The background features a light-colored, repeating floral and scrollwork pattern. In the top center, there are two stylized flowers, one purple and one green. On the left side, there is a large, vertical, golden-yellow scrollwork design. At the bottom center, there are two more stylized flowers, one purple and one green.

Chapter 1

Sharp Edges and Painterly Blends

Combining Illustrator with Photoshop

Photoshop contains some excellent vector tools and features. But when it comes to creating artwork, experienced digital artists, illustrators, and designers rarely limit themselves to a single software application. It is no secret that when it comes to drawing with vectors, there is no better choice than Adobe Illustrator. Illustrator has been the industry-standard vector art tool for as long as I can remember. I personally have been using it as an integral part of my digital toolset since 1991.

The features and functions within Illustrator are unparalleled indeed, but what do you do when you want all the superb vector creation possibilities offered within Illustrator, yet you also want the superb paint tool features in Photoshop? The answer is simple: You combine the two applications. And believe it or not, when it comes to creating a stunning Art Nouveau masterpiece like the one you see here, you simply need to copy and paste. To put it simply: Photoshop and Illustrator play very well together.

In this chapter, we'll explore the advantages of bringing existing vector art from Illustrator into Photoshop and using it as vector building blocks to create the piece you see here. More specifically, we'll be pasting vector art into Photoshop, creating shape layers and paths as the Illustrator data makes its way into Photoshop. We'll use paths to create selection borders, and we'll duplicate and edit shape layers to suit a variety of purposes. Once the vectors are safely in place, we can employ Photoshop's marvelous paint and composition tools, resulting in a nostalgic piece of art that is a combination of both sharp vectors and soft painted elements.

Versions

Photoshop CS4
Illustrator CS4

Requirements and Recommendations

In addition to Photoshop, you'll need a copy of Illustrator. If you don't have a copy of Illustrator, you can download a trial version from www.adobe.com.



1

What you'll learn in this chapter

Creative Techniques and Working Methods

Constructing rather than outlining

The artwork in this illustration relies heavily on prominent outlines. Generally, when I witness inexperienced users of Illustrator attempting to create artwork in a similar style, they rely on stroke attributes to create the outline in the image. An unfortunate result of this method is that there is little or no expressive quality in the line-work. What makes line-work expressive in the context of an illustration is the variation in thickness and the way the ends of each line taper, are sharp, or are rounded. Granted, there are options within the Stroke palette that allow you to change the endpoints of the line; but again, like the uniform thickness of the stroke, those just aren't expressive enough. The best way to achieve the desired expressive quality is to pay attention to the sketch.



When we draw, something intuitive happens, and it becomes effortless or even a subconscious act to create expressive line-work. Within software it is a different story. We need to focus on preserving the innate, expressive quality of our drawing as we create the finished product. This goal cannot be achieved by using stroke attributes but by creating each element manually with the Pen tool. However, there is more to it than simple mastery over the Pen tool. There is a logical method of construction, which involves creating an exterior shape first. The next step is to subtract an interior. This will give you your expressive outline. After that, details are created as closed shapes, and the result is unified. The Pathfinder palette plays a central role in this systematic drawing process.



Deconstructing and inverting

When you paste your illustrated outlines into Photoshop, they will serve another purpose. By working with duplicates of the shapes, you will learn how to remove the outer regions, thus inverting the appearance of the fill. This might sound confusing, but it is a simple process that we'll go through repeatedly. It allows you to use your illustrations not only as outlines but also for creating instant solid color fills on separate layers.



Tools, Features, and Functions



Template layers

These Illustrator layers will allow you to fade the opacity of your sketch so that you can trace over it without visual distraction. Also, and perhaps more important, the imagery on the Template layer will remain visible in both Preview and Outline modes.



Outline Stroke

This nifty feature allows you to convert Illustrator's stroke attribute to an actual, editable vector object. This is helpful when you're pasting something into Photoshop. Not only do you preserve the stroke, but by converting it to an object, you can delete the exterior path on your resulting shape layer to invert the appearance as well.



An intricate illustration like this one requires quite a bit of prior planning. There is no better start than putting pencil to paper and sketching out those ideas. Here the main content is more or less worked out. Her face is looking good, but everything else requires some more refining.



Because the face itself was working already, I simply refined the other elements in this drawing. Don't fret because there is no face shown here; we'll make a composite template soon by combining the two drawings in Photoshop.

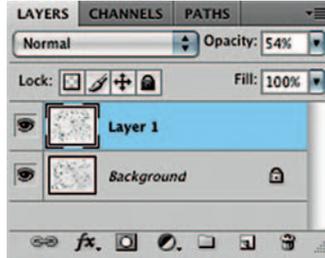


It is always a good idea to keep the components separate, even at the drawing stage. This allows you to digitally refine each component separately, affording you some flexibility when it comes time to assemble the finished composition.



1

PART ONE: Preparing sketches

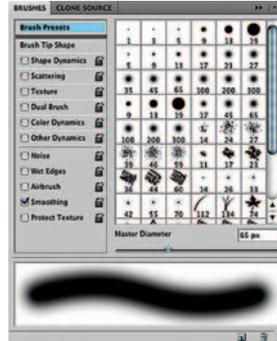
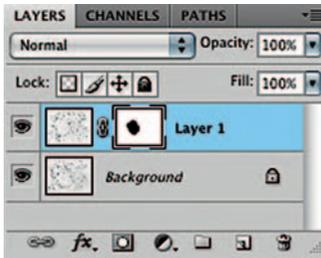


1 Open the *sketch-1.jpg* file in Photoshop. Then open the *sketch-2.jpg* file. Use the Move tool to drag the image from the *sketch-2.jpg* file into the *sketch1.jpg* file as a new layer. Reduce the opacity of the layer so that you see the underlying layer. Use the underlying layer as a guide to position the top layer as accurately as possible. The important thing to concentrate on at this point is lining up her facial features within the outline of her face.

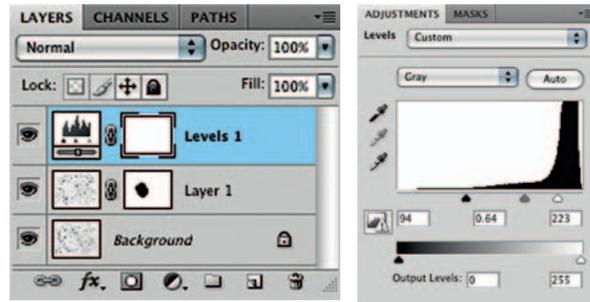


Project files

All the files needed to follow along with this chapter and create the featured image are available for download on the accompanying Website, in the project files section. Visit www.beyondphotoshopthebook.com.



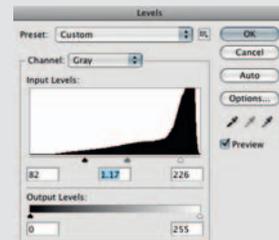
2 When you're satisfied with the position of the top layer, click the Add Layer Mask button at the bottom of the Layers palette to mask the layer. Ensure that the new mask is targeted in the Layers palette and select the Brush tool. In the Brushes palette, select a soft, round preset and disable any shape dynamics that are active. Your foreground color should be set to black at this point; if it isn't, press the X key to set it. Paint over her face area within the mask to reveal the underlying face. When you're satisfied with the result, return the opacity of the layer to 100%.



3 Click the Create New Fill or Adjustment Layer button at the bottom of the Layers palette and select the Levels option from the menu to create a new Levels adjustment layer. In the Adjustments palette, drag the left and right input level sliders inward. Drag the left slider over a little further, and then drag the middle slider to the right a little. Basically, our goal is to create a sense of clarity in the image. Don't worry if there are still some unwanted artifacts; we'll simply use this as a template in Illustrator. Save the file as *face template.psd*.

Repeat the process

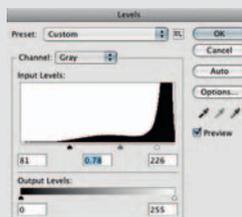
Perform similar adjustments to the two remaining sketches, creating a series of clear templates for Illustrator.



1 Now open the *sketch-3.jpg* file. Press Control-L (PC)/Command-L (Mac) to perform a Levels adjustment. When the Levels dialog box appears, drag the left and right input level sliders inward to increase the contrast. Adjust the midtones slider as necessary to minimize the midtones in the drawing.



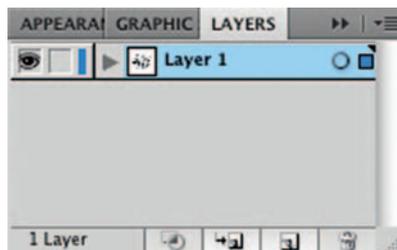
2 Save the file as *words template.psd*. Then open the *sketch-4.psd* file. You can tell just by looking at the image that you'll need to increase the contrast overall to create a clear template to trace over in Illustrator. Press Control-L (PC)/Command-L (Mac) to open the Levels adjustment dialog box.



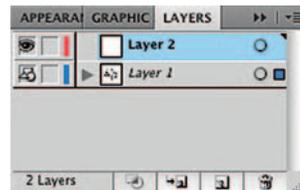
3 Perform a similar adjustment to the input level sliders as you've done previously. First, drag the left and right sliders inward, then adjust the midtones. When you're satisfied, save this file as *flower template.psd*.



PART TWO: Creating a pattern

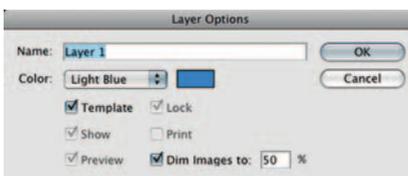


4 Launch Illustrator and create a new file. The size of the artboard is unimportant since we're simply going to paste the completed art into Photoshop. You can leave the artboard size set to the default setting. Don't worry about the document's color space, either. Choose File > Place from the menu and navigate to the *flower template.psd* file. Click the Place button. When the placed artwork appears, Shift-click and drag a corner point outward to increase the size so that you have a larger space to work within.

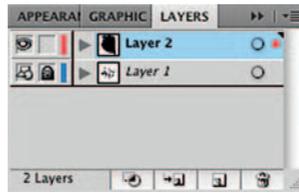


Illustrator files and workaround

If you want to follow along with this chapter yet you find the idea of creating art in Illustrator daunting, worry not. All the Illustrator files that are created throughout this chapter are included in the downloadable project files. So, if you don't feel like meticulously creating the vector components, they are there for your perusal should you decide to open them in Illustrator. And for those of you who don't want to so much as open Illustrator, we've included a file called *working.psd* that contains all the art pasted from Illustrator throughout this chapter. Following along using that file is simply a matter of enabling the visibility of the included shape layers and generating selections from included paths as necessary.



5 In the Layers palette, double-click the layer to open the Layer Options. In the Layer Options, enable the Template function. This will hide all other options except the Dim option. By default, the Dim setting will be set to 50%. Go ahead and leave it set as it is. If you ever want to change the dimness of the image, you can simply double-click the layer and reset the value. Select the Pen tool and then click the Fill swatch in the Toolbar. When the Color palette appears, set the fill to Black. Then click the Stroke swatch in the Tool Options bar and set it to None in the Color palette or by clicking the None option beneath it in the Toolbar. You cannot draw on a template layer, so click the Create New Layer button at the bottom of the Layers palette to create a layer that you can work on. Ensure that the new layer is targeted in the Layers palette.



6 Use the Pen tool to begin tracing the outer left edge of the shape. Start at the bottom and work your way upward, clicking and dragging as you go, to create a path made of Bezier curves that follows the edge of the sketch. At any point you can alter a point or the handles of a curve by using the Direct Selection tool. After editing a point, continuing from the last point is as simple as clicking and dragging on the point and then creating the next point, and so on. You might find that because the object has a solid black fill attribute applied to it, it is hard to view the underlying sketch as you work. To remedy this problem, switch to Outline viewing mode by typing Control-Y (or Command-Y). You can switch back to Preview viewing mode at any time by typing the same command.

Tracing the sketch

Using the underlying template as your guide, begin to trace the contour, creating your first closed shape.



1 When you get to the top, continue along toward the right. When you get to the top-right point of the first flower, move down the right side of this flower, tracing it. Do not worry about the other flower just yet; simply keep creating your path down the right side of the first flower.



2 When you get to the part where the line on the sketch intersects with the other flower, continue to draw your path by moving to the left and then tracing the inner edge. Continue to trace the inner edge as it moves up and down and meanders along. Do not cross over any thick, black lines. Just trace this inner line all the way back to your original starting point.



3 When you get back to your original point, click it to close the shape. Now that the shape is closed, press Control-Y (or Command-Y) to preview it. While you are previewing it, perform any necessary tweaks to the shape with the Direct Selection tool, creating smooth curves.



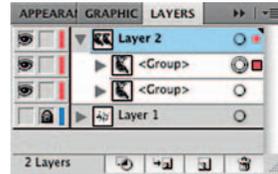
7 Press Control-Y (or Command-Y) again to switch to outline view. You will have noticed by now that in some areas the design looks outlined, as it was intended. However, regions at the top are solid black. To remedy this situation, the next step is to use some shapes to, one by one, subtract from these regions. Use the same methods you employed previously to draw a closed shape around the inner region of the flower's petals at the top. When you're finished, select the new shape with the Selection tool, and then select the previous shape as well by Shift-clicking on it. While both shapes are selected, click the Minus Front button in the Shape Modes section of the Pathfinder palette. This will subtract the new shape from the previous shape. Press Control-Y (or Command-Y) to preview the result.



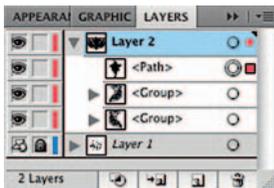
Why doesn't it work?

If your Minus Front operations are producing unwanted or unpredictable results, you could be doing a few things incorrectly. First, ensure that you use the Selection tool rather than the Direct Selection tool. You need to select objects, not line segments or points. Also, ensure that the shape you're using as a tool resides above the shape you're subtracting from. You can check this in the hierarchy of the Layers palette. Finally, subtract only one shape at a time. If you select three shapes and perform the Minus Front operation, it will not work properly.

8 Press Control-Y (or Command-Y) to switch back to outline view. Draw another one of the shapes that you need to subtract from the solid black area. When you have closed the shape, select it and select the main shape with the selection tool. When both shapes are selected, perform the Minus Front operation in the pathfinder once again. Repeat this procedure as many times as required to stay true to the original drawing. Feel free to use the Direct Selection tool to modify points or Bezier handles at any point to refine the shape.



9 The only things missing from this side of the flower now are the small, black details. Carefully draw a series of closed objects to represent the missing details indicated by the underlying sketch. When you're finished, press Control-A (or Command-A) to select all the objects, and then press Control-G (or Command-G) to group them. Use the Selection tool to click the group and drag it to the right while holding down the Alt (PC)/Option (Mac) key to duplicate it.

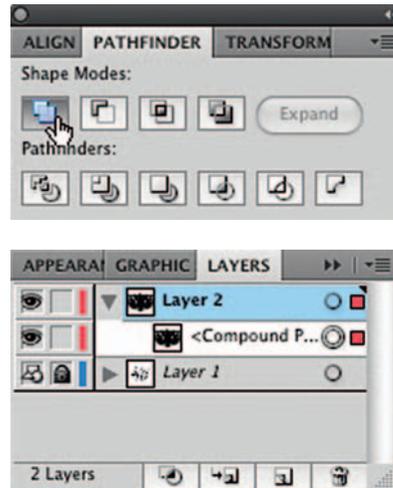


10 While the duplicate group is selected, choose Object > Transform > Reflect from the menu. When the Reflect options appear, choose the Horizontal axis and click OK. After reflecting, Shift-drag to the right or left to adjust the horizontal position of the duplicate so that both groups are overlapping slightly in the middle. Now use the Pen tool to draw a closed shape that traces the outer edge of the central flower. Trace the entire flower and close the shape by clicking the original starting point when you've made your way back to it. It is important to bear in mind that we are using the sketch as a guide and, as is evident in the duplication procedure we just performed, alterations and/or improvements can be performed at your discretion. Never be afraid to clean up your art as you go.

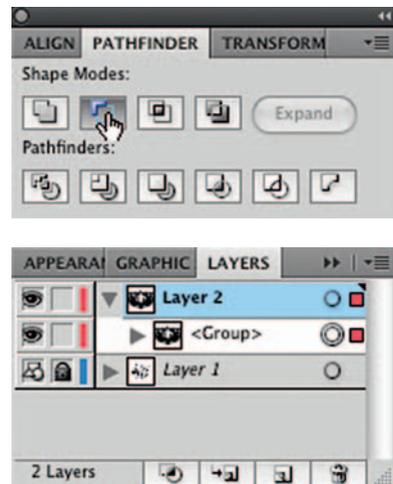
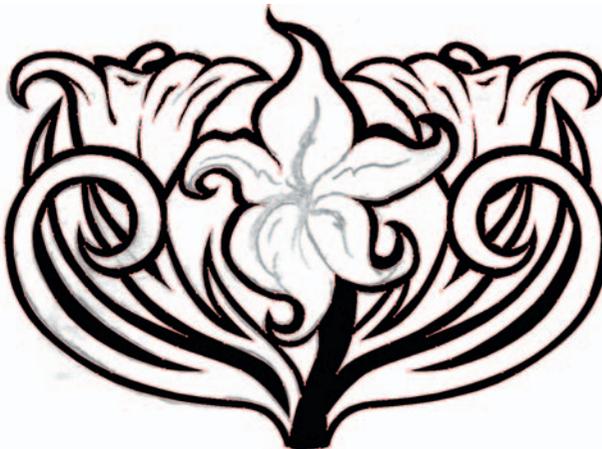


Alphonse Mucha

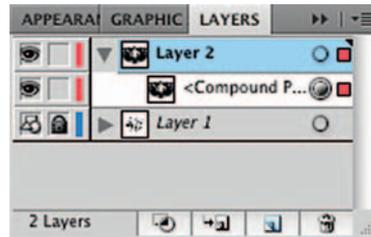
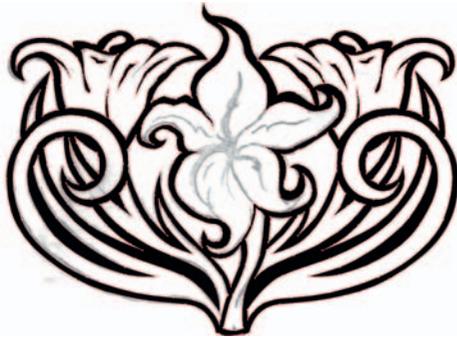
The work of the Czechoslovakian painter and illustrator Alphonse Mucha was my inspiration for this chapter's opening illustration. His work frequently featured women in flowing robes with lavish and flowing hair surrounded by flowers. I borrowed the style of my illustration's hair, as well as the hand-rendered typography and flowers, from his work. Mucha was one of a kind, and if you like the gentle, flowing quality of my illustration, you should investigate the work of the real master at www.muchafoundation.org.



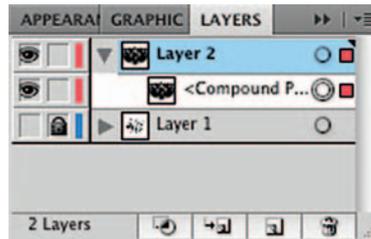
11 Press Control-A (or Command-A) to select all the objects on the artboard, and then click the Unite button in the Shape Modes section of the Pathfinder palette. After the shapes are united, you'll notice that as a result a new group appears in the Layers palette. While the resulting shape is still selected, choose Object > Compound Path > Make from the menu. You'll see the group change to a compound shape in the Layers palette, but there will be no visible change on the artboard. Converting the group to a compound path is essential for future Pathfinder operations to work properly.



12 After you convert the group to a compound path, press Control-Y (or Command-Y) to switch to Outline mode if you're currently working in Preview mode. You'll need to switch to Outline mode to see the underlying sketch. Use the Pen tool to create a shape that traces the inside of the flower petals outline as indicated by the sketch. Again, take your time and work your way around the entire interior of the petals only until you return to the starting point. Don't worry about the stem yet; we'll do that next. Return to the starting point to close the shape. Press Control-A (or Command-A) to select all, then click the Minus Front button in the Pathfinder palette. Switch back to Preview mode to view the result.



13 Again, you'll notice the result appear as a group in the Layers palette. While the new group is selected, choose Object > Compound Path > Make from the menu. After converting the group to a compound path, return to Outline mode so that you can clearly see the underlying sketch on the template layer. Use the Pen tool to create a closed shape that traces the interior of the stem. Toggle back and forth between Preview and Outline modes as necessary to both see what you're doing and to view the results accurately. When you have closed the shape, press Control-A (or Command-A) to select all, and then click the Minus Front button in the Pathfinder palette. Again, convert the resulting group to a compound path.



14 Use the Pen tool to create a series of closed shapes indicated by the petal details on the underlying sketch. When you're finished, select all and click the Unite button in the Pathfinder to unite all the shapes. While the new group of shapes is selected, convert it to a compound path, as you've done previously. When you're finished, disable the visibility of the template layer by clicking its Visibility icon in the left column of the Layers palette.

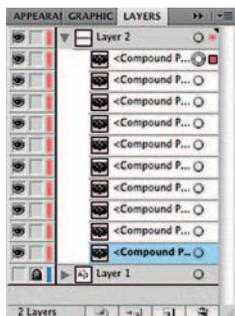


Illustrator workaround 1

If you want to inspect or use the finished pattern file that was used here rather than create your own, it is included within the downloadable project files for this chapter. The name of the file is *pattern.ai*.



1



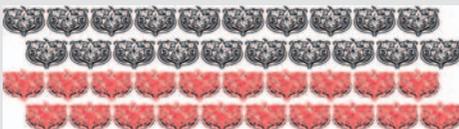
15 Zoom out considerably and use the Pan tool to position your artwork in the upper-left corner of the window. Use the Selection tool to select the compound path if it isn't already. Click it and then drag to the right while holding down the Alt (or Option) and Shift keys. This will create a duplicate that is vertically aligned with the original shape. Leave the duplicate shape selected and then press Control-D (or Command-D) to implement the Transform Again operation. This will create another instance of your shape, moving it the exact same distance as you did previously. Keep typing the same keyboard command until you've created a row of 10 shapes.

Finishing the pattern

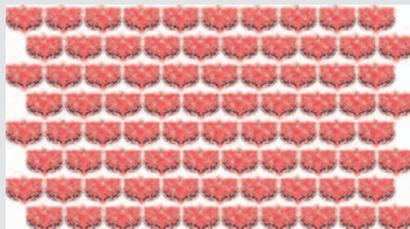
Duplicate, offset, and duplicate until you complete the pattern in Illustrator.



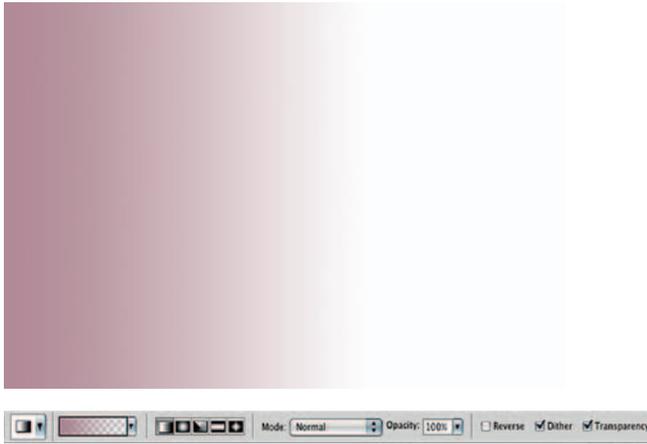
1 After creating a horizontal row, press Control-A (or Command-A) to select them all. Then click any shape with the Selection tool and drag downward while holding down the Alt (or Option) key to create a duplicate row.



2 Hold down the Shift key as you drag the row to the right or left to offset it. Then press Control-A (or Command-A) to select all. After selecting everything, click any shape with the Selection tool and drag it downward while holding down the Alt (or Option) and Shift keys.



3 While the two duplicated rows are selected, press Control-D (or Command-D) twice. This will implement the Transform Again operation twice, resulting in eight rows. Press Control-A (or Command-A) to select all, and then press Control-C (or Command-C) to copy.

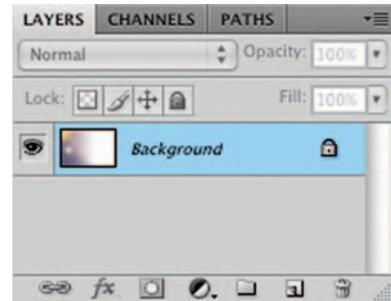


16 Launch Photoshop and create a new RGB file that is approximately 18 inches wide and 12 inches high. Set the background contents to white. Select the Gradient tool. In the Tool Options bar, choose the Linear gradient method and the Foreground to Transparent gradient preset. Click the foreground color swatch in the Toolbar to open the picker. Select a purple color from the picker and create a gradient on the background layer by clicking the left side of the canvas and dragging to the right.



Illustrator preferences

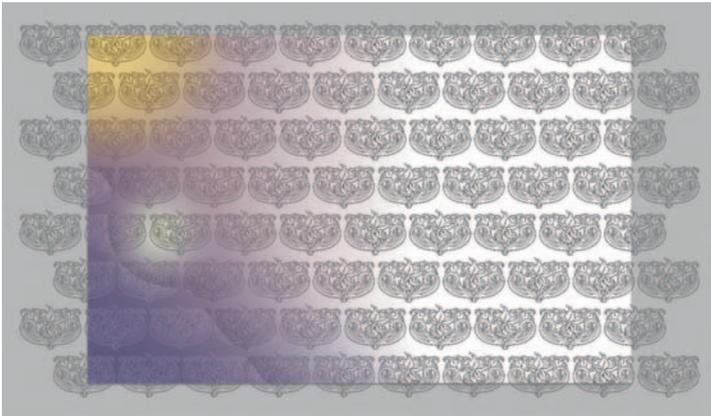
To have the full gamut of options available to you when you paste your Illustrator art into Photoshop, it is necessary that your Illustrator preferences are set up properly before you copy. In the file handling and clipboard preferences, ensure that the PDF and AICB options are enabled. If these options are not enabled, your art will be automatically rasterized when you paste it into Photoshop.



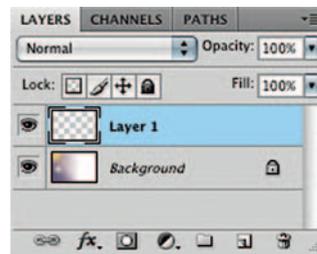
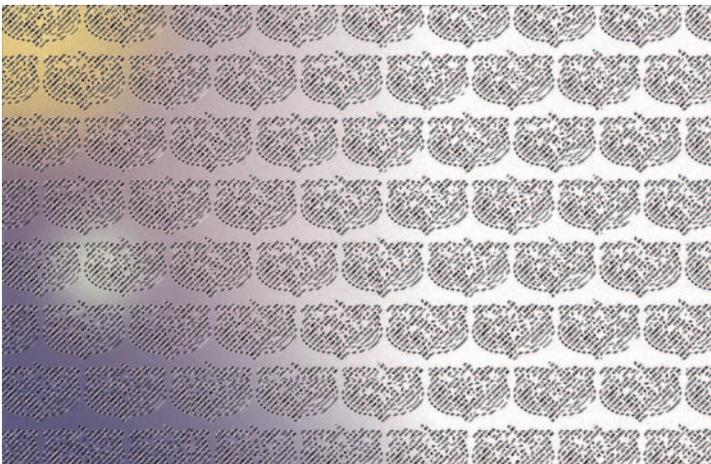
17 In the Tool Options bar, switch the gradient method to Radial. Leave the Gradient preset set to Foreground to Transparent. Now click the foreground color swatch in the Toolbar and select a yellow color from the picker. Create a large radial gradient in the upper left of the canvas area. Next, choose a darker purple foreground color and create a new gradient in the lower left. Finally, choose a very light yellow foreground color and create a smaller gradient in the area between the other two.



1



18 Press Control-V (or Command-V) to paste your copied art from Illustrator into the Photoshop file. When the Paste As options appear, choose the Path option. The artwork will be immense compared to your canvas. To remedy this problem, begin by pressing the F key as many times as necessary until the designated view switches to full Screen Mode With Menu Bar. Next, zoom out considerably until you can see the edges of the pasted artwork. Press Control-T (or Command-T) to enable the Free Transform operation. When the bounding box appears, click a corner point and drag inward while holding down the Alt (or Option) and Shift keys until the pattern is drastically reduced. Press the Enter key to apply the transformation.

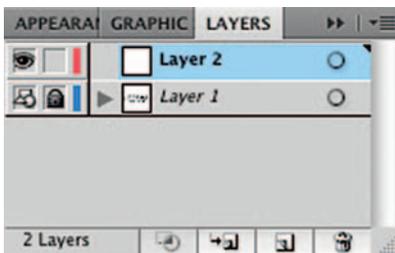


19 Ensure that you name this path in the path's palette or it will be in danger of being overwritten. Do not leave it named *work path*. If you simply double-click the path's name and then leave it set to *Path 1*, that is fine. Do this each time you add a path. Control-click (or Command-click) the path thumbnail to load it as a selection. Because it is quite intricate, it will likely take a moment for the selection to load. When the selection marquee appears, return to the Layers palette. Click the Create A New Layer button at the bottom of the Layers palette. Target the new layer.



20 Select the Gradient tool. It should still be set to the Foreground to Transparent preset. Choose the Linear method and then click the foreground color swatch in the Toolbar. When the picker appears, choose a dirty pink color and click OK. Click and drag from the left edge of the canvas to the right, filling the active selection with a gradient on the new layer. Switch to the Radial method in the Tool Options bar and then create a couple of new gradients within the selection, from the top- and bottom-left corners, moving toward the center of the canvas. Use a mauve foreground color at the bottom and a yellow color at the top. Press Control-D (or Command-D) to deactivate the selection.

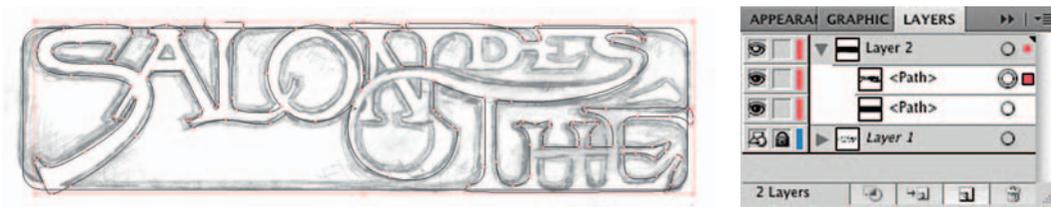
PART THREE: Creating the text



21 Return to Illustrator and create a new file. As before, the artboard size does not matter. Simply hide the artboard from view after you create the document. Choose File > Place from the menu and select the *words template.psd* file you created earlier. Click the Place button and then double-click the layer in the Layers palette. Choose the Template option from the Layer options and click OK. Click the Create New Layer Button at the bottom of the Layers palette and ensure that the new layer is targeted.



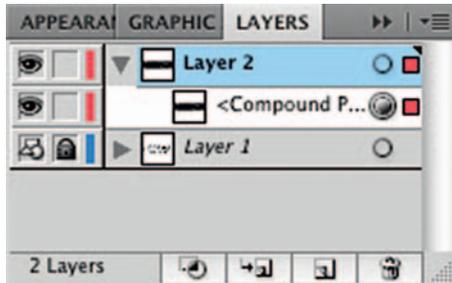
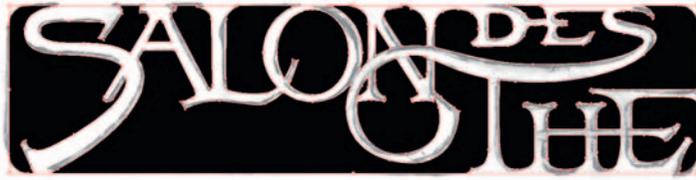
22 Click and hold the Rectangle tool in the Toolbar and then select the Rounded Rectangle tool when it appears. If your fill color is not set to Black, go ahead and change it in the Color palette. Also ensure that the stroke attribute is set to None. Click and drag to create a new rounded rectangle about the same size as the one shown in the underlying template layer. This will define the perimeter of the text box. Press Control-Y (or Command-Y) to switch to Outline view if you are currently working in Preview mode so that you can see the underlying sketch.



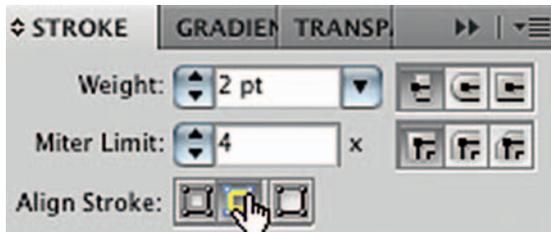
Editing rounded corners

When you create a rounded rectangle, you might think that the corners are either too round or perhaps not round enough. If this is the case, delete the rectangle, then either click once or Alt-click (or Option-click) on the artboard. The rounded rectangle options will appear. Leave the width and height settings as they were so that the new rectangle will be the exact same size as the previous one. However, increase or decrease the corner radius amount as you see fit. Click OK and a new, revised, rounded rectangle will appear.

23 Use the Pen tool to carefully trace the outer line of the lettering. Concentrate only on the exterior of the letters at this point and ensure that this outer form creates a single, closed shape. This part is time consuming and requires quite a bit of patience, so relax and take your time here. It will be necessary to extend beyond the edge of the rectangle in some regions just to continue the shape. Don't worry about how the lines that extend beyond the edge of the rectangle look; they will be removed at the next stage in the process.



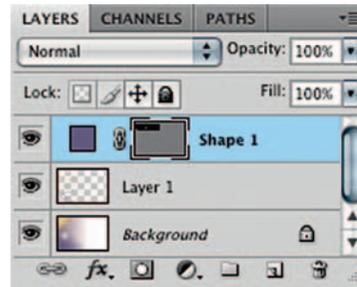
24 Press Control-A (or Command-A) to select the new shape as well as the underlying rounded rectangle. When both are selected, click the Minus Front operation in the Pathfinder palette to punch a hole in the rectangle using the new shape. View the results in Preview mode. While the resulting group is selected, choose Object > Compound Path > Make from the menu. Now use the Pen tool to carefully trace all the missing components as indicated by the sketch—things like the inside of the letter *o*, the inside of the letter *a*, and so on. Again, take your time as you draw all these little bits and pieces. It is important that they match the quality of your existing compound path. When you're finished, select all and then click the Unite button in the Pathfinder palette. After that, convert the resulting group to a compound path.



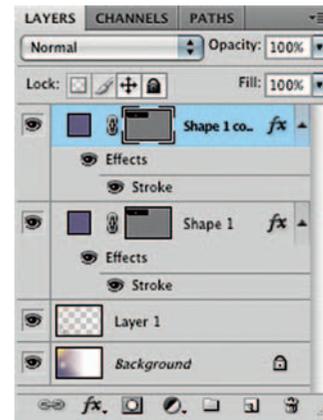
25 Switch to Outline mode and use the Pen tool to create a closed shape for the accent over the *e* in *the*. Select all and click the Minus Front button in the Pathfinder palette. Convert the result to a compound path. While the compound path is selected, click the small icon in the Toolbar that toggles the fill and stroke attributes to invert them. In the Stroke palette, choose the Align Stroke To Inside option and increase the weight to 2 points.



1



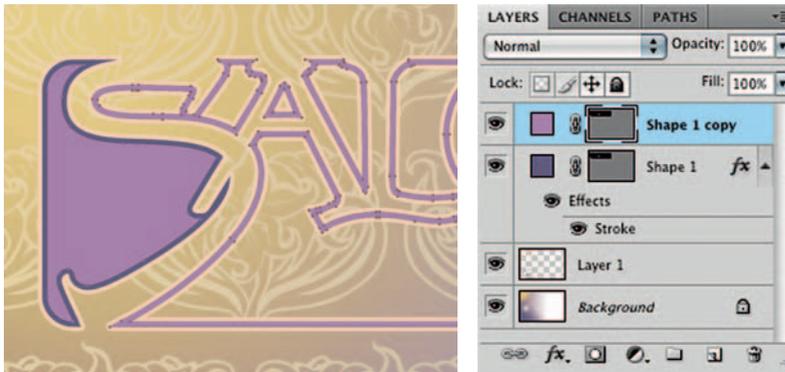
26 Choose Object > Path > Outline Stroke from the menu. This will convert the stroke attribute to an object. Select all and copy. Return to your working file in Photoshop and paste. When the Paste options appear, select the Shape Layer option and click OK. When the shape layer appears on the canvas, press Control-T (or Command-T) to access Free Transform. Shift-drag a corner point outward to increase the size of the shape and position it at the upper left of the canvas. Press the Enter key to apply the transformation. Your shape layer will use the current foreground color as its fill color. To change the color, double-click the Shape Layer thumbnail in the Layers palette. When the picker appears, choose a brighter purple color and click OK.



Illustrator workaround 2

Again, if you are not inclined to draw the text components yourself or if you simply want to inspect the actual file used here, it is included within the downloadable project files for this chapter. The file is called *words.ai*.

27 Ensure that your shape layer is targeted in the Layers palette, and then choose the Stroke option from the Layer Styles menu at the bottom of the Layers palette. In the Layer style options, enable the Preview option, if it isn't already enabled, and adjust the size of the stroke so that it is about as wide as the purple stroke of the shape layer itself. Set the Position option to Outside. Click the Color swatch and choose a light peach color from the picker. Duplicate the layer by dragging it onto the Create A New Layer button at the bottom of the Layers palette.



28 Click the Stroke effect applied to your duplicate layer and drag it to the trash at the bottom of the Layers palette to remove it. Double-click the Duplicate Shape layer's thumbnail to access the picker and change its color to a lighter purple. Choose the Direct Selection tool from the toolbar. Hold down the Alt (or Option) key and click the outer path on the left side of the shape layer. This will select the outer path only, leaving the inner path untouched. Press the Delete key. As the outer path is removed, the fill is inverted, filling the inner path.

Inverting the shape layer

Removing the outer paths will cause a drastic change in the layer's shape area operations.



1 Alt-click (or Option-click) on the outer path of the shape to the upper right of the *s* with the Direct Selection tool. Again, when the outer path is selected, delete it. It is very important to hold down the Alt (or Option) key as you click an outer path.

2 If you do not hold down the Alt (or Option) key when you click, the Direct Selection tool will select a single point or line segment. Pressing the Delete key will only delete that single point or line segment until you press it a second time. Alt-click (or Option-click) on the outer path inside the *a* and then delete it.



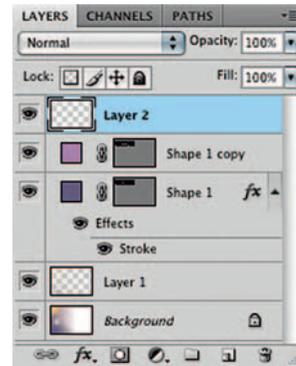
3 Repeat this process with each shape, with the exception of the accent over the *e*. For the accent over the *e*, Alt-click (or Option-click) on the inner path this time and then press the Delete key. The result of all this selecting and deleting will look like what is shown here.



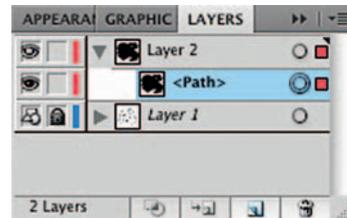
1



29 Control-click (or Command-click) on the duplicate shape layer's vector mask thumbnail in the Layers palette to load it as a selection. Create a new layer and ensure that it is targeted. Select the Gradient tool and set the preset to Foreground to Transparent if it isn't already. Also, ensure that the Radial method is specified in the Tool Options bar. Select a very light mauve foreground color from the picker. Click and drag from left to right within the selection on the new layer. This will create a gentle blend in this area. Deactivate the current selection.



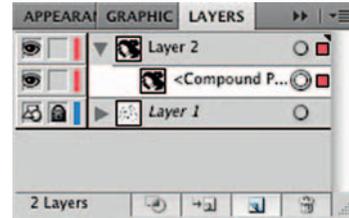
PART FOUR: The woman's face and hair



30 Return to Illustrator and create a new file. Once again, the artboard size doesn't matter. Simply hide the artboard from view. Set the Fill attribute to Black and the Stroke attribute to None. Choose File > Place from the menu and place the *face template.psd* file. As before, double-click the layer in the Layers palette and then enable the Template Layer option. Create a new layer and ensure that it remains targeted. Working in Outline mode, use the Pen tool to carefully create a large, closed shape that traces the outer contour of the woman's face and hair. Don't worry about the teacup or flowers at this point. You can simply create a simple line segment in the region that overlaps the teacup. Feel free to deviate from the sketch slightly as you see fit.

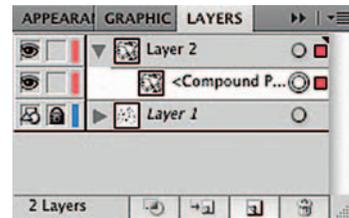


31 Now proceed to draw another shape that traces the interior of her face. This will entail tracing around the eyebrow at the left as well. Press Control-A (or Command-A) to select all and then click the Minus Front button in the Pathfinder palette to subtract the face shape from the outer shape you created previously. While the resulting group is selected, choose Object > Compound Path > Make from the menu. Next, repeat the process by tracing her neck area; take some liberty while tracing the right side of this shape. When the shape is closed, select all, perform the Minus Front operation, and then convert the resulting group to a compound path. Switch to Preview mode to view the results thus far.



Illustrator workaround 3

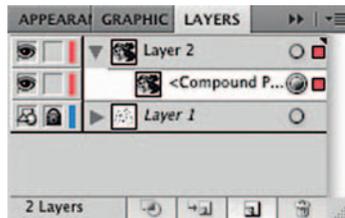
Due to the intricacy of drawing required for this illustrated component, it is likely that most of you will want to at least peruse the actual file used here. If you want to use that file instead of creating your own, that is fine, too. This file is called *main.ai* and is included within the downloadable project files for this chapter. The woman's face is on its own layer in the Illustrator file. Also included in this file, on separate layers, is the finished artwork for the teacup and flower that you'll create later in the chapter. Feel free to inspect these as well, or simply use them in place of creating your own components later on.



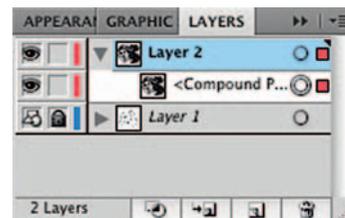
32 Now begin the task of tracing the interior of her hair area to create a single, very complicated, closed shape. Just follow the contour all the way around. In some instances you'll be moving inward to trace a detail from the sketch, then you'll double-back along the other side of the detail to get back to the interior edge and then continue on from there. This process will take a while, so allocate a fair amount of time for it. When you're finished, select all, perform the Minus Front operation, and then convert the resulting group to a compound path.



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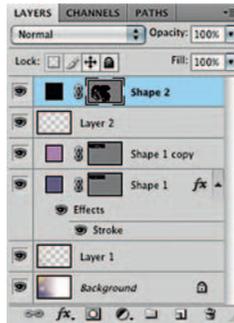


33 The next step is to trace all the solid black details. Using the template as your guide, create closed shapes to represent all the details in the woman's face and hair. When you get to areas where there are holes or spaces between strands of her hair, simply trace the outer perimeter for the time being. We'll punch holes in these regions in the next step. For now, take your time and create all the black regions. When you're happy with the result, select all and click the Unite button in the Pathfinder palette. After uniting, convert the group into a compound path.

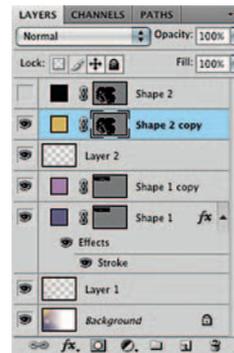


34 Now you'll need to switch back to Outline mode, because we're going to create the holes or negative spaces in the large black regions of her hair. If you work in Preview mode, you won't be able to use the underlying template as your guide. Begin by creating a single, white inner shape that traces the inner line of one of these negative spaces. Ensure that the shape is closed and then select all. After selecting all, click the Minus Front button in the Pathfinder. After doing that, convert the resulting group to a compound path. Then repeat this entire process for each hole or negative space. First create the closed shape, select all, perform the Minus Front operation, and then convert the resulting group to a compound path. Do not deviate from this workflow or things could go horribly wrong. You must work with one piece at a time. This process can be time consuming, but it is essential in ensuring that the resulting compound shape looks like the one shown here and will work properly when you bring it into Photoshop.

PART FIVE: Color, shading, and detail



35 Select your compound shape and copy it. Save this Illustrator file and keep it open, since we will be returning to it. Return to your working file in Photoshop. Set the foreground color to black by pressing the D key on your keyboard, and then paste. When the Paste options appear, choose the Shape Layer option to paste the copied art in as a shape layer. Leave the fill color of the shape layer set to Black and use the Move tool to drag it to the left, positioning it beneath the text.



36 In the Layers palette, target your new shape layer. Hold down the Alt (or Option) key, and then drag downward in the Layers palette until you see a horizontal, thick, black line appear directly beneath the shape layer. Release the mouse button and you'll see that this is an excellent way to not only duplicate a layer but to also place your duplicate where you want it within the Layers palette. Disable the visibility of your original layer and then double-click your duplicate layer thumbnail in the Layers palette, to open the picker. Choose yellow to change the duplicate layer's fill color to yellow.



Exporting paths

At this point, you can clearly see that there are a number of ways to incorporate Illustrator art into your Photoshop files. However, this relationship is a two-way street, and paths can also be exported from Photoshop to use within Illustrator. To export a path, choose File > Export > Paths to Illustrator. This choice allows you to create a new Illustrator file containing one of your Photoshop paths. In the Export Paths box, you can name your file and choose which path to export from the Write menu. The new file containing your path can then be opened and edited within Illustrator.

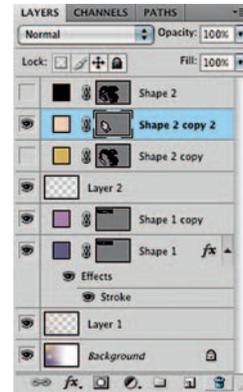


37 Choose the Direct Selection tool from the Toolbar and use it to click the outside path component of your shape layer while holding down the Alt (or Option) key. This will select the entire outer path component without selecting any of the other path components. Press the Delete key and the selected path component will disappear. This alters the behavior of other path components, inverting the effect on the shape layer. The result is a filled hair shape, but it is not perfect. Some components will invert that you don't want to invert. Alt-click (or Option-click) on any unwanted inverted components, such as her face, neck, ear, and the areas between strands of her hair. Press the Delete key to remove them. Remove any remaining details that should appear on the black layer, especially facial details.

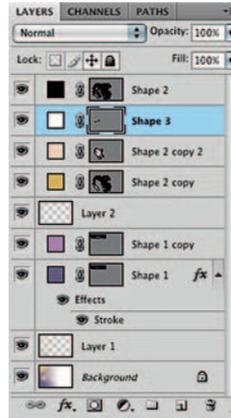


Saving paths as shapes

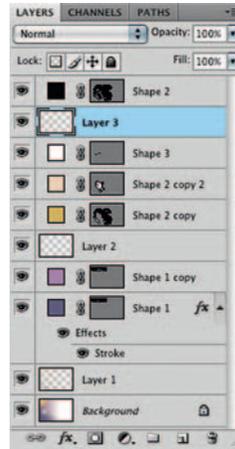
You can store any path or shape layer's vector mask as a custom shape, to be used again at any point later on. To save a path as a custom shape, first target the path in the Paths palette. Then choose Edit > Define Custom Shape from the menu. Name your shape and click OK. This will add your shape to the custom shape pop-up palette in the Tool Options bar, which is available only when you're using the Custom Shape tool. Simply choose your new custom shape from the available options in the pop-up menu. Then click and drag to create a new instance of your shape. Holding down the Shift key as you drag will ensure that your shape is proportionately accurate.



38 Disable the visibility of your new yellow hair shape layer. Alt-drag (or Option-drag) your hidden black outline shape layer again to create another duplicate shape layer that resides between the original black outline layer and the yellow hair layer in the Layers palette. Enable the visibility of your newly duplicated layer. Again, use the Direct Selection tool to Alt-click (or Option-click) the outer path. Delete the selected outer path to invert the shape layer. Then systematically delete all shape layer components that are not areas of her skin. Again, use the method of Alt-clicking (or Option-clicking) and deleting. Take care when you get to the ear. Ensure that you delete the outer path and the details but not the inner path. Double-click the Shape Layer thumbnail in the Layers palette and change the color of the shape layer to a flesh tone.



39 Enable the visibility of your black outline and yellow hair shape layers in the Layers palette. Select the Pen tool. Ensure that it is set to create a new shape layer in the Tool Options bar, and set your foreground color to White. Use the Pen tool to carefully draw a closed path that outlines her eye, creating a new shape layer. Then choose the Add to Shape Area option in the Tool Options bar and create a closed path component around her other eye, adding it to the existing shape layer.



40 Now add a bit of soft, painterly shading to your artwork, in keeping with the signature appearance of authentic Art Nouveau. First, Control-click (or Command-click) on your flesh-colored shape layer to load a selection based on the contents of that particular layer. Create a new layer that resides directly above your white eyes shape layer in the Layers palette. Select the Brush tool and choose a large, soft, round brush tip preset. Set the opacity of your brush around 20% in the Tool Options bar. Select a darker flesh color from the picker and begin to paint some shaded areas in the selection on the new layer.

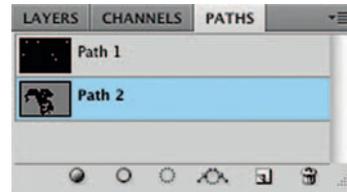
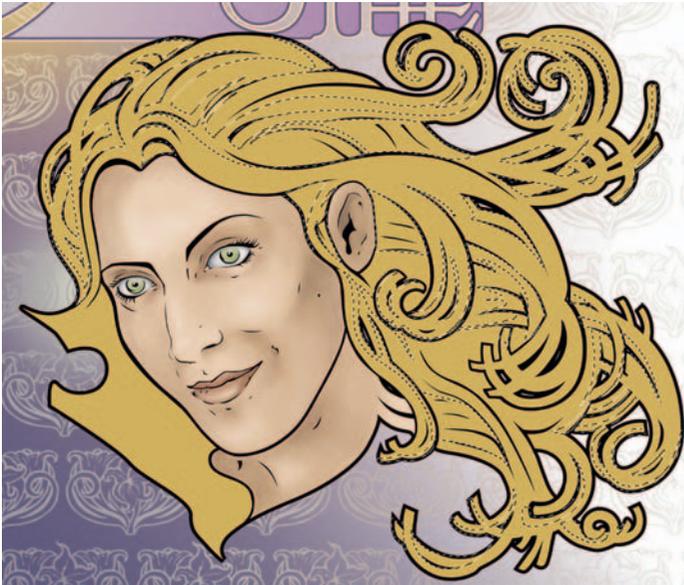


Moving layer effects

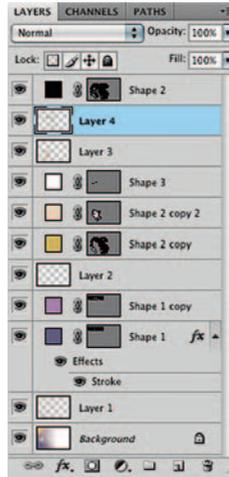
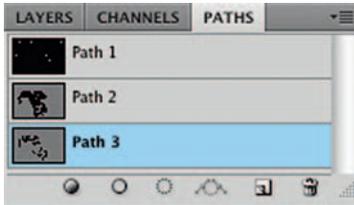
When you apply a layer effect to a layer, it is not permanently attached to that layer. You can move it to another layer by simply clicking the layer style and dragging it onto another layer in the Layers palette. Or you can copy your layer style to another layer by clicking it and then Alt-dragging (or Option-dragging) it onto another layer.



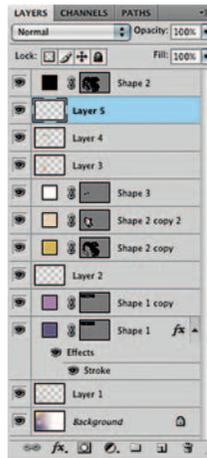
41 Continue to paint shaded areas on the woman's face. Choose lighter or darker flesh colors from the picker and increase or decrease brush opacity as required until you've painted a sufficient amount of soft shading onto her skin. Next, use the same techniques, with much smaller brush tips and different colors, to paint shading into the whites of her eyes, her iris areas, and her lips. When you're finished, deactivate the selection and select the Pen tool. Ensure that the Pen tool is set to create paths, not shape layers, and that the Add To Path Area option is selected in the Tool Options bar.



42 Now take a good look at the woman's hair and try to visualize where darker areas would naturally occur within the yellow areas. Carefully draw numerous closed path components wherever you think her hair should have some darker shading. Keep your shapes simple and use the contours indicated by the black outline layer as your guide. When you've finished creating the path components, generate a selection from the entire path by Control-clicking (or Command-clicking) it in the Paths palette.



43 Return to the Layers palette. While the current selection is active, create a new layer and ensure that it is targeted. Select the Gradient tool from the Toolbar. Choose a brown foreground color from the picker and then click and drag within the active selection to add numerous gradients. Create a variety of radial, foreground-to-transparent gradients within the selection. Deactivate the selection and then select the Pen tool. Now use the Pen tool to create a series of path components to represent small highlight areas within her hair. Again, use the black outline art as your visual guide.



44 Load the new path as a selection and create a new layer. Choose a very light yellow foreground color from the picker. Be certain to select a yellow that is much lighter than the color of her hair. Fill the active selection with the new light yellow foreground color on the new layer by typing Alt-Delete (or Option-Delete) on the keyboard. Deactivate the selection.

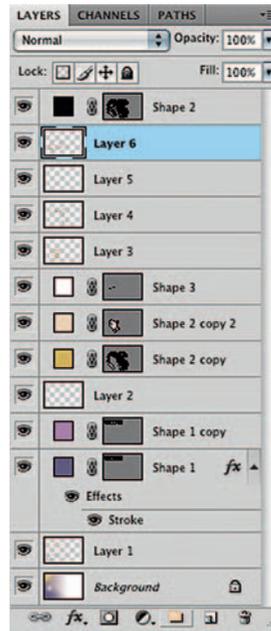


Other paste options

In addition to pasting your Illustrator art into Photoshop as paths and shape layers, there are a couple of other options. You can paste copied artwork from Illustrator into Photoshop as pixels or Smart Objects. Pasting as pixels will add your artwork to the canvas with a bounding box surrounding it. Similar to Free Transform, you can adjust size, angle, or position and then press the Enter key to apply the transformation. Once the transformation is applied, the artwork is rasterized. Smart objects are pasted in with the same bounding box surrounding them, yet they are not rasterized and remain editable. You can edit the source content of your smart object by double-clicking it in the Layers palette.



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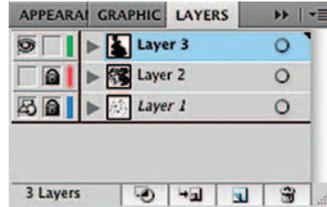


45 Using the methods we used on the previous page, let's add some unnatural mauve details into our subject's hair. First, use the Pen tool to draw closed path components within her hair that will accommodate gradients of a different color. Load the entire finished path as a selection, create a new layer, and select the Gradient tool. Choose a mauve foreground color from the picker and create a series of radial, foreground-to-transparent gradients within the selection until it resembles what is shown here. Deactivate the selection when complete.



46 Now use the Pen tool to draw a number of closed path components in areas where you want to create some mauve highlights in her hair. Use the same logic and techniques that you used to create the yellow highlight path components. Also, create a closed path component that surrounds the area in her hair to the left of her cheek and neck. Generate a selection from the entire path and fill the contents of the selection with the current mauve foreground color on the same layer as your mauve gradients. Deactivate the selection.

PART SIX: Creating the teacup



47 Return to your open Illustrator file and disable the visibility of the compound path layer by clicking the Visibility icon in the column to the left of it in the Layers palette. Then lock the layer by clicking in the column to the right of that. Create a new layer, ensure that it is targeted, and select the Pen tool. Use the Pen tool to carefully create a closed shape around the outer perimeter of the teacup and rising smoke. Just focus on tracing the exterior at this point, and feel free to improve on what is indicated by the sketch. Close the shape when you're finished.

Repeating the process

Use what is now becoming a familiar procedure to finish creating the teacup.



1 Now use the Pen tool to trace the inner region of the teacup and the smoke. Create a closed shape and then select all. When everything is selected, click the Minus Front button in the Pathfinder palette. After that, choose Object > Compound Path > Make from the menu.



2 Next, use the Pen tool to create a series of closed shapes that trace over all the solid black details in the underlying sketch. Overlap the existing shape in regions where the details should connect with it. Select all and then click the Unite button in the Pathfinder. Convert the resulting group into a compound path.



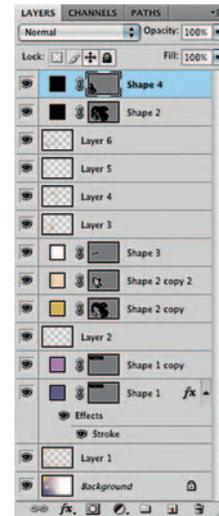
3 Switch to Outline mode if you're currently working in Preview mode, so that you can see the underlying sketch. Draw a shape that traces an inner hole or negative space within a solid black shape. Select all, perform the Minus Front operation, and then convert the resulting group to a compound path. Repeat this process as many times as necessary to punch the required holes into the solid black shapes. Switch to Preview mode to view the result.



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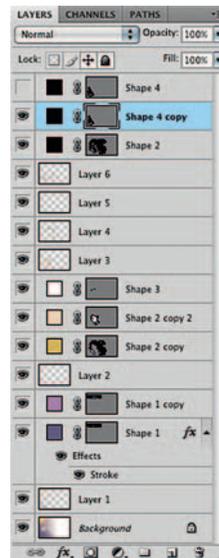
Beyond Photoshop

48 Copy the compound path and save the Illustrator file. Leave it open because we'll be returning to it shortly. Return to your working file in Photoshop and press the D key to set the foreground color to black. When the Paste options appear, choose Shape Layer to paste the copied art into your file as a new shape layer. Use the Move tool to move the teacup outline to the lower left of the canvas.



Dragging from Illustrator

If you want to add Illustrator art to your Photoshop file as a smart object, there is a quicker method than copying and pasting. Use the Standard Screen Mode option in Illustrator and position your window so that you can see your open Photoshop destination file in the background. Then simply drag your Illustrator art with the Selection tool into your Photoshop file in the background. The dragged artwork will be added to your Photoshop file as a smart object.



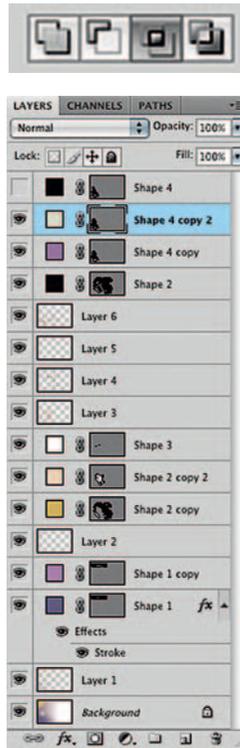
49 Create a duplicate of the shape layer underneath the original. Disable the visibility of your original layer and target the duplicate in the Layers palette. As you did with her hair and face previously, use the Direct Selection tool to Alt-click (or Option-click) a point or line segment of the outer path component in this shape layer. Press the Delete key to remove the outer path component and invert the shape layer areas. Use this same method to remove unwanted, inverted path components from the layer—places such as the inner paths that are used to define holes or negative spaces.



50 Ensure that no path component is selected. If you want to ensure that nothing is selected, simply use the Path Selection tool to click an area of the canvas that contains no path. Change the fill color of your duplicated shape layer to a light purple and select the Pen tool. In the Tool Options bar, ensure that the Pen tool is set to create shape layers and that the Subtract From Shape Area option is enabled. Use the Pen tool to carefully draw a path component that covers only the steam that is rising from the teacup. Adding this path component to your shape layer hides but does not permanently remove the steam area of your shape layer.



51 Duplicate the purple teacup shape layer. Target your new duplicate layer and change the fill color to a light green. Choose the Path Selection tool and use it to select the path component on your duplicate shape layer that hides the steam shape. With the path component selected, click the Intersect Shape Areas button in the Tool Options bar. Doing this will only reveal areas on the shape layer where shape components overlap.

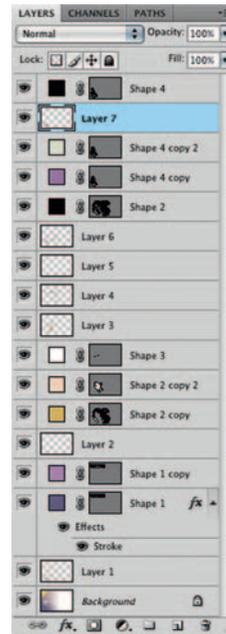


Combining

You can use components together to produce a variety of shape area effects in a single shape layer. However, you can create a final, single shape from your shape layer components by selecting them with the Path Selection tool and then clicking the Combine button in the Tool Options bar. Once you combine the different components, you will lose the ability to move or edit the components individually, because the result of combining is one single shape.



1



52 Create a new layer in the Layers palette and then Control-click (or Command-click) the purple teacup shape layer to generate a selection from the visible contents of the layer. Target your new layer and enable the visibility of the black outline shape layer directly above it in the Layers palette. Now select the Brush tool. Use a similar large, soft, round, brush preset and opacity setting to those used previously to paint the shading on the woman's skin. Use darker purple foreground colors to paint shading onto the teacup within the selection border. Adjust opacity and brush size as necessary. Deselect when finished.

Add shadows and highlights

Introduce a series of gradients into path-based selections to add shadows within the steam and highlights onto the cup and saucer.

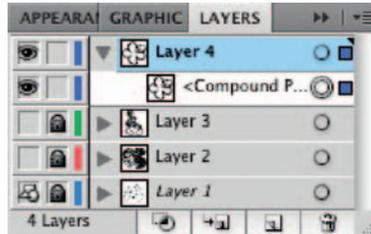
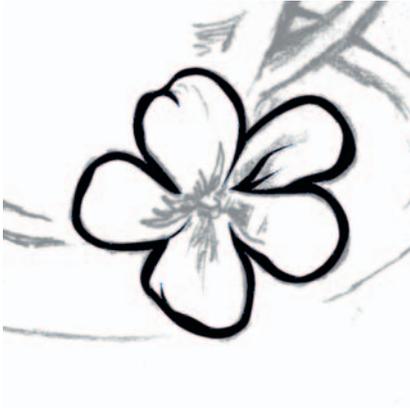


1 Select the Pen tool. Ensure that it is set to create paths and that the Add To Path Area function is enabled in the Tool Options bar. Draw a series of path components to define areas within the steam where shading should occur.

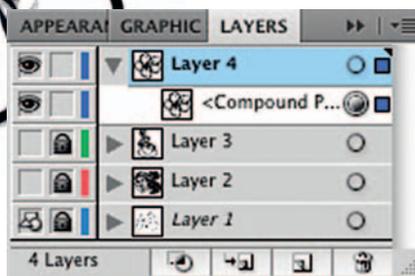
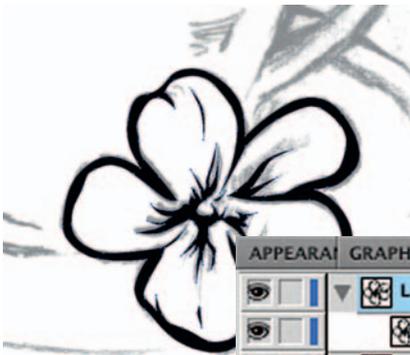
2 Load the entire path as a selection and create a new layer. Use the Gradient tool to create a series of darker green, radial, foreground-to-transparent gradients within the active selection on the new layer, to indicate shaded areas.

3 Now use the Pen tool to create closed path components on the cup and saucer and the coffee's surface. Generate a selection from the entire path and fill the selections with white or mauve, radial, foreground-to-transparent gradients on the same layer. Deselect.

PART SEVEN: Adding the flowers



53 Return to your open file in Illustrator. Disable the visibility of the teacup layer and lock it. Use the Pen tool to draw a closed shape that traces the outer edge of the flower on the teacup. After that, switch to Outline mode if necessary to view the underlying sketch. Then draw another closed shape that traces the interior of the flower. Feel free to trace the contour of some of the petal details that connect with the outline, as indicated by the sketch while you create this shape. After closing the shape, select all and perform a Minus Front operation to subtract the inner path from the outer path. Convert the resulting group to a compound path.



54 Use the Pen tool to create a series of closed paths that trace the details in the center of the flower as well as the details on the petals. When you are finished, select all and perform a Unite operation via the Pathfinder palette. Convert the resulting group to a compound path and copy it.



Visibility and locks

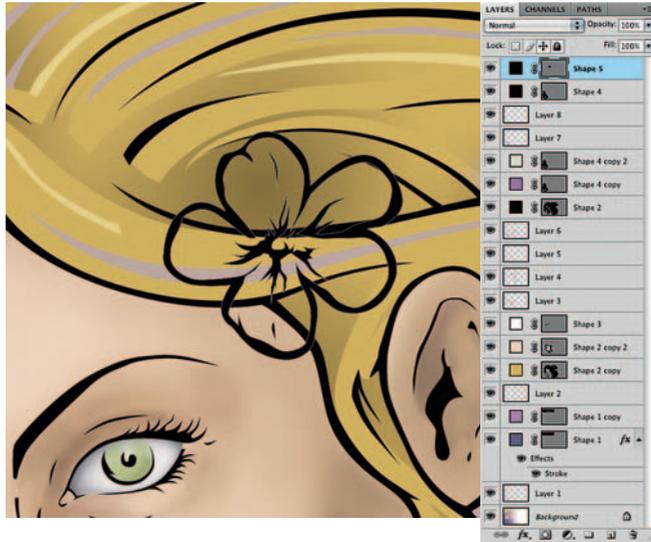
After locking a layer or disabling the visibility, you can unlock or enable the visibility again by clicking in the same column in the Layers palette. For obvious reasons, it is good practice to keep things separate as you work. However, by keeping everything in one file, there is also the bonus of being able to reuse the same placed sketch rather than creating a new file for each component, placing the sketch each time, creating a template layer each time, and so on.



1

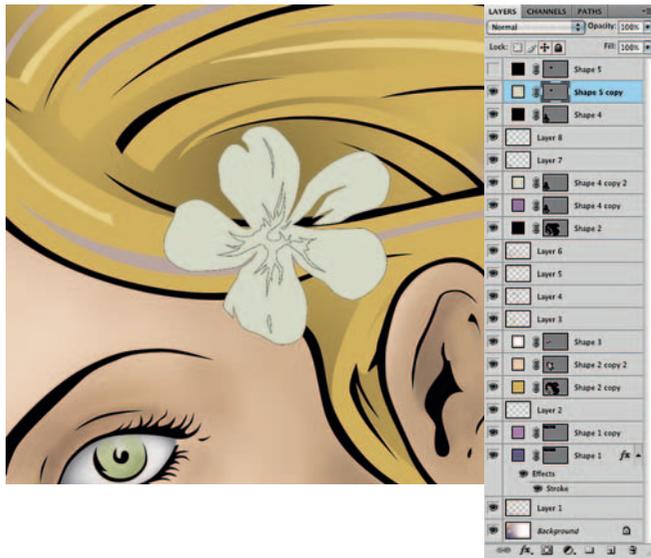
Beyond Photoshop

55 Return to your working file in Photoshop. Press the D key on the keyboard to set the foreground color to black. Paste the copied flower art into Photoshop as a new shape layer. Drag the layer to the top of the stack in the Layers palette. Use the Move tool to position the flower so that it overlaps the woman's hair near her temple on the canvas.

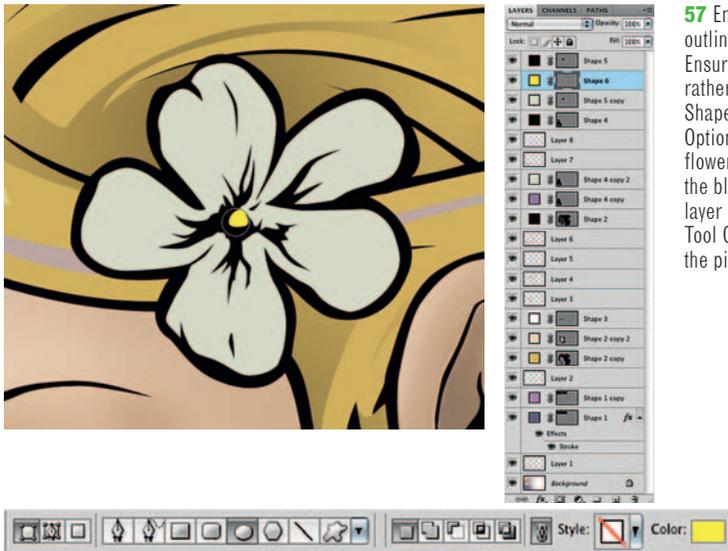


Viewing effects

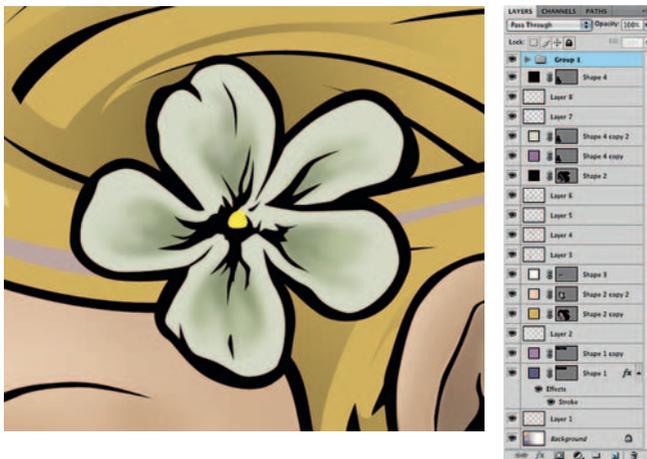
When you add an effect to your layer, it is shown beneath the layer. To hide the effect in the Layers palette, simply click the Expand/Collapse button to the right of the layer thumbnail. To view a hidden effect, click the same button to expand the layer, revealing the effects. To hide an effect on the actual canvas, click the Visibility icon (the eye) to the left of the effect. Repeat the same method to make the effect visible again.



56 Create a duplicate of this shape layer beneath the original in the Layers palette. Disable the visibility of your original flower shape layer and ensure that your duplicate is targeted. As you've done previously with the woman and the teacup, use the Direct Selection tool to click a point or line segment of the outer path while holding down the Alt (or Option) key. Press the Delete key to invert the area of your shape. Double-click the layer in the Layers palette and change the color of the shape layer to a light green, like the green steam rising from the teacup.



57 Enable the visibility of the flower black outline layer. Select the Ellipse shape tool. Ensure that it is set to create shape layers rather than paths and that the Create New Shape Layer option is enabled in the Tool Options bar. Draw an ellipse in the center of the flower to create a new shape layer just below the black outline layer. While your new shape layer is targeted, click the color swatch in the Tool Options bar and select a yellow color from the picker.



58 Load a selection from the green flower shape layer by Control-clicking (or Command-clicking) it in the Layers palette. Create a new layer and select the Brush tool. As you've done previously with the other image elements, choose a soft, round brush preset and a low opacity setting. Paint inside the selection on the new layer, using a darker green color than the flower petals to add shading. Vary brush size, color, and opacity as necessary to achieve a pleasing result. Deactivate the selection when you're finished. Click the top shape layer, the black outline layer. Then Shift-click the bottom flower layer. Press Control-G (or Command-G) to group the layers.

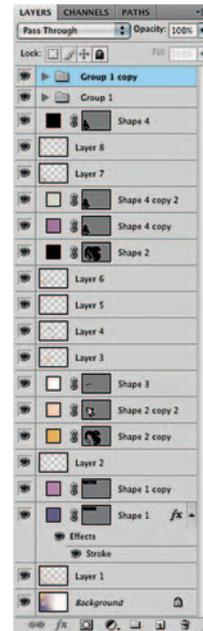


Pasting paths

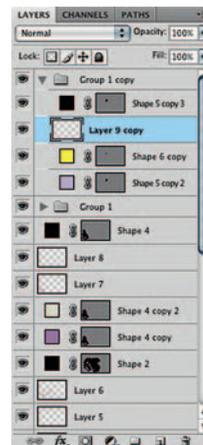
When pasting paths into Photoshop from Illustrator, it is very important to keep an eye on what is currently targeted in the Photoshop Paths palette. To paste Illustrator art into Photoshop as a new path, there must be no path targeted in the Paths palette at the time of pasting. If you have a path targeted when you paste, the newly pasted vectors will be added to the currently targeted path as additional path components.



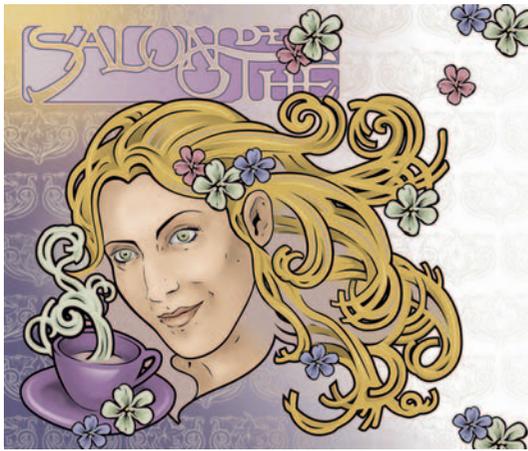
1



59 Duplicate your group by dragging it onto the Create A New Layer button at the bottom of the Layers palette. Choose Edit-Free Transform from the menu, and Shift-drag a bounding box corner point inward slightly to reduce the size of the flower. Click and drag within the center of the bounding box to reposition the duplicated group on the canvas. If you want to rotate your group, simply move the mouse outside the bounding box and then click and drag. When you're finished, press the Enter key to apply the transformation.



60 Once you've duplicated the flower and changed the size and position, the next step is to change the color. Inside the duplicate group, double-click the light green shape layer to open the picker. Choose a purple/blue color and click OK to change the color of the shape layer. Next, target the layer within the duplicate group that contains the painted shading. Choose Image > Adjustments > Hue/Saturation from the menu. Adjust the sliders until the shading is a darker purple/blue color.



61 Create numerous duplicates of the flower groups. Alter the color of the petals shape layer and the hue/saturation of the paint layer within various duplicate groups to add some variety in terms of flower color. Use Free Transform to resize and rotate them as necessary. Scatter the flowers around the canvas area. Move the groups up and down within the Layers palette as necessary so that some flowers overlap others on the canvas area. At this point, feel free to edit existing layers and embellish the image further using the plethora of techniques we've employed in this chapter.

Final analysis

Let's take a moment to reflect on the Illustrator and Photoshop methods that were essential to the success of creating this Art Nouveau masterpiece.



a Pasting paths from Illustrator into a Photoshop document allows us to produce a sharp-edged selection border from the highly detailed Illustrator vector art. Then Photoshop paint tools can be used within the selection to introduce a pattern containing various soft, graduated colors.

b Pasting art as shape layers gives you the option of duplicating your layers and reversing the shape area effects by methodically deleting path components. This is an excellent way to create solid color fill layers to match up with your outline art.

c Introducing painted strokes as shading into the Photoshop file allows us to soften the harsh, solid, vector appearance of working with shape layers. Underlying shape layer contents can provide the basis for selection borders, allowing you to constrain your painting to an area defined by a selection border.

d By working with different shape area options and introducing new path components to your shape layers, you are able to selectively reveal shape layer content differently from layer to layer, as we did here with the teacup and steam layers.

e By duplicating the flower group, altering the fill color of the shape layer, editing the hue of the paint layer, adjusting size, and repositioning, we are able to scatter numerous variations of the same flower throughout the scene.