

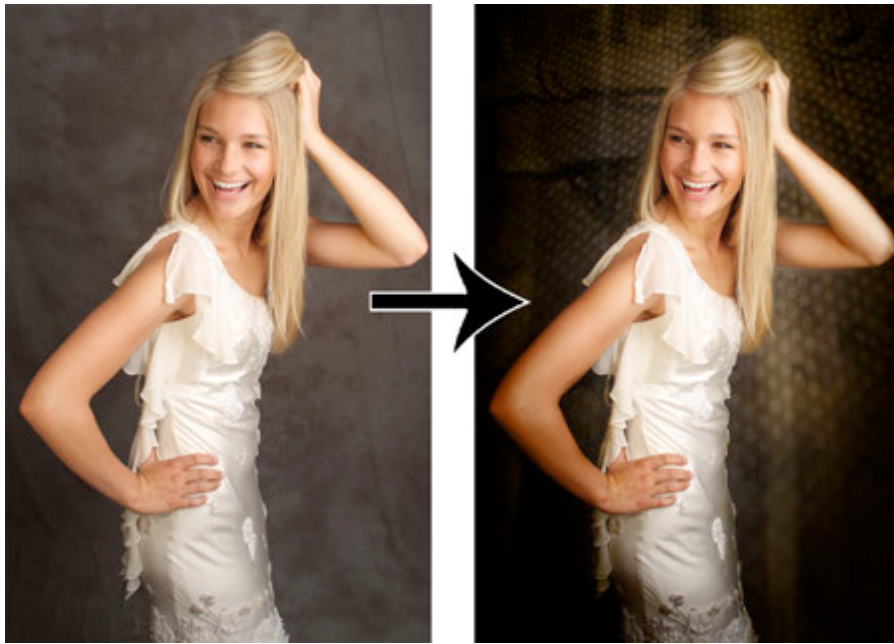
# BryCoxWORKSHOPS.com

## Swag Bag Textures

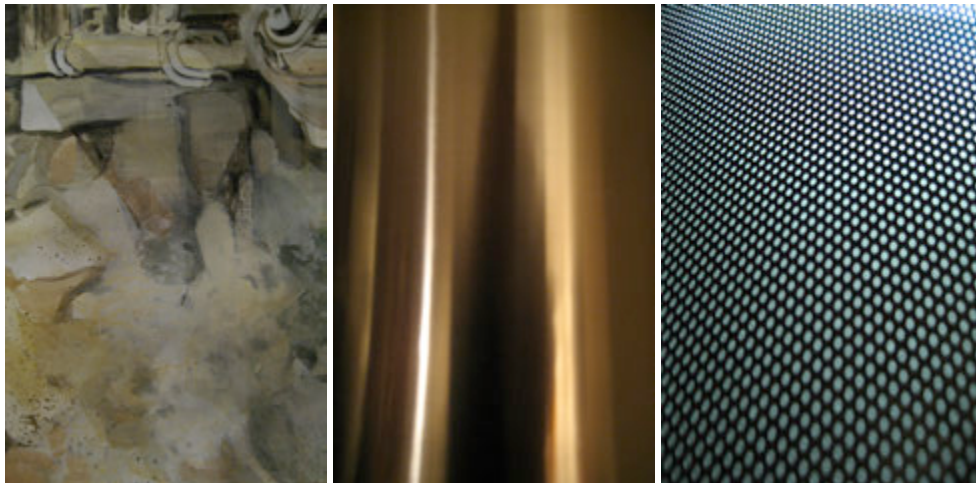
This how-to will explain how to use texture files from this collection and even from your own library, to create a fantastic and very unique image very quickly.

First the obvious fine print: These texture images on this disk are copyrighted by me, Bry Cox. By purchasing this collection, you are free to use them as they are intended – for textures to blend into your own images to enhance your photographs in order to create a great product that you can sell to your clients for lots of money. However, you cannot use them for anything else. For instance you cannot resell the texture files themselves, or otherwise print or display the texture files as individual photographs.

Okay, so let's get on with a project. Here the image I'm enhancing, both before and after.



Here are the textures I'm going to use. They are found on this disk.



Start by opening your photograph in Photoshop and then open your first texture file that you think will work or look cool. It doesn't have to be the same texture I'm using. The idea here is to just play and have fun and see what you get. One creative tip is to use 3 new textures each time, and try to use textures that you don't think will work.

## **Step 1 – Drag**

Drag the texture file into your photograph file over top of the image. If you hold **Shift** as you drag it in, it'll land perfectly centered. That makes it easier to transform the corners.

## **Step 2 – Transform**

Use **Command-T** to transform the first texture. Grab one corner and hold **Option** (or **Alt** on a PC) as you drag to keep it centered and move it out until the texture fills the entire photo underneath.

## **Step 3 – Choose a Blending Mode**

In order to see through the texture and cause it to blend in to the image below, we much choose a blending mode. Keep in mind that we are only looking at the background, and don't care how it looks or blends on her skin or face. We'll remove that in a minute.

You can manually choose a blending mode by using the drop down menu on the layers panel (Arrow A). In this case I used the blending mode *Hard Light*.

A fast way to run through all the blending modes is to hit the + or – key while holding **Shift** (while the Move Tool is selected). Keep hitting + or – while holding Shift to move through the list of modes and watch how each changes the image.

I think some of the best modes for blending textures are *Multiply*, *Hard Light*, *Screen*, *Overlay*, and *Soft Light*. Try everything though, because you never know what will look cool.

## **Step 4 – Mask Texture**

Now we want to erase the texture from where we don't want it, in this case removing it from her face and body.

Create a mask on the texture layer by clicking the new mask button (Arrow B) and then with a black soft brush at 100%, paint the areas you want to erase. If you paint too much, use a white brush to paint it back. The shape of your mask you create will show up on the mask (Arrow C).

I like a soft brush for this because the brush edge will naturally blend the mask's edges. Work fast and don't worry too much about the mask's edges being perfect. When you've got it roughed in, use a larger brush at 30% to work the edges and soften the results of your initial job.

## **Step 5 – Add Another Texture**

For some images, one texture will look great. But I like to stack at least 3 textures each time to create something really different.

By mixing three new textures each time and having them in different orders, you will have millions of new combinations and looks giving you an almost unlimited supply of new "backgrounds."

All future texture layers will mask faster with a shortcut I'm going to show you, so let's go on.

Repeat the steps above and pick another texture and drag it to your photograph file on top of everything and choose a



blending mode. In this case it is set to *Screen* and the layer's opacity is about 50%.

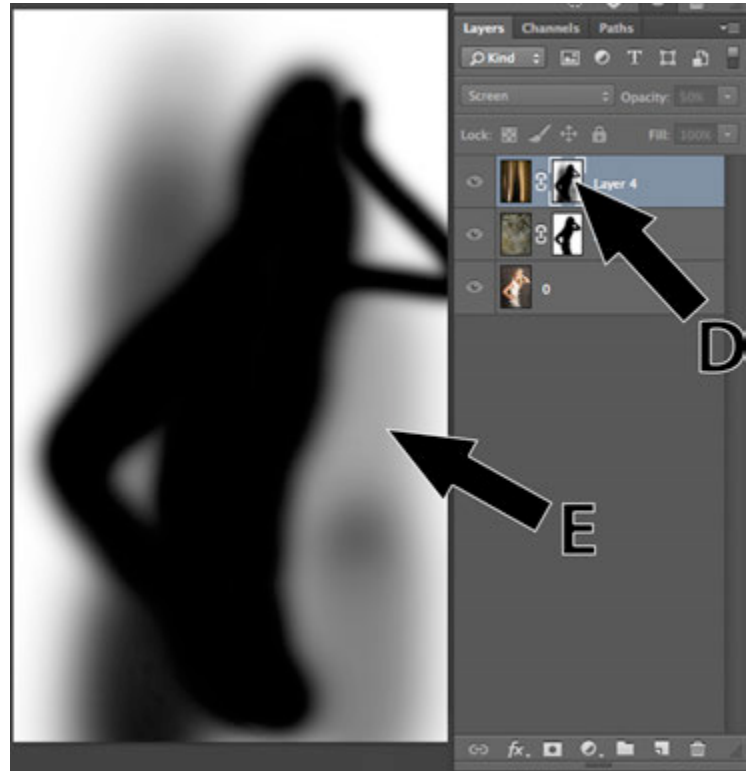
### **Step 6 – Copy the Previous Mask**

Just as we did with the first texture, we mush mask away the areas of the girl. But rather than starting over from scratch, we simply need to copy the first mask to our new layer. We do this by **Opt-Drag**. That means, hold **Opt** (or **Alt** on a PC) and drag the mask from the first layer to the second. This will make an exact copy.

If you were to just drag it without holding **Opt**, it would move it. But by holding **Opt** down, it will copy it giving you two masks, one on each texture layer.

We may not want it to look exactly the same because the edges of both masks being in perfect registration may make the girl look a little cookie-cutter-ish, so let's blend this new mask a little with a bigger black brush set to 30% opacity, and run it around the edges of the girl on the new mask to create a natural looking vignette.

If you want, you can better paint and refine your mask by seeing it. To do this, hold **Opt** (or **Alt** on a PC) and click on the mask itself (Arrow D). That'll give you a full photo view of your mask (Arrow E). Here you can paint black, white, or even gray (by turning down the opacity of your brush), and fix anything you need.



This is great to make sure you got everything off of her face and body – no white spots. To return to normal view, click on any layer or mask and your view will be reset back to normal.

### **Step 7 – Repeat for 3<sup>rd</sup> Texture**

For the last texture we do this again, dragging it in on top, copying the mask from one of the other two textured layers, and running through our blending modes until we like it. Here I used the blending mode *Soft Light*, and opacity set to about 20%. Again I used a black brush at 30% to soften the new mask's edges.

### **Step 8 – Refine**

It may look like it's done at this point, or perhaps it doesn't. Perhaps we picked a few textures that we didn't think would work (to think more creatively), and now at this point we look at the final image and start to feel that they didn't work.

The truth is there are still a few things we can do. First we can change the opacity of each texture making each one stronger or softer. Second, we can de-saturate any texture that is too loud for our particular image.

The quick way to change opacity is to be on the Move Tool, have the layer selected, and hit a number key. Hitting **1** gives you 10%, **2** gives you 20%, **3** gives you 30%, and so on up to **0** for 100%.

The quick way to de-saturate a layer is to select the layer (not the mask, but the layer), and hit **Command-U** (or **Ctrl-U** for PC). That will pull up a dialog box where the middle slider is for Saturation. Drag the Saturation slider down until you like the result. Many times the texture is better with the Saturation turned all the way down.

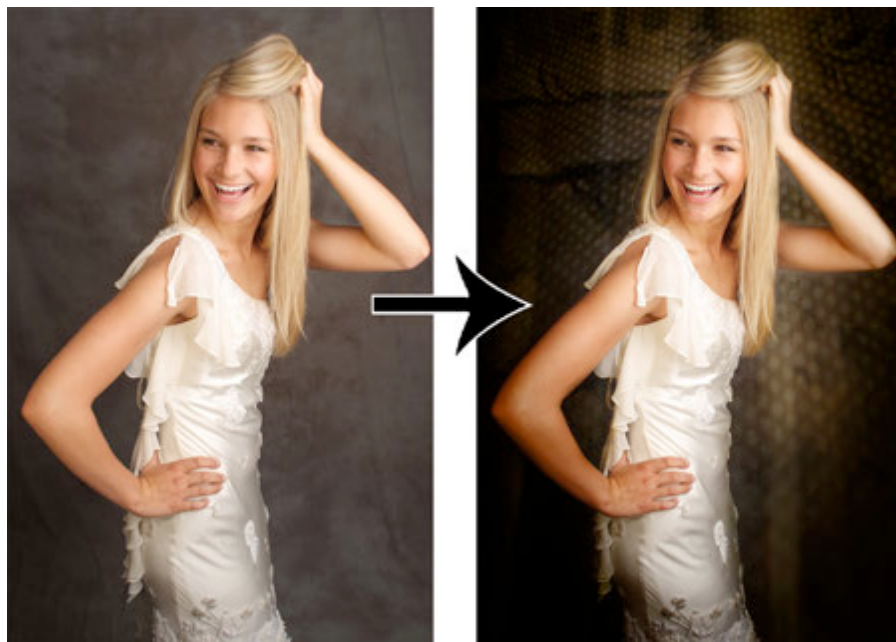
Play with turning down the opacity and saturation on offending textures and see how great the image starts to look. Sometimes I'll add a fourth texture at this point just to see.



## **Step 9 – Save and Take it Further**

At this point it is done and we should save it as a layered file in case we need to adjust something later. I like to append the filename with the letters “tex” to let me know at a glance that this is the textured version. I also like to flatten it and save it flat, ready to print.

At this point we can take it further if we’d like. Before we do, here is the before and after.



To take it even further, we could add a custom edge from my *Edgy Edges* collections, and possibly even a fleur in the corner with my *Contessa Brushes*. Instructions on how to do these things are included with each of those sets. But this is what this might look like with those additions. These items can be purchased and downloaded from my site, [BryCoxWORKSHOPS.com](http://BryCoxWORKSHOPS.com).

Now that you have this new piece all ready, have a plan as to how you’ll make more money with it. Perhaps you could make a special image for your next client and charge more for it because of the additional artwork. Maybe restrict the sizes available for this particular product or offer it only in a particular size and frame that costs extra.

Try using this as part of the sales techniques I talk about in my book, *Sales Secrets for the High End Professional Photographer*, and do the design work before your client even sees the proofs. Have this ready to show at the order session as something special you created just for them.

Whatever you do, have fun with these textures and this technique and create some great products and make lots of money.

Good luck Happy Shooting!  
– Bry

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