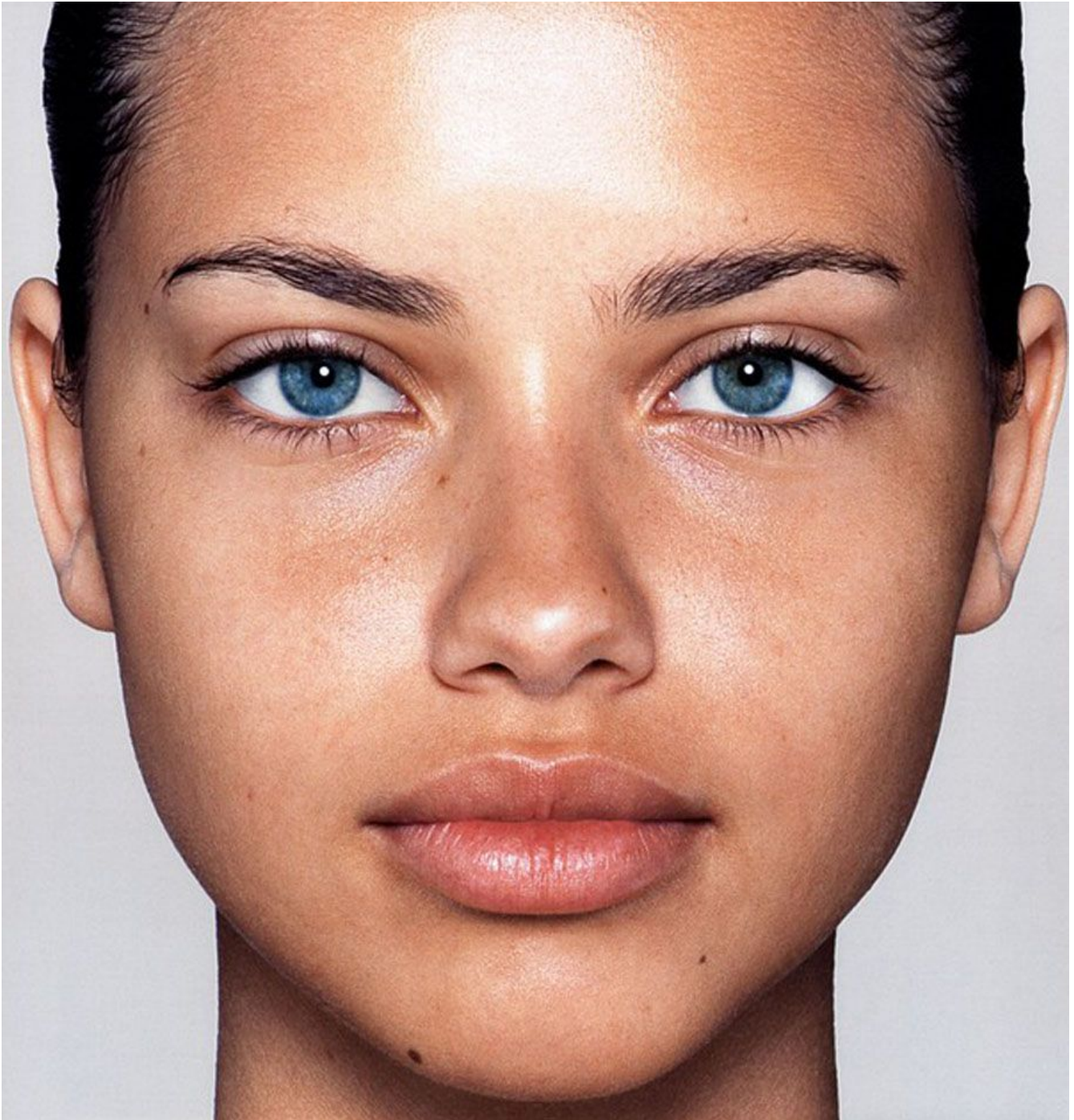


Today I'll show you how to digitally apply makeup to a portrait. Note that this example is extreme and most applications in normal portraits probably will only mean some lip color and a little eyeshadow. But for demonstration purposes and because it's so much fun to play with crayons, I'm going to go all out again on this one.

What we need is just one image to start. Preferably the lady we're going to work with will have little to no makeup of her own. In this case, less is better. This is the image I've chosen, the very lovely Adriana Lima without any makeup.

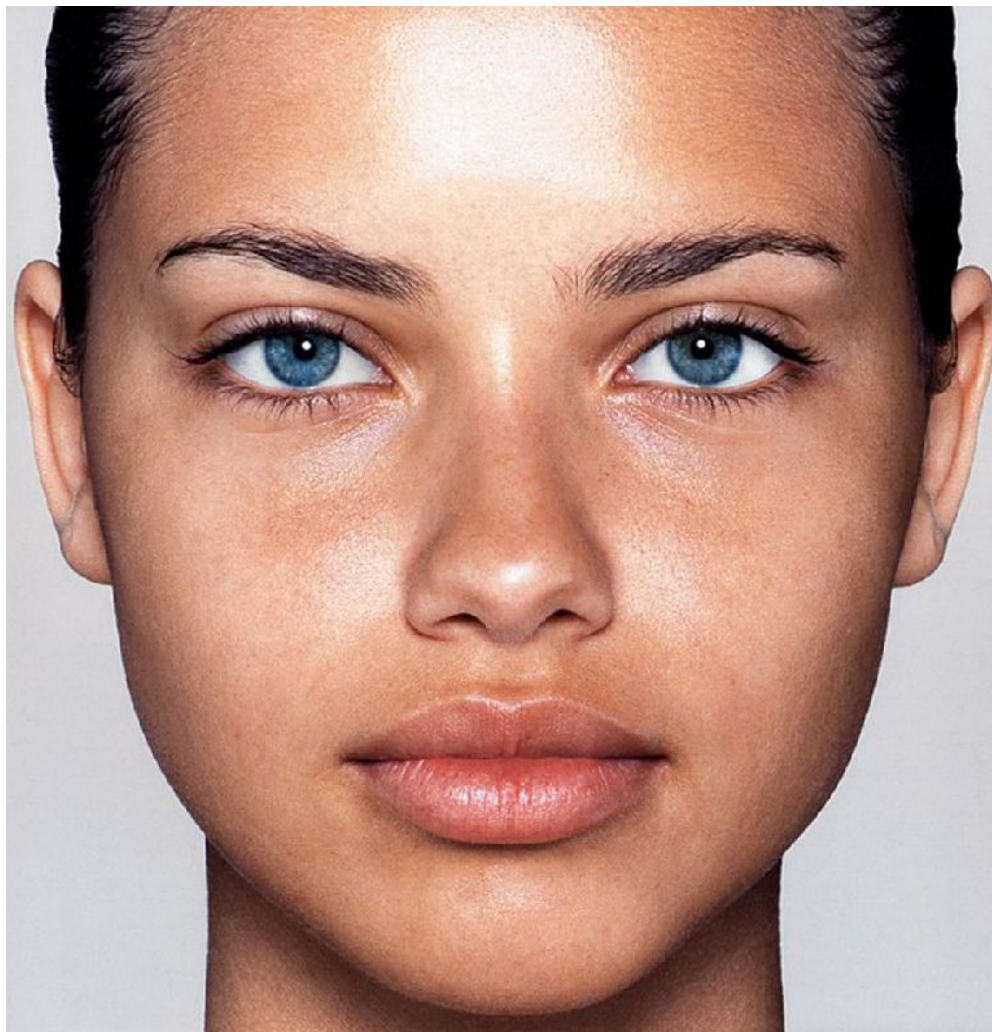


You'll notice that, while she has beautiful skin, it clearly doesn't look like she is wearing any makeup. Her face is shiny and small blemishes and beauty marks are visible. While this may be attractive if we're going for a natural look. For our purposes, we need to process her skin quite a bit.

If you don't have it yet, I recommend grabbing the wavelet decompose plugin (or is it a script? I'm not sure.) I rely heavily on it to smooth over details like freckles or anything else that might ruin the illusion of makeup later.

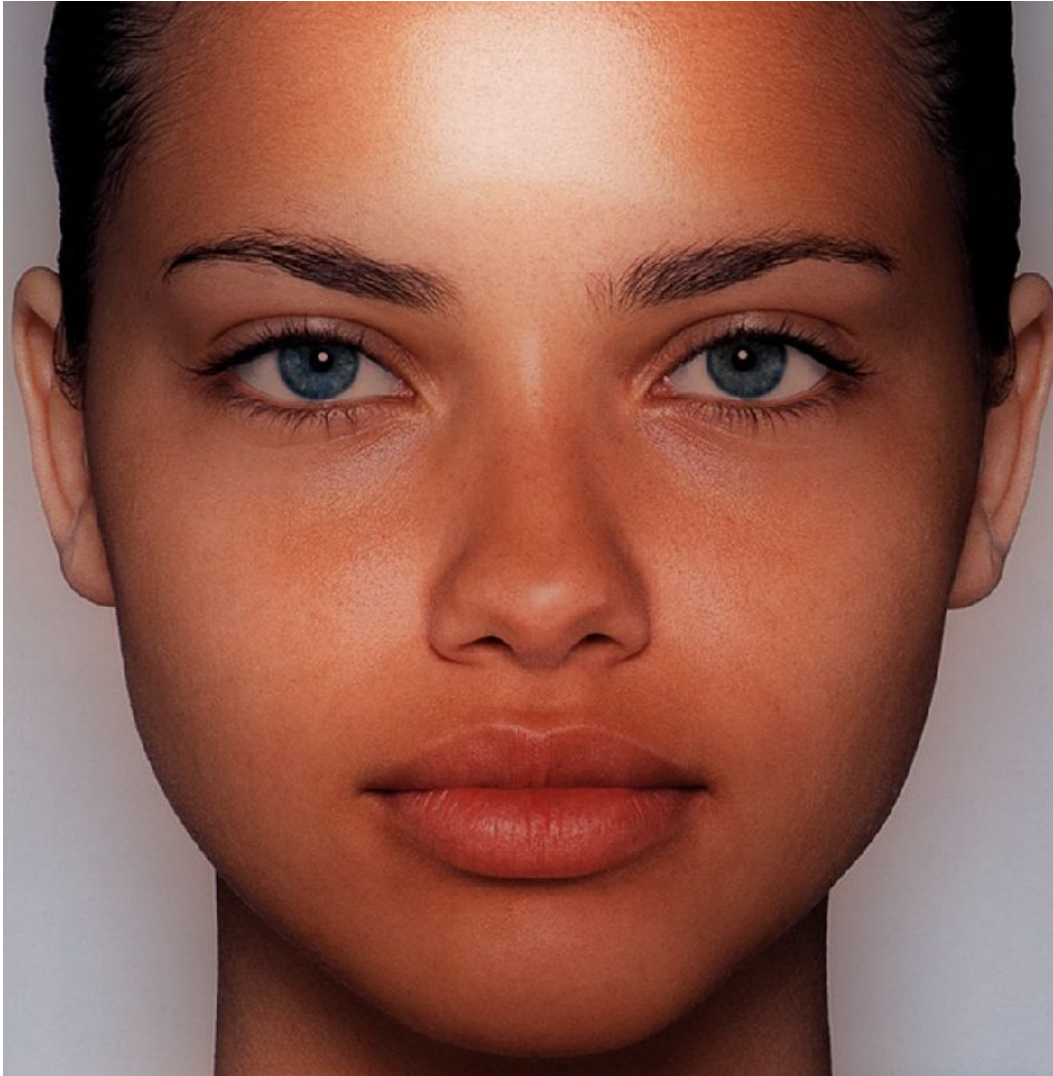
I'm not going in depth into how to use wavelet decompose, it's exactly the same as the already available tutorial that was posted here a while back. I use the airbrush tool, a fairly heavy flow setting and a fuzzy brush in a size that matches my blemishes. Then with grey (128 128 128 or exactly in the middle) I paint over the blemishes as they appear in the wavelet scales.

Here's a link to the in-depth tutorial on how to do this. <http://blog.patdavid.net/2011/12/getting-around-in-gimp-skin-retouching.html>



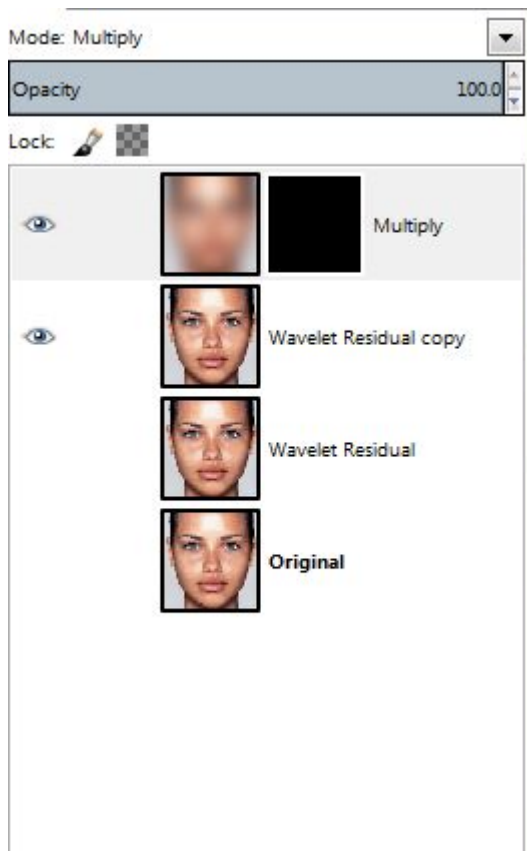
That looks pretty nice already.

Now we need to reduce some of the shine so what I do here is duplicate this layer twice and set the layer mode of the top layer to multiply. Then gaussian blur it until the colors really wash out a lot. It will look a lot like this.

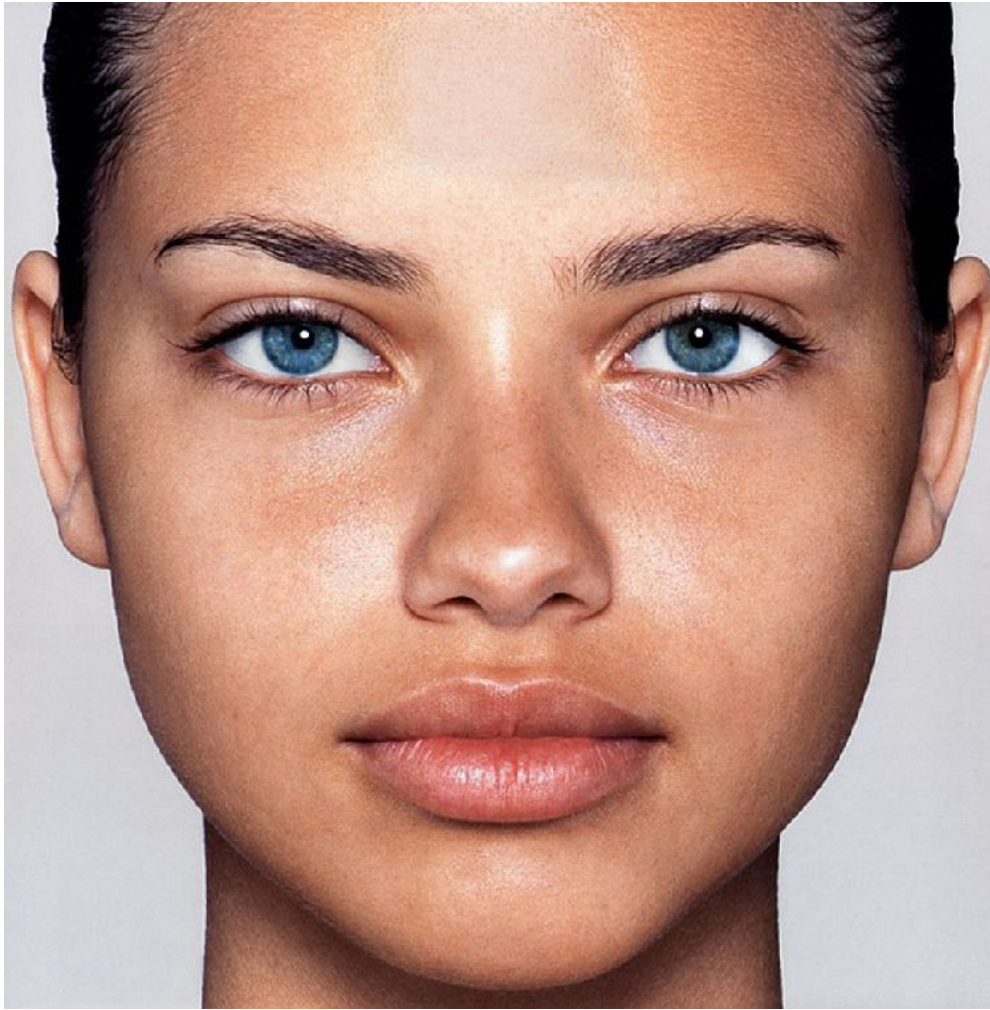


You can see how multiply matches her skin tone pretty good, especially in those areas that were really bright from the shine. Now, we don't want this effect all over her face like this, we just want to cover up some of the shiniest parts a little bit. So let's do a layer mask on this, black, full transparency, which will make this multiplied layer invisible for now.

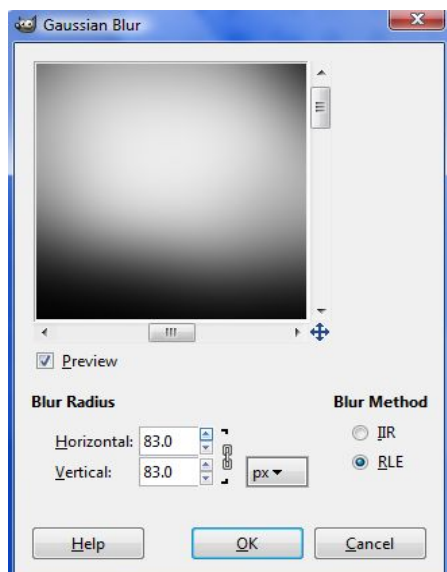
Now you should have these layers.



Use the airbrush tool, a really fuzzy circle brush, flow restricted to barely even there. This will allow you to fill in over the shiniest parts. I did it in stages. One shiny spot at a time. I'll start with the big one on her forehead here.



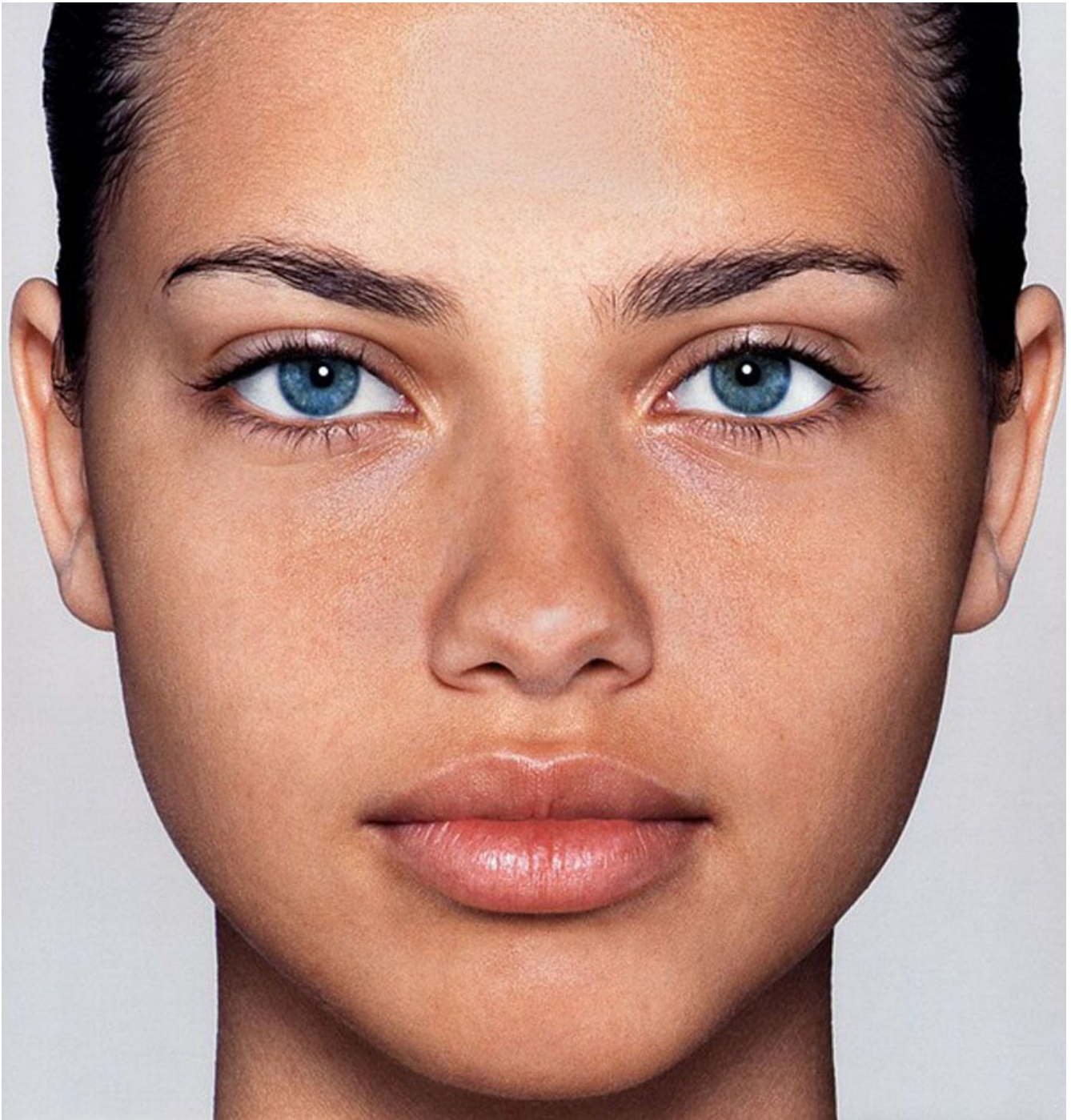
As you can see, the result is a bit blotchy and we are looking to smooth that over a lot more. You will need to gaussian blur the mask until the blotches smooth out. You can see it in the preview window for the blur, when that looks smooth, your result will too. I don't even really look at the numbers as they will vary wildly. I look at the preview texture, which should look something like this.



The result on her face looks like this. Notice her forehead is a lot less shiny already. Apply the layer mask, adjust opacity if needed and merge down onto the Wavelet Residual copy layer. That will preserve the other 2 layers and you're working only on this layer now. Proceed to do this for every shiny spot on her face until you have a smooth balanced make up like appearance.



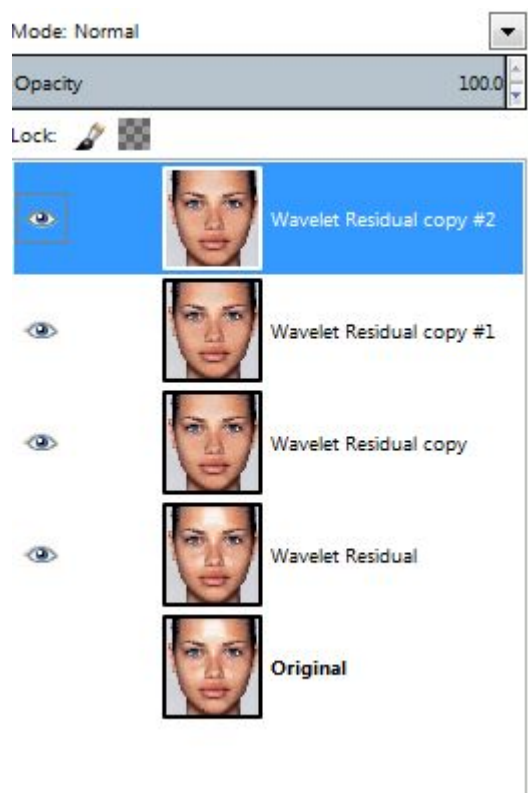
It will eventually look like this.



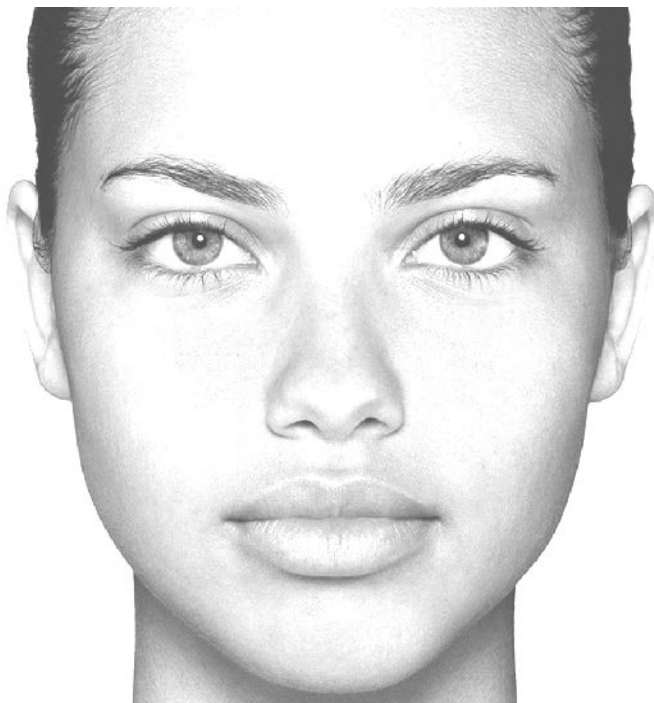
You can still see the texture of her skin, but all the super shiny areas now match better, giving her a kind of powdered appearance. I didn't touch her lips on purpose. We're going to worry about those in a little bit.

Don't delete the shiny or original layers. We still have use for them later as reference and to apply a wet look to her lips as well as sparkle to any eyeshadow etc.

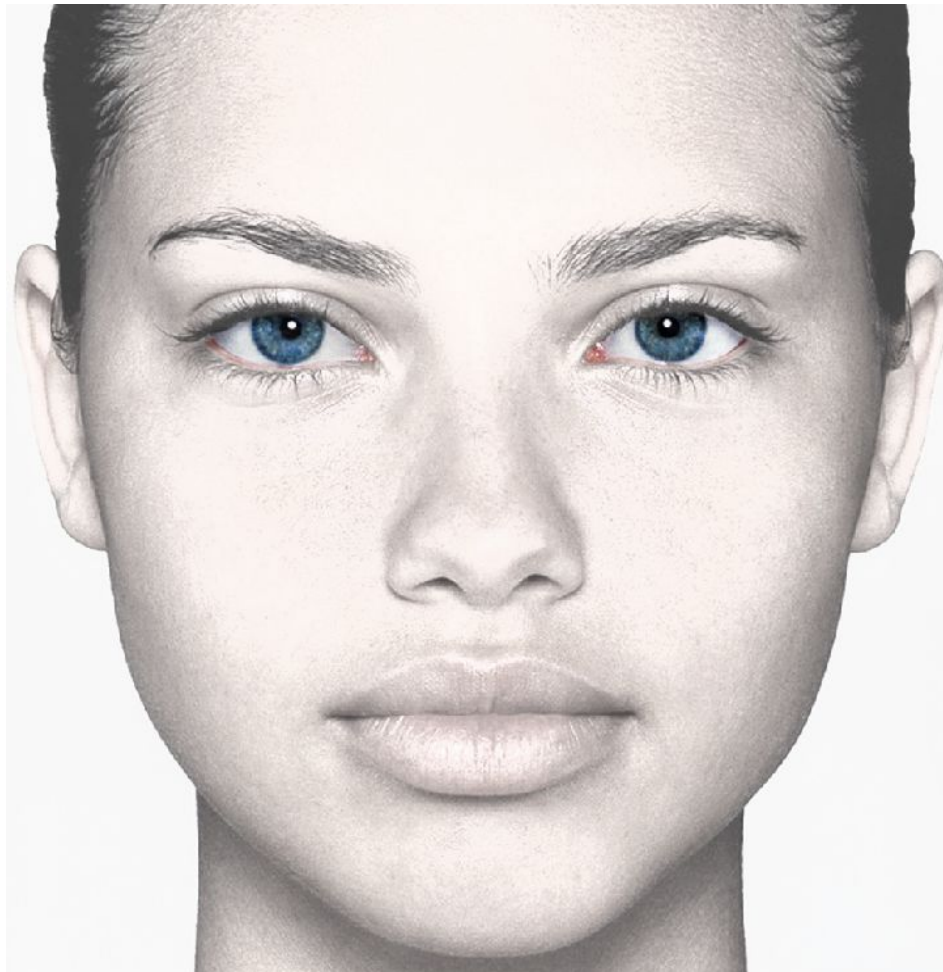
So before I continue, I duplicate this layer twice and we're now working on Wavelet Residual copy #2.



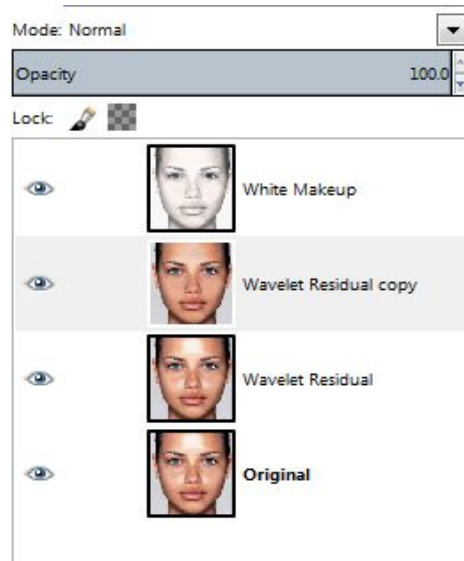
Proceed by desaturating this layer and turning the brightness up fairly high. We're going for a theater white make up appearance. Adjust contrast if it becomes too washed out. We're aiming at super light grey without going into true white too much.



Of course we don't want her eyes to be this color, so we're going to use a layer mask to bring out her color again. This time the mask will be white, full opacity and we'll paint with black, airbrush, turn up the flow some, but keep the fuzzy brush relatively small. Paint over her eyes until they are clear and blue again. Make sure you get into the corner of the eye and get that little pink part. You would be amazed what difference that makes to a realistic appearance. Also keep the inner edge of the lid pink. This will make it look like a layer of makeup and help the illusion along. Once the eyes are good, apply the mask and turn the opacity of this layer down just a tiny bit to let her skin show through. Just enough to make it look like real theater make-up over her skin. When you are satisfied, merge this layer down. This is what it should look like. Rename the resulting layer to White Makeup.

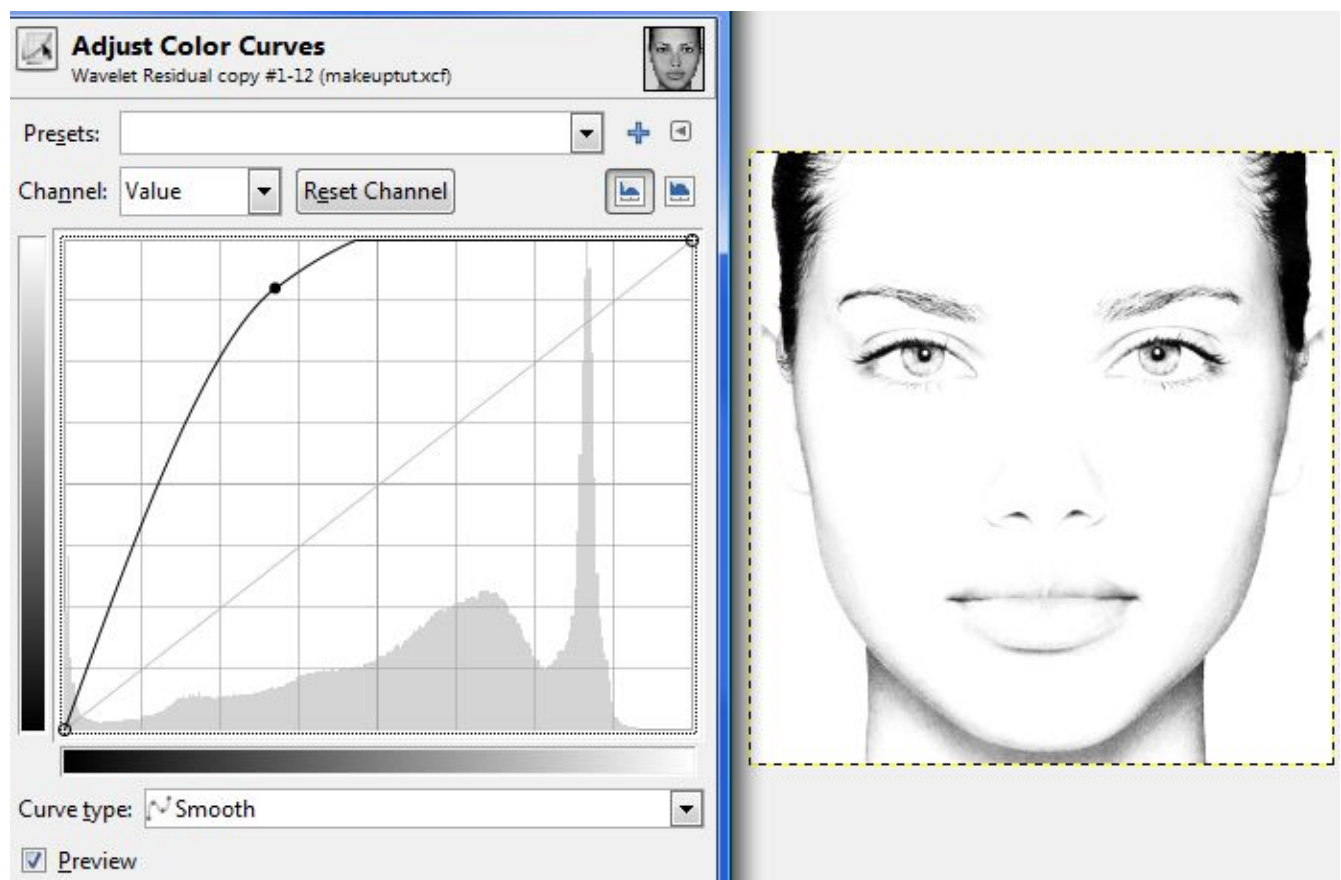


These are the layers you should have now.

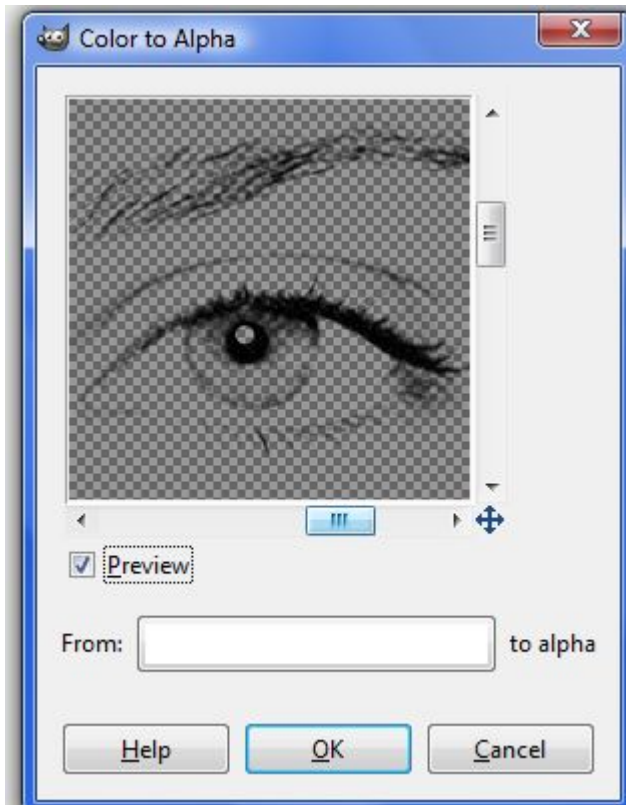


Duplicate the Wavelet Residual copy layer and move it to the top of the stack. Desaturate it with the luminosity setting checked. Go to colors, Curves and make it so the image is almost white, but still has traces of the dark shadows left.

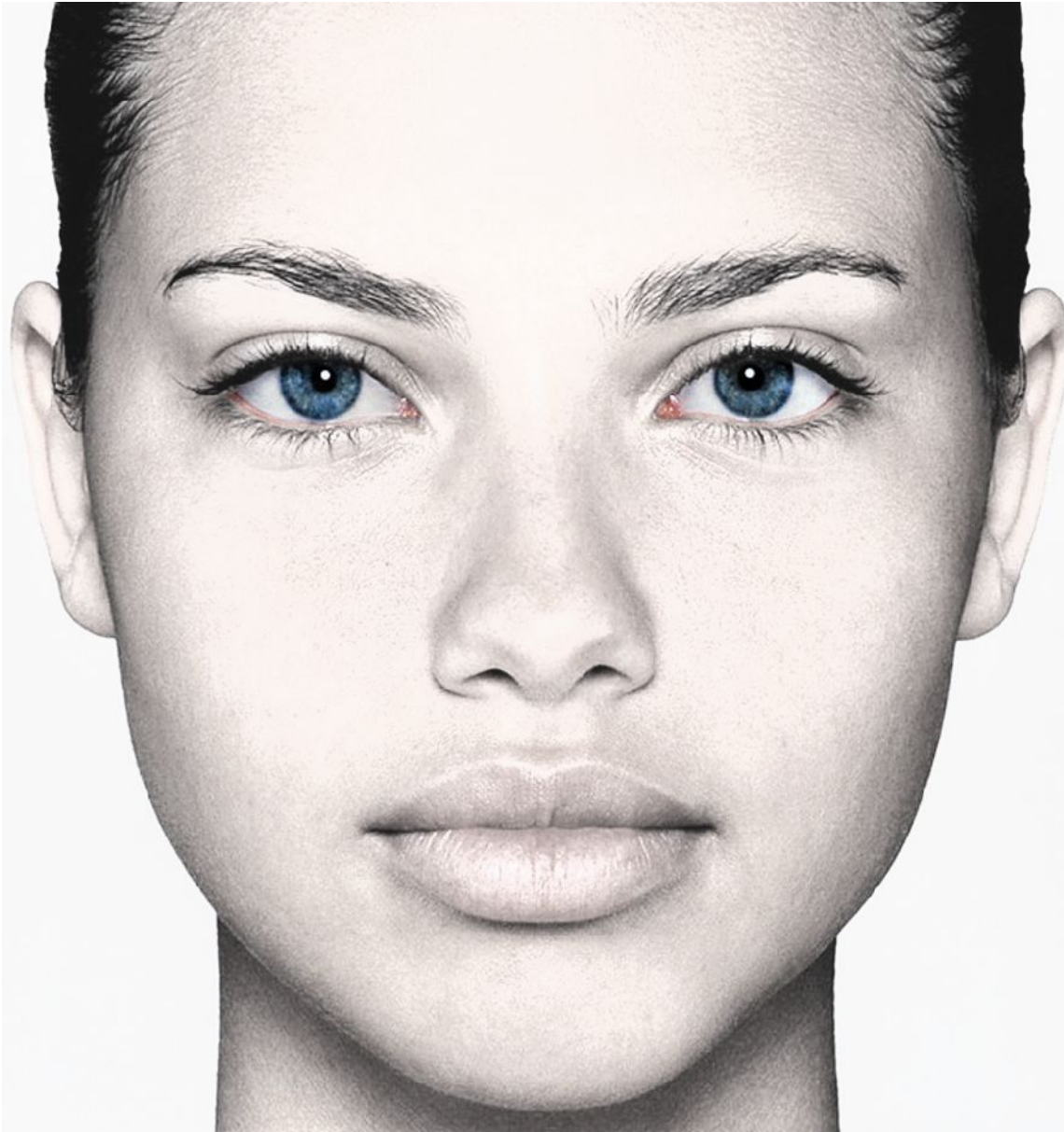
Looks something like this.



Colors, color to Alpha, leave it at the default white. Resulting in only your black traces to remain visible on this layer. This will make the shadows nice and deep, they were a little washed out before. You can adjust the opacity on this layer if it looks too dark. Once you're happy with it, merge down onto the White Make up layer.

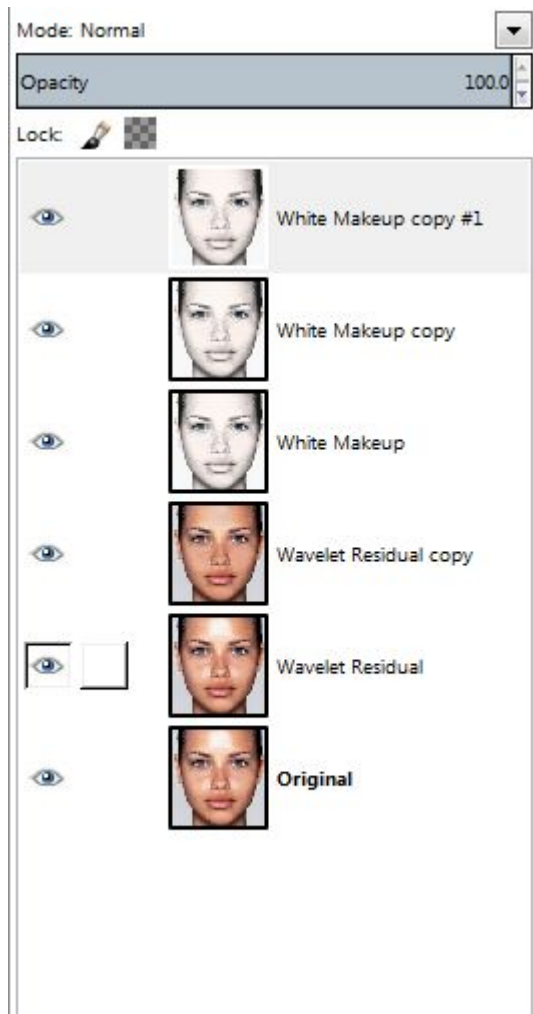


The resulting image should look like this now.

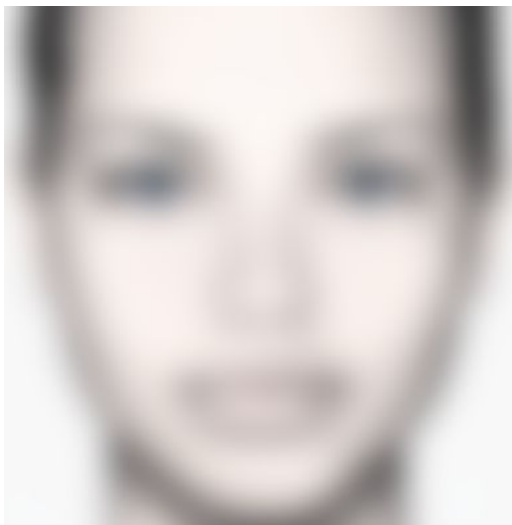


Now I would agree that this lady has very lovely eyebrows. But I don't want them, since I'm going to draw in fancier ones. In order to make them disappear smoothly, we're going to duplicate the white makeup layer twice. This will leave us a pristine copy of it if everything goes horribly wrong and we'll have a new stage to work on.

This is what our layers should look like.

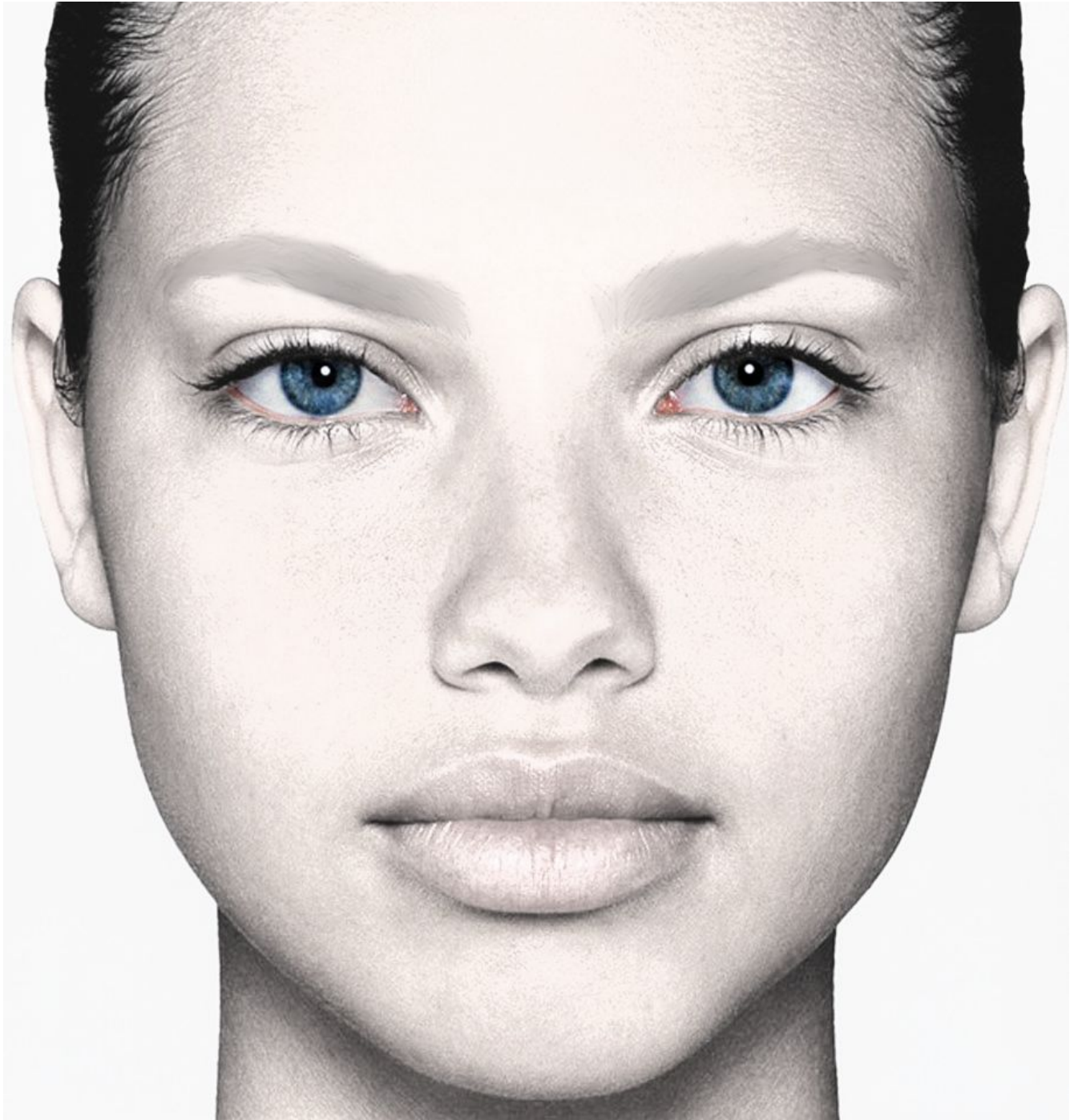


Now we'll gaussian blur the layer marked White Makeup copy #1 (the very top layer). Blur until the colors around her brows blend as best they can, we're looking for a very diffuse blur. It will be very blobby.



Add a layer mask, black full transparency and get your airbrush tool back out. Adjust the flow so you can blend well the area just over her eyebrows. Try to stay as close to the actual shape of the eyebrows as you can, don't cover up too much of the surrounding eyelid and forehead. It's okay if it is still too dark. We're going to do several passes of this until the colors blend naturally and her eyebrows all but disappear.

This is the first pass.



Once you covered up her eyebrows, apply layer mask and merge down. Duplicate the original white Makeup layer again. And then gaussian blur the layer copy we just covered the eyebrows in. Blur it again well enough to blend the colors of her forehead and eyelid well. But this time with a little bit less blur radius. Just a little less. And then repeat the process of layer mask and painting over her eyebrows. You keep doing this as many times as it takes to give you a smooth browless appearance. Don't be discouraged if it looks crappy at first, just keep doing it, repeat it again and again until it looks nice and even. I lost count after the 6th pass, so be patient. You can cheat a little with brightness and contrast as well as the curves tool to lighten the area up during the process. The idea is to smoothe out the brows, without losing the contours of the brow ridge.

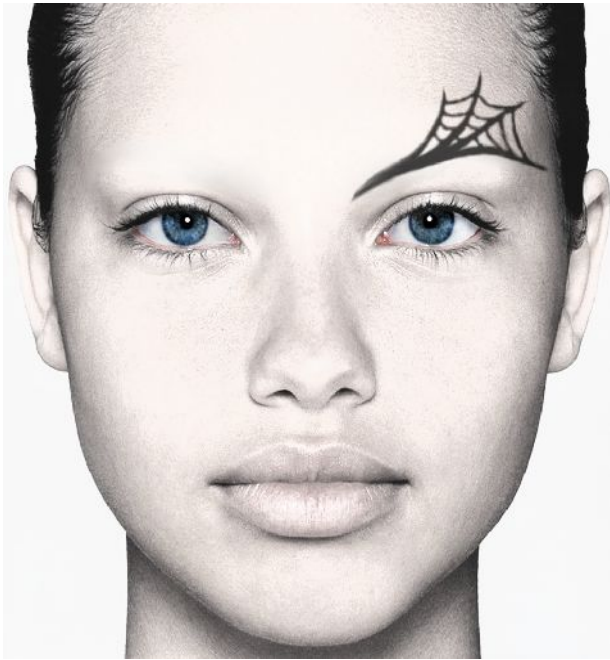
Eventually you end up with something like this.



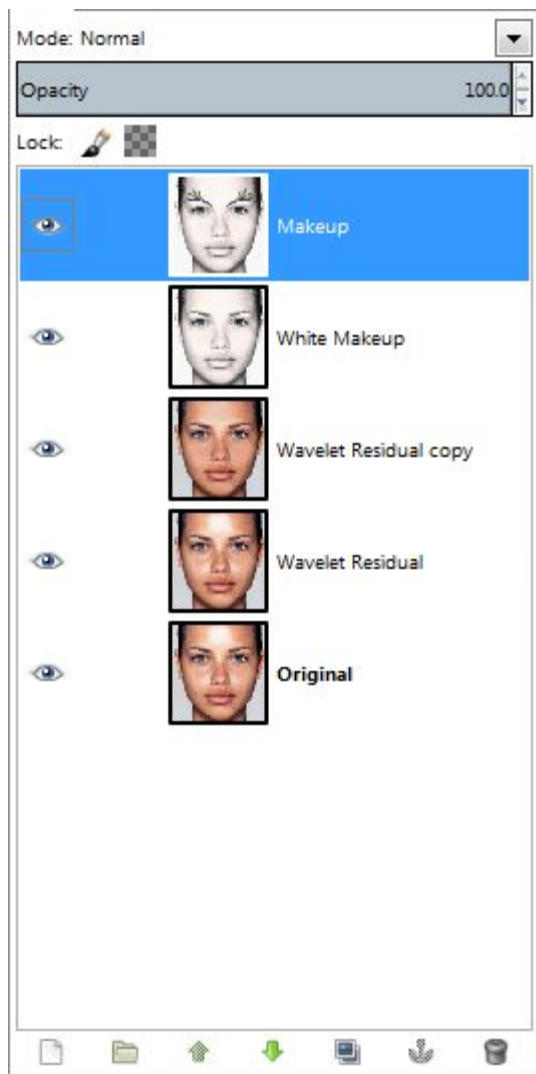
It's okay if it isn't perfect, texture wise, since we're going to go right over it and paint her some new eyebrows.

Make a new blank layer, and with the airbrush tool, paint something that resembles an eyebrow over one eye. Since this image is very symmetrical, we're going to cheat and duplicate then flip this eyebrow. Adjust opacity down a little bit to let the makeup color shine through, you can even smudge or blend to your hearts content. This is where the artistic stuff starts to happen. Have fun, go nuts. When you're happy with your results, duplicate the transparent eyebrow layer and flip it, then slide that one across to the other brow ridge. In this case I opted for spiderwebs. :)

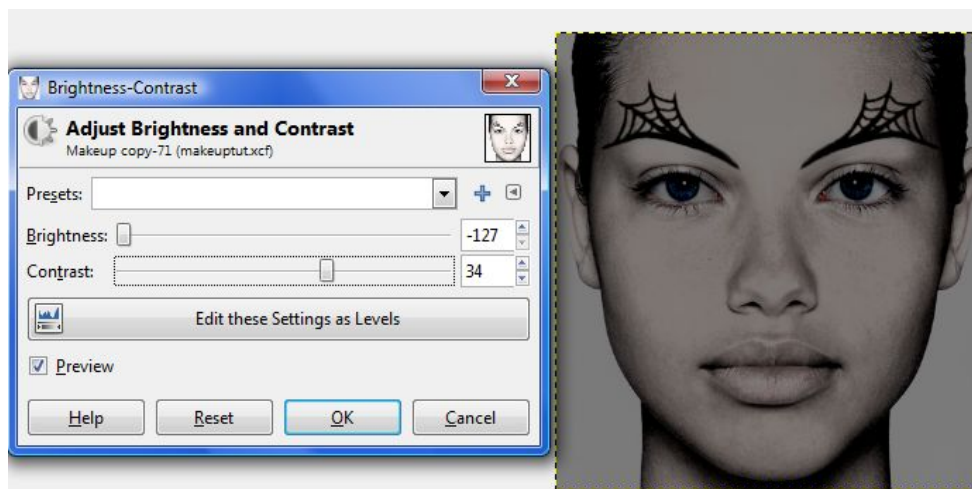
Once you're happy with your results, merge it down to the White Makeup copy #1 layer. Rename that layer to Make up.



This is what our layers should look like.



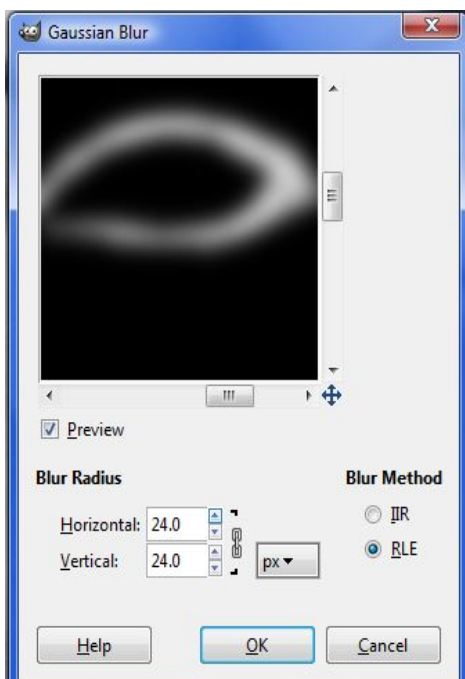
Duplicate the makeup layer and turn down the brightness on it, turn the contrast up until the eyelashes darken and pop. Don't be afraid to lose a lot of detail, this will work, I promise.



Like before, add a layer mask, black for transparency and use your airbrush tool to color in her lashes. Since we're going with a goth kind of scene look, make it all pretty thick. Don't worry about making it pretty, it will be pretty in just a moment. Make sure you have good coverage all around the eye. We're fortunate, because our model here has beautiful thick natural lashes, but some other instances, you may end up having to pain some in. I'll cover that in just a moment.



Right now her eyes look something like this and this makes me happy, so I'm going to blur the layer mask just a little bit to smooth out some of those lines. Gaussian blur until the white lines in the preview look dusty and smooth.



We aren't quite done though, since we need to go back into the layer mask with black and remove any parts of the 'eyeliner' that cover her eyeball. Then apply layer mask and merge down.

The result should be the beginning of what the ladies like to call 'smoky eyes'. It's fine if the effect is still subtle, you can build on it by simply repeating above steps until you like what you see. Here is one pass.

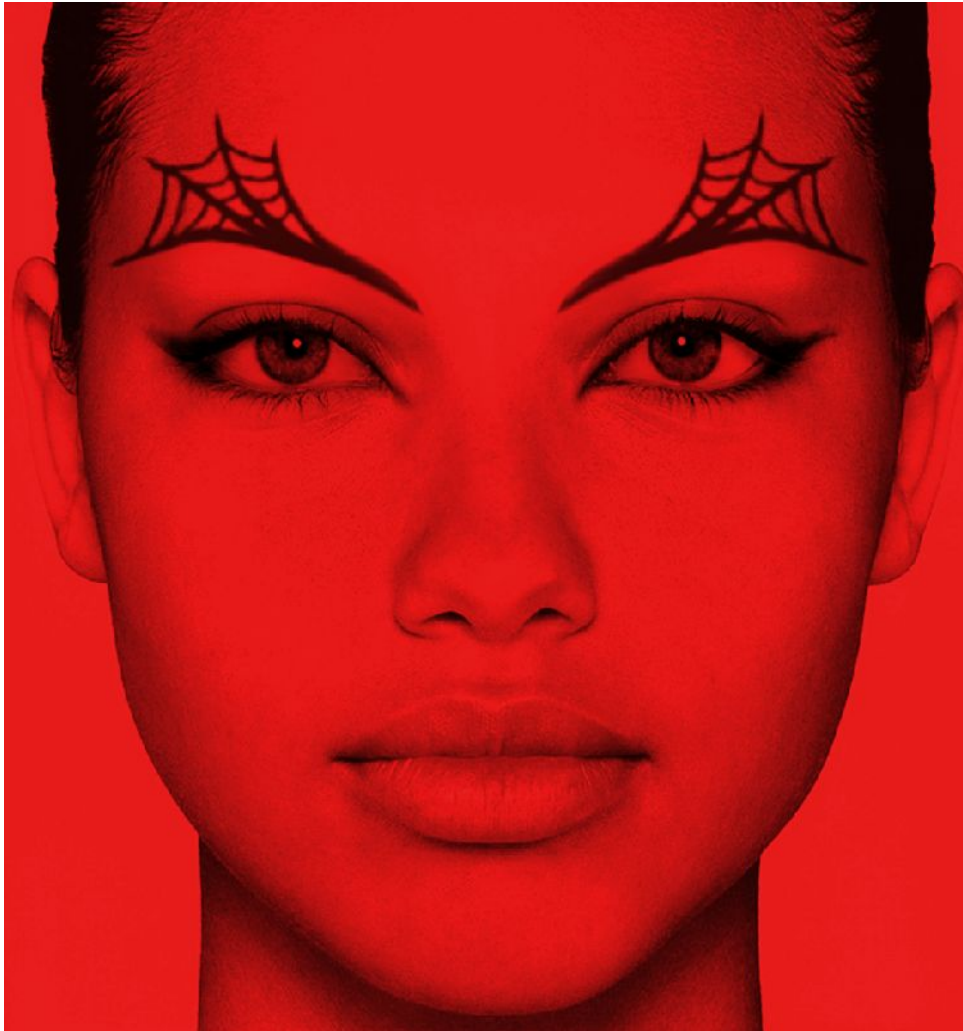


You can give her cats eyes too. Just make a transparent layer over the top and airbrush some additional eyeliner, blur it a little bit, set layer mode to grain merge, and merge it down. Anytime you want an effect to be more intense, you can always duplicate the layer and play with the values, use a layer mask and apply it to the next layer down. This way, subtle shades can grow and look naturally blended like makeup or eyeshadow powder. It's better to do a few subtle passes than one bold one.

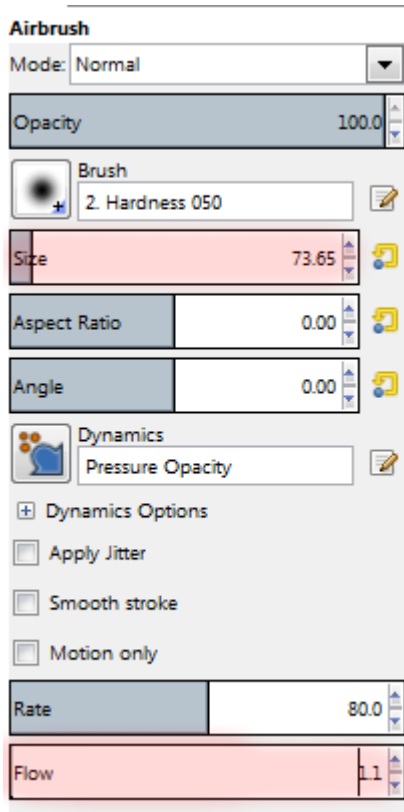


So far we've only been working with black on her white skin. It's time to add some color. Since I'm going with a gothy dark kind of theme, I'm going to go ahead and give her red eyeshadow. It's not really my favorite, but it goes well with the theme here. You are free to do whatever you like instead though.

To do this, we will need to duplicate the Makeup layer and colorize it. We want the color to be bold and dark and saturated to the extreme. Something along these lines here.



You can probably guess, we're adding a layer mask to this layer, black for transparency and then we go to our airbrush tool. We're using the super fuzzy round brush and the size should be fairly big. We're going to restrict the flow down to almost nothing though.

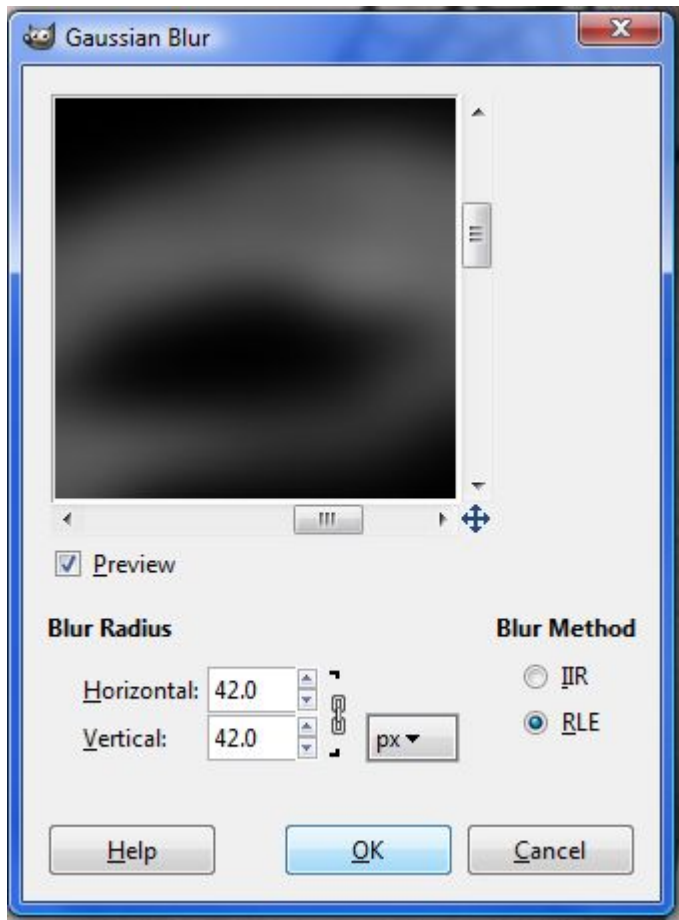


And then we'll paint some creative eyeshadow for her. Don't worry too much about even flow, just paint in the places you want color to appear, pass over it a few times to get good coverage. Make sure you're about even for both eyes. It will look something like this. You can do more or less for the first pass. It's totally in your control.



Since that looks good but the color is too blotchy, we're going to gaussian blur the layer mask until the white blobs get smooth.

About like this.



I like to clear the eyes as I go along, but you can keep any color in them until the end. Just needs to be cleaned up at some point and I find it helps me get a better overall impression of my progress when I can compare it to her actual eye shades. So I clean out the eyeball of any residual color at each step.



This is almost too strong for my taste for a first pass, but it's even, and so I'll apply the layer mask and back out the opacity until it's just a breath of pink surrounding her whole eye socket.



That looks pretty good, merge it down to the Makeup layer.

Now we can repeat this process to apply stronger accents where we like them. So duplicate the layer, make it red, and paint on a layer mask again until you've built up a good coverage of this eyeshadow. Pay attention to naturally darker areas, more shadow looks good there. But since we're going overboard, really anything goes. Feel free to experiment.

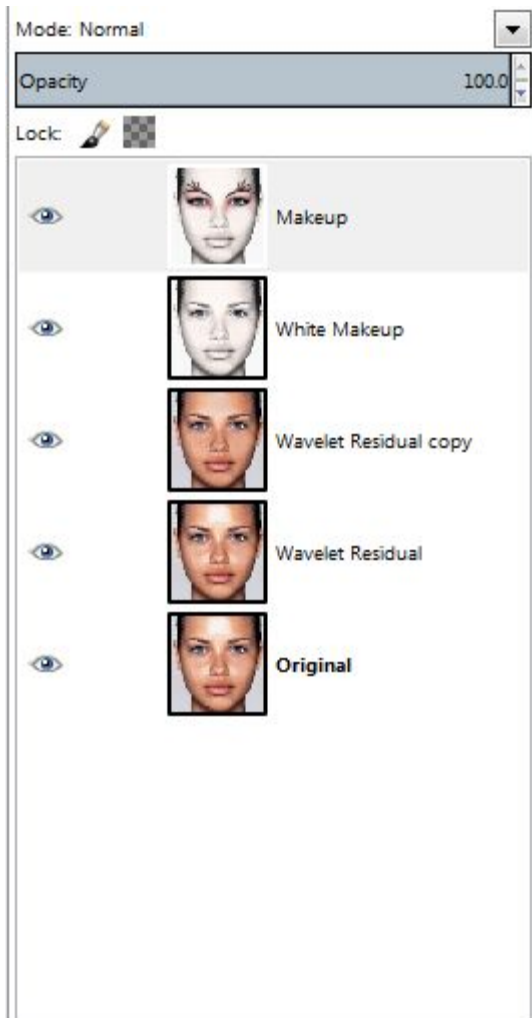


Here's what I went with. I think that looks pretty good for starters. I don't like the spider web looking the way it does, it's too stark, so I'm going to fill in a little shadow around the eyebrow as well, I'm going to pick the same shade of red, but much darker. It will be applied very lightly though so it will only mist and accentuate what's already there, softening the overall appearance.

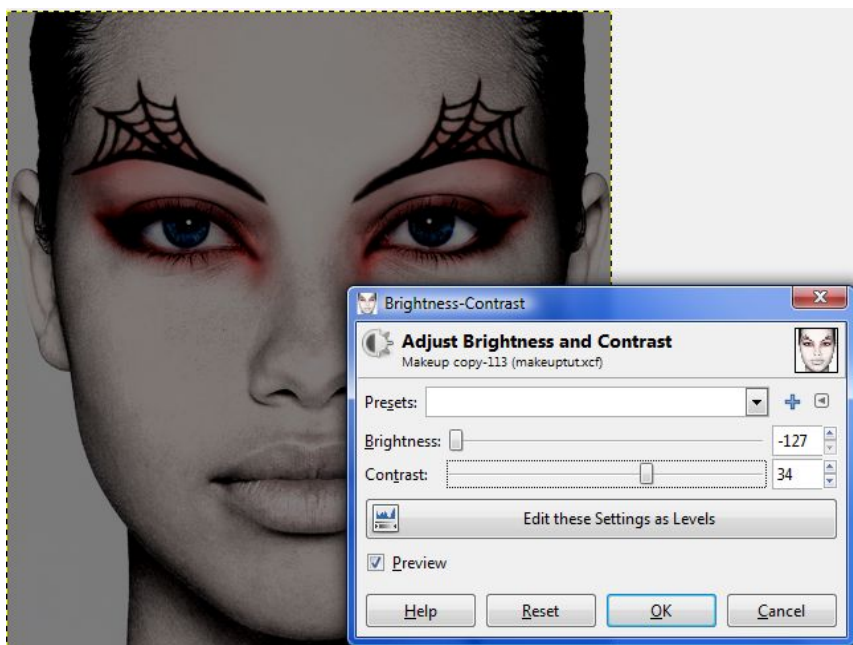


That looks pretty good now. It's time to move on from the eyes for a little bit and give her some contours. I'll go ahead and add her rouge now. It works a lot like the eyeshadow, just with a larger airbrush setting. Since I'm going for a shocking kind of look here, I will use black, instead of the obligatory red.

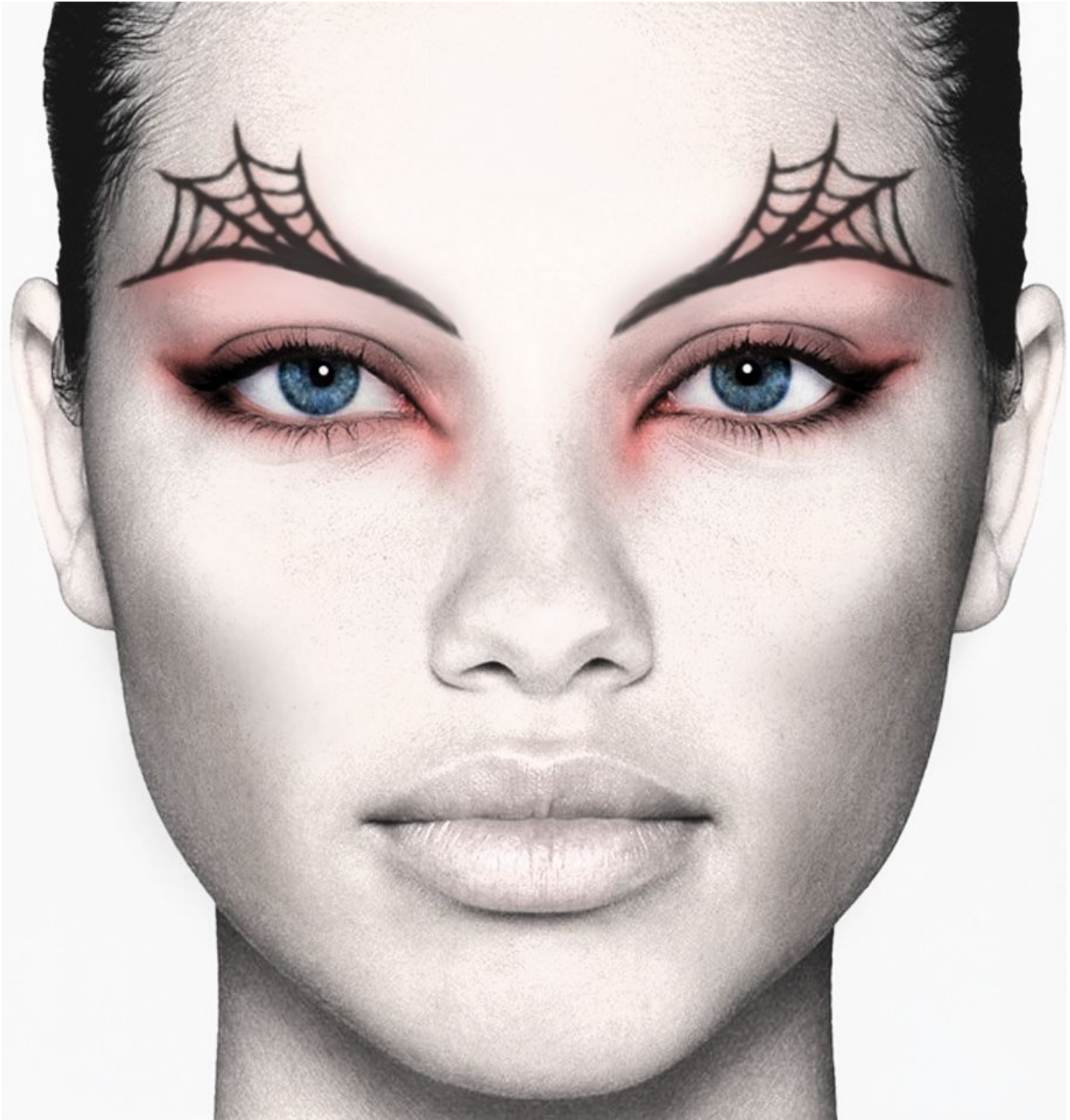
Our layers should look like this.



Duplicate the Makeup layer and with brightness and contrast settings, make it really dark.



Yup, you guessed it, add a black layer mask and with a very big, diffuse, low flow airbrush, brush in her cheek bones. Follow the natural contours of her face as best you can.



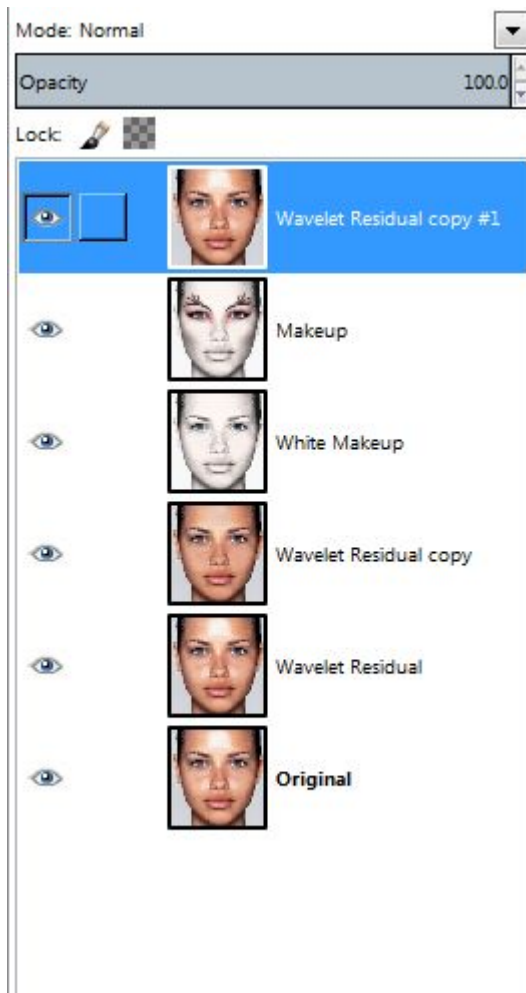
Don't be afraid to overstate her cheeks like this, it gives them a kind of hollow appearance and that's kind of what we're going for here. Once you have good coverage, gaussian blur the layer mask to smooth it over and apply it. Adjust the opacity until it looks good. We're going for a more subtle first pass, so don't worry if you have to repeat the process to find deeper shadows. I'm going to pass over it with a very dark kind of red layer just to take it from grey to a little bit of a warmer color. Again, lots of gaussian blurring and opacity adjusting to make the effect subtle but noticeable.



Be careful of her ears, make sure you remove the overspray before you apply the layer mask. When you are happy with your results and you have nice cheek contours, merge it down to the make up layer.

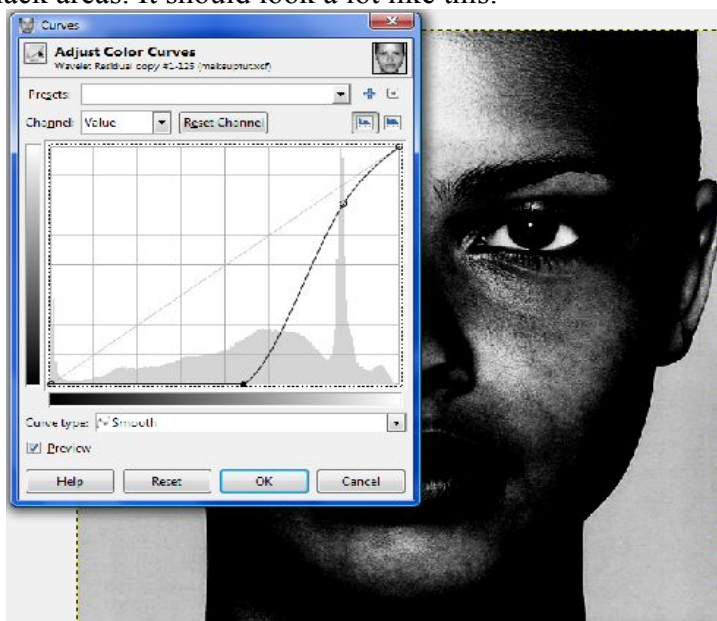
As a final touch to these colors we just added, we should give the eyeshadow the kind of shine one would expect from makeup powder. Our second layer that still has the models natural shine will help us with that. Duplicate the layer Wavelet Residual and move the copy to the top of the stack.

Our layers should look like this now



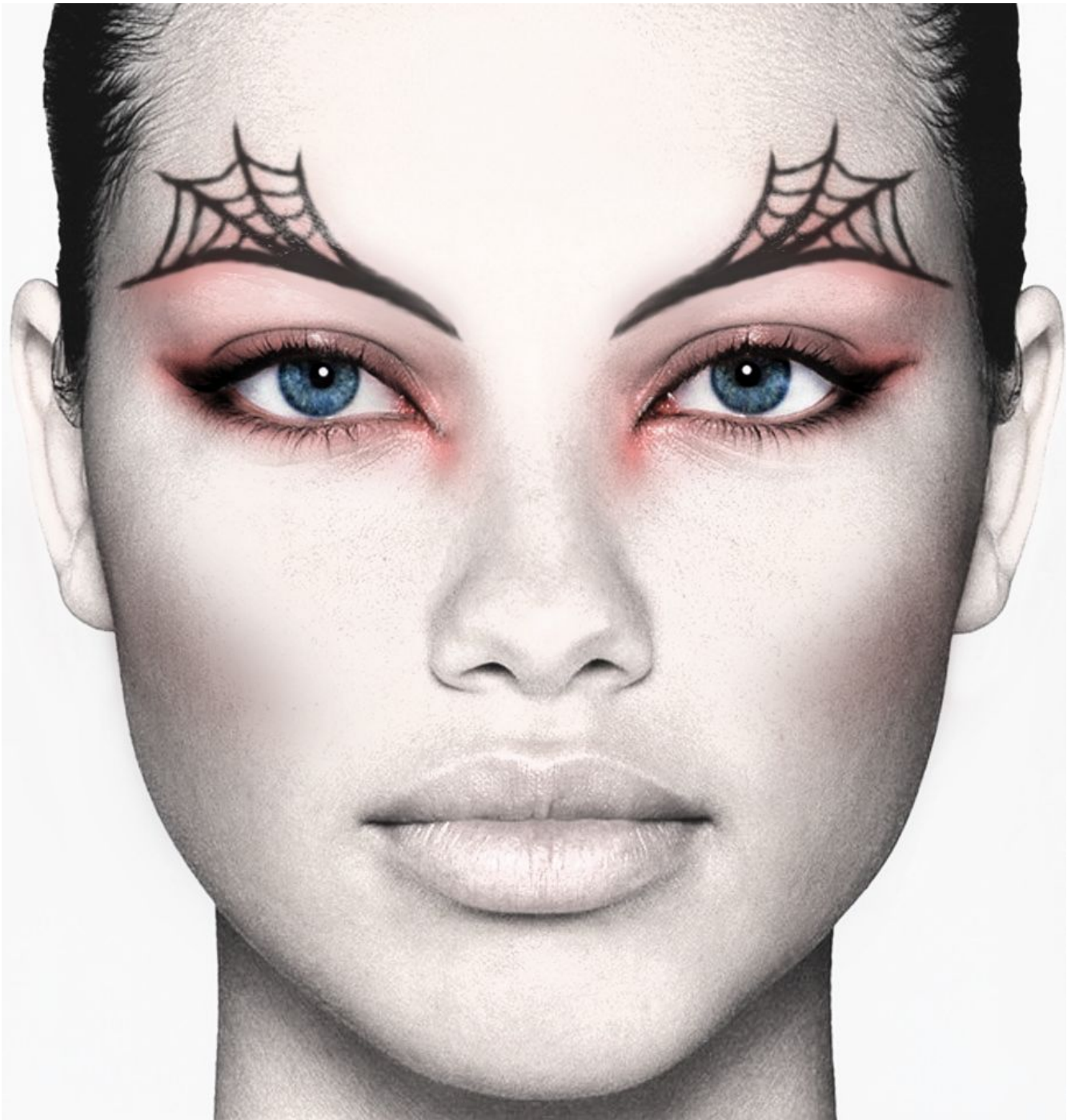
Desaturate this top layer with the luminosity setting.

Then use curves to make the image really dark. We want to keep some of the lighter areas but we want large black areas. It should look a lot like this.





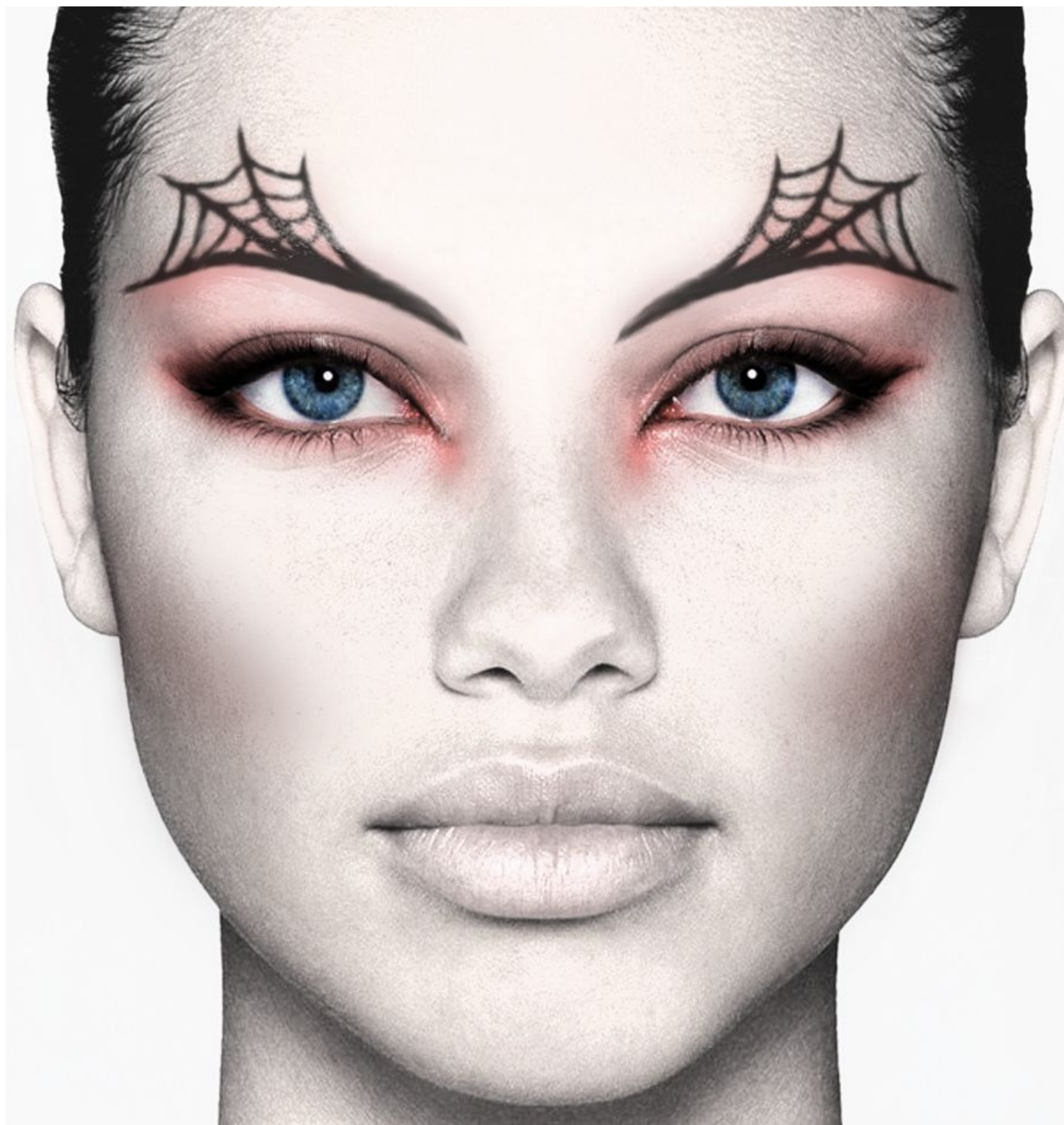
And then add another layer mask to it and paint over the eyeshadow areas. There should be a good amount of white shine in all that black. That's what we want. Apply the layer mask, set the layer mode to screen and watch the shine emerge.



That's looking pretty good now and we can merge the screened shine layer down onto the makeup layer. Now I'm not too happy with her eyelashes. For makeup this heavy, they really need to be a lot thicker and longer. So we'll add a new transparent layer over the top and we airbrush 2 black lines across the top lid eyelash line. Pretty much like adding thick eyeliner to the top lid. Follow the already existing contour along the outer corners it doesn't have to be perfect, because we're about to smudge this girl some thicker lashes.

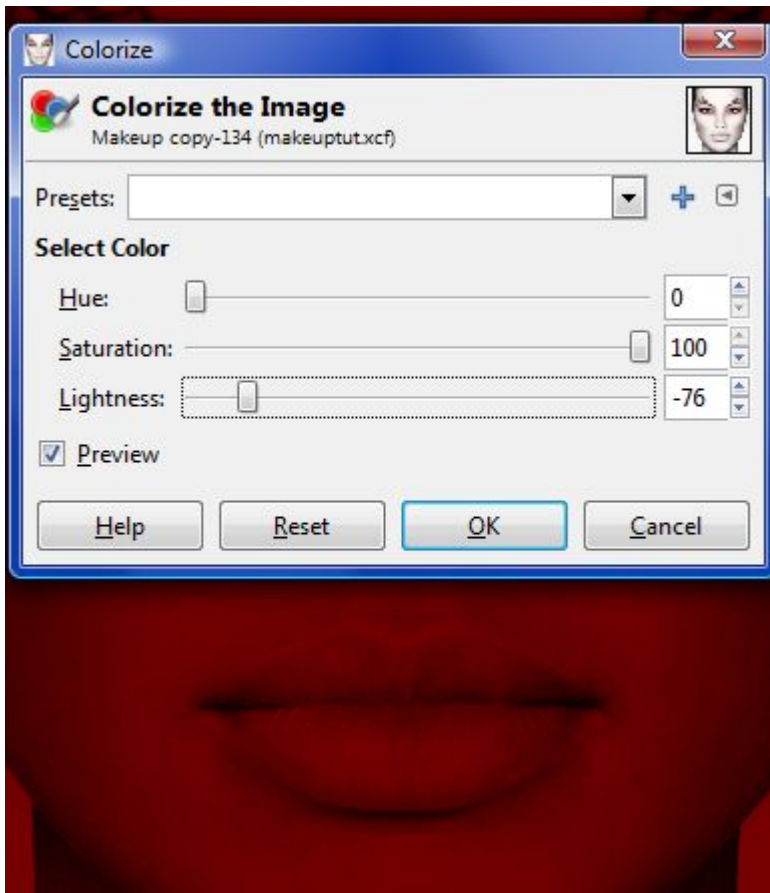
Gimp should come with a bristles brush and we're going to use it, with the smudge tool. Turn up the rate pretty high and smudge along the line of her actual lashes to get a natural flow. Then smudge lashes for her, mostly along the outter edge towards the center, not so much towards the nose. This

should then look something like this. Turn the opacity down just a little bit to soften the lines and when it looks like good lashes, merge it down.



Now we're finally ready to color her lips.

Duplicate the makeup layer and colorize it to a really dark thick red.



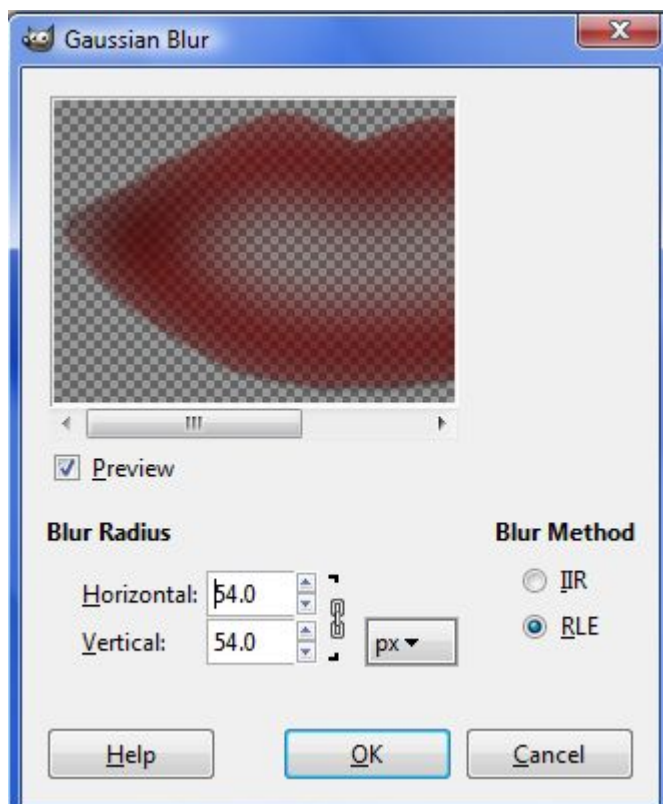
Add a black layer mask and start painting her lips, follow the outline of her natural contours. Looks like this. Make sure the lines are straight and cover her whole mouth.



Once you have a good looking contour, apply the layer mask, then do alpha to selection and select to path. Then shrink the selection to cover about half of her lips. In this case around 30 will do nicely. Once the selection is shrunk, delete the center part of the lipstick color.



Then select from path and blur the lip color. These settings should work nicely.



Duplicate this layer to thicken the color covering. It should look something like this now.

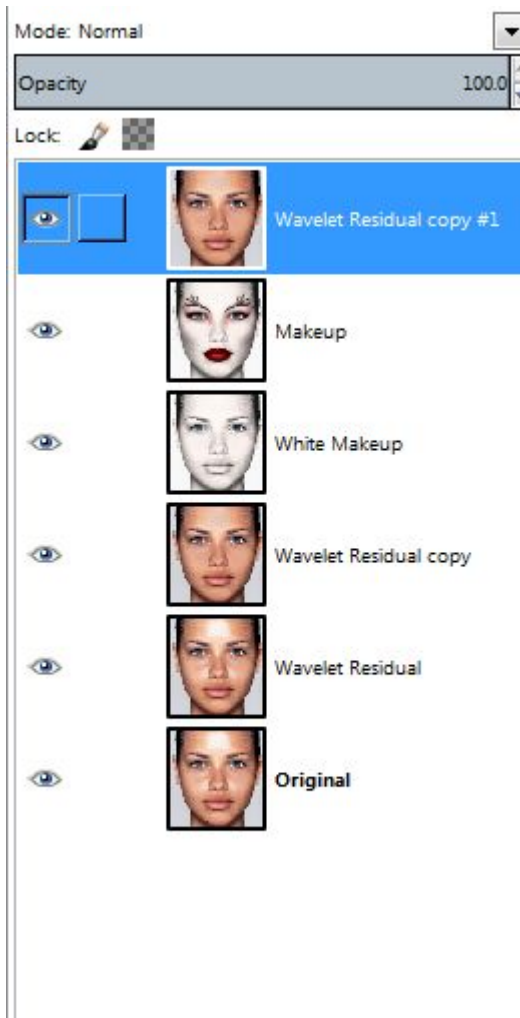


Adjust brightness down a little bit and contrast up just a little to make it overall darker.

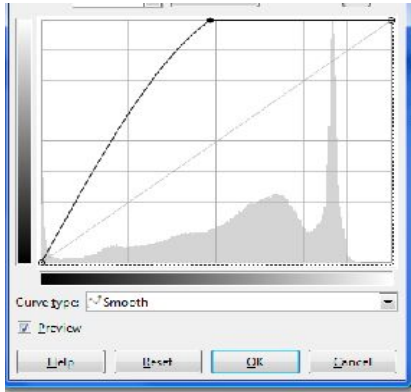
Duplicate the makeup layer and colorize it to a much brighter more vivid red. Add a layer mask in black and select from path, color in the lips on the mask within the path selection. This will give us a nice two tone effect for the colors. Apply the layer mask and merge the darker outline down on it. Then merge the combined colors layer down onto the Makeup layer. You should see something like this now.



Now we'll add the crevices for her lips back since we blurred them out and this does not look very natural. Go to the Wavelet Residual copy layer and duplicate it. Move the duplicate to the top of the stack.



Desaturate that layer and with the curves tool, turn the image up until it's almost white. We're looking for some dark lines to remain on her lips though. Something like this here.

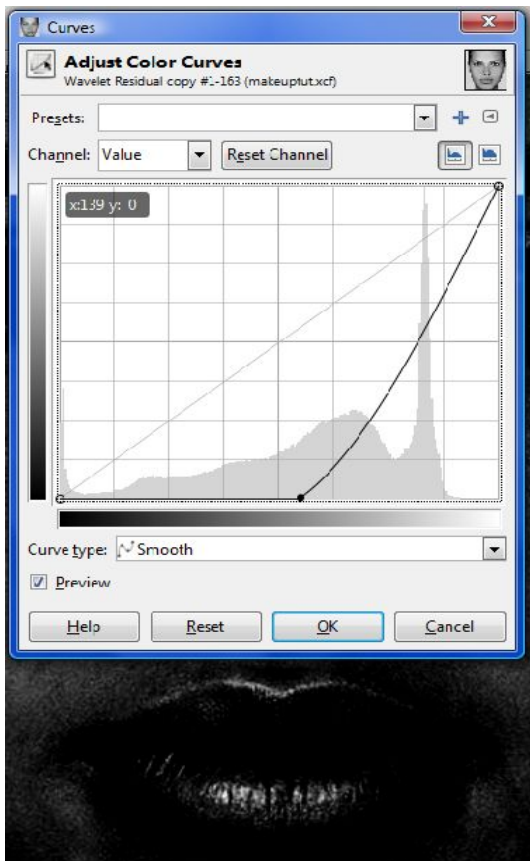


Color to alpha and remove all the white from this layer, then add a layer mask and paint the black shadows onto the lips. Merge this down onto the Makeup layer.



That's a lot better, but good lipstick should be super shiny. We're in luck and our model has very shiny lips so we can use that as our gloss. Same as with the eyeshadow, we're going to borrow her natural highlights and screen them onto her lips. Duplicate the wavelet Residual copy layer and move it to the top of the stack. Then desaturate it with the luminosity setting. Adjust the colors until it's almost black and only a hint of the highlights on her lips remains.

Should look like this.



Add a layer mask and paint in the lips, then set the layer mode to screen. This applies the highlights and gloss to her lips.



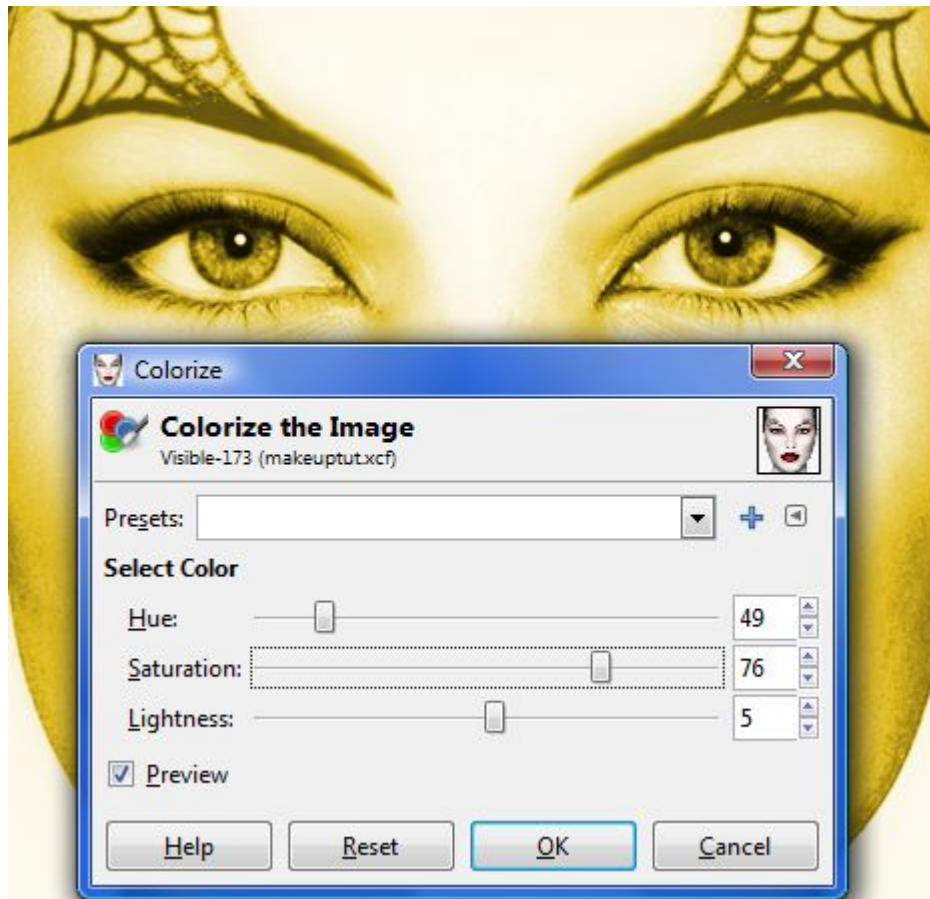
If that's not glossy enough (and it's not) duplicate the screened highlights layer and gaussian blur it just a tiny bit. Then merge it down and screen the merged layer again, then merge it down.



Very pretty.

Now we're going to add the finishing touches. If we haven't done so all along, we need to clear her eyes of any residual airbrushing now. Apply a layer mask white for full transparency to the Makeup layer. Use it to clear the eyes, whites and irises, as well as the pink corner and the bottom lid rim.

And looking at her eyes, I think they would look nice if they were an off color like maybe yellow to offset all this red we've used. Create a new layer from visible and colorize it a bright yellow, leaning towards the amber orange color.



That's pretty good there, add a black layer mask and paint the iris of her eyes yellow.

And with that, we are done with the face. You can now do a lot of post processing, add some hair or accessories. But that's for another tutorial perhaps. :)

