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 & W

DIRTY

TRICKS

Scott Kelby

A collection of nothing but eyepoppin', jawdroppin', heartstoppin' Photoshop® Elements® special effects that will blow you away!
For my close friend
Rod Harlan

“It’s the friends that you can
call up at 4 a.m. that matter.”
—Marlene Dietrich
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.

Kalebra: My wonderful, beautiful, amazing, hilarious, fun-filled, loving wife. You’re the greatest thing that’s ever happened to me, and asking you to marry me 15 years ago was clearly the single best decision I’ve ever made. Your spirit, warmth, beauty, patience, and unconditional love continue to prove what everybody always says—I’m the luckiest guy in the world.

Jordan: Little buddy—you’re just the greatest. A father couldn’t ask for a more fun, more crazy, more lovable, or more loving son than you. I’m so thrilled and proud of the little man you’re becoming, and you’re so blessed to have your Mom’s heart, compassion, and spirit. You’re a very special little boy, and you’ve already touched so many people that I can’t imagine all the wonders, adventure, and happiness life has in store for you.

Jeff: I can’t tell you what a blessing it’s been having you as a brother, and how thrilled I am that for the past three-and-half years, you’ve been part of our team (plus, I love getting to sneak out for lunch with you every day). You’ve had an amazing, wonderful, and important impact on my life, and just hearing your voice puts a smile on my face. I love you, man.

Dave Moser: I truly value our friendship all these many years, and I’m thrilled with all the fun and exciting things we’re able to do together. There are few people with your passion, guts, integrity, vision, unflinching dedication to quality, and who always insist on raising the bar. I have to thank you for totally sharing my “what-we-do-next-has-to-be-better-than-what-we-did-before” credo. It sometimes annoys the hell out of everyone around us, but it is who we are, and “it is what it is.”

Felix Nelson: I don’t know how you do it, but you always do. If you had nothing but your amazing Photoshop talents, you’d be in the top one-quarter of one percent of Photoshop designers in the world, but your creativity, talent, ideas, discipline, and humor put you in a league all by yourself. I remember Jack Davis asking me: “Where in the world did you find Felix?” I can only figure God sent you our way. Thanks for everything you do, here in the book, in leading our creative team, and for your friendship and dedication. You da man!

Chris Main: You were there from just about the very beginning and I’m honored to still have you on our team, and I’m delighted I get to work and hang out with you doing lots of very fun stuff. Plus, you have a really cool home cinema. Well done, Mr. Main!

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.
Polly Reincheld: You've only been working with us a short time, but you've already become such a valued member of our team. Your tech-editing skills are absolutely top-notch, but your attitude, sense of humor, and personality put you over the top. We're very lucky to have found you, and I'm really delighted to have you tech-editing my books.

Kathy Siler: Despite the fact that the Redskins are at the bottom of their division, you seem to keep a great attitude (but I know that it's only because my Bucs are near the bottom of the NFC South, too). Okay, Redskins jokes aside (Hey, where's Champ Bailey?), I can't thank you enough for all the things you do—you make my job so much easier (partially because you do so much of it for me), and you do it with such great ease and such a great attitude, and you really look out for me (and believe me, that's no easy job). In short—you rock, kid!

Jim Workman and Jean A. Kendra: I'm very fortunate to have 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.

Kim Gabriel: I don't have to tell you—it ain't easy putting together one of these books, but you keep a lot of plates in the air, you keep the trains running on time, and you do a marvelous job of keeping it all moving ahead. I can't thank you enough.

Nancy Ruenzel: My heartfelt thanks to you for helping me through the transition, and for placing such a high value on integrity and always striving to do “the right thing.” It's the core reason why our partnership works so well, and I'm honored to have you as my publisher. My thanks to everyone at Peachpit Publishing who works so hard, who shows such loyalty, who is willing to take chances and try new things, yet remains solely focused on just making great books.

Adobe: Thanks to all my friends at the mother ship, including Addy Roff, Mark Delman, Julieanne Kost, Rye Livingston, Russell Brown, Terry “T-bone” White, Kevin Connor, Karen Gauthier, Deb Whitman, Russell Brady, and John Nack. Also, a special thanks to Mark Dahm for his invaluable help with this book.

My personal thanks go to Jeffrey Burke at Brand X Pictures for enabling me to use some of their wonderful stock images in this book.

Kudos and continued thanks to my home team: Julie Stephenson, Barbara Thompson, Fred Maya, Ronni O’Neil, Melinda Gotelli, Pete Kratzenberg, Dave “Kid Rock” Korman, Margie “From New York” Rosenstein, Dave Gales, Dave Cross, and Daphne Durkee. Gone but not forgotten: Stacy Behan, Barbara Rice, Chris Smith, Steve Weiss, Sarah Hughes, and Jill Nakashima.

Thanks to my mentors whose wisdom and whip-cracking have helped me immeasurably, including: John Graden, Jack Lee, Judy Farmer, Dave Gales, and Douglas Poole.

Most importantly, I want to thank God, and His son Jesus Christ, for leading me to the woman of my dreams, for blessing us with such a special little boy, for allowing me to make a living doing something I truly love, for always being there when I need Him, and for blessing me with a wonderful, fulfilling, and happy life, and such a warm, loving family to share it with.
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Scott Kelby

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.

Scott is Training Director for the Adobe Photoshop Seminar Tour, Conference Technical Chair for the Photoshop World Conference & Expo, and a speaker at graphics trade shows and events around the world. He is also featured in a series of Adobe Photoshop and Photoshop Elements training DVDs and has been training Photoshop users since 1993.

For more background info on Scott, visit www.scottkelby.com.
<table>
<thead>
<tr>
<th>CHAPTER 1</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>One Hour Photo</strong></td>
<td></td>
</tr>
<tr>
<td>Portrait and Studio Effects</td>
<td></td>
</tr>
<tr>
<td>Sharp Foreground, Blurred Background</td>
<td>2</td>
</tr>
<tr>
<td>Depth-of-Field Effect</td>
<td>4</td>
</tr>
<tr>
<td>Creating Gallery Prints</td>
<td>6</td>
</tr>
<tr>
<td>Soft-Edged Portrait Background</td>
<td>12</td>
</tr>
<tr>
<td>Burning In Portraits</td>
<td>14</td>
</tr>
<tr>
<td>Trendy Fashion Blowout Look</td>
<td>17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAPTER 2</th>
<th>21</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Maximum Exposure</strong></td>
<td></td>
</tr>
<tr>
<td>Photographic Effects</td>
<td></td>
</tr>
<tr>
<td>Adding Objects Behind Existing Objects</td>
<td>22</td>
</tr>
<tr>
<td>Putting an Image in a Monitor</td>
<td>26</td>
</tr>
<tr>
<td>Montage from One Image</td>
<td>28</td>
</tr>
<tr>
<td>Blending Images for Instant Collages</td>
<td>32</td>
</tr>
<tr>
<td>Adding Motion Effects</td>
<td>34</td>
</tr>
<tr>
<td>Adding Motion Step By Step</td>
<td>38</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAPTER 3</th>
<th>43</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Dirty Dancing</strong></td>
<td></td>
</tr>
<tr>
<td>Focusing Attention</td>
<td></td>
</tr>
<tr>
<td>Backscreening</td>
<td>44</td>
</tr>
<tr>
<td>Magazine Pop-Up Effect</td>
<td>46</td>
</tr>
<tr>
<td>Vignetting Attention</td>
<td>48</td>
</tr>
<tr>
<td>Popping Out of an Image</td>
<td>51</td>
</tr>
<tr>
<td>Snapshot Focus Effect</td>
<td>54</td>
</tr>
<tr>
<td>Magnifying Glass Trick</td>
<td>58</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAPTER 4</th>
<th>63</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>In Living Color</strong></td>
<td></td>
</tr>
<tr>
<td>Color Effects</td>
<td></td>
</tr>
<tr>
<td>Instant Stock Photo Effect</td>
<td>64</td>
</tr>
<tr>
<td>Colorizing Black-and-White Images</td>
<td>67</td>
</tr>
<tr>
<td>Painting Away Color</td>
<td>70</td>
</tr>
<tr>
<td>Visual Color Change</td>
<td>72</td>
</tr>
<tr>
<td>Sepia Tone Effect</td>
<td>74</td>
</tr>
<tr>
<td>Photo Tinting</td>
<td>76</td>
</tr>
</tbody>
</table>
# Table of Contents

## Chapter 5

**Ad-Libbing**
Advertising Effects

- Backlit Photo Backgrounds
- Quick, Elegant Product Background
- Quick Product Shot Background
- Fade-Away Reflection
- Classified Ad Effect
- Credit Card from a Photo
- High-Tech Transparent Info Boxes
- Turning a Logo into a Brush

## Chapter 6

**Jealous Type**
Cool Type Effects

- Instant 3D Type
- Perspective Type Logo
- Type on a Circle
- Putting an Image into Type (Clipping Group)
- Moving a Background Object in Front of Type
- Grunge Type
- Distressed Type
- Carved in Stone
- Transparent TV Type

## Chapter 7

**Saturday Night Special**
Special Effects

- Digital Pixel Effect
- Attaching a Note to a Photo
- Mapping a Texture to a Person
- Dividing a Photo into Puzzle Pieces
- Brushed Metal
- TV Scan Lines
- Reflective Chrome Gradient
- Building a Video Wall
- Lightning Effect
- Gettin’ “Gelly” with Buttons
- Yummy Metal Web Buttons
<table>
<thead>
<tr>
<th>CHAPTER 8</th>
<th>179</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Shadows of the Night</strong></td>
<td></td>
</tr>
<tr>
<td>Glints, Reflections, and Shadows</td>
<td></td>
</tr>
<tr>
<td>Perspective Cast Shadow</td>
<td>180</td>
</tr>
<tr>
<td>Reverse Cast Shadow</td>
<td>184</td>
</tr>
<tr>
<td>Glassy Reflections</td>
<td>188</td>
</tr>
<tr>
<td>The Fastest Logo Job in Town</td>
<td>192</td>
</tr>
<tr>
<td>Oscar Starbrights</td>
<td>195</td>
</tr>
<tr>
<td>Adding a Lens Flare</td>
<td>198</td>
</tr>
<tr>
<td>Instant Star Field</td>
<td>200</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAPTER 9</th>
<th>203</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Show Me the Money</strong></td>
<td></td>
</tr>
<tr>
<td>3D and Packaging Effects</td>
<td></td>
</tr>
<tr>
<td>3D Magazine Effect</td>
<td>204</td>
</tr>
<tr>
<td>3D Hardcover Book Effect</td>
<td>208</td>
</tr>
<tr>
<td>Creating 3D Packaging</td>
<td>213</td>
</tr>
<tr>
<td>Creating a DVD Effect</td>
<td>218</td>
</tr>
<tr>
<td>3D Photo Cubes</td>
<td>224</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAPTER 10</th>
<th>231</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Photo Finish</strong></td>
<td></td>
</tr>
<tr>
<td>Edge Effects</td>
<td></td>
</tr>
<tr>
<td>Filmstrip Templates</td>
<td>232</td>
</tr>
<tr>
<td>Photo Mount Effect</td>
<td>238</td>
</tr>
<tr>
<td>Quick Slide Mounts</td>
<td>244</td>
</tr>
<tr>
<td>Painted Edges Technique</td>
<td>247</td>
</tr>
<tr>
<td>Distressed Edge Effect</td>
<td>250</td>
</tr>
<tr>
<td>Ripped Edge Technique</td>
<td>254</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAPTER 11</th>
<th>259</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Different Strokes</strong></td>
<td></td>
</tr>
<tr>
<td>Artistic Effects</td>
<td></td>
</tr>
<tr>
<td>Faking Hand-Drawn Silhouette Illustrations</td>
<td>260</td>
</tr>
<tr>
<td>Colorizing Line Art</td>
<td>263</td>
</tr>
<tr>
<td>From Photo to Oil Painting</td>
<td>266</td>
</tr>
<tr>
<td>Instant Woodcut Effect</td>
<td>270</td>
</tr>
<tr>
<td>Photo to Line Art Morph</td>
<td>272</td>
</tr>
</tbody>
</table>

| INDEX                     | 276 |
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Very 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.
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.”

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
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. 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.

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.
This page intentionally left blank
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.

**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).
CHAPTER 4 • Color Effects

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.
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.
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.

**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).
**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.
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.

**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.
CHAPTER 4 • Color Effects

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.

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.
**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.

**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.
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.

**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?
INDEX

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
defade-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
art
colorizing line, 263–265
text, 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
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
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

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
circle, type on, 114–116
collages, blending images for instant, 32–33
college projects, background for, 200
collages, blending images for instant, 32–33
college projects, background for, 200
collages, blending images for instant, 32–33
colored, in living, 63–77
<table>
<thead>
<tr>
<th>A</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>create-it-from-scratch-in-60-second, 84</td>
<td>create-it-from-scratch-in-60-second, 84</td>
</tr>
<tr>
<td>creating DVD, 218–223</td>
<td>creating DVD, 218–223</td>
</tr>
<tr>
<td>depth-of-field, 4–5</td>
<td>depth-of-field, 4–5</td>
</tr>
<tr>
<td>distressed edge, 250–253</td>
<td>distressed edge, 250–253</td>
</tr>
<tr>
<td>drop shadow, 180–183</td>
<td>drop shadow, 180–183</td>
</tr>
<tr>
<td>hand-tinted, 67</td>
<td>hand-tinted, 67</td>
</tr>
<tr>
<td>instant stock photo, 64–66</td>
<td>instant stock photo, 64–66</td>
</tr>
<tr>
<td>instant woodcut, 270–271</td>
<td>instant woodcut, 270–271</td>
</tr>
<tr>
<td>lens, 195</td>
<td>lens, 195</td>
</tr>
<tr>
<td>lightning, 166–168</td>
<td>lightning, 166–168</td>
</tr>
<tr>
<td>one-point perspective, 111</td>
<td>one-point perspective, 111</td>
</tr>
<tr>
<td>photo mount, 238–243</td>
<td>photo mount, 238–243</td>
</tr>
<tr>
<td>photographic special, 1</td>
<td>photographic special, 1</td>
</tr>
<tr>
<td>shadow, 184</td>
<td>shadow, 184</td>
</tr>
<tr>
<td>snapshot focus, 54–57</td>
<td>snapshot focus, 54–57</td>
</tr>
<tr>
<td>transforming color RGB images into woodcut, 270</td>
<td>transforming color RGB images into woodcut, 270</td>
</tr>
<tr>
<td>wild color, 64</td>
<td>wild color, 64</td>
</tr>
<tr>
<td>effects, 3D and packaging, 203–229</td>
<td>effects, 3D and packaging, 203–229</td>
</tr>
<tr>
<td>3D hardcover book effect, 208–212</td>
<td>3D hardcover book effect, 208–212</td>
</tr>
<tr>
<td>3D magazine effect, 204–207</td>
<td>3D magazine effect, 204–207</td>
</tr>
<tr>
<td>3D photo cubes, 224–229</td>
<td>3D photo cubes, 224–229</td>
</tr>
<tr>
<td>creating 3D packaging, 213–217</td>
<td>creating 3D packaging, 213–217</td>
</tr>
<tr>
<td>creating DVD effect, 218–223</td>
<td>creating DVD effect, 218–223</td>
</tr>
<tr>
<td>effects, advertising, 79–105</td>
<td>effects, advertising, 79–105</td>
</tr>
<tr>
<td>backlit photo that grounds, 80–83</td>
<td>backlit photo that grounds, 80–83</td>
</tr>
<tr>
<td>classified ad effect, 94–97</td>
<td>classified ad effect, 94–97</td>
</tr>
<tr>
<td>classified ad effect, 94–97</td>
<td>classified ad effect, 94–97</td>
</tr>
<tr>
<td>fade-away reflection, 91–93</td>
<td>fade-away reflection, 91–93</td>
</tr>
<tr>
<td>high-tech transparent info boxes, 100–103</td>
<td>high-tech transparent info boxes, 100–103</td>
</tr>
<tr>
<td>quick elegant product background, 84–87</td>
<td>quick elegant product background, 84–87</td>
</tr>
<tr>
<td>quick product shot background, 88–90</td>
<td>quick product shot background, 88–90</td>
</tr>
<tr>
<td>turning logos into brushes, 104–105</td>
<td>turning logos into brushes, 104–105</td>
</tr>
<tr>
<td>effects, artistic, 259–274</td>
<td>effects, artistic, 259–274</td>
</tr>
<tr>
<td>colorizing line art, 263–265</td>
<td>colorizing line art, 263–265</td>
</tr>
<tr>
<td>faking hand-drawn silhouette illustrations, 260–262</td>
<td>faking hand-drawn silhouette illustrations, 260–262</td>
</tr>
<tr>
<td>instant woodcut effect, 270–271</td>
<td>instant woodcut effect, 270–271</td>
</tr>
<tr>
<td>photo to line art morph, 272–274</td>
<td>photo to line art morph, 272–274</td>
</tr>
<tr>
<td>from photo to oil painting, 266–269</td>
<td>from photo to oil painting, 266–269</td>
</tr>
<tr>
<td>effects, color, 63–77</td>
<td>effects, color, 63–77</td>
</tr>
<tr>
<td>colorizing black-and-white images, 67–69</td>
<td>colorizing black-and-white images, 67–69</td>
</tr>
<tr>
<td>instant stock photo effect, 64–66</td>
<td>instant stock photo effect, 64–66</td>
</tr>
<tr>
<td>painting away color, 70–71</td>
<td>painting away color, 70–71</td>
</tr>
<tr>
<td>photo tinting, 76–77</td>
<td>photo tinting, 76–77</td>
</tr>
<tr>
<td>sepia tone effect, 74–75</td>
<td>sepia tone effect, 74–75</td>
</tr>
<tr>
<td>visual color change, 72–73</td>
<td>visual color change, 72–73</td>
</tr>
<tr>
<td>color, painting away, 70–71</td>
<td>color, painting away, 70–71</td>
</tr>
<tr>
<td>color change, visual, 72–73</td>
<td>color change, visual, 72–73</td>
</tr>
<tr>
<td>color effects, 63–77</td>
<td>color effects, 63–77</td>
</tr>
<tr>
<td>colorizing black-and-white images, 67–69</td>
<td>colorizing black-and-white images, 67–69</td>
</tr>
<tr>
<td>instant stock photo effect, 64–66</td>
<td>instant stock photo effect, 64–66</td>
</tr>
<tr>
<td>painting away color, 70–71</td>
<td>painting away color, 70–71</td>
</tr>
<tr>
<td>photo tinting, 76–77</td>
<td>photo tinting, 76–77</td>
</tr>
<tr>
<td>sepia tone effect, 74–75</td>
<td>sepia tone effect, 74–75</td>
</tr>
<tr>
<td>visual color change, 72–73</td>
<td>visual color change, 72–73</td>
</tr>
<tr>
<td>color, painting away, 70–71</td>
<td>color, painting away, 70–71</td>
</tr>
<tr>
<td>color change, visual, 72–73</td>
<td>color change, visual, 72–73</td>
</tr>
<tr>
<td>color effects, 63–77</td>
<td>color effects, 63–77</td>
</tr>
<tr>
<td>colorizing black-and-white images, 67–69</td>
<td>colorizing black-and-white images, 67–69</td>
</tr>
<tr>
<td>instant stock photo effect, 64–66</td>
<td>instant stock photo effect, 64–66</td>
</tr>
<tr>
<td>painting away color, 70–71</td>
<td>painting away color, 70–71</td>
</tr>
<tr>
<td>photo tinting, 76–77</td>
<td>photo tinting, 76–77</td>
</tr>
<tr>
<td>sepia tone effect, 74–75</td>
<td>sepia tone effect, 74–75</td>
</tr>
<tr>
<td>visual color change, 72–73</td>
<td>visual color change, 72–73</td>
</tr>
<tr>
<td>color, painting away, 70–71</td>
<td>color, painting away, 70–71</td>
</tr>
<tr>
<td>color change, visual, 72–73</td>
<td>color change, visual, 72–73</td>
</tr>
<tr>
<td>color effects, 63–77</td>
<td>color effects, 63–77</td>
</tr>
<tr>
<td>colorizing black-and-white images, 67–69</td>
<td>colorizing black-and-white images, 67–69</td>
</tr>
<tr>
<td>instant stock photo effect, 64–66</td>
<td>instant stock photo effect, 64–66</td>
</tr>
<tr>
<td>painting away color, 70–71</td>
<td>painting away color, 70–71</td>
</tr>
<tr>
<td>photo tinting, 76–77</td>
<td>photo tinting, 76–77</td>
</tr>
<tr>
<td>sepia tone effect, 74–75</td>
<td>sepia tone effect, 74–75</td>
</tr>
<tr>
<td>visual color change, 72–73</td>
<td>visual color change, 72–73</td>
</tr>
</tbody>
</table>
INDEX

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
lightening effect, 166–169
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
tagging 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
greyscale, converting images to, 74
greyscale images, colorizing, 67
greyscale 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 greyscale, 67
colorizing black-and-white, 67–69
coloring black-and-white images, 67–69
converting to greyscale, 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
### INDEX

**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

**interfaces**
- Apple’s Aqua, 169
- DVD, 100

**jealous type**, 107–133

**jewelry**, 84

**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

**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

**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

**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

**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

**pages**
- from magazines, 204
- from newspapers, 204
- starting blank, 21

**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

**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

**perspective**
- adding to images, 213
- adding objects behind existing, 22–25
- moving background, 120–121

**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 cubes**, 3D, 224–229
INDEX

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
gruning, 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
quick slide mounts, 244–246
quick product shot background, 88–90
Q
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
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
lightening effect, 166–168
mapping textures to persons, 144–147
photographic, 1
reflective chrome gradient, 156–160
trendy fashion blowout look, 17–19
Swayze, Patrick, 43

T

Talented Mr. Ripley, The, 184
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, 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

UK computer magazines, 204
UPN TV network, 111

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

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

zoom blur, 34