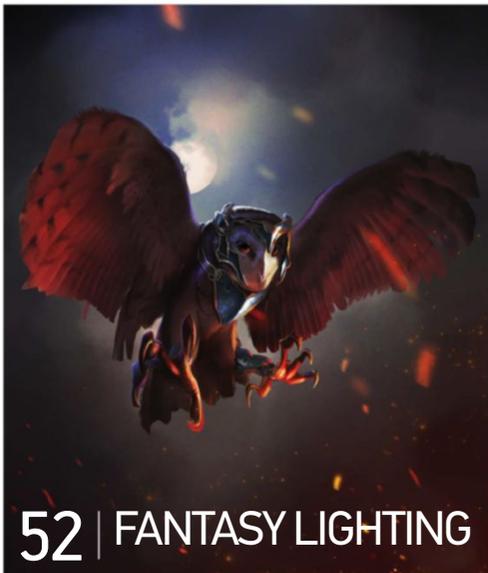
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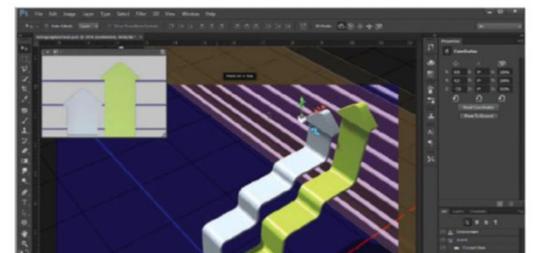


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■ EYE ON DESIGN

PRO PANEL

OUR CONTRIBUTORS SHARE THEIR PHOTOSHOP SECRETS, EXPLAINING HOW THEY CREATED THESE STUNNING EFFECTS USING SPECIFIC TOOLS AND TECHNIQUES



THERESE LARSSON
www.sillybeastillustration.com

In order to create a compelling painting, sit down before you start and think about the actual idea. Try to give your image some kind of back story that adds emotional value. When the audience looks at your art, it should make them think, laugh, feel sad or get excited. The best art moves people in some fashion or another.

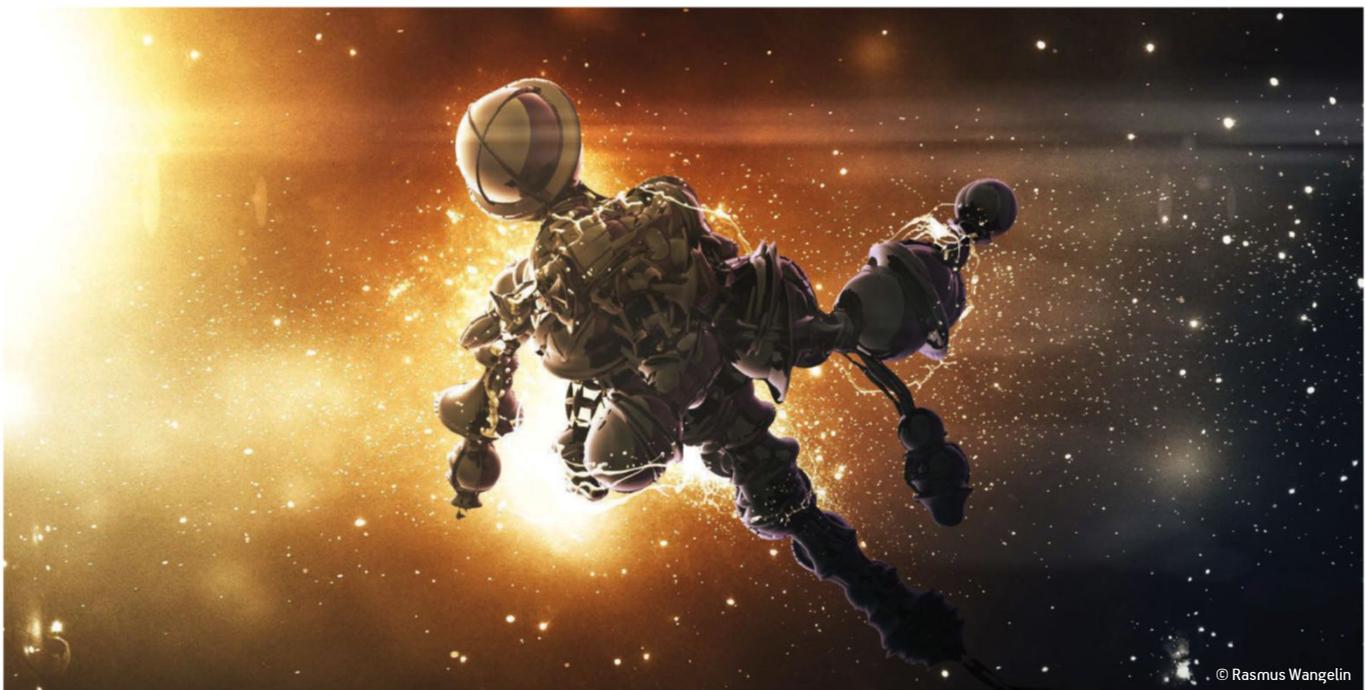
■ Larsson reveals how she used Photoshop to create authentic lighting on page 72



MARCO NELOR
www.thurd-eye.blogspot.co.uk

One way to save time and keep an image organised is to lock layers. The overall shape of this stealth bomber was applied with a solid black colour, on a separate layer. Then the layer was locked. This allowed me to paint within the borders of the shape without going over the edges.

■ Nelor's fantasy painting secrets are unlocked on page 52



RASMUS WANGELIN
www.rasill.com

I use a lot of adjustment layers, such as Gradient Maps, to control highlights and shadows. I also use Hue/Saturation to adjust colours. I often end up applying a good deal of these adjustment layers to small parts of an image, fine-tuning these individually. Adding sharpness and image blur is also a great way to make even the smallest detail stand out.

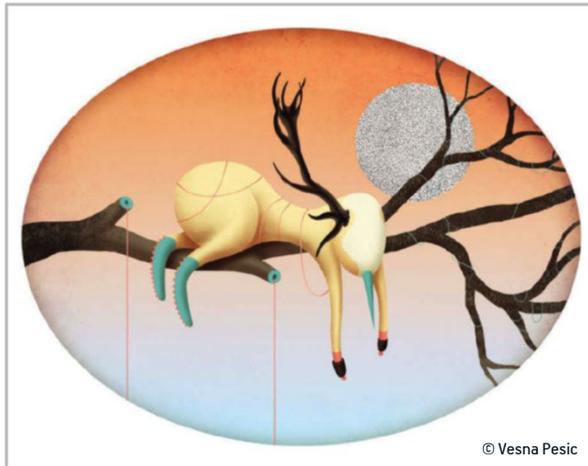
■ Learn how to create photo-based web styles in Wangelin's tutorial, beginning on page 62



VESNA PESIC
<http://becha.me/>

Keep complex Pen tool illustrations flexible by selecting all layers, Ctrl/right-clicking, then selecting Convert to Smart Object. Now you can apply layer styles to everything, as if your shapes were one whole layer. Go to Layer>Smart Object>Edit Content and in a separate temporary file, edit layers as if they were separate once more.

■ Discover Pesic's fashion illustration techniques in her tutorial over on page 42



© Vesna Pesic

“ In order to create a compelling painting, try to give your image some kind of back story that adds emotional value ”

THERESE LARSSON /
 SILLYBEASTILLUSTRATION.COM



© Maxime Girault



MAXIME GIRAULT
www.maximegirault.com

Use Smart Objects to modify elements. I did in this image, where I wanted to change the design of the giant wheel. I created a new layer with a circle shape, Ctrl/right-clicked the layer, then converted it to a Smart Object. By applying the Transform controls, I was able to enhance this circle as much as I wanted when double-clicking on the Smart Object.

■ Girault blurs the boundaries between photo and illustration in our How I Made, starting on page 58

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▶ and website layouts. I didn't earn too much, but that was the defining moment that made me realise that I really wanted to be a designer and even better, I could make money by doing something that I really loved. I made the decision to study design, and just after finishing high school I applied to do a Communication Design degree. I've been working as a freelancer since that moment and I've been lucky enough to have no need to work on any other job.

HOW DID YOU START GETTING ACCUSTOMED TO PHOTOSHOP'S VARIOUS DESIGN TOOLS AND OPTIONS?

It all came very naturally. I got accustomed by reading the kind of tutorials we all do when we start using Photoshop. I eventually started experimenting with the tools by myself, creating my first designs that, if I remember correctly, were mostly space scenes with planets and star fields. They were very popular back then!

As time passed, I became increasingly familiar with the Photoshop tools and felt comfortable enough to experiment with new styles and create my own choice of compositions.

WHERE DO YOU FIND THE INSPIRATION FOR YOUR WORK?

I'm a huge sponge; my brain needs to be constantly stimulated, so I leech inspiration from everything around me. I love being adventurous and I seek pleasure and excitement. I travel to new places, explore antique shops full of retro items, meet new and interesting people or simply flick through magazines and find interesting lettering. Having a fed brain is what keeps me inspired and motivated to create new work!

HOW DO YOU ENSURE YOUR WORK FEELS FRESH AND DIFFERENT FROM YOUR PEERS?

Every time I start developing a new project, I spend a lot of time researching what has already been made and what I can do to create something new and fresh. This phase is very important. I love a good challenge, so when I begin a new project, I set a new one for myself. Why create something that has already been done? What kind of twist can I give to this piece to make it unique? Usually, this sense of identity comes through my use of vibrant colours and lighting.

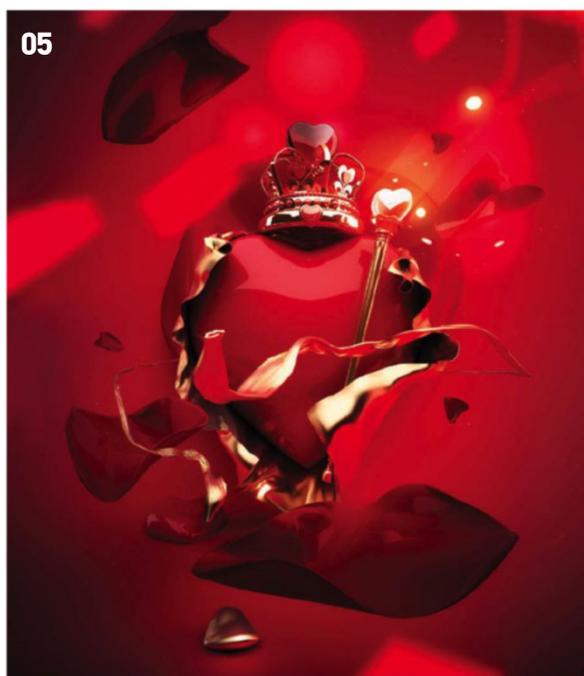
WHAT IS YOUR APPROACH TO TYPOGRAPHY?

I love typography and creating whole worlds around the letter forms. I spend a lot of time researching what has been created in the past; there's a lot of visual brainstorming and I'm always full of ideas, so usually I have the entire image already planned in my head before I actually start making it. It's all a matter of picking the right idea and translating that onto the screen. During the selection process, I always tend to think about the same questions; namely, has anyone



04

04 | TMN – e: Oliveira has worked with a number of brands over the years, always finding interesting ways of incorporating his own look with the client's values © João Oliveira



05

05 | King Of Hearts: Digital Abstracts asked Oliveira to create a King of Hearts card to be part of their Creative Cards deck, along with 53 other invited artists © João Oliveira

06 | Medieval: Creative typography doesn't always mean experimenting with the shape of the words – you can almost make the word an image in and of itself © João Oliveira

07 | Kult Magazine: Oliveira was asked to illustrate this phrase for an independent Singaporean magazine © João Oliveira



06





Tiger Beer: Bold use of light and colour is one of the key aesthetics in Oliveira's work, as witnessed in this striking image © João Oliveira

made this before? If yes, what can I do to make it even better?

After this phase, I tend to search for graphic elements that could be used in new and unique ways. For example, in my Smooth piece, I had to search for brass instruments that could be blended with the lettering.

HOW DO YOU ENSURE YOUR IDEAS MEET A CLIENT'S DEMANDS?

Understanding the client's brand values and personality is the most important starting point in any project. A solid understanding of how the brand talks to the outside world and what could be done to improve that interaction is the next step. It's all about solving a problem, so it really depends on what the client is asking.

DO YOU FIND IT A CHALLENGE TO MAINTAIN A SENSE OF IDENTITY WHEN WORKING WITH SO MANY DIFFERENT BRANDS?

It's definitely harder to inject my own identity into branding projects, since each brand has their own language. The way I react to their demands and solve their problems is different from project to project, but I always try to worship typography in all my pieces,

and create typographic elements and custom typography whenever possible.

HOW DO YOU STRIKE A BALANCE BETWEEN COMMERCIAL AND PERSONAL WORK?

Personal projects are as important as the commercial ones. They are my own playground, where I can have fun experimenting with new styles that may later be used on commercial projects.

PORTFOLIO TIPS

OLIVEIRA OFFERS SOME INSIGHT INTO CREATING A MEMORABLE BODY OF WORK

■ ANALYSE THE MARKET

Certain styles are more suited to commercial projects than others. Do your research before developing an aesthetic and ask yourself how a brand could use that look to advertise itself.

■ THINK ABOUT THE GOAL OF YOUR PORTFOLIO

What brand do you aim to work for? What kind of clients do you want? What are you trying to achieve? Develop your style based on these goals, and build an overall look that suits the clients you aspire to work with.

■ BE PASSIONATE

Figure out what you're really passionate about and what kind of work you want to do, then do it. When you enjoy doing your work, you'll excel at it and people will notice. Challenge yourself, be persistent and have fun!

That's how all my styles were born; by experimenting on personal pieces that were then noticed by clients who wanted those styles translated into their brands.

WHICH ARTISTS AND DESIGNERS HAVE HAD THE BIGGEST INFLUENCE ON YOU? IN WHAT WAYS DID THEY INFLUENCE YOUR WORK?

Stefan Sagmeister and more recently Jessica Walsh are two creatives that I really admire; not just because of the exceptional work that they produce, but simply because of the way that they approach their work. It's all about having fun and enjoying what we do, being really passionate, persistent and curious and always willing to challenge ourselves. That's what makes our work enjoyable for others, and I really admire any artist who approaches their work like that.

WHAT WOULD YOU SAY IS THE MOST IMPORTANT TECHNIQUE YOU HAVE LEARNED IN PHOTOSHOP?

For me, mastering the creation and blending of light and colours was definitely the most important achievement in my career as a designer. Creating bright, colourful lights with lots of glow is what started it all!

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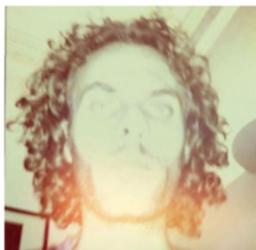
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■ PROJECT FOCUS

CREATIVE RETOUCHING

PATRICK BRAS ON CREATING AN UNDERWATER WORLD TO CELEBRATE SPANISH SWIMMING AND PROMOTE THE FINA WORLD CHAMPIONSHIPS



ABOUT THE STUDIO
PATRICK BRAS,
ECLIPSE BCN
www.eclipsebcn.com

Patrick Bras is a Dutch creative retoucher based in Barcelona. He studied Graphic Design in Rotterdam, Photography in Utrecht and Ghent (Belgium) and worked for four years as the assistant of renowned photographer Erwin Olaf. Since 2006, he's been running his own retouching studio, Eclipse BCN, and working for a variety of clients worldwide such as Adidas, Nike, BMW and SEAT.

NAME OF PROJECT
BCN FINA 2013 WORLD CHAMPIONSHIPS CAMPAIGN

FINA is the world governing body for five aquatic disciplines including swimming, diving, water polo, synchronised swimming and open water. To promote the 2013 World Championships held in Barcelona, creative retoucher Patrick Bras was brought on board with art director Fer Garcia at TBWA Barcelona and photographer David Ruano (www.davidruanofotografia.com) to create an underwater spectacle for use in its campaign. This would celebrate the inspiring Spanish athletes and the city they were set to compete in. The project started out as a rough mock-up, showing ideas of locations, positioning of athletes and the general mood of the images, and then the three set out to make the idea a reality, with Patrick in the driving seat of seamlessly blending photography and manufacturing perfect lighting. The series of images have been used in a vast amount of applications. At first, they were used online on the event's official website. When the campaign was launched this spring, the images were placed throughout the city on bus stops, buildings, banners and posters.

CAN YOU WALK US THROUGH THE PROCESS OF SHOOTING THESE IMAGES AND PUTTING THE COMPOSITION TOGETHER?

David Ruano shot various modern locations in Barcelona in evening sunlight and they all needed some work before the athletes were added to them. Some images we used almost as they were shot, others had to be stitched from multiple captures or elements had to be moved to fit the layouts.

With these images, I used the automatic Photomerge function in Photoshop. I always ask my

photographers to turn the camera slightly up and down and left to right, to be sure we have enough bleed in case the client asks for more than the original camera view. When shot from the same camera position and if the camera movement is not that much, Photoshop does a good job at stitching the images together.

Second, I worked on the athletes. All were shot in the studio with a similar light to the one we used in the background images. These were kept as simple as possible, which made it easier to cut out the people. Some retouching was done on the swimwear and skin, but not much – we wanted to keep the athletes as realistic as possible.

The third step was putting both elements together, searching for the correct proportions, adding the 'water ceiling' and inserting elements such as shadows. The final step was the overall colour grading of the images.

THE IMAGES ALL HAVE A VERY SPECIFIC FEEL. HOW DID YOU USE LIGHTING TO ACHIEVE THIS?

The feel and mood of the images already had a strong direction in them because of the choice of light. An evening sun gives an image a lot of atmosphere. I enhanced this golden mood and combined it with the blue-green tone of the water ceilings we added to the images. This resulted in the specific feel that I was able to apply to all images of the campaign.

CAN YOU ELABORATE ON THE LIGHTING EFFECTS YOU USED?

I work with adjustment layers like Curves, Levels



BCN 2013 BCW 2013

BARCELONA 2013 15th FINA WORLD CHAMPIONSHIPS

15th FINA CAMPEONATOS
DEL MUNDO DE NATACION

15th FINA CAMPIONATS
DEL MON DE NATACIO

© FINA 2011

Both the background and the model were shot under similar lighting conditions to enable Bras to create a seamless effect between the two, and then more lighting was added

The water ceiling to encapsulate the scene across the images was taken as an underwater shot and then manipulated by Bras to bring out the golden tone of the original sky

Bras favours brushes over paths when working with the models, as it gives him better control when following the sharpness and blurriness of the image

INSPIRING THE WORLD

© Daniel Ruano Rimbau/FINA 2011



Synchronised swimming



Women's swimming

and Hue/Saturation combined with blend modes to get to the general mood I am looking for. For masking, I prefer to work with a Quick Mask and brushes instead of paths. This allows me to follow the sharpness and blurriness of the image. I get better results especially when working with organic forms like bodies.

When I have reached a mood I like, I start fine-tuning it. This process is not technical but more intuitive – I always compare it to painting. I add shadows, highlights and light accents and paint them in until I 'feel' the image is done. The technical part of it is that this process has to be repeatable to be able to do the same to the other images in the series, making it one set.

HOW DID YOU CREATE THE WATER CEILING THAT SITS ABOVE EACH IMAGE?

The water ceilings were photographed by David. They are underwater shots of a swimming pool and I integrated them into the images as a normal layer. I tried various blend modes like Soft Light and Overlay, but nothing really worked and too much detail got lost. I finally ended up using the water

layers as they were, blending them with the background layer by using a Gradient layer mask and amending it with a large brush to achieve a seamless integration. With a variety of Curves and Hue/Saturation layers, I gradually changed the colours from aqua to the golden tone of the original sky underneath.

WHAT ADVICE CAN YOU GIVE READERS TO HELP THEM IMPROVE LIGHTING IN THEIR OWN IMAGES?

The best advice is to plan ahead. Get involved in a project even before the shoot starts. I prefer to work with reference images taken from books or the internet to help illustrate what I am looking for. It is very difficult to get a good result if you only start thinking about these things when you already have the input material on your computer.

Play and experiment. Try to find new techniques and fine-tune them. When a file becomes too complicated or you are destroying the quality of the image, don't hesitate to go back and try it again, using your first 'sketch' as a base. Try to achieve the same result but in a simpler, less destructive way.

■ STUDIO INTERVIEW

FZD SCHOOL OF DESIGN

FIND OUT HOW THIS TEAM OF DESIGNERS IS CHAMPIONING CONCEPT ART IN ASIA BY TRAINING ASPIRING ARTISTS TO SUPPLY THE DEMAND, ALL WITH THE HELP OF PHOTOSHOP

Feng Zhu Design (FZD) began as a studio back in 2001 and quickly grew into a premium Image Property (IP) creator for the feature film and videogames industry. This was due to a high demand for conceptual design in the entertainment arena, which continues to expand. "For the past 12 years, we've worked on a large variety of high-profile projects," reveals founder Feng Zhu. "These days, we're based in Singapore and focus more on in-house IP production rather than being an external service studio. Later this year, I will be launching a new venture called FZD Media to support this service."

The decision for FZD to work only with IP came relatively naturally. Zhu describes the industry back in 2001 as "the wild west", especially in the videogame sector. New studios were popping up all over the place and they all wanted to make new IPs. "Even studio giants such as Electronic Arts (EA) were also redirecting their core focus onto original IPs, for games such as *Dead Space* and *Battlefield*," explains Zhu. "This need for new ones kept our studio busy for years," he adds.

It wasn't long until the studio successfully expanded into other industry sectors. These included film, video, television and toys. Zhu focused his efforts on providing three factors – speed, quality and industry experience – to promote the studio to clients operating in these separate fields. He explains: "When these criteria are met, word of mouth travels fast within our industry. We expanded into these other areas of design."

Maintaining success then became FZD's main obstacle, which Zhu tackled by "under-promising and over-delivering." This simple phrase can do wonders in a studio environment, as he explains: "We never over-promise to clients in order to seal a deal. Instead, we just focus on delivering cool designs and try to always over-achieve what was originally asked for. This can put a lot of pressure on myself and my team at first, but the result is often a long-term contract and a huge network of clients." He also warns never to miss a deadline or lie to cover a missed deadline, as this will only cause more problems in the long run.

When asked how the work produced for film, videogames, toys and television differs, Zhu tells us: "In the early stages of pre-production, they're all pretty much the same. We generate a 'blue-sky'





ABOUT THE STUDIO

FZD SCHOOL OF DESIGN

www.fengzhudesign.com

@FengZhuDesign

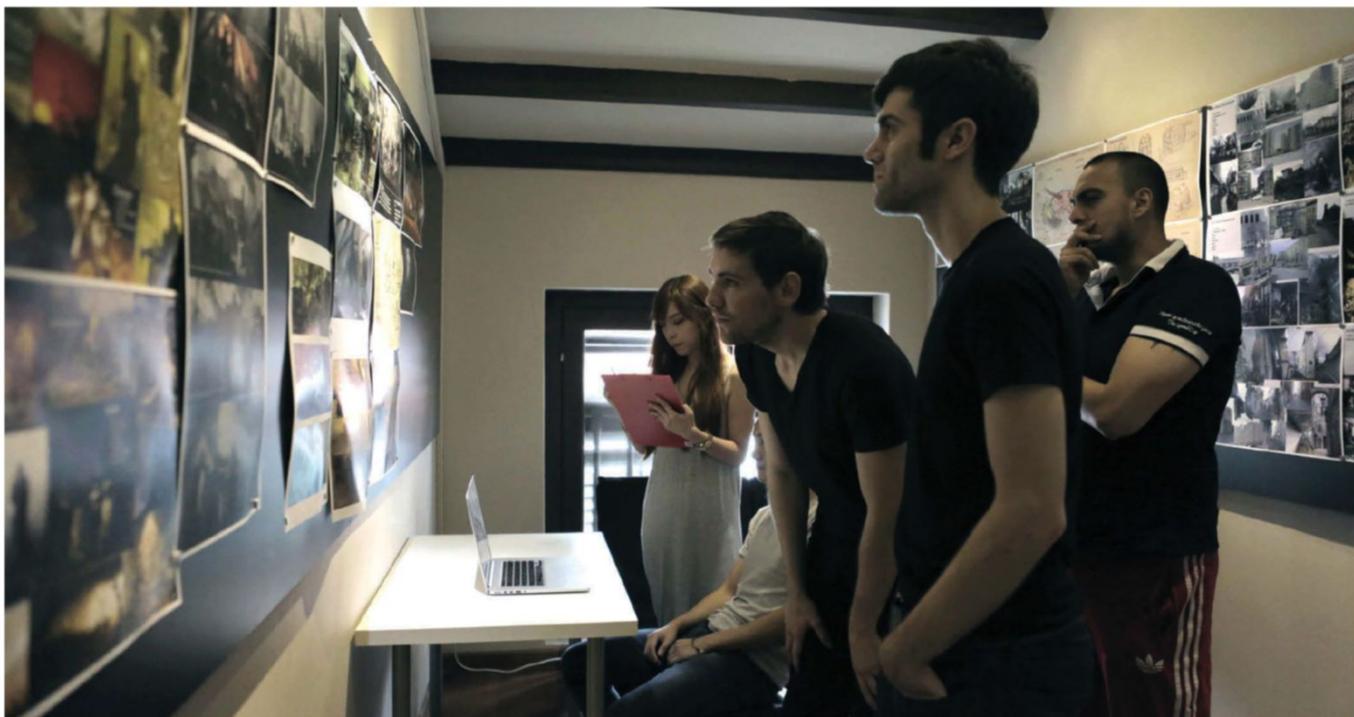
Industry veteran Feng Zhu founded both Feng Zhu Design and the FZD School of Design. The school's core focus is to train students for a career in the entertainment design industry. FZD Media is soon to follow, aimed at film and videogame production.



Feng Zhu, Founder, Creative Director



Ben Mauro, Concept Designer



► phase and disregard things such as required technology, budget and difficulty levels.” The FZD team just let their imaginations run wild and get clients hooked on the ideas presented. This is usually the most fun stage for all IP designers. “Once our designs get past the initial stages, we start tailoring them to specific industries,” Zhu reveals. “For example, videogames have technology limitations, films often have budget limitations and toys have manufacturing limitations.”

The IP industry moves fast, however, with clients always looking for the most vivid and unique imaginations. That’s why FZD has recently introduced new staff to generate fresh ideas and design. “I brought in three professionals from the

“ We never over-promise to clients. Instead, we just focus on delivering cool designs and try to always over-achieve what was originally asked for ”

Weta Workshop and one from Paris,” Zhu tells us. “This is because creating new IP is all about invention. Having a great team allows us to bounce ideas and manipulate concepts fast.”

Having notable concept skills and a killer portfolio is a must, but other skills and interests are important, too. “Here at FZD, we prefer designers

who are well read and knowledgeable in history, science and popular culture,” reveals Zhu. “You must also love movies, games, fashion, toys, animals, new technologies and anything else that’s deemed contemporary or cool. It’s important to be able to communicate with designers who share similar interests, too.”

But his passing on of knowledge doesn’t end with sound bites in interviews. Zhu is one of the few professionals to have actively sought an opportunity to share their wisdom with other aspiring designers. He noticed a major gap in the quality of entertainment concept design in Asia back in 2009, which led to the founding of the FZD School of Design. “Back then and even now, the US and

ALTERED CARBON

CHECK OUT THIS ILLUSTRATION CREATED FOR THE BOOK NUTHIN' BUT MECH, AND FIND OUT HOW PHOTOSHOP WAS INSTRUMENTAL IN ITS COMPLETION

This book project was developed with a friend who was creating a blog called *Nuthin' But Mech*. This was then expanded further into a book series, which focused on robotic design. I decided to come up with a series of portraits of different types of robots, from future worlds with varying technologies and design aesthetics. It was a very fun project to be involved in and I pushed myself a lot, using ZBrush and Photoshop to make what you see here. By the end of the project, I'd brought my technical skill set up a few levels, which allowed the designs to really stand out.

“Sci-fi art is typically dark and moody, so using a white background implies something futuristic and modish”



01 ZBRUSH RENDERS

ZBrush was used to sculpt and output to a very high resolution. Renders were imported and layered in Photoshop, affecting the image with Lighten, Overlay and Multiply blending modes. These options allow you to quickly create a highly detailed design.



02 SET UP THE ILLUSTRATION

Presenting the initial renders on a white background looks nice and clean. Sci-fi art is typically dark and moody, so using a white background implies something futuristic and modish. This helps to showcase the design and make it stand out.



03 COMPILE RENDERS

Some renders are more metallic. I cut out around the eyes to really sell the difference between organic and robotic areas. At this point, everything is detailed, but also really flat. This is a positive, as it means I can add all my Photoshop techniques to this and create something really nice.



04 DETAIL THE IMAGE

Layer your images using Overlay, Soft Light and Lighten blending modes to make the skin feel much more vibrant. You can see how these have helped create harsh edge lighting on the left side of this face and highlight the saturated red and yellow skin tones.



05 DECALS AND TEXTURES

Here you can see a page of the textures and decals used to detail the final image. These are a combination of personally made logos, barcodes, photos of skin textures and hairs from photographs of ageing faces. Royalty-free tattoo designs were modified and added as well.



06 SPECIAL EFFECTS

Curves and other colour adjustment layers were used to add a blue tint to the image. More photo textures were applied on top using a Soft Light blending mode, adding noise. Film Grain, Gaussian Blur, Smart Sharpen and Lens Correction filters were also added to create chromatic shift.

▶ Western European markets completely dominate the concept design scene,” Zhu explains. “Japan has always been strong, but they’re a self-contained industry. Having taught since 1999, I wanted to get back into education and focus on the growing industry out here in Asia.”

The videogame and film industry is expanding like crazy in countries such as China and Korea. In Eastern Europe, the demand for quality design has also risen. “Having a studio on this side of the globe has opened up a lot of doors,” says Zhu. “Especially with regards to the investment side of things. These countries all want top designers to help them build up new IPs.” The FZD School of Design aims to teach students how to supply this demand.

Interestingly, each and every designer at FZD acts as a part-time teacher at the school. This directly affects the way they now work and what they design with. “The MacBook Pro laptops with Retina display are perfect for mobility between the studio and the classrooms,” Zhu tells us. “In the studio, the laptops are connected to external monitors for additional displays. In the classroom, they’re connected to 1080 HD projectors.”

A majority of the work produced at both FZD and the FZD School of Design is completed using Adobe Photoshop CS6. “All of us basically grew up with Photoshop, so we know this software well,” explains Zhu. “I started my pro-career with version four.” Together with the Wacom tablet, the team can pretty much produce any client work using Photoshop. Other supporting software they use includes ZBrush and SketchUp.

However, Zhu emphasises that without a doubt, Photoshop is the best and most powerful software out there to do what he does. “It’s so versatile, meaning that we can apply it to any project that comes our way,” he admits. “One of the best features of Photoshop is its backwards compatibility. For example, a brush that I made back in CS1 can still be

“One of the best features of Photoshop is its backwards compatibility. For example, a brush that I made back in CS1 can still be opened up in CS6”



opened up in CS6. This allows our artists to trade brushes, shapes and other settings across different versions of the software.”

Custom action keys are also endorsed, offering up a ton of quick shortcuts to speed up workflow. “I mostly use my flip canvas key,” Zhu says. “Flipping or mirroring an image is one of the best ways to check the quality of a composition.” Zhu also loves the Window>Arrange>New Window option in Photoshop. “This allows me to have two of the same image open at one time. I’ll throw a Full Screen view of the image open on my secondary monitor and use my main monitor for the zoomed detail work,” he explains. “Since the images are updated in real-time, I can check both detail and overall effects at the same time.”



Above, Death Dragon: This is a test painting to demonstrate Photoshop’s layer tools. It started with a loose black-and-white sketch on a Multiply blending mode layer. Random textures were applied to capture the look and feel of the scene © Feng Zhu, Feng Zhu Design Inc

Painting based on the book Roadside Picnic: This image started with some pictures of Hong Kong and various ground vehicles. Overlay layers were used often to blend photos together. Color Balance and Hue/Saturation were used to balance the overall tone © Feng Zhu, Feng Zhu Design Inc

■ A DAY IN THE LIFE

ZHU TAKES YOU THROUGH THE FZD SCHOOL OF DESIGN TIMETABLE



10:10 | **EARLY MORNING CRITIQUE**
Here, Thomas Brissot looks over the students’ work. Every designer at FZD also teaches at our school.



10:30 | **LIVE PRESENTATION**
All student works are printed and presented on custom-built boards. This setup closely mimics real-world studio presentations.



13:00 | **PRODUCTION MEETING**
Every day, the art department will get together for a meeting after lunch, pouring over daily tasks.



ROADSIDE PICNIC
- STALKERS FIND ARTIFACT.



14:00 | **SCHEDULING**
Meetings with the production assistants really help to keep tasks on schedule at the school and studio.



17:00 | **TIME OUT**
Videogame and coffee time. This is a great way to relax towards the end of the day, as well as doing some personal research.



19:30 | **DONE FOR THE DAY**
At around 7:30pm, Jojo, the studio pet, will start bugging me to go home. Time to lock up.

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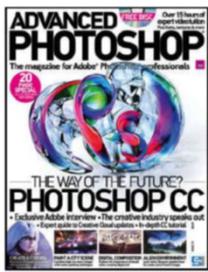
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Tajikistan

8 million people

142 000 km²

Kyrgyzstan

6 million people

198 500 km²

Uzbekistan

30 million people

447 400 km²

Turkmenistan

5 million people

491 200 km²

Mongolia

3 million people

1564 100 km²

Kazakhstan

17 million people

2724 900 km²

■ Smoke effects

The black-and-white photo of the smoke was used in Screen mode

■ 3D beginnings

At first, I rendered a simple 3D model of the pie using a plain grey material, so I didn't worry about perspective and shadows

■ Add textures

I mixed some textures and photos in masked groups and used them in Multiply mode above the 3D shot

■ Add details

Some of the small details were drawn with my tablet pen

■ Further details

Other details are simple, free 3D models rendered in grey and coloured with Photoshop

■ Landmarks

For famous sights, I made plain 3D models and textured them in Photoshop using photos



BUILD INFOGRAPHICS WITH A THEME

ANTON EGOROV
www.behance.net/egorov

Anton Egorov is a freelance CG artist who has worked for clients including Toyota, Japan Tobacco International and Saatchi & Saatchi LA. He created this infographic on the area and population of Central Asia and Mongolia

for a client. He explains how to create a theme with data: "Usually, after collecting the information, it's just a bunch of facts, some pages of text and a couple of fearful tables into the bargain. From this junk, we should carefully extract nice and pretty data that we

want show to our viewer. Ideally, you can describe your purpose with one word. But usually it's several ones. In my case, it's something + something + entertainment. Despite that, I still respect fully utilitarian infographics."

15 WAYS TO MASTER INFOGRAPHICS

PROFESSIONAL DESIGNERS SHARE THEIR TOP TIPS FOR CREATING INFORMATIVE AND VISUALLY APPEALING GRAPHICS THAT WORK HARD TO REPRESENT THE GIVEN DATA



COLOURS



SUGGESTED TYPEFACES

Merrweather Bold	AaBbCc0123
Lora Regular	AaBbCc0123
Substantia	AaBbCc0123

© Sabrina Smelko, created for Bright Almond

01 CLIENT REQUIREMENTS

I met with the great people at Bright Almond over dinner. We chatted about their needs and I gathered as much information about the project as possible. At this stage, they also supplied me with their brand guidelines that specified the colours and fonts I had to use, so I could think about a look and style to execute in.



02 EXPERIMENTATION

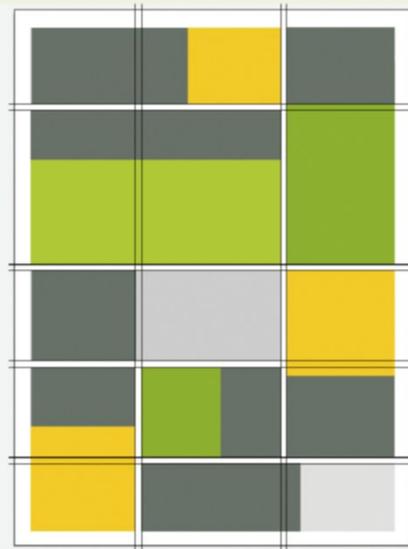
As Bright Almond spent some time fishing for statistics, I started playing with styles, shapes and the overall look of pieces in Illustrator before diving into anything too specific. After this, I was supplied with a long list of statistics from which I could pick and choose the best nuggets of information.



HOW TO PLAN AN INFOGRAPHIC

SABRINA SMELKO
www.sabrinasmelko.com

Sabrina Smelko, illustrator and designer, shares her top tips for planning an infographic: "The first step to creating a great infographic is gathering information – be that from a client or not. You need to ask: What's the mood of the infographic? What are the dimensions of the piece? What is the style? What medium is it being created for? But most importantly, you need the statistics. They are the bones that all great infographics are based on. The right kind of stats are also important: the more direct, the better. Any time you can use concrete numbers or percentages, the more hard-hitting the graphics."



03 PUTTING IT ALL TOGETHER

Once I established a look, I laid out the boxes of soon-to-be text and graphics using a grid to ensure the infographic would be visually balanced. By this point, I had established a look and a layout, gained knowledge of the dimensions, purpose and usage of the infographic and was supplied with colours and fonts, so it was a matter of filling in the blanks. The only task left to do was to translate the statistics into icons and illustrations in a visually pleasing and educational way.



INFOGRAPHICS IN A DIGITAL AGE

JONATHAN QUINTIN
www.dribbble.com/STUDIOJQ

Jonathan Quintin, founder and creative director of STUDIOJQ, created this screen printed wedding invitation infographic to celebrate the lives of a couple getting married. He says that you need to consider how people will view your infographics: "It's extremely important to consider all media types and where the viewer will see your infographics. When the big rave for infographics started, most designed for a standard web format, but these days you need to consider animated elements and better ways to tell a story. This helps to deliver [the data] in a much more visual and interesting way."

■ Project focus

This image is a single screen from an interactive infographic called Notorious James Bond, created by Alexis Cuddyre, Christina Winkless (www.christinawinkless.com) and David Paul Rosser (www.davidpaulrosser.co.uk)

■ Focal design

Each actor was labelled 'Notorious for...', which influenced the design of the hero image

■ Create balance

We included the same amount of supporting data on the right-hand side as a secondary way of comparing across all the actors

NOTORIOUS FOR...

2006
CASINO ROYALE
★★★★★

2008
QUANTUM OF SOLACE
★★★★★



DANIEL CRAIG



BEING LEAST LUCKY WITH THE LADIES

■ Add context

Last, we added a third level of data along the left-hand side in the format of a timeline, where all the movies were listed with their respective ratings in order to provide additional context

■ Pick an angle

This was based on data released by Information is Beautiful. We looked at the data and decided our story was going to be on what each actor was notorious for, be it the highest number of kills, or the number of times the actor was presumed dead

© Marianne Taylor



USE INFOGRAPHICS TO TELL A STORY

ALEXIS CUDDYRE
www.alexiscuddyre.com

Graphic designer Alexis Cuddyre has worked on data visualisation projects for a range of clients through her current employer, Digit. She tells us: "If the aim of your

infographic is to tell a story, it's very important that you don't just include absolutely every single data point that you've captured. It is the responsibility of the team, not just the designer, to make sure the visualisation has a carefully curated point of view. On the other hand, there are really beautiful infographics, especially in the interactive world, where the point of the piece is less about explaining a single story and

more about encouraging the user to explore and play with the data." She collaborated with two other designers to produce this 'Notorious James Bond' piece, which was entered into the Information is Beautiful awards run by David McCandless, a London-based author, writer and designer. The full interactive piece is available to view at <http://notoriousbond.info>.

© Alexis Cuddyre, Christina Winkless and David Paul Rosser

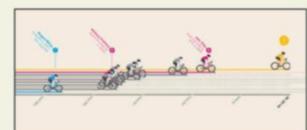
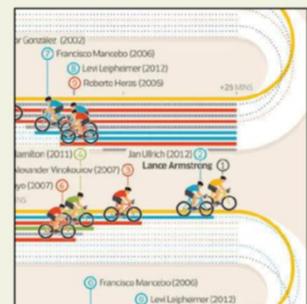
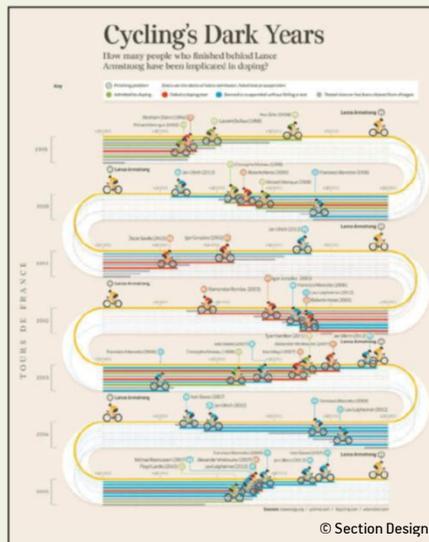


PRIORITISE THE INFORMATION

PAUL BUTT
www.sectiondesign.co.uk

Paul Butt is a freelance designer and has worked with clients including the BBC, *Wired*, *Which?*, *GQ*, the *Financial Times* and Ubuntu. When creating an infographic, he explains that: "For me, information has the central priority, with graphic design playing the supporting role in presenting it. I try to approach projects with a rational process and everything has to have a reason for being on the page. With that said, there are often little design tweaks and flourishes that can be quite subtle, yet can really add character to a piece. However, they should not obscure the main point of the graphic."

Butt has a set procedure for ensuring that the information doesn't get lost in the design: "I try to work to a defined grid where I'll lay out a wire frame of the information, and then work out how to go about the aesthetics. Always question what you are doing and think how other people might interpret the work. Getting other people's opinions can be very valuable, as the design should be as accessible as possible."





CREATE MIXED MEDIA INFOGRAPHICS

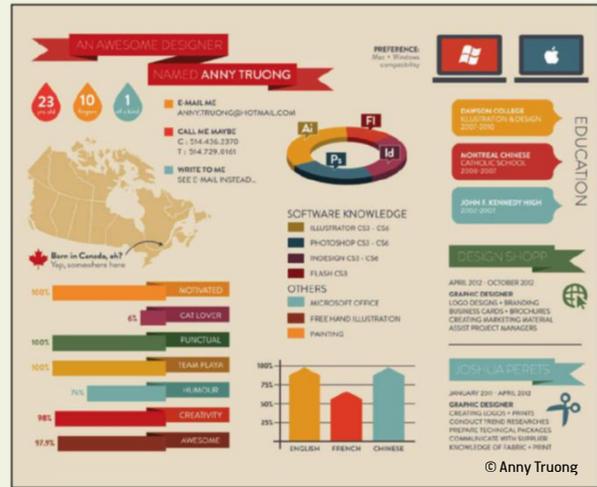
JAYMIE MCAMMOND
www.jaymiemcammond.com

Designer, illustrator and letterer Jaymie McAmmond has worked for a huge number of well-known clients. This amazing infographic artwork was created as a site-specific mural for Starbucks, Toronto, and the actual mural stands at 10 x 20ft. It was created using mixed media tools including pencil, paper, chalk, charcoal, Illustrator and Photoshop.

"When designing this type of mural, I begin with sketches to determine content, hierarchy of information, composition and typography. During this phase, I also draw any spot illustrations I want to include. Although it might be quicker to draw these digitally, I find I get more control and accuracy on paper. Next, I redraw the illustrations and assemble the final composition in Illustrator. Lastly, I add texture and depth in Photoshop.

Since Photoshop brushes don't work at this scale, all of my textures are hand crafted, scanned and imported as separate layers. Although the industry standard for printing murals is 100-150dpi at full scale, I work at 250dpi to retain maximum detail in my textures. At the end of a project, my files can be upwards of 20GB per image before flattening – a speedy processor and extra RAM can really help with this."

One key element of McAmmond's work is the typography: "Not all infographics need typography to be successful. There are lots of beautiful infographics out there that have no typography at all. However, I always get really excited working with type. Choosing the right typefaces is like choosing the right cast for a film. The information is like a script and the typography are the actors that give it meaning and bring it to life."



CREATE AN INFOGRAPHIC CV

ANNY TRUONG
www.behance.net/annitron

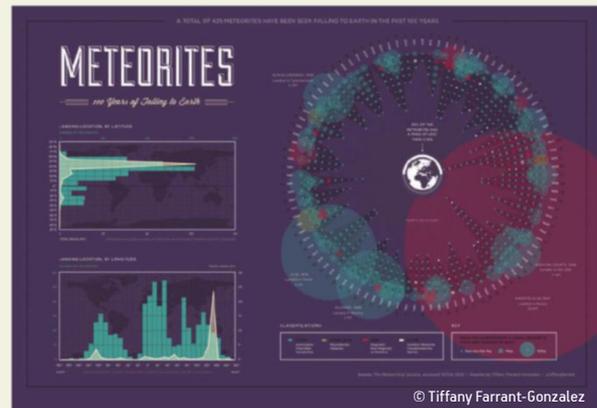
Anny Truong, a graphic designer for April Gold Bags, is one of a growing number of designers who have applied infographics to their CV as a unique way of presenting information about themselves. Truong advises to keep things simple: "Infographics are meant to present complex information quickly and clearly. The last thing you want is to confuse the viewer with something that was meant to be simple. Keep it clean, concise and visually appealing. A little bit of humour or personality doesn't hurt either."

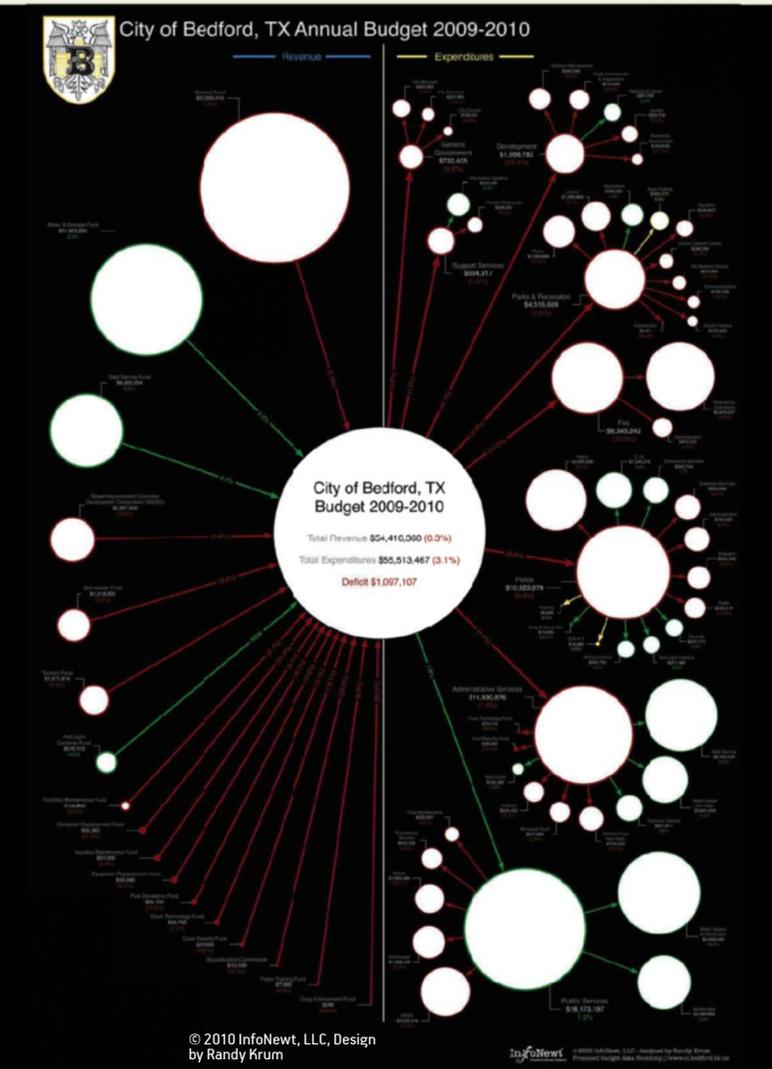


FIND GOOD DATA TO ILLUSTRATE

TIFFANY FARRANT-GONZALEZ
www.tiffanyfarrant.co.uk

Freelance information designer Tiffany Farrant-Gonzalez has a lot of experience when it comes to working with data. Having worked for companies including Google and American Express, she says: "The Open Data movement has recently seen both countries and large organisations release previously hidden data out into the world. This now means that there is a fantastic array of sources out there to visualise: from the economy and healthcare to the extinction rate and environmental data. The Guardian Datablog (www.guardian.co.uk/news/datablog) keeps an A-Z list of open data sources and Andy Kirk, who runs www.visualisingdata.com, has also compiled a fantastic list of open data sources as well as services that work with or curate social, map-based, weather and travel data."





DON'T FORGET THE DATA

RANDY KRUM
 www.infonewt.com

Randy Krum is a well-known name in the world of infographics, as the man behind www.coolinfographics.com, a collection of the best

infographics around. He is also the president of InfoNewt, an infographic design and visual consulting company. He explains why infographics are so appealing: "The science behind why infographics work is very compelling. The Picture Superiority Effect states that audiences are likely to remember 65 per cent of the content presented if the text is combined with visuals to convey the message. Compare that number to only ten per cent remembered by audiences from text alone, and it's clear that this is a huge advantage to anyone that uses information design to tell a story in an infographic."

Krum explains how a designer should approach data if they are looking to create an infographic for the first time: "Design infographics to tell a story really well. Most readers will only look at one for five to ten seconds, and not at the whole thing. An infographic designer needs to focus on communicating the main message of the design in that short amount of time in order to successfully reach most of the audience. Don't include extra data just because it's available, as that will confuse and clutter the design."



INJECT HUMOUR INTO INFOGRAPHICS

INFOGR8
 www.infogr8.com

infogr8 designed this quirky infographic based on a survey by

GetLenses. The agency was tasked with creating a visual story reflecting the frustrating problems glasses wearers suffer in 2013. The design proves that infographics can be fun: "The data doesn't have to always be serious, but it must be accurate in order to hold integrity. Each project has different objectives, audiences and formats to consider. The way we approach the data needs to reflect that each time, with open, fresh and innovative thinking."

The company has some essential advice when it comes to introducing humour: "It's crucial that the data never gets lost in the design, regardless of the angle you're taking. Without being able to grasp the subject at hand straight away or at least have a basic understanding of it, you've just created an attractive piece of graphic design. However, with this specific infographic we were given a bit more freedom by the client and therefore decided to go with a more playful, humorous direction that fitted the target audience and the message we were trying to convey."



CAPTIVATE YOUR AUDIENCE

LAWRENCE WHITELEY
 www.wond.co.uk

Lawrence Whiteley is a designer and director at Wond. He explains

that creating an infographic that is easy to understand in a glance is "not as crucial as designing something people feel is worthy of a glance. A captivating design whets the appetite for soaking up the information. If you give the viewer curiosity then you have a hook, opening us up to learn." In order to achieve this, he advises: "A hierarchy of design helping the viewer to navigate and a nice amount of breathing room are a solid foundation, but it would be nothing without a seductive colour palette and some graphic flair. Overcrowding will put people off."





STAND OUT FROM THE CROWD

GARY CORR
www.garycorr.co.uk

One difficult thing to achieve with infographics is balancing lots of information in one artwork. This is something that Gary Corr has achieved in his CV project. The majority of the work is based on typography, so it was important to get all the elements weighted correctly for it to work. "Typography played a huge part in my CV. This was like a sort of cover letter for me, but using nice typography. I also made it into a nice piece of visual art. I wanted to create something that was bold and stood out, creating a memorable style that communicates quite strongly. A fair bit of planning was involved: first, you need to decide which information is going into the CV. As well as the usual CV info, I wanted to include some lighthearted facts that would paint a picture of my personality. Also, I spent time researching others that had been already done. I wanted to create an original layout that I hadn't seen before which would stand out. I used an unusual shape and fold to achieve this."



Gary's infographic CV has an original layout that folds down small so that it is easy to carry around for networking purposes



Thinking outside of the box will make Corr stand out from the many other CVs received by design agencies every day – a definite edge as a recent graduate

HOW TO LOOK AFTER YOURSELF

DON'T SUFFER IN SILENCE
Ask to someone you can trust. They could be your mum or dad, a sibling, cousin, friend, teacher, spiritual adviser.

AND
Sometimes if you are having a tough time, it is important to know you are not on your own and that someone is there to help and they can help.

YOU'RE NOT ALONE

MAKE A LIST of all the things that make you feel down
✓ what do you like about yourself? ✓ what have you done recently? ✓ what are your strengths?

TAKE A BREAK
Do something that you really enjoy. Relax. Take a nice bath or watch a film. Have a good hair and make time. This really can work.

EXERCISE
Exercise can help you feel more in control and positive, which helps when you are worried or stressed. It also helps you to feel good about yourself. So, when you feel to concentrate better.

EAT!
There really is a big world of health snacks.

NEW SKILLS
You have a lot to offer. Why not learn a new skill, or start doing something for charity, or volunteering? You're allowed to feel good about helping others... we all need it.

ALCOHOL & DRUGS
LOOK DON'T WORK AFTER YOU

IMPORTANCE

© Kimberley Glazebrook and NHS 5 Boroughs Partnership



ALWAYS CHECK YOUR FACTS

KIM GLAZEBROOK
www.kimberleyglazebrook.co.uk

Kim Glazebrook is a graphic and web designer, and she created this infographic for NHS 5 Boroughs to help young people deal with depression. When working for clients like the NHS, it is important to make sure that your facts are correct when creating your design: "With an infographic, and especially this one, it is vitally important to check the data is correct, as providing incorrect advice could be very harmful."

2011 Blackpool & Flyde Graphic Design Intern Yellow Design, Belfast

2010 HND Belfast Metropolitan College Freelance Design

2009 Assist Payroll Officer BHSCT

2008 Mortgage Admin Alliance & Leicester

2007 Branch Sales Advisor Bank of Ireland

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gary_corr@hotmail.co.uk

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MAKE YOUR INFOGRAPHIC EASY TO SHARE

JOHN PRING
www.designbysoap.co.uk

John Pring is the director of Inbound Marketing and Content

Creation at Designbysoap. He explains the importance of making an infographic easy to share so that it has the widest reach:

“Ensure the page you publish the infographic on has social media sharing buttons, making it easy for the reader to share the content. You can include any number of social platforms for a user to engage with, but I would certainly recommend including Twitter, Facebook, Pinterest, StumbleUpon and Google+.

Include a HTML embed code with your infographic, to allow people to copy and paste the code to embed the infographic on their own site. An added benefit of this is that you can include a credit link back to your own site in the embed code, sending in more traffic.

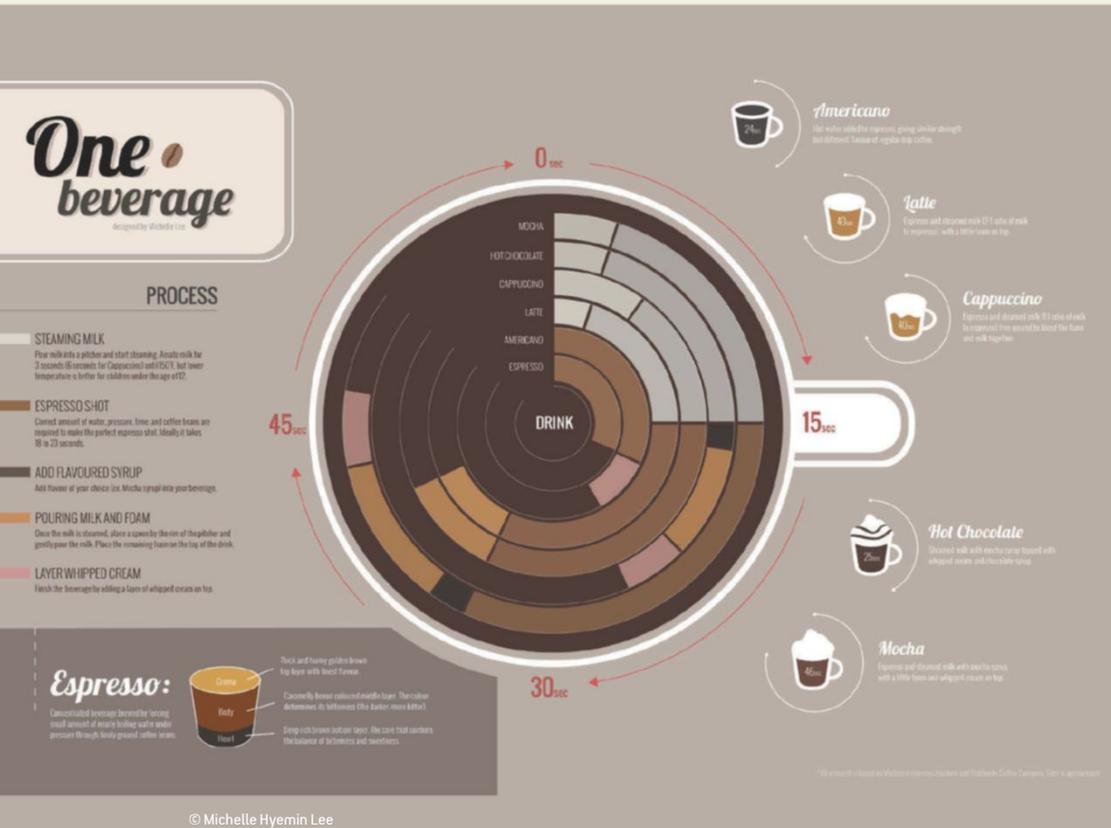
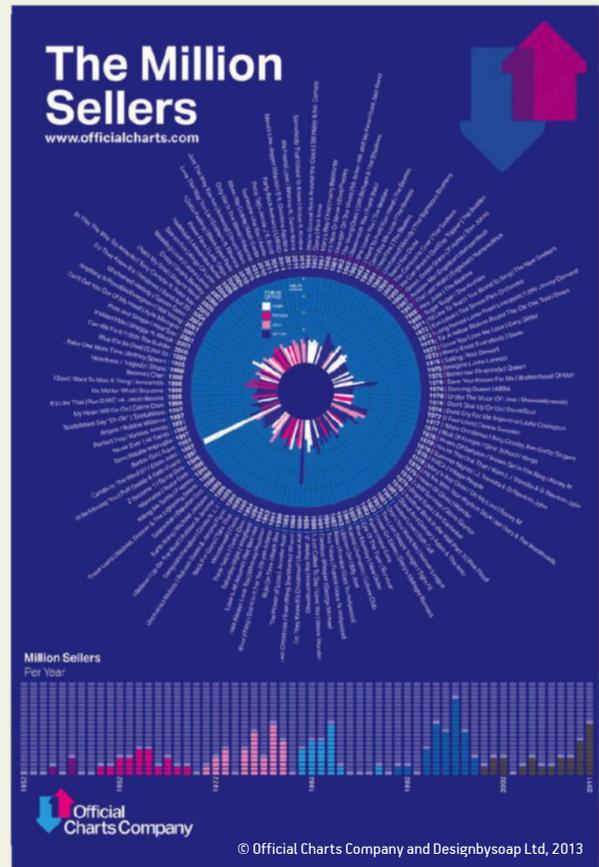
In order to encourage sharing, you need to think about three main elements; the data, the design and the subsequent promotion of the artwork.

The data is integral to the success of your infographic, as it is the angle from

which you decide to approach the information. The data should be at least one of three things: informative, educational or entertaining. Similarly, the story is hugely important – much like a journalist does, it’s better to approach and visualise the data with a story in mind.

The design is a crucial part of encouraging sharing – you can have the most interesting data in the world and a great angle to approach, but if the design is poor then you’ll struggle to effectively promote the infographic and will be unlikely to see much engagement in the way of social media sharing.

Lastly, the way in which you promote and spread your infographic will dramatically affect how it’s shared across social media platforms. Publishing an infographic on your site and submitting it to a few infographic submission sites will likely result in only a handful of social shares, whereas approaching an influencer such as Mashable and getting your design published on their site will almost certainly give you hundreds (if not thousands) of social shares.”



PICK THE RIGHT COLOUR PALETTE

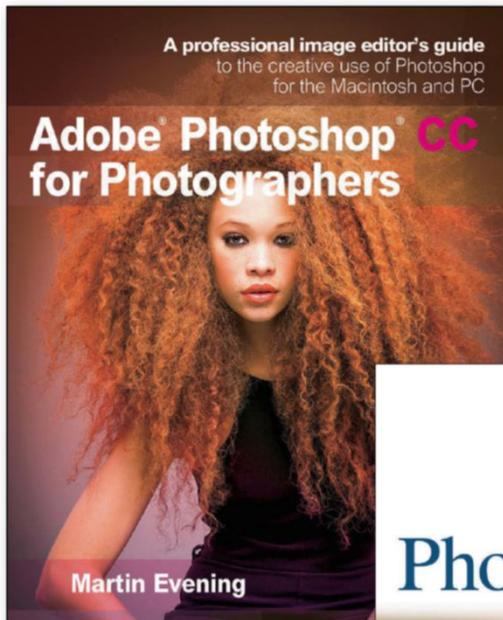
MICHELLE HYEMIN LEE
www.milee.co

Michelle Hyemin Lee created

One Beverage, an infographic that visualises the process of making a drink using an espresso machine. Information is delivered in a circular graph to resemble both a cup and a clock, and is based on Starbucks Coffee Company’s Masterna espresso. An important part in the creation of this graphic was a relevant and simple colour palette: “When designing One Beverage, I selected colours in a subtle range of browns and warm greys to visually suggest the topic and contribute in efficiently organising and delivering the information. Subtle and neutral colours are chosen not only to visualise, but also help the viewer to easily read and understand the information. I believe that choosing a relevant and effective colour palette is one of the most crucial tasks when designing an information graphic, because it is a dominant communication tool. It can effectively suggest the content at glance. An irrelevant or eyesore colour palette can repel the viewer from reading the information or convey the wrong message.”

Focal Press and You.

BOUND TO CREATE

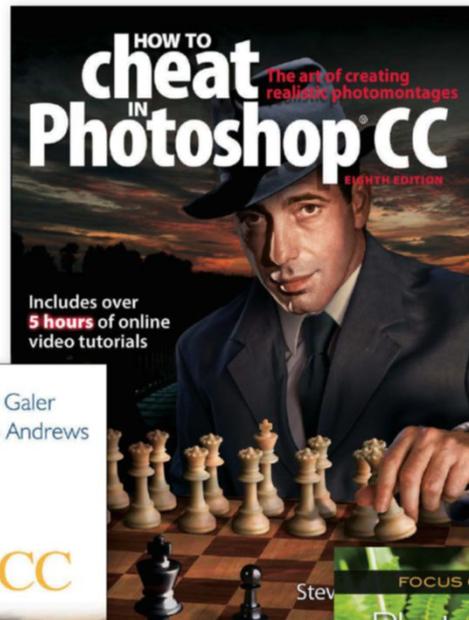


ADOBE PHOTOSHOP CC FOR PHOTOGRAPHERS

MARTIN EVENING

Written by a renowned professional photographer for photographers, this bestseller has been fully updated, packed with professional examples, step-by-step tutorials, and 750+ colour images. The accompanying website features sample images, tutorial videos, and more!

9780415711753 • £29.99

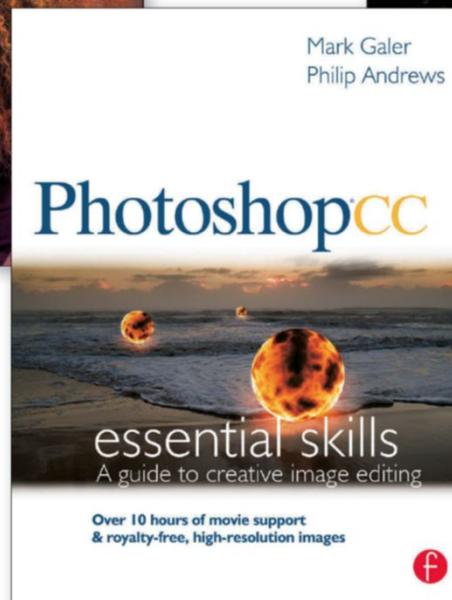


HOW TO CHEAT IN PHOTOSHOP CC

STEVE CAPLIN

Learn all the techniques you need to create and master the art of photomontage, delivered in easy to follow step-by-step tutorials by master artist Steve Caplin. The book's popular website delivers even more resources such as video tutorials, an "Ask the Author" forum and more!

9780415712385 • £27.99

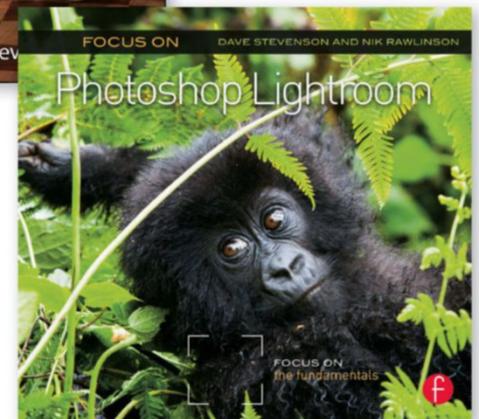


PHOTOSHOP CC: ESSENTIAL SKILLS

MARK GALER & PHILIP ANDREWS

Combining real world examples, step-by-step projects, and professional advice, this book and its companion website (with 10+ hours of movie tutorials and supporting files!) provides the ultimate learning experience for beginner to intermediate Photoshop users.

9780415715713 • £27.99



FOCUS ON PHOTOSHOP LIGHTROOM

DAVE STEVENSON & NIK RAWLINSON

Learn the fundamentals of Lightroom and how to use the different Lightroom modules: how to import, organize, and sort your photos, edit them, create a book, video clips, or a slideshow, and how to make a great print.

9780415663236 • £12.99

PRO RETOUCH SECRETS

DISCOVER EVERYTHING YOU NEED TO KNOW ABOUT A DIGITAL FASHION DESIGN WORKFLOW, FROM SKETCH TO PHOTO SHOOT TO RETOUCH

The world of fashion employs a host of digital artists, all of which are tasked with creating visuals that promote beauty and clothing. It's an art form in which digital illustrators and retouchers use Photoshop to achieve otherwise impossible results – designs that form the basis of colour, appearance and attitude.

In this feature, we expose all relevant fashion workflows, leading to the most prevalent – fashion retouching. All roads lead to discovering particular Photoshop tools that are applied to create stunning visions on screen and in print. But to get there, you'll have to start with the basics.

This feature kicks off by showing you how to conceptualise your own design ideas, as you explore ways to combine colour, texture and mark making. The first half of this feature ends with you finding out just how to translate your ideas into digital artwork.

Fashion illustration is still an important style used to communicate fashion image ideas. Many believe that it has gone from being the sole means of

communication to having a very minor role, but a lot of professional artists still advocate its use; as is proved in these pages. Photoshop Brush tools, layering techniques and more are discovered.

Phase two of this feature then tackles the demands of a fashion photo shoot. Our experts explain exactly what you need to consider to get that perfect snap, ready to retouch in Photoshop. Nearly every fashion photo is run through the software, with retouchers perfecting looks using dedicated tools. These include colour adjustments, layer masks, brushes and Clone tools. You'll find out how to use them in the pages of this feature.

However, no matter how altered or retouched a fashion photo is, it will always have more association with reality and truth than any other format – which is why fashion retouching is oh-so popular. Here, you'll discover how to realise a photographer's vision, mood and intention through your own improved technical understanding, enhanced by the expert advice you will find in the pages of this fashion-based article.

CH



YULIA GORBACHENKO
www.yuliagorbachenko.com



CRISTIAN GIROTTO
www.cristiangirotto.com

This fashion retouch of international model Vanessa Cruz was produced by fashion and beauty photographer Yulia Gorbachenko and high-end retoucher Cristian Girotto. Gorbachenko admits that your choice of model will make or break a shoot. "Your model is the most important element. Be aware that not every fashion model can be a beauty model, and vice versa," she explains. "The most valuable advice I have been given is to work with the best possible models." When it comes to retouch, even the smallest detail makes a huge difference. Girotto explains: "Everything is important in a picture, even the most remote part in the corners. But fabrics need to be as perfect as the skin," he reveals. He also explains how integral it is to colour correct all elements. "Colour adjustments help you replicate original colour and create new tones," he adds. "I use it a lot to correct colour problems that occur after dodging and burning."

MEET THE EXPERTS

DMITRY FOX
WWW.DMITRYFOX.COM



Fashion photographer Dmitry Fox likes to shoot to the specs, helping to minimise the need for extensive photo retouching later on.

IGNASI MONREAL
WWW.IGNASIMONREAL.COM



Freelance illustrator Ignasi Monreal creates fashion illustration wholly with Photoshop brush styles and layering effects.

JULIO CESAR GOMEZ
WWW.JULIOCESARGOMEZ.COM



Julio Cesar Gomez combines CG and photo elements using Photoshop techniques to produce creative fashion retouches.

MARGUERITE SAUVAGE
WWW.MARGUERITESAUVAGE.COM



Self-made fashion illustrator Marguerite Sauvage uses Photoshop to adjust her compositions, being able to import photos and drawings.

MONTANA FORBES
WWW.MONTANAFORBES.COM



Pro fashion illustrator Montana Forbes finds inspiration in a lot of things, including vintage shops, music and cinema.

STEPHANIE WINGER
WWW.PURETOUCH.FOLIODROP.COM



Retoucher Stephanie Winger has her own technique hierarchy, starting with retouching garments, then facial features, then the rest.

YULIA GORBACHENKO
WWW.YULIAGORBACHENKO.COM



Fashion and beauty photographer Yulia Gorbachenko loves the way Photoshop lets her break the rules to create dynamic images.

CRISTIAN GIROTTO
WWW.CRISTIANGIROTTO.COM



Retoucher Cristian Girotto finds every single tool and option in Photoshop useful, especially the Clone, Dodge and Burn tools.

▶ PLAN YOUR ILLUSTRATION

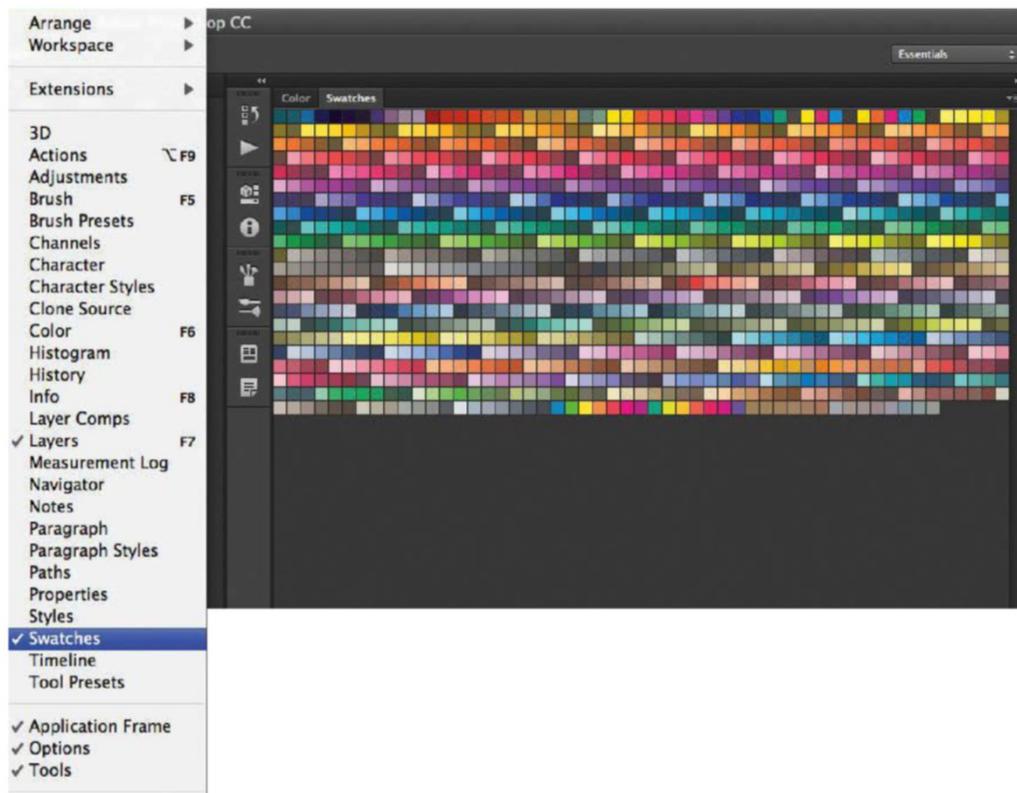
DISCOVER WAYS TO CONCEPTUALISE, COLOUR AND TEXTURE FASHION ILLUSTRATION IDEAS

Fashion illustration at its simplest is a device used to communicate ideas. Designs form the basis of colour, appearance and attitude. Not to be confused with figure drawing, fashion illustration prefers a stylised look to a realistic one.

It's about suggestion rather than detail, but before pencil can be put to paper, or stylus to tablet, illustrators will bring together a collection of resources to inspire their designs. Experimenting with swatches, textures and pose also helps to keep an illustration fresh.

Fashion illustrator Montana Forbes (www.montanaforbes.com) finds inspiration for such things in all walks of life. "I'm mostly inspired by walking around the different London boroughs and observing how people wear their clothes and the variety of dress among the fashion tribes," she reveals. "Also, visiting art galleries and collecting vintage clothes and magazines, as well as watching classic films and listening to music, is a big help."

It's essential to have a passion for fashion and be able to reinterpret it from a personal perspective. This will help you to translate your ideas digitally, be that drawn or photographed and retouched. Though instructions provided by a client are important in a fashion concept, it is ultimately dependent on the illustrator's focus and creativity in the initial stages of conception and idea generation. Here, Forbes explains how to make fashion concepts your own.



■ COLLATE SWATCHES

Putting together various mood boards helps you to set the tone for colours in your design, as well as silhouettes and a general style aesthetic. This influences and serves as a point of reference for your personal illustrations. Source most of the imagery from past and present magazines. At times, the boards will also include other materials, such as fabric samples, leaves, feathers and flowers that you can find lying around. Putting together mood boards is an important part of the creative process and essential to how fashion illustrators work. Not everyone transfers swatches into Photoshop, but with the HUD Color Picker and the ability to save specific swatches in the Swatches panel, it can't hurt.

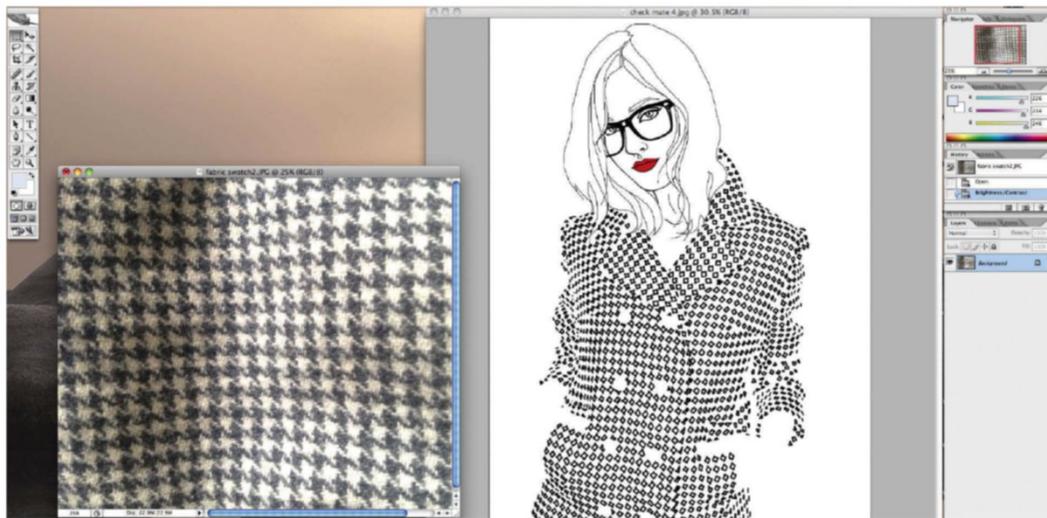
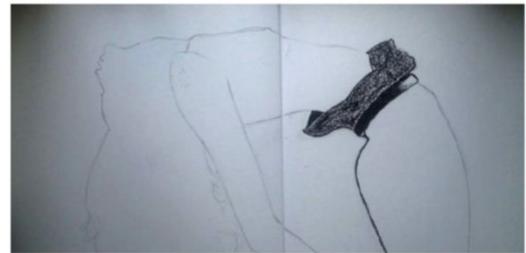
■ THE SKETCH PHASE

Once you have a full brief, the first thing to do is research poses, along with the clothing and accessories for the composition. Start with loose sketches of a couple of ideas until a stronger image starts forming. This stage is usually done using HB pencils. When working on portraits or accessories, sometimes a mix of pencil, pen and pastels gives you a stronger definition of the features. Scan your drawings directly into Photoshop, then clean the composition, getting rid of any unwanted marks and redefining the drawn lines. Adding detail, patterns and colour is mostly done digitally.



“I’m mostly inspired by walking around the different London boroughs and observing the variety of dress among the fashion tribes”

MONTANA FORBES / WWW.MONTANAFORBES.COM

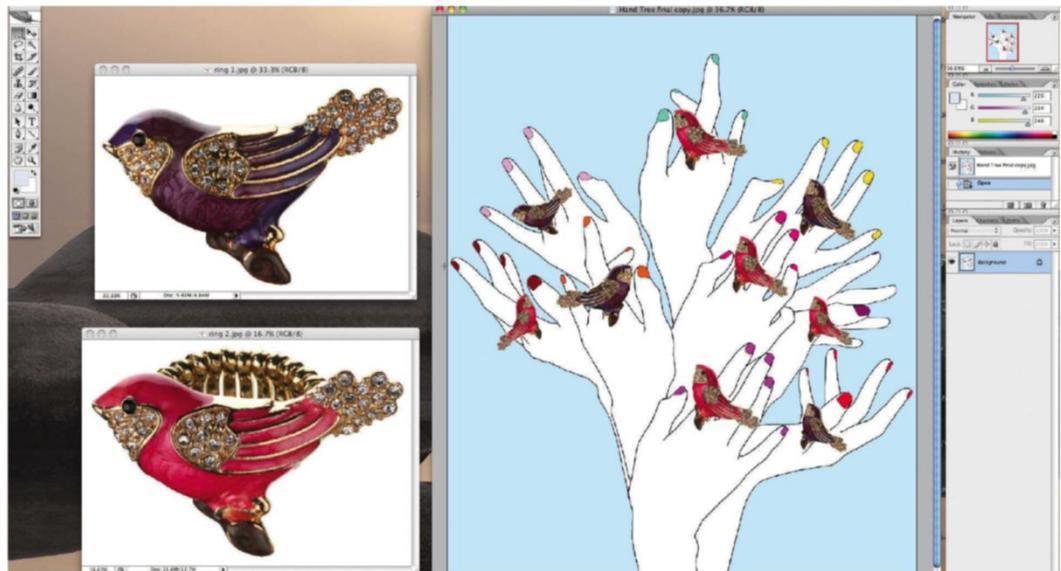


■ COLLECT TEXTURES

It's easy to find a lot of textures and other samples from vintage and fabric stores around town or when travelling. Often, people are drawn to pieces that have interesting textures; lace being a very popular one. Bold designs like floral, polka dot and houndstooth prints also have a visual impact, reinterpreted as a drawn pattern or when integrated into a digital illustration. Many textures tend to look flat once they're digitalised, however, so the best ones are those that can be scanned directly into Photoshop and still keep their detail.

■ MIXED MEDIA ELEMENTS

Some projects require a bit of experimentation. Where you can, have a few mixed media elements to use as a whole or as part of an illustration. You can use photography, pencils, pens, charcoal or paints, scans of sketches or fabric samples, and of course, digitally produced imagery. Mixed media sources vary between each artist. You could even use your old photographs or ones from vintage magazines. The application of mixed media can enhance or bring an illustration to life, with multiple elements working together to create one eye-catching visual concept.



All images © Montana Forbes

FASHION YOUR SKETCHES INSIDE PHOTOSHOP

MASTER BRUSH MODES AND PRESETS TO PRODUCE ILLUSTRATIVE STYLES

Many believe that fashion illustration has gone from being the sole means of communication to having a very minor role. But a lot of professional artists are still advocating its use. Contemporary styles are being used to promote both merchandise and commercial brands.

Operating in a fast-paced advertising industry has been made possible due to a digital workflow. Photoshop's Undo functionality has been a game changer, with additional tools and options accelerating work development even further. "Cut and paste are the brothers of Undo," adds self-made illustrator Marguerite Sauvage (www.margueritesauvage.com). "These embody how digital programs can be far more flexible. Photoshop becomes useful for everything, from adjusting a composition to repeating a pattern, even importing elements from a photo or from another drawing."

However, fashion illustrators still try to maintain a traditional look, whether that's painterly or mixed media-based. "Using too many filters, pattern overlays or gradients will make your images look overly digitised, monotonous, even unprofessional," warns Sauvage. "You'll still have to include these tools in your own creative recipe, but make their use part of a wider personal process."

Sauvage ensures this by making drawing the most important part of her image-making process. Her images are drawn by hand, using a 2B 3mm pencil, only then scanned in at 450 or 300dpi. "They can either be inked by hand or on the computer," she says. Once scanned, her images are exported into Photoshop for colouring and texturing, using personalised Photoshop brushes, patterns and scanned textures. "I create my own brushes by playing with Pressure, Opacity and Diffusion settings," she reveals.

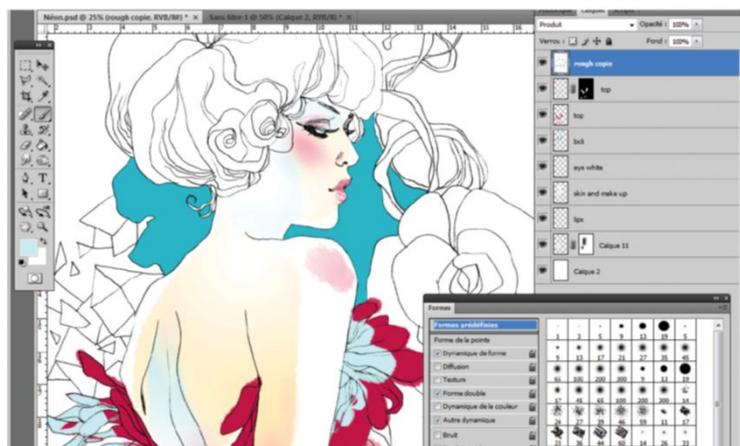
This is something that freelance illustrator Ignasi Monreal (www.ignasimonreal.com) also does particularly well, instead mastering Photoshop's brush presets for his entire creative process. "I can create varying effects using different types, playing with Opacity and Flow for even more versatility," he explains. "I try to create a traditional painted look by working with thick strokes and different textures."

Texture application is important to both our digital illustrators, with Monreal believing that a good example will always make a fashion illustration more vibrant and interesting. "Using digital textures also allows me to implement fabric and metal surfaces that would be almost impossible if I used traditional tools," he explains.



“Photoshop becomes useful for everything, from adjusting a composition to repeating a pattern, even importing elements from a photo or drawing”

MARGUERITE SAUVAGE / WWW.MARGUERITESAUVAGE.COM



LAYER IT UP

I place my black-and-white lined layer on top of my image, set to Multiply blending mode, then start painting to new layers underneath.



001

002

004

003

ILLUSTRATE FASHION USING PHOTOSHOP TOOLS

SEE HOW MONREAL APPLIES BRUSH TOOLS AND FILTERS TO CREATE EXCITING FASHION ILLUSTRATION



001 | Sketching

To begin with, sketch the layout of your illustration using a basic Photoshop brush. Set both Opacity and Fill to Pressure and use a grey colour. It's very important to pay close attention to detail in this sketch phase.



002 | Painting

Start painting every element in the picture on different layers. This allows you to change each one separately. You're now able to apply any effect to a specific part of the illustration whenever you want to, instead of doing it all over again.



003 | Gradients and textures

Adding gradients and textures can be used to add interesting ambience to your fashion illustration. Playing with Opacity and the layer blending modes, such as Multiply and Overlay, will achieve very interesting and unexpected results.



004 | High Pass sharpening

Boost your brush strokes to make sure the illustration has a painterly effect. Sharpen these by duplicating the final image layer, set it to Soft Light and add Filter>Other>High Pass at 2 pixels. The more pixels you add, the more contrast between darks and light you'll achieve.

PREPARE YOUR SHOOT

GET PHOTO ASSETS RIGHT THE FIRST TIME WITH THIS EXPERT ADVICE

If there's been a decline in fashion illustration, then it is mainly due to fashion photography. This is popular with clients seeking images for editorial and advertising. No matter how altered or retouched a photo is, it will always have more association with reality and by association truth, therefore promoting a product more successfully.

However, this all relies on taking a solid snap to begin with, which must ultimately capture a moment that engages your viewer. There are many ways to do this, dependent on many factors. Using props,

maintaining eye contact, creating a sense of mystery with a model looking away, and experimenting with light, movement and angle are all relevant.

The final context of your photo is also important, as photographer Dmitry Fox (<http://dmitryfox.com>) explains: "If your image is for an advertising campaign, the main task is to draw interest to the subject – whether that's clothing, accessories or something else. As for fashion shoots, there are no rules. Sometimes you just take crazy clothes into the studio and experiment until you get the perfect shot."

Fox finds inspiration all around for his shoots, but specifically through cinematic reference. He'll often try to create cool backlighting and other elements in his projects. Trying to capture such effects in the shoot phase minimises retouch times. "Set the studio lights, trying different variations of aperture, view the results on a laptop and if all is well start shooting," he explains. "If you don't approach camera effects seriously then your edits in the post phase will take much longer." Here, he offers more advice on taking that perfect fashion shot.

WHAT TO CONSIDER ON A FASHION SHOOT

FASHION PHOTOGRAPHER DMITRY FOX SHARES HIS PROFESSIONAL SECRETS FOR TAKING GREAT SHOTS

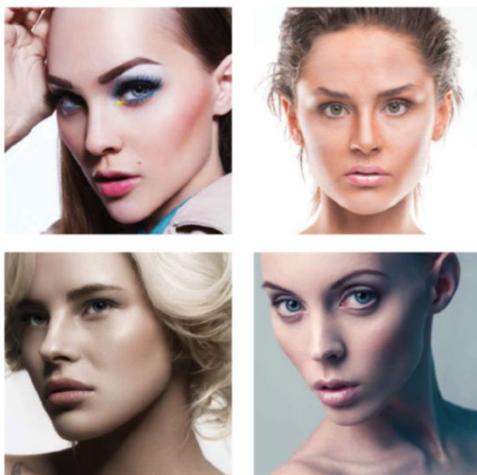


DMITRY FOX
WWW.DMITRYFOX.COM

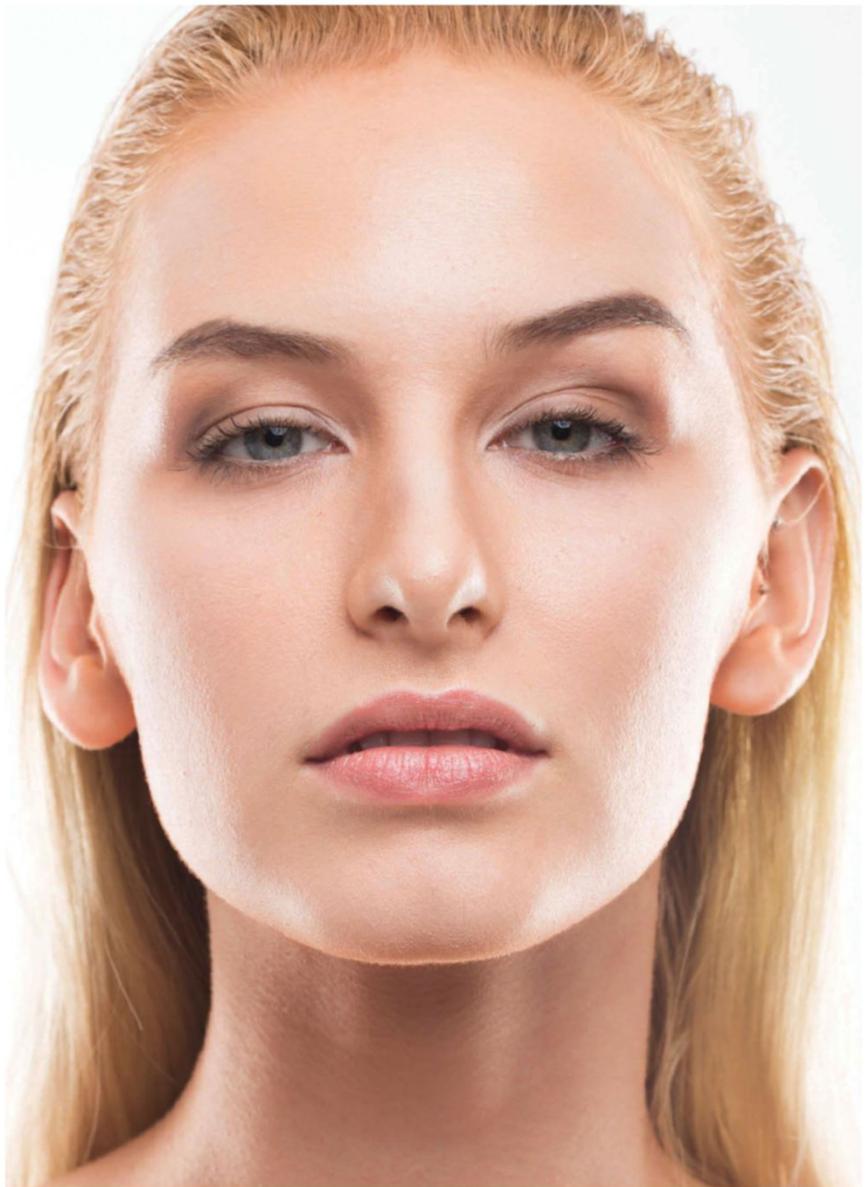
THE RIGHT MODEL

Last year, I had an important shoot. The team were well prepared, but as I started to photograph, the results seemed terrible. We persevered for about half an hour, then my make-up artist offered up another model and everything fell into place. This shows how important it is to choose the right model for a project.

Each shoot has its own model requirements, but one thing remains constant – a model must evoke the right emotions in the photo. Of course, professional models are more flexible as they can improvise and present several poses, saving the situation. If you're working with beginner models, it's best to take some test shots first.



All images © Dmitry Fox





■ THE RIGHT THEME

If you need to come up with a theme for your shoot, there are many different sources that can help you. You could review your favourite movies or music albums, or even just walk out onto the street. Wherever you are, you're sure to find inspiration. Just make certain that you stick to your vision.

Finding the right theme is sometimes a subconscious effort. Ideas can come to you from nowhere, but you should always think them through, considering how easy they will be to implement and how likely they are to produce. Sadly, it's often the most complex and complicated themes that you'll want to try and show through your lens. Some of us work with a team of hair stylists, make-up artists, and stylists, who can all offer great input to help you. But be sure to take control of your own project's story so it translates how you want it to.

■ THE RIGHT LOCATION

Creating an atmosphere that complements your shoot is one of the most difficult tasks for a photographer. This is all dependent on your choice of location, and even the slightest mismatch can spoil a project. Establishing the theme you want first, including elements like the interior design, landscape and natural lighting, will help narrow down the list of locations suitable for your project. Sometimes, if you need maximum light control and the involvement of a large number of light sources, it is easier to recreate the desired setting in a decorated studio. However, it may be the case that it's impossible to achieve exactly what you want from your shoot unless it is carried out on location.



All images © Dmitry Fox

■ ESSENTIAL KIT FOR FASHION PHOTOGRAPHERS

DMITRY FOX EXPLAINS HIS MUST-HAVE DEVICES THAT LET HIM SHOOT GREAT FASHION IMAGES



CANON 5D MARK 3

The 5D Mark III is a firm choice due to its ergonomics and decent picture quality. This camera is very comfortable to use, and a smooth transition between the photo and the video modes allows you to easily capture interesting moments on a shoot.



CANON EF 100MM 2.8L MACRO

This lens provides awesome contrast and sharp detail. It's great for shooting portraits as well as accessories. When shooting with open aperture, the lens gives you a beautiful bokeh effect and very gently blurs the background.



CANON EF 50MM 1.4

The EF 50mm is a simple and inexpensive lens that provides excellent picture quality. Its focal length is suitable for shooting big scenes at any location, and it's also suitable for close-up portraits, especially if you like photos with some perspective distortion.



MONOPOD MANFROTTO 681B

Once you decide to use a monopod to shoot, you'll wonder how you ever lived without it. Having a point of support means you can choose the exact angle you want every time. It's a very convenient piece of kit for fashion photographers.

CREATIVE FASHION RETOUCHING WITH 3D

SEE HOW JULIO CESAR GOMEZ (WWW.JULIOCESARGOMEZ.COM) COMBINES CGI AND PHOTO USING PHOTOSHOP RETOUCH TECHNIQUES



001 | Skin retouch

I use frequency separation techniques to clean skin, then define image textures using a Brightness/Contrast adjustment layer. Next, I apply a Dodge & Burn layer to enhance contour and image lighting.



002 | Comping 3D elements

Here, I've composited both the 3D and photo elements together, taking special care with my masking processes so as to create believable edges. Ideally you will want all proportions to feel natural, then work more carefully into areas where the two elements meet.



003 | Colour work

This is an important stage, as I use Black & White adjustment layers to re-colour each element. The ultimate goal is to create tonality that brings photo and 3D elements together in one believable look. I add some light and shadows with a Multiply or Screen blending mode.



004 | Add light and colour

Add a Black & White photo layer with visible exposure and set its blending mode to Screen to simulate reflective glass. Tweak effects by editing layer masks and painting in new light sources to a new Soft Light blending mode layer.



POST-PRODUCTION RETOUCH

OUR ARTISTS SHARE PHOTOSHOP TECHNIQUES FOR EDITING HIGH-END FASHION PHOTOS

Nearly every fashion photo is run through Photoshop, with retouchers perfecting looks using dedicated tool sets. Many effects build upon beauty retouch techniques. Correcting the model is equally as important as editing clothing, but not always in that order. It seems as though each retoucher has their own hierarchy of effects.

High-end fashion and beauty retoucher Stephanie Winger (<http://puretouch.foliodrop.com>) tackles clothing before moving onto a model's features. She reveals: "Clothes have to first fit perfectly and look flawless, then my attention turns to the model. All distracting details are cleaned up."

The Clone Stamp tool and Spot Healing brush are perfect tools for redefining smaller areas of an image. Professional retouchers will set these tools to a soft style, with Airbrush and Pressure for Opacity activated to avoid hard transitions. "If I have to clean up larger parts of an image, I copy and paste entire sections, mask them out, then paint them back in using a soft brush," Winger adds. "This gives me more control over realistic results."

It's good practice to also zoom in and out of your image every few minutes. Distances should range from close up (33%) to full scale (100%) and somewhere in between (75%). This certainly helps when smoothing garments, which can be done using Photoshop frequency separation techniques.

Frequency separation is achieved by retouchers duplicating their original layer twice, then naming the copy layer at the top of their stack 'High Frequency' and the copy layer beneath this 'Low Frequency'. The Low Frequency layer is activated and Gaussian Blur added, then the High Frequency layer is activated and

Image>Apply Image is added. Layer is set to Low Frequency, Blending to Subtract, Scale to 2 and Offset 120. Now both can be edited with a soft Clone Stamp tool and layer masks to create smoothing effects, as well as improve overall light detail.

Only after a fashion photo has been cleaned can a retoucher turn their attention to accentuating style and mood, which is normally done through editing colour and light. Curves, Layers and Hue/Saturation colour adjustments are normally applied to a Smart Object layer for non-destructive edits. "Each adjustment layer works differently," advises Winger. "For example, applying a Black & White adjustment layer set to Multiply mode, then editing Opacity, gives you the opportunity to add a moody look."

Individual Curves channels can also be added to readjust colour brightness, with Hue/Saturation applied to swap colours, using layer masks to paint to specific garments. Colour tweaks can also be used to edit image temperature, and thus dictate mood. However, many retouchers will urge you to stick with realistic results due to the fact that you'll be presenting real-world products, no matter how inspirational your designs are.

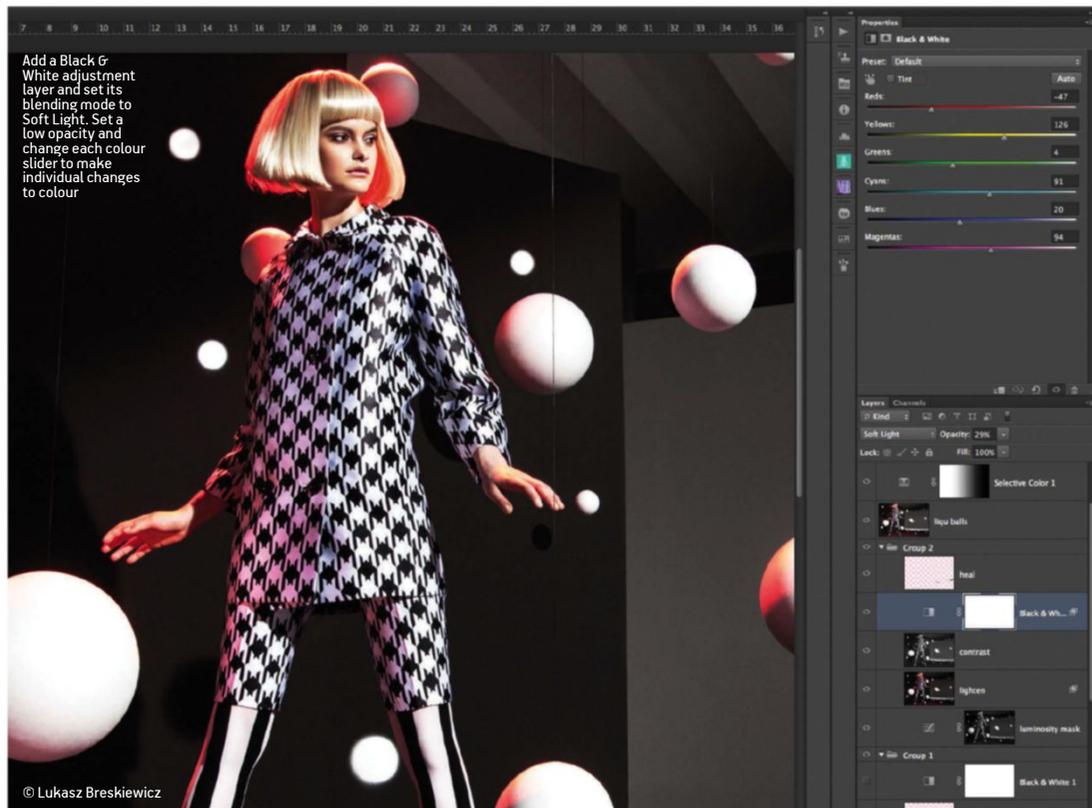


© Lukasz Breskiewicz

This is a great example of how, if you get your shoot right, a clean retouch is all you need – no filters or adjustments necessary



© Yulia Gorbachenko, makeup artist Anastasia Durasova retoucher Cristian Girotto, model Samantha Xu at MUSE Models



© Lukasz Breskiewicz



Credits: Wardrobe & shoes: Ana Ljubinković, Photo: Miloš Nadaždin,
Model: Zorana Obradović, Hair: Olivera Miličević, Make-up: Marko Nikolić

PRO RETOUCH FEATURE TUTORIAL

EXPERT COMPOSITING

FOLLOW PHOTOSHOP METHODS AND TECHNIQUES FOR DESIGNING FASHION-BASED ILLUSTRATION

Fashion illustration can take many forms. You can easily take regular photos and use these to add in your own design. Digital artists can use brushes, textures, scanned handmade drawings and royalty free stock to invent vibrant images. The techniques used in this tutorial can be applied in nearly all versions of Photoshop, which gives you plenty of possibilities for fast editing as you adjust colour and light. Most of the work is done with layers, colour adjustments, blending modes, selections, painting and layer styles.

You'll also need a pen tablet and scanner if you're planning on building your own image. If not, then it is advisable to prepare drawings, however there are some additional images available for the objects along with other stock images. Nature and floral elements were the main inspiration for this illustration. The goal is to achieve a romantic, feminine mood where the beauty of the model is highlighted. Prepared material, as well as the steps below, will leave you with enough skills to revisit and adapt the image to your own liking.

SET UP COMPOSITION

MAKE A SELECTION OF PHOTOS AND SET UP YOUR FORMAT

01 CREATE YOUR WORKSPACE

Create a new file 235mm wide by 302mm high at 300dpi. The background will be made using a gradient. Activate the Gradient tool and in the Gradient Editor choose a #e2ebdb colour in one Color Stop and #69adb6 in the other. Then drag the Gradient tool line from the bottom edge to the upper edge.



02 SELECT THE MODEL

First, select a model of your choice from any photo stock site. Open the Channels panel and select Blue. Ctrl/right-click then duplicate this. Go to Image>Adjustment>Levels and make a small adjustment to increase contrast. The main goal is to keep edges of the hair and not cut them off. Go to Image>Apply Image, choose Blending: Overlay.



03 PAINT TO YOUR CHANNEL

Paint the model with a black brush and the background with a white one, using different sizes of hard brush. Keep edges as they were in the original image. Cmd/Ctrl-click on the duplicate thumbnail and create a selection of all black areas. Turn on the visibility of the RGB channels and open the Layers window. Drag the model into your working file.



OUR EXPERT

VESNA PEŠIĆ BEČA
www.bechame

Beča is a freelance illustrator based in Novi Sad, Serbia. Her technique is mostly digital collage. She's worked with ELLE, Playboy, Universal Music, Emirates, Yamaha and many more international clients.



SOURCE FILES

Files supplied on the disc can be used to speed up your process. Edit these to suit your own style. Please note: files supplied are only to be used in relation to this tutorial.

WORK IN PROGRESS

CHANGING A PHOTO INTO A FASHION ILLUSTRATION



Progress 1: Basic environment



Progress 2: Other elements

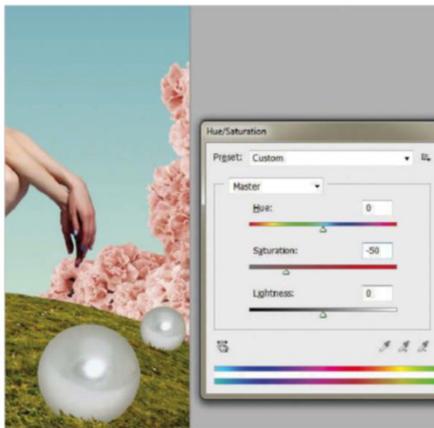


Progress 3: Layer adjustments



04 | TRANSFORM ELEMENTS

Go to cgtextures.com, then search and download the large sized 12107 grass file. Drag this into your working file. Press Cmd/Ctrl+T, then Ctrl/right-click a control point and choose Perspective from the pop-up options. Narrow the upper control points then, without pressing enter, Ctrl/right-click again and choose Distort. Click the upper-middle point and lower it. After this, choose Warp and adjust like in the example presented, using points to create Bézier curves. Your goal is to make a curved surface.



06 | ADD FLOWERS

Go to CG Textures and download the 24670 flowerbed file. Use the Pen tool to make a selection of your flowers, then drag them into your image. Since two flowers bushes are needed, duplicate your new layer and reposition the duplicate using the Transform tool. Now apply colour corrections. Select Image>Adjustment>Levels and input the following values: 0, 2.00 and 220. Then apply a Hue/Saturation layer, setting Saturation at -50. Finally, apply a Color Balance adjustment layer at +8, -31 and -28.



07 | DECORATIVE THORNS

Create thorns by adding the Pen Path tool to a new layer. Select a 30px hard white brush and in the Paths panel, Ctrl/right-click your path thumbnail. Select Stroke with Simulate Pressure deactivated. Choose Select>Load Selection and use a soft brush at 15px, with Always Use Pressure For Opacity activated from the Brush options. Add shadows to the edges of your line, using a #b7b7b7 coloured brush on a new layer. Open 'Thorns.psd' and paste them in, arranging them on the stem you've created.

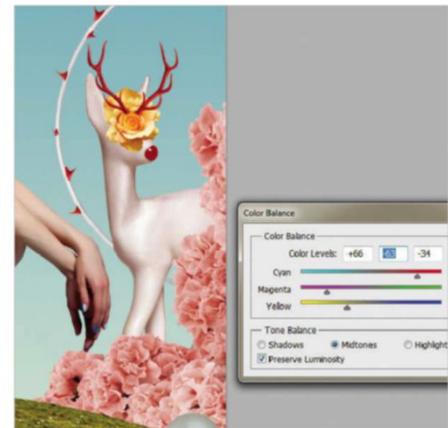


05 | ADD PEARLS

Open 'Pearl.psd' and drag the layer into your image. Cmd/Ctrl+J to make a few duplicate layers of this. Use Transform to resize your layers and arrange on top of the grass layer, making sure that the bigger ones are closer and smaller ones further away. Use the Polygonal Lasso tool to select grass shapes and duplicate these from the grass texture layer. Place these new cut-out layers above your pearl ones. Add Layer>Layer Style>Inner Shadow to the biggest pearl layer, setting Opacity at 75%, Angle at -75 degrees, Distance at 20, Choke at 0 and Size at 109.

■ QUICK TIP

Shade objects in your images more easily by working to a new layer. Always place this directly above the one you want to edit. For better results, always lay your shadow marks with a Multiply blending mode. Also, before you start painting, load a selection of the layer below, then press Cmd/Ctrl+H to hide it.



08 | ANIMAL COLLAGE

Open the 'Fawn.psd', 'Yellow Rose.psd' and 'Horns.psd' from the disc. Select and drag them into your working image. Activate the Fawn layer and apply Color Balance, setting values to +48, -22 and -36. Activate the Horns layer and again add Color Balance, setting values to +66, -63 and -34. Create a new layer beneath your Yellow Rose layer and apply a #977166 colour to create a shadow. Do this by applying a soft brush with the Always Use Pressure For Opacity option active.

SET UP DETAIL

ADD MORE ELEMENTS TO THE COMPOSITION



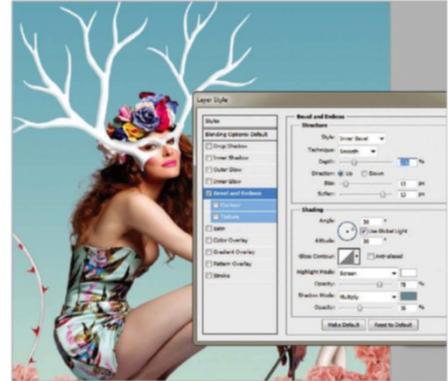
09 CREATE ARROWS

Make the body of your arrows by applying a selection with your Rectangular Marquee tool and filling this with a #404040 colour. Add an Inner Glow Layer Style and set Blend Mode to Screen, Color to #c3a87c, Technique to Softer, Source to Center, Size at 29 and Choke to 18. Use the Pen Shape tool to create arrowheads, adding a #3f3f3f to #5e5341 colour gradient overlay. For the fletchings, download the 107167 branches file from CG Textures and change it to red using colour adjustments. Merge the layers and duplicate, then place in the model's hands.



10 CREATE A MASK

Use the Pen tool to draw a path that follows the contour of the face with horned extensions. When closed, make a selection of it, add a new layer and fill it with white. Apply shadows to edges to create a 3D effect using a #b7b7b7 coloured soft brush, with the Always Use Pressure For Opacity option activated. Before you start painting shadow, you need to load a selection of the mask, then make a new layer above. Paint to this with a soft brush, creating shadow. Apply Gaussian Blur at a 4px radius, while your mask selection is still active.



11 HORNS

Creating the horns is a similar process to the mask. First, draw these out using the Pen tool. Then make a selection of the horns and fill this with white in a new layer. Add a Bevel & Emboss Layer Style and set Style to Inner Bevel, Technique to Smooth, Depth at 276%, Size at 13, Soften at 13, Shadow Mode to Multiply, Color to #77979e and Opacity at 38%. Everything else is set to default. Open the 'Flowers.psd' supplied on disc and drag this into your working image. Place and transform to build the best look.



12 WHITE PARTS

Now you will continue to add what looks like bits of porcelain to the model's skin. First, make use of the Pen tool to make a selection as before, then press Cmd/Ctrl+J to duplicate a skin section. With this duplicated layer selected, go to Image>Adjustment>Desaturate. Load a selection of this shape and apply Gaussian Blur set at a 10px radius. Deselect (Cmd/Ctrl+D) your selection, duplicate this layer twice, then merge all three layers. Go to Levels and input the following values: 15, 1.18 and 228. Apply shadow below the objects using a #926958 coloured brush applied to a new layer set to a Multiply blending mode.

“Add shadows to the edges of your line using a #b7b7b7 coloured brush on a new layer”



13 TREES

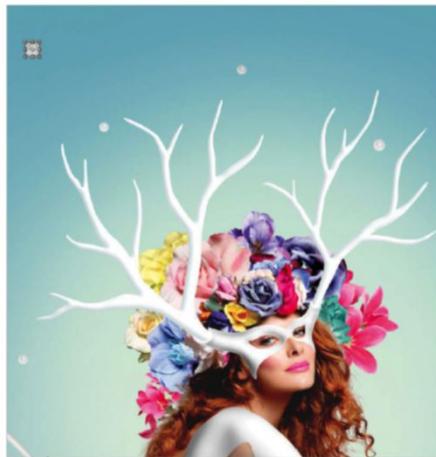
Trunks can be made with a #c9c9c9 coloured hard brush. A #767676 coloured soft brush is added to create shadow in the middle of the trunk. Change your brush group to Dry Media. Pick a Soft Oil Pastel brush with a #767676 colour and add lines of varying sizes to the trunk. Download the 55089 trees image from CG Textures and select only the treetop, dragging it into your image. Apply Levels set to 0, 1.88 and 245. Now add Hue/Saturation, setting Saturation at -25. Finally, add Color balance, setting values at 100, 0, +100.

SET THE MOOD

ADD ELEMENTS AND EFFECTS THAT WILL ENRICH COMPOSITION

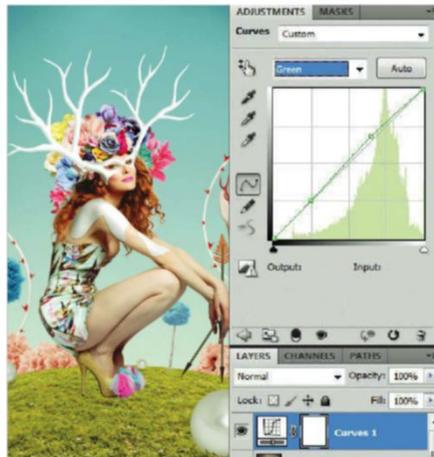
14 | GLOWING EFFECTS

Open the 'Bird.psd' file from the disc and drag it into your working image. Create a glow effect behind your model using the Elliptical Marquee tool. Before making your selection, set Feather at 200px. Apply to your background layer and press Cmd/Ctrl+J to duplicate. Add Levels, setting values at 0, 2.08 and 255. Add Color Balance, setting values to 0, 0 and 100. Duplicate your pearls and arrange them at different sizes, floating at the top of the image.



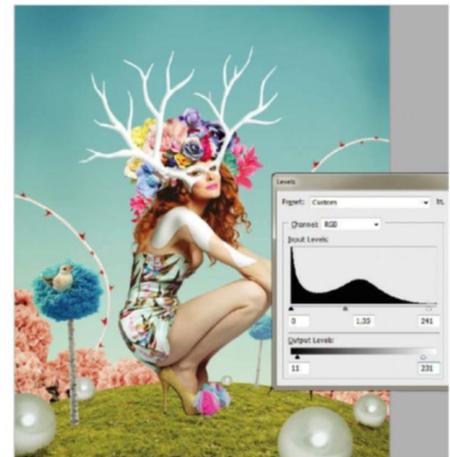
15 | IMPROVE THE MOOD

To improve mood and connect the elements together, apply textures and adjustment layers. Open 'Texture.jpg' supplied on the disc and drag it into your working image. This layer needs to be above all other layers. Set its blending mode to Soft Light. Add more contrast using Layers>New Adjustment Layer>Curves. Select the Green curves channel and add a slight upwards curve to affect the image colour. See the position in the screenshot below.



16 | SETTINGS

After changing the overall colour and mood, it's time to polish your image and review all image elements. To make the model's hair brighter, use the Dodge tool with Exposure set at 70% and pass over this area and darker parts of the dress. To make the model closer to her environment, apply Levels with input set to 0, 1.18 and 255. The grass also looks too dark, so apply Levels with input values set to 0, 1.35, 241. Set output to 11 and 231.



IMPROVING GENERAL ATMOSPHERE

Applying textures and layer adjustments is important, as these tighten up the image and make all elements look as if they belong in the same space. Very often an image looks too raw. Vignette effects in particular focus all elements in a single space, making the whole image less flat. Layer adjustments can work to create some exciting effects, but first and foremost their main concern is with creating colour harmony, existing throughout all your layers.

17 | SHADOWS

Adding shadow defines your main light source much better. The most important shadows exist in the grass layer. Choose a #979842 colour and create a new layer. Select a soft brush set to Always Use Pressure For Opacity and paint in shadows beneath the model, pearls and trees with varying brush sizes. The model's shoes also need to be darker, so use the Eyedropper tool to choose a darker tone from these. With the same brush settings, make the lower part of the shoes darker.



18 | SUN RAYS

These illustrated sunrays are made in Adobe Illustrator. In a new file, make one straight line with a 1pt stroke. Select Effect>Distort and Transform>Transform. Change Scale/Vertical to 109%, make 40 copies and set Angle at 124°. Turn colour to white and drag objects into your image. Resize this new vector layer then Rasterize it (Cmd/Ctrl-click layer>Rasterize layer). To avoid sharp ends in your lines, apply a soft brush Erase tool and erase the tops of these with one click.



QUICK TIP

Take care of light and it will take care of the rest, making your image much more convincing. All newly imported images and elements need to be edited so that they follow one light source.

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“ Not only does the AMD FirePro system create a capable environment, it increases performance in ways previous systems could only dream about ”

■ ADVERTORIAL

UNLEASH YOUR CREATIVITY

THE COMBINATION OF AMD FIREPRO AND ADOBE CREATIVE CLOUD PROVIDE DIGITAL CONTENT CREATORS WITH THEIR MOST POWERFUL TOOLSET EVER

Digital artists in today's marketplace frequently find themselves lost in a labyrinth of various software and hardware combination options. Most artists understand the software they want to use, but don't have as firm a grasp on the type of hardware they should opt for to best support their preferred applications. Researching the matter frequently leads to frustration, as every manufacturer claims their product is the fastest, most efficient and most optimised kit available.

There's also the challenge of figuring out the best approach for a system using limited funds. Should processor speed be sacrificed to purchase a better graphics card? How much RAM is enough? What about the core operating system? For a creative individual who just wants to be able to craft great art in Adobe Photoshop, or the video professional who needs a better system to handle their editing demands in Adobe Premiere Pro, these questions can feel overwhelming.

However, there is relief for the artist who doesn't care what a bit does and just wants their tools to work! The software available in Adobe Creative Cloud coupled with AMD hardware promises to provide a tight integration between software and hardware, specifically between Adobe Photoshop and Adobe Premiere Pro and AMD's FirePro workstation-class graphics cards. It's a collaboration that enables creatives to create their best work yet, with products optimised for speed and performance.

The immediate benefit for the user is that this takes much of the guesswork out of the hardware choice. When choosing a graphics card, you want the

one that is optimised for the tools you use every day. With the Adobe and AMD collaboration, you can reap the benefit of using a system that's vastly more capable of handling the demands of your projects.

Finally the terms 'real-time' and 'video effects' can go hand in hand. Not only does the AMD FirePro system create a capable environment, it increases performance in ways previous systems could only dream of.

■ THE OPENCL REVOLUTION

WHY OPENCL IS THE SUPERIOR CHOICE

One of AMD's strategies for achieving increased performance is known as Open Computer Language, more commonly referred to as OpenCL.

To understand OpenCL, you first need to understand a bit about processors. Generally, a system has two distinct types of processors: a CPU that's comprised of the main processing core of the machine and a GPU, or Graphics Processing Unit. Think of these as two engines attached to a single vehicle.

Previous computing strategies have seen the CPU handle the majority of the computing tasks while certain graphics-intensive tasks were handed off to the GPU. For the most part, this approach treats the GPU like a spare engine, only called upon during very specific jobs to assist the primary.

The problem with this approach is that much of the time this extra horsepower is left locked away from the primary machine, unused except in predetermined instances. In our engine metaphor, it would be akin to turning off the secondary engine except when driving up specific hills that were already marked on your map. If you happened to encounter a hill or rough road not on your map, or simply needed some extra speed, that secondary engine sits completely idle and is of no use.

With OpenCL, however, the GPU is available for moments not predetermined by the architecture. This means the additional processing power of that GPU is unlocked and can be used for tasks the primary CPU might be overwhelmed with or less suited for*.

▶ SPEED, PERFORMANCE AND EFFICIENCY

A FACT-BASED LOOK AT WHAT AMD FIREPRO BRINGS TO YOUR WORKSTATION

Benchmark tests show that an AMD FirePro W5000 card using OpenCL architecture performs up to eight times faster than using software alone while rendering video to disk**. Similar tests show the OpenCL performance as 40 per cent faster than NVIDIA's CUDA, and the FirePro GCN proved to be up to 28 per cent more efficient than the NVIDIA Quadro.

** Software: Adobe Premiere Pro pre-release build 294 / Windows 7 64-bit, Effects: ProcAmp, Sharpen, Color Balance (RGB), RGB Color Corrector, Lumetri (multiple Deep Color effects)

System: Intel Xeon E5530 @ 2.40 GHZ, 12GB memory, 160GB Velociraptor, Drivers: AMD 12.102 / NVIDIA 311.35, Content: 4K TIFF 24-bit sequence

*To learn more head to <http://blogs.adobe.com/standards/2013/05/03/opencl-enables-more-compelling-and-efficient-applications/>

By using OpenCL architecture, FirePro graphics cards are able to render video to disk 26 times faster than software alone



After Effects and CC benefit greatly from OpenGL capability



With the help of OpenCL, GPUs are made available whenever parallel processing is most beneficial or desired for the task at hand

HARDER, BETTER, FASTER, STRONGER

WHY UTILISING THE GPU IS A BETTER CHOICE THAN SIMPLY USING A MULTI-THREADED CPU

One of the great challenges of computing is that there are several tasks that need to be calculated simultaneously. A traditional approach to solving this is to use a multi-threaded CPU architecture to handle the multiple tasks; an approach certainly better than the juggling act performed previously by single-threaded CPUs. However, with a GPU on board, the graphics card processors are designed to handle multiple parallel processing for compute functions. Now the OpenCL architecture makes these powerhouse processors available for more than just dedicated graphics tasks. They may now assist the CPU with other heavy lifting too. Ultimately this makes the entire system faster and stronger, which means you can work with speed and confidence on even the most demanding of tasks.

“Working in 3D and 2.5D is now as smooth and responsive as 2D, which enables more creative freedom as artists can spend more time crafting their art, not waiting for renders”

So what does this mean for you? Quite simply, it means better performance for more tasks. To point to just a couple of direct instances, Photoshop CC's new Sharpen and Blur filters make extensive use of OpenCL architecture and are much faster and more responsive than ever before. Likewise with Adobe Premiere, the Mercury Playback Engine allows you to experience the AMD FirePro using OpenCL and a multi-core CPU. You can edit full-resolution video seamlessly, without hesitation, and apply video effects in real-time without needing to wait for a preview render.

A FEAST FOR THE EYES

WHY YOU SHOULD CARE ABOUT 10-BIT VISUALS

Traditional systems have dealt with colour by using the familiar three channels: red, green and blue. These systems create pixel information with eight bits in each, hence the 24-bit displays. While this creates more than 16 million colours, it's truly just a fraction of the total colour spectrum our eyes see in real life. AMD's FirePro cards support ten bits per colour channel, which enables a 30-bit colour output and billions of colours. This increased colour depth is particularly important to professional photographers and those using medical imagery. With 10-bit colour your creative experience will be revolutionised in ways you could never imagine. All AMD FirePro cards support 10-bit, and a monitor that also supports 10-bit colour will be required.

MAKING IT WORK

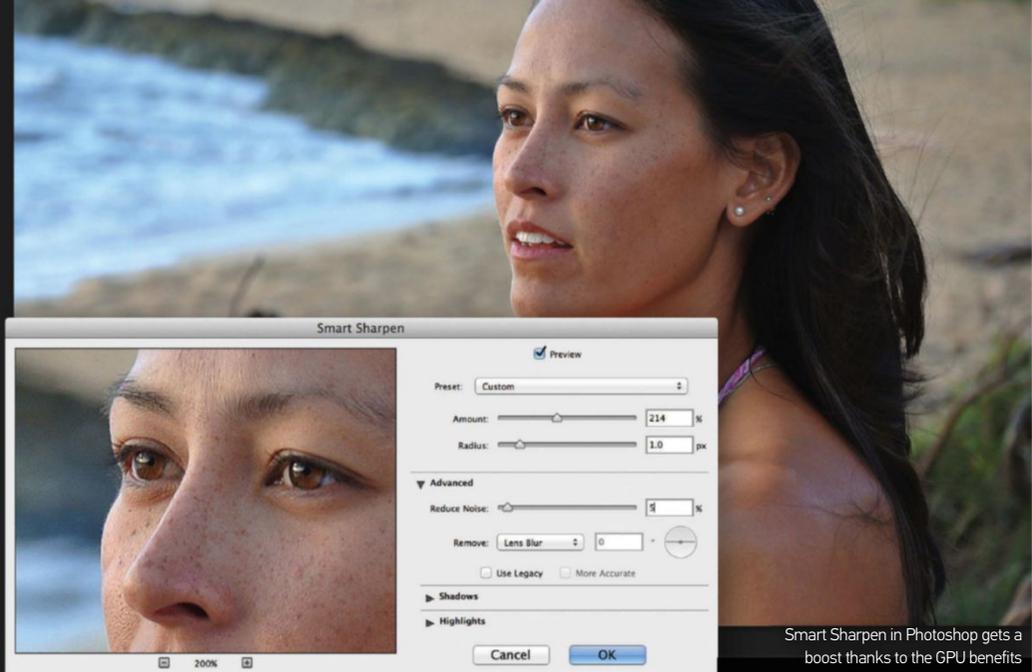
GETTING THE MOST OUT OF THE AMD FIREPRO

Few things can be more frustrating than researching, purchasing, installing and attempting to use a new

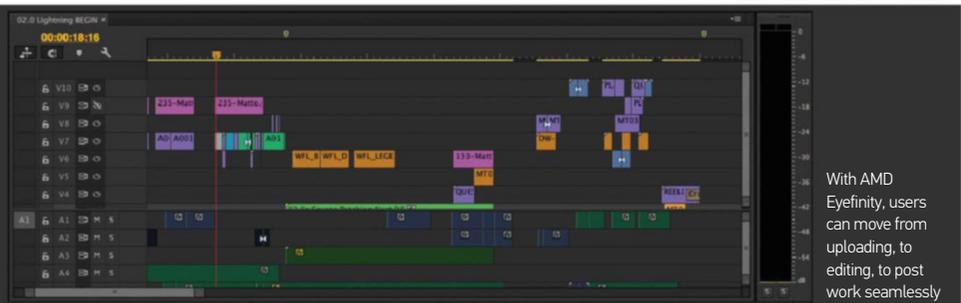
piece of equipment, just to find that it doesn't work as expected. After all the promised gains in speed and performance, nothing feels even slightly different. You've updated the drivers, checked the connections, rebooted several times, yet still nothing. What happened? Chances are that you missed a critical step in the process: the setup. You'll never be able to take advantage of this new technology unless you tell your software how to do so.

In Photoshop CC, this control is in the Preferences menu (Edit>Preferences>Performance). Look to the lower-right in the Graphics Processor Settings and verify the system is reading your graphics card correctly. Check the box for Use Graphics Processor and then hit the Advanced Settings button. In this box, set the Drawing Mode to Advanced, check the boxes for Use Graphics Processor to Accelerate Computation and then check Use OpenCL. If you have a 30-bit display, check the relevant box to activate it to get the most use out of your graphics card. Once these settings have been selected, it's time to test the merits of your setup. One of the best ways to test it in Photoshop is to open up a large file and run an intensive operation, such as Puppet Warp, Liquify, the Blur Gallery filters or the new Smart Sharpen. You should see a significant increase in performance with these tasks and many others.

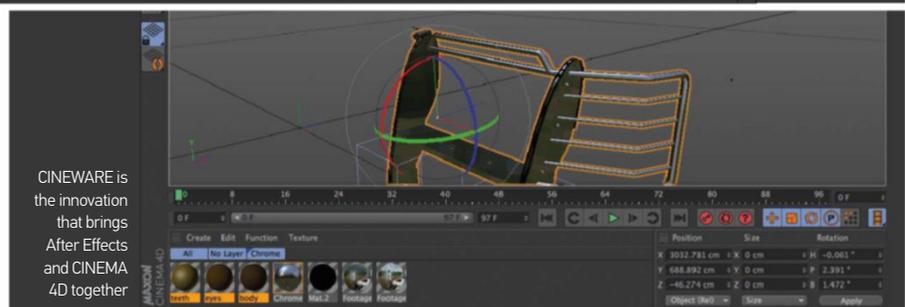
When starting a new project in Adobe Premiere Pro CC, access the drop-down box under Video Rendering and Playback. Change the setting from Mercury Playback Engine Software Only, to Mercury Playback Engine GPU Acceleration. These same settings can be accessed later, simply by navigating to File>Project Settings>General.



Smart Sharpen in Photoshop gets a boost thanks to the GPU benefits.



With AMD Eyefinity, users can move from uploading, to editing, to post work seamlessly



CINEMWARE is the innovation that brings After Effects and CINEMA 4D together

OPENGL DESIGN

WHAT OPENGL MEANS FOR THE PHOTOSHOP AND AFTER EFFECTS USER

OpenGL, or Open Graphics Library (not to be confused with OpenCL mentioned earlier) is a set of standards for high-performance processing that carries intensive graphics operations to the GPU for better handling. Frequently, these operations involve the use of 3D graphics and other processor-intensive functions. The proper use of OpenGL requires a graphics card with the horsepower to handle these demanding tasks. AMD's FirePro cards fit this demand nicely. AMD has been working with Adobe to ensure that the card and software work together to provide an OpenGL-accelerated workflow, as well as a far faster and more efficient graphics pipeline.

By using the AMD FirePro cards' OpenGL capability, Photoshop and CC see substantial performance gains in accelerated features such as the Adaptive Wide Angle filter, Field Blur, Iris Blur, Tilt/Shift and the revamped Lighting Effects Gallery. Former processor-intensive features such as the Liquify filter are now smooth, responsive and fluid. There are also other features that are only available

through the use of OpenGL processing, like the Rotate Canvas tool, Scrubby Zoom, Flick Panning, or the Bristle brush tip preview. These features are more than window dressing, however, and provide substantial interface improvements that save time, enhance artistic focus and contribute to a more efficient production pipeline.

In After Effects, the use of OpenGL and GPU is a significant contributor to your workflow. New features in CC, like the new Live 3D Pipeline that can import CINEMA 4D scenes as layers, will change the way video professionals approach their projects. Working in 3D and 2.5D is now as smooth and responsive as 2D, which enables more creative freedom as artists can spend more time crafting their art, not waiting for renders.

After Effects CC leverages the new processor gains to provide features that would previously have been too intensive to be workable. Features include the new 3D Camera Tracker, Pixel Motion Blur and a retooled Warp Stabilizer VFX. Overall, After Effects CC uses several methods of optimisation and acceleration, enabling users to create more in far less time.

STABILITY AND POISE

DISCOVER A FEW STRATEGIES FOR CREATING A BALANCED SYSTEM

The best approach for reliable, high-performance, graphical computing is to create a balanced system. A powerhouse graphics card won't do much good if there isn't a solid system to support it, after all. This approach entails several elements working in tandem. The CPU must be adequate to support the rigorous demands of the job, so you will want to use a quad-core processor such as the AMD Phenom II. The operating system needs to be a 64-bit OS like Windows 7 or 8. The system should have more than 8GB of RAM, multiple disk drives (preferably in a RAID 0 configuration) and at least 15GB of available empty disk space for temporary working files. Of course, you'll also need a powerful AMD FirePro graphics card.

A NEW VISION

A GLIMPSE AT AMD EYEFINITY MULTI-DISPLAY TECHNOLOGY

AMD Eyefinity multi-display technology enables an AMD FirePro graphics card to drive three, four or even six monitors via DisplayPort 1.2 from a single graphics card, at up to 4,000 x 2,000 resolution for each output. You can speed up your workflow by using your extra screens to view additional Audio Mixer or Metadata panels; run After Effects and Photoshop sessions simultaneously; or simply refer to your storyboards and project brief. Even something as simple as being able to monitor your email on a dedicated screen without ever having to minimise your project can yield a significantly more efficient workflow.

FOR ON-THE-GO ARTISTS

HERE'S A RUNDOWN OF THE TOP TIME-SAVING FEATURES ENABLED BY AMD'S FIREPRO

- Apply even the most intensive effects to video projects and see the results in real-time without having to generate a preview render.
- Work on full-resolution video files in Premiere Pro and scrub through the timeline seamlessly without stuttering or hesitation.
- Use the heaviest filters in Photoshop CC on even high-resolution images without having to wait for the system to catch up. Operations like Liquify and Puppet Warp are silky smooth and responsive.
- Direct import of CINEMA 4D files as layers into After Effects CC means less juggling of file formats and more creative editing.
- Multiple screens enable a larger desktop and more applications to be visible at the same time, reducing the minimise/maximise dance of windows.



“ It's wise to make sure you have everything defined clearly before moving on. A little spontaneity will prove handy, but not as handy as a solid base ”

DIGITAL PAINTING

FANTASY LIGHTING

LEARN ESSENTIAL BRUSH TECHNIQUES TO CREATE DRAMATIC LIGHTING AND VIBRANT COLOUR

Fantasy paintings are ever so popular, with many digital artists plying a profitable trade from a range of different styles. With the right skill set and techniques, you too can create concepts for multiple parties within the entertainment industry. This tutorial aims to give you a head start.

You'll begin with the sketch phase, drawing out some rough ideas in Photoshop, then you'll discover essential ways to add colour, detail and cohesive lighting to your images. Special effects will breathe further life into these designs, mainly through the use of dramatic lighting effects that enhance atmosphere.

Of course, this is all made possible using Photoshop tools and options. Custom brushes have been supplied so that you can make the marks seen in this tutorial. You'll also discover ways to layer these new brushes, using the power of Photoshop's blending modes to produce exciting lighting effects.

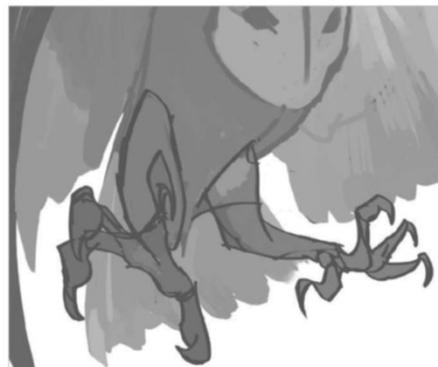
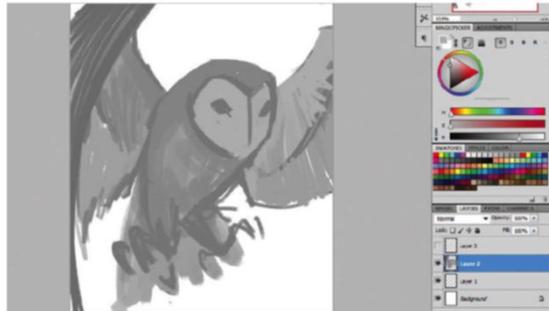
Brushes are used to paint texture and detail, with Lock Layer and clipping mask controls letting you shape your final design exactly as you want it. Ways to introduce tonality and colour temperature, again enhancing atmosphere, are also taught. By the end of it all, you'll be able to tackle your very own distinctive fantasy paintings.

GETTING STARTED

SKETCH WITHIN PHOTOSHOP

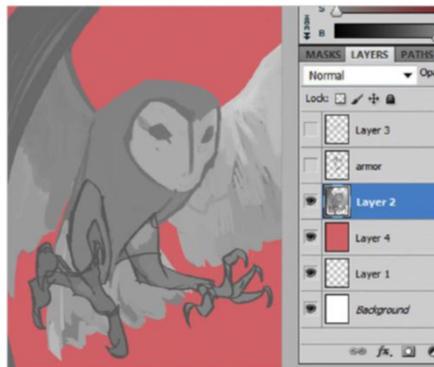
01 | START YOUR SKETCH

Begin sketching the figure very loosely inside Photoshop on a new layer. This is so that you can visualise the proportions and composition you need. A three-quarter view of an owl moving towards the viewer has been chosen here. This example is the best design from a set of thumbnails, as it made sure all of the needs of the piece were met early on.



02 | A CLEAR COURSE OF ACTION

Begin tightening up your line work and organise the shadows and lights. Eliminate scribbled brush strokes, as a good, solid direction early on will dictate the difficulty of a piece. It's also wise to make sure you have everything defined clearly before moving on. A little spontaneity will prove handy, but not as handy as a solid base.



03 | SEPARATE THE SKETCH

You'll want to make sure that your bird is on a separate layer without any loose or extra strokes. Check for such artefacts by creating a layer beneath the sketch layer and fill it with a pink colour. This reveals any stray white and grey brush strokes in and around the sketch. If there are any in your image, you will need to erase these.



OUR EXPERT

MARCO NELOR
marconelortumblr.com

Currently living in Chicago, concept artist Marco Nelor spends his time listening to music, drawing and painting. For updates on his process, tips and tricks, be sure to follow him on Twitter.

@MarcoNelor

SOURCE FILES

On the CD, you will find all the brushes needed to replicate the effects learnt in this tutorial. Simply upload the advanced photoshop.abr file by double-clicking it.



WORK IN PROGRESS

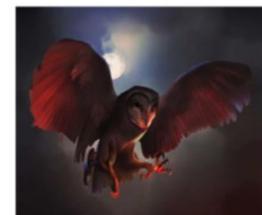
FROM SKETCH TO RENDER



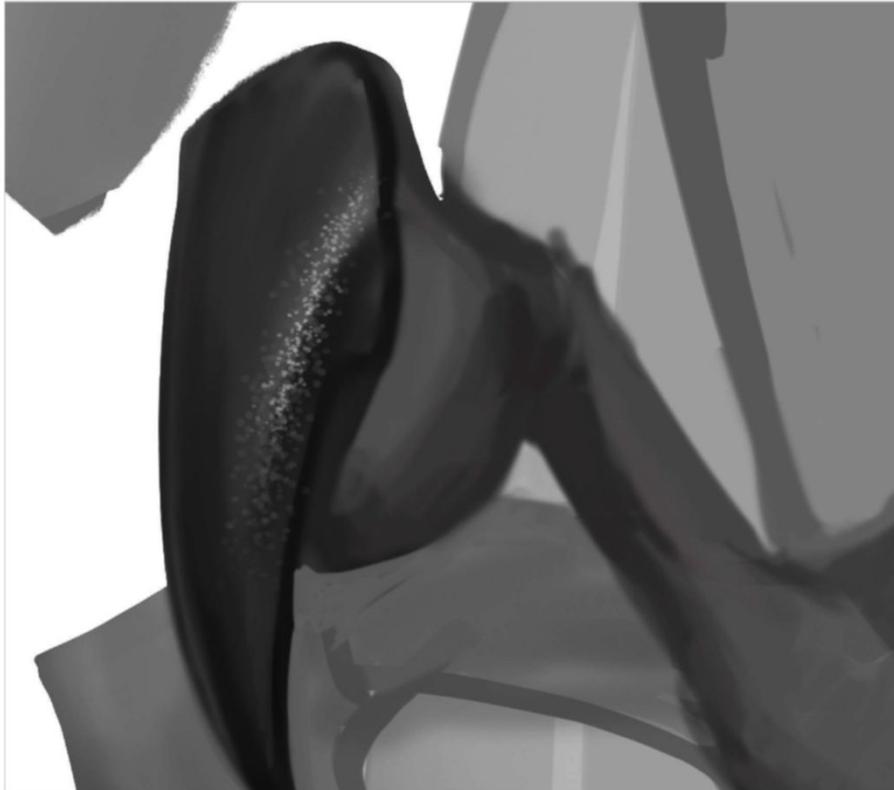
Progress 1: Rough sketch



Progress 2: Add background

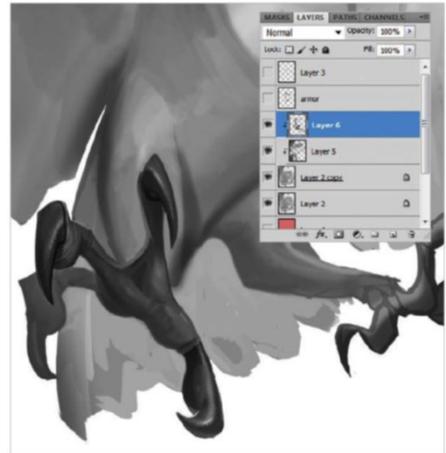


Progress 3: Create lighting

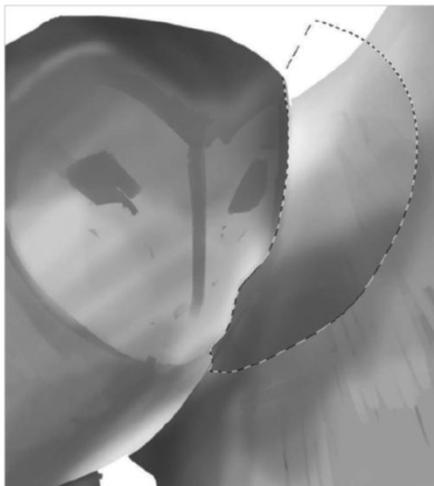


04 | ADD TEXTURE Early on in a painting, it's good to add a little texture to certain areas. Later, these earlier signs of texture may show through and help to pick out subtle shapes, giving the painting a bit more life. Upload the advanced photoshop.abr and select the brush labelled '20'. Paint texture near the light areas of the talon. Be careful not to paint too brightly this early on, however, as increasing the contrast too soon will make areas seem overly bright or blown out later.

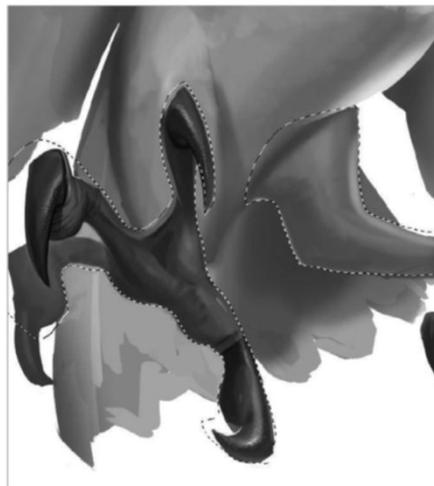
■ QUICK TIP
The secret to applying textured brushes successfully is to build up gradual details using consistent strokes. Keep your textures and textured brushes from getting too messy, as they may begin to lay down too much texture and overpower the entire effect.



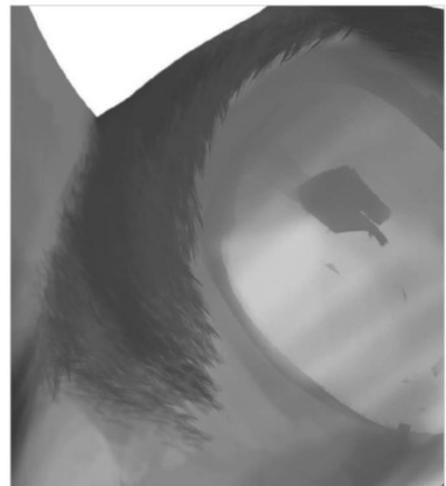
05 | COPY AND PASTE A useful trick when creating similar features like the talons is to use a copy and paste. Since the shapes will be painted over later, you won't run the risk of each talon looking too similar. Select a talon with the Marquee tool (L), then press and hold the Cmd/Ctrl key as you drag the selected area to another location. Doing this creates a duplicate of the selected item.



06 | CREATE ATMOSPHERE It was decided that the head would read better if it were in front of the far wing, so you need to add a little bit of atmosphere. Using the Marquee tool once again, select an area outlining the owl's face and a portion of the wing behind it. Select a rounded brush with soft edges and begin stroking in the lighting from the top down, as your light will likely be a top-down lighting.



07 | FORM SHADOW Getting comfortable with the Selection tool? Good, as you're about to practise that same technique here by carefully selecting the legs of your owl. Now press Cmd/Ctrl+Opt/Alt+I to invert your selection. This effectively lets you paint behind the selected area. Use another soft brush in order to paint in some shadow behind the legs. Again, take care not to paint your marks too dark.



08 | PAINT FEATHERS It's time to start painting feathers. To do this, select the brush labelled '700', which closely resembles the hackle you can find in owls and other birds. Take care to not add strokes too wildly. Instead, apply in a uniform manner, tracing the existing contour in your owl's form. This means you'll create a more authentic appearance. Studying a real-world reference to get the right look isn't cheating.

■ DETAILED BLUEPRINT

LAY THE FOUNDATION FOR FOCAL POINTS, TEXTURE AND FORM

09 | ADD BLACKS

Up until this point, the image will be rather grey. But this is fine, as it has allowed you to make sure that the focal point is yet to be decided. Usually, you'll want your focal point to be your subject's face. So it's here that you'll apply your first solid black to create the owl's eyes. Use a Selection tool to draw out a good shape for these, then fill your selection with a solid black. This makes the eyes the darkest point of your piece and therefore your point of focus.



10 | HIDE SELECTIONS

You'll have made quite a few of these by now and they can be distracting. With an area of your painting selected, in this case the eyes from the previous step, press Cmd/Ctrl+H to hide your selection. Sometimes doing so will help you see what you're doing more clearly. With your selections hidden, you can begin detailing the eyes, which is done using a soft grey brush on the outer area and a sharper white brush for the reflective highlights.



11 | BUILD FEATHER TEXTURES

Continue painting your bird and refining your form and shapes. Uniformly paint the wings, slowly building colour until you create solid-looking results. Try to stay within the appropriate tonal range. Do this on a new layer (Cmd/Ctrl+Opt/Alt+Shift+N). The smoother you keep your forms now, the cleaner your painting will be later. It's not until the very end, when bringing all your painting marks together, that you start to fashion feathers



12 | RENDER FEATHERS

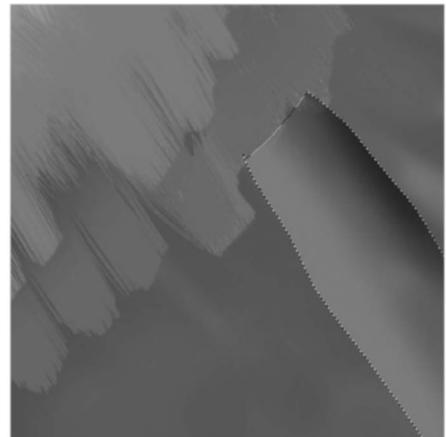
It's a good idea to layer your painted feathers. Start with smaller feathers near the top of the wing and paint three rows. Begin with the bottom row, painting in loose feathers. Add a layer on top and paint values that create the shadow from the feathers that will be above that. Then paint those feathers in on a new layer above your shadow layer. Working backwards in this way makes the feathers appear to be casting shadows.



“Begin detailing the eyes, which is done using a soft grey brush on the outer area and a sharper white brush for the reflective highlights”

13 | PAINT LONG FEATHERS

Now that you're done with the smaller feathers, you need to paint a larger one. First, create a new layer (Cmd/Ctrl+Opt/Alt+N), then use the Marquee tool (L) to create a long, feather-like rectangular shape. Use a soft round brush to paint one side dark and another side a bright grey, manually creating a gradual gradient. This gives the illusion of a single feather, which is longer and thicker than the rest you've just added.



RENDER YOUR LOOK

CREATE DRAMATIC LIGHTING, CONTOUR AND DETAIL IN YOUR IMAGE

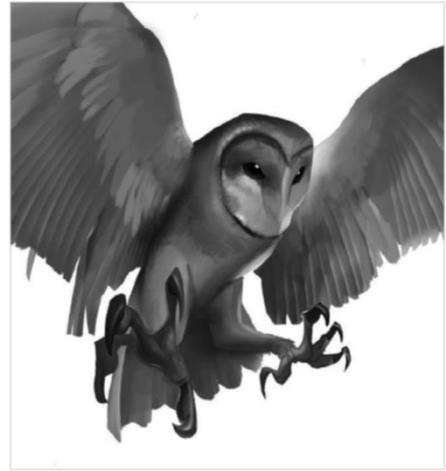
14 | COPY AND PASTE FEATHERS Using what you've learnt about the Marquee tool and the duplicate technique, you now implement a combination of the two. Remember the long gradient feather you just painted in the last step? Well, now you're going to copy and paste this into a new layer and slightly enlarge it. Place it so it overlaps the original large feather layer. Continue to copy, paste and place a few dozen times until you have a long row of feathers.



15 | BREAK UP REPETITION Build upon the last steps by repeating their processes, painting and placing feathers in the owl's opposite wing. Make sure you follow the right direction for an authentic look. To break up the monotony of some of these feathers, erase parts of the edges in some of your layers. Also elongate some of them slightly and skew the shape of others a bit. This allows you to create the beginnings of a very interesting wing pattern for your owl.



16 | UNIFORM LIGHTING Now that you've created your feathers, you will need to add larger shadows. First, merge down your owl layers, then make sure that this new layer is locked by clicking on the Lock icon located at the top of the layers tab. Now, apply a large, dark grey, soft round brush and lightly add some shadow to the rounded parts of the top of the wing. This makes sure your wings are being lit by the same light source as the rest of the image.



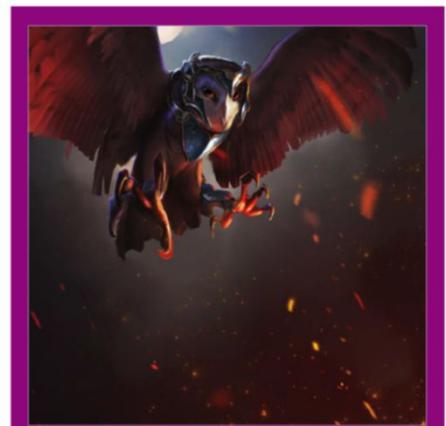
17 | START THE BACKGROUND Since your owl is on its own layer, you can create a layer beneath and begin the background. This image will eventually reveal a bright scene with sparks and cinder flying from a fire. However, to make these effects workable, you need a dark, muted background full of dark purples, dark browns and dark reds. While it seems dark now, adding your effects later will help keep the focus on your owl, rather than spreading the focus around haphazardly.



QUICK TIP

When painting to a Color Dodge blending mode layer, using a grey colour will create a very natural and even glow. Painting with a saturated colour gives a glow similar to that colour.

18 | SECONDARY LIGHT Since the plan is to have your main light source closer to the viewer, a secondary light source can be established – in this case, the moon behind the owl. On a separate layer, draw a circular selection with the Elliptical Marquee tool. Set this layer's blending mode to Color Dodge and paint in the moon with a few large strokes, using a neutral grey colour. This gives the moon its glow effect. Also use the same brush around the moon to give it a halo effect.



MASTERING SPARKS

You'll see that spark effects were added to the final image. You can recreate this effect by using several layers and a very easy technique. Create a new layer, set its blending mode to Color Dodge and scatter in some simple sparks with an orange-coloured brush. Now duplicate this layer. Duplicating a Color Dodge layer into itself will make the sparks glow even brighter than before. Now you must copy, paste and place your sparks around the image by selecting the Move tool, holding Opt/Alt and dragging them to other locations. Create depth of field effects, making some seem close up, others further away.

■ QUICK TIP

Now that your major elements are completed, go over everything you've done and detail your brush strokes and lighting. Keep taking a step back to check your progress. This will ultimately help push the piece to final completion.



19 | CLIP LAYERS Back with your owl and it's time to add a little colour. At this stage, it's best to keep everything simple – and in this case dark. Create another layer above the owl layer and link the two by hovering your mouse between the layers while holding Cmd/Ctrl. Click and it links the layers. This will ensure that anything painted on this layer will only affect the layer below it, which will be your owl layer and not the background.



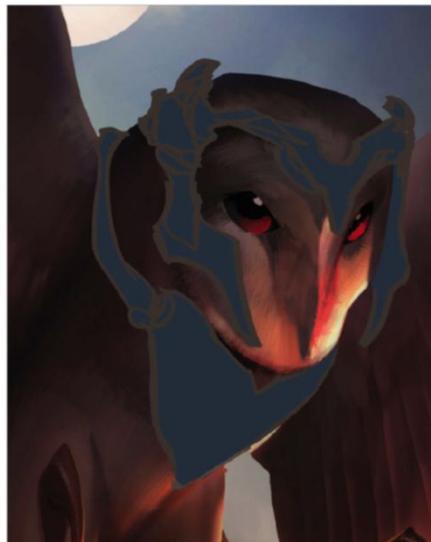
20 | REFLECTIVE LIGHTING Using the same method outlined in the last step, create another layer, except this time set its blending mode to Color Dodge. Link the layer again. Even though it appears to be linked to the last layer, they're both actually linked to the owl layer. Use this layer to add both blue rims of light in the edges of the wings and yellow lighting that emulates reflection from the fire. You can also erase lighting and reapply until you're satisfied with the effects.



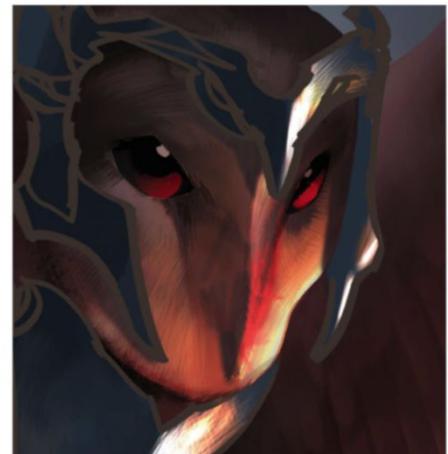
21 | BRING IT BACK Since the layer below this new light layer is a dark brown colour, it's possible to bring back shadows – just erase areas from the Color Dodge light layer above. Create dramatic shadows in the feathers by using the Marquee tool to make selections like in the example shown, then delete from these. This method is much better than painting with more black because the darkest colour has been established at this point.



22 | BACK AND FORTH At this point in your painting, it's important that you start to flesh out your colouring and continue to tweak your image lighting. You could also add more subtle hints of colour, perhaps some purple or pink hues. Always remember that if you want to add more lighting, then you do this specifically to your Color Dodge blending mode layer. You can take this away by simply erasing it to show the layer beneath.



23 | ADD ARMOUR Now that the hard part is over, you can begin to make some armour that fits with your image lighting. Use a solid colour that outlines the entire shape of the armour on a new layer, then lock it. This allows you to paint evenly over the entire shape, rather than painting each piece individually. Doing the latter has a higher chance of throwing off the balance of the armour. Do the same for the armour's trimming.



24 | FINAL DETAILS In the same way as you've done in previous steps, create another layer and lock it to the armour layer. Set the new layer's blending mode to Color Dodge and choose a saturated orange colour. Paint this on the side of the armour that you feel should receive the most light, with the brightest parts nearest the crease. This gives you a balanced exposure, and good shadow and light separation. Repeat the same process for the trimming. Use the Hair brush (brush 125) to zoom in and add more detail to the face, working your way outward from the focal point and detailing as you go.

HOW I MADE



FUTURE GAMING

MAXIME GIRAULT

BLUR THE BOUNDARIES BETWEEN PHOTOS AND ILLUSTRATION USING PHOTOSHOP'S BRUSHES, BLEND MODES AND COLOUR ADJUSTMENTS

Maxime Girault (maximegirault.com) is a French digital artist who has been designing with Photoshop for over ten years. He has only been using stock in his work since 2012, however, looking to blur the lines between photography and illustration, which he has successfully managed with this image. "I like the dynamic aspect illustration can have and the human

feeling photography has," he explains. "I like to paint in what's missing, cut parts of photos and change them as I would with a giant painted canvas." Lots of Girault's effects are laid on top of photo elements. "I like that there is no magic button – it's down to the stylus in my hand." To see more from Girault's portfolio visit his website or Facebook page (www.fb.com/giraultmaxime)

“I like to paint in what's missing, cut parts of photos and change them as I would with a giant painted canvas”



01 INITIAL CONCEPT

Keep this as rough as possible, but still define the main idea. Dynamic lines help to create movement and form. A strong contrast with visible light sources helps to visualise exposure and contour.



02 SHOOT, CUT AND ASSEMBLE

The sketch is used to direct a photo shoot. Select the best legs, the best face and so on, then assemble these in Photoshop to create the best pose. A soft brush was used to colour the skin, painted to a Color blending mode layer.



03 SKIN LIGHTING

Add a Curves adjustment layer, applying a downward curve. Double-click the Curves layer, select Blending Options, hold Opt/Alt and drag the Blend If white sliders to hide highlights. Edit effects further using the attached Layer Mask.

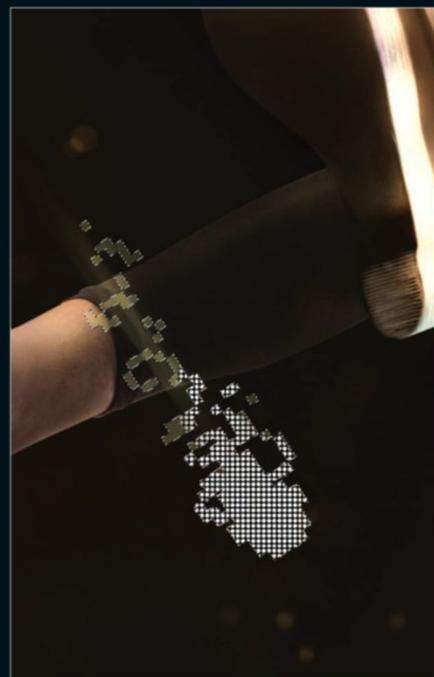




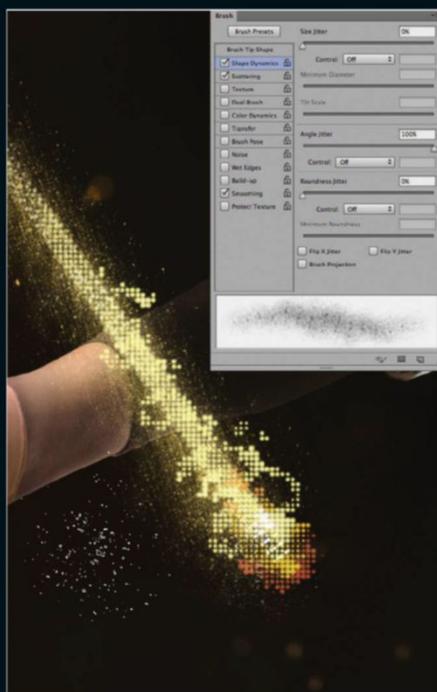
04 PAINT HAIR Capturing flowing hair in a single shot is hard, so it is often easier to just paint the effect in. To do this, use a small 3-5px brush with Flow set at 60%. Only four colours were required to paint in these elements.



05 PIXEL ELEMENTS Create pixel art by opening a 100 x 100px document and paint with the Pencil tool at 1px. Paste your mark into the main image, then Scale and Distort it (Cmd/Ctrl+T) with Interpolation set to Nearest Neighbor in the CS6/CC menu.



06 HOLOGRAPHIC EFFECTS Apply a dotted pattern texture, then make a selection of the pixel art shape. Use this to apply a Layer Mask to your dots. Correct mask edges by hand, painting to these so there are only full-circle dots and none that are cut in half. Add Gaussian Blur.



07 GOLD PARTICLES Create gold particles around the holograms using a custom dust brush. Paint with rich and light yellow tones. Also add a mask to these effect layers and paint with a black brush of the same style to edit the strength of the effect.



08 AMBIENT LIGHTS With a large brush set at 0% Hardness and 10% Flow, paint glow over the character edges. Also apply effects around holograms and add your brush to create an ambient background light. It's about linking things and making key elements stand out.

STAY FOCUSED

KEEP YOUR CONCEPT IN MIND

Focus on a simple feel at first and do your best to stick with it until your final result. It's very easy to lose your way among all your elements and effects. The sense of a simple black silhouette on a white triangle acted as my guide when creating this image. It's important to feel what you want to express and do your best to cut your way through the design process without losing sight of this.



© Maxime Girault

This image represents a videogame arena that could be real in few years time, with lo-fi graphic holograms made with motion tracking and 3D laser beams

DISCOVER THE PAST!

www.historyanswers.co.uk

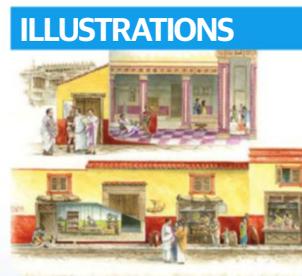


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THE WINNERS CUP FINAL
2013



ASTEROID FC

SEASON STATS

GOALS SCORED 63

GOALS CONCEDED 26

YELLOW CARDS 15

RED CARDS 3

[▶ WATCH ASTEROID SEASON HIGHLIGHTS](#)

REAL DYNAMITE

SEASON STATS

45 GOALS SCORED

19 GOALS CONCEDED

9 YELLOW CARDS

8 RED CARDS

[▶ WATCH DYNAMITE SEASON HIGHLIGHTS](#)



[f](#) ENTER YOUR PREDICTION

■ NEW MEDIA

DESIGN FOR THE WEB

COMBINE PHOTOS WITH TYPOGRAPHY AND UI ELEMENTS TO CREATE A DYNAMIC LAYOUT

Photos now play a massive role in web design. These are being used to convey messages, applied with effects that complement a stylised user interface. Photos can appear in the form of thumbnails inside a grid, or as large backdrops to support floating elements including type, icons or buttons.

However, thought must go into selecting your photos so that you don't end up disrupting your composition. If they clash with any other elements, your web design will be ruined.

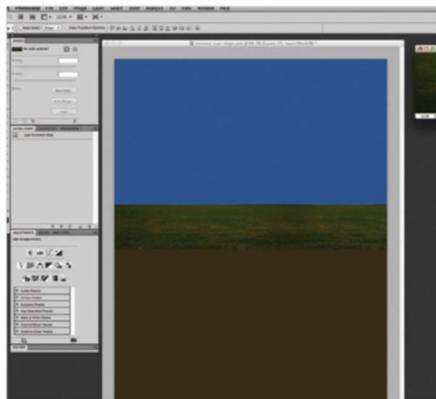
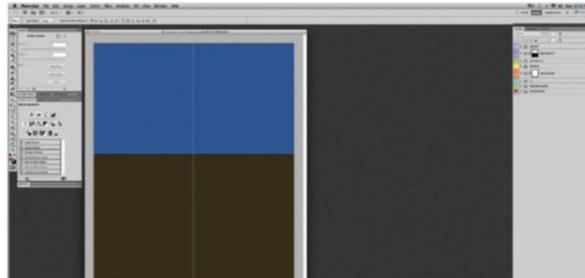
In the following pages, you'll discover how to tackle photo-based web styles and produce some great looks with the help of Photoshop. You'll learn how to create a dynamic layout using shape and type juxtaposed with photos.

Creating depth by pairing elements is also explored, as is how to add dramatic lighting effects using adjustment layers. Ways to transform, composite and edit photos with layer masks is also looked at, leading to an exciting end result that will promote your design to global viewers.

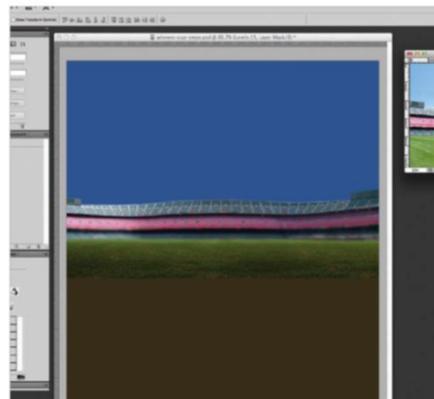
■ KICK OFF

IMPORT STOCK IMAGERY AND ADD ADJUSTMENTS

01 INITIAL SETUP Create a new 72dpi 1280 x 1645px RGB document. Press Cmd/Ctrl+R and place a guideline at around 700px. Create a new layer. Apply the Marquee tool to your guideline then fill with blue. Create another new layer, apply the Marquee tool to your bottom space, then fill with brown.



02 IMPORT TURF Open an image of some grass, which is pretty easy to source or take yourself. Drag this image layer into your web project document. Cmd/Ctrl-click this new grass layer and select Convert to a Smart Object. Place this new layer at around 650px down and resize the height using Edit>Free Transform (T) accordingly.



03 ADD A STADIUM Download the stadium image (540239) from sxc.hu. Add the Pen tool around it, then make it a selection. Select Layer>Layer Mask>Reveal All. Drag the stadium layer into your web project and make this a Smart Object. Resize and position as above. Apply a black to transparent gradient to the clipping mask to merge it with the grass layer.



OUR EXPERT

RASMUS WANGELIN
www.rasill.com

Rasmus Wangelin is a Swedish designer based in New York. He is a former Hyper Island alumni, currently working as a design director at R/GA.

ORIGINAL TUTORIAL FILES USED

For those interested in applying the exact stock images Wangelin is using, head over to stock.xchang (<http://sxc.hu>) and www.dreamstime.com. Below are the image IDs for you to search for.

■ Dreamstime
//24768939
//24867568
//24698993

■ stock.xchng
//1421859_98595171
//540239_89216828

■ WORK IN PROGRESS

PICTORIAL LAYOUT



Progress 1: Explore the layout



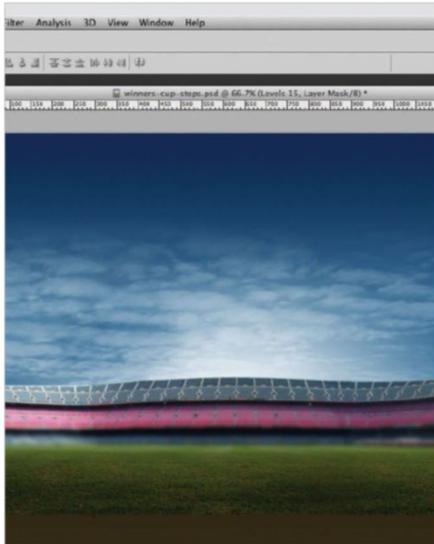
Progress 2: Compose athletes



Progress 3: Add UI elements

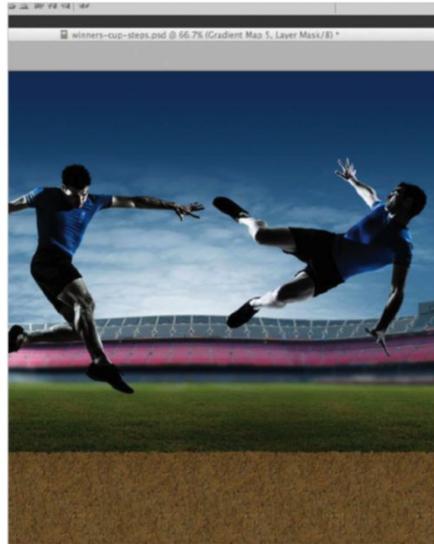
04 | SKY AND CLOUDS

Download the cloud image (1421859) from sxc.hu and drag this into your web project. Place it in behind your stadium layer. Make this a Smart Object too and scale it down. Also set its blending mode to Screen and Fill at 80%. Resize the height of the layer. Add a Levels adjustment layer then select Layer > Create Clipping Mask. Drag the left slider to 45. Add a Layer Mask and a black to transparent gradient from the top down to about 200px, fading your clouds.



05 | SOIL AND PLAYERS

Grab a soil image from cgtextures.com and import it into your project, below the grass layer. Open 24867568 and 24698993 from Dreamstime and use the Pen tool to select and cut out the football players. Add a Clipping Mask to both then drag them in. Convert these new layers into Smart Objects, resize them and place them hovering above your grass layer. Focus on making all elements interact authentically through size and placement.



06 | SET THE MOOD

Now for colour and contrast adjustments. Go through every layer and adjust them until they work well together. Apply black to white Gradient Maps with layer blending modes set to Multiply and Screen to control lighting. Drag the black slider in Gradient Maps set to Screen and the white slider in those set to Multiply until you get good results. Make sure all adjustment layers are linked to the layer with a Clipping Mask so you don't affect the layers panel.



■ USING ADJUSTMENT LAYERS

By using a black to white Gradient Map set to Screen blending mode and dragging the location of the black sliders, you can control highlights. Drag it down to 90% and slowly start dragging to increase values, until the amount feels right. This is an effective way of adding a dramatic feel to your photo elements in web. You can use the same technique using the Multiply layer mode, dragging the slider to 10% to control darkness.

07 | CHANGE EXISTING COLOUR

Change a shirt to red by adding a Hue/Saturation adjustment layer and clipping it to the correct layer. Set the Hue slider at +170. The players are very desaturated, so also add some realistic skin colour using a Selective Color adjustment layer and clip it to a player layer. Select Colors to Neutrals and set Cyan at +10, Magenta at +35 and Yellow at +50. Repeat this for the other player layer. Now cut out and import the 24768939 football image file.



08 | ADD TYPOGRAPHY

It's important that different elements don't compete against each other. Create a simple line using the Line tool and add the player names on each side of this. Place them slightly over the line and add a Layer Mask to each, then apply a black brush and paint out the parts that overlap. Group the text elements and the line, then add a Layer Mask to that group folder. Mask off parts where the players interact so you get a nice sense of depth.



■ QUICK TIP

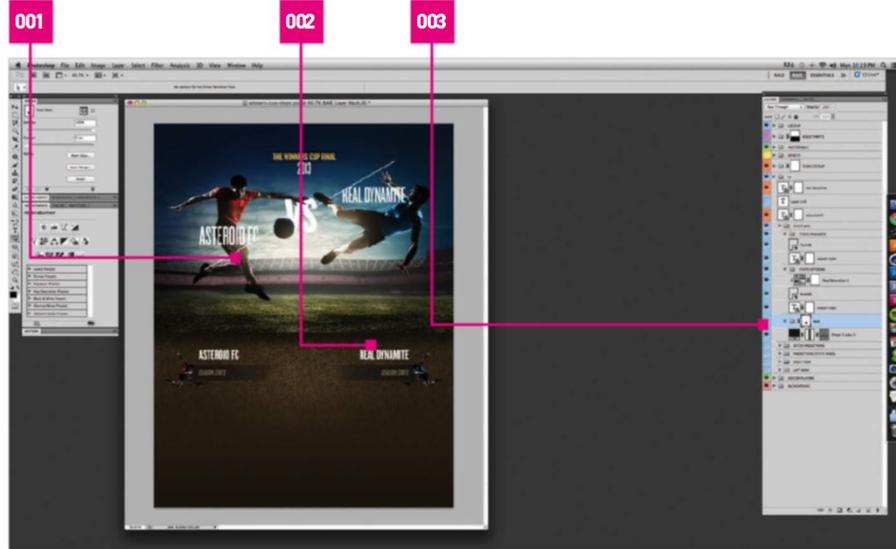
When using different photo assets to build a composition, consider the space you're working with. Objects in focus will naturally be sharper than objects in the distance. Use adjustment layers to colour and light correct layers so that they match and correspond to depth of field.

WORKING WITH UI

ADD SHAPE LAYERS AND LAYER STYLES TO CREATE INTERFACE ELEMENTS

09 | INTRODUCE THE UI

Set up a guideline in the middle of your image that you can use for reference when placing the UI elements. Add a #1f1b15 coloured rectangle using the Rectangle tool, at about 65px tall, horizontally across the image. Mask away the middle part using a black to white Radial Gradient and fashion it into a UI element.



001 | Paste the player from the 24768939 Dreamstime file. Duplicate, flip, then change the shirt colour to red

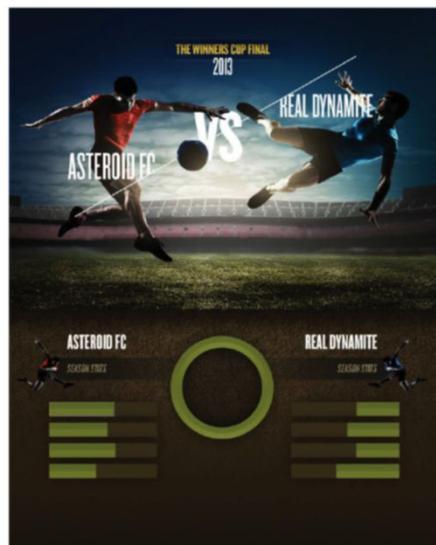
002 | Add the team names in white and season stats in a #978863 colour, then overlap with the players

003 | Unite both type elements to correlate content. Also make sure you have dedicated enough negative for the UI elements



10 | ADD LAYER STYLES

Add a green circle using the Ellipse tool. Duplicate this shape layer and scale it down, holding Opt/Alt+Shift, placing it in the centre of the original shape. Select it and add a Clipping Mask to your original circle shape. Double-click on your original circle and add Bevel & Emboss. Set Depth at 25, Size at 250 and Opacity at 60% to create a 3D effect. Also add Drop Shadow from the same Layer Styles options, setting Size at 50 and Opacity 80%.



11 | BAR CHART

Create the bar chart UI seen in our example using the Rounded Rectangle tool with Edge Radius set to 2. Draw a rectangle about 40px tall and 300px wide with a #42361f colour. Draw a new rounded rectangle shape with a #727c20 colour and place it inside the original. Double-click on the layer in the Layers panel and choose Gradient Overlay. To make the hard lined gradient, set both the black and white sliders at a Location of 50%. Set Opacity at 8% and click OK. Duplicate and create more bars.

“Add icons to your buttons, such as social platform types and custom shapes, for a more interactive feel”



12 | BUTTONS

You now want to start creating buttons. Draw a new shape using the Rounded Rectangle Tool, around 70px tall and 300px wide. Set shape layer Fill at 0% and double-click the layer to enter Layer Styles options. Now activate Gradient Overlay. This time use a soft gradient, setting the black slider at 0 and white slider at 100. Set this gradient's Opacity at 25% then click OK.



13 | FINAL TWEAKS

Now it's time to add final copy and icons. Go through your layers and see what can be improved. Play around with different adjustment layers and colour variations, tweaking everything to get the look you want. Add infographic elements such as amounts and titles to your bar chart. Also add icons to your buttons, such as social platform types and custom shapes, for a more interactive feel.



PHOTOMANIPULATION

MATTE PAINTING TECHNIQUES

CREATE REALISTIC DIGITAL MATTE ARTWORK USING
PHOTOGRAPHIC REFERENCES AND DIGITAL PAINTING



OUR EXPERT

BOBBY MYERS
www.kaiochen.deviantart.com

Myers is a self-taught digital artist from Orlando, FL. He currently resides just outside of Atlanta, GA where he is in his last year studying Visual Effects at the Savannah College of Art and Design.

SOURCE FILES

Throughout the tutorial will be URL links to point you to locations where the source images used in this article can be found. But of course feel free to substitute these for your own imagery.

Digital matte painting is achieved by combining digital painting with photography to achieve photorealism. Today, this process is widely used within the film industry to create fantasy settings or landscapes which would otherwise be impossible to shoot. In this tutorial, you will learn how to edit, manipulate and paint over photographic imagery and tailor them to a specific need in order to create your own fantasy matte painting.

Once this has been completed, you will have a better understanding of how to use and manipulate photographs to your advantage in several different ways, and how to combine

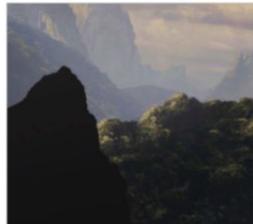
them with digital painting techniques to get the most out every piece. Achieving photorealism does not happen overnight, so use this information as a starting point to build upon. Once a firm grasp has been made, there are little to no limits as to what can be done with these techniques.

This tutorial will require some prior knowledge of layer masks and how to apply them via selection, quick masks and painting and erasing. Other knowledge includes colour grading and correcting, clipping masks, basic brush and toolbar settings, Transform tools, and some usage of the Clone Stamp tool.

WORK IN PROGRESS FROM BASE PLATE TO FINISHED PAINTING



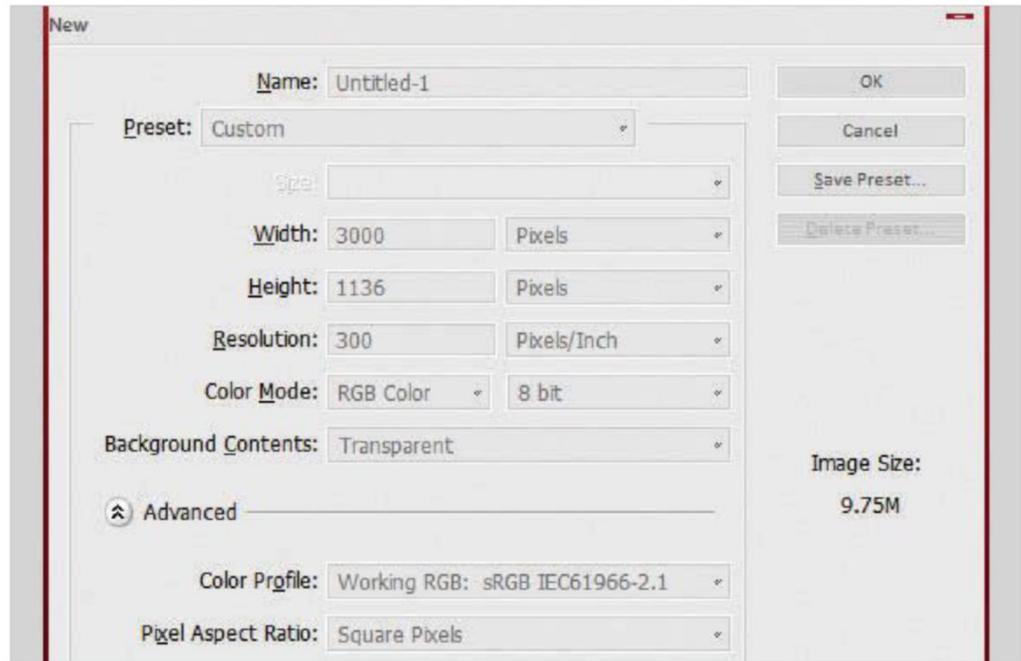
Progress 1: Work on the plate



Progress 2: Add foreground



Progress 3: Finishing details



01 | SETTING UP

The first thing that needs to be done is to create a new document and place the photographic plate. Go to File>New and set the image size to 3000 x 1136px. Download image ID 1252246 from www.sxc.hu and place it into the scene. Use the Transform tools to adjust and tilt the layer. Name the layer 'Plate'.

“The goal is to create realism, but going too far or too short will break that. Giving an even balance to everything is essential.”



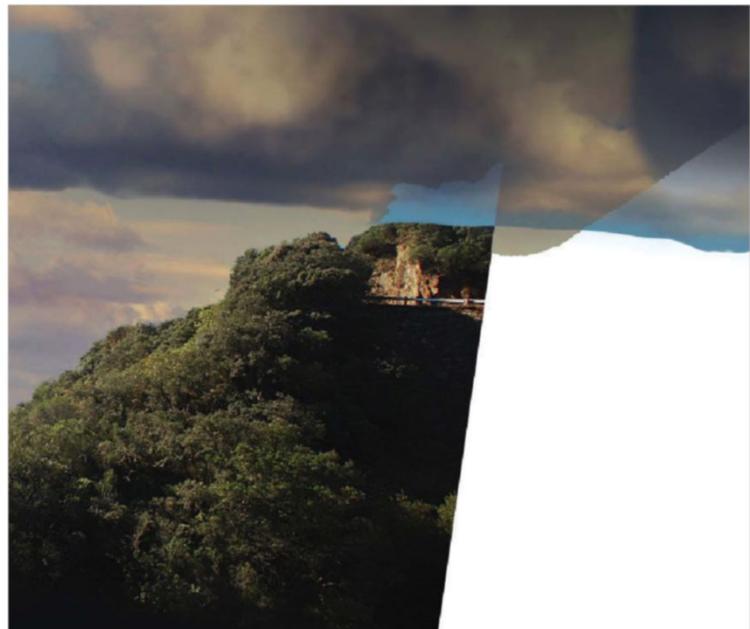
02 | THE PLATE

Now to paint over parts of the layer that aren't needed. Select a soft round brush and with a dark green colour (not too saturated), paint over the water portion of the plate. Create a new layer and place it under the Plate layer. Use the Eyedropper tool to select a dark blue colour from the sky and using the Brush tool, paint in a small portion of the sky. Merge this layer with the Plate layer.



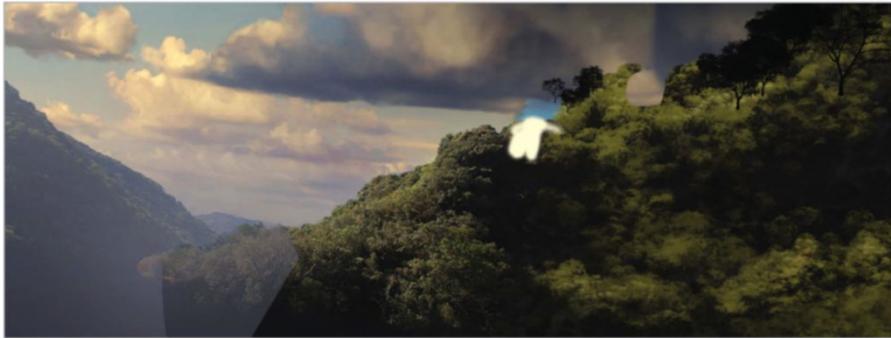
03 | REPLACING THE SKY

Now it's time to import the new sky. Since the old one is dull and doesn't tailor to the scene's needs, it needs to be replaced with one that is able to fill the void. Go to www.cgtextures.com and download image ID 35830, then place it into the scene as seen in the example image. Depending on its size, it might need to be scaled down. Use the Transformation tools (Ctrl/Cmd+T) to adjust the scaling and tilt.



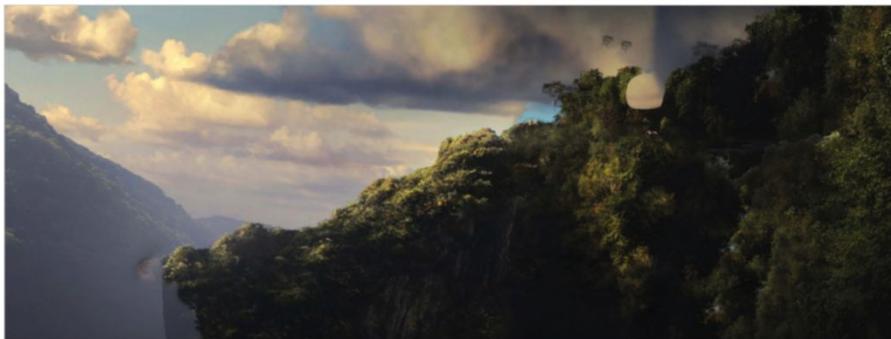
04 | PLACING EXTRA CLOUDS

Download the additional cloud image from www.sxc.hu/profile/ukunurk (the large cloud is in the centre, while the smaller one is on the left). Extract and paste them into the scene file. Scale and place them as shown in the image. Select the Brush tool and a nice cloudy brush, then paint dark and light tones on the larger cloud to create a more dramatic effect. The entire cloud does not need to be painted, so only paint as much as is necessary, as shown above.



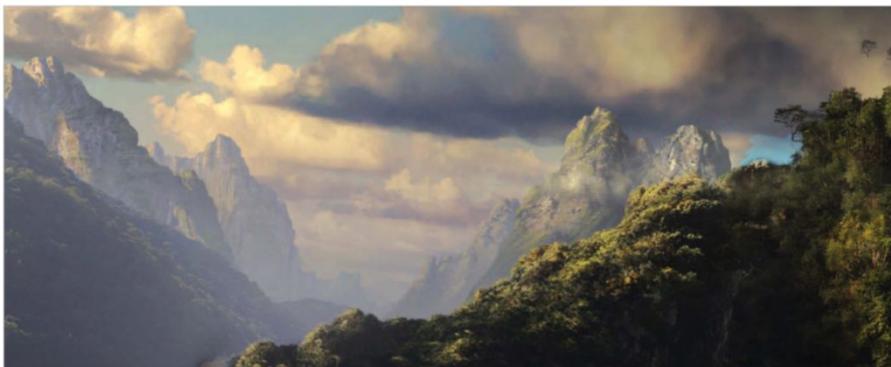
05 BUILDING THE BASE

Now start building up the base where the main mountain will be. Take the Brush tool and a good tree-shaped brush (with some Scatter) and paint a mountain similar to the example image. Colour doesn't matter, as you'll be overlaying it with texture later. At this point it's a good idea to map out how the light will hit the mountain, which will be useful when texturing later on. Paint lighter tones to simulate where light will be.



07 LIGHTING THE MOUNTAIN

Grab the Brush tool and select a tree-shaped brush or something equivalent. Change the colour to a light yellow (not too saturated) and begin painting in the highlights on the mountain. Pay attention to where the sun is coming from in the base plate: right to left. If needed, lower the opacity and fill of the brush. This will lower the density of the brush stroke to allow a slower build up and make painting more forgiving and natural.



08 BUILDING THE BACKGROUND

There are several different ways to create the mountain shapes. One is to create a selection and fill it with a colour, and another is to use the Brush tool and paint it. Use whatever is most comfortable. The goal is to create realism, but going too far or too short will break that. Giving an even balance to everything is essential. Download image ID 78057 from www.cgtextures.com and paste it into the scene. Clip it to the base layer and position and scale it as needed. Create a new layer, clip it and paint highlights and shadows onto the mountains.

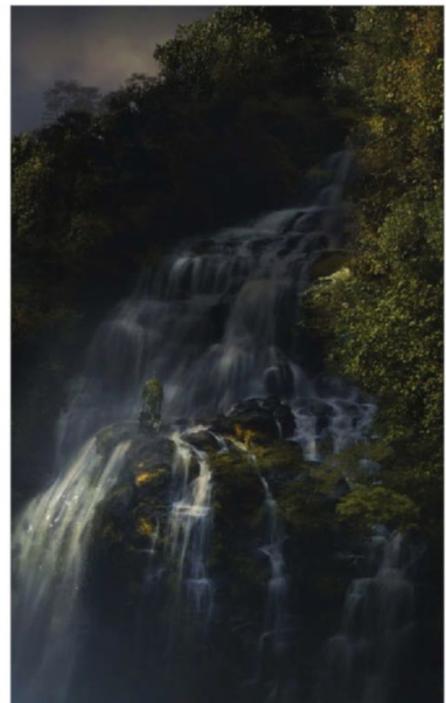
■ QUICK TIP

It's tempting to paint as much as you can, but unless you're working in a high resolution, the best way to obtain photorealism is to let the photographs do most of the work. As your painting skills increase, so too will your knowledge of how to use those references.



06 TEXTURING THE MOUNTAIN

Search for images 1273649 and 1252247 on sxc.hu. Extract and paste them into the scene. Using the Transformation tools, set them into place as you see in the example. Use the Clone Stamp tool and begin cloning parts of the textures to cover the painted areas. Make certain that there are no repeating patterns. Clone parts of the tree texture over to the front of the mountain to make it match the example. If necessary, paint extra detail into the rock to make it look more rigid.



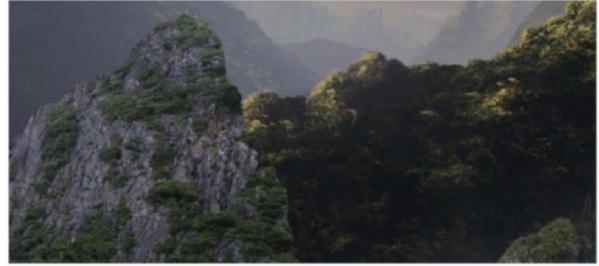
09 ADDING WATERFALLS

Download image 1337592 from sxc.hu and paste it into the scene. Use the Transformation tools to adjust and tilt the image appropriately. Use a layer mask to hide the top, bottom and side areas. With the Brush tool and a dark cool blue, paint a shadow on the top half of the waterfall, just above the rocks. This will act as the cast shadow from the castle. On the lower half, paint in the remaining highlights and shadows. Remember what direction the sunlight is coming from. The other waterfalls were painted with a chalk brush.



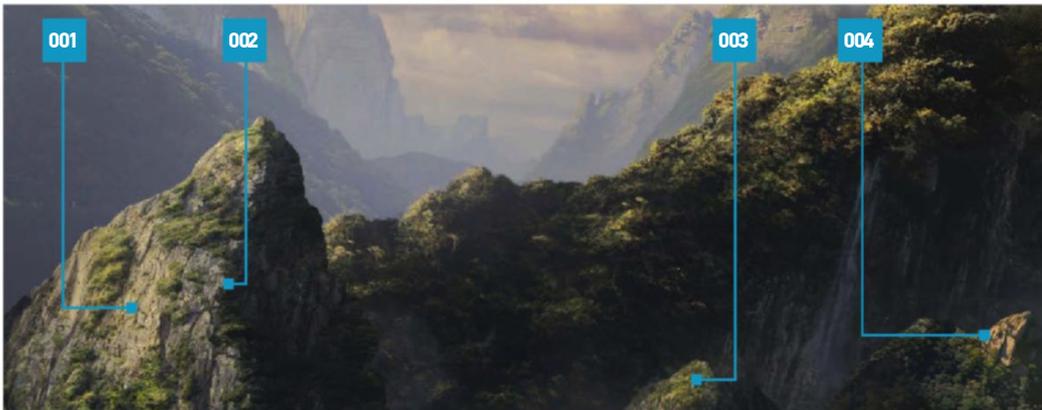
10 CREATING FOREGROUND MOUNTAINS

Much like in the background, you can create the foreground mountains by making a selection and filling that with a colour, painting, or any other method. The main idea behind these mountains is to lead the viewer's eye up towards the castle (main focal point). By pointing them upwards, it would create an implied line that leads to this focal point. Once the mountain bases are created, they will be used as a clipping mask for the textures. Name this layer 'FG mtn base'.



11 ADDING TEXTURE

Go to CGTextures and search for image ID 82231. Click on the image and choose any of the ones that appear. Then repeat for ID 82144 and choose the image on the far right. Extract and paste them into the scene. Place them above the FG mtn base layer you just created and clip them to the layer. The textures will now only appear where the base layer is. Position the textures into place and use the Transformation tools if needed. Unclip the layers from the base if there is difficulty positioning them, and then re-clip them. The goal here is get as much balance between rock and grass as possible.



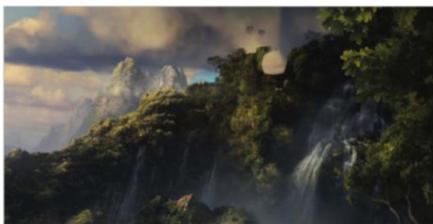
QUICK TIP

Layer masks are a great way to edit non-destructively. They can hide and show parts of a layer at any time due to the contents of the layer itself never being erased, but only hidden. If needed, they can always be merged with the layer to lower the file size.

- 001 |** Paint along the edge where the light meets the shadow to create a crisp line
- 002 |** Use multiple dark colours to paint extra cracks in the mountain rock
- 003 |** Colour pick from the texture and adjust it to a lighter tone for the highlights
- 004 |** The edges should not be too bright or the mountain will appear flat

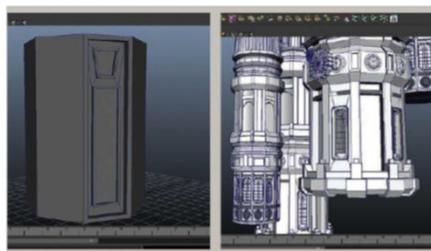
12 PAINTING AND LIGHTING

Use the Eyedropper to grab a selection of grass and stone colours from the texture and store them in the Swatches tab. Get your brush and use these colours to paint extra grass and rock to create added detail. Once done, create a new layer and clip it to the base layer. Get a light yellow-orange colour (not too saturated) and paint highlights onto the front side of the mountains. Paint shadows using a dark blue colour on the other side so that they don't appear flat.



13 PLACING THE TREES

Download the trees 35864 from CGTextures and 841073 from www.sxc.hu. Extract and paste them into the scene. Go to Layer>Matting>Defringe, set it to 2px and hit OK. Use the Transformation tools to scale and position them according to the example image. Create two new layers, set them to Overlay and clip each to their respective tree layer. Grab the Brush tool and with a light yellow-orange colour, lightly paint in highlights on the trees. With a dark cool blue, paint shadows on a separate layer (set to Normal blending mode).



14 CREATING THE CASTLE

The 3D model of the castle was created in Autodesk Maya. It was box-modelled from a cylinder and primarily extruded and bevelled to give the desired look and feel. Other objects were created from spheres and spline elements. Texturing consisted of Substance materials within Maya and rendered with V-Ray. Before rendering, the main castle was duplicated, scaled, rotated and reordered several times to create a denser look for the final matte painting.



15 IMPORTING THE CASTLE

Once the castle has been created either by 3D modelling or piecing together photographic references, paste it into the scene and make it a group if it contains multiple layers. Adjust its position and tilt using the Transform tools. Create a layer mask for the castle layer. Select the Brush tool and with the colour black, paint near the bottom of the castle to hide this part. Be sure to paint on the layer mask and not the layer itself. Use tree-shaped brushes if possible for added detail.



16 LIGHTING THE CASTLE

Even though the castle itself has been previously lit, it could still benefit from some dramatic lighting and increased intensity. With the Brush tool, a soft round brush and a dark cool blue, lightly paint a shadow at the top of the castle. This will decrease the focus brought to this area and increase the focal point. Next, pick a light yellow-orange (not too saturated). Create a new layer and set it to Overlay/Soft Light. Now lightly paint in stronger highlights on the castle to simulate harsh sunlight. If needed, paint additional shadows on the other sides.



17 CONSTRUCTING THE ARCH

Use the Elliptical Shape tool to draw a circle. Copy it, make the duplicate smaller and place it in the centre of the larger circle. Cmd/Ctrl-click on the smaller circle to make a selection and delete it from the larger circle. Delete the small circle and the lower half of the original. Duplicate it, scale it down and place it under the arch. Set its Opacity at 70%. Group these together and position them in between the background mountains.



18 ADDING THE TEXTURE

Download http://farm3.staticflickr.com/2282/2179154776_65a486debe_o.jpg, clip it to the arch base layer and set it to Overlay. Set Opacity at 70%. Hit Cmd/Ctrl+T to activate the Transform tools. Ctrl/right-click and select Warp. Now adjust the texture to the shape of the arch. Hit Enter to apply the warp. With the texture adjusted, feel free to erase the remainder of it that is not being used. If needed, desaturate the texture by hitting Cmd/Ctrl+Shift+U.

19 LIGHTING AND EXTRAS

Create a new layer above the arch group and clip it to it. Select a soft round brush at about 200-400px and change its colour to a light yellow (not too saturated). Lightly paint a highlight near the middle of the arch to simulate the sun lighting it. The triangle was achieved by painting with a hard brush. Inner Shadow, Drop Shadow and Inner Glow were used as layer styles to create the outer bevels.

“The main castle was duplicated, scaled, rotated and reordered several times to create a denser look”



20 FINISHING DETAIL

Like the Arch, use the Elliptical Shape tool and draw out a circle. This will be the rainbow. Copy it, make the duplicate smaller and place it in the centre of the larger circle. Cmd/Ctrl-click on the smaller circle to make a selection and delete this portion from the larger circle. Now apply a Rainbow Gradient Layer Style to the larger circle and Gaussian Blur it 10-40px. For the low-lying clouds, select the Brush tool and get a soft cloud-shaped brush. Using real clouds as a reference, paint them along the bottoms of the mountains.



21 COLOUR GRADING

Go to 'Photo Filter', change the colour to a greenish cyan and set the Density at 32%. Create a new Color Balance and change the following; Shadows: Magenta/Green +1, Yellow/Blue +4, Midtones: Cyan/Red +16, Highlights: Cyan/Red +1, Yellow/Blue -16. Create a Gradient Map and set the left side to black and the right to white. Now change its layer Opacity to 40%. This is a good base to work from, so feel free to make changes and experiment.

HOW I MADE



POP BIRD

THERESE LARSSON

SEE HOW THIS DIGITAL ARTIST CHARACTERISES POP STARS USING PHOTOSHOP PAINT AND LIGHT TECHNIQUES

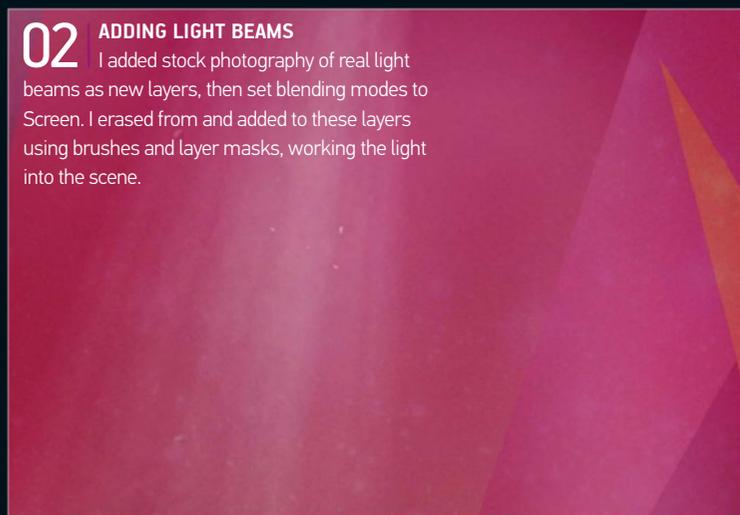
This illustration is part of a series that was created to advertise Metro Sweden's sponsorship of the Eurovision Song Contest. Each bird is a playful caricature of a famous Swedish pop star. Digital illustrator Therese Larsson (www.sillybeastillustration.com) chose to portray a certain young, popular music artist as a sparrow, which she felt represented this person's boy band status and young, energetic persona perfectly.

The bird itself was painted from scratch, using a few different Photoshop brushes that Larsson collected over the years. "The background was modelled in 3D by Mattias Frodlundh (www.behance.net/morrispinewood). Light effects were painted on top, merging the two pieces together in a way that looks wholly authentic," she explains. "I studied a lot of light effects, but also worked light beams into the image using stock photos and blending modes."

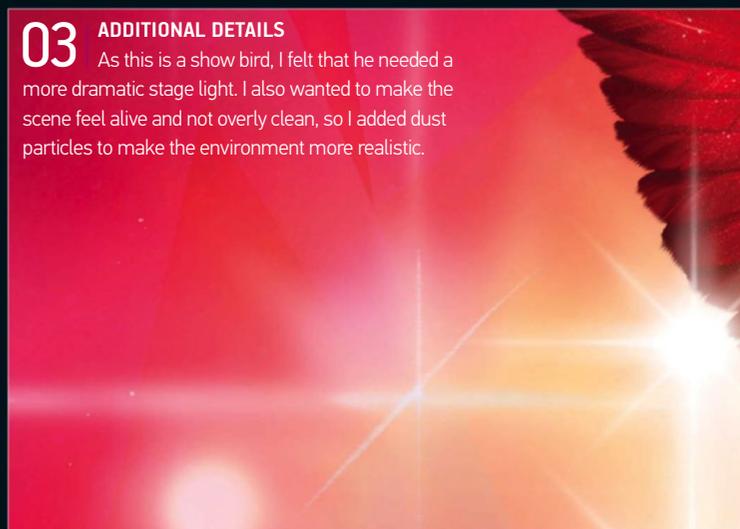
“The background was modelled in 3D and light effects painted on top, merging the two pieces together.”



01 PAINTING THE FEATHERS
Realistic feathers are an important part of this image. I took my time to study photos of real bird wings, trying to get the structure right. There were no shortcuts, just a lot of effort.



02 ADDING LIGHT BEAMS
I added stock photography of real light beams as new layers, then set blending modes to Screen. I erased from and added to these layers using brushes and layer masks, working the light into the scene.



03 ADDITIONAL DETAILS
As this is a show bird, I felt that he needed a more dramatic stage light. I also wanted to make the scene feel alive and not overly clean, so I added dust particles to make the environment more realistic.





GRAPHICS

WORK WITH VECTORS

LEARN HOW TO CREATE A SHADED VECTOR ILLUSTRATION BY COMBINING ILLUSTRATOR AND PHOTOSHOP TECHNIQUES

This tutorial guides you through the process of creating a fully shaded owl illustration in vector form and then in Photoshop. The use of bold, pattern-based linework and powerful psychedelic shapes coupled with strong shading make this an eye-catching piece of design, but there is plenty of room for you to make the final result your own. During the drawing phase, you can add your own style or even choose another subject.

To complete the tutorial, you will need access to a printer and scanner to make your drawing. However, it is also possible to skip this stage and instead create your half-owl using only vector patterns. If you choose that option, ignore steps 4-6 and use the Shape tools in Illustrator instead.

Before starting, it's worth gathering plenty of reference pattern imagery, as patterning is what really helps the piece become more than a standard owl image. Take a look at Art Nouveau, heraldry-style patterning and contemporary designers for inspiration. The two main shading techniques you will learn are the use of the Blend tool in Illustrator and gradients in Photoshop. The Blend tool enables you to draw two separate lines that run parallel to one another and then fill the gap in-between these with a selectable amount of keylines and blend them into one shape. Gradients give you a smooth blend of colour from one tone to another, or even through a multitude of hues. Follow along to build your own stylish vector creation.



OUR EXPERT

OLIVER MUNDEN
www.megamunden.com

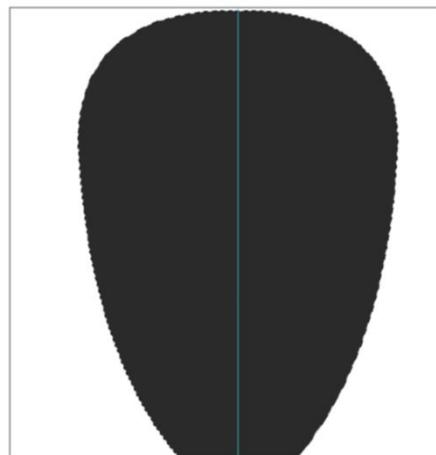
MEGAMUNDEN combines nature's creatures, tattoo design, eighties skate graphics and an essence of the Far East. Past clients include British Airways, Nike, Toshiba, Penguin and New Scientist magazine.

SOFTWARE AT THE READY

SOURCE REFERENCES AND SKETCH A MOCK-UP

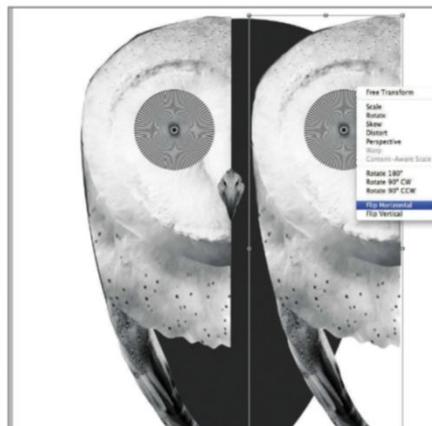
01 COLLECT REFERENCES

Begin by collecting your reference imagery. Flickr is good for this, as is a Google search. It's always useful to look at photo references to get around your subject, in this instance how an owl looks. I tend to make rough Photoshop mock-ups with found imagery as a guide to draw from.



02 MOCK UP IN PHOTOSHOP

Open a new file at the size you wish. Usually, around A3 is good. I had an idea of the basic shape I wanted my owl to have – quite a stylised, graphical shape – so I began by drawing this straight in using the Pen tool.



03 CREATE AND REFLECT

Using the Polygonal Lasso tool and the Cut and Paste commands (Edit>Cut/Edit>Paste), create half of the owl image using a composite of your reference images. Because I want this image to be graphical, a reflected style will work well. Duplicate the half and use Edit>Transform>Flip Horizontal.

WORK IN PROGRESS

DESIGN HYPNOTIC VECTOR IMAGES WITH REAL DEPTH



Progress 1: Duplicate and flip



Progress 2: Shade and depth



Progress 3: Gaussian finish

CREATE THE LINE ART

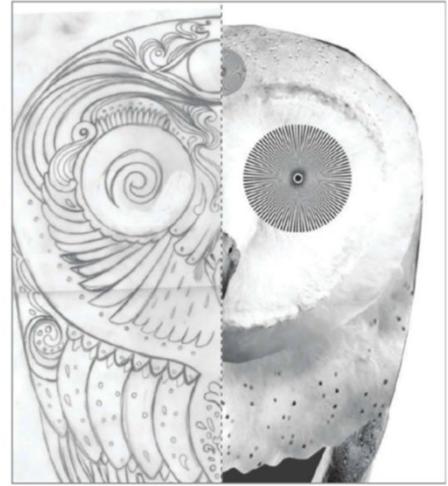
USE A COMPOSITE OF PHOTO REFERENCES TO GUIDE YOU



04 | PRINT AND DRAW Now print out your reflected composition, preferably at A3 size. Using tracing paper, begin to draw out half of the owl by hand. I wanted my subject to be very ornate and decorative, so I added my own swirl details.



05 | HALF DRAWN You really only need to draw half of the piece, as I have in pencil. You may find you make mistakes, so you can always make a tracing of the sketch for the final design. This may help progress the image from the rough stages, which is a bonus.

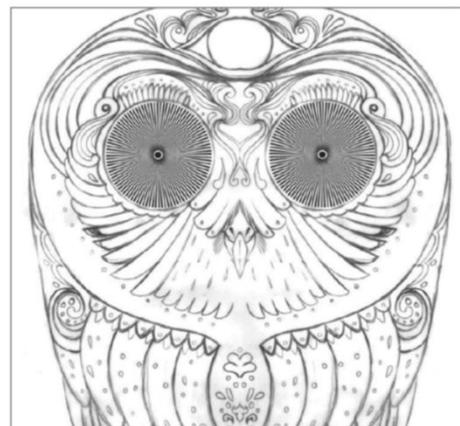


06 | SCAN AND RECOMPOSE Scan in your drawing once you are happy with it and bring it into Photoshop. If you drew slightly more than half, crop the drawing so you have an exact line of symmetry. Position the drawing over the top of the mock-up.



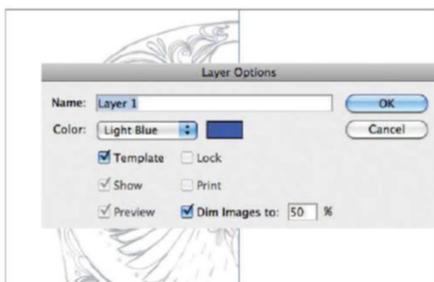
07 | DUPLICATE AND FLIP

Once you have exactly half of the owl in position, duplicate that layer. You can then go to Edit>Free Transform, Ctrl/right-click on the layer within the image and select Flip Horizontal. Adjust the second half into position. Now merge the two layers of your drawing.



08 | CLEAN IT UP

Using the Dodge tool set to Highlights and an opacity that doesn't compromise the line quality, clean up your drawing. An Opacity of around 50% works well.

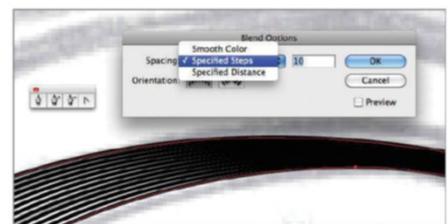


09 | INTO ILLUSTRATOR At this point you need to save out a JPEG of your Photoshop document and place it into Illustrator (File>Place). In the Layers palette, double-click on the layer you see and set it to Template mode, with a Dim amount of 50%. Now cover half of the design with a white block and lock the layer so you cannot edit it.



10 | TRACE

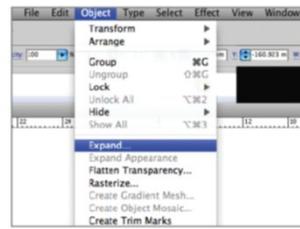
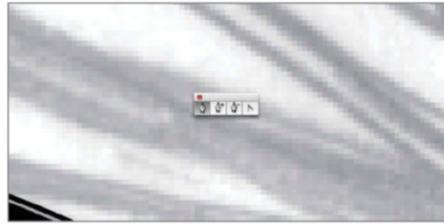
It's time to begin tracing – the longest stage of the process. Use the Pen tool for this as it offers the most control. All you need to focus on is creating single lines and closed shapes that directly trace the drawing below. Do this on a separate layer.



11 | BLEND VECTORS

In a few areas I used the Blend tool to create some really nice shading effects. This works when you draw to fairly parallel lines (even if they are curved), select the Blend tool in the main palette and click on each of the two lines. Go back to the Tools palette and click on the Blend tool symbol. This opens a dialog box where you can choose Specified Steps and adjust how many blending lines appear between your two existing marks.

12 | PATCH IN
There might be times when the Blend tool gives some undesired results, or times when you simply need to cover a section of the linework. Do this by creating a solid shape and filling with black.



13 | UNTIDY BLENDS
Sometimes you may need to tweak the effect of the blends. Adjust the lines between the initial two by selecting them and choosing Object>Expand. This will enable you to edit all of the curves in the blend.

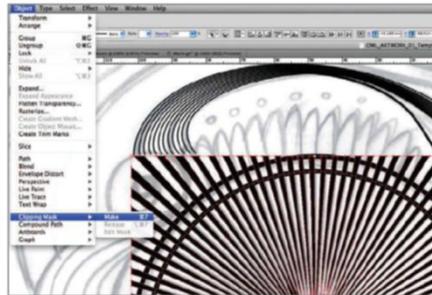
SHADE IN PHOTOSHOP

ADD DEPTH AND INTEREST WITH GRADIENTS

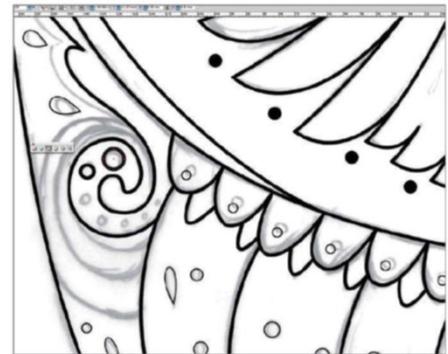
14 | MAKE PATTERNS
I used a section of a photo I took, adjusting the levels until there was clear black and white (I did this in Photoshop via Image>Adjustments>Levels). Once this was complete I brought the image into Illustrator and used the Live Trace option to convert it to vectors, setting Threshold to 128 and Blur to 0px.



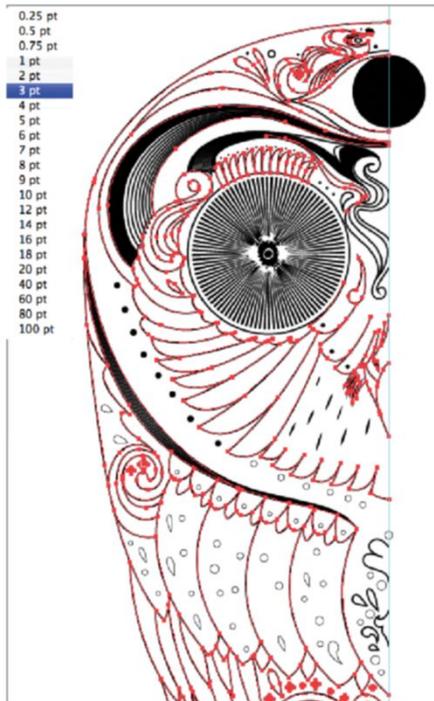
15 | CLIPPING MASKS
This pattern will be used for the eyes. To hide the square edges of the pattern I used a clipping mask. This is done by drawing a space over the area you want to keep, selecting both the shape and the pattern, and using Object>Clipping Mask>Make.



16 | DETAILS
The owl half will now be coming together. Add some geometric shapes to create patterning. I've used circles a lot in this image.



17 | STROKE WIDTH
It's good to only have a small number of line weights going on in your piece. In my version there are only two – 3pt and 1pt. Hold Shift, select the lines you want to be the same size and use the Stroke dialog to choose your width.

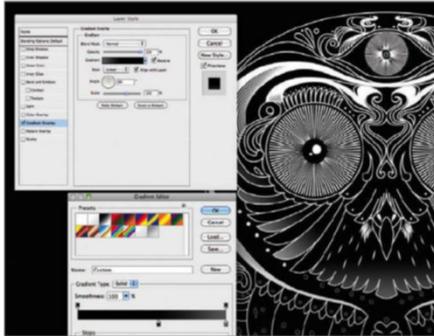


18 | BACK TO PHOTOSHOP
Once you have drawn up all of your owl, copy half of the lines and paste them into an A3-sized Photoshop document. Duplicate the layer and flip it horizontally to create your full composition. I wanted to adjust the eyes a bit in Photoshop, so I copied them separately.



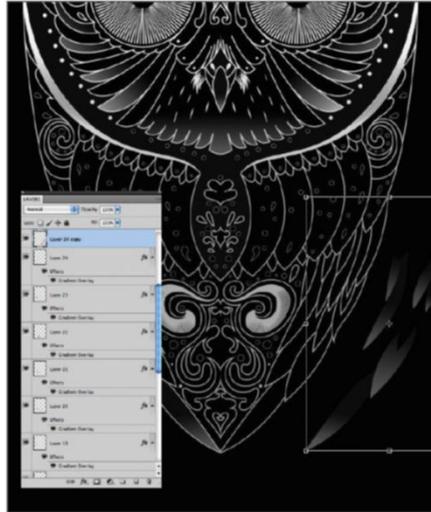
19 | SHADING AND DEPTH

On the linework layer, use the Magic Wand tool to pick out the areas you want to highlight. Once you have made a selection, you will need to create a new layer and fill it with a solid colour. Double-click to view the Layer Style dialog box, select Gradient Overlay and then click on the rectangle to open the Gradient Editor. Adjust how you want the shading to appear and pick your colours. Repeat this step all around the image until you are happy with the shading balance.



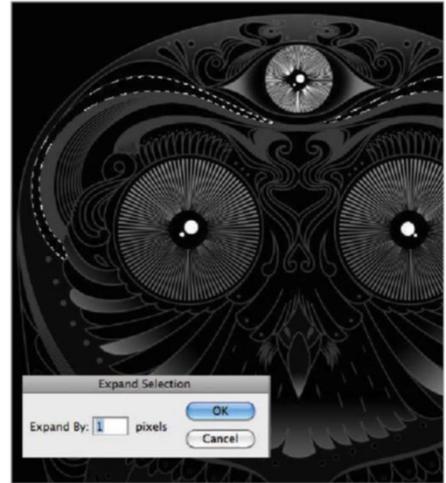
20 | COLOUR HALF

It's important to remember to only colour half to save yourself the workload. Once you've coloured, flip the shading layers horizontally after duplicating them.



21 | EXPAND YOUR SELECTIONS

You can use the Expand dialog (Select>Modify>Expand) when shading. This enables you to make a Magic Wand selection then expand it by pixel rate. When you fill that selection with shade you will not get any gaps or odd joins in colour.



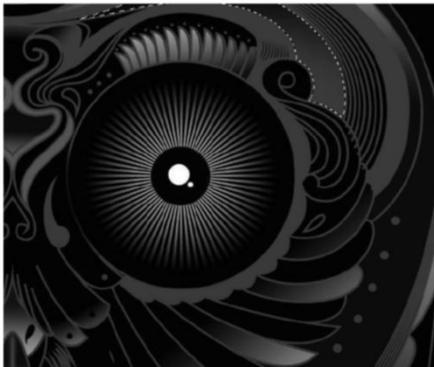
22 | ERASE INSTEAD OF GRADIENTS

To get more control than with the gradient technique, fill an area with solid colour and, with the Eraser tool on a low opacity setting, slowly erase some of the colour from the edge.



23 | ADD SOME PUNCH

Once you have shaded to your heart's content, select all (Cmd/Ctrl+A), copy all (Cmd/Ctrl+Shift+C) and paste the copy into a new layer set. Now duplicate the new layer and set the blending mode to Screen.

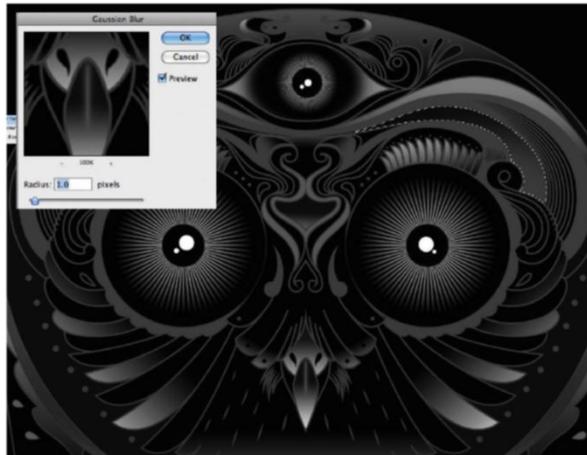


24 | FOCUS ON THE EYES

Draw a loose oval around the owl's eye area with the Lasso tool. Invert your selection (Cmd/Ctrl+Shift+I) and Ctrl/right-click on the selected part to bring up the drop-down menu. Select Feather and enter 100-150px. Press OK, then the Backspace key. This will add a bit of subtle highlighting around the owl's eyes.

25 | GAUSSIAN FINISH

To finish the piece I added a mild Gaussian blur to the flattened art layer, but not the top layer that is set to Screen. This helps to keep the eyes sharp and the rest a little softer. I set the blur to 1px. Save out and you're done.



QUICK TIP

The owl design has been composed by creating half of the design, then copying and flipping it. But one little detail can let you down if you're not careful: the eyes. As we know from manga artwork, the catchlights in the eye govern a lot of expression and show the direction the subject is looking in. Make sure that the catchlights in the eyes (including the owl's third eye) are consistent and all point in the same direction. Remember that they'd all be reflecting the same light source at the same angle.

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\$1,650

The XPS One 27 with optional touch screen is, by design, a very tactile all-in-one. With its sleek black screen and brushed metal frame, the urge to touch and engage with this computer is undeniable. Optimised for the Windows 8 touch interface, its edge-to-edge 27-inch display delivers one of the best touch screen experiences on the market, making it clear why it has become Dell's flagship model.

The device is aimed at creative professionals who are happy paying a premium for a machine that has high performance and power without sacrificing style. The bright, crystal-clear 2550 x 1440px

resolution screen makes it an ideal fit for photographers, designers and retouchers used to working with detailed images.

The varieties of XPS One 27 with touch all run with the latest 4th Generation Intel Core processors, which offer the speed needed to run Photoshop CC at a professional level. As well as being a great computer to create new work on, it also showcases images beautifully to clients. This is where the touch screen comes into its own, letting you smoothly zoom into massive resolution images and explore finer detail.

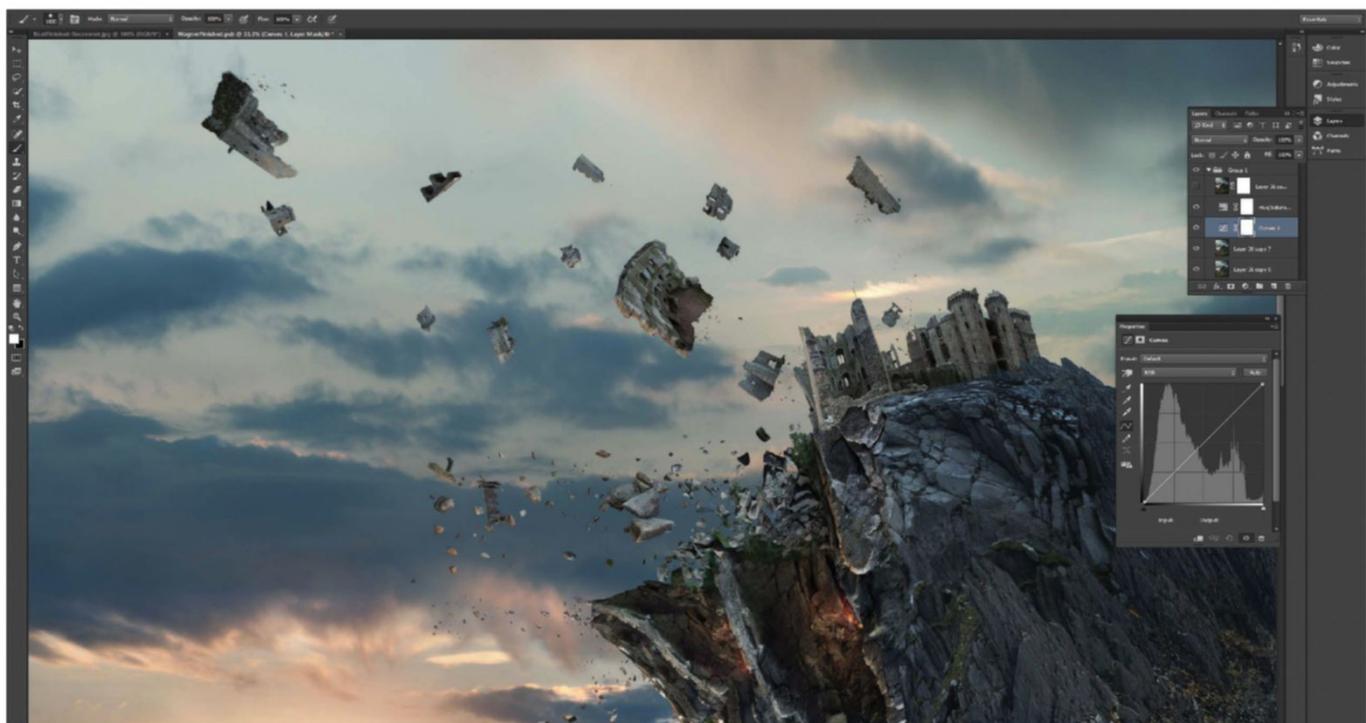
Here, the top-of-the-range model with a super-fast Intel Core i7 processor and 16GB RAM is put to the test. This is Dell's latest all-in-one range, and it packs a surprising amount of power and functionality into such a compact unit. The XPS One 27 platform has been available for some time without touch, and its tough chassis has the stability needed for a touch device.

A sturdy build and resistant screen means the XPS One 27 with touch will stand the pressure of being

poked and prodded by even the most heavy-handed of users. This makes the device's weight very noticeable, which in fact is a good thing. Its solid brushed metal base anchors it to the desk and allows you to use the dual hinge articulating stand to position the screen, so that you can work naturally and creatively with touch.

The machine also takes full advantage of Windows 8's touch screen features. The navigation of Windows' new tiled Start screen is quick and seamless, allowing you to intuitively explore the operating system using only touch demands. The traditional Windows desktop mode is harder to use, however, as the layout is more detailed and the icons and menus are easier to miss. It's at this point that you may find yourself moving back to a mouse or graphics tablet.

The touch functions on the XPS One 27 are incredibly smooth and intuitive when using Windows 8, but unfortunately the touch interface is not as well supported across a host of other contemporary applications that were tested. It is this aspect that we



The 4th Generation Intel Core i7 processor allows you to work at speed even on the most detailed composites, artwork: Andrew Brooks

BUILT FOR TOUCH

THE BEST XPS ONE 27 FEATURES

We look at some of the key features of this well-thought-out device that make it suitable for a busy creative environment. With its screen clarity, high-speed ports and innovative new touch features, the XPS One 27 touch packs in a lot of functionality and new design ideas for you to explore.



CRYSTAL-CLEAR DISPLAY

The eye-catching screen has 33 per cent more pixels per inch than Full HD, delivering solid colour reproduction and image clarity through a whopping 2550 x 1440px. This makes it the highest resolution display available on a Windows 8 touch all-in-one.



HIGH-SPEED PORTS

The XPS One 27 with touch has multiple high-speed, easy access ports. These include six USB 3.0s and Thunderbolt. A HDMI input also means this device can function as a stand-alone screen.



STAND BUILT FOR TOUCH

It's simple to move from a standard upright monitor position to one almost parallel with the work surface. This is perfect for touch input, and the solid two-point articulating stand also allows for some height adjustment.



OPTIMISED TOUCH INTERFACE

The XPS One 27 with touch is designed to take full advantage of the touch functions on the Windows 8 tile-based operating system. The ten-finger capacitive screen works well with all the Windows 8 gestures, allowing pinch zoom, rotate and swipe gestures, among many others.

► will now turn our attention to, investigating just how compatible it is with some of the key digital imaging programs on the market.

Adobe Photoshop only offers the most basic touch functions on the device. Currently, Photoshop does not recognise any multi-touch gestures, and treats any touch input as a simple left-click with the mouse. This slows productivity down when compared to a mouse or a graphics tablet. Also, the paintbrush and zoom tools only function when you start by clicking at a point outside of the image, which effectively makes this touch screen unworkable with Photoshop right now.

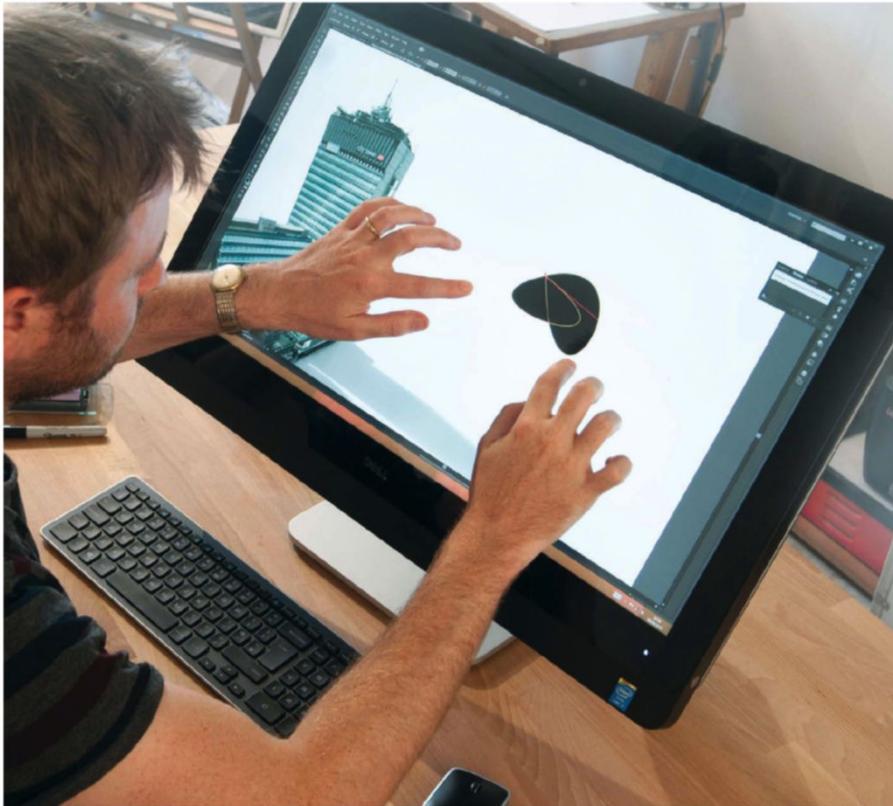
It fared better, however, with Adobe Illustrator. This software responds impressively to multi-touch zoom

and pan, letting you explore the image as well as apply smooth freehand paint effects and line drawings. But even this was more awkward than using a mouse or graphics tablet. The nature of complex image-making software like Photoshop and Illustrator means that many functions are displayed at one time, and these need to be so compact that they're very easy to miss when using touch, particularly when the screen is at an angle.

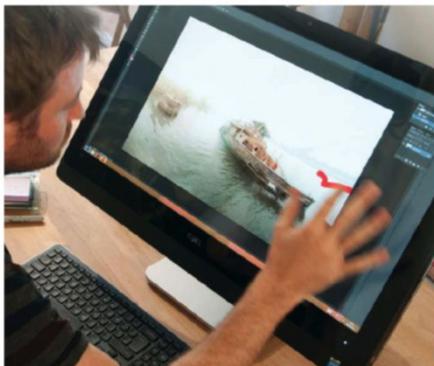
The stripped-back, uncluttered interface used in the simple apps we tested, such as Fresh Paint and Photoshop Express, worked best and felt very intuitive and creative. Perhaps for Photoshop to truly embrace touch, there needs to be the ability to switch with the click of a button to a more stripped-back

version of the software – one with bigger, clearer icons that focus on Photoshop's drawing and painting functions. This could then allow you to make the most out of Photoshop's Brush tool and creative paint effects, and to really unlock the software as a freehand application.

Bar this obstacle, the XPS One 27 with optional touch remains one of the most powerful and impressive all-in-one devices on the market, which will handle Photoshop and other software with consummate ease. Delivering superlative visuals is assured, but the elephant in the room is whether the extra costs of a touch screen system can be justified. While industry-leading software and hardware remain out of touch, it's hard to say yes.



We found that Illustrator works better with touch, allowing for smooth zoom and movement of the images, along with impressive freehand drawing functionality



To paint in Photoshop on the XPS One 27 with touch is awkward because you have to start from outside the image space



This also happens when using the Zoom tool, making it hard to navigate your composition and work on an image

VERDICT: 3/5

The XPS One 27 is an impressive hi-spec device with a wonderfully vivid display. It effortlessly runs creative software, yet it lacks touch compatibility with some of them. However, the dedicated apps offer a glimpse at its potential when and if these programs become touch-ready.

CONSIDERING AN ALL-IN-ONE?

A LOOK AT THE PROS AND CONS OF ALL-IN-ONE COMPUTERS



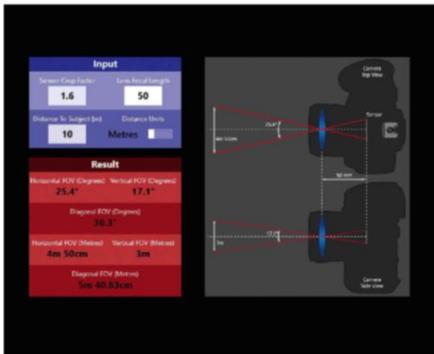
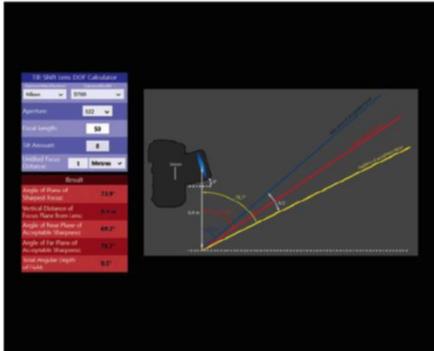
All-in-one devices bring the computer's components into the same compact case as the screen to keep things portable and your desk uncluttered. In the past, all-in-one computers have been hard to upgrade, but manufacturers have addressed this problem by designing easy-access upgrade ports for off-the-shelf components. For all of the convenience of an all-in-one, it's worth bearing in mind two possible issues: due to the tightly packed components, some all-in-ones are prone to overheating. Also, if there are problems with the computer or screen, it may be necessary to buy a new system instead of only having to replace one component.

TOUCH APPS TO WORK WITH

A LOOK AT OTHER DESKTOP APPLICATIONS THAT ENRICH YOUR XPS ONE 27 TOUCH EXPERIENCE

With many apps still to be made available on the XPS One 27 with optional touch, here are some of the best already existing. Take a look at those that help photographers in the studio and show how Photoshop can take a step closer in evolving into a touch screen-compatible application with this device.

“The easy-to-use interface could be a good template for a touch-ready version of the full Photoshop software”



02 | PHOTOGRAPHY TOOLKIT

•£0.99 / \$1.49

The XPS One 27 with optional touch is a great computer for photographers, with its crystal-clear 2550 x 1440-resolution screen providing rich colour reproduction and detail. This makes it great for showcasing work to clients and peers. With this in mind, photographers should take a look at Photography Toolkit, which is a big help to studio-based photographers. Simply enter the camera and lens you are using and the Toolkit will calculate the depth of field, tilt shift, field of view and the exposure in different lighting conditions. All very useful tools when working on high-end photography where precision matters.

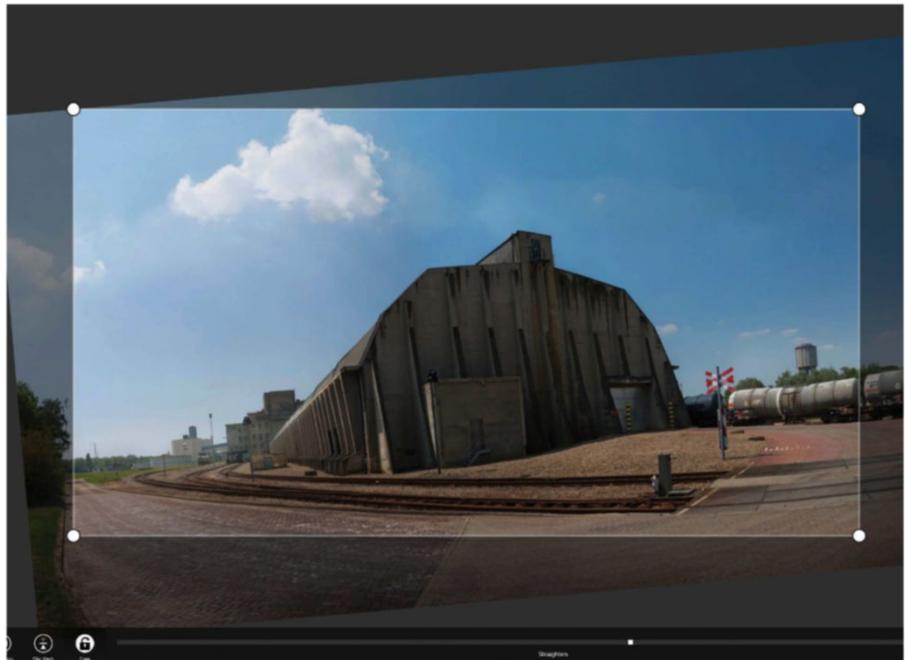


01 | FRESH PAINT

• Free

This simple painting app is built to make the most of the large and responsive touch screen as a tool for freehand image making. It's lots of fun to use and feels remarkably close to oil painting. The ability to work into pre-existing photographs can turn any

photographer into a budding Van Gogh. Sampling colours and using the brushes to push around the detail of the photograph creates wonderful painterly results. This software also offers an insight into how the sophisticated brushes and textures of Photoshop could open new angles for digital image making, if Adobe embraces touch screen technology.



03 | ADOBE PHOTOSHOP EXPRESS

• Free

At the moment, many of the applications that take full advantage of Windows and the XPS touch screen features are simply scaled-up versions of tablet and smartphone apps. Photoshop Express is a case in point, with simple features such as red-eye removal,

basic colour correction and an array of filters. Although it's an app with few features, it does use the touch screen very elegantly, with multi-point gestures allowing you to smoothly zoom into the picture and rotating the image to crop. The easy-to-use interface could be a good template for a touch-ready version of the full Photoshop software.



ADOBE KULER

RECORD AND SHARE YOUR COLOUR
INSPIRATION IN AN INSTANT

www.adobe.com

• Free • iPhone 3GS, iPhone 4, iPhone 4S, optimised for iPhone 5. Requires iOS 5.1 or later

Recording colour inspiration has never been easier with the new Adobe Kuler app for iPhone. Using the device's built-in camera, you can capture and retrieve existing tones from your photos. Just fire up the Kuler app and hit the camera icon at the foot of the interface. Activate the Eye icon in the bottom-right of the subsequent interface and Kuler will automatically present live colour markers. Tap the screen to freeze everything, then use your fingers to drag these markers and set new colours – similar to using Photoshop's Color Picker>Sample Ring.

It's this ability to customise your colour choices that makes this app so great. You can also fine-tune your tonal selections using RGB sliders and a colour wheel. Activate these from the home interface, or by saving out your colour theme, then clicking the Slider icon to the left of the Theme options. Here you can hold and drag R, G and B sliders with your finger, editing individual colours in real-time. Web designers

will notice how HEX values are similarly updated in an instance. It's at this point you'll notice the Color Wheel icon nestled in the top-right of your screen. Activate this and individually select colours, or apply a colour theory presets to update all points simultaneously and save time. There are eight to choose from, including Analogous, Monochromatic, Triad and many more. A brightness wheel can also be activated from the outside of the colour wheel, scrolled through with your finger to edit results.

All the themes you create can be instantly synced to your Kuler web app, but make sure you use the My Account option to log in with your Adobe ID. This is especially advantageous for Adobe Illustrator users, who can access personal themes using the Window>Kuler panel. Sadly, no such option exists for Photoshop users as yet, but we expect that update sooner rather than later. However, it is possible to upload your Kuler colour themes into Photoshop, and here we show you how.

“The app is easy to employ, as you use the device's built-in camera to capture and retrieve existing tones from your photos”

VERDICT: 9/10

The Adobe Kuler app for iPhone lets you create great colour theme results, whether you mean to or not. Experimentation makes the interactive options even more entertaining.

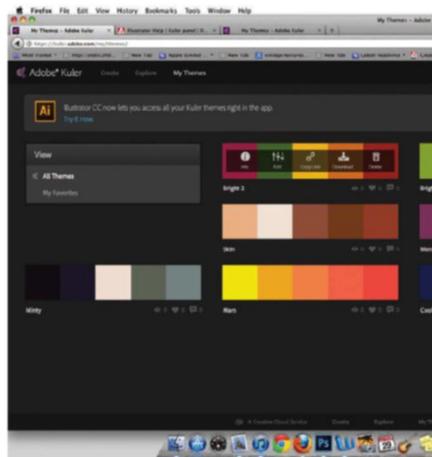
FROM KULER TO PHOTOSHOP

DISCOVER HOW TO QUICKLY TRANSFER YOUR SWATCHES BETWEEN PLATFORMS



■ CREATE YOUR KULER THEME

Capturing your theme is easy. Simply fire up the app, click the Camera icon at the bottom of your interface and take a snap. Click Theme 1, rename it, then choose Save Changes. Click the Options icon in the top-right of the interface and select My Account from the fly-out menu. Enter your Adobe ID.



■ ADOBE KULER WEB APP

Now you will need to activate the Adobe Kuler web app. You can do this through Creative Cloud or by accessing it at www.adobe.com. Use your Adobe ID to log in and then choose My Themes from the top toolbar. You'll see that your themes created in the app version have been instantly updated online. Drag the cursor on top of the one you want to use and click the Download icon.



■ LOAD TO YOUR SWATCHES

There are two ways to upload your theme into Photoshop from the Open dialog box. Choosing Open with Adobe Photoshop CC will import your colour theme straight to your Photoshop Swatch panel. Alternatively, you can choose Save File and designate a folder to store your ASE files, uploading the ones you want through the Swatches>Load Swatches option.

READER INTERVIEW

THE KEY TO REALISTIC IMAGES

DIGITAL ARTIST STEVE HORSFALL DISCUSSES HOW HE USES LIGHTING AND OTHER PHOTOSHOP TECHNIQUES TO BUILD HIS WORK

Mastering realism when manipulating images is never easy, which makes digital artist Steve Horsfall's images even more complex. Starting off using PAINTSPA and a Nimbus while at school, Horsfall has come a long way. Take a look at more of his work and learn how he works with Photoshop to build his images.

HOW WOULD YOU DESCRIBE YOUR STYLE?

I like to think of it as alternative and cinematic. All of my portraits have now become composites, and I shoot all models in the studio and add the backgrounds later. Although it is rare for me to shoot true HDR backgrounds, I still try to bring out a certain amount of detail to make the image look that bit more edgy, and tend to keep everything in focus

rather than having a shallow depth of field. Quite often I will add a cross process grade to stylise the image even further.

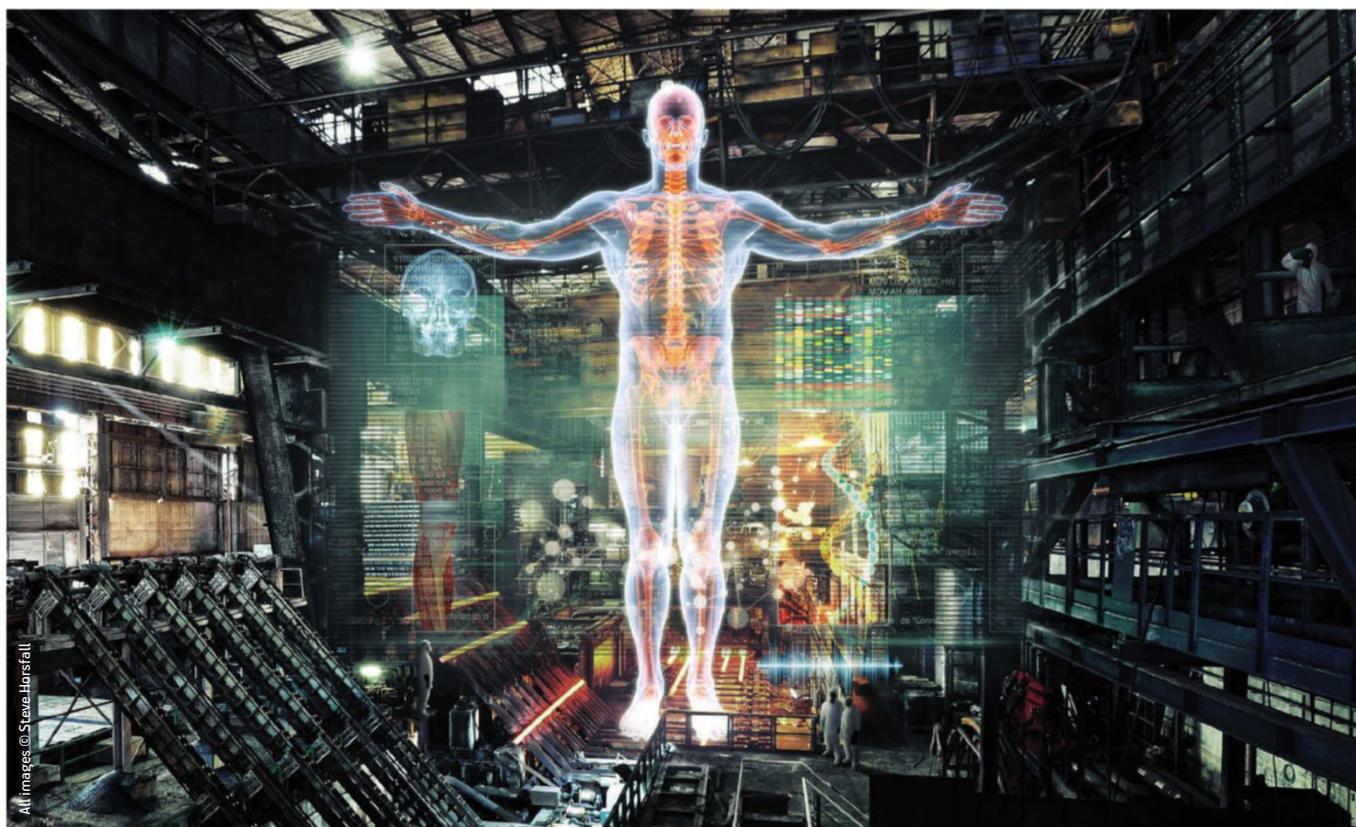
WHICH ARTISTS HAVE INFLUENCED YOU?

From a photographic background but still based around composites, I would say Joel Grimes has to be my initial influence into the composite portrait imagery I produce. His fantastic three-light, edgy technique is one that I have used so many times to help blend my subjects into the background plates. Dave Hill and Glyn Dewis are also big photo and retouching influences.

As I progress more into concept and matte painting, Dylan Cole, Yanick Dusseault, Ryan Church and Andrée Wallin are all exceptional at their craft of creating cinematic art.



OUR READER
STEVE HORSFALL
www.stevhorsfallphotography.com
<http://www.advancedphotoshop.co.uk/user/photosnapper>



Creation of Giants: One of my own concepts, I put together readouts and images relating to human genetic makeup alongside the giant body to create the impression of scientific creation



“ It is rare for me to shoot true HDR backgrounds, but I still try to bring out a certain amount of detail to make the image edgy ”



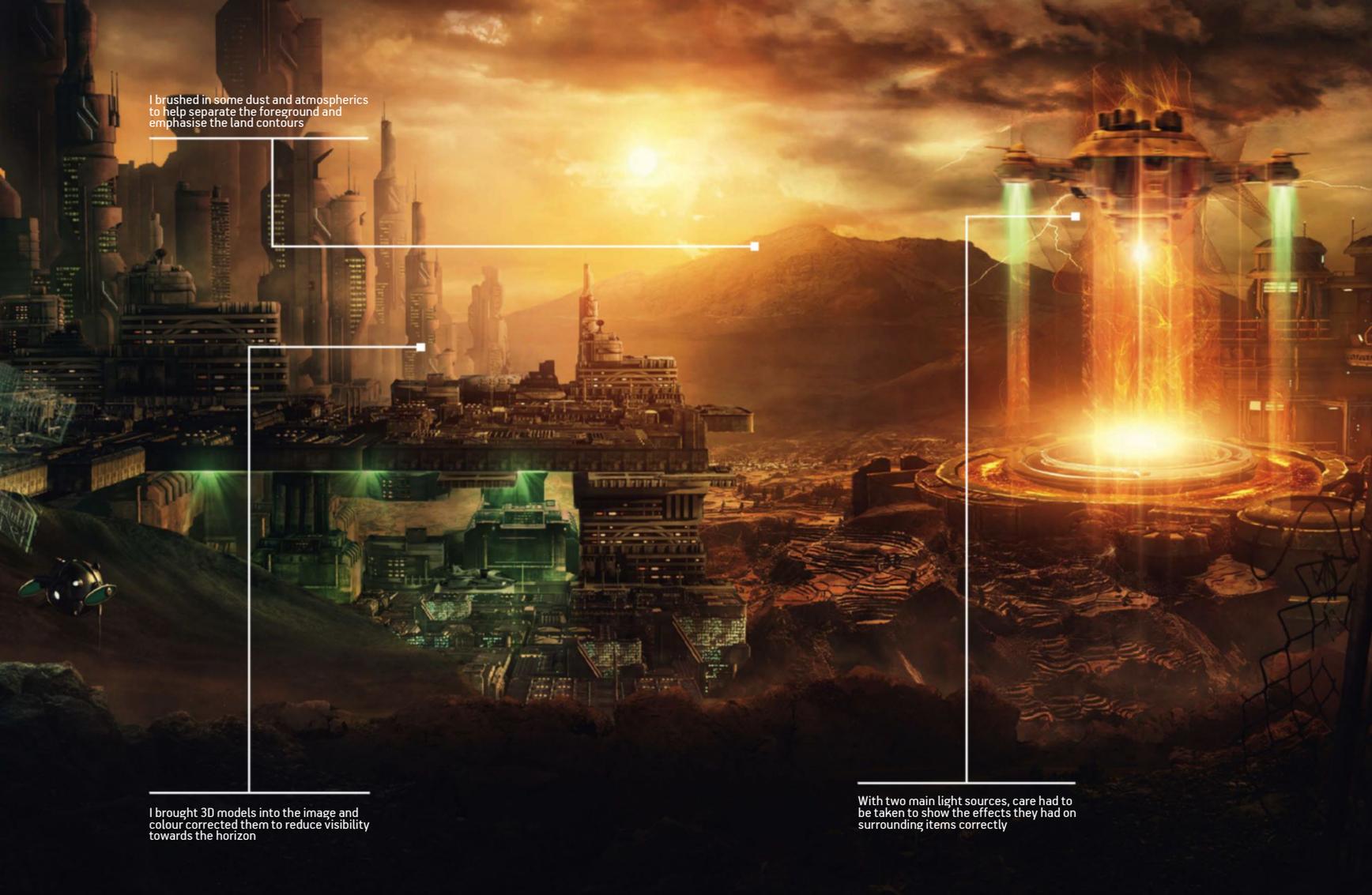
Clockwise from top left;

The Migration: To help increase the extreme weather for this unlikely migration, I added blurred snowflakes over the whole image. All of the animal shadows were tinted blue to match the background values

The Final Shot: To give a different look, I applied a vintage texture and tone on top of the composite and placed the bullet holes with a Screen blending mode

The Time Traveller: I used layer masks to brush through the different backdrop elements, and then used a custom brush and Warp tools to create the time gate





I brushed in some dust and atmospheric to help separate the foreground and emphasise the land contours

I brought 3D models into the image and colour corrected them to reduce visibility towards the horizon

With two main light sources, care had to be taken to show the effects they had on surrounding items correctly



The Ocean's Return: Accurate colour correction and shadows were key to this image to help ground the boats with the landscape and give the appearance of them being partially buried

HOW DO YOU THINK OF THE CONCEPTS FOR YOUR WORK?

I'm a huge movie fan, especially sci-fi and anything with great visual effects. I have shelves full of 'Making of' and concept art books that help to inspire me, so I try to add something out of the ordinary in each image I create. The talent in the shot and the background plate may appear quite normal but flames, swords or magical glows are never too far away! Sometimes when I'm out taking photographs, it can be the landscape around me that prompts a concept, or lyrics from the music I am listening to.

DO YOU WORK WITH STOCK PHOTOGRAPHY OR ANY OTHER SOFTWARE?

I use a mixture of both my own photographs and stock images. If a person is to appear in the image, then I will almost always shoot them in the studio, extract them from the background and comp them into the scene. As my work becomes more diverse, I have started to use 3D software and stand-alone renders to add elements to my artwork. This has meant that I now also use Photoshop to create my own texture maps to apply to 3D models.

HOW DID YOU GO ABOUT CREATING YOUR DETAILED LANDSCAPE IMAGES?

The first step is the story. This gives me a clear idea of what the image should contain, and from that I will produce a quick greyscale sketch that indicates the perspective and distance values. Selecting either a photo of my own or a stock image to set as a back plate, I will begin adding masked out elements on individual layers such as buildings, mountains and foreground items, scaling and distorting as I go and where possible selecting correctly lit elements to minimise retouching, all while making them fit as closely as possible to my initial sketch. Once the items are in place, I will create adjustment layers for colour balance, shadows and highlights, paint atmospheric and add overall grading.

HOW DO YOU CREATE THE ELEMENT OF REALISM IN YOUR IMAGES?

Well thought-out lighting is the key to creating a realistic artwork. I always make sure I identify where the light sources in the image are and edit all the contents to suit. It is important to take note of shadows, colour temperature and reflections so that everything gels together nicely. Where shadows are concerned, making sure they still have some detail and colour and that highlights wrap around objects where they are required to help to blend them into their surroundings.

NOW AND THEN

THE DEVELOPMENT OF HORSFALL'S WORK

When I was first starting out, I fell into the trap of making things a little too gritty. I would bring the black levels too high, making the image feel cramped and lacking in detail. Since then, I have taken time to learn about light and how it interacts with the surrounding environment. Not only has this brought detail back into my work, but it also makes for far more realistic results. Organising with layer stacks, colour coding and correct layer labelling has made life much easier, and where possible I will put layers into a group and use a single mask to avoid any fringing or stray artefacts.



WHAT'S YOUR FAVOURITE WORK THAT YOU HAVE CREATED?

Currently, I think it is 'The Ocean's Return'. I created it while on a fantastic matte painting course through the CGSociety. Previously, I had almost exclusively used photographic content to create my composites, but in the case of this image, I began to use far more brush painting skills, which becomes very helpful when creating fictional elements.

WHAT PROJECTS ARE YOU WORKING ON AT THE MOMENT?

I am currently retouching for a leading UK photographic studio, while at the same time taking some training courses in 3D and compositing

software to expand my skill set. I also have a personal project based on tattoos coming to life that I have just started, which will allow for a vast array of different and exciting visuals that I can tailor to my own specifications.

WHAT'S NEXT FOR YOU?

In September I am heading out to Los Angeles to do some industry networking in the States. The last six months have proved very positive and have strengthened my relationships with a number of individuals who could potentially help to develop my career. I will also be concentrating more on marketing and concept artwork for the film, music and games industries.

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RESOURCE PROJECT

LINOCUT PRINT

DISCOVER HOW TO CREATE LINOCUT ARTWORK, THEN PERFECT THIS INSIDE ADOBE PHOTOSHOP

One of the best things about working in linocut is that it's a process that encourages you to approach your work in a different way. Artists have to adapt their methods to fit in with the peculiarities of the materials, which can often result in your work taking an exciting new direction.

The marks made by the blade you use are thicker and less easily controlled than marks made by a pencil or pen and they are also extremely stylised and distinctive, which is why many digital artists aim to replicate the same look.

After the design has been cut, the printmaking process creates some fascinating accidents and

irregularities. Because of this, linocut artwork can work well with digital media.

Photoshop is a great way to try a reductive approach to lino cutting. Reductive printmaking is a method in which one colour is printed and some more of the lino cut away before another one is made. Instead of printing each stage on top of the last, you can print them separately and combine them as layers in Photoshop.

This gives you more control over the final image, but still retains the charm of handmade artwork. Read on to find out how to do all this using our expert advice, supplied by illustrator [Abi Daker](http://www.abigaidaker.com) (www.abigaidaker.com).



OUR EXPERT

ABI DAKER
www.abigaidaker.com

Daker is an illustrator and artist who specialises in travel and architectural subjects, particularly illustrated maps and city skylines. She uses both traditional and digital media in her work and clients have included The New York Times, Red Bull and Sony.

ESSENTIAL TOOLS FOR LINOCUT

SEE WHAT YOU NEED AND WHAT IT'S USED FOR



LINO SURFACE

Lino is the surface you cut into and print from. There are a number of different kinds of lino surfaces available and each gives a different print quality, so try them out.



BLADES

A sharp metal blade is used to make cuts in the lino. Again, there are a variety of sizes and shapes available, so it's worth experimenting with different kinds to see what sort of marks you can make.



CUTTER HANDLE

Blades are attached to a lino cutter handle. They are screwed into the top of the grip and must be done so carefully to avoid any accidents. The handle should feel comfortable for you to hold while cutting.



INK ROLLER

The ink roller is used to apply media onto the surface of the lino design you've just produced. It's important to keep the roller clean at all times, ensuring an even layer of ink across your printing surface.



INK TYPES

You can buy oil-based and water-based types. Oil-based ink dries slowly, but is harder to clean. Water-based ink is slightly easier to use, but can dry quickly if you leave equipment unattended.

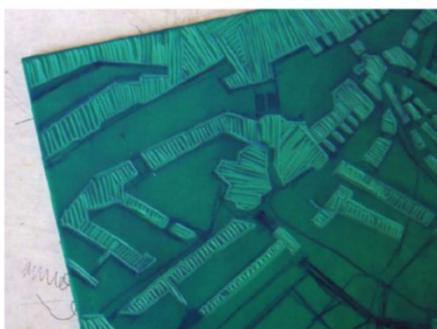
“The marks made by the blade are stylised and distinctive, which is why many digital artists replicate the look”

PRODUCE LINOCUT ARTWORK

HOW TO CUT AND PRINT BY HAND



01 | DRAW OUT YOUR DESIGN
Draw your design onto the lino. Remember that the image will print in reverse, so if it's important that your design faces a certain way, you'll need to work from a reversed source image. You can either flip your source image horizontally on the computer or draw your design on transparent tracing paper.

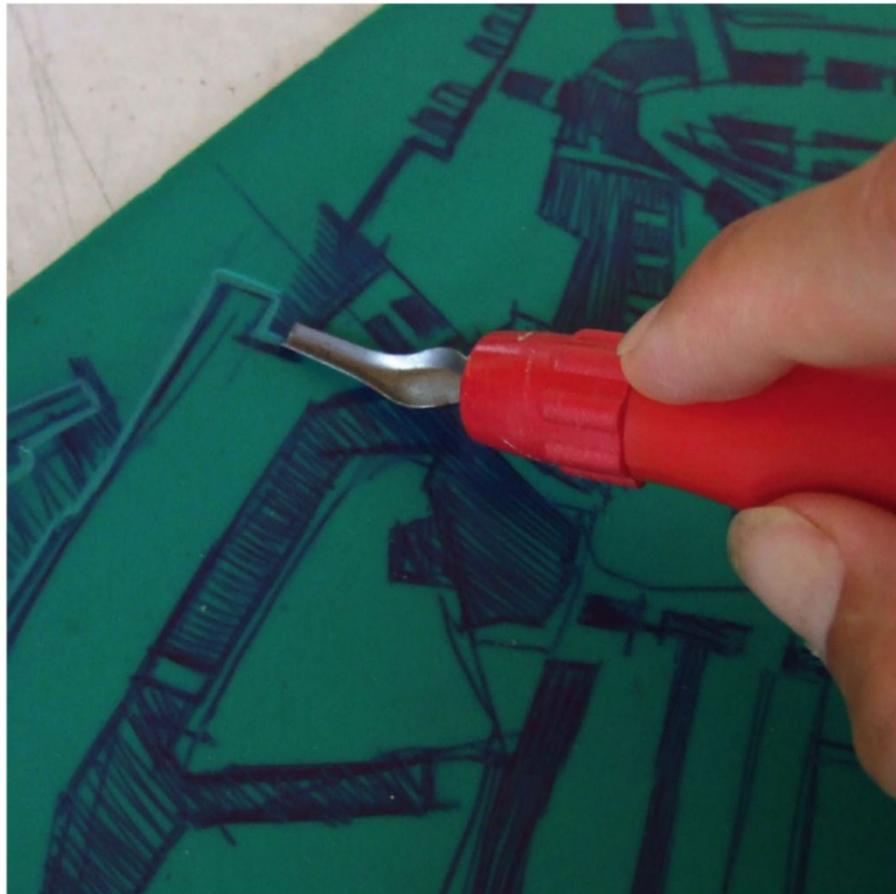


03 | ADD TEXTURE
The areas you remove can become an interesting part of the design if you think carefully about the strokes you make when you are cutting. In this design, slight variations in the angles of the cuts add a subtle crosshatch effect.



04 | TAKE AN EARLY TEST PRINT
It's a good idea to take test prints throughout the cutting process. It will help you to see how the design is progressing and to get an idea of how your mark-making will translate into print. When you are working on your design digitally, test prints can be an interesting thing to play with.

02 | CUT OUT YOUR DESIGN
The areas of the lino you cut out will print as white, so bear this in mind before you start. Hold the cutter carefully and start by applying small strokes into the lino. Keep your cuts shallow at first. If you need to remove more, you can do so later, but a deep groove is difficult to fix.



“Get to know your materials and how the ink works with different kinds of paper”



05 | ROLL YOUR INK
You should make sure that your ink is rolled out evenly across the surface of the lino. Also make sure that you've applied the right quantity of ink, as this will determine a good print. Too much ink will make the image appear splodgy, while too little ink will look patchy.



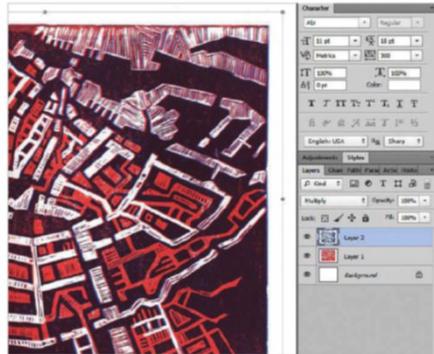
06 | PRINT, PRACTISE AND EXPERIMENT
Once you have the paper laid over the inked panel, make sure you press evenly all over so that your image transfers completely. The key to mastering the print stage is to practise – get to know your materials and how the ink works with different kinds of paper.

DIGITISE YOUR DESIGN

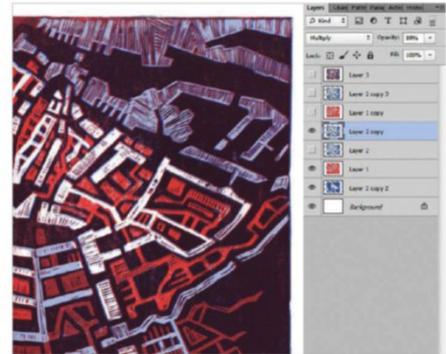
SCAN AND EDIT YOUR LINOCUT PRINTS



01 | SCAN AND TIDY YOUR ARTWORK Take high-resolution scans of each stage of your printing. Use the Brush and Healing Brush tools to remove any unwanted marks or smudges in your design. Select View>Rulers and add guides and the Free Transform tool to straighten each image.



02 | LAYER YOUR FILES Copy and paste each image into a single file, stacking each version of your print on top of one another. Set each layer's blending mode to Multiply to line up layers evenly. If you want to remove white areas from any layers, use Select>Color Range.



03 | TRY OUT LAYER EFFECTS You can now recreate the effects of multiple colour lino prints, but with greater control than is allowed with any physical medium. Try out different layer combinations and blending modes until you create an image you are happy with.



© Abigail Daker



© Derrick Castle



OUR EXPERT
DERRICK CASTLE
<http://strawcastle.com/>

Derrick Castle spent a lot of time thinking about how he missed the hands-on approach to design. He soon turned to linoleum, as he explains: "I love the nature of this type of printing. All its imperfections give each print so much character. I start with an illustration, which I transfer to my linoleum. From there I ink out my negative space and start the long but therapeutic process of carving. All the work pays off when you press your first print."

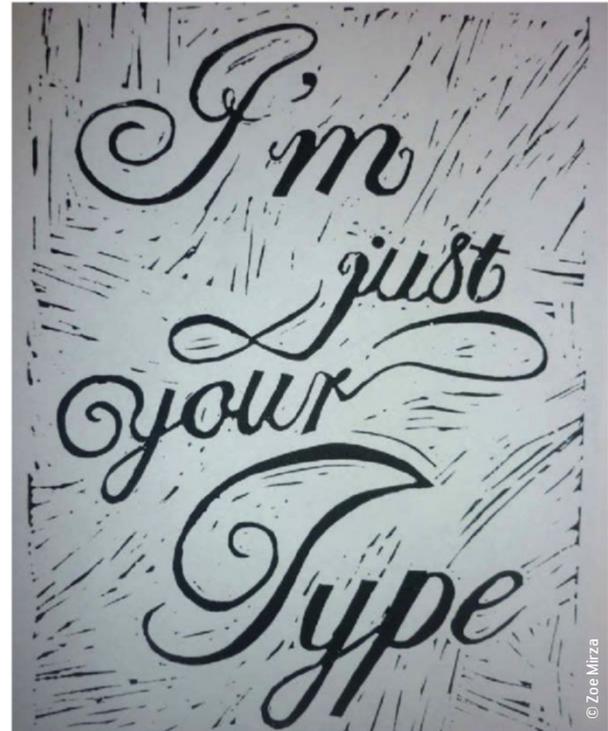


OUR EXPERT
SUMAYA MAHADEVAN
www.behance.net/fayerve

Ancient Asian masks inspired this image. Mahadevan explains: "I chose the art of lino print for its gritty and rustic charm, which added to the handcrafted integrity of the design. I love the idea of paying tribute to the older methods of image making."



© Sumaya Mahadevan



© Zoe Mirza

OUR EXPERT

ZOE MIRZA
<http://zoemirza.tumblr.com/>



This typography was created by Zoe Mirza, as a piece of self-promotion to showcase her strong interest in handmade design. "It's important to preserve human qualities in the digital world, so I like to experiment with traditional printing processes," she explains. However, the starting point for this design started as a rough draft in Photoshop, using a standard font. "I then carved it out of a rubber lino block," she reveals. "The final image was hand printed using water-based inks onto card and became the dust cover of my promotional booklet."

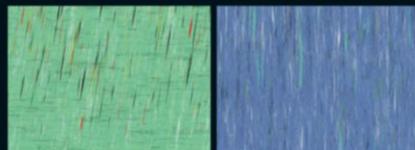
ON THE DISC



10 HIGH-RESOLUTION LINOLEUM TEXTURES

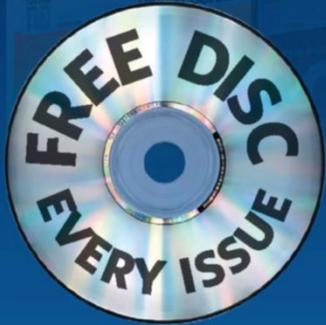
CHECK OUT THESE RESOURCES FROM TEXTUREVAULT

Texturevault.net provides high quality, creative textures and backgrounds that you can use in your creative work. This issue they have supplied you with ten linoleum textures.



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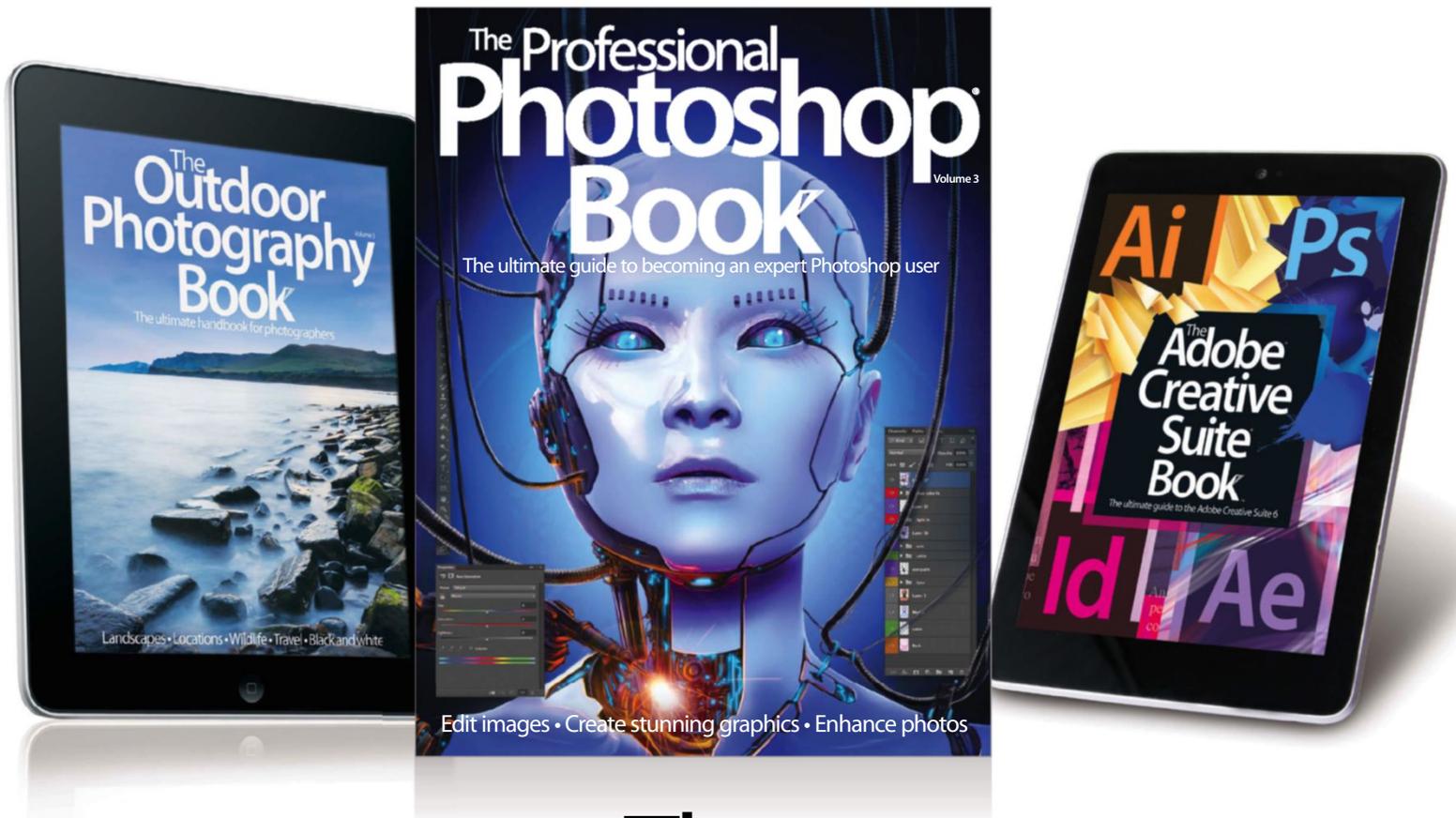
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