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Photoshop tutorial 03:
How to create an exclusive Vintage Badge (Part 01)

This Photoshop tutorial requires several steps, so we splitted it in two parts, but each of them is really easy to understand. All it requires is a basic understanding of Photoshop tools and menus and the knowledge on how the pen tool works. What makes it so sophisticated as a whole is the combination of all of the effects.

This is the final result we're going to create.

Throughout this tutorial, any one of the shapes can be achieved either through a vector (through the vector shapes and pen tool) or through hand-drawn or raster drawings (through selections). We used a combination of the two for the purpose of this tutorial.

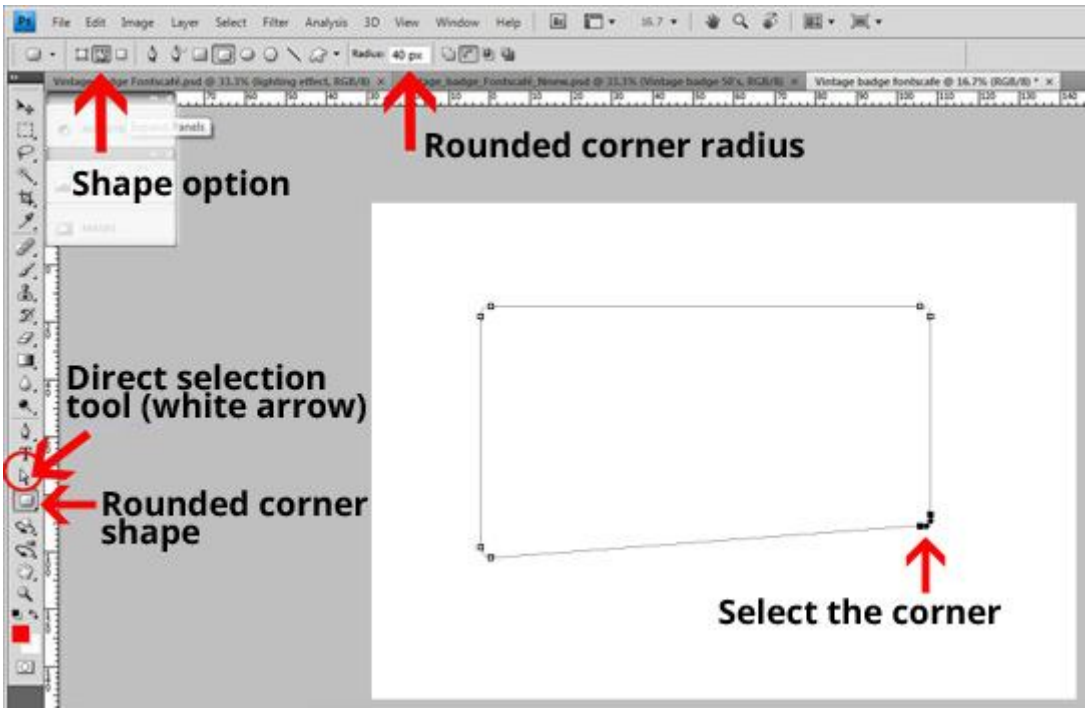
1 - Create the shape

Let's start by creating a new document. Although I choose to work with a 21x15cm at 300 dpi, you can choose any size that you want. Just keep in mind that you will have to tweak the effects settings according to your choice in order to scale them.

As first step we must create a rectangle and then transform the shape. Use the “rounded corners rectangle” shape tool for this and make sure you have selected the second option in the options panel (Paths). Then, adjust the radius as needed (through trial and error, we used 40px for this tutorial).

Select the bottom right corner with the direct selection tool (white arrow) and then transform it (Ctrl+T) [command+T]. Press the Ctrl [command] key which allows you to select a single corner of the shape independently of the others

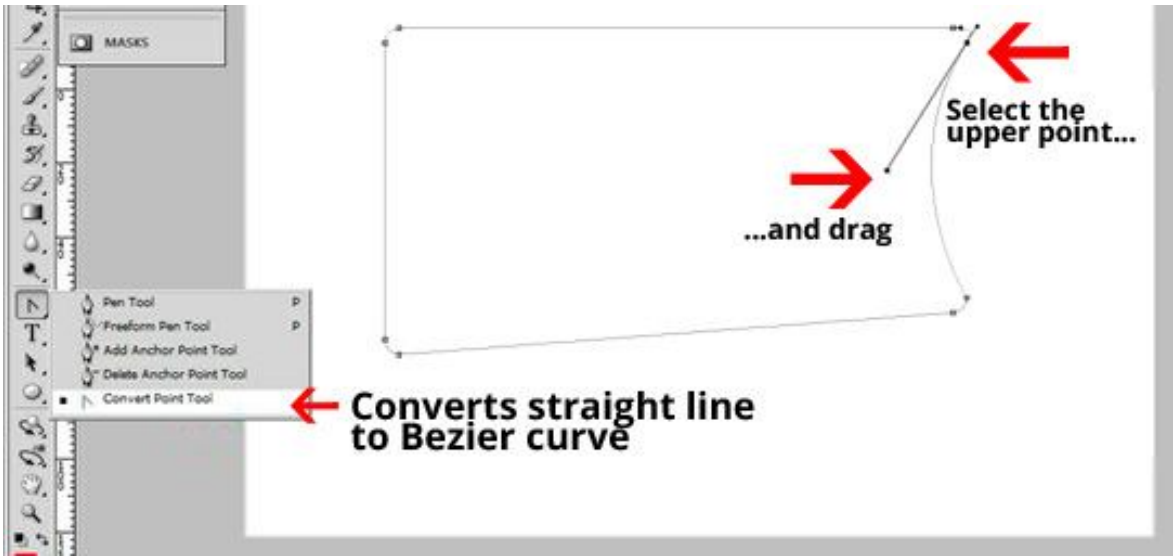
and then drag your point to the relevant place. If you want to drag it in a straight line, you can also press the Shift [control] key as you do so. This will align your dragging vertically with the original point.



2 - Modify the shape

Now we're going to give a bit of curve to the right side of the shape.

Go where the pen tool is (in the toolbar) and display the sub-tools. Then, select the “convert point to curve” tool and select the upper point on the right side. Then, drag the newly made Bezier curve until you get the right shape. By adjusting the length and direction of this “handle”, you can then move and adjust the curvature of the line as needed. This may require a bit of practice before you can master it, though, so I would suggest trying to make basic shapes first, if you are a beginner.



3 - Cut the shape

Now it is time to draw the circle that will “cut” the shape.

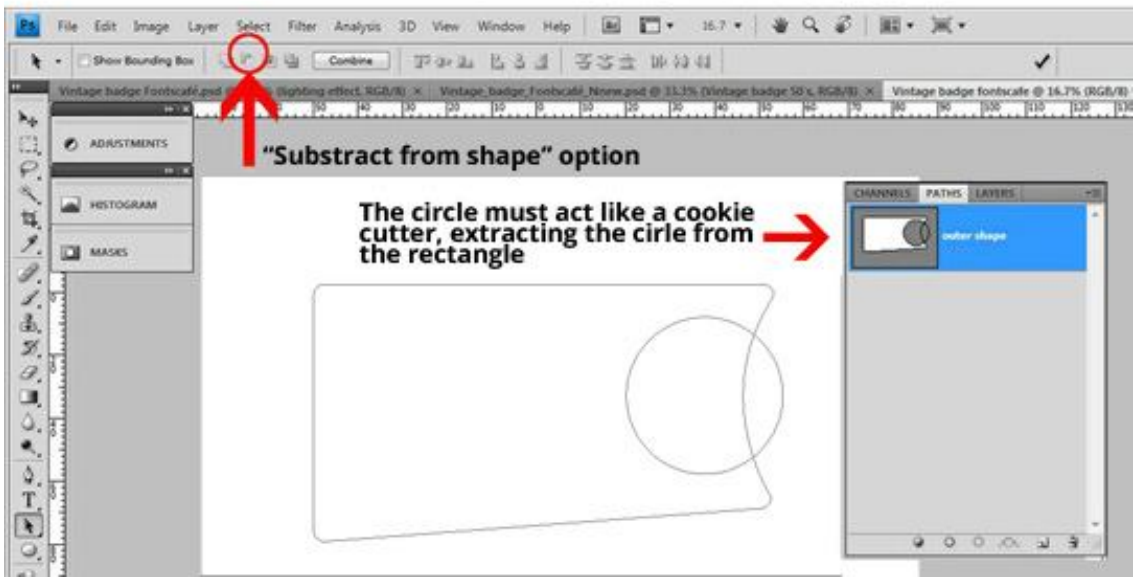
So, select the rectangular shape we've done with the Path Selection tool (black arrow) and select "add to shape area" in the option bar.

In the vector shape tool sub-menu, you'll find the “ellipse” tool. In order to draw a perfect circle, you'll have to hold the Shift[control] key while dragging your circle.

With the Path Selection tool (black arrow), select your shape to position it neatly into the rectangle.

Once positioned, correct the size of the circle by transforming it (Ctrl+T) [command+T]. If you press the Alt [option] key at the same time, you will also be able to resize it with the center as a starting point. This way, you won't ruin your initial positioning in any way.

When you're done, select the circle with the Path Selection tool and, while ensuring that the circle is selected without the rectangle, select the “substract from shape” option in the option bar (naturally, the two shapes must be superposed when it comes to this).

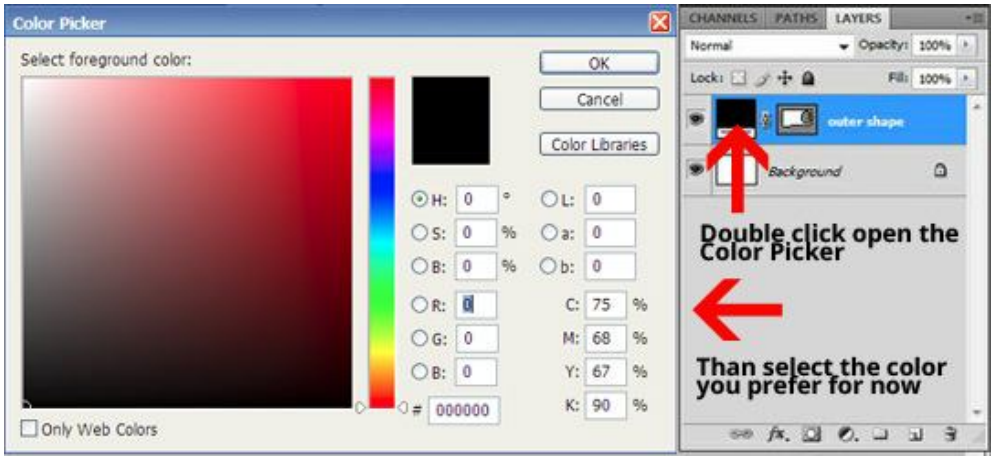


If you pay attention to the path palette, you will see the grey parts (your hidden parts) and the white parts (the visible parts). By this point, you should notice that you don't have any “real” plain shapes, just virtual shapes (like in Illustrator).

To be able to “see” the shape, select all of the paths (including the non-visible parts) and go to the layers palette. There, select left square alone, double click

to open the Color Picker, and select a color. Clisk to OK to confirm it. Any colour will do for now; we can change it later anyway.

Rename your layer as needed and don't forget to save it regularly.



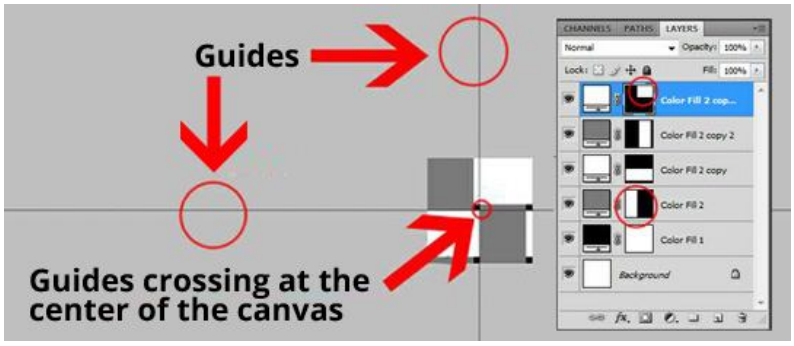
4 - Create the pattern

Since this shapes still lacks some finishing, we will now take care of the weave pattern by creating one from scratch. We can re-use this anytime.

Create a new document of a small size. We chose a 100 px square document at 300 dpi for this with a black background.

Display the rulers in order to use the guides. (Ctrl+R) [command + R]. Place a vertical guide at the center and another one crossing at the center. To help define the center, change your ruler units in “percent” - (right click) [ctrl+ click] on the rulers - and position your guides at 50% each way. Draw a rectangle with the selection tool at the height of the document and slightly thinner than half of the canvas (in my case 44 px - or 44% - wide and 100 px height). Then, select a solid grey colour layer (same icon as earlier). While your selection is still active, it will then turn into a mask attached to the solid colour layer.

Duplicate this layer (drag and drop this layer in the “new layer” icon, next to the “fill layer”), and adjust the mask to suit the superimposition of the different “ribbons”. Repeat twice, and use the guides to position things correctly. You can use the transform function (Ctrl+ T) [command + T] to turn the layers content the right way. Conversely, you can press the Shift key while turning CW or CCW to constrain your move to a 45 increment angle. This happens to be very handy if you want to make perfect perpendiculars.

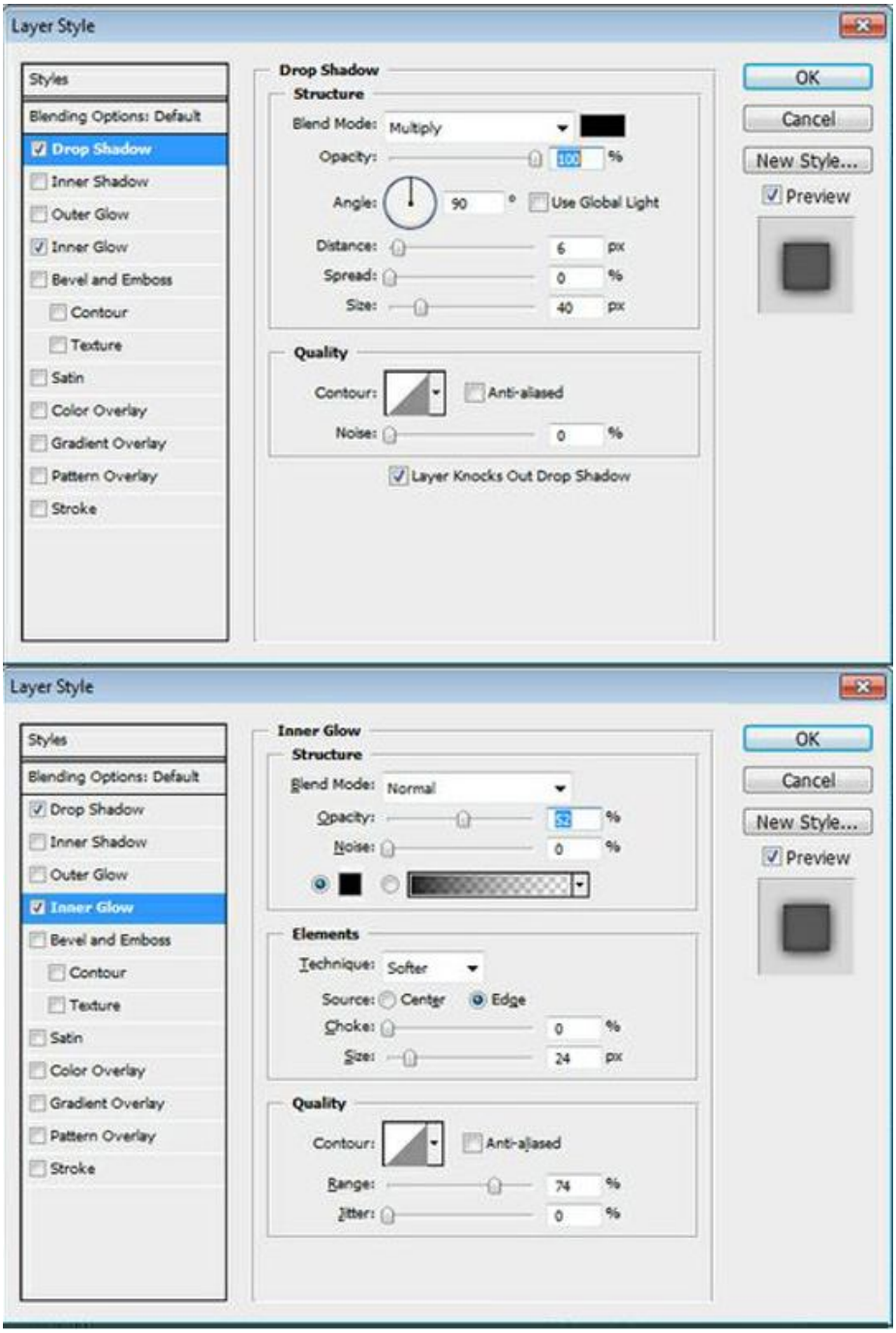


Change colours from grey to white in the two horizontal layers, according to the screenshot.

The top shape will look incomplete since a part of it isn't hidden. To fix this, select the rectangle marquee tool (rectangle selection) and draw your selection around the faulty area. Then, select your mask and fill it with black.

To increase the depth impression, we'll add some effects to the layers. You'll only have to apply these to one layer, though. After that, you can just copy them onto the other layers.

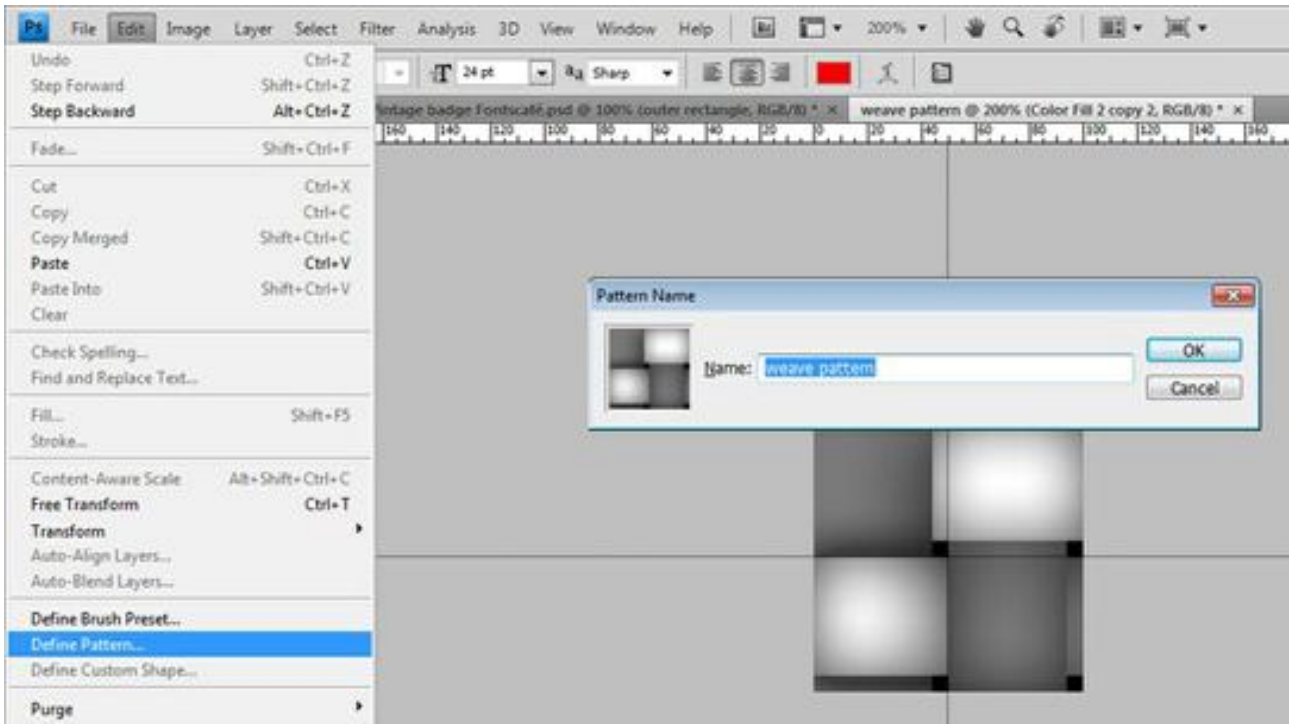
To start, open the “layer styles” menu (double click on an “empty” space near the layer name and when the window opens, copy the screenshots settings).



Tweak the settings to your liking and take a look at it from a 100% view to see the effects properly.

Next, copy the effects to all the layers. To do this, press (alt) [option] select and drag the “effects” from the first layer onto the other layers successively.

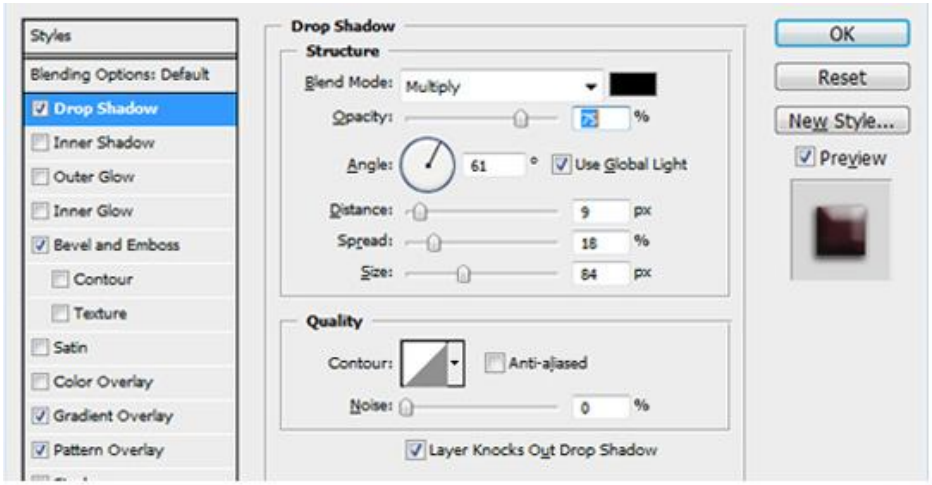
Press (ctrl +A) [command +A] to select the entire canvas and go to “edit” > “define pattern”. Give it a sensible name.

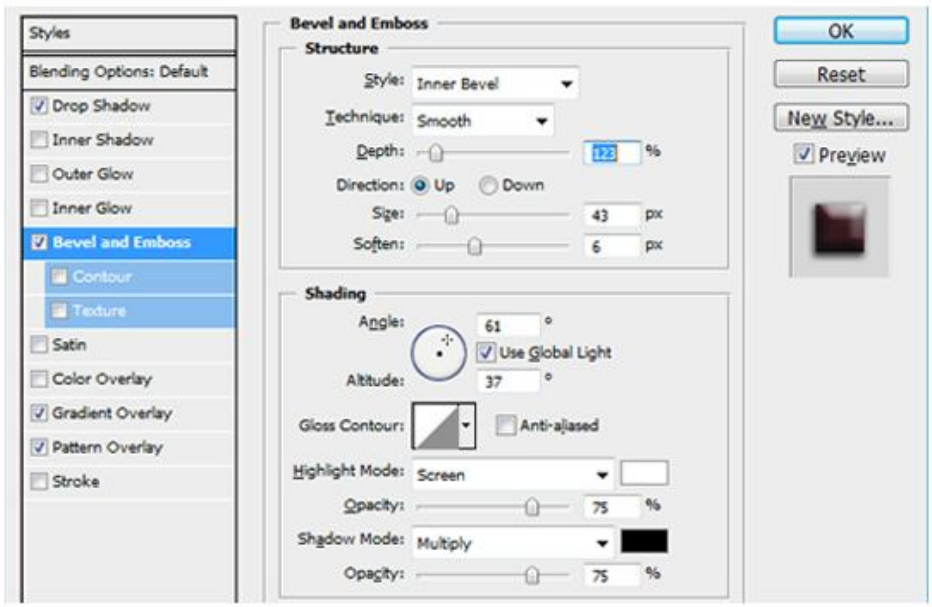


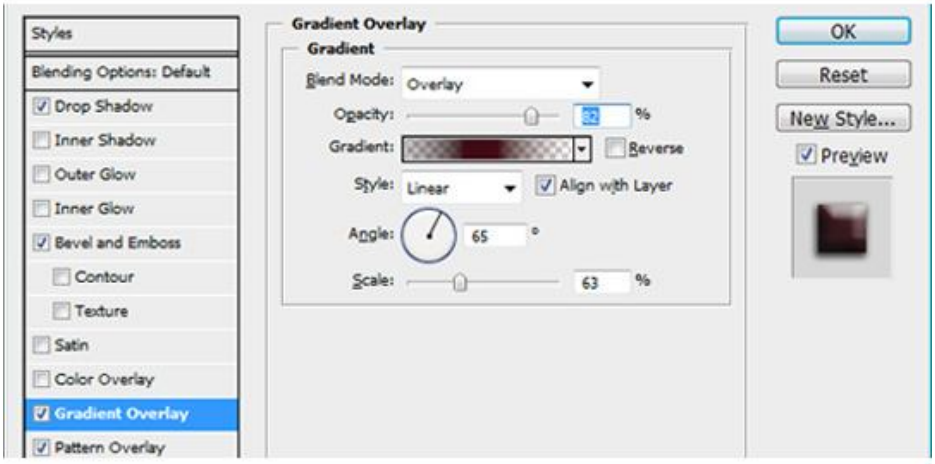
5 - Add the pattern to the badge

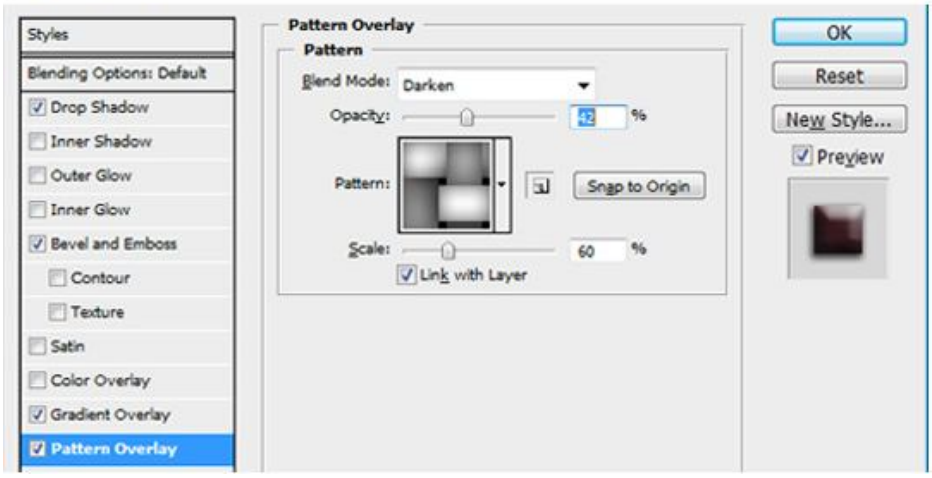
You can now return to your original badge shape.

Once there, double-click on the layer to prompt the layer style menu and apply the new “pattern overlay” (select its name on the list). Adjust its opacity and blending mode. Then, change the layer colour to dark red (double click on the coloured square to open the colour palette) as in the image below.


Styles
Blending Options: Default
Drop Shadow
Inner Shadow
Outer Glow
Inner Glow
Bevel and Emboss
Contour
Texture
Satin
Color Overlay
Gradient Overlay
Pattern Overlay
Drop Shadow
Structure
Blend Mode: Multiply
Opacity: 75 %
Angle: 61 ° Use Global Light
Distance: 9 px
Spread: 18 %
Size: 84 px
Quality
Contour: Anti-aliased
Noise: 0 %
Layer Knocks Out Drop Shadow
OK
Reset
New Style...
Preview


Styles
Blending Options: Default
Drop Shadow
Inner Shadow
Outer Glow
Inner Glow
Bevel and Emboss
Contour
Texture
Satin
Color Overlay
Gradient Overlay
Pattern Overlay
Stroke
Bevel and Emboss
Structure
Style: Inner Bevel
Technique: Smooth
Depth: 122 %
Direction: Up Down
Size: 43 px
Soften: 6 px
Shading
Angle: 61 °
Use Global Light
Altitude: 37 °
Gloss Contour: Anti-aliased
Highlight Mode: Screen
Opacity: 75 %
Shadow Mode: Multiply
Opacity: 75 %
OK
Reset
New Style...
Preview


Styles
Blending Options: Default
Drop Shadow
Inner Shadow
Outer Glow
Inner Glow
Bevel and Emboss
Contour
Texture
Satin
Color Overlay
Gradient Overlay
Pattern Overlay
Gradient Overlay
Gradient
Blend Mode: Overlay
Opacity: 52 %
Gradient: Reverse
Style: Linear Align with Layer
Angle: 65 °
Scale: 63 %
OK
Reset
New Style...
Preview


Styles
Blending Options: Default
Drop Shadow
Inner Shadow
Outer Glow
Inner Glow
Bevel and Emboss
Contour
Texture
Satin
Color Overlay
Gradient Overlay
Pattern Overlay
Pattern Overlay
Pattern
Blend Mode: Darken
Opacity: 52 %
Pattern: Snap to Origin
Scale: 60 %
Link with Layer
OK
Reset
New Style...
Preview

5 - Create a metallic border

To create the metallic border around the shape we will re-use the original vector path as a selection.

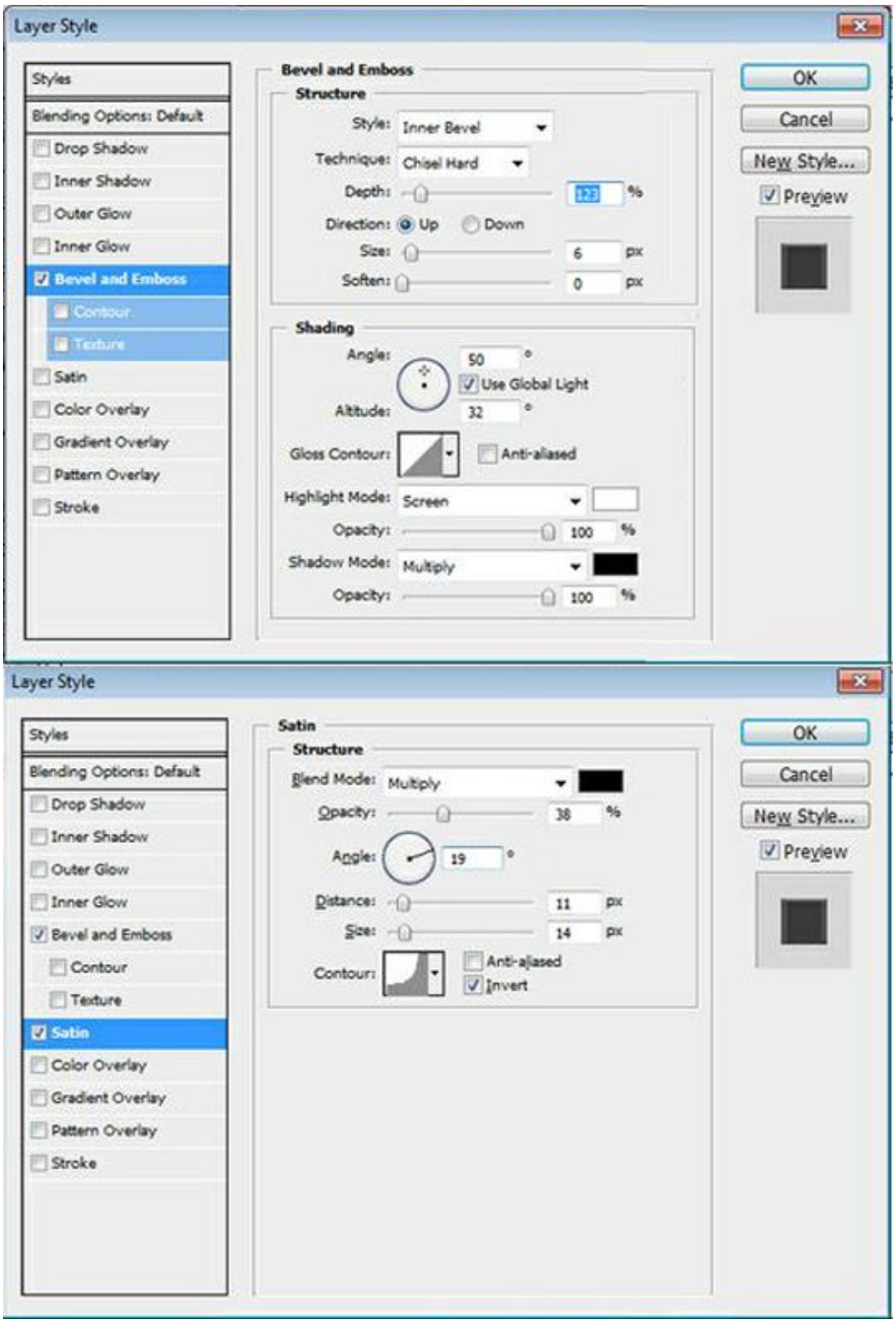
Go to the select menu and choose modify> contract> 30 px (or anything you fancy).

Go to the layers palette and create a new blank layer.

Go to the “edit” menu, choose “stroke”, and give it any colour and size of at least "20px " width and location "inside".

Open the layer palette and apply these settings below.

Bevel and emboss to create a rounded shape, and satin to create a metallic texture.

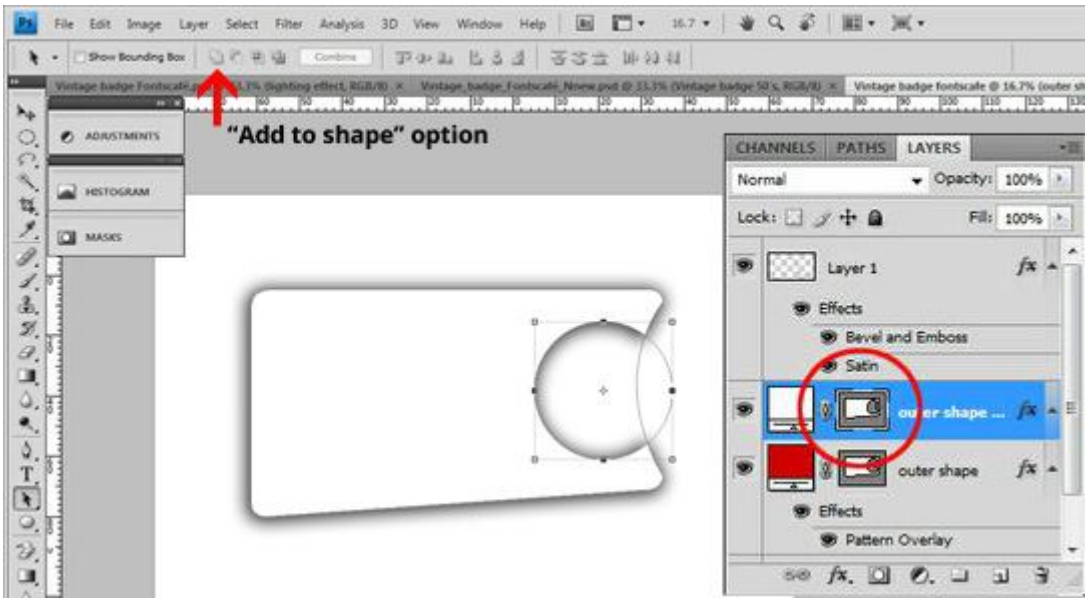


6 - Create the circle element

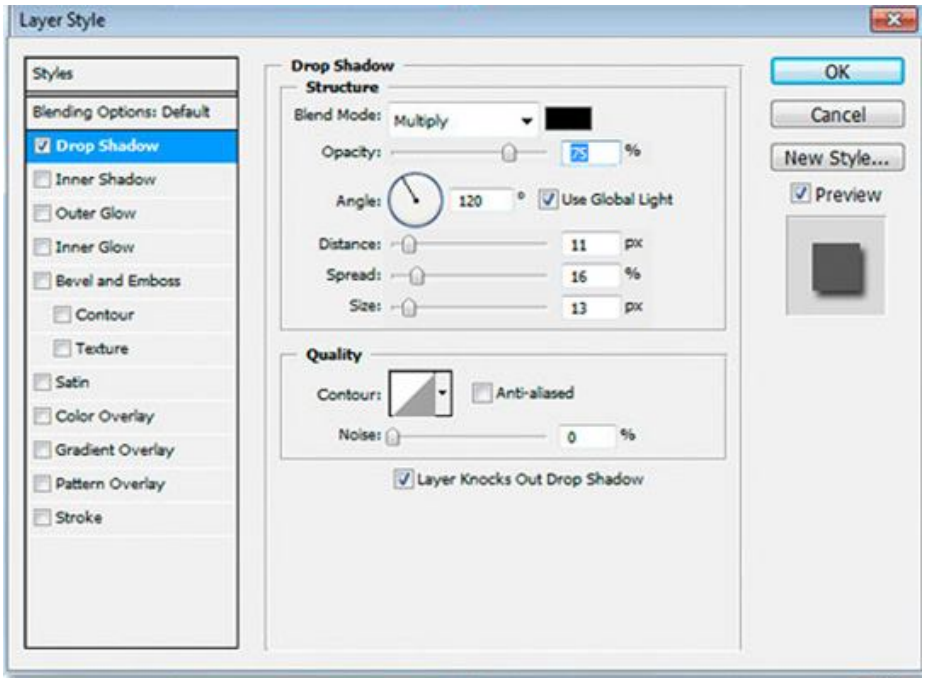
For the circle element, we will once again use the circle that we created in the first vector mask, Even if we cannot see it anymore (since its shape was used to cut a portion of the main rectangular shape), its vector shape still exists in the path palette.

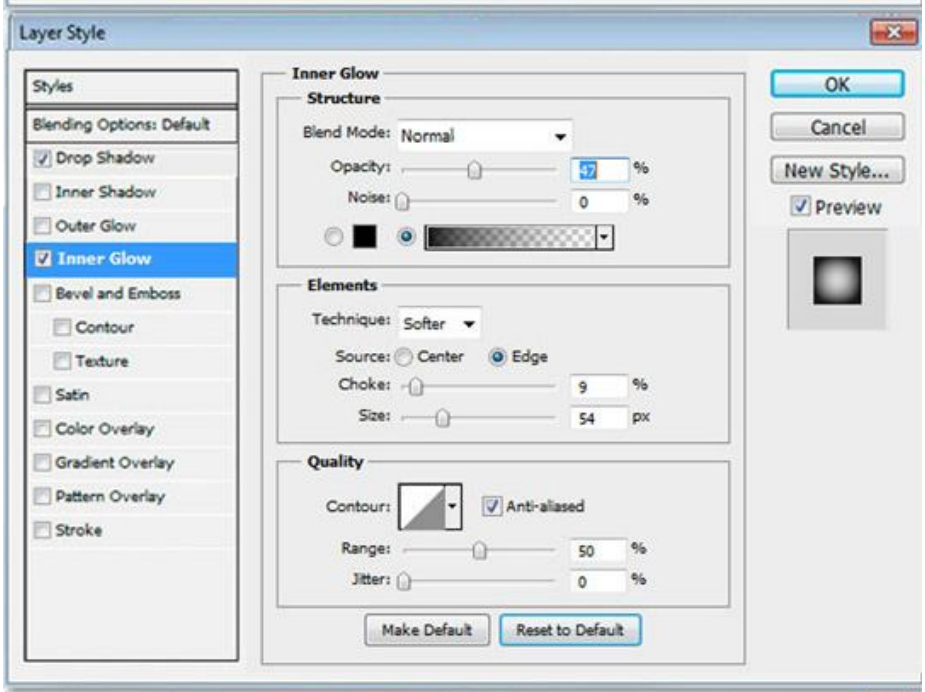
Copy the rectangle layer along with its vector mask, and change the color fill to white. Delete all of the effects on it.

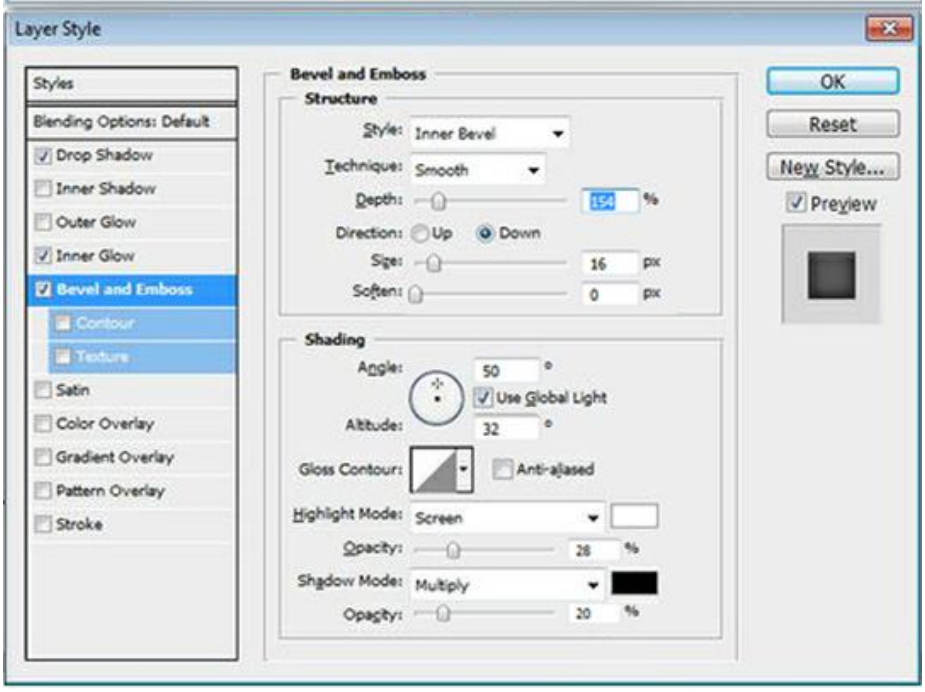
Then, with the Path Selection tool (black arrow), select the circle shape and leave the other shape unselected. After that, highlight the vector mask by clicking on it and then click on the first icon in the tool options bar > “add to shape area” to remove the interaction between the two shapes.



Next, select the rectangular shape and hit the “del” button to remove it from the vector mask altogether. Apply a transformation to this new shape by hitting (alt) [option] and (shift) [shift] while dragging to keep it round and centered. Then, apply a “bevel and emboss” layer style, as well as an inner glow following the below screenshots.


Layer Style
Styles
Blending Options: Default
Drop Shadow
Inner Shadow
Outer Glow
Inner Glow
Bevel and Emboss
Contour
Texture
Satin
Color Overlay
Gradient Overlay
Pattern Overlay
Stroke
Drop Shadow
Structure
Blend Mode: Multiply
Opacity: 75 %
Angle: 120 ° Use Global Light
Distance: 11 px
Spread: 16 %
Size: 13 px
Quality
Contour: Anti-aliased
Noise: 0 %
Layer Knocks Out Drop Shadow
OK
Cancel
New Style...
Preview


Layer Style
Styles
Blending Options: Default
Drop Shadow
Inner Shadow
Outer Glow
Inner Glow
Bevel and Emboss
Contour
Texture
Satin
Color Overlay
Gradient Overlay
Pattern Overlay
Stroke
Inner Glow
Structure
Blend Mode: Normal
Opacity: 47 %
Noise: 0 %
Elements
Technique: Softer
Source: Center Edge
Choke: 9 %
Size: 54 px
Quality
Contour: Anti-aliased
Range: 50 %
Jitter: 0 %
Make Default
Reset to Default
OK
Cancel
New Style...
Preview


Layer Style
Styles
Blending Options: Default
Drop Shadow
Inner Shadow
Outer Glow
Inner Glow
Bevel and Emboss
Contour
Texture
Satin
Color Overlay
Gradient Overlay
Pattern Overlay
Stroke
Bevel and Emboss
Structure
Style: Inner Bevel
Technique: Smooth
Depth: 154 %
Direction: Up Down
Size: 16 px
Soften: 0 px
Shading
Angle: 50 °
Use Global Light
Altitude: 32 °
Gloss Contour: Anti-aliased
Highlight Mode: Screen
Opacity: 28 %
Shadow Mode: Multiply
Opacity: 20 %
OK
Reset
New Style...
Preview

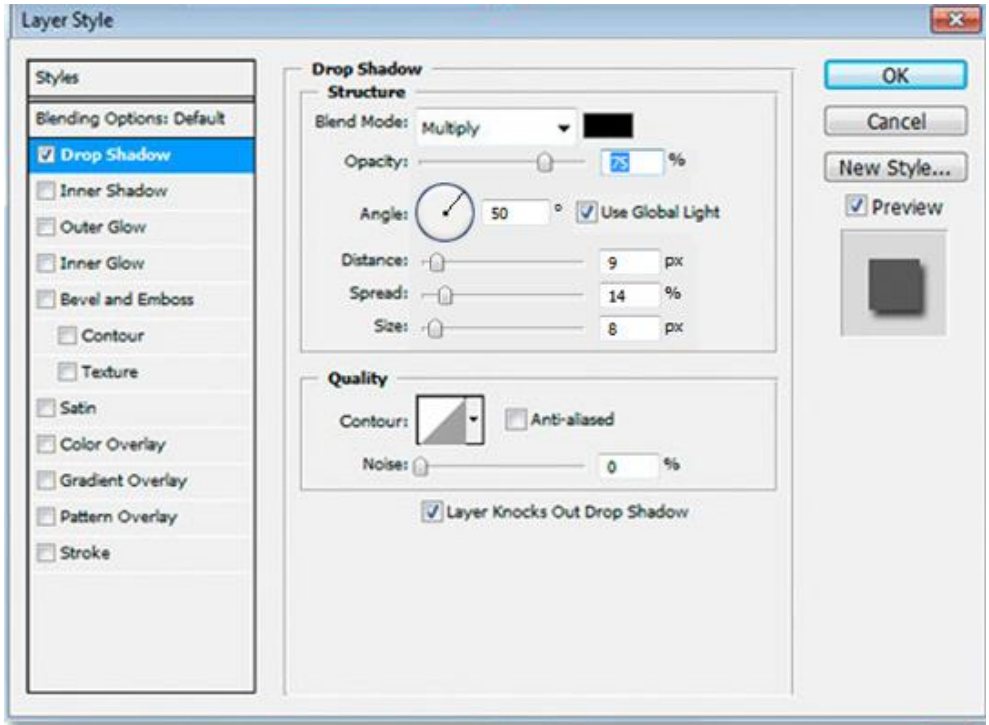
Repeat the operation you've done for the rectangular shape (the border) to make an inner round border to the circle, like this:

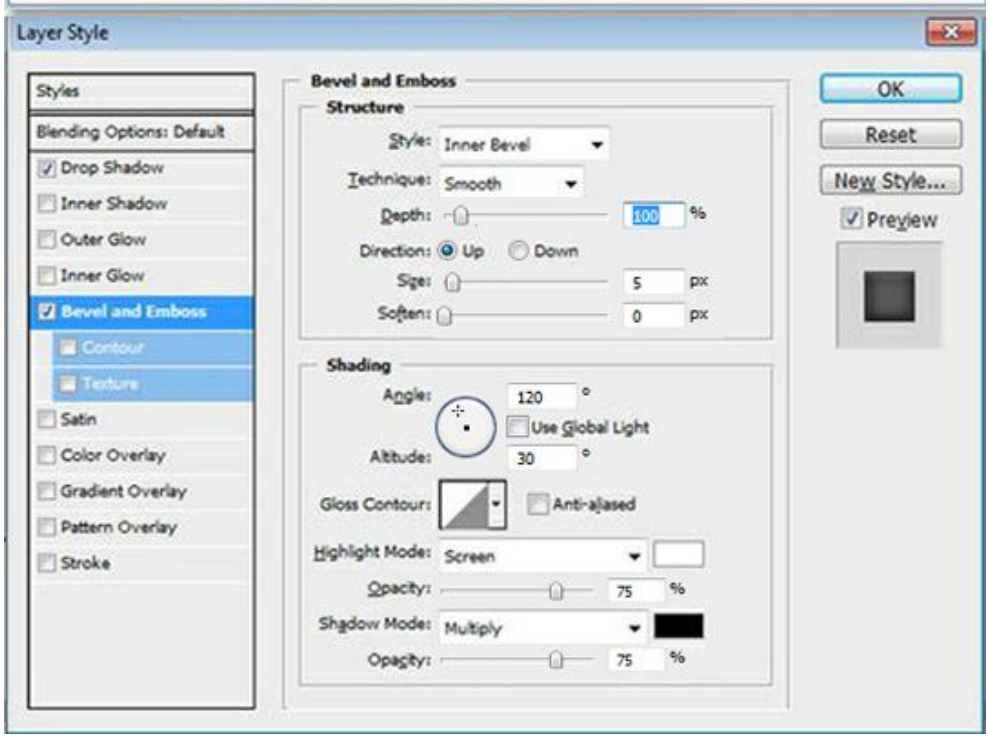
Select your circle. Create a new layer.

Select> modify> contract 35 px. Edit>stroke 10px. Set color eg: red. Apply

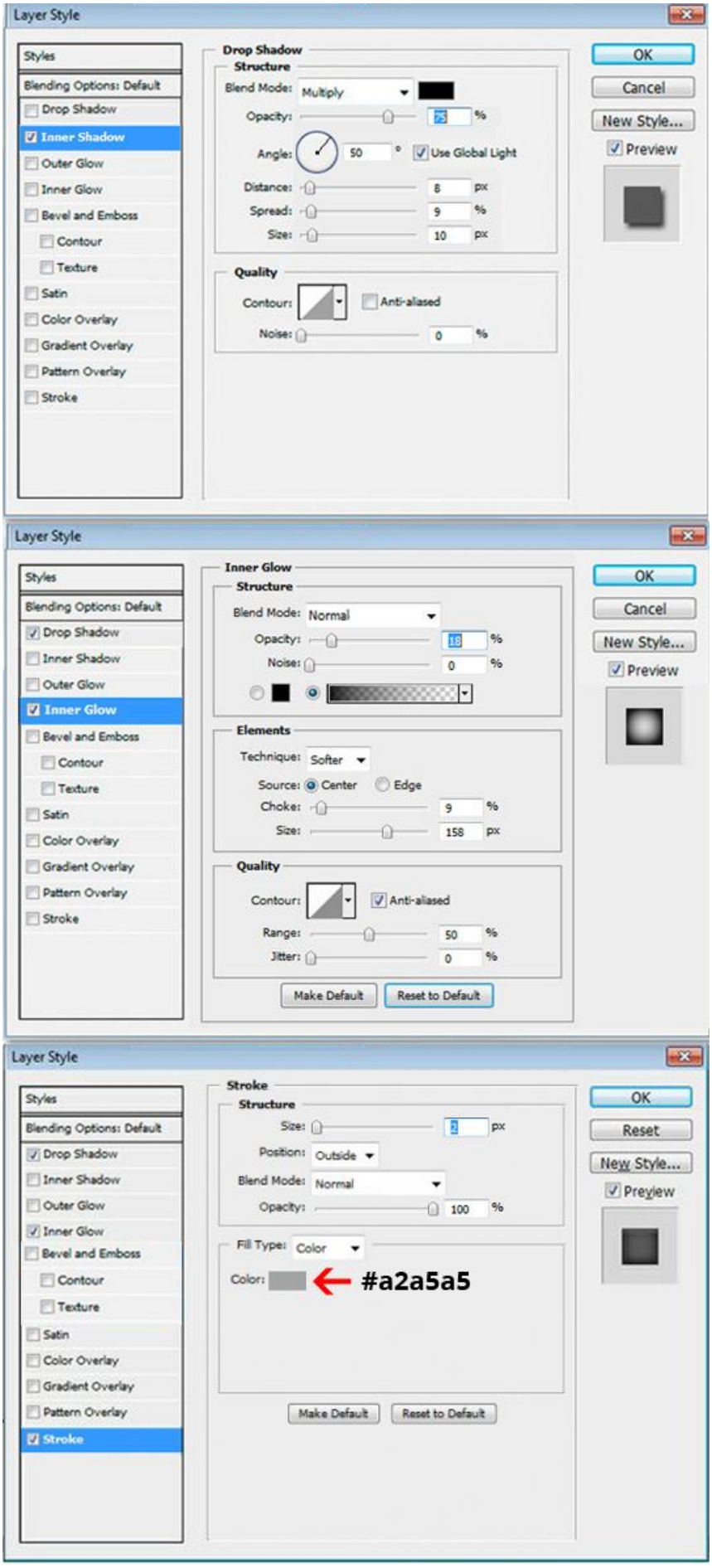
Then, draw a triangle with the polygonal lasso tool (or create a new color fill layer with a mask) and fill the selection with the same dark red colour as your stroke.

Apply the settings as below.





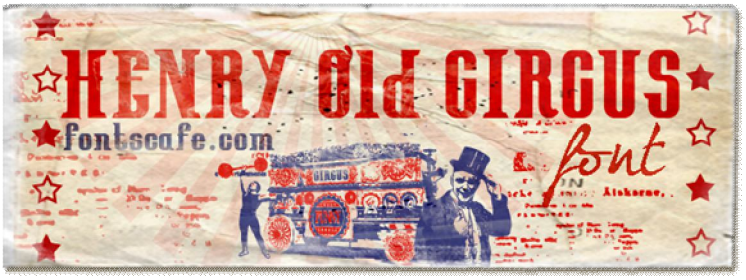
Duplicate the circle shape level, reduce it (by transforming it (Ctrl+T) [command+T]) and apply the following setting.



We will add now a nice background to or vintage badge. We've found some nice Leather Texture here (thanks to Mytherea), you can select one from there or use the one we've liitle modified from HERE(122 Kb).

Highlight the background layer and then go to "file" > "place" and choose your texture from your computer (where you saved the images). The texture will open as a "smart object". As such, it can be enlarged and resized without losing any of its quality. Resize this new layer (you'll probably have to reduce your view to grab the resizing handles as the texture is a big file, though).

So, until now we've created the base of our vintage badge, that should be look similar to the image below.

Now we're going to personalize it, follow the instructions to the next part
[Photoshop tutorial 03: How to create an exclusive Vintage Badge (Part two)]

FONT USED to create the layout: