

May Shingworks Tutorial: Coloring with Masks

~support material worksheet~

HELLO!! And welcome to the support material worksheet :]

The purpose of this worksheet is to help you practice the concepts introduced in the tutorial and to help you apply these concepts to your own work! I do *not* want you to mechanically follow a numbered list of steps, cuz that sucks and is hella boring. No, the goal here is to help you fully understand **HOW** this method works, **WHEN** is the best time to use it, and **WHY** this method is important to you personally.

This worksheet will be divided into 3 sections

- General practice- a place to apply the concepts on your own!
- Advanced practice- a challenge to test your deeper understanding
- Applied practice- where you apply the methods to your own work

You'll also have the option, at the \$30 tier, to have me check/ correct your completed homework for you, look at your photoshop homework files and give advice, and to ask me any questions about the material via email. You'll also have access to a forum for that month's material to talk to other folks and share your work, if you want!

Good luck, and have fun learning~

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General practice: Complete this section using the provided file example.PSD

OK I lied we're doing a bunch of steps... this is just practice though. We are going to fill an object using masks.

General Practice 1: what is happening

Let's start from the basics and pretend you've never done this before

1. Make sure you're in the General Practice 1 group
2. The layers are arranged like this, lines on top, and flats on the bottom! You can see flats has a layer mask attached to it already :) What color is the mask right now?
3. Select the layer mask thumbnail. Using a WHITE brush of any kind, color in our bud's tail

General Practice 2: gotta go fast

You did it! And while coloring by hand is fun, it's also pretty slow. Let's go faster.

1. Check out the General Practice 2 group
2. Using the paint bucket tool (*g*), flood fill the *flats* layer with a color of your choice
3. Using the magic wand (*w*), select the outside of the *lines* layer
4. On the menu, go to *select > modify > expand (2px)*
5. Go back to your *flats* layer and hit dat mask...
woah, what happened? (literally describe what you see on your mask thumbnail)

6. Let's practice a quick fix... hit *ctrl+i*
what does *ctrl+i* do? What does your mask thumbnail show now?

7. Let's take it one step further. Select the eyeballs on the *lines* layer, and *expand 2px*. Use the paint bucket (*g*) to color the eyes a different color on the *flats* layer.

General Practice 3: throwing shade

You should have the basic idea of masks in your head now! Now let's use masks more to cel shade

1. Hop into the General Practice 3 group
2. We have a flatted friend waiting for us already. Above the *flats* layer create a new layer and name it *shadows*. Hold down the *alt* key and click the line between the two layers to clip it
3. Fill it with purple (I used #9b00b8). Set the blending mode of *shadows* to *multiply 50%*
4. Apply a layer mask to *shadows* and invert it
5. Using a hard edged brush, paint in shadows based on a light source coming from the right
6. Above the *shadows* layer, create and clip a new layer and name it *highlights*
7. Fill it with orange (I used #ffa200) and set the blending mode to *linear dodge (add) 100%*, or if you don't have it, a similar blending mode like *screen*. Apply mask and invert it
8. Using a hard edged brush, paint in a few hilights

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General Practice 4 (cont.)

We've been through basic mask manipulation, how to fill using masks, how to cut shades using masks. Now let's focus this will even more.

1. Hide, select, all the layers from the previous question were hiding our face all along.
2. Choose a brush with opacity turned to 100% for a brush that you can blend with. If you're coloring with a mixed color, if that's the case.
3. Turn on the "increase filter" ... it's our buddy for all those bits of mixed up. I need you to increase the shading that's on the black layer mask in this file, using your blended brush. To do this, use the eraser tool on the selected person's face mask thumbnail, as explained in the tutorial. You will still be painting with black, white and grey.
4. Using the eraser to select these values, increase as closely as you can both the shadow and highlight layers.

Tip: You may want to put the "increase filter" group into a new window and have that open by itself, so you can easily select values from that window instead of switching the group off and on.

General Practice 5 (end of the file)

Painting with layer masks is the anything else the best is in the details. Just using masks alone will give your work an artificial look... that's ok sometimes people like the artificial look in different types of media, like certain anime or in technical drawings. But I feel that layer masks should be manipulated further to give the best result. We'll try three types. First things first though.

Copy and paste your layers from General Practice 4 group into the General Practice 5 group. Make sure you are copying them and not just moving them. The way like to do this is to select my layers, then press and hold the alt key while dragging and dropping those layers into a new group. You should end up with the same exact layers, with the word "copy" added on to the ends of their layer names.

1) Mask Manipulation

1. Look at the colors on the left... it gets a little purple, don't they? This is a side effect of using a purple multiply layer on a lighter color. It brings out more of the blending mode layer hue. We can quickly adjust this through using a gradient.
2. Use a gradient (adding a toggle from the paint bucket) of a color other than purple on the left region of the shadow color layer mask (not the layer mask).

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3. Correct the highlight layer with a gradient too. If you see anything that looks odd.

2) Mask masks

1. I noticed that the darkest areas of the shading were still not as dark as I wanted, so let's add another layer mask. Press and hold alt and drag and drop your shadow layer into a new clipped layer right above the old one. You can rename this layer "dark shadow".

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2. You can make a choice to either modify the old mask (if manually paint in some deeper shadows where you think it's necessary).

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Manual Masking

1. Nothing beats real painting. Sometimes it's sufficient to paint the entire thing by hand when you can give yourself a loose fit, but that doesn't mean we can't go back and forth as much as it. Make a new layer called masks and paint in anything (Reflections? Source lighting? Brushes?) all that you feel is missing.

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Advanced practice: Complete this section by writing your answer

1. I am painting several illustrations of the exact same scene, with the same direction of lighting, but with different colors and lighting intensity. Give me three good reasons that would convince me to try layer masks. If you can't convince me I will stop being your best friend, so make it good.
2. Your suspicious friend (me) thinks that this layer mask business might make my illustrations look too stiff and artificial. WHAT NOW what do you say now
3. You got commissioned to paint a wedding image, featuring the bride wearing a veil. Your client wants to see various levels of opacity and the bride's face showing through. How would you organize your layers so you can get these options to your client and get PAIDDD

4. You're painting birds in a beautiful, colorful scene of trees, people, and a village. You've completed the traditionally, trying not to mess up these. The problem is that you're going to be and rough it out with masks. How would you organize your layers and use masks to achieve this?

5. Wedding client came back, it didn't work out and now he wants the art you made earlier to be modified so that the veil is more black and has a lot of holes, and also the birds now have red diamond eyes. He needs this by the end of the day for the divorce lawyer's hearing and you really need the money. What layers would you change in your original image and how?

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1. You found from question 1. It was that I being a utility site and wanting you to help because now I've decided I want to put a logo on the buildings in my film series, but they need to look weathered and textured and I don't want to commit to that by erasing bits of my logo and painting over them, it can I change my mind later. What advice can you give me?
2. I'm painting a bunch of shadows with a layer mask on a complex scene with a lot of depth, and want those shadows to be at the same value level for each range of depth. For example, lighter fog shadows in the distance, mid value midground shadows, and darker shadows closer to the foreground. Yes, I could check my values manually, but could you suggest another way way to match my values throughout the painting?
3. Why is `invert` (or `1 -`) a powerful function to use in conjunction with layer masks (or compared using `invert` on a normal layer)?

Challenge mode

1. You're painting a glassy/frosted glass. It has a linear layer, several color layers to give it that glass POP you know what I mean and some textures and dirt. Now you want to make ALL of that selectively transparent. What are two ways you could achieve that?
2. Why put beta in the upper left?

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Applied practice: Some actual work for you to do on your own!

1. Warm-up

- a. Do a fast mock-up of just one (1) image described in Advanced Practice questions 3 and one (1) image described in Advanced Practice question 5. By “fast” I mean this should take you no more than 30 mins, but more like 15. The quality of the art is not the point; the point is to show that you know how to use layer masks to make fast changes to existing assets. Please have at least one layer for the face and one layer for the veil, but you can include more layers if you want or need to.

-or-

- b. Do a fast mockup of the two (2) ways you could set up the image described in Advance Practice question 4. Work small and focus on making this a FLEXIBLE image to modify; the actual art itself is not the point, I just want to see how you’re thinking!

2. For reals

- a. Draw and color a character in your own style that integrates layer masks in some way. You DO NOT have to use every single method we went over, but also I’d like you to
- b. write a paragraph explaining **what** method you chose to use, and **why** it works well with your personal style and method of working.