



# CREATING ROLLOVERS AND ANIMATIONS

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## CREATING ROLLOVERS: THE BASICS

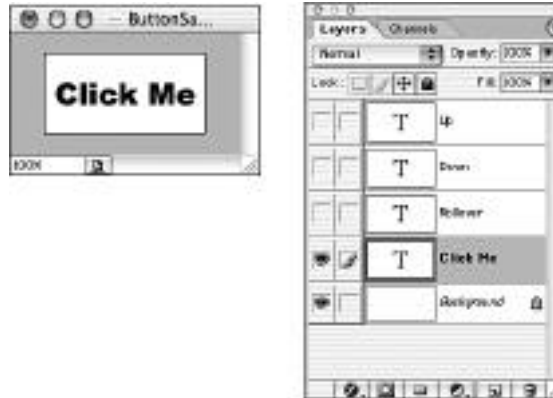
ImageReady can create fantastic rollovers and animations for the Web, but knowing the basics of rollover function and design will help you create cleaner, tighter site graphics with a believable look and expected actions. Understanding the expected results of rolling over a button and how it interacts with the user's selections and movements will help you create a pleasant user experience.

What is a rollover? Whenever a cursor is moved over a linked object or image on a Web page, a visual response to that action, such as a graphic change, tells the user that the object or image is a selectable link. In some cases, the rollover can have several stages, such as over, down, up, off, and so on. This chapter shows you how Photoshop and ImageReady can be used to create quick and easy rollover buttons.

### Creating a Rollover in ImageReady

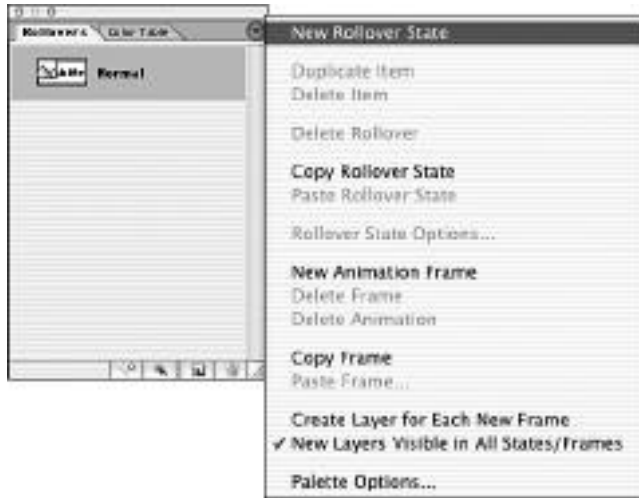
In a new document, using ImageReady, create a new type layer for each rollover state: normal, over, down, and up (see Figure 1).

**Figure 1**  
Creating simple text rollover states with Photoshop layers.

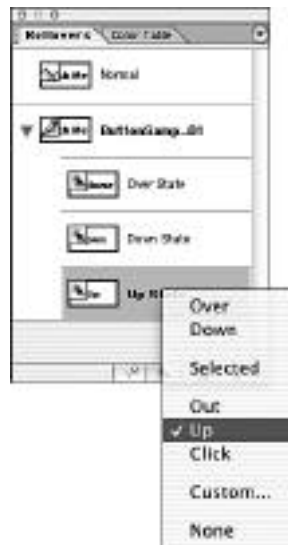
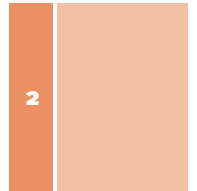


In ImageReady, locate the Rollovers palette and make the normal layer visible. From the palette menu, select New Rollover State (see Figure 2). The default selection is Over.

Continue selecting new rollover states for subsequent type layers. The defaults fall in a logical order of Over and Down, and then Selected, Out, Up, and so on (see Figure 3). You can change a rollover state after it has been created by (Command-clicking) [right-clicking] the state in the Rollovers palette.



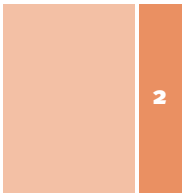
**Figure 2**  
ImageReady automatically selects Over as the initial rollover state.



**Figure 3**  
Add additional rollover states for the remaining type layers.

After you have assigned all the type layers, click the Preview Document button in the Toolbox, and roll over and click on the image window to test the rollover states (see Figure 4).

**Figure 4**  
Click the Preview Document button to test the rollover states.



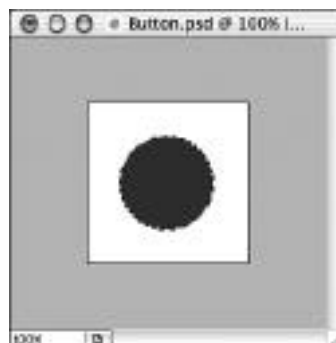
## SIMPLE BUTTONS: LIGHTING AND POSITION

Rollover button graphics usually imitate the physical world in the way they function. A simple movement of a button graphic down and to the right gives the illusion of a “pressed down” button, just as it might in the physical world. Combining rollover highlights with the click “down” state will complete a button’s illusion of movement. This illusion is particularly important when a button is in a frame that doesn’t go away after the button is clicked. The two-stage example simulates a rubber or plastic button that pops in and out when rolled over, and the three-stage bar incorporates embossed text and “moves” when clicked on.

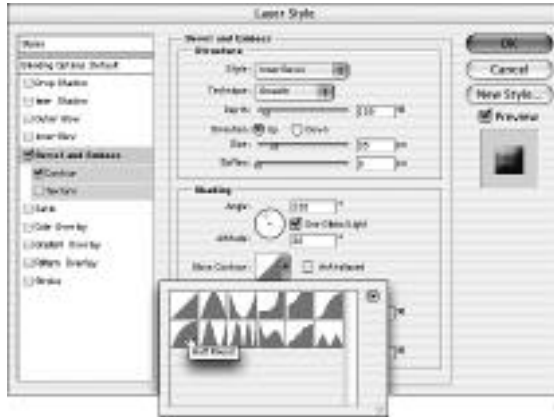
### Making a Two-Stage Button in Photoshop

Start with a new document a little larger than the round button you’ll create; in this example, I used 64×64 pixels. Create a new layer, and use the Elliptical Marquee tool while holding down the Shift key to draw a circle in the middle of the layer. Fill the circle with a solid color (see Figure 5).

**Figure 5**  
Fill a circle selection on a new layer with a solid color.



In the Layer Style dialog box, apply the Drop Shadow and Bevel and Emboss styles to the circle to create a 3D effect. You can open the Gloss Contour palette in the Shading section of the Bevel and Emboss dialog box. Select Half Round and increase Size in the upper part of the dialog box (see Figure 6).



**Figure 6**

Add Bevel and Drop Shadow layer styles to the circle layer to produce a 3D effect.

2

Create another new layer, select the Elliptical Marquee tool with a 5-pixel feather, and draw a smaller circle in the middle of the new layer. Fill the selection with the same solid color used in the first layer (see Figure 7).



**Figure 7**

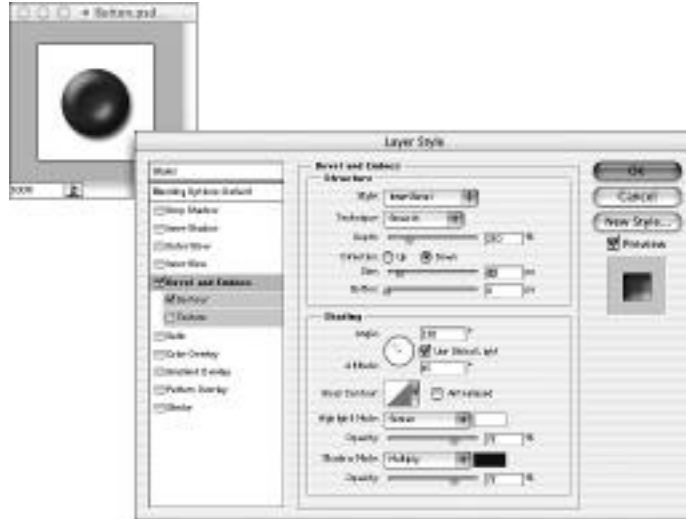
Fill a smaller feathered circle selection on a new layer with a solid color.

Copy the layer style by dragging it from the first layer in the Layers palette to just below the new layer. Open the Layer Style dialog box, and select the Down radio button for the Direction setting in the Bevel and Emboss section. Decrease the Size slider for the bevel to accommodate the smaller diameter circle. It will look like the center of the rubber button is pressed in (see Figure 8).

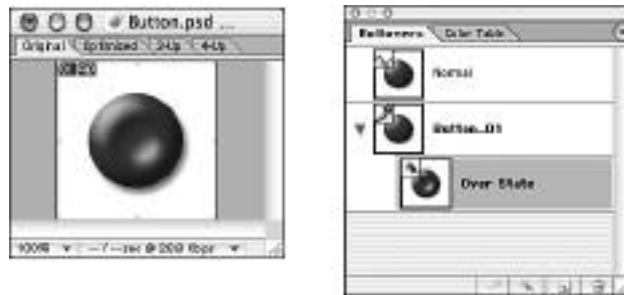
Jump to ImageReady, apply a rollover state to the top layer, and click the Preview Document button in the Toolbox to test the rollover (see Figure 9). When you roll on and off the image, the button should seem to pop in and out.

**Figure 8**

After you copy the layer style from the first layer to the new layer, invert the bevel.

**Figure 9**

Apply a rollover state to the sequence, and test by clicking the Preview Document button.



## Making a Three-Stage Moving Bar in Photoshop

Create a new small file in Photoshop and add a new layer. Use a large hard-edged brush to paint a solid line across the middle of the layer, while holding down the Shift key to keep it perfectly horizontal (see Figure 10). This will be the basic shape of the bar button.

**Figure 10**

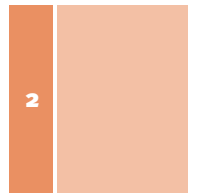
Paint a solid “bar” with a large brush on a new layer to create a bar button shape.



Set the layer's Fill Opacity down to approximately 80% in the Layers palette; this will be the normal state before rollover. Apply the Drop Shadow and Bevel layer styles to the bar layer, selecting the Bevel and Emboss half-round Contour. Adjust the Depth slider to around 250%, and increase the Size slider until the bar fills in to produce a fully rounded effect (see Figure 11).



**Figure 11**  
Add Drop Shadow and Bevel layer styles to produce a 3D bar effect.



2

Duplicate the bar layer and set the Fill Opacity to 100% in the Advanced Blending section. This layer will become the rollover state in the button sequence (see Figure 12).



**Figure 12**  
Adjust the duplicated bar's Fill Opacity setting for the rollover state.

Duplicate the new bar layer and select the Move tool. Use the arrow keys to move the bar down 2 or 3 pixels and right 2 or 3 pixels. Hide all other layers, and open the Layer Style editor to decrease the distance of the Drop Shadow to approximately 3 pixels (see Figure 13). This will be the click-down state in the sequence.

**Figure 13**

Move the duplicated bar and shorten the Drop Shadow effect to create the illusion of down-click movement.



Add text centered over each bar layer. Apply a 1 or 2 pixel Bevel and Emboss style to each type layer, selecting the Down option to make it look engraved into the bar's surface (see Figure 14).

**Figure 14**

Applying an inverted bevel to the text creates an engraved appearance.



Jump to ImageReady and apply the rollover states to the bar in the Rollovers palette (see Figure 15). Test the rollover and click-down states with the Preview Document button in the Toolbox.





**Figure 15**  
Create rollover and click-down states in ImageReady.

2

## ANIMATION BASICS

There are a few rules of animation that you must consider before tackling a project. Knowing how to fool the eye with a minimum amount of motion (and effort) will save you hours—and save you from pulling your hair out! Ultimately, you need to rely on trial and error until you figure out the timing of your animation. Animation is a subjective process and usually requires a few attempts to get the timing right.

### Understanding How to Animate

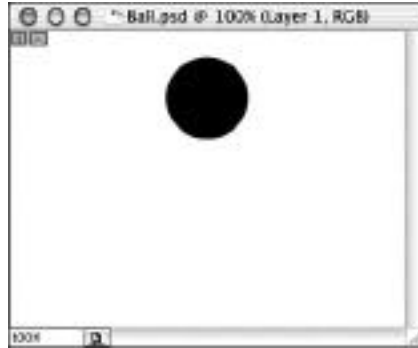
This first exercise will help you to understand the timing and visual impact of an onscreen object. Select individual layers and move the object around onscreen in the imaginary path you want it to move. For each “frame” of the animation, the layer object will advance slightly in ImageReady and create an animation sequence. Using Photoshop and ImageReady, you will create the illusion of a ball bouncing in the frame, and then add a few twists for realism.

In Photoshop, create a new file approximately 320×240 pixels. Make a new layer and use a large hard-edged brush to create a “ball” on the layer (see Figure 16). This layer will represent the highest point in the ball’s bounce.

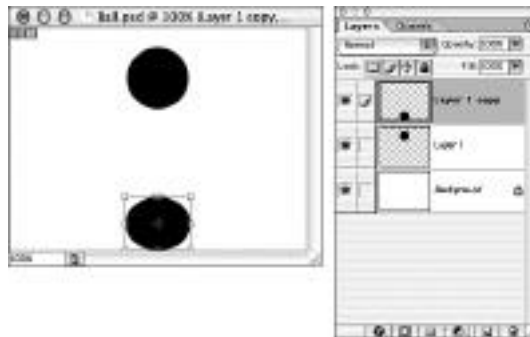
Duplicate the new layer and move the ball down to the bottom of the frame; hold down the Shift key while moving the duplicated layer image to keep it perfectly in line vertically with the original position. Use the Transform option (Command-T) [Ctrl+T] to “squish” the ball down vertically and out horizontally, to create the appearance of the ball compressing on its bounce (see Figure 17).

**Figure 16**

Use a hard-edged brush to create a ball shape on a new layer.

**Figure 17**

Duplicate the ball layer, move it to the bottom of the frame, and transform it to “squish.”



Hide the duplicated layer and choose Jump to ImageReady. In the Animation palette, select the New Frame option for each step in the sequence and move the “ball” layer down slightly in each step, using the Move tool or the arrow keys (see Figure 18). Repeat until the ball nears the bottom of the frame. The more steps you create, the slower and smoother your animation will be. After you have reached the bottom of the frame, hide the ball layer and make the “squished” ball layer visible.

**Figure 18**

Add a new frame in the Animation palette and move the first ball layer slightly for each step of animation.



Select all the frames in the Animation palette except the “squished ball” frame, and use the palette menu to copy them. Select the squished ball frame and select Paste Frame from the palette menu, choosing Paste After Selection. This places the frames in the order they were copied, so you need to reverse the order to make the ball bounce back up in the sequence. With the pasted frames still selected, choose Reverse Frames from the palette menu (see Figure 19).



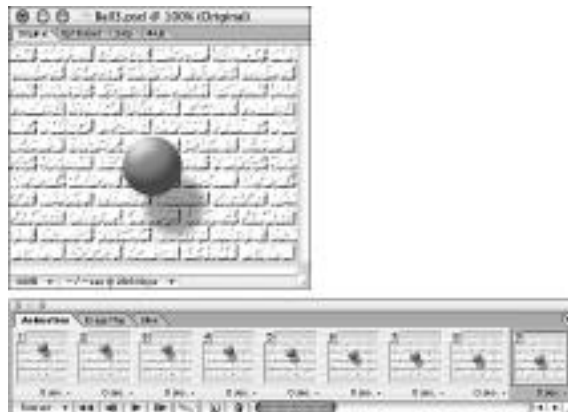
**Figure 19**

Copy and paste the moving frames and then reverse their order in the Animation menu.

2

Preview the animation in a Web browser and make adjustments to the frames' positioning and timing. For a realistic bounce effect, the animation should move more slowly at the top of the bounce arc and pause briefly near the compression frame at the bottom of the window (the “squished ball” frame).

When you have the right “feel” for the animation bounce, dress it up a bit by adding a background texture and a custom layer style to the ball. I've used a brick wall background texture and added Bevel and Emboss, Color Overlay, and Drop Shadow layer styles. To apply this layer style to the remaining frames, select the Copy Layer Style option on the ball layer in the Layers palette, select the remaining frames in the Animation palette, and then select Paste Layer Style on the visible ball layer (see Figure 20).



**Figure 20**

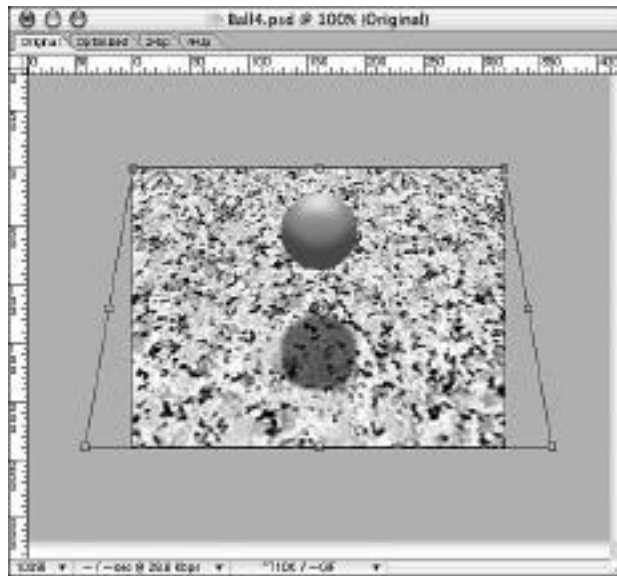
Apply a layer style to the ball layers and add a background to enhance the animation.

## Animation Angle Variation

Try working on an angle and animating the shadow as well as the ball with this variation. You'll see how to make the ball bounce against the surface and have the shadow change to meet the ball as it compresses.

In the Layer Style dialog box's Shading section, start by moving the Global Light Angle setting to 90 degrees and moving the shadow down and away from the ball about 200 pixels. Apply a background texture and use the Transform option to adjust the Perspective setting outward at the bottom. This creates an angle to the background (see Figure 21).

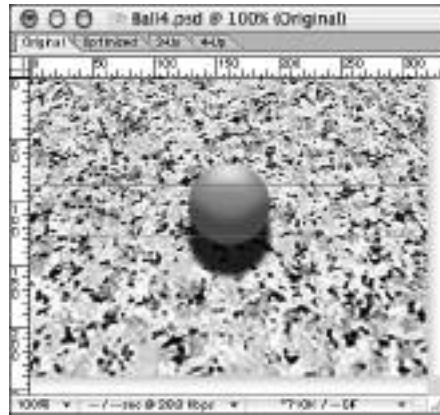
**Figure 21**  
Adjust the shadow and light source in the Layer Style dialog box, and apply a perspective transform on the background to create a new angle.



Starting with the “high” position of the bounce as the first frame, create new frames and move the ball down while gradually decreasing the distance of the shadow in the applied layer style. Use the Rulers and Guides to help you measure the amount of each move until you reach the point of contact with the surface. This point is subjective—aim for a point of contact that looks “right” to you. Preview the animation in a Web browser and make adjustments to the animation’s positioning and timing (see Figure 22).

To make the shadows more realistic, adjust the Drop Shadow settings so they change with the “distance” of the ball from the surface. The closer the ball is to the surface, the more dense and defined the shadow area should look.

To make these adjustments, start with the closest frame as the sharpest edge, adjusted by the Size value in the Drop Shadow palette. In this example, I’ve set the size to 5 (see Figure 23). To adjust the shadow’s density, change the Opacity value in the palette. In this example, it is set to 80% in the closest frame.



**Figure 22**  
Add a new frame and move the ball down slightly for each step while shortening the distance of the shadow.



**Figure 23**  
Adjust the shadow in each frame to reflect the distance from the surface.

Decrease the Opacity setting and increase the Size setting progressively until you reach the uppermost frame. In Figure 24, I increased the size by 1 for each frame and decreased the opacity 5% for each frame. Test the animation in a Web browser and export as needed when completed.

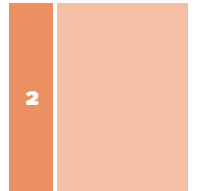


**Figure 24**  
Continue to adjust each shadow's opacity and size in the Drop Shadow palette until you reach the bottommost frame at its original settings.

## ANIMATING TEXT

Now that you've learned a few basics of animating objects on layers, timing of frames, and animating Layer Style settings, you'll apply all that to some practical applications, such as animated text. Whether you're creating animated GIFs or banner ads for a Web site or producing motion graphics for film or video, you can easily animate high-quality text motion effects in Photoshop and ImageReady.

In these next few exercises, you will use the power of ImageReady's Tween command to create animations. You'll create keyframes and apply tweening to the Opacity (for fading in and out), Position (for moving text around in the window), and Effects settings (for warping text and layer style effects).



## Fading Text Animation

You can quickly create fading text in ImageReady by using the Tween command in the Animation palette. Start by adding your text message on layers and aligning them centered over each other. From the first frame on the animation palette, make the first type layer visible and duplicate the frame. On the duplicated frame, make the next type layer visible (see Figure 25). Duplicate the first frame again and hide the text on that layer so that the background is blank.

**Figure 25**  
Create several words or phrases on separate layers in ImageReady.



Select the first two frames in the Animation palette and click the Tweens Animation Frames button (see Figure 26). The Tween dialog box opens, giving you choices for how to apply the tweening. In the Parameters section, select the Opacity check box because you're creating a fade in/out to white. To create a smooth fade, I selected seven frames to add. Choose more frames for a longer and smoother fade effect and fewer for quick and sharp transitions.

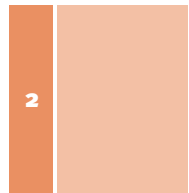
**Figure 26**  
Select the first two frames in the Animation palette and click the Tweens Animation Frames button to select how many frames you want to add between the selected frames.



Continue adding keyframes, alternating visible and hidden type layers and tweening the same amount between each keyframe. You want the text to remain onscreen momentarily so that it's legible (or it will fade away too fast to read it), so set the keyframes with 100% opacity to at least a 1-second delay in the Animation palette (see Figure 27). To make the fade animation loop, duplicate the first frame and move to the end as a keyframe, and then tween with the last blank keyframe. Preview the animation in a Web browser and test for fade smoothness and timing.



**Figure 27**  
Adjust the timing of the text keyframes with 100% opacity so that the animation pauses briefly, giving viewers time to read the text between fades.



## Moving Text Animation

Although this process is extremely simple, it takes a lot of practice to create an interesting animation that has character and is fun to watch. When creating moving text in ImageReady, you need only one type layer (per text block in motion) to start with. Set your first two keyframes of motion; in this example, I'm bouncing text off the four sides of the window. Select the two keyframes in the Animation palette and click the Tweens Animation Frames button. In the Tween dialog box, select the Position check box in the Parameters section and set the number of frames to be added. I chose from three to five, depending on the distance the text was traveling and the speed at which I wanted it to accelerate (see Figure 28). Continue creating keyframes and moving the text around while tweening in-between keyframes. Preview the animation in a Web browser and make adjustments as needed.



**Figure 28**  
Add frames in the Animation palette and set the position of each frame with the Move tool before tweening the frames.

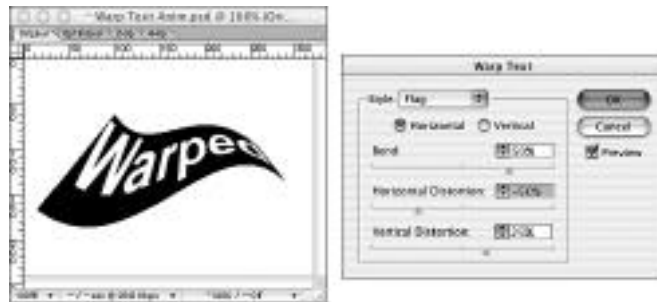
## ANIMATING EFFECTS IN IMAGEREADY

In ImageReady, you can create a “morphing” effect with the Warp Text tool and layer styles. Animating the “light source” in a layer style can create a realistic 3D animation without moving anything.

### Morphing Text

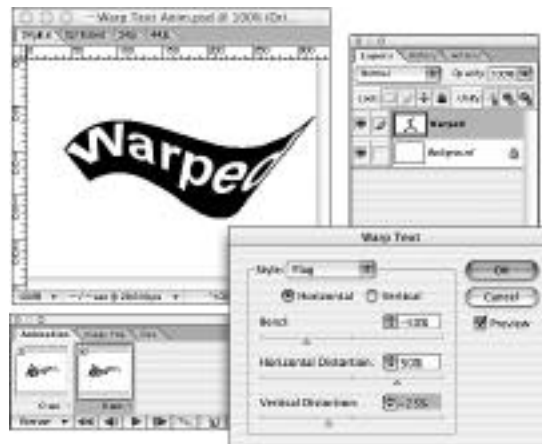
Start with a type layer and apply a Warp Text effect by selecting the Warp Text tool from the menu bar. Maximize the Horizontal Distortion and Vertical Distortion settings (see Figure 29). This layer will become Frame 1 of the animation sequence in the Animation palette.

**Figure 29**  
Apply a Warp Text effect to a single type layer, which will become Frame 1 of the animation.



Duplicate Frame 1 and open the Warp Text dialog box again. Change the Bend, Horizontal Distortion, and Vertical Distortion settings so that they are exactly the opposite of their previous settings in Frame 1; for example, Bend was set to 50% in Frame 1, and in this frame, it's set to -50% (see Figure 30).

**Figure 30**  
Change the Warp Text settings to reverse the distortion set in Frame 1.





Duplicate Frame 1 again, and move to the spot after Frame 2 (so that it becomes Frame 3) on the timeline in the Animation palette. Click the Tweens Animation Frames button in the Animation palette and select the Effects check box in the Parameters section. Add at least five frames to get a smooth “morphing” effect between keyframes. After the tweening has been applied in between all keyframes, delete the last frame in the animation. It is a repeat of Frame 1, so when the animation loops, it won’t stutter on that frame (see Figure 31). Preview the animation in a Web browser and make adjustments as necessary.



You can apply the Tween tool between only two keyframes at a time. If you apply it to three or more selected keyframes at one time, only the beginning and end keyframes will tween, overwriting the middle keyframes.

2

**Figure 31**

Apply the tweening to only the Effects parameter to create a “morph” effect.

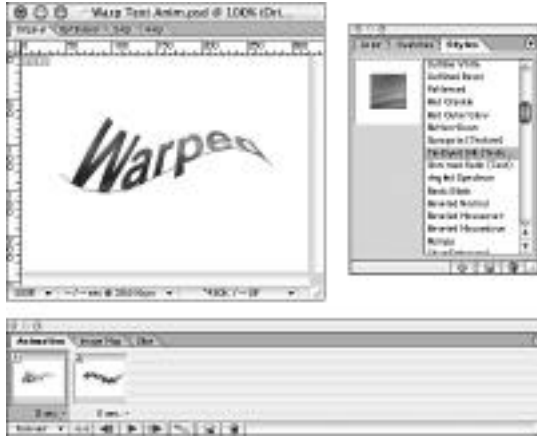
## Blending Layer Style Effects

You can apply the same tweening of effects to layer styles. Some styles can be “morphed” from one to another if they share the same properties, such as Bevel and Emboss, Drop Shadows, and so forth, but tweening preset styles could take some trial and error.

Start with two keyframes of text (I’m using the warped text from the previous exercise). Apply a layer style from the Styles palette to Frame 1 (see Figure 32), and then select Frame 2 and apply a different style to it. Select both frames, and click the Tweens Animation Frames button in the Animation palette. In the Tween dialog box, select Effects in the Parameters section, and add the number of frames for the tweening.

Duplicate Frame 1 again, and move to the spot after Frame 2 on the timeline to create Frame 3 in the Animation palette (see Figure 33). Click the Tweens Animation Frames button in the Animation palette and select Effects in the Parameters section. Preview the animation in a Web browser and make adjustments to the animation as needed.

**Figure 32**  
Apply a layer style to Frame 1 in  
the Animation palette.



**Figure 33**  
Apply a layer style to Frame 2 in  
the Animation palette.



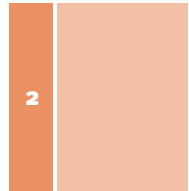
## Animating Light with Layer Styles

Another way to create a dynamic animation effect with layer styles is to move the “light source” on a static shape or type layer. The effect will show the drop shadows and highlighted surfaces move around as though the image were rendered in a 3D application.

Start with a type layer and apply a style that has the Bevel and Emboss and Drop Shadow effects. In this example, I’ve used the Distance field to move the drop shadow about 50 pixels away from the subject. Make sure to select the Use Global Angle check box and set the Angle to  $-90$  degrees (see Figure 34). This layer will become Frame 1 of the animation before tweening.



**Figure 34**  
Apply a layer style to a type layer, adjust the Global Angle to the bottom, and move the drop shadow away from the text.



Duplicate Frame 1, and in the Drop Shadow palette, change the Angle setting for light source. I crowded my window with large text in this example, so I adjusted the Distance setting in this keyframe as well. Because the Use Global Angle check box is selected, the light source on the Bevel and Emboss surfaces automatically follows the same direction as the shadows. Create additional keyframes for the animation at the point where the light source might change directions (see Figure 35).



**Figure 35**  
The light source is adjusted at the halfway point to accommodate the shadow's position at the edge of the window.

After creating your keyframes, select the first two frames in the Animation palette and click the Tweens Animation Frames button. In the Tween dialog box, select Position in the Parameters section and set the number of frames to be added; I chose from 5 to 10, depending on the distance the light source was traveling and the speed at which I wanted it to accelerate. Determining the number of frames to add could take a few trial-and-error tests before you master the flow of the animation (see Figure 36). Preview the animation in a Web browser, or use the File, Export Original menu command to view it as a QuickTime movie.

**Figure 36**  
After tweening the effects  
between keyframes, preview the  
animation in a Web browser.



Sunrise  
Sunrise