



## Advanced Techniques

For all of you brave enough ☺ to pass BASE tutorial, I am moving one step forward and introduce you to a bit more advanced techniques of production and post-production, which is going to allow masterization of your newly created Burton image. For those who haven't get the chance to met with principles of designing the Burton's World, I strongly suggest trying basic tutorial first ([vladimirstudio.com/LearnBurtonsWorld.pdf](http://vladimirstudio.com/LearnBurtonsWorld.pdf) or <http://photoshop-freebies.com/photoshop-tutorials/burtons-world-tutorial.php>). For successful completion of this tutorial, medium (or high) Adobe Photoshop knowledge is required as long as working with Bezier curves in Corel Draw or in Adobe Illustrator.

### Overview of techniques:

1. Multiplication and fronts (*production technique*) | Adobe Photoshop
2. Noising (*post-production technique*) | Adobe Photoshop
3. Sharpening the contours (*post-production technique*) | Adobe Photoshop
4. Light manipulation (*post-production technique*) | Adobe Photoshop
5. Multi-layer gradients (*production technique*) | Adobe Photoshop
6. Drawing characters (*production technique*) | Adobe Illustrator or Corel Draw

## 1. MULTIPLICATION AND FRONTS

Used examples:

- (A) *It Was A Cold Winter* (by V.P.) i
- (B) *Ewana, The Dusk Princess* (by V.P.)

**(A)** On the first example I will show you how you can easily represent a forest. By forest, I consider large amount of trees, for which I don't really have the time and patient to draw individually (remember the fractalization method from basic tutorial). So, to override overkill drawing, we use one cheap trick - we are stealing from ourselves. I will use  $n$  objects (they will be our sample, in this case -  $n$  trees) and multiply them in perspective by **FRONTS** (or layers). Older gamers will certainly remember the parallax backgrounds, heavily used on old 2D shooter simulations. Fronts are exactly that - many layers of the same kind (mountains, fields, forests, ...) placed one in front of each other, in depth perspective. While placing each front, multiplied sample should be edited as much as possible (by moving certain objects (trees), by using

scale, rotate, distort, flip, manual brush and eraser editing, color changing etc...) and all of this in order to evade linearization of the fronts. Let's get back to our example. Sample FOREST 1 has been made using 6 different trees, although I initially made 10 out of that 6 by various editing.

FOREST 1



Now, I make second front (layer FOREST 2). Between those 2 I insert some kind of fog, to even more reduce similarity, and continue with described element editing. Image now looks like this:

FOREST 2



I continue multiplication, until I reach number of 5 fronts and over 50 trees. Final result is something like this:

FOREST 3



**(B)** Lets now concentrate on second example. On this image, I needed entire city. Sample contained few different houses and elements. When I execute initial multiplication by level 3, I used power of the exponential function. Mainly, I flattened these 3 layers into 1 gaining new, more complex sample. Then, I continued with multiplication, constantly changing elements, as before. As side of the houses, there are also different elements taking part here such is fog, bidges, trees etc, Here's the process through images:

CITY 1



CITY 2



CITY 3



That would be all for parallax backgrounds and multiplication. Using this method you can make other massive objects like sea with waves, crowd etc.

To je otprilike to što se tiče paralakasnih pozadina i multiplikacije. Na ovaj način mogu se dobiti i drugi masovni objekti (more sa talasima, masa naroda, itd).

## 2. NOISING

At this place, I will continue with image FOREST 3 we saw in the previous chapter. Before I start flattening all layers, perhaps you notice that FORREST 3 image looks somewhat plastic, almost like Paint-crafted. To relax this negative looks, I use filter NOISE. Amount optimum is 2-4%. After such filtering image looks like this:

FORREST NOISE



Noise gives little but crucial contribution to overall atmosphere, so I highly recommend using it after your image is complete.

## 3. SHARPENING THE CONTOURS

When noising is done, we continue with post-production. It's time for SHARP and SHARP EDGES filter. After this filtering we have image with greatly increased sharpness, which is more pleasant to eye (just don't exaggerate, ugly pixelization may occur). The result:

FORREST SHARP



## 4. LIGHT MANIPULATION

Our image endured 2 filtering by now. We encounter final and most significant part of post-production - manipulation of global lighting. Everything you'll ever need for this is located in Image>Adjustment. You can use literally everything from here. You may also use Filter>Render>Lighting Effects. Assuming readers have a bit advanced knowledge of Photoshop, I will leave story of lighting untold, because there is no general rule here, only experimenting and leaving your imagination and perception do the trick. I created something like this:



Tip: like when working with noise and sharp, I assume all layers are flattened, so we manipulate with single layer image.

## 5. MULTI-LAYER GRADIENTS

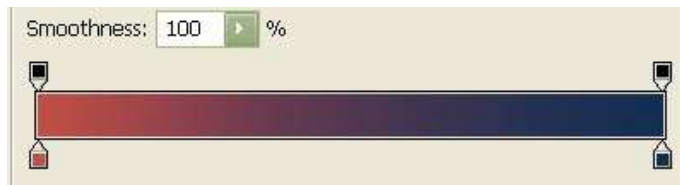
Used example:

*Sleeping on The Edge* (by V.P.)

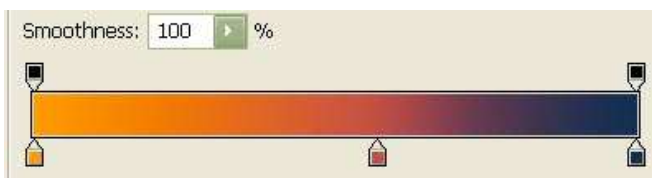
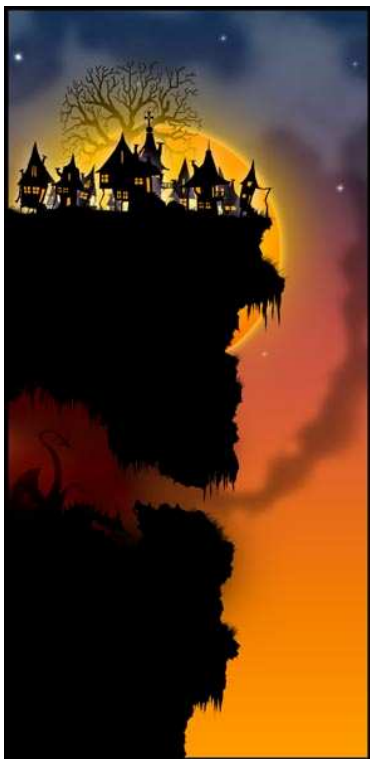
It has already been said many things about gradients, for they are really really important and often used, especially when creating sky. But, in basic tutorial, we only had simple 2-color gradients.

When using mentioned 2-color gradients, image may look like this:

2-color gradient:



Now, examine result when adding third color:



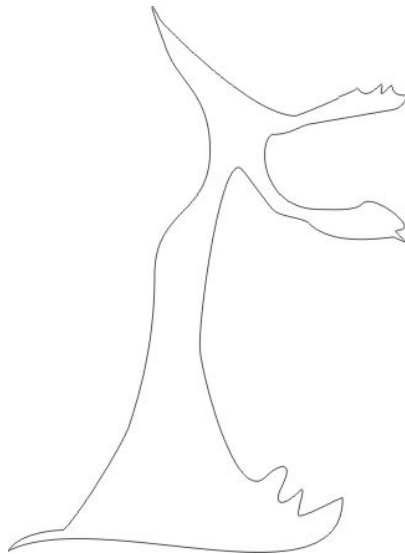
Obviously ,much better result can be accomplished like this. You should bear in mind though, that 3+ colors can produce unwanted and often ugly results. So, be CAREFULL with color compositing!

## 5. DRAWING CHARACTERS

Drawing charactes is definitely the most difficult part of Burton image composition. For those who has graphic tablets, this task is going to be real pleasure. The rest will go through pretty much suffering. If you have surgeon precise hands, Photoshop will be enough. Otherwise, use Corel or Illustrator. Since last 2 are vector based programs, they represent ideal solution for step-by-step creation of complex contours, specially organic ones (people, animals, birds, flowers). When drawing with vectors, you have to have very solid and actual idea of what you try to draw, in order to make the closest contour at first glance. I decided to draw a girl.

Using Corelu I choose Free Hand Tool (F5), and try to draw her profile in a single closed line. Start result is really rough (VECTOR1).

VECTOR1



VECTOR2

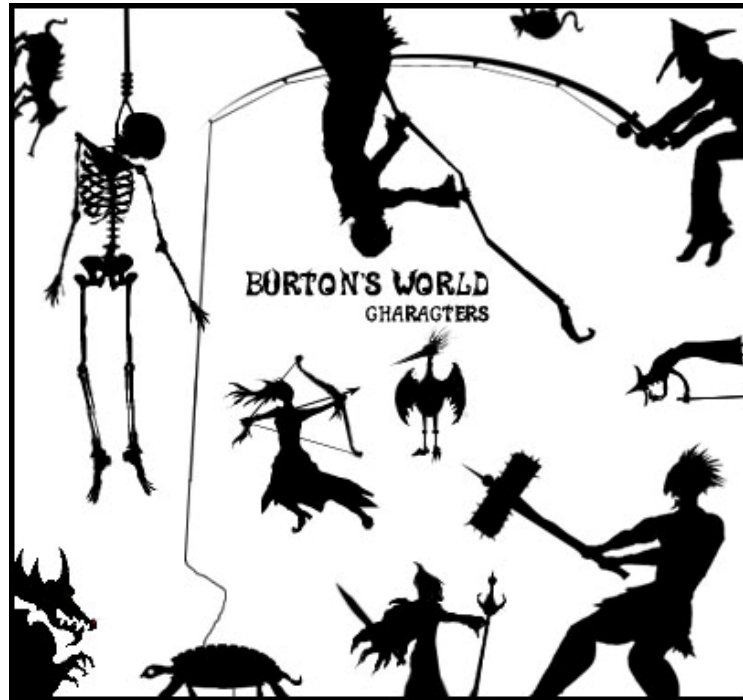


Do not let this unsettles you! Now you start with fine tuning of the profile. I pass onto Shape Tool (F10). We are going to use Besier curves, which allows absolute control over vectors - by contoling tangents in vector nods. Vector is basically divided on Besier curve and plain line. Besier line can be: smooth, cusp and symmetrical. After little reshaping, girl profile looks bit better (VECTOR2). After editing in Photoshop, we have final result:



If you have some character on a photo and you would like to use it, you can do that as well. Just import desired photo and trace contours using using vector line.

After little practice, you can actually do everything here described in Photoshop, by drawing with brushes. If you do that, I suggest you work your character in segments - for example, first draw torso, then legs and head leave for the end and every part in its layer. So if you make some mistake, the damage is localized. The possibilities are endless... Enjoy :)



<END OF TUTORIAL>

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