

You made a monster out of me: Morph the face of Russell Brown

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Perhaps no one knows [Adobe® Photoshop®](#) better than Adobe's own Russell Brown, who has been contributing to its mystique since version 1.0. Never one to shy away from using his own mug in the interests or promoting the product, Russell demonstrates how the Liquify brush can make anyone's face—including his own—look like Frankenstein. In this tutorial you'll learn how to use the Warp and Pucker effects and then make a Mesh of i

Don't let the smile deceive you. Like most people, this gentleman has a darker side, too. And in this text, we'll reveal just how monstrous an otherwise normal person can be. Using the wondrous tools in Photoshop and the techniques developed by our guest artist John McConnell, we'll transform this pleasant, good-looking gentleman into a creature similar to Frankenstein's monster!

Choose the Liquify filter

Before we do anything else, let's duplicate the background layer so that we can work on a copy, rather than destroy the original. Choose Duplicate Layer from the Layers palette menu, and then name the layer "Warp" (Figure 1).

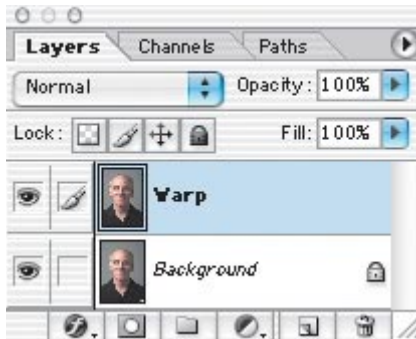


Figure 1

Now that you have a duplicate of the original layer, you're ready to liquify. Make sure the Warp layer is targeted in the Layers palette, and then choose Filter > Liquify. The Liquify dialog box opens, showing you a proxy of the original layer (Figure 2



Figure 2: The Liquify dialog box has its own toolbar and numerous settings. In the center is the layer we're working on.

Zoom in a bit, so you can see the subject properly

Another You can zoom in using the Zoom tool in the toolbar along the side way: of the Liquify dialog box, or you can choose a zoom percentage from the pop-up menu at the bottom of the dialog box.

100% gives us a pretty good view of the face on the image we're using. If you're using a different image, you may need to zoom in closer, or you may even need to zoom out a bit. Then, press the spacebar on your keyboard, so that the Hand tool appears. Use the Hand tool to scroll around the image so that you can see the eyes and nose clearly (Figure 3).

Yet another way: You can also access the Hand tool the old-fashioned way, by clicking the hand tool in the toolbar along the side of the Liquify dialog box.

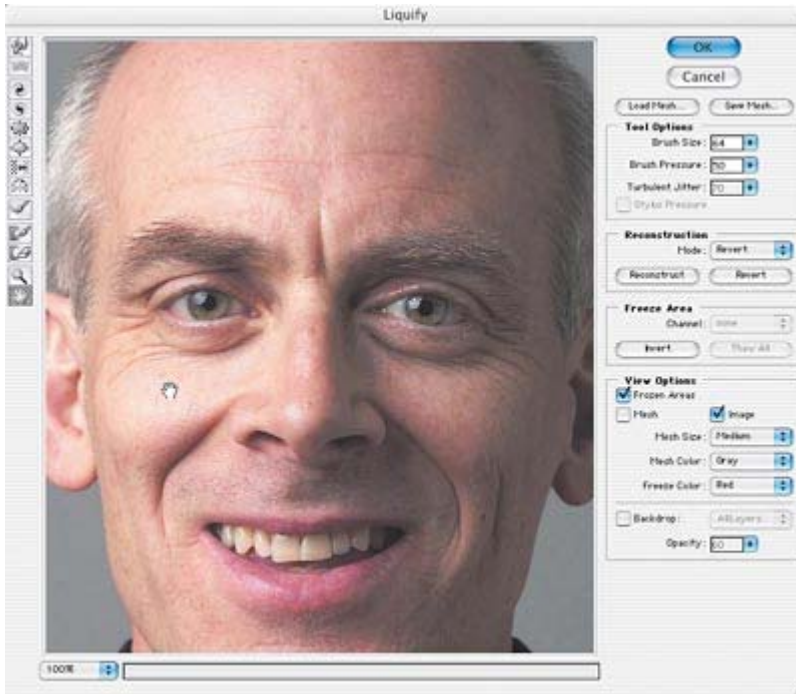


Figure 3: Zoom in and position the image wherever you want it.

Exaggerate the facial features

In the classic Frankenstein's monster face, the facial features are exaggerated. We'll use the Warp tool and a sizable brush to manipulate the facial features in this image.

Select the Warp tool. It's the top tool in the toolbar along the side of the Liquify dialog box.

The Warp tool pushes pixels forward as you drag the brush over an area. As with the other tools in the Liquify dialog box, the distortion is concentrated at the center of the brush, and the effect becomes more intense if you repeatedly drag the brush over an area.

Next, select a Brush Size in the Tool Options section of the dialog box (Figure 4). 158 pixels is about right for the image I'm working on; you may need to select a different brush size.



Figure 4

Broaden the nos

Let's start with the nose. Frankenstein's monster had a very broad nose. Click the edge of the nose here and pull it out a bit (Figure 5).

Let's broaden the entire nose a bit more. Just keep clicking and dragging in areas you want to stretch (Figure 6). When the nose looks pretty good, we'll move on to the forehea

For Super User tip: more control of your distortions in the Liquify dialog box, target the area you want to distort with the edges of the brush and then move in the direction of the distortion.



Figure 6

Lengthen the forehead

We want our monster to have a big, rectangular forehead. Let's bring the forehead in our image down a bit. Click the eyebrows, and pull them down to lengthen the forehead (Figure 7). Click between the eyebrows and pull that area down, as well.

If Whoa! you don't like what you've done with the Warp tool, use the Reconstruct tool to return to area to its original state. Then you can try again!

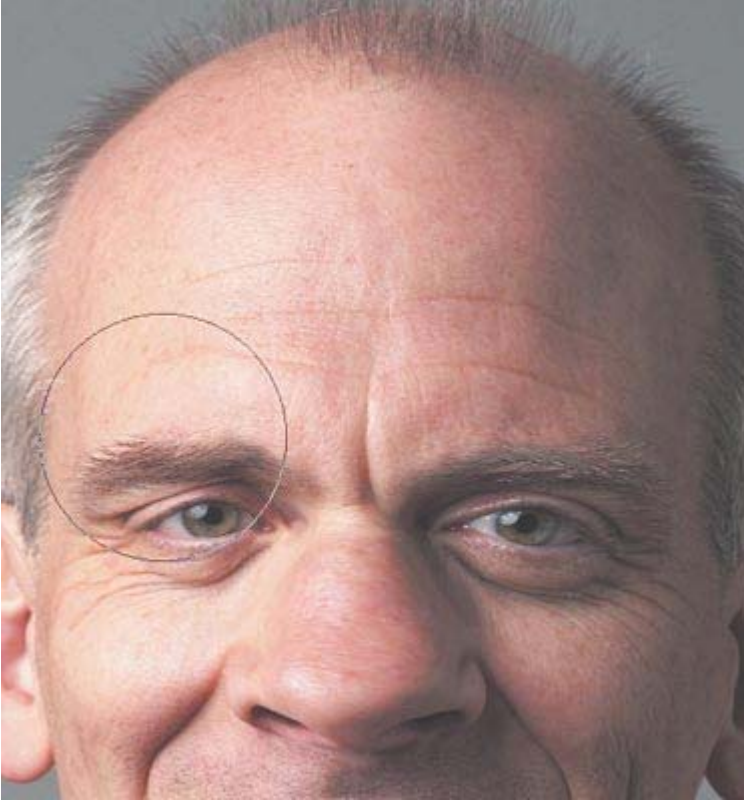


Figure 7: Pull down the eyebrows and the area above the nose to lengthen the forehead.

We'll actually create a separate forehead virtual appliance a little later, but we've laid the groundwork here

Define the cheeks and jaw

Okay, the next thing we need to do to shape the face is to pull out the cheekbones. Drag the high points of the cheeks farther out, and drag the wrinkles next to the eye to open that area up. We aren't too worried about the eyes at this point, because we'll go back and correct them later with the Reconstruct tool. Just focus on the broad strokes right now, creating the general shape of the face (Figure 8).

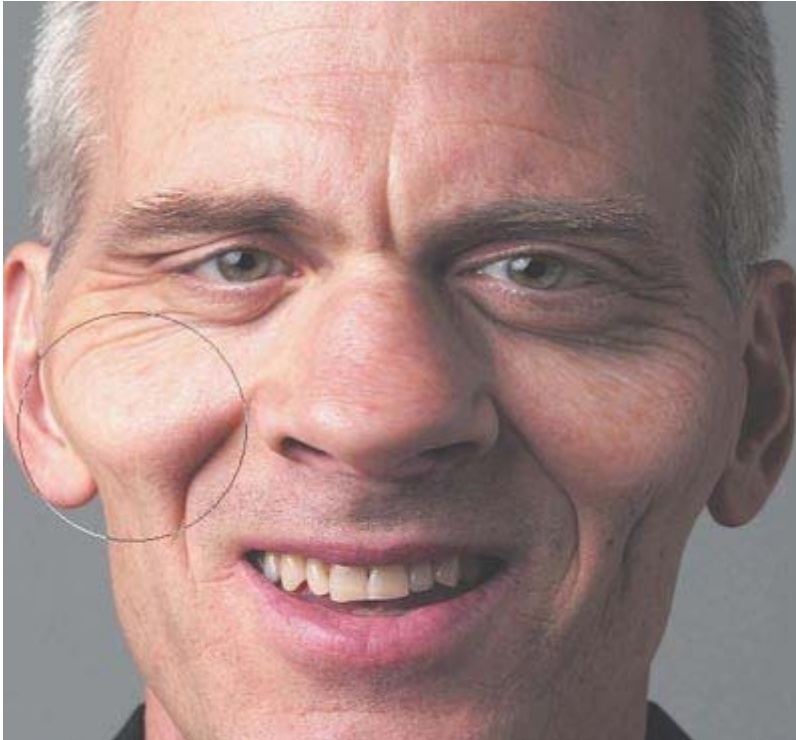


Figure 8: Pull out the cheeks.

What's Frankenstein's monster without a squared-off jaw? Use a much larger brush—nearly twice the size of the one you've been using—to exaggerate the chin. Pull down the areas to the sides of the mouth, and the chin itself, to create the classic Frankenstein jaw line (Figure 9). Notice that the mouth changes shape as we do this, to

To Whoa! undo your actions in the Liquify dialog box, press **Cmd-Z** in Mac OS or **Ctrl-Z** in Windows. The filter supports several levels of undo.

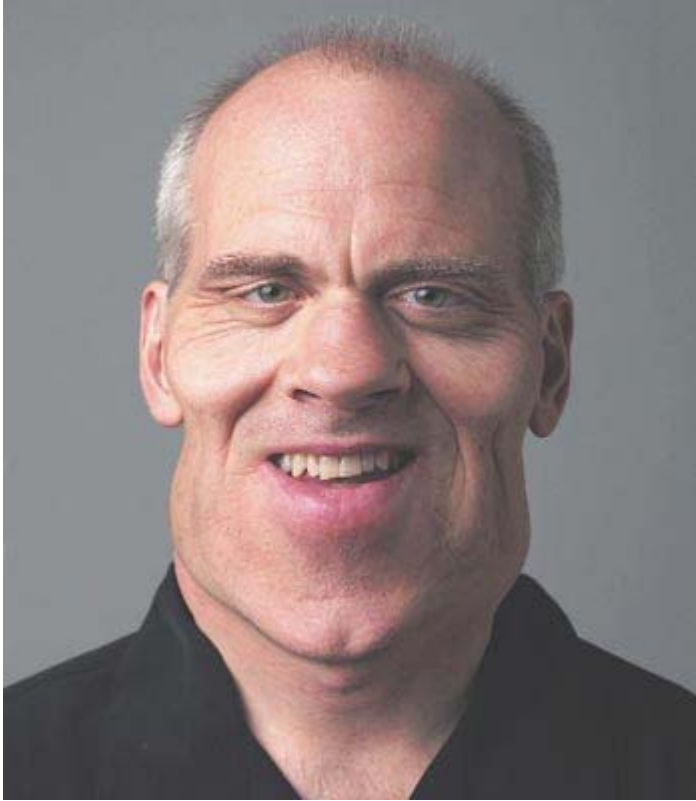


Figure 9: Exaggeration is the name of the game. You're creating a monster, after all!

Square off the head

He's starting to take shape, but the head isn't quite right yet. Pull in the sides of the head and then square off the top of the head by pulling up the two corners. We want him to have a classic flat-top, and we'll cover it with digital hair later. You'll probably have to touch up the forehead, too, to square the head properly (Figure 10).

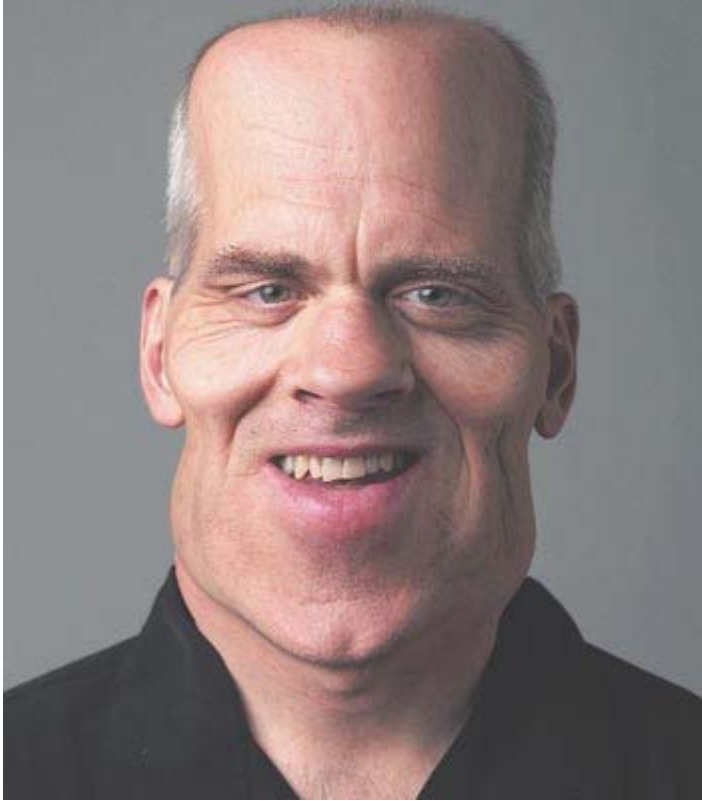


Figure 10: Give him a flat head now; we'll add the hair later.

Turn a smile to a scowl

So far, so good. But he looks pretty jolly for a monster. Let's wipe that smile right off of his face. Zoom in so you can focus on his mouth.

Pull in the smile lines on either side of the mouth. Then use a smaller brush (176 pixels is right for the project image) to pull down the top lip on both sides, and in the middle. And then push up the bottom lip, to create more of a grimace than a smile. Finally, pull the smile lines down on each side, until he's scowling (Figure 11

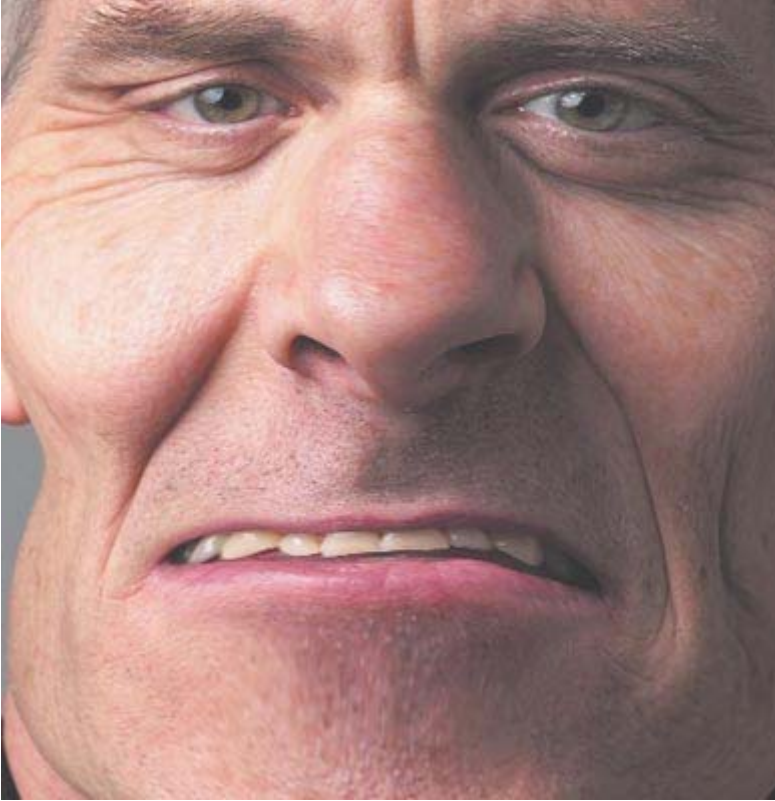


Figure 11: Our monster is a thin-lipped unpleasant character.

We don't need to worry about the teeth at this point. We can either reconstruct them later, or use a separate liquify session to correct the

Super Press the left bracket ([) to quickly decrease the size of User tip: the distortion brush, or the right bracket (]) to quickly increase the size of the brush.

Fuss with the details

Let's return to the nose for a minute. We want to flare the nostrils, so pull the outer edge of each nostril up a little bit. He's really getting into the part now (Figure 12).

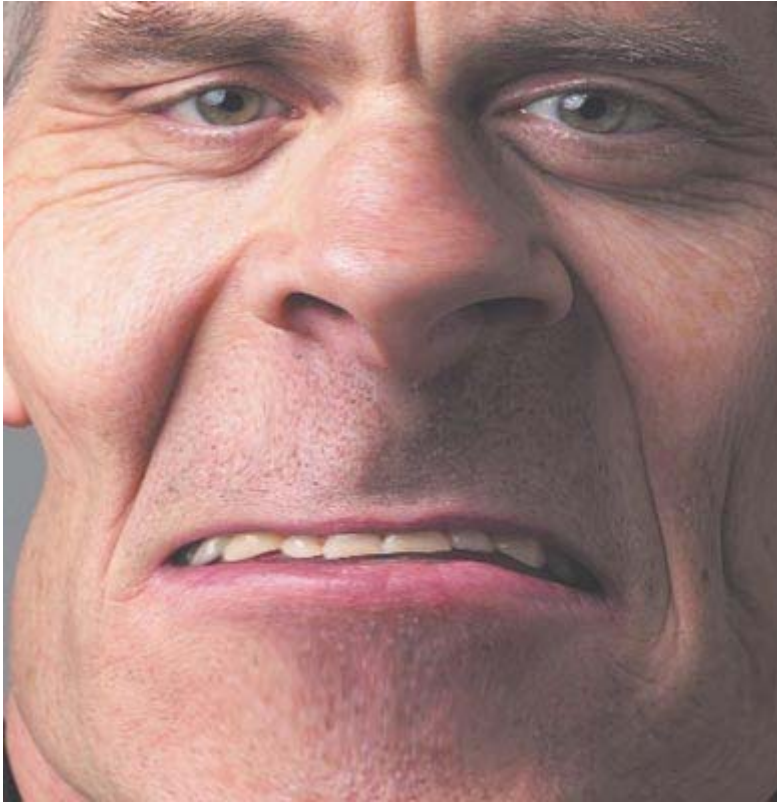


Figure 12: Flare those nostrils!

Pull out the ears to exaggerate them

Use the Hand tool to scroll up so that you can see the eyes again. We'll make his eyes smaller. Select the Pucker tool from the toolbar on the left side of the dialog box. Click the eyes a few times to shrink them (Figure 13

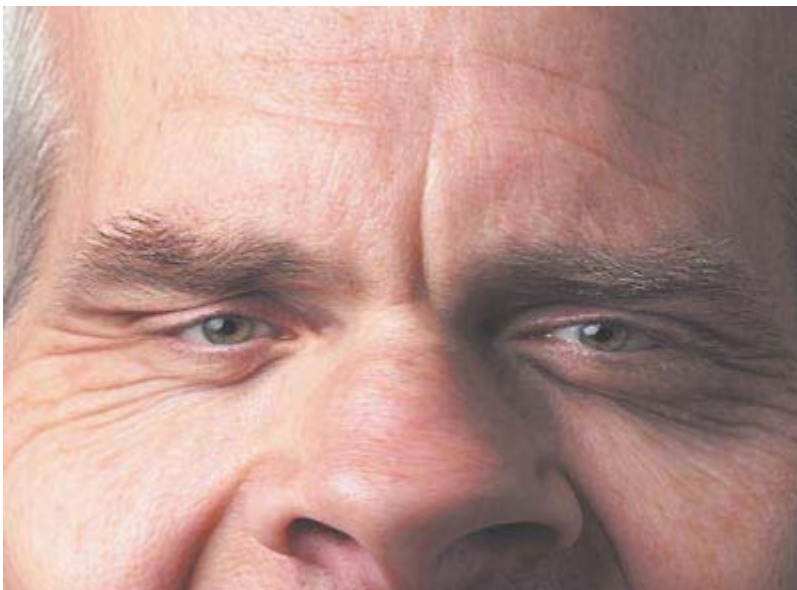


Figure 13: Use the Pucker tool to quickly shrink the eyes.

You can keep fiddling with the face until it looks like the perfect Frankenstein's monster face to you. It'll probably have a long, squared-off head, with exaggerated ears, squinty eyes, flared nostrils, a Neanderthal forehead, and a nice grimace accentuating an overly large jaw line

Save and load the mesh

When you've got the head the way you want it, you may want to save the mesh, so you can reapply it to the same image or different images later. Saving the mesh gives you greater flexibility if you need to make adjustments later.

To save the mesh, click Save Mesh. Give the mesh a name you'll remember

I've already created a mesh for use with the image on the CD. You can load that mesh, called monsterhead.msh, to compare it with yours. To load a mesh, click Load Mesh, and then select the mesh you want to load (Figure 14)



Figure 14: You can save a mesh—or load one you've already saved—in the Liquify dialog box.

Click OK when you have the mesh you want. Depending on the complexity of your mesh and the speed of your system, rendering may take a few minutes.

Watch If you want to keep your mesh, be sure to save it before you load Out! another! When you load a mesh, it overwrites any transformations you've made.

When it's finished rendering, hide the Warp layer to see the original image (Figure 15), then make the Warp layer visible again to see the effect of the Liquify filter (Figure 16



Figure 15

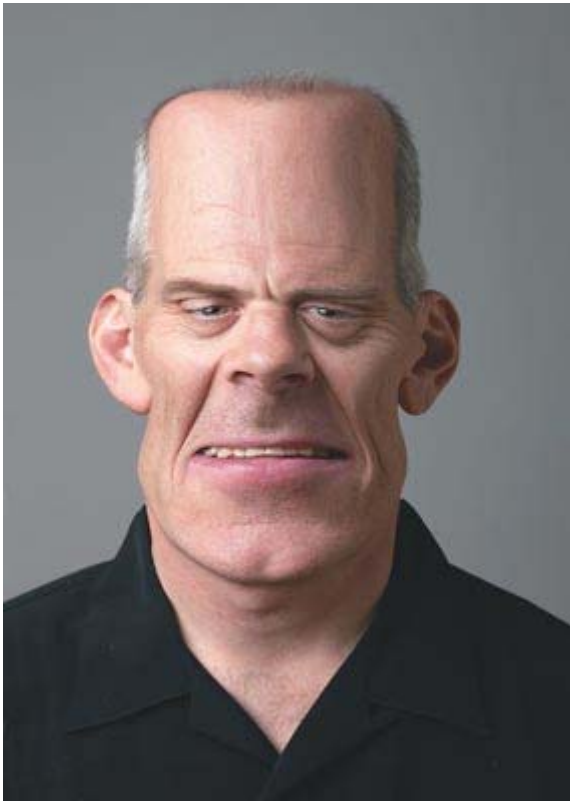


Figure 16: He's already changing before our eyes.

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