

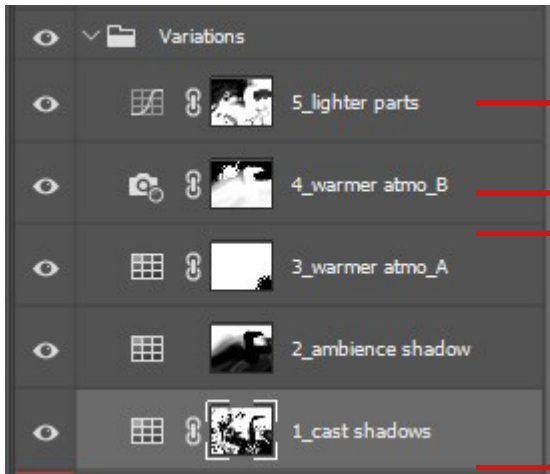
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# HOW I\* USE PHOTOSHOP VARIATIONS (ADJUSTMENTS)

\*KIRASHION

# Introducing VARIATION LAYERS

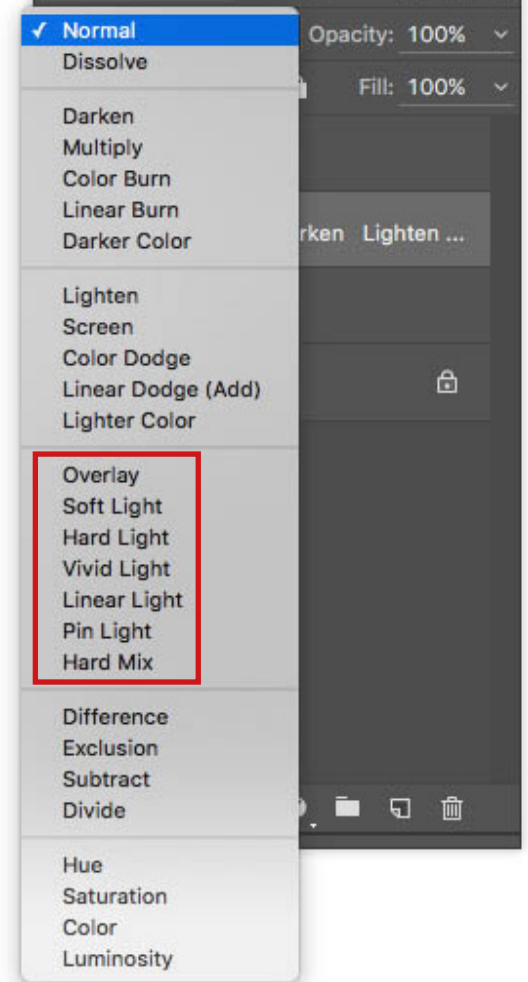
## HOW I OBTAINED THEM:



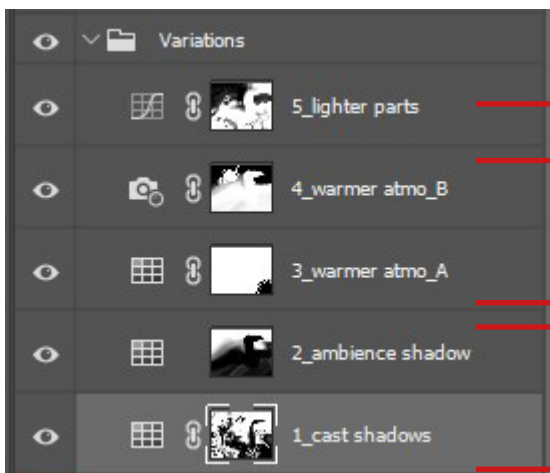
**CURVES** Allows you to increase/decrease contrasts and saturation

**PHOTO FILTER** Adjusts the overall light color

**COLOR LOOKUP** The effect of this variation greatly varies according to the chosen preset.  
A similar result can be obtained by overlaying a gradient map while using the blending modes highlighted on the list on the right (Overlay usually works best).



## WHAT I USED THEM FOR:



**CONTRAST** I increased contrast by lightening areas facing the light source

**ATMOSPHERE** I made the overall atmosphere warmer mixing different shades of yellow and orange

**SHADOWS** "2" darkens the area further from the light source;  
"1" used for cast shadows.

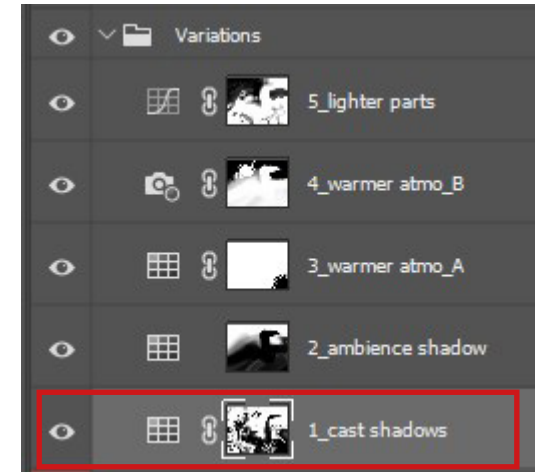
**WORKFLOW** I always start with shadows, then set the atmosphere (which also helps making all the colors look nice together) then I adjust contrast.

# FLAT COLORS



## FLAT COLORS + variation layer 1

SHADOWS



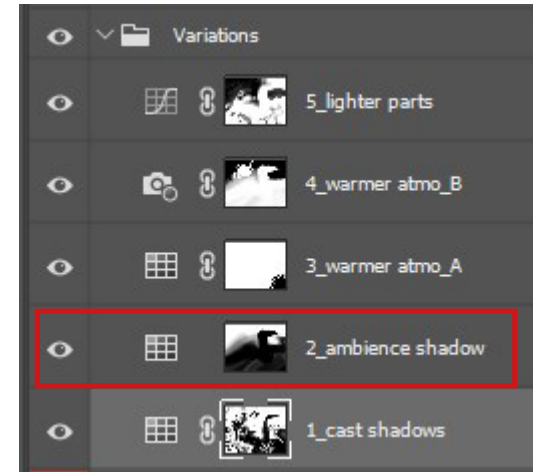
I knew I wanted a warm atmosphere, so shadows had to be blue-ish. The Color Lookup layer set a blue tone on the whole canvas, which I erased on the clipping mask from parts directly exposed to light.

The same effect can be obtained this way:

- > Fill a layer with a color opposite to the one of your light source
- > Set the layer to Multiply
- > You can lower its opacity
- > Set a clipping mask
- > Erase on the clipping mask the areas exposed to light

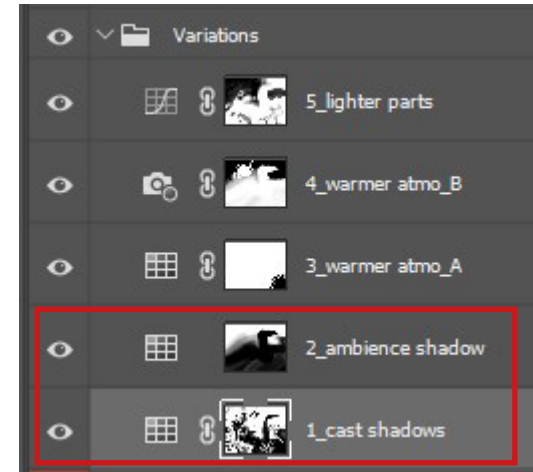
## FLAT COLORS + variation layer 2

SHADOWS



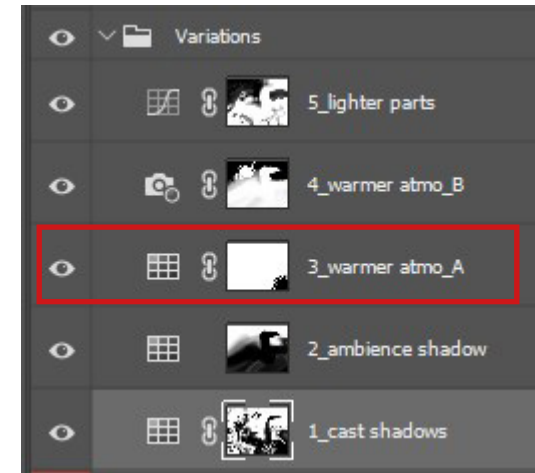
This layer only serves the purpose to darken the area further from the light source. Same method as the previous layer!

## FLAT COLORS + shadows (1+2)



## FLAT COLORS + variation layer 3

ATMOSPHERE



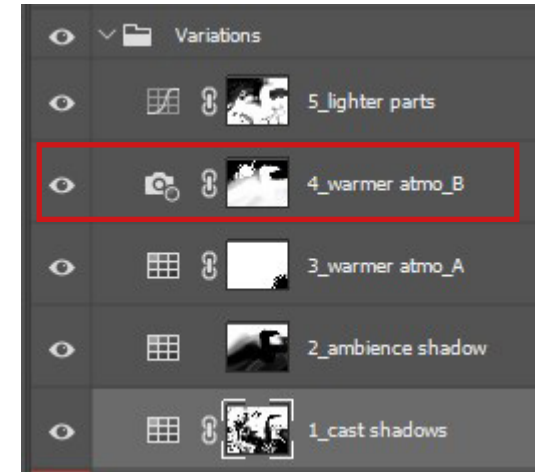
Made the atmosphere warmer with a Color Lookup layer which applies basically to the whole canvas. Applying the same filter on all colors helps evening them!

The same effect can be obtained this way:

- > Fill a layer with a color opposite to the one of your light source
- > Set the layer to Overlay/Pin Light
- > You can lower its opacity

## FLAT COLORS + variation layer 4

ATMOSPHERE



The previous level alone would flatten too much the illustration, so I added a new layer to make even more warmer the areas closer to the light source while leaving the rest on the previously set “level of warmth”.

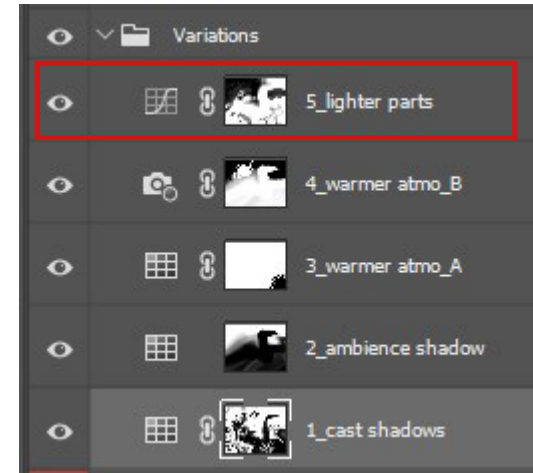
The same effect can be obtained this way:

- > Fill a layer with a color opposite to the one of your light source
- > Set the layer to Overlay/Pin Light
- > You can lower its opacity
- > Set a clipping mask
- > Erase from the clipping mask the surfaces further from the light source



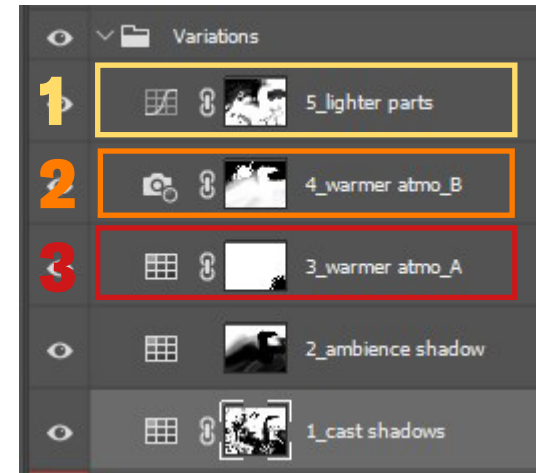
## FLAT COLORS + variation layer 5

CONTRAST

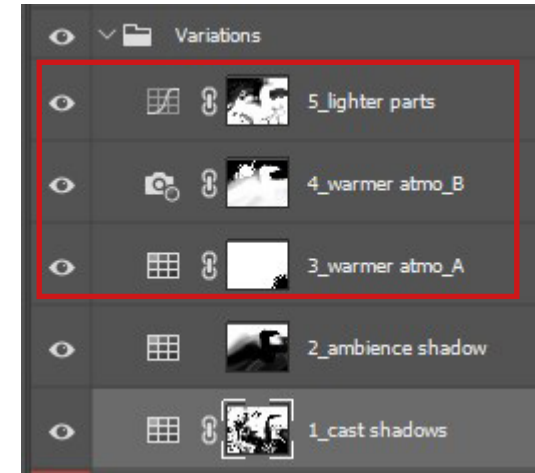


In order to further increase contrast, I lightened some areas with the Curves tool.

# FLAT COLORS + atmosphere (3+4+5)

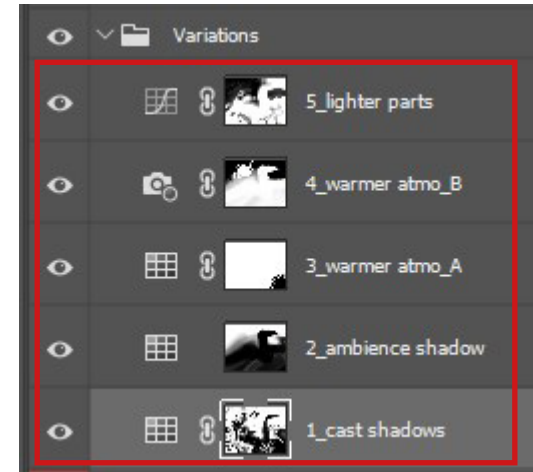


## FLAT COLORS + atmosphere (3+4+5)

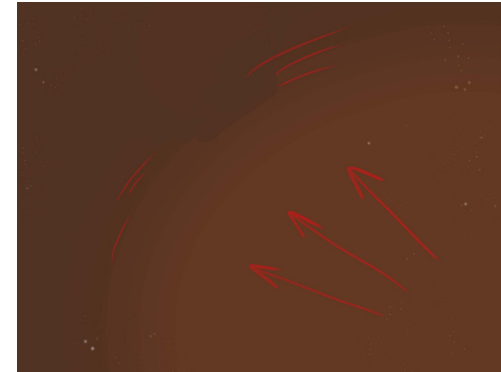


Each one of the highlighted layers helps building contrast and depth to the illustration.

# FLAT COLORS + ALL VARIATIONS



## FLAT COLORS + ALL VARIATIONS + final touches



At last, I added the light source coming from bottom-right. It's a new layer painted above all, set to low opacity and to Pin Light as blending mode.

I also like painting some thin dust in the air here and there to emphasize the atmosphere!

# FINAL

