Learn the newest tricks, special effects, and inside secrets of Photoshop® Elements® 3 from the Author of the best-selling book *Photoshop® Elements® for Digital Photographers*

PHOTOSHOP ELEMENTS 3

D&WN & Dirty TRICKS

Scott Kelby

Peachpit Press

A collection of nothing but eyepoppin', jawdroppin', heartstoppin' Photoshop® Elements® special effects that will blow you away!

PHOTOSHOP® ELEMENTS 3

D&W Dirty Tricks

Scott Kelby

PHOTOSHOP® ELEMENTS 3 DOWN & DIRTY TRICKS

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For my close friend
Rod Harlan

"It's the friends that you can
call up at 4 a.m. that matter."
—Marlene Dietrich

ACKNOWLEDGMENTS

I consider myself very, very blessed. Each day I get to work with such a wonderful group of people, and when I'm not working, I'm surrounded by family and friends whom I dearly love, all of whom come together to help and enrich my life in so many ways. There's not a printed acknowledgment I could write that would honor them in the way they deserve, but one of the benefits of writing a book is that at least you get to try.

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Dave Damstra: If they ever have a competition for best page layout guy in the business, I'm sending you to steal the show. Having you lay out my books is definitely a strategic advantage, and you set the standard, not only in your work, but in your amazing attitude in life as well.

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Scott is Editor-in-Chief and co-founder of *Photoshop User* magazine, Editor-in-Chief of Nikon's *Capture User* magazine, Executive Editor of the *Photoshop Elements Techniques* newsletter, and Editor-in-Chief of *Mac Design Magazine.*

He is President of the National Association of Photoshop Professionals (NAPP), the trade association for Adobe® Photoshop® users, and he's President of KW Media Group, Inc., a Florida-based software education and publishing firm.

Scott is the author of more than 20 best-selling books, which have been translated into more than a dozen languages, including *The Photoshop Elements 3 Book for Digital Photographers, Photoshop CS Down & Dirty Tricks, Photoshop Classic Effects,* and *The Photoshop Book for Digital Photographers,* and co-author of *Photoshop CS Killer Tips,* all from New Riders Publishing.

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For more background info on Scott, visit www.scottkelby.com.

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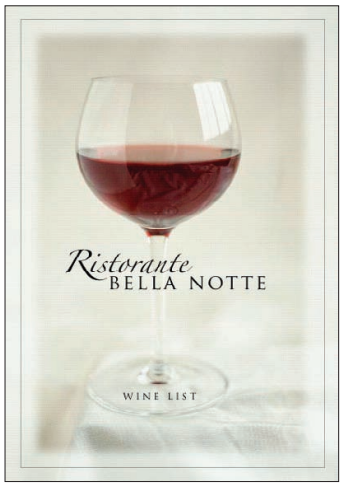
TABLE OF CONTENTS



CHAPTER 1 1
One Hour Photo
Portrait and Studio Effects

Sharp Foreground, Blurred Background 2
Depth-of-Field Effect 4
Creating Gallery Prints 6
Soft-Edged Portrait Background 12
Burning In Portraits 14
Trendy Fashion Blowout Look 17

CHAPTER 2 21
Maximum Exposure
Photographic Effects

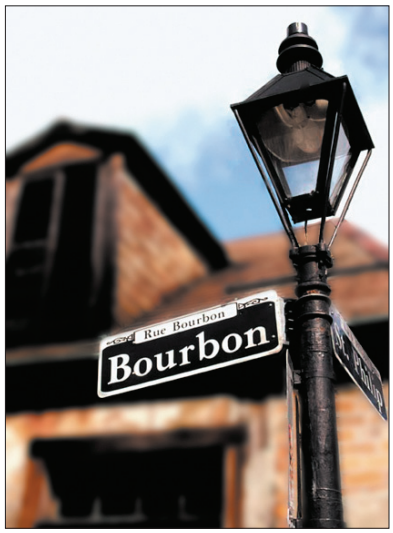
Adding Objects Behind Existing Objects 22
Putting an Image in a Monitor 26
Montage from One Image 28
Blending Images for Instant Collages 32
Adding Motion Effects 34
Adding Motion Step By Step 38

CHAPTER 3 43
Dirty Dancing
Focusing Attention

Backscreening 44
Magazine Pop-Up Effect 46
Vignetting Attention 48
Popping Out of an Image 51
Snapshot Focus Effect 54
Magnifying Glass Trick 58

CHAPTER 4 63
In Living Color
Color Effects

Instant Stock Photo Effect 64
Colorizing Black-and-White Images 67
Painting Away Color 70
Visual Color Change 72
Sepia Tone Effect 74
Photo Tinting 76



CHAPTER 5 79
Ad-Libbing
Advertising Effects

Backlit Photo Backgrounds 80
Quick, Elegant Product Background 84
Quick Product Shot Background 88
Fade-Away Reflection 91
Classified Ad Effect 94
Credit Card from a Photo 98
High-Tech Transparent Info Boxes 100
Turning a Logo into a Brush 104

CHAPTER 6 107
Jealous Type
Cool Type Effects

Instant 3D Type 108
Perspective Type Logo 111
Type on a Circle 114
Putting an Image into Type (Clipping Group) 117
Moving a Background Object in Front of Type 120
Grunge Type 122
Distressed Type 126
Carved in Stone 129
Transparent TV Type 132

CHAPTER 7 135
Saturday Night Special
Special Effects

Digital Pixel Effect 136
Attaching a Note to a Photo 139
Mapping a Texture to a Person 144
Dividing a Photo into Puzzle Pieces 148
Brushed Metal 152
TV Scan Lines 154
Reflective Chrome Gradient 156
Building a Video Wall 161
Lightning Effect 166
Gettin' "Gelly" with Buttons 169
Yummy Metal Web Buttons 174

CHAPTER 8 179
Shadows of the Night
Glints, Reflections, and Shadows

Perspective Cast Shadow 180
Reverse Cast Shadow 184
Glassy Reflections 188
The Fastest Logo Job in Town 192
Oscar Starbrights 195
Adding a Lens Flare 198
Instant Star Field 200

CHAPTER 9 203
Show Me the Money
3D and Packaging Effects

3D Magazine Effect 204
3D Hardcover Book Effect 208
Creating 3D Packaging 213
Creating a DVD Effect 218
3D Photo Cubes 224

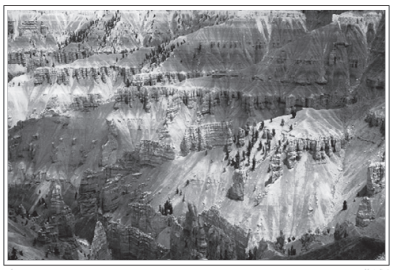
CHAPTER 10 231
Photo Finish
Edge Effects

Filmstrip Templates 232
Photo Mount Effect 238
Quick Slide Mounts 244
Painted Edges Technique 247
Distressed Edge Effect 250
Ripped Edge Technique 254

CHAPTER 11 259
Different Strokes
Artistic Effects

Faking Hand-Drawn Silhouette Illustrations 260
Colorizing Line Art 263
From Photo to Oil Painting 266
Instant Woodcut Effect 270
Photo to Line Art Morph 272

INDEX 276


WITWORTH KEADING GALLERY

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THIS IS NOT THE INTRODUCTION

…you'll be able to re-create every single effect in this book, regardless of your previous Photoshop Elements experience.

Every book has an introduction, and virtually nobody reads it. That's why, instead of including a boring introduction that nobody will read anyway, this is actually the "preamble" to the book. That's right, baby—a preamble. This is more important than it may sound at first, because as you're probably aware, not many printed documents these days have a preamble (though this could certainly start a trend). In fact, the only document I can think of that has a preamble is the U.S. Constitution (and it's done pretty well thus far). So I'm following in the footsteps of our forefathers by trying to create a piece that will endure for more than 200 years (or until the next version of Elements is released—whichever comes first).

When you break it down, the word "preamble" is really ideal because, as you know, the prefix "pre" means "before the fix" (which in layman's terms means "this all occurred before something was broken"), and the word "amble" is the root of the Latin word "ambulance," which is what you'd need if you were to break your foot while reading this book. So, in short, this preamble is what to read before you break your foot. Ah, it all makes perfect sense now, doesn't it?

So now that we've established that this is clearly NOT an introduction, what will reading this do for you (you being the wonderful, multifaceted, truly unique, genius-type person who bought this book)? Reading this will help you "get inside my head." (Don't worry. I've got a huge bobble-head with more than 120,000 square feet of contiguous air-conditioned warehouse space, so climb right in.)

All kidding aside, taking a quick moment to read this preamble will make using this book much easier and much more enjoyable for you. Primarily because you'll then understand how and why it was written, why I did certain things the way I did, and then how to get the most from this book. Plus, it says something about you and the kind of person you are (the kind of person who will continue reading this preamble, knowing full well that it's really the introduction, simply because you don't want to hurt my feelings. I dig you, man). Now, on to how to use this book.

How to use this book

Think of this as a "Photoshop Elements special effects cookbook." Need to apply a depth-of-field effect to a photo? No sweat. It's in here. Want to make it look like you took your shot in a studio with a full lighting setup? It's in here, too. Need to do cool stuff right now, for a project that's 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 Elements experience, and you'll unlock the secrets for creating today's hottest photographic effects—the same ones used by the top pros—and the same ones you see every day in magazines, on TV, in Hollywood, and on the Web. Techniques that would otherwise have taken years to learn, but are easy—once you know the secrets. You'll be absolutely amazed at how simple these tricks really are, and they're all here, including those closely guarded, insider, "down-and-dirty" tricks of the trade. It doesn't require years of study—there are no complex mathematical concepts to master—in short, there's 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 photographic effects and cool tricks—but you probably have some other questions. Probing, lingering personal questions whose answers may be too uncomfortable for our studio audience, so instead I thought I'd do something safer—a simple Q&A (Quebec & Albatross) section where I make up the questions I'd like to have answered if I were the person buying this book, and then I answer them, as if I'd written this 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, so jump in at the technique that interests you most. Wherever you start, you'll be able to do the technique right on the spot, because everything is spelled out.

…I wrote this book so any user, at any level of Photoshop Elements experience, could jump right in and create these same effects.

Q. Do I have to be really good at Photoshop Elements?

A. When I wrote this book, I wrote it so any user, at any level of Photoshop Elements experience, could jump right in and create these effects. For most people this is a blessing, but if you've been using Photoshop Elements since version 1.0, there's something you should know: I spell everything out (at least the first time, in every tutorial). And just because I do that (making the book accessible to everyone), you shouldn't let it "get to you." For example, in a tutorial, the first time I have you make a new blank layer, I write: "Create a new blank layer by clicking on the Create a New Layer icon at the top of the Layers palette." If you've been creating layers since *Roseanne* was a top-rated TV show, you're going to be like, "Oh, this is for beginners." I had to do it that way. Since this isn't a "Start at Chapter 1 and read it cover to cover" book (you can jump in anywhere), someone who's new to Photoshop Elements (like a professional photographer who's now shooting digital) might not know how to create a new layer. There is no "Here's how Photoshop Elements 3 works" chapter at the beginning, like you get in every other Photoshop Elements book. Because of that, the first time a command appears in a technique, I write the whole darn thing out. Again, it's just a few extra words, and you can bounce right by it if you already know how to do it, so don't let it slow you down.

Q. So is this book full of advanced techniques?

A. Well, in a way, yes, in a way, no. Here's the thing: The techniques you're going to learn in this book are the very same techniques used by today's leading digital photographers, Web wizards, and designers. They use these effects on a daily basis, and you can be sure that if they're working for some major TV network, a Hollywood studio, or a worldwide ad agency, these people are definitely advanced. But although these techniques were created and are used daily by advanced users, that doesn't mean they're hard or overly complicated. In fact, my goal was to make these advanced techniques as easy as humanly possible. That's because I want every reader of this book to be able to easily pull off every single technique in the book. That's my goal. It's supposed to *look* like it was hard to create; it's not supposed to *be* hard to create. That's the beauty of it, and that's why I call the book *Down & Dirty Tricks*. There is nothing I love more than finding out that the effect that I thought would be so complex is actually a 60-second quick trick. I love that, and sharing those secrets is what I love even more, and that's exactly, precisely, what this book is all about.

Think of it this way: This book is packed cover to cover with stuff that makes it look like you really broke a sweat. Like you spent weeks crafting the effect (because after all, you're going to charge your client like you worked on it for weeks, right?), but most of it requires you to just follow the simple steps. That's it.

Here's an example: In this book, I'm going to show you what is probably the most popular technique used in Hollywood movie posters today. You know, and I know, that the Hollywood studio hired some big muckety-muck designer to do its posters, but absolutely, without a doubt, if you follow the instructions, you'll be able to create the exact same effect. Does that make it a beginner's book—because a beginner can "pull off" the same technique used by the top pros? Or does this make it an advanced book, because you're learning techniques used by some very advanced users? So basically, you're going to learn advanced techniques that are so easy to pull off, it's going to make you look advanced (even if you're not). If you're already an advanced user, the benefit to you is you'll be able to pull these mini-miracles off even faster, by skipping the extra descriptive copy and jumping right in and getting your hands dirty. It's all how you look at it.

Q. Can I get the photos used in the book?

A. You're kind of pushy. I like that. Actually, thanks to the wonderful people at Brand X Pictures (www.brandxpictures.com), you can download low-res versions of all the photos used in the book, so you can practice right along using the same photos.

Q. Okay, where do I download the photos from the book?
A. Go to the book's companion website at www.scottkelbybooks.com/ddelements3.

Q. So why Brand X?
A. Because, in my humble opinion, they've got the best, coolest, most relevant royalty-free stock images in the market today. I came across them when their catalog came in the mail. I looked at it for about 30 seconds and I knew right then: "These are the images I want in my next book." We called them out of the blue, and convinced (okay, we begged) them to let us (and you) use their amazing stock imagery for the book, and I am absolutely thrilled that they did. They offer more than 20,000 images, and best of all, they're totally not the schlocky "two-men-shaking-hands" standard stock photos that permeate the stock agencies. Their stuff rocks because it's so usable, so "non-stock," and I encourage you to visit their site at www.brandxpictures.com and see for yourself. I know this sounds like a big plug for Brand X (and it is, and they deserve it), but I can assure you that outside of their graciously letting me (and you) use their photos, it's not a paid plug. I don't get a kickback—not a nickel, whether you buy 1 or 1,000 of their images (and CDs, did I mention they sell collections?), but I am indebted to them, especially since they didn't know me from Adam (apparently, they know Adam). I just wanted to let them (and you) know how much better this book is because of their generous contribution. Okay, now I'm "un-plugging."

There is nothing I love more than finding out that the effect that I thought would be so complex is actually a 60-second trick.

Q. Is this book for Windows users or Macintosh users?
A. It's really just for Windows users. Here's why: When Adobe created Photoshop Elements 3, they left quite a few major (and minor) features out of the Mac version. In fact, the entire Organizer (which is one of the most compelling features of Photoshop Elements 3) isn't in the Mac version at all. When I looked at how much the two versions differed (feature-wise, interface-wise, etc.), I realized I had to make a decision. I could either make a really confusing, disjointed book that lamely attempted to cover both versions, or I could make a kick-ass version that only covered the PC side, and enabled me to add more pages and more content. The fact that the overwhelming majority of existing Photoshop Elements users are PC-based made the decision a bit easier, but I'm still disappointed that I couldn't do both. So, will the book work at all for Mac users? Yup. Every time you see the keyboard shortcut "Alt," as a Mac user you press the Option key; when you see the shortcut "Control," just press the Mac's Command key; and when you see me say "hit Backspace," it's just the Mac's Delete key. Knowing that, you'll still run into a feature here and there that you just don't have, and sometimes an item is under a different menu, but much of it will be the same.

Q. What's the volumetric conversion of 7 cubic yards to liters?
A. Glad you asked. Seven cubic yards equals 5351.99 liters. Other Photoshop Elements books just don't give you this kind of in-depth, seemingly useless information. See, I care.

Q. I noticed you mentioned Felix in the book. Who's Felix?
A. Felix is Felix Nelson (yes, that Felix Nelson), and he's about the best, most creative, most talented Photoshop artist in the known universe, and I'm about the luckiest guy in the world to get to work with him every day. He's the Creative Director for *Photoshop User* magazine, he co-authored my *Photoshop Killer Tips* books, and honestly, I learn more from Felix than any other person on the planet. He's just brilliant at taking techniques to the next level, and coming up with inventive and creative new ideas.

For example, I'd ask him to look at a new technique I'd come up with for the book, and he'd look at it and say, "Hey, that looks slick. Ya know, if you added a..." and then he'd mention that one little thing that

takes the tutorial from a pretty cool technique to a totally awesome technique. I can't thank him enough for his many tweaks, ideas, and insights that have made this book much better than it would have been.

Q. What's the capital of South Dakota?
A. Pierre.

Q. What if I'm still using Photoshop Elements 2?
A. Dude. That's just wrong. Photoshop Elements 3 is far and away the best version of Photoshop Elements there's ever been. You'll work faster, have more fun, and you'll be able to do more cool things with it than ever before, so in short—it's upgrade time. Although most of the effects in this book will still work in Photoshop Elements 2, you're missing out on much more than special effects if you don't upgrade to Photoshop Elements 3, so…get on it.

This book is packed cover-to-cover with stuff that makes it look like you really broke a sweat. Like you spent weeks crafting the effect...

Q. How many fingers am I holding up?
A. Three. No, four!

Q. Is the rest of the book as down-to-earth and straight-to-the-point as this introduction (I mean, preamble)?
A. Sadly, no. The rest of the book is pretty much written like this: Step One: Go under the Filter menu, under Blur, and choose Gaussian Blur. It's all step-by-step from here, giving the exact steps necessary to complete the effect, so there's not much interference, uh, I mean, ancillary instruction, from me. Well, except I am able to share some carefully crafted insights during the intro of each chapter, so please take a moment to read them if you want the full Zen-like experience that comes from reading chapter intros that are as meaningful and thought-provoking as those found in the opening paragraphs of this preamble.

Q. Hey, I just realized something.
A. What's that?

Q. If this is the preamble, the rest of the book must then be the "Amble," right?
A. That's right, my friend. You are indeed worthy of this book. I mean, this "Amble."

Q. So, is it safe to continue on to the "Amble" now?
A. Wow, you've really bought into that whole Amble thing—I'm proud of you. Well, you've done your duty. You've read the preamble, you know what the book's about, how it was written, what to look for (what you're in for), and how to make the most of it. Armed with that knowledge, go forth and follow in the footsteps of our forefathers, who once wrote, "We, the Village People…"—no, that's not it. Anyway....

Turn the page, my young apprentice. It's time for you to "effect" the world.

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In Living Color

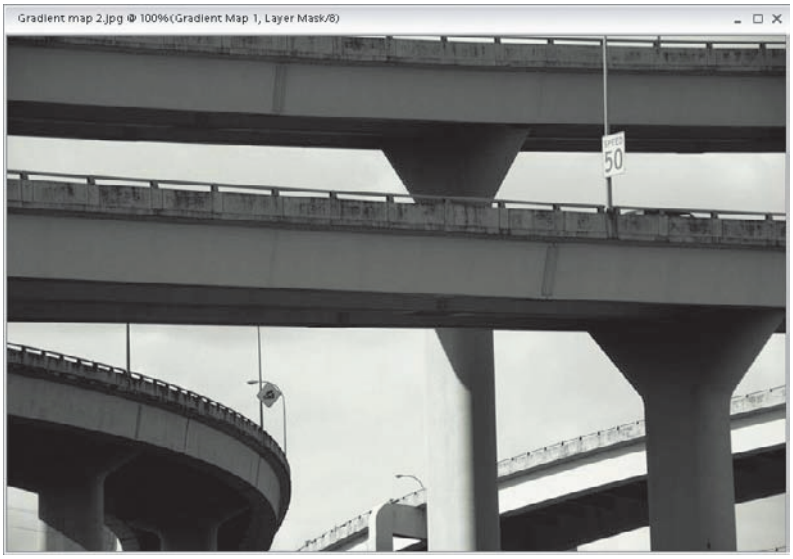
Color Effects

Do you have any idea how hard it is for a color effect to be included in this chapter? Sure, by the time a color effect winds up here, with all the glitz and glamour, it looks like a lot of fun, but believe me, it's a lot of hard work. It starts with an open audition for color effects, which takes place in Houston, L.A., New York, and Atlanta. In each city, a panel of judges then views each aspiring color effect, and from that group they choose only 30 color effects to go compete in the regional semifinals. At the semis, the judges then narrow the color effects down to just 10, who will be vying for the title "Coolest American Color Effect." *Cool American Color Effects*, which airs Wednesday nights on FAUX, is hosted by Ryan Seabiscuit, and…. (Do I even have to keep this up? Seriously, I was pretty sure that you would've stopped reading a hundred words or so ago, and since I was kind of counting on that, I never really developed an ending for this intro. So I'm just kinda going to end it right here. If you don't tell anyone I didn't have an ending, I won't tell anyone you read this far. Deal? Deal.)

Instant Stock Photo Effect

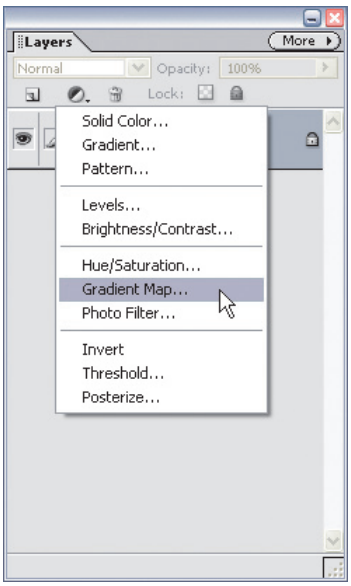
This "wild color" effect is incredibly popular right now. In fact, there are entire collections of royalty-free stock photos that use this technique, and you often see it used in print ads, in magazines, and on the Web. It's ideal for taking an otherwise boring image and using wild colors to make it trendy and interesting.

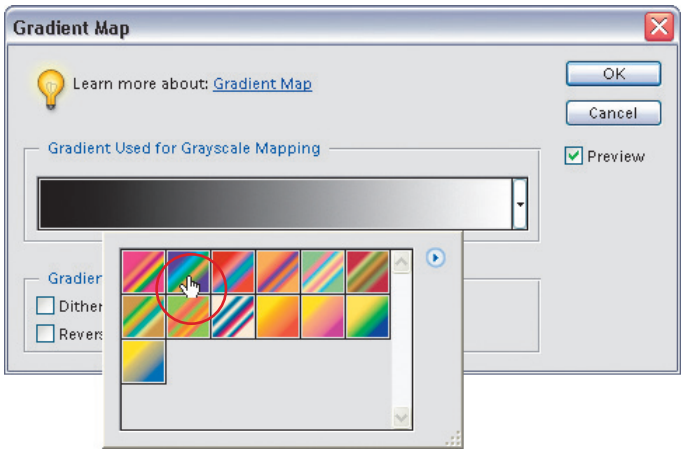
STEP ONE: Open the photo you want to apply the effect to. In this case, it's a regular RGB photo that looks kinda, well…boring.



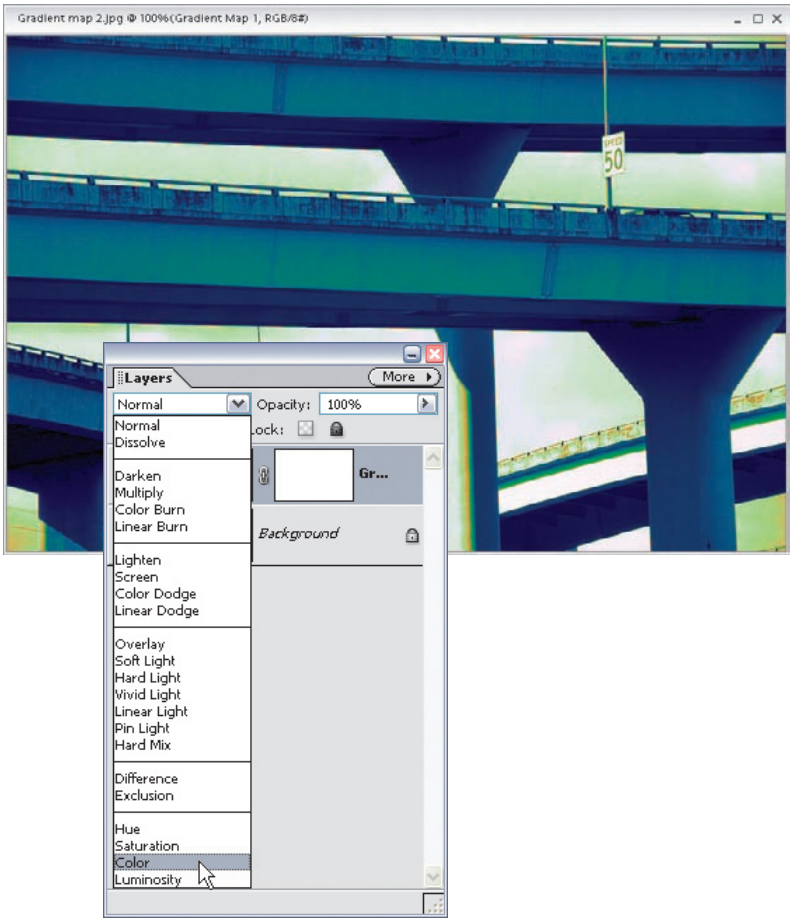
BRAND X PICTURES

STEP TWO: Go to the Layers palette, and from the Create Adjustment Layer pop-up menu, choose Gradient Map. This will bring up the Gradient Map dialog (seen in the next step).





STEP THREE: Click on the little down-facing triangle to the right of the current gradient swatch to bring up the Gradient Picker. From the Picker's flyout menu (the right-facing arrow), choose Color Harmonies 2 to load this set of gradients; when they appear, choose the "Purple, Green, Gold" gradient (the second one in the Picker).



STEP FOUR: Click OK and this applies a Gradient Map adjustment layer over your photo. This gradient map is usually too intense, and pretty much trashes your photo. To fix that, go to the Layers palette and change the layer blend mode of this layer from Normal to Color. Now the color of the Gradient Map layer blends in more smoothly, and also replicates the wild color effect that's so popular with stock photo collections.

Continued

STEP FIVE: To fine-tune the effect, press the X key until you've set your Foreground color to black, and then press B to switch to the Brush tool. Up in the Options Bar, lower the Opacity for your brush to 50%, then click on the brush thumbnail and choose a large, soft-edged brush from the Brush Picker. Now, paint over areas where you want to have more detail. You're actually painting on the layer mask of the Gradient Map adjustment layer, and as you paint in black, some of the original color will start to reappear.

Before

After

Colorizing Black-and-White Images

This technique for colorizing grayscale images is great for getting that hand-tinted effect. This particular version uses Photoshop Elements 3's Hue/Saturation command to add color to selected areas.

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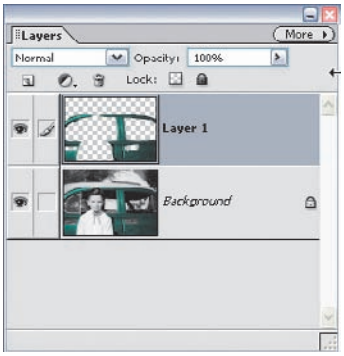
STEP ONE: Open a grayscale image that you want to colorize. You have to be in a color mode to colorize a grayscale image, so go under the Image menu, under Mode, and choose RGB Color.

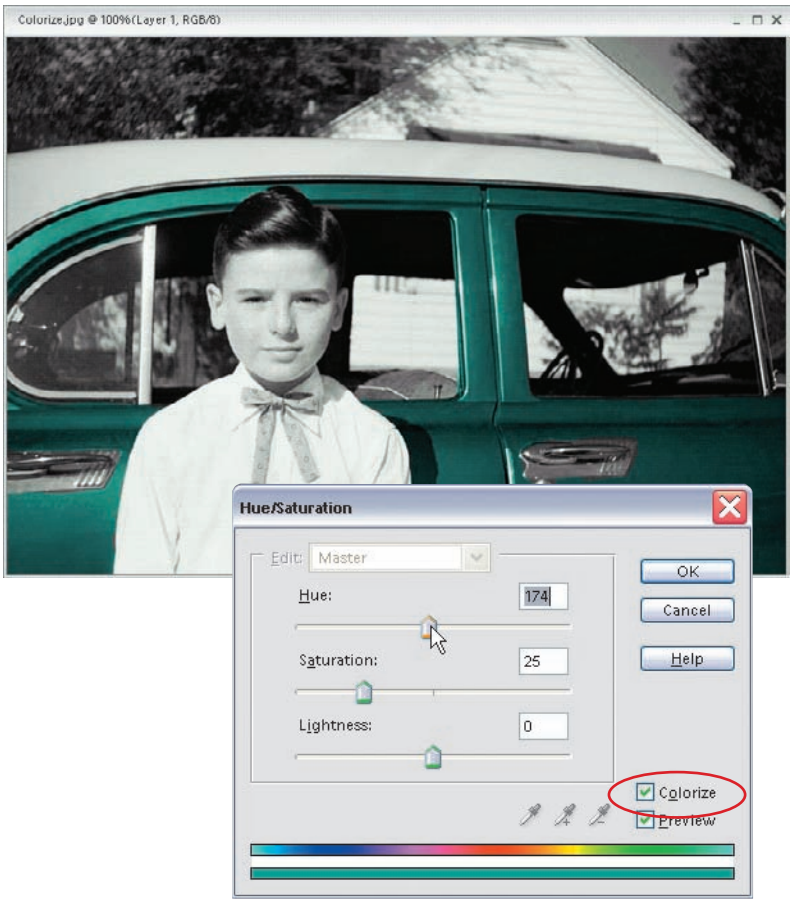
STEP TWO: Using one of the selection tools, select the first area that you'd like to colorize (try pressing A to switch to the Selection Brush tool and painting in your selection). If needed after you make your initial selection, press L to switch to the Lasso tool, press-and-hold the Shift key, and click-and-drag around areas that you want to add to your selection (or press-and-hold Alt as you drag to deselect areas).

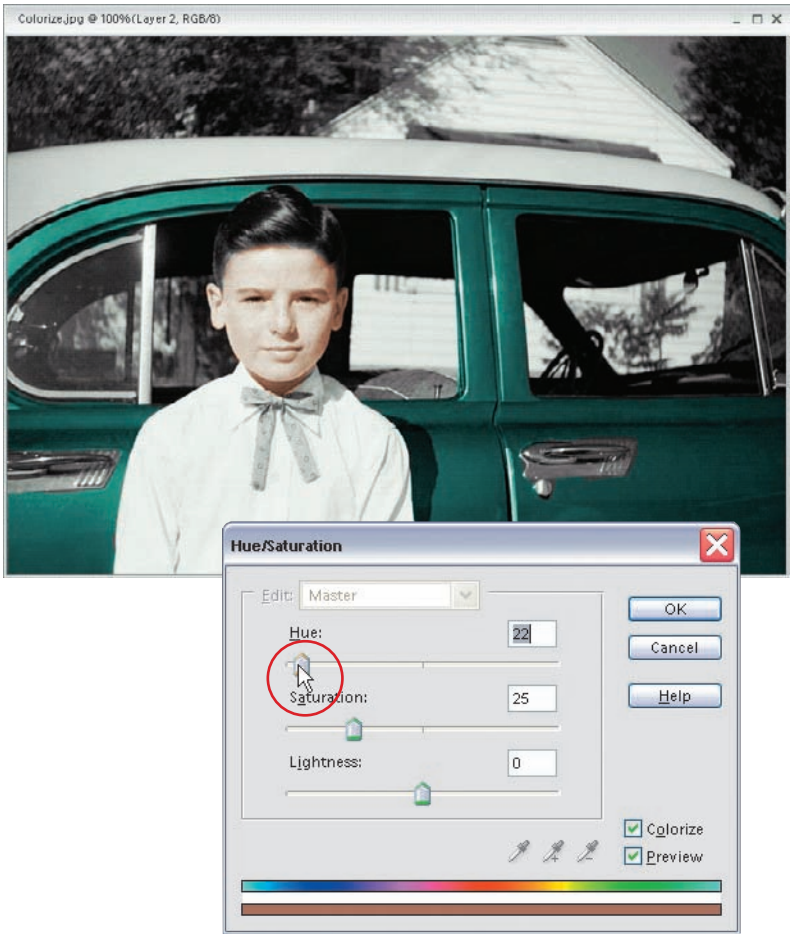
Continued

STEP THREE: Now, you'll want to copy your selection to its own layer (in case you want to change colors later), so go under the Layer menu, under New, and choose Layer via Copy (or press Control-J).



STEP FOUR: Go under the Enhance menu, under Adjust Color, and choose Adjust Hue/Saturation (or press Control-U). When the dialog appears, turn on the Colorize checkbox. Now, you can move the Hue slider to choose the color you'd like. If the color seems too intense, drag the Saturation slider to the left.





STEP FIVE: Continue this process of selecting areas, pressing Control-J to copy your selection to its own layer, going to Hue/Saturation, checking the Colorize box, and moving the Hue slider to add color to your image. As I mentioned before, if you change your mind and want to alter the color of an object, just click on its layer in the Layers palette and open Hue/Saturation to select the new color.

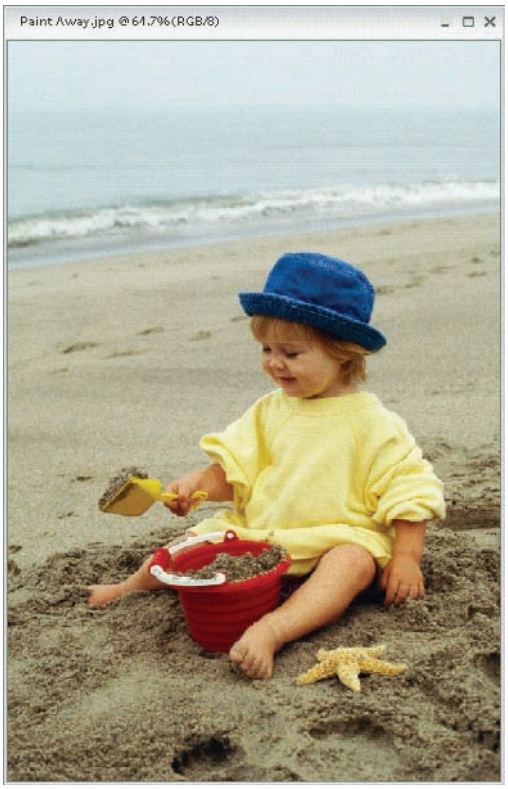
Before

After

Painting Away Color

You see this technique widely used in print ads and on TV. It was used very effectively in a print campaign for the Las Vegas nightclub Studio 54 (in the MGM Grand), where everyone in the image was in black and white, but one person appeared in full color, totally drawing the eye to that one person. Here's how it's done:

STEP ONE: Open a color image that you want to apply this effect to. Press the letter D to set your Foreground color to black.



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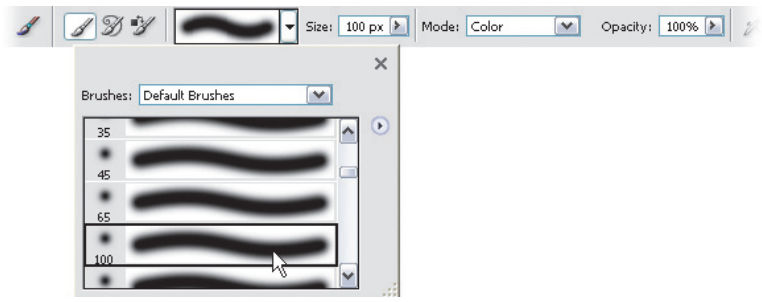
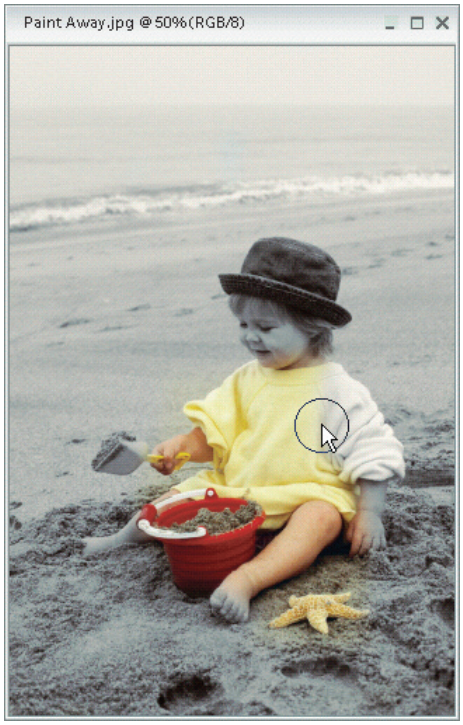
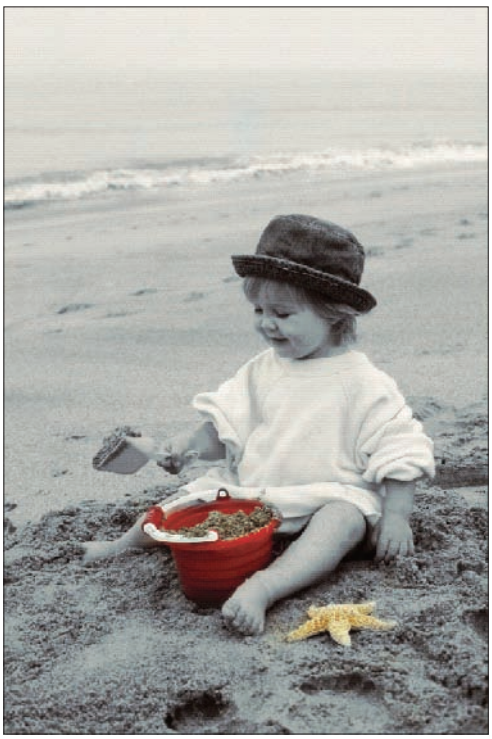
STEP TWO: Press the B key to switch to the Brush tool. Go to the Options Bar and change the Mode pop-up menu from Normal to Color, then click on the brush thumbnail and choose a large, soft-edged brush from the Brush Picker.





STEP THREE: Start painting. As you paint, the color will disappear, leaving just grayscale in its wake. Paint everything except for the object(s) that you want to remain in color.

Before

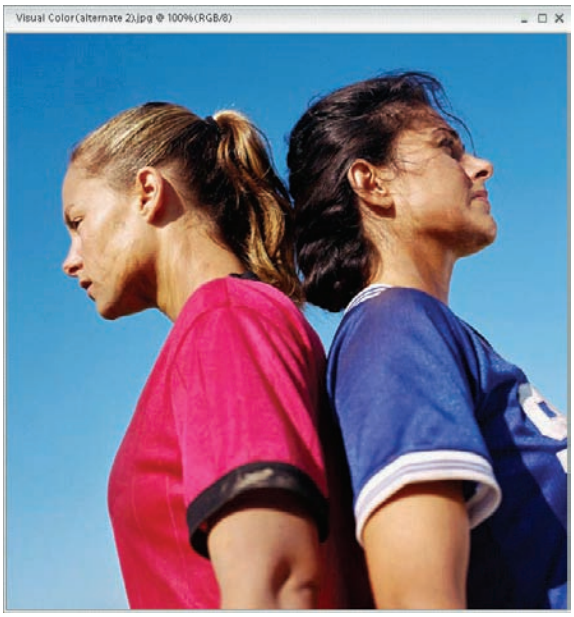


After

Visual Color Change

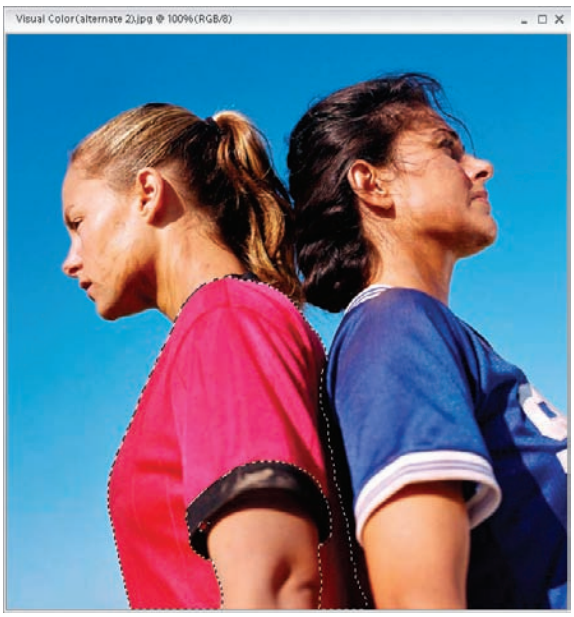
If there's one thing clients love to do, it's change the color of the products in their product shots. Luckily for you, (a) it's easy, and (b) it creates billable work. Here's one of the easiest ways to change the color of just about anything.

STEP ONE: Open a color image that contains an object or part of an object whose color you want to change.



BRAND X PICTURES

STEP TWO: Use any selection tool (Lasso, Selection Brush, etc.) to select the object you want to apply a quick color change to. (In this example, I pressed L to switch to the Lasso tool and selected the woman's blouse. If you use the Lasso tool, after you make your initial selection you can press-and-hold Shift to add to your selection or press-and-hold Alt to deselect areas.)



STEP THREE: Go under the Image menu, under Adjust Color, and choose Adjust Hue/Saturation. When the Hue/Saturation dialog appears, check the Colorize box in the lower-right corner. Now, simply grab the Hue slider and drag it until your image changes to a color you like. To soften your color, drag the Saturation slider to the left. When it looks good, click OK.

Before

After

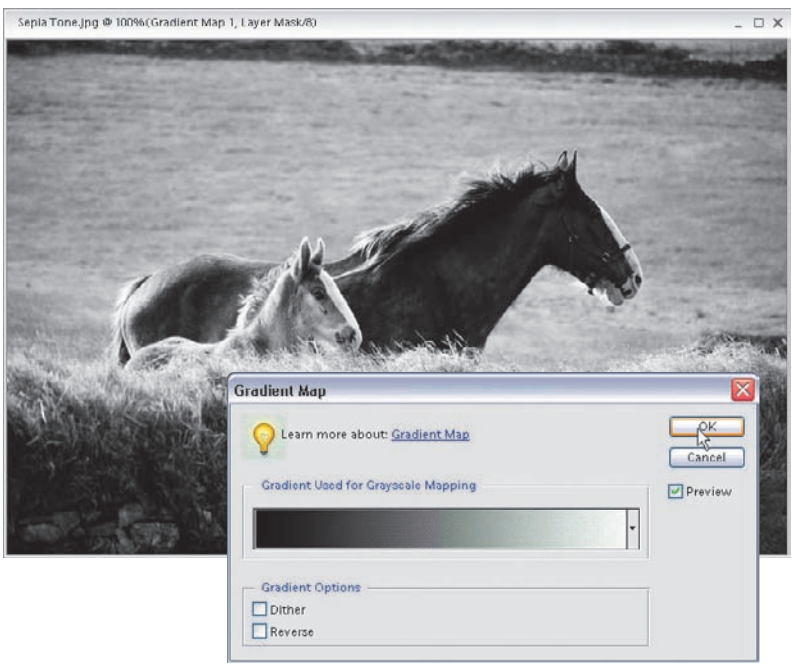
Sepia Tone Effect

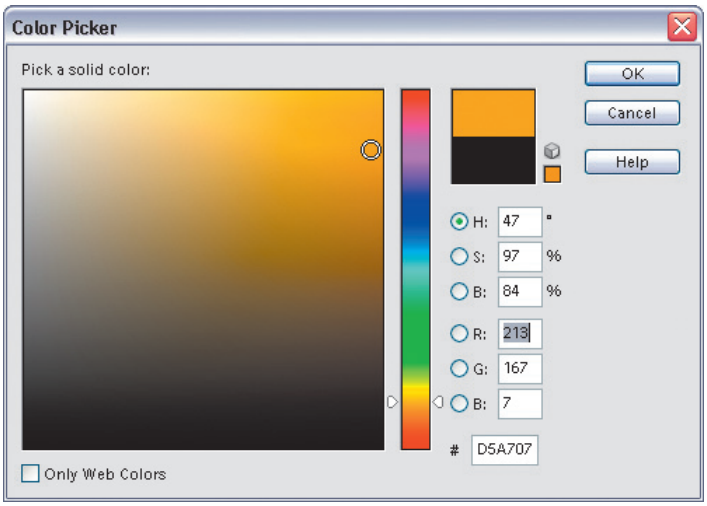
The sepia tone effect (popularized many decades ago) has been a staple of many photographers for years. In the project you're going to do here, you get an added twist by using a gradient map to convert your image to grayscale, which gives you a more "contrasty" grayscale conversion.

STEP ONE: Open the image you want to apply the sepia tone effect to.

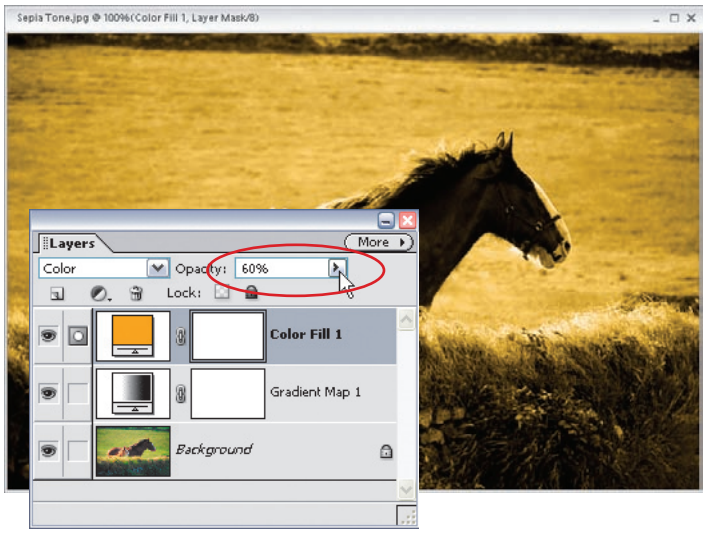
BRAND X PICTURES

STEP TWO: We're going to convert the photo to black and white (okay, grayscale), but we're going to do that using a gradient map so that the conversion has more contrast. Set your Foreground color to black by pressing the letter D. Choose Gradient Map from the Create Adjustment Layer pop-up menu at the top of the Layers palette. When the dialog appears, it immediately makes the photo look black and white, so just click OK. Next, you'll add the sepia tone color over your black-and-white image.





STEP THREE: Go under the Create Adjustment Layer pop-up menu again, but this time choose Solid Color. When the Color Picker appears, click on the color you want for your sepia tone and click OK.



STEP FOUR: Once you click OK, you'll have just a solid block of color, so in the Layers palette, change the layer blend mode of the Solid Color adjustment layer from Normal to Color, and you'll see the sepia tone effect appear. If the color seems too intense, just lower the Opacity in the Layers palette.

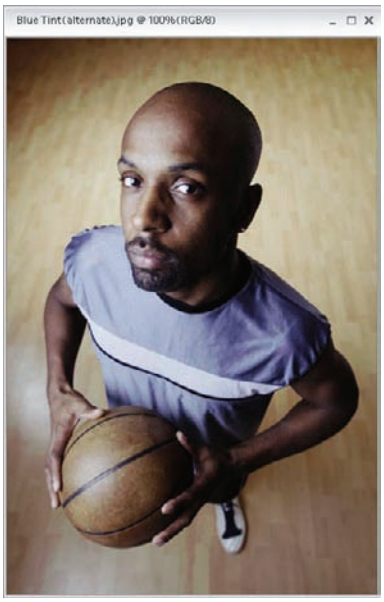
Before

After

Photo Tinting

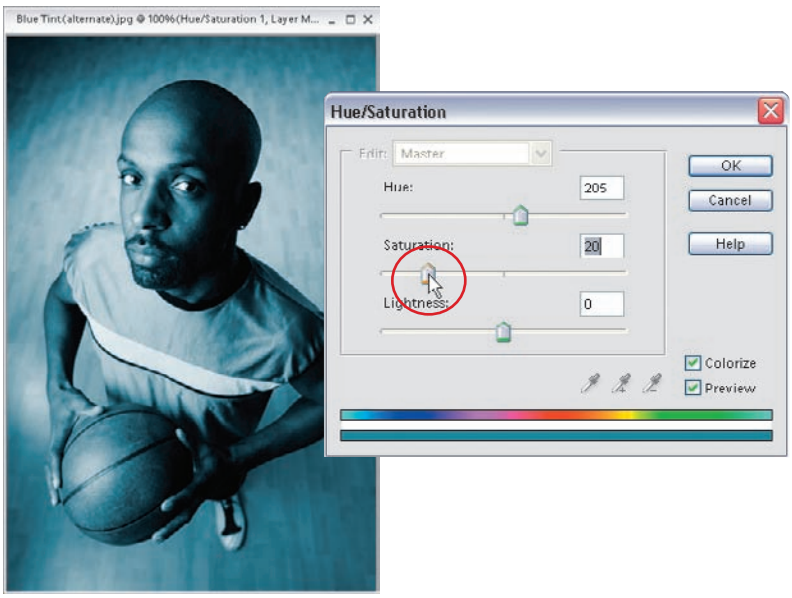
Tinting a color photo with a solid color is very popular and fairly easy—once you know how. What I really like about this technique is that it lets you take a fairly boring photo and turn it into something artistic quickly and easily.

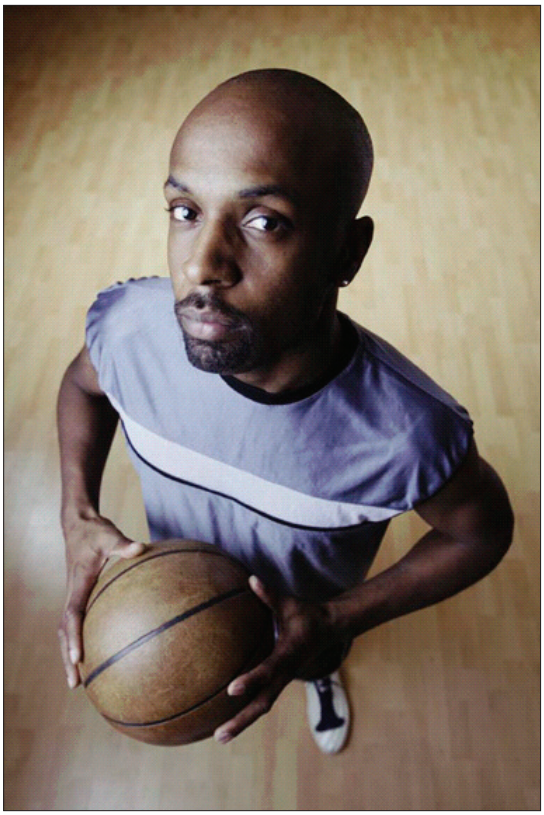
STEP ONE: Open the photo you want to apply a tint effect to.



BRAND X PICTURES

STEP TWO: Go to the top of the Layers palette and choose Hue/Saturation from the Create Adjustment Layer pop-up menu (it's the second icon from the left). When the dialog appears, click on the Colorize checkbox. Then, move the Hue slider to choose your tint, and if needed, drag the Saturation slider to the left to decrease the color saturation. When it looks good to you, click OK and a tint is applied to the image. Easy enough, eh?





Before

After

30-second portrait, 12
3D and packaging effects, 203–229
  3D hardcover book effect, 208–212
  3D magazine effect, 204–207
  3D photo cubes, 224–229
  creating 3D packaging, 213–217
  creating DVD effect, 218–223
3D hardcover book effect, 208–212
3D magazine effect, 204–207
3D packaging, creating, 213–217
3D photo cubes, 224–229
3D Transform filter, 208, 224
3D type, instant, 108–110

A

Academy Awards. *See* Oscar Awards
ad-libbing, 79–105
Adams, Ansel, 6
adding
  captions to photos, 139
  drop shadows, 46
  highlights, 213
  lens flare, 198–199
  motion effects, 34–37
  objects behind existing objects, 22–25
  persons into existing images, 22
  perspective to images, 213
  photo mounts to corners of images, 238
  shading, 213
  small reflections, 188
Adobe Illustrator, 260
ads
  classified, 94–97
  Levi's print, 122
  magazine, 88
  print, 14, 17, 28, 51, 64, 70, 94
advertising effects, 79–105
  backlit photo backgrounds, 80–83
  classified ad effect, 94–97
  credit cards from photos, 98–99
  fade-away reflection, 91–93
  high-tech transparent info boxes, 100–103
  quick elegant product background, 84–87
  quick product shot background, 88–90
  turning logos into brushes, 104–105
age, gel design, 169
airbrush artist, chrome effect created by traditional, 156
American Express, 98
American Life, 17
Apple's Aqua interface, 169
Apple's iLife product box, 148
Aqua interface, Apple's, 169
aqua-like button, 169
art
  colorizing line, 263–265
  line, 272–274
artistic effects, 259–274
  colorizing line art, 263–265
  faking hand-drawn silhouette illustrations, 260–262
  instant woodcut effect, 270–271
  photo to line art morph, 272–274
  from photo to oil painting, 266–269
artists, chrome effects created by traditional airbrush, 156
attention, focusing, 43–61
  backscreening, 44–45
  magnifying glass trick, 58–61
  popping out images, 51–53
  snapshot focus effect, 54–57
  vignetting attention, 48–50
attention, vignetting, 48–50
Awards, Oscar, 195

B

background image, very busy or very dark, 44
background objects, moving in front of type, 120–121
background textures, creating, 238
backgrounds
  backlit photo, 80–83
  blurred, 2–3
  for portraits, 88
  product shot, 12
  products displayed on white, 91
  quick elegant product, 84–87
  quick product shot, 88–90
  selecting and enlarging part of, 58
  soft-edged portrait, 12–13
backlit photo backgrounds, 80–83
backscreen area, 139
backscreening, 44–45
  popular effect in print and multimedia, 44
badges, convention, 98
Bar, Options, 104, 254
billboards, 26, 136
black-and-white images, colorizing, 67–69
black-and-white photos, 6
blank pages, starting, 21
blowout look, trendy fashion, 17–19
blur, zoom, 34
blurred background, 2–3
blurring copy of photo, 2
book cover, 136
book effect, 3D hardcover, 208–212
border technique, soft, 48
boxes
  Apple's iLife product, 148
  high-tech transparent info, 100–103
  video, 213
brands, store, 126
Brush Picker, 104
brushed metal, 152–153
brushes, turning logos into, 104–105
burned-in effect around edges of images, 12
burned-in edge effect, 14
burning in portraits, 14–16
buttons
  aqua-like, 169
  gettin' gelly with, 169–173
  yummy metal Web, 174–177

C

captions, adding to photos, 139
cards
  credit, 98–99
  frequent flyer, 98
  frequent shopper, 98
  phone, 98
  slot club, 98
carved in stone, 129–131
carved type effects, 129
cast shadow
  perspective, 180–183
  reverse, 184–187
catalog shots, 88
CD covers, 17
CD-ROMs, Photoshop training, 100
chrome effect created by traditional airbrush artists, 156
chrome gradient, reflective, 156–160
circles, type on, 114–116
classified ad effect, 94–97
client logos, 104
client photos, displaying, 232
Clipping Group, 117
clothing, 126
club cards, slot, 98
Coleman, Gary, 259
collage projects, background for, 200
collages, blending images for instant, 32–33
color, in living, 63–77

colorizing black-and-white images, 67–69
instant stock photo effect, 64–66
painting away color, 70–71
photo tinting, 76–77
sepia tone effect, 74–75
visual color change, 72–73
color, painting away, 70–71
color change, visual, 72–73
color effects, 63–77
colorizing black-and-white images, 67–69
instant stock photo effect, 64–66
painting away color, 70–71
photo tinting, 76–77
sepia tone effect, 74–75
visual color change, 72–73
color mode, RGB, 263
color photos, tinting, 76
color RGB image, transforming into woodcut effect, 270
color effect, wild, 64
colorizing
black-and-white images, 67–69
grayscale images, 67
line art, 263–265
colors, changing in product shots, 72
commands, Hue/Saturation, 67
company, fictitious tennis racket, 91
Computer Arts magazine, 204
computer magazines, UK, 204
contrasty grayscale conversion, 74
convention badges, 98
conversion, contrasty grayscale, 74
converting photos into drawing, 260
Cool American Color Effects, 63
cool type effects, 107–133
carved in stone, 129–131
distressed type, 126–128
grunge type, 122–125
instant 3D type, 108–110
moving background objects in front of type, 120–121
perspective type logo, 111–113
putting images into type, 117–119
transparent TV type, 132–133
type on circles, 114–116
cover design, 204
covers
book, 136
CD, 17
magazine, 14, 136
Cradle 2 the Grave (Li), 17
create-it-from-scratch-in-60-second effects, 84
create-something-from-nothing techniques, 200
credit cards from photos, 98–99
cubes, 3D photo, 224–229

D

damaged type, 126
depth, create, 108
depth and focus, creating, 46
depth-of-field effect, 4–5
design, cover, 204
design age, gel, 169
designing credit cards, 98
different strokes, 259–274
diffuse filter version, 250
digital pixel effect, 136–138
digital slide mounts, 244
Dirty Dancing (movie), 43
Displace filter, 144
Displacement Map technique, 144
Distort feature, Free Transform's, 111
distressed edge effect, 250–253
distressed type, 126–128
drawings, converting photos into, 260
drop shadow effects, 180
drop shadows, adding, 46
DVD
interface, 100
packaging, 218
DVD effect, creating, 218–223

E

edge effects, 231–256
burned-in, 14
distressed, 250–253
distressed edge effect, 250–253
filmstrip templates, 232–237
painted edges technique, 247–249
photo mount effect, 238–243
quick slide mounts, 244–246
ripped edge technique, 254–256
edge technique, ripped, 254–256
edges, softening, 48
edges technique, painted, 247–249
editorial purposes, photos taken for, 34
effects
3D hardcover book, 208–212
3D magazine, 204–207
adding motion, 34–37
burned in, 12
burned-in edge, 14
carved type, 129
chrome, 156
classified ad, 94–97
create-it-from-scratch-in-60-second, 84
creating DVD, 218–223
depth-of-field, 4–5
digital pixel, 136–138
distressed edge, 250–253
drop shadow, 180–183
hand-tinted, 67
instant stock photo, 64–66
instant woodcut, 270–271
lens, 195
lightning, 166–168
one-point perspective, 111
photo mount, 238–243
photographic special, 1
sepia tone, 74–75
shadow, 184
snapshot focus, 54–57
transforming color RGB images into woodcut, 270
wild color, 64
effects, 3D and packaging, 203–229
3D hardcover book effect, 208–212
3D magazine effect, 204–207
3D photo cubes, 224–229
creating 3D packaging, 213–217
creating DVD effect, 218–223
effects, advertising, 79–105
backlit photo that grounds, 80–83
classified ad effect, 94–97
credit cards from photos, 98–99
fade-away reflection, 91–93
high-tech transparent info boxes, 100–103
quick elegant product background, 84–87
quick product shot background, 88–90
turning logos into brushes, 104–105
effects, artistic, 259–274
colorizing line art, 263–265
faking hand-drawn silhouette illustrations, 260–262
instant woodcut effect, 270–271
photo to line art morph, 272–274
from photo to oil painting, 266–269
effects, color, 63–77
colorizing black-and-white images, 67–69
instant stock photo effect, 64–66
painting away color, 70–71
photo tinting, 76–77
sepia tone effect, 74–75
visual color change, 72–73

effects, cool type, 107–133
carved in stone, 129–131
distressed type, 126–128
grunge type, 122–125
instant 3D type, 108–110
moving background objects in front of type, 120–121
perspective type logo, 111–113
putting images into type, 117–119
transparent TV type, 132–133
type on circles, 114–116
effects, edge, 231–256
distressed edge effect, 250–253
filmstrip templates, 232–237
painted edges technique, 247–249
photo mount effect, 238–243
quick slide mounts, 244–246
ripped edge technique, 254–256
effects, photographic, 21–37
blending images for instant collages, 32–33
montage from one image, 28–31
putting images in monitors, 26–27
effects, portrait and studio, 1–19
blurred background, 2–3
burning in portraits, 14–16
creating gallery prints, 6–11
depth-of-field effect, 4–5
sharp foreground, 2–3
soft-edged portrait background, 12–13
trendy fashion blowout look, 17–19
effects, special, 135–177
attaching notes to photos, 139–143
brushed metal, 152–153
building video walls, 161–165
digital pixel effect, 136–138
dividing photos into puzzle pieces, 148–151
gettin' gelly with buttons, 169–173
lightning effect, 166–168
mapping textures to persons, 144–147
reflective chrome gradient, 156–160
TV scan lines, 154–155
yummy metal Web buttons, 174–177
effects filter, star, 195
effects, photographic
adding motion effects, 34–37
adding objects behind existing objects, 22–25
elliptical logo, 188
Entertainment Weekly, 28
ESPN, 100
events, sports, 100
existing images, adding persons into, 22
existing objects, adding objects behind, 22–25
exposure, maximum, 21–37

F

fade-away reflection, 91–93
fake classified ad, 94
fashion, trendy, 17–19
features
cool Warp Text, 114
Free Transform's Distort, 111
field, instant star, 200–201
filmstrip templates, 232–237
filters
3D Transform, 208, 224
diffuse, 250
Displace, 144
lamest, 208
star effects, 195
flare, adding lens, 198–199
flyer cards, frequent, 98
focus effect, snapshot, 54–57
focus, creating depth and, 46
focusing attention, 43–61
backscreening, 44–45
magnifying glass trick, 58–61
popping out images, 51–53
snapshot focus effect, 54–57
vignetting attention, 48–50
Fonzarelli, Arthur, 107
foreground, sharp, 2–3
four puzzle shapes, 148
Fox Sports, 100
frames, Polaroid snapshot, 54
Free Transform, 26, 111
frequent flyer cards, 98
frequent shopper cards, 98

G

gallery prints, creating, 6–11
gel design age, 169
glass trick, magnifying, 58–61
glassy reflections, 188–191
creating, 192
glints, reflections, and shadows, 179–201
adding lens flare, 198–199
fastest logo job in town, 192–194
glassy reflections, 188–191
instant star field, 200–201
Oscar Starbrights, 195–197
perspective cast shadow, 180–183
reverse cast shadow, 184–187
glow, creating outer, 28
gradients
rainbow, 218
reflective chrome, 156–160
grayscale, converting images to, 74
grayscale images, colorizing, 67
grayscale conversion, contrasty, 74
ground and sky, reflection of, 156
Group, Clipping, 117
grunge type, 122–125

H

hand-drawn silhouette illustrations, faking, 260–262
hand-tinted effect, 67
Happy Days, 107
hardcover book effect, 3D, 208–212
high school senior portraits, 232
highlights, adding, 213
high-tech transparent info boxes, 100–103
Hollywood movie titles, 122
houses, windows of, 26
Hue/Saturation command, 67

I

iLife product box, Apple's, 148
illustrations, faking hand-drawn silhouette, 260–262
images
adding persons into existing, 22
adding perspective to, 213
adding photo mounts to corners of, 238
blending for instant collages, 32–33
burned in effect around edges of, 12
color rising grayscale, 67
colorizing black-and-white, 67–69
converting to grayscale, 74
depth of, 213
fitting into miscellaneous spaces, 26
going out of focus, 4
montage from one, 28–31
popping out, 51–53
putting in monitors, 26–27
putting into type, 117–119
RGB color, 270
turning into pixels, 136
in living color, 63–77
colorizing black-and-white images, 67–69
instant stock photo effect, 64–66
painting away color 70-71, 70–71

photo tinting, 76–77
sepia tone effect, 74–75
visual color change, 72–73
info boxes, high-tech transparent, 100–103
instant 3D type, 108–110
instant collages, blending images for, 32–33
instant star field, 200–201
instant stock photo effect, 64–66
instant woodcut effect, 270–271
interfaces
Apple's Aqua, 169
DVD, 100

J

jealous type, 107–133
jewelery, 84

L

lamest filter, 208
landscape photographer, 247
Las Vegas nightclub, 70
lens effects, 195
lens flare, adding, 198–199
Levi's print ad, 122
Li, Jet, 17
light source, impression of coming from behind, 184
lightning effect, 166–168
line art, colorizing, 263–265
line art morph, photo to, 272–274
lines, TV scan, 154–155
living color, in, 63–77
colorizing black-and-white images, 67–69
instant stock photo effect, 64–66
painting away color, 70–71
photo tinting, 76–77
sepia tone effect, 74–75
visual color change, 72–73
LoCascio, Ted, 266
logo job in town, fastest, 192–194
logos
client, 104
creating glassy reflections on, 192
elliptical, 188
network, 132
perspective type, 111–113
round, 188
turning into brushes, 104–105
look
shot-in-the-studio, 84
trendy fashion blowout, 17–19

M

Mac OS X, 169
Madonna, 17
magazines, 64
3D, 204–207
ads, 88
Computer Arts, 204
covers, 14, 136
page from, 204
Photoshop User, 169, 266
Sports Illustrated, 46
spreads, 136
UK computer, 204
Map techniques, Displacement, 144
MasterCard, 98
maximum exposure, 21–37
metal, brushed, 152–153
metal Web buttons, yummy, 174–177
MGM Grand, 70
modeling shots, 232
modes, RGB color, 263
money, show me the, 203–229
monitors
putting images in, 26–27
wall made on the TV, 161
montage from one image, 28–31
morph, photo to line art, 272–274
motion effects, adding, 34–37
mount effect, photo, 238–243
mounts, slide, 244–246
movie poster layout, 122
movie posters, 17, 126
movie titles, Hollywood, 122
movies
Dirty Dancing, 43
VH1 original, 28
multimedia, 44
multiple images, collage, 32

N

network, UPN TV, 111
network logos in lower right-hand of TV screens, 132
newspaper, page from, 204
night, shadows of the, 179–201
nightclub, Las Vegas, 70
notes, attaching to photos, 139–143

O

objects
adding, 22–25
adding objects behind existing, 22–25
moving background, 120–121
oil painting, from photo to, 266–269
Olive Garden restaurant, 48
one hour photo, 1–19
one image, montage from, 28–31
one-point perspective effect, 111
online portfolios, 244
shots used in, 232
options, Outer Glow, 28
Options Bar, 104, 254
original movie, VH1, 28
Oscar Awards, distant shots of stage at, 195
Oscar Starbrights, 195–197
Outer Glow option, 28

P

packaging
creating 3D, 213–217
DVD, 218
product, 213
packaging effects, 3D and, 203–229
3D hardcover book effect, 208–212
3D magazine effect, 204–207
3D photo cubes, 224–229
creating 3D packaging, 213–217
creating DVD effect, 218–223
pages
from magazines, 204
from newspapers, 204
starting blank, 21
painted edges technique, 247–249
painting
away color, 70–71
from photo to oil, 266–269
park, SeaWorld theme, 54
persons
adding, 22
mapping textures to, 144–147
perspective, adding to images, 213
perspective cast shadow, 180–183
perspective transformation, applying to type, 108
perspective type logo, 111–113
phone cards, 98
photo
blurring copy of, 2
finish, 231–256
to line art morph, 272–274
mount effect, 238–243
one hour, 1–19
retouchers, 238
tinting, 76–77
photo background, backlit, 80–83
photo cubes, 3D, 224–229

photo effect, instant stock, 64–66
photo sources, stock, 250
photo to oil painting, from, 266–269
photographers
  landscape, 247
  portrait, 247
  travel, 238
  wedding, 238
photographic effects, 21–37
  adding motion effects, 34–37
  adding objects behind existing objects, 22–25
  blending images for instant collages, 32–33
  montage from one image, 28–31
  putting images in monitors, 26–27
photographic special effects, 1
photos. *See also* Shots
  adding captions to, 139
  attaching notes to, 139–143
  black-and-white, 6
  converting into drawings, 260
  credit cards from, 98–99
  displaying client, 232
  dividing into puzzle pieces, 148–151
  grunging, 122
  images extending out from, 51
  road of the three stock, 64
  starting each project with, 21
  taken for editorial purposes, 34
Photoshop training CD-ROMs, 100
Photoshop User magazine, 169, 266
Picker, Brush, 104
pictures. *See* Photos; Shots
pieces, dividing photos into puzzle, 148–151
pixel effect, digital, 136–138
pixels, images turning into, 136
Polaroid snapshot frame, 54
popping out images, 51–53
portfolios
  online, 244
  shots used in online, 232
portrait and studio effects, 1–19
  blurred background, 2–3
  burning in portraits, 14–16
  creating gallery prints, 6–11
  depth-of-field effect, 4–5
  sharp foreground, 2–3
  soft-edged portrait background, 12–13
  trendy fashion blowout look, 17–19
portrait background, soft-edged, 12–13
portrait photographers, 247
portraits
  30-second, 12
  background for, 88
  burning in, 14–16
  high school senior, 232
poster layout, movie, 122
posters, movie, 17, 126
print, 44, 100, 154, 184
print ads, 14, 17, 28, 51, 64, 70, 94
  Levi's, 122
prints, creating gallery, 6–11
product background, quick elegant, 84–87
product box, Apple's iLife, 148
product packaging, 213
product shots
  of all kinds, 88
  background, 12
  changing colors in, 72
product shot background, quick, 88–90
products
  displayed on white background, 91
  purchasing, 79
projects
  background for collage, 200
  starting each with photographs, 21
prospective effect, one-point, 111
purchasing products, 79
puzzle pieces, dividing photos into, 148–151
puzzle shapes, four, 148

Q

quick slide mounts, 244–246
quick product shot background, 88–90

R

racket, tennis, 91
rainbow gradient, 218
reflections
  adding small, 188
  creating glassy, 192
  fade-away, 91–93
  glassy, 188–191
  of ground and sky, 156
reflections, shadows, and glints, 179–201
  adding lens flare, 198–199
  fastest logo job in town, 192–194
  glassy reflections, 188–191
  instant star field, 200–201
  Oscar Starbrights, 195–197
  perspective cast shadow, 180–183
  reverse cast shadow, 184–187
reflective chrome gradient, 156–160
restaurant, Olive Garden, 48
retouchers, photo, 238
reverse cast shadow, 184–187
reverse type, creating, 139
RGB color mode, 263
RGB image, color, 270
ripped edge technique, 254–256
round logo, 188
royalty-free stock photos, 64

S

Saturation command. *See* Hue/Saturation command
Saturday night special, 135–177
scan lines, TV, 154–155
scores, displaying, 100
screening. *See* Backscreening
screens
  network logos in lower right-hand of TV, 132
  TV, 26
Seabiscuit, Ryan, 63
SeaWorld theme park (Orlando, Florida), 54
senior portraits, high school, 232
sepia tone effect, 74–75
shading, adding, 213
shadow effect, drop, 180–183
shadows
  adding drop, 46
  of the night, 179–201
  perspective cast, 180–183
  reverse cast, 184–187
shadows, glints, and reflections, 179–201
  adding lens flare, 198–199
  fastest logo job in town, 192–194
  glassy reflections, 188–191
  instant star field, 200–201
  Oscar Starbrights, 195–197
  perspective cast shadow, 180–183
  reverse cast shadow, 184–187
shapes, four puzzle, 148
sharp foreground, 2–3
shopper cards, frequent, 98
shot-in-the-studio look, 84
shots
  catalog, 88
  changing colors in product, 72
  modeling, 232
  product, 88
  travel, 232

used in online portfolios, 232
wedding, 244
show me the money, 203–229
silhouette illustrations, faking hand-drawn, 260–262
sky, reflection of ground and, 156
slide mounts, quick, 244–246
slot club cards, 98
small reflections, adding, 188
snapshot focus effect, 54–57
snapshot frame, Polaroid, 54
soft border technique, 48
soft spotlight, 84
soft-edged portrait background, 12–13
softening edges, 48
spaces, fitting images into miscellaneous, 26
special, Saturday night, 135–177
special effects, 135–177
attaching notes to photos, 139–143
brushed metal, 152–153
building video walls, 161–165
digital pixel effect, 136–138
dividing photos into puzzle pieces, 148–151
gettin' gelly with buttons, 169–173
lightning effect, 166–168
mapping textures to persons, 144–147
photographic, 1
reflective chrome gradient, 156–160
TV scan lines, 154–155
yummy metal Web buttons, 174–177
Sports, Fox, 100
sports events, 100
Sports Illustrated magazine, 46
spotlight, soft, 84
spread, magazine, 136
star effects filter, 195
star field, instant, 200–201
Star Trek Enterprise series, 179
Star Trek: The Next Generation, 179
Starbrights, Oscar, 195–197
stats, displaying, 100
stock photo effect, instant, 64–66
stock photo sources, 250
stock photos, royalty-free, 64
stone, carved in, 129–131
store brands, 126
strokes, different, 259–274
Studio 54, 70
studio effects, portrait and, 1–19
blurred background, 2–3
burning in portraits, 14–16
creating gallery prints, 6–11
depth-of-field effect, 4–5
sharp foreground, 2–3
soft-edged portrait background, 12–13
trendy fashion blowout look, 17–19
Swayze, Patrick, 43

T

Talented Mr. Ripley, The, 184
team info, displaying, 100
techniques
create-something-from-nothing, 200
Displacement Map, 144
painted edges, 247–249
ripped edge, 254–256
soft border, 48
television. *See* TV
templates, filmstrip, 232–237
tennis racket company, fictitious, 91
Text, Warp, 114
textures
creating background, 238
mapping to persons, 144–147
theme park, SeaWorld, 54
tinting, photo, 76–77
titles, Hollywood movie, 122
tone, sepia, 74–75
Transform, Free, 26
Transform filter, 3D, 224
transformation, perspective, 108
transparent info boxes, high-tech, 100–103
transparent TV type, 132–133
travel photographers, 238
travel shots, 232
trendy fashion blowout look, 17–19
trick, magnifying glass, 58–61
Tuscadero, Pinky, 107
TV, 70, 94, 154
TV monitors, wall made out of, 161
TV network, UPN, 111
TV scan lines, 154–155
TV screens, 26
network logos in lower right-hand of, 132
TV type, transparent, 132–133
type
applying perspective transformation to, 108
on circles, 114–116
creating reverse, 139
damaged, 126
distressed, 126–128
grunge, 122–125
instant 3D, 108–110
jealous, 107–133
moving background objects in front of, 120–121
putting images into, 117–119
transparent TV, 132–133
wrapping around, 51
type effects
carved, 129
cool, 107–133
type logo, perspective, 111–113

U

UK computer magazines, 204
UPN TV network, 111

V

version, diffuse filter, 250
VH1 original movie, 28
video, 100
box, 213
Dirty Dancing, 43
video walls, building, 161–165
vignetting attention, 48–50
Visa, 98
visual color change, 72–73

W

wall made out of TV monitors, 161
walls, building video, 161–165
Warp Text feature, cool, 114
watches, 84
Way She Moves, The, 28
Web, 14, 64, 154, 184
Web buttons, yummy metal, 174–177
wedding photographers, 238
wedding shots, 244
white background, products displayed on, 91
wild color effect, 64
windows of houses, 26
woodcut effects
instant, 270–271
transforming RGB image into, 270

Z

zoom blur, 34