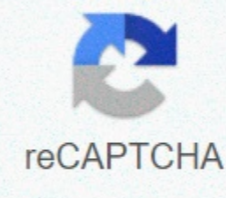




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How to change eyes colour in photoshop

Just because the setting is blocked doesn't mean you can't make a big difference. Many Photoshop veterans, for example, discover that cutting out Cache levels and image previews can make the image editing beast a little more agile. The tips, and illustrations, come from Make Photoshop Faster, one of those websites that seems to have grabbed a great URL early on. The steps are simple and involve turning things off or off in Photoshop, and if you like the nice background of the page, you can download it too. Those with very specific Photoshop needs really need some functionality with multiple cache levels and having image previews enabled, but most people just scrap a little more speed for foreclosure. Thanks for the tip, Nathan. Make Photoshop Faster: 2 little tips to help speed up the tool web designers love to hate. Keep up with buzzfeed's daily newsletter! This image is part of an ongoing personal project, Hong Kong Heroes. It aims to celebrate the unsung heroes of Hong Kong culture, many of whom disappear or may no longer exist, as I remember them. For this project, I experimented with ways to take grayscale composition sketches into color to represent this city with vibrance and contrast. Knowing the intentions before the start of the project is a good way to maintain consistency, and here I would like to refer to a sense of nostalgia for the viewer, represented by the muted color.59 free Photoshop measures Because they are personal icons, drawn from my teenage memories, a lot of research is needed before starting any image and all sorts of things distract you from your initial intent. Being selective is the reference and having a good idea of what the basic palette will be is going to be a good way to get everything on track. This image features lion dancers who perform during festivals and celebrations. These festivals are a hive of chaotic activity, but since the goal of this project is to put the characters at the center, I decided to focus on the dancers' faces, framing them in areas of calm between the chaos to show their concentration and focus. For this image, I used different Photoshop effects to create a piece that is both colorful and harmonious. The dancers and scene created always begin with basic compositional thumbnails before a more detailed sketch. At this point I already know that I want a vivid scene, the faces of the dancers framed calm. So I try to create a rhythm that keeps the eyes moving and ends with them resting on the faces.02. Block in values Finalize the composition in black and white If I am satisfied with the rough outline, I choose the elements for their own layers and start blocking the defaults. I'm a rough pass through using levels setting layer, layer, I'll cover it up and paint it. This helps me to check its overall composition and value structure before I go into color and later use it as a reference when I get into lighting.03. Getting started with the colorSet of fine colors is laid out A technique I use primarily when switching colors is a gradient map adjustment layer. Here, I changed 25 percent to light yellow, 75 percent to pale blue, but I kept the black and white as it is. The colors are subtle, but because it's still just an underpainting, I find that gives the paint something to grasp on it.04. Use Color Layer Blending Modes Blues can peek through shadows and then start applying colors to characters on a layer that is color-set in blending modes. I'm painting Pen Pressure so that some blues on the Gradient Map show through the shade, so this initial color is transferred a bit variety.05. Google Dodge layers add vibrancyBold colors set as I begin painting the Color Dodge layer by punching up the colors. This dramatically affects values, so it's important to be careful or ready to hit things back later, as I finally do. I want the lights to be diffuse. Painting the background The background is created with the help of photo textures In the background I use a combination of photo textures and painting. Then I duplicate the Gradient Map I did earlier with the characters and apply it in the background. I'm doing this to maintain an even color temperature in the image so that all elements feel like they're in the same scene.07. Actual painting - it's inevitableTime to crack out the brushes and start painting the real Thing There's just so much that the layers modes can do and finally start painting real. I use the eyedropper pattern from the canvas and adjust the hues slightly to maintain the color relationship. I give the characters some form by adding some loose blockage shadow, but I'm not adding directional light and shadow only yet.08. Writhing colors The palette is under control There are many colors now after photos are applied in the background. I usually only use images for texturing, so I wrangle my palette back to a gradient adjustment layer with the top set to a low opacity in Hard Light blending mode.09. Checking the readingMore colors will be introduced to separate the characters they originally wanted from the character and the lion costumes blend into each other, but after stepping back I decide that it reduces too much of the characters and the general read of the image. To separate them from the lion, I change their shirts to a similar black-and-gray tone, again using a layer set to Color mode.10. Separating planes from atmosphereTexts helps to bring the depth of the image I'm wanting to add a little deeper to the it is extremely important to consider the clear front, middle, and background planes to create a sense of space, so add joss sticks like foreground elements and smoke using separate planes and add atmosphere.11. Direct lightingLighting helps steer the viewer's attention to begin direct lighting by creating a dark Hue/saturation adjustment layer and mask in some areas of shade. Then a layer of color dodge is painted in some areas of direct light on the faces. The light window that hits the side of the lion's face must be enough to draw attention.12. Adjusting the compositionA prom element puts the composition under control At this point in the painting process, I find that the diagonal lines of the background lead the eyes off the side. I need a compositional element to bring the eye back to the scene. My solution is to add a festive banner and a few fringes to the lion costume, which gives the whole composition even more movement.13. Merge colorsColors are dulled for a nostalgic look In order for the image to be nostalgic, the colors must be less vivid. The answer is to mute the colors and add some color harmony, so I slap a beauty photo filter (Edit>>Adjustments>>Photo Filter). It combines colors, knocking back blues and greens to leave a warm, nostalgic palette that connects with the goal of recalling a scene from my memories of Hong Kong.14 Finishing the bangFirecrackers finish off the image I prefer to leave the visual effects to the very end, so to finish the picture off I give the image one last little spark and pizzazz. I would add some magical firecracker dragonflies that will help guide you around the eyes in the image and add a sense of celebration. This article originally appeared in ImagineFX magazine issue 142. Buy it here. Related articles: In this video tutorial, you can change the skin tone in photoshop. Simply click the Picture option in the menu barSt the levels according to the image. This time, select the brightness below the setting and adjust the brightness according to the image. and if so how it works?.... and if so, would it be a feasible idea to dress in some form of fiber optic fabric that could change the color based on this led? Photoshop makes it easy to make realistic color changes and add a pattern to an object. The tutorial object will be a polo shirt, which has several shirts made in a variety of colors and patterns. The instructions in this article apply to Adobe Photoshop CC 2019. To follow, you need a t-shirt image and a pattern. In Photoshop, open the T-shirt image file and save it under a new name by choosing File >> Save As. In the pop-up window, type the name of the shirt, neutral text box, and then search for the Color, Pattern folder, select Photoshop for the format, and then choose Save. Do the same with the sample file, just save it (or choose any sample).). At the bottom of the Layers panel, select Create New Fill or Adjustment Layer, and then choose Hue/Saturation from the drop-down menu. This causes the Adjustments panel to appear. Select the Colorize check box. To color the shirt blue, type 204 in the Coloring Text box, in the Saturation text box25, and in the Lightness text box in box 0. The file must now be given a new name. Choose File >> Save As, and in the pop-up, change the name shirt_blue, and then locate the Color, Pattern folder. Then choose Photoshop for the format, and then choose Save. To make several shirts in different colors, repeat the process, change the Hue, saturation, and ease over and over again, and save each new shirt color with a new name in the Color, Pattern folder. You must define it before applying a new sample. In Photoshop, choose File >> Open, locate the pattern Color, Pattern the folder, and then choose Open. A sample image appears. Choose Edit >> Define Pattern. In the Sample Name dialog box, in the Name text box, in the Sample Name dialog box (or whatever the pattern is), press OK. You don't need to open the file, so choose File >> Close. Open a file that contains one of the t-shirt pictures, and select it using the Quick Select tool. If this tool isn't visible in the Tools panel, select and hold the Magic Wand tool to view and select the Quick Selection tool. The Quick Selection tool acts as a brush to quickly select areas. Click and drag the shirt. If you omit an area, simply continue painting to add it to the existing selection. If you paint beyond the area, alt-click (Windows) or Option-click (Mac OS) to paint what you want to delete. And you can change the tool size by pressing the right or left bracket several times. Now it's time to apply the specified pattern to the shirt. If the shirt is selected, select and hold the Create New Fill or Adjustment Layer button at the bottom of the Layers panel, and then select Pattern. In the Fill Pattern dialog box, the new pattern appears. If not, select the arrow only on the right side of the pattern preview and select the pattern. In the Fill dialog box, you can also resize the pattern to the required size. Type a number in the Scale box, or select the arrow to the right to change the size by using the slider, and then select OK. If the Fill Pattern layer is selected, right-click, and then select Blending Options and change the blending mode from the drop-down menu to Multiply. The different ways to see how they affect the pattern. To save the new shirt, go to File >> Save As, and then type shirt_argyle name. Find out that Photoshop has a set of default patterns that you can choose from. You can also download the samples for use. Before this shirt, I downloaded a free checkered samples. A A It's checkered pattern and other free samples, and you can also learn how to install them for use in Photoshop, click on the links below. To learn how to create your own custom patterns, continue. To create a custom pattern in Photoshop, create a 9 x 9 pixels screen, and then use the Zoom tool to zoom in on 3,200 percent. Create a simple design with the Pencil tool. Define the design as a pattern by clicking Edit >> Define Pattern. In the Sample Name pop-up window, name the diagonal of the pattern, and then choose OK. The sample is now ready for use. The custom pattern will be applied in the same way as any other pattern. To apply the custom sample, see page 13. You can keep creating multiple shirt colors and examples to your heart's desire. Thank you for let us know! Tell me why. Why!

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