

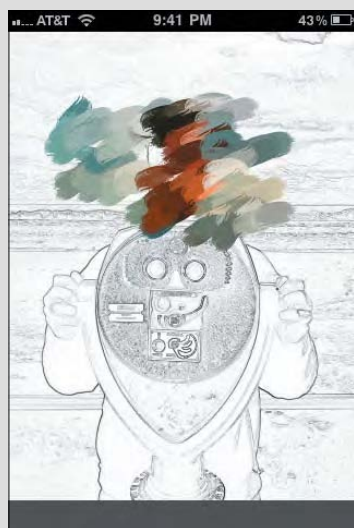
Chapter 7 Painting Looks

Click or scan the tags next to the app icons and see a short video from the author explaining each app's key concepts. In addition, you will have access to the iTunes download link and developer's Web site. The tag urls are also included in the Links Glossary on page 174.

To some purists, converting a photo into what looks like a painting is considered cheating or tacky. I prefer to think of the process as photo illustration. Taking the energy of a photo and minimizing its reality sometimes maximizes its symbolic or emotional qualities. The low-res qualities of mobile photos can give just enough detail to render an effective painted look. By blending and layering different app effects you can come up with a unique hybrid of an image that feels honest and less like cheating.



Artist's Touch allows you to selectively clone-paint an existing image. There is no other app I know like it. You start by importing a photo; the app then creates a ghosted line-drawing version. After choosing a brush type and size you paint back in the image color and detail. Change the size of the brush to get more detail in certain areas.



Fill in the details The secret is to work with broad strokes first for background elements, then change to a smaller brush with short strokes for the detailed areas.



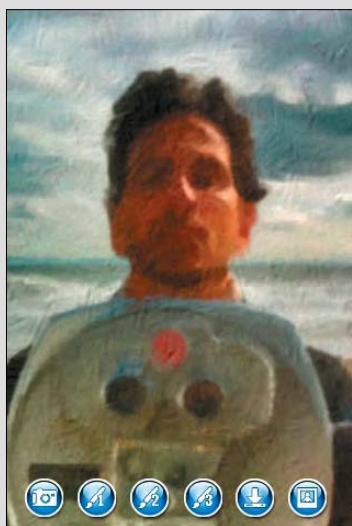
Multimedia Select different paint modes like watercolor, oil, chalk, airbrush, or pencil to get different painting styles.



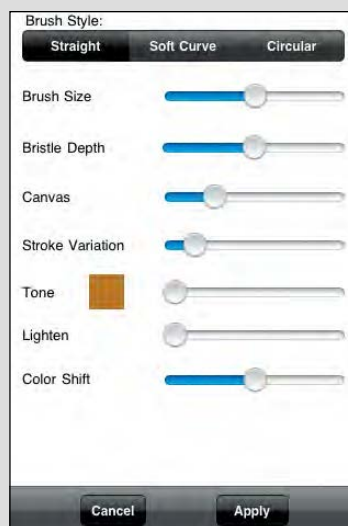
Paper choices You also have access to the paper texture and color. Choose textures like canvas, rough paper, or my favorite, cracked paint.



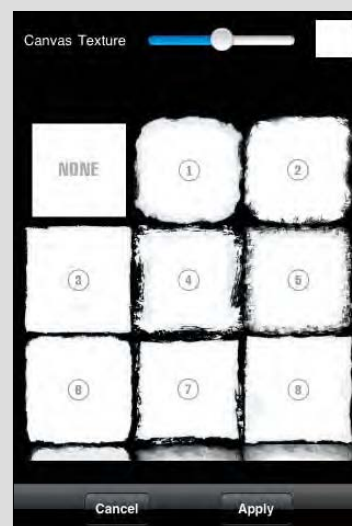
ArtistaOil translates your image into an oil painting. Generally I do not like this kind of cheap trick on images, but this app really does generate a pleasing result. I like to start with an image that I have already manipulated in some way, either with a slight distortion, blur, or color change. This helps push it into a believable painting.



Step by step Just follow the buttons on the bottom. Start by choosing one of many presets, and check details along the way by zooming in.



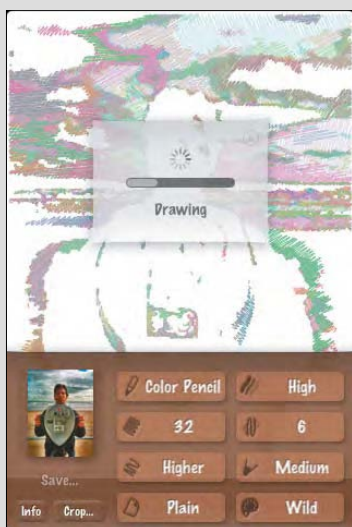
Slide the paint around Once you have a preset you like, you can then tweak the sliders to get something unique and appropriate for your subject matter.



Finishing touch The last step is to choose the kind of painted edge you want, and there is a wide selection available. Then save your image and custom preset.



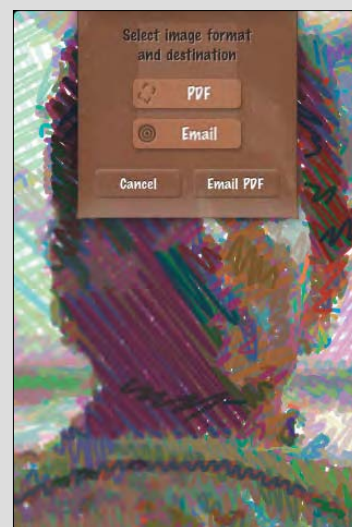
SketchMee turns your photo into a vector line drawing. The results are really remarkable—there is no desktop app that can do this as well. The best part is you can e-mail a full vector version to yourself that is editable in Adobe Illustrator. I sometimes restroke the lines with one of the art brushes in Illustrator to give it a softer look.



Convincing results The image is redrawn in front of your eyes. The line work follows the contour lines of the original and gives it a convincing hand-drawn look.



Tweak your results Try various techniques like colored pencil or chalk. Change seven settings to affect the final output. I like the new combo setting best.



Unlimited size output Input images can be of any size. Tiny Web images are easily transformed into works of high-resolution sketch art. Zoom in to see the detail.





TIP TAG

Endless Summer / Process

THE MOMENT When my editor nixed my original cover image (seen on page 6), I needed to find new subject matter. I found this picture while obsessing about which surf break to paddle out in. The waves and sky were great and along with this quirky, nostalgic vacation viewer I had the makings of an interesting cover. I took many shots, but it wasn't until Paul closed his eyes that the picture came together.

THE PROCESSING I wanted the style of the processing to capture a whimsical, dreamy quality. Also, since this was going to be the cover I wanted to use multiple apps. Ideas from the chapters “Straightforward,” “Blurs and Vignettes,” “Toon Looks,” “Film Looks,” “High Dynamic Range,” and this chapter are all used. **CLICK OR SCAN THE TAG TO SEE THE PROCESS**



ProHDR I captured a dark exposure and a light exposure and combined them. Using the levels, contrast, and saturation sliders I gave it a dramatic look.



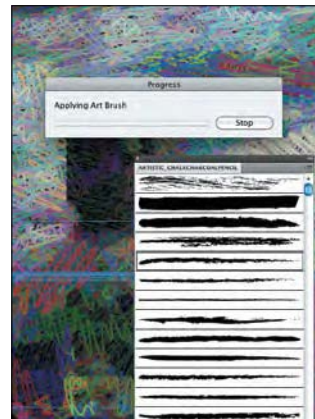
FilmLab To bring out the nostalgic warm qualities of the image, I chose the setting called Phalaris. With the other tools I tweaked the color and sharpened the image.



TiltShift I then used TiltShift to dramatically blur the image with the lens setting. Extreme saturation, contrast, and aperture highlights helped make the image even wilder.



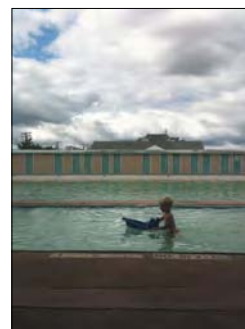
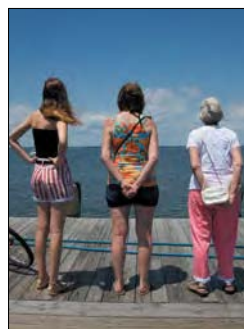
ToonPaint I processed the original photo into a toon variation with the soft slider setting. A balanced amount of gray and black edges were generated.



SketchMee I used the color chalk setting. Then I opened the exported PDF in Adobe Illustrator and retraced the line work with the artistic charcoal pencil.



Photoshop I layered the four resulting files into Photoshop: HDR image on the bottom, Illustrator strokes next, set to 90 percent luminosity, TiltShift image next at 40 percent color, and ToonPaint on top, set to 45 percent linear burn.



Three Generations

STEP 1 Photoshop Express

(CHAPTER 2) Import high-resolution photo from a DSLR and brighten, sharpen, and crop.

STEP 2 Artist'sTouch Clone-paint with broad brush.

STEP 3 DXP (CHAPTER 2) Merge the image from step 1 with the image from step 2 using the halfblend setting.

STEP 4 ArtistaOil Render with the straight brush preset.

Summer's Ending

STEP 1 Perfectly Clear

(CHAPTER 2) Auto brighten and sharpen original image.

STEP 2 ArtistaOil Render with the curved brush preset and soft edge.

STEP 3 PhotoCopier (CHAPTER 3) Render with a customized Monet setting.

STEP 4 Photoshop (DESKTOP) Merge the PhotoCopier version over the top of the ArtistaOil version using the lighter color blend mode.

STEP 5 PictureShow (CHAPTER 11) Add border and light leak.



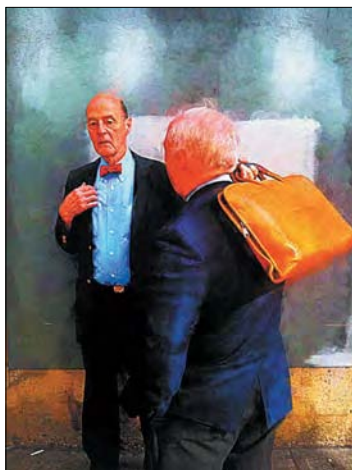


At the Parking Garage / Process

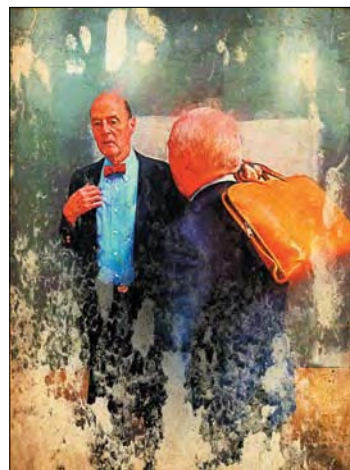
THE MOMENT This image is a great example of what I call “hearing the phototone.” As I was going to my car I passed these fine gentlemen conversing, and the combination of lighting, design, and gesture all came together. This is when I hear a tone in my mind’s ear that forces me back to quietly snap the picture. If you open yourself up to such moments, their design rhythm and emotional balance will alert you to open your phone. I can’t really tell you how to hear the phototone; you just always need to be listening. **THE PROCESSING** While sitting in traffic on my way home I developed the first iteration of the image. It is a basic process I use often, layer-blending a very abstracted painted version of the image with a sharpened lightened version. **CLICK OR SCAN THE TAG TO SEE THE PROCESS**



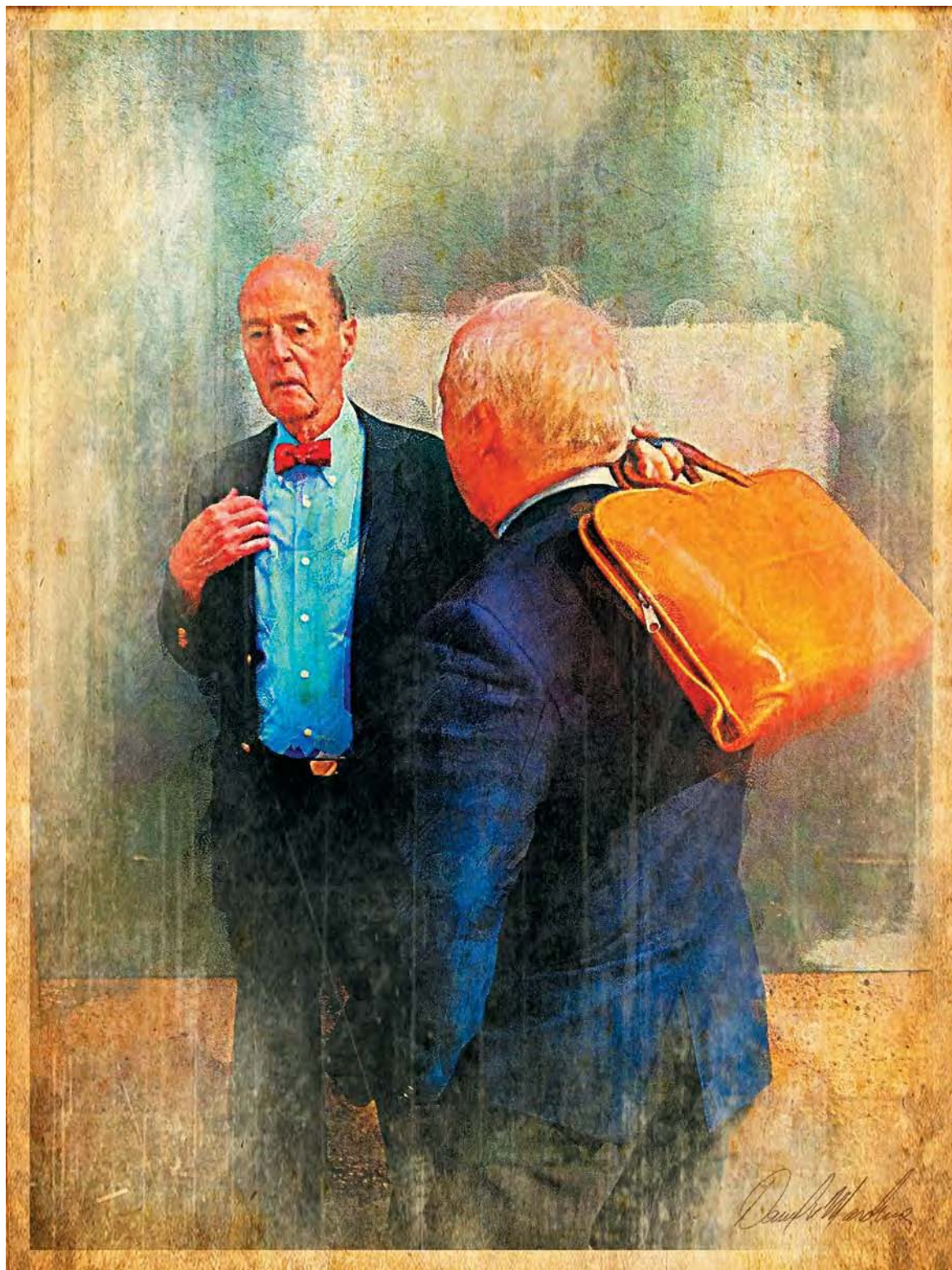
Artist's Touch Quickly thumb-brush in some short, fat color-cloned strokes. Change the brush size and brush higher detail into the face and hand.



Iris Studio Import the original photo and open up shadow areas, brighten highlights, and sharpen and saturate. Bring in the painted version over the top and use the overlay blend mode.



PicGranger I experimented with various effects and decided on sponged at around 80 percent with border turned on.





Walking to Hair

STEP 1 Artist'sTouch Clone-paint with broad strokes around the man. Change his brush size and paint with more detail on his face and hand.

STEP 2 TiltShift (CHAPTER 4) Use the original image and Gauss-blur, saturate, and brighten all but the man's face.

STEP 3 DXP (CHAPTER 2) Combine the painted version with the blurred version using hardlight mode through a black-and-white brushed mask.



TIP TAG Click or scan this tag to see some apps that allow you to take pictures without being obvious.

Fashion Shoot / Series

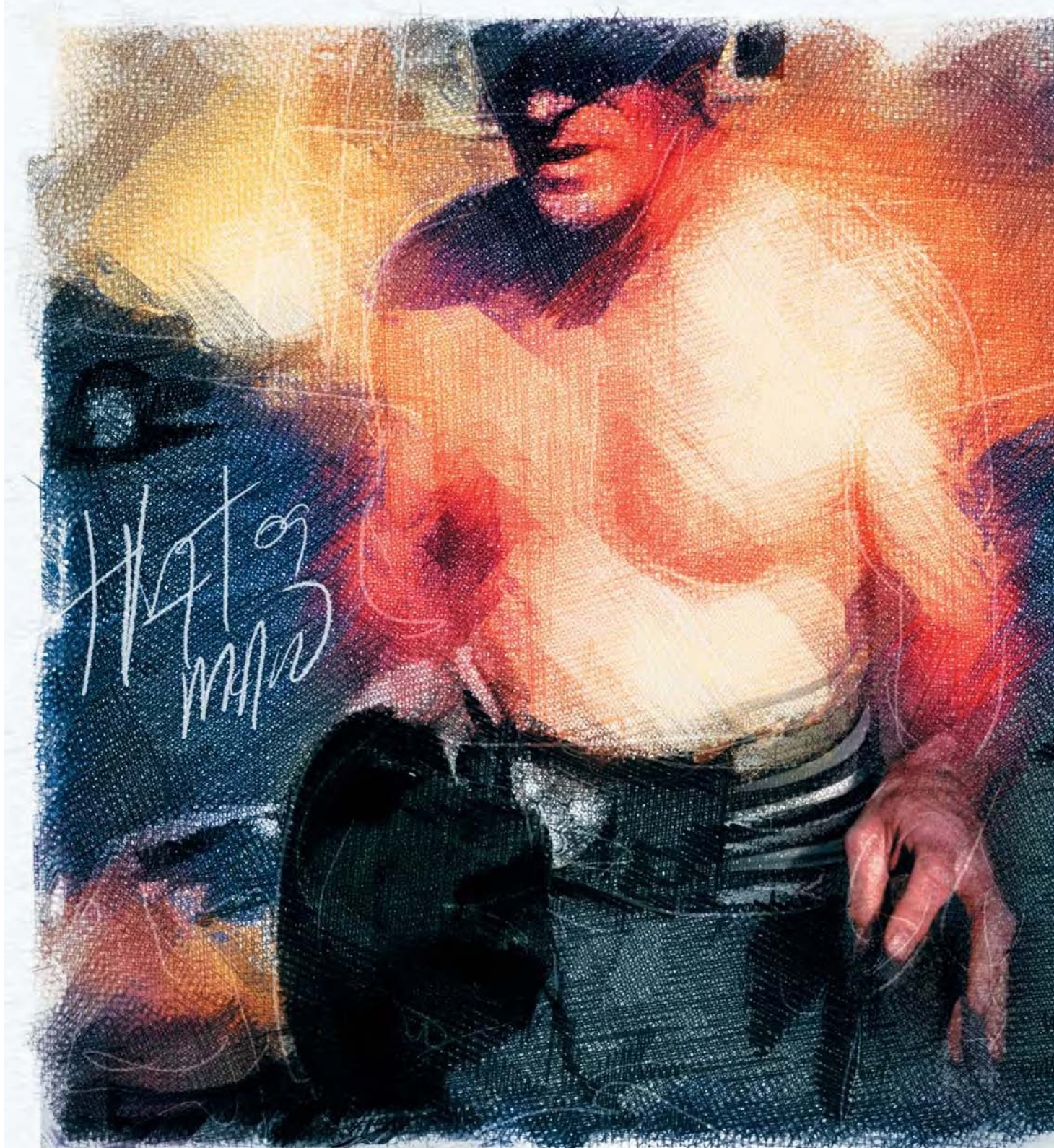
THE MOMENT As an art director at a photo shoot I snapped these images from the right of the main camera. The shot shows the assistant securing the wall behind the model. **THE PROCESSING** I wanted to abstract and simplify the images to the point of making them more like a story illustration. Then when I put the three views together like this, out of context, they begin to tell a tale of an unfulfilled romance—or maybe a creepy stalker.



BOTH IMAGES STEP 1 ArtistaHaiku (CHAPTER 5) Open shadow tones and sharpen.



STEP 1 Iris Studio (CHAPTER 2) Open shadow tones and sharpen. **STEP 2 CameraKit** (CHAPTER 4) Develop with sepia, vignette, and flash settings turned on. Blur and push setting set to level 2.





Full-Body Portraits / Process

THE MOMENT A good full-body portrait results from how the light hits a subject or the surroundings or the gesture of the person. A really good portrait is when these elements all come together. **THE PROCESSING** These two examples were done by using the unique qualities of an app called SketchMee combined with Photoshop. This app takes input from a photo and can redraw it in many different styles. The advantage is that you can export it via e-mail as a PDF in vector format. You can then scale it indefinitely without losing sharpness. When you bring in a softened or painted version of the original image and layer it with the vector using a blending mode, the results can be very illustrative in feeling. **CLICK OR SCAN THE TAG TO SEE THE PROCESS**

