

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
DOWN
Dirty
TRICKS

Scott Kelby

New
Riders

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

N:PP
National Association of Photoshop Professionals

PHOTOSHOP 7

DOWN
Dirty
TRICKS

SCOTT KELBY

ADOBE® PHOTOSHOP® 7 DOWN & DIRTY TRICKS

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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.*

ACKNOWLEDGMENTS

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.

I owe a deep debt of gratitude to my creative team, who worked harder on this book than almost any project we've undertaken. They turned it around in record time, and right on time, while juggling a dozen other projects, and I've never been prouder of them than I am today.

Felix Nelson: Your input, ideas, techniques, and artwork have made this a better book and your tireless dedication to raising the bar is what makes you the amazing talent and wonderful person that you are. My humble thanks for everything you did to make this, and all our projects, something to be proud of. I feel very lucky to have you on our team.

Chris Main: This is the fifth book you've worked on with me, and you just keep getting better and better at it. After testing every tip and every technique in all my books, you're getting pretty darn scary in Photoshop too. You've done an awful lot in the short number of years you've been on the team—you have a lot to be proud of, and a lot of people are proud of you—especially me.

Dave Damstra: You've proved once again why I tell everyone you're the absolute best layout guy in the business, and your attitude in work, and in life, continues to be an inspiration to us all.

Barbara Thompson: You really rose to the occasion on this book and did an outstanding job, with your as-usual, first-rate attitude, and I can't thank you enough.

Richard Theriault: Thanks for once again lending us your special talents. You're absolutely a pleasure to work with and I'll continue to try to force you out of retirement every chance I can.

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Jim Workman and Jean A. Kendra: It's great having business partners who understand what it takes to do what we do. I can't thank you enough for your constant support, understanding, freedom, and help in accomplishing my goals. You guys rock.

Dave Moser: You truly are our "secret weapon." We're constantly amazed at your enthusiasm and absolute dedication to making everything we do better than what we've ever done before. You're a great friend, an amazing individual, and I'm honored to have you on our team.

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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ABOUT THE AUTHOR

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Scott is Editor-in-Chief of *Photoshop User* magazine and President of the National Association of Photoshop Professionals (NAPP), the trade association for Adobe Photoshop users worldwide. Scott is also President of KW Media Group, Inc., a Florida-based software training and publishing company.

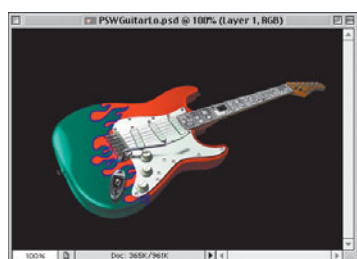
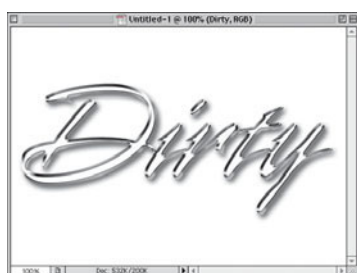
He is author of *Photoshop Photo-Retouching Secrets*, *Photoshop 6 Down & Dirty Tricks*, and *Macintosh... The Naked Truth*, all from New Riders Publishing. He is also co-author of *Photoshop 6 Killer Tips*, also from New Riders Publishing. In addition, Scott is a contributing author to the following 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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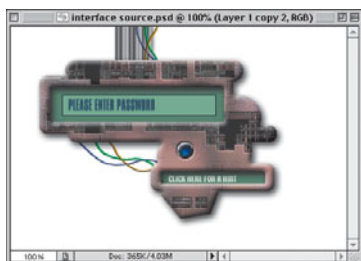
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INTRODUCTION

***...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!”

...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.

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:

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 yummiier, 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?).

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.

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.

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

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.

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.



I know what you're thinking. Are the techniques in this chapter really "cool effects," or is this just marketing hype?



Suspicious Characters

Cool Type Effects

First, I want to point out that there are strict guidelines set in place by a large, scary-sounding government agency to make sure that when a claim is made about a particular product, the claim is true. So, to substantiate the fact that these type effects are indeed worthy of the glitzy marketing term "cool," I formed a blue-ribbon panel that was charged with putting together a crack team of addicts to find Arthur Fonzarelli and get his full endorsement of these effects. Sadly, the panel was not able to locate Mr. Fonzarelli within the allotted time. However, a woman identified only as Pinky Tuscadero, with whom he was once romantically linked, did render her expert opinion in his stead. Her opinion proved beyond reasonable doubt that the effects in this chapter would be considered by Mr. Fonzarelli, or any of the Happy Days' cast (with the notable exception of Chachi), to be "cool effects." I think that pretty much settles it.

Quick Tip: The old “Bring up the last filter dialog box” trick

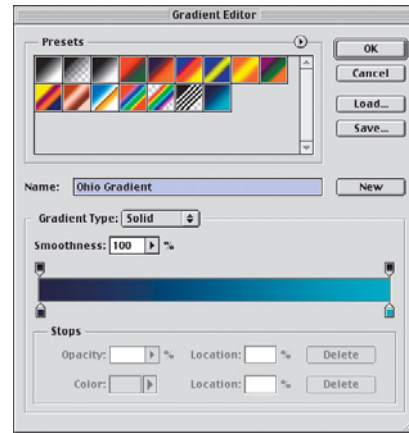
If you’ve applied a filter and you want to reapply the same filter with different settings, there’s a keyboard shortcut for just that. You can bring up the dialog box for the last filter you ran, with the same settings you last used, by pressing Option-Command-F (PC: Alt-Control-F).

If you want to reapply the last filter using the exact same settings, just press Command-F (PC: Control-F).

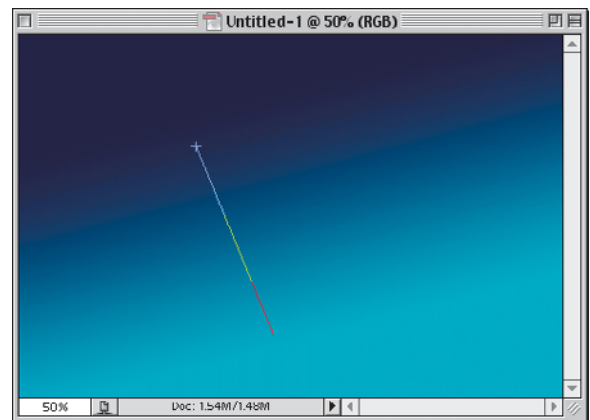
Stroke Effects on Type

The inspiration for this effect came from my pantry, when one day I noticed that the logo on the large bag (yes, the large bag) of Oreo® cookies totally rocked. It had bevels, strokes, shadows, and a yummy filling sandwiched between two chocolate cookies. I’m not ashamed to admit that I gained six pounds while researching this technique (which required numerous large bags of Oreos).

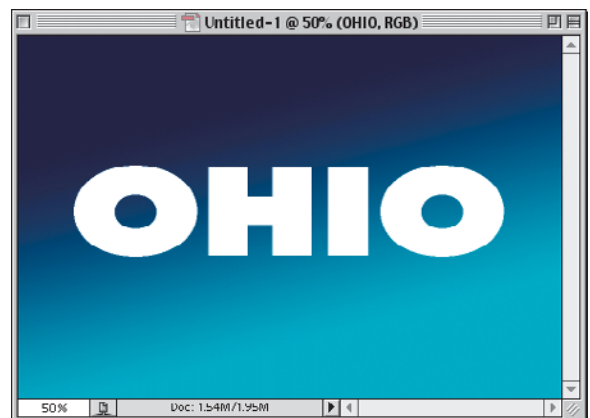
STEP ONE: Open a new document at 150 ppi in RGB mode. Press “g” to get the Gradient tool, then up in the Options Bar, click on the Gradient thumbnail to bring up the Gradient Editor. Click on the third gradient under Presets (the Black to White gradient).



STEP TWO: Double-click on the left (black) Color Stop. When the Color Picker appears, click on the Custom button, choose PANTONE 654, and click OK. Next, double-click on the right (white) Color Stop. When the Color Picker appears, choose PANTONE 631. Give this gradient a name, and then press the New button to Save it. Drag this gradient within your Background layer as shown.

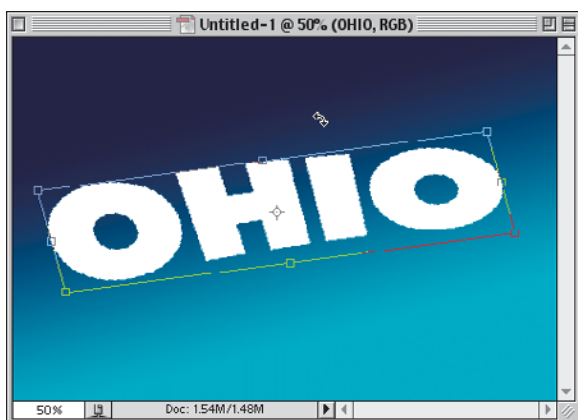


STEP THREE: Press “d” then “x” to set your Foreground color to white. Then press “t” to switch to the Type tool, and enter your type. (The font used here is Futura Extra Bold. I also set the Horizontal Scaling to 120% in the Character palette).

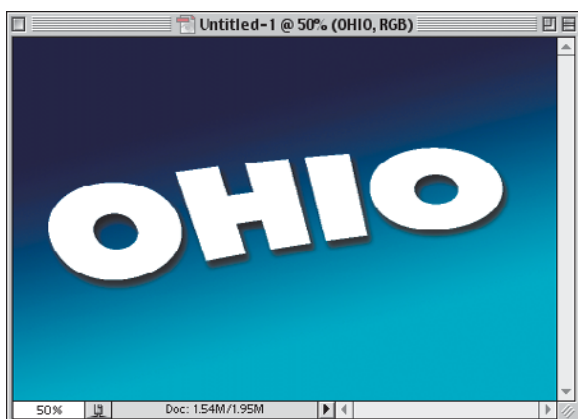




STEP FOUR: In the Layer's palette, double-click directly on the "T" thumbnail of your Type layer to have Photoshop automatically highlight your type. From the Options Bar, click on the Warp Text icon (it looks like a "T" with a half circle under it). When the dialog appears, choose Arc for Style. Lower the Bend to 8%, lower the Horizontal Distortion to -13% (as shown), and click OK.



STEP FIVE: Press Command-T (PC: Control-T) to bring up Free Transform. Rotate the word a little counterclockwise, then hold the Command key (PC: Control key), grab the top center point, and drag to the left to Skew the entire word to the left. When it looks like the type shown here, press Return (PC: Enter) to complete the transformation.



STEP SIX: To apply a drop shadow, choose Drop Shadow from the Layer Styles pop-up menu at the bottom of the Layers palette. Enter 10 for both Distance and Size and click OK.

Quick Tip: Understanding Layer Styles

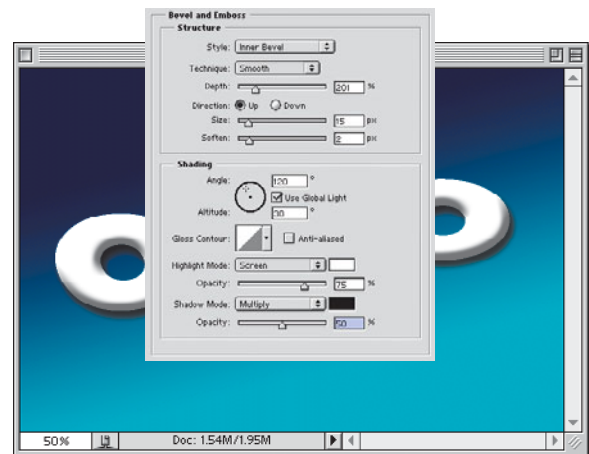
Although most of the Layer Styles are often thought of as filter effects (e.g., glows, bevels, drop shadows, etc.), it's important to understand that you ARE NOT applying a filter. You are applying an effect to an entire layer. For example, let's say you have an image of a basketball on its own layer, and you apply the Drop Shadow Layer Style to that layer. Once you've done that, anything else you do to that layer will also have the exact same drop shadow as the basketball. Paint a brush stroke? Boom, it has a drop shadow. Drag a square selection and fill it with a blur? Boom—another drop shadow. Remember they're called *Layer Styles* because they affect the entire layer.

continued

Quick Tip: Making the Glow Layer Style work

Have you ever applied the Outer Glow or Inner Glow Layer Style and didn't see the glow appear on screen—even after you increased the Size to 20 or 30 pixels? That's because by default the Blend Mode for the Glow Layer Style is set to Screen. In many cases, depending on what you have on the layers beneath your Glow layer, you won't be able to see the glow at all. The way around it? Just change the Blend Mode (in the Glow Layer Style dialog box) from Screen to Normal. Then, increasing the Size and Spread amount will make a visible difference.

STEP SEVEN: Choose Bevel and Emboss from the Layer Styles pop-up menu at the bottom of the Layers palette. Increase the Depth to 201%, the Size to 15, and Soften to 2. Lower the Opacity of the Shadow to 50% and click OK to apply a wide bevel to your Type layer.



STEP EIGHT: Hold the Command key (PC: Control key) and in the Layers palette, click once on your Type layer to put a selection around your type. Then, go under the Select menu, under Modify, and choose Expand. When the dialog box appears, Expand by 16 pixels and click OK to increase the size of your selection (as shown).



STEP NINE: Press "w" to switch to the Magic Wand. You'll notice (in the capture in Step Eight) that the centers of the letters are selected, but unfortunately we don't want that, so just hold the Shift key and click the Magic Wand tool once inside each of the two "O's" to remove those selections.

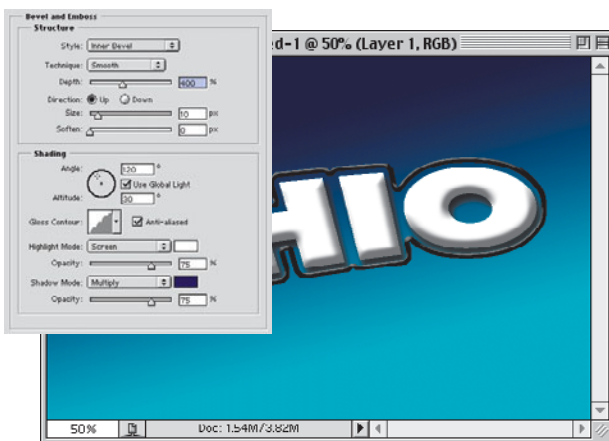




STEP TEN: Your selection should still be in place. Create a new blank layer by clicking on the New Layer icon at the bottom of the Layers palette. Then, go under the Edit menu and choose Stroke. When the Stroke dialog box appears, for Width enter 8, and for Location choose Inside, then click OK to apply an 8-pixel black stroke around your selection. Deselect by pressing Command-D (PC: Control-D).

Quick Tip: Get those palettes out of the way

If your palettes are cluttering your work area, here's a quick tip to tuck them safely off to the side. Just hold the Shift key and double-click on the palette's title bar. It will instantly snap to the nearest edge of your screen, opening up the work area in the center of your screen.



STEP ELEVEN: Choose Bevel and Emboss from the Layer Styles pop-up menu at the bottom of the Layers palette. Increase the Depth to 400%, and the Size to 10. Click on the down-facing triangle next to the Gloss Contour sample to bring up the Contour Picker. Choose the same contour shown in the inset at left (called Rounded Steps), turn on Anti-aliased, and click OK to apply the bevel to your black stroke.



STEP TWELVE: Choose Color Overlay from the Layer Styles pop-up menu at the bottom of the Layers palette. When the dialog box appears, click on the Color Swatch, then click on the Custom button in the Color Picker, choose PANTONE 7461, and click OK to apply a bright blue color to cover your black beveled stroke (as shown here).

continued

Quick Tip: Toggle through your Preferences windows

This is one of those little-known shortcuts that can be a great timesaver. When you open any of Photoshop's Preference dialogs (General Preferences, Plug-ins & Scratch Disks, Units & Rulers, etc.), just press Command-N (PC: Control-N) and the next set of Preferences will appear in the current dialog. To toggle back to the previous Preference, just press Command-P (PC: Control-P).

STEP THIRTEEN: Hold the Command key (PC: Control key) and in the Layers palette, click on your original Type layer to put a selection around your type (make sure to also select the centers of the "O's"). Go under the Select menu, under Modify, and choose Expand. Enter 18 pixels and click OK. Create a new blank layer. Press "d" to set your Foreground color to black, then press Option-Delete (PC: Alt-Backspace) to fill this layer with black. In the Layers palette, drag this black layer behind your original Type layer.

STEP FOURTEEN: Deselect by pressing Command-D (PC: Control-D). Choose Drop Shadow from the Layer Styles pop-up menu at the bottom of the Layers palette. Lower the Opacity to 65%, increase the Distance to 30 and the Size to 40, and click OK to apply a soft drop shadow to your black layer. Click OK.

STEP FIFTEEN: Choose Gradient Overlay from the Layer Styles pop-up menu at the bottom of the Layers palette. Click on the Gradient thumbnail and in the Gradient Picker, choose the original gradient you created in Step Two. For Style, choose Reflected and check the Reverse box. For Angle, choose 4°, and click OK to apply this gradient over your black fill.





STEP SIXTEEN: Choose Stroke from the Layer Styles pop-up menu at the bottom of the Layers palette. All you're going to do in this dialog box is to change the color from its default of red to white (by clicking on the Color Swatch and choosing white in the Color Picker), then click OK to apply a white stroke around your layer.



STEP SEVENTEEN: In the Layers palette, click in the second column beside Layers 1 and 2 (the top layer and the bottom layer below the original text) to link them together.



STEP EIGHTEEN: Press "v" to switch to the Move tool, then press the Left Arrow key twice, and the Down Arrow key twice, to offset the Bevel effect layers from the type to complete the effect.

Quick Tip: Setting your tracking back to 0 (its default)

The Tracking control (in the Character palette) controls the amount of space between your letters. A negative setting moves your letters closer together, a positive number moves them farther apart. If you're like me, you're constantly tweaking this spacing, and if you're like me, you'll be as happy as I was when I learned that you can reset the tracking back to zero for your selected type by simply pressing Shift-Command-Q (PC: Shift-Control-Q). The only catch is—your type has to be highlighted (which frankly is weird because you can increase or decrease the amount of tracking anytime the type layer is selected, but unless the type is highlighted that keyboard shortcut doesn't work. (See, it is weird isn't it?)

Quick Tip: Alternatives to the Type Mask tool

The Type Mask tool creates selections in the shape of type, rather than type itself (like the regular Type tool). If you prefer to use the regular Type tool to create a type-shaped selection, you can. In fact, I prefer it because you can really see what your type is going to look like.

Just create your type as usual, hold the Command key (PC: Control key), and click once on the Type layer's name in the Layers palette. This puts a selection around your type. Now you can drag your Type layer into the Trash at the bottom of the Layers palette. So what are you left with? That's right, a selection in the shape of your type—exactly like what the Type Mask tool would've done.

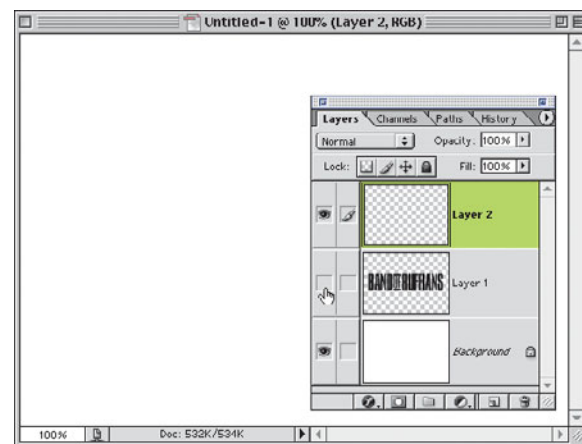
Totally Distressed Type Effect

This is my version of a technique I first picked up from Kris Hunt at The Screaming Banana for giving type that beaten-up, weathered look that's all the rage, especially in Hollywood (HBO uses a similar effect for their excellent *Band of Brothers* series). The version shown here lets you do most of the set-up in layers, so you're hardly working in channels at all.

STEP ONE: Open a new document (RGB or Grayscale—your choice). Set your Foreground color to black by pressing the letter “d.” Using the Type tool, set some very large type (in this example, I used the font Compacta Bold set at 120 points). This technique works equally well with a placed EPS logo, as long as the logo is black.

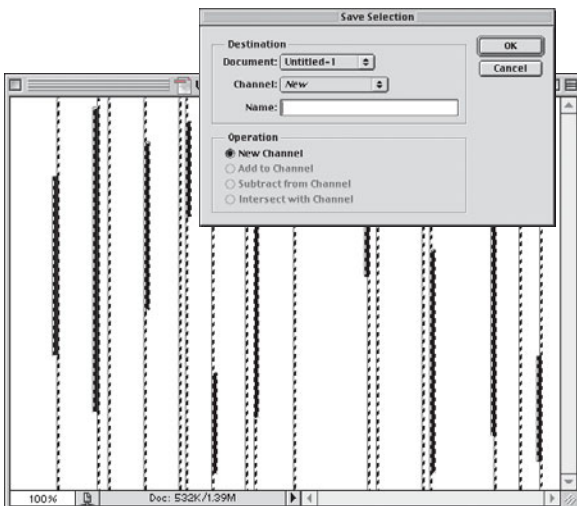
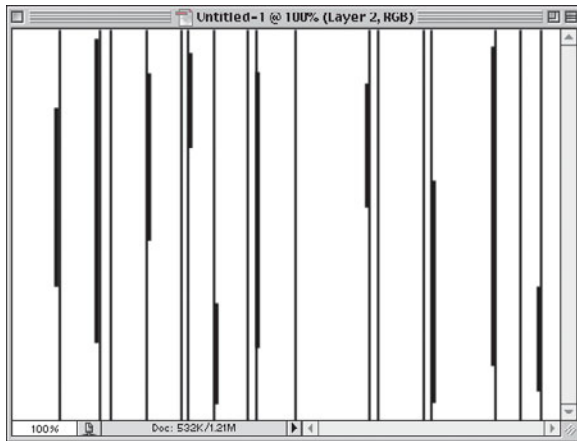
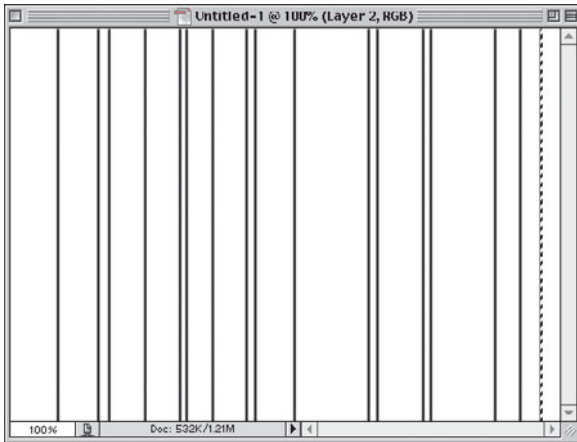


STEP TWO: Create a new blank layer by clicking on the New Layer icon at the bottom of the Layers palette. Now, hide your Type/logo layer by clicking on the Eye icon in the first column to the left of that layer. Don't actually change layers, just hide the type layer from view (as shown).



STEP THREE: Press Shift-U until the Line tool appears in the Toolbox. Up in the Options Bar, click on the third tiny icon from the left (as shown) to create lines with pixels, rather than a shape layer. Also, set your line Weight to 2 pixels (as shown).





STEP FOUR: Draw a vertical line on the left side of your image area, from top to bottom. Command-click (PC: Control-click) on the layer's name (in the Layers palette) to put a selection around your line. Press "v" to get the Move tool, then hold Option-Command (PC: Alt-Control), click directly on your line, and drag to the right to make a duplicate of your line. Create a pattern of randomly spaced lines as shown here (all on that new blank layer you created).

STEP FIVE: Deselect by pressing Command-D (PC: Control-D), and then press "u" to switch back to the Line tool. In the Options Bar, increase the Weight to 4. Then draw another series of lines, only about half as many as the first time, and anywhere from one-half to three-quarters as long as the others. Also, draw these directly beside the existing lines (as shown).

STEP SIX: Command-click (PC: Control-click) on the Layer's name (in the Layers palette) to put a selection around all the lines on your Layer. Go under the Select menu and choose Save Selection. When the Save Selection dialog box appears, simply click OK and your selection will be saved as an Alpha Channel in your Channels palette.

Quick Tip: **A faster way to rasterize your Type layer**

Tired of digging through the Layer menu to rasterize your type? Here's a shortcut: Go to the Layers palette, hold the Control key (PC: Right-click), and click-and-hold on your Type layer. A contextual pop-up menu will appear where you can choose Rasterize Layer. No more digging!

continued

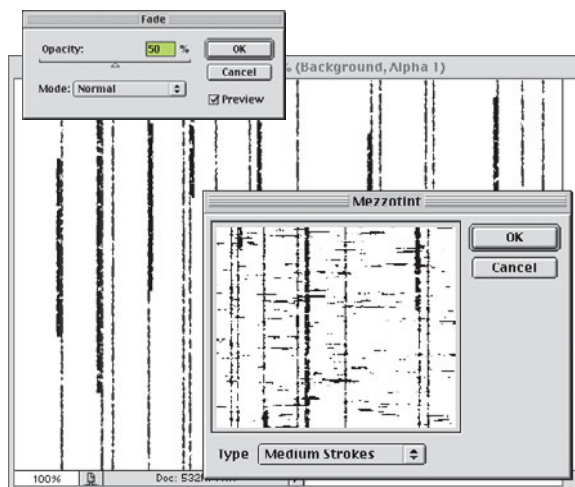
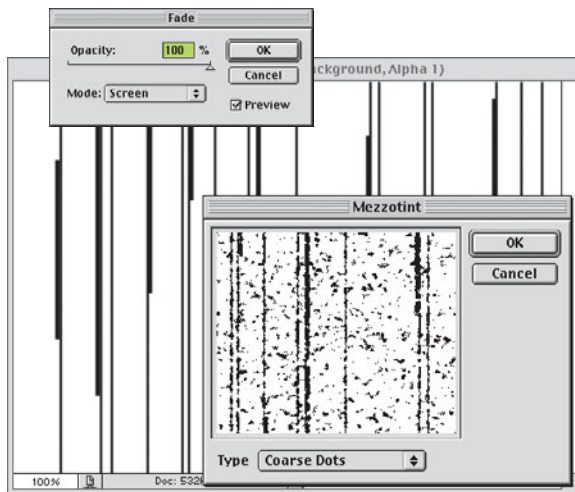
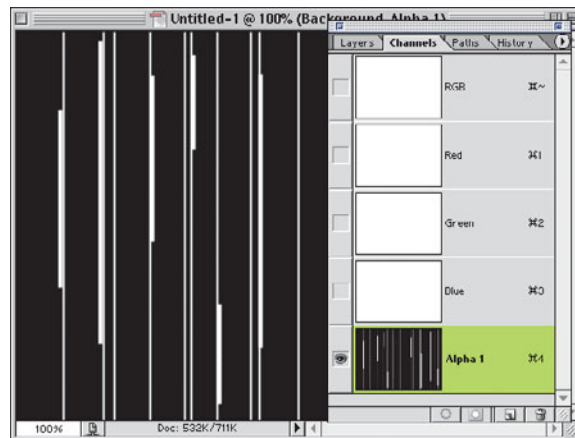
Quick Tip: Esoteric selection shortcut of the month

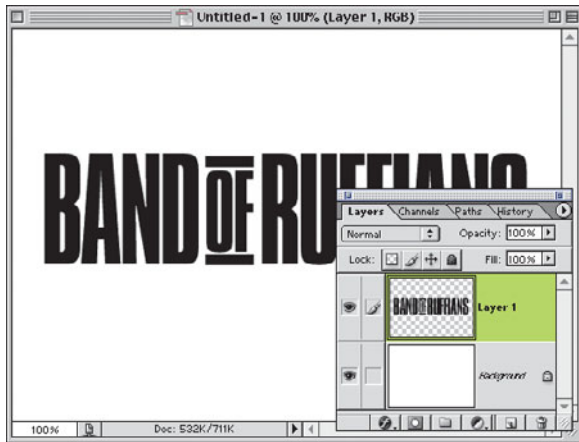
Okay, this one's pretty freaky: You probably already know that if you hold the Command-key (PC: Control-key) and click on a Layer's name (in the Layers palette, it puts a selection around the objects on that layer. So for example, if you had type on a layer, and Command-clicked (PC: Control-clicked) on the Type layer, it would put a selection around all your type. But here's the "esoteric selection shortcut" of the month: If after loading that selection, you then press Shift-Option-Command and click on another layer (in the Layers palette), it will load a selection that intersects with your original selection. Try it once and if you're like me, you'll wonder "When in the world would I use that?" Hey...I don't make these keyboard shortcuts, I just share them with my "peeps."

STEP SEVEN: Deselect by pressing Command-D (PC: Control-D) and drag your lines layer into the Trash at the bottom of the Layers palette to delete it. Go to the Channels palette and click on Alpha 1 (your saved lines channel). Your lines will appear white on black, so you'll have to press Command-I (PC: Control-I) to invert them so they're back to black lines on a white background.

STEP EIGHT: Go under the Filter menu, under Pixelate, and choose Mezzotint. When the dialog box appears, from the Type pop-up menu choose Coarse Dots, then click OK to add some trauma to your lines. Then, to minimize the trauma (you want some, but not this much), go under the Edit menu and choose Fade Mezzotint. When the Fade dialog appears (shown right), change the Mode from Normal to Screen, and click OK.

STEP NINE: Choose the Mezzotint filter again, but this time from the Type pop-up menu choose Medium Strokes, then click OK to add some horizontal trauma. Again, it's a bit too much, so go under the Edit menu and choose Fade Mezzotint. When the Fade dialog appears, lower the Opacity to 50%, and click OK.

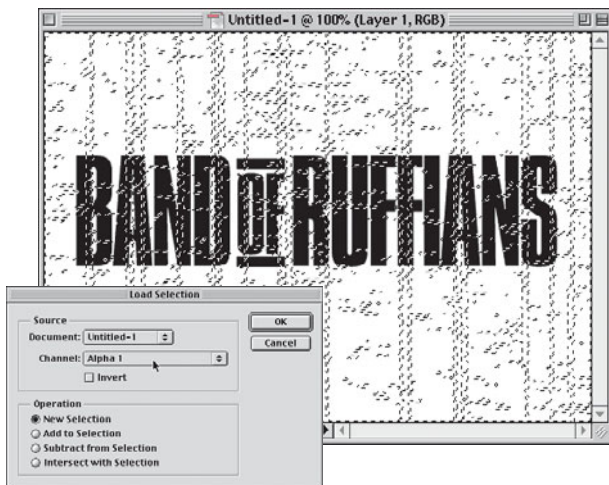




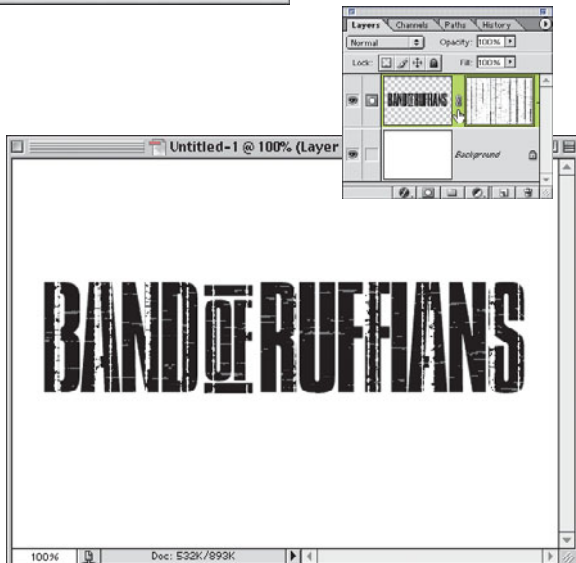
STEP TEN: Go to the Layers palette and click on your Type logo layer to make it active (as shown).

Quick Tip: Canvas Size lies!

OK, this is really more of a half-truth. Here's the scoop: When you shrink the Canvas Size of your document (basically, you're cropping down the image without using the Crop tool), you get a warning dialog that reads "The new canvas size is smaller than the current canvas size. Some clipping will occur." If you go ahead and click the "Proceed" button, your new smaller, canvas size will appear. Here's the thing: Let's say you had a type layer with the word "Washington," on it, and when you took 3" off your Width in the Canvas Size dialog, all that was left on screen is "shingt" (it clipped off the left and the right side), you're really not as out-of-luck as Photoshop's warning dialog makes you think. That's because although you can't see it, the rest of the word was not deleted—it's just hidden from view. Grab the Move tool and drag your type left (or right) and you'll see the rest of your supposedly "clipped-off" word.



STEP ELEVEN: Go under the Select menu and choose Load Selection. When the dialog box appears, under Channel, choose Alpha 1 from the pop-up menu, and click OK to load your lines as a selection (as shown).



STEP TWELVE: Lastly, to get your lines to appear in white, solely within your black type, go under the Layer menu, under Add Layer Mask, and choose Reveal Selection. If you want to reposition your lines to better suit the text, in the Layers palette, click on the link icon between your layer thumbnail and the Layer Mask thumbnail, and then use the Move tool to move your Mask into position.