



Photoshop and Illustrator  
CS2, Painter IX.5 or later

# Bring graphic accents to texture work

Illustrator **Tom Bagshaw** reveals how to put a modern graphic slant on beautiful textured images

The style that I'll demonstrate in this tutorial utilises heavy texture effects mixed with graphic accents and highly rendered details. I primarily use it for fashion illustration work, but it can also work well for editorial and advertising purposes. It's a big step away from smoothly airbrushed styles that have become so prolific over the last few years, and lends itself well to a sexy image.

While a lot of experimentation is required to gain the effect you want, the speed at which you can make changes is a great help in a commercial environment. There are other ways to create the effects demonstrated in this tutorial, especially with CS4 and CS5, but CS2 works for me.



#### Tom Bagshaw

Working under the moniker of Mostlywanted, Bagshaw is an illustrator and digital fine artist based in Bath, UK. He's represented by the Central Illustration Agency. To check out more of his work, visit [www.mostlywanted.com](http://www.mostlywanted.com)

#### On the disc

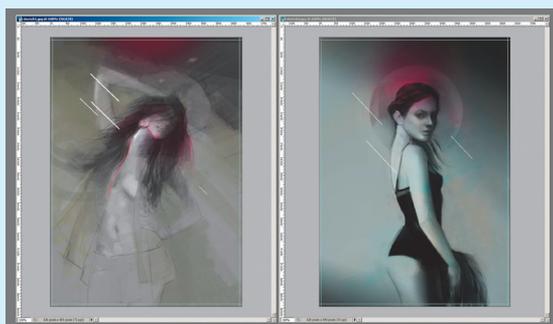
The texture files relating to this tutorial can be found in DiscContents\Resources\Bagshaw

#### Time needed

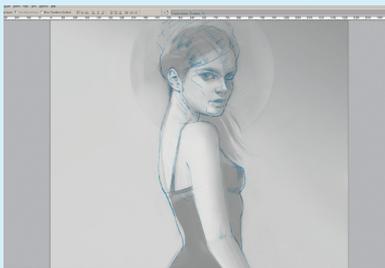
8 hours

#### Skills

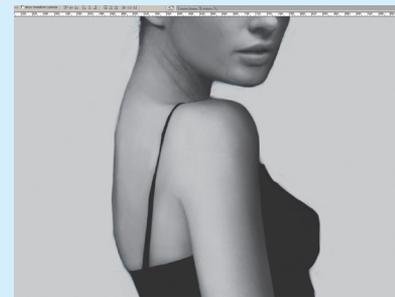
- Masking and simple selection techniques
- Applying texture
- Photoshop layer structure



**01** After submitting my initial sketch, I feel it's too overtly sexual. Although I know I could probably make a nice image from the first sketch, I submit an alternative that's a lot stronger and creates a better silhouette.



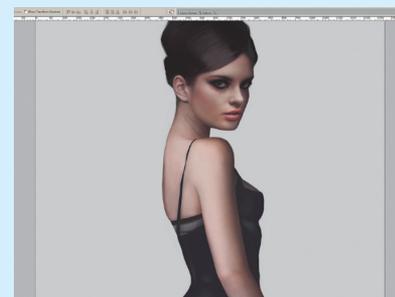
**02** I use the Pencil tool in Artrage ([www.artrage.com](http://www.artrage.com)) to do a more refined working drawing, using my original sketch as a guide layer. It's worth noting that I create the high-res document in Photoshop to the print size, then change it from 300dpi to 150dpi, effectively halving the initial working size in order to help speed things up.



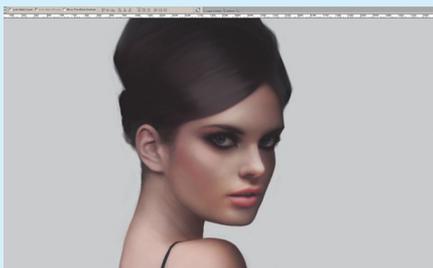
**03** I set the base layer to grey and, with the sketch layer Blending Mode set to 'Multiply', on a layer below I use a hard round brush with 20-40% opacity to create a greyscale tonal painting. I soften the brush for finer tones and create basic lasso selections to cut the arm through the body.



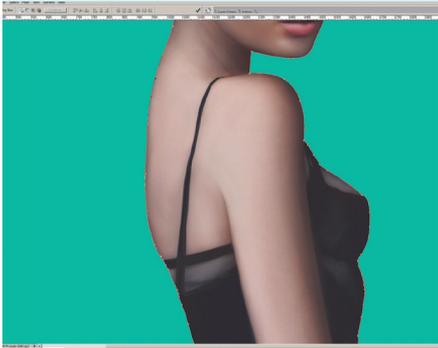
**04** After adding more detail on a separate layer, again with a low opacity brush I merge the painting layers together (not the pencil sketch or background) and add a Layer Mask. I can now paint in the Layer Mask to help define the figure and add small details to the shape. Editing like this via a mask is great, as it's non-destructive to the painting and can easily be redone.



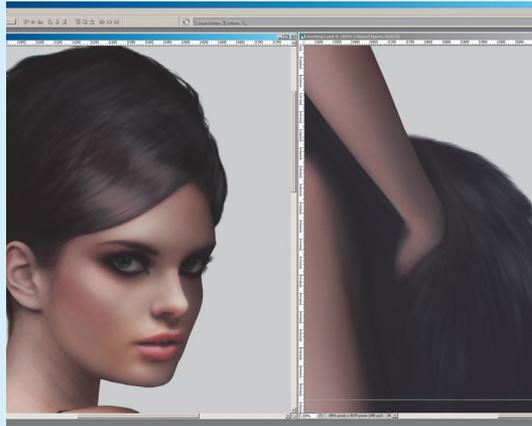
**05** Once the greyscale painting is complete, I hide the sketch and add a new layer set to 'Color'. Alt/Opt+click between your 'figure' painting and the 'Color' layer, which will create a clipping mask. By painting onto this layer with thin washes of colour, I can go from black-and-white to colour painting relatively easily, and the clipping means I'm not seeing paint all over the background area.



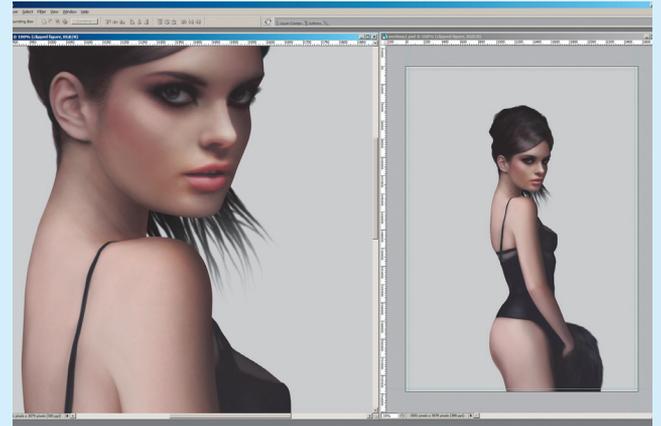
**06** Now the basic figure is done, scale the document back up to 300dpi to add the finishing touches. I use Painter IX.5 for painting, so take the PSD file into Painter and use the oil brushes to blend and retouch the imperfections, more of which will have occurred as a result of the change in scale. You can use any painting program you like. →



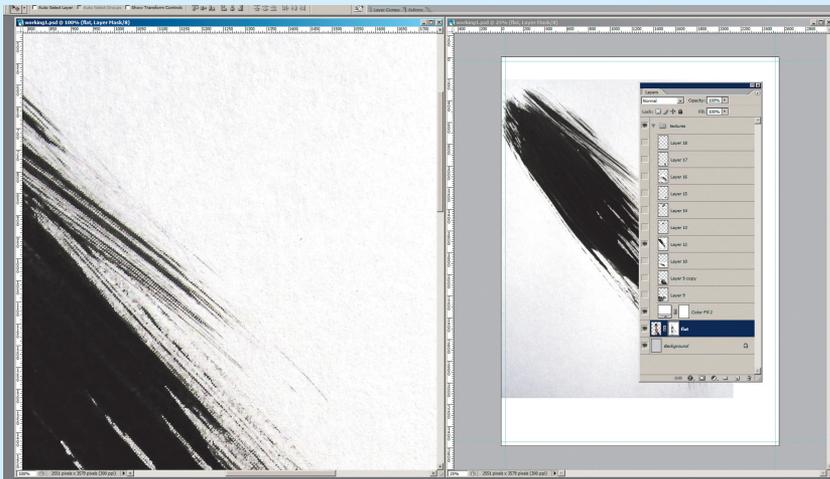
**07** Back in Photoshop, the figure needs to be cleaned up. Using the Pen tool, draw a vector path. Pay attention to the main figure but just use a rough shape for the fur and the hair. Select the path and Right/Ctrl-click to select 'Create vector mask'. I've added a bright layer of colour below the figure so I can see the masked areas better.



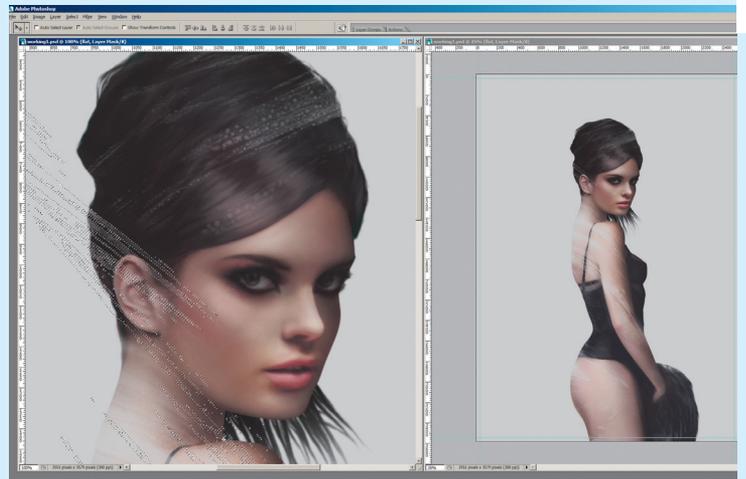
**08** Now I have a clean figure layer to work with, I can add in detail. The hair and fur are painted in a similar way. Create a new layer above the figure layer and paint in the whole shape, adding wisps of hair and so on. Add a Layer Mask and, using the brush again, tidy this base shape up. Add subsequent detail layers on top of this base layer as clipping layers (Alt/Opt-click between layers).



**09** The silhouette could be improved with the addition of some strands of hair, so on a layer below the figure I roughly brush these in and again add a Layer Mask, which I then paint on to refine the strands. With a soft brush and 'Noise' checked, I lightly brush in some texture at the same time as fading out the hair ends. I merge the figure and hair layers, add a Layer Mask and put it in a 'figure' folder.



**10** I use a very simple method to add texture. Create a folder group called 'textures' at the top of the layer stack. In here, add a solid white Adjustment Layer and on top of it paste in selections of texture set to 'Multiply'. Turn the white layer off, move your texture effect over the figure, then scale and transform it until you're happy with it. Turn the white layer back on and, in the Channels palette, Right/Ctrl-click the blue channel thumbnail to create a selection.



**11** With this selection loaded, you can now brush out sections from the figure Layer Mask. You can do this with as many textures and effects as you wish – if you don't like how the effect looks, just change to painting with white and brush it back out. I'm looking for nice textural marks that complement the figure, so finding that requires a little experimentation.

## Visual CV

In pictures: a guide to the career and work of our Technique writers

**Tom Bagshaw**  
Mostly Wanted's finest moments



'Afro' – February 2010

Three of my favourite pieces are for *The Daily Telegraph's* fashion supplement. The art editor really allowed me free rein with what I wanted to do style-wise. Doing a spot to go with a piece about afro hairdos on the catwalk was a little tricky!

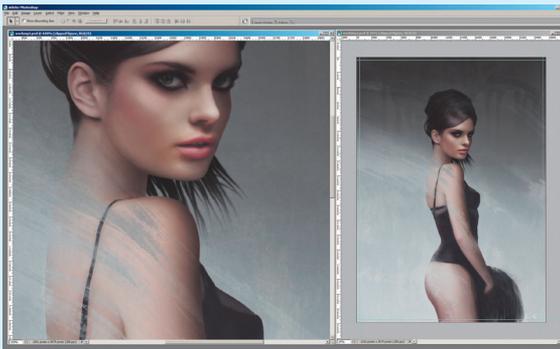


'Nukekubi' – February 2010

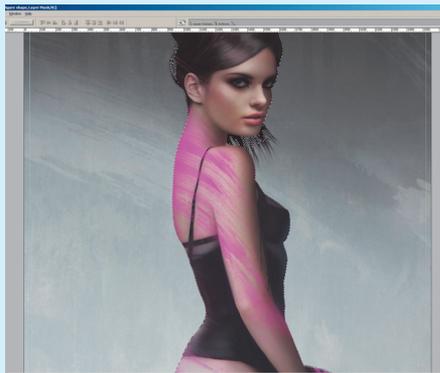
For my solo show earlier this year, I developed a very different style, which was far more labour intensive than my previous work. I loved the story behind this particular Yokai, and I think it's my favourite from the show.



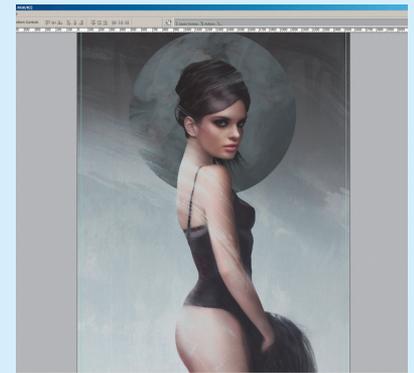
Bring graphic accents to texture work



**12** Now I've created some negative areas in the figure, I can turn to the background. Create a new 'background' folder below the 'figure' folder. Add in gradient Adjustment Layers and, using the same techniques, airbrush out some textures and play with the Blending Modes until you achieve the effect you want.



**13** You could leave the gaps in the figure showing the background, but that's not what I'm after here, so I make a selection of the figure by Right/Ctrl-clicking the layer thumbnail. With the selection active, I add a solid colour Adjustment Layer below the figure. It doesn't really matter about the colour. I've just chosen something bright that's clearly visible where there are gaps in the figure layer. Add a clipping layer to it and, using the Eye Dropper tool and brush, start adding some blending colours to help mask the figure from the background elements.



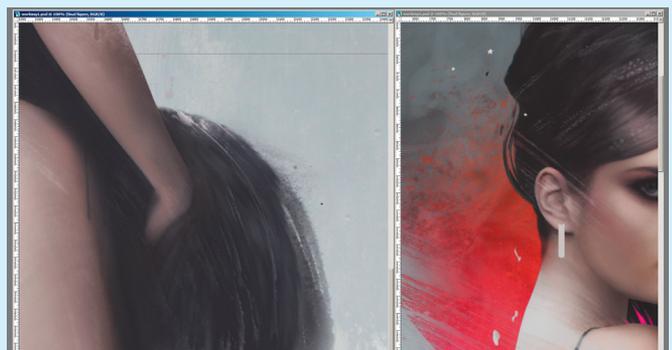
**14** I'm going to add a planet halo shape layer behind the figure's head. Create a new folder and, using the Ellipse Path tool (U), draw out a circular layer. Since this shape is in the background, I don't want its edge to be as crisp, so I Right/Ctrl-click the shape thumbnail to load it as a selection. Go to Select>Modify>Contract and bring the selection in by 1 or 2px. Feather it by the same amount, then add it as a Layer Mask. Add textures via layers and masks as before.

**Multiple views**

If you have enough screen space, work with two views of your document. Have one zoomed out so you can view the work as a whole, and use the other view for detail work. Go to Window>Arrange>New window for...



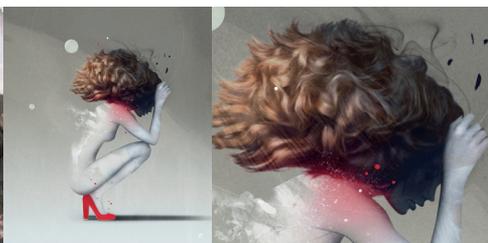
**15** I've added a smaller planet at the top of the image, and to bring everything to life I'm going to add some bright colours as spray effects over and behind the circular shape layers. Using a thin brush, scribble in some random lines and add this as a clipping layer to the smaller planet.



**16** Add some final details on separate layers, ordering them within the stack accordingly. I've created some lines and other elements in Illustrator and pasted them in. Lock Transparent Pixels and brush over some suitable colours to complete the image.



**'Umi-Bozu' – March 2010**  
Umi-Bozu is the large water spirit in the background of this image. Out of the more landscape-style pieces I created for my solo show, this is my personal favourite. Everything seemed to come together well and it was a strong composition.



**'Red' – July 2010**  
Another tricky one for *The Daily Telegraph* – a single red shoe reference image was supplied. The editor already knew they wanted a girl crouching, but I also needed to be careful about not showing any real nudity.



**'Amelia' – July 2010**  
This was a full-page illustration for a *Daily Telegraph* piece on Burberry's flight jackets, and it tied in with Amelia Earhart. Thankfully I was allowed to use a number of the catwalk styles as reference.