

2.11 CASTING LIGHT THROUGH A WINDOW

Adding a light source to a photograph can increase the photograph's dramatic impact—especially when the light is shining through a paned window. Actually setting up a shot like the one shown here can be time consuming and usually requires a specific location. It would be easier if we could use software to add the light source to any image.

Fortunately, we can. The GIMP allows us to merge multiple shots to achieve this effect. Start with any stock photograph and use an image of a window as a stencil for the shadow. The process is so simple, in fact, that you'll probably have more trouble finding suitable stock images than you will producing the effect in the GIMP.



It would be difficult to set up a shot like this one, but the GIMP makes it easy to merge two stock photographs and achieve a dramatic effect.

Getting Started

This shot was created from two stock photographs. The first photo shows a model posing against a wall. Let's call this layer

Source. The second image shows light shining through an oddly shaped window. Let's call the second image the *Shadow mask*. You can certainly create a mask in whatever shape you like, but you'll save time if you can find a suitable stock photo.



Two source images are used in this project. The window provides the shadow mask for the light we'll cast on the model.

Setting Up the Shadow Mask

We'll start by opening up a source image and an image to use as the Shadow mask, both from their respective stock image files. If the Shadow mask image is intended to cover only a portion of the source image, make a selection around that part of the Shadow mask image and paste it into source image as a new layer. This example doesn't require a selection at all because we want to use the entire Shadow mask image, so we can just copy and paste the entire Shadow mask into a new layer in the Source image.

1. Copy the Shadow mask and paste it into the Source image as a new layer (**Layer ▸ New**) as shown here.

- Reduce the Opacity of the Shadow mask layer to 65 percent, then use the Move tool to position the window over the subject.



Copy and paste the Shadow mask into the Source layer.

- To make the window look more like a shadow, we need to desaturate and blur it. Desaturate the Shadow mask layer (Layer ▶ Colors ▶ Desaturate), and then open the Gaussian Blur filter (Filters ▶ Blur ▶ Gaussian Blur). The Blur Radius should be set according to the image size. In this example, the source image is 800 pixels wide, so the Blur Radius is set to 25 pixels. That gives a 32:1 ratio, though you may find that a smaller ratio is more appropriate for smaller images.



A blur softens the light areas of the Shadow mask, making it look as though light is being cast through a paned window.

- Expand the Shadow mask layer to fit the full image (Layer ▶ Layer to Image Size). While the Shadow mask layer is selected, uncheck the Keep Transparency box in the Layers dialog.
- Using the Fuzzy Select tool, click the transparent regions of the layer to the left and right of the window image. This may require multiple clicks with the SHIFT key held down.
- With the canvas selected, press D to reset the foreground and background colors. Then drag the foreground color (black) into the selection to extend the shadow cast by the wall in which the window is set.



After resizing the Shadow mask layer to fit the canvas, fill the transparent areas with black. This works here because the area around the window is black. For other images, you may need to make some levels adjustments to the Shadow mask layer first.

- Deselect all (Select ▶ None).
- Set the Shadow mask layer mode to **Multiply**. In this example, the result is good, but more contrast would help. Use the **Fuzzy Select** tool and click in the darker areas of the Shadow mask. Invert this selection (Select ▶ Invert). Shrink (Select ▶ Shrink) the selection a bit (in this case, I shrank the selection by 10 pixels).



Select the illuminated regions of the Shadow mask.

Increasing the Light

1. Create a new transparent layer (**Layer ▶ New**) and call it *Light*.
2. Drag the background color (white) into the selection.
3. Deselect all (**Select ▶ None**).
4. Open the Gaussian Blur filter (**Filters ▶ Blur ▶ Gaussian Blur**) and set the Blur Radius to 50 pixels.



Fill the selection with white in a new layer.

5. Setting the Light layer's mode to **Overlay** completes the effect. Adding a layer mask (**Layer ▶ Mask ▶ Add Layer Mask**) to the Light layer and applying a black-to-white gradient using the Blend tool softens the lower edge. It may also be necessary to apply a black-to-white gradient to the Shadow mask layer, with the layer mode set to **Multiply**.



The additional light layer increases the contrast between the shadowed and illuminated areas on the wall and model.

Further Exploration

To take this tutorial further, you might add shadows that are cast by objects outside the window. Imagine a tree, for example. Its shadow would also be cast through the window and onto the source image. The process for adding the tree's shadow would be the same except that you would be taking light away wherever the shadow fell.

3.3 TABS

Gel and metallic buttons can liven up a web page, but practical considerations are often more compelling design criteria. Round buttons can take up valuable screen space, for example. A more compact design might include the use of notebook tabs. Fortunately, using the GIMP to create tabs is even easier than using it to create buttons.

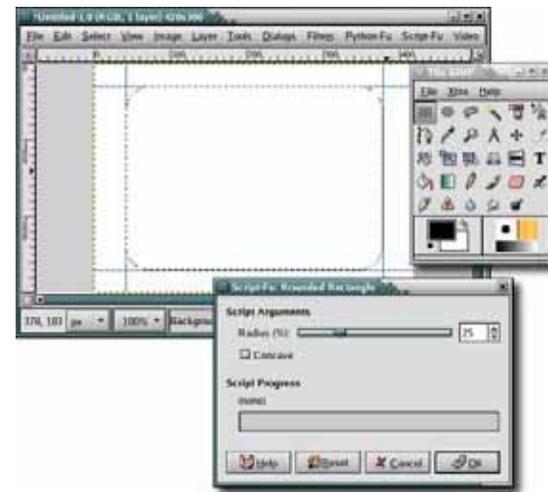
This is one of the most straightforward tutorials in the book. It only takes a few minutes from start to finish, and the effect is easy to reproduce. You'll also learn how to create multiple tabs and colorize them in ways that help visitors navigate your website.



Tabs are small images, but they can affect your web designs in a big way.

Getting Started

1. Open a new white canvas at the default size (420 × 300 pixels).
2. Add vertical and horizontal guides at **10 percent** and **90 percent** in each direction by selecting **Image ▶ Guides ▶ New Guides (Percent)**.
3. Choose the **Rectangle Select** tool from the toolbox. Create a selection in the center rectangle that is outlined by these guides. Round the selection by **25 percent** (**Select ▶ Rounded Rectangle**).
4. Remove the guides (**Image ▶ Guides ▶ Remove All Guides**).
5. Select **Image ▶ Guides ▶ New Guides (Percent)** to add a new horizontal guide at **70 percent**, just above where the corner begins to be rounded.

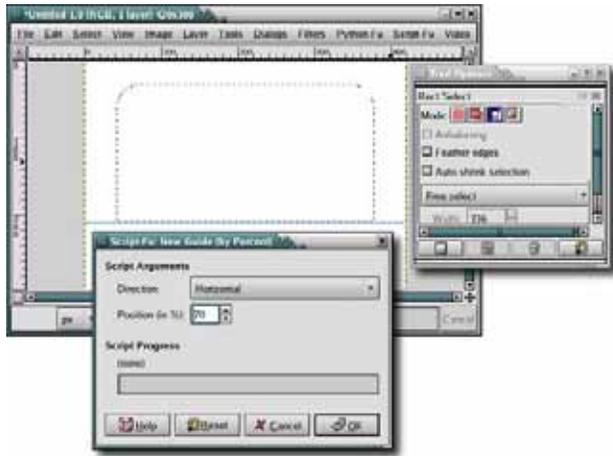


Use guides to make it easier to center the selection.

6. With the **Rectangle Select** tool still selected, in the Tool Options dialog set the Mode to **Subtract** (highlighted in blue in the image on the next page). Drag to create a rectangular selection that passes through the existing selection below the guide. We now have the basic tab shape.

Adding a Gradient

1. Add a new transparent layer by choosing **Layer ▶ New** and setting the Layer Fill Type to **Transparency**. Name this layer *Tab*.
2. With the toolbox selected, press **D** to reset the foreground and background colors to black and white, respectively.



The Rectangle Select tool's Subtract mode lets you drag to create a second selection that is then subtracted from the existing selection.

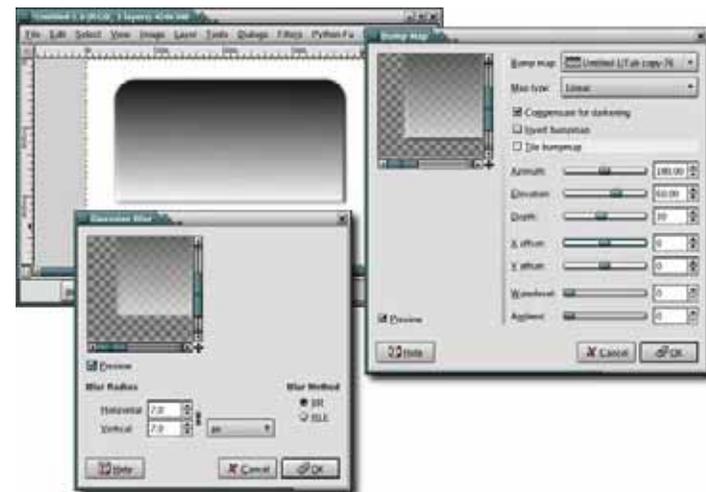
3. With the canvas selected, press L to activate the Blend tool. In the Tool Options dialog, set the Blend tool's Opacity to 70 percent. Click the canvas near the top of the selection and drag down to the bottom of the selection to apply the gradient.
4. Deselect all (CTRL-SHIFT-A) and remove all guides (Image ▶ Guide ▶ Remove All Guides).



A gradient fills the selection.

Giving the Tab Some Depth

1. Duplicate the Tab layer (Layer ▶ Duplicate Layer), and then click the original Tab layer in the Layers dialog to make that layer active again.
2. Open the Gaussian Blur filter (Filters ▶ Blur ▶ Gaussian Blur). Set the Horizontal and Vertical Blur Radius to 7 pixels, and then apply this blur to the original Tab layer.
3. Click the Tab copy layer in the Layers dialog to make that layer active.
4. Open the Bump Map filter (Filters ▶ Map ▶ Bump Map).
5. Set the Azimuth to 180 degrees, the Elevation to 60, and the Depth to 30. Be sure to select the original Tab from the Bump Map drop-down menu at the top of the dialog.
6. Click OK to apply the Bump Map filter, and rename the Tab copy layer *Bump Map*.

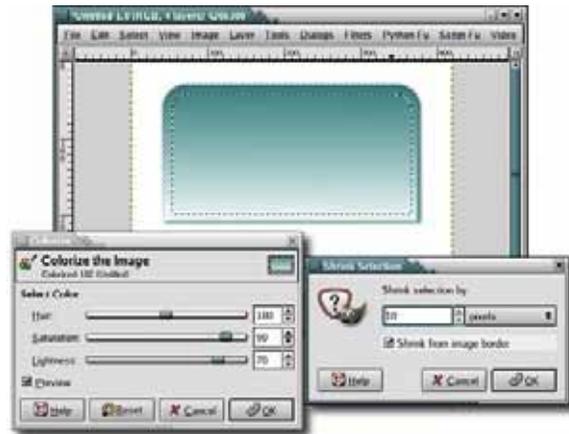


The blurred original tab is used to give depth to the copy layer.

Adding Color and Highlights

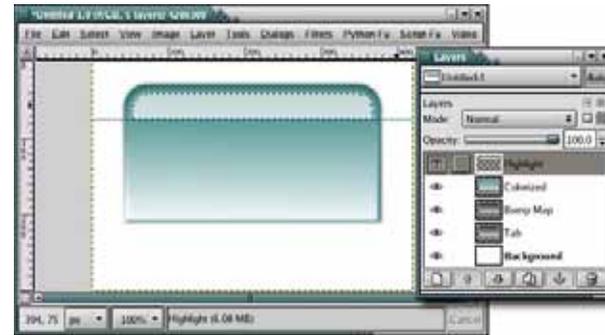
1. Duplicate the Bump Map layer (Layer ▶ Duplicate Layer). Name this layer *Colorized*.

- Open the Colorize dialog (**Layer ▶ Colors ▶ Colorize**). Choose a **Hue**, and set its Saturation to 90 and Lightness to 70.
- Make a selection of this layer (**Layer ▶ Transparency ▶ Alpha to Selection**). Then shrink the selection by 10 pixels (**Select ▶ Shrink**).



Choose any Hue at this point. You can desaturate this layer and change the color if you decide later that you don't like it.

- Add a new transparent layer by choosing **Layer ▶ New** and setting the Layer Fill Type to **Transparency**. Call the new layer *Highlight*.
- Choose **Image ▶ Guides ▶ New Guides (Percent)** to add another horizontal guide at **25 percent** where the rounded edges of the top of the tab straighten out.
- With the **Rectangle Select** tool selected, in the Tool Options dialog set the Mode to **Subtract** to cut off the existing selection from the guide on down. (Be sure to change the Rectangle Select tool's Mode back to Replace when you're done.) Drag the background color (white) into the selection to fill the selection.
- Deselect all (**CTRL-SHIFT-A**).
- Open the Gaussian Blur filter (**Filters ▶ Blur ▶ Gaussian Blur**), and apply a blur of **5 pixels** to the Highlight layer to soften the reflected highlight.



Remove the selection (**CTRL-SHIFT-A**) before blurring the Highlight layer.

Adding Text

The basic tab is now complete. All that's left is to add some text.

- Remove all guides (**Image ▶ Guide ▶ Remove All Guides**).
- Select the **Text** tool from the toolbox. Choose an appropriate font (this tutorial used **Serif Bold** set to 80 pixels with a black color). As when choosing a font size for button text, the font size should allow for the longest piece of tab text to fit. Keep in mind that a sans-serif font might be more appropriate if you plan to scale down the tab's size.
- Click the canvas to open the Text Editor. Type some text, and then click the **Close** button.
- Use the **Move** tool to position the text in the center of the tab.
- If you like, add a drop shadow (**Script-Fu ▶ Shadow ▶ Drop Shadow**). Set the Offset X and Offset Y values to **3 pixels**, the Blur Radius to **8 pixels**, and the Opacity to **80 percent**.

Creating More Tabs

In the real world, web pages usually have multiple tabs. A colored tab could indicate the page being viewed while gray tabs represent other pages available to your website visitor.

- To create a series of tabs, start by turning off the visibility of the Background, drop shadow, and text layers. Then merge the visible layers (**Image ▶ Merge Visible Layers**).



After the addition of a drop shadow, the text appears to rest on a semi-transparent tab.

2. Copy this new layer and paste it onto the canvas, where it will appear as a floating selection. Create a new layer (**Layer ▶ New**) from this floating selection, and name the new layer *New Tab*.
3. Use the **Move** tool to move this tab to the left of the first tab you created.
4. Resize the canvas (**Image ▶ Fit Canvas to Layers**), and then resize the canvas window (**CTRL-E**).
5. Move the **New Tab** layer so that it aligns with the left edge of the original Tab layer.
6. Desaturate the New Tab layer if it is to have a different color (**Layer ▶ Colors ▶ Desaturate**), and then colorize it using the Colorize dialog (**Layer ▶ Colors ▶ Colorize**).

7. Add additional text as needed, and then turn back on visibility for the text and drop shadow layers for your original button.

NOTE If your *Background* layer doesn't fill the entire canvas, you can delete it (**Layer ▶ Delete**) and add a new white layer (**Layer ▶ New**) that you drag to the bottom of the stack in the *Layers* dialog.

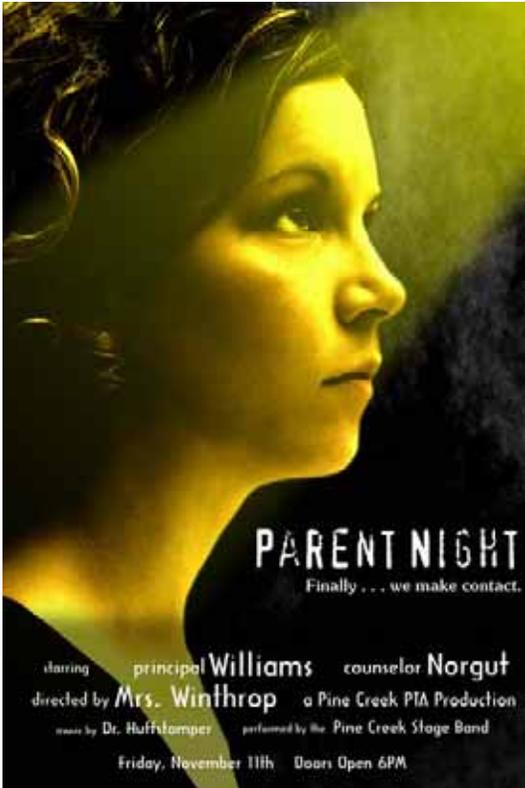


When you visit a website, a colored tab often indicates the selected page while noncolored tabs indicate other places you can go.

Further Exploration

Tabs can be placed on websites vertically instead of horizontally. Merge all visible layers and then rotate the image 90 degrees counterclockwise (see **Image ▶ Transform**). Making text that reads vertically (where the letters are vertical but the word reads from top to bottom instead of from left to right) is more difficult because the GIMP's text alignment features are limited, but you could use a carriage return after each character.

4.2 MOVIE POSTER



The ordinary becomes extraordinary with a little help from the GIMP.

Movie posters are fun fare for the graphic artist. The only limits to the design are your imagination and, of course, the movie's theme. But the movie poster style can lend itself to just about any event: a high school play, Thursday's special at Rocko's Bar and Grill, even the Curmudgeon family garage sale. What you get from a movie poster is something flashy to catch the eye of your target audience. A movie poster is an advertisement. And you want as many people as possible to know about your event.

This tutorial puts a sci-fi spin on a local high school's open house. The goal is to place a eerie light upon the face of a student, with information about the event displayed like credits for the movie. Note that this tutorial, unlike most other tutorials in this book, works on a print-size image (1,900 × 2,850 pixels). This means some of the detail work will be scaled up for the larger image size.

Isolating the Model

1. Let's start with a stock image of a girl, sized to **1,900 × 2,850 pixels** at **300 dpi**. The background is white to start, but that's easy enough to change.
2. Start by using the **Fuzzy Select** tool to create a selection of the white area. Because the white background is nearly uniform, the fuzzy selection grabs most of the white area—and even some of the girl—with just a few clicks.
3. Toggle on the **Quick Mask** to clean up the selection.
4. Feather the selection by **10 pixels** (larger values can be used when working with print-size images) by choosing **Select ▶ Feather**.



Most of the selection is made with the Fuzzy Select tool. The selection is converted to a Quick Mask, refined using paint tools, and then converted back into a selection.

Desaturating and Colorizing the Image

1. Save the selection to a channel (Select ▶ Save to Channel), name the channel *Backdrop*, and then deselect the channel (CTRL-SHIFT-A).
2. Click the original layer in the Layers dialog to make it active again. Duplicate the layer (Layer ▶ Duplicate Layer), and then name the new layer *Desaturated*.
3. Desaturate this new layer (Layer ▶ Colors ▶ Desaturate) and set its mode to **Grain Merge**. This has the effect of enhancing the contrast, as you'd expect if a beam of light were shining directly on the subject at night. We'll add the light itself in just a bit.
4. Duplicate the Desaturated layer and name this layer *Colorized*.
5. Click the foreground color box to open the Change Foreground Color dialog. Set the RGB values to 252/255/0 for the yellow shown here. The color choice is up to you. The unseen alien aircraft could certainly shine a cyan or white light on our subject instead, but choosing yellow helps set an eerie mood. Click OK to apply this change.



The girl's skin blends into the white background, but we'll fix this later by adding a dark background.

6. Select the **Bucket Fill** tool from the toolbox. In the Tool Options dialog, set the mode to **Color** and make sure the Fill Type is set to **FG Color Fill**. Click the layer to colorize it. Set this layer's mode to **Multiply**.



A new layer adds a yellow tint to the image. You could apply the Bucket Fill operation to the Desaturated layer instead, but it's helpful to keep each step in its own layer so you can easily reverse changes later.

7. Add a transparent layer by choosing **Layer ▶ New** and setting the Layer Fill Type to **Transparency**. Name this layer *Night* and then move it to the top of the layer stack.
8. Open the **Channels** dialog. Retrieve the selection from the **Backdrop** channel by clicking that channel and then clicking the **Channel to Selection** button (the one with the red box) at the bottom of the dialog.
9. Click the **Night** layer in the Layers dialog to make it the active layer. Grow the selection by **3 pixels** (**Select ▶ Grow**) and feather it by **10 pixels** (**Select ▶ Feather**).
10. With the canvas selected, press **D** to set the foreground color to black, and then drag the foreground color into the selection. Deselect all (**SHIFT-CTRL-A**).

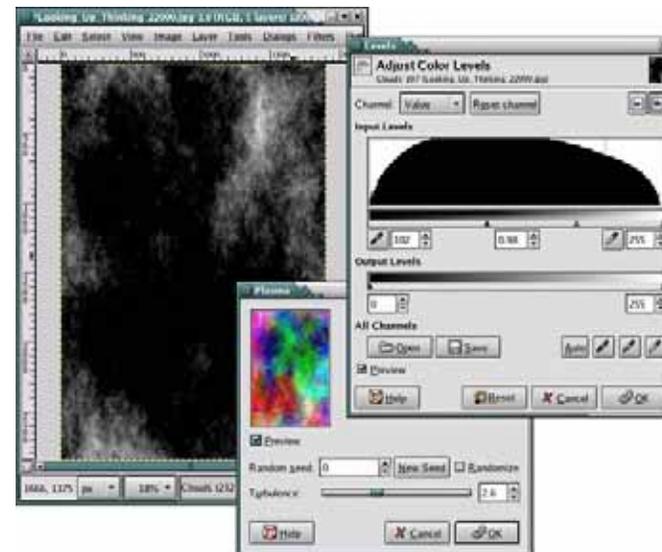


Adding a black background turns the image from day to night in one easy step.

Creating the Backdrop

1. Add a transparent layer by choosing **Layer ▶ New** and setting the Layer Fill Type to **Transparency**. Name the new layer *Clouds*.

2. Open the Plasma filter (**Filters ▶ Render ▶ Clouds ▶ Plasma**). Set the Turbulence slider to **2.6**, and then click **OK** to apply this filter to the Clouds layer.
3. Desaturate the layer (**Layer ▶ Colors ▶ Desaturate**). Adjust the levels to decrease the white areas and increase the black areas (**Layer ▶ Colors ▶ Levels**). This takes the scene from cloudy to smoke filled. If necessary, use the **Flip** tool to place more clouds on the right side of the image.



If you don't adjust the levels, the white clouds will overwhelm the black background. We want to break up the solid black background without drawing attention away from the model or the text we'll add later. We want to create the appearance of light smoke, not thick clouds.

4. Retrieve the saved Backdrop selection again by clicking the **Backdrop** channel in the Channels dialog and then clicking the **Channel to Selection** button (the one with the red box). After retrieving the saved selection, click the **Clouds** layer in the Layers dialog to make that layer active.
5. Invert the selection (**Select ▶ Invert**) and feather it by **10 pixels** (**Select ▶ Feather**).

- With the canvas selected, press CTRL-X to cut the selection from the cloud layer. If the clouds are too bright, reduce the **Opacity** for the Cloud layer.



The clouds add some depth to the scene, making it look as if the model is standing beneath a night sky rather than in front of a black wall.

Adding Light and Highlights

- The girl is still a little too bright, so we need to add a layer to darken her a bit. With the canvas selected, press **D** to reset the foreground color to black. Add a new layer and name it *Darken*.
- Fill the layer with black and then add a white layer mask (**Layer ▶ Mask ▶ Add Layer Mask**).
- Retrieve the saved Backdrop selection and then feather it by **10 pixels**.

- Click the *Darken* layer's mask to make it active again. Fill the selection with black, set the layer mode to **Overlay**, and then deselect all (CTRL-SHIFT-A).



Add more contrast to the image by introducing a black masked layer.

- Add a transparent layer by choosing **Layer ▶ New** and setting the Layer Fill Type to **Transparency**. Name the layer *Beam of light* and move it to the top of the layer stack.
- Click the foreground color box to open the Change Foreground Color dialog. Set the RGB values to **252/255/0** for the yellow we used earlier.
- Select the **Blend** tool from the toolbox, and in the Tool Options dialog set the Gradient to **FG to Transparent**. Drag from the upper-right corner of the canvas down past the girl's eyes and toward the back of her neck. It looks like we've added too much light, but we'll mask away most of it in the following steps.



The model is initially bathed in light. In the next step we convert this flood of light into a focused beam.

Creating a Beam of Light

1. Add a black layer mask to the Beam of Light layer by choosing **Layer ▶ Mask ▶ Add Layer Mask**.
2. Use the **Paths** tool to create a triangle, and then click the **Create Selection from Path** button in the Tool Options dialog.



The beam is formed by creating a pyramid-shaped selection.

3. Select the **Rotate** tool and then click the **Transform Selection** button in the Tool Options dialog. The Transform Selection button is the second button from the left, next to the word *Affect*.
4. Click the canvas and then use the Angle slider to rotate the outline of the selection clockwise about **45 degrees**. Click the **Rotate** button to apply the rotation.



Rotations can be applied to images, selections, and paths.

5. Select the **Move** tool from the toolbox. Hold down the **ALT** key (you may need to hold down the **SHIFT** key too) and drag up and to the right in the selection so that the bottom of the triangle frames the girl's face.
6. Select the **Scale** tool, and in the Tool Options dialog click the **Transform Selection** button (the first button from the left, next to the word *Affect*). Click the canvas, grab the lower-left drag point, and then drag down and to the left. Click the **Scale** button in the Scaling Information dialog to apply the change.

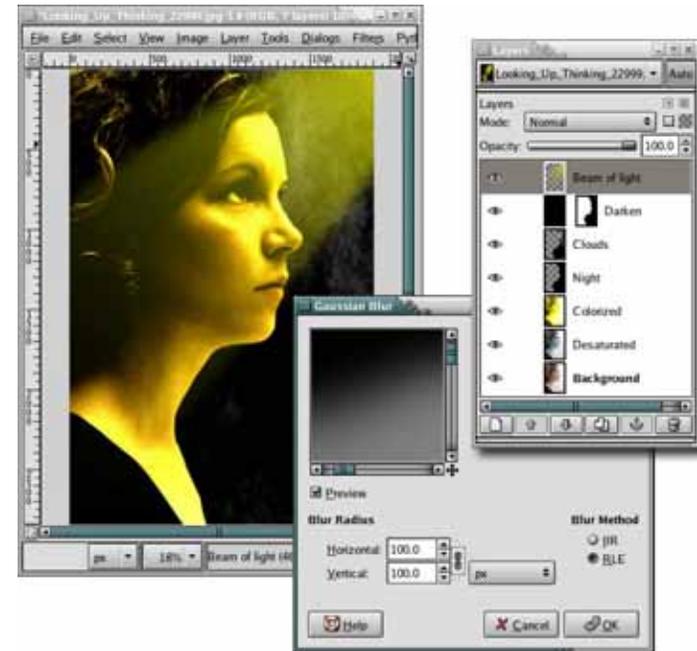
NOTE Whether or not you need to use the **SHIFT** key depends on your Window Manager settings. If the **ALT** key is already used by the Window Manager, you may need to hold down the **SHIFT** key as well so the Window Manager doesn't intercept the **ALT** keypress. This affects Linux/Unix users more than Windows or Mac users.



The Scaling Information dialog opens after you've chosen the Scale tool and clicked the canvas. Notice that the selection will be cut off wherever it crosses the boundary of the canvas.

7. With the **Beam of Light** layer mask still active in the Layers dialog and the canvas selected, press **D** and then **X** to set the foreground color to white.
8. Select the **Blend** tool, and in the Tool Options dialog set the Gradient to **FG to Transparent**. Drag on the canvas from the upper-right corner to the lower-left corner. Deselect all (**CTRL-SHIFT-A**).
9. Open the Gaussian Blur filter (**Filters ▶ Blur ▶ Gaussian Blur**) and apply a blur of **100 pixels** to the mask.
10. If the beam is too large, apply a layer mask (**Layer ▶ Mask ▶ Apply Layer Mask**) and then use the **Scale** tool or the **Perspective** tool to resize and reposition the layer

manually. Reduce the **Opacity** of the layer mask if the light is still too bright. Remember that applying a layer mask in this way actually merges the mask with the layer content.



The flood of yellow light is reduced to a narrow beam.

Adding Text

1. Select the **Text** tool from the toolbox.
2. With the canvas selected, press **D** and then **X** to reset the foreground color to white. Choose an appropriate font in the Tool Options dialog—I used **XBAND Rough** for the main title and **Soutane Ultra-Light** for the tag line. Both text elements are right-aligned and positioned in the lower-right corner of the canvas.



A suitably eerie font is used for our poster's tag line. Because the tag line is smaller, it helps to use a font that is legible from a distance.

- Use the **Text** tool to add credits, along with date and time information for the event. Add a black text screen so that the white words stand out.

Note that if you zoom out to see the full image, the text may appear jagged. **Zoom** in, and you'll see the text as it will actually appear when the poster is printed.

NOTE *If you need help creating a text screen, see Section 2.9.*



You can choose **View** ▶ **New View** to launch a second canvas window that you can zoom in on. When using multiple views, changes made in one window will show up immediately in all of the other windows.

Further Exploration

Much of this project's punch comes from the text at the bottom, which is laid out to simulate the credits you see on real movie posters. Aside from the layout, there isn't anything special about this text. Each name is a text layer that is manually positioned using the **Move** tool.

If you want to produce the same effect for a postcard, just scale down the process. If you want to create a poster-size image first, choose **Image** ▶ **Scale** to resize the final image later. Beware that the resized image won't be as sharp as the original. You might be able to remedy this by using the **Unsharp Mask** filter (**Filters** ▶ **Enhance** ▶ **Unsharp Mask**), but you'll get much better results if you start with an image that's set to the appropriate size.

5.8 SPRAY PAINT

In Section 1.2 you learned the basics of working with layer modes, which provide a unique way of merging one layer with another. While modes are available for use with all of the GIMP paint tools, tool-based modes blend directly within the layer and actually change the layer's pixels. This becomes a problem if you make a long series of brush strokes, for example, and want to backtrack later. If you haven't specified enough undo levels in the Preferences dialog, you might not be able to undo some of those strokes.

Layer modes, on the other hand, don't change any of the underlying pixels. The blending is done only during compositing, which means that it happens when the GIMP combines all of the layers to generate the display on the canvas. This sort of blending is nondestructive and offers greater flexibility for experimentation.

The spray-paint effect makes use of layer modes to blend a painted layer with a textured layer. In the last tutorial we used layer modes to merge the light cast from a neon sign with the brick wall behind it. The same process applies to spray painting a textured surface. First you create the surface, then you add a spray-paint layer above the first layer, and finally you use a layer mode to blend the two together.

Creating the Background

We'll begin just as we did in the last tutorial, by creating and coloring a brick wall. Open a new canvas window, using the default size. Click and drag the **Bricks** pattern from the Patterns dialog onto the canvas, and then Colorize it a deep red, if you're so inclined (Layer ▶ Colors ▶ Colorize).



This isn't your average graffiti, but the effect is easy to achieve.

Adding a Text Outline

1. Choose the **Text** tool from the toolbox, and in the Tool Options dialog, choose a font and font size. This example uses **XBAND Rough** sized to 160 pixels.
2. Click the canvas to launch the Text Editor, and then type **kilroy**. Click the **Close** button to close the Text Editor.
3. Use the **Move** tool to center the text on the canvas.
4. Create a selection of the text (**Layer ▶ Transparency ▶ Alpha to Selection**) and save that selection to a channel (**Select ▶ Save to Channel**).
5. Double-click the channel name in the Channels dialog, and change the name to *Outline*.
6. Deselect all (**Select ▶ None**).



The color of the text doesn't matter yet. We just need an outline at this point.

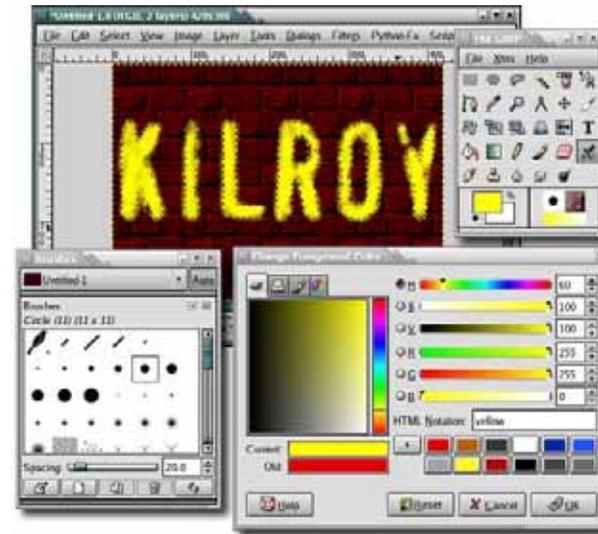
Converting the Text to Spray Paint

1. Return to the Layers dialog and delete the text layer.
2. Add a new transparent layer by choosing **Layer ▶ New** and setting the layer fill type to **Transparency**. Name the new layer *Paint*.
3. Retrieve the **Outline** channel selection from the Channels dialog, and then grow the selection by **2 pixels** (**Select ▶ Grow**) and feather it by **10 pixels** (**Select ▶ Feather**). These steps will soften the edges of your selection, enhancing the spray-paint effect.



Growing and feathering the text selection

4. Click the **Paint** layer in the Layers dialog to make that layer active again.
5. Choose **Dialog ▶ Brushes** from the canvas menu to open the Brushes dialog, and then choose the **Circle (11)** brush.
6. Choose the **Airbrush** tool from the toolbox.
7. Click the foreground color box in the toolbox to open the Change Foreground Color dialog, type **Yellow** in the HTML field, press ENTER, and then close the dialog.
8. Paint inside the selection with quick, uneven strokes, but don't fill the selection completely. Don't worry if the text doesn't look exactly like spray paint yet. Deselect all (**Select ▶ None**).



The selection acts as a bounding area for your paint strokes.

9. Choose the **Rotate** tool from the toolbox and use it to rotate the Paint layer by **-20 degrees**.
10. Open the **IWarp** filter (**Filters ▶ Distorts ▶ IWarp**). Set the Deform Radius to **40 pixels**, and then drag the mouse through the lettering to distort it lightly. This step makes the spray painting appear more random.
11. Duplicate the Paint layer (**Layer ▶ Duplicate**). Set the layer mode for the original Paint layer to **Color**, and then set the layer mode for the duplicate layer to **Grain Merge**. These layer modes allow the bricks' shadows and cracks to show through your spray painting.
12. Duplicate the original Paint layer again (**Layer ▶ Duplicate**) and name this layer *Drip*.
13. We'll reuse a technique we used to create frosty icicles in Section 5.6, this time to create paint drips. Start by rotating the Drip layer 90 degrees clockwise (**Layers ▶ Transform ▶ Rotate 90 degrees CW**).
14. Open the **Wind** filter (**Filters ▶ Distorts ▶ Wind**). Set the Style to **Blast**, the Direction to **Right**, and the Edge Affected to **Leading**. Then set the Threshold to **9** and the Strength to **20**. Click OK to apply this filter to the Drip layer.



Rotating and warping the text gives it a more sprayed-on appearance.



Changing the layer modes blends the text with the wall beneath it.

15. Rotate the Drip layer 90 degrees counterclockwise (Layer ▶ Transform ▶ Rotate 90 degrees CCW).
16. Create a selection of the original Paint layer, using your saved channel. If you leave the original lettering in the Drip layer and then blend that layer with other layers, the lettering will be too bright. Let's remove the lettering from this layer, leaving just

the drips behind. Click the **Drip** layer and press CTRL-X to cut the lettering selection from that layer.

17. Set the layer mode for the Drip layer to **Screen**.



The rotated Drip layer is blasted by the Wind filter.



Removing the lettering from the Drip layer keeps it from being too bright and completes the spray-paint effect.

Further Exploration

What can you take away from this tutorial? You've learned that simple tools like the Wind filter can actually serve a wide range of purposes and help you achieve surprisingly numerous effects. We've already used the Wind filter to create both frosty icicles and dripping paint. What will you create next?