**ON THE CD**

You'll find all the files you need to get started with this tutorial in the folder marked Tutorial\Graffiti on the cover CD.

TIME LENGTH

25 hours

INFO

Ben Miners is a professional freelance designer and creative based in Leicester who has designed and illustrated for ATTIK, Sony and Sega. To see more of his work, visit www.graphikboutique.com.

→ CINEMA 4D 9 • PHOTOSHOP**GRAFFITI VS DIGITAL**

Two heads are always better than one... Digital artist Ben Miners teams up with graffiti artist Daim and uses *Photoshop* and *Cinema 4D* to demonstrate just how effective artistic collaboration can be

→ By combining a photo of beautiful street art by graffiti artist Daim (www.daim.org) with the techniques of *Cinema 4D* and *Photoshop*, I hope to encourage you to work with other creatives and produce similar collaborative pieces of your own.

Adopting this technique will bring a fresh approach to your work that won't be lost on your clients. But it's not as easy as it looks, so it's important to understand what's involved... This tutorial aims to explain, step by step, how to create such a project, from choosing an artist to work with to combining their work with yours in *Cinema 4D* and *Photoshop*. You'll then

be shown how to use this image as a background canvas.

Taking a more organic approach to your work, you'll make lots of sketch marks, as if using a pencil on paper, and experiment with new materials. You'll add some 3D elements in *Cinema 4D*, but most of the work will be done in *Photoshop* – making the most of lighting, textures and layering, and learning how to build up a 3D effect. You'll also see how best to combine elements using *Photoshop's* extensive blending options.

Illustration and tutorial by Ben Miners
www.graphikboutique.com



1 First off, find a collaborating artist, unless you want to create the graffiti yourself or use the image provided on the cover CD. I first saw Daim's work in *Graffiti World* – a great book covering all of the best graffiti work from around the world.



2 I contacted Daim through his website (www.daim.org) and expressed an interest in working with him. He was very keen to do so after seeing some of my work and sent over a range of photos of his work for me to use. The image above is another of the potential collaboration pieces I could have manipulated.

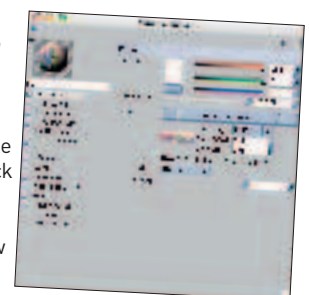
BLENDING OPTIONS

It is so important to continually experiment with Layer Blending options if you want to produce interesting results. You never know what might happen when you mix blending modes – luminosity and colour, for example, are both very interesting ones to work with. Try moving the layer positions around – you never know what layer blend might work with another.



3 Open background.jpg, Daim's original image, provided on the CD. To remedy the slight lack of contrast, open the file in *Photoshop* and up lightness/contrast via Image→Adjustments→Brightness/Contrast.

4 Open *Cinema 4D*, choose File→New Material and double-click on the new material. Click on the Colour box on the left-hand side of the window that appears and then on Image to

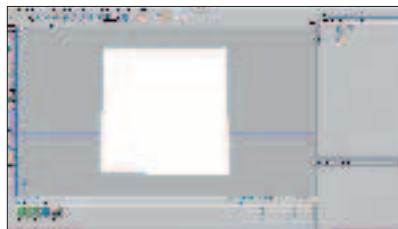


locate your new texture/photo file. Once background.jpg has been assigned, make sure that the brightness of the material is set at exactly 100 per cent.





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5 *Cinema 4D* has a handy tool called Floor, which is located with the lights and cameras at the top on the program interface. Click on Floor and a 3D floor will instantly be added to your scene, as shown. This plane acts as a background/wall when you rotate the whole image to a frontal view.



6 You can now assign one of your background textures to this floor plane, simply by dragging it into the scene. Set Texture Mapping to Frontal Projection to form your background. Try to avoid just using the Background tool, as it won't be possible to change its position or angle.



7 Next, create some 3D geometric shapes using the Object tool. Position them at various depths and angles to fit into your composition. Once you've positioned these blocks, assign a texture or just a simple colour to them (as in step 4). Play around with the transparency of the new texture or change its Specular and Brightness.



8 Build up the 3D blocks until you are happy with the results. Keep trying different angles and depths within the composition – the more you experiment, the better the chance of finding the right solution. There's no set rule for this; just do whatever you think looks right against the background.



9 Now we need to add some light to the scene, using the Light option at the top of the *Cinema 4D* interface to make the 3D blocks look less dull. Play around with the position of the light until you create the right effect on the 3D surfaces and objects. Alternatively, buy a well-lit 3D object from www.turbosquid.com, where you'll find hundreds of 3D models.



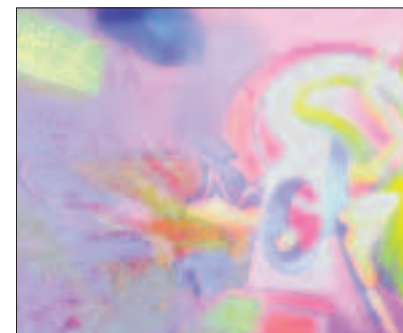
10 Take your time at this important stage to get the effect exactly as you want it. Once you're happy with the composition, create a render to use in *Photoshop*, first changing the Shadow Map to ensure a crisp result by clicking on the light source in the section titled Shadow.



11 You can now bring the image to life by duplicating the background and setting the new layer to Screen within the Layer Blending options. You can also alter the Colour Balance, Brightness and Contrast to pump more colour into your composition.



12 At this stage, drag in some old texture layers. Use whatever you have around, but paint splatters are ideal. I frequently create such textures in my spare time – these are just photos of paint I splattered on a foam board. Change the Layer Blending option to Luminosity and set the Opacity to around 70 per cent, so that the image shows through.



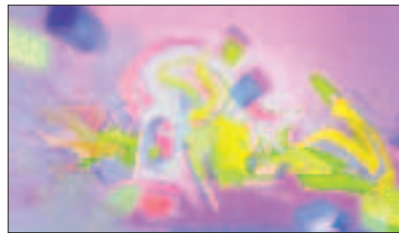
13 Now use the Overlay blend to add more texture to various parts of your composition. The textures used here are simple cut-outs created using the Lasso tool. Once you've positioned your textures, use the Eraser tool to blend their edges. The image may look a little strange at this stage, but it will all make sense later on!

◎ TEXTURES

By creating and photographing various textures, you can create images that mix organic textures and computer-based work. I'm always looking for new textures to photograph for my work. There's no need to buy the best camera available, as you can tweak the shots in *Photoshop*, but do be sure to buy a good quality camera with at least five megapixels to take the shots.



14 Continue to build up texture, as above, using the Overlay Blending option and placing textures where you think they look good. Try out different blending options to see how they look against the background image.



15 Lasso all parts that you'd like to stand out and fill them with a solid colour. For this image, I used bright yellow. Change the Blending Options to Colour and your selected areas will stand out even more.



16 Select the Brush tool from the main Tools palette and set the brush width to about two points. Now scribble across your composition in white, then green and blue. Set the Blending Mode to Normal and add simple arrow shapes using the Lasso tool.



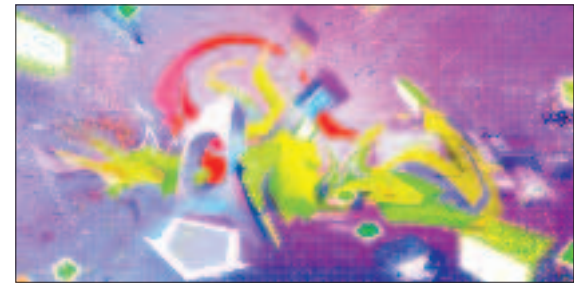
17 Take the Airbrush tool and add some white light around the main arrow and the smaller blocks. These highlights will add definition to certain parts of your composition. Play around with the Blending Options – here, I set the white light at Normal.

18 Now use the Type tool to add some type. I chose the typeface Tag Boy Hardcore – a graffiti-based font. Make sure it's black, then change the Layer Blending option to Overlay and set the type's Opacity to around 70-80 per cent. This should create a "cut-out" effect.



19 Repeat step 18 as many times as you like, using various line strokes to add character until you're happy with the way your composition looks.

20 Flatten your image and adjust its Contrast and Brightness (Image→Adjust→Brightness/Contrast) and Curve levels (Image→Adjust→Curves). Now experiment with the Blending Options of the flattened layer (Hard Light will add definition).



21 Continue tweaking the colour options. There's no right or wrong here, just save whatever you think looks right. It's all a case of trial and error.



◎ MERGING LAYERS

Sometimes the *Photoshop* files you create can get quite big as you add more and more layers. If you find that your computer starts to slow down, try merging some of the layers together, but make sure that you only link layers with the same Blending Modes. Once you have merged the layers, be sure to change back to the original Blending Mode as *Photoshop's* default Layer Blending Mode switches to Normal when you merge layers together.



22 Finally, use the Brush tool, set at two point, to create an array of final scribble marks. The colour of the brush stroke is black, so change the Layer Blending options to Overlay and set the Opacity to around 80-90 per cent. **arts**