More of the hottest new tricks, the coolest special effects, and the inside secrets of Adobe® Photoshop® 7—from the Editor of *Photoshop User* magazine

PHOTOSHOP® 7

D&WN Dirty TRICKS

Scott Kelby

New Riders

The killer collection of nothing but eyepoppin', jawdroppin', heartstoppin' Photoshop special effects that will blow you away!

NAPP

PHOTOSHOP 7

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For my brother Jeff,
the craziest, most fun, most
honorable, and most admirable
big brother a guy could ever have.
I love you man.

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I'm very blessed to be surrounded with such wonderful people, and I have so many of them to thank for their help with this book that I'm either going to have to add pages or shrink the type to fit them all in.

First, I want to thank my amazing wife Kalebra. She's the greatest gift life could bring me and her spirit, hilarious sense of humor, beauty, patience, and understanding continue to prove what everybody always says—I'm the luckiest guy in the world.

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Gina Profitt: Thanks for keeping me on track, organized, and for making sure I had the time I needed to get the job done.

Jerry Kelby: Thank you for being the father everybody wishes they had.

Jordan Kelby: I have good news, little buddy—Daddy's done writing the book—let's go to Disney World.

Thanks to all my friends at Adobe Systems, especially Barbara Rice, Julieanne Kost, Jill Nakashima, Karen Gauthier, Kevin Connor, Rye Livingston, and Terry White.

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Most importantly, I want to thank God for leading me to the woman of my dreams, for giving me a family I adore, for allowing me to make a living doing what I love, for always being there when I need Him, and for blessing me with such a wonderful, fulfilling, and happy life.

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He is author of *Photoshop Photo-Retouching Secrets, Photoshop 6 Down & Dirty Tricks,* and *Macintosh...The Naked Truth,* all from New Riders Publishing. He is also co-author of *Photoshop 6 Killer Tips,* also from New Riders Publishing. In addition, Scott is a contributing author to the following books: *Photoshop 6 Effects Magic* from New Riders; *Maclopedia* (*the Ultimate Reference on Everything Macintosh*) from Hayden Books; and *Adobe Web Design and Publishing Unleashed* from Sams Publishing.

Scott is Training Director for the Adobe Photoshop Seminar Tour, Technical Chair for PhotoshopWorld (the annual convention for the National Association of Photoshop Professionals), and is a frequent speaker at graphics trade shows and events. He's also featured in a series of Photoshop, Adobe Illustrator, and Web design training videos and has been training Photoshop users around the world since 1993.

Scott lives in the Tampa Bay area of Florida with his wife Kalebra and his 5-year-old son Jordan. For more background info, visit www.scottkelby.com.

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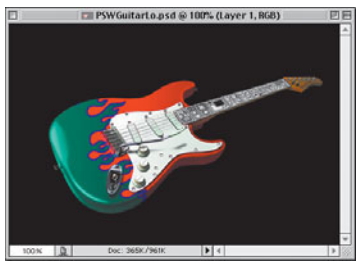

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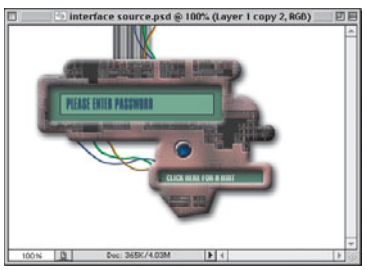

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INTRODUCTION

…you'll unlock the secrets for creating today's hottest Photoshop effects —the same ones you see in magazines, on TV, and on the Web.

Before we get into how this book works, what it's all about, and the boring stuff that usually winds up in introductions, I want to say right up front that you're going to have so much fun with this book, you're going to absolutely lose your mind.

I know it sounds crazy, but this book is going to change your life. Because after reading and applying the techniques learned here, you'll be able to walk in the door of virtually *any* secret underground religious cult, and they'll take you as a member—no questions asked, right on the spot. Not only that, you'll put up little or no resistance whatsoever when asked to sign over all your personal belongings, and you'll willingly agree to cut off all contact with your family and friends because after all, they no longer share your glorious dream of becoming "one with the pixel." They're "outsiders," "nonbelievers," and therefore can't be trusted.

What's more amazing is that I was able to find both professional editors and a respected publisher to let me start the introduction of my book with this whole "cult" thing. You know what that says to me? Even *they* don't read book introductions. But you, you're different, you're a rebel—someone who looks convention in the face and then quickly looks away, so as not to be rude. You're ready for a different kind of Photoshop book. An edgy Photoshop book: A Photoshop book that takes risks—just like you.

You don't want chapter after chapter waxing philosophical about resolution, color management, file formats (and the women who love them). You don't want lengthy technical explanations of how each tool mathematically interacts before you're allowed to touch any of them. No, that's not you. You're alive. You're unbound. You want to do the cool stuff now! You want to sit down in front of your computer and the next time you look up, it's 4:15 in the morning—you've been up all night, and you don't even care. Why? Because you've been having a blast (and because you're going to bill your client for every minute). When your client gets the invoice, there's a reasonable chance they'll black out, perhaps more than once, but it'll all be worth it when they see your work. That's what this book is all about—teaching you the coolest special effects that will blow your clients away, make you truckloads of money, and give you the most fun you've ever had using Photoshop—*without* all the boring technical stuff.

If this is who you are. If this is who you want to be. This, my friend, is the book for you. Embrace it. Feel it. Feed it (feed it?). But what if this isn't who you are, and not who you want to be? Buy this book anyway. It's good for the economy.

How this book works

Think of this as a "Photoshop special effects cookbook." Need to create a studio backdrop for a product shot? Turn to page 177. Need a cool chrome effect for an ad? Turn to page 104. Need to do cool stuff right now, for a project due tomorrow? Just turn to the page that has the effect you need, and follow the step-by-step instructions.

You'll be able to re-create *every* technique in this book, regardless of your level of Photoshop experience, and you'll unlock the secrets for creating today's hottest Photoshop effects—the same ones you see in national magazines, on TV, and on the Web that would otherwise have taken years to learn, but are simple—once you know the secrets. You'll be absolutely amazed at how easy these tricks really are, and they're all here, including those closely guarded "insider tips" and down and dirty tricks of the trade. There are no years of study, no complex mathematical concepts to master, no baloney. It's (as we say) "Just the funk and not the junk!"

Okay, so now you know what the book is all about—special effects and cool tricks—but you probably have other questions. Probing, lingering personal questions whose answers may be too uncomfortable for our studio audience, so instead I thought we'd do something safer—a simple Q&A section where I make up the questions I'd like to have answered if I was the person buying this book, and then I answer them, as if I'd written the book (which coincidentally, I did). If this sounds at all confusing, it should. Here we go:

…I figured if you bought this book, instead of one of those 1,000-page "learn everything about Photoshop" books, you want to do the cool stuff now.

Q. Where should I start in the book?

A. Honestly, it doesn't matter. This book isn't designed to be read like a novel, starting with chapter 1, then chapter 2, etc.—this is a jump-in-anywhere book and start "effecting." To learn a little bit more about what's in each chapter, make sure you read the chapter intros. I say "a little" more, because I wrote those at about 2:00 a.m., and I was half in the bag (I mean, quite tired after many hours of work). Also, if you're a seasoned Photoshop user, don't be put off because I give full explanations of steps in the tutorials. For example, instead of just saying "Create a new layer" I generally say "Create a new layer by clicking on the New Layer icon at the bottom of the Layers palette." I do that because I want any user, at any level of Photoshop experience, to be able to jump in any place in the book and pull off the technique. There's no "intro to Photoshop" chapter—I figured if you bought this book, instead of one of those 1,000-page "learn everything about Photoshop" books, you want to do the cool stuff now, so I start on page 1 with the first special effect and I don't stop again until the back cover. (Okay, they made me put an index in the back, but wouldn't you really rather have had another special effect instead? Come on, admit it. See, I knew this book was for you!)

Q. How is this book different from your 6.0 book?

A. This book is better (you knew I was going to say that. Heck, even I knew that you knew that I was going to say that). In fact, not even taking into account all the new Photoshop 7 stuff, I think it's a much better book. It's yummier, cooler, rockin'-er—anything good you can think of ending with an "-er." That's what this book is. I've learned a lot of slick, new effects since I wrote the last version of this book, and I've been fortunate enough to have Photoshop users all over the world send me some of their favorite tips and techniques as well, so there's a lot of brand-new stuff in this book. But...I also updated some of the most popular effects from the 6.0 version of the book as well. In many cases, I've found easier ways to do them, interesting new ways to use them, some little shortcuts that make them more fun, and basically I just can't stop trying to find ways to make them even better. It's a sickness.

Q. Where do all these cool effects come from?

A. France.

Q. No, really, where do they come from?

A. Actually, the book is a combination of a lot of different things. The whole "Down & Dirty" concept started back in 1993 with a session I did called "Photoshop Down & Dirty Tricks" at a Photoshop seminar held in Ft. Lauderdale, Florida. It turned out to be the hit of the seminar, and I think the reason it resonated with the crowd was that I was teaching them the exact same things I'd been trying so hard to learn just a few months

earlier. At the time, I had my own "wish list" of Photoshop effects that I wanted to learn, and once I learned them, I couldn't wait to share them with other Photoshop users. We had fun that day. We laughed, we cried (okay, I cried), we learned, and at the end of the day, I don't know who was more excited, the attendees or me, but I knew then that this is what I wanted to do.

It's nine years later and I still do a constantly updated version of the "Photoshop Down & Dirty Tricks" session live at the Adobe Photoshop Seminar Tour as well as at PhotoshopWorld. Out of those sessions came my best-selling Photoshop "Down & Dirty Tricks" video series, and some of my favorite techniques from there are here too. I also included techniques from the "Down & Dirty Tricks" column that I write with Felix Nelson in *Photoshop User* magazine, and I included lots of new Down & Dirty Tricks that I've never done anywhere else. In short, this book takes some of my favorite Photoshop techniques and combines them all into one resource. It's the book that I wish I'd found when I was trying to learn these types of effects, and I'm thrilled to be able to bring this new updated version to you.

Actually, finding ideas for new Photoshop effects is easy because Photoshop is literally everywhere. Open a magazine, look at TV, or just drive down the street and look at the billboards—you're looking at Photoshop work. There are two things about that reality that I truly love: (1) figuring out how they did those effects, and (2) sharing *how* they did them with other people like yourself. It's how I get my kicks. That, and doing crack—kidding (you knew that, right?).

I wanted any user, at any level of Photoshop experience, to be able to jump in at any place in the book and pull off the technique.

Q. This book has lots of cool images, do I get those too?

A. You're kinda greedy, aren't you? Okay, you can have the images. Here's the scoop: When I was preparing to write this new version of the book, as you might imagine, I wanted it to have great-looking images, and that's why I asked Digital Vision if I could use their royalty-free stock images in the book. I honestly feel that they have the hottest royalty-free images in the market today and that's why I contacted them, and only them, to arrange to use their images.

Luckily, besides having the hottest images, they're incredibly nice people and I was able to use that to guilt them into letting you download the images used in the book from the book's companion Web site at *www.downanddirtytricks.com.* How cool are Digital Visions images? Why don't you see for yourself at *www.digitalvisiononline.com?* In particular, make sure you check out their Infinity collection to see some of the hottest, cutting-edge work from Europe's smartest young designers. Yes, that's totally a plug, but they didn't ask me to do it. (If they had, I would have, but they didn't.)

Now, you may also notice that there are some photos in the book that are, well…not quite as good as others. For example, there's a head shot of Felix taken outside our offices. Believe it or not, that's *not* a royalty-free image from Digital Vision (although it certainly should be). In certain cases, we took some snapshots using our trusty (rusty? crusty?) digital camera, so any photo that doesn't look really slick is probably one of those—and not from Digital Vision. We let you download those photos as well. Please be kind to them (i.e., don't use Liquify on them)...especially the one of Felix.

Q. Okay, who is Felix?

A. Felix Nelson is about the coolest, most creative, Photoshop guy in the world. He's the Creative Director for *Photoshop User*, and Art Director for *Mac Design Magazine*, and he has an amazing ability to do things in Photoshop that I can't even begin to understand. I'm fortunate to work with Felix every day and I have to honestly say that I learn more about Photoshop from Felix than from anyone else on the planet, and I'm delighted to pass on some of his ideas and techniques throughout the book.

You're now ready to enter a world of special effects delights that dare not speak its name...

Q. Is this for Mac, Windows, or both?

A. Both! It covers the Macintosh and PC versions of Photoshop. (Honestly, it was pretty easy because Photoshop is identical on both the Macintosh and PC platforms.) However, even though the software is the same, the Mac and PC keyboards are slightly different so every time I give a keyboard shortcut in the book, I give both Mac and PC keyboard shortcuts...see, I care.

Q. What are in those sidebars on every page?

A. In the previous version of this book, I put a Photoshop tip on every page. Some were little shortcuts, some were timesavers, some were just advice (stocks, mutual funds, relationships, etc.), and as best as I can tell—nobody really noticed. Everybody got sucked into all the cool special effects and figured the sidebars hid all the boring technical stuff, instead of cool tips. So when I started updating the book, my first thought was to pull out all the tips because, frankly, it's hard coming up with almost 300 tips. But when Felix heard I was taking out the tips, he started whining, "Ahhh man, you can't take those out—I thought that was the coolest part—it's a special effects book, but it also had hundreds of sidebar tips." So, I left 'em in, added some new ones for Photoshop 7, and replaced any lame ones. I'm counting on you to do your part and read at least some of them. I even added the header, "Quick Tip," to each one hoping they'd catch your attention. These are the acts of a desperate tips man.

Q. What if I'm still using Photoshop 6?

A. Well, then it's time to upgrade—big time—because honestly, Photoshop 7 blows Photoshop 6 out of the water, especially if you're a photographer. In the meantime, if you still have 6, you *can* use this book and get a lot out of it until you do upgrade (which, incidentally, you should do tonight).

So why is it that a Photoshop 6 user would use this Photoshop 7 book? It's because a lot of the things Adobe added to Photoshop 7 weren't special effects-related. For example, there aren't many cool effects you can do with the spell checker. I love the spell checker; I crave the spell checker. Apparently, I desperately need a spell checker, but I can't teach you really cool smoke effects, flames, or chrome effects with the spell checker—sad, but true. Photoshop 7 was a major productivity upgrade, with cool stuff like the File Browser (great for photographers, but again, makes for a lame special effect), the absolutely amazing Healing Brush (the best tool for photo retouching ever, but as a special effects tool, it's no drop shadow), Mac OS X and Windows XP Support (again, no glass, no metal, no flames) and the hundred or so other tweaks, fixes, new features, improvements, and enhancements that make it the best overall Photoshop ever. That's why I included lots of sidebar tips on cool new stuff in Photoshop 7 throughout the book, and of course, the

tutorials in the whole book were done using Photoshop 7 (hence the book's name). Now, what if you're using Photoshop 5.5 or 5.0? Don't tell anyone, just hide yourself away in a tower somewhere until you can upgrade to Photoshop 7.

Q. Blah, blah, blah. Enough already, eh?

A. You're right, I've said enough. You're now ready to enter a world of special effects delights that dare not speak its name. A world where drop shadows intermingle with bevels amidst a starry sky created entirely with the Noise filter and a tasteful hint of Gaussian Blur. This is your world. This is your time. Launch Photoshop, go forth, and make cool stuff that will generate client invoices so large it would make a government military contractor blush.

Q. What's the Web site again?

A. The book's companion Web site is at *www.downanddirtytricks.com*. It's where you can download the images used in the book, and if you go there, it will save me the trouble of publicly plugging my other books, including *Photoshop Photo-Retouching Secrets* and *Photoshop Killer Tips* (I couldn't help myself), now quick, turn the page before I plug again...

Have fun kids, and don't stay up too late.

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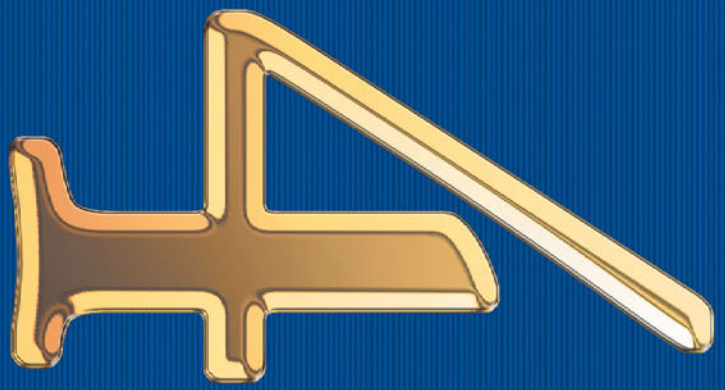


If you were one of those people who bought previous versions of this book (I call these people "my very best

Full Metal Jacket

Metal and Chrome Effects

friends in the whole wide world"), then you'll probably remember its chrome chapter. (I did ask you to commit the entire chapter to memory, didn't I?) Well, this chapter is vastly different. It's much "chromier," "metallic-er" and even a bit "goldified." If you take the time to learn the techniques in this chapter, and one day you get a call from Snoop Doggy Dogg to design the logo for his new CD, you'll have paid for the cost of this book many times over, and before you know it, it'll be "raining Benjamins." This works equally well if someone like…say, General Motors calls to have you design a new GM logo (the current form of which features the tasteful use of chrome around the edges). If that should happen, you'll probably be taking a limo to work from now on. Now, what happens if, instead of General Motors calling, it turns out to be General Mills? Then turn to my chapter on Photoshop Cereal Design. I think it starts on page 322.

Quick Tip: Change contours for a new effect

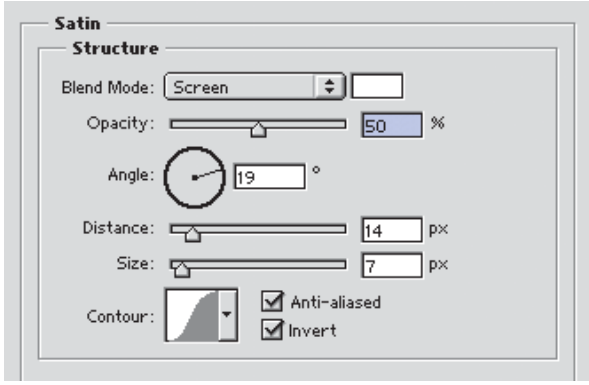
On the third page of this chrome tutorial, I give you two different options for effects. (The second one is what we used on the cover for the word "Dirty," but we added some bolts on top of the chrome, as any self-respecting "Photoshop-er" might do.) If you like to experiment and create options of your own, changing the current contour of your Bevel and Emboss, or Satin effect, is a great way to tweak an existing effect and give it a totally different look. Just double-click on the effect, then click the down-facing triangle next to the current Contour thumbnail. A library of contours will appear, and you can just start clicking on each contour until you see an effect you really like. It sounds simple, and it is.

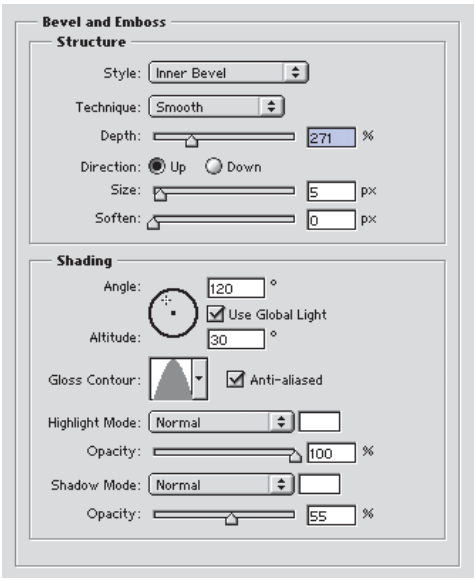
Cover Chrome

This version of chrome uses nothing but Photoshop's built-in Layer Styles, and I call it "Cover Chrome" because it's the basis of the chrome effect we used on the cover (actually it's based on Option #2 at the end of this tutorial). I know, the name "Cover Chrome" is pretty lame, but hey…I needed a name for this effect and all the good chrome names had already been taken.

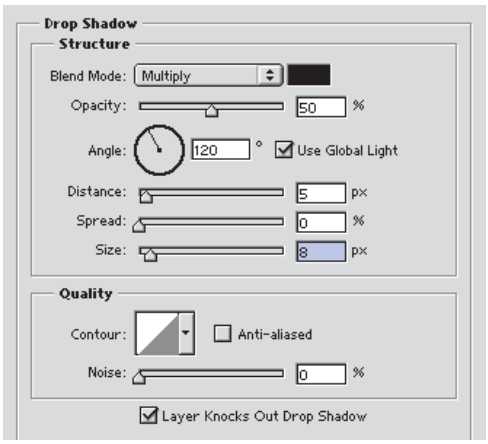
STEP ONE: Create a new blank document in RGB mode. Set black as your Foreground color by pressing the letter "d", then create some type (in this example, we used the Rapier font). This effect is designed for very large display-sized type (such as 220 points or more), so make sure your type is fairly big. Go to the Layers palette and at the bottom of the palette, choose Satin from the Layer Styles pop-up menu.

STEP TWO: When the dialog box appears, change the Blend Mode to Screen, click on the black Color Swatch, and change the color to white. Increase the Distance to 14 and lower the Size to 7. Turn on the Anti-aliased checkbox and leave the default Contour as is. Don't click OK yet. In the list of Styles in the left-hand side of the Layer Styles dialog box, click on the name Bevel and Emboss.





STEP THREE: In the Bevel and Emboss dialog, increase the Depth to 271%. Under the Shading section, set the Altitude to 30°. Click on the down-facing triangle next to Gloss Contour and choose the default contour that looks like one hill (as shown). Change the Highlight mode to Normal and increase the highlight Opacity to 100%. Change the Shadow mode to Normal, decrease the Opacity to 55%, and change the shadow color to white. Don't click OK yet.



STEP FOUR: In the list of styles in the left-hand side of the Layer Styles dialog box, click on the name Drop Shadow to make its options visible. Lower the Opacity to 50% and increase the size to 8.

continued

Quick Tip: Changing your units of measurement

A trick for quickly changing your unit of measure (say, from inches to pixels) is to open the Info palette and click on the little crosshairs in the lower left-hand corner of the palette. A pop-up list of measurement units will appear, and you can choose the one you want directly from there.

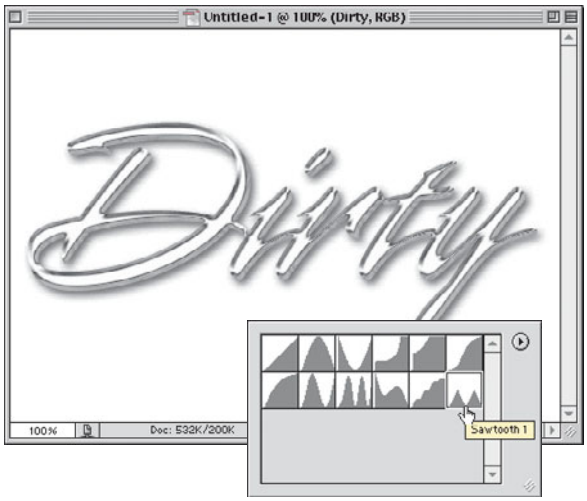
Quick Tip: High-powered chiseling

Photoshop allows you to create a hard-edged chisel effect via the Bevel and Emboss Layer Effects by changing the Technique to Chisel Hard.

Another way to create a hard-edged chisel effect is to use Alien Skin's Inner Bevel plug-in from their Eye Candy collection of Photoshop plug-in filters. For more information on their way-crazy, cool plug-ins, visit them at www.alienskin.com.

STEP FIVE: Click OK to apply your combination of Layer Styles to produce the effect you see (right). That completes the effect, but since we've come this far, there are a couple of minor things you can change that will give you an entirely different effect, so I thought I'd throw those in as well. Rather than calling them Steps Six and Seven, because they're not really steps, we'll call them Option 1 and (you guessed it) Option 2.

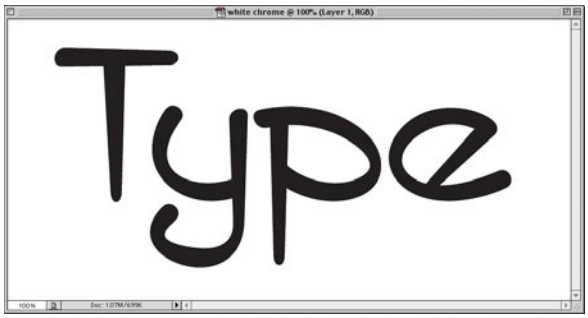
OPTION 1: In the Layers palette, double-click on the Satin effect to bring up its options. Click on the down-facing triangle next to Gloss Contour and when the Contour Picker appears, click on the last of the default contours (it looks like two upward-facing triangles, as shown). This gives a brighter, more detailed chrome with inset lines that looks pretty sweet!



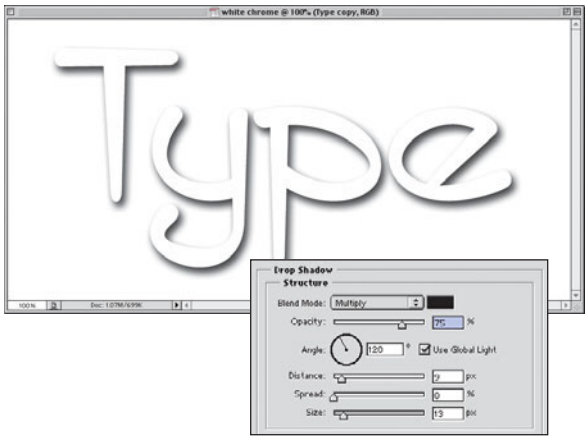
OPTION 2: If you've already created Option 1, then you can add this on top to create another nice metallic twist. This time in the Layers palette, double-click on the Bevel and Emboss effect to bring up its options. Click on the down-facing triangle next to Gloss Contour and when the Contour Picker appears, choose the one with one hill, and this gives you yet another version to choose from.

White Chrome

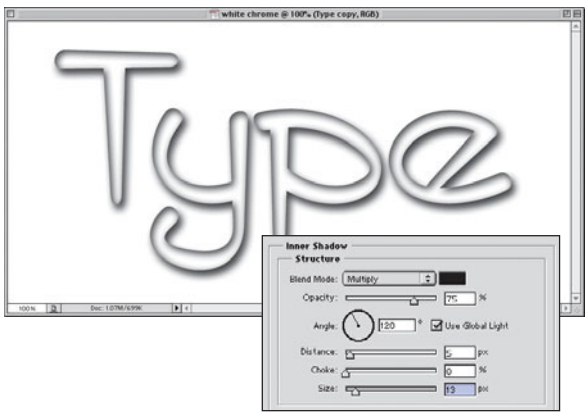
This is a quick Type effect that uses a combination of three Layer Effects to create 95% of it and at the end, we add a quick Curve and Hue/Saturation adjustment just for kicks. You don't need to add the Curve, but honestly, what you're going to do using Curves is so easy that even if you've never tried Curves before, you'll be able to do this.



STEP ONE: Set some display type at a very large point size (this technique is designed to be used only on very large type. In the example shown here, we used the font ITC Styleboy set at 350 points in a 12x6" document set to low-res at 72 ppi).



STEP TWO: After your type is set, choose Drop Shadow from the Layer Styles pop-up menu at the bottom of the Layers palette. Set the Distance to 9, Size to 13, and click OK to apply a drop shadow to your black type. Press "d" then "x" to set your Foreground color to white, then press Option-Delete (PC: Alt-Backspace) to fill your type with white, leaving only the drop shadow visible (as shown).



STEP THREE: This time from the Layer Style pop-up menu, choose Inner Shadow. When the dialog box appears, increase the Size to 13 to apply a shadow on the inside of your type. Don't click OK yet.

continued

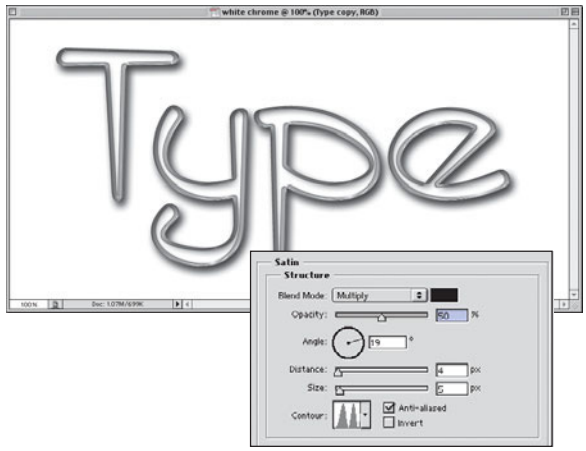
Quick Tip: How to find the Chrome gradient

When you select the Gradient tool, the Options Bar immediately displays the Gradient tool options. If you click on the down-facing triangle immediately to the right of the Gradient thumbnail of your currently selected gradient, a flyout Gradient Picker will appear with all the gradient presets you have loaded. Now, how do you know which one is the Chrome gradient? Well, if you have the Tool Tips preference turned on (it's on by default), just hold your cursor over any gradient swatch and its name will appear. If you've turned off Tool Tips (frankly, they drive me crazy, except for finding gradients), then you can choose to view your gradients by name rather than by thumbnails. You do that by clicking on the right-facing triangle in the Gradient Picker to display a pop-up menu where you can choose Text Only to display the gradients by name. This makes finding the Chrome gradient a snap.

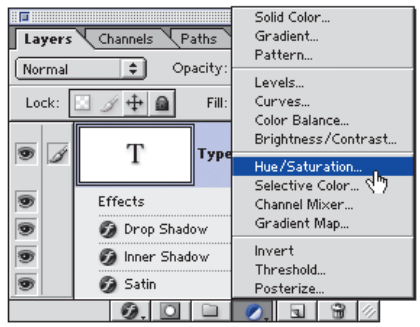
Quick Tip : Creating another document with the same exact specs as your current document

If you do much collaging of images, this tip will save you boatloads of time (meaning a cargo bay of cheap watches). To create a new document with the same size, resolution, and color mode as your current document, go under the File menu and choose New. While the New dialog box is onscreen, go under the Window menu, under Documents. There you'll see a list of all your currently open documents. Choose the one you want, and Photoshop will automatically load its size, resolution, and color mode into your open "New" dialog box. All you have to do is click OK.

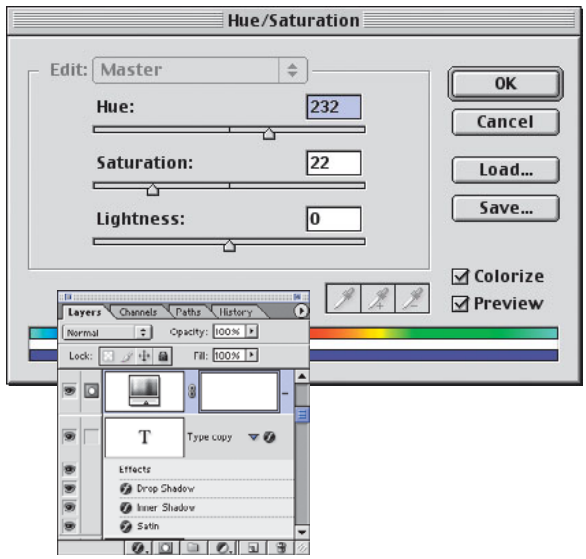
STEP FOUR: From the list of Styles on the left side of the Layer Styles dialog box, click directly on the word Satin to make its options visible. Lower the Distance setting to 4 and the Size setting to 5, then click on the down-facing triangle next to the Contour setting to bring up the Contour Picker. Choose the contour (from the default set) that has two steep hills. Then turn on the Anti-aliasing checkbox, and turn off the Invert checkbox. Now, you can click OK, and both effects will be applied to your type.

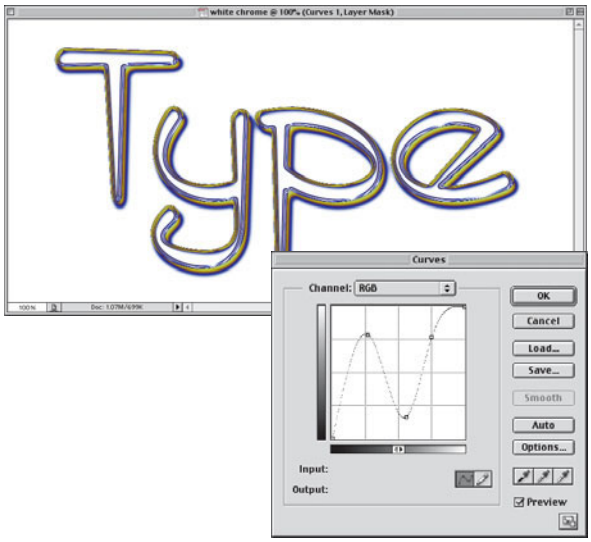


STEP FIVE: Just applying those three effects gives you a pretty good-looking white chrome effect and you can stop this technique here and use the type as is. However, I'm going to take it a step further by adding some color. Again, this is totally optional. We'll start by choosing a Hue/Saturation Adjustment Layer from the Adjustment Layer pop-up menu at the bottom of the Layers palette (as shown).

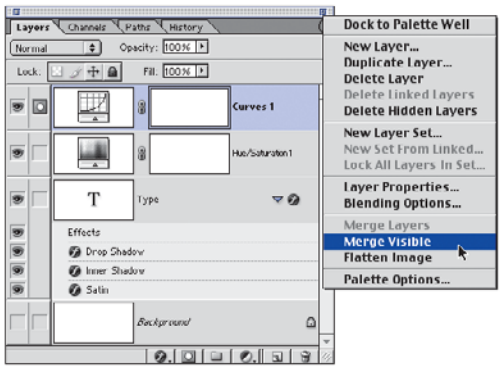


STEP SIX: When the Hue/Saturation dialog box appears, click on the Colorize checkbox, increase the Hue to 232, decrease the Saturation to 22, and then click OK to apply a blue tint to your chrome. You'll also see an Adjustment Layer added to your Layers palette (which is handy in case you want to edit this color later—you can just double-click on the Adjustment Layer and it will bring up the Hue/Saturation dialog box with the previous settings you applied).

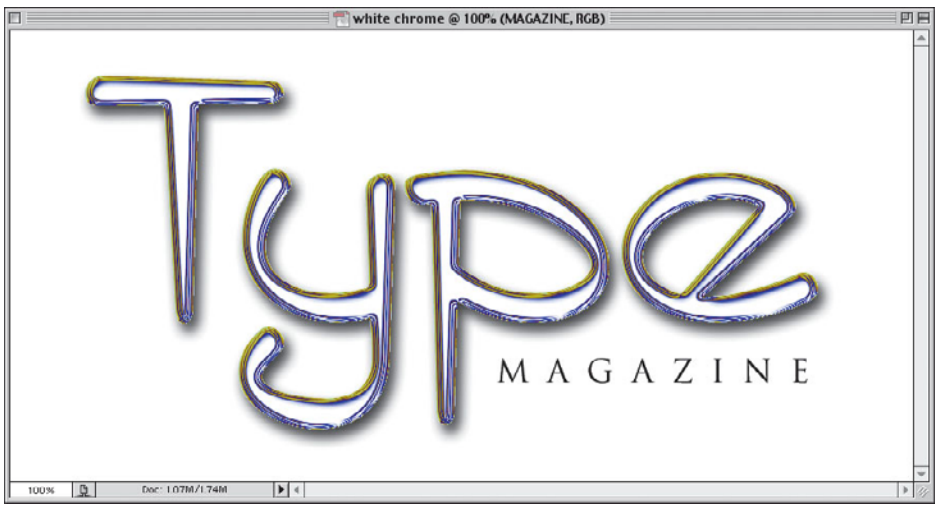




STEP SEVEN: Choose a Curves Adjustment Layer from the pop-up menu at the bottom of the Layers palette. When the Curves dialog box appears, create the Curve shown left by clicking once on the left side of the curve line (which adds a point) and then dragging that point upward to form the first "hill". Then click at the top of the Curve to add a point and drag that one down. Lastly, add one more point to the right and drag it upward, re-creating the curve shown, then click OK.



STEP EIGHT: Hide the Background layer from view by clicking on the Eye icon in the first column to the left of the Background layer. Go under the Layers palette's drop-down menu and choose Merge Visible to merge all these layers into one. Now you can make the Background layer visible again to complete the effect (shown below).



Quick Tip: The advantage of Adjustment Layers

In the project shown here, we're using Adjustment Layers and I have to tell you that Adjustment layers freak people out. They shouldn't, but they do. However, if you know a little history about them, they're not only easier to understand but it may also encourage you to use them as well.

Adjustment Layers were introduced back in Photoshop 4.0 (which was 14 years before Ben Franklin discovered electricity), and back then Photoshop didn't have multiple undos like we do today. So, Adobe came up with Adjustment Layers as a way to give users an "undo" for tonal adjustments such as Curves, Levels, Color Balance, etc. When you applied one of these, they appeared in your Layers palette as an Adjustment Layer. This was great because, if after working on a file for several hours you suddenly decided that you wanted to undo that tonal adjustment you made hours earlier, you could just drag that layer into the Trash and it would undo. Better yet, you could save Adjustment Layers with your file for undos at a later date.

Quick Tip: Using big effects at small sizes

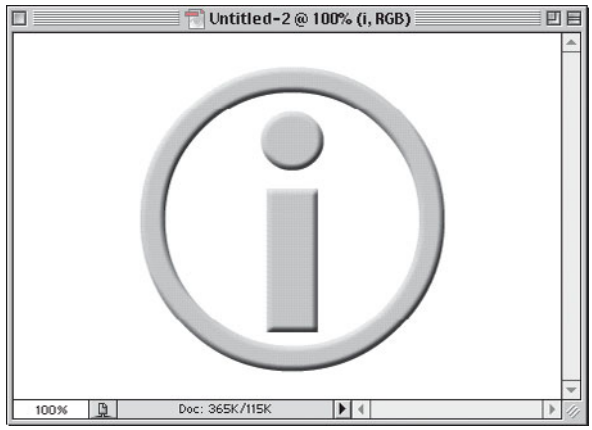
In a number of places in this book I mention that you need to create the effect at a large size. For example, if it's a Type effect, I might tell you to create the effect at 200- or 300-point size so the effect looks right. But don't let that tie your hands if you need to use that big effect at a small size—just create it at the larger size, then use either the Image Size command, or Free Transform to scale it down to the size you really need later. The effect will usually hold when scaled down but if you start at that smaller size, oftentimes the effect won't look right, so you're better off to start off big, and shrink it down later. This is a very common technique with pro Web designers.

Ultimate Chrome

This is a chrome technique that I learned from *Photoshop User* magazine's original creative director. It's based on a cover design he did for the magazine, but he created the original cover using Photoshop 5.5, and since then we've found even easier ways to create the same effect using Photoshop 7's features.

STEP ONE: Open a new document in RGB mode. Make light gray your Foreground color. Create your type (you'll need to use very large type for this effect; ideally, 200-point or more). I used the Webdings typeface at 300 points.

STEP TWO: Rasterize this Type layer by going to the Layers palette and Control-clicking (PC: Right-clicking) on the Type layer and from the pop-up menu that appears, choose Rasterize Layer. At the bottom of the Layers palette, choose Bevel and Emboss from the Styles pop-up menu. When the dialog box appears, you can use the default settings, so just click OK.



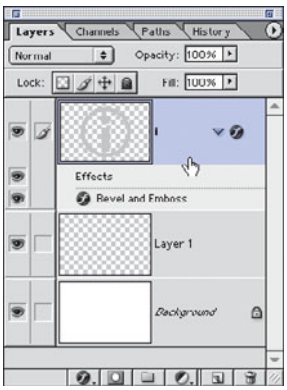


Figure A

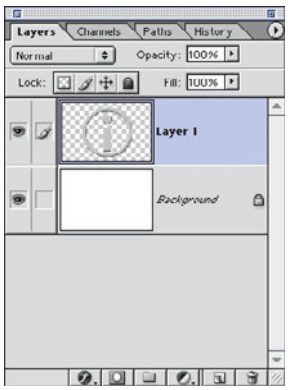
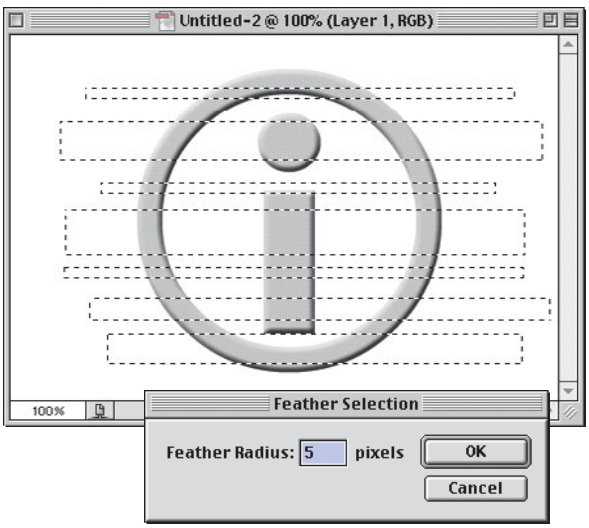
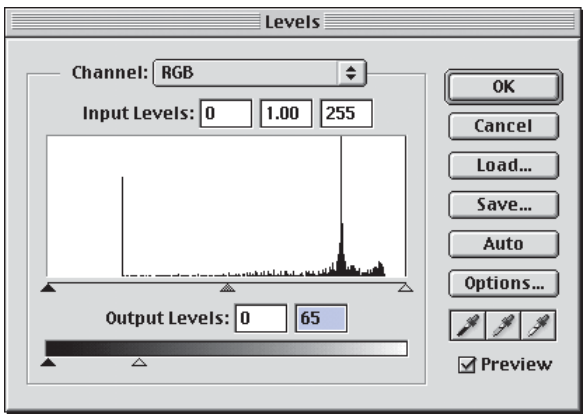


Figure B

STEP THREE: We're going to remove the Layer Style from this layer, while leaving the bevel still applied. To do this , create a new blank layer by clicking on the New Layer icon at the bottom of the Layers palette, and then drag this blank layer below your Type layer; but then click back on your Type layer (as shown in Figure A). Press Command-E (PC: Control-E) to merge these two layers together (as shown in Figure B).



STEP FOUR: Press the letter "m" to switch to the Rectangular Marquee tool. Draw a series of rectangular selections across your text. Start by drawing one, then hold the Shift key to add other rectanglar selections. Vary the height of each selection (as shown at left). Go under the Select menu and choose Feather. Enter 5 pixels for low-res, 72-ppi images or 20 pixels for 300-ppi, high-res images, and click OK.



STEP FIVE: Press Command-L (PC: Control-L) to bring up the Levels dialog box. Grab the bottom right Output Levels slider and drag it all the way over to the left until the readout shows 65, and then click OK.

continued

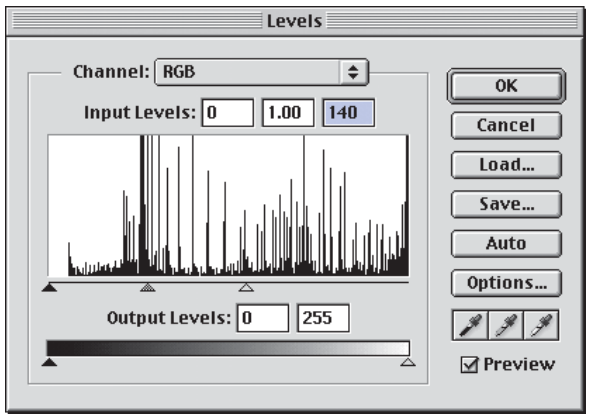
Quick Tip: How to see feathering before you apply it

One of the downsides of the feathering feature is that you can't see how much you're really feathering; it's pretty much a guess because there's no preview. Here's a cool trick that many people use to see a feathered edge effect before they apply it: First, make a selection (inside the edges of your image) and then press the letter "q" to enter Quick Mask mode (your selection will appear as a red box by default). Go under the Filter menu, under Blur, and choose Gaussian Blur. When you apply the blur, you'll see the edges become very soft. When the softness of the edges looks right, press the letter "q" again to return to Normal mode and make your selection active. Go under the Select menu and choose Inverse to choose the background edges, rather than the inside of your selection, and press Delete (PC: Backspace) to feather the edges softly at the exact amount you saw in the Quick Mask preview.

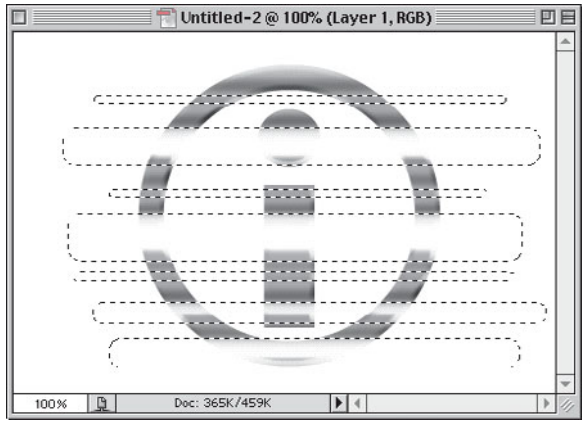
Quick Tip: Crop and straighten at the same time

When you're using the Crop tool, you can rotate your selected area before you crop by moving your pointer outside the bounding box that appears around your image where you dragged the Crop tool. You'll see that your pointer temporarily changes into a double-headed arrow, which enables you to freely rotate your object. When it's rotated just the way you like it, you have two choices: Double-click inside the bounding box or press Return (PC: Enter) to make the rotation permanent. If you're using the Crop tool and you decide that you don't want to crop the image after all, click once on the Crop tool icon in the Toolbox. A dialog box will appear giving you the option to Crop or Don't Crop.

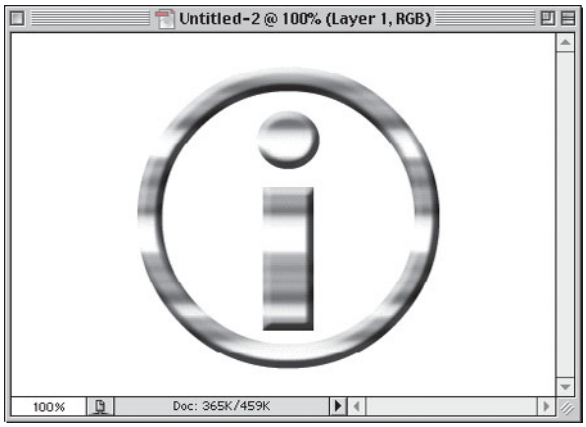
STEP SIX: Press the Down Arrow key on your keyboard eight times to move the selection downward. Then press Command-I (PC: Control-I) to invert the selection. Press Command-L (PC: Control-L) to bring up Levels again. Grab the TOP right *Input* Levels slider, and drag it over to the left until the readout up top shows 140, and then click OK.

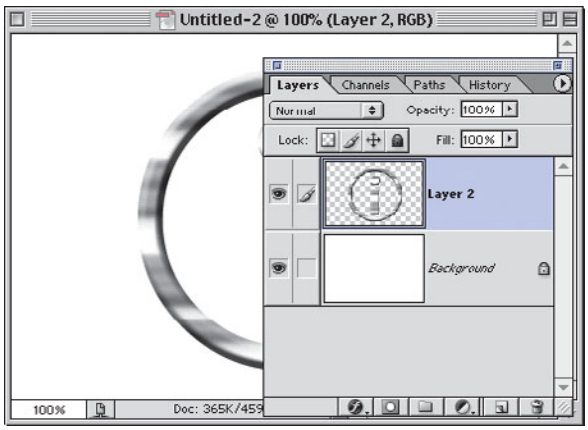


STEP SEVEN: Your image should look like the one shown here. Deselect by pressing Command-D (PC: Control-D).

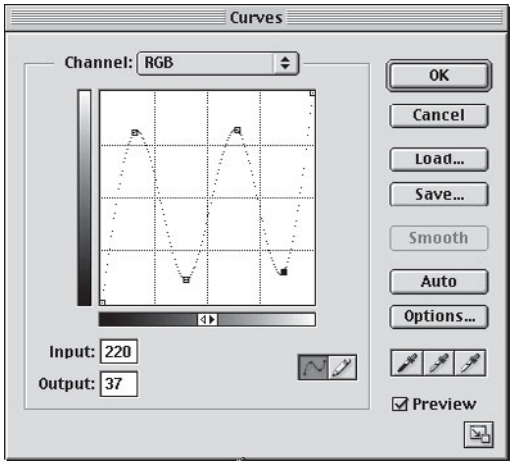


STEP EIGHT: At the bottom of the Layers palette, choose Bevel and Emboss from the Styles pop-up menu. When the dialog box appears, increase the Depth to 200% and the Size to 7 (for high-res images, increase the Depth to 800% and the Size to 25), click OK to apply another bevel to your image.

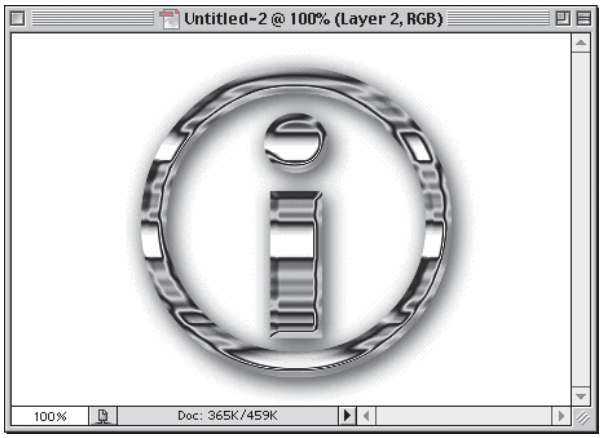




STEP NINE: Again we're going to remove the Layer Style from the layer. Create a new blank layer, and drag this blank layer below your Type layer. Click on your type layer, then press Command-E (PC: Control-E) to merge these two layers together.



STEP TEN: Press Command-M (PC: Control-M) to bring up the Curves dialog box. You'll see a straight line (the curve) at a 45° angle. Click once about 25% from the bottom left to add a point, and drag it upward (you're going to add four points to create the curve shown here). When your curve looks like this, click OK.



STEP ELEVEN: Lastly, add a Drop Shadow from the Layer palette's Layer Style pop-up menu. Increase the Size to 18 pixels (40 for high-res, 300-ppi images), and then apply the Unsharp Mask filter (found under the Filter menu, under Sharpen) with the Amount set at 100%, Radius at 1, and Threshold at 5, to complete the effect.

Quick Tip: If it's metal, sharpen the living heck out of it

First off, I had to say "heck," because there could be kids reading this book—and some of them might be really smart toddlers, so you can never be too careful. One thing I've found, and that *you* might find helpful is that when you have a chrome or metallic image, you can apply the Unsharp Mask filter with very high settings for Amount settings (such as 300 to 500) and it looks just fine. In fact, sometimes I'll apply Unsharp Mask to chrome type three or four times in a row (with Amount settings around 100 to 150). Those hard edges just soak up the sharpening.

The main things you need to look out for are halos or weird unwanted colors that can start to creep into your edges. Otherwise, sharpen till the cows come home (if you don't have cows, just keep sharpening until someone yells, "Stop!").

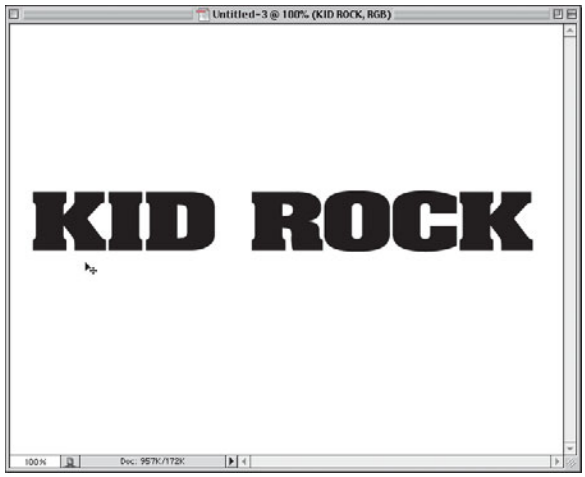
Quick Tip:
Adding glints to chrome

The type of effect shown at right is often accented with "glints" (little sparkles of light). Check out page 153 for one technique for adding glints to your images.

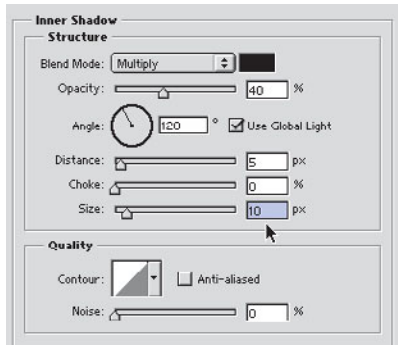
Chrome Double Stroke Effect

I first saw this effect in a print ad for "Cocky," the album from hip-hop and rock rapper Kid Rock. I loved the effect of having one stroke layered on top of another with chrome contours on both strokes. It makes use of Bevel and Emboss contours, and it's actually pretty simple to pull off.

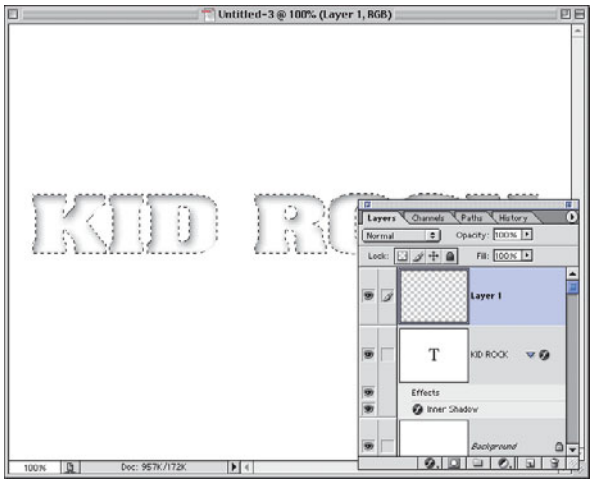
STEP ONE: Create a new document in RGB mode at 72 ppi. Press the letter "d" to set your Foreground color to black, then set some type at a very large point size (in the example shown here, I used the font Aachen Bold set at 80 points, and I increased the width in the Character palette to 130%).



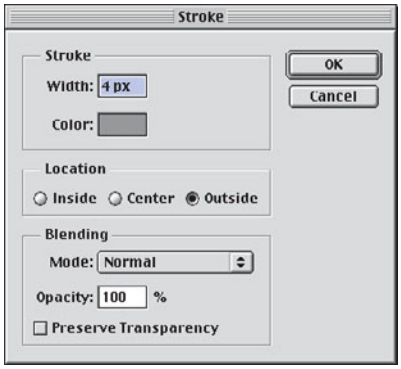
STEP TWO: From the Layer Styles pop-up menu at the bottom of the Layers palette, choose Inner Shadow. When the dialog box appears, lower the Opacity to 40%, increase the Size setting to 10, and click OK to apply a soft shadow on the inside of your type. When you click OK, you won't see the shadow yet because your type is black.



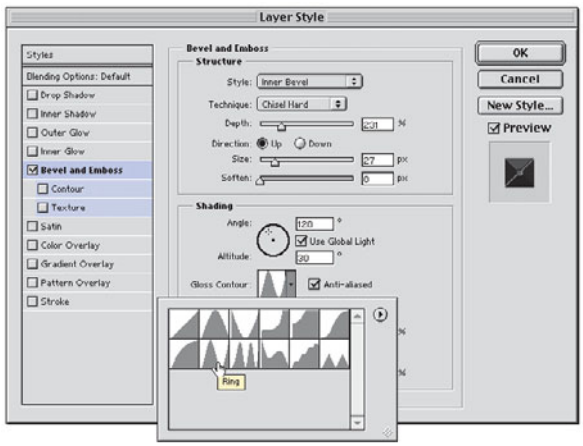
STEP THREE: Press the letter "x" to change your Foreground color to white. Press Option-Delete (PC: Alt-Backspace) to fill your type with white. Now you should see the inner shadow you created in the previous step (as shown at right).



STEP FOUR: Go to the Layers palette and Command-click (PC: Control-click) on your Type layer's name to put a selection around your type. While your selection is in place, add a new blank layer above your type layer by clicking on the New Layer icon at the bottom of the Layers palette.



STEP FIVE: Go under the Edit menu and choose Stroke. When the dialog box appears, click on the Color Swatch and change your stroke color to gray. For Width enter 4 pixels, for Location choose Outside, and then click OK to put a gray stroke around your selection. Don't Deselect yet. From the Layer Style pop-up menu (at the bottom of the Layers palette), choose Bevel and Emboss.



STEP SIX: When the dialog box appears, change the Technique to Chisel Hard. Increase the Depth to 231% and increase the size to 27. In the Shading section, click on the down-facing triangle next to Gloss Contour. In the default set of contours, choose the second contour on the second row (it's named Ring) as shown at left. Then, click on the Anti-aliased checkbox to smooth the contour. Change the Shadow mode from Multiply to Lighten, then click OK to apply this effect to your stroked layer.

continued

Quick Tip: Fill shortcuts

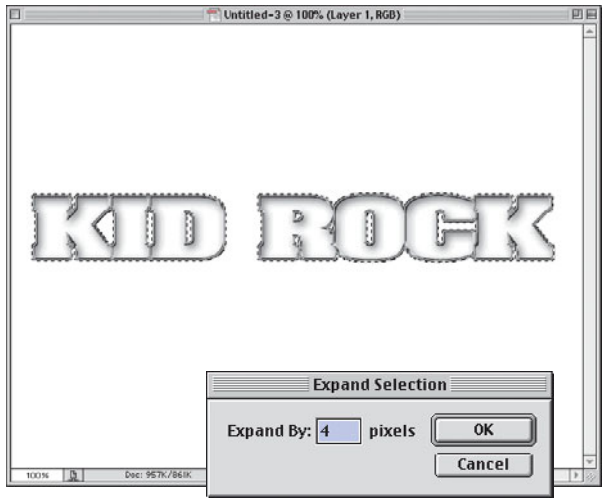
Here are some quick shortcuts that can be real timesavers for filling selections or layers. For example:

- To fill an entire layer with your Foreground color, press Option-Delete (PC: Alt-Backspace).
- To fill just an object on a layer (not the entire layer), press Shift-Option-Delete (PC: Shift-Alt-Backspace).
- To fill with your Background color, press Command-Delete (PC: Control-Backspace).
- To fill your layer with black, press the letter "d," then Option-Delete (PC: Alt-Backspace).
- To fill your layer with white, press the letter "d," then the letter "x," then press Option-Delete (PC: Alt-Backspace).

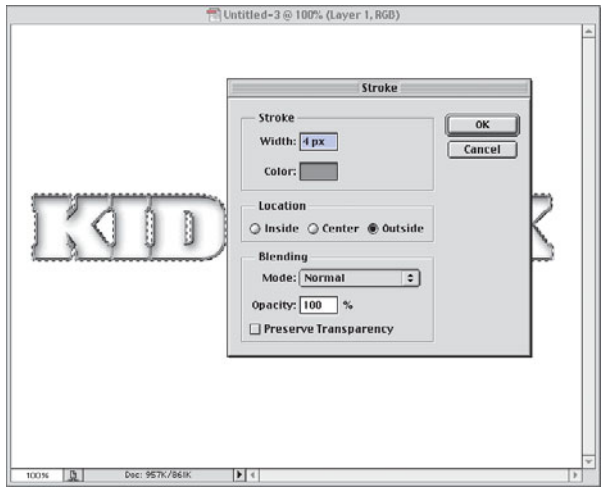
Quick Tip: Horizontal scaling without the palette

In the project we're working on here, when we set the type we increased the amount of Horizontal Scaling (the thickness of the letters) by increasing the Scaling amount to 130% in the Character palette. But there's another way to edit the Horizontal Scaling of your image without typing numbers in the Character palette. Just set your type, then press Command-T (PC: Control-T) to bring up Free Transform. Then click-and-drag the right center adjustment point (on the Free Transform bounding box) to the right. As you do, it will stretch the type (scaling it horizontally) and will give you the same effect as if you had typed a percentage in the Character palette in the first place. This is a much more visual way to scale your type horizontally.

STEP SEVEN: Since you haven't deselected, your selection should still be in place. Go under the Select menu, under Modify, and choose Expand. When the Expand dialog box appears, enter 4 and click OK to expand your selection by 4 pixels.



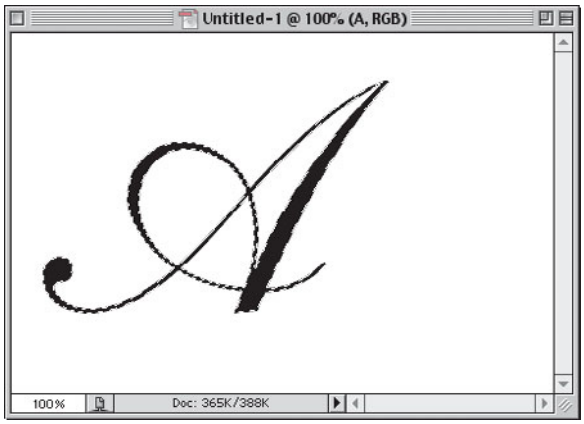
STEP EIGHT: Go under the Edit menu and choose Stroke. When the dialog box appears, your previous setting should still be in place, so just click OK to put a gray stroke around your expanded selection.



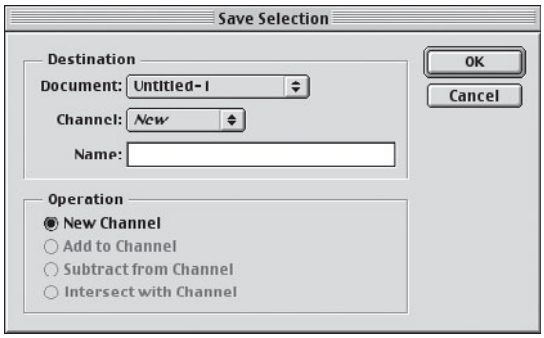
STEP NINE: Since you applied this stroke to the same layer that you beveled earlier, this new stroke is automatically beveled, and the contour you applied gives it a chrome look. To complete the effect, simply Deselect by pressing Command-D (PC: Control-D), then switch to the Background layer, press "d" to make your Foreground color black, then press Option-Delete (PC: Alt-Backspace) to fill the background with black.

Going for the Gold

This is a great technique for creating elegant gold type. Don't be put off by the fact that this technique uses Curves—what we do in Curves is so easy, even if you've never used Curves before, you'll have no trouble doing what you have to do here.



STEP ONE: Open a new document any size in RGB mode. Click on the Type tool and create some text (I typed the letter "A" using the Shelley Allegro Script font from Adobe). Hold the Command key (PC: Control key) and click once on your Type layer in the Layers palette to put a selection around your text (as shown).



STEP TWO: Go under the Select menu and choose Save Selection to save your selection as an Alpha Channel. When the dialog appears, just click OK. Press Command-D (PC: Control-D) to Deselect. Now, delete your Type layer by dragging it into the Trash icon at the bottom of the Layers palette.

STEP THREE: Go to the Channels palette (under the Window menu, choose Channels) and click on Alpha 1 (as shown). Go under the Filter menu, under Blur, and choose Gaussian Blur. Enter 1 pixel and click OK to apply a slight blur to this channel. (For high-res images try a 3-pixel blur. The more blur, the wider the bevel will appear later.)

continued

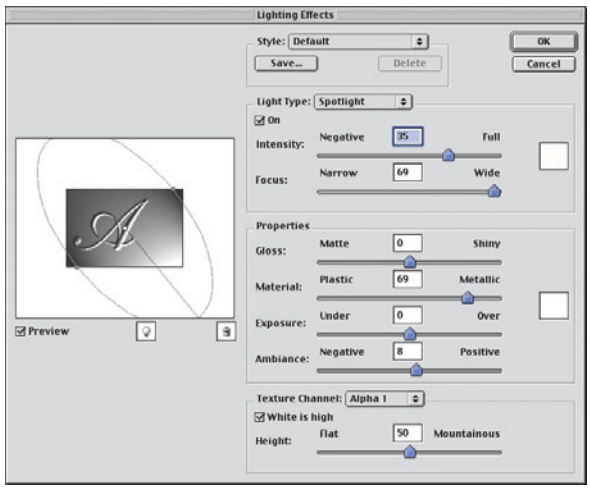
Quick Tip: Saving time when creating custom gradients

If you're creating custom gradients and the colors you need for your gradient appear in the image you currently have open, you can really save yourself some time when changing the color of existing Color Stops. (Does that make any sense? Well, read on, and hopefully it will.) Here's how: Click on the Gradient thumbnail (in the Options Bar) to open the Gradient Editor. Then, click on the Color Stop you want to edit (don't double-click, just click once), then move your pointer out over your image. Your pointer immediately changes into an Eyedropper tool and you can sample a color directly from that image. Your Color Stop will change to that color—all without opening the Color Picker. Pretty neat! (Do people still say "neat"?)

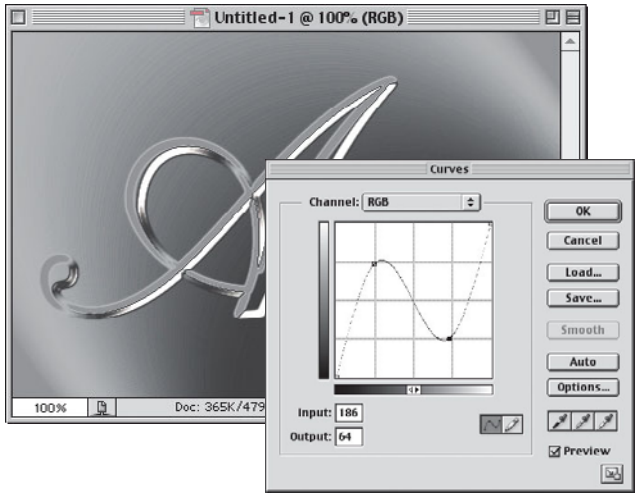
Quick Tip: Try different curve settings for different metallic effects

The curve setting shown in Step Five will do a good job of producing metal, but this is one area where you can experiment and have some fun. The curve shown in this example has just one hill, then it heads back up. For a more dynamic effect, try a curve with two or three hills. The more hills, the wilder it gets. If your curve starts introducing all sorts of weird colors, don't sweat it. When you're done with your curve, press Shift-Command-U (PC: Shift-Control-U) to take all the color out of your image, leaving just the shiny metal. The point is that there are no "right" curves; just move the points until something looks good to you.

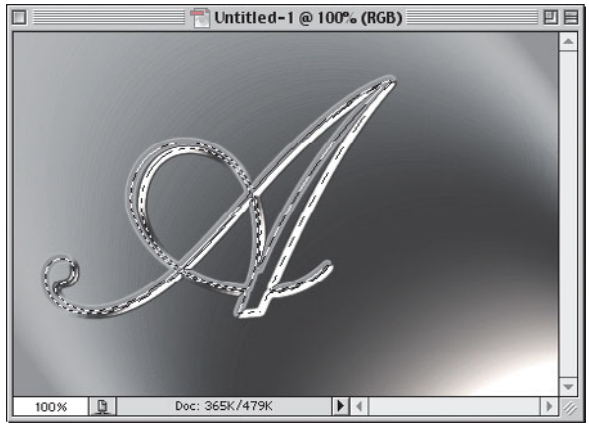
STEP FOUR: Return to the Layers palette and click once on the Background layer to make it active. Go under the Filter menu, under Render, and choose Lighting Effects. When this dialog box appears, you only have to make one small change. At the bottom of the palette, where you choose the Texture Channel, choose Alpha 1 from the pop-up menu, and then click OK.

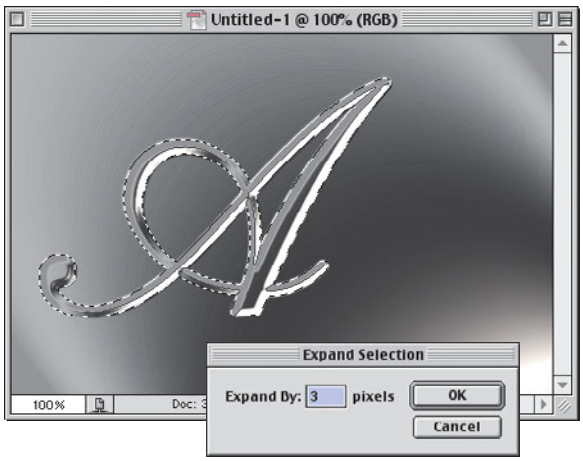


STEP FIVE: Go under the Image menu, under Adjustments and choose Curves. Create a curve that looks like the one shown here by clicking on the lower left-hand side of the curve and dragging upward. Release the mouse button, then click on the right-hand side and drag downward. As you drag the second point downward, you'll see the chrome effect start to appear. When your curve looks somewhat similar to the one shown here, click OK.

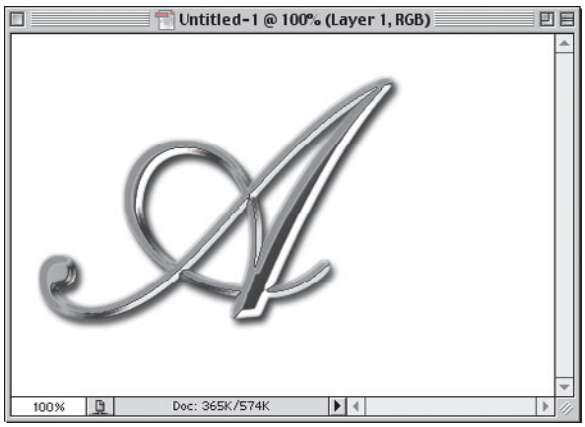


STEP SIX: Go under the Select menu and choose Load Selection. When the dialog appears, choose Alpha 1 from the Channel pop-up menu and click OK. This reloads a selection around your type, but you'll notice it's too small to encompass the entire beveled type. Go under the Select menu, under Modify, and choose Expand.





STEP SEVEN: When the Expand dialog appears, enter 3 and click OK to expand your selection by 3 pixels (if 3 is too much, or too little, choose Undo and try a higher or lower number—the goal is to select all the way to the edge of the bevel).



STEP EIGHT: Press Shift-Command-J (PC: Shift-Control-J) to put your selected type up on its own layer. In the Layers palette, click on the Background layer to make it the active layer. Press Command-A (PC: Control-A) to Select All, then press Delete (PC: Backspace). Deselect by pressing Command-D (PC: Control-D). Click on your text layer, choose Drop Shadow from the Layer Styles pop-up menu at the bottom of the Layers palette, and click OK.

STEP NINE: Last, choose Color Overlay from the Layer Styles pop-up menu at the bottom of the Layers palette. In the dialog, change the Blend Mode to Overlay, then click on the Color Swatch and choose a gold color (I used this gold build of R=208, G=165, B=16). Click OK to complete the effect. I added some extra type to finish off the project.

Quick Tip: The "make anything chrome" trick

If there's anything that you want to turn into chrome, there's just one trick you have to know (besides the curve shown): You've got to bevel the object first. The chrome won't work on a non-beveled object. That's why we use the Lighting Effects filter on a blurred channel—it creates a beveled effect. The rest is simple enough—just draw a hill in the curves window.

So, the next time you want to turn something into chrome, think first about how to bevel or emboss it, then think chrome. Tip #1: The Bevel and Emboss Inner Bevel Layer Effect will usually do the trick, but right after you apply it, you have to create a new blank layer, drag it below your beveled and embossed layer, click on your beveled layer, and choose Merge Down from the Layers palette's drop-down menu. Otherwise, the chrome curve interacts with the live bevel effect and it looks …well, bad.

Tip #2: Alien Skin's Inner Bevel plug-in from their Eye Candy collection also works like a charm.

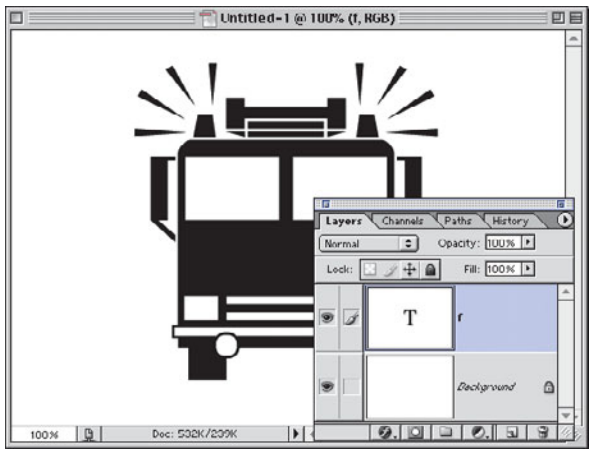
Quick Tip: Finding out which gradient is which

Photoshop's gradients all have names and even if you create your own, you're prompted to create a name for it. The problem is that the Gradient Picker shows thumbnails, so how do you know which gradient is which? There are two quick ways to make sure you're choosing the gradient you're looking for: (1) Go under the Edit menu, under Preferences, and choose General. In the General Preference dialog box, turn on the checkbox for "Show Tool Tips." With this preference turned on, if you rest your pointer over a gradient in the Gradient Picker, its name will "pop-up"; and (2) You can change the Gradient Picker to display the gradient names by choosing "Text Only" from the Picker's drop-down menu. However, the ideal solution may be to choose "Small List" from the drop-down menu, which gives you a small thumbnail followed by the gradient's name.

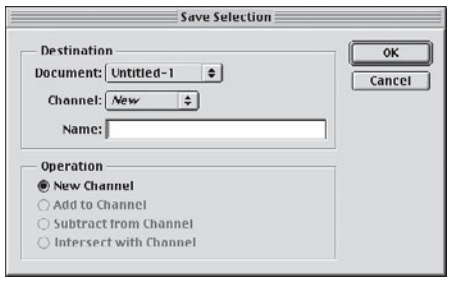
Terminator Titanium

This is a technique I've been using for a while to create a metallic liquid titanium effect, similar to the one used in the movie *Terminator 2* (hence the name). I first picked up the technique from a tutorial by Rick Hutchinson, from his *Bright Ideas* PDF-based magazine, and the technique shown here is very similar, with just a few minor changes to make it easier.

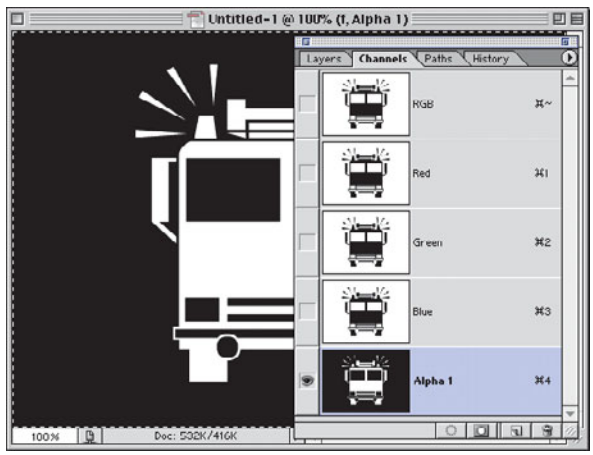
STEP ONE: Create a new document in RGB at 72 ppi. Place the logo into your document that you want to convert to "Terminator Titanium" so that it appears on its own layer above the Background layer. In the example here, we used the the letter "f" from Webdings. *(Note: this technique seems to work best with images that have a lot of solid black areas.)*

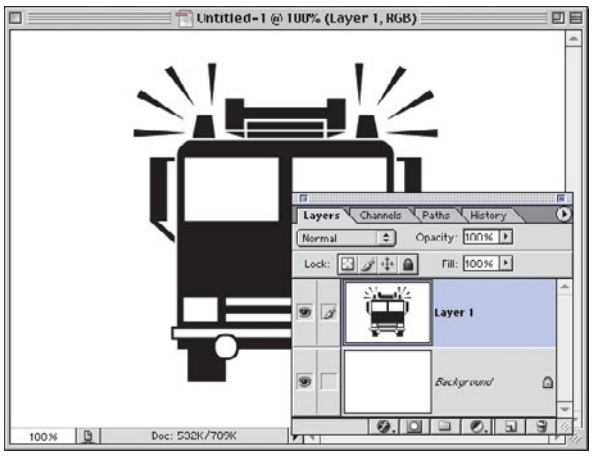


STEP TWO: Hold the Command key (PC: Control key) and in the Layers palette, click on your Type layer (or icon layer) to put a selection around your image. When the selection appears, go under the Select menu and choose Save Selection. When the dialog box appears (shown at right), click OK to save your selection as a channel.

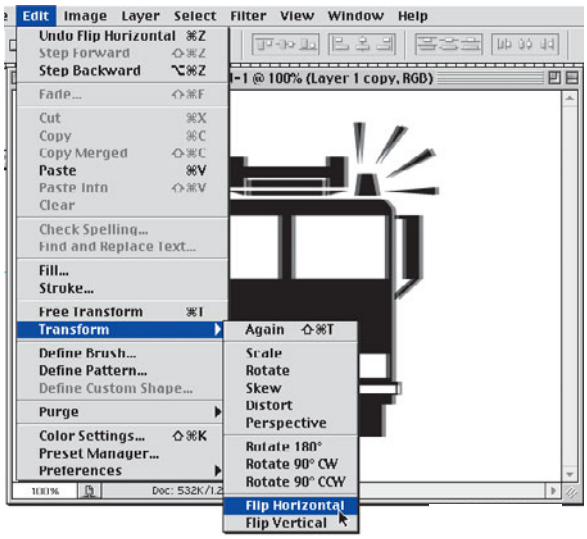


STEP THREE: Deselect by pressing Command-D (PC: Control-D). Go to the Channels palette and you'll see a new channel named Alpha 1 (as shown). Click on this channel and press Command-A (PC: Control-A) to Select All, then press Command-C (PC: Control-C) to Copy this channel into your Clipboard memory. Deselect by pressing Command-D (PC: Control-D).

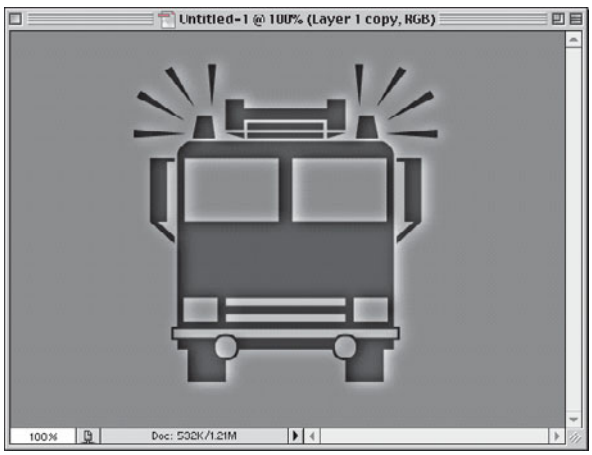




STEP FOUR: Go to the Layers palette, click on your icon layer, then drag it into the Trash icon to delete this layer. Now, click on the New Layer icon at the bottom of the palette to create a new blank layer. Press Command-V (PC: Control-V) to paste the channel held in your Clipboard memory into this new blank layer. Press Command-I (PC: Control-I) to Inverse this layer. (Your image should look the one shown at left.)



STEP FIVE: Make a copy of this layer by dragging it to the New Layer icon at the bottom of the Layers palette. Lower the Opacity of this copied layer to 40%. Press Command-A (PC: Control-A) to Select All, then go under the Edit menu, under Transform, and choose Flip Horizontal. Deselect by pressing Command-D (PC: Control-D).



STEP SIX: Once your image is flipped, go under the Filter menu, under Blur, and choose Gaussian Blur. Enter 6 (try 12 for high-res, 300-ppi images) and click OK to apply a blur to your flipped layer. Then press Command-I (PC: Control-I) to invert your layer.

continued

Quick Tip: When to Merge Down and when to Merge Visible

There are times when it's better to Merge Visible (which combines all visible layers into one new layer) rather than simply merging down. The main reason you'd want to Merge Visible, rather than Merge Down, is that by merging Visible you retain the way the image looks at the current time (i.e., as the layers collapse into one another, the Blend Modes don't change). However, if you Merge Down one layer at a time, the new layer takes the Blend Mode of the lower layer. This means that if you used Blend Modes, your image may look very different each time you Merge Down. So, if you're using any Blend Modes at all, you're better off to hide any layers you don't want affected, then choose Merge Visible from the Layers palette's pop-down menu.

Quick Tip: Gradients

• To bring up the Gradient Editor, switch to the Gradient tool and in the Options Bar up top, click once on the Gradient thumbnail.

• To add a new Color Stop to your gradient, click anywhere below the Gradient Editor Bar.

• To remove a Color Stop, click-and-drag downward.

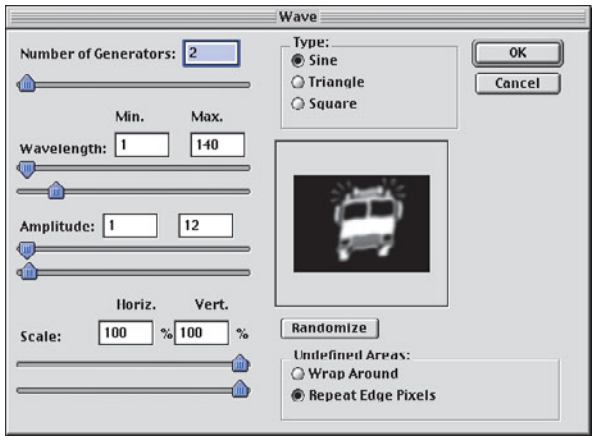
• To edit the color of any Color Stop, double-click directly on the Color Stop.

• To change the Opacity setting for the Gradient tool, press the 1–9 number keys on your keyboard (2=20%, 3=30%, etc.) while the Gradient tool is selected.

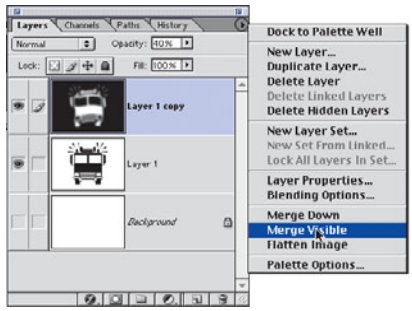
• To step through the Blend Modes in the Gradient's palette, press Shift-+ while you have the Gradient tool.

• To delete a gradient, hold the Control key (PC: Right-click) and in the Gradient Picker or Editor click-and-hold on the gradient you want to delete, then choose Delete Gradient from the pop-up list.

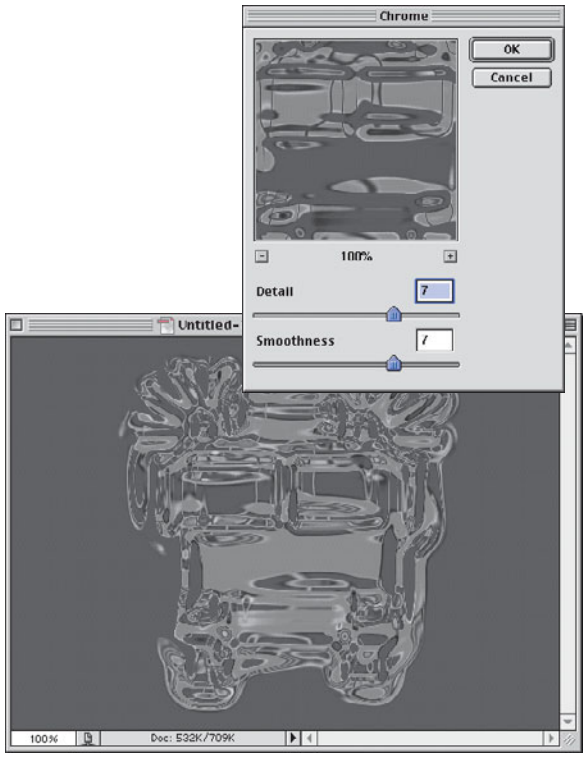
STEP SEVEN: Go under the Filter menu, under Distort, and choose Wave. When the Wave dialog box appears, lower the Number of Generators to 2. Lower the Wavelength Min. to 1, and set the Max. at 140. For Amplitude use 1 and 12. Leave all the other settings at their defaults (as shown) and click OK to apply this filter to your blurred layer.

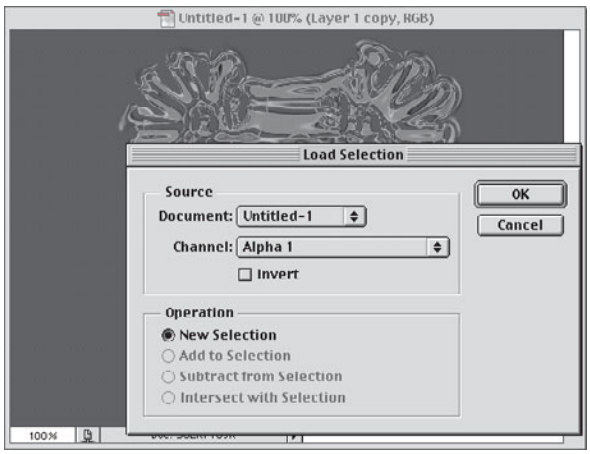


STEP EIGHT: Go to the Layers palette, and click the Eye icon next to the Background layer to hide it from view. Then, in the palette's pop-down menu, choose Merge Visible to merge the other two layers into one.

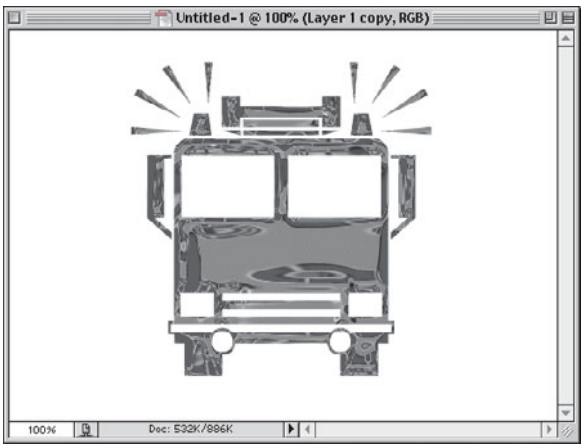


STEP NINE: Go under the Filter menu, under Sketch, and choose Chrome. When the dialog box appears, set the Detail to 7, Smoothness to 7, and click OK. Then press Command-I (PC: Control-I) to invert the image (as shown).

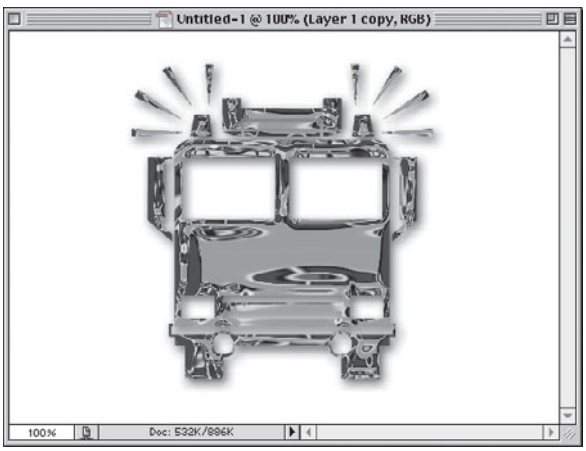




STEP TEN: Remember that Alpha Channel we created at the beginning of this tutorial? Now we're going to put it to use. Go under the Select menu and choose Load Selection. When the dialog box appears, from the Channel pop-up menu, choose Alpha 1, then click OK to load this channel as a selection.



STEP ELEVEN: Once the selection appears on screen, press Shift-Command-I (PC: Shift-Control-I) to Invert the selection. Next, press Delete (PC: Backspace) to remove all the excess area around your icon, leaving you with just the icon. You can now make the Background layer visible again by clicking in the first column where the Eye icon usually appears.



STEP TWELVE: Duplicate your icon layer by dragging it to the New Layer icon. Change the Blend Mode of this copied layer to Vivid Light (if you're still using version 6.0, use Hard Light instead), then lower the Opacity of this layer to 50%. Press Command-E (PC: Control-E) to merge these two layers. Last, add a Drop Shadow from the Layer Style pop-up menu at the bottom of the Layers palette.

Quick Tip: Want some cool metal gradients? You've already got 'em!

If you need a metallic gradient, you don't have to build one from scratch—you've already got a collection of cool preset metallic gradients just waiting for you to load. Fortunately, loading them into your flyout Gradient Picker is a breeze. Here's how: First, switch to the Gradient tool, then, up in the Options Bar, click on the down-facing triangle right next to the Gradient thumbnail. This brings up the Gradient Picker. In the upper-right side of this menu is a right-facing triangle, which is a pop-up menu. Click on it, and at the bottom of the menu, you'll see a list of gradient presets you can load just by choosing them from the menu.

To load the metallic gradients, choose the ones named "Metals" from the pop-up list, and Photoshop will ask if you want to replace your current gradients with this set or append (add) them to your current set. It's that easy.

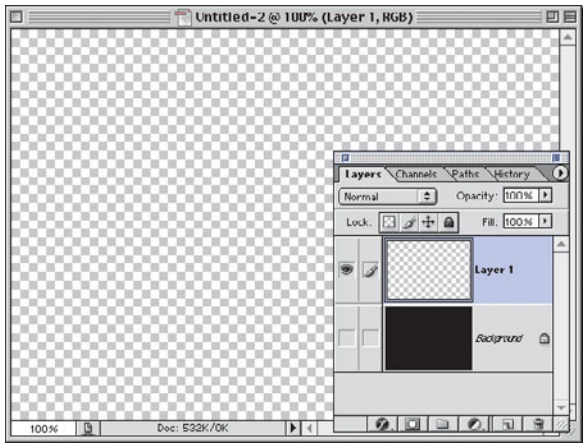
Quick Tip: Bending the horizon of the Chrome gradient

In the project we're working on here, we create a custom gradient to simulate the chrome effect used by traditional airbrush artists. One of Photoshop's default gradients has a somewhat similar chrome gradient, and it shares a common problem with the custom gradient we created—its "horizon line" is perfectly straight. Most airbrush artists vary this horizon line slightly to make the gradient look more natural. You can do the same thing in Photoshop (vary the horizon line) by using Photoshop's Wave filter (found under the Distort submenu). Use this filter to create a slight rolling effect along the horizon line. A good place to start is to lower the Number of Generators to 1. Set the Wave Length Min. to 1 and Max to 100. Set the Amplitude to 1 and 6, and click OK, This should add a slight roll to your horizon line.

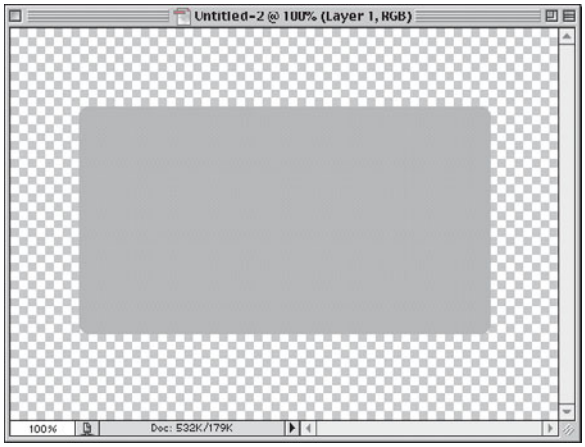
Reflective Chrome Gradient

This technique, a take-off on the chrome effects created by traditional airbrush artists, uses a gradient that mimics the ground and the sky that would be reflected by real chrome. In this example, we'll create a custom gradient to simulate that style of chrome, but the gradient alone isn't enough—it's the other elements that you add to it that give the impression of chrome.

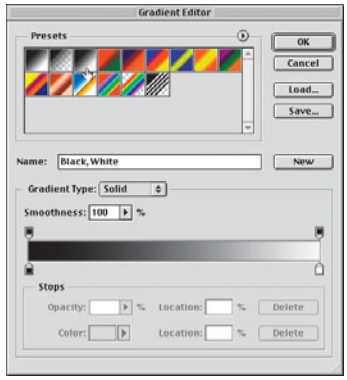
STEP ONE: Create a new document in RGB mode at 72 ppi. Press "d" to make black your Foreground color, then press Option-Delete (PC: Alt-Backspace) to fill the Background layer with black. Add a new blank layer by clicking on the New Layer icon at the bottom of the Layers palette. Hide the black background by clicking on the Eye icon in the first column beside the Background layer.

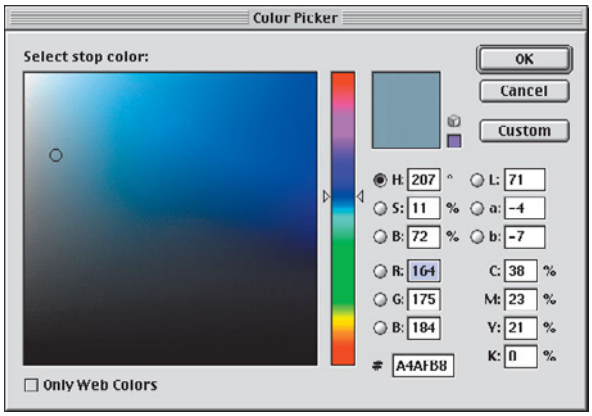


STEP TWO: Create the shape you want for your metal console. In this example, I changed the Foreground color to gray and used the Rounded Rectangle tool to create, well…a rounded rectangle (as shown at right).

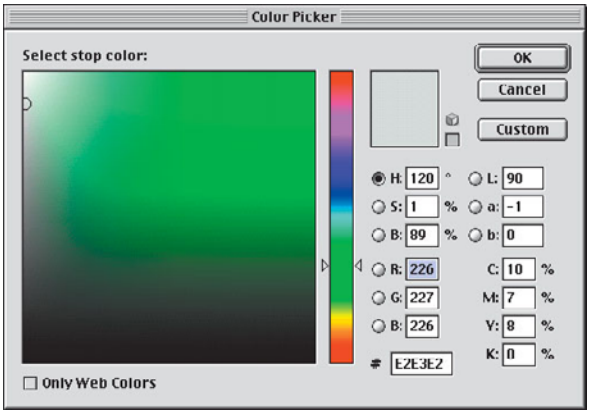


STEP THREE: Next, switch to the Gradient tool and its Options will appear up top in the Options Bar. Click on the Gradient thumbnail to bring up the Gradient Editor. When the Editor appears, click on the third gradient from the left on the top row (it's the Black to White gradient).

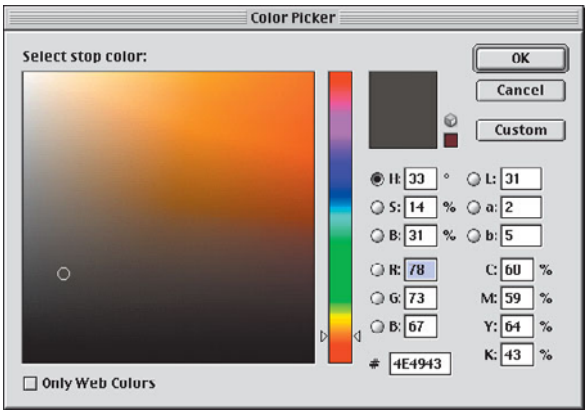




STEP FOUR: We're going to create our own custom gradient using the Black to White gradient as a starting point. First, double-click on the far left-hand side Color Stop, located directly below the Gradient Editor Bar. This brings up the Color Picker prompting you to "Select stop color." In the RGB fields, enter: R=164, G=175, B=184 to set this first stop to a light "sky" blue. Click OK.



STEP FIVE: Next, slide the far right Color Stop over to the center of the Gradient Editor Bar. Double-click on it to set its color. This time in the RGB fields, enter: R=226, G=227, B=226 to set this middle stop to an almost white color. Click OK.



STEP SIX: Click immediately to the right of your middle Color Stop under the Gradient Editor Bar to add a new gradient Stop. Slide this Stop almost right up against the middle Stop. Double-click on this new Stop to set its color. In the RGB fields, enter R=78, G=73, B=67 to set this new stop to a brownish color. Click OK.

continued

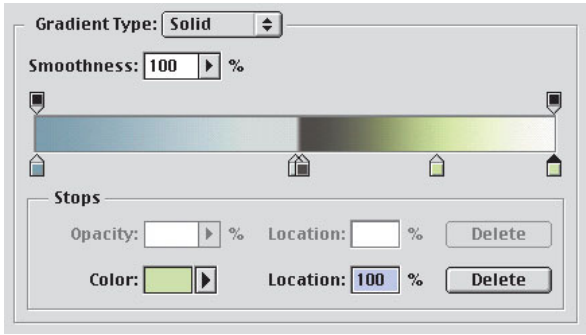
Quick Tip: Which gradient should you edit?

When you're creating custom gradients, you always have to start with a gradient (by that I mean, when you open the Gradient Editor, it opens with a gradient already loaded into the editor). This is weird because it works in about exactly the opposite way you'd think it would. You'd imagine you'd click the "New" button, and it would give you some default starting point, but it doesn't. Instead, it works like this—you open the Editor, the last gradient you used is already there waiting to be edited, and when it looks the way you want it to, you put a name in the Name field, and only then do you click the "New" button. (I know, it's weird but that's the way it works.) So which gradient should you use? Who knows for sure, but I always start by clicking on the third default icon in the top row. It's the Black to White gradient, which is easier to edit than the Foreground to Background gradient (the first in the list) for a variety of reasons that I don't have the space to explain here. Just trust me, give the "edit the Black to White gradient" thing a try.

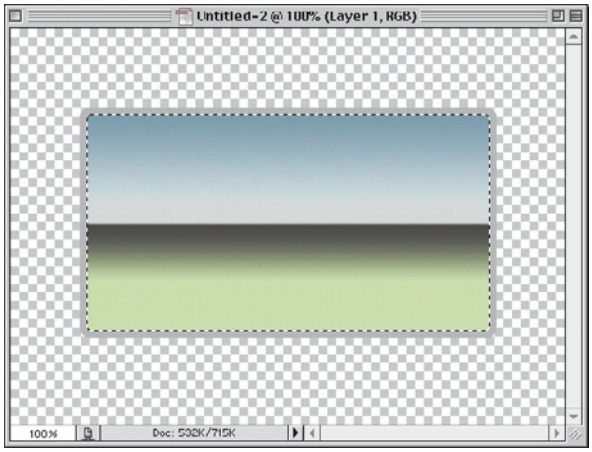
Quick Tip: Don't use the Delete button

That's right, don't use that Delete button in the Gradient Editor dialog box. Well, you can use it if you're charging by the hour, but outside of that, it's much faster to click on the gradient you want to delete and drag downward. It will immediately disappear (become "deleted").

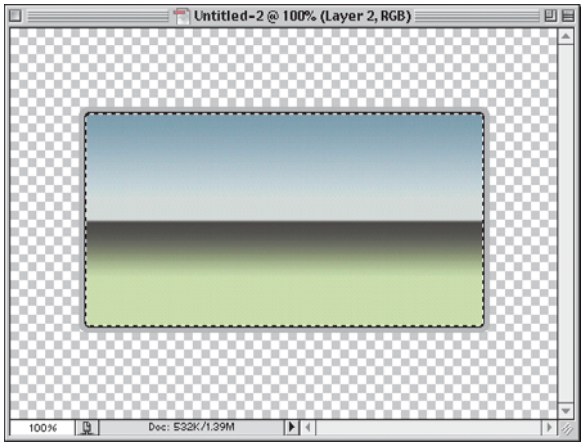
STEP SEVEN: We're going to add two more Stops: One halfway between the middle and the end (set to R=224, G=221, B=87 for a beige) and then one at the very right-end of the Gradient Editor Bar (set to R=226, G=225, B=198 for a very light, almost white stop). Your gradient should look like the one shown at right. Name this gradient "metal sky" and click the New button. Press OK to save it.

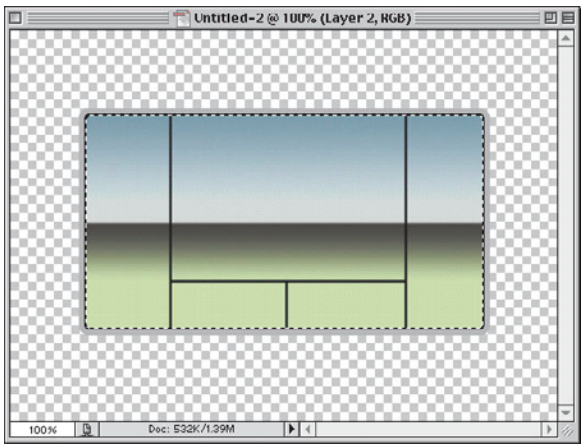


STEP EIGHT: Now we add the fluff stuff that helps sell the effect. Hold the Command key (PC: Control key) and in the Layers palette click on the layer with your rounded rectangle to put a selection around it. Then, go under the Select menu, under Modify, and choose Contract. Enter 6 pixels and click OK to shrink your selection by six pixels. Grab the Gradient tool, and drag it from the top of your selection to the bottom (as shown at right).

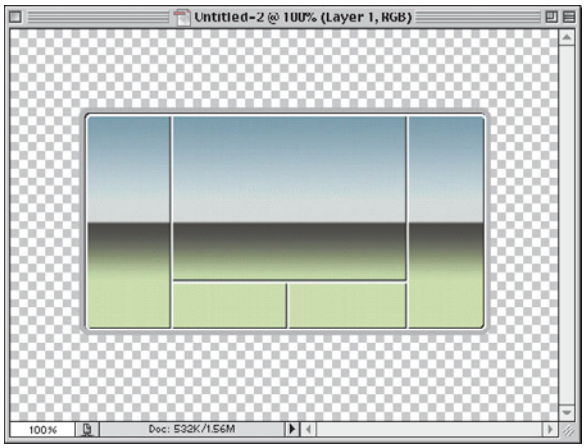


STEP NINE: While your selection is still in place, add a new blank layer above your current layer by clicking on the New Layer icon at the bottom of the Layers palette. Go under the Edit menu and choose Stroke. When the Stroke dialog box appears, make sure the stroke color is set to black, and enter 2 pixels for the stroke Width. Set your Location to Center and click OK to apply a 2-pixel stroke around your selection. Don't Deselect yet.

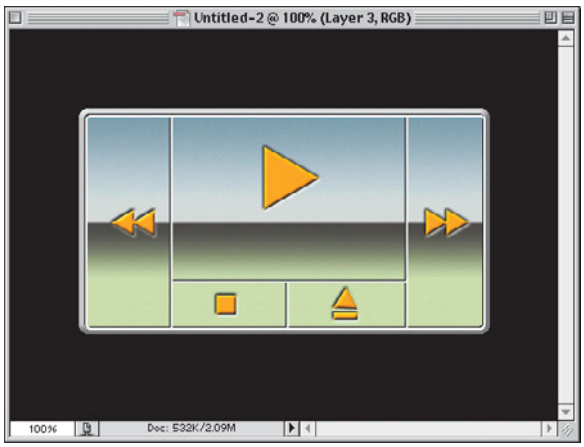




STEP TEN: Now switch to the Line tool (it's one of the Shape tools in the Toolbox). When you get the Line tool, up in the Options Bar, click on the third icon from the left to enable you to draw just lines, without adding a special shape layer. We're going to visually divide our console using lines, so create the lines shown at left. Since the selection is still in place, you can drag past the borders, but the lines will stop at the edge of your selection.



STEP ELEVEN: Deselect by pressing Command-D (PC: Control-D). Make a duplicate of this Line layer by dragging it to the New Layer icon in the Layers palette. Press "d" then "x" to set white as your Foreground color. Press Shift-Option-Delete (PC: Shift-Alt-Backspace) to fill your lines with white. Press "v" to switch to the Move tool, then press the Right Arrow key once and the Down Arrow key once to offset your white lines from your black lines, giving the impression of an indentation.



STEP TWELVE: Make your black Background layer visible again (click where the Eye icon used to be). Click on the gradient layer, and add a Bevel and Emboss Layer Style with the Depth set to 300%, and lower the Shadow opacity to 33%. Last, create a new blank layer on top. Get the Polygon tool, set its Sides to 3 (in the Options Bar) and use it to add navigation buttons (as shown). To give the buttons the "sunken-in" look, add a Bevel and Emboss, but change the Style to Pillow Emboss.

Quick Tip: Getting back to the tool's default settings

Each tool in Photoshop has its own set of Options, and chances are that you're going to be constantly changing them. For example, in Step 10 of this project, you're changing the option for the Line tool. You never have to worry about messing these tool options up, because you're always just one click away from resetting the tool to its default settings. Up in the Options Bar, on the far left side of the bar, Control-click (PC: Right-click) once on the icon for the tool you're using. Choose Reset Tool from the pop-up menu and that resets the tool to its default settings so you can play to your heart's content.

Quick Tip: The advantage of loading the layer's transparency

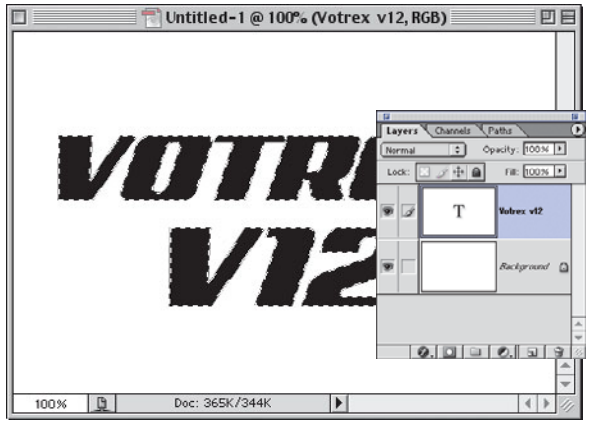
In Step Two in the example shown at right, I have you hold down the Command key (PC: Control key) and click on the layer. This puts a selection around everything on the layer (in this instance, it's a Type layer, so it puts a selection around your type). What you're doing (in technical terms) is loading the layer's transparency (which you can do manually by going under the Select menu, choosing Load Selection, and then choosing to load the channel named "transparency"). What most people do who need to put a selection around their type, but don't know this trick, is use the Magic Wand tool to select each letter individually. It works—it does put a selection around the type—but if you move that type, it leaves little specs (well, pixels) behind that the Magic Wand misses. The advantage of loading the transparency instead is that it doesn't leave any little stray pixels behind. That's why we always choose to load transparency.

Liquid Metal

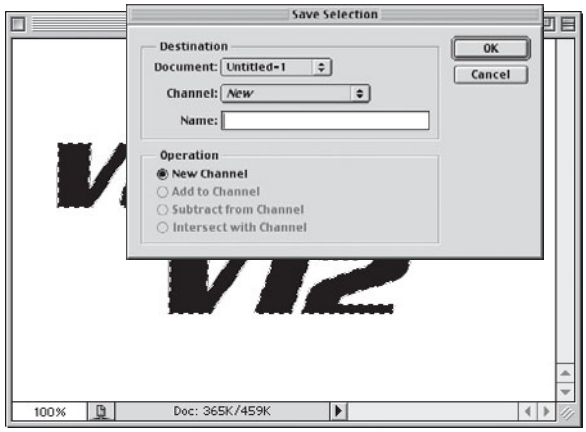
This time we're using a filter to create the metallic effect, instead of embossing and using Curves to create the look. We use the Find Edges filter to create the highlight and shadow areas of our metal to give us a more rounded liquid style effect as opposed to the hard metal most traditional methods create.

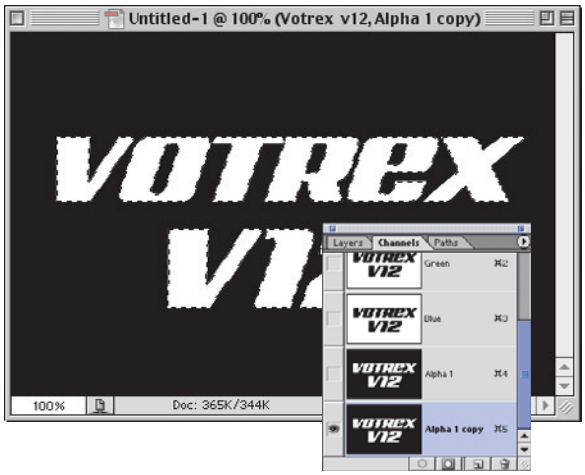
STEP ONE: Open a new document in RGB mode at 72 ppi. Create some large bold type.

STEP TWO: Go to the Layers palette, hold the Command key (PC: Control key), and click once on your Type layer's name to put a selection around it.

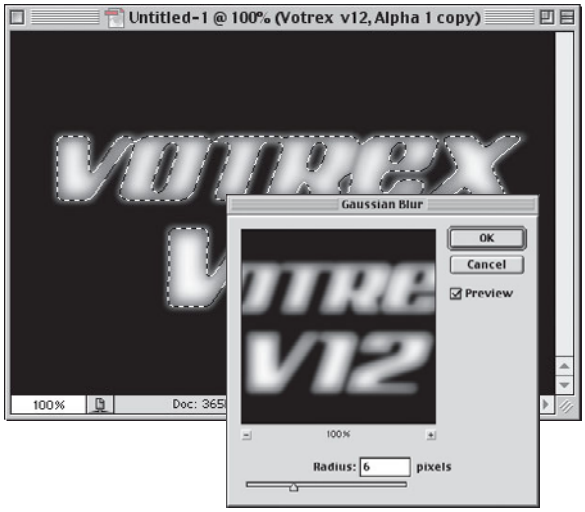


STEP THREE: Go under the Select menu and choose Save Selection. When the dialog box appears, click OK to save your selection as an Alpha Channel. Now that you've saved it, you can Deselect by pressing Command-D and in the Layers palette, drag the Type channel into the Trash at the bottom of the palette to delete it.

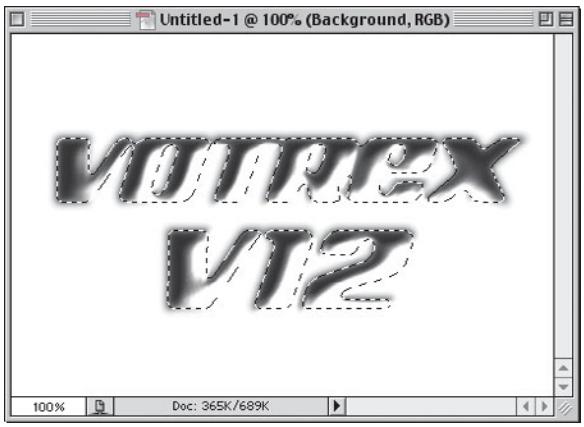




STEP FOUR: Go to the Channels palette and click on Alpha 1. Make a copy of this channel by dragging it to the New Channel icon at the bottom of the Channels palette. This creates a new channel called Alpha 1 copy.



STEP FIVE: Go under the Filter menu, under Blur, and choose Gaussian Blur. For Radius enter 3 and click OK. Hold the Command key (PC: Control key) and click once on Alpha 1 copy to put a selection around the type. Go under the Filter menu, under Blur, and choose Gaussian Blur. This time for Radius, enter 6 and click OK to blur the inside of the type. Now go to the Layers palette, and click once on the Background layer. Don't deselect yet.



STEP SIX: Go under the Filter menu, under Render, and choose Lighting Effects. In the Light Type pop-up menu, choose Directional. You only have to make a couple of other changes here: Under Properties, set the Gloss to 100 (Shiny), set the Material to –100 (Plastic), then skip down to the Texture Channel and choose Alpha 1 copy from the pop-up menu. Click OK.

continued

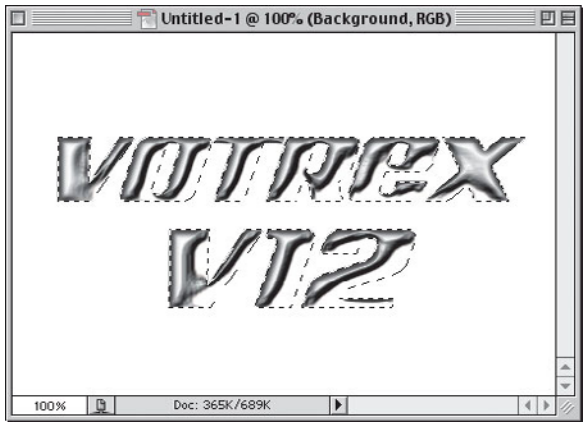
Quick Tip: You can load Channels just like a layer's transparency

This is a follow-up to the tip on the opposite page, where we showed the advantage of loading a layer's transparency to put a selection around any object on the current layer. You do that by holding the Command key (PC: Control key) and clicking on the layer's name in the Layers palette. Well, you can do the same thing in the Channels palette—you can load the Alpha Channel as a selection by holding the Command key (PC: Control key) and clicking on the Alpha Channel you want to load, and it will instantly load as a selection.

Quick Tip: Another use for the Find Edges filter

In the project at right, we use the Find Edges filter. Another thing I often use the Find Edges filter for is converting a photograph into a line drawing. Just apply the Find Edges filter and it does a pretty nice job of tracing the edges of your photo. It does create a slight problem in that it often introduces a number of weird colors to the resulting line art, but all you have to do is go under the Image menu, under Adjustment, and choose Desaturate to remove the extra colors and return it to a black and white line drawing.

STEP SEVEN: Don't Deselect yet. Go under the Filter menu, under Stylize, and choose Find Edges to begin bringing in the liquid metallic look. Deselect by pressing Command-D (PC: Control-D). Now go under the Select menu and choose Load Selection. When the dialog box appears, choose Alpha 1 (your clean type channel) from the pop-up menu, and click OK to load that as a selection. Press Shift-Command-I (PC: Shift-Control-I) to Inverse your selection, and then press Delete (PC: Backspace) to delete the background area, cleaning up your edges. Then press Shift-Command-I (PC: Shift-Control-I) to reselect your type.



STEP EIGHT: While your selection is still in place, press Shift-Command-J (PC: Shift-Control-J) to put your selected area on its own layer. Then, go under the Filter menu, under Sharpen, and choose Unsharp Mask. For Amount choose 200%, for Radius choose 1, for Threshold choose 15, and click OK to enhance the metallic look. Next, choose Drop Shadow from the Layer Style pop-up menu at the bottom of the Layers palette and click OK. Last, go under the Image menu, under Adjustments, and choose Hue/Saturation. Click the Colorize button, then drag the Hue slider over to 214 and lower the Saturation to 20 to complete the effect.

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