

Using Adobe Photoshop to Create Digital Cartoons or Caricatures (Fourth File)

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Part Two:

Mini-Projects for the Creation of Cartoon and Caricature-Style Images out of Normal Digital Photos

Mini-Project Three: The Dancing Building

Photoshop tools and setting explored in the previous portion of this Research Paper will be used to create a cartoon-looking line-art work of a dancing building with heart-shaped head and extending arms and hands out of a normal digital photo (*Figure 23A through Figure 23Z*).



Figure 23A. The original photo of the Student Service Center at East Los Angeles College.

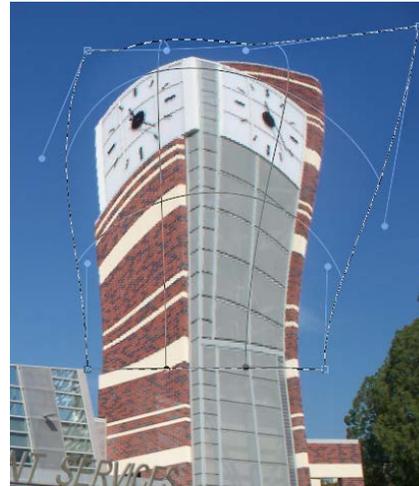


Figure 23B. Applying a Warp effect on the upper portion of the tower.

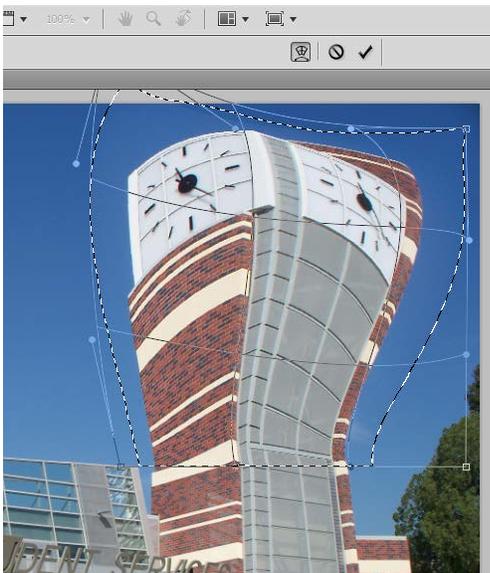


Figure 23C. Applying another Warp effect on the upper portion of the tower.



Figure 23D. Distort, Warp and Perspective Tools from the Transform submenu of the Edit menu to be used all demand extra spaces beyond the border of the original image; for convenience, shrink the size of the image with the Free Transform Tool.



Figure 23E. Using the Perspective Tool from the Transform submenu of the Edit menu to change the perspective geometry of the building.

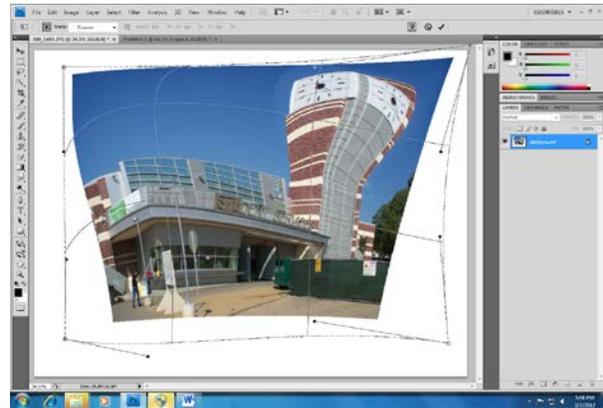


Figure 23F. Using the Warp Tool from the Transform submenu of the Edit menu to make the geometry of the building more flowing and curvilinear.

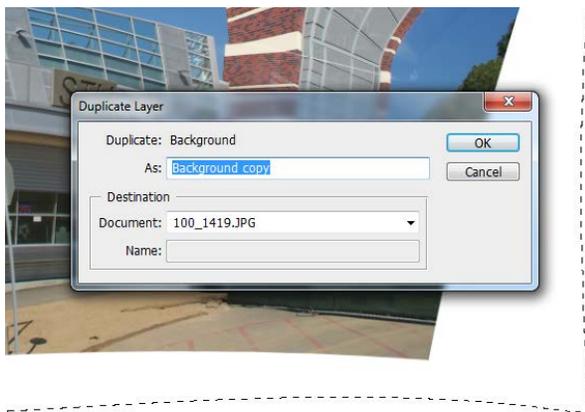


Figure 23G. Creating a duplicate layer, making it invisible in the Layer Palette, and selecting the original layer.

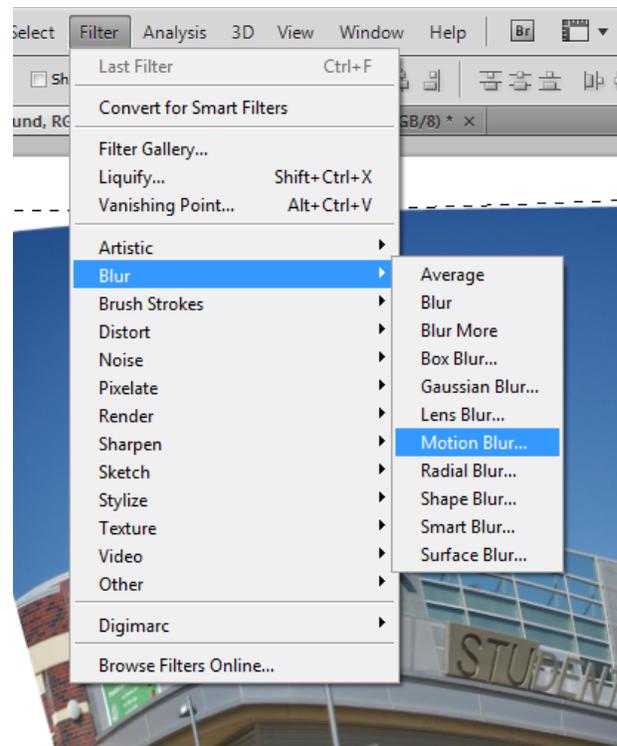


Figure 23H. Selecting the Motion Blur Tool from the Blur submenu of the Filter menu to create the appearance of wind and motion.



Figure 23J. Changing the image on the original layer into wing and motion image, with the Motion Blur Tool.



Figure 23K. Selecting the duplicate layer and the Forward Warp Tool from the Liquify submenu of the Filter menu, dragging the mouse button with convenient Brush Sizes to change the geometry of the image.



Figure 23L. Selecting the Poster Edges Tool from the Artistic submenu of the Filter menu (left); applying Poster Edges effect with Edge Thickness set at 10, Edge Intensity set at 7, and Posterization set at 1 (right).

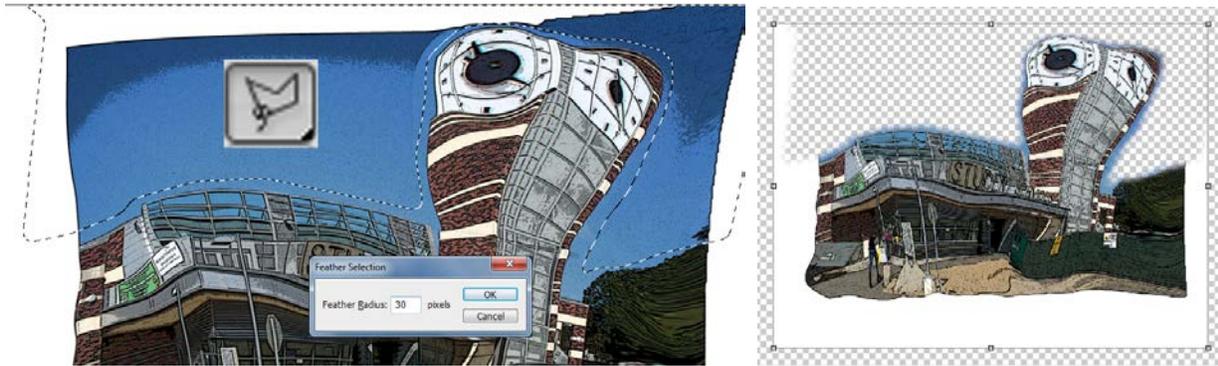


Figure 23M. Selecting the sky behind the building with the Lasso Tool and applying a 30-pixel Feather (left); deleting the sky by pressing the Delete key on the keyboard twice, and using the Free Transform Tool from the Edit menu to make the building taller by dragging either of the middle points on the horizontal grid (right).



Figure 23N. Duplicating the layer used in the previous steps (“Background Copy 3”); making the duplicate layer (“Background Copy 4”) invisible (left); selecting the original layer (“Background Copy 3”) and applying Motion Blur effect (right).

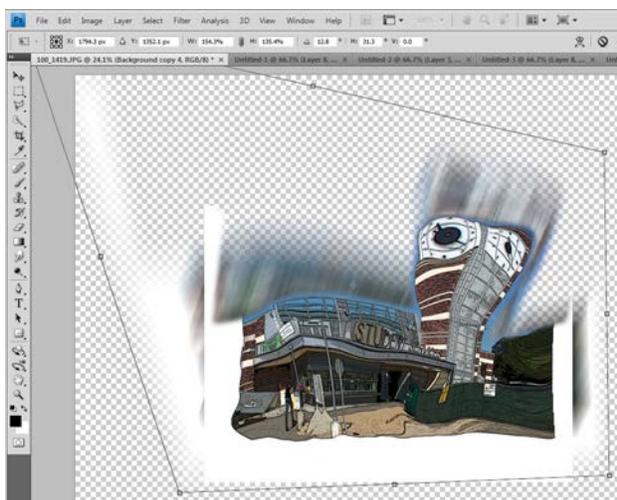


Figure 23P. Making the duplicate layer (“Background Copy 4”) visible again, selecting the Distort Tool from the Transform submenu of the Edit menu, dragging the mouse button at the grid points to achieve desired geometry.



Figure 23Q. Creating a new layer beneath all layers containing windy and motional images of the building, filling the layer with a sky color with the Paint Bucket Tool (left and middle); selecting the last wind and motion layer (“Background Copy 3”), and using the Brightness/Contrast Tool from the Adjustments submenu of the Image menu to lighten up the image.

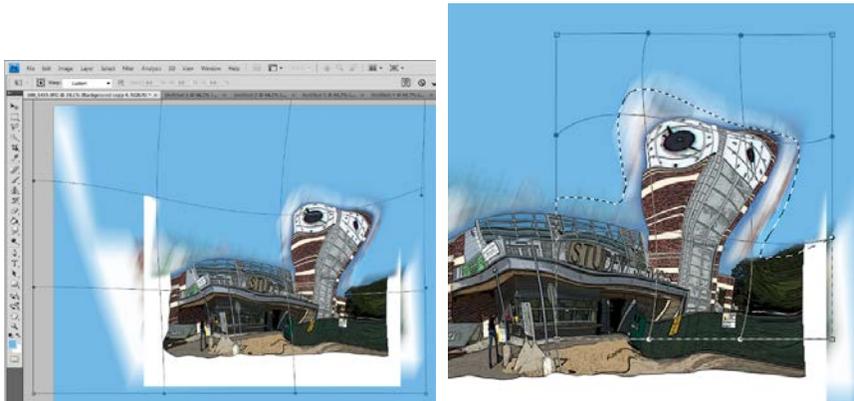


Figure 23R. Using the Warp Tool from the Transform submenu of the Edit menu to change the shape of both layers previously created for wind and motion into desired geometry.

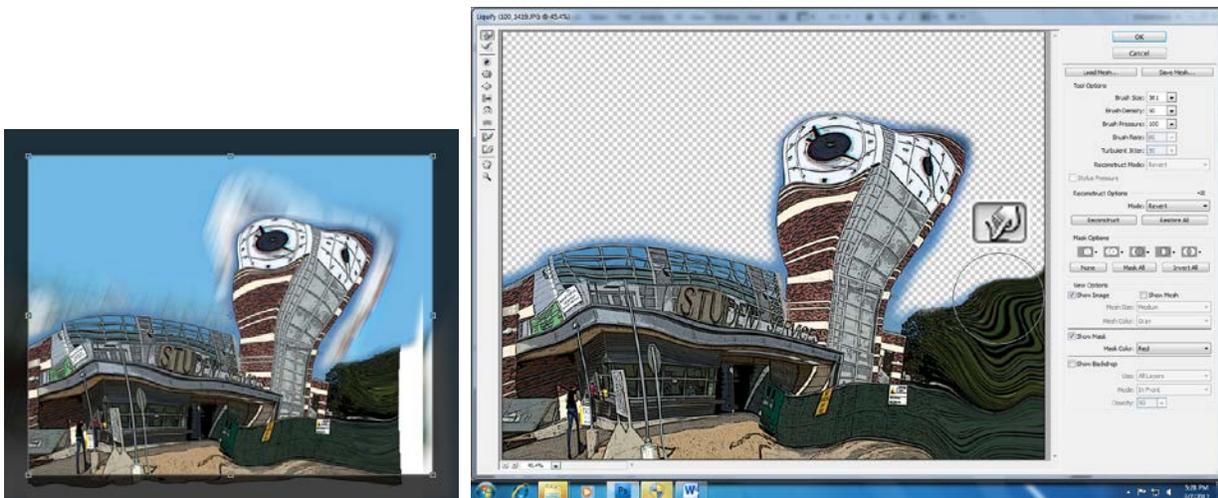


Figure 23S. Using the Crop Tool to cut the image into desired size (left); and using the Forward Warp Tool to fill in the missing portion of the image on the lower-right corner, dragging the mouse button in a curvilinear path, with the Brush Size set at any convenient value.

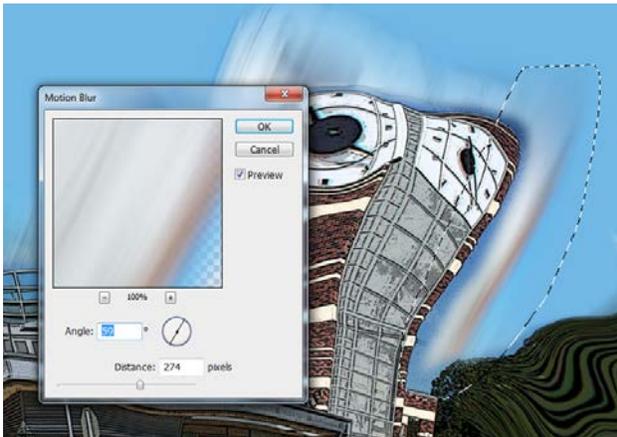


Figure 23T. Selecting the right side of the wind with the Lasso Tool and a 30-pixel Feather effect; and applying a Motion Blur effect to make the wind motion softer.

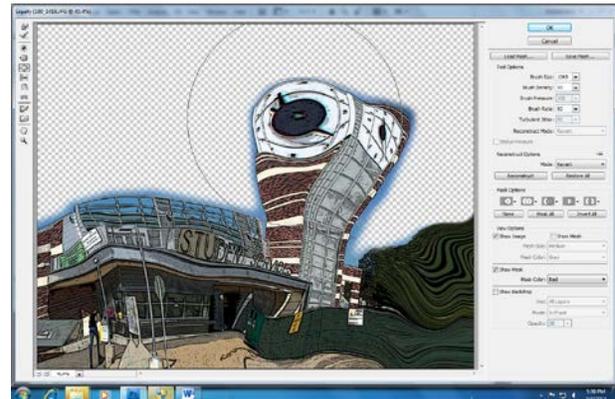


Figure 23U. Selecting the Bloat Tool from the Liquify submenu of the Filter menu, clicking at a desired location or dragging the mouse button in desired directions to further change the geometry of the building, especially the upper portion of the tower to be converted into a heart-shaped head of a dancer.



Figure 23V. The cartoon-style image of the dancing building so far, showing the trunk of a dancer with two large eyes; using the Forward Warp Tool to create the indent on the top of the heart shape, the mouth, and the outlines of the heart on its lower portion, dragging the mouth button in the desired directions (left). Using the Warp Tool from the Transform submenu of the Edit menu to improve the shape of the mouth (right).

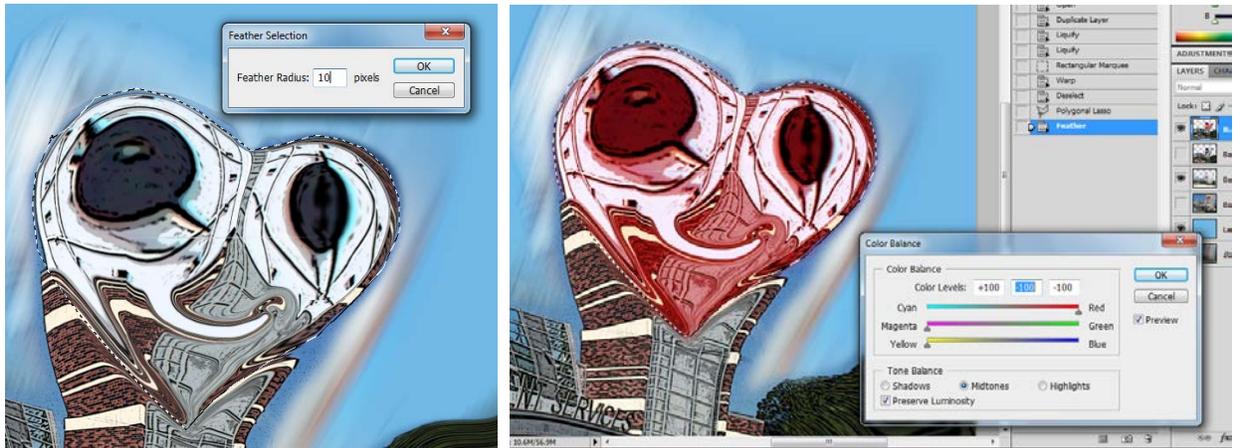


Figure 23W. Selecting the heart shape with the Polygonal Lasso Tool, and applying a 10-pixel Feather (left); selecting the Color Balance Tool from the Adjustments submenu of the Image menu, and set the Red, Magenta and Yellow at the maximum values.

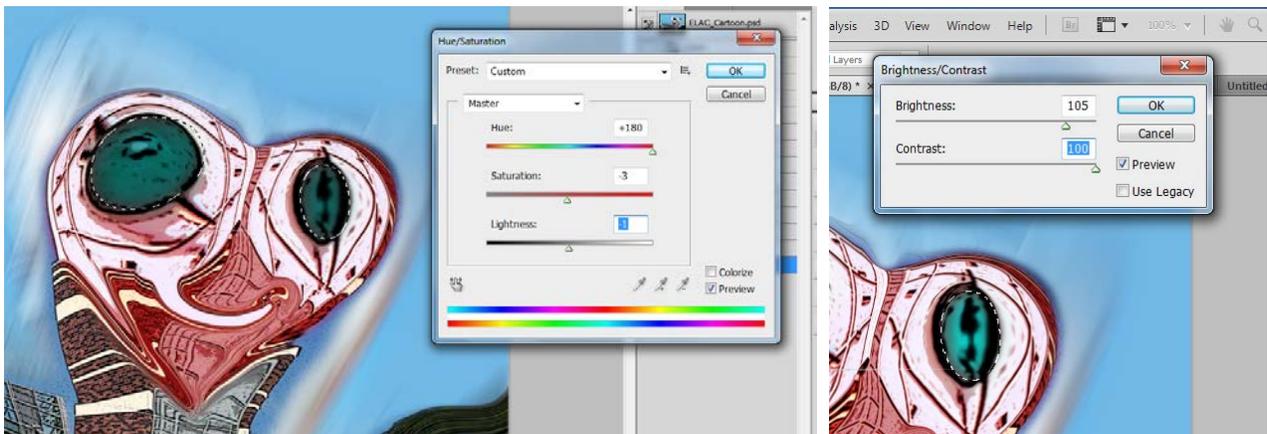


Figure 23X. Selecting both eyes with the Polygonal Lasso Tool, applying a 30-pixel Feather, and using the Hue (left); selecting the Hue/Saturation Tool from the Adjustments submenu of the Image menu, and dragging the mouse button to the right end of the Hue bar to change the color from warm to cool (left); deselecting the left eye and applying a 105 Brightness and 100 Contrast to the right eye, with the Brightness/Contrast Tool from the Adjustments submenu of the Image menu (right).

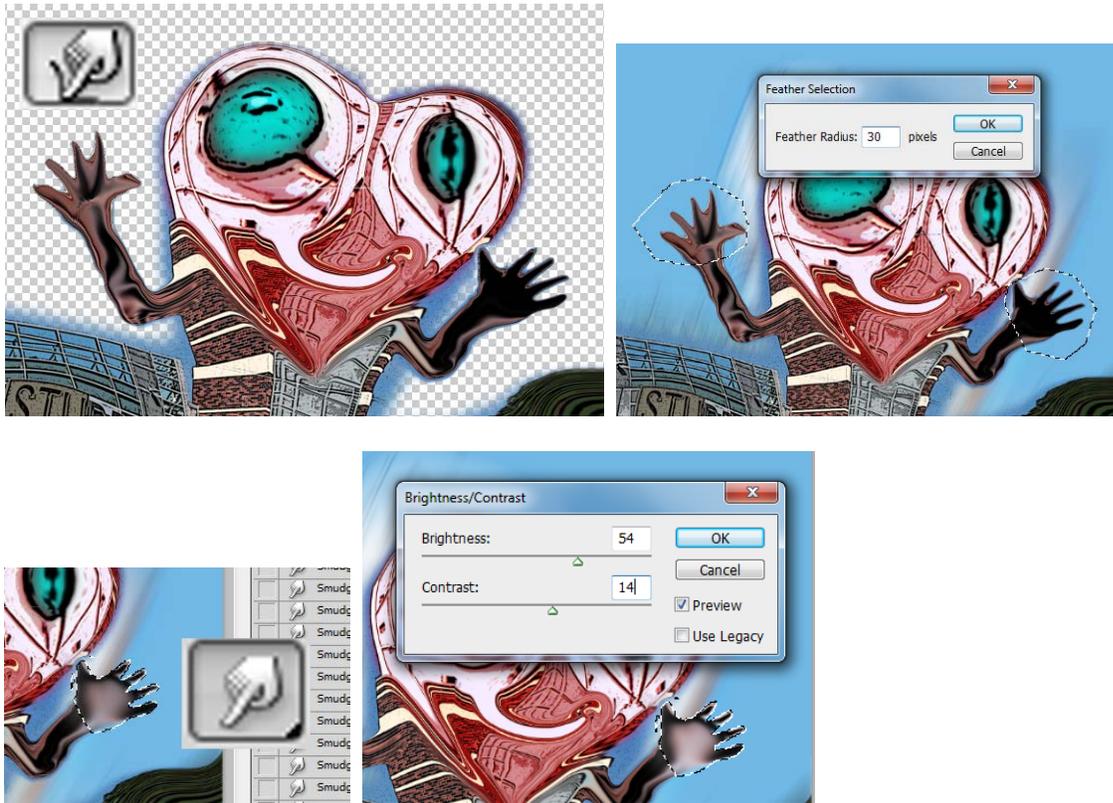


Figure 23Y. Using the Forward Warp Tool to create both arms and hands (top left); selecting both hands with the Lasso Tool, applying a 30 Feather effect, and lightening them up with the Brightness/Contrast Tool (top right); using the Smudge Tool (bottom left) and then Brightness/Contrast Tool (bottom right) to lighten up the right hand.



Figure 23Z. The final version of the cartoon image.

Conclusions

This Research Paper includes two major parts; Part One is devoted to the exploration of relevant Photoshop tools and settings in the creation of cartoon- or caricature-looking line-art works out of normal digital photos of humans, animals and objects; Part Two include examples of using the above tools and settings in the creation of representative pieces of line-art, cartoon-looking works, in addition of discussing a “work-around” method to increase the maximum value of Edge Thickness set in Photoshop’s Poster Edge Tool. The study is fairly successful in terms of exploring relevant Photoshop tools and setting, although, aesthetically speaking, the visual appears of the cartoon works included in Part Two might need substantial improvement.

References

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