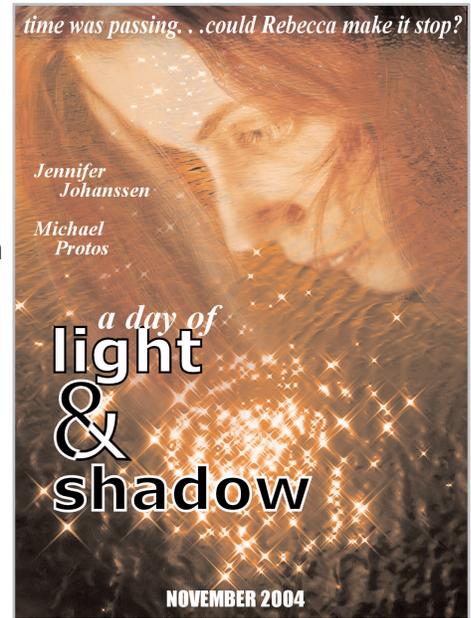


Create Your Own Movie Poster

By JP Kabala

You've seen them at the Cineplex. You've seen them on the Web. From "A Beautiful Mind" to "Zoolander," movie posters have become a part of pop culture and their art reflects their times. They range from the classic illustration styles of the 30s and 40s to kitschy ads for 50s and 60s horror flicks with their blood-dripping text and scream queens, to sophisticated photo montages and everything in between.

In this project we're going to take two photos—a decidedly imperfect photo of a face and an image I snapped of light reflecting on a local waterway—and blend them together artfully, add a little text, and tada! faux poster. This is a fairly easy project, but it will still manage to demonstrate some new Paint Shop Pro 9 features and teach you a couple of rather sophisticated techniques for blending images and using masks along the way. Let's just jump in and get started.



What you'll need:

- Paint Shop™ Pro® 9
- A face image, download sample [faceforposter.pspimage](#)
- A water image, download sample [waterforposter.pspimage](#)
- Some Windows standard fonts. The ones I used were Verdana, Times New Roman Italic, and Impact. If you don't have those installed, feel free to substitute anything similar, or get creative with something really off-the-wall. There are dozens, probably hundreds, of free font sites on the web.
- JPK1- One of my own custom brush tips—As you might guess from the name, this is one I use all the time, paint, to create special effects, and, as you'll see in this exercise, to edit photos, download [jpk1.pspbrush](#)
- A custom gradient if you choose to use it to perform text tricks to "amaze and mystify your friends" download [stripe.pspgradient](#)

When you complete this tutorial, you'll be able to:

- Create a movie poster
- Use the Scratch Remover Tool
- Create and use a simple mask
- Use the Push Brush and Paint Brush with a custom tip to create special effects
- One of my favorite easy "How'd she do that?" text tricks

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Combine Images into One Image

1. Open both the water image and the face image in Paint Shop Pro 9.
2. Click anywhere on the face image to make it the active image. Press **CTRL+C** to copy the face image to the clipboard.
3. Click anywhere on the water image to make it the active image. Press **CTRL+L** to paste the face image into the water image as a new layer. Now, close the face image. We won't need it again.
4. Make sure that the layer with the face image (Paint Shop Pro 9 automatically named it Raster 1) is the active layer. Press **M** to activate the Move Tool and move the face up to the top of the water image.



Remove Scratches

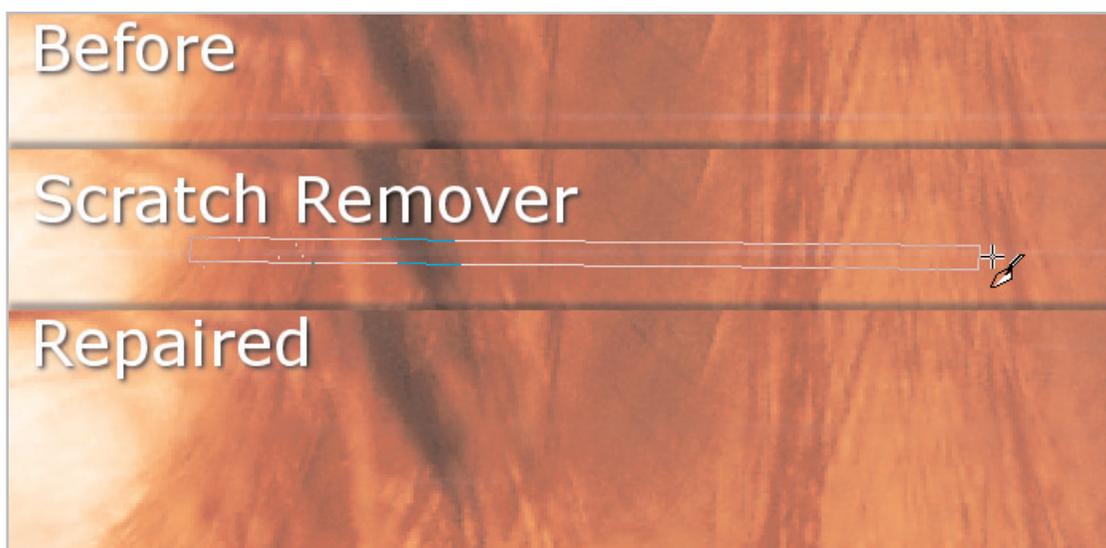
For a project like this one, it's not essential that the images be absolutely perfect, but there are a couple of obvious flaws in the face image that bother me—that blemish on her chin, and the fine white lines that run across her eye and hairline. Sure, I could have just fixed them before I provided the image, but this gives me a chance to talk about one of my favorite Paint Shop Pro tools and an unheralded little improvement in Version 9.

The Scratch Remover Tool is hidden on the Tools toolbar underneath the Clone Tool, and it doesn't even have a shortcut letter, but "Scratchy" (as I like to call him) is a pretty handy little guy. In fact, in some cases he works every bit as well as that fancy healing tool that is in some other software. The Scratch Remover isn't complicated to use at all, but there are a couple of tricks to getting the best results with it.

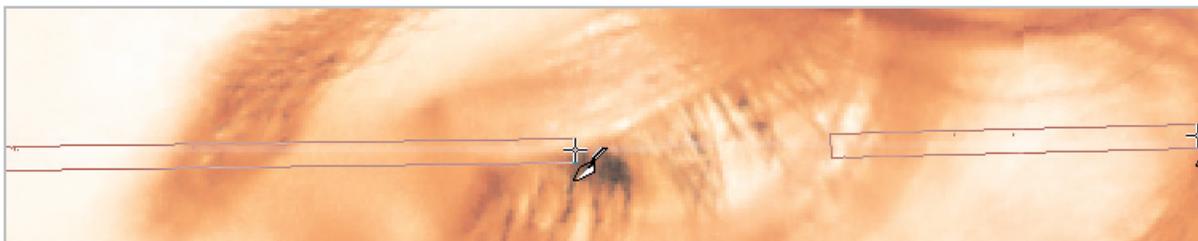
- Don't be too literal. The Scratch Remover Tool fixes more than just scratches. It was designed to repair long, narrow flaws (like scratches and fold marks in photos, scans, and faxes) but there are a number of other things it does well, too. Some of you may have heard me call this tool "Digital Clearasil" because it is often an excellent way to banish small facial blemishes like the one on the chin in this image. It also does a good job of removing power lines from skies, taking wrinkles out of clothing, bifocal lines out of glasses and, used cautiously, can even get rid of crows feet and forehead creases and banish stray flyaway hairs.
- Whenever the flaw is small and surrounded by "good" color, simply size the scratch remover to the smallest possible setting that brackets the flaw without touching it, and click and drag out along the flaw. When you release the mouse button, Paint Shop Pro 9 does some fancy math and fills in the space with pixels of an average color that blends in nicely.
- If the flaw crosses areas of high contrast, making several smaller repairs may be better than one large one.
- If you make a mistake, undo and try again.
- Paint Shop Pro 9 special secret enhancement! In earlier versions, you could ONLY use the Scratch Remover on flattened images and background layers. New in Paint Shop Pro 9, you can now use it on any raster layer.

Let's fix the problems on the face layer now.

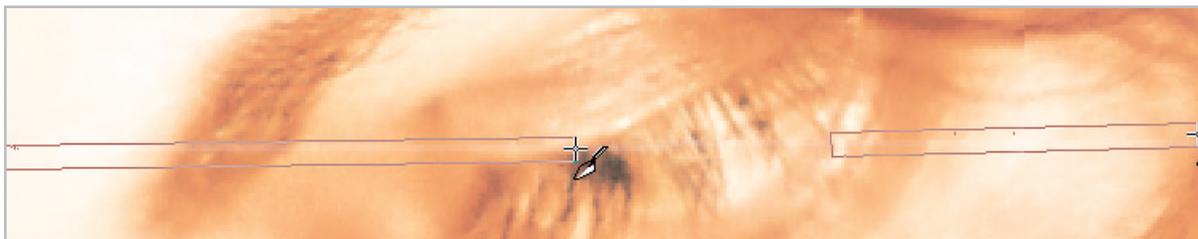
5. Make sure the layer with the face image (Raster 1) is your active layer and zoom in closely to the section of her hair that is marred by the white streak.



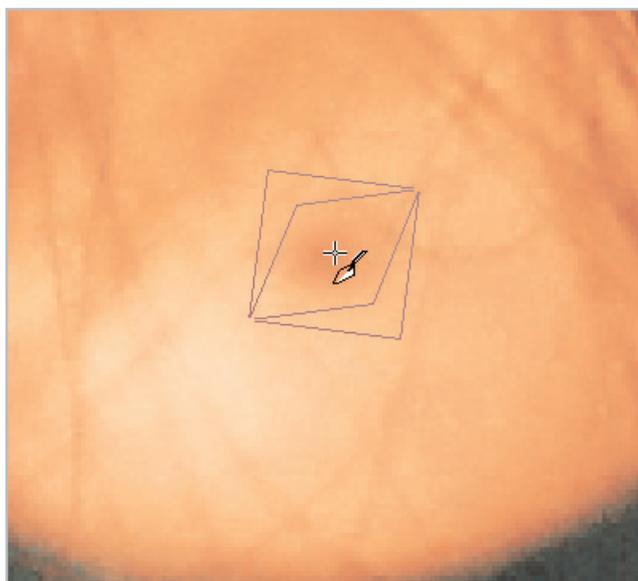
6. Select the **Scratch Remover** from the Tools toolbar (it may be hidden under the Clone Tool). Set the width to **8** and the Selection Box shape to **Rectangular** (the icon on the left).



7. Click at the beginning of the scratch and drag along the length. Release the mouse button to complete the repair. When repairing the scratch that passes over the eye, you can repair the outside portions in long stretches, but should probably make several shorter selections over the eye itself. Continue in this manner until the white streaks across the hair and face are repaired.

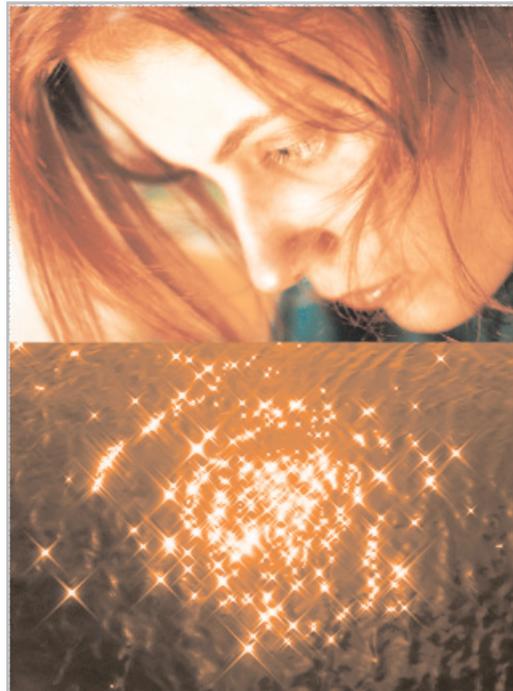


8. To repair the blemish on the chin, zoom in closely. Change the settings on the Scratch Remover to Width **45** and Selection Box to Pointed (the icon on the right). Click and drag a tiny selection as shown and release to complete the repair.

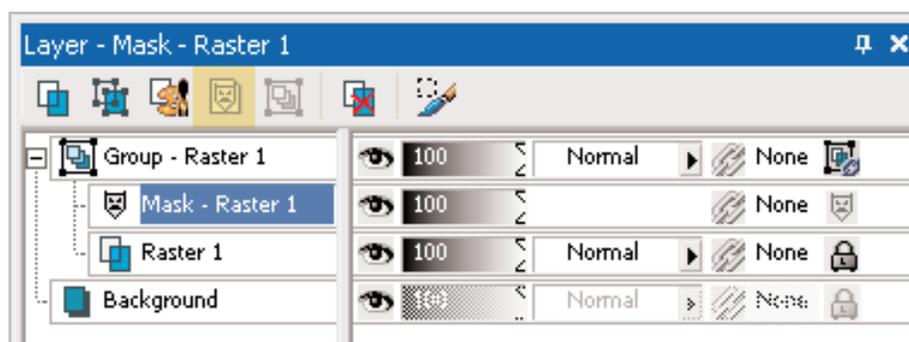


Build Your Poster

9. In the Layer palette, click the Background layer which contains the water image to make it active.
10. Press **Shift+L** to open the Colorize dialog. When the box opens, set the Hue to **19** and the Saturation to **205**.

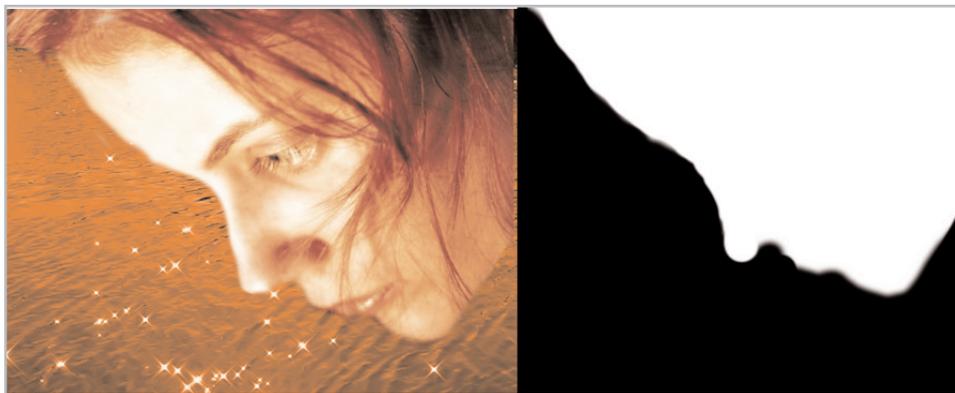


11. In the Layer palette, click the Raster 1 layer that contains the face image to make it active.
12. Click the **Mask Show All** icon (the fourth one from the left on the top of the Layer Palette, highlighted in yellow in the illustration). Your image will not change, but your Layer Palette will. Paint Shop Pro 9 will have added a layer group and a mask layer, and moved Raster 1 into that group.



13. Masks are one of the great power tools of digital imaging, but they seem to baffle many people, though I'm really not sure why. I have a much more detailed and scientific explanation for how masks work, but here is the process in a nutshell.

- Paint Shop Pro 9 has some shortcuts to masking built in: the Show All and Hide All masks. They are pre-filled with pure white (Show All) or pure black (Hide All)
- Masks are like clothes for your layer or image. Masks can cover up or reveal the image, but they don't change what is underneath.
- Wherever you paint with black on a mask, it's like putting on a big heavy overcoat. You are hiding everything that's beneath it,
- Wherever you paint with white on a mask, it's like covering the image with clear plastic. You can see everything that's beneath it.
- When you paint with any shade of gray, the part of the image beneath the gray becomes semitransparent. Light gray makes it nearly transparent. Dark gray nearly solid. And if light gray is like putting on pantyhose or a sheer scarf, darker gray is perhaps more like covering up with a lightweight cotton shirt.
- So, when we added that Show All mask, nothing appeared to change because we're looking at layer Raster 1 through that clear plastic. But now we want to hide portions of the face layer, so we're going to take a default regular Paintbrush, place pure black in the foreground swatch, and paint out the portions that we want to hide. Take a look at and you'll see the portions of the face layer that we need to paint out, and an approximation of what the mask layer would look like if you could actually see it.



14. Make sure you are working on the Mask layer. With your brush and black paint, carefully paint around the face as shown. Don't worry if you make a mistake. If you hide something by mistake, just change the paint color to white and paint over the mistake. The original image will return.

15. Wherever you paint, Raster 1 will appear to become transparent. Work slowly and precisely until you get the profile defined, then you can use larger strokes in the areas of the hair. We're going to bring some of the hair back in a later step.

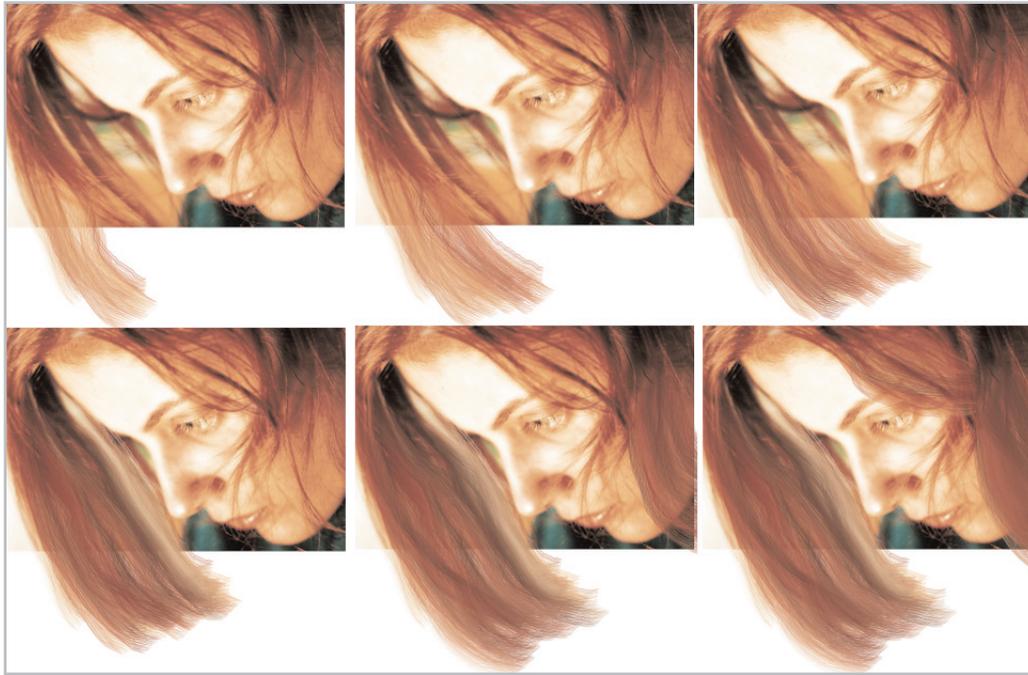
In the next steps, we're going to use my own favorite custom brush tip in two different ways. I've shared this brush with many students and friends over the past year or so. Those of you who frequent the Jasc forums may know it by another name. I've shared it there in the Resources forum. After seeing the effects that two other artists I know were producing with their own special effect brushes, I set out to create one brush that combined the best of both. That's why JPK1 is such an odd shape. It has a flat side, a curved side, and sharp, medium, and oblique pointed ends. By rotating the brush, you can adapt it to various spaces on your canvas without having to change any other Tool Options or change brushes.

If you haven't downloaded JPK1 to your Brushes folder, do so now. JPK 1 is a Custom Brush Tip. It can be used in Paint Shop Pro 8 or 9 with any of the raster painting and retouching tools, and with the eraser.

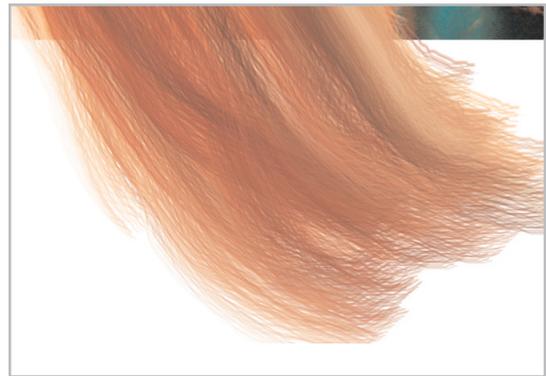
16. Turn off the visibility of your Mask layer by going to the Layer Palette and clicking the eye icon to the right of its name. You should see the entire face layer clearly again.
17. One more little problem with this image is that the hair stops abruptly where the image was cropped. We're going to use JPK1 to fix that.
18. From the Tools toolbar select the **Push Brush**. It is nested in a group with several other retouching tools. When the Tool Options palette refreshes, set the parameters as shown.



19. Using JPK1 with the settings provided, comb down through the existing hair to give it a more normal taper off. I've turned off the background layer and captured several steps in the process. Remember that you are using a Push Brush, so Paint Shop Pro 9 is going to pick up the colors under the brush at the beginning of the stroke and continue it until you lift the pen from the tablet or take your finger off the mouse button.



20. I've included a close-up of the subtle hair work made possible with the JPK1 brush. The “trick” –if there is one—is several low-opacity strokes rather than a few harsh ones. For the purposes of this exercise, the hair doesn't need to be anything nearly this perfect, but I wanted you to have the experience of discovering how easy it is to create it—even if a lot of it will be hidden in the final product.

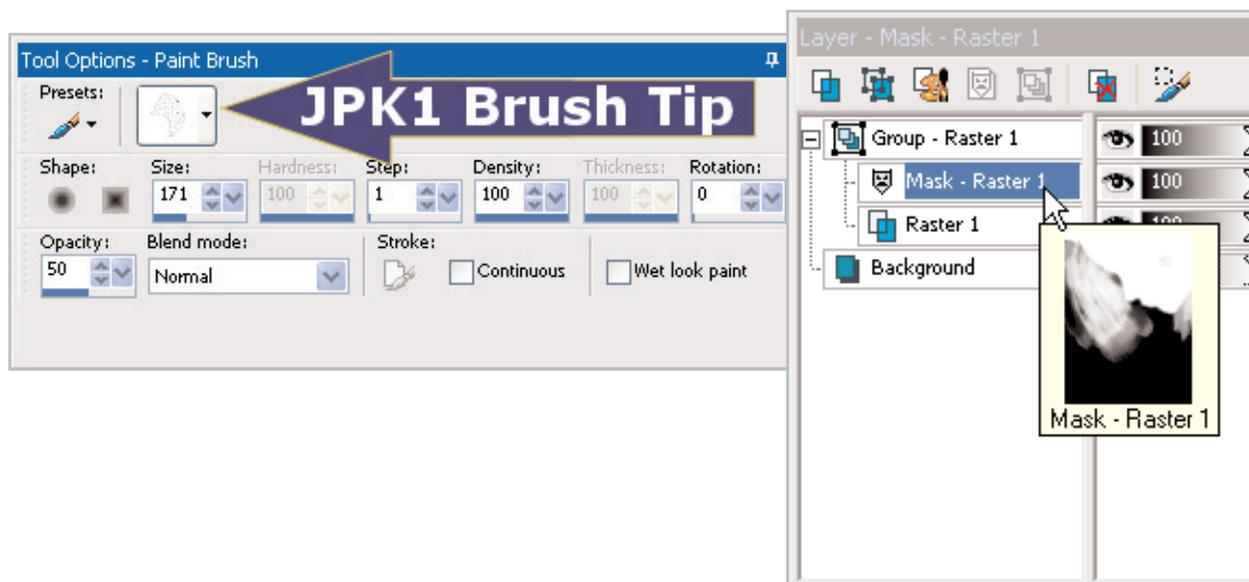


21. Turn the visibility of your mask layer back on by clicking the eye icon to the right of its name. The hair you just created will become invisible again

22. Click the Mask layer to make it your active layer. Press **B** to activate the regular raster Paint Brush. Using the settings shown (yes, that is the same JPK1 tip we used with the Push brush!) and choosing white as your foreground color, paint over the mask to allow the hair we've just created to blend smoothly into the background. If you make a mistake, change the color to black, and paint it out.

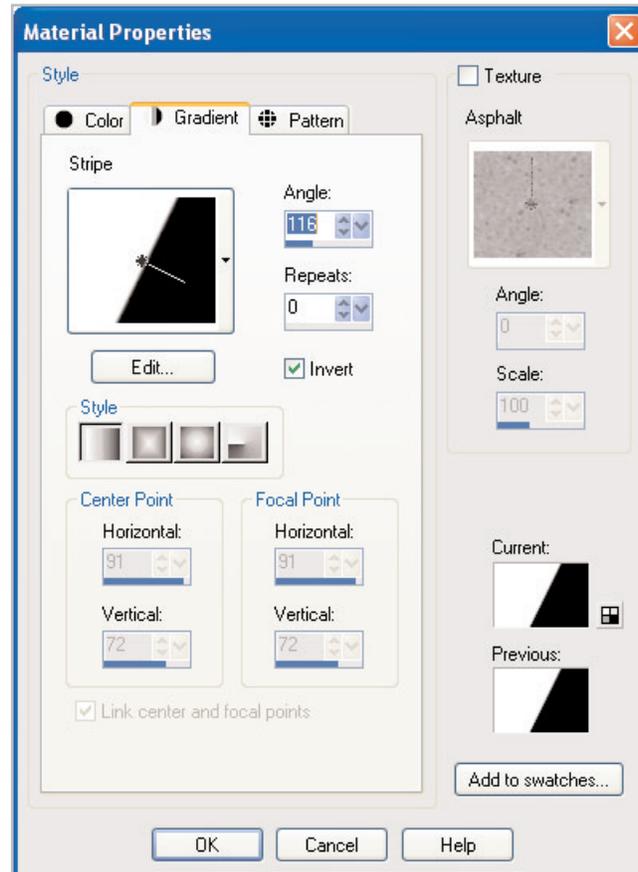
This is a technique that can be used to blend any image of a person with soft or flyaway hair (or an animal with fur or feathers) into a new background. The inset of the Layer Palette shown reveals the changes that painting with white with the custom brush have made to the mask. The transition between hair and background can be made to look even more delicate and translucent by passing the soften brush over the outside edges of the hair on the mask layer, but that step probably isn't necessary here.

OK, we've fixed some problems with the face image, we've added more hair, and we've blended the images together, the only things left to do are



23. Add some suitable inane text for the title and tagline. I didn't do anything very fancy with the text. It is either solid white with no stroke at all, or white with a black stroke and black with a white stroke. In my example, the title is in the Verdana Bold and Times New Roman Italic fonts. The "November 2004" is in Impact.

24. The only “tricky” piece of business is the treatment of the ampersand, and that’s much easier to do than it looks. Copy the Stripe gradient provided to your gradients folder. Set the foreground swatch to this gradient, and use a Linear gradient style set at an angle. This one happens to be set at 116 degrees. Choose the exact same settings for the background swatch, except place a mark in the box that says invert. Now when you add your text, the white portion of the text has a black stroke, and the black portion has a white stroke. It’s not magic, just a little technology.



25. Change the opacity of Group 1 (the layer group which contains the face and the mask layer) to about 68% to let the water show through.

26. Merge the layers and save the file.

Next Steps:

I love the look of old and new film posters, and around my house and office creating parody film posters to mark special events has become something of a tradition. Friends look forward to my cards celebrating their birthdays and other milestones because they want to see just what silly thing I’ve done to them this time! Spoof posters are great fun to do—especially if you have Paint Shop Pro 9, a digital camera, and friends with a sense of humor.

