

<http://forums2.warcry.com/read.phtml?f=767&id=575812>

Tutorial - Photoshop Tweak on Screenshots



I wil now do a step by step tutorial on what I do to tweak screenshots, taken with ingame rendering engines and make them look nicer.

I have currently installed Photoshop 7.0 on my machine at home, but I use Photoshop CS at work, witch is slightly better to tune in images, and even has some neat new features added.

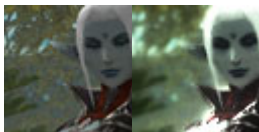
Neither the program version nor the software you use make any differense (usually). I'm sure the same thing can be done using painshop pro or corel paint etc etc.

Here is the screenshot that I got from my C:/Program Files/Lineage II/System/ directory and has the unique name "Shot00022.bmp"



compared to how it look like after I did some finishing on it in photoshop.

click on the thumbnails to enlarge picture



At this example screenshot I have turned off antialiasing on my graphics card, show that this is one of [the thing](#) you need to work with, to get that extra little spiff in your image.

if you got antialiasing, use it if you can though

Soft and Sharpen

- The first thing I allways do is to sharpen, **Filter > Sharpen > Sharpen**, up the image a litte
I do this because, I wil later soften it up, and it help feature those small lines hidden in a blurred image.

- Second I duplicate that layer, and use **gaussian blur** on the a-top layer, and put that as a **Soft Light** layer. If the image becomes to light or to dark, I just use **Image > Adjustments > Brightness/Contrast** untill I have the brightness I want.
- After I aplied the sharpen filter, I now have a problem with jagged edges (I had that even before I sharpend the image, but now it is more visible).
So I go in and hand paint, using the **blur tool** the edges that are suposed to be antialiased. Keep in mind that only the edges of Objects are suposed to be antialiased, not actual textures.



Focus Point

- Now I wil add a focus point to the picture. A use the **Lasso Tool** and draw a rough circle around whatever I want to highlight.
After I have a rough selection I use **Select > Feather** and add an appropriate amount of pixels that are supose to be feathering the selection
at this image I used a 100pixel wide feather.
I copy this selection into a new layer and apply a **Gaussian Blur** on it. Then I set this layer as a **Color Dodge** layer.



Color Correction

- First off all I want to tweak in the levels in the image, add a **Layer > New Adjustment Layer > Levels**. And tune in the levels until you feel satisfied.
- Add a **Layer > New Adjustment Layer > Color Balance**. Work with that. A good tip can be to try and keep two main dominant colors in the image, one for shadows and one for the highlights. And then get the midtones to blend in with those two.
- Add a **Layer > New Adjustment Layer > Hue/Saturation**. And work with the saturation.

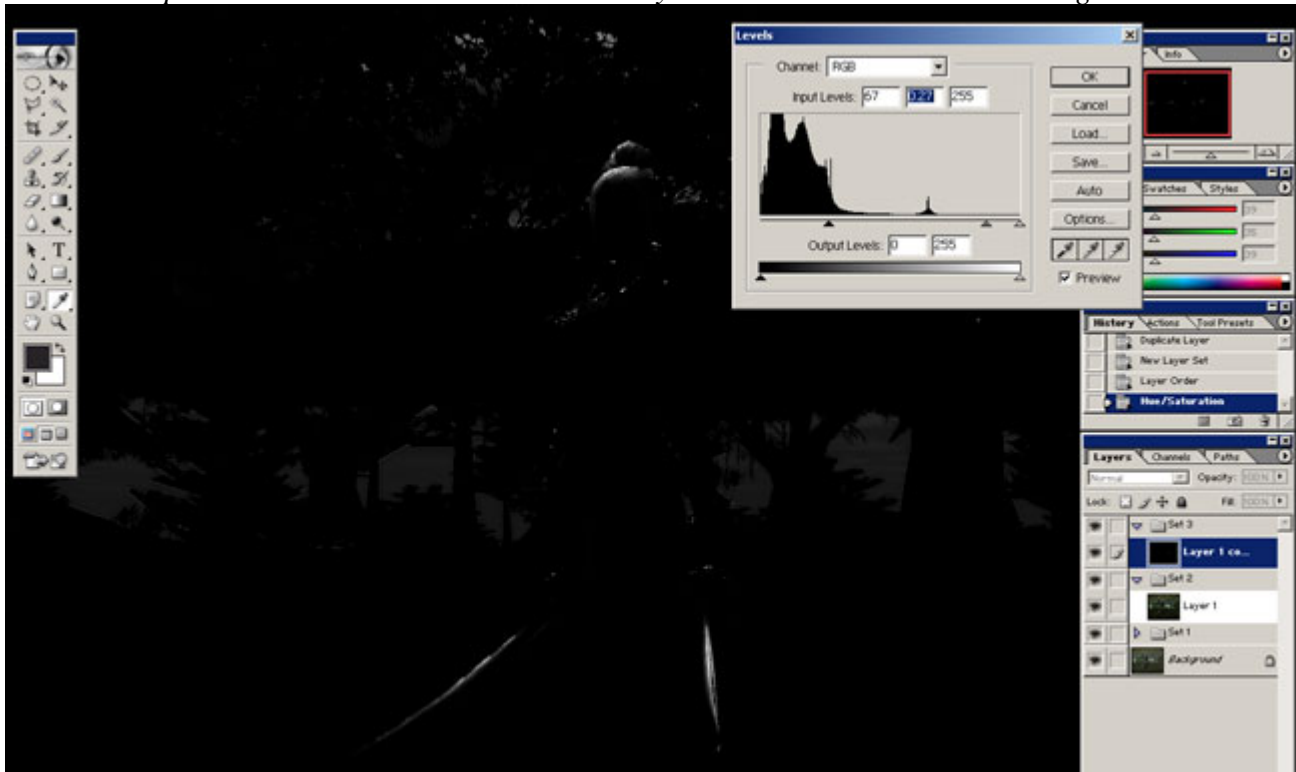


Specular Glow

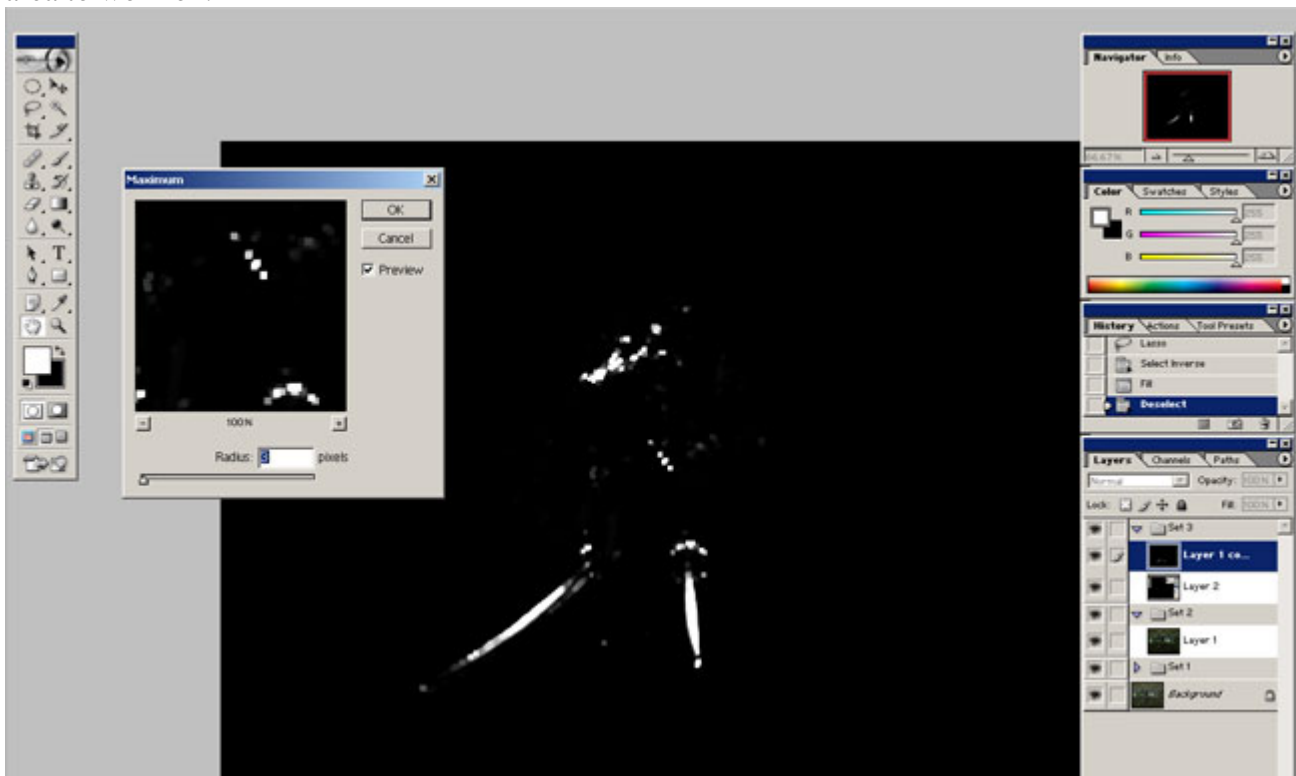
Especially if there are a lot of metal objects in the image, you really want to spice up the *shinyness* on them. The glow that you often see on the specularity. This is supported in some game engines, but unfortunately not in [Lineage II](#).

- Duplicate the layer of your base image and put it on top, now desaturate, **Image > adjustments > Desaturate**, that layer so it's black and white. Now use the tune in the levels so it's only the most specular areas visible.

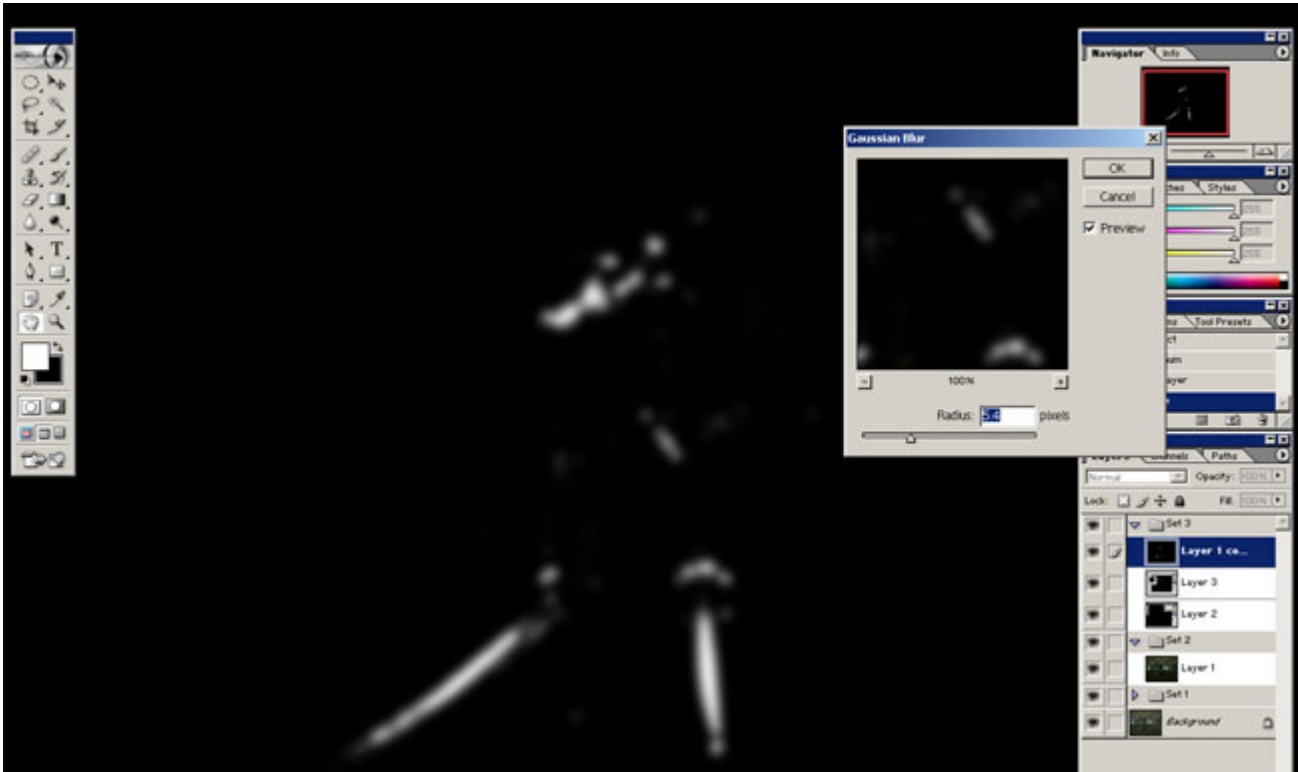
The armour parts and the katanas was what I really want to enhance on this image



- Go in with the **Brush Tool**, using black color, and paint over those areas you don't want to glow.
- Now add **Filter > Other > Maximum** to that layer, to give the glow-to-be a little more area to work on.



- Then add a **Gaussian Blur** to that layer, so it wont be that jagged after the maximum filter.



- Set this layer as a **Color Dodge** layer
- Duplicate the layer, and add even more **Gaussian Blur** to the duplicated one. The put this new layer as a **Screen** layer.



Depth Of Field

Also known as z-depth. The defocus of distance. There are two ways to give your screenshot depth of field. First one is to actually paint (using the **Blur Tool**) the areas you want to blur, and reduce/increase the strength of the brush when needed. I do it the second way, to paint a z-buffer (z-depth image).

- Use the **Brush Tool** and paint white the objects that are the closest to the camera.



- Paint using a dark gray, the objects that are the farthest from the camera.



- Continue painting midtones if needed.
On this image there was little to non objects between, so I just used a gradient on the ground to fill in the midtones.

- Fill the sky with black. So you wil finally have a picture that ranges from white to black based on distance.



- Merge all existing color layers (not your painted z-depth layer) with the exeption of the specular glow layers.
Easy way to do this is to link all layers you want to merge, then **Layer > Merge Layers**.
- Now select the darkest gray color.
Use the **Eyedropper Tool** and click over the object farthest away to grab the color.
Use **Select > Color Range** to mask an area based on distance from the camera. Use the **Fuzziness Slider** to determinate how much area you want to defocus.
Even though the mask seems a bit out of order, some of those pixels within the mask are only selected with less than 100%.
- Use **Gaussian Blur** on you screenshot layer.
hint: in photoshop CS there is a new filter called Defocus, witch do exactly what is says, and you really want to use that instead of gaussian blur to..erm..defocus..



Crop

- Select the **Crop Tool**, and the mask in a nice area you want to keep. This is will be your final image.
When you are satisfied with your selected area, hit the enter key.
note: if you dont use crop your sceenshot, then you are litterary asking for pk!



hmm..not the best crop I have done, but it'll have to work for this one.

Dirt, Noise and scratches

You know everything you want to do to destroy the image a little. Although, you might not think about it immediately, you never want anything to be 100% perfect. Adding a little dust, just spice things up.

- Add a new layer, and paint dark some of the corner of the image.
Use **Gaussian Blur** on that layer.
- Add a layer and fill it with white, add **Filter > Noise > Add Noise...** to that layer.
Put that layer as a **Multiply** layer.
- Add a layer and fill it with Black, add **Filter > Noise > Add Noise...** to that layer.
Put that layer as a **Screen** layer.
- Add a layer and carefully paint some scratches, using a the **Brush Tool** at 1px. Use either white, black or both as you see fit.
- Tune in the opacity of your newly added layers.
Keep in mind that you dont want the noise to be a major part of the image, just to lay in the background and dirt the picture up a little.
Here is the all the layers in my picture, with an added graybackground (so you actually can see the noise and dust).



Border

- Add a new layer. Select the whole image (**Select > All**).
- **Select > Modify > Border..** input the amount of pixels you want your boarder to be,and then fill your selection with a choosen color for the border (usually white or black).
- Save.



[High rez](#)

Oh yeah..and before you ask, thats dwarven chain mail..

RE: Tutorial - Photoshop Tweak on Screenshots

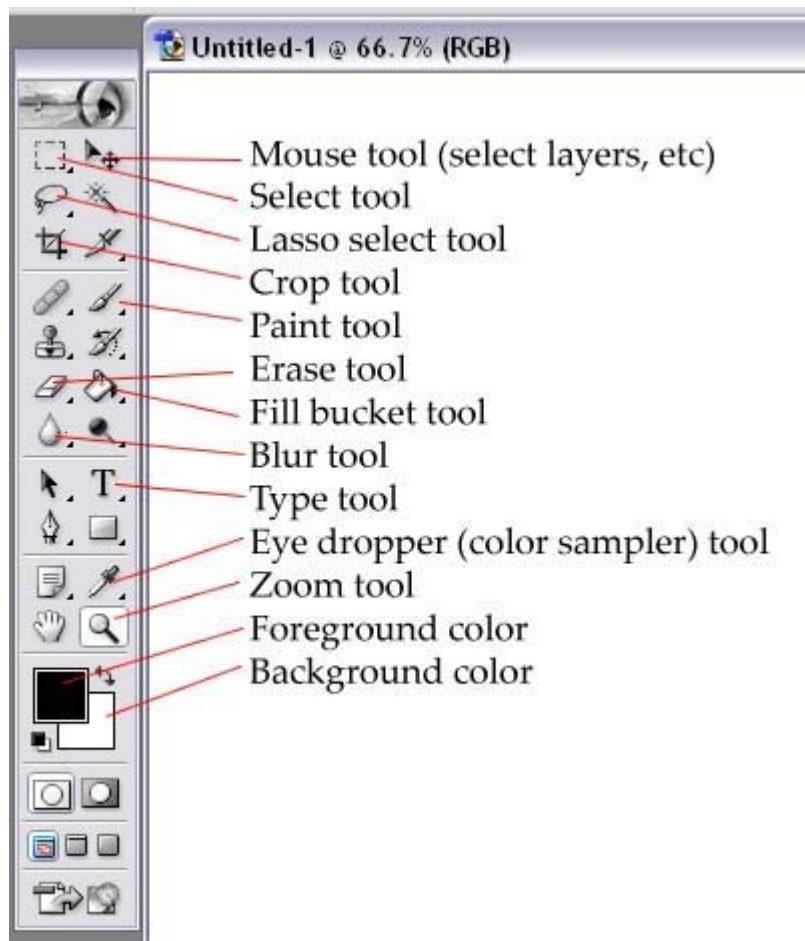
For more photoshop image tweaks, also visit this forum

<http://forums2.warcry.com/read.phtml?f=767&id=677475>

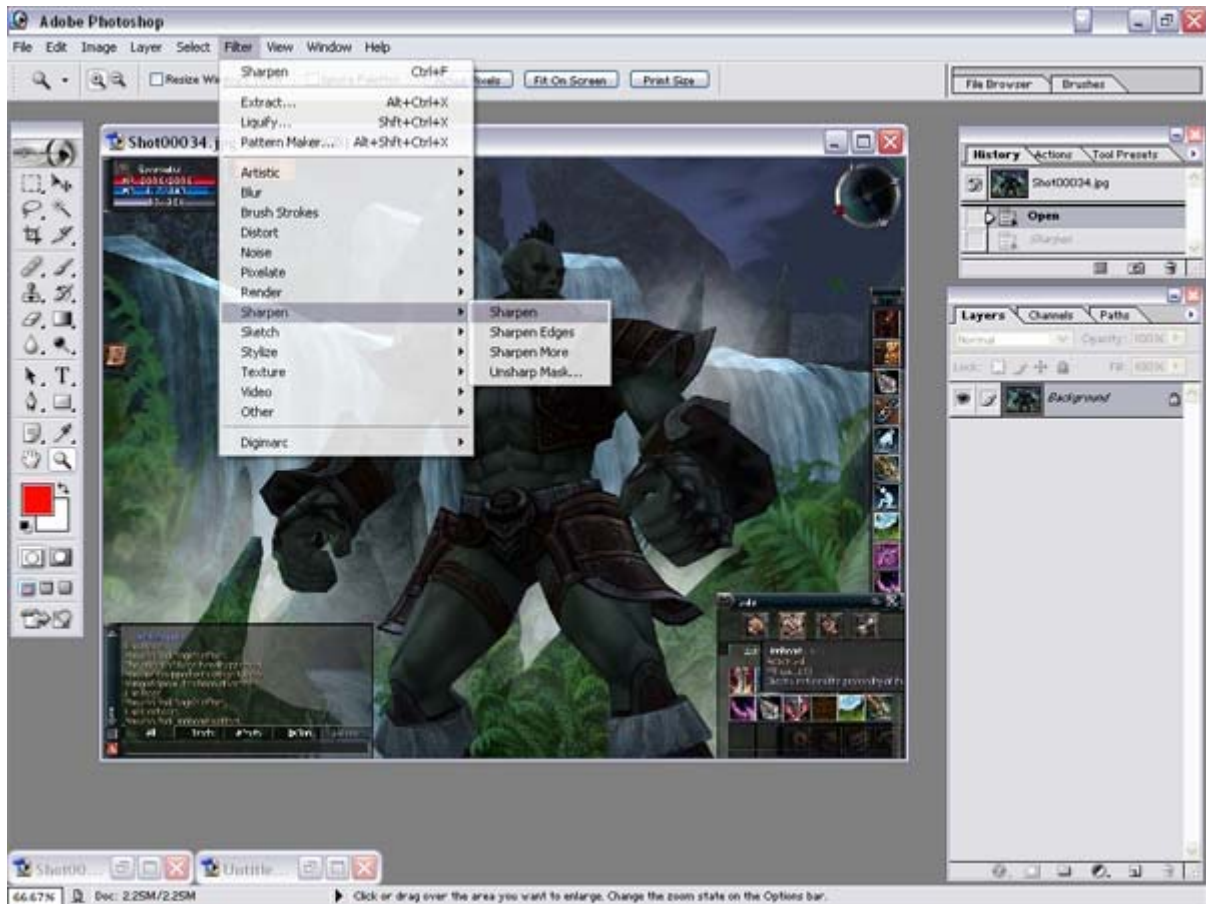
I will attempt to address issues for people who do not know how to use photoshop very well here below with a miniature tutorial. This tutorial is meant to be used in conjunction with Molte-san's tutorial.

Please remember to save often

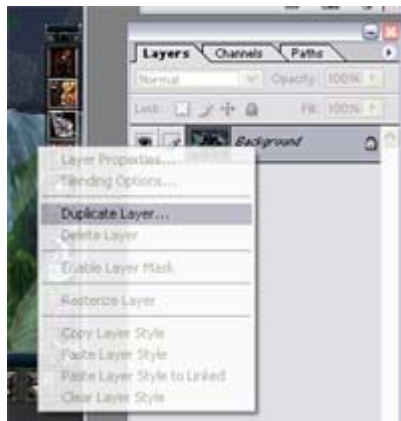
Step 0: Get yourself acquainted with the names and functions of the tools to be used.



Step 1: After you have opened the image file in photoshop, go to Filter>Sharpen>Sharpen.

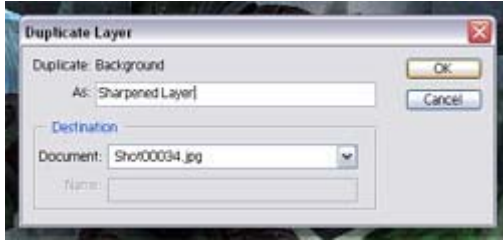


Step 2: Right click the "background" layer and click duplicate.

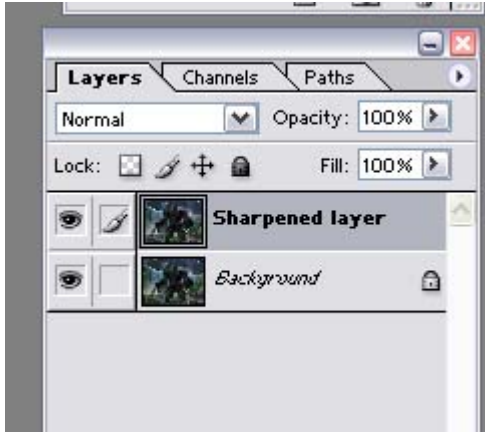


Note: Think of layers as a diorama. The objects in the front block out the objects in the back.

Step 3: Name this layer "Sharpened Layer" (so you can tell what it is later).



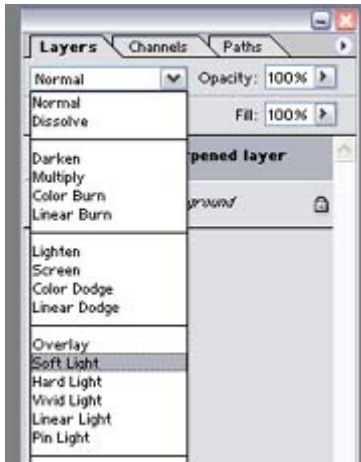
Step 4: This is what you should see in your layers window.



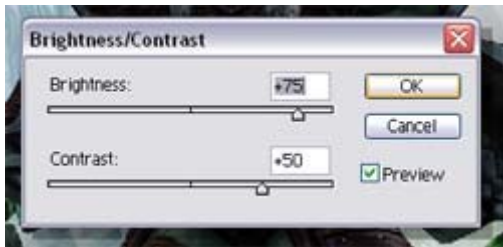
Step 5: Go to Filter>Blur>Gaussian Blur and apply a blur of about 1.5 pixels to the "Sharpened Layer".



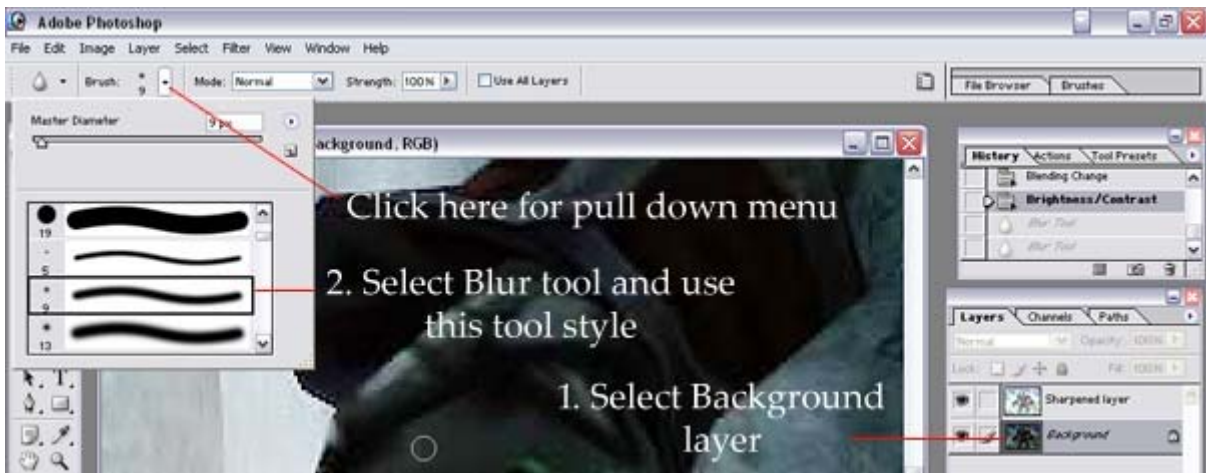
Step 6: Set the layer as a -Soft Light- layer by using the pull down menu.



Step 7: Use Image>Adjust>Brightness/Contrast to lighten up the image a bit. I used +75 brightness and +50 contrast for this tutorial.



Step 8: Select the "background" layer with the mouse tool and choose the blur tool, along with the size and style of brush depicted.



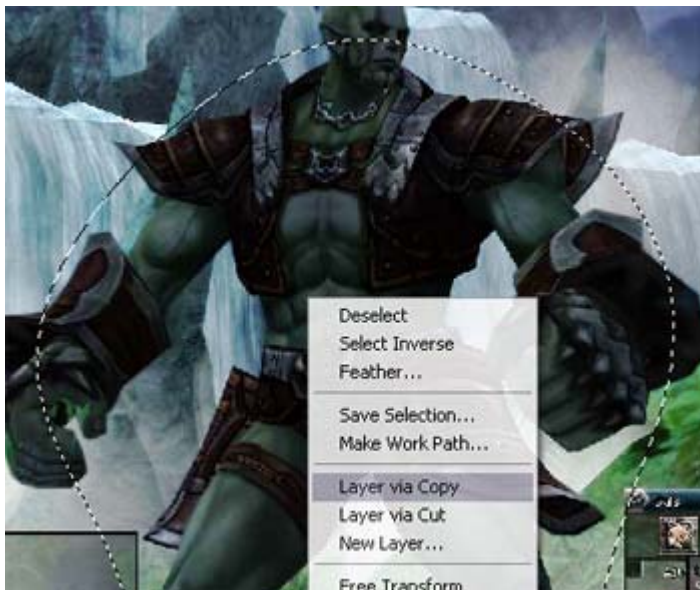
Step 9: Blur the edges between your character and the background as well as anything else that needs antialiasing.



Step 10: Use the lasso tool and select a rough outline of your character.



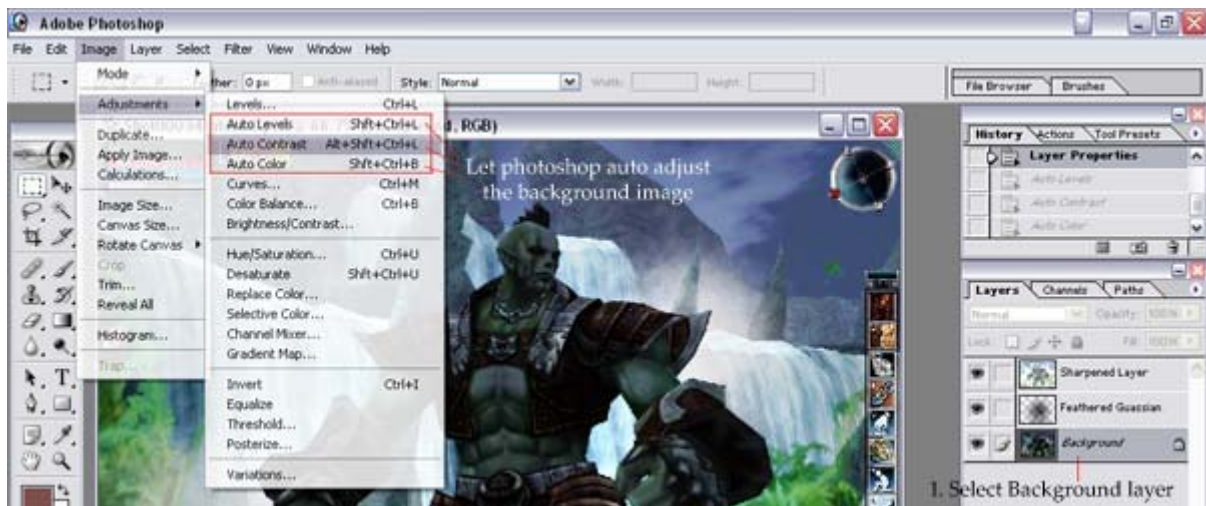
Step 11: Select > Feather and choose a pixel size of 100 or so. Click ok. Now right click the selected area and choose -Layer via copy-.



Step 12: Double click on the newly copied layer and rename it "Feathered Gaussian" for reference. Then set the layer as a -color dodge- layer.



Step 13: Molte's tutorial states to create adjustment layers and manually adjust the image. While this is very useful for getting the image to look exactly how you want it to, it can be also very hard to do for people without much knowledge of how to adjust. I suggest having photoshop automatically adjust the "background" layer. Unless if the image suddenly becomes very different from what you want it to be (in which you can undo - ctrl+alt+z, auto adjust should be sufficient most of the time. So do -auto levels, auto contrast, and auto color-

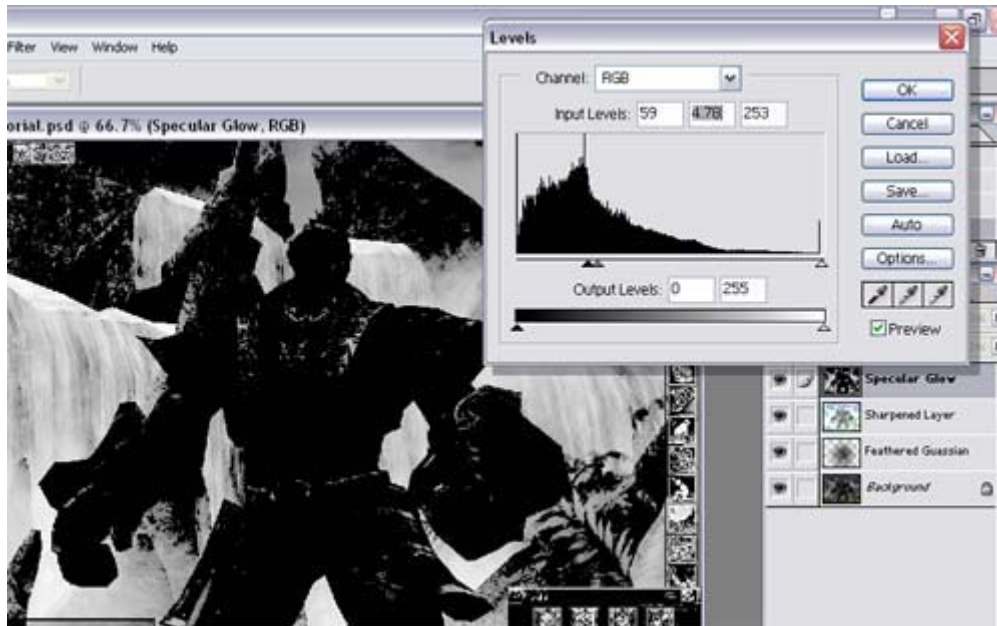


Step 14: Duplicate the "background" layer and rename it "Specular glow". Then using the mouse tool, drag it to the top of the layer list.

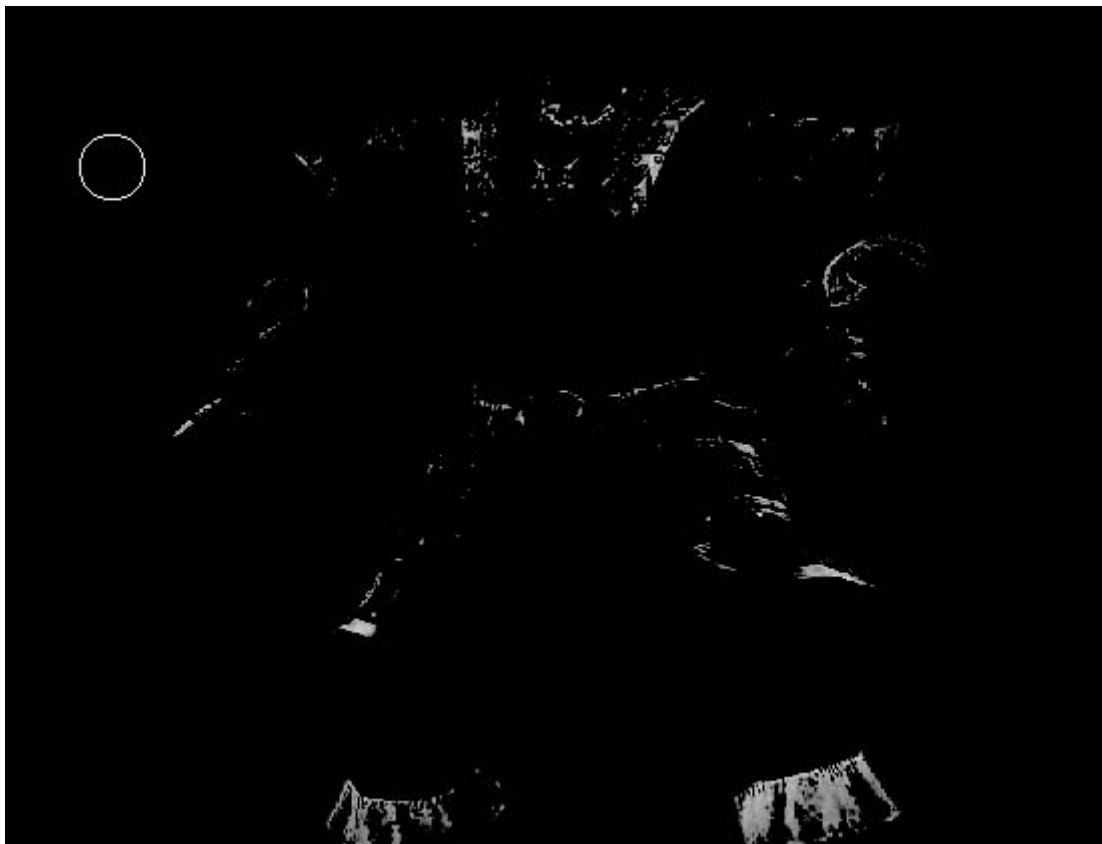


Step 15: While on the "Specular glow" layer, go to Image>Adjustments>Desaturate. Then use Image>Adjustments>Levels to manually adjust the image till only the shiny armor areas are

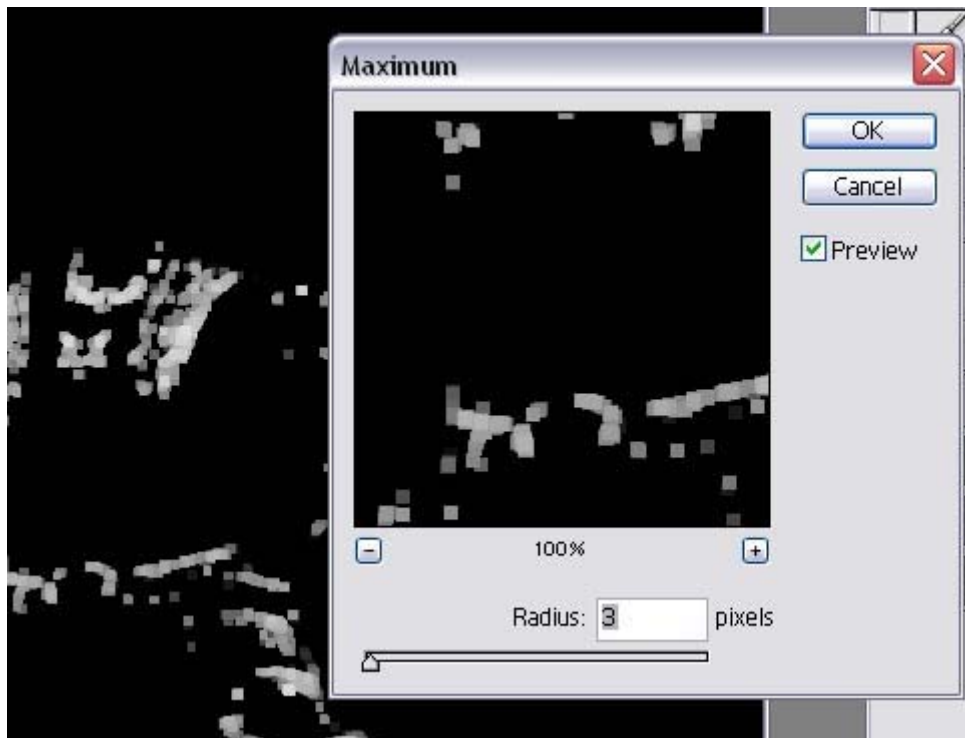
showing on your character. The background is negligible.



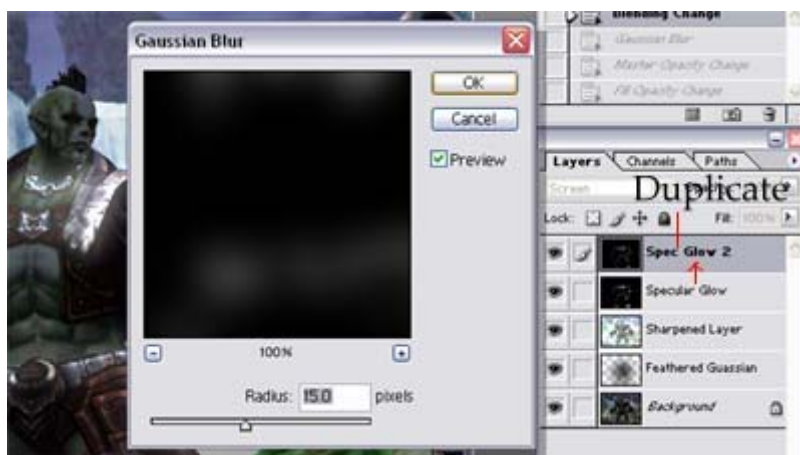
Step 16: Now make sure that your foreground color is black. Use the paint tool to paint everything that you don't want to be shiny black (this includes the background and skin and dull armor areas).



Step 17: Use Filter>Other>Maximum at around 3 pixel radius to make the shiny spots more prominent. Then add a gaussian blur of around 5 pixels in radius. Finally, set the layer as - color dodge- layer.



Step 18: Duplicate the "Specular glow" layer, rename it "Spec glow 2" and Filter>Blur>Gaussian blur. Use a 15 pixel radius or so. Set the "Spec glow 2" layer as a - screen- layer.



Step 19: For depth of field, I chose the cheap and easy method. ***Please note to save here BEFORE continuing with the tutorial!***
(save the file as a .psd format)

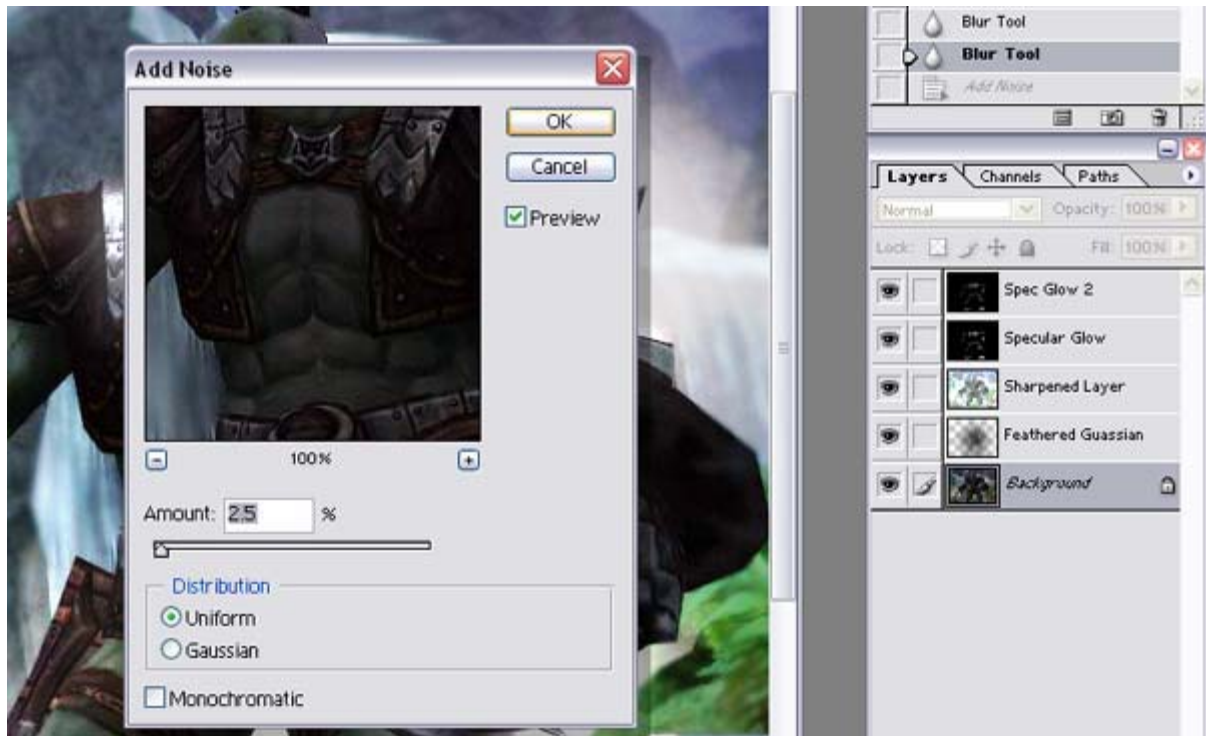
Select the "background layer". Then select the blur tool and choose a decent sized brush.



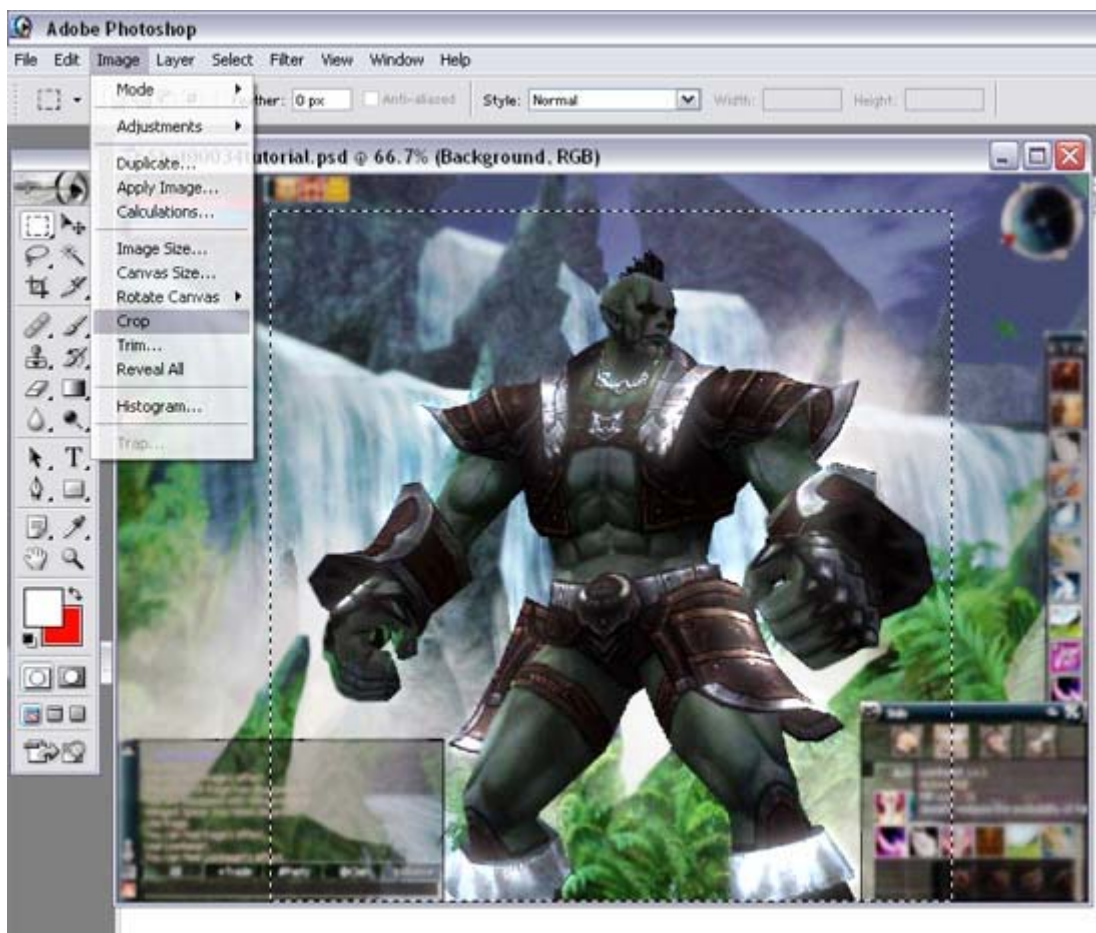
Step 20: Apply the blur. Put more blur on objects far away, less on closer objects. If you messed up at a certain point, undo by ctrl+alt+z.



Step 21: I also used cheap and easy method for adding dust specks. Select the "background" layer and Filter>Noise>Add noise. Go with a noise level of around 2-3%.



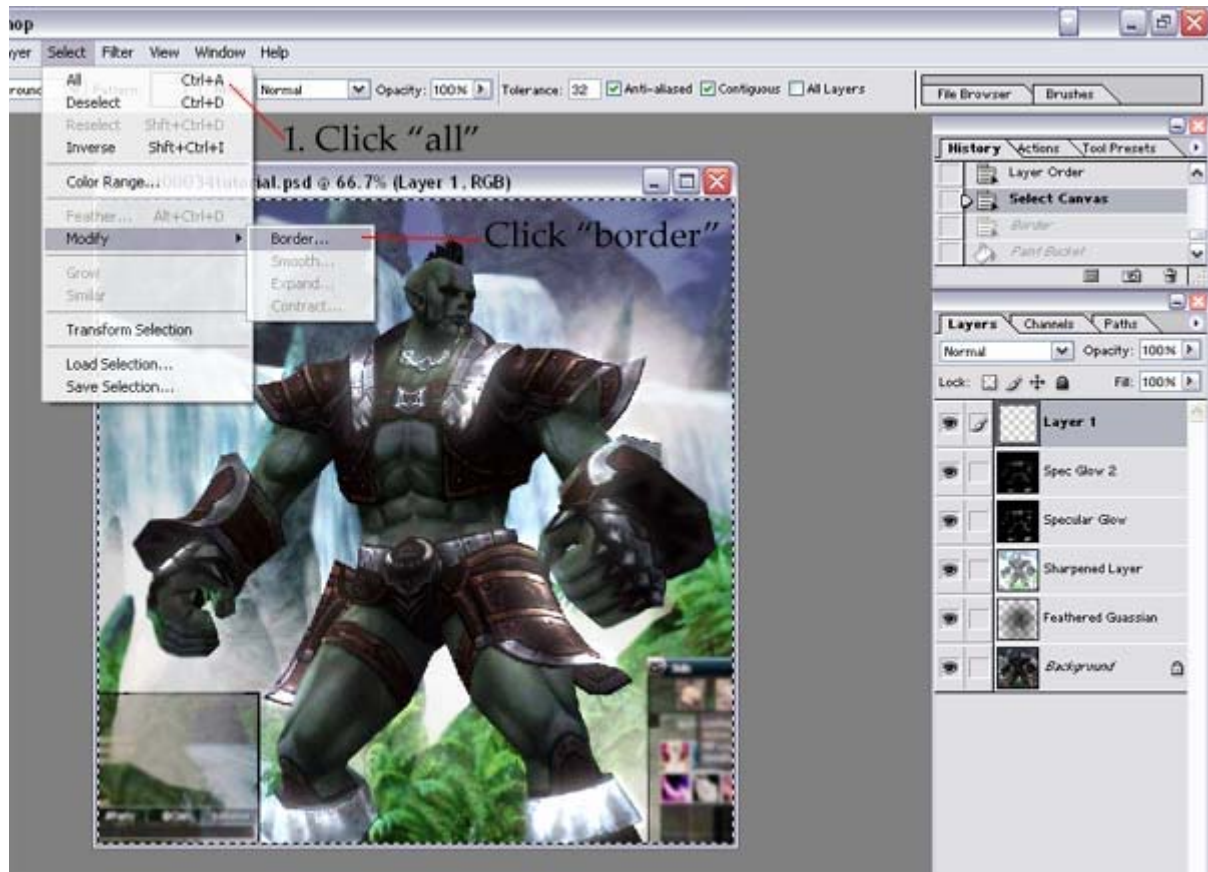
Step 22: Crop the image using the crop tool directly or by using the select tool and then Image>Crop.



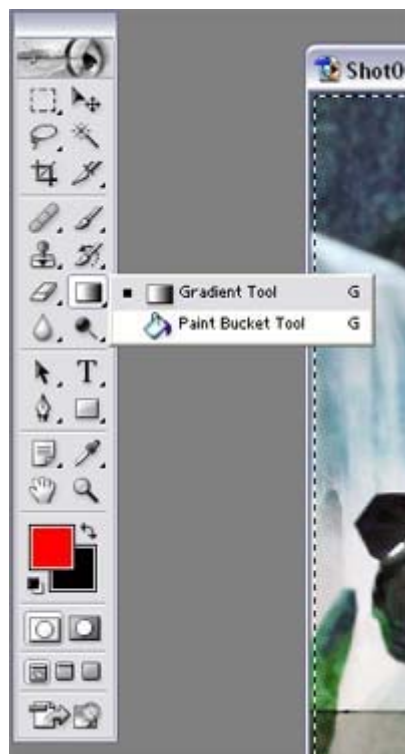
Step 23: Create a new layer by clicking the icon shown below.



Step 24: Drag the newly created layer to the top of the layers list. You can rename it "border" if you like. Then choose Select>All. Followed by Select>Modify>Border. Use a border of about 10-20 pixels.



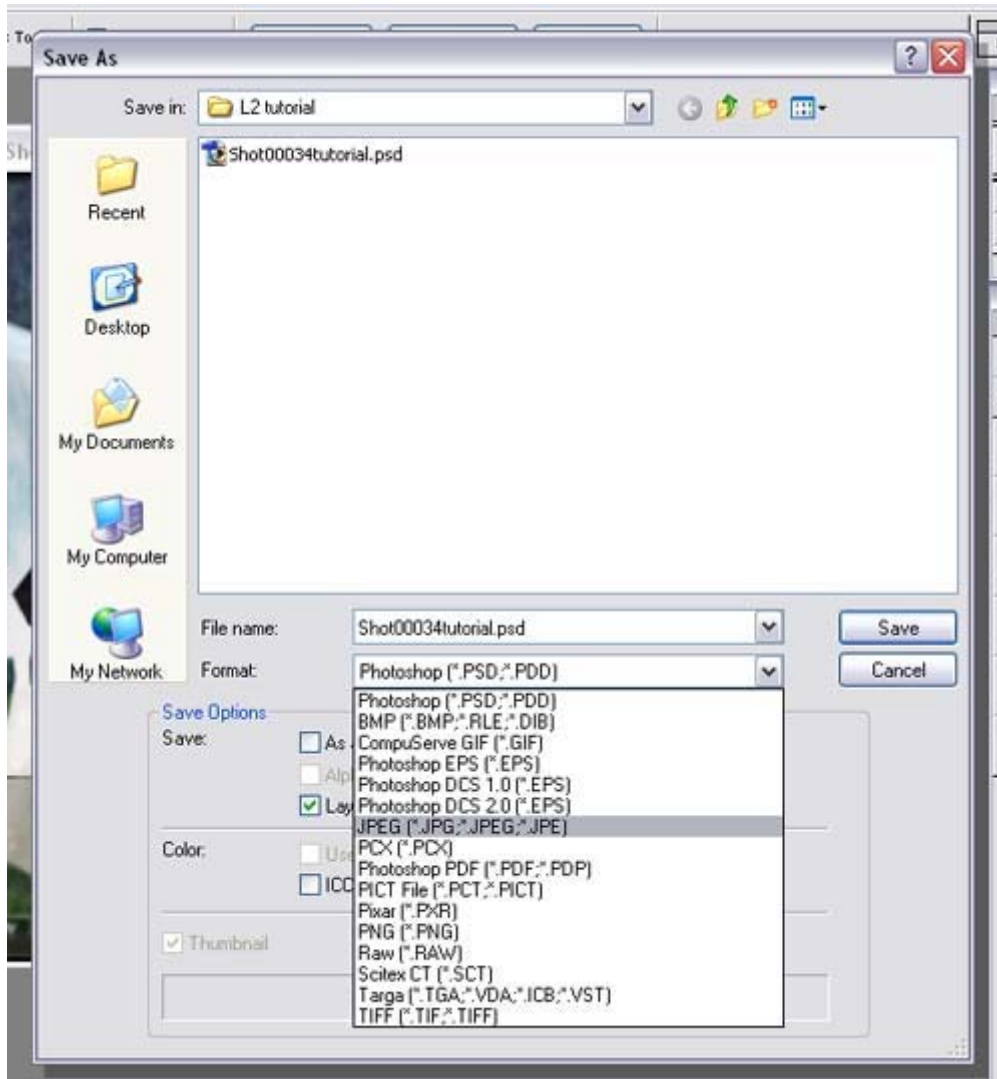
Step 25: If you don't see the fill bucket tool, left click the gradient tool and the bucket will pop up. Select it. Make sure you have the color you want the border to be selected as the foreground color. Use the paint bucket and click on the selected border to fill it with color.



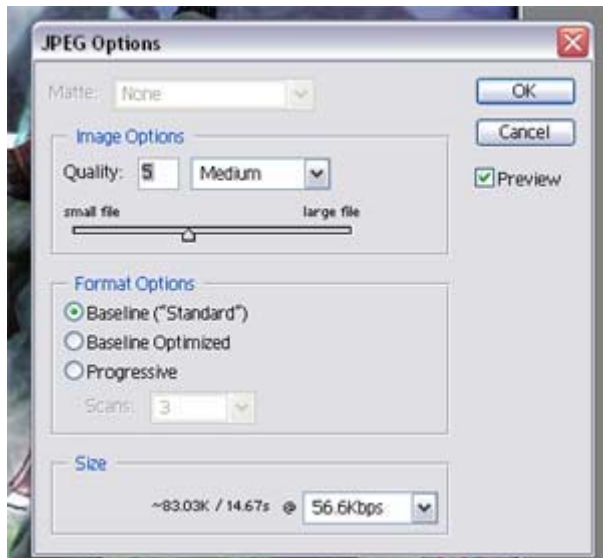
Step 26: Be sure to save your

Use File>Save to save your PSD file.

Then use File>Save as... and select JPEG under the format pull down. Give the picture a name and click ok.



Step 27: Under the quality bar, select the quality you want your image to be saved as. The higher the number, the clearer the image. However, the bigger the file size. If you want to post anything on the net, try to keep it less than 150 kb (maybe even smaller if you want to be considerate to those who run on 56k).



Voila! You're done! Post your pic for everyone to see!
(here's my quick and crappy version from the tutorial)



[Edited by Animearth at 6:47 PM on 4/4/2005]

<http://forums2.warcry.com/read.phtml?f=767&id=677475>

Tutorial - MORE Photoshop Tweak for Screenshots



This tutorial covers some more advanced Photoshop techniques for those who want to tweak their image some more and make it look more realistic. It does require quite a bit of time if you want to make the image look right.

Please note that the values depicted in the image examples apply to this screenshot only and would not work well for other screenshots. And also note that the image colors perceived will be different depending on the monitor color settings used, so the image might not be in its optimal perceived colors. To get more accurate colors, calibrate your monitor and create an .icc profile for it.

It is **HIGHLY** recommended to do a monitor calibration **BEFORE** you start to tweak with the image. That way you will get the closest matching color possible with the [printer](#) that you use.

Step 0: Monitor calibration (taken from fp-photocontest.com for those of you who fear keyloggers)

Quick Guide to Color Management

As we all know, it can be hard to match what comes out of your printer to what you see on your [computer](#) screen, much less what you saw in your camera's viewfinder. Yet it can be done if you follow the principles of color management, one of the most important--and confusing--topics in digital imaging. This quick guide to color management cuts through the terminology, helping you set up Adobe Photoshop for great color in fifteen minutes. The guide focuses on Adobe Photoshop 7.0 for Windows XP, but the principles are just the same whether you're using 7.0, Elements, or CS, on PC or Mac.

0. Terminology

Before getting started, there are a couple of terms you may want to know. If you're in a hurry, feel free to skip this section; you can always come back to it later if you have questions.

Color management is about making sure that what comes out of your printer looks like what you see on your computer screen, which in turn looks like what you saw in your camera's viewfinder. Color management software called ICM, for Image Color Management, comes with Windows; a similar package called ColorSync is installed on Macs.

Color models are ways of describing color digitally. The most widely used color model is RGB, for red-green-blue, which defines all colors in terms of how much red, green, and blue they contain. For example, black has no red, green, or blue, and is represented by R=0, G=0,

and B=0; white has the maximum amount of all three colors, and is represented by R=255, G=255, and B=255.

Color spaces translate the arbitrary numbers of a color model into absolute terms--how much ink, for example, to lay down for the color black--and define the total range of colors that a given image file or device (such as a monitor or printer) can display.

Color profiles are small files that tell ICM what color space to use for each image and each device.

1. Choose your working color space in Adobe Photoshop.

Your working color space is the space that all of your images will be stored in. When you look at an image on screen or print it out, ICM (or ColorSync, if you have a Mac) will convert each pixel from your working color space to your monitor's or printer's color space. That way, the print will look like the image you see on screen.

To choose your working color space, go to Edit > Color Settings to display the Color Settings dialog box. Under Working Spaces, set RGB to:

sRGB IEC61966-2.1 is the standard color space on the web and is close to the range of colors that mid-range digital cameras can capture and computer monitors can display. sRGB is the best choice if: (1) your digital camera outputs only sRGB JPEG files, or (2) you will only be displaying your photographs on the web, e-mailing them to friends and relatives, etc.

Adobe RGB (1998) can display a wider range of colors than sRGB, closer to what high-end digital cameras and film can capture and inkjet printers can print. Choose Adobe RGB (1998) if: (1) your digital camera can output RAW or TIFF files, and (2) you will be making prints of your photographs.

Under Color Management Policies, make sure that RGB is set to "Convert to working RGB" and all three of the check boxes at the bottom are checked to indicate "Ask when opening" or "Ask when pasting." Then click OK. (Don't worry about the CMYK, gray, and spot settings; these only matter if you are working in black and white or preparing images for publication.)

Note for users of Photoshop Elements 3.0: Elements simplifies the process of choosing your working color space. Go to Edit > Color Settings (or File > Color Settings if you are using a Mac), and choose one of the following three options:

No color management, the default setting, is not recommended, as it will make it very difficult for you to match your prints to what you see on the screen.

Limited color management assigns the sRGB profile to all images. This is the equivalent of choosing sRGB above, and is a sensible choice if your digital camera outputs to sRGB files or you will only be processing images for use on the web.

Full color management uses Adobe RGB (1998) for print images and sRGB for web images. This is the equivalent of choosing sRGB above, and works well if you do a lot of printing.

2. Profile your monitor using Adobe Gamma.

Adobe Gamma is a control panel that helps you create a color profile for your monitor so that ICM can display colors accurately. Adobe Gamma comes with Photoshop and Photoshop Elements. To make sure that it is installed on your computer, go to Start > Settings > Control Panels; if you don't see it listed there, you can use the installer on your Photoshop CD to install it.

Before running Adobe Gamma, make sure that your monitor has been on for at least half an hour, and darken the room (turn the lights off and draw the shades). You may also want to have your monitor's manual handy, though you shouldn't worry too much if you can't find it. Note also that you should run Adobe Gamma monthly, as every monitor's colors change as the hardware ages.

When you are ready, go to Start > Settings > Control Panels > Adobe Gamma to open the Adobe Gamma control panel. Select the wizard, press Next, and Adobe Gamma will walk you through the six-step profiling process:

Name profile: Choose a name you'll remember, as you will need to find the profile again when configuring your scanner software.

Brightness and contrast: Flat-screen LCD monitors have no contrast control. This is okay; use the brightness control by itself.

Monitor phosphors: If you don't know what these are (and can't find them in your monitor's manual), choose P22-EMU.

Gamma: Uncheck "View single gamma only," and adjust the red, green, and blue sliders individually. Set the desired gamma to 2.20 for Windows, 1.80 for Mac.

Hardware white point: Click Measure to estimate your monitor's white point, or enter: 6500°K if you have a flat-screen LCD monitor, or 9300°K if you have a CRT monitor (one with a TV tube).

Adjusted white point: Select 6500°K.

Your monitor is now profiled to display color accurately.

Note for Macintosh users: Macintosh has its own monitor calibration control panel similar to Adobe Gamma; in OS X, it is accessed by going to Control Panels > Display > Calibrate.

Note for advanced users: A more accurate method of calibrating your monitor in color-critical situations is to use a spyder, a small device that mounts on your screen and measures the colors that it is outputting rather than asking you to eyeball them.

3. Importing images from a digital camera, scanner, or file.

The procedure you use when importing images varies depending on whether the picture is coming from a digital camera, a scanner, or a file. But the goal remains the same no matter what the source is: to make sure that your computer knows what color space the image was created in, so that it can translate it accurately into your working color space.

Digital camera

All cameras' software is different, but typically you have two basic options: (1) save your pictures to the hard drive, and open them using Photoshop's open command (File > Open, or Control-O), or (2) import them using a Photoshop plug-in (File > Import > plug-in). If you use method #1, see the section on files (below). If you use method #2, you want to make sure that the plug-in knows what working color space you set in step 1, so that it can convert your camera's raw image format to the correct color space. Typically you will go to the plug-in's preferences or configuration menu, choose color management or ICM, then select the appropriate color space.

Scanner

The goal here is to set up your scanner software so that it displays low-resolution images using the monitor profile you developed in step 2, and outputs images using the working color space you chose in step 1. Instructions follow for those using Epson Twain 5.54 and Nikon Scan 3.1--but each scanner's software differs, so you may need to consult your scanner's manual.

Epson Twain 5.54: Click Configuration to display the Configuration dialog box. Select the Color tab, and check ICM. For the source color space, choose Epson Standard. For the target, select the color space you chose in step 1 (either sRGB or Adobe RGB). Check "Display preview using monitor compensation." Then click OK.

Nikon Scan 3.1: Click Prefs to display the Preferences dialog box. Select Color Management from the list at left. Check "Use Nikon color management." Under the Monitor tab, check "Use custom monitor profile," then select the profile that you created in step 2. (In Windows XP, color profiles are stored in C:WINDOWSSYSTEM32SPOOLDRIVERSCOLOR.) Under the RGB tab, select the color space you chose in step 1 (either sRGB or Adobe RGB). Then click OK.

File

If you download a picture from the web, receive a picture by e-mail, or want to open a picture saved from a digital camera to your hard drive, it may not be in your working color space--in fact, it may not have a color profile attached to it at all. Fortunately Photoshop will warn you when opening such a picture, and you will have the opportunity to decide how to handle it. Here are some tips:

"Embedded Profile Mismatch" warning: The image is tagged with a color profile, but it's different from your working color space. If you're planning to work on the file and then send it back to whoever created it, you should probably click "Use the embedded profile." If you're going to keep the file on your own computer, click "Convert document's colors to the working space." Then click OK to open the file into Photoshop.

"Missing Profile" warning: The image is not tagged with a color profile at all. In theory it could be in any color space, but fortunately most pictures, especially those on web sites, were originally created in sRGB. Select "Assign profile," choose sRGB from the dropdown menu, uncheck "and then convert document to working RGB," and click OK. This will bring the document into Photoshop in sRGB. (If your working color space is Adobe RGB and you want

to convert the picture from sRGB to Adobe RGB before opening it, leave "and then convert document to working RGB" checked.)

If you open an image using sRGB and the colors look too saturated and contrasty--e.g. people's cheeks look like tomatoes--close it without saving and try reopening it as follows: When you get the Missing Profile warning, select "Assign profile," choose Adobe RGB, check "and then convert document to working RGB," and click OK. This should result in somewhat more subdued colors.

4. Outputting images for web or print use.

Outputting an image for web use, or printing it on an inkjet printer, involves converting it from your working color space to the appropriate output color space. This section will help you choose the best settings for great-looking prints or online pictures.

Web

If you are working in any color space other than sRGB, you should convert your picture to sRGB before outputting it for web use; otherwise the web version will look flat compared to the original. Before proceeding, make sure to save a backup copy in your original color space, because in converting from one color space to another, Photoshop flattens any layers you may have created. Then go to Image > Mode > Convert to Profile, and set the destination space to sRGB. Under Conversion Options, set the engine to Adobe (ACE), intent to relative colorimetric, check "Use black point compensation," and uncheck dither. Then click OK. You are now ready to output the picture for the web.

Print

Getting great color on your printer starts with the paper and ink. To make your life easier, stick with your printer manufacturer's paper and ink. It may seem more expensive, but it's likely to save you a lot of time and money in rejects.

The second key is to make sure that you are using ICM or ColorSync color management and not the printer's built-in software, which is generally not capable of matching what you see on your monitor reliably. When doing this, you often have a choice about whether Photoshop or your printer software does the color management. We prefer Photoshop:

To print your picture from Photoshop, select File > Print with Preview (or press Control-P) to display the print preview dialog box. Check "Show more options," then select Color Management from the dropdown menu. Set the source space to document, and the print space to the appropriate printer profile. Note that printer profiles are specific to the printer model, paper manufacturer and type, and ink you are using. Profiles for your printer should have come with the printer's software; if not, you may be able to download them from the manufacturer's web site. Set the intent to perceptual, and check "Use black point compensation." Then click Print. This will convert your picture to the printer's color space, and send the file to the printer.

Next, you should see the print dialog box. Click Properties to display the print properties dialog box. The print properties dialog box will vary from printer to printer, but regardless of which printer you are using, you want to turn off your printer's color management. Otherwise

your printer driver is liable to do the color conversion twice, with highly unpredictable results. You will have to consult your printer manual for the details, but here is how it works on the Epson 2200: In the lefthand column, select the kind of paper you are using from the dropdown menu. In the righthand column, under Color Management, click ICM; then, under ICC profile, click "No color adjustment." Then click OK.

That's all there is to it!

Now starting with the ACTUAL image works...

Here is the original screenshot (shrunk down a bit).

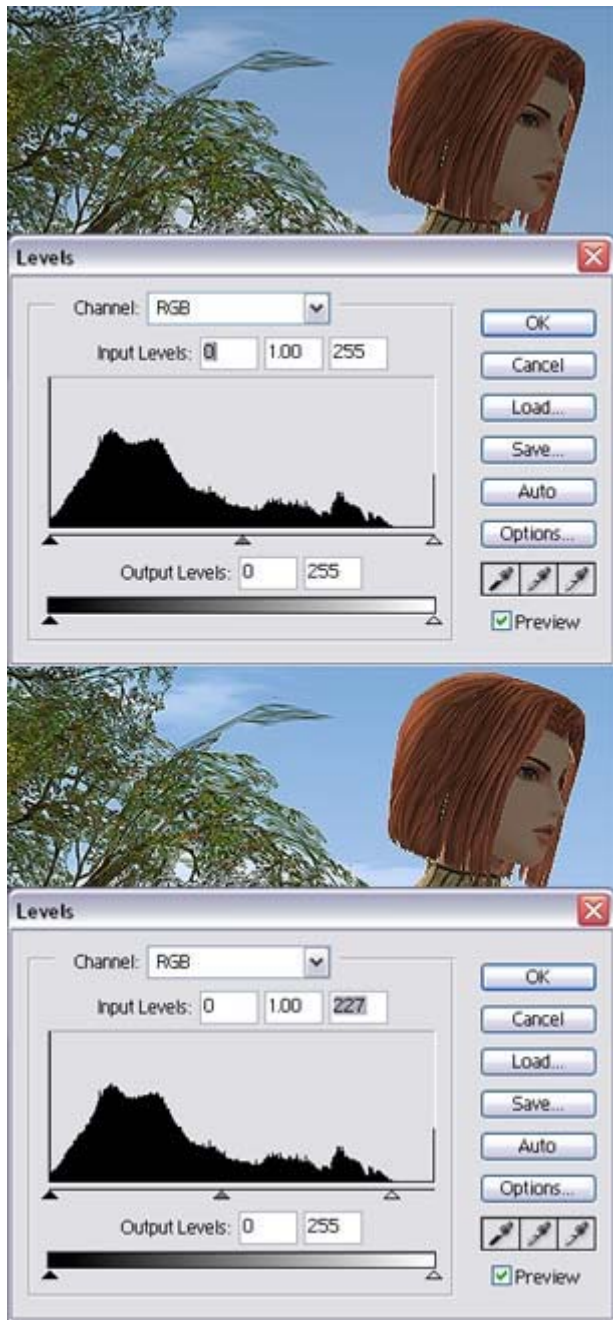


Step 1: Duplicate background layer and name it "Image Color Fix".

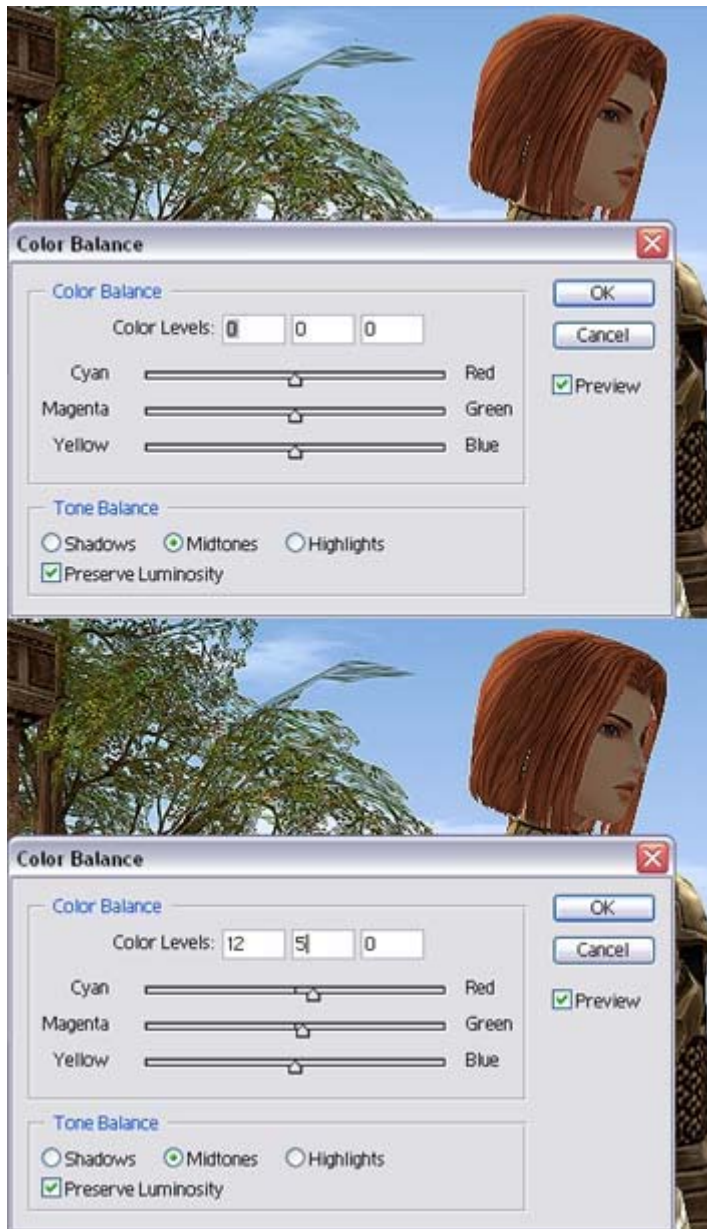
Step 2: Filter>Sharpen>Sharpen Do it twice if you want extra crisp detail of your armor.



Step 3: Image>Adjustments>Levels Adjust the top white and black triangles so that you omit the areas without much color values. The grey triangle determines how bright and dark you want your image to be. Moving left = brighter, right = darker. Mess around with it if you feel the need to. You can also adjust the RGB colors individually under channels pull down menu, but that tends to get messy easily if you do not do it right.



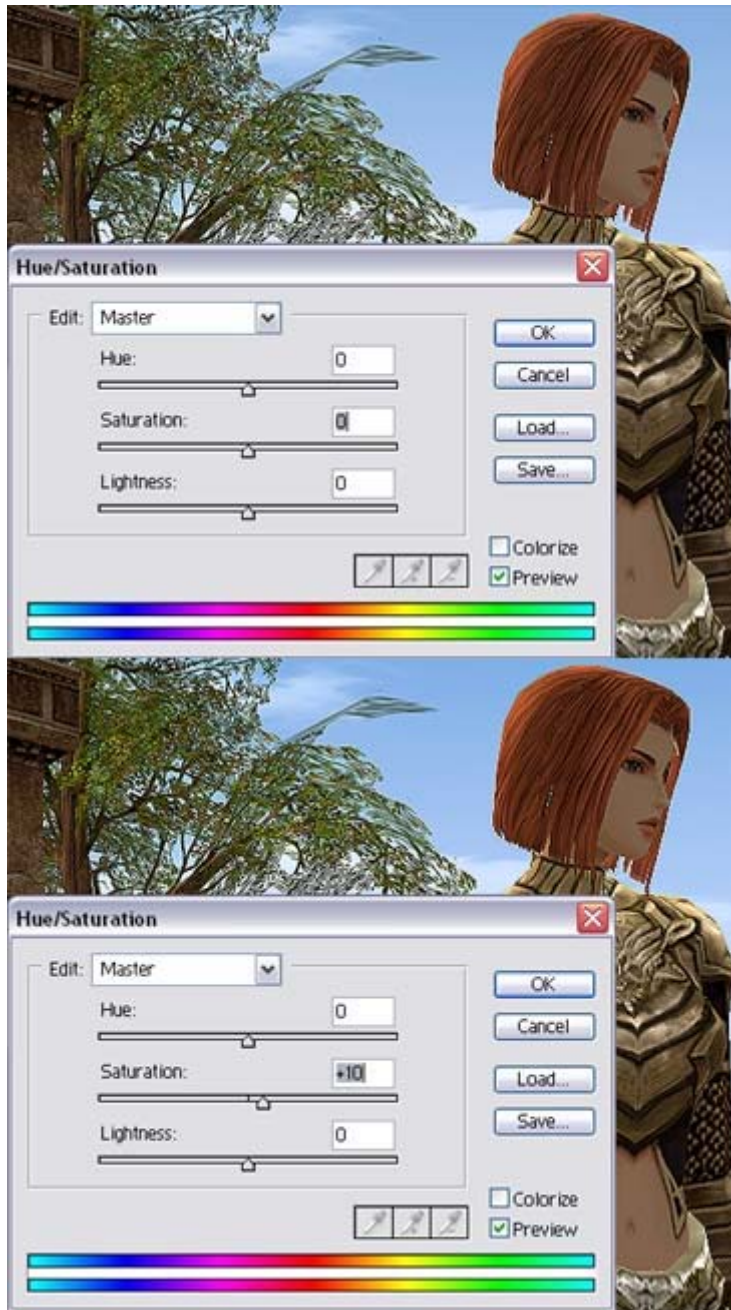
Step 4: Image>Adjustments>Color Balance The skin looked too cold still, and the hair is fairly dull, so use color balance to correct that. Typically that means more red values. I have found that using “Shadows” under “Tone Balance” tends to give the most desirable effect. To offset some unwanted reds applied to the background, add in some green values also. Red and green are opposing colors on the color wheel, so they will somewhat neutralize each other’s effects a bit.



Step 5: Image>Adjustments>Brightness/Contrast Our eyes are adjusted to seeing dark colors. The darker the color, the more vivid it seems to us; which is why we always tend to deviate toward the image with better black colors. Adjust the Contrast a bit to increase the range between the brightest colors and the darkest ones. If the image is taken inside a dark room, increasing the brightness will help make things appear clearer. Do not overly adjust the contrast because there will be a soft light layer which will give the image a lot more contrast.



Step 6: Image>Adjustments>Hue/Saturation If image colors still appear somewhat bland, increase the saturation by a bit. Do not overly adjust the saturation because there will be a soft light layer which will give the image a richer color scheme.



Now comes the hard part. I have highlighted the inconsistencies in the image. The red circles contain areas that need to be replaced or taken out. For example, the unsightly lines in the mortar and on her hair have to be removed. The blue areas represent places on the character and objects where it is too polygonal and need to be smoothed out.

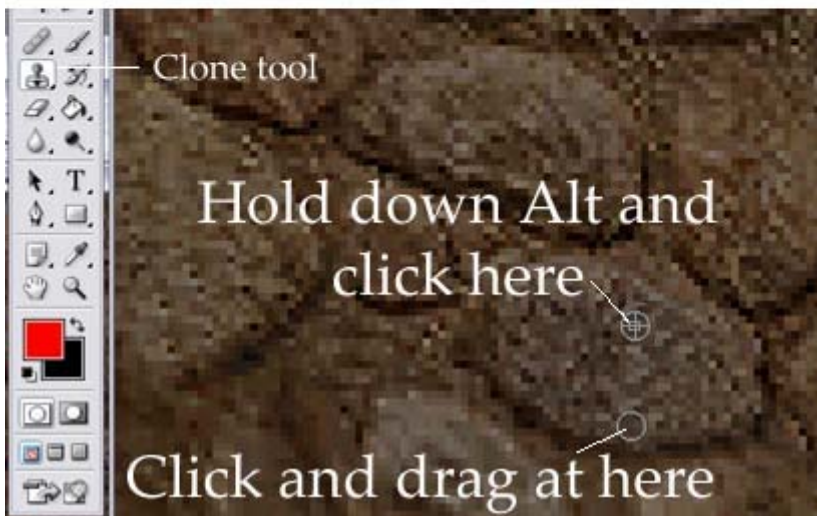


Step 7: Duplicate the “Image Color Fix” layer and name it “Image Corrections”.

Step 8: Start a new layer, name it “Highlights”. Find ALL the inconsistencies and highlight them.

Step 9: Duplicate the “Highlights” layer and name it “Erase Highlight”. Erase the highlighted lines as you finish fixing each part of the image.

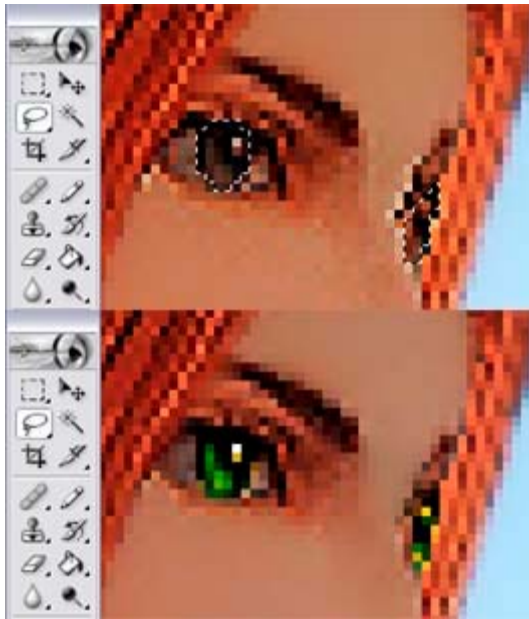
Step 10: Use the clone tool to erase the unsightly lines by first holding alt key, pressing on a point in which you wish to use as reference, then let go of alt key and start painting over the area you want to cover. It may take some getting used to, but the results will be worth it.



Step 11: Once all the areas are fixed, use the blur tool (size 3-4 brush) SET to strength of about 25% (very important) and lightly anti-alias all the jagged edges of the objects on the screenshot.



Step 11.5 (optional) To change the eye color (or any other part of the image), use the lasso tool and select the eyes. Then Image>Adjustments>Brightness/Contrast and adjust the contrast to your liking followed by Image>Adjustments>Hue/Saturation and adjust the hue. For more control over the specific color, you can use Color Balance instead.



Step 12: Once that is done, apply the blurring of the foreground and background. Use either method, but for best effect, use the method depicted by Molte.

Step 13: Duplicate the blurred layer, set it to soft light, and continue with the rest of the steps starting from step 5 on the basic tutorial.

<http://forums2.warcry.com/read.phtml?f=767&id=575812>

Note that if a layer appears too strong (too bright, overly colorful, etc.) you can adjust the strength of that layer by changing the opacity and fill of that layer.



Step 14: Post the image.

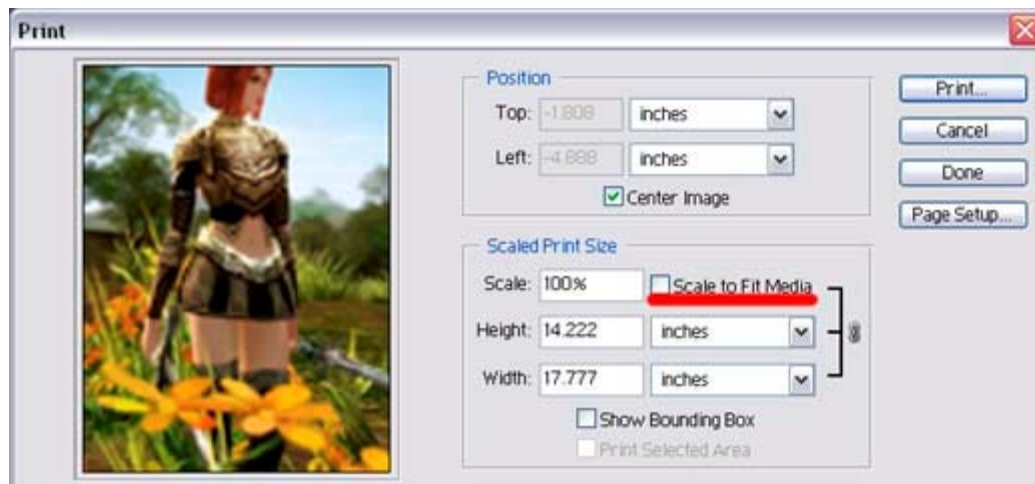


<http://img.photobucket.com/albums/v649/animearth/Shot00041original.jpg>

<http://img.photobucket.com/albums/v649/animearth/Shot00041b.jpg>

Step 15: Printing.... If you ever feel the urge to print the image first calibrate the printer using the guide above. Then make SURE you set your image to a high dpi (very important!) to around 300. Otherwise it'll turn out crappy. Go to Image>Image Size and change the "Resolution" to 300. *NOTE* It might take a while for your computer to process this as your image will appear enormous on screen.

Step 15.5: Printing options: Always choose File>Print with Preview. Make sure you have selected the right alignment for printing (portrait or landscape). Check the "Scale to fit media" box if the image is bigger than the paper.



If you have any questions, just post here and I'll do what I can to help.