

A brand-new collection of the latest tricks, coolest special effects, and inside secrets of Adobe® Photoshop®

PHOTOSHOP DOWN & DIRTY TRICKS FOR DESIGNERS

Corey Barker

Education and Curriculum Developer for the
National Association of Photoshop Professionals

New
Riders

VOICES THAT MATTER™

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ISBN 10: 0-321-82049-5
ISBN 13: 978-0-321-82049-5

9 8 7 6 5 4 3 2 1

Printed and bound in the United States of America

www.newriders.com
<http://kelbytraining.com>



For Blue

Acknowledgments

Scott Kelby—There just aren't enough good things I can say about Scott Kelby. It was his first *Photoshop Down & Dirty Tricks* book that lit up my creativity way back when, and now I am honored that he has the confidence in me to carry on the name to a new generation of Photoshop creatives. It is unfair that so few of us can experience the joy of working for such an awesome guy, who has the passion to share the knowledge that has made him an inspiration to so many! Thank you Scott!

Mom and Mark—You guys have always supported everything I ever did with great enthusiasm, and I've always enjoyed our movie banter. We've all certainly seen life's ups and downs, but we've always known how to make the best of it and look ahead. Thank you for all you've done!

Dad and Sue—You two were there when this all started nearly 20 years ago, when you dropped me off at art school in Sarasota, Florida. It has since been one awesome journey, and I want to thank you for all your help and encouragement along the way.

Shelley Giard—You inspire me with your determination. You, Zane, Baleigh, and Brie were my cheering section during this whole process and I can't thank you enough.

Dave Moser—I can always count on you to have a good military metaphor to fit any situation, and yet as silly as they sound sometimes, you always get the point. Thanks for being a strong leader and great mentor. I, like many others in the company, am quite comfortable knowing you are at the helm.

Felix Nelson—This man is definitely one of the best digital artists on the planet, and I have always been a fan of his work. Now, we talk movies and Photoshop, and that alone inspires ideas. Thanks for just being awesome!

The Photoshop Guys—I most definitely have to give a shout out to my fellow Photoshop Guys: Matt Kloskowski, Rafael "RC" Concepcion, Dave Cross, and Pete Collins. You guys are the reason it is fun to come to work every day. Thank you Matt for being a great leader and being the glue of the team. RC, remember the old *Layers TV* days? Ah, good times! Glad we are able to work together. You are wealth of knowledge. I can always count on Dave Cross to be the rational one of the bunch. Thanks to you for being a good friend and great mentor. Pete, since you just started recently, you get mentioned merely by association, but I'm glad you're here!

Bert Monroy—Having been a huge fan of Bert's work, I never thought I would meet him, and we have since become good friends. You are truly an inspiration and I would not be where I am today without your teachings. Oh, and I am actually in Bert's *Times Square* painting, as well. How cool is that?

Cindy Snyder & Kim Doty—You guys are the real deal. This being my first book, I have only heard about what it is like doing a book with you guys. Now I can see that I cannot think of anyone else I would want to do a book with. You guys are solid pros!

Jessica Maldonado—Your talents and expertise have made this book look as cool as it could possibly be, from cover to cover. Thanks for all your hard work and design genius!

Adobe Systems, Inc.—To my good friends at Adobe: Zorana Gee, Russell Brown, and Pete Falco, to name a few. So glad that I have gotten to know all of you, and glad for all the work we have done together over the years.

iStockphoto—A big thanks to all the folks over at iStockphoto for all their help, especially Brenda Bazylewski for providing me with everything I needed to create the dazzling images you see throughout the book.

New Riders & Peachpit Press—A big thanks to the entire gang over at Peachpit Press: Ted Waitt, Sara Jane Todd, Gary-Paul Prince, and Scott Cowlin. You guys are the ones that make learning accessible and fun! Keep up all the good work and thank you for this opportunity.

Alicen Rehnert—You have become a treasured friend, and I knew I could always count on you when I needed a favor. You were always helpful when I was on the seminar tour, and always had a solution for any problem, even when 1,000 miles away.

Tomasz Opasinski—I have always admired your body of work, both commercial and personal. I thank you for letting me share some of your magic within the pages of this book.

Lastly, a big thanks to the late Steve Jobs. The impact he has made on my career is profound, and I feel fortunate that I was able to experience the impact he had on our world. You were truly a renaissance man.

About the Author



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Corey is an Education and Curriculum Developer at the National Association of Photoshop Professionals (NAPP). An award-winning designer and illustrator, Corey is the Executive Producer of the Planet Photoshop website (www.planetphotoshop.com), and has regular columns in *Photoshop User* magazine. He is also a featured instructor at the Photoshop World Conference & Expo, and is an Adobe MAX Master Instructor. He has taught thousands on the *Photoshop Down & Dirty Tricks* seminar tour, traveling to cities across the country. Corey has produced numerous online training courses and DVDs on Photoshop and design for Kelby Training, and was a contributing author of *Photoshop CS4 Down & Dirty Tricks* with Scott Kelby. He was also a contributing author of *3D in Photoshop: The Ultimate Guide for Creative Professionals*. Corey holds a BFA in Illustration from the Ringling College of Art & Design in Sarasota, Florida.



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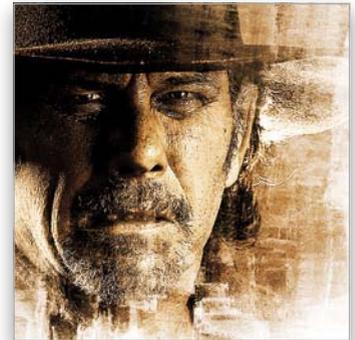
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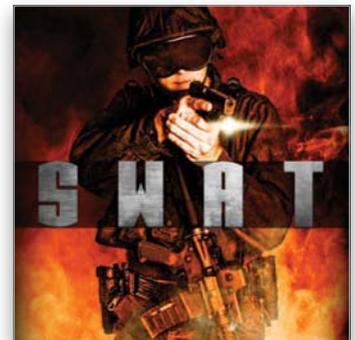


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12 Important Things About This Book

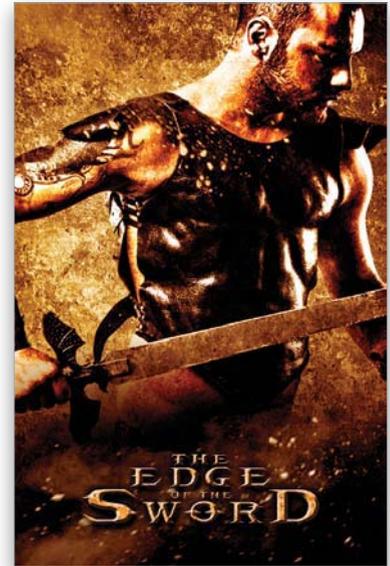
I'm excited to present to you the *Photoshop Down & Dirty Tricks for Designers* book. The Photoshop Down & Dirty Tricks series has been immensely popular over the years, since it was started (with Photoshop 6) by best-selling author Scott Kelby. I'm incredibly honored that Scott has passed the torch on to me with this newest volume, and I couldn't be happier to have had this opportunity to put some of my most popular techniques, and a lot of new ones, into this book. But, first, here are some important things you'll want to know about the book:

1. You'll learn exactly how to create the final image.

The problem I've always had with other Photoshop books on designing is that they tend to show a really cool image, and I always think that's what I am going to learn, only to find out the author wants me to open a file that's 60% done, and the tutorial only shows how to create that last 40%. But, what about that first 60%? Well, in this book, nearly every project either starts with a basic photo, a simple graphic, or a blank document. So, when you flip through these pages, the end product you see is exactly what you are going to learn how to do... from the beginning!



Before

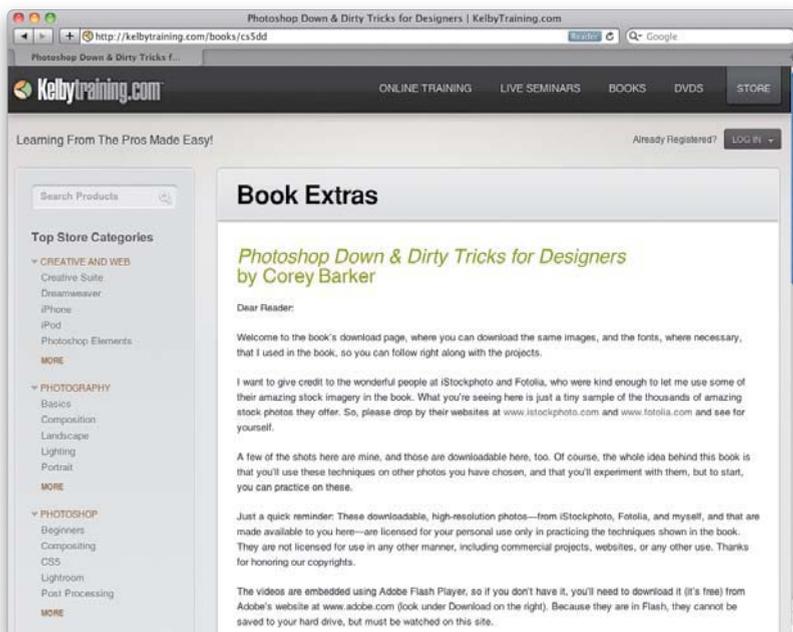


After

2. The order of things.

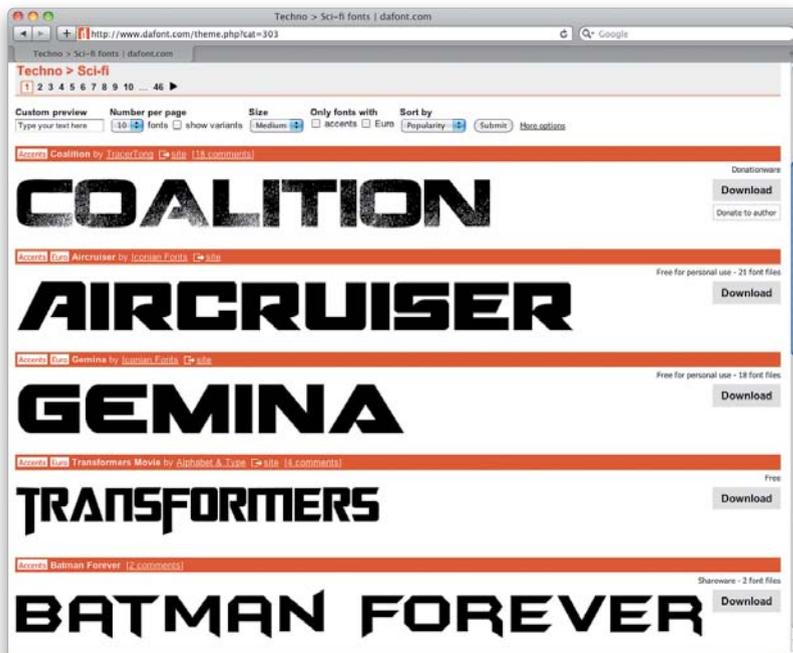
This book is designed so that you can open it up to any project and get started. You do not need to follow the chapters in sequence. You will notice I tend to use some images or effects created earlier in the book on some of the other projects throughout the book. This is to show you the various uses of certain textures and brush effects. You'll see these referenced throughout the book, directing you to where you can learn how to create them. But, while some projects make reference to other projects in the book, each project is self-contained.





3. The D&D Designer's Kit.

As a supplement to the book, I've created a Down & Dirty Designer's Kit (<http://kelbytraining.com/books/cs5dd/>), featuring the start-up files for all of the projects throughout the book. I also added a few video tutorials that expand on certain concepts, especially for the 3D chapter. They will help you get a better idea of how the effects were created and modified. Also, make sure you check the website every so often for updates. If a new feature is released or added, I may update a project or chapter and place a new video or PDF file on the website.



4. What about the fonts?

Like in previous editions of this book series, I tried to use common fonts available on most systems. But, in some designs, I used specialized fonts just to finish the effect. I have provided some fonts as part of the D&D Designer's Kit downloads, but would also encourage you to go beyond what's used in the projects and try other typefaces. One great resource for free fonts to experiment with is www.dafont.com.

5. What user level is this book?

While this book is classified as Beginner to Intermediate, it's really for all user levels. Most projects do assume you have some working knowledge of Photoshop, although being an expert is not required. All you need is the desire to learn and a little patience. Also, most projects can be completed using almost any version of Photoshop, but some techniques make use of the newer features in CS5 (like in the 3D chapter).



6. What file size should I use?

I always feel this needs to be addressed, because it can confuse some people. Throughout this book, you'll notice I create the files at small dimensions and low resolutions for several reasons. The most obvious is speed. And, since I was creating these images for the book, they did not need to be super-sized. Just remember: if you are re-creating these effects (with your own images) for actual print, then be sure to build them high-res.





7. Get a pressure-sensitive tablet.

If you are a working designer, or an up-and-coming designer, then you should seriously consider a Wacom pressure-sensitive tablet. Photoshop has a number of features built specifically to take advantage of pressure sensitivity, which gives you unmatched control over your work, not to mention a pen has a much more natural feel than a mouse.

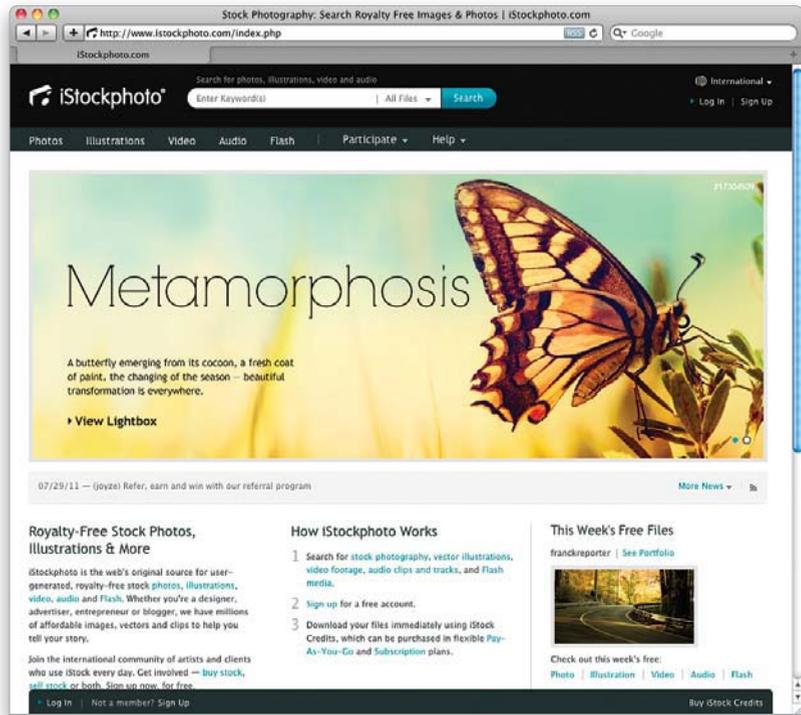


8. This is an effects book for all creatives.

This book is not a course in graphic design, but was written for designers, artists, and even creative photographers that want to be able to create eye-popping effects, either from scratch or using photos. True, the title says this book is “for Designers,” but this book is really for anyone who wants to learn how to make cool stuff in Photoshop.

9. Use stock images.

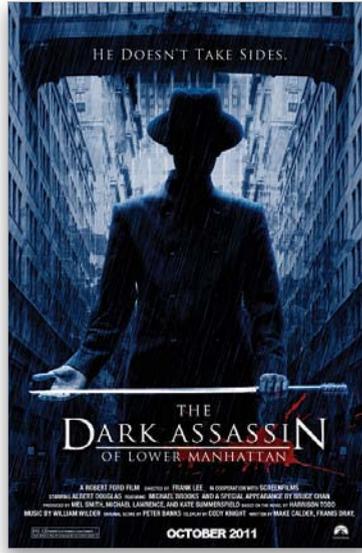
One of the best secret weapons in any designer's arsenal is the availability of stock photography, especially with as much as is available today. Most of the projects in this book utilize assets I found over at iStockphoto's website (www.istockphoto.com). They have a vast collection of not just photos, but illustrated graphics, logos, and video clips—just about anything you need—for very reasonable costs. A big thanks to the folks over at iStockphoto for helping me out with the images for this book.



10. The 3D Chapter.

As I mentioned before, most of the techniques in this book are relevant to most recent versions of Photoshop, although some features are specific to Photoshop CS5. However, the 3D chapter at the end of the book is only specific to Photoshop CS5 Extended (it has changed from CS4). Now, if you do not yet have CS5 Extended, then I would still suggest reading through the 3D chapter so you can get an idea of what is possible with 3D in Photoshop. If you want to set yourself apart as a designer, you can only help yourself by getting a little 3D experience!





The splat brush, created in Chapter 1, was used in both of these designs



11. Experiment, experiment, experiment!

While I do encourage you to follow the projects in the book step by step, be sure to experiment with your newfound knowledge. Think of these projects as a vehicle for a real project you're working on. Chances are most of you won't actually be creating a movie poster or title effect, but that doesn't mean that the concepts can't be applied to your own projects. Master the technique, and then add your own flavor to it. Most of the effects in this book were created through my own experimentation, both from things I've seen or things I just thought would look cool.

12. Be creative and have fun!

Finally, I just want to thank you for taking the leap forward and making this small investment in your creativity. Sometimes, just seeing what is possible is enough to light up your creative brain to new ideas. That is one of the reasons I had the final images in this book made as large as possible, so you can really take in what the final result is and get inspired. I hope you enjoy the fun times to be had within these pages and remember to be creative and have fun!



A Word from Our Sponsor

commercial effects

Many designers refer to commercial design work as the type that pays the bills, meaning it's the work you do for commercial clients that doesn't always lend itself to creative work. You are often limited by assets, time, and sometimes input from the client. They always seem to know what they don't want, but never what they actually do want. However, it is under these conditions that you can really test your creativity. My first job out of design school was as an ad creator for a newspaper. Notice the title: Ad Creator, not Graphic Designer. The title alone limited my creativity, but I had to start somewhere. I pressed on to do the best I could and learned a lot. For one thing, I learned the value of speed. Because of daily deadlines, I was constantly in a pinch. As stressful as this sounds, I received more assignments beyond the scope of an ad creator because I showed higher proficiency. As a result, today I am able to infuse my own design style and still turn around projects, like commercial work, really quickly. So, don't look at commercial work as a burden on your creativity. Use it to challenge your imagination to come up with creative solutions.

Design with Grid Elements

I actually saw this effect in a movie poster, but it definitely has a number of uses. Once the base grid is created, you can add just about any image for any purpose. While we're creating the effect, try to be open-minded as to different ways of using this technique for different types of design scenarios.

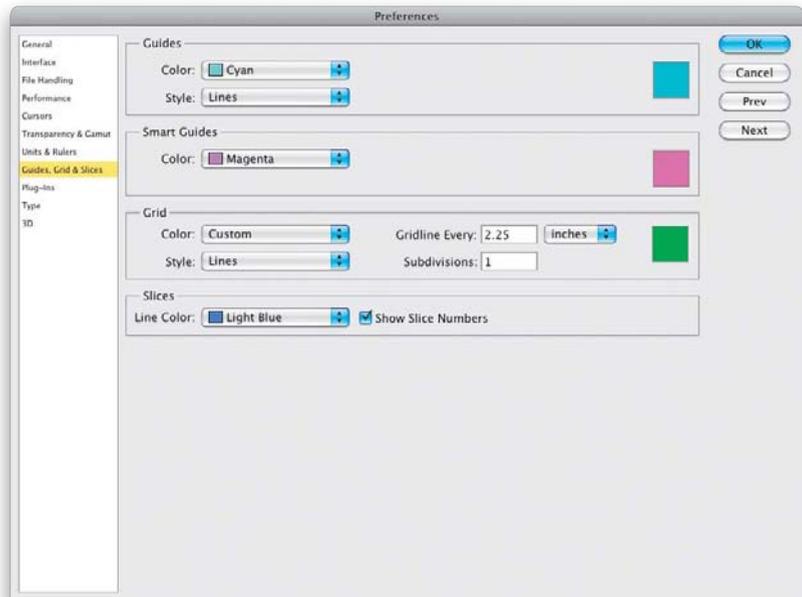
STEP ONE:

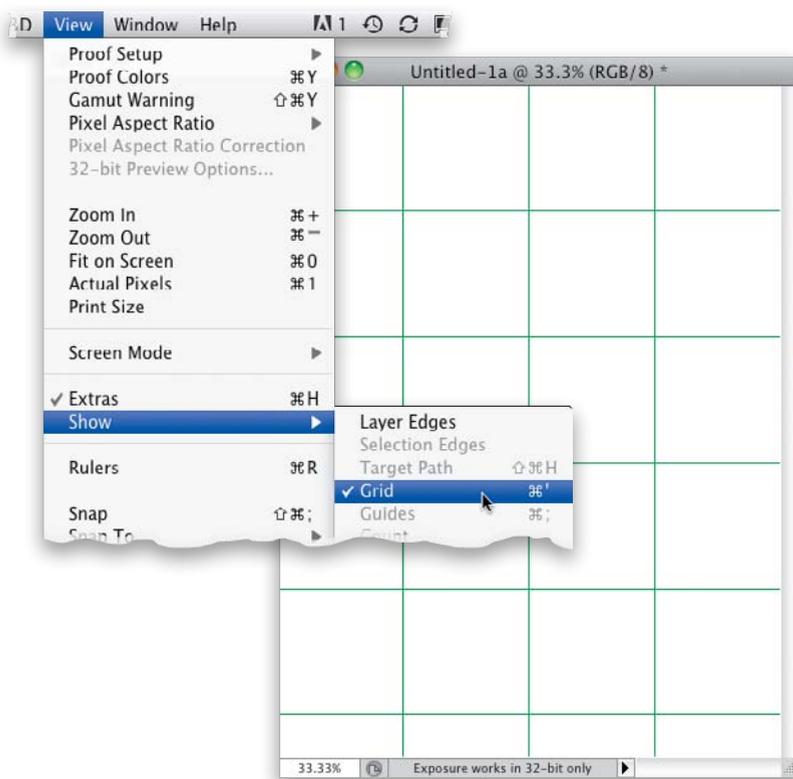
Go under the File menu, choose **New**, and create a new document that's 9 inches wide by 12 inches tall at 125 ppi, and make sure the Background Contents pop-up menu is set to **White**.



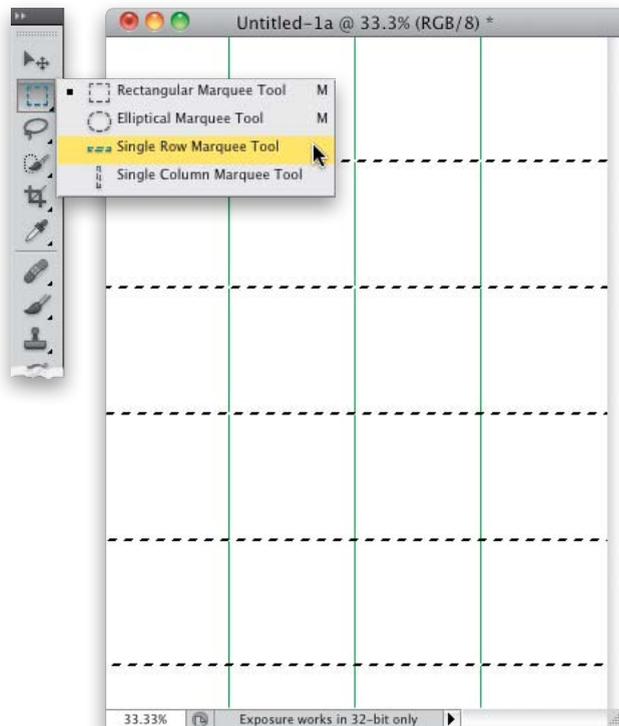
STEP TWO:

Go under the Photoshop (PC: Edit) menu, under Preferences, and choose **Guides, Grid, & Slices**. Since we want to create four squares across, in the Grid section, enter 2.25 in the Gridline Every field and leave its pop-up menu set to **Inches**. Then, enter 1 in the Subdivisions field below. The default gray color to the right would work fine, but I prefer something more visible. So, click on the color swatch and choose a different color. Here, I've chosen a shade of green. Click OK when you're done.



**STEP THREE:**

Go under the View menu, under Show, and choose **Grid**. In your image window, you should now see a 4-column grid going across the canvas.

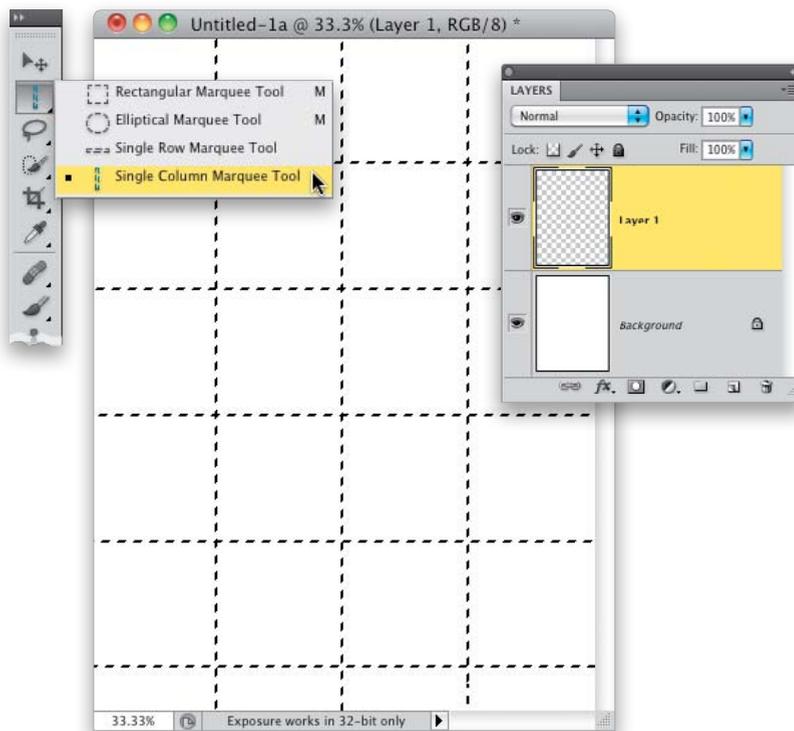
**STEP FOUR:**

In the Toolbox, click-and-hold on the Rectangular Marquee tool, and choose the Single Row Marquee tool. Click on the first horizontal grid line at the top of the document and it will add a selection 1-pixel high and the width of the document, snapping to the grid line. Then press-and-hold the Shift key (to add to the existing selection) and click on the other horizontal grid lines to add selections to them.

Continued

STEP FIVE:

Next, go into the Toolbox and grab the Single Column Marquee tool (also nested beneath the Rectangular Marquee tool) and use the same process to add selections to the vertical grid lines (remember to press-and-hold the Shift key to add to the existing selection). Once the selections are made, click on the Create a New Layer icon at the bottom of the Layers panel to create a new blank layer. Press **D** to set your Foreground and Background colors to their defaults of black and white, and then press **Command-Delete (PC: Ctrl-Backspace)** to fill the selections with white. Press **Command-D (PC: Ctrl-D)** to Deselect and then press **Command-' (apostrophe; PC: Ctrl-')** to turn off the grid.

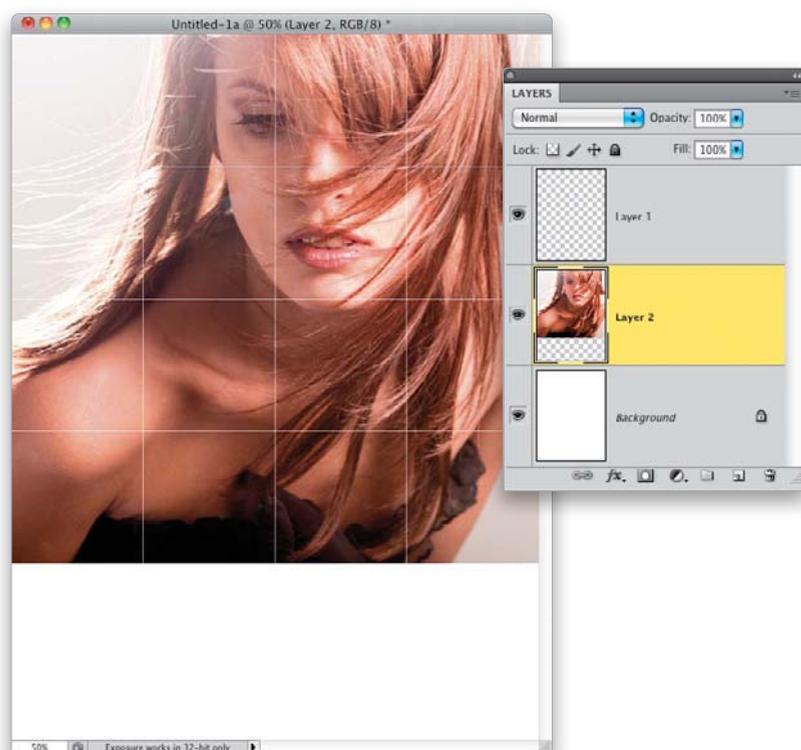


STEP SIX:

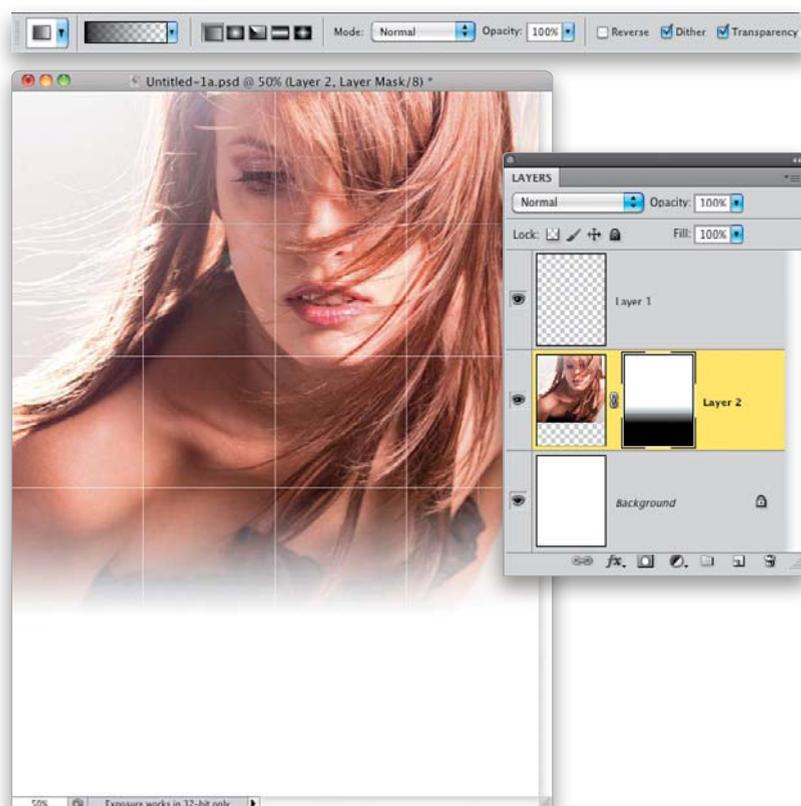
Open the model shot we're going to use in the design (or whatever image you might want to use). I liked this image, because of the lighting and the positioning of the model in the composition. Switch to the Move tool (**V**) and click-and-drag (or copy-and-paste) this image into the grid layout file.



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**STEP SEVEN:**

Click-and-drag this image layer beneath the grid layer in the Layers panel. Then, position the image at the top edge of the canvas, like you see here.

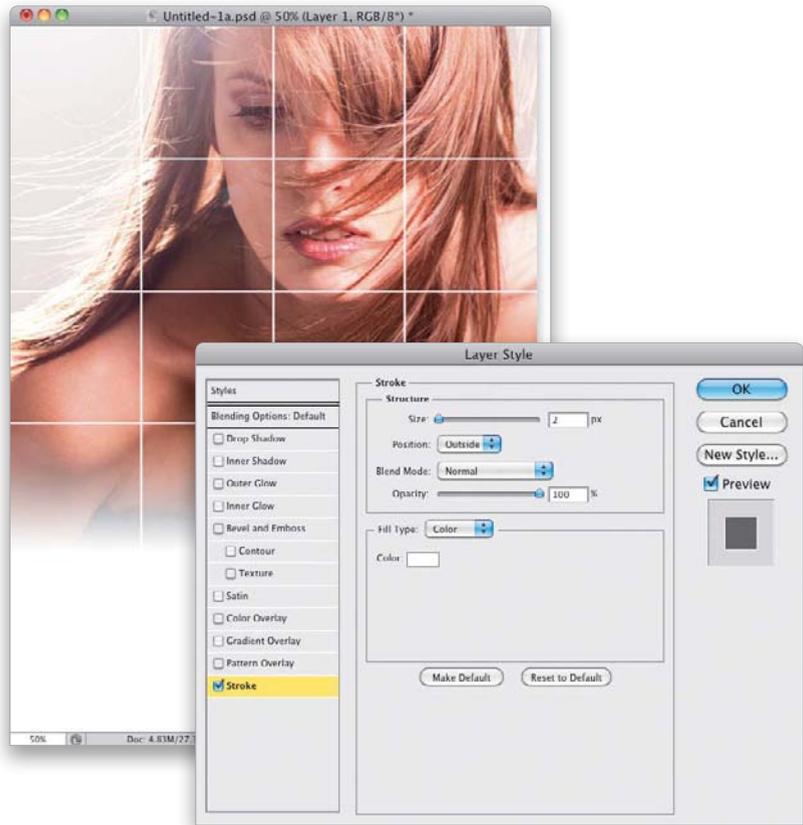
**STEP EIGHT:**

Click on the Add Layer Mask icon at the bottom of the Layers panel to add a layer mask to the model layer and then select the Gradient tool (**G**) from the Toolbox. In the Options Bar, click on the down-facing arrow to the right of the gradient thumbnail and choose the Foreground to Transparent gradient (the second gradient from the left in the top row), and then click on the Linear Gradient icon to the right of the gradient thumbnail. Press **X** to set your Foreground color to black, and then click-and-drag the gradient up just a little bit, starting at the bottom edge of the photo, to fade the image into the white background.

Continued

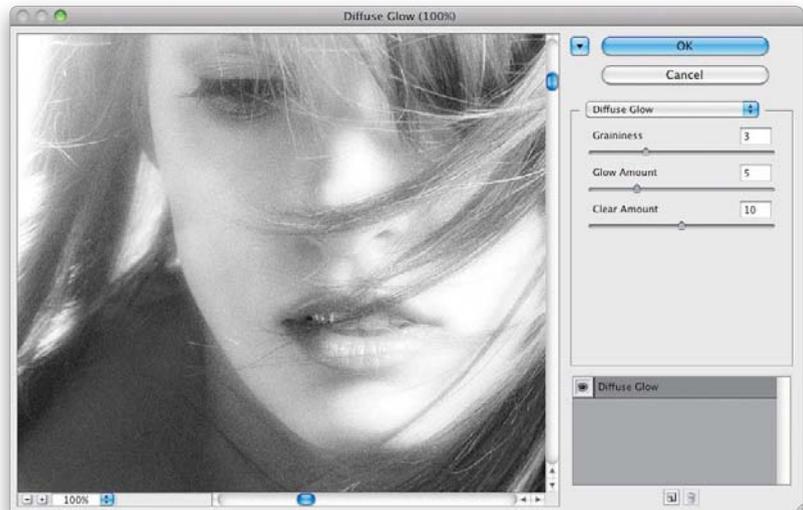
STEP NINE:

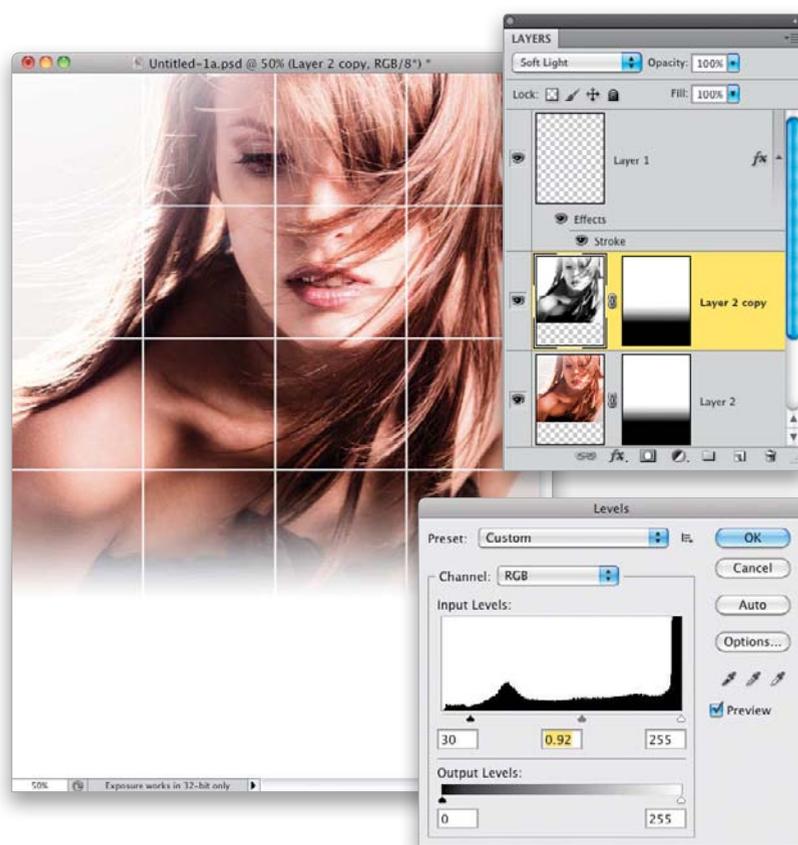
Now, to make the grid lines a little thicker, we'll use a simple layer style. Click on your grid layer (Layer 1) to make it active, then click on the Add a Layer Style icon at the bottom of the Layers panel and choose **Stroke**. Click on the Color swatch and set the color to white. Then, set the Size to 2 px and make sure the Position pop-up menu is set to **Outside**. Click OK.



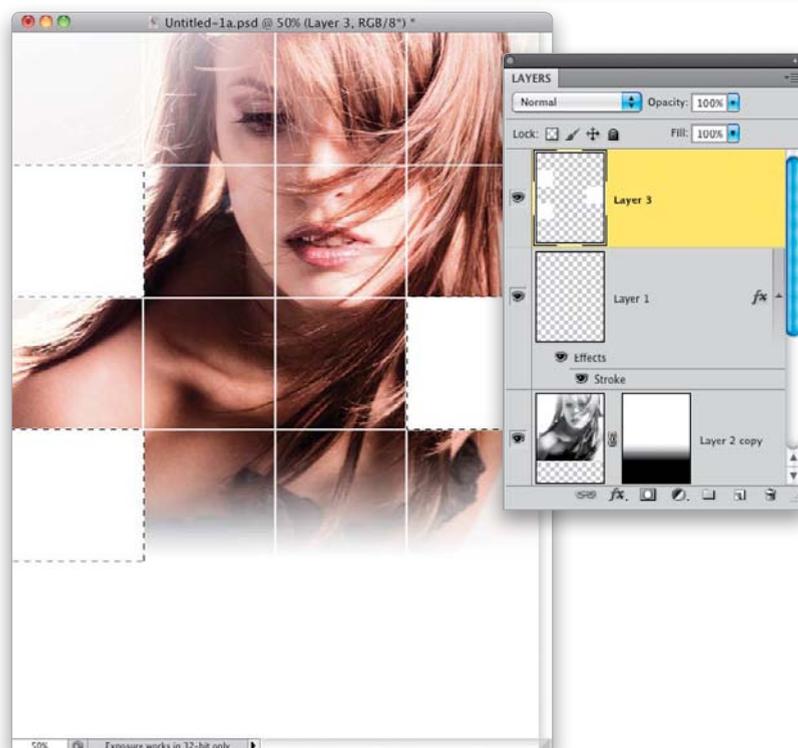
STEP 10:

Now, click back on the layer of the model to make it active and press **Command-J (PC: Ctrl-J)** to make a duplicate of it. Then, press **Command-Shift-U (PC: Ctrl-Shift-U)** to remove the color from this duplicate layer. Go under the Filter menu, under Distort, and choose **Diffuse Glow**. Set the Graininess to 3, the Glow Amount to 5, and the Clear Amount to 10. This will blow out the highlights a bit and give us a stylish grain over the whole image. Click OK. (Note: These settings will vary with different images, so be sure to experiment with other settings to get the look you want.)



**STEP 11:**

As a result of the Diffuse Glow filter, the image is left a little flat. However, you can tighten up the contrast a bit by pressing **Command-L (PC: Ctrl-L)** and running a simple Levels adjustment. You can see here, I've adjusted the Input Levels shadows (black) and midtones (gray) sliders to darken the shadow areas. Next, change the layer's blend mode to **Soft Light**, which will add some stylish contrast to the image.

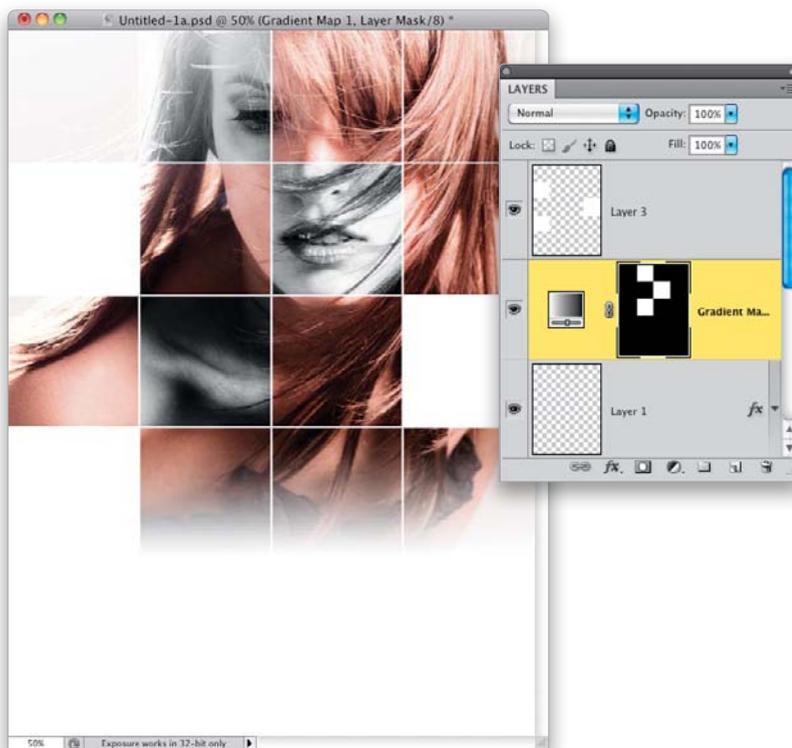
**STEP 12:**

Now, back to the grid layer. Click on it to activate it again, then select the Magic Wand tool from the Toolbox (or press **Shift-W** until you have it), and click inside one of the squares. Press-and-hold the Shift key and select two other squares (like you see here or however many you'd like). Once the selections are made, create a new blank layer, fill the square selections with white, and then deselect.

Continued

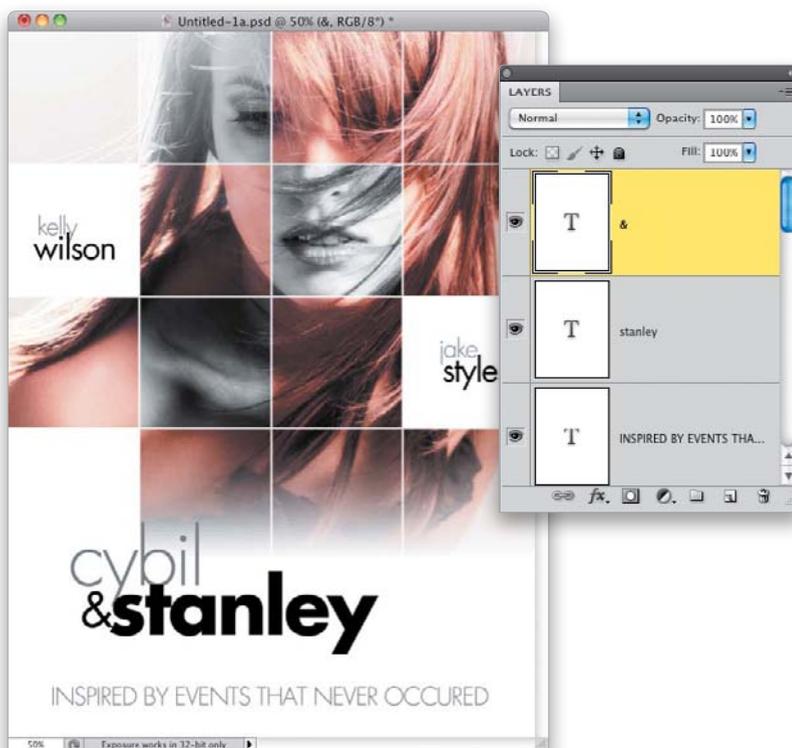
STEP 13:

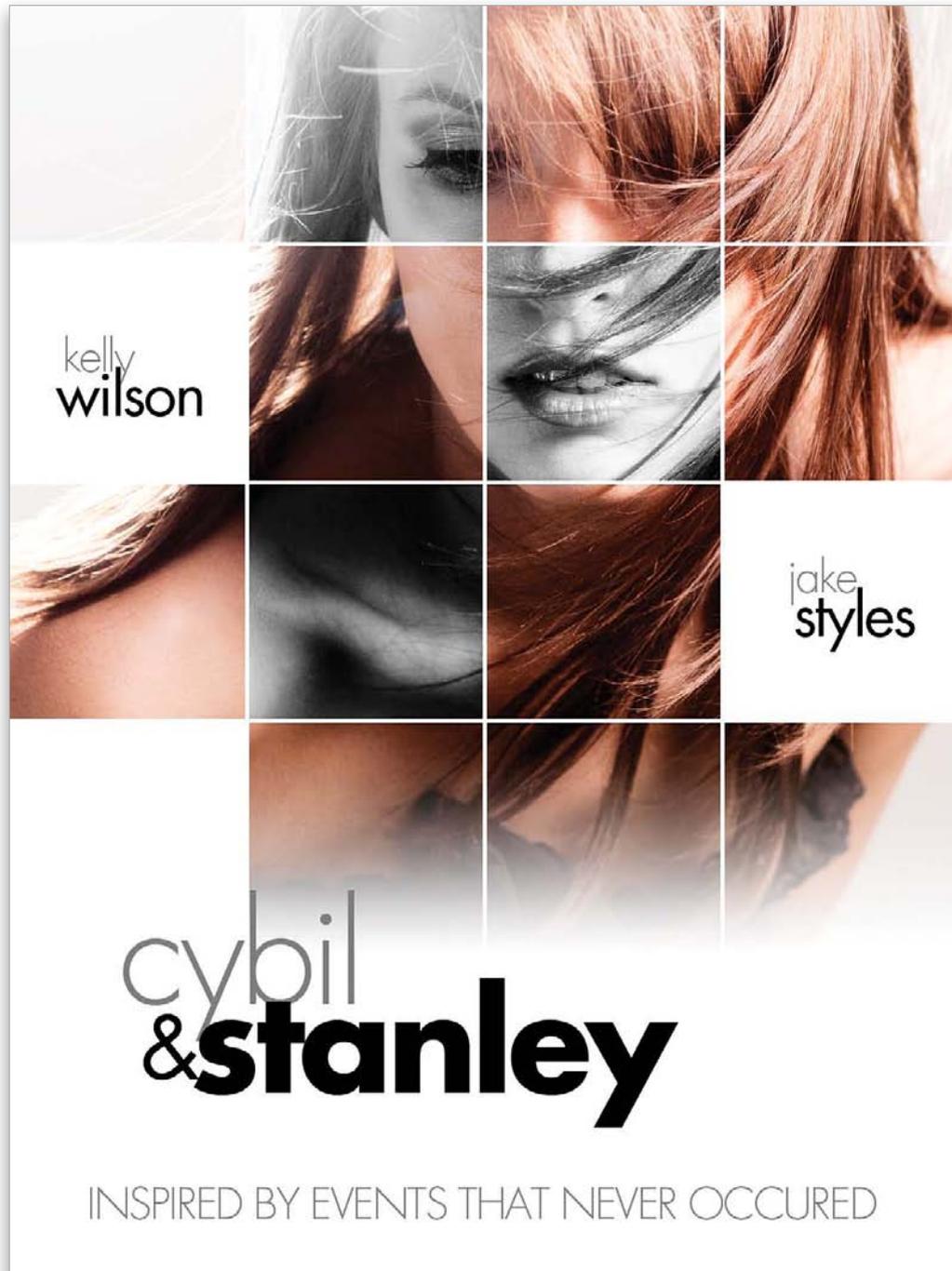
Click back on the grid layer and use the Magic Wand tool, once again, to select three more squares. Then, with your Foreground and Background colors set to their defaults of black and white, click on the Create New Adjustment Layer icon at the bottom of the Layers panel and choose **Gradient Map**. This will make the selected grid squares black and white like you see here, giving us a very cool finished effect. Feel free to play around with other adjustments or colors to get different results.



STEP 14:

Finally, just drop in some text (here, I used different styles of the Futura font) and you have a finished layout. You can see here how I used the white squares to act as frames for the text.





Final Image

Halftone Image Effect

Halftone effects are certainly nothing new—designers have been using them for years—yet they never seem to go out of style. I saw this effect in a magazine and thought it had a cool look to it. Building on a technique I did a while back, I've added a couple new things to spice it up a bit.

STEP ONE:

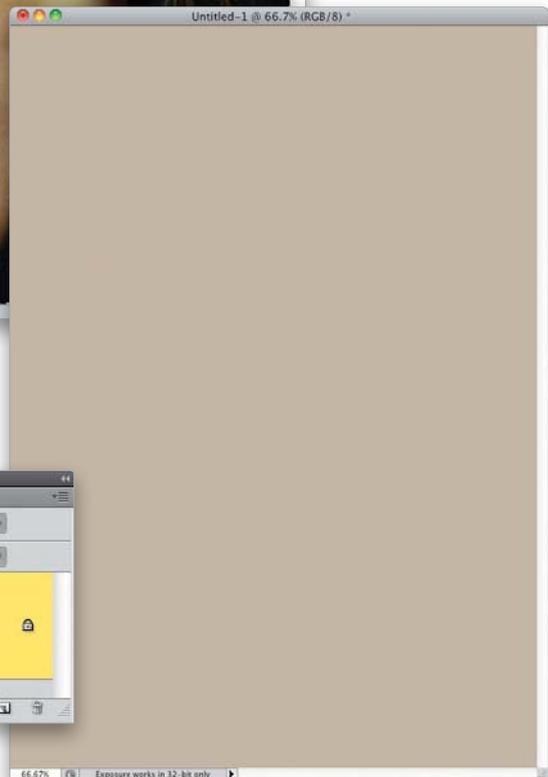
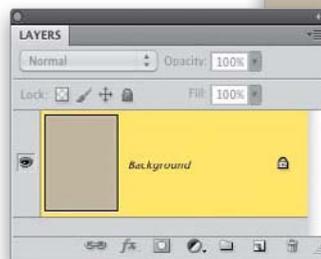
Open the image of the model. Notice it was shot on a green screen. We won't need to extract the subject here, because we'll be working close enough in on the face that the green screen will not be seen anyway. So, press **Command-A (PC: Ctrl-A)** to select the entire image and then press **Command-C (PC: Ctrl-C)** to Copy it.

STEP TWO:

Press **Command-N (PC: Ctrl-N)** and create a new document that's 9 inches wide by 12 inches tall at 100 ppi. Click on your Foreground color swatch and set your Foreground color to a light beige (I chose R: 186, G: 179, B: 160) and then press **Option-Delete (PC: Alt-Backspace)** to fill the Background layer with this color.



COREY BARKER



**STEP THREE:**

Press **Command-V (PC: Ctrl-V)** to Paste the high-res model shot in the new document. It will appear very large, because the new document itself is a much smaller resolution than the image. This actually is okay, though, because we want the image big anyway. In fact, as you can see here, the face fills the canvas, leaving none of the green screen visible. Go into Free Transform (press **Command-T [PC: Ctrl-T]**) and, while pressing-and-holding the Shift key, click-and-drag a corner point inward to bring more of her face into the image, then move your cursor outside the bounding box, and rotate it just slightly to the left to make the subject more balanced in the composition. Once the image is in place, press **Return (PC: Enter)** to commit the transformation.

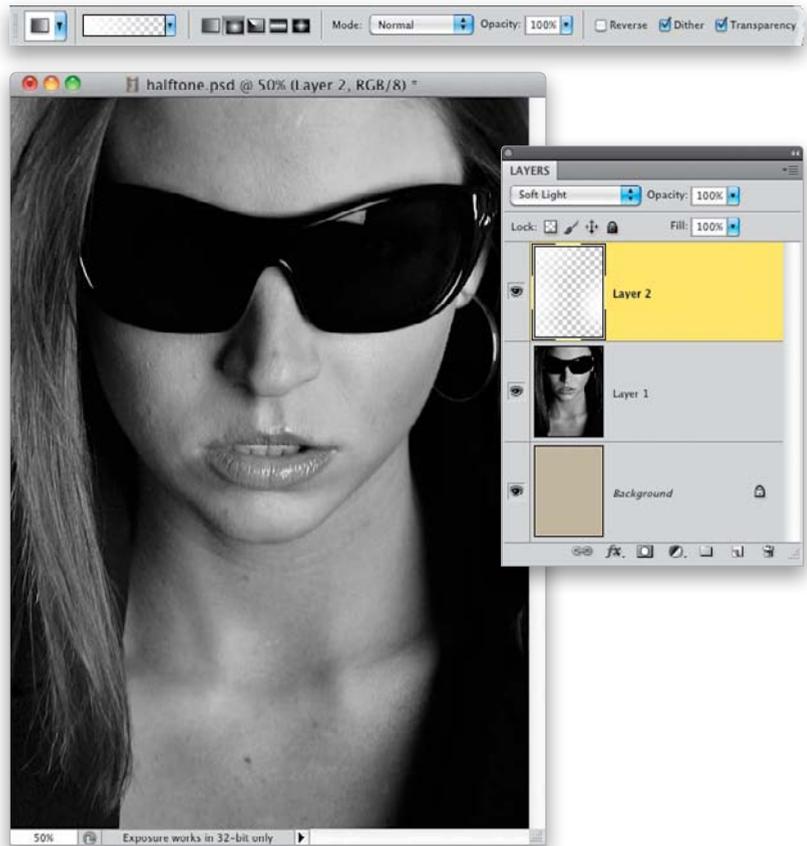
**STEP FOUR:**

Now, we don't need this image to be in color, so we'll convert it to black and white. While there are numerous methods for doing this, I like to use the Gradient Map adjustment, because it leaves the image with a fair bit of contrast. (If I were just creating a black-and-white photo, then I would probably use Camera Raw or the Black & White adjustment.) Press **D** to set your Foreground and Background colors to their defaults of black and white, then go under the Image menu, under Adjustments, and choose **Gradient Map**. Just click OK when the dialog opens.

Continued

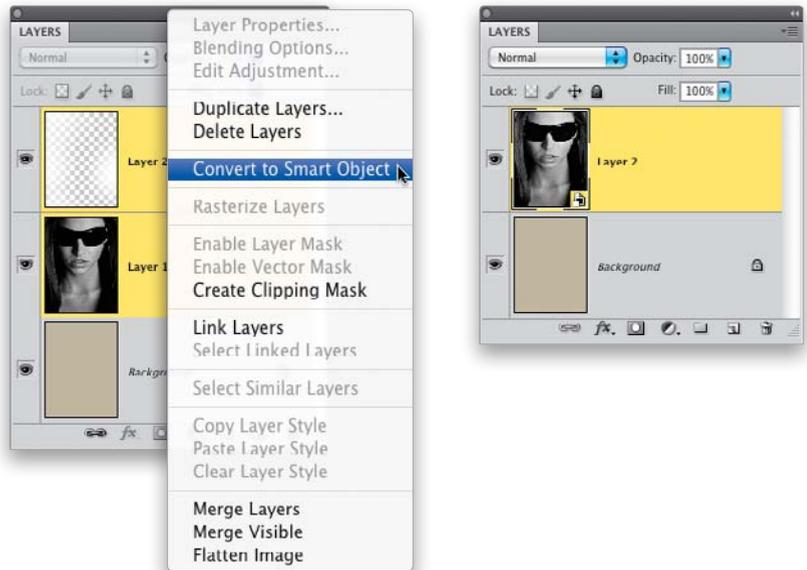
STEP FIVE:

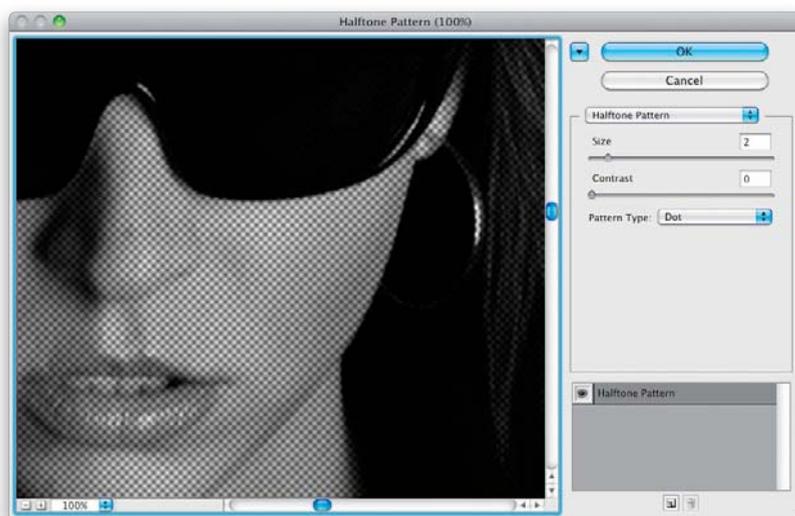
For the effect we're creating here, the subject is a little dark. However, rather than run a Levels adjustment, which will affect the whole image, I'd prefer to lighten the image in specific areas. So, click on the Create a New Layer icon at the bottom of the Layers panel to create a new blank layer above the model layer, then select the Gradient tool (**G**) from the Toolbox. In the Options Bar, click on the down-facing arrow to the right of the gradient thumbnail and choose the Foreground to Transparent gradient (the second one from the left in the top row) in the Gradient Picker, and then click on the Radial Gradient icon (the second icon to the right of the gradient thumbnail). Set your Foreground color to white by pressing **X**, then change the layer's blend mode to **Soft Light**, and click-and-drag the gradient in the dark areas of the image to lighten them (here, I mainly lightened her hair, the left side of her face, and her neck). This will show more of the halftone effect in a moment.



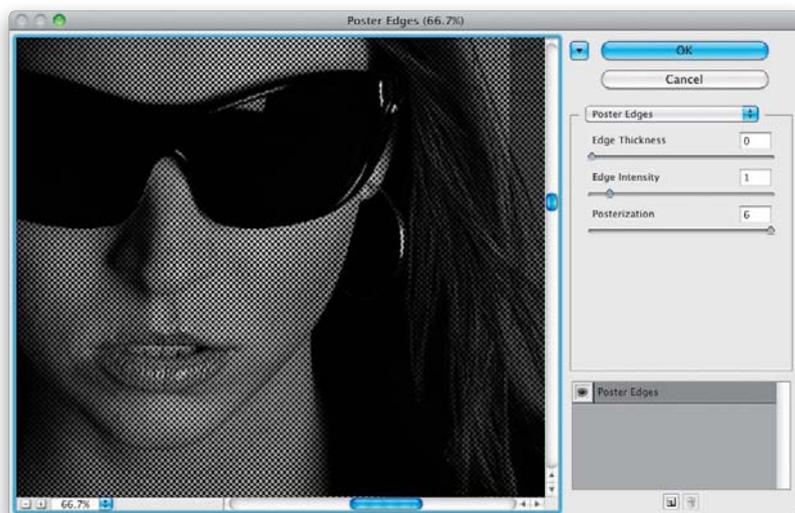
STEP SIX:

With this gradient layer active in the Layers panel, Command-click (PC: Ctrl-click) on the model layer beneath it to select them both. Then, Right-click on one of the layers and choose **Convert to Smart Object** from the pop-up menu.



**STEP SEVEN:**

Now, press D to set your Foreground color to black, then, from the Filter menu, under Sketch, choose **Halftone Pattern**. From the Pattern Type pop-up menu, choose **Dot**, then set the Size to 2 and the Contrast to 0. Click OK.

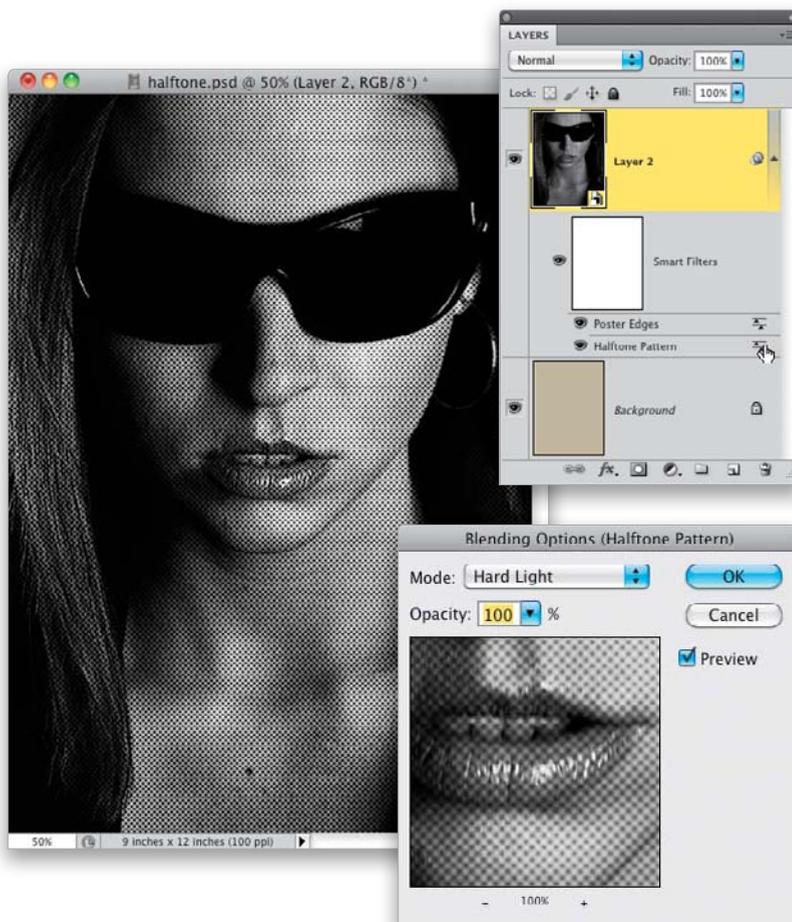
**STEP EIGHT:**

Go back under the Filter menu, again, this time under Artistic, and choose **Poster Edges**. Set the Edge Thickness to 0, the Edge Intensity to 1, and the Posterization to 6. Click OK. This will intensify the halftone effect quite a bit, but it could stand a little bit more contrast.

Continued

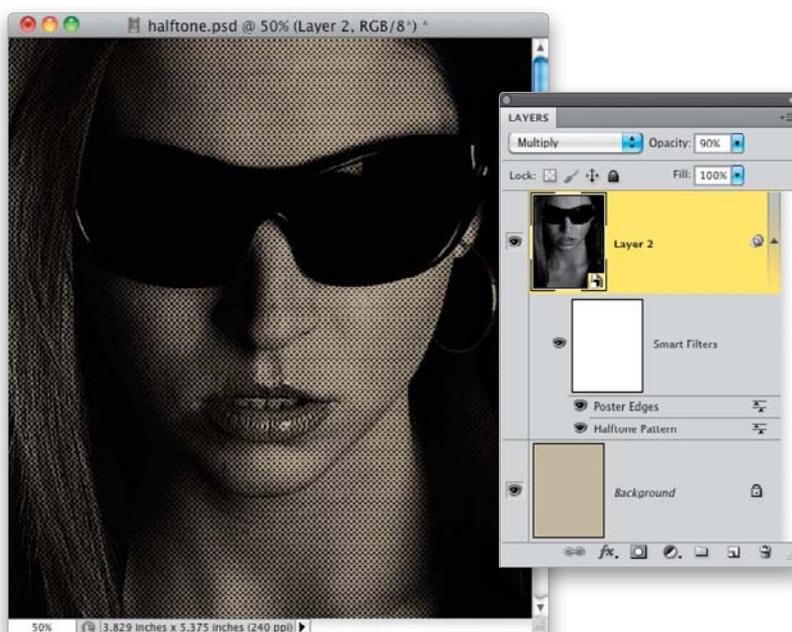
STEP NINE:

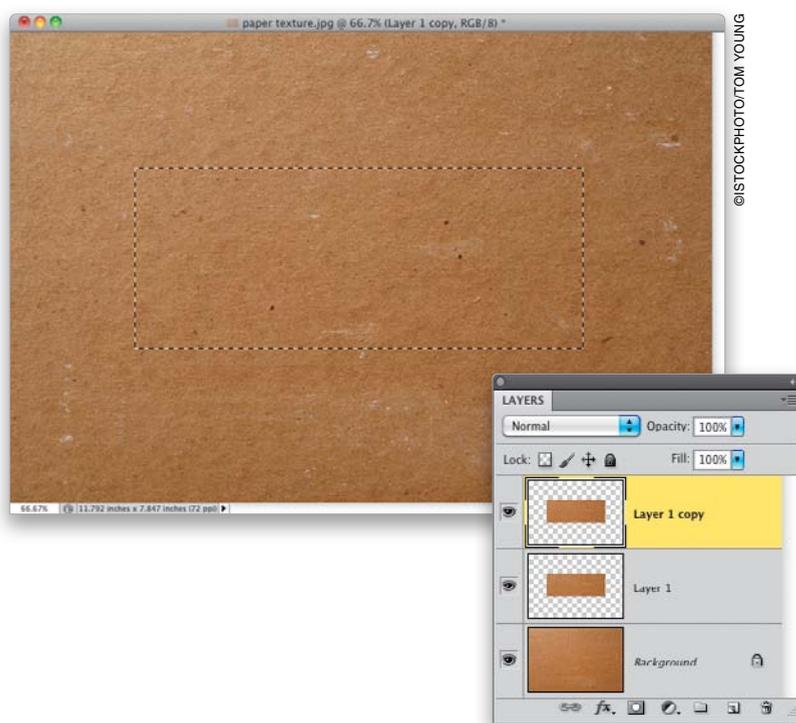
Here's a pretty cool trick to enhance the contrast a bit more: With the layer being a smart object, it automatically applies the filters as smart filters, allowing you to modify their appearance without having to reapply them. So, in the Layers panel, double-click on the icon to the right of the Halftone Pattern filter to open the filter's Blending Options. This dialog allows you to modify the opacity and blend mode of just this filter effect. In this case, change the blend Mode to **Hard Light** and you can see the halftone effect become a little more clearly defined—just through a single blend mode. Click OK when you're done.



STEP 10:

Now, change the layer's blend mode to **Multiply** to blend the color of the Background layer with the halftone layer. By using Multiply, the dark areas remain, while the lighter areas are letting the Background layer color show through. Then, drop the layer's Opacity down to 90%.

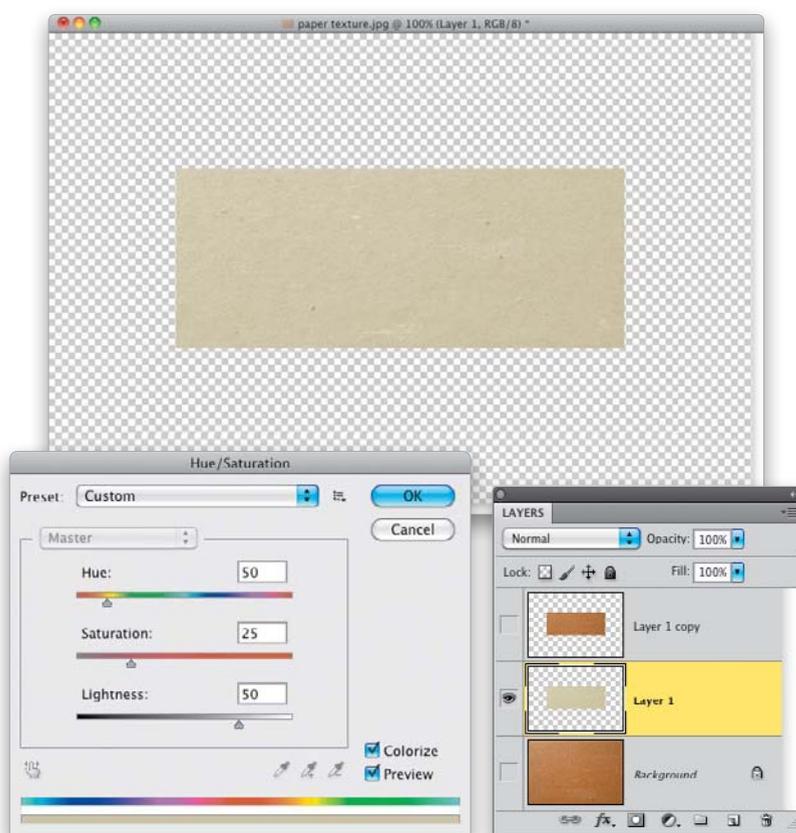




©ISTOCKPHOTO/TOM YOUNG

STEP 11:

Let's add a cool text element to finish the design. Open the file of the paper texture. Then get the Rectangular Marquee tool (**M**) from the Toolbox and draw a horizontal rectangle in the middle of the canvas, like you see here. Press **Command-J (PC: Ctrl-J)** two times to create two layers of the selected area.

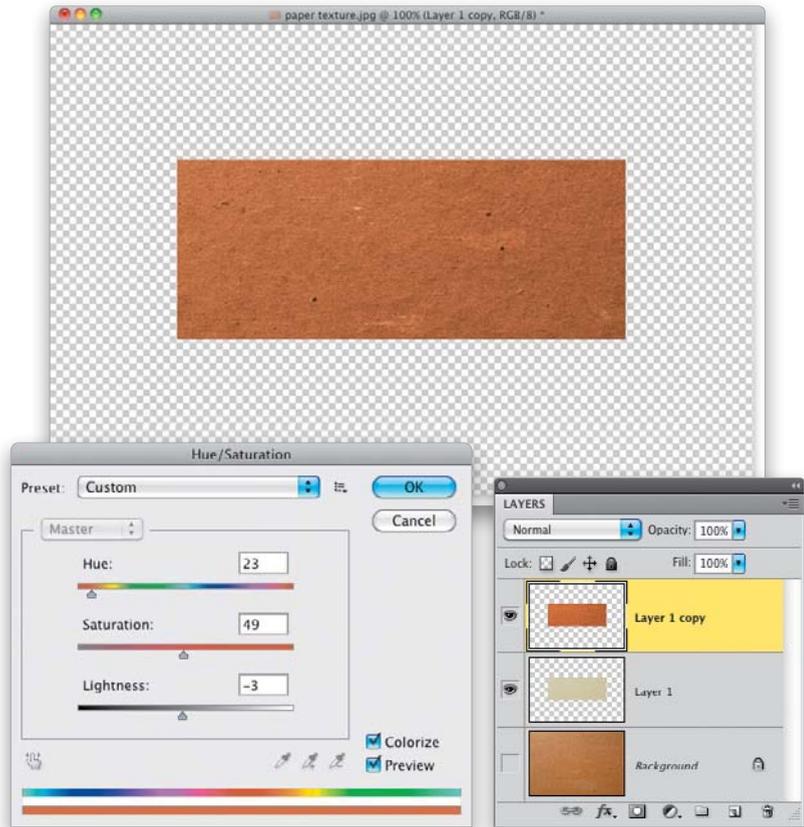
**STEP 12:**

Click on the Eye icons to the left of the Background layer and the top copy layer (Layer 1 copy) to turn them off, leaving just the bottom copy layer (Layer 1) visible. Then, click on the bottom copy layer to make it active. Press **Command-U (PC: Ctrl-U)** to open the Hue/Saturation dialog and turn on the Colorize checkbox. Set the Hue to 50, the Saturation to 25, and the Lightness to 50. This will give the texture an off-white color. Click OK.

Continued

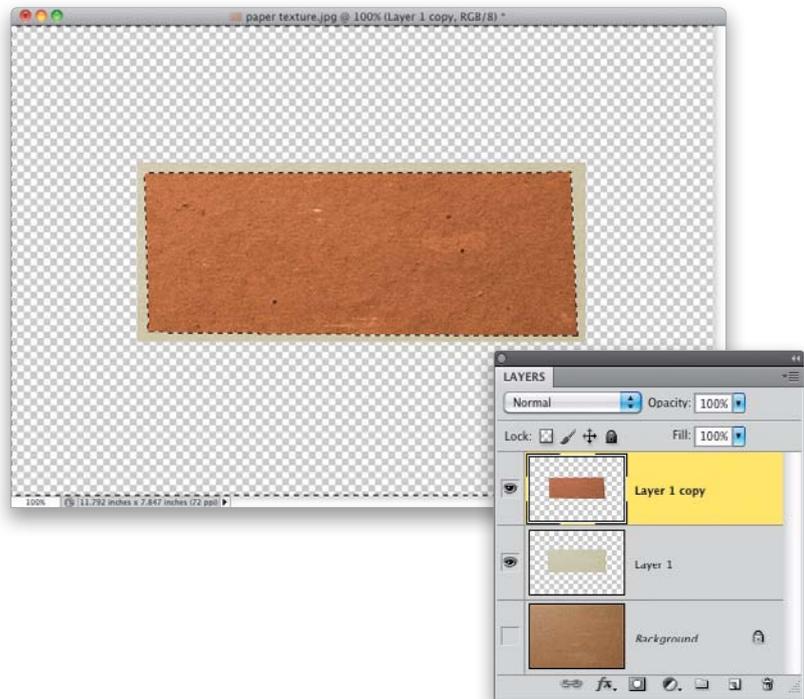
STEP 13:

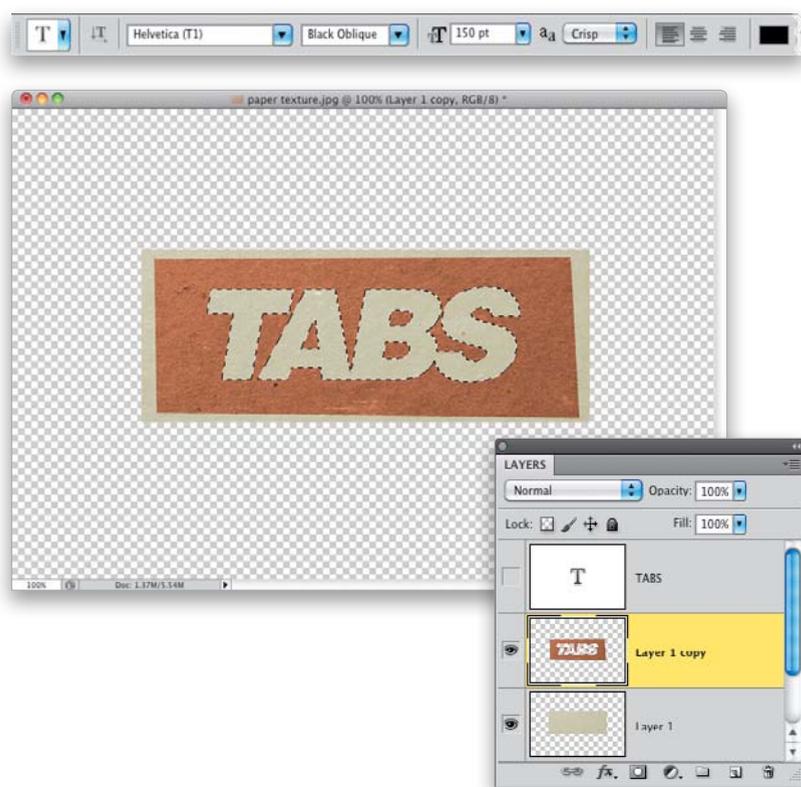
Next, turn the top copy layer (Layer 1 copy) back on, and then click on it to make it active. Press Command-U (PC: Ctrl-U) again to bring up the Hue/Saturation dialog and, this time, set the Hue to 23, the Saturation to 49, and the Lightness to -3 (don't forget to turn on the Colorize checkbox, again, as well). This will add a subtle orange hue to the texture.



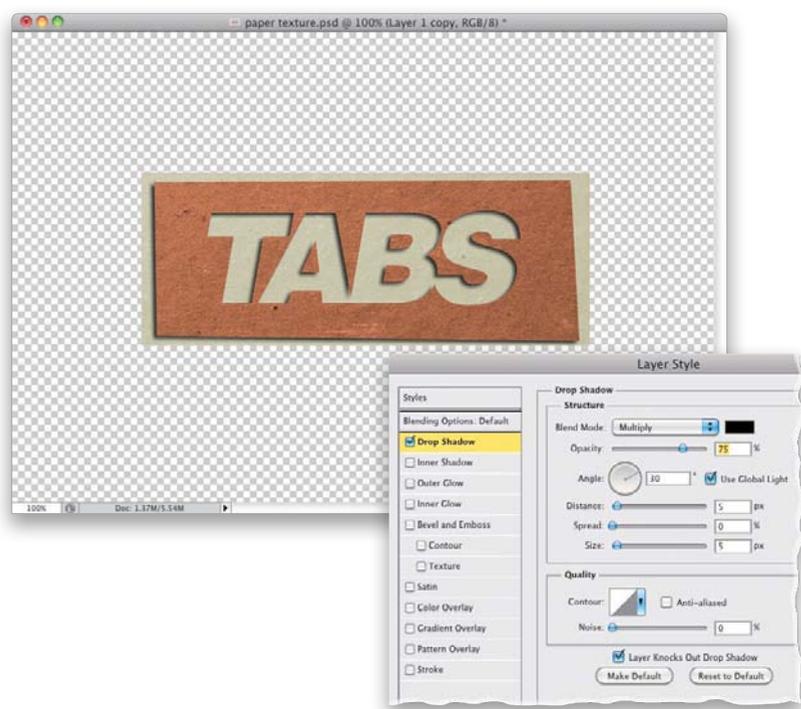
STEP 14:

Get the Polygonal Lasso tool from the Toolbox (or press **Shift-L** until you have it) and click in the top-left corner of the top texture layer, just a little inside the outer edge. Then, continue the selection around the rectangle just clicking in a random spot in each corner making the selection uneven all the way around. Press **Command-Shift-I** (PC: **Ctrl-Shift-I**) to Inverse the selection, then press **Delete** (PC: **Backspace**) to reveal the texture layer below around the edge, creating a border effect. Press **Command-D** (PC: **Ctrl-D**) to Deselect.



**STEP 15:**

Now get the Horizontal Type tool (**T**) from the Toolbox and click on the canvas to create a text layer. Here, I typed the word “TABS” in Helvetica Black Oblique and set the font size to occupy a large area of the texture. Next, select the text by Command-clicking (PC: Ctrl-clicking) on the text layer’s thumbnail in the Layers panel. Then, click on the top texture layer to make it active and press Delete. Turn off the text layer and you’ll be able to see through the text to the bottom texture layer below. You can now deselect.

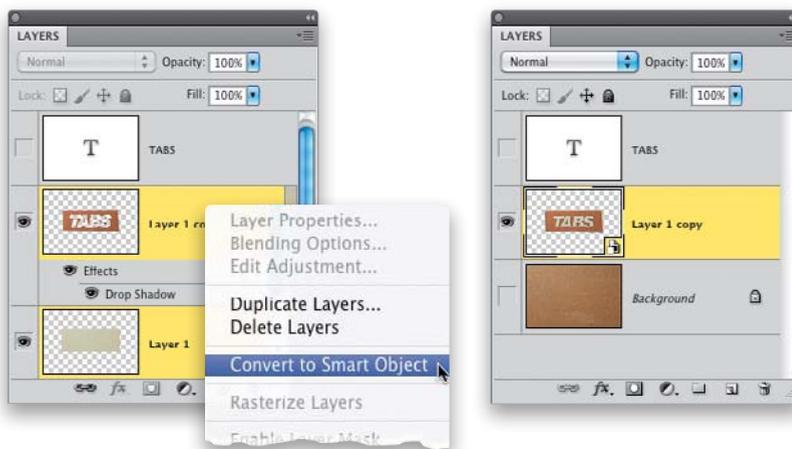
**STEP 16:**

To give this top texture layer a sense of separation from the texture layer below, let’s add a Drop Shadow layer style. Click on the Add a Layer Style icon at the bottom of the Layers panel and choose **Drop Shadow**. Feel free to change the angle of the shadow, if you like (I changed it to 30°, but the other default settings will work fine here), and click OK.

Continued

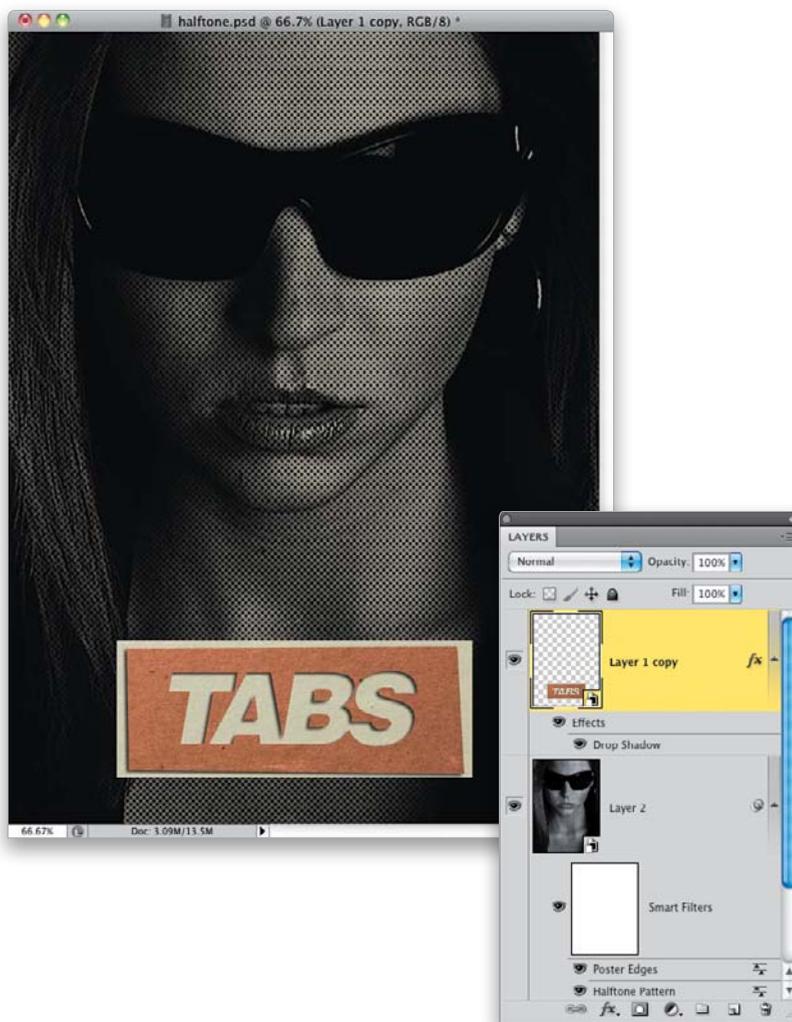
STEP 17:

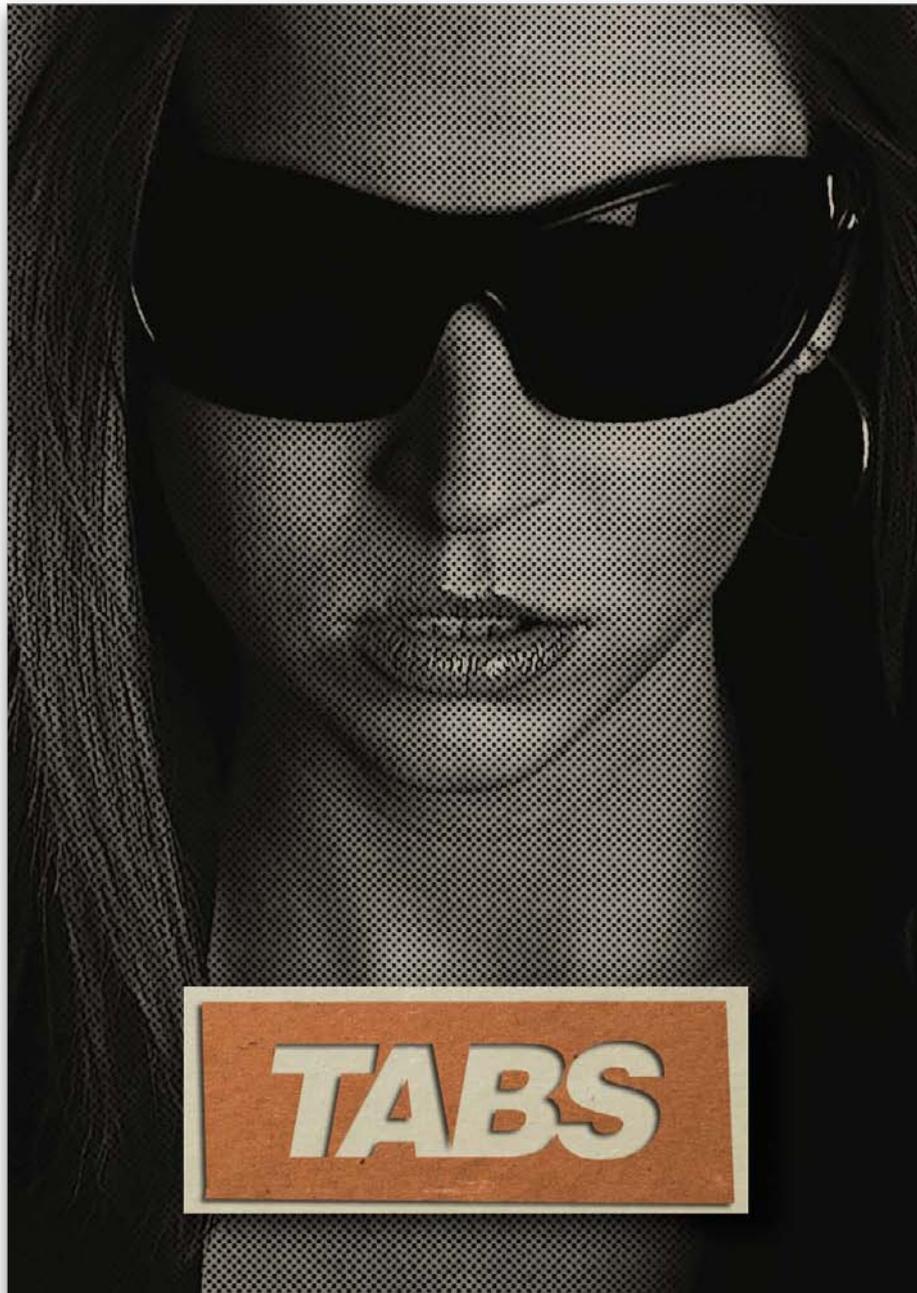
Finally, Command-click (PC: Ctrl-click) on the bottom texture layer to select both texture layers. Then, Right-click on one of the layers and choose **Convert to Smart Object** to convert these layers into a smart object to bring over to our halftone image.



STEP 18:

Go back to the halftone image and, using the Move tool (**V**), drag-and-drop this text graphic onto the layout. Position it at the bottom of the image and there you have it!





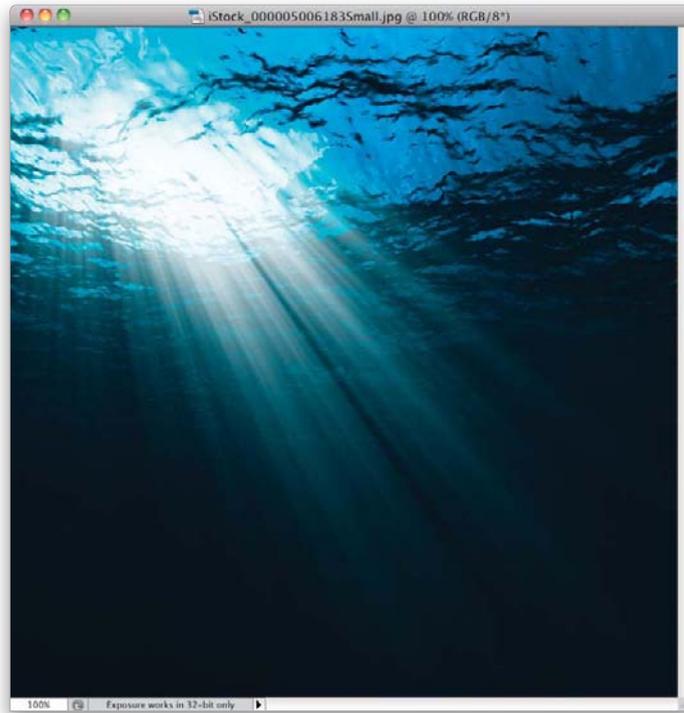
Final Image

Cool Watch Ad

If you've ever flipped through some of the high-end fashion magazines, there are always a few of those classy watch ads. I like them because they have a very sleek look to them. Here, I thought we would take a different approach and create a watch ad that gives an underwater perspective.

STEP ONE:

We'll start with this underwater image I downloaded from iStockphoto (www.istockphoto.com). It seems to fit with what we're going for here, so we'll start building the design around this image.

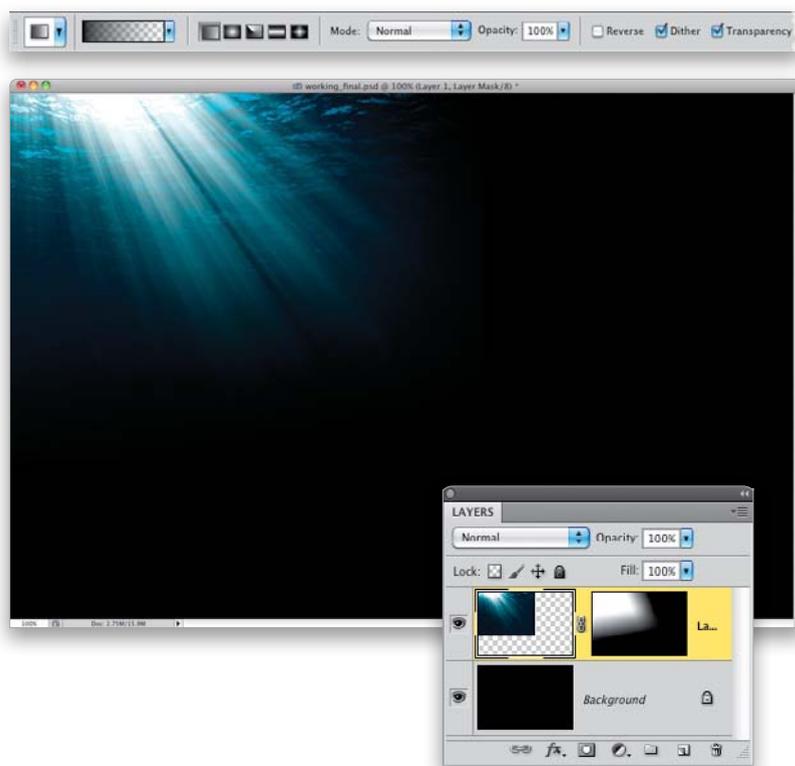


©ISTOCKPHOTO/SEBASTIAN MECKELMANN

STEP TWO:

Now press **Command-N (PC: Ctrl-N)** and create a new blank document measuring 12 inches wide by 8 inches tall at 100 ppi. Press **D** to set your Foreground color to black, and then press **Option-Delete (PC: Alt-Backspace)** to fill the Background layer with black. Then, use the Move tool (**V**) to click-and-drag the underwater image into this new document. Position it so the light beams are just coming in at the top-left edge of the canvas area, like you see here, and use Free Transform (press **Command-T [PC: Ctrl-T]**) to increase the size of the beams a bit. Press **Return (PC: Enter)** when you're done.



**STEP THREE:**

Next, click on the Add Layer Mask icon at the bottom of the Layers panel to add a layer mask. Then, get the Gradient tool (**G**) from the Toolbox and, in the Options Bar, click on the down-facing arrow to the right of the gradient thumbnail and choose the Foreground to Transparent gradient (the second gradient from the left in the top row). With your Foreground color set to black, click-and-drag from outside the underwater image to just over the edge of it to fade it into the black background on the bottom and right side.

**STEP FOUR:**

Now, open the image of the watch. Here, we have one that is on a black background and already has a reflection that we can work with. Since the overall composition is going to be mostly black, it will be easy to blend. So, go ahead and click-and-drag or copy-and-paste this image into the working layout.

©ISTOCKPHOTO/MOREPIXELS

Continued

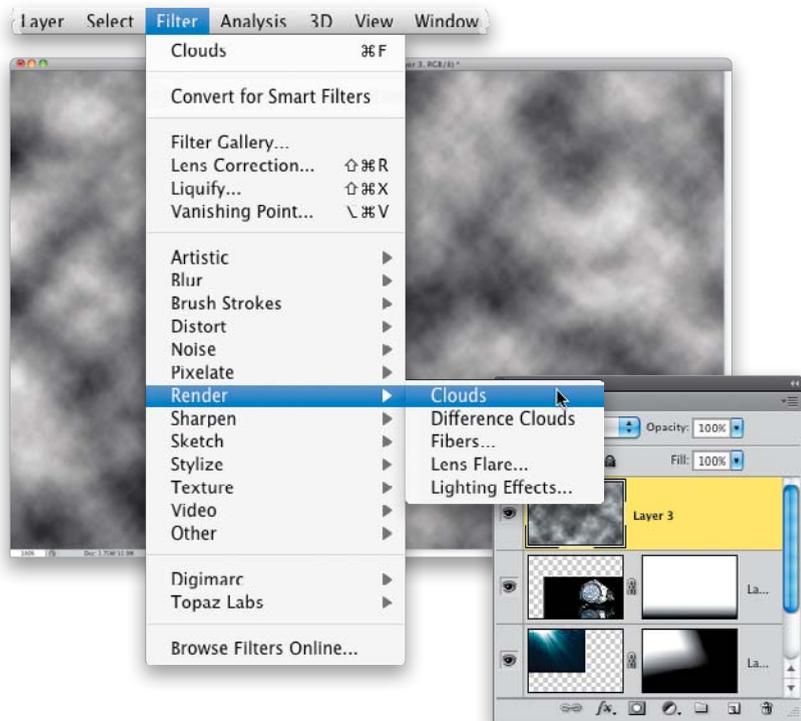
STEP FIVE:

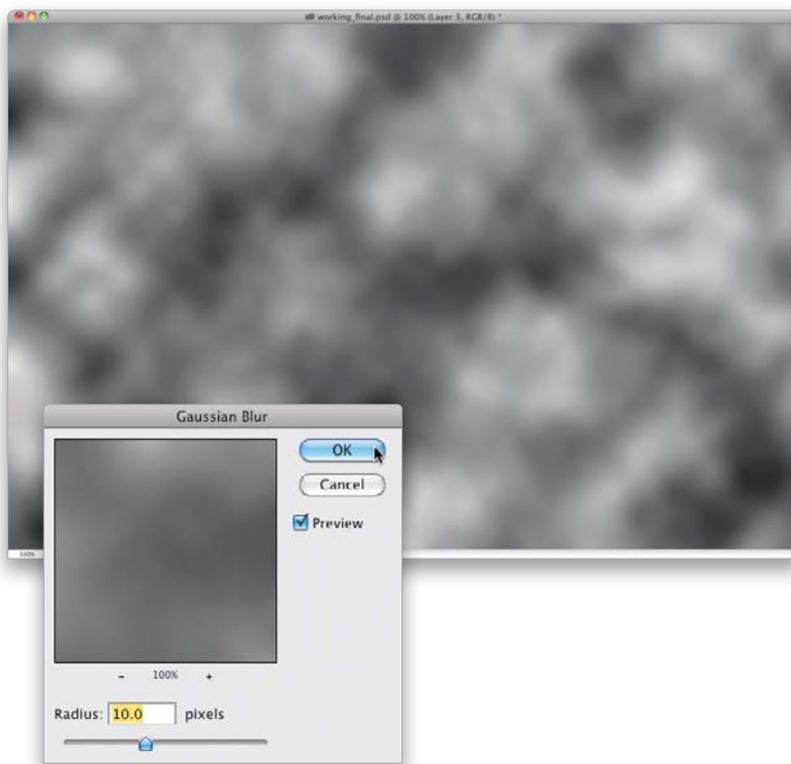
Position the watch in the lower-right area of the composition, like you see here, and use Free Transform to make it a little bigger. Change the layer's blend mode to **Screen** to make the watch's black background blend into the working background. Then, add a layer mask and use the Foreground to Transparent gradient again to fade the reflection a little bit (click at the bottom of the reflection and drag up).



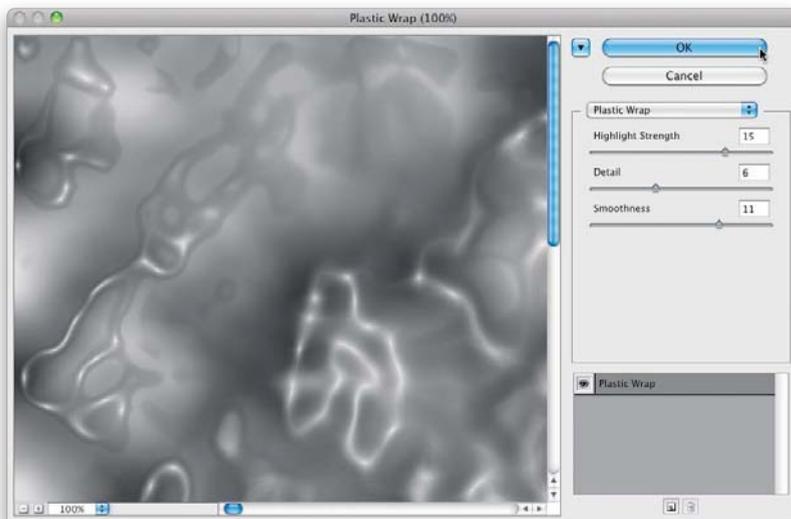
STEP SIX:

Now, we need to create a more visible surface for the watch to sit on. True, there is a reflection, which helps, but it's not enough. I really want to see the refracted light reflection on the same surface the watch seems to sit on. For that I am going to use an old trick from years ago that will work great here. Make sure your Foreground and Background colors are the default black and white, and then click on the Create a New Layer icon at the bottom of the Layers panel to create a new blank layer. Next, go under the Filter menu, under Render, and choose **Clouds**. There's no dialog for this filter—its results will just reflect in your image window (as shown here).



**STEP SEVEN:**

Go under the Filter menu, once again, this time under Blur, and choose **Gaussian Blur**. Set the Radius to 10 pixels and click OK.

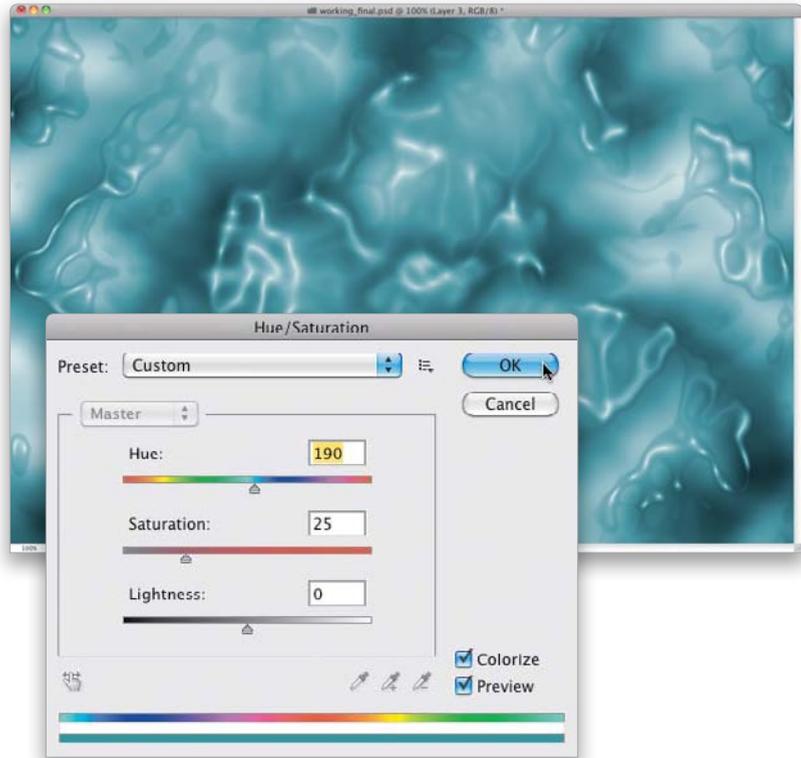
**STEP EIGHT:**

Again, go under the Filter menu, this time under Artistic, and choose **Plastic Wrap**. Set the Highlight Strength to 15, the Detail to 6, and the Smoothness to 11. You can see the effect starting to take shape at this point. Click OK when you're done.

Continued

STEP NINE:

Now, let's change the color of this texture layer to better match our background image. Press **Command-U (PC: Ctrl-U)** to open the Hue/Saturation dialog. Turn on the Colorize checkbox and increase the Hue to 190, and then click OK.



STEP 10:

Now, in the Layers panel, click-and-drag this texture layer just above the Background layer. Then, go into Free Transform mode and click-and-drag the top-middle control handle down to the bottom edge of the watch. Press Return (PC: Enter) to lock in your transformation.



**STEP 11:**

Press **Command-L (PC: Ctrl-L)** to open the Levels dialog and move the Input Levels shadows (black) and midtones (gray) sliders to the right to boost the contrast, making it look more like light reflecting on the ocean floor. Click OK.

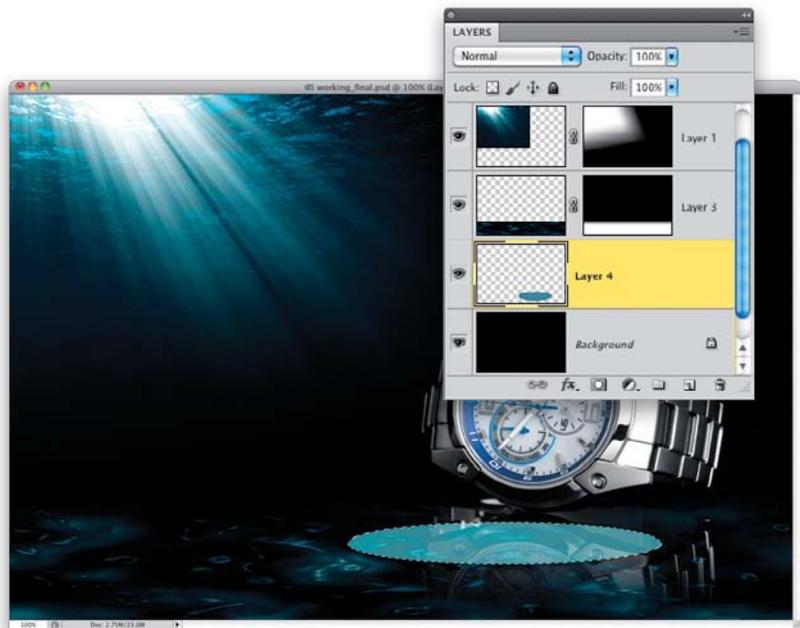
**STEP 12:**

Change the layer's blend mode to **Screen** and lower its Opacity to 75%. Then, add a layer mask and blend the hard edge at the top of the texture layer into the background with a Foreground to Transparent gradient (like we did with the watch reflection, but this time, dragging from above the texture layer downward).

Continued

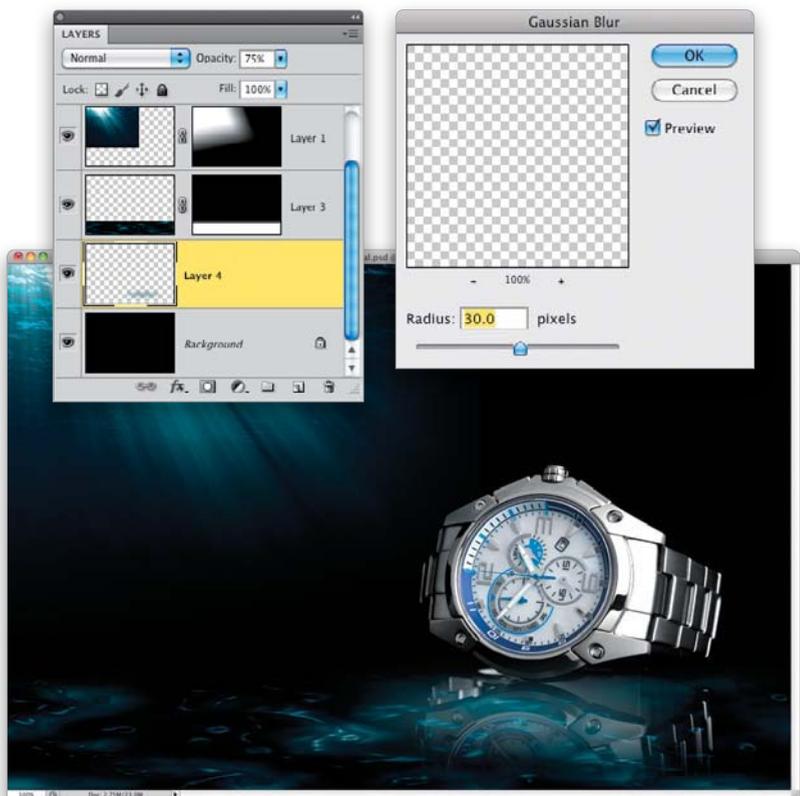
STEP 13:

Now, with the floor texture in place, I can see that the area around the base of the watch could use a subtle light enhancement to bring out the reflection a bit more. Command-click (PC: Ctrl-click) on the Create a New Layer icon at the bottom of the Layers panel to place a new layer under the currently active one. Get the Eyedropper tool (I) from the Toolbox and click in the light beam area of the image to sample the teal color, making it your Foreground color. Then, get the Elliptical Marquee tool (press **Shift-M** until you have it), draw a long oval selection just below the watch, and press **Option-Delete** (PC: **Alt-Backspace**) to fill the selection with the sampled Foreground color.



STEP 14:

Press **Command-D** (PC: **Ctrl-D**) to Deselect. Then, go under the Filter menu, under Blur, and choose **Gaussian Blur**. Set the Radius to 30 pixels and click OK. Next, just drop the layer's Opacity down to 75% and, as you can see, we have a nice, subtle light effect that blends with the background quite nicely.



**STEP 15:**

Now let's add some more of that teal color to the surrounding area to get more of that aquatic underwater feel. Create a new blank layer at the top of the layer stack, then get the Gradient tool with the Foreground to Transparent gradient again, but this time, click on the Radial Gradient icon in the Options Bar (the second icon to the right of the gradient thumbnail). With your Foreground color still set to the same teal color we used a moment ago, click-and-drag a couple of gradients in the upper-right and bottom-left corners. Then, lower the layer's Opacity to 75%.

**STEP 16:**

Next, let's add a diver in the background. Since it will merely be a silhouette, a simple graphic of a diver will do fine. Here, I found a set of diver images at iStockphoto. This way, I have a set I can choose from for future use. Get the Lasso tool (**L**) from the Toolbox and draw a selection around the diver in the upper-right corner, then press **Command-C (PC: Ctrl-C)** to Copy the selected graphic.

©ISTOCKPHOTO/TULAY OVER

Continued

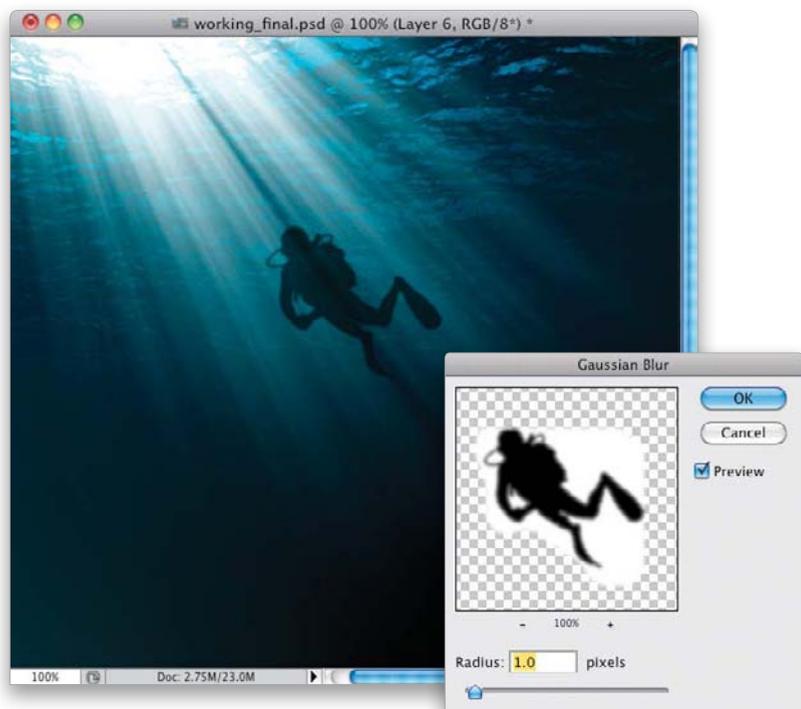
STEP 17:

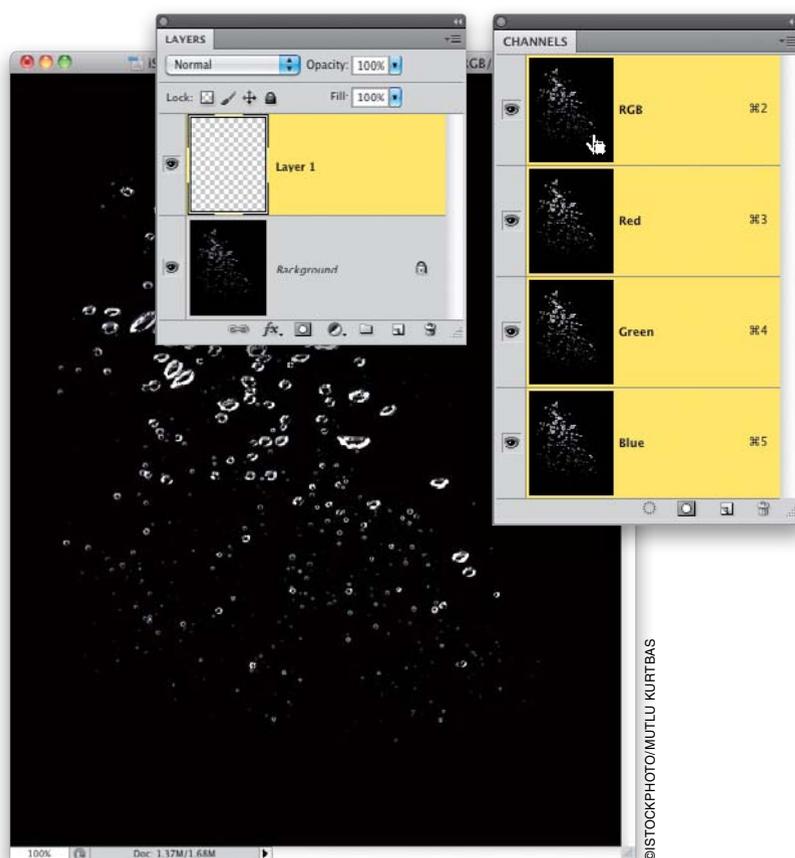
Press **Command-V (PC: Ctrl-V)** to Paste the diver into your working layout, then go into Free Transform, press-and-hold the Shift key, and decrease the size of the diver (press **Command-0 [zero; PC: Ctrl-0]** to reach the corner handles). Press **Return (PC: Enter)** to lock in your transformation. In the Layers panel, position this layer under the gradient layer we just created back in Step 15. Then, use the Move tool to move the diver in the middle of the light beams. To get rid of the white background area, just change the layer's blend mode to **Multiply** and drop its Opacity to 60%.



STEP 18:

Now, because the diver is underwater and is in the distance, the edge detail would not realistically be as sharp. So, go under the Filter menu, under Blur, and choose **Gaussian Blur**. Set the Radius to 1 pixel and click OK.





©ISTOCKPHOTO/MUTLU KURTBAS

**STEP 19:**

Let's add a bubble effect to finish off the diver in the water. Here, we have a simple image of bubbles on a white background. To quickly extract them, create a selection by pressing **Command-I (PC: Ctrl-I)** to Invert the image, then go into the Channels panel (**Window>Channels**) and Command-click (PC: Ctrl-click) on the RGB channel. Go to the Layers panel and create a new blank layer. Press **D**, then **X** to set your Foreground color to white, and press Option-Delete (PC: Alt-Backspace) to fill the selection with white. Press Command-D (PC: Ctrl-D) to Deselect.

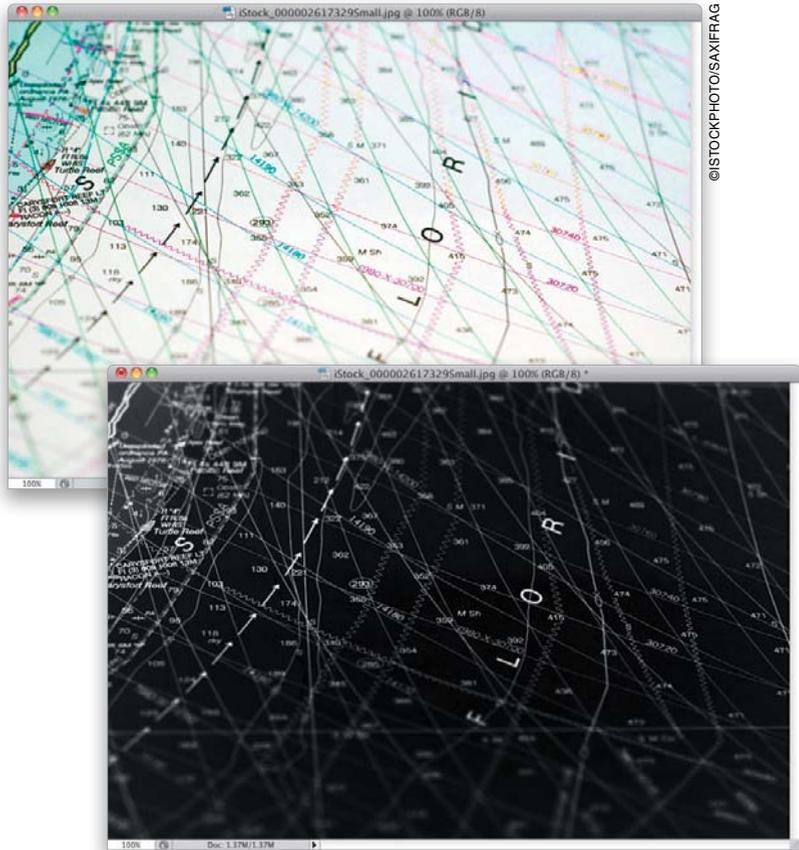
STEP 20:

Next, click-and-drag or copy-and-paste the selected bubble layer into the working layout and place it above the diver layer in the Layers panel. Go into Free Transform mode and scale and position the bubbles just above the diver, like I have them here. Finally, change the layer's blend mode to **Overlay**.

Continued

STEP 21:

Okay, we are almost done. Looking at the overall layout, I can see that the upper-right corner area could use a little something. To go along with the whole diving theme, we have a cool nautical map to add as another background element. Open the nautical map image and remove the color by pressing **Command-Shift-U (PC: Ctrl-Shift-U)**. Then, invert the image, like we did with the bubbles.



©ISTOCKPHOTO/SAXIFRAG

STEP 22:

Now, go ahead and click-and-drag or copy-and-paste the map image into the working layout, and use the Move tool to position it in the upper-right corner, making sure its layer appears below the teal radial gradient layer in the Layers panel. Then, add a layer mask, get the Gradient tool, with the Foreground to Transparent Linear gradient again, and with your Foreground set to black, fade the edges of the map image. Change the blend mode to **Linear Dodge (Add)**, and then lastly, to soften the effect, drop the layer's Opacity down to 50%. This will subtly blend the map graphic into the background.



**STEP 23:**

Let's finish the whole design off with some text. Start by selecting the Horizontal Type tool (**T**) from the Toolbox and creating a text layer. Click on the color swatch in the Options Bar and enter R: 224, G: 146, B: 47 in the Color Picker. Here, I stacked the words "AQUA TIME" in Eurostile (T1) Extended 2 at almost 73 points for AQUA and at almost 53 points for TIME.

**STEP 24:**

Create a new blank layer below the text layer. Get the Rectangular Marquee tool (**M**), and draw a thin-line selection across the document, in between the lines of text. Set your Foreground color to the same color used for the text and then press Option-Delete (PC: Alt-Backspace) to fill the line with that color, then deselect. (Note: To get both words to line up with the line you just created, use the Move tool to move the bottom of AQUA onto the line and then select TIME with the Horizontal Type tool, and press **Option-Up Arrow key** (PC: **Alt-Up Arrow key**) to bring the top of it up to the line.) Now, Command-click (PC: Ctrl-click) on both the line and text layers so both are selected, and then from the Layers panel's flyout menu, choose **Convert to Smart Object** to convert them into a single Smart Object layer.

Continued

STEP 25:

Now, let's dress up the text with layer styles. With the Smart Object layer active in the Layers panel, click on the Add a Layer Style icon at the bottom of the panel and choose **Inner Shadow**. Use the settings shown here to add some depth to the text.



STEP 26:

Next, click on Gradient Overlay on the left side of the dialog to turn it on, and just change the Blend Mode to **Soft Light**.



**STEP 27:**

Lastly, click on Outer Glow on the left to turn it on, and set this Blend Mode to **Overlay** and the Opacity to 100%. Click on the color swatch and change the color to white. Then, down in the Elements section, increase the Spread to 25% and set the Size to around 105 px. This will give the glow a subtle halo effect. Click OK.

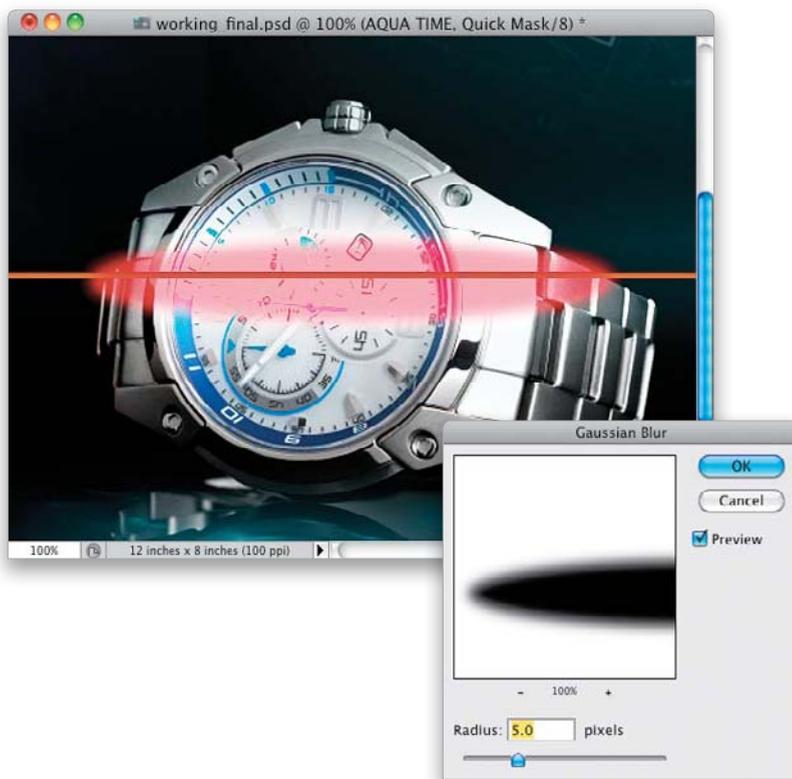
**STEP 28:**

Now we need to mask the line where it goes over the watch. So, get the Elliptical Marquee tool (press **Shift-M** until you have it) and draw a long oval selection over the line where it goes over the watch.

Continued

STEP 29:

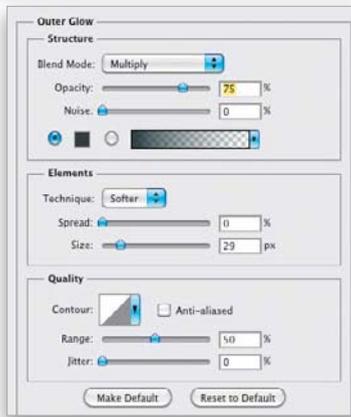
Press **Q** to put the selection in Quick Mask mode. (Note: If the masked area is in red, rather than the selection, double-click on the Quick Mask icon at the bottom of the Toolbox to open the Quick Mask Options dialog and change Color Indicated to Selected Areas.) Go under the Filter menu, under Blur, and choose **Gaussian Blur**. Set the Radius to 5 pixels and click OK.



STEP 30:

Press **Q** again to go back to the marching ants selection, then Option-click (PC: Alt-click) on the Add Layer Mask icon at the bottom of the Layers panel. This will give the illusion that the line goes behind the watch.



**STEP 31:**

Finish off the image by adding some more text in the top right. Here, I set some in Bank Gothic Light, and then added a black Outer Glow layer style with the settings shown here.

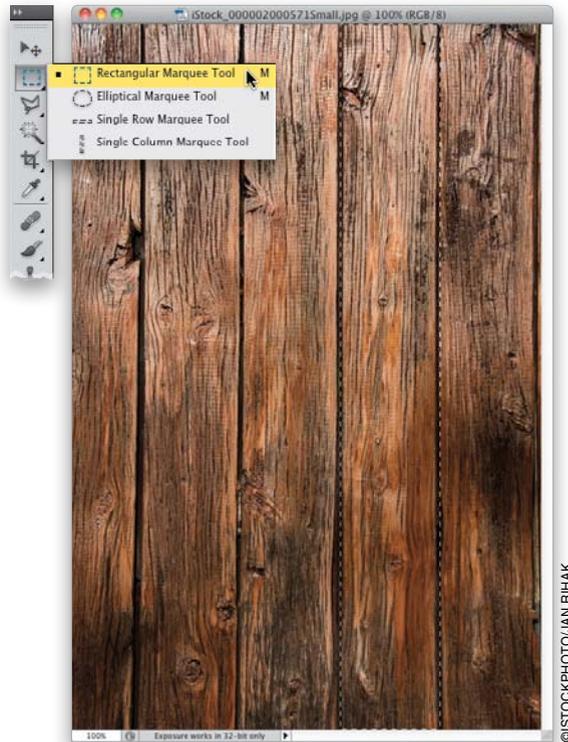
Continued



Final Image

Wood Frame Surf Ad

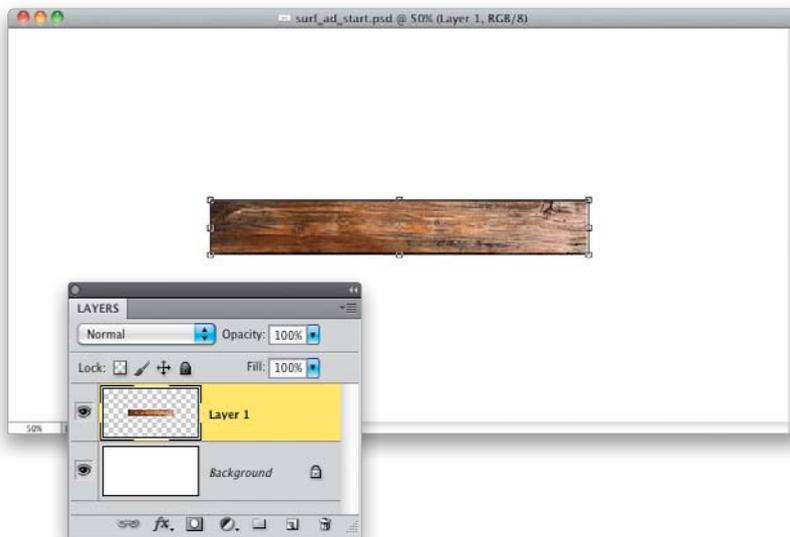
This effect I saw, once again, in a magazine ad. It was an advertisement for beach sandals. I was really drawn to the wood frame effect and liked the whole surfer feel of the ad. Once you see how easy it is to create this effect, you'll really see how much fun you can have configuring the wood frame in different ways. Plus, it just looks cool!



©ISTOCKPHOTOJUAN RIFAK

STEP ONE:

To start building the wood frame, we'll use a stock image of some wood planks that have a sort of aged look that will work perfectly for this design. Plus, there are several planks, which will give us some variation. Start by getting the Rectangular Marquee tool (**M**) from the Toolbox. Then, draw a selection over any one of the planks in the image. Here, I chose the fourth one from the left. Once the selection is made, press **Command-C (PC: Ctrl-C)** to Copy it.



STEP TWO:

Press **Command-N (PC: Ctrl-N)** and create a new document that is 14 inches wide by 7 inches tall at 125 ppi. Then, press **Command-V (PC: Ctrl-V)** to Paste the wood plank selection in the new document. Press **Command-T (PC: Ctrl-T)** to go into Free Transform mode, Right-click inside the bounding box, and choose **Rotate 90° CW** to rotate the plank, making it horizontal.

Continued

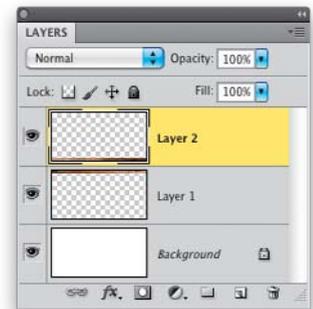
STEP THREE:

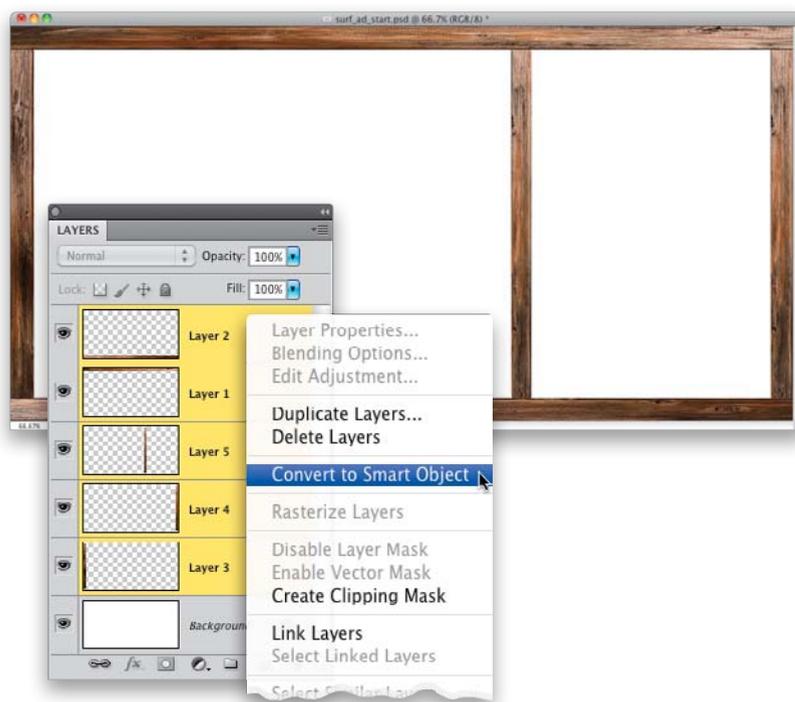
Move the plank to the top edge of the canvas, then press-and-hold the Option (PC: Alt) key (to scale the object from the center), click on the right-middle control handle, and drag to stretch the plank to the right edge of the canvas. The left side will scale at the same time. Then, release the Option key, click on the bottom-middle control handle, and drag it up slightly to make the wood plank a little thinner. Press **Return (PC: Enter)** to lock in your transformation.



STEP FOUR:

Now, repeat the last few steps to add a different plank from the source file to the bottom of the working layout, like I have here.



**STEP FIVE:**

Use the same process to add three more different vertical planks to the layout—one on each end and another about 9 inches from the left side. In the Layers panel, move the vertical plank layers beneath the horizontal plank layers. When all the planks are in place, Command-click (PC: Ctrl-click) on each plank layer to select them all, then Right-click on one of the layers and choose **Convert to Smart Object** from the pop-up menu to merge them all into a smart object.

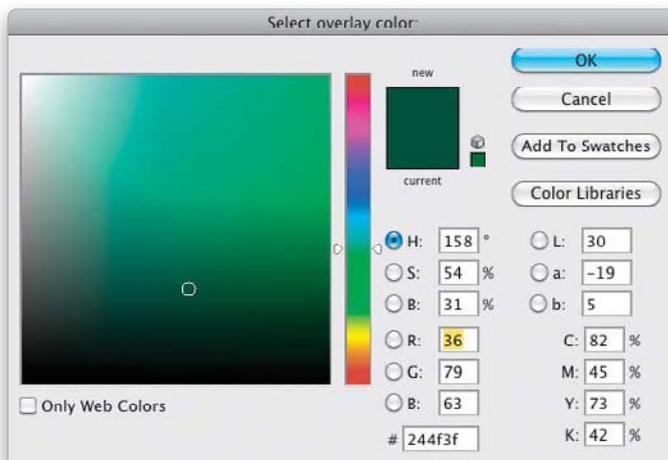
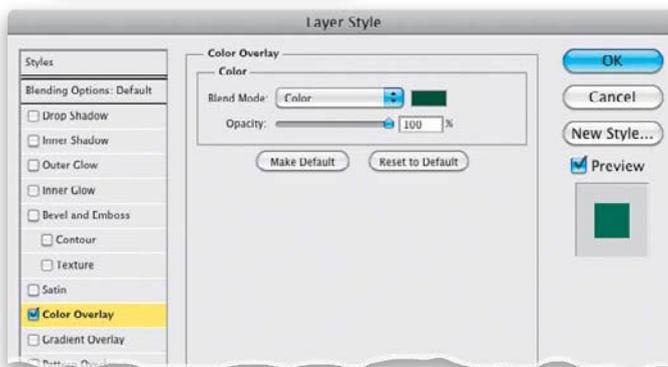
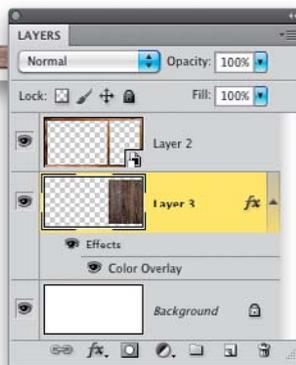
**STEP SIX:**

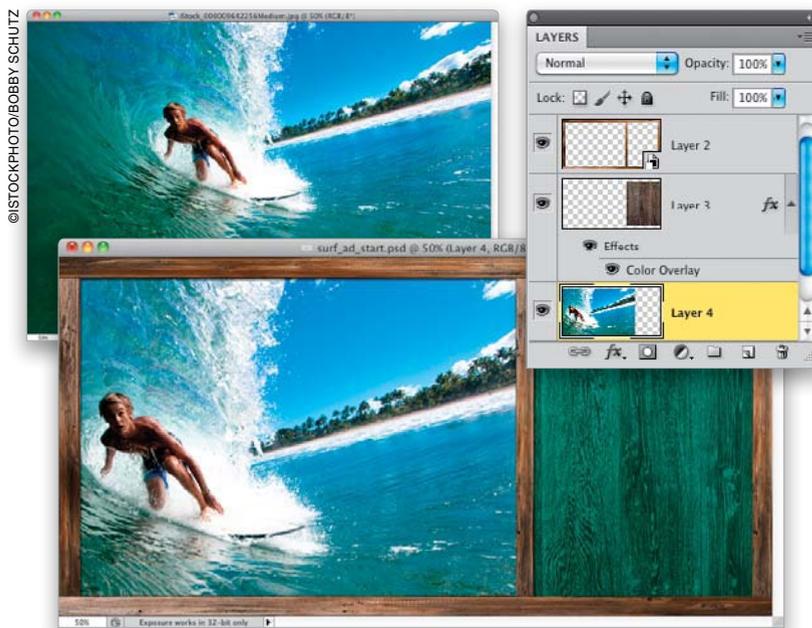
Now open the other wood grain file (shown here), press **Command-A (PC: Ctrl-A)** to select the entire image, then copy-and-paste it into the working layout. Once it's there, move its layer beneath the wood plank Smart Object layer, and then position this wood grain in the rectangle area on the right side of the image. Go into Free Transform mode and scale it, if necessary, to fit it in the area.

Continued

STEP SEVEN:

Let's apply a color effect to the wood grain with a simple layer style. Click on the Add a Layer Style icon at the bottom of the Layers panel and choose **Color Overlay**. Click on the color swatch, choose R: 36, G: 79, B: 63, and click OK in the Color Picker to get a cool green color. Then, set the Blend Mode to **Color** and click OK.



**STEP EIGHT:**

Open the surfer image, which we'll add to the other side of the layout. Copy-and-paste the image into your working layout and, in the Layers panel, move the surfer layer beneath the wood grain layer. Go into Free Transform, if needed, and scale and position it within the frame on the left side as I have here.

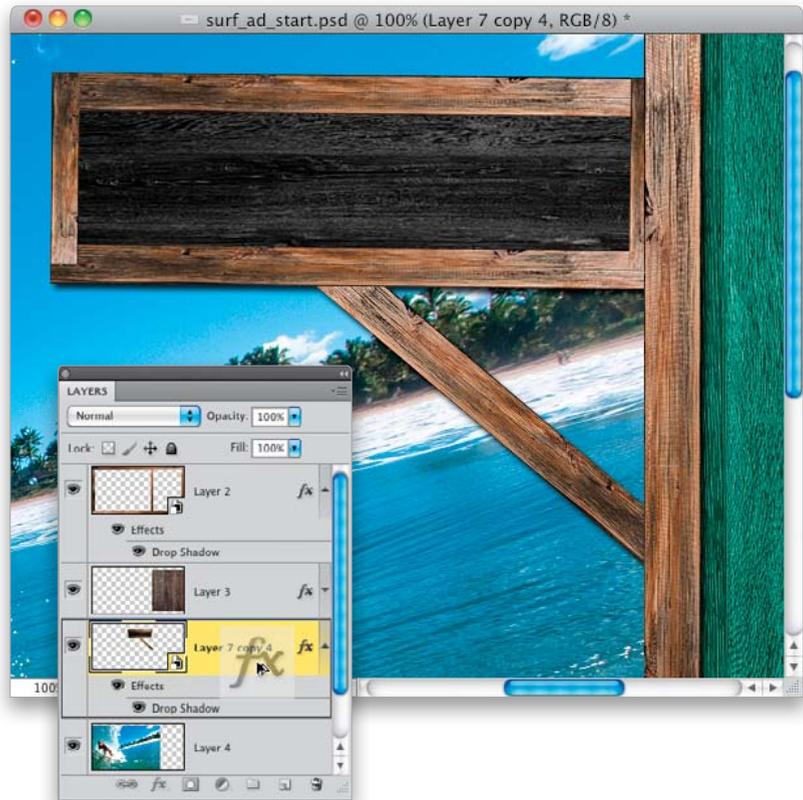
**STEP NINE:**

Let's create some depth between the surfer and wood grain images and the wood plank frame by adding a basic Drop Shadow layer style. Click back on the wood plank Smart Object layer in the Layers panel, then click on the Add a Layer Style icon and choose **Drop Shadow**. Use the settings shown here and click OK.

Continued

STEP 10:

Using the same process we used for the initial wood plank frame, follow the first few steps of this project again to create another wood plank frame element, like I have here. Then, just like before, convert it to a smart object and position it over the surfer image to the left of the green wood grain area (but make sure it appears beneath the original wood plank and wood grain layers in the Layers panel). This is going to contain the product logo. (Note: I included the wood grain layer this time, which I added a black Color Overlay layer style to, when I converted the wood plank layers into a smart object.) To finish this new element off, add the same Drop Shadow layer style that we just added to the wood plank frame by **Option-clicking (PC: Alt-clicking)** on the Drop Shadow layer style beneath the original wood plank frame layer and dragging it to the new frame layer. This will copy it to the new frame layer.



STEP 11:

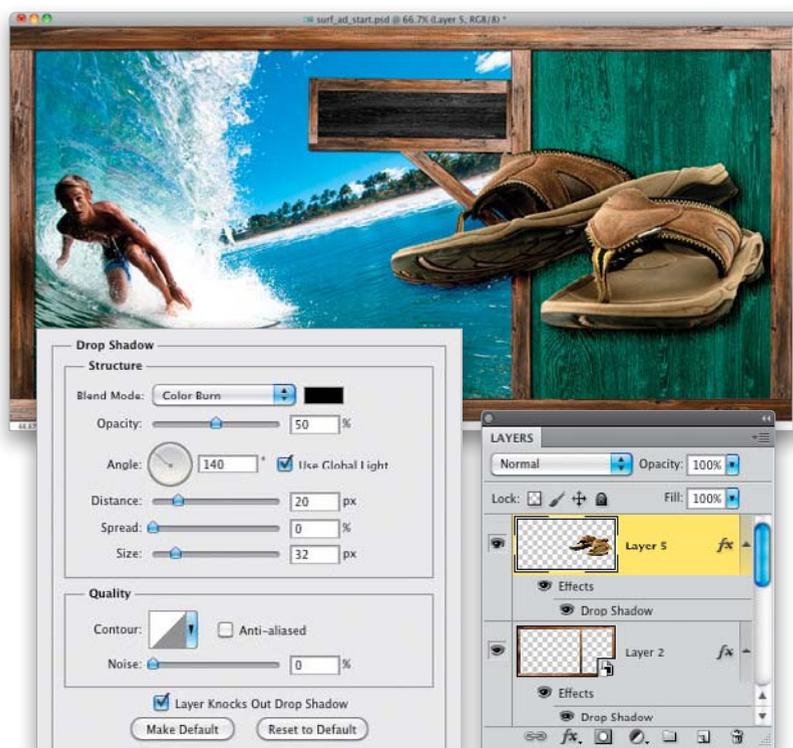
Now we are ready to add the product for our ad. Since we're creating a surf-style ad, it seems like the right setting for some beach footwear. Here, we'll use a generic product shot of a pair of flip-flops, which will work well for this layout. Select the flip-flops by getting the Quick Selection tool (**W**) from the Toolbox and then painting over them. Once they're selected, press **Command-J (PC: Ctrl-J)** to copy the selection up onto a new layer. Extracting from a white background like this will often leave little artifacts around the edges. To get rid of them, just go under the Layer menu, to the very bottom, under Matting, and choose **Defringe**. You really don't need to set the Width to anything more than 1 or 2, but go ahead and enter 3 for good measure and click OK.



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**STEP 12:**

Press **Command-J** again to duplicate this layer, and then remove the color by pressing **Command-Shift-U** (PC: **Ctrl-Shift-U**). Change the desaturated layer's blend mode to **Soft Light** and drop the Opacity to 75%. This will boost the contrast and make the colors pop a little more.

**STEP 13:**

Press **Command-E** (PC: **Ctrl-E**) to merge this layer with the original beneath it. Then, Command-click (PC: Ctrl-click) on the merged layer's thumbnail to select it, and copy-and-paste this layer into the working layout. Place the product image at the top of the layer stack and use Free Transform to decrease its size, as you see here, then add a Drop Shadow layer style using the settings shown here as a finishing touch. Notice that I have the Drop Shadow Blend Mode set to **Color Burn**, which greatly saturates the colors in the shadow, giving it a more stylized look.

Continued

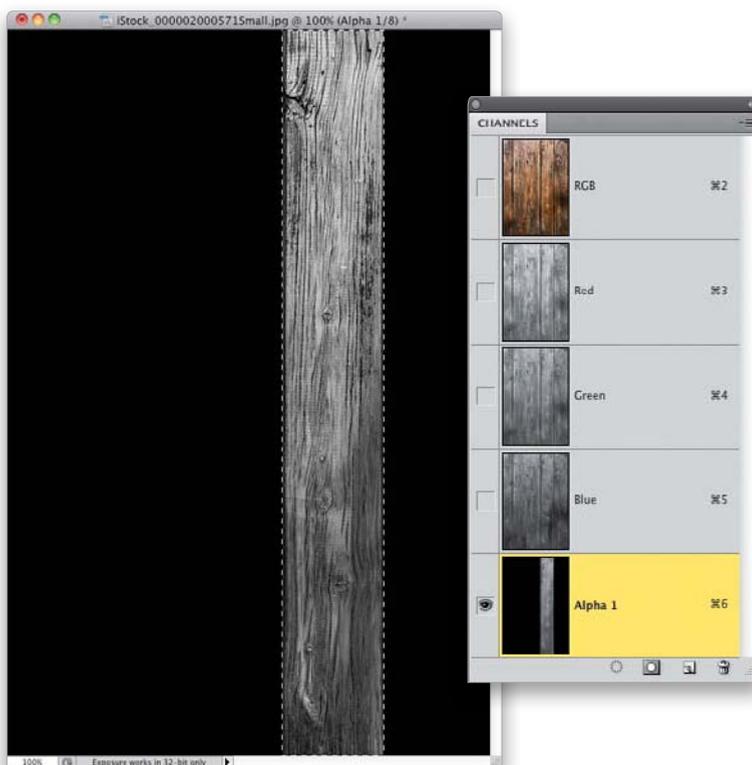
STEP 14:

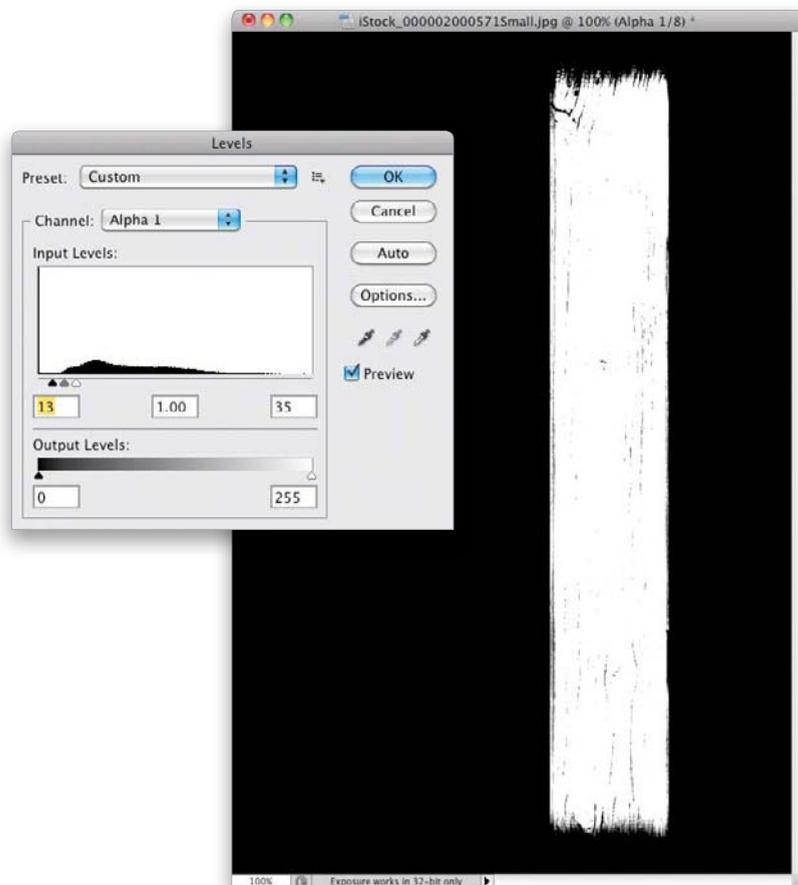
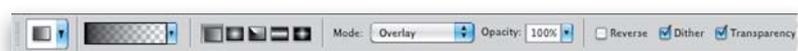
Now, let's add a couple more planks to finish off the design. Go back to the original wood plank image we started with and grab the Rectangular Marquee tool again. Draw a selection over the second plank from the right and then press **Command-C (PC: Ctrl-C)** to Copy the selected area.



STEP 15:

Go to the Channels panel (under the Window menu) and click on the Create New Channel icon at the bottom of the panel. With the selection still active, press **Command-V (PC: Ctrl-V)** to Paste the selection into the channel, then press **Command-D (PC: Ctrl-D)** to Deselect.



**STEP 16:**

Now, get the Gradient tool (**G**) from the Toolbox and then, in the Options Bar, click on the down-facing arrow next to the gradient thumbnail and choose the Foreground to Transparent gradient (the second gradient from the left in the top row) from the Gradient Picker. Make sure the Linear Gradient icon is selected (the first icon to the right of the gradient thumbnail) and change the blend Mode to **Overlay**. With your Foreground color set to black, starting at the top of the plank, click-and-drag the gradient down just a little bit. With the Gradient tool in Overlay mode, the edge will have more contrast than normal. Click-and-drag two or three more times to increase the contrast, making the edge more frayed. Do this same thing to the bottom edge of the plank, as well.

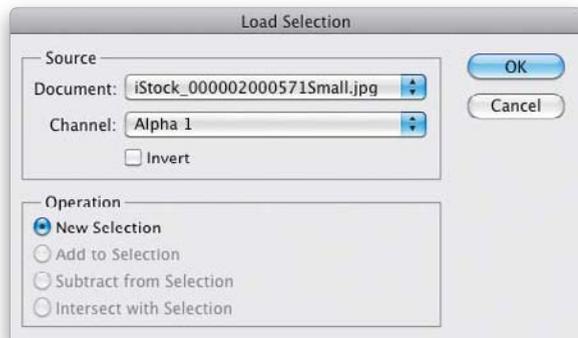
STEP 17:

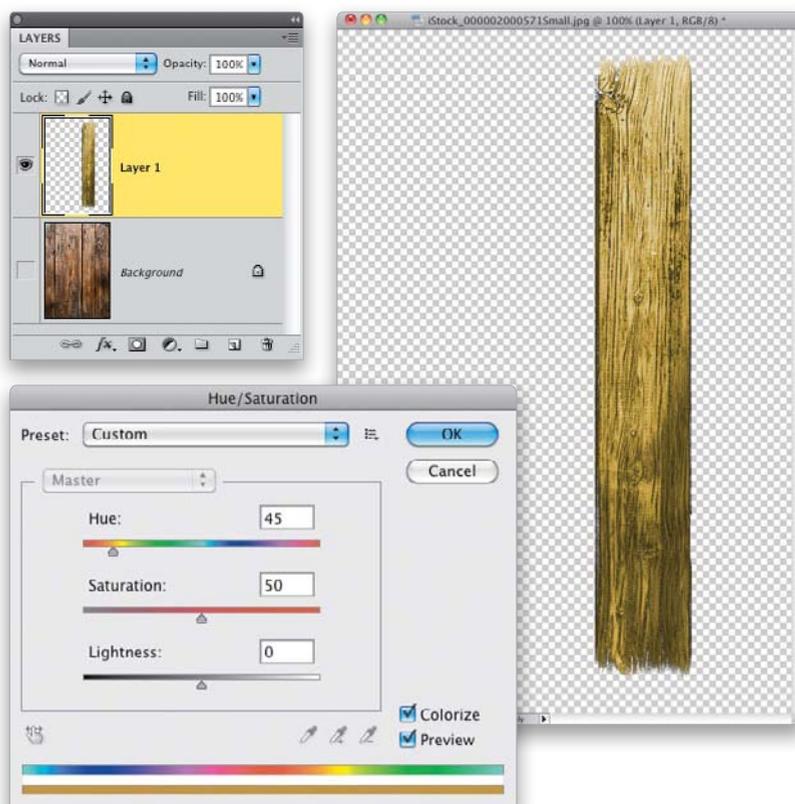
Next, open the Levels dialog by pressing **Command-L (PC: Ctrl-L)**, then raise the contrast so much that it forces the plank to mostly white. Here, I dragged the Input Levels highlights (white) slider all the way to the left and dragged the Input Levels shadows (black) slider just a little bit to the right. Pay close attention to the top and bottom edges of the plank—you should see them get sharper. There might be some small black lines that appear on the plank, but they are not a big deal.

Continued

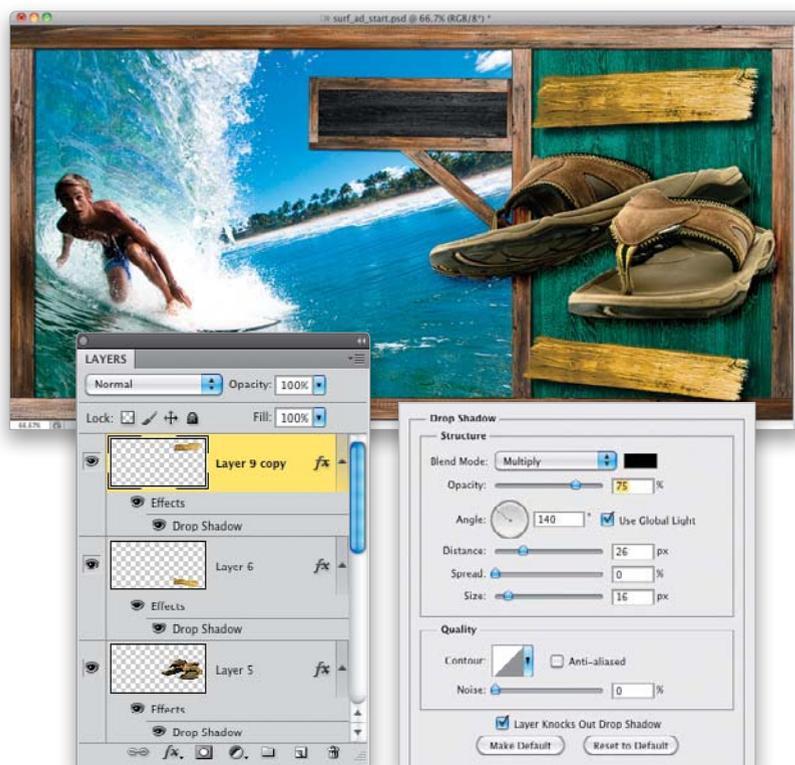
STEP 18:

Click on the RGB composite channel at the top of the Channels panel, then from the Select menu, choose **Load Selection**. Make sure the **Alpha 1** channel we just created is selected in the Channel pop-up menu and click OK.



**STEP 19:**

Press Command-J (PC: Ctrl-J) to copy the selected area to a new layer. Then, click on the Eye icon to the left of the Background layer to turn it off and see the new plank with frayed edges. If necessary, you can increase the density by duplicating the layer two or three times, then merging them all back together into one layer. To give the plank a different color, open the Hue/Saturation dialog by pressing **Command-U (PC: Ctrl-U)**. Turn on the Colorize checkbox, set the Hue to 45 and the Saturation to 50, and click OK.

**STEP 20:**

Now, bring this new element into the layout, go into Free Transform, resize it, rotate it, and use it as a surface for the text to sit on. I simply used the same element in both cases here, by making a duplicate of the layer and rotating it just slightly for variation. Then, I added a Drop Shadow layer style to them using the settings shown here. Finally, I added a logo and some text to finish it off, as you'll see in the final image. (I used the fonts Futura, Myriad Pro, and Mama Regular. Oh, and in case you were wondering, "Sörf" is Turkish for "Surf".)

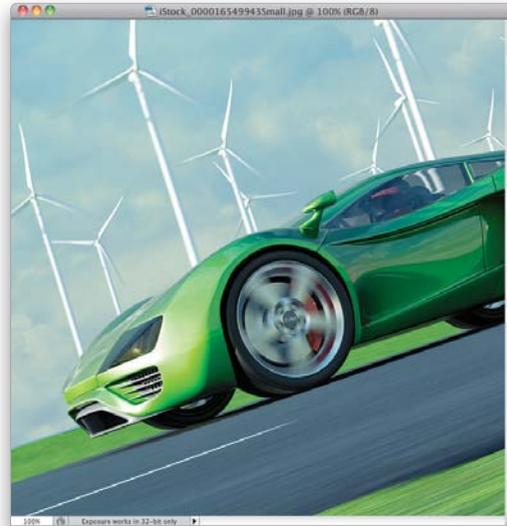
Continued



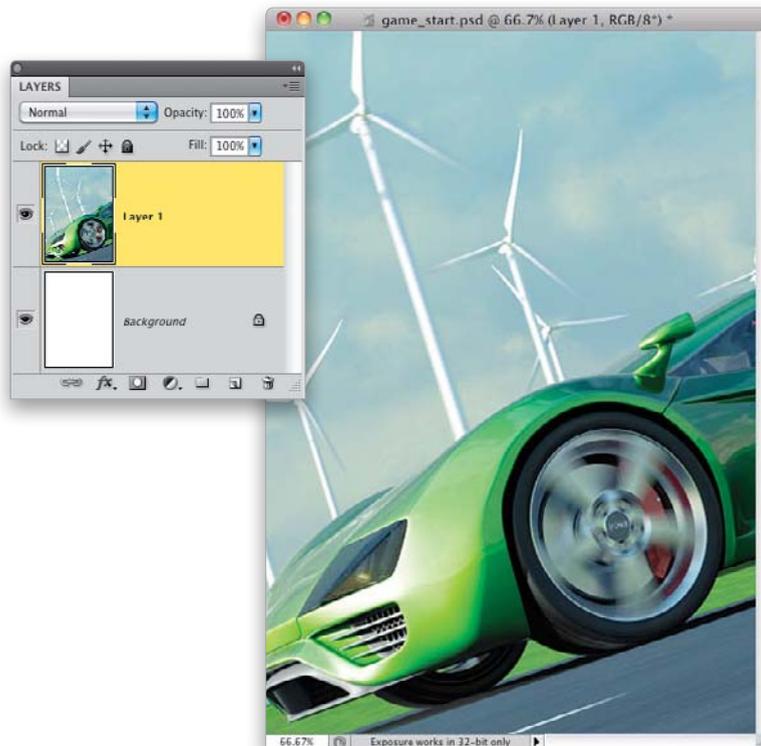
Final Image

Video Game Cover Design

One of the best places to find inspiration, aside from movie posters and magazines, is video game covers. In this project, we'll combine a number of different effects from several video game covers that I really like. It really demonstrates well how you can combine images with text elements in a non-destructive way with smart objects.



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STEP ONE:

As usual, we'll start our video game cover design with the background image. Open the car image shown here. It's a great shot, but we need to spice it up a little bit. First, let's get it into the layout by pressing **Command-A (PC: Ctrl-A)** to Select All, then **Command-C (PC: Ctrl-C)** to Copy it to the clipboard.

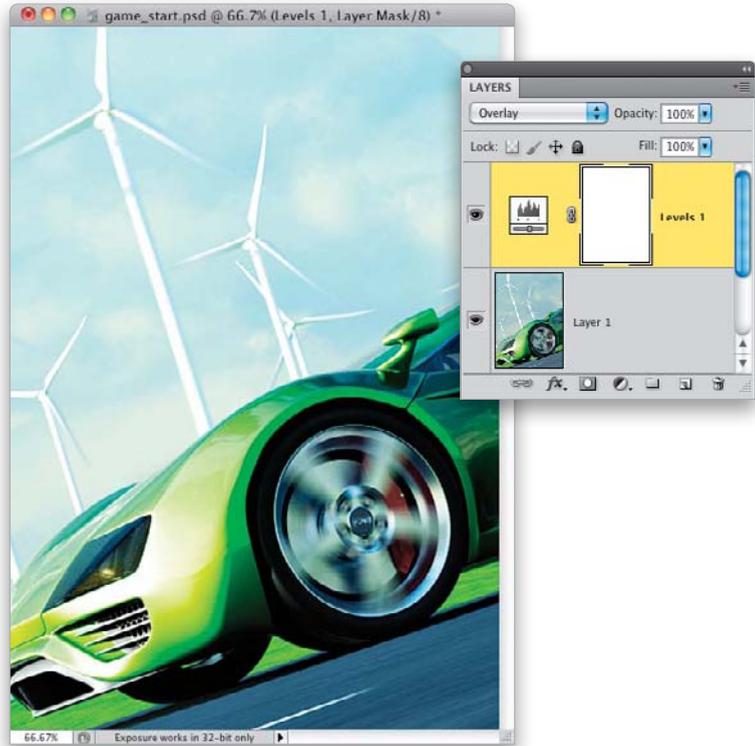
STEP TWO:

Press **Command-N (PC: Ctrl-N)** to create a new document, and make it 7 inches wide by 10 inches tall at 100 ppi. Then, paste the car image into the new document by pressing **Command-V (PC: Ctrl-V)**. Press **Command-T (PC: Ctrl-T)** to go into Free Transform mode, press-and-hold the Shift key, and click-and-drag a corner point to resize the image. Then, position it in the composition like you see here. Press **Return (PC: Enter)** to lock in your transformation.

Continued

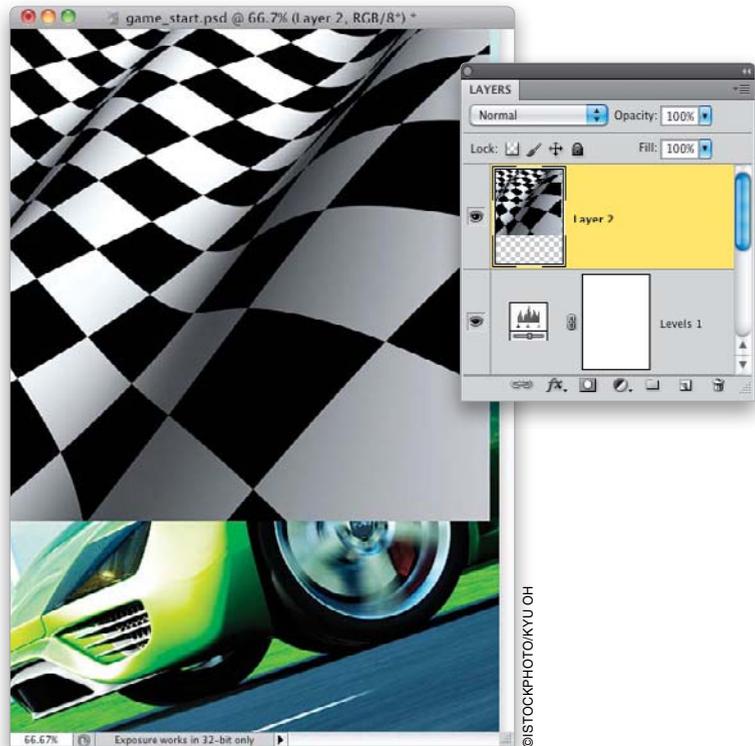
STEP THREE:

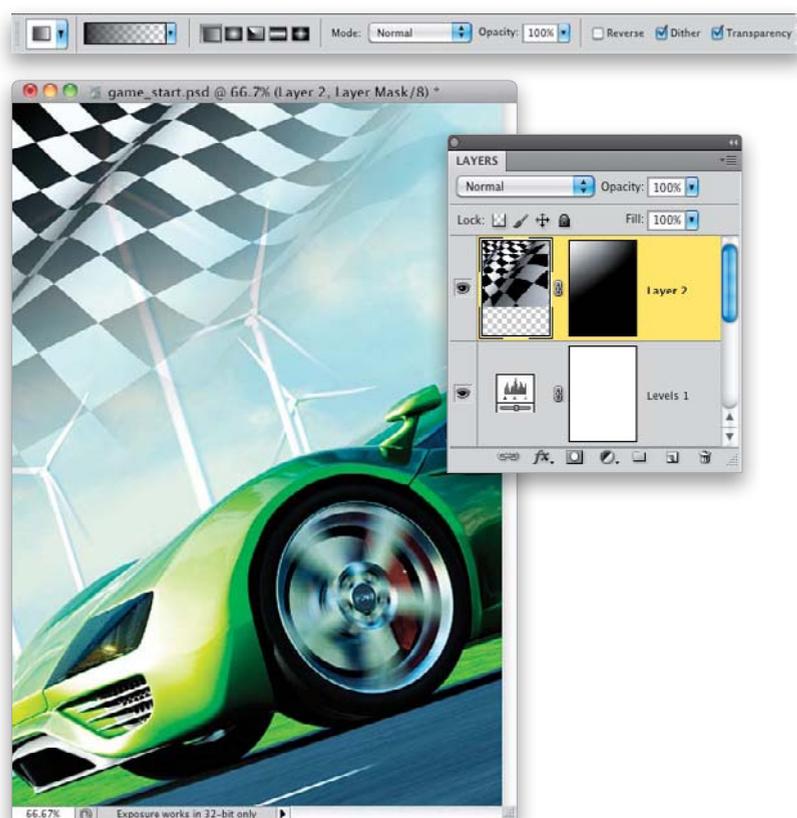
Here's another cool trick for boosting the contrast of an image: click on the Create New Adjustment Layer icon at the bottom of the Layers panel and choose **Levels**. Do not make a single change in the Adjustments panel. Just change the Levels adjustment layer's blend mode to **Overlay**. This alone will make the colors really pop. I don't really know why, but hey, it works for me.



STEP FOUR:

To go along with the whole racing theme of the video game cover we're creating, open the checkered flag image and use the Move tool (**V**) to drag it or copy-and-paste it (the way we did with the background image) into the working layout. Position it in the top left of the layout (as shown here).



**STEP FIVE:**

Add a layer mask to the checkered flag layer by clicking on the Add Layer Mask icon at the bottom of the Layers panel. Then, get the Gradient tool (**G**) from the Toolbox, click on the down-facing arrow to the right of the gradient thumbnail in the Options Bar, and choose the Foreground to Transparent gradient (the second gradient from the left in the top row). With your Foreground color set to black, click-and-drag diagonally from the bottom right to the top left to fade the checkered flag into the background, like I've done here.

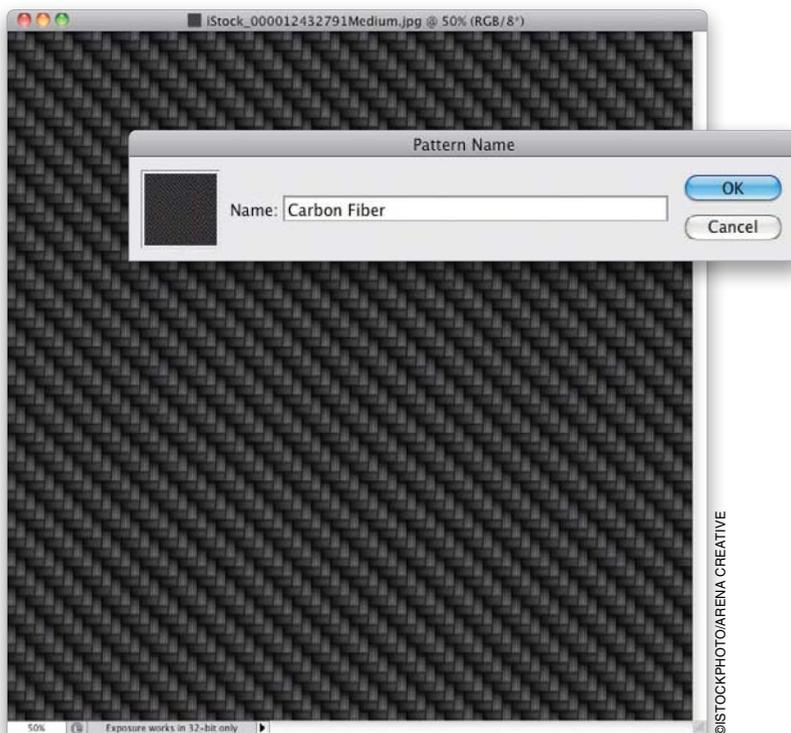
**STEP SIX:**

Now, on to the text objects. Create another new document that is 12 inches wide by 3 inches tall at 100 ppi. Grab the Horizontal Type tool (**T**) from the Toolbox and click in your new document to create a text layer. Here, I set the color to gray in the Options Bar, and typed the word "GEAR" using Serpentine Bold. Then, I went into Free Transform and scaled it to cover almost the entire image area.

Continued

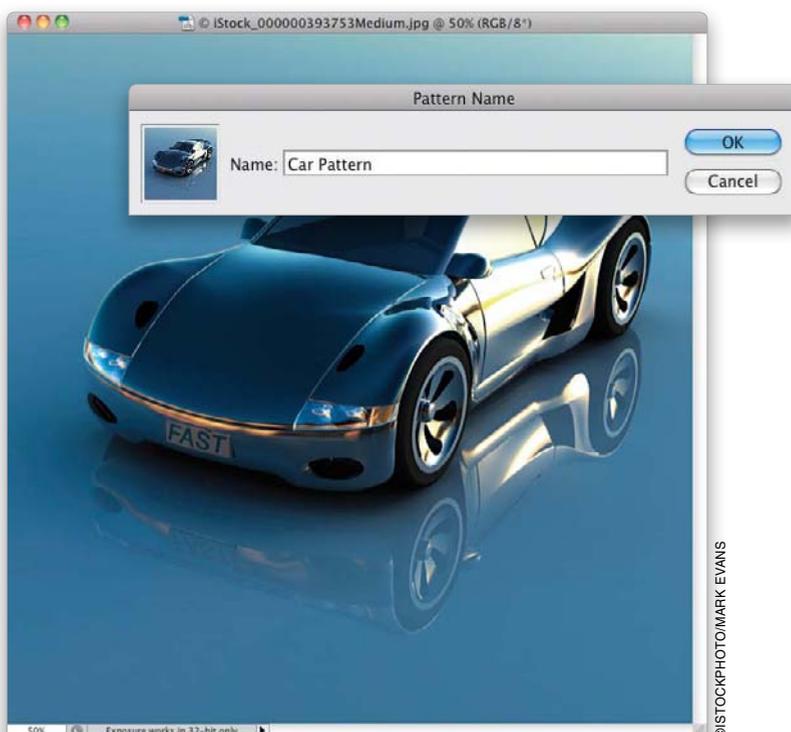
STEP SEVEN:

Before we add some layer style effects to the text, we need to define a couple images as textures that we'll apply through layer styles. The first is this seamless carbon fiber pattern. Open the file, and then go under the Edit menu and choose **Define Pattern**. Give the pattern a name and click OK. We'll use this as a background element.



STEP EIGHT:

Next, open the other car image on the blue background and define it as a pattern, as well. We'll apply this image to the text through a layer style.



**STEP NINE:**

Now we have quite a collection of layer styles we're going to use to dress up this text graphic. First, in your text document, click on the Create a New Layer icon at the bottom of the Layers panel to create a new blank layer, and then move it below the text layer in the layer stack. Then, fill that layer with 50% gray by pressing **Shift-Delete** (PC: **Shift-Backspace**) and choosing **50% Gray** from the Use pop-up menu in the Fill dialog. Click OK.

**STEP 10:**

Click on the Add a Layer Style icon at the bottom of the Layers panel and choose **Pattern Overlay**. Then, click on the Pattern thumbnail, locate the Carbon Fiber pattern at the bottom of the Pattern Picker, and click on it to select it. Also, drop the Scale down to 50%.

Continued

STEP 11:

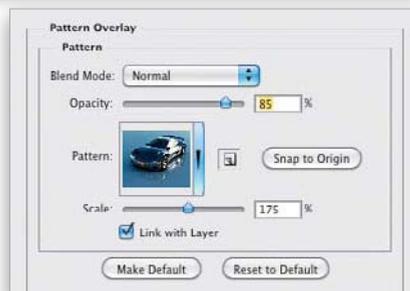
Click on Gradient Overlay on the left side of the dialog to turn it on. Use the default Black, White gradient, but change the Blend Mode to **Overlay**, turn on the Reverse checkbox, change the Style to **Radial**, the Angle to 180°, and the Scale to 150%. Remember, you can move the pattern around manually if you want by clicking in the image window and dragging it around. Click OK when you're done.



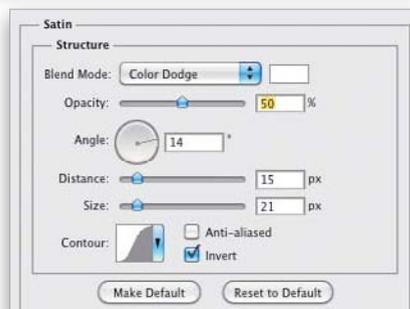
STEP 12:

Now, click on the text layer in the Layers panel to make it active, then click on the Add a Layer Style icon, choose **Bevel and Emboss**, and apply the settings you see here. For Gloss Contour, be sure to choose the Ring preset, which is the second icon in the second row in the Gloss Contour Picker.



**STEP 13:**

Click on Pattern Overlay on the left to turn it on, then click on the Pattern thumbnail and, this time, locate the Car Pattern we defined earlier. Drop the Opacity down to 85% and increase the Scale to 175%. Then, move the Layer Style dialog aside and click-and-drag the pattern around in your image window, so you can see some of the reflective surface of the car inside the text.

**STEP 14:**

Next, click on Satin on the left to turn it on, and then click on the color swatch to the right of the Blend Mode pop-up menu and choose white. Set the Blend Mode to **Color Dodge** and drop the Opacity to 50%. Set the Angle to 14°, the Distance to 15 px, and the Size to 21 px. You can also adjust the satin look manually by clicking in the image window and dragging it around, like we did with the Pattern Overlay layer style.

Continued

STEP 15:

Finally, click on Stroke on the left to turn it on. Keep the Color set to black, increase the Size to 10 px, and make sure the Position is set to **Outside**. Click OK when you're done.



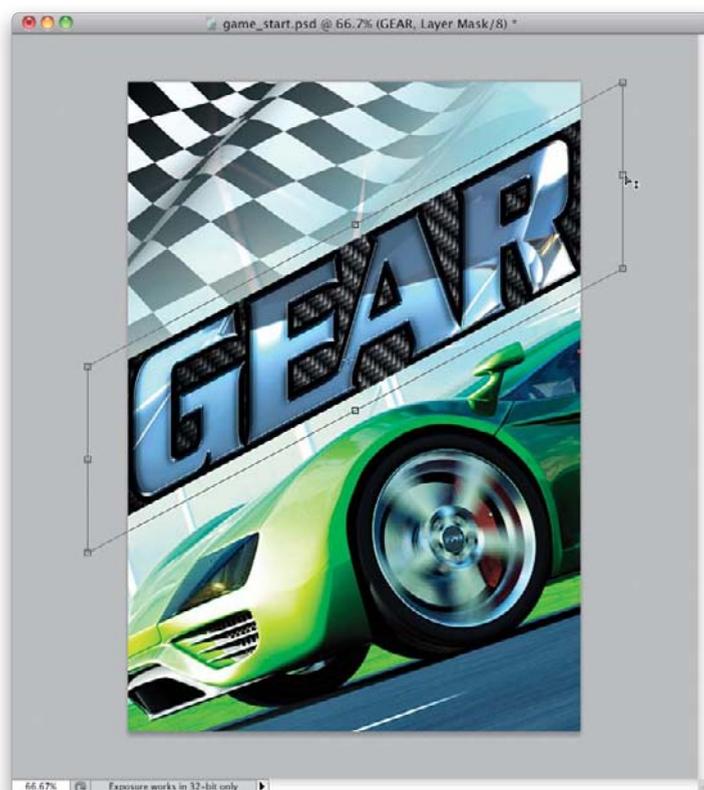
STEP 16:

Now you can see, after all we've done, that we've dressed the text up quite nicely with layer styles. Before we bring the text into the working layout, though, Command-click (PC: Ctrl-click) on the carbon fiber layer (Layer 1), so that both it and the text layer are selected, then Right-click on either layer and choose **Convert to Smart Object**. Now, click-and-drag or copy-and-paste this smart object into the working layout.



**STEP 17:**

With the smart object in your working layout, go into Free Transform, press-and-hold the Shift key, and resize the layer, so that the text fits the width of the layout (and you don't see all the extra carbon fiber texture on either side). Press **Return (PC: Enter)** to lock in the transformation. Add a layer mask and then select the Rectangular Marquee tool (**M**) from the Toolbox. Create a selection along the top edge of the word, then press-and-hold the Shift key (to add to the selection) and create a selection right along the bottom edge of the text. With your Foreground color set to black, press **Option-Delete (PC: Alt-Backspace)** to fill these selected areas with black. This will hide the excess edge of the carbon fiber texture. Press **Command-D (PC: Ctrl-D)** to Deselect.

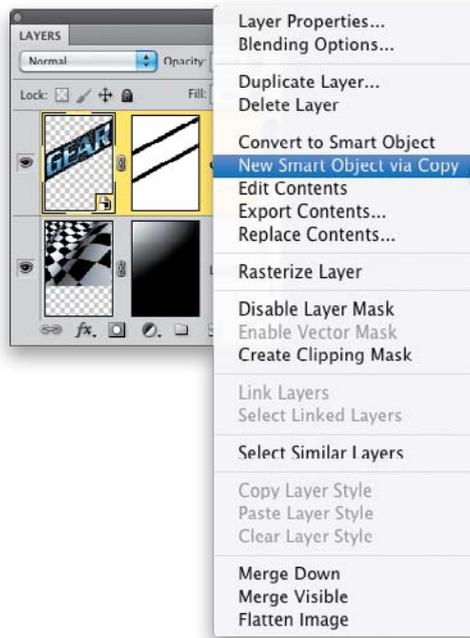
**STEP 18:**

Go into Free Transform mode again, and then Right-click inside the bounding box and choose **Skew**. Press-and-hold the Option (PC: Alt) key, then click-and-drag the right-middle control handle upward to skew the text object to match the angle of the car. Right-click inside the bounding box again, choose **Scale**, then press-and-hold the Shift key and click-and-drag the top-middle control handle up to increase the size of the text. Press Return when you're done.

Continued

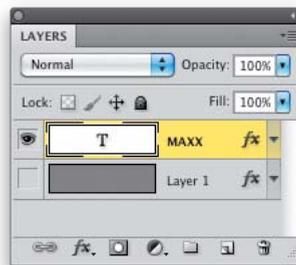
STEP 19:

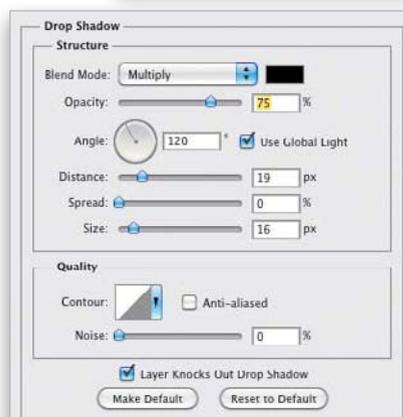
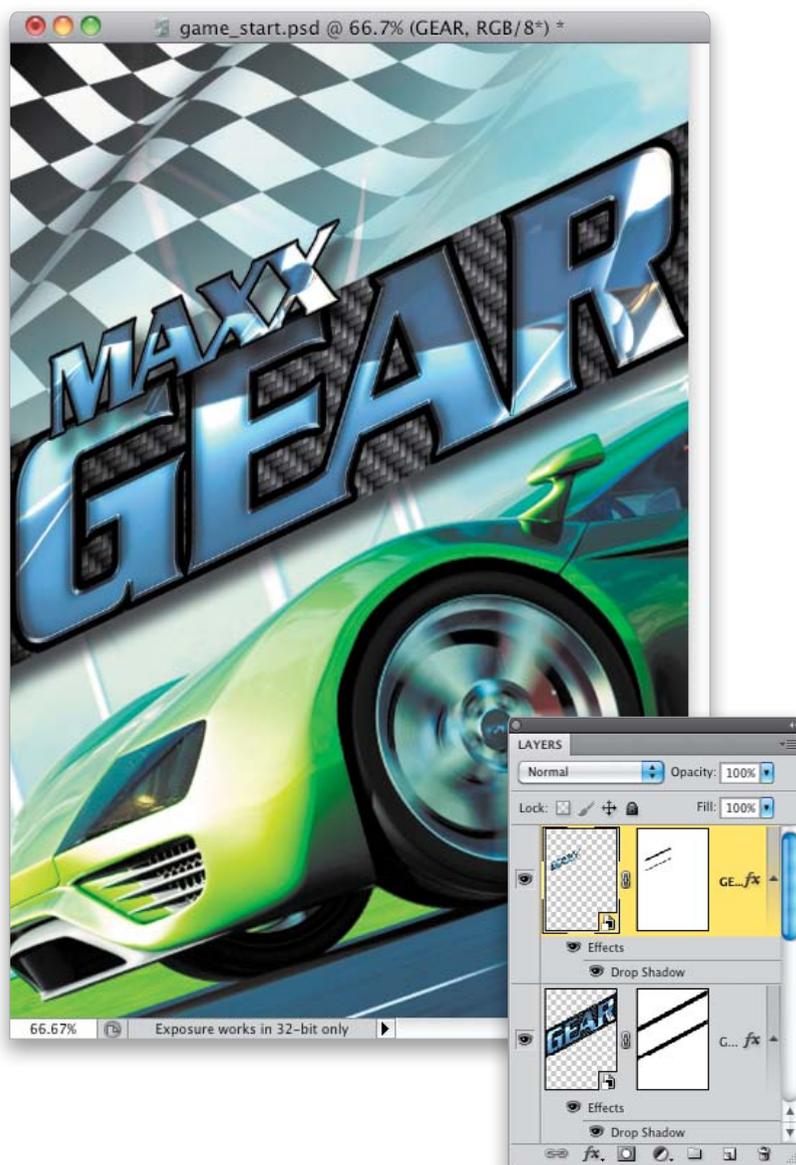
Now we need to add one more text element just above GEAR. Since we've already gone through the process of creating the GEAR text, we can just do this by making a duplicate of the Smart Object layer and modifying it. However, creating a regular duplicate will keep the contents of the Smart Object layer linked to the duplicate—meaning, if we change one, it will change the other. So, to make an unlinked copy of the Smart Object layer, Right-click on it and choose **New Smart Object via Copy**.



STEP 20:

Double-click on the duplicate Smart Object thumbnail to open it up. Using the Horizontal Type tool, highlight the text and type "MAXX." Then, move the text to fit in the canvas area. Lastly, click on the Eye icon to the left of the background carbon fiber layer to turn it off, press **Command-W (PC: Ctrl-W)** to close the document window, and save the changes when prompted. The new text will then be updated in the working layout.



**STEP 21:**

Go into Free Transform again, and scale the MAXX text layer down and position it just above the GEAR text, so it overlaps slightly, like you see here. As an option, you can add a Drop Shadow layer style to both Smart Object layers to help give them a little more depth (as I've done with the settings shown here). And, as a final touch, you could use the flare brush from Chapter 1 and add it to the specular highlight on the car, as well as the text.

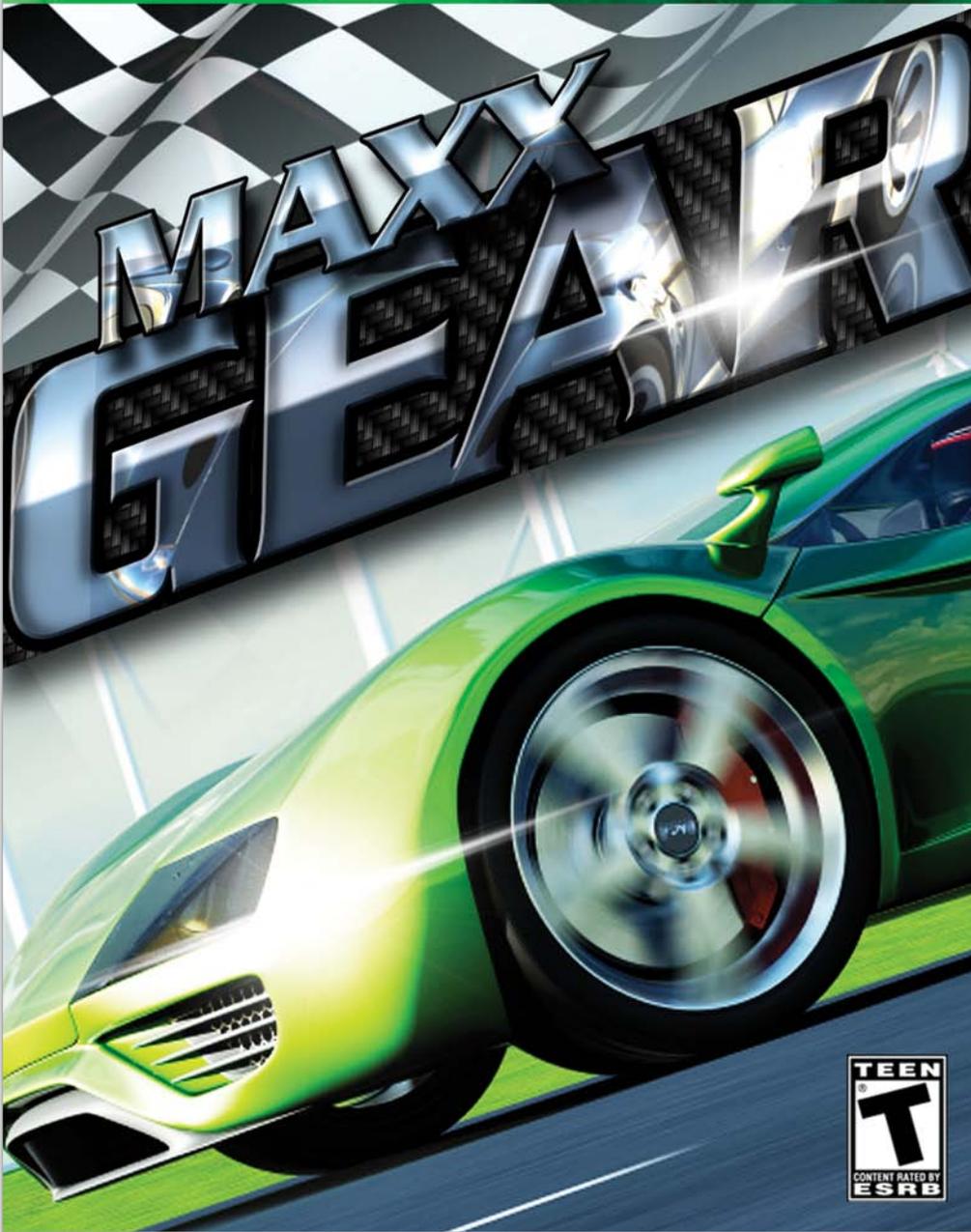
In the final image, you'll see I added some finishing elements to polish the effect. At the top, I created a fake version of the Xbox label, with a few tweaks of my own. I simply created a rectangle on a new layer and filled it with white. Then, I added the gradient element along the bottom of it and added the logo and text on top. I also threw in the fake rating graphic at the bottom. These finishing elements would normally be handled by the manufacturer, but as a designer, you must be aware of them and leave space in the design to accommodate them. Otherwise, critical parts of your design can be obstructed.

Continued



YBOX180

ONLY ON
YBOX



 Use the Flare brush created in Chapter 1.

 Use the Flare brush created in Chapter 1.



Final Image

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