



→ PHOTOSHOP • ILLUSTRATOR

MIX PIXEL AND VECTOR

Computer Arts newcomer Ingi Erlingsson saves you the trouble of choosing between popular design applications by showing you how to effectively use *Photoshop* and *Illustrator* together, with impressive results

DOWNLOAD

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Click here to download the files you need to complete this tutorial

TIME NEEDED

4-5 hours

INFO



London-based Ingi Erlingsson is a freelance designer

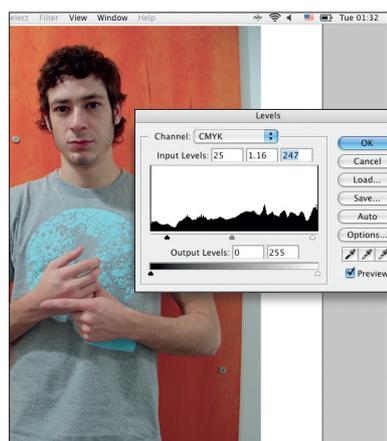
and illustrator. He has worked in a variety of media including print, web and, more recently, motion graphics for Comedy Central with New York-based creatives Surround. His other clients include *Rockpile* magazine, *iLovedust* and *Don't Panic*. Find out more at www.ingierlingsson.com.

→ It's an age-old argument. Which is the better creative app: *Photoshop* or *Illustrator*? Some designers prefer the slickness and flexibility of *Illustrator*, and some are fans of the grain and texture that *Photoshop* provides. Arguments for both sides have their merits, but there is a simple alternative. Why not use both together?

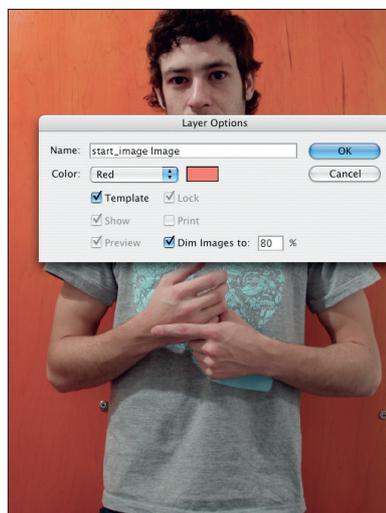
By combining the power of *Illustrator* and *Photoshop* you'll be able to create even more dynamic and exciting images that will really stand out from the rest. You'll be able to utilise all the functions of both, giving you more freedom than ever to get creative. After all, they're only tools in the creative process, so why restrict yourself?

In this tutorial I'll walk you through some of the steps I take when creating my own illustrations. You'll learn how to mix up vector elements with photos, handmade brushes and *Photoshop* effects to create stunning and vibrant images.

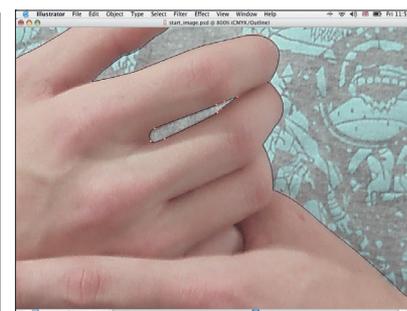
The goal here is to combine the elements and integrate them with each other wherever possible to get the most out of the interaction between the two packages. It's up to you how you approach the illustration. Starter files have been provided on this month's CD, but you could just as easily use images of your own. Whichever you choose, try playing around with the compositions and colours throughout and make sure you have fun with it.



1 Start in *Photoshop* by opening the model.psd file provided on this issue's CD. Now select Image→Adjust→Levels and tweak the CMYK levels until the contrast of the image is ideal for tracing and the details on the T-shirt start to stand out.



2 Save the image and open it up in *Illustrator* as a flattened document. Double-click the layer with the image on it and set it as a template, making sure that it is locked. Set the Opacity level to 80 per cent, which will help you to differentiate between the skin's varying shades.



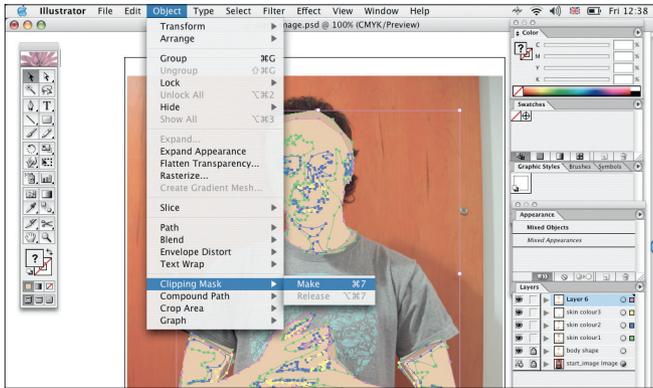
3 Make a new layer and set the View mode to Preview by selecting View→Preview or hitting Ctrl/Command+Y. Trace around the arms and face, taking care not to miss any areas of skin that are in contact with the clothes. Set the Fill Colour to #E7C796 (or choose your own), and lock the layer.



4 Now you can start tracing the different shades of the skin. Begin with the lightest shades, then the midtones, followed by the darker shadows. Set their colours to #D0AF82, #B29067 and #8E6F4F respectively and make sure you work on each colour in its own layer. At this stage you don't need to worry about hitting the edges of the body.



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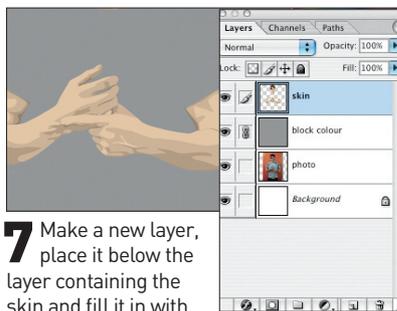
5 Once you've traced each shade, lock all the layers, unlock the first layer with the shape of the skin and hit **Ctrl/Command+C** to copy it. Lock the layer and make a new one above the rest. Hit **Ctrl/Command+F** to paste the file in place. Now unlock the three layers of skin shades, **Select All** and go to **Object**→**ClippingMask**→**Make** to trim the edges.



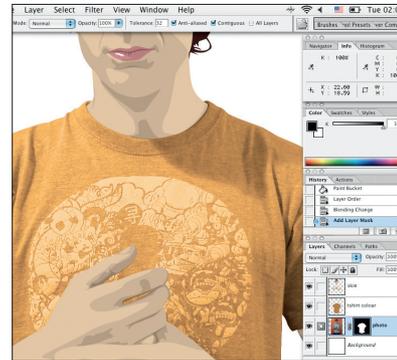
6 Now, using the same method employed for the skin, trace the eyes, lips and hair. With the hair it helps to trace on two layers – one below and one above the skin layers. Save your file as *body.ai* and open it back up in *Photoshop*. Make sure that the image is the same height, width and resolution as the original *model.psd*.

BUILD A LIBRARY

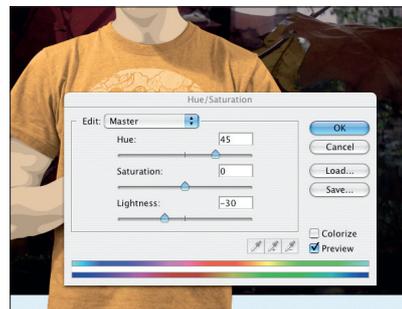
Photos are one of the biggest resources for most digital illustrators. Try and carry a digital camera with you at all times and take as many photos as you can of objects, buildings, nature, animals, people, and so on. This way, you'll soon have a whole library of photos to look through if you are ever stuck for inspiration, elements or textures for an illustration.



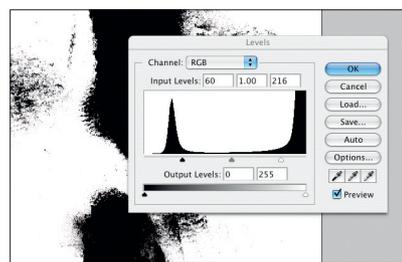
7 Make a new layer, place it below the layer containing the skin and fill it in with any colour. Link the two layers and drag both into the original *model.psd* image. Make sure **Snap** is on by selecting **Window**→**Snap** and align the two layers within the image so that all sides of the block colour are hitting the edges. Delete the block colour layer and make sure that the skin layer is at the top.



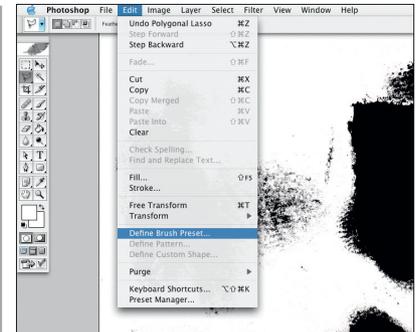
8 The layer's skin should sit directly on top of the skin in the photo. Trace around the T-shirt using the **Pen** tool. Right/**Ctrl**-click with the **Pen** tool to make a selection. Make a new layer above the photo layer, fill it in with **#BB7724** and set the layer's **Blending Mode** to **Colour**. With the selection in place, select the layer with the photo and hit the **Mask** button.



9 Fill the background layer with **#E7F4FD** and open *leaves1.jpg* and *leaves2.jpg*. Drag both into the document and ensure that they are situated on top of the background layer. With *leaves2.jpg* on top, set its **Blending Mode** to **Multiply** and hit **Image**→**Adjust**→**Hue/Saturation**. Set the **Hue** to **+45** and the **Lightness** to **-30**. On the other leaves layer set the **Hue** to **+35** and the **Lightness** to **-20**.



10 Now you've set the colour for the background you can define its shape by creating a set of handmade brushes. Open *brushes.jpg* and hit **Ctrl/Command+L** to open the **Levels** palette and set the **Input Levels** to **60, 1.00 and 216**. This will ensure that blacks are black and whites are white.



11 Using your **Polygonal Lasso** tool, make a selection around one of the shapes, hit **Edit**→**DefineBrushPreset**, enter a name and hit **OK**. Repeat this process for the other shapes. Go back to *model.psd* and merge together the two leaves layers by selecting the layer on top and hitting **Ctrl/Command+E**.



12 You're now ready to make your background image into a brushed shape. Select the merged leaves layer and make a mask on it. Use the **Paint Bucket** tool and fill the mask layer with black to completely erase the image. Now work the layer back into the image by switching the colour to white and going over it with your brushes. Open up *marker.jpg* and repeat the process for the T-shirt.



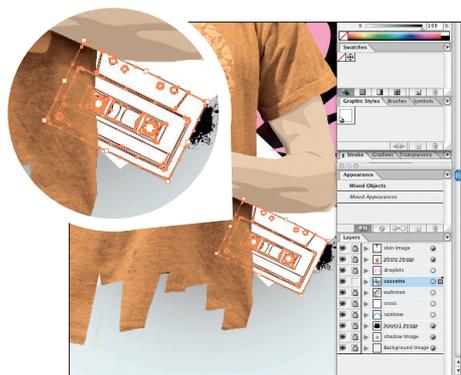
13 You can now start to add some subtle details to your background. Using a large, soft and round brush make a new layer above the background layer and click once with the colour set to black to create a faded circle. Set the **Opacity** to **55** per cent. Now reposition the circle so that it acts as a shadow underneath the leaves layer. Repeat with different colours above the leaves layer to add shades.



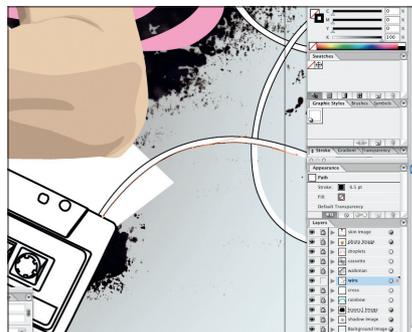
14 Save your document as model2.psd and open it in *Illustrator*, this time converting the file to layers. Make sure all layers are locked and create a new layer on top of the leaves layer. Go to View→ShowGrid and View→SnapToGrid. Using the grid, draw a rainbow shape with a smaller one inside with the Pen tool and set the colour to #00ACE6. Create a new layer, draw a bold X shape and set the colour to white. Lock both layers.



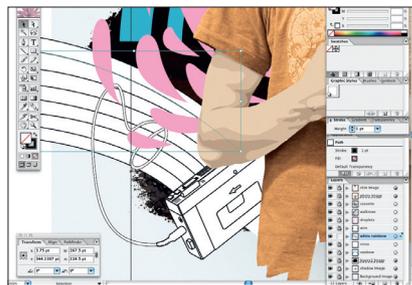
15 Now that you've added some basic background elements it's time to start adding more interesting shapes. Make a new layer and start drawing elements with the Pen tool. You could use upwards-heading droplets as I have done, or make up your own shapes if you wish.



16 Open up the elements.ai file, select the cassette with the Selection tool and hit Ctrl/Command+G to group its shapes. Do the same for the Walkman and copy both into the same layer in the model2.psd document. Arrange them on either side of the figure and scale at will.



17 Lock the layer and place a new one underneath it. Set the Fill Colour to Transparent, Outline Colour to White and the Stroke Width to 3pt and draw lines coming from the headphone plug of the Walkman and the cassette. Try to make the lines playful and natural looking. Now set the outline colour to black and the stroke width to 0.5pt and draw outlines around the white lines.



18 Now make a new layer below the last one and draw a rainbow-like shape from the Walkman to the edge of the image. Set the Fill Colour to White, Outline to Black and Stroke Width to 1pt. Add lines on the inside to create a rainbow look. Copy the shape and lines and Paste them into the same layer. Go to Object→Transform→Reflect and place them next to the cassette.



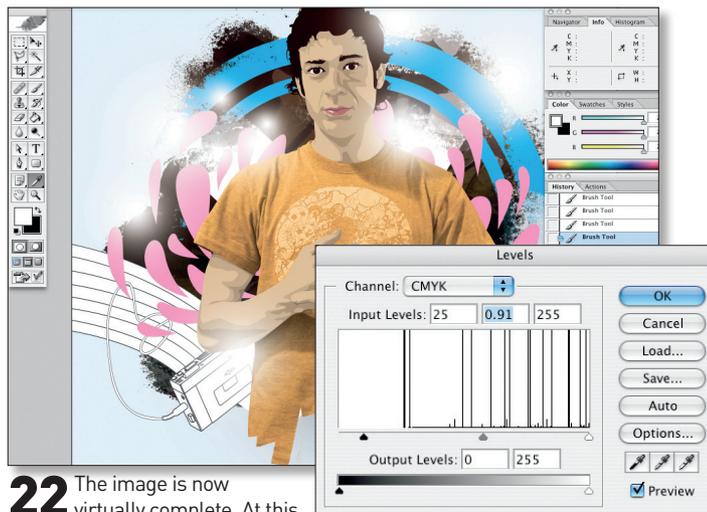
19 Now that you have added some vector elements to your image, go to File→Export and select Photoshop (psd) from the drop-down menu at the bottom. Save it as model_with_vector.psd and make sure it's set to save layers and is at the right resolution.



20 Open the image in *Photoshop*. Select the layer with the blue rainbow and add a mask to it. Using the brushes you made earlier, start masking out the edges of the shape so that it blends into the background. Do the same for the white X shape.



21 Now that all the elements have been created, you can start to add some subtle lighting effects over the top. Using a soft brush, start placing variably-sized dots around the image on a new layer on top of the rest, concentrating on the edges of the background and foreground.



22 The image is now virtually complete. At this stage you may want to go through each of the layers and adjust the Hue/Saturation and the Levels to ensure the colours look good together. **arts**

◎ BLEND IN

If you come to the end of an image and aren't sure what to do with it, try this: flatten it, Select All and Copy it. Use the History palette to return to the pre-flattened state and Paste the flattened image on top of all the other layers. Once that's done you can play around with the Blending Modes and mask out certain parts of the new layer to get a wider range of colours and shades.

◎ USE THE SHORTCUTS

Everyone knows the shortcuts for copying and pasting, but not everyone knows that within *Photoshop* and *Illustrator* there is a shortcut for almost every function, including brush size, shape and hardness, invert, switching backgrounds, the fill colour for foregrounds, outline colour, and so on. By learning as many of these as possible you'll save yourself hours of valuable design time.