Creative Photoshop® CS4 Digital Illustration and Art Techniques







Creative Photoshop CS4

Digital Illustration and Art Techniques

Derek Lea



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For my daughters, Charlotte and Isabella



Foreword

ack in the early 1990s, people in the former Eastern Bloc countries were just getting used to their new freedoms. I was at university, and one of my lecturers commented that after so many years of state-controlled media, television was their window on the world. It's something that's stuck with me, and I think that if television can be a window on the world, then perhaps Photoshop is a window on the imagination.

Round about the same time, in the early 1990s, the first versions of the program were being developed very much with photo editing in mind. I remember getting my first Macintosh and installing an old version of doubtful legality. (Hey, I was just a student!) Having scanned in some photos of a fellow journalism student, and cropping his head into a triangle shape, I began duplicating it across the document and applying different combinations of sharpen, blur, and posterize filters to each version of his now sorry-looking face.

I knew what I created wasn't at all good but others were impressed for roughly 15 minutes, which made me feel like I'd been a bit of an Andy Warhol—for just about that long.

Fast forward 5 or 6 years and while I still couldn't create anything from my own imagination using Photoshop, or even crayon for that matter, I had discovered a man who could. Derek Lea was producing illustrations for us on *Computer Arts* magazine, the likes of which we'd never seen. A colleague of mine at the time suggested that not only should we ask Derek to create an image for us, but what if we asked him to produce a step-by-step article, complete with screenshots, showing how his piece was developed. I called Derek up, he accepted, and I promised him a beer the next time I was in Toronto.

We didn't realize it at the time but we had unleashed a new force in the world of art and illustration. Derek was showing our readers how they could use Photoshop creatively and artistically. Pretty soon other magazines, both within our own group and rivals, picked up on Derek's talent. He's gained illustration clients around the world, written books, and won awards.

His edge is that he won't stand still, and this new edition of his book brings the proof. Despite the magic of Photoshop, digitally retouched images often leave viewers cold, and to combat this, many creatives bring natural media elements into their artwork. For a number of years Derek has been enthusiastically mixing media like watercolors and inks, papers, paint on wood—not to mention found objects—and photographs. The skills involved in combining real-world richness with the flexibility of Photoshop are at your disposal in the new section in this edition.

Some of the commissions I've sent Derek over the years appear in these pages, where you can follow how they were made. Once again it's been an honor to write this foreword. As for my own Photoshop skills, I figured I'd quit while I was ahead back in the 1990s. Derek Lea is your man when it comes to image creation—I stick to the words.

Garrick Webster Writer and magazine editor (Former editor of *Computer Arts, 3D World*, and *Cre@te Online*) This page intentionally left blank

Introduction

Photoshop and me

When I first discovered Photoshop, it was 1993. I started a new job as a designer at a clothing company. It was a really horrible job, but at least they bought me a new scanner. In those days a lot of scanners came bundled with Photoshop. The first thing I did when I opened the scanner box was to take the Photoshop 2.5 disks and put them in my jacket pocket. When I got home that night, I installed Photoshop on my Mac IIci at home, and my life began to change. I know it sounds ridiculous, but in hindsight, that was a pivotal moment for me.

I had been working in Adobe Illustrator for a few years by then, but Photoshop seemed like a bottomless pit of creative possibilities. There was so much I could do that at times I didn't even know where to start. I began spending hours and hours every night just experimenting. As a result of this endless experimentation, I gained enough knowledge and experience to successfully land myself a position as a professional retoucher at a photography studio. This meant that I could spend all day, every day, working in Photoshop.

The problem with hiring artists to do retouching work is that although they may be good at it, they get bored. I was no exception. Yes, I was getting good at making cheap jewelry look expensive, and making static cars look like they were in motion, but the novelty of those achievements wore off quickly. Frustrated and bored with my work, yet still in love with Photoshop, I began to deviate from working with photography in the classic sense. On my own time, I started to experiment with different methods to create actual artwork within Photoshop. I began entering contests and then winning awards. The next thing I knew, I had art directors calling with commissions and just like that I became an illustrator. Illustrating digitally allowed me to work all day, every day, within Photoshop. But this time, I wasn't limited to retouching photographs anymore.

Another pivotal point came when my work was noticed by the world's best-selling creative magazine: *Computer Arts*. I was featured in *Computer Arts* and developed a working relationship with them that continues to this day. They started asking me to not only illustrate but to write for them as well. Working with *Computer Arts* really lit a fire under me creatively. The commissions from them constantly demanded new things and challenged me both creatively and technically. I cannot stress the importance of my work with them enough, as my contributions to *Computer Arts* eventually provided the starting point for much of the content you'll find within this book.

Why does the world need another Photoshop book?

As a Photoshop neophyte in the early 1990s, I was always hungry for resource materials. I would scour the local bookstores looking to be informed and inspired. What I noticed then was that Photoshop books, more or less, fell into one of two categories.

There were books that contained beautiful collections of digital art. These books would inspire me with their rich and thought-provoking images, but they lacked detailed instruction on how to achieve those results. Apart from artistic inspiration, these books really didn't offer much to a guy who wanted to learn how.

The other option was books of a more instructional nature. Generally offering lots of information, instruction, helpful hints, and tips, I found these books always lacking in the inspiration department. Granted, I found some useful information in these books, but more often than not, I had to read the chapters on faith alone. Basically, I would hope that afterward, I could do something remarkable on my own with the knowledge they contained, because the imagery within those books never really impressed me.

What you hold in your hands is the book I always wanted. My aim is to inspire you as well as inform you. I have spent a great deal of time perfecting a variety of artistic styles and working practices in Photoshop. And I have also spent a great deal of time producing images that I hope will inspire you to learn. This book is for those of you who not only appreciate art but also want to know in explicit detail how to create it on your own. There seems to be an infinite amount of Photoshop books out there, and many of them are excellent. However, I still haven't found that perfect book that inspires as much as it instructs. After all these years I came to the conclusion that the book I was after didn't exist, so I decided to write it myself. If you are reading this right now, chances are you've been looking for the same thing too.

How to use this book

This book is a series of projects. Each chapter opens with an inspirational image, and the step-by-step instructions required to re-create that image immediately follow. You'll find all of the resource files needed to create each image available for download at www.creativephotoshopthebook.com. This book is written in a nonlinear manner, meaning that you do not have to start at the beginning and progressively work your way toward the end. Each chapter is independent of the others, so you can start wherever you like and move around randomly from one chapter to the next. Pick a chapter with an image that inspires you and follow it through to fruition; it's as simple as that.

This book includes variety not only in style and subject matter but also in technique and working methods. You'll find a vast array of tools, features, and options as you work your way through. Fundamental and essential working methods will appear repeatedly, but each chapter definitely has something unique to offer in terms of both technique and artistic style.

A guitar teacher once told me that the best way to teach someone to play is to get him or her working on something they like straightaway. Forget showing them all of the chords or notes when it makes no sense to them yet, just get them to do something they're interested in. That is the approach I have taken here. You'll get your feet wet while producing something worthwhile, and at varying stages in the process you'll begin to understand the value of what you've done. When knowledge begins to fall into place as you work, and it most certainly will, the proverbial light comes on. At that point, you'll really begin to see the potential of what you've learned. So don't limit yourself to simply finishing the chapters in this book. Try to think of ways that you can take what you've learned from each chapter and use it to create original artwork of your own.

Basic Photoshop knowledge

Creative Photoshop is not a beginner's guide, nor is it exclusively for experts. It falls into that mysterious category in-between often referred to as intermediate. The idea of what an intermediate user does or does not know will often vary depending upon whom you're talking to. I have written this book assuming that you, as the reader, know your way around Photoshop and understand the basics. I am assuming that you have an idea of what the tools do, what layers are, the difference between vectors and pixels, etc.

Numerous functions and tools within Photoshop will be explored in depth, via the step-by-step instructions in the following chapters; however, you'll need to know the basics to follow along with ease. For those of you who possess more ambition than Photoshop know-how, I can certainly relate. As a beginner, I would've picked up this book too. My advice to those who are just starting out is to get familiar with the Photoshop Help menu. Any time you get stuck, you can do a specific search. The results will explain anything you need to know about using a tool or function in Photoshop. Once you find what you're after, you can continue following along where you left off.

Expert tips

In addition to step-by-step instruction and inspirational imagery, you'll find hundreds of expert tips scattered throughout this book. Some of the tips pertain to the instructions on a particular page, but many are additional hints and pieces of advice which will prove useful for almost anything you set out to do within Photoshop. Feel free to flip around the book and examine different tips, just as you would randomly flip from chapter to chapter. Tips are divided into six categories, represented by different icons as follows.

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Shortcuts

These time-saving tips will shave hours off of your time spent working. Whether it is a keyboard command or a quicker way of doing something, these tips will allow you to focus on creating, rather than spending all of your time executing certain tasks the long way.

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Info

These tips contain useful tidbits and extra information that may not be addressed in the step-by-step instructions within each chapter. Or additional, more detailed, information is provided to accompany a specific stage in the process.



Download files

These tips will point you toward the specific files required to follow along. All project files are available for download in the project files section of the Creative Photoshop Web site.



Caution

Be extremely careful when you see this tip. You are being warned of potential pitfalls and must carefully pay attention to prevent things from going horribly wrong.



CS4

This tip draws your attention to functions, features, and/or tools that are available only within Photoshop CS4.



Creative tips

Creative tips provide valuable hints and advice regarding the artistic process of creating within Photoshop. Everything from unconventional tool usage within Photoshop itself to hints on how to extract resource materials from the physical world surrounding you is included here.

Become part of the Creative Photoshop community

Your exploration into the artistic side of working with Photoshop does not end with this book. Visit the Creative Photoshop Web site and explore the user forum. Share knowledge with, and ask questions of other readers. Be sure to post your finished images within the user forum for everyone else to see. Submit the works you've created by following the chapters here, or post your own work, showcasing your new creative Photoshop skills. Also, don't forget to investigate the cover challenge on the Web site, discussed in the final chapter of this book.

Join the Creative Photoshop community at www.creativephotoshopthebook.com.

Acknowledgments

irst and foremost, a massive thank you goes out to my wife Janet. She has always encouraged and supported me. Even when I decided that writing a book would be no problem with a brand new baby in the house. And speaking of babies, a big hug and thank you goes out to our wonderful daughter Charlotte. Her mission thus far seems to be teaching the old man that there is much more to life than work. She is succeeding. Another big hug goes out to Charlotte's little sister Isabella. She is the wonderful new addition to the family that coincided with the CS4 edition of this book.

Thanks to my mother for always being supportive in my pursuit of art. She always made sure that I received art supplies every year at Christmas. I hope she plans to continue this tradition with her granddaughters in the years to come.

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A special thanks goes out to Rob Wright at the *Toronto Star* newspaper. He was the first person to ever commission my work regularly, and although he claims that he was only exploiting me at the time, this was integral to me becoming a successful illustrator. He just won't admit that he had anything to do with it.

Thanks to Ron and Ann Katz at Kamdar Studios in Toronto. They provided a position for me at their studio that was admittedly demanding, but integral to me learning everything about Photoshop that I know now. Nicest people I ever worked for. Of all the jobs I had, it was the only one that I didn't end up hating.

Thanks to all of my friends and family who have donated their modeling services over the years.

Thank you to Orlando Marques for agreeing to photograph the model that you see on the cover. Thanks to Josie Lee for agreeing to be that model. And thanks to Carla Marques for her excellent work on Josie's hair and makeup. You were all a pleasure to work with, and thank you for donating your services to such a worthy cause.

A very special thanks goes out to Steve Caplin. Every once in a while you come across a truly selfless person, and that is Steve. His enthusiasm for this project and willingness to offer advice were invaluable. Everyone should check out his book *How to Cheat in Photoshop*; it is the perfect companion to this one.

A massive thanks goes out to Mike Shaw, senior quality engineer at Adobe. He agreed to go through this manuscript yet again in microscopic detail, which was a daunting task to say the least. His meticulous work was helpful in so many ways that there literally isn't enough room to go into it here. Thanks again Mike.

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And finally, a huge thank you goes out to all of you who read my books, tutorials, articles, and like my artwork. Thanks for all of your e-mail messages; I get so many from all you that I cannot possibly reply to all of them. Please don't think that your feedback is unappreciated if I do not reply to you; that is not the case. There just aren't enough hours in each day for me to reply to everyone.

PART ONE Drawing and Painting





Chapter 1: Painting in Photoshop

Chapter 1

Painting in Photoshop

he simulation of natural media is always a tricky prospect when working digitally. There are endless filters and niche applications out there that promise convincing results. However, quick fixes and prefab effects often are disappointing. When you are painting digitally, the old saying "If you want something done right, do it yourself" comes to mind, and this is exactly what you'll learn to do in this chapter. Photoshop may not be the first application that you think of when you're setting out to paint. However, a closer look at what Photoshop has to offer in terms of paint tools will reveal that everything you need is there. The tools and features at your disposal are a bottomless pit of options and flexibility. There is a little something in there to suit any user or simulate almost any artistic style.

Equally as valuable when it comes to painting are all of the image compositing tools at your disposal. A successful painted result relies not only on actual brush strokes but also on the way the image is carefully constructed within Photoshop. In this chapter, rather than predictably going through every single appropriate tool and feature like a list, you will focus more on establishing a logical method of working as well as explore the techniques involved in building up a realistic-looking painted file.



You'll need a very basic understanding of the Layers palette and Photoshop's paint tools. You don't need to know anything about image editing tools or selection tools or anything like that. We are simply discussing the act of painting digitally in a methodical way.



What you'll learn in this chapter

Creative Techniques and Working Methods

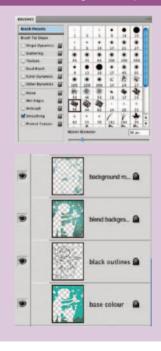
Think of Photoshop as your digital studio

When it comes to working, Photoshop nicely addresses the issue of translating your traditional tools from within the tactile realm into their digital counterparts. The Swatches palette can be thought of as your artist's palette, allowing you to store all of the colors you're going to use. The Tool Preset picker is a fantastic place to store your brushes as you create them, allowing you to instantly switch back and forth between your own custom tools.

When you decide to use Photoshop as your digital paint tool, you'll never run out of paint or canvas, you'll never misplace your favorite tool, and you'll never have to worry about cleaning your brushes at the end of the day. As you work your way through this chapter, not only will you learn to paint methodically, but you'll also gain an understanding of the organizational potential within Photoshop.



Photoshop Tools, Features, and Functions



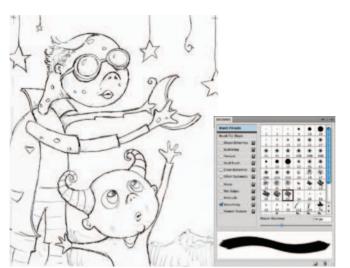
The Brushes palette

The Brushes palette is an excellent resource for crafting convincing and customized brush looks. Whether you want to simply tweak a preset brush tip or create something entirely new with which to paint, everything you need is there.

Painting on layers

Layers are invaluable tools when painting too, as they allow you to separate applications of paint, giving you the flexibility to edit specific painted regions and colors without affecting the rest of your image. In addition to editing advantages, layers also allow you to easily and gently build up brush strokes within your file, resulting in a beautiful and authentic appearance.



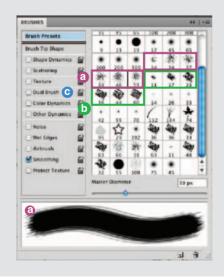


PART ONE: Getting ready to paint

1 Open up the sketch.jpg file. Starting with a sketch is an essential part of the process when painting in the tactile realm, and working in Photoshop is no exception. The main difference here is that in this case the sketch is scanned rather than being drawn directly onto the canvas. Once you've opened up the sketch, select the Brush tool. In the Brushes palette, enable the Smoothing option at the left. We're going to work with this option enabled for the entire chapter because smoothing guarantees that your brush strokes contain nice, smooth curves. And that is an essential quality when you want your painting to look convincing.

Default brushes

Although Photoshop is equipped with a plethora of excellent brush libraries, we're going to focus on some simple default brushes capable of producing exceptional results.



a The spatter brushes may not look like much within a vast list of presets, but these simple clusters of spots are very useful. There are a number of different tips and sizes to choose from. Regardless of which option you go with, any spatter brush gives the effect of using a brush with some stray dry bristles sticking out around the edges. Painting over the top of the colored regions of the canvas with a spatter brush allows you to create a bristled, tactile effect.

b The chalk brushes are denser than the spatter brushes but equally as useful. Strokes created with chalk brushes do not have any stray bristles sticking out the sides, but they do provide a nice rough effect at the beginning and at the ending of each stroke. They are ideal for establishing basic, yet convincing, colored regions within your painting.

c The Dual Brush option is an excellent tool that allows you to combine two different brushes within a single tip. Why do we point out this single feature amid a sea of others? Well, using the Dual Brush option allows you to quickly and easily combine two brush tips to create a new one. We'll explore this feature in detail using custom brush tips later in the chapter.







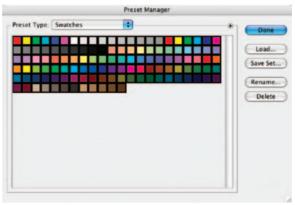
Project files

All of the files needed to follow along with this chapter and create the featured image are available for download on the accompanying Web site in the project files section. Visit www.creativephotoshopthebook.com.

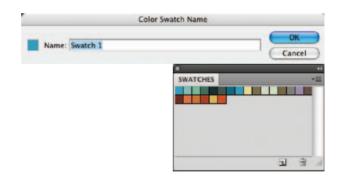


Saving swatches

When you hit upon a combination of swatches you like, it is possible to save them for use at a later date. Simply choose the Save Swatches option from the Swatches Palette menu. This option allows you to name and then save your swatches as a library file. Save this file anywhere you like. You can always reload your saved swatches by choosing the Load Swatches option from the Swatches Palette menu and navigating to your saved preset file. If you place your library file in the presets/swatches folder within the Photoshop program folder, the library will appear within the list at the bottom of the Swatches Palette menu the next time you launch Photoshop.



2 Now, the next thing we're going to do is establish the Swatches palette as our paint palette and fill it with our own set of colors unique to this painting. By doing this, we can return to the Swatches palette and select one of our custom colors at any point later on. Choose Edit > Preset Manager from the menu. Choose Swatches from the Preset Type menu. The Preset Manager can also be accessed via the Swatches Palette menu. If you access it via the Swatches Palette menu, the Preset Type is automatically set to Swatches. When the swatches appear, click on the first swatch and then Shift-click on the last swatch. This will target all of the swatches. When all of the swatches are targeted, click on the Dole button. After they're all deleted, click on the Done button to exit the Preset Manager, and you'll notice that the Swatches palette has been emptied.



3 When the Swatches palette is empty, click on the Foreground Color swatch in the toolbox to access the picker. Select a new foreground color from the picker and click OK. Move the mouse over the empty area of the Swatches palette. You'll see it temporarily switch to a paint bucket. When you see the paint bucket, click to add the new color to the Swatches palette. Name your new swatch when prompted and then click OK. After naming, the new color is added to the Swatches palette. Use this method to add a variety of colors to the Swatches palette. This method is an excellent way to exercise a little forethought, establishing a predefined color scheme to work within before you begin painting.



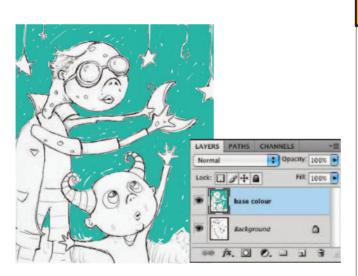
Chapter 1: Painting in Photoshop





4 After selecting the Brush tool, choose the largest Chalk Brush preset from the Brushes palette. In the Brush Tip Shape section of the Brushes palette, increase the diameter of the brush. You want a large brush here because, first, we want to cover most of the background with color, giving us a new base color other than white. Leave the spacing option enabled but reduce the amount to 1 so that there is no stepping or spaced brush marks present within your strokes. Choose a foreground color from the Swatches palette and click the Create a New Layer button in the Layers palette.

PART TWO: The background and figure outlines



5 Target your new layer in the Layers palette and begin to paint a series of strokes on the new layer. Focus on areas that are the background, as indicated in the sketch. Just start painting some strokes; don't cover the line work of the sketch on the underlying layer; and allow a little white to show through between strokes here and there. Also, increase and decrease the brush diameter in the Brushes palette to accommodate different regions on the canvas. For open areas of the background, use a brush of very large diameter; for tighter regions, such as between the small figure's fingers, use a brush of much smaller diameter.

Brush angles

The chalk family of Brush presets is a perfect example of presets that are ideally suited to right-handed people. Generally, right-handed people paint from bottom left to top right, or from top right to bottom left. The angle of the Chalk Tip presets ensures that righthanded painters working in the typical manner get the majority of the available brush width from each stroke. If you're left handed, try rotating the angle in the Brushes palette. You can specify any angle you like, and this angle will likely vary from preset to preset. Try starting somewhere between 37° and 45° and experiment from there. Besides rotating the angle, you can enable the Flip X option instead. This option flips the brush tip horizontally, creating a mirror image of the brush tip.



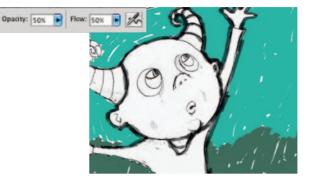
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Canvas rotation

Mode: Normal

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In addition to altering the angle of the brush as you paint, Photoshop CS4 provides you with the ability to rotate the canvas. This feature helps to lend an intuitive feel to the process as you work. First, ensure that in the Performance section of the Photoshop preferences, you have enabled OpenGL drawing by checking the appropriate checkbox. Then simply select the Rotate Canvas tool from either the toolbar or the Application bar. After that, all that vou need to do is click and drag on the canvas to rotate it. Also note that vou can enter a numeric value for vour angle or reset the view instantly in the Tool Options bar when this tool is selected.



6 Choose a different color from either the picker or one of your own custom swatches and paint the background area at the bottom of the canvas. When you're finished, choose a black foreground color and create a new layer in the Layers palette. Target the new layer and use the brush to begin tracing the black outlines of the underlying sketch on this new layer. Reduce the opacity of your brush in the Tool Options bar to 50% so that there is a translucent effect as you paint small strokes over the top of each other.



7 Click on the Brush Tip Shape option from the left in the Brushes palette. Use this area often to vary the angle of the brush as you paint. You'll need to tweak the angle frequently when painting around areas such as the heads of these creatures. If you don't adjust the angle at times, there will be areas where the strokes appear too thin compared to others. Click on Shape Dynamics in the Brushes palette to enable Shape Dynamics and then on the Angle Jitter Control menu to view the options.



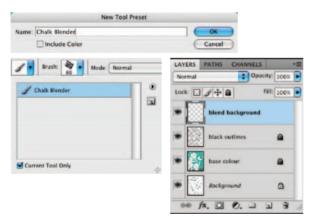
Locking layers

As your file gets bigger, it will become easier and easier to accidentally paint on the wrong layer. To prevent accidentally painting over the wrong layers, simply lock the layers that aren't in use in the Layers palette. Choose the Lock All option just to be safe, and remember you can always go back to an old layer and edit it; you just need to unlock it first.





8 Choose the Direction option from the Control menu, but leave the angle jitter amount set to 0. This setting causes your brush to base the angle of the brush tip on the directions of your stroke as you paint them. Because we still want a somewhat smooth edge to the strokes, the amount is set to 0. The more you increase the amount, the rougher the edges of the strokes will appear. By simply enabling the Shape Dynamic function, you can save yourself the trouble of having to constantly adjust the angle as you paint. Finish painting the black outline.



9 Reduce the opacity of your brush to 25% and then open the Tool Preset picker at the far left of the Tool Options bar. Click on the Create New Tool Preset button. When you are prompted, name the tool "Chalk Blender." Disable the Include Color option and click OK. This brush is now added to the preset picker, with all of the Brushes palette options and dynamic functions intact. You can access it directly from the preset picker from now on. Create a new layer in the Layers palette and ensure that it is targeted.



Current tool only

In the Tool Preset picker, you will see an option for the current tool only. Enable this option for the duration of this chapter. Enabling this option will show only presets for the Brush tool rather than the saved presets for all of Photoshop's tools. Because we're only using the Brush tool from here on in, there is no need to view other tool presets.



Canvas rotation shortcuts

You can quickly access the Canvas Rotation tool by pressing the "r" key. After rotating, press the "esc" key to return the canvas rotation to its original state. Also, you can simply hold down the "r" key while you're painting, which will allow you to temporarily access the Canvas Rotation tool. You can click and drag to rotate and then, when finished, release the "r" key to return to the Brush tool.



Brush presets versus tool presets

When you save one of your current brushes as a tool preset, not only are all of your Brushes palette options saved within the preset, but all of your Tool Options bar items are also included. If you wish to save a Brush preset without the Tool Options bar items being included, do so via the Brushes palette menu. Choose New Brush preset from the Brushes Palette menu to save your current brush, adding it to the list of presets in the Brushes palette, independent of the Tool Options bar items.





Using a stylus

You can indeed paint with a mouse, but it can be a laborious task at times. It is certainly not the most intuitive way to paint. If you plan on doing much painting in Photoshop, it is definitely worth investing in a pressure-sensitive tablet and a stylus. Drawing with a pen is much more intuitive and easier than drawing with a mouse. Also, there are a number of dynamic brush functions that work with pressure sensitivity, tip angle, and stylus rotation. So yes, you can complete this chapter and learn about painting by using a mouse. But if you really want control when you paint, a stylus is a worthwhile investment.

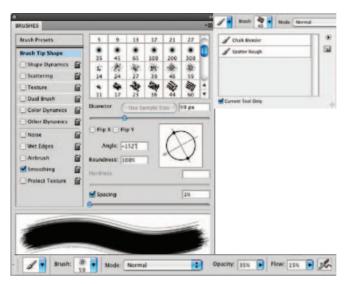


10 Use your current brush, set to 25% opacity, to blend the background fill colors together on the new layer; this is precisely why we named the preset "Chalk Blender." Start by painting strokes over the areas where light and dark colors meet. Paint dark strokes over light areas, and vice versa. Go back and forth painting like this until colors begin to blend together. Change the direction of your brush strokes often as well as the size of your brush tip. Also, if using an opacity of 25% does not give you a blend effect that is as smooth as you'd like, try reducing it when necessary.



11 Now add different colors from the Swatches palette into the background here and there, using the same brush on the current layer. Try initially adding them using a higher brush opacity setting, and then blending them into the background using lower opacity settings. A quick way to work is to Alt(PC)/Option(Mac)-click on areas of the canvas to sample color rather than always returning to the Swatches palette. This technique is especially useful when blending as you can sample "in-between" colors. Using this method, if you happen to sample a foreground color that you like, feel free to add it to the Swatches palette so that you can access it later.





12 In the Brush presets section of the Brushes palette, select the spatter 59 pixels Brush Tip preset. Now, in the Brush Tip Shape section of the Brushes palette, adjust the angle of the brush tip until you've achieved the roughest looking stroke possible. In the Tool Options bar, set the opacity of the brush to 35% and the flow value to 15%. Save this new brush as a tool preset and name it Spatter Rough.



13 Create a new layer and use your newly created tool preset to paint over areas of the canvas on this layer. Increase or decrease the opacity as required and use colors from the canvas or the Swatches palette. The goal here is to paint with the new brush over areas that look very smooth. Because of the brush tip and very low flow setting, the resulting strokes will add a rougher, more textured feeling to the areas you paint. Using large brush strokes and bold colors will pronounce the rough effect. Use this effect sparingly as it can tend to overpower an illustration.

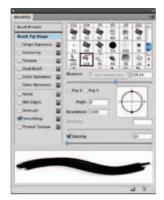
Flow

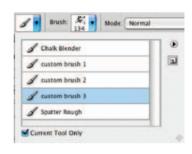
While opacity controls how transparent or solid your strokes will appear on your layer, it is the flow setting that controls how much paint is deposited within a brush stroke as you paint. Reducing the flow drastically, as we've done here, will make the brush stroke look dryer because less paint is deposited. Increasing the flow will cause the bristles that make up the brush stroke to be less pronounced, as the stroke is heavier with paint and the space between the bristles will fill in.



Part One: Drawing and Painting

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Auto-Blend Layers	
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Define Pattern	
Define Custom Shape	
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Adobe PDF Presets	
Preset Manager	
Color Settings	***
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Convert to Profile	
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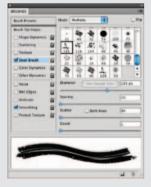
14 Open up the brush1.jpg file. Choose Edit>Define Brush preset from the menu. Name your brush and return to the working file. Choose your new custom brush tip from the end of the list in the Brush Presets section of the Brushes palette. In the Brush Tip Shape section of the Brushes palette, set the spacing to 1. In the Tool Options bar, set the opacity to 50% and the flow to 15%. Save this brush as a new tool preset. Use this same method to open up brush2. jpg and brush3.jpg and save them as new tool presets, using the same spacing, opacity, and flow settings.

Dual brushes

TORM

Menus..

Now we'll explore the Dual Brush function in the Brushes palette, creating entirely new brushes from combinations of custom brush tips.



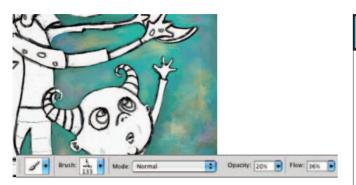
1 Choose your first custom brush from the Tool Preset picker. Then, in the Brushes palette, click on the Dual Brush label at the left side of the palette to enable the Dual Brush function and access the settings.



2 Choose your second custom brush tip from the Tool Preset picker. Enable the Random Brush Flip option at the upper right corner and set the mode to multiply. Increase the spacing to about 20%; you'll notice that it looks like a chalk pastel stroke in the preview.

. Chalk Blender a brush 1 brush 2 n hruth 3 ter Rough t Tool Only

3 Leave the opacity and flow at their current settings in the Tool Options bar and then add this new dual brush to the Tool Preset picker. Because it looks like a chalk pastel, go ahead and name it something appropriate.

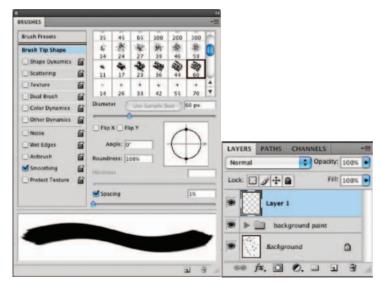


15 Now that you have added three new custom brushes and a new dual brush to the Tool Preset picker, use them to paint some rough strokes on this layer. Just because the presets contain embedded settings for opacity and flow, that doesn't mean that you can't change them each time you use them. Use a variety of colors, brush sizes, opacity, and flow settings to introduce some very real and tactile feeling brush strokes on the current layer. Again, ensure that you do not overdo it as these new brushes, which produce such distinct strokes, can visually overpower the softly blended background quite easily.



Defining brushes

When we created custom brushes from images previously, the images were black and white only. However, you can use a color or grayscale image as well. The advantage to using black and white is that you can get a good idea of how your resulting stroke will look from the image used to define the brush. Black areas will deposit paint and white areas will not. A grayscale brush tip will deposit paint according to the density of black it contains. Color images are converted to grayscale when you define brush tips from them.



16 When you're finished, target the top layer and then Shift-click on the layer directly above the background layer in the Layers palette. This will target all of your paint layers. Choose Layer > New > Group From Layers from the menu to add them to a group. Because we're going to start painting the other image components, this grouping of layers will help us keep things separate and organized. Create a new layer for the base color of the figures. In the Brushes palette, choose one of the default chalk brush tip presets. Ensure that Smoothing is enabled, and in the Brush Tip Shape section of the palette, reduce the spacing amount to 1.



Part One: Drawing and Painting

PART THREE: Painting the figures

17 In the Tool Options bar, set the opacity of the brush to 100% and the flow to 50%. Add this brush to the Tool Preset picker and name it "base color," as we'll be using it to create a flat, colored base for the figures and the stars. Use this brush to add flat color on the new layer in all empty regions of the figures and the stars. Choose colors from the background via the Evedropper or select them from the Swatches palette. Increase or decrease the size of the brush tip as necessary.

LAYERS

Normal





Brush size

When you have a brush selected, a quick way to increase or decrease the brush size incrementally is to use the square bracket keys on the kevboard. Press the "1" key to increase the diameter, or press the "[" key to decrease the diameter. This method is great for adjusting size on the fly.





The brushes used to create this chapter's painting are in the same archive as the rest of the project files. You can load the brushes by choosing the Load Tool Presets option from the Tool Preset picker's Palette menu. Navigate to the aforementioned file and these brushes will become available in the Tool preset picker.

18 Create a new layer and select the Chalk Blender preset that you created earlier from the Tool Preset picker. As you did earlier with the background, blend the colors beneath this layer together with the Chalk Blender preset on your new layer. Hold down Alt(PC)/Option(Mac) to quickly sample colors from the canvas and then paint with your newly sampled colors in the appropriate areas until sharp areas of color begin to blend together on this layer. Feel free to alter brush size and opacity as required. Also, feel free to add new areas of color on this layer to indicate highlights and shadows.





19 When you are finished adding colors and creating a blending effect on this layer, create a new layer and target it in the Layers palette. Select your Spatter Brush preset from the Tool Preset picker. Now use the spatter brush to paint some light, yet rougher brush strokes over your recently blended areas on the new layer. Use colors sampled from the canvas or from the ever-growing amount of custom swatches in the Swatches palette. Vary the brush size and opacity as needed. You probably want to leave the flow setting fairly low so that the bristles remain pronounced in each stroke.



20 Now use your three custom brushes as well as your dual brush to really add a sense of roughness to the figures and the stars by painting with them on the current layer. Vary size, color, and opacity as needed. Also, if you feel like experimenting, yet are worried about making a mistake on your current layer, go ahead and create another layer to work on. This way, if you like the effect, you can keep the layer. If you don't like it, you can always delete the layer or even reduce the opacity to lessen the effect.

Brush opacity

When you are working with the Brush tool, a quick way to alter the brush opacity is to simply use the number keys on the keyboard as you paint. Just type the opacity value you're after, and it will automatically change in the Tool Options bar.



Part One: Drawing and Painting

PART FOUR: Realistic canvas texture

21 Now, the painting techniques that you've used so far are certainly successful in creating a realistic painterly effect. However, when painting digitally, no matter how convincing your brush strokes are, it is the smooth and perfect surface that ruins the authenticity you've tried so hard to achieve. In order to remedy this, it is often helpful to involve something genuine. Open up the painting.jpg file. This file is a desktop scan, in grayscale, of a section of an oil-painted canvas. We're going to add this to our painted file to make use of the canvas texture and the cracked paint effect.





Saving tool presets

To save all of the tool presets that you've created from existing brushes as well as custom brushes you've defined from image files, launch the Preset Manager. Choose Tools from the Preset Type menu and click on one of your own brush tools. Hold down the Shift key and click on the remaining brush tools you created. When they are all selected, click on the Save Set button to save them as a separate file on your hard drive. Loading the preset file later on is as simple as clicking the Load button and navigating to your saved preset file.



22 Use the Move tool to click on the painting.jpg canvas and drag it into your working file as a new layer while holding down the Shift key. Holding down the Shift key ensures that it lands in your file in the proper position. Ensure that the new grayscale paint layer is at the top of the Layers palette and change the blending mode of the layer to color burn. Reduce the opacity of the layer to 14%, and you'll see that a surface texture effect is beginning to take shape as the colors on the underlying layers become darker and more saturated.





23 Now duplicate your painting layer by dragging it onto the Create a New Layer button at the bottom of the Layers palette. Change the blending mode of your duplicate layer to vivid light and increase the opacity to 35%. Finally, duplicate your current painting copy layer and then change the blending mode of the recently duplicate layer to soft light to intensify the surface texture effect within the image.

Examining your technique

Now that you're finished, let's take a closer look at some of the things that make this the ideal process for painting digitally.



a When you customize your own brushes, and especially when you create your own brush tips from images, saving your tool presets is a very good idea because it ensures that they are always available to you. And saving them as a preset library file ensures that you can access them at any point later on, within this or any other Photoshop file.

b Building up your own custom swatches in the Swatches palette is the digital equivalent of a handheld painter's palette. Your colors will always be available to you here. Choose the Save Swatches option from the Swatches Palette menu to save them as a file on your hard drive. You can load them or replace an existing set of swatches by choosing either option from the Swatches Palette menu and navigating to your saved file. Swatches can also be saved or loaded in the Preset Manager.

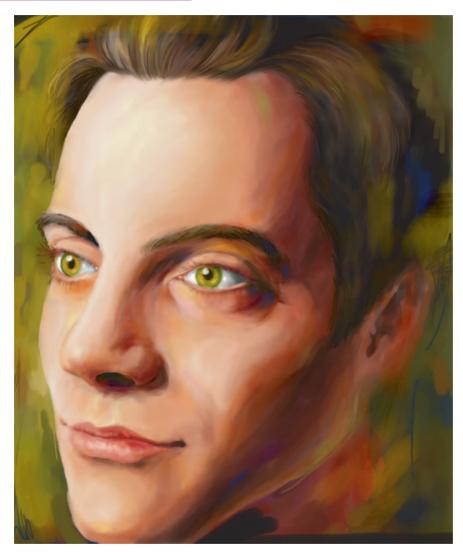
c Keeping different elements and different stages in the process separated on a series of layers allows you enough flexibility to revisit things later and alter them. You can target individual layers and edit or mask their contents. Also, you can insert adjustment layers between layers to affect only certain portions of the composition.

d Using a real-world surface texture is an excellent way to add another level of authenticity to your painting. The simple grayscale scan used here on a series of layers helps to remedy the ultrasmooth digital canvas surface, making it more realistic in the end.



Part One: Drawing and Painting

A more realistic approach

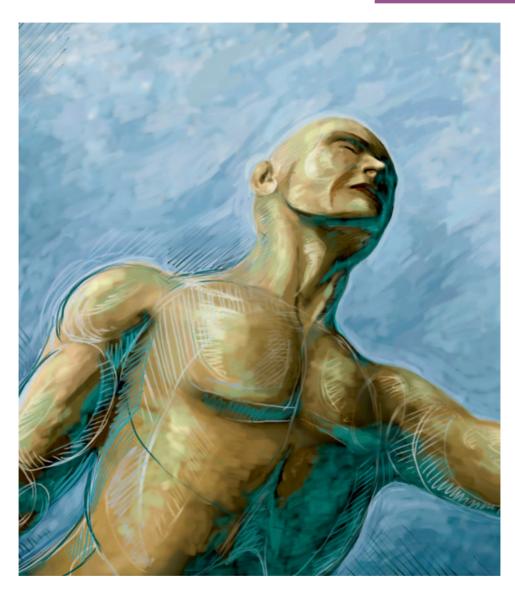


This method of painting is certainly not limited to the subject matter or rough style that was covered previously in this chapter. You can apply this method to the subject of your choice and paint in any style that comes naturally. Here I decided to give traditional portraiture a try. Rather than starting with a sketch, I placed a photograph on an underlying layer and used it as a guide while I was working. Unlike the sketch, it proved to be too distracting if it was visible the entire time. So I simply enabled the visibility of the photo periodically to stay on track. Another thing to consider when you're after a more realistic approach is the fact that you'll need to spend a lot more time blending colors together to make smooth, seamless transitions.



Chapter 1: Painting in Photoshop

Virtual life drawing



Rather than sitting in a studio with charcoal, paper, and an actual model, why not replicate the process on your laptop or PC? I launched Poser and rendered a male figure using the pose shown here and a couple of colored lights. I then rendered the file and opened it in Photoshop. This acted as my base layer. Then, I employed the techniques explained on the previous pages across a series of layers to create this impressionistic figure painting.



Chapter 2

Creating Characters with **Shape Layers**

hen it comes to creating flat, sharp, and colorful characters in Photoshop, it is always advantageous to involve the use of vectors. Vectors are mathematical objects that define shapes or curves. Unlike pixels, vectors are resolution independent. This means that they can be scaled to any size, edited, or transformed an infinite amount of times without any deterioration of clarity or loss of detail. In Photoshop, vector art can be integrated into your image files in the form of paths, vector masks, or shape layers.

Different vector tools and functions are suited to a variety of tasks in Photoshop. In our case, the creation of whimsical character faces is ideally suited to working with shape layers. A shape layer can be created with the Pen tool or any of the shape tools. What causes one of these tools to create a shape layer, rather than a path, is the designation that you choose in the Tool Options bar. Shape layers allow you to build up stacks of resolution-independent shapes that are absolutely perfect for tasks like creating faces. The available preset shapes are excellent building blocks for features and the Pen tool affords you the flexibility to create any custom shape you desire.

Once you create a number of shape layers, the flexibility doesn't end there. When you select more than one shape on a layer, you'll notice that there are a number of options available for creating compound shapes. You can add, subtract, intersect, and exclude shapes as well as perform a plethora of alignment options to get your complicated features placed exactly where you want them on the face.

Like traditional layers, shape layers can also be linked or grouped so that multiple elements across a series of layers can be moved, rotated, or scaled together at the same time. No matter what style of face you're creating, when it comes to flexibility and versatility, shape layers are the absolute key to success.

DIFFICULTY

You'll need a basic understanding of how to draw and edit Bezier curves. A slight familiarity with shape or path area operations will make things easier. Knowledge of the basic differences between tools like the Path Selection tool and the Direct Selection tool will be beneficial.



What you'll learn in this chapter

Creative Techniques and Working Methods

Creating from virtually nothing

Building a character like those shown here is the result of piecing together the right ingredients and knowing just how to edit select components to make them unique. The predefined shapes we'll use are basic. The shapes we'll create with the Pen tool are nothing extravagant. However, the method of construction and the ability to visualize the result are important. As you work your way through the chapter, the logic will fall into place and you'll get a feel for how simple regions of sharp color, on a series of layers, can act together to create an expressive character with a unique personality.

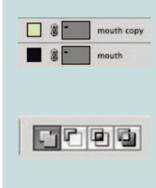
Cut your work in half

Obviously, details like eyes or antennas are things that appear more than once on the face. Just because there are two eyes or two antennas, it doesn't mean that you must carefully construct each instance. You'll learn how to logically group the shape layers that make up each feature, duplicate them, and flip or alter specific details to make these features look as if they belong together on the face or head.





Photoshop Tools, Features, and Functions



Duplicate shape layers

Shape layers are wonderful and flexible resources. However, it is important not to underestimate the potential that lies within existing shape layers. In this chapter, you'll learn how to duplicate shape layers and edit them with a clear intent to make something entirely new out of them. Using them as building blocks for new shapes can provide you with a starting point that already has part of the work done for you.

Area operations

Whether you want to combine two shape components together or use one shape to punch a hole in another, shape area operations are an essential part of the procedure. The results will be neater and more versatile when you use basic shapes and area operations together rather than trying to draw the resulting shape on your own.

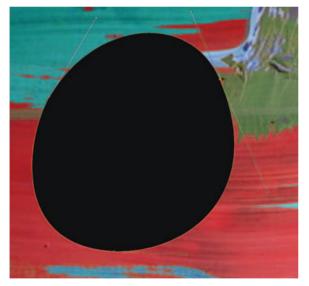


Chapter 2: Creating Characters with Shape Layers



PART ONE: The first character

1 The first thing you need to do is open up the background.jpg file. This brightly colored painting provides an ideal backdrop for the bright, whimsical characters we're about to create in this chapter. All of your shape layers will be added to this file to create a plethora of strange creatures. To get started, select the Pen tool. Then, in the Tool Options bar, ensure that the Shape Layers function is enabled. Do this by clicking on the button at the left. Press "d" on the keyboard to set your foreground color to black and zoom in closer on a section of the background.





All of the files needed to follow along with this chapter and create the featured image are available for download on the accompanying Web site in the project files section. Visit www.creativephotoshopthebook.com.



2 Click and drag with the Pen tool to create a curved point. Move the mouse, then click and drag again to create another curved point joined to the previous point by a line segment. Repeat this method, making your way back to the original point. Click and drag on the original starting point to close the shape. Once the shape is closed, select the Direct Selection tool. Use the Direct Selection tool to click on the individual points that make up your curved shape. When you click on a point, the Bezier handles that define that point will become visible.



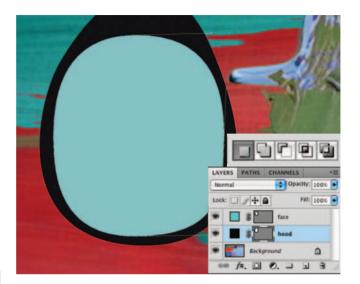
Part One: Drawing and Painting

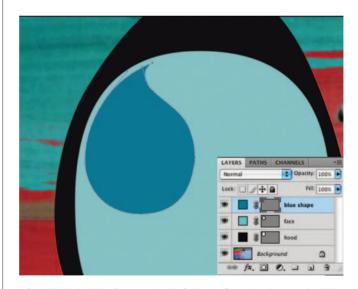
3 Click and drag the Bezier handles to reshape the curves and move the points with the Direct Selection tool until you have achieved the desired shape. When you're finished, select the Pen tool again and click on the Foreground Color swatch in the toolbar to launch the picker. Choose a blue color from the picker to change the foreground color to blue. Ensure that the Create New Shape Area option is selected in the Tool Options bar, and then use the previous method to create a smaller blue shape on a new layer. Edit the points and curves with the Direct Selection tool using the previous method.



Affect which shape layer?

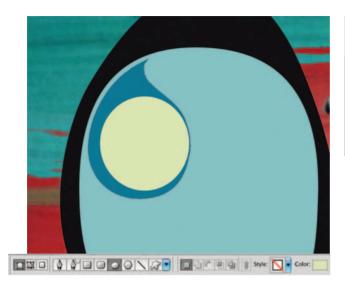
You've probably noticed by now that before you create a shape layer, I instruct you to set the foreground color in the toolbar first, specifying a fill color for your new layer before you create it. However, you've probably noticed that there is a Color swatch in the Tool Options bar that allows you to specify the fill color of a shape layer too. Before you choose a different color from the swatch in the Tool Options bar, you need to pay attention to a small Chain-Link button to the left of it. When enabled, this option affects the properties of the current layer, the layer you already created. So when this option is enabled, changing the color in the Tool Options bar will affect your already existing layer. If you disable this option, your current shape layer will remain unaffected when you choose a new color. But any new shape layer you create will use the new color selected in the Tool Options bar.





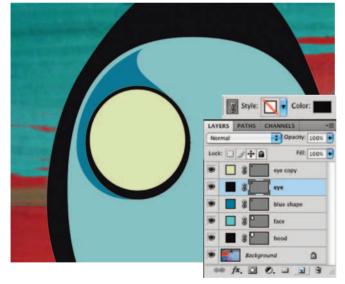
4 Specify a darker blue foreground color. Select the Pen tool and ensure that it is set to create a new shape layer in the Tool Options bar. This time, when starting your shape, just click once instead of clicking and dragging, then move the mouse and click and drag. This will create an initial sharp or corner point, and your second point will define the curvature of the line. Click and drag to add more curved points and then, when returning to your starting point, just click. By clicking once on the starting point, you ensure that this point remains sharp, not curved.







5 In the Tool Options bar, select the Ellipse tool and then disable the Chain-Link button by clicking on it, so that the new color we choose from the swatch in the Tool Options bar is not applied to the currently targeted shape layer. Click the Color swatch in the Tool Options bar and select a dirty yellow color from the picker. Ensure that the Create New Shape Layer option is enabled and then click and drag while holding down the Shift key to create a perfectly circular shape layer. You can reposition the entire shape layer with the Move tool.



6 Drag the shape layer onto the Create a New Layer button in the Layers palette to duplicate it. Target the original layer (the one beneath the copy) in the Layers palette. Choose Edit > Free-Transform from the menu and drag the corner points of the box outward to increase the size, and alter the shape of the shape layer. Press the Enter key to apply the transformation. In the Tool Options bar, enable the Chain-Link button to affect the current layer. Then specify a black fill color via the swatch in the Tool Options bar.

Which tool do l use?

Using the Move tool will allow you to move an entire shape layer around on the canvas. However, if you want to move your shapes around within your layer, you'll need to use the Path Selection tool. Simply click on the shape you wish to move and drag it with the Path Selection tool. This is especially useful when your shape layer contains more than one shape and you wish to move shapes independently of each other.







7 Target the top layer in the Layers palette so that your next layer will be created above it. Again, use the Ellipse tool to draw a smaller circle in his eye area. Ensure that the Create New Shape Layer option is enabled as you create the circle. Next, change the fill color of the new layer to red via the Color swatch in the Tool Options bar. With this new layer targeted, choose the stroke effect from the Layer Styles menu at the bottom of the Layers palette. Add a darker red stroke to the outside of the circle.

Finish, group, duplicate, and flip

Complete the eye area and add a cheek detail. Then flip the artwork to the other side of his face.



1 Use the same methods to create two new shape layers: one containing a black pupil shape and another containing a purple cheek shape. Target all of the eye and cheek shape layers in the Layers palette. Type Control(PC)Command(Mac)g to group them.



2 Select the Move tool and ensure that your group is targeted. Hold down the Alt(PC)/Option(Mac) and the Shift key as you drag the artwork to the right side of his face creating a duplicate of the group, aligned horizontally.



3 Choose Edit>Transform>Flip Horizontal from the menu to horizontally flip your duplicated group. Expand the duplicated group in the Layers palette and target the red iris layer. Shift-drag to the right on the canvas with the Move tool. Repeat this process with the duplicated pupil shape layer. This will remedy his cross-eyed appearance.



Chapter 2: Creating Characters with Shape Layers



8 Collapse the group in the Layers palette. Use the Eyedropper tool to click on the dark blue area around his eye, sampling it as the current foreground color. Use the Pen tool to create a new shape layer in the middle of his face. Carefully draw a nose shape with the Pen tool. Take your time, clicking once to create sharp points, clicking and dragging to create curved points. Edit the shape with the Direct Selection tool wherever necessary. Next, select the Ellipse tool and draw a lighter blue ellipse over his nose on a new shape layer.

Subtracting and combining shapes

Now we'll explore how multiple shapes can be used together within a single shape layer, producing a nice nostril highlight at the same time.



1 Select the Ellipse tool, and select the Create New Shape Layer function in the Tool Options bar. Create a light blue ellipse on the canvas, over his nostril, as a new shape layer. Use the Path Selection tool to reposition it if necessary.



2 Use the Path Selection tool to drag the shape to the right and down a little while holding down the Alt(PC)/ Option(Mac) key, duplicating it. With the duplicate shape selected, click on the Subtract from Shape Area button in the Tool Options bar.



3 Click the Combine button to create a single shape resulting from the subtract operation. Alt(PC)/ Option(Mac)-drag this shape to the right with the Path Selection tool. Choose Edit>Transform Path>Flip Horizontal from the menu. Press Enter and adjust the positioning of the flipped duplicate shape if necessary.



Part One: Drawing and Painting

9 Set the foreground color to black. Select the Pen tool and ensure that the Create New Shape Area option is enabled. Draw a closed shape to indicate his mouth. Click and drag to create a series of curved points and use the Direct Selection tool to edit your points and curves until the mouth shape is looking just right. Duplicate the mouth shape layer in the Layers palette so that there are now two of them. Target the duplicate mouth layer and press the Link button in the Tool Options bar so that when you change the color, this layer will be affected.



Switching to a selection tool

When you are working with the Pen tool, you can temporarily switch to the Direct Selection tool by holding down the Control(PC)/Command(Mac) key. When you are working with a shape tool, holding down the Control(PC)Command(Mac) key will temporarily switch your tool to the Path Selection tool. Releasing the Control(PC)Command(Mac) key will revert back to your original tool.

LAYERS PATHS	CHANNELS +
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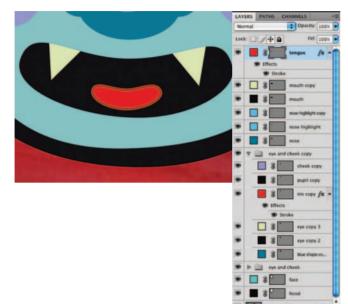




10 Click the Color swatch in the Tool Options bar. When the picker opens, move the mouse out over the yellow part of the eye on the canvas and then click to select this yellow as the fill color for this shape layer. Click OK and select the Pen tool. Choose the Intersect Shape Areas option in the Tool Options bar and then draw a closed shape that contains two fangs that overlap the mouth area. As you draw, you'll see the layer content disappear and then only reappear in areas where the new shape overlaps the existing shape within the current shape layer.



Chapter 2: Creating Characters with Shape Layers



11 Use the Pen tool with the Create New Shape Layer option enabled to draw a tongue shape on a new shape layer that sits within his mouth on the canvas. Click the Color swatch in the Tool Options bar and when the picker opens, click on the red area of one of his eyes in the image to specify that as the fill color for your new shape layer. Expand one of your groups in the Layers palette. Find one of the layers with the stroke effect applied to it. Hold down the Alt(PC)/ Option(Mac) key and then drag the effect from that layer onto your new layer, copying it.



12 If the Chain-Link button is enabled in the Tool Options bar, disable it. Then click on the Color swatch in the Tool Options bar and select black from the picker. If you do this while the Chain-Link button is enabled, it will change the color of your tongue shape layer. Disabling it ensures that only a new shape layer will contain black. Also, ensure that you set the style setting back to none; otherwise, the next layer you create will have the previous layer's stroke style applied to it. Use the Pen tool with the Create New Shape Layer option enabled to draw a forehead wrinkle shape.

Combining shape components

The shape area functions in the Tool Options bar provide nearly everything vou need to create diverse and unique composite shapes. However, there may be instances where you wish the visible results were indicative of one actual shape or perhaps you wish to perform different shape area functions on the resulting shape. In these cases, simply click on the Combine button in the Tool Options bar to change the group of shape components into a single, editable shape. Be cautious when combining because once you combine the shape components. they are no longer editable as separate components. If you keep the components separate you still have the option of altering the physical qualities of the shape as well as changing any shape area functions applied to your individual shapes.



Part One: Drawing and Painting

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13 Now select the Add to Shape Area function and draw some more closed shape components to indicate wrinkles on his forehead and the left side of his face. Use the Path Selection tool to select one of the wrinkle shape components that you created at the left. Then, hold down the Shift key and click on the other wrinkle shape components at the left to select them as well. While holding down the Alt(PC)/Option(Mac) key, click on the selected shape components and drag them to the other side of the face, copying them.



Custom shapes

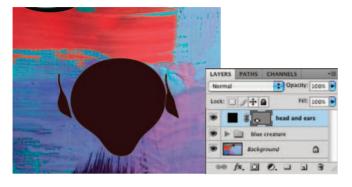
When you have spent some time creating a shape of your own with the Pen tool or by editing a preset shape, you may wish to save it for use later on. To do this, simply select the shape with the Path Selection tool and choose Edit>Define Custom Shape from the menu. This will allow you to name the shape and save it. The next time you select the Custom Shape tool, your custom shape will appear in the list of presets available in the Tool Options bar.

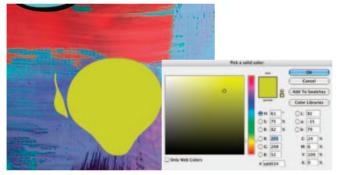


14 Now, to flip your duplicated wrinkles over, choose Edit>Transform Path>Flip Horizontal from the menu so that they look like they belong on the right side of the face. Reposition them if necessary with the Path Selection tool. Your top layer is currently targeted in the Layers palette. Hold down the Shift key and click on the shape layer directly above the background layer. This targets the new layer, the top layer, and all layers and groups in-between. Now choose Layer>New>Group From Layers from the menu to add all of the targeted contents to a single group.



Chapter 2: Creating Characters with Shape Layers

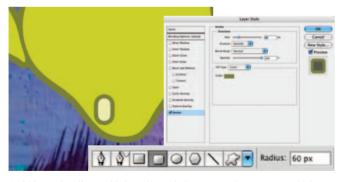




PART TWO: The second character

15 It is likely that by now you are becoming familiar with the process of creating new shape layers. So let's put that familiarity to work again. Navigate to another area of the canvas. Use the Pen tool, set to Create New Shape Layer to draw the shape of an alien's head. Don't worry about the fill color of your layer at this point. Next, select the Add to Shape Area option in the Tool Options bar. Draw an ear at the left of his head. Then use the Path Selection tool to Alt(PC)/ Option(Mac) + Shift-drag his ear to the other side of the head, copying it.

16 Flip the copied shape component horizontally via the same methods you've previously used for flipping other shape components. Use the Path Selection tool to position it exactly where you want it on the layer. Now, double-click your shape layer thumbnail in the Layers palette. This will launch the picker. Choose a new, light green fill color for your layer and click OK. You can change the fill color of any shape layer at any point by double-clicking the layer thumbnail. As you can see now, there are numerous ways to specify and edit the fill colors of your shape layers.



17 Add a stroke effect to this layer. Use a darker green color, a generous thickness, and position it outside so that it surrounds the exterior of the shape components. Select the rounded rectangle shape tool in the Tool Options bar. Set the radius very high. Then click and drag to create a tooth shape on a new shape layer. Change the fill color of the layer to light yellow. This layer automatically has the previous stroke effect applied to it. Double-click the effect in the Layers palette to edit it, reducing the size of the stroke.

Changing the fill color

Another way to quickly change the fill color of a shape layer is to start by targeting a shape layer in the Layers palette. Next, choose a foreground color from the picker. Then type Alt(PC)/ Option(Mac)-Delete on the keyboard to fill the layer with the new foreground color.