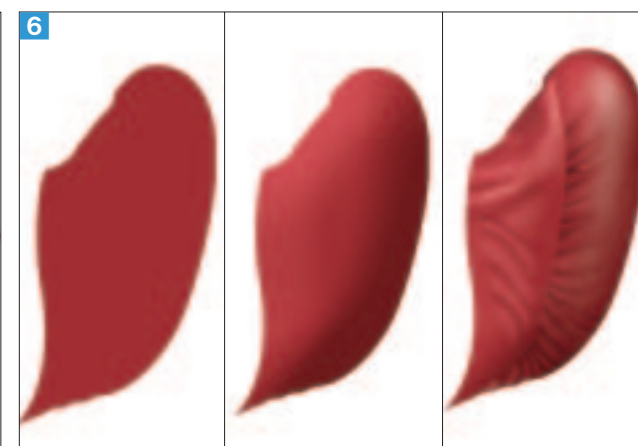
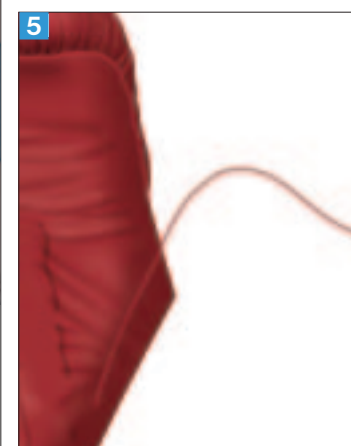
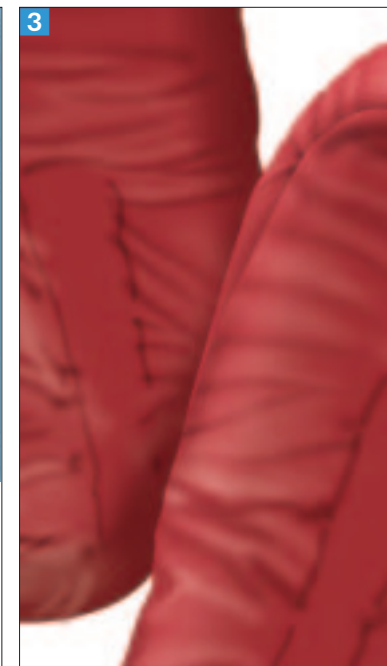
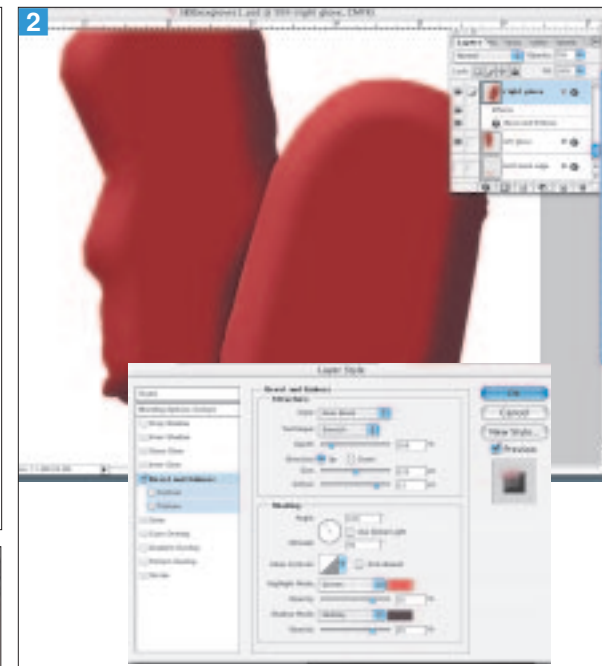
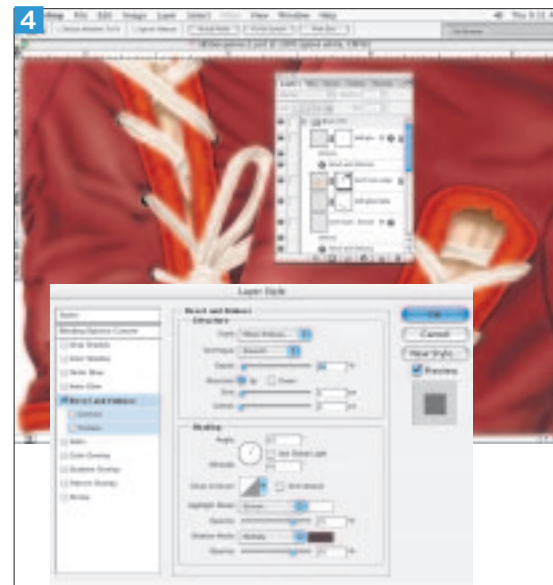
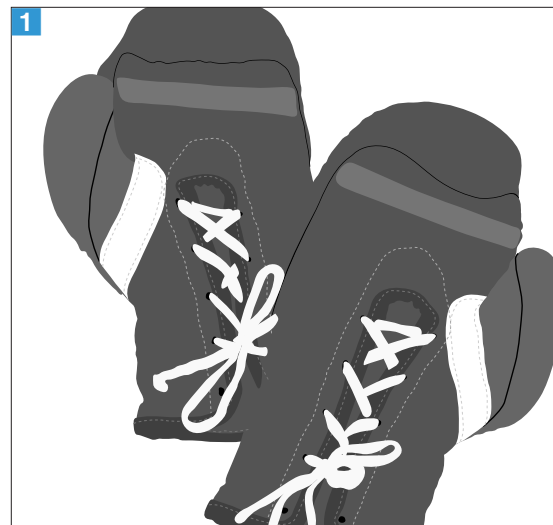


DODGE AND BURN

Gary Ferster (Foster City, Calif.) used Photoshop to airbrush, dodge, burn, smudge, and emboss his Illustrator drawing into a pair of leather boxing gloves for the cover of *Olympian Magazine*.

Illustrator • Photoshop

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1 To build the image in Illustrator, Ferster drew closed paths filled with gray tones working from the background to the foreground on separate layers. He added small details like the threading using a Stroke set to Dashed Line. He exported the image as a layered Photoshop file (File > Export) at 300 dpi.

2 Opening the file in Photoshop, he selected the right glove layer, clicked the Lock transparent pixels icon, and colored the objects with red. For dimension, he applied a Bevel and Emboss Layer Style (Add a layer style icon at the bottom of Layers palette) instead of airbrushing. "I use Bevel and Emboss because it becomes a guide to highlights and shadows," he says. "It's almost like creating perspective with a 3D program." He set the Style to Inner Bevel and the Depth to 160% to avoid appearing too flat or round. To avoid producing an unappealing overall effect, Ferster Control-clicked the right glove layer, chose Copy Layer Style, Control-clicked the left glove layer and chose Paste Layer Style. He stayed organized by clicking the Create a New Set icon at the bottom of the Layers palette and dragging layers like the laces, trim, and thumbs into folders.

3 Although applying a Bevel and Emboss style achieved dimension in large areas, Ferster chose the dodge and burn tools for smaller details. To create folds, Ferster selected the paintbrush tool in airbrush mode setting the Opacity Jitter to a medium Fade in the Other Dynamics menu of the Brushes palette. He airbrushed color, and then strategically used the dodge and burn tools around the strokes. He finished areas with the smudge tool, working toward a realistic leather texture. "I experimented with blending modes first," he says. "But I had more control just using this technique and adjusting the Flow according to highlight need."

4 For holes, he selected the layer of black circles, duplicated them, filled the duplicates with gray, and offset them behind the black ones. Using the airbrush-dodge-burn method, Ferster colored the separate layers of laces, making sure to lock a layer's transparent pixels each time to preserve the transparency. After unlocking the transparent pixels, he smudged the ends to appear tattered. Ferster selected a thread layer and applied a Pillow Emboss Layer Style to them for a sewn look. By drawing these details on separate layers, he gave himself the ability to control settings like Opacity.

5 Instead of stroking paths with color in Photoshop, Ferster used two strokes he drew in Illustrator to create a beveled separation between the top and inside sections of the gloves. He colored the top stroke a dark red and then applied a 3-pixel Gaussian Blur. Ferster made the bottom stroke a lighter red, blurred it with a larger pixel size, and offset it.

6 Ferster didn't want the thumbs to appear as paths even though they were to be blurred. Looking at a reference image, he chose a color for the left thumb that would blend nicely. He selected the path and clicked the Fill path with foreground color icon at the bottom of the Paths palette. Ferster applied a Bevel and Emboss Layer Style set to Inner Bevel and created depth with the airbrush, dodge, burn, and smudge tools. When the image was finished, he flattened it, and applied a Drop Shadow Layer Style.

T To avoid banding in high resolution shadows, Ferster applies a Drop Shadow with a Quality of 3% Noise (Layer > Layer Style > Drop Shadow) to his final images. This small amount adds just enough Noise to shadows to eliminate banding in printing.