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Draw curved lines in photoshop

If you want to learn how to attract movement in animals or humans, you are in the right place. A solution for transmitting motion in a line drawing is to approach it like an animation. I would pull the hand or tail at the beginning of the movement, the height of the movement, or the middle of the movement, and at the end of the movement. It is very important to draw one of them more boldly than the other two. Here are two sketch examples of a dog wpering its tail and a woman waving her arms, both of which show the principles mentioned to support the illusion of drawing lines to support the illusion of further movement I added a pair of lines indicating the direction of movement. Because there is a loop movement by waving the tails and waving their arms, place side or top movement lines to show that the object is going back and forth. If I place the line directly behind the arm or tail or in front of it, then it just looks like it's going in one direction. Another example of a dog woring its tail - long fur also suggests in which direction the tail words are going: John Staub John Staub is a Bay Area-based illustrator and concept designer who currently specializes in games and broadcasts. This article originally took place in the issue of ImagineFX 103. The curves adjustment layer is one of the most important tools in Photoshop. It's the best way to adjust the brightness and contrast of your images. If you want to be good with Photoshop, you need to master curves. If you're not familiar with adjustment layers, you'll want to know about them before reading this article. So before continuing, check out our guides for layers and adjustment layers- and if you're new to Photoshop, you should also check out our 8-part starter guide before continuing. RELATED: What Are Layers and Masks in Photoshop? It All Starts with Histogram: What is a Histogram and How Can I Use It to Enhance My Photos? A histogram is a graphic of all the tones in your image. Each pixel in the digital photo has a brightness value (i.e. how bright it is) between 0 (pure black) and 255 (pure white). Histogram charts how many pixels each brightness is in the image. In the picture below, you can see that there is much more brightness (darker) pixels in the histogram than high brightness (brighter colors). A quick look at the actual image confirms this. Histograms are really useful tools for photographers, and anyone who works in Photoshop, because they show you information that is difficult to see directly with your eyes. From a printer's point of view, there's a big difference between something that's almost black and something that's actually black, but it's really hard to tell the difference just by looking at it. To get more detailed information about histograms and how to make them better, Topic: Curves Adjustment Layer Curves is a tool for directly processing the adjustment layer histogram. Instead of allowing Photoshop's algorithms to determine how to polish different areas of your image, you can do everything yourself. Curves are a bit difficult to use another simple slider, but the extra control complexity is worth it. Let's take a closer look at the curves adjustment layer. You have a histogram, but on top of that, you have a 45-degree sloping line. This is another type of chart: Input/Output chart. The line in the Curves setting shows the relationship between Input and Output for each brightness value. Input is on the X-axis and Output is on the Y-axis. When the row is 45 degrees, each Input value is named to exactly the same Output value. All pixels with 100 brightness remain at 100 after applying the Curves layer. When you change the bevel of a row, you change the relationship between the Input and Output values. If you add a point to a 100 Entry and drag it to an 80 Output, all pixels with 100 brightness will now have 80 brightnesses. If you compare the picture below with the one above, you'll see it's darker. Photoshop Curves is not a blunt tool. If you change the brightness of all pixels with a value of 100 by ignoring pixels with a value of 99 or 101, your image looks ridiculous. Instead, the Curves tool also changes the Input/Output ratio of all nearby pixel changes. Pixels with a value of 99 will most likely be maaled to 79, while pixels with a value of 101 will be maaled to 81. Pixels with a value of 110 are maaled to about 87 until the curve of the slope is softened. That's why the image still looks natural. Now, since you have an idea of how curves work in theory using the Curves Layer, let's look at this in action. We will take the same image and apply eight different curves to show how it affects the photo. This Curve illuminates pixels with medium brightness values. This Curve darkens pixels with medium brightness values. This Curve illuminates pixels with dark brightness values. This Curve darkens pixels with dark brightness values. This Curve illuminates pixels with bright brightness values. This Curve darkens pixels with bright brightness values. This Curve darkens dark pixels and illuminates Light pixels to add contrast. This curve adds much more contrast, just a lot more. As you can see in all the examples above, the Curves layers, adjusting the brightness of all the different pixels in your image also gives you a great amount of flexibility. Colors and Curves As well as a brightness value, each pixel of a color image has a red, blue and green value that lies somewhere between 0 and 255. These values determine the color. Each color has its own histogram that represents the number of pixels with a specific color value. As with brightness a layer of curves can be used to handle it. To change the color in the image, add one to use the Curves layer, and then click the drop-down that says RGB. Select the color you want to make and you'll see the relevant histogram. When you edit a color by using the Curves layer, you affect every pixel that has that color in it. Dragging on the Red Curve increases the intensity of the reds in the image. By dragging down on the Red Curve, it reduces the intensity of reds, and thus the free color increases the pronounced intensity of the tile. (Green's free color is magenta, blue's is yellow.) You can combine four Curves into a single adjustment layer to create different effects. Below you can see an image where I increase the Blue Curve, reduce the Green and Red Curves, and illuminate everything with the RGB Curve. Color curves are an advanced technique and probably not something you should focus on when you're just getting started. As you become more capable of Photoshop, you start to encounter situations where it becomes important to be able to manipulate each color histogram one by one. They can be used to do everything from fixing color issues to creatively tinning your pictures. The curves adjustment layer is the strongest way to adjust the brightness and contrast of your images. It provides complete control over how each tone is processed. Knowing how to use curves is very important for anyone who wants to get the most out of Photoshop. According to Amy Stanbrough, if you use Photoshop to edit and retouch photos, you may also need to use drawing tools to create simple shapes, such as belts. Creating and designing your own belt from within the program avoids problems that may be taking a belt from another program. You can fully size it, avoid white backgrounds, and maintain your color scheme. By saving paths, you can re-use the belt for duplicates and patterns. For an icon reminiscent of the tip of an old-fashioned fountain pen, see the Tools palette. This is the Pen tool that can be used to make lines and S shapes in vector format. To make a belt, create a blank white canvas about the postcard or its larger size. Select Pen and draw your belt by clicking Pen to create line segments. Hold down Shift while you work to keep lines proportional and straight. When you need to draw a curved part at the top, drag the pen down to move the shape up. To eliminate the long handle and move to the next section of the belt, hold down Alt and click Pen on the port. The Marquee method also produces a belt. Open a blank canvas and select the marquee icon from the Toolbar. The marquee icon is located under the Move tool and looks like a circle or square made of dotted lines. First select the selecting frame of choice in the form of an elliptic or circle. Click and drag a long oval over the canvas. This The top will be the curved part. Leave the Oval on the canvas and Frame frame from toolbar. Aim for the cross hair at the far end of the oval, hold down Shift and drag all the way along and down until you reach the end of the oval. When you release your mouse, the two frames merge into one belt. Changing the lines drawn with the Pen tool requires the Direct selection tool. Select from the Tools palette and use it to open ports in your path. Hard to use: Be sure to click a row near the port you want to change before clicking the point itself. Then click and drag the dot to its new location. To convert your path to a selection, open the Paths palette by selecting Paths from the Window menu. Click the name of your path from the palette (you should be able to recognize it by its shape), then access the Path options by clicking the icon in the right corner of the palette and selecting Make a selection. Once you have the basic belt shape, you can change it by saving it as a path. With the marquee enabled, open the Paths palette and click the options icon in the upper-right corner of the Paths palette to select a work path structure. Set tolerance to at least 2 so you can see your path. After the path is created, you can use the options to caress, fill, or convert it to a selection. Another method is to save the selection as an alpha channel. With your belt selected, open the Channels palette and click the Save selection as channel icon, which resembles a rectangle with a circle inside. Your belt shape is then listed as an alpha channel that you can use as a mask when working with layers, textures, and gradients. Gradient.