

OOPS! - John Stevenson



Two photos were used to create this end result. A garden view and the car.

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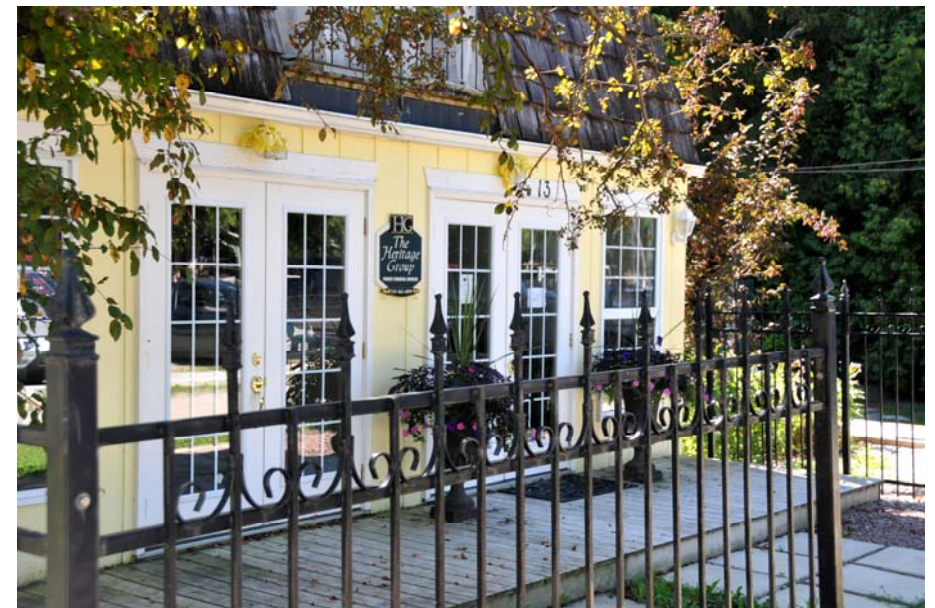
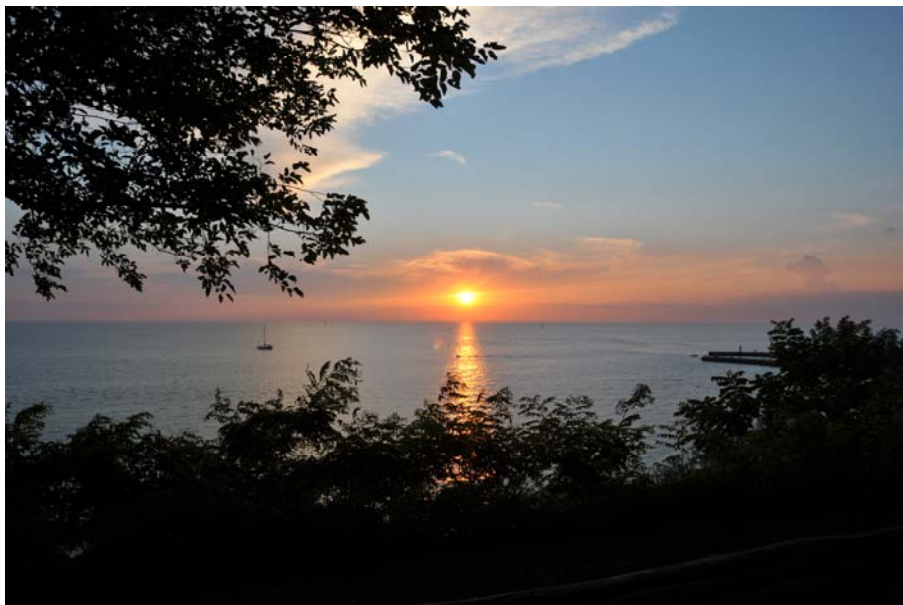


The back yard view . . .

A good example of how GOOD LIGHTING is an essential element in every photograph.

NIKON D300      ISO 1000      F5   at .6 sec  
Tamron Lens 11 -18 mm (F4.5—5.6)      Zoom Focal Length at 13mm  
Etobicoke - 51 Abilene Drive - July 12, 2009 10 PM

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The car. A restored and modified OPEL GT circa 1970  
Quick snapshots taken in beautiful Bayfield on Lake Huron, August 1, 2011

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NIKON D300      ISO 200      F8 at 1/200 sec  
Nikkor Lens 18-200mm (3.5-5.6)      Zoom Focal Length at 18mm

OPEL GT (ca 1970) taken in Bayfield - August 1, 2011

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Select car with Magnetic Selection Tool.

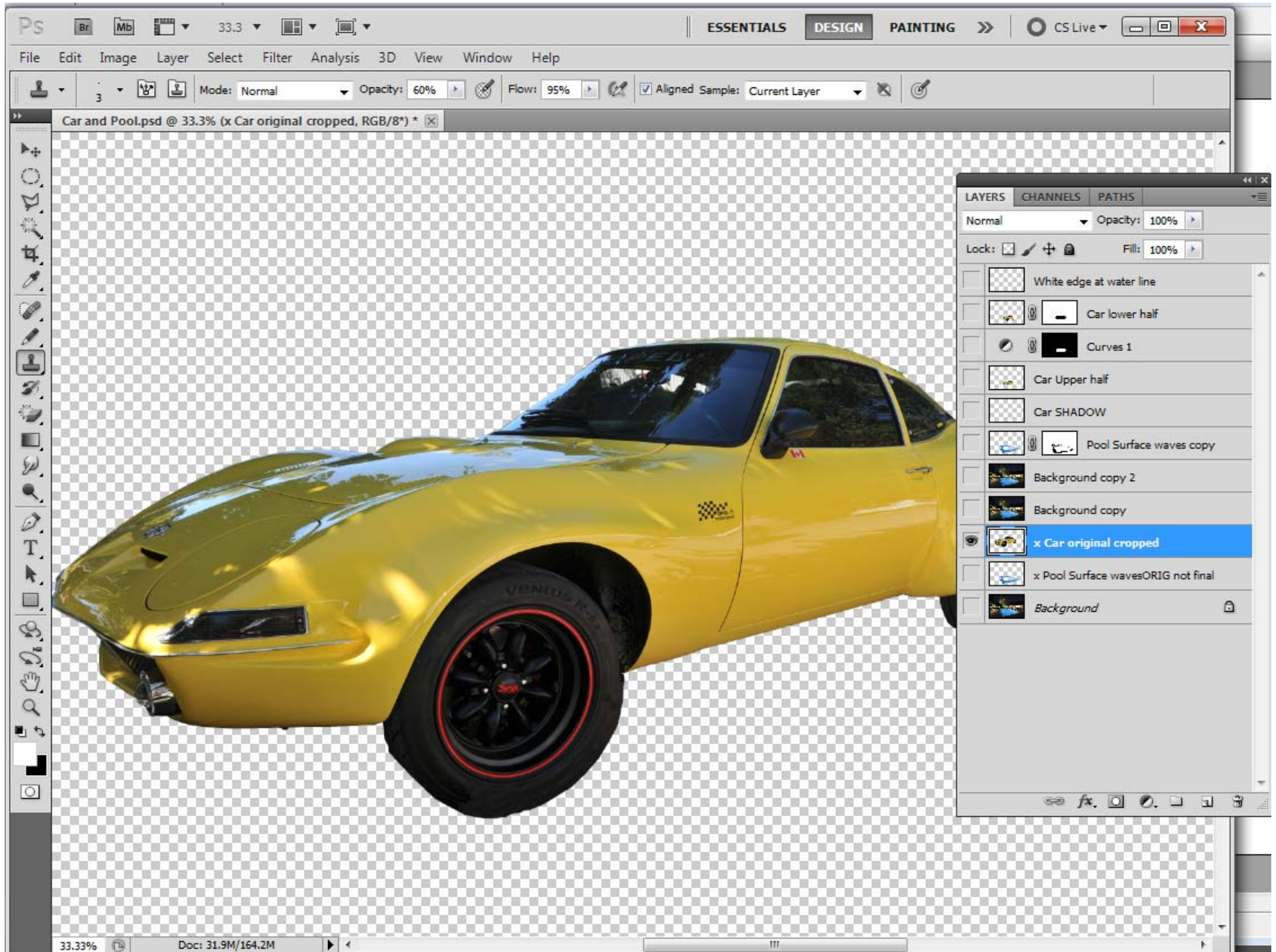
- Clone edges where required.
- Modify selection - reduce by 1-3 pixels to minimize edge ghosting.

Save to new layer for rotation and insertion into water.

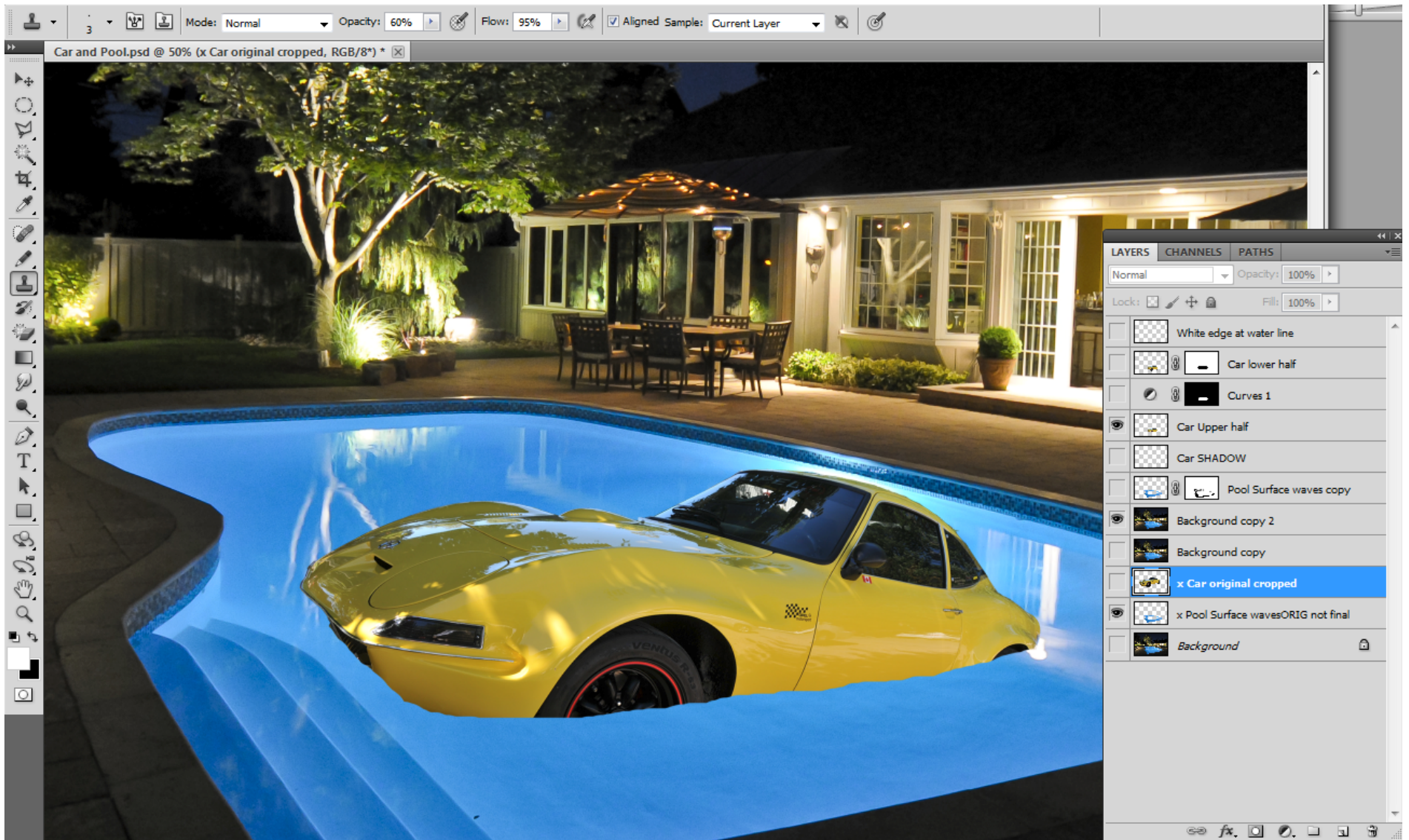


It is important to find a photo that has the right **PERSPECTIVE** and **VIEW ANGLE** to complement the background photo.

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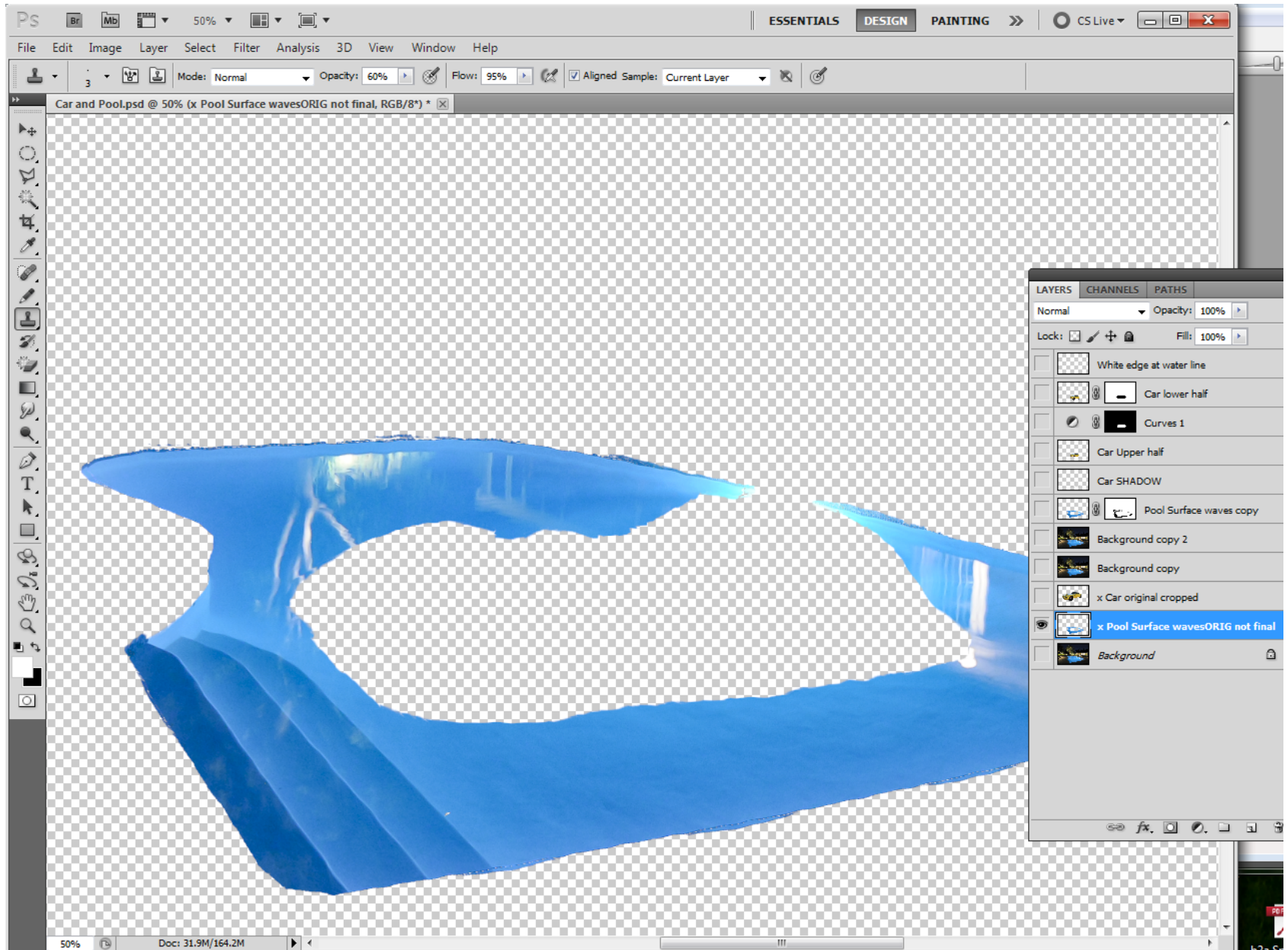


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- Place copy of car layer at top of layers list and rename to “car lower half”
- Rotate and position in water.
- Make a **spare copy** of rotated car layer for **future use**
- Select and delete lower half of car at water line, using a series of lines to look “wavy”

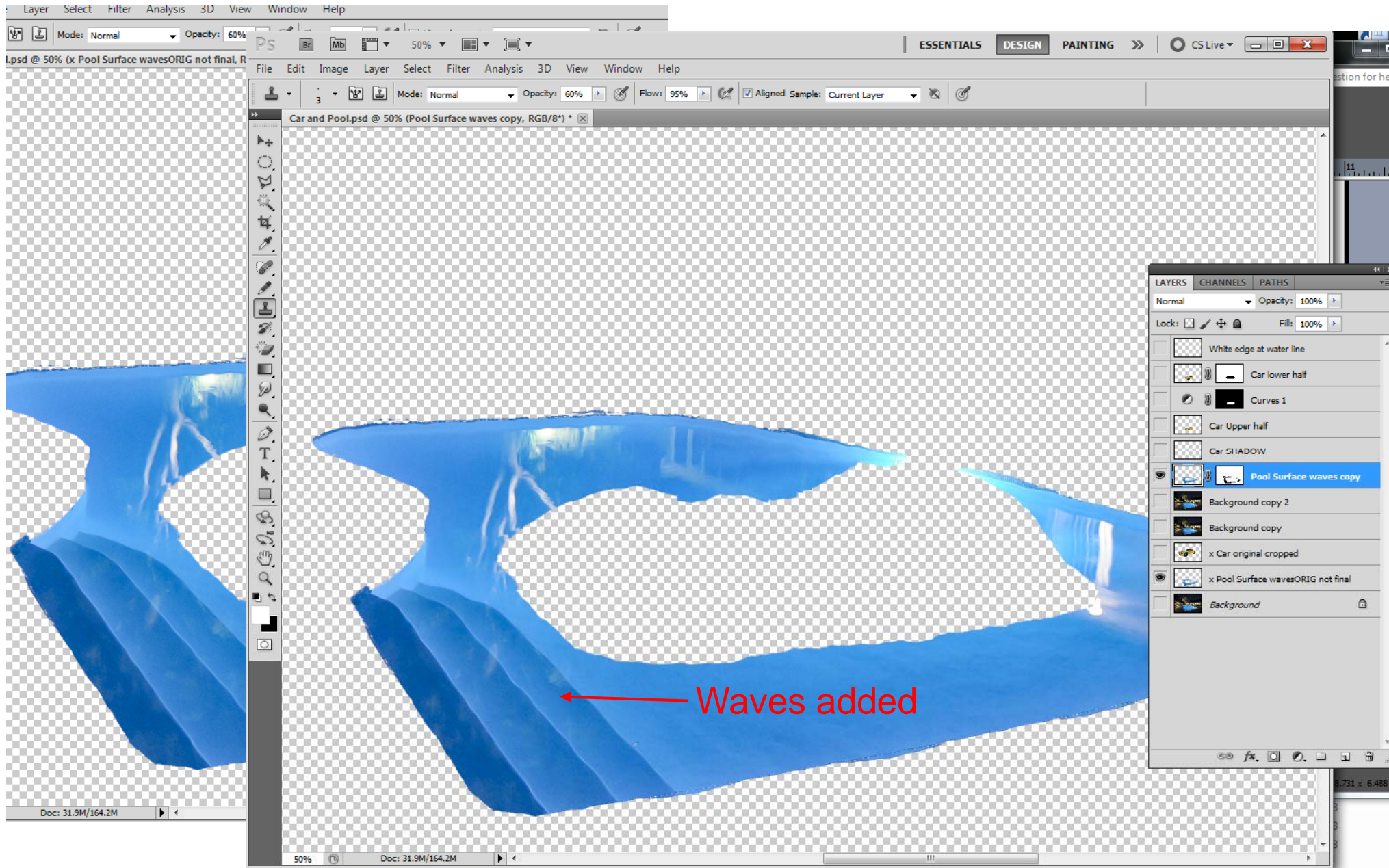
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To add more “Waves” to water  
Select water using magnetic edge tool - can be a rough selection



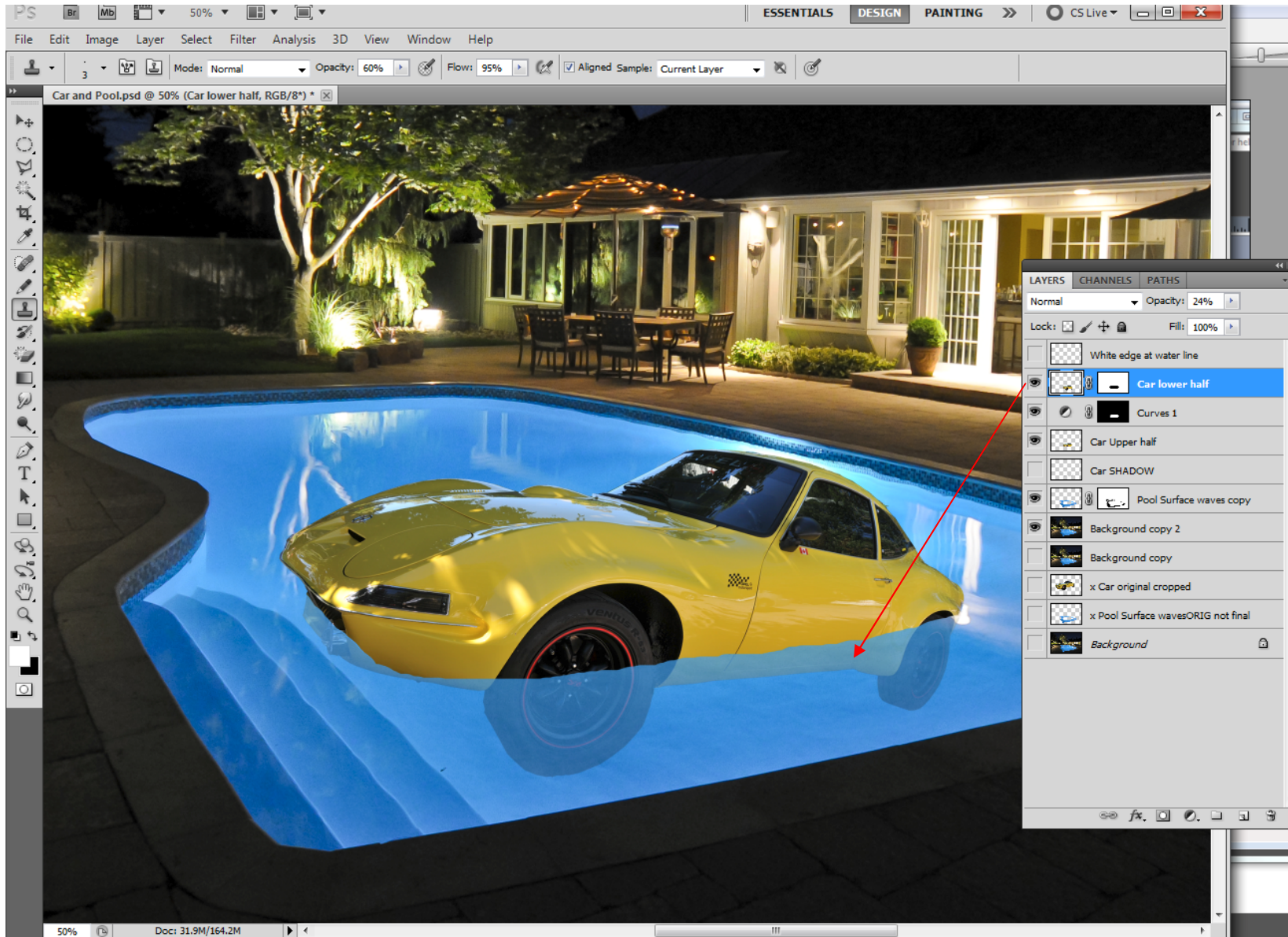
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To add more “Waves” to water

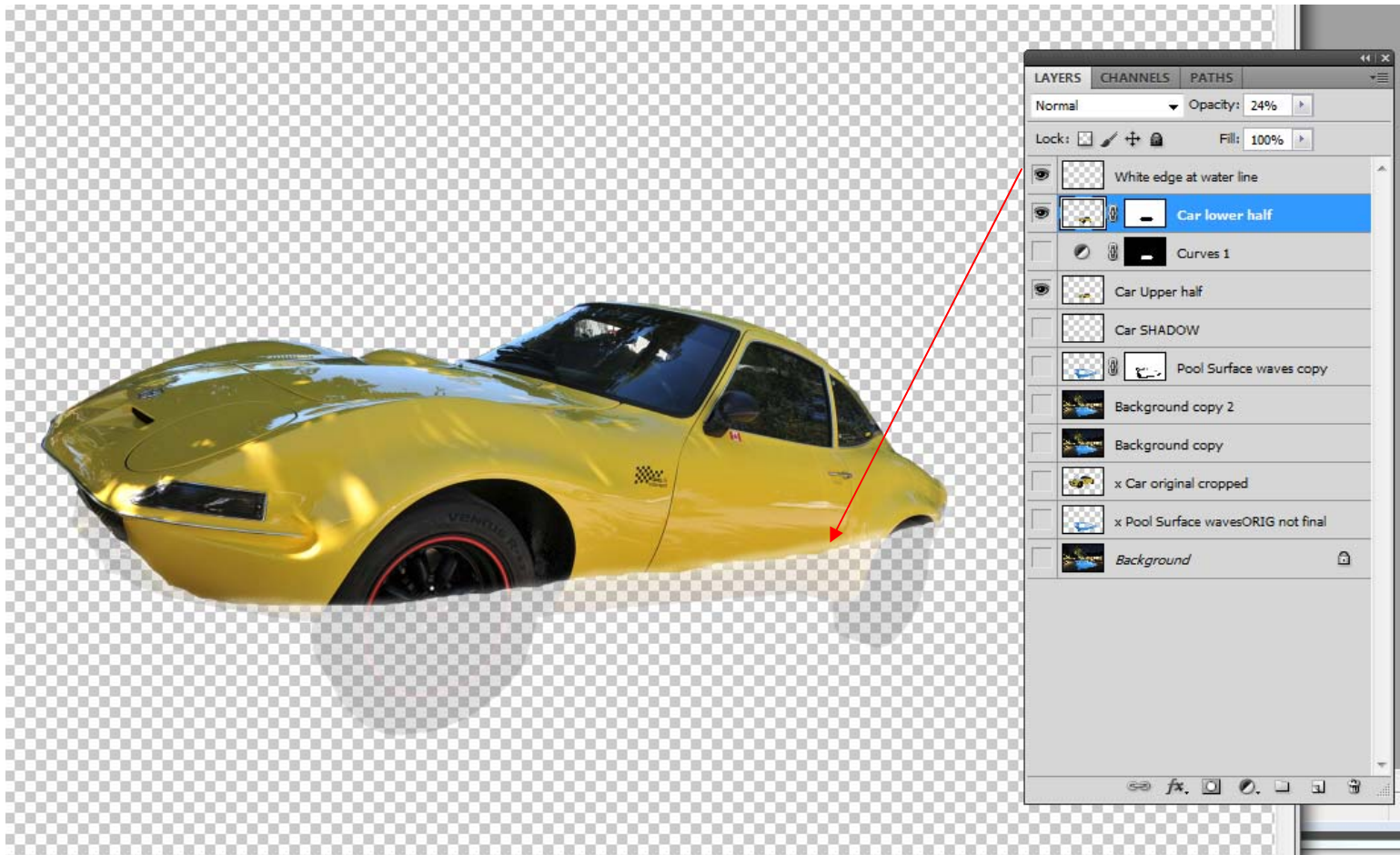
- Select water cutout and apply FILTER/DISTORT/WAVES
- Use HORIZONTAL slider to create ripples

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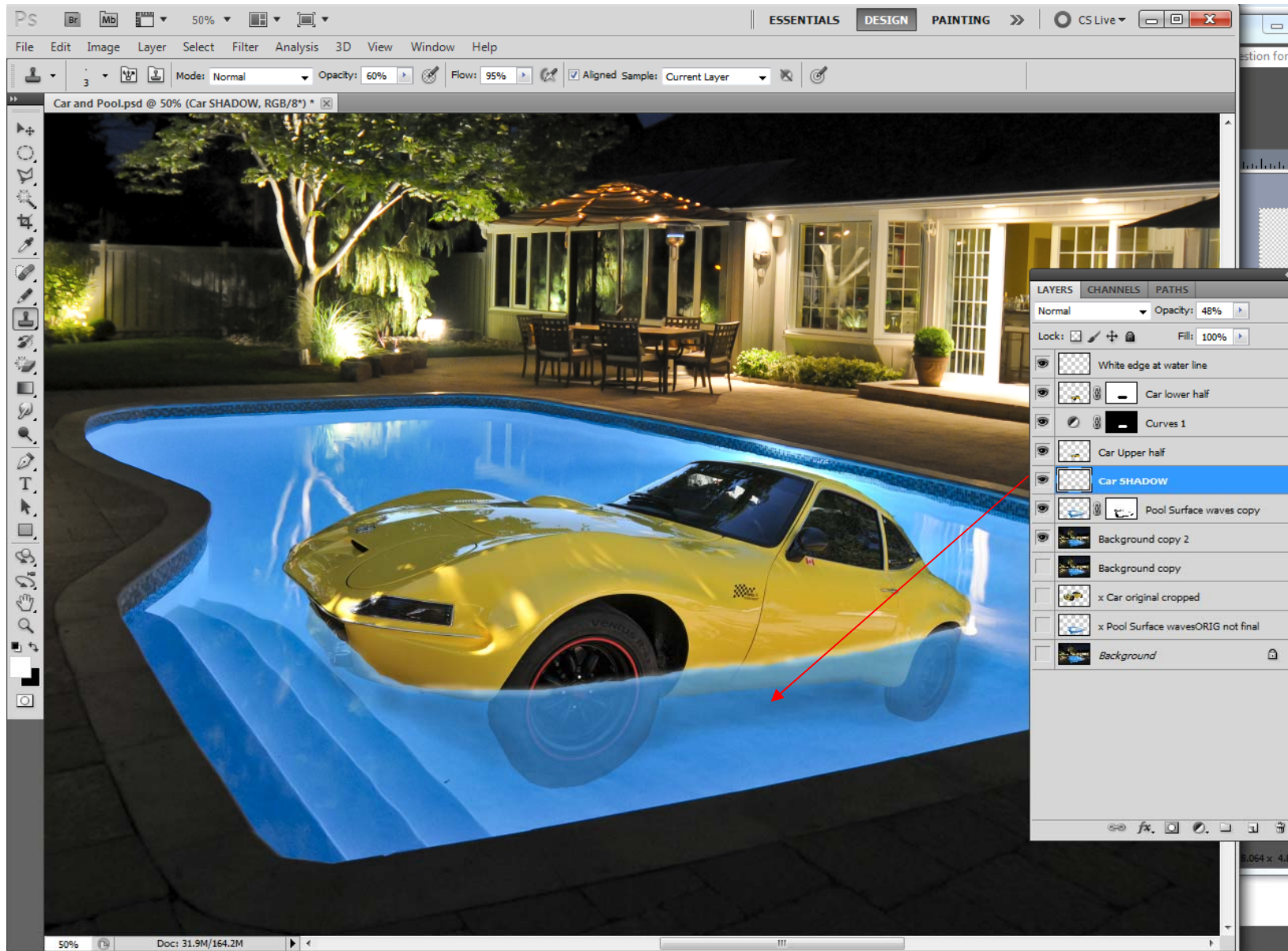
- Place copy of car layer at top of layers list and rename to “car lower half”
- Rotate and position in water.
- Make a spare copy of rotated car for later step to create “transparent” look below water.
- Select and delete lower half of car at water line, using a series of lines to look “wavy”

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- Using the spare copy of rotated car create “transparent” look below water.
- This can be done by selecting the lower half, deleting all else and adjusting the OPACITY of the layer using the CURVES panel. (Several other methods can also be used)
- Create a new layer at top called WHITE EDGE at WATERLINE and use a soft brush to paint a thin white line along the water line to appear as surface edge turbulence.

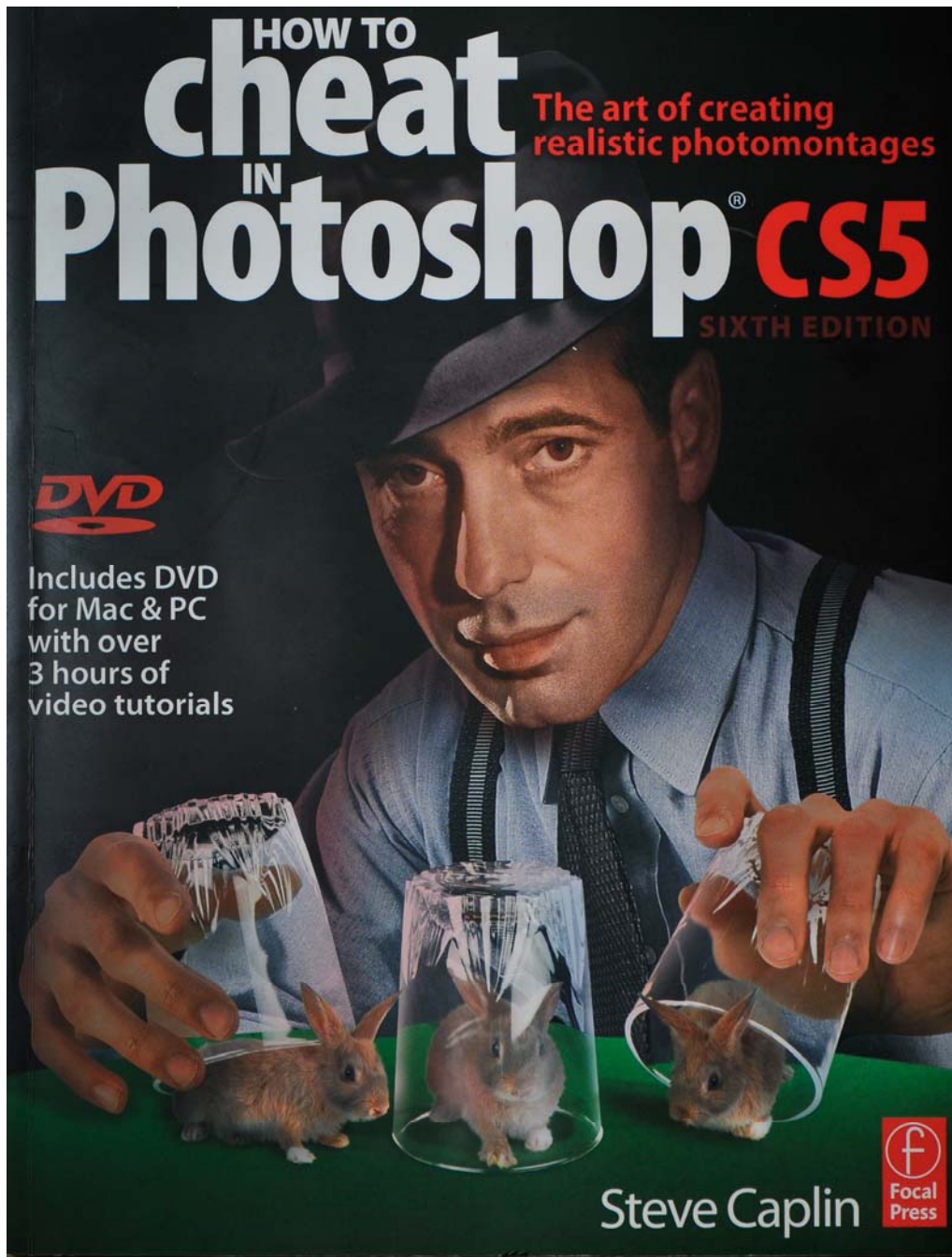
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- Create a new layer and using a soft large brush with OPACITY and black colour, paint below the car to create a soft shadow.
- This completes the process. These techniques can be used to generate a wide variety of creative photographs. Let your imagination run wild!

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- Inspiration from looming ECC Creative deadline! Technique from this book ...



GRAPHICS/PHOTOSHOP

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Do you remember being told as a child that cheaters never win? Well when it comes to Photoshop, they definitely can! In this comprehensive revision of the best-selling *How to Cheat in Photoshop*, photomontage guru Steve Caplin shows you how to get optimum results in the minimum time.

As a professional graphic artist, illustrator and journalist, Steve knows all about creating great work under pressure, and in this book he combines detailed step-by-step instructions and projects with invaluable real-world hints, tips and advice to really let your creativity run wild, whatever the deadline. Fully updated with all of the exciting new features in Photoshop CS5 such as Puppet Warp, Repoussé and Content-Aware Fill, this latest edition of *How to Cheat in Photoshop* will have you wondering how you ever managed to cope without it.

### Reviews of previous editions

'In a market so crowded as the one for Photoshop how-tos, Caplin's tome has come to be recognized as one of the best... a colorful, engaging and, frankly, essential read'  
MACUSER MAGAZINE

'A fun, project-led workbook for anyone who wants to get to know Photoshop more intimately... with this handy guide, the digital world really is your plaything'  
PHOTOGRAPHY MONTHLY

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DIGITAL MEDIA ARTISTS GROUP (D-MAG.ORG)

'Steve really does seem to enjoy getting this material across - and the fact that he is producing these illustrations for such high profile publications speaks volumes about his experience'  
SIMON GURNEY, GRAPHIC DESIGNER

'This is one of the only Photoshop books that seems to actually be written in the style that enthusiasts are looking for... one of my favorite Photoshop books'  
DOUG NELSON, RETOUCHPRO.COM

'This book will tell you how to create or improve your photographs - and also give you creative ideas you won't have even thought about'  
EPHOTOZINE.COM

Shading using Light modes  
page 170

Photographing glass  
page 276

Ground shadows  
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Cutting hair with Refine Edge  
page 200



Coloring black and white images  
page 224

A change of expression  
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Glass: refraction  
page 258

Front and back  
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## Submerging in water



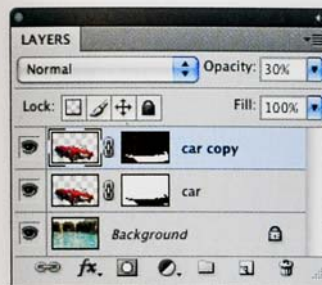
**1** Rotate the car slightly to make it look less stable, as if it's sinking. The bottom part is painted out on a Layer Mask, using a hard-edged brush: add some up and down waviness to match the ripples on the water's surface. It's important to try to follow the contours of the car as you paint around them.



**4** Switch to the main RGB layer (ie, off the Layer Mask) and use Filter > Distort > Wave to add some rippling to the submerged version of the car. Try low amounts of vertical distortion: we want mainly horizontal ripples. You only get a tiny preview, so some trial and error is required.

**P**LACING OBJECTS IN WATER is not a difficult task – but it can take a bit of thought to make the effect look right. Duplicating the layer allows us to apply a Wave filter effect independently of the main car image, giving us extra flexibility.

I set this example as a Friday Challenge on the How to Cheat in Photoshop website, and you can see the results below. As usual, members' imagination takes over.



**2** To make the submerged section, we could just lower the transparency of the mask, allowing the car to show through partially. But that wouldn't allow us to apply a distortion easily. Instead, duplicate the car layer. Click on the Layer Mask in the Layers panel, and use **Ctrl+I** to invert it. The full image will now look just like the original.



**5** One useful trick is to add a little turbulence to the water surface. On a new layer, use a small brush with White as the foreground color, and paint a thin line (don't be too accurate) matching the top edge of the mask.



**3** When we reduce the opacity of this layer to around 30%, we can see through it – giving the impression of it being seen through the water. So far, it's the equivalent of simply painting the original mask with a low opacity. The opacity we use depends on the job in hand, so feel free to vary it as required.



**6** Make a shadow beneath the car using a Curves Adjustment Layer. Load up the distorted car as a selection, and delete this from the mask; then paint the effect out everywhere except in a dark spot directly below the car.



### HOT TIP

The car I originally supplied as a Friday Challenge was photographed from an extreme angle – far too strong for this job. To make it work convincingly, it was necessary to adjust the angle using Free Transform first, to remove some of the exaggerated perspective. See page 128 for details on how to do this.

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