

MAKE ME A ZOMBIE

"IF YOU REALLY LOVED ME, YOU'D LET ME EAT YOUR BRAINS!" - RETURN OF THE LIVING DEAD

Sorry about your luck, but you've been bitten by a hungry zombie. It might have been a little nibble or a great tearing bite, but the result is the same: you will be among the living dead in a few hours. What you can decide, however, is how you will look thanks to some Photoshop magic.



Step 1: Have someone take a couple of scary, zombie-face photos of yourself. Dim the room lights a bit and use a light source to shine a light from one side or from below. Photos should be in *sharp focus* and *close*: head and shoulders or closer. **Zing-up** your photos (adjust for contrast (**Ctrl+L**) and colour (**Ctrl+U**)) so you start with a high-quality image.

Step 2: Gather a series of what's-under-the-skin photos. What's under or on your skin? Skull fragments, eyeballs, muscles, maggots, axe, screwdriver, etc., are all possibilities. Gather a few peeling paint photos to superimpose on your face for texture.

Step 3: Use the appropriate selection tools (**lassos**, **magic wand**, and **magic selection tool**) to accurately select yourself from the background. If you have selected the background, simply choose **Select>Inverse** to select yourself. Then choose **Layer>New Layer via Copy (Ctrl+J)** to put yourself on a new layer. **Make a copy of this new layer**. The original layer may be discarded.

Step 4: Use **Ctrl+L** to again slightly increase the contrast of your image. Use **Ctrl+U** to desaturate the colour in your image 25-50%.



Step 5: It is important to use *restraint* and *care* in this next step or your image will fall into a pile with rank amateurs who got silly when they discovered the **Liquify** filter. Think ahead to which features you will be adding in the future. For example, you may carefully open one side of the lips because you wish to reveal some rotting skeleton teeth below.

Select **Filter>Distort>Liquify** and set the brush pressure to 5% or less. Use a variety of brush sizes (usually move from large to small) to very carefully and with short, gradual shifts, distort any features you wish to exaggerate. You may

TIP: Part of the fun of this project is having your friends recognize you as a zombie. Try not to distort yourself so much that you are no longer you!

need to, and this is very effective and cool, select a feature using a feathered lasso and **Ctrl+J** it onto its own layer before bringing it into the **Liquify** filter. Then you can elongate an ear or nose without distorting the surrounding features. You may need to go to your undistorted copy to steal a pupil to paste over one that has lost its roundness while distorting an eye. Erase out any holes you wish to appear.

Make sure your distorted face and any bits on other layers are turned **on** (the **Eye** in the layers panel is showing) and your undistorted copy is **off**. Select **Layer>Merge visible**.



Step 6: Now the fun starts. Open one or more peeling paint images. Increase the contrast using levels (**Ctrl+L**). Decrease the saturation (**Ctrl+U**) by half or even completely. Drag one onto your face. If you can flip the paint images to match where the light is coming from it will increase the effect. Lower the opacity of the paint layer and use **Image>Transform>Distort** to drag the paint image so that its angle looks like it's lying on one side of your face (see example). Keep adding and distorting patches of paint until all the skin is covered.

TIP: You may want to bring the paint patch into the **liquify** filter to subtly move peels around to match the contours and features of the face.



Bring the opacity of the layer back up 40-100% depending on the effect you want. Change the **Blending mode** (in the layers panel) of the layer to one that works for you. **Overlay** seems to work well, but you may want to try **Linear light**, **Pin light**, **Multiply**, etc. – be sure to experiment with **Levels** and **Opacity** with each **Blending mode** to see how it affects your “skin”.

Carefully **erase**, using a low opacity brush, the parts of the peeling paint that are covering key features of the face like the eyes, mouth, nose, brows, etc. Make sure the edges are soft so that the paint blends smoothly into the non-paint areas. Also erase any paint that overlaps hair or clothing. Erase as much or as little as you wish.

Step 7: Now bring in any other parts: eyeballs (copy your pupil and paste it onto the new eyeball), teeth, skull, scars, brains, muscles or ligaments, etc. Again, you may need to **Image>Transform>Distort** and **Liquify** filter the part before using it. Introduce parts by overlaying them, paying special attention to edges (puffy (**Liquify>Bloat** tool), cut, torn, etc. Consider painting a surrounding colour (**Foreground colour>colour picker eyedropper**), at a very low **opacity** (5-10%), over new parts to unify them with the rest of your zombie face.

TIP: An effective way to make a bit of skull or whatever seem like it's emerging from below a layer of skin is to find and rotate a peeling paint edge that has a similar shape to the edge of the skull piece. Don't forget to take the angle of light into account. Use the **Clone Stamp** tool to clone the edge onto your face, then erase the rest of the paint image. **Burn** in the midtones and **Dodge** out the highlights.

Here is also where you add blood. Work on a **New Layer** so you can apply **Blend Modes**. Choose the **Brush Tool** and under **Brushes** choose **Wet Media Brushes>Drippy Water** or **Brush Heavy Flow Scattered** or **Rough Dry Brush**. Play around with the **Fade/Scatter/Hardness** sliders under **More Options**. Now use varying brush sizes and some nice blood colours to *carefully* apply some evidence of damage and feeding to your zombie face. Don't forget the clothes – zombies are messy eaters!



Step 8: You may be thinking that the parts and textures you've added look a little flat/faded/unconvincing. This is where you become friends with the **Dodge** and **Burn** tools. **Dodge** will lighten the **Highlight**, **Midtone** or **Shadow range** as selected and **Burn** will darken them. Set both these tools to 5%. For instance, after you select and adjust the **Levels** and **Hue** (**Colorize** is a good choice here) of the hair, you may want to add depth by **Dodging** (lightening) the **Highlight range** and **Burning** (darkening) the **Midtone** and **Shadow range**.

Use the **Burn** and **Dodge** tools throughout your image to bring out detail, adjust small shadows, adjust overall large shadows and generally make parts feel **unified** with the whole.

Step 9: Go over each aspect of your zombie alter-ego up close and zoomed out to be sure everything fits. Hair and clothes should be selected separately and appropriately transformed. You may wish to superimpose a rough cloth texture over your clothes in addition to **desaturating** and **colorizing**. Here is also where you choose a background. It could be a specific location or just a wall texture but it should match your zombie in grimness and so may need some beating up.

Crop to: 5x7 (7x5) inches, 150 ppi. **File name:** Last Name, First Name, Zombie

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<http://www.youtube.com/watch?v=kovElRwmYXg>

<http://www.youtube.com/watch?v=fBnVjI1QTLI&feature=related>

<http://www.youtube.com/watch?v=9X37TKhrlRg>

http://www.metacafe.com/watch/yt-B85iBx7fFDs/hd_the_best_zombie_photoshop_transformation_ever_probably/



	Level R	Level 1	Level 2	Level 3	Level 4	
Composition: Use of Dominance and Balance	Main subject is unclear with little or no attention to balanced composition	Main subject is obviously clear with some attention to general balance	Dominance is well designed and balance effectively achieved	Main subject is cleverly made dominant and balance is carefully achieved	Main subject is cleverly and subtly dominant and balance is creatively achieved in context	Knowledge
Composition: Use of Unity	Little or no consideration of unity or variety in the image	Some evidence of attention to unity and some effort made to use a variety of elements	Image is effectively unified while maintaining an interesting level of variety	Image is cleverly unified while maintaining interesting variety in context with the subject matter	Image is subtly unified while creatively maintaining a dynamic and interesting composition in context with subject	
Software explored thoroughly	Very limited experimentation with software and little evidence of control over tools and techniques	Some evidence of experimentation with software and controlled application of tools and techniques	Good evidence of the purposeful use and control of a variety of tools and techniques with a good level of overall craftsmanship	Strong evidence of the effective use and control of a variety of tools and techniques to a high level of overall craftsmanship	A wide variety of tools and techniques used to creative effect with a high degree of control and overall craftsmanship	Thinking and Inquiry
Project Criteria and theme	Little or no evidence of concern for individual project criteria or interesting theme	Some evidence of an awareness of the criteria with limited use of tools to develop ideas and theme	Good evidence of a challenging response to theme and criteria with appropriate tools	Criteria fully satisfied with interesting twists and confident technical understanding	Project criteria fully satisfied with creative embellishment and advanced technique and meaning	
Written components	Little or no evidence of understanding or grammatical revision	Some evidence of an understanding of the principles of design and effort shown in revising writing	Good evidence of an understanding of the principles of design and good level of revision in writing	Strong evidence of an understanding of the principles of design and extensive effort made revising writing	Shows a thorough and subtle understanding of the principles and their application in art and exemplary writing quality	Communication
Accuracy and care in application of tools	Little or no evidence of careful application of techniques	Some care in selection, blending, colour enhancement and general application of tools	Good evidence of care in selecting, arranging, blending and enhancing many areas of the image	Strong evidence of subtle control of most edges, blends, contrast and colour qualities	Image has meticulously accurate edges, convincing blending, excellent control of contrast and colour intensity and subtle, creative application of software	Application

Comments: