chapter

1

metallics

Metallics is all about creating metal effects in Photoshop. From metal patterns and chrome text ("Chromicity") to "Flaming Metal" with its mixture of flames and photo collage, these tasks show you how to fashion and use metallic effects. Kathryn Bernstein's "Metal with Style" is a stunning introduction to creating your own metallic styles. An adaptation of a metallic etching technique developed by Liz Goldman lets you create a keepsake coin of your favorite good luck person. "Heavy Metal" constructs a brushed metal surface suitable for many different types of background designs.

Chromicity

The chrome diner is a fixture in American life. In this tribute to the breed, you create flashy chrome text and build a patterned background based on the hammered metal of diner fronts and street vendor hot dog carts. I show how you can control (or lose control) over the shine of the chrome and vary the font used in the task (you'll try both a thick and a thin font). Your font choice really matters here. Chrome works on any font, but larger and fatter fonts need different settings, and skinny fonts can get much too reflective very quickly. Sunglasses anyone?

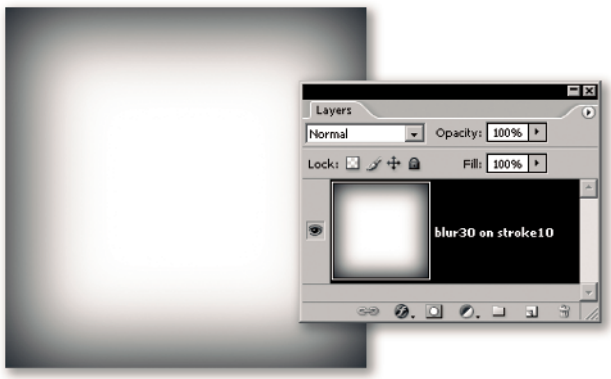
THE PLAN

- Build the background image pattern
- Construct the background image
- Build Adjustment layers for the text
- Add the text
- Emboss and (if needed) blur

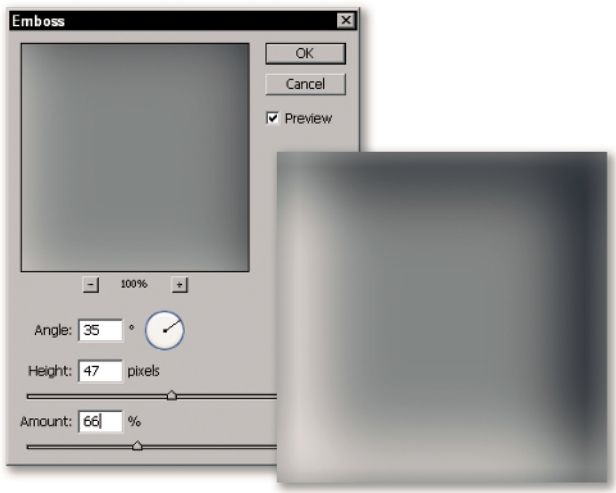
TIP

Always name your layers so they tell you what you did. Repeating the process is easier when you have a clue what you did to it the first time!

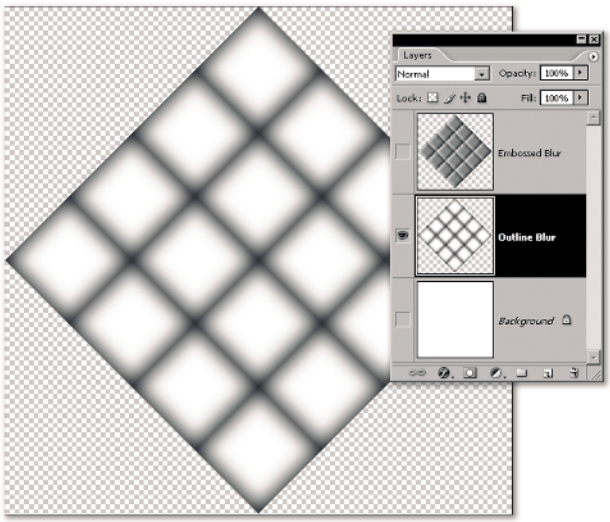
1 Start by making a pattern for the background. Create a new image 300 pixels square with a white background. Set your colors to the default of black and white. Choose Select ➪ All and the Edit ➪ Stroke, 10 pixels, Inside. This adds a 10-pixel border to the image. Then choose Filter ➪ Blur ➪ Gaussian Blur, 30. Click OK. Choose Edit ➪ Define Pattern and name it **Outline Blur**. Double-click on the layer and rename it **Blur 30 on Stroke 10**. This is the first of two tiles to create in this file.



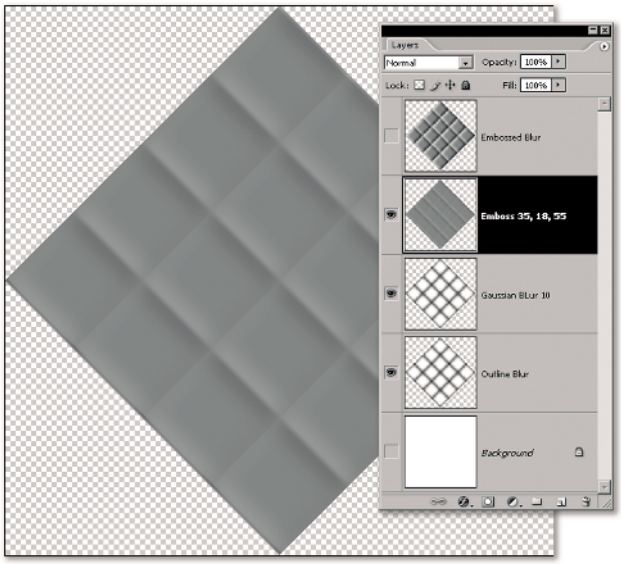
2 Duplicate the Blur 30 on Stroke 10 layer. Choose Filter ➪ Stylize ➪ Emboss. Set the Angle to **35** degrees, Height to **47**, and Amount to **66**%. Click OK. Rename the layer **Emboss, 35, 47, 66**. This creates the second tile. Choose Edit ➪ Define Pattern and name it **Embossed Blur**. Save the file as **TileBase.psd** and close it.



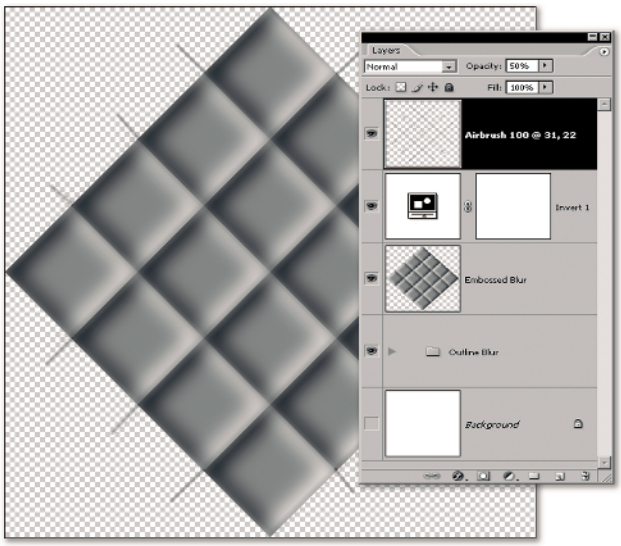
3 Create a new file 1,200 pixels square. This file is four times the size of the pattern base file so it can hold four repeats in each direction. Create a new layer named **Outline Blur** and fill it with the Outline Blur pattern. Next, add a new layer named **Embossed Blur** and fill it with the Embossed Blur pattern. Choose Image ➪ Rotate Canvas ➪ Arbitrary, 45 degrees CW. Click OK. Your canvas gets larger and forms diamonds. Try to keep your zoom level to **25%** or **50%** depending on your screen size. Turn off the eye on the Background layer and Embossed Blur layer and then make Outline Blur the active layer.



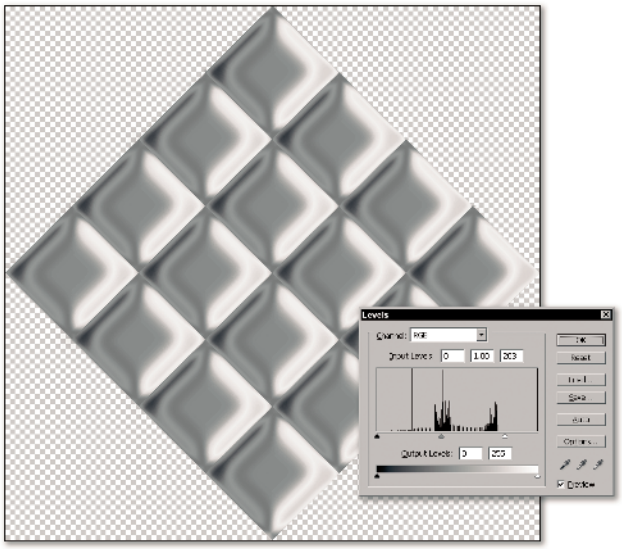
4 Duplicate the Outline Blur layer as **Gaussian Blur 10**. Command/Ctrl-click the layer thumbnail in the Layers palette to load the selection. Then choose Filter ➪ Blur ➪ Gaussian Blur, 10. Click OK. Duplicate that layer and choose Filter ➪ Stylize ➪ Emboss. Set the Angle to **35** degrees, the Height to **18**, and the Amount to **55**. Click OK. Deselect. Rename the layer **Emboss 35, 18, 55**. Click on the three visible layers in the Layers palette to select them and press Command/Ctrl+G to group them. Name the group **Outline Blur**.



5 Make the Embossed Blur layer active and visible. Add an Invert Adjustment layer. Choose the 100-pixel soft brush and click the Airbrush icon. Reduce the Opacity to **31** and the Flow to **22**. Add a new layer above the Invert layer and call it **Airbrush 100 @ 31, 22**. You need to darken the areas between tiles. The easiest way is to make a tic-tack-toe grid. On the new layer, click the outer edge of the pattern area to set a brushstroke. Release the mouse button. Move the brush to the opposite side of that "ditch" in the patterns, press Shift, and click. You leave a totally straight diagonal line. Repeat this to make a grid. Reduce the layer opacity to **50%**. (The darker lines on the figure outside the diamond just show extensions of the lines and won't show up on your image).



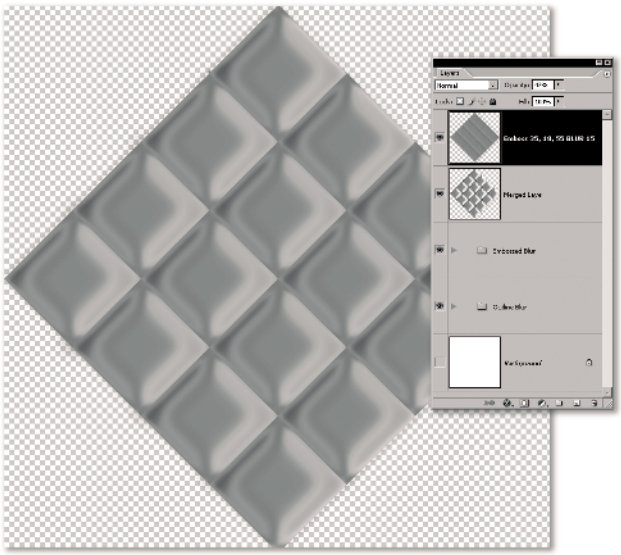
6 Copy the file MetalCurve.acv from the companion CD to the Photoshop Curves Presets folder on your hard drive or any other convenient location. Add a Curves Adjustment layer. Click Load and choose the MetalCurve.acv that you just copied. A bit bright, don't you think? Tone it down by setting the layer opacity to about **22**. Then add a Levels Adjustment layer. Drag the White Point slider to about **203** to add more white to the tile. Click all of the layers above the Outline Blur group and press Command/Ctrl+G to make a Layer Set group from them. Name it **Embossed Blur**.



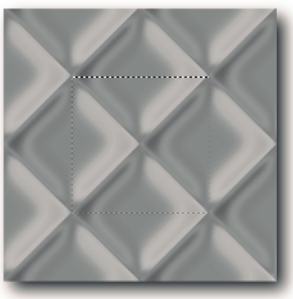
TIP

The Adobe Settings folder contains the Presets folder that contains a folder for Curves. On both the Mac and Windows, the Settings file is inside of the Photoshop application folder.

7 Press Shift+Command/Ctrl+Option/Alt+E to create a merged layer. Name it (what else?) **Merged Layer**. Open the Outline Blur group and duplicate the Emboss 35, 18, 55 layer. Drag it to the top of the layer stack. Collapse the Outline Blur group and make the top layer active. Command/Ctrl-click the layer thumbnail to load a selection. Choose Filter ➪ Blur ➪ Gaussian Blur ➪ 15 and then click OK. Deselect. Add **BLUR 15** to the layer name. Reduce the layer opacity to **47**%.



8 You have a choice now. You need to define the pattern tile, and you can do it in a painful, precise manner with guides at the centers of the four inner diamonds, or you can choose a Fixed Size style on the Rectangular Marquee tool and set the fixed size to 424 x 424. I suggest the latter method. Then place the marquee in the center of the image — but you can be sloppy about it. Any 424-pixel section of the diamond will work. Choose Edit ➪ Define Pattern and name the pattern **Chrome Tile**. Deselect. Save the file as **TileBuild.psd** and close it.



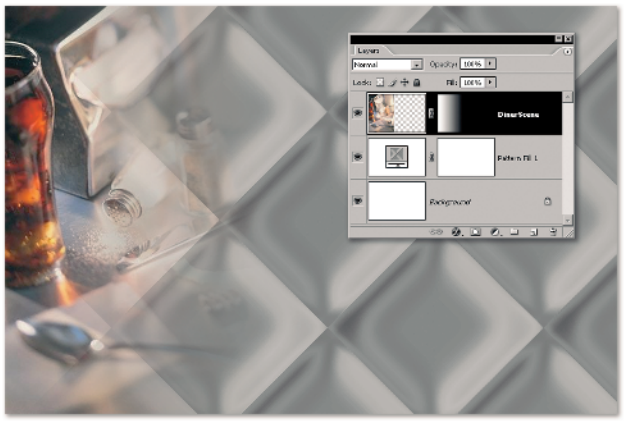
TIP

Your original tile was 300 pixels square. You made a diamond out of it. Therefore, if you draw a line diagonally across the square, that line is horizontal when you rotate the square. It's the equivalent of the hypotenuse of a right triangle. The hypotenuse of a right triangle is equal to the square root of the sum of the opposite sides. Bottom line: that number happens to be 424—the needed pattern tile size. Every now and then, geometry proves useful!

9 Open the image DinerScene.psd. Now you can finally create the real image. Create a new file 1,200 pixels wide x 800 pixels high. Add a Pattern Fill layer and choose the Chrome Tile pattern that you just created. and drag the DinerScene image into the upper-left corner of the working image. Name the layer **DinerScene**. Close DinerScene.psd to get it off your desktop.

Photo: www.comstock.com

10 Make the DinerScene layer active. Press Command/Ctrl+T and hold the Shift key as you drag the lower-right corner of the bounding box to the bottom of the image. Press Return/Enter to commit the transformation. Add a layer mask. With white as your foreground color and black as the background color, choose the Gradient tool and the Foreground to Background gradient (Linear Gradient, Normal mode, 100% opacity). While pressing and holding Shift, drag the Gradient cursor from a bit less than the left side of the image to just a bit before the diner scene image ends. Release the mouse button. The diner scene fades seamlessly into the chrome tile pattern.



TIP

Normally, I would advise you never to enlarge an image because it loses quality. However, you're not enlarging it all that much and the image is fading into the chrome. Whenever possible, try to start with an image that is at least as large as you need (or larger). Using Bicubic Softer helps if you absolutely must enlarge something, but I don't think you get decent results above about a 200 percent size increase.

11 Finally, you can create the type that's the main feature of this technique. Choose a relatively thin decorative typeface. I used the font, Orlando, designed by Tim Rolands Digital Design (www.myfonts.com/fonts/timrolands/orlando/). If you want to use just this text (and not this font or your own font); you can download the words "American Diner and Grille" already set and rasterized from the book Web site. I include several typeface examples in the thinface.psd file. Type **American Diner & Grille** at 130 points or drag one of my rasterized type layers into the image. If you set your own type, rotate the type -11 degrees to give it a nice slant.

12 Create a new layer about the type and name it **Embossed Type**. Fill it with 50 percent gray. Command/Ctrl-click on the text layer to load it as a selection, and then add a layer mask to the Embossed Type layer. Next, Command/Ctrl-click on the Embossed Type layer mask thumbnail (or the text layer again) to load the text as a selection. Make the Embossed Type *image* portion of the layer active and choose Select ➪ Feather, 3, and click OK. Fill the selection with black and then deselect. Turn off the eye on the text layer.

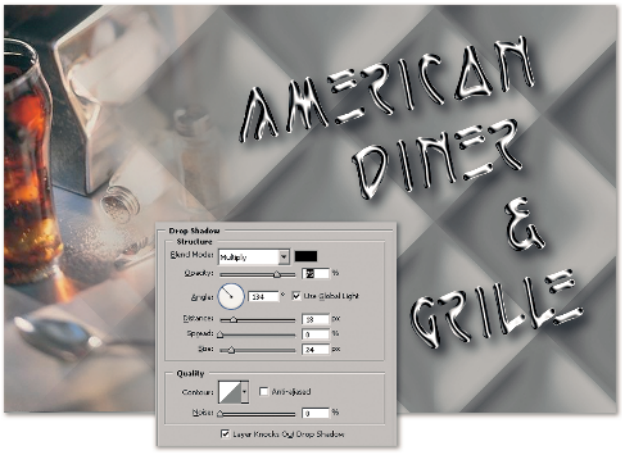
13 This is a setup step so that you can better judge the needed Emboss filter settings. Press and hold Option/Alt as you add a Curves Adjustment layer from the Add New Fill or Adjustment layer icon on the bottom of the Layers palette. In the New Layer dialog box, choose the Use Previous Layer to Create Clipping Mask check box. Click OK. In the Curves dialog box, click Load and choose the MetalCurve.acv file that you used previously. Click OK. Then press and hold Option/Alt and add an Invert Adjustment layer. Again, in the New Layer dialog box, click the Use Previous Layer to Create Clipping Mask check box. Click OK.

NOTE

The metal curve is a bit of a mystery. It alters the values in the layer to make them go from light to dark to light and back and forth a bit. It has become a standard curve used to create a metallic effect. There are many variations on this theme, but they all move the points of the curve up and down a few times. I find this extreme version easy to use, and if it's too extreme, as it was for the chrome tiles, you can back off on the opacity of the adjustment layer. The mystery of the curve is that starting with black type or white type or inverting the points on the curve grid itself yields very little difference in the result. Each method ends up with a mostly white outside edge of the type and a dark center. As this is typically the opposite of what you want, I always add an Invert layer above it.

14 Now you're ready to create chrome. Click between the layer and the layer mask on the Embossed Type layer to remove the link. Make the layer active. Choose Filter ➪ Stylize ➪ Emboss. Start by setting the Angle to **35** degrees and moving the Amount slider to **100**% with the Height Slider at 1. Next, move the Height slider slowly to the right as you watch the preview. By the time the Height slider gets to **16**, you have crazy striped lines on the text, and if you move the Height to **60**, the type starts to look like a demented zebra. Drag the Height back to about **6** pixels and then experiment with the Amount slider. As you move the Amount to the right, you begin to get vertical zebra stripes. That's okay if you like the effect, but it's a bit bright for me. As you drag the Amount slider below **100** percent, you begin to get a brushed metal effect instead of chrome. I like the effect best at about **136** percent, so that's the one I used. Click OK.

15 Press and hold Option/Alt as you add a Levels Adjustment. In the New Layer dialog box, click the Use Previous Layer to Create Clipping Mask check box, and then click OK. Drag the White point to the left until you have some solid white. This setting differs every time you use this task. The value you want depends on the white levels already in the embossed text. I set this to 240, but you need to determine your best setting. Click OK. Then add up to a 3-pixel Gaussian Blur to the embossed text to see if you like the slightly softer shine. Finally, add a Drop Shadow effect using the settings shown here. This version of the image is done.

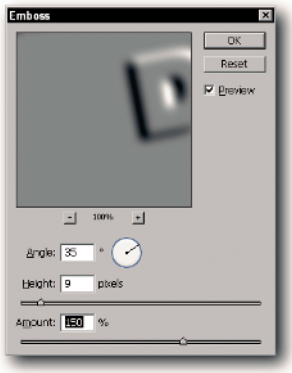


TIP

You've named this layer Embossed Type, and that won't help you to remember your settings. However, if naming the layer **Emboss, 35, 6, 136 Blur 3** is getting too long, just leave a note in the image.

16 Save the first diner file. Choose Image ➪ Duplicate ➪ OK. Delete the Embossed Type layer mask and fill the layer with 50 percent gray to remove the type from the image and leave you with a clean slate. You can leave the Drop Shadow layer style attached. Click the eye on the Embossed type layer to hide the entire clipping mask set. Turn eye back on for the layer and then double-click the text layer to reopen it for editing. I used BigBand by Linotype (www.myfonts.com/fonts/linotype/bigband/) as the fat typeface, again at 130 points. It's one of the many possibilities in the FatFaces.psd file.

17 Load the text as a selection, and add a layer mask to the Embossed Type layer. Show the Embossed Type layer and hide the text layer. Load the mask as a selection and make the Embossed Type layer active. Choose Select ➪ Feather, 5 and click OK. Next, fill the selection with black and deselect. Turn off the link between the layer and the layer mask, and then choose Filter ➪ Stylize ➪ Emboss. You'll notice you can push the settings higher now. I used a Height of 9 and an Amount of 150. Adjust the white point on the Levels layer if you wish. Unless you want to try out all of the other fat faces, you're done.



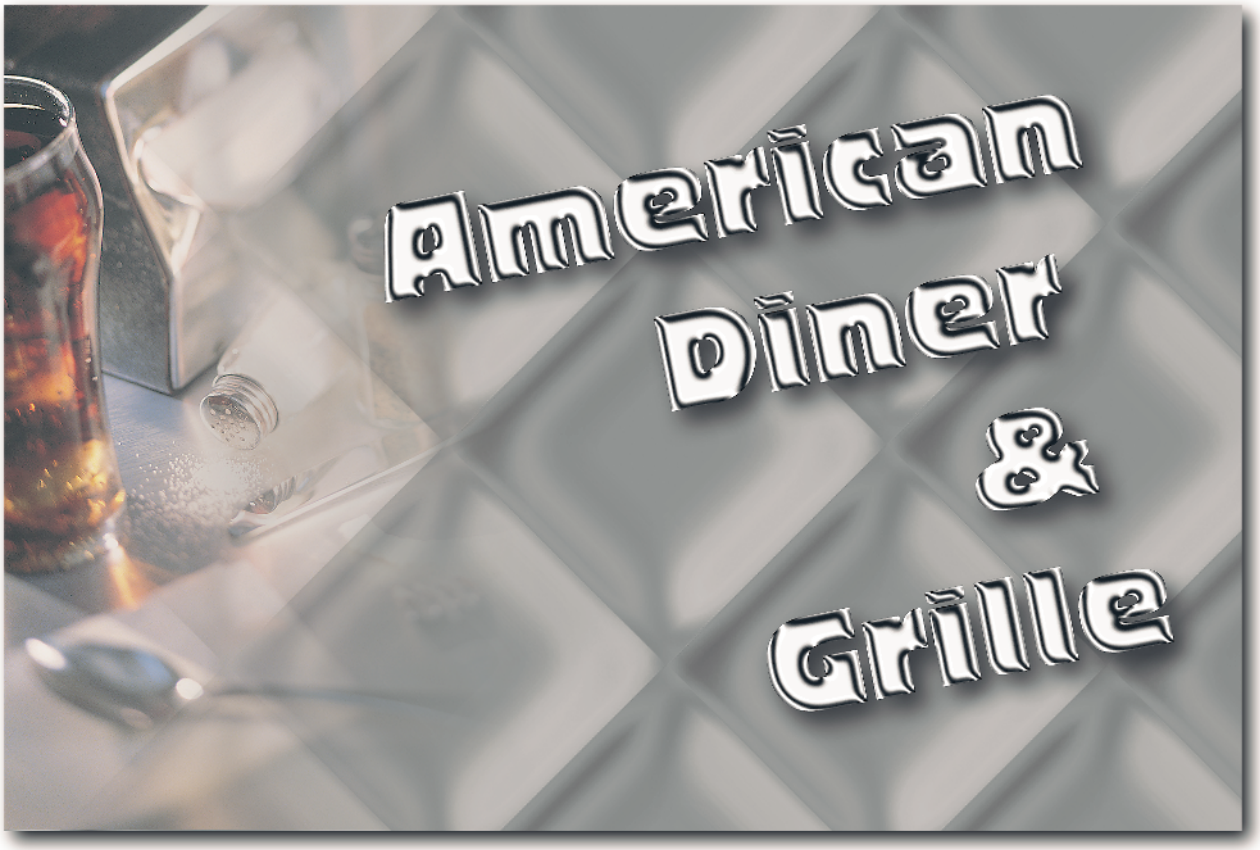
TIP

If you want a color other than silver for your metallic and chrome effects, you can add a Hue/Saturation adjustment layer over it and clip it to the type.

18 Save the image as **DinerFatFont.psd**.

A short recap

Metallic text is fascinating in the way it glints and glitters. The special metallic curve is part of the secret to getting good metal. To make the text, you need to fill a layer with gray and place your text to emboss in black, after you feather the original type. Masking the feathered type with the original gives you the cut-off look that keeps a hard edge on the type. Above the embossed type, you have a triple-decker clipping mask sandwich of the metal Curves layer, an Invert layer, and a Levels layer. You can fine-tune the type effect by altering the white point in the Levels layer or by slightly blurring the embossed text. You could also reduce the intensity of the metal curves. You used a few tricks on the background of this image, too. The metal curve at a low opacity helped to make chrome tiles. You also got to review high school geometry.


American
Diner
&
Grille

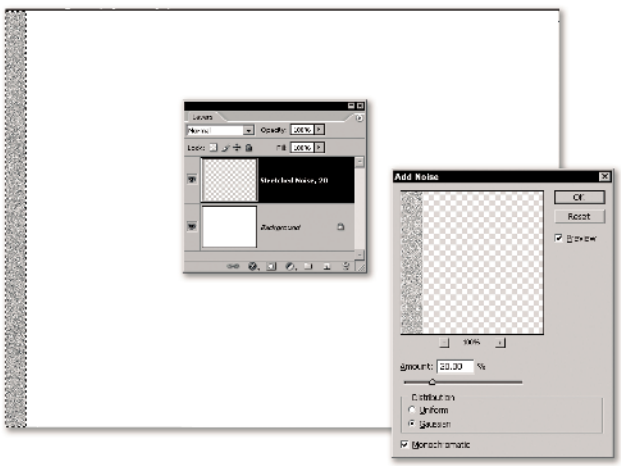
Heavy Metal

You'll find lots of tutorials on the Internet for creating brushed metal. Immodestly, I think this one is the best! You get full control over lighting changes on the metal, and it's infinitely editable. You can also decide at any moment if you want rivets to sink or protrude. If you don't like the spacing of the rivets, that's easy to change, too. Then add a guitar and metallic text. Who could ask for anything more?

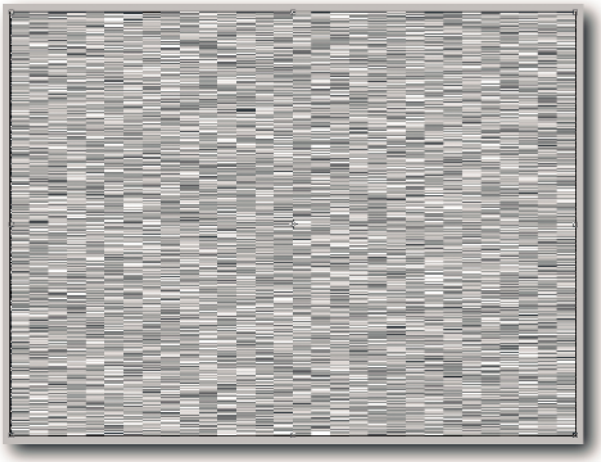
THE PLAN

- Create the basic brushed metal
- Combine two pieces with a Clouds filtered layer mask
- Create the rivets pattern and add it
- Create the metallic text

1 Open a new file, 800 pixels x 600 pixels in RGB mode at 72 ppi with a white background. Add a new layer and make a selection with the Rectangular Marquee tool that is about 30 pixels wide and the full height of the image. Fill it with light gray (RGB: 176, 176, 176). Deselect. Choose Filter ➪ Noise ➪ Add Noise, Monochromatic, Gaussian, 20%. Click OK. Name the layer **Stretched Noise, 20**.



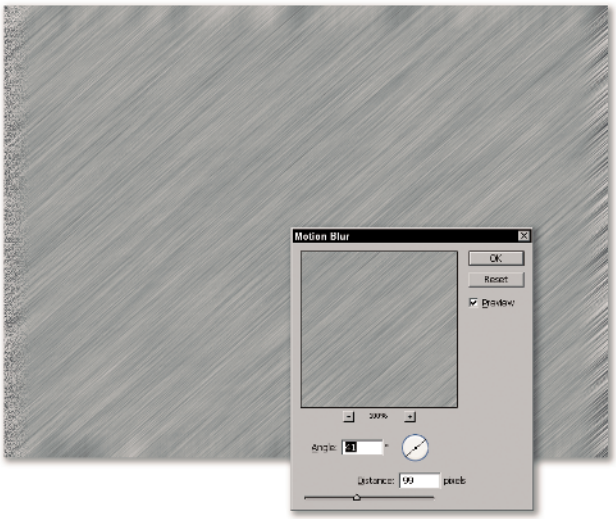
2 Press Command/Ctrl+T to choose the Edit ➪ Transform command. Drag the center handle on the right side of the bounding box until it reaches the right side of the image. Commit the transformation. This stretches the noise and creates lines that add texture to the brushed metal.



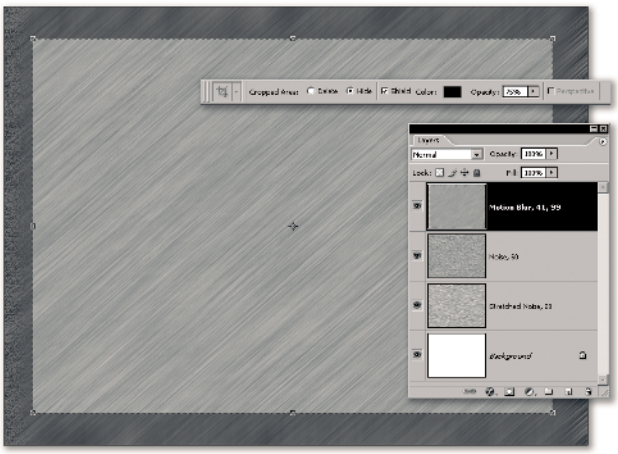
TIP

The amount of noise influences the color of the brushed metal that emerges. The darker the noise, the darker the result. Your starting color also changes the effect. Try 400% noise against white to see the difference.

3 Duplicate the Stretched Noise layer as **Noise, 60**. Choose Filter ➪ Noise ➪ Add Noise and change the amount to **60%**. Click OK. Next, duplicate that layer as **Motion Blur**. Choose Filter ➪ Blur ➪ Motion Blur, change the Angle to **41** degrees, and set the Distance to **99** pixels. Click OK. Rename the layer to **Motion Blur 41, 99** so that you record the settings.



4 The basic brushed metal is done, but the edges are really funky. Choose the Crop tool and select the center area so that you cut off the odd-looking borders. Click Hide in the Options bar and commit the Crop.

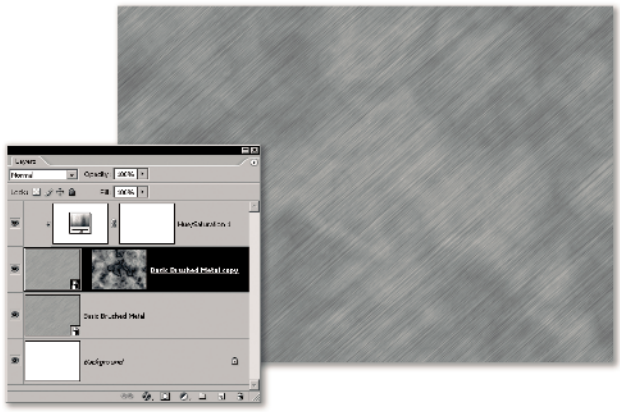


5 Click on the top three layers to select them, and then Ctrl/right-click and choose Group into New Smart Object. This tucks the original layers away for safekeeping. Rename the Smart Object as **Basic Brushed Metal.** Drag the Basic Brushed Metal smart object to the New Layer icon at the bottom of the Layers palette to duplicate it. You don't need to give it a new name. Press and hold Option/Alt and add a Hue/Saturation adjustment layer. In the New Layer dialog box, choose Use Previous Layer as Clipping Mask. Just change the Lightness to **-35** and click OK.

TIP

Why Hue/Sat and not Levels? Again, if you prefer Levels (or even Curves), use it. I found that mucking around with Levels created a more interesting result – but that wasn't the look I was going for. All I really want to happen is to slightly darken the layer. You could even leave out the Hue/Sat layer and change the Blend mode of metal copy to Multiply if you prefer that effect.

6 Make the Basic Brushed Metal Copy layer active. Add a Layer Mask. Press D to change the colors to the default of black and white. Choose Filter ➪ Render ➪ Clouds (yes, in the mask). Then choose Filter ➪ Render ➪ Difference Clouds. Repeat that filter a few times until you like the way the images blend. Don't worry if the blend isn't smooth. The next step fixes that.

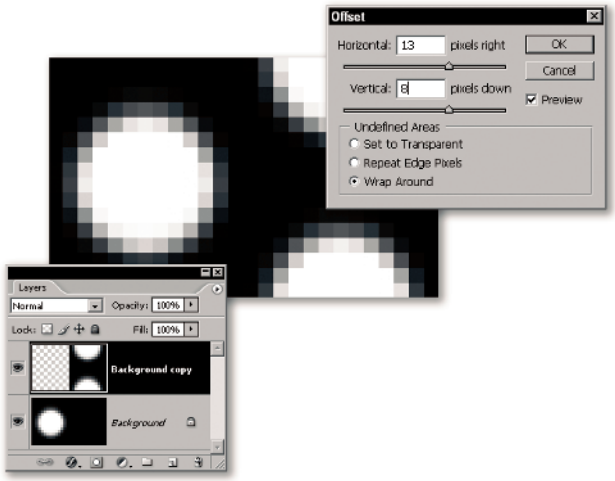


7 With the cloud-filled layer mask still active, choose Filter ➪ Blur ➪ Surface Blur. The settings you use are a personal choice. You can watch the preview and move the sliders. I found that a Radius of 59 and a Threshold of 89 gave me a lovely, soft result.

TIP

The Surface Blur filter is new to Photoshop CS2 and is quite different than the Gaussian Blur. Gaussian Blur is a blur-it-all-and-mix-it-up filter while Surface Blur is more discriminating and blurs areas without making uniform mud. I thought you'd like to know that an Adobe engineer, when asked about the purpose of the new blur filters (in addition, there are Shape Blur and Box Blur) replied that he was sure people would find something to do with them!

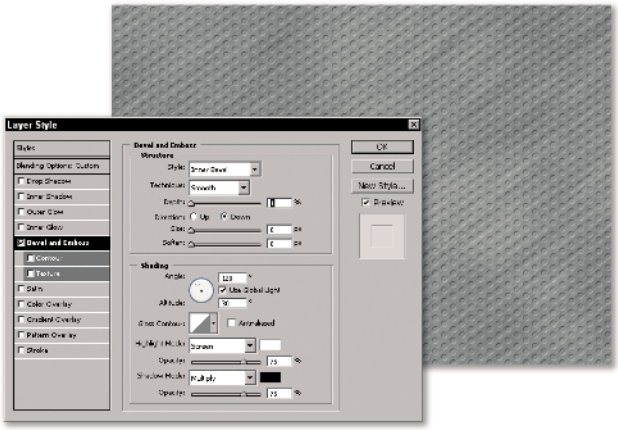
8 Next, you need to create the rivets on the metal. Minimize the brushed metal for now. Create a new file 13 pixels wide and 16 pixels high. Fill it with black and make the foreground color white. Choose the 9-pixel hard brush. Stamp once in the small image. Duplicate the layer. Press Command/Ctrl+Option/Alt+C to access the Canvas Size dialog box. Check the Relative box. Set the Width to **100** percent; don't change the height. Click the center-left Anchor square, then click OK. Choose Filter ➪ Other ➪ Offset. Set the horizontal offset to 13 pixels (or half of the document width). Set the vertical offset to 8 pixels (half the document height). Click OK. Then choose Edit ➪ Define Pattern. Name the pattern **Rivets**. Click OK.



TIP

Photoshop can only create rectangular patterns and tile a pattern just by repeating the pattern unit over and over again in straight lines. That really limits what a pattern can do. Think of wallpaper patterns—so many of them repeat in rows with every other row offset halfway down. That is technically known (in pattern design lingo) as a *half-drop* repeat. The principle of a half-drop repeat is that the pattern unit moves down half the height of the repeat on subsequent rows. I just gave you the easiest way to create one. Start with a blank canvas and add the pattern design. Duplicate the layer and then double the width of the file. Offset the top layer by half the current image height and width and define the pattern. So long as the pattern element does not touch any of the four borders of the image, you'll get a perfect seamless repeat every time.

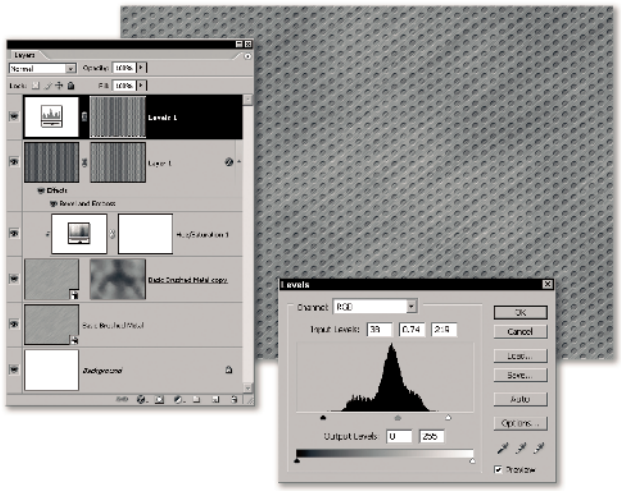
9 Add a new layer to the image and name it **Rivets**. Choose Edit➪Fill, with Pattern and choose the Rivets pattern. Click OK. Add a layer mask. Fill the layer mask with the same pattern (now you see white dots). Change the Fill opacity for the layer to **0** (yes, that does make the pattern go away). Add a Bevel and Emboss layer style to the Rivets layer. It's a super-simple layer style. Change the Depth to **1** percent and the Direction to Down. Both Size and Soften are set to **0**. The other settings are standard, as you can see in the figure. Click OK to exit.



TIP

Could you have used a Pattern Fill layer here? Yes. However, with a pattern fill layer, you could not have seen any result from the Bevel and Emboss layer style unless you added a mask anyway. The mask would only get in your way if you decide to change the pattern scale or move the pattern. As those are the two main reasons for using a pattern fill, I didn't bother.

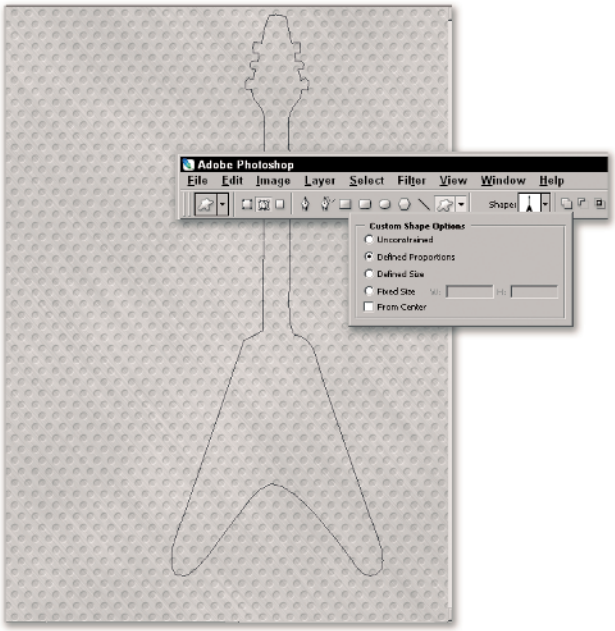
10 I find the image a bit lacking in contrast. Load the layer mask of the Rivets layer as a selection and then add a Levels adjustment layer. This masks the Levels layer so the adjustment only alters the rivet area. I have no way to predict what values work best for you as this depends on the layer mask on the Basic Brushed Metal copy layer. For me, sliding the black and white points to just outside of the actual image data and then adjusting the Gamma slider to 0.74 worked best.



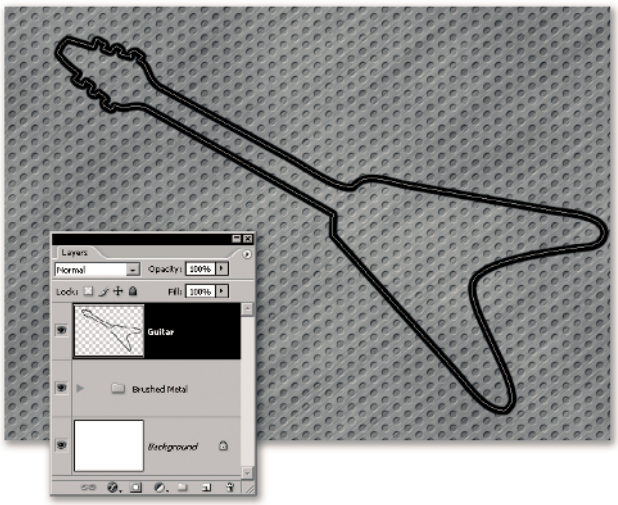
TIP

If you feel the metal is still too bumpy, double-click one of the Smart Object layers to open it. Duplicate the Motion Blur layer in the smart object file. Use a Gaussian Blur to taste or try a Shape Blur of about 5 using the Checkmark shape. Then click the Close box on the smart object and click OK when prompted to save the file. When you make the brushed metal image active again, both smart object layers update to show the blur. If you don't like it, just undo it. If you pass the undo point, then reopen the smart object and just toss that top blur layer.

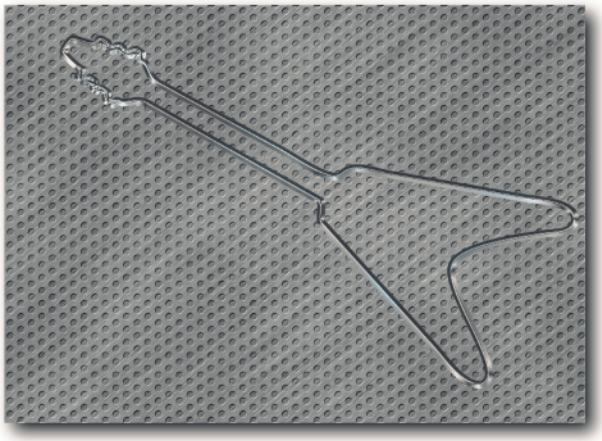
11 Before you start a new task, always clean up. Select all of the layers except for the Background layer and press Command/Ctrl+G to group them into a layer set. You're going to place a rock guitar shape and apply a metal layer style to it to set off the background image. Drag the file FlyingV.csh into the open Photoshop application. The shape appears in the Shapes palette. Choose the Custom Shape tool and select the FlyingV guitar. In the Geometry Options palette, click the Defined Proportions option button. Click the center icon on the Options bar to select Paths. Choose Image➪Rotate Canvas and rotate the image **90** degrees clockwise. Then drag the guitar from near the top of the image almost to the bottom of the image. By the way, I lightened the background image on the figure so you can see the guitar shape better.



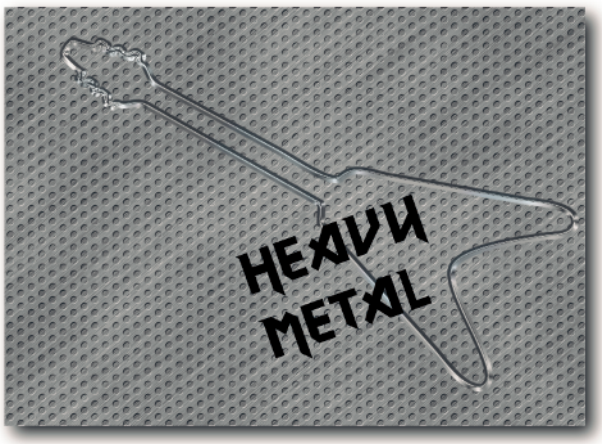
12 Rotate the canvas **90** degrees counterclockwise to put it back. Add a new layer above the group folder and name it **Guitar**. With the Shape tool still active, press Command/Ctrl+T. Type **29 degrees** into the Angle field and then move the shape closer to the center of the image. Commit. Choose the Pencil tool and the 9-pixel hard brush. Click the Stroke Path icon in the Paths palette.



13 Drag the HeavyMetal.asl file into Photoshop. It installs itself in the Styles palette. With the Guitar layer active, click the Heavy Metal style. If you want to make a style similar to this one by yourself, Task 3 shows you how.



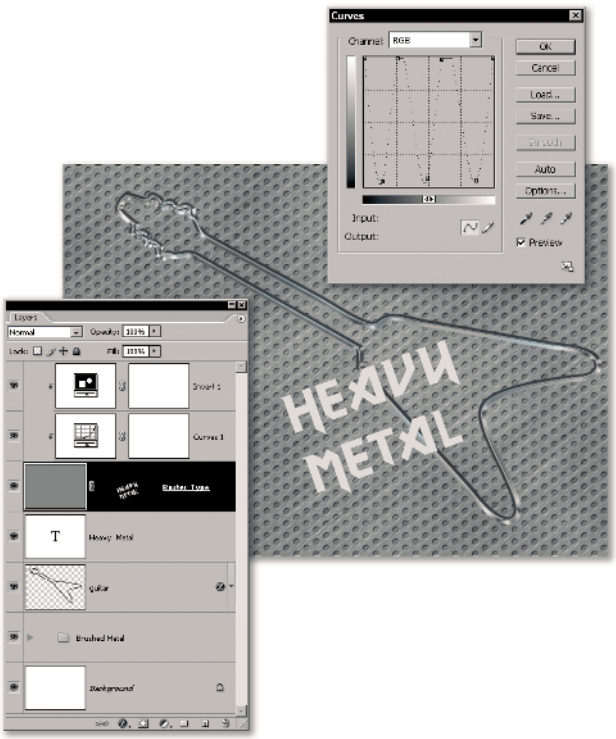
14 You're ready to create some metal type using a really old trick (Photoshop 3 old; so old it's new again!). Choose a wide or fat typeface (or open my already rasterized version of the freeware Metal Lord font). Type the words Heavy Metal at about 70 points. Then, before you commit it, press and hold Command/Ctrl and rotate it **-19** degrees. The typeface I used needs serious kerning (actually tracking because the free font has no kerning information in it). If your letters are wide apart, use the tracking control to tighten the spaces and then select the individual letter pairs to tighten the spacing as needed. Commit the type.



TIP

You can download the Metal Lord font at http://sanctuary.maidenrules.com/. You just need to scan the page fairly carefully to find it. If you want to go directly to the download screen, the link is http://sanctuary.maidenrules.com/Metal Lord.TTF (yes, there's a space in it).

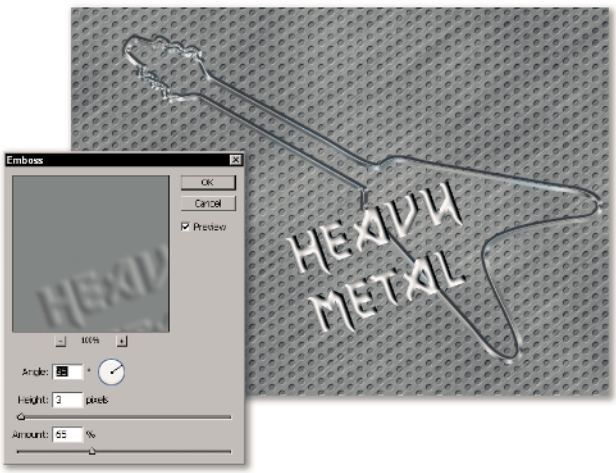
15 Add a new layer above the type layer and name it **Raster Type**. Fill the layer with 50 percent gray. Copy the file MetalCurve.acv to the Photoshop Curves Presets folder on your hard drive or any other convenient location. Command/Ctrl-click the Heavy Metal type thumbnail in the Layers palette to load the type as a selection. With the type selected, but with the Raster Type layer active, add a new layer mask. Then press and hold Option/Alt as you add a new Curves adjustment layer from the menu at the bottom of the Layers palette. Click the Use Previous Layer for Clipping Mask check box and click OK. In the Curves dialog box, load the MetalCurve.acv curve and then click OK. Next, press and hold Option/Alt as you add an Invert Adjustment layer above the Curves adjustment layer, then choose Use Previous Layer to Create Clipping Mask. This is all prep work for the next step.



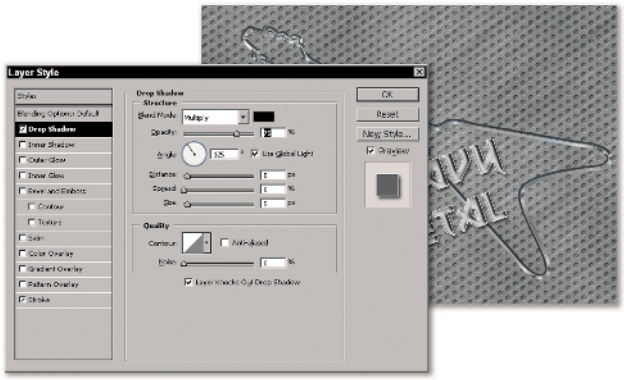
TIP

Unlike the way I prefer to work, creating this metallic text can't preserve the text as vector. I wish it could, but the layer styles just don't seem to do as good a job for this as the old-fashioned CHOPs (channel operations). I've updated the task though to make it as adjustable as possible. You place and feather the text onto the gray layer and then emboss it. Instead of adding a metallic curve after, I have you add it before so that you better judge the settings you want. I have you add the Invert layer for the same reason — so you can see your result before you do the pieces that aren't adjustable (emboss and blur). Now, about that Invert layer . . . Common sense says, "Why not just invert the Curve?" but that doesn't do it. The curve is magic, but the result almost always needs to be inverted to make it shiny.

16 Load the text layer mask (or the text layer) as a selection by Command/Ctrl-clicking on its Layers palette thumbnail. Make the gray section of the Raster Type layer active. Choose Select ➪ Feather ➪ 3 and click OK. Fill this selection with black. Wow! Now you can see a real difference. (Peek at the posterized histogram, too.) The next step is to emboss the text. Click the link between the layer mask and the layer to only emboss the text (if you leave the layer linked, you also emboss the mask). Then deselect. Choose Filter ➪ Stylize ➪ Emboss. Set the Angle to **35** degrees. Try a Height of **3** pixels and an Amount of **65** percent. These settings give you a brushed metal, which is appropriate for the background image. Reduce the Opacity on the Curves layer to 69 percent to enhance the soft metal look of the text. Rename the Raster Text layer **Emboss, 35, 3, 65** or whatever settings you used.



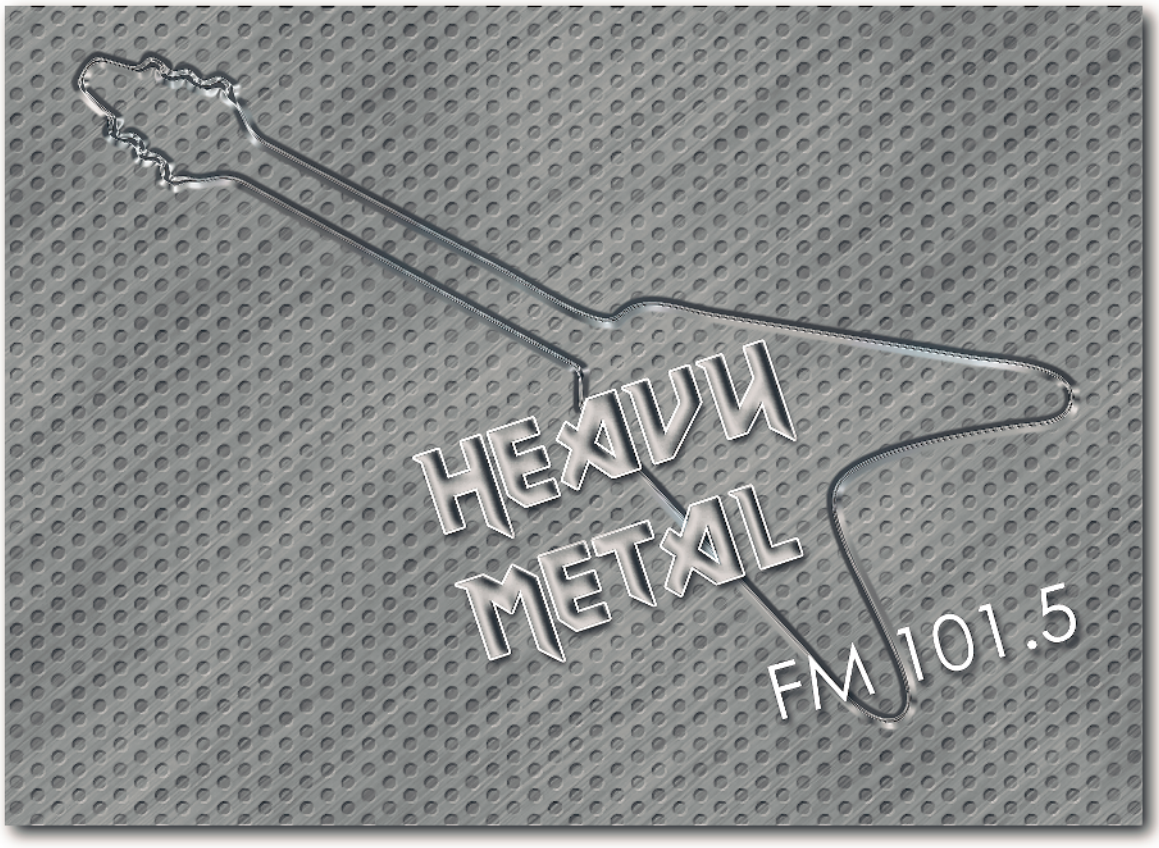
17 Let's finish the Heavy Metal text with a drop shadow and a stroke. Add a Stroke layer style. Set the Size to **1**, the Position to Outside, the Blend Mode to Normal, and the Fill Type to Color. Choose white as the color. Click the Drop Shadow style choice and add a drop shadow of **125** degrees, Distance: **5** px, Spread: **0**%, Size: **5** px. The rest is just standard – normal contour and **0** noise with the default opacity and blend mode settings you can see on the figure. Click OK.



18 The only item left is to add the call letters **FM 101.5**. I used Century Gothic, Regular, 48 points, Smooth in white. Any condensed, narrow font should do. Add the same drop shadow setting as you used on the Heavy Metal text. Angle the type to about **-19** degrees and move it into position. You're on the air!

A short recap

Playing with metal is fun. Forcing Photoshop to do the work of a 3D-rendering program can be even more fun. The real beauty of the brushed-metal background is the play of color. You get that variation in tone simply by using the Clouds and the Difference Clouds filter in the layer mask of darkened copy of the image. You have a lot of flexibility to adjust your image even after you've saved and closed it. You can change the color or mix of the background and you can alter the direction of the rivets. By altering the pattern in the pattern layer and in the mask of the Levels layer above it, you can even change the actual rivets that you use. If you don't care for the spacing, you can change it without having to tear apart your image. You don't have quite as much freedom on the text (a brushed-metal variation of the first task in Chapter 1), but you can still alter the shine on it should you wish.



Metal with Style

Mis en place is the name cooks give to the process of cutting up veggies and other foods in advance so that they are on hand when needed (recipes usually contain many ingredients or components that need to be cooked first). Let's chop up some metal style sauce that can be served with an infinite number of main courses. For a real challenge, try to match the pictures without reading the settings. Kathryn Bernstein designed the image used in this task and created the layer style.

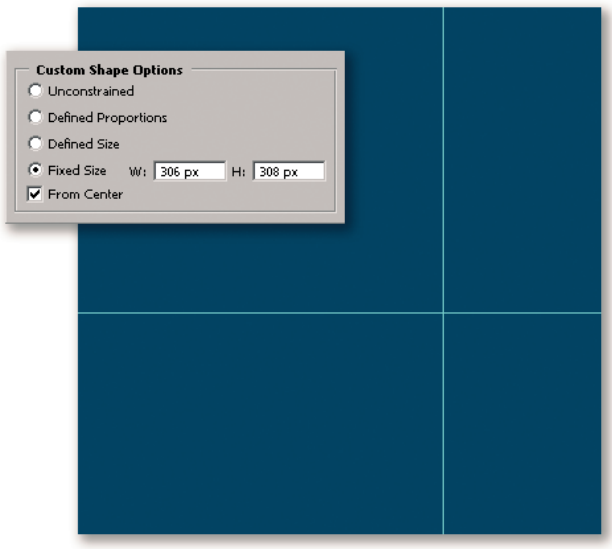
THE PLAN

- Create a metallic layer style with custom contours
- Create a Smart Object
- Use the Smart Object as both cast shadow and reflection
- Alter the Smart Object

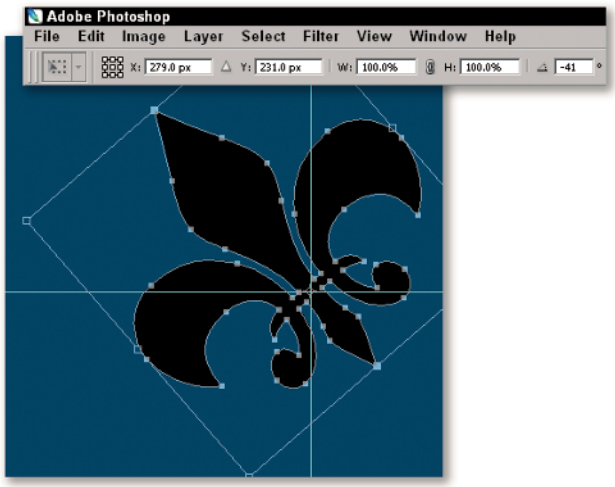
TIP

The View ➪ New Guide command is very precise. I like it because you don't need to show the rulers first. I prefer to keep my units set to pixels. If you don't work in pixels, then you need to explicitly type the px into the New Guide dialog box.

1 Create a new image 400 pixels x 400 pixels. Set your foreground color to RGB: **0, 50, 83,** and add a Solid Color Fill layer. Choose View ➪ New Guide and add a horizontal guide at position 280 px. Add a vertical guide the same way at position 230 px. Choose the Custom Shape tool and select the Fleur-de-Lis shape. In the Custom Shape options box, set the Fixed Size to 306 px x 308 px. Click the From Center check box.



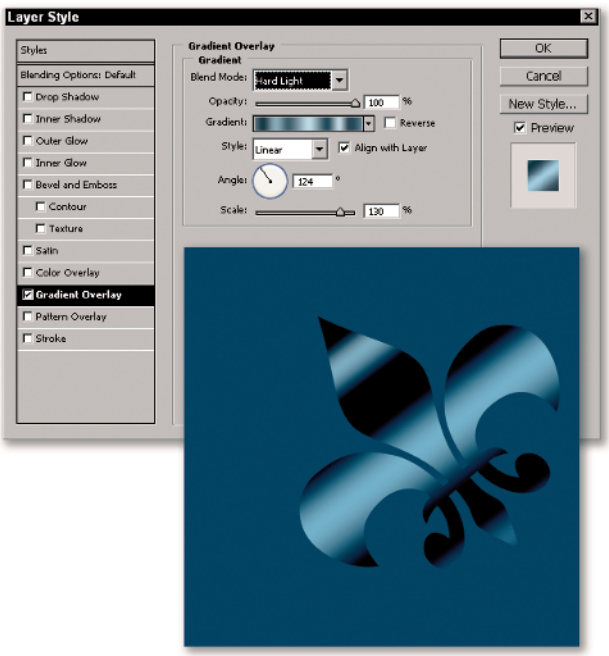
2 Make sure that the Shape tool is set to create shapes (the icon on the left of the Options bar). Place your cursor on the intersection of the guides and click to leave the shape layer. Press Command/Ctrl+T. Drag the object straight down until the crossbar on the Fleur-de-Lis is over the intersection of the guides. Drag the center point of the bounding box onto the intersection of the guides. Set the Angle on the Options bar to **-41** degrees and then commit. Choose View ➪ Extras to hide the guides, and then click under the Shape 1 Vector Mask entry in the Paths palette to hide the shape vector preview.



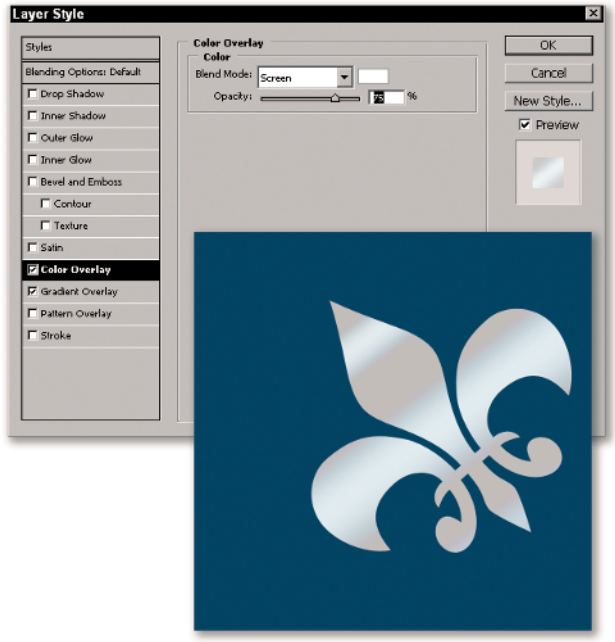
TIP

Altering the location of the center point of the bounding box causes the transformation to occur from the new location. You set the center point at the intersection of the guides so that it rotates from that point.

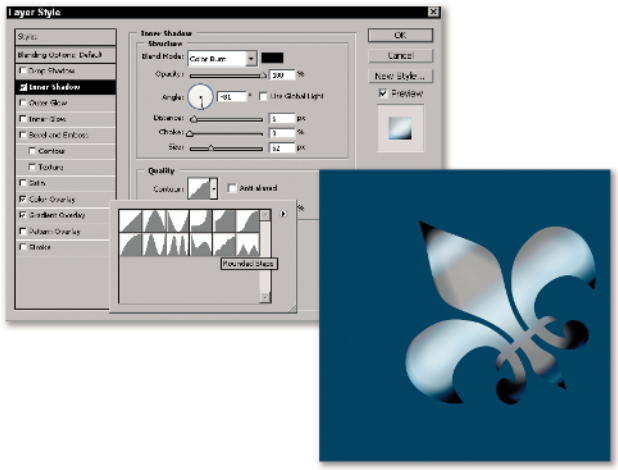
3 Metal is shiny, so this gradient sets the tone for the entire style. It's the first of the many layer effects that create a metallic layer style. Open KB-Blues.grd from the CD-ROM and drag it into Photoshop to add this Gradient preset. Choose Gradient Overlay from the Add a Layer Style menu at the bottom of the Layers palette. Set the Blend Mode to Hard Light, Opacity to **100** percent, and choose the KB-Blues gradient preset that you just loaded. Use a Linear style gradient at an angle of **124** degrees, and set the scale to **130** percent. It's important that after you enter the settings, you drag the gradient on the image until the bands of color fall in the same place as shown. Don't exit the dialog box yet.



4 Click to add a Color Overlay effect and then set the focus of the dialog box there. Choose white as the overlay color. Use Screen mode and 75 percent opacity. Leave the dialog box open.



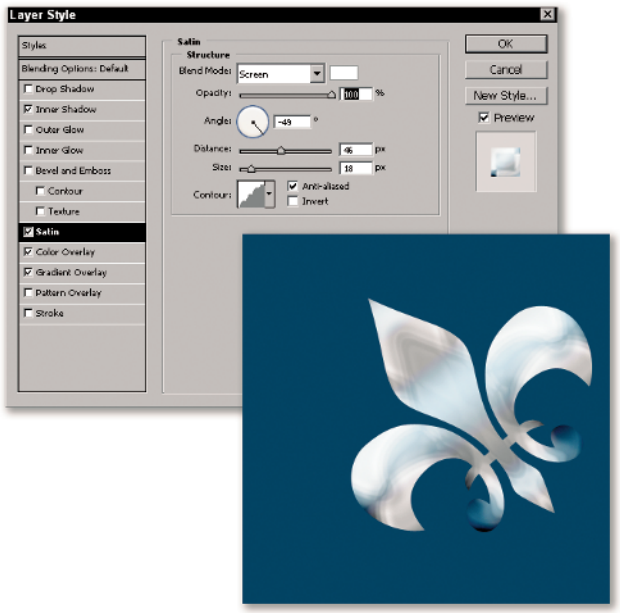
5 Next, click on the Inner Shadow to add that to the style in progress. You want the shadow to cover just the tips of the Fleur-de-Lis. The settings that do that are: Blend Mode: Color Burn, Opacity **100** percent, and Angle to **-81** degrees. Use Global Light: Not checked, Distance: **6** px, Choke: **0**, Size **62** px. Click the arrow to the right of the Contour field and choose the Rounded Steps contour. Click somewhere in the Layer Style dialog box to close the Contour menu. Don't check Anti-Alias and leave Noise set to **0**. Again, don't exit yet.



NOTE

You might wonder how one goes about designing a new style. There aren't any rules here. The one thing that Kathryn knew as she designed the inner shadow is that she wanted the tips of the shape covered. The rest was experimenting to see what combination of settings worked. Start by getting the inner shadow where you want it. You can do that just by dragging the shadow around on the image. You need to adjust the Size; Photoshop moves the Angle and the Distance as you drag. The mode change darkens the image for dramatic shadows. The Contour has a major effect on the final result. Sometimes, you'll need to go back and alter one setting after you've added another effect.

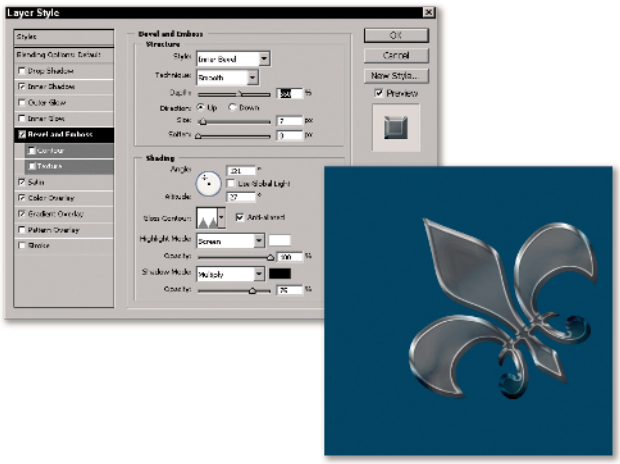
6 Next, add a Satin Effect. Satin causes lights and shadow play. The aim of this effect is try to get a line that mimics the upward V of the Fleur-de-Lis. You also want the Fleur-de-Lis to have blue feet! Change the color of the Satin effect to white. Choose Screen for the Blend Mode at **100** percent Opacity. The Angle is **-49** degrees. Set a Distance of **46** px and a Size of **18** px. Again, use the Rounded Steps Contour. This time, however, anti-alias it for smoothness. Uncheck the Invert box.



TIP

If the curves on the feet of the Fleur-de-Lis aren't a shade of blue, then go back and adjust the Gradient Overlay effect.

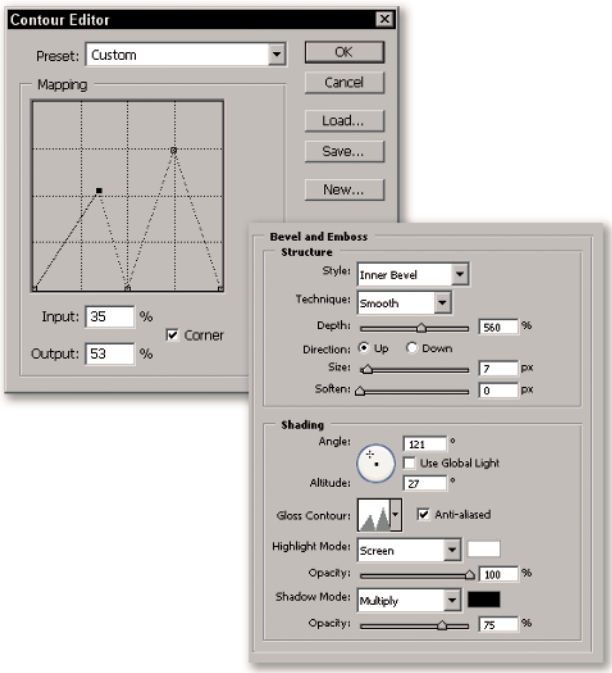
7 The Bevel and Emboss effect is next, and it's by far the most complex of any of them. Use an Inner Bevel Style and a Smooth Technique. Depth is **560**% in an Up direction. The Size is **7** px and the Soften is **0**. Soften was the easiest thing to set because I knew the metal style needed a hard edge. Okay, that's the end of the easy stuff in this dialog box. Lighting makes or breaks the whole look of the Style. Don't use Global Light. Set the angle to **121** degrees and the Altitude to **27** degrees. The Highlight and Shadow modes are standard as are the opacities (Screen at **100** percent and Multiply at 75 percent). Saving the worst for last, choose the Sawtooth 1 Glass Contour from the drop-down menu. Click the Anti-aliased check box.



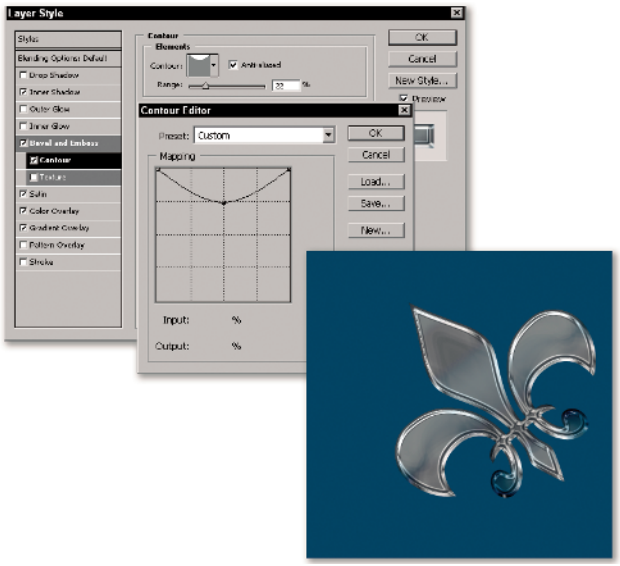
TIP

Kathryn wants me to warn you *never* to use the Create Layers command unless you have saved your style and you also have a back-up copy. She painstakingly created the style only to lose it all to layers before she saved the file or the style. This left me, just as painstakingly, to re-create the entire effect based on the layers that Create Layers created. Not a fun evening.

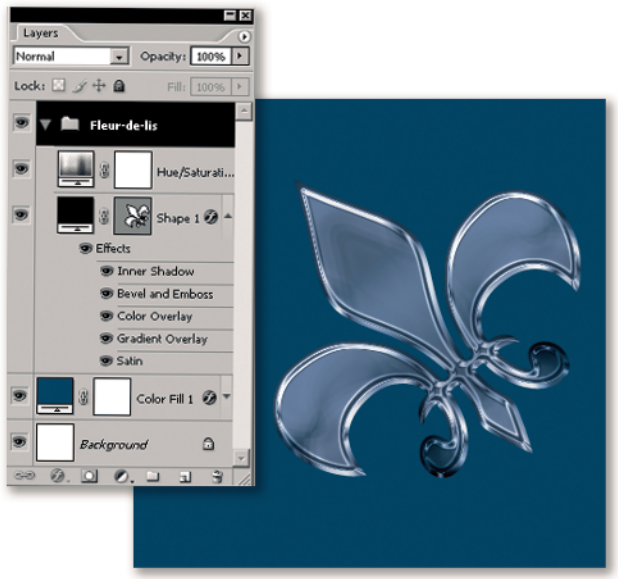
8 You need to modify the Gloss Contour to get a better play of light on the rim of the Fleur-de-Lis. Click the Gloss Style preview (not the menu arrow) to open a dialog box that's similar to a Curves dialog box. Drag the point of the rightmost saw tooth up one full grid square so that both Input and Output are **75**. Then move the left sawtooth point so that the Input is **35** and the Output **53**. This lightens the fill on the Fleur-de-Lis. Click OK to close the Gloss Contour dialog box. Are we done? One more dialog box to go, so keep the Layer Styles open.



9 In the list of Layer Styles on the Left, click to open the Contour effect under the Bevel and Emboss. Choose the Cone Inverted preset and click on the preview to edit it. Drag the center point up so that the Input of **50**% becomes an Output of 75%. Click OK to exit the Contour editor. Set the Range to **22**. Turn on Anti-aliased. Click the New Style button on the right and save the finished styles as **KB-Blues**. Click OK to exit.



10 I keep talking about the blues—KB-Blues. Where's the blue? The name actually comes from Kathryn singing the blues when she lost the style, but you do need to add a blue-toned Hue/Saturation layer. Choose the Hue/Saturation layer from the Add New Fill or Adjustment Layer menu at the bottom of the Layers palette. Click Colorize. Set the Hue to **218** and the Saturation to **31**. Whoops! Now the background is bluer. There is a fix, and it's a tricky one. Select both the Hue/Sat and the Shape layer and group them (Command/Ctrl+G). Change the Blend mode of the new group to Normal (from Pass Through). Name the Group **Fleur-de-Lis**.



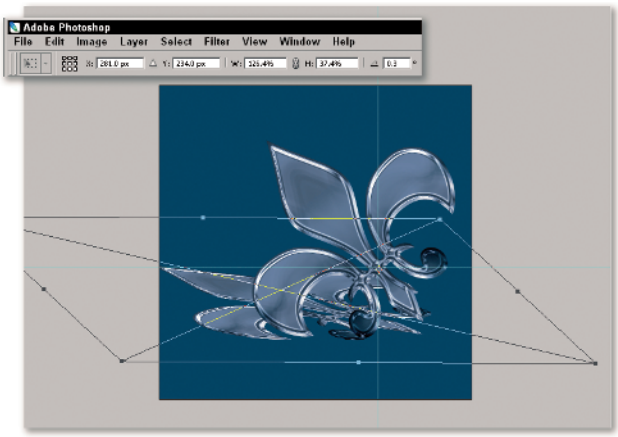
NOTE

The setting of Saturation 31 depends upon your monitor and your RGB workspace. I had my workspace set to sRGB when I wrote this task (and Kathryn's original file was also in sRGB). If your profile is set to Adobe RGB, adjust the saturation to suit after you've grouped the layers.

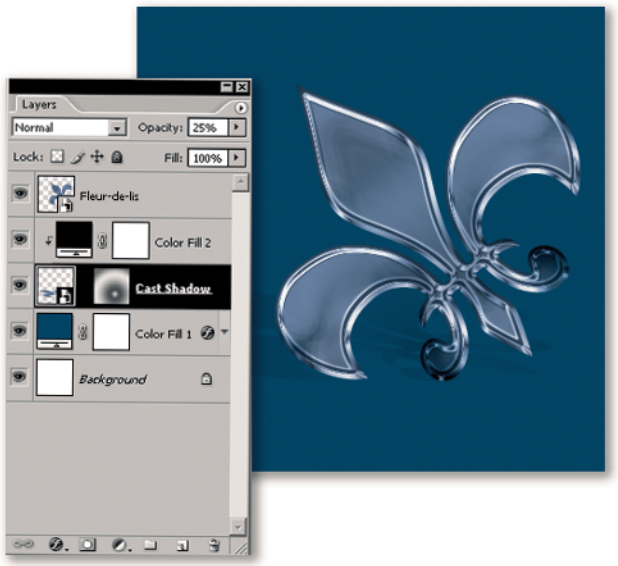
TIP

Why wouldn't making a clipping mask work? The object is almost all layer style, and clipping groups don't really affect layers styles. All you see is a very tiny change. If you have time to play, make a duplicate of the image so far. In the duplicate, change the Hue/Sat layer to a Solid Color Fill of RGB **255, 0, 255,** which is an intense magenta. Make a Clipping Mask with the Shape layer. Try out every one of the Blend modes. Then put the layer back to Normal mode, turning off the Satin effect, the Gradient overlay, and the Inner Shadow. Then turn off the Color Overlay. You'll see how each partially blocks the Solid Color Fill layer. So why does grouping work? If you change the Blend mode for the Group to Normal, the Hue/Sat layer only colors the Shape layer, because that's the only other layer in the group. Normal mode encapsulates the result so that the group pretends that it's a single layer.

11 *Mis en place* is done. It's time to cook! Control/right-click on the Fleur-de-Lis Group layer and choose Group into New Smart Object. The entire group is replaced by a single entry and can be used in multiple locations. Drag the Fleur-de-Lis Smart Object to the New Layer icon at the bottom of the Layers palette and name it **Cast Shadow**. Drag it below the original Smart Object. Press Command/Ctrl+H to show your Guides again. Choose Edit ➪ Free Transform. Drag the Center point control to the intersection of the guides. Type the numbers X: **281.0** px, Y: **234.0**, W: **126.4**%, H: **37.4**% and Angle **0.3** degrees into the Options bar fields. Press and hold the Command/Ctrl key and move the center-top control point until the tip of the Fleur-de-Lis at the left edge of the image at the guideline. Press and hold the Command/Ctrl key and drag the center-bottom control point until the left leaf of the Fleur-de-Lis on the cast shadow is just touching the left leaf of the original Fleur-de-Lis. Commit.



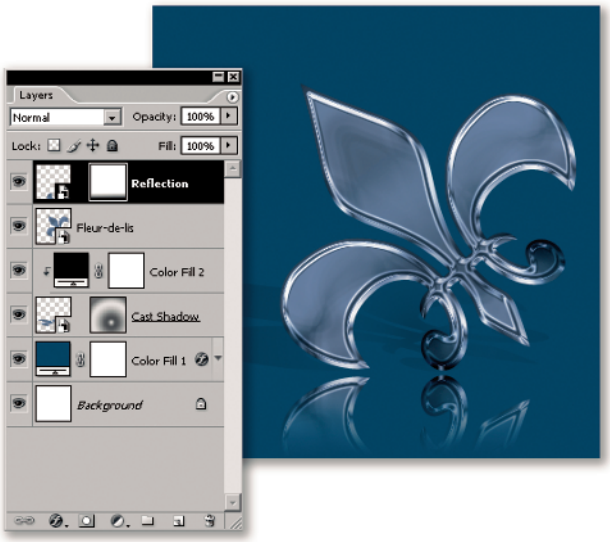
12 Doesn't look much like a cast shadow yet. Let's fix it. Hide Extras. Reduce the layer opacity to **25**%. Press and hold the Option/Alt and add a Solid Color Fill layer from the Add New Fill or Adjustment Layer menu. In the Layer Properties dialog box, choose Use Previous Layer to Create Clipping Mask. Click OK. Choose black as the fill color. Click OK. Make the Cast Shadow layer active and add a layer mask. Choose the Gradient tool with the Copper gradient. Select the Radial style and click Reverse in the Options bar. Set the mode for the Gradient tool to Normal at **100**% opacity. Place the start of the gradient cursor line on the center bar of the cast shadow Fleur-de-Lis. Drag the Gradient cursor to the left side of the image until it is on a line with the top edge of the original Fleur-de-Lis. Release the mouse. You've now created a complex cast shadow.



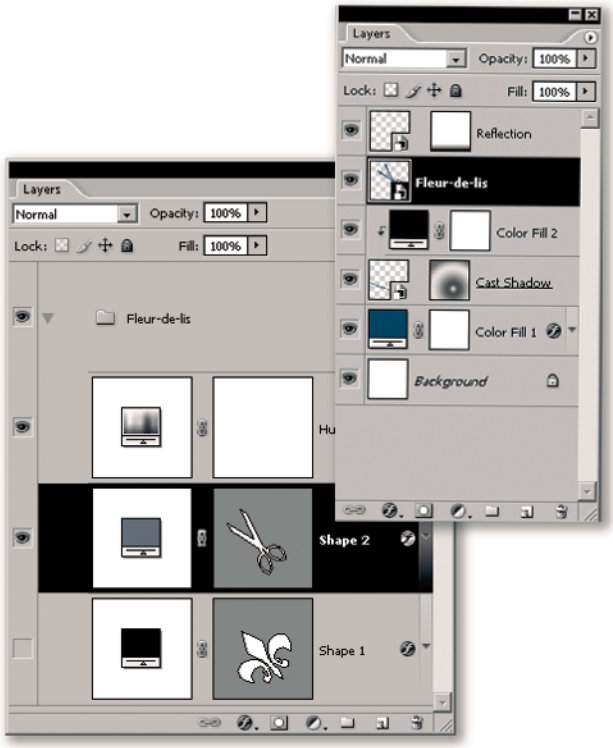
TIP

Why did the Clipping mask work this time to color the object? The Fleur-de-Lis is no longer a shape with a Layer Style. It now acts as almost a regular layer.

13 Next, you need to create a reflection. Drag the Fleur-de-Lis Smart Object to the New Layer icon at the bottom of the Layers palette and then name it Reflection. Choose Edit ➪ Transform ➪ Flip Vertical. Drag the object straight down until it is just below the original. The two objects should have a 2-pixel gap between them. Choose the Gradient tool and reset it. Press DX to set your colors to the default and make white the foreground color. Uncheck the Reverse check box. Choose the Foreground to Background gradient preset and create a layer mask for the Reflection layer. Drag the Gradient cursor from the start of the reflection to the bottom of the image. This image is done, but it can be totally changed in the blink of an eye.



14 Select the Custom Shape tool and load the Objects set of shapes. Append to the current set. Leave the geometry options set as they were for the Fleur-de-Lis. Double-click on the Fleur-de-Lis Smart Object to open it. Choose the Scissors1 shape in the Shapes palette (it's in the set you just loaded). Make the Shape 1 layer active. Click on the center bar of the Fleur-de-Lis to set the scissors shape. Choose Edit ➪ Free Transform and rotate the object **180** degrees. Drag it so that the handle of the scissors is just below the bottom of the Fleur-de-Lis. If the scissors is styled, choose a Style of None on the Styles palette. Then click the KB-Blues style in the Styles palette. Turn off the visibility of the layer that contains the Fleur-de-Lis shape. Click the Close box on the Smart Object and click Save. Voila! You have a totally new dish with reflection and cast shadow in place. The figures show the Fleur-de-Lis Smart Object layers and then the final image Layers palette. You may certainly rename the Smart Object to **Scissors** if you wish.



15 Save your work.

TIP

Rotate a shape to the angle you want it before you apply the style. When you rotate a styled object, the style does not seem to rotate along with it properly. If it does, you have placed both objects in the upright position and then are able to add a transformation to the Smart Object that rotates any content in the Smart Object.

A short recap

Adding a layer style can be a complex thing, but once it's done, you can constantly reuse it—so the pain is fleeting. Try working with custom contours. Try out all of the different contours when you get the time so you can get an idea of what each one does. This task was actually very straightforward. You used Smart Objects to build the image, the cast shadow, and reflection. Just make sure that you not only save the style to the Styles palette, but also use the Edit ➪ Preset manager to save a style set to your hard drive. Save it twice—once to the Adobe Presets folder and then to a safe location on your hard drive that won't be affected by Adobe updates. Make sure that you, unlike Kathryn, don't end up singing the blues!

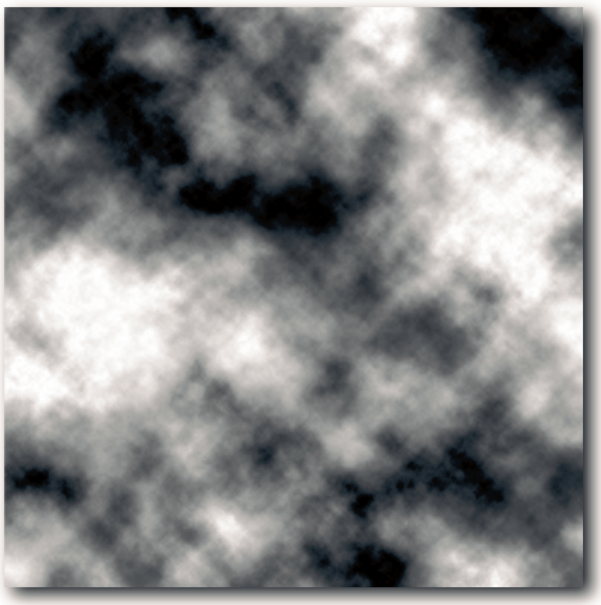
Flaming Metal

Flames can be a metaphor for a hot night on the town enjoying some sizzling live jazz. Where better to look than Bourbon Street in New Orleans, where the sound never sets? Maybe you also have some images that don't do well on their own and can use the excitement of a metallic flame effect. This one would look right at home on the local jazz scene. Consider this my tribute to the Big Easy.

THE PLAN

- Create a displacement map
- Draw the starting lines
- Use Displacement, Wind and Blurs to build complexity
- Create the metal embossing
- Adjust the background colors
- Add a complementary image and blend it in

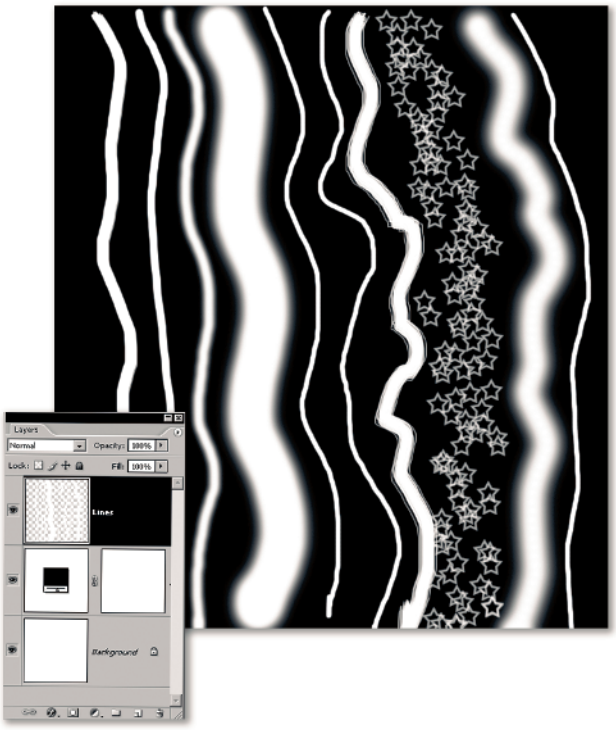
1 Your first step is to make a displacement map that you'll use on the main image. Create a new image 775 pixels square at 72 ppi. Press D to set your colors to the default of black and white. Choose Filter➪Render➪Clouds. Save the image as **Cloudsmap.psd** and close it.



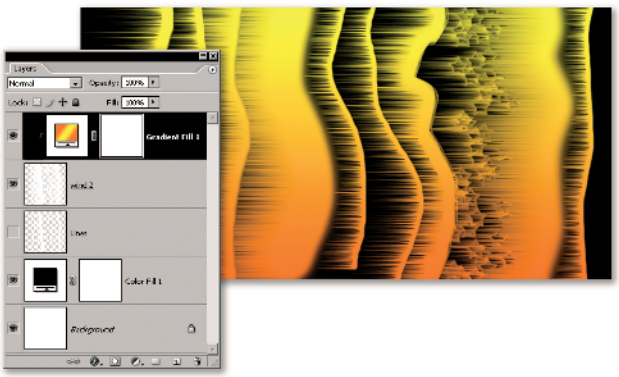
TIP

The Displacement filter uses the black and white values in a displacement map to determine how to alter the pixels in the filtered image. The file used as a Displacement map must be a flat file and saved in PSD format. It can't be bitmapped. A grayscale file works fine. You can also use an RGB, CMYK, or Multichannel file. In the RGB and CMYK images, only the first two channels are used. The first channel controls the left/right movement and the second channel controls the up and down movement. These channels can contain the same or different images. You get interesting variations if you either rotate the image in the second channel or invert the image. If you have the time or wish to play, try creating several displacement maps from the clouds image. In one, rotate the Green channel. In the other, invert it.

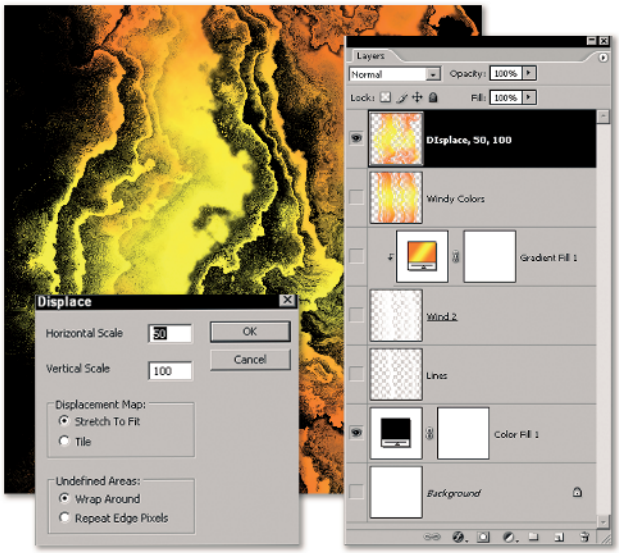
2 Create a new file 775 pixels square, or the same size as the displacement map you plan to use. (Hmmm... I'm tired of writing that one out. From now on, I'll refer to displacement maps as *dmaps!*). Add a black Solid Color Fill layer over the blank Background layer. Add a new layer and name it **Lines**. Then, using white, paint a number of semi-wiggly vertical lines on the new layer in varying widths, degrees of hardness, lengths, and textures. You can try some of the fancy shapes or effects brushes as well. The figure shows my starting set of lines.



3 You need to thicken the lines without blurring them. Duplicate the Lines layer as **Wind, Right, 2**. Turn off the Lines layer and make the Wind, Right, 2 layer active. Choose Filter ➪ Stylize ➪ Wind and then click Wind and From Right. Click OK. The lines are better, but not thick enough. Press Command/Ctrl+F to filter it again. It's time to add a gradient over the lines so that we can move some colors around in the next steps. Press and hold Option/Alt and add a Gradient Fill layer from the bottom of the Layers palette. Select Use Previous Layer as Clipping Mask and click OK. Then add a Linear Yellow, Orange, Yellow gradient (from the standard presets) at an angle of **90** degrees.



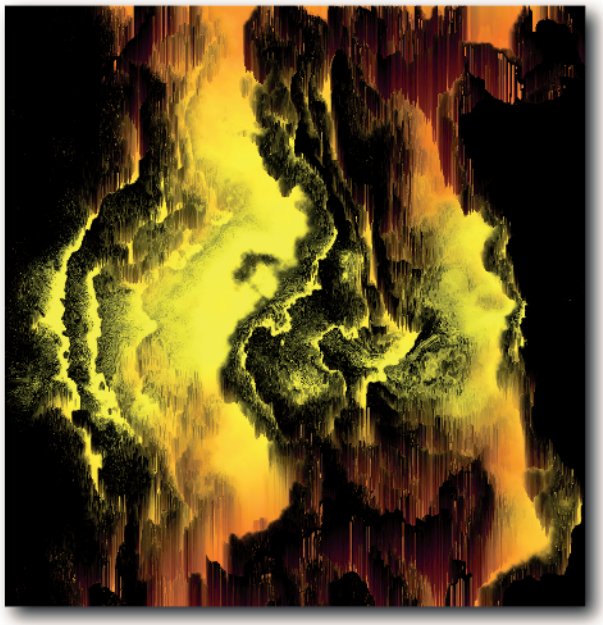
4 Hide the eyes on the bottom two layers so that only the Wind and the Gradient Fill layers are visible. Make the Gradient Fill layer active. Press Shift+Command/Ctrl+Option/Alt+E to make a merged layer above the Gradient Fill layer. Name it **Windy Colors**. Hide the Wind and the Gradient Fill layers and turn on the black Solid Color Fill layer. Duplicate the Windy Colors layer as **Displace, 50, 100** and turn off the Windy Colors layer. Make the Displace layer active. Choose Filter ➪ Distort ➪ Displace. Choose a Horizontal scale of **50** percent and a Vertical scale of **100** percent. Also select Wrap Around and Stretch to Fit, and then click OK. In the next dialog box, choose the Cloudsmap.psd file you created in Step 1. Click OK.



TIP

The Vertical scale seems to work best in this technique at 100. However, the Horizontal scale has much more play in it. If you don't like the displacement you get, or want to fiddle some more, try different values for the Horizontal scale.

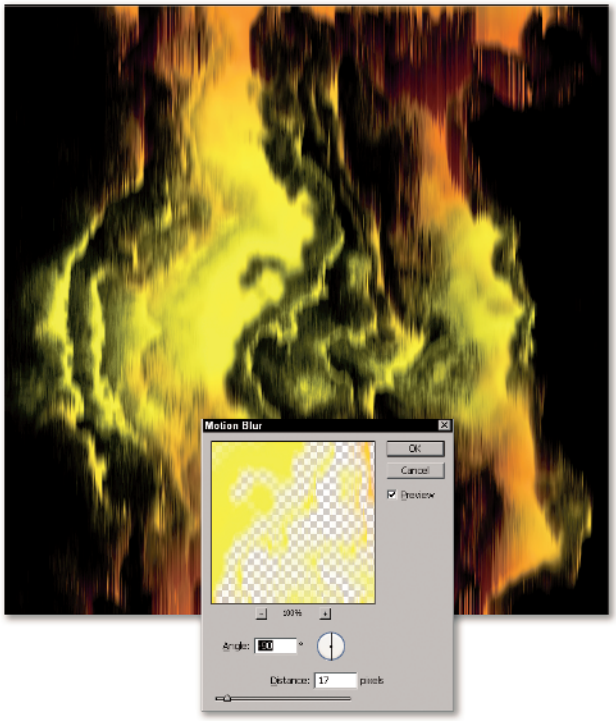
5 Duplicate the Displace, 50, 100 layer as **Wind, 10**. Turn off the eye on the Displace, 50, 100 layer. You want to add wind that moves down next, but the Wind filter only goes right or left. No problem! Choose Image ➪ Rotate Canvas ➪ 90 CCW. Then choose Filter ➪ Stylize ➪ Wind, and select Wind, from Left. Click OK. Well, that's a bit meager. Press Command/Ctrl+F to taste. I did it nine more times. Always clean up after yourself; choose Image ➪ Rotate Canvas ➪ 90 CW to put the file back where it started. You should begin to see flame-like possibilities in the image.



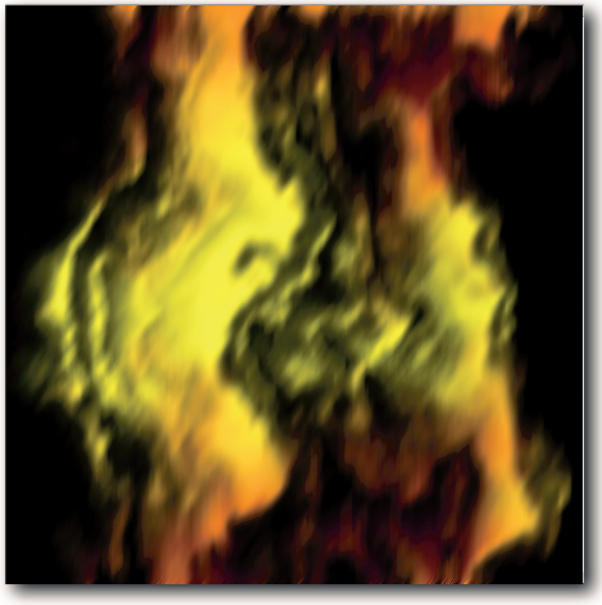
TIP

Do you want to keep looking at all of those turned-off layers? If you find that a turn-off, select all of them and create a Group (also known as a layer set). Then, as you turn off each layer after this, just drag it into the Group folder for safekeeping.

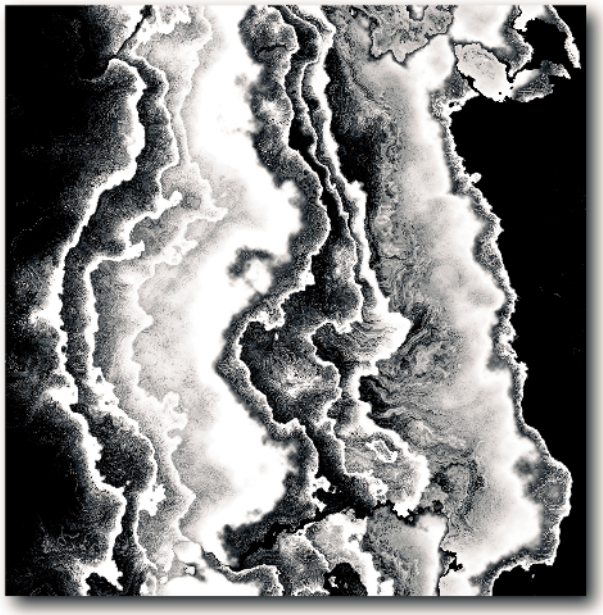
6 Duplicate the Wind, 10 layer as **Motion Blur, 90, 17**. (If you don't use those settings, then update your layer name). Turn off the Wind layer and make the top layer active again. Can you guess what's next? Big surprise. Choose Filter ➪ Blur ➪ Motion Blur and set the Angle to **-90** degrees and the Distance to **17** (or where you like it). Click OK to exit. Now, you should definitely start seeing flames.



7 You need to make the flames a bit more wispy, so you motion blur again, but at an odd angle. Duplicate the Motion Blur layer and name it **Motion Blur2, 52, 25**. Turn off the first Motion Blur layer and make the top layer active. Choose Filter ➪ Blur ➪ Motion Blur and set the Angle at **52** degrees and the Distance at **25** pixels or to taste. Click OK.



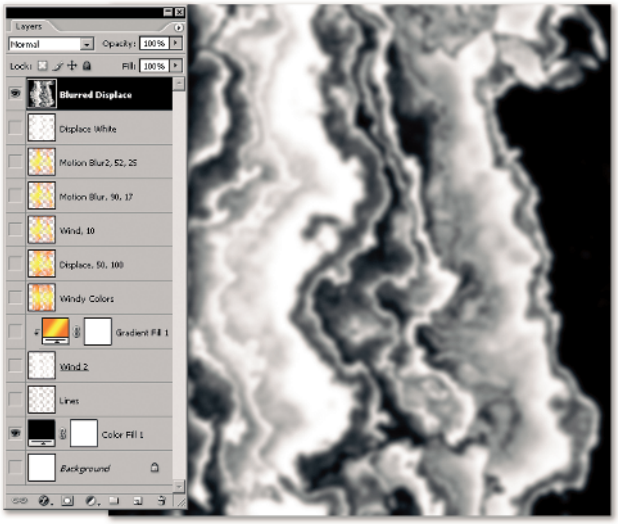
8 Just when you thought you had the pattern, it's time to change it. (It was getting old anyway.) Duplicate the Displace layer and drag it to the top of the layer stack. This layer is the basis for the final flames, but it takes several steps to get there. Name this layer **Displace White**. Press D to set your colors to the default and then press Shift+Command/Ctrl+Delete/Backspace. This fills the layer with white, but preserves the transparency of the layer at the same time.



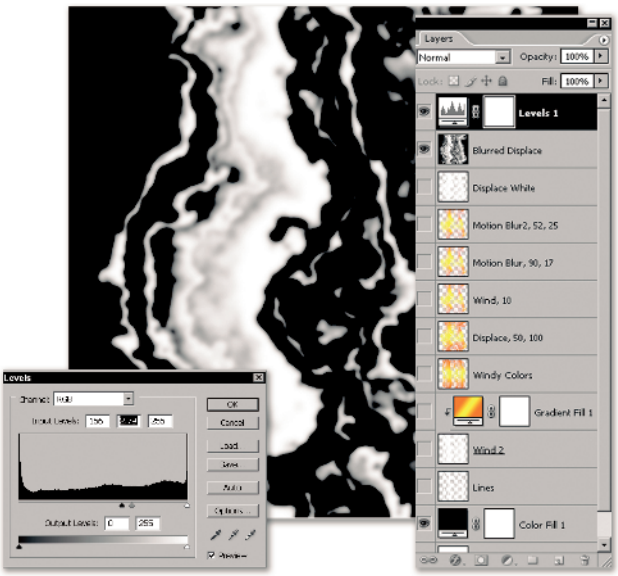
TIP

You can either lock the layer before you fill or use the Edit ➪ Fill command and turn on Preserve Transparency. I much prefer the keyboard shortcut — the Shift key — along with the Fill command shortcuts (Command/Ctrl+Delete/Backspace to fill with the background color, and Option/Alt+Delete/Backspace to fill with the foreground color). The shortcuts are great for short attention spans. I tend to forget that I locked the layer. I always forget to turn Preserve Transparency *off* again if I use it in the Fill command.

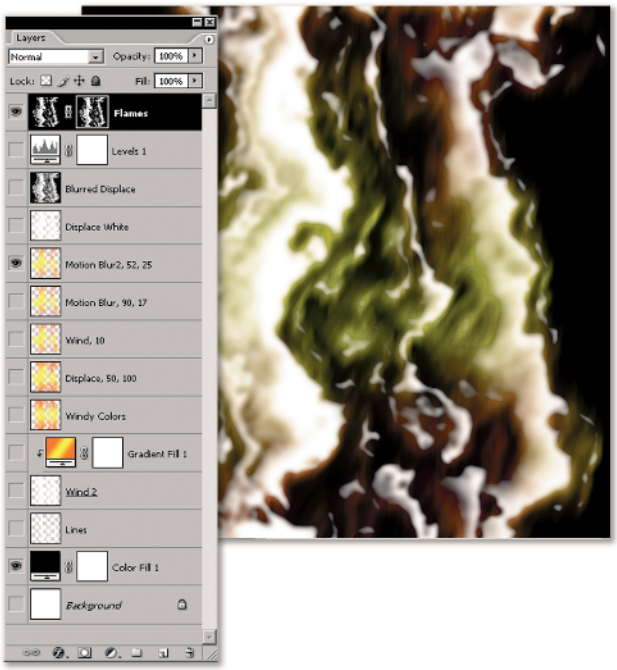
9 Make sure the Displace White and the Solid Color Fill 1 layer are the only visible layers. Press Shift+Command/Ctrl+Option/Alt+E to make a merged layer above the Displace White layer. Name it **Blurred Displace**. Turn off the Displace White layer and make the Blurred Displace layer active. What follows is an old Kai Krause tip for making fuzzy objects smooth. It starts with a blur, so add a Gaussian Blur filter of **4.0**.



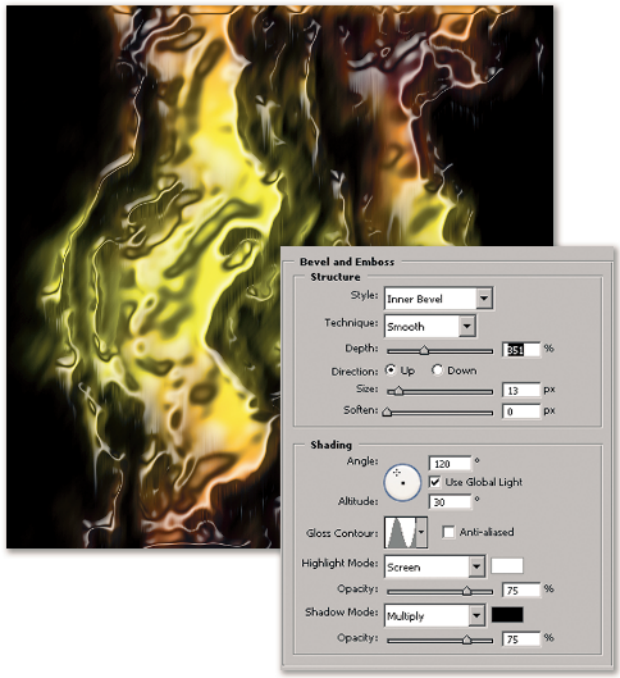
10 Add a Levels Adjustment layer above the Displace Blur layer. You need to get fairly crisp edges on the white shapes and thin them down a bit. The thinned shapes will be the final metal flame, so their shape is important and has no standard setting. Drag the Black Input slider to the right until the shapes start to get compact. Then drag the Gamma slider toward the black point slider. The closer the gamma is to the black point, the whiter the shapes become. You need to leave at least some gray in them.



11 Create a merged layer above the Levels 1 layer (Press Shift+Command/Ctrl+Option/Alt+E. Name it **Flames**. (Yes, the end is almost in sight.) You need to add some wind to this. Choose Image ➪ Rotate Canvas ➪ 90 Degrees CCW. Then choose Filter ➪ Stylize ➪ Wind, from Left. Click OK. Rotate the canvas **90** degrees CW. Turn off the Levels 1 and the Displace White layers. Turn back on the Motion Blur 2 layer, though you won't see it yet. Make the Flames layer active. Command/Ctrl-click / on the RGB channel thumbnail in the Layers palette to load the values in the Flames layer as a selection. Then add a layer mask. Now you can see the yellow-orange flames of the Motion Blur 2 layer.



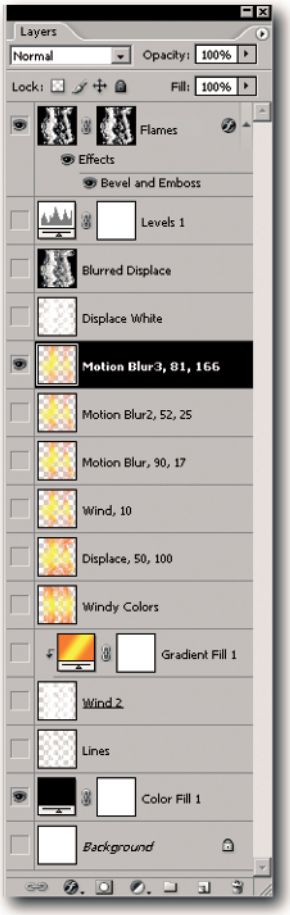
12 Time to make the metal. Add a Bevel and Emboss layer effect. Choose the following settings: Style: Inner Bevel; Technique: Smooth; Depth: **351**%; Direction: Up; Size: **13** px; Soften: **0** px. For the Shading, choose Angle: **120**, Global Light On; Altitude: **30** degrees; Gloss Contour: Ring, Anti-aliased off; Highlight Mode: Screen at **75**% opacity; Shadow Mode: Multiply at **75**% opacity. Click OK. If you don't like the settings, feel free to edit them. Drag the Fill opacity for the layer toward 0 as you prefer.



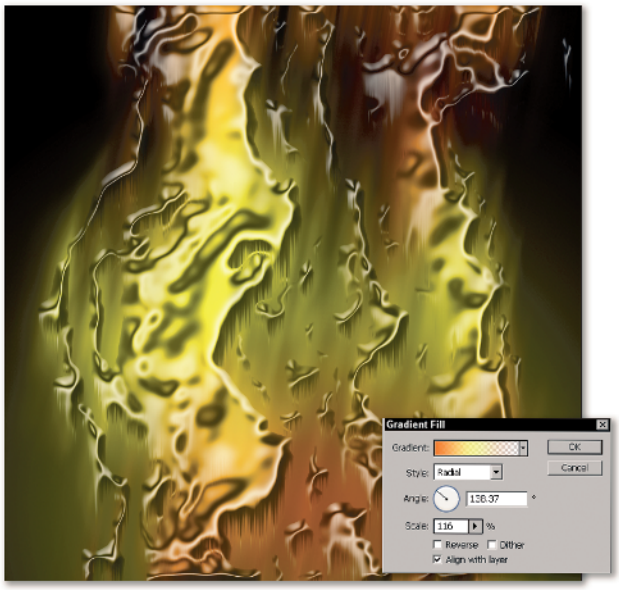
TIP

With Fill opacity set to **0**, you can see through to the flames. If you want more white to show, back off and increase the Fill opacity a bit more.

13 You could be done at this point, but my image looks a bit empty of smoke, and where there's fire, there has to be smoke (or something like that...). Duplicate the Motion Blur2 layer and name it **Motion Blur3**. Turn off the Motion Blur2 layer and make the Motion Blur3 layer active. You're on your own as to settings, but I used an Angle of **81** and a Distance of **166**.



14 The one tweak left for the flames is to add more flaming color to the image. Make the black Solid Color Fill layer active and then add a Gradient fill layer above it. In the Gradient Editor, choose the same Orange, Yellow, Orange gradient that you use for the flames. Click the Opacity stop on the top right and choose white for the color (click on the white patch in the Toolbox). That makes the gradient transparent at the end of its range. Click OK to close the Editor, and then change the Gradient style to Radial. Drag the gradient until the center of it is near the bottom of the image. Adjust the Scale. I set it to **116** percent. I also created a Group out of all the unused layers at this point. You might want to slightly reduce the opacity of the layer.

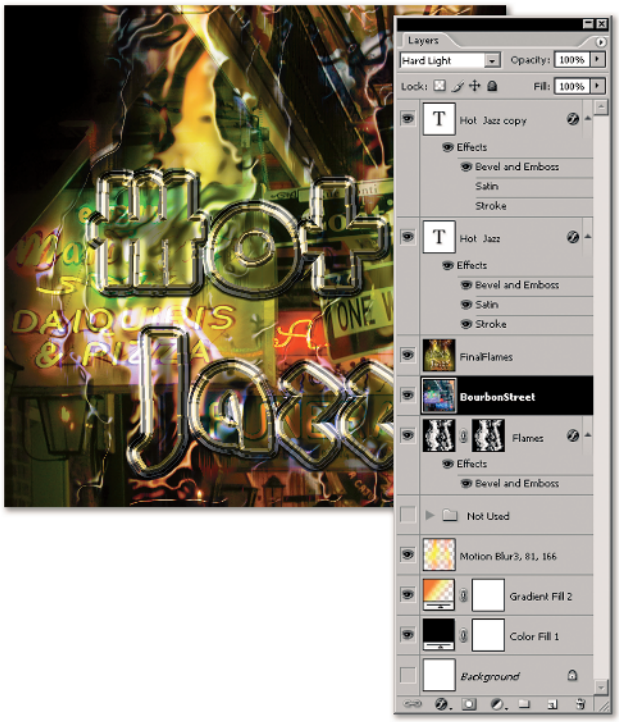


15 Drag the file HotJazz.asl into the open Photoshop application to add two new layer styles to the Styles palette. I used the font Kurt Bold (it's from FontFont) at 200 points, Sharp. If you want to use the same type, open HotJazz.psd and use that instead of live type. Then add the HotJazz1 style to the text layer. Duplicate the layer and assign the HotJazz2 style. (I thought the first type layer needed some dimensionality as well as a bit less glitz).

TIP

Two layers of type with different layer styles assigned are often better than one. Because you can't add two different bevels to the same piece of type, duplicating the layer and changing the style frequently gets the job done.

16 Make the top layer active and create a merged layer above it (press Shift+Command/Control+Option/Alt+E). Name the merged layer **FinalFlames**. Change its blend mode to Pin Light and drag it below the two type layers. Make the Flames layer active and then open the image BourbonStreet.psd and drag it into the flames image. Press and hold Shift as you drag to make the two images register. Change the blend mode of the BourbonStreet image to Hard Light.



TIP

You're seeing the end result of a very long decision-making process. How did I know that I wanted the layers in that order, that I wanted the FinalFlames layer to use Pin Light and the BourbonStreet layer to use Hard Light? I wish I could tell you that I am a genius and I just knew — but that would be lying. (Well, maybe I am a genius, but I certainly didn't know in advance what blend modes I wanted.) I arrange and rearrange the layers and methodically try every blend mode that exists to see what I prefer. When I find a combination I like, I save it as a snapshot in the History palette. When I finish with all of the blend modes and permutations, I look at the snapshots and save a new copy of the image for each snapshot I really like. Then I pick the one I like best.

17 Finally, what would jazz in New Orleans be without the wail of a sax? Open the image sax.psd and drag the saxophone into the image above the FinalFlames layer. Name the layer **Sax**. Rotate the layer approximately **20** degrees and drag it into the lower-left corner near or on top of the lamppost. Add a layer mask and use a large soft brush with black to softly blend the sax into the image. Save your work.

A short recap

Flames and metallic effects are endlessly fascinating. The combination of the two is almost irresistible. Explore the many ways you can combine and recombine the layers. You start from a blank canvas, and you never get the same results twice. There's a lot of layer duplication going on in this task. Redundant perhaps, but once you toss something, it's gone for good. By saving all of the named layers, you

can trace your way back through the task at any point—even months later. The most critical determining factor in the final image is the original dmap. The method used to save the dmap (the look of the second channel) is also a determining piece. Play around with this. Try altering the original gradient color or the Solid Color Fill layer. Black is best when you create the image, but it doesn't need to remain black. Finally, try mixing up blend modes as you add foreground elements to this background image. *Laissez les bon temp rouler*!

Burnished

Did you ever have metal embossing kits as a child? This exercise shows you how to create a similar but more sophisticated look resulting in a keepsake coin. Any favorite child, family member, or co-worker would be happy to volunteer for the position on the coin. In the process, you take a few detours to explore both the Layer Styles and the various changes that you can make to an image. This task is not a recipe. Every image you use with it requires a slightly different treatment. The better you understand how this works, the more likely you are to use it in the future.

THE PLAN

- Select a photo to use
- Choose or create a metallic layer style
- Apply the effect and modify the layer style
- Finish by creating a coin

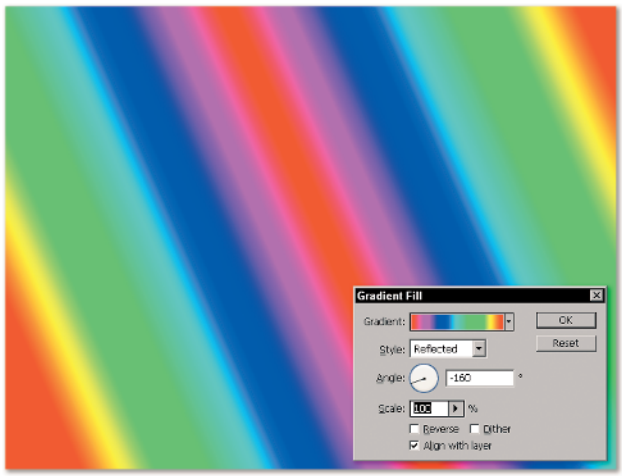
1 Open the file LittleGuy.psd. While you are at the Web site for the book, also drag the file LizGold.asl and drop it into the open Photoshop program to add to your Styles palette (on the Mac, double-click the file to install it). Press Command/Control+Option/Alt+I to open the Image Size dialog box. With Resample Image and Constrain Aspect Ratio on, set the height of the image to 900 pixels. Change the Interpolation Method to Bicubic Smoother and click OK.

Photo: www.comstock.com

TIP

Styles are readily available in many locations. Adobe has an entire collection of free styles on its Web site. You're more likely to modify a style than to create one from scratch. However, if you want the practice of creating your own style from the start, then take a look at Chapter 1, Task 3.

2 Double-click the Background layer thumbnail in the Layers palette and accept Layer 0 as the layer name. Click OK. Press Command/Ctrl+Option/Alt+C and make the canvas 1168 x 1038 (Relative unchecked) and anchor in the center. Click OK. Add a Gradient Fill layer and choose the Spectrum Gradient. Set the Style to Reflected and the Angle to **-160** degrees. Click OK.



TIP

The choice of a gradient is one of the most important decisions in this task. You can change your mind after the fact, but it's messy. The thing to ask yourself here is if you want a shaded or a solid background. The tonal variation in the gradient is more important than the colors. The reflected Spectrum gradient gives you a metallic reflection on the finished coin. A gradient using the darkest and lightest background color in the original Little Guy image gives you an almost solid background.

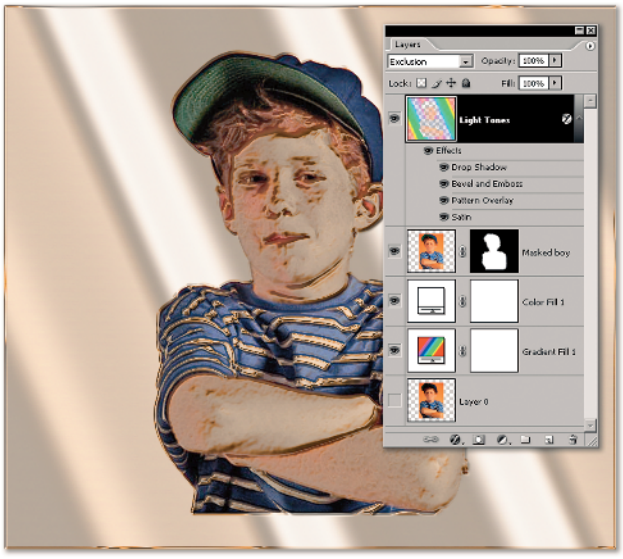
3 Duplicate Layer 0 as **Masked Boy** and send the duplicate layer to the top of the layer stack. Using the Pen tool, create a path around the boy and then save and load the path as a selection. (If the Pen tool is not your thing, just make any selection that you can around the child). With the selection active, add a Layer Mask. Then choose Image➪Adjustments➪Shadow/Highlights. Accept the default amount. It adds a needed separation between the hat and the boy's hair.

4 Command/Ctrl-click the RGB Channel thumbnail in the Channels palette to load the value of the image as a selection. Press Shift+Command/Ctrl+C to copy this selection. Then press Command/Ctrl+V to paste the selection into a new layer. (The figure shows only the Light Tones layer.) Name the layer **Light Tones**.

TIP

Loading the values of a solid layer converts the image into grayscale (in the processing logic) and then puts marching ants around the lightest values in the image. Any pixel that is lighter than 128 shows in the marching ants. However, the only value that is totally unselected is solid black — and this image has no areas of solid black. Therefore, when you paste the selected area into its own layer, you see much more than just the area that was marqueed. (Of course, if you don't turn off the eyes on the other layers, you don't see any change at all!)

5 To get an idea of what styles can do to an image, open the Styles palette and apply any style. After you play a bit (and hopefully store up design ideas for later), make the Masked Boy layer active. Add a white Solid Color Fill layer between that and the Light Tones layer. Then make the Light Tones layer active. Again, click randomly to try out different styles. You'll see a huge difference. Click the LizGold style that you previously dragged into Photoshop. Click the eye on the Color Fill layer on and off to see the difference. Then drag the white Color Fill 1 layer under the Masked Boy layer. Again, you see a large difference.



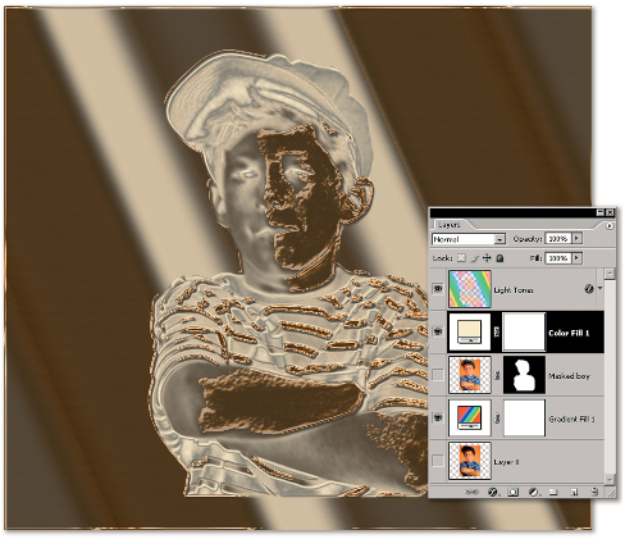
6 Let's fiddle with the style a bit. Double-click the Light Tones thumbnail to open the Layer Styles dialog box. Click the Bevel and Emboss settings. Change the Size of the bevel to **4**. Change the Gloss Contour from Cone to Ring-Double. Click OK.

7 The mottled texture in the skin is not attractive. It's coming from the Contour section of the Bevel and Emboss. Open the Bevel and Emboss dialog box again and click the text on the left that says Contour. Than change the Contour from the custom contour that Liz creates to the standard Rolling Slope Descending contour. Turn off the Satin effect; it makes no difference to the image if it's on or off. Click the Pattern Overlay effect to turn it off. This makes a big difference in the result. You might want to see what happens with other patterns, but you need to keep the Wood pattern as that pattern is what produces the gold. Click OK to save your changes and exit. The boy looks a bit like the Phantom of the Opera, but at least the rest of him no longer looks diseased. You'll fix that problem soon.

TIP

When you download pre-made styles and apply them, or you use the Adobe-provided styles, you'll often discover that you only like *part* of what the style is doing. You then need to deconstruct the style to figure out which part is causing the undesirable changes. You do this by turning the various parts of the Layer Style on and off and seeing what changes. You can learn a tremendous amount about building layer styles just by taking a complex style and analyzing what makes it work and what happens when you alter a piece of it.

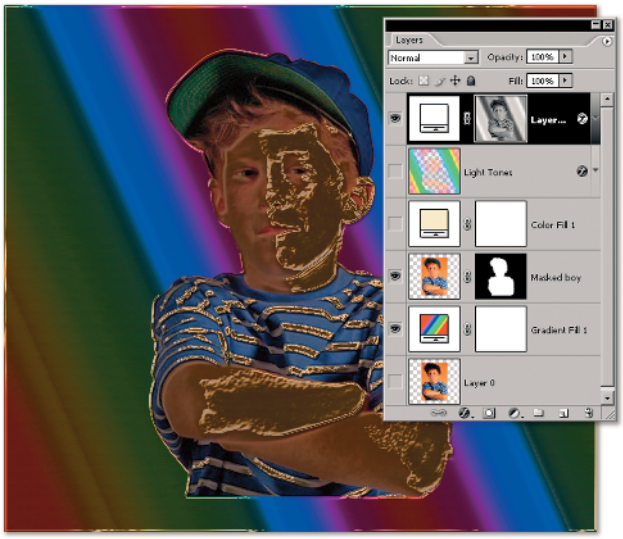
8 We have a white Solid Color Fill under the partially transparent Light Tones layer. Changing the color of the fill can make a huge difference, and is one of the best methods, on your own, to vary the way this task looks. Turn off the eye on the Masked Boy image. Double-click the Solid Color Fill layer to reopen and see what happens as you randomly select colors. That gives you an idea of the types of changes you can make. Then choose RGB: **243, 236, 210**. Click OK. It's cream-colored neutral.



TIP

When the coin is done, these color explorations don't matter. However, the burnished metal is such a neat task for images that you *don't* want to change into coins, I want you to see various ways you can alter your results.

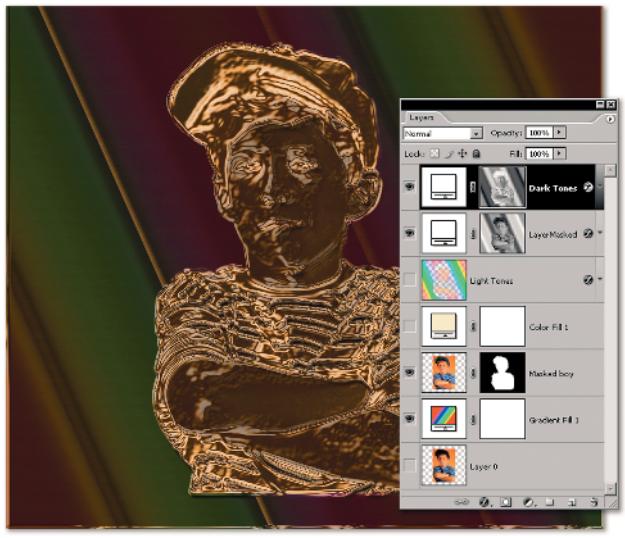
9 Command/Alt-click the thumbnail of the Light Tones layer to load the transparency of the layer (that gives you the same result as turning off all the layers and loading the values of the original in the Channels palette, and it's a lot faster too). With the selection active, add a white Solid Color Fill layer above the Light Tones layer. The selection automatically becomes the new mask. Copy the layer styles from the Light Tones layer and paste them onto the new Solid Color Fill layer. Change the Blend mode to Normal from Exclusion mode on the top layer. While you're at it, rename the top layer **LayerMasked**.



TIP

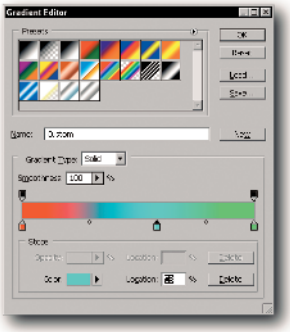
You might wonder if changing the color of the Solid Color Fill layer matters; it doesn't. The LayerMasked layer reacts the same way to color change whether you use a Solid Color Fill layer or not. The Pattern Overlay in the layer style blocks the original color of the layer. If you want to recolor the image or experiment with other fill colors, turn off the Color Overlay. Of course, you lose the gold tones.

10 If you take the Little Guy image and put it in a layer and apply our modified LizGold style, all you get is a dark solid with a metallic edge. However, if you apply the style to just the dark areas of the image, you get a totally different look. Load the transparency of the Light Tones layer by Command/Ctrl-Clicking its thumbnail in the Layers palette. Then press Shift+Command/Ctrl+I to invert the selection. Make the LayerMasked layer active and then add a new white Solid Color Fill layer. Name the new layer **Dark Tones**. Paste the layer style onto the Dark Tones layer. You've now reconstructed the original image, but you do see a totally metal effect rather than a dark solid.



11 Make the Dark Tones layer active and click the LizGold style in the Styles palette to replace the current style. Make the LayerMasked layer active and replace its style with the LizGold style as well. Turn on the eye on the Light Tones layer. Make the Color Fill 1 layer active, change the Blend Mode to Linear Light and delete the layer mask on the layer. Load the mask of the MaskedBoy layer by Command/Ctrl-clicking the thumbnail in the Layers palette. Add a new layer mask to the Color Fill 1 layer. Now the color in the layer only affects the child — and not the background area.

12 Double-click the thumbnail of the Gradient Fill 1 layer and then open the Gradient Editor. Drag the magenta, blue, and yellow sliders off the gradient. Drag the final red slider off as well. Drag the green slider to the right edge of the Gradient bar and place the cyan slider at **58** percent. Click OK and then click OK again to set the new gradient. Save your work.

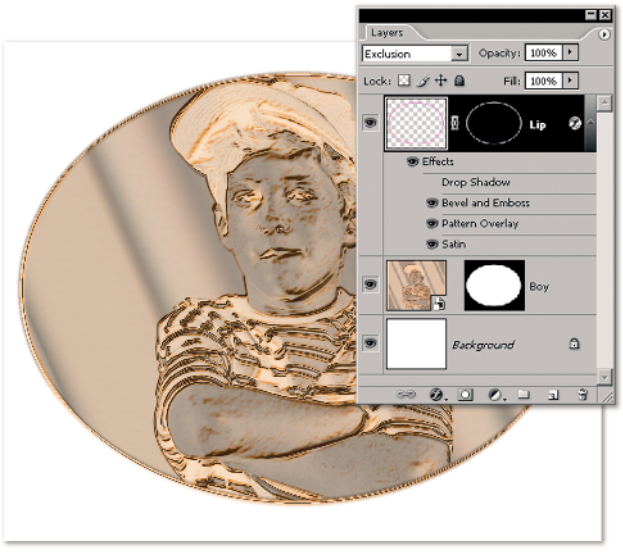


13 Select all of the layers. Then Control/Right-click the layer entry on one of the selected layers and choose Group into New Smart Object. Name it **Boy**. Then press Command/Ctrl+Option/Alt+C and change the canvas size (Relative off) to 1200 pixels x 1000 pixels. Anchor in the center and click OK (some clipping will occur, click OK). Choose View ➪ New Guide and set a guide at Vertical pixel 36. Then choose View ➪ New Guide and set a Horizontal guide at pixel 65. Choose the Elliptical Marquee tool and change the Style on the Options bar to Fixed Size. Set the Width to 1109 pixels and the Height to 857 pixels. Uncheck Anti-alias. Click at the intersection of the guides on the image to place the marquee and then click the Add Layer Mask icon at the bottom of the Layers palette. Hide the Guides. Add a new layer and then choose Layer ➪ New Background from Layer.

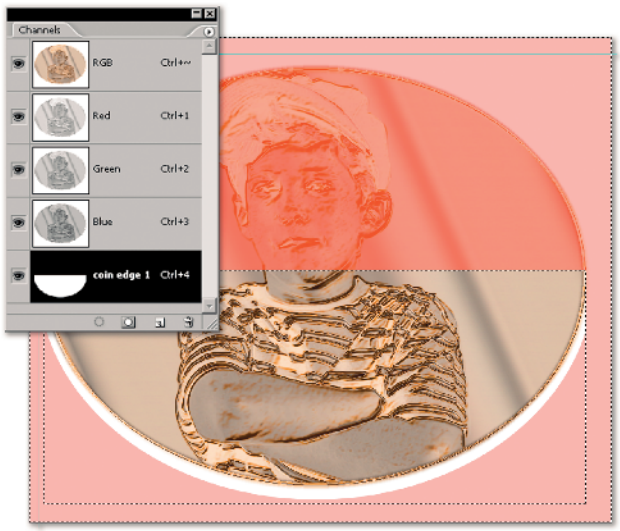
TIP

We're cheating a bit here. The final coin is in a skewed, distorted perspective so you can see the edge of the coin, but I don't like the result of distorting the actual image. So, I create a perspective where the child remains at actual size and aspect ratio but the coin shape is in perspective.

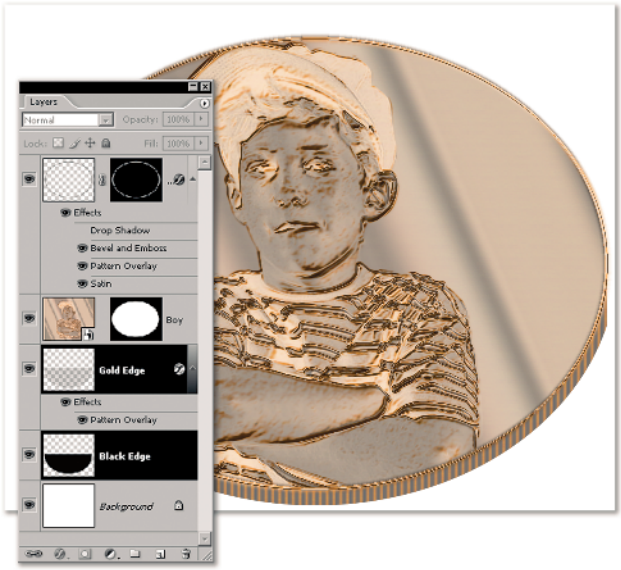
14 To add a lip to the coin, load the layer mask as a selection by Command/Ctrl-clicking the layer mask thumbnail in the Layers palette. Choose Select ➪ Modify ➪ Border, 12 pixels and click OK. Add a new layer and fill the selection with your foreground color (the color doesn't matter). With the selection still active, click the Add Layer Mask icon on the Layers palette. Apply the LizGold style but turn off the Drop Shadow in the list of Effects. Name the layer **Lip**.



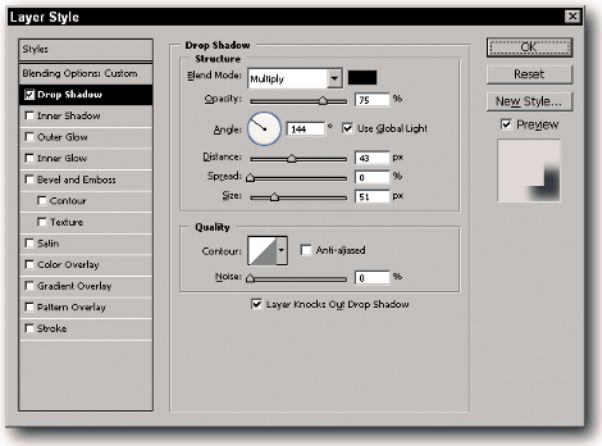
15 To create the coin's edge, clear the guides from the image. Next, choose View ➪ New Guide and set it at Vertical pixel 38 and another new guide at Horizontal pixel 92. Turn Anti-alias back on. Click at the intersection of the guides to leave the marquee. Click the Save Selection as Channel icon on the Channels palette and name the alpha channel **Coin Edge 1**. Deselect. Make the Coin Edge 1 channel active by clicking it in the Channels palette. Then show the RGB channel by turning on the eye on the RGB channel – don't click the channel (only the Coin Edge 1 channel should be highlighted in the Channels palette). Choose the Rectangular Marquee tool and reset it. The Style is Normal. Drag the marquee from the center of the canvas on the left edge of the coin to the right edge of the coin and down to cover almost to the bottom of the image. Press Shift+Command/Ctrl+I to inverse the selection and fill the selection in the channel with black. Deselect. Turn off the eye on the Coin Edge 1 alpha channel and make the RGB channel active.



16 Make the Background layer active and add a new layer named **Black Edge**. Load the Coin Edge 1 alpha channel by Command/Ctrl-clicking its thumbnail in the Channels palette. Fill the selection on the layer with black. Reduce the layer opacity to **61**%. Create a new image 9 pixels wide and 1 pixel high. Double-click the Hand tool to zoom into this image 1600%. Add a new layer and turn off the Background layer in the tiny file. You need to make a pattern for the edge of the coin. Choose the Pencil tool and the 1-pixel brush. Set your foreground color to RGB: 8, 6, 4 and an opacity of 72%. Click in the image at pixel 2, 5, and 8 (from the left). Then change the foreground color to RGB: **7**, **7**, **7** at **14**% opacity. Click to fill pixels 3, 4, 6, and 7. Choose Edit ➪ Define Pattern and name the pattern **Coin Edge**. You can close the pattern file now. Working back in the coin image, add a new layer above the Black Edge layer. Name it **Gold Edge**. Load the Coin Edge 1 alpha channel again and choose Edit ➪ Fill, with Pattern and select the Coin Edge pattern. Click OK. Add a Pattern Overlay style and choose the Wood pattern that you use throughout this task to make the gold color. Change the Blend mode of the layer to Overlay.



17 To make a drop shadow, Command/Ctrl-click the layer mask of the Boy Smart Object layer to load it as a selection. Press and hold Shift and Command/Ctrl-click the Black Edge layer to add it to the current selection. Make the Lip layer active and add a new layer above it. Name the layer **Shadow**. Fill the selection with the black on the Shadow layer. Set the Fill opacity to **0**. Add a Drop Shadow style. Set the Angle to **144** degrees with Global Light checked. Set the Distance to **43** pixels and the Size to **51** pixels. Use the default values for everything else. Click OK.



18 To add the type, Choose the Elliptical Shape tool. In the Ellipse Options palette on the Options bar, click the check box to draw from the center. Set the Shape tool to Create Paths. Click in the approximate center of the image and drag (before you release the mouse button) until you have the shape centered on the coin. Any serif font works for the type, but I used Adobe Garamond at 60 points, Sharp. Click the Center Text icon on the Options bar. Then click the left-center of the path to start the text. I typed **In Jimmy We Trust**. Commit. Add another Elliptical Shape path exactly on top of the first one (same size, same options). Click the center of the right side of the path. Then type more text for the right side of the coin. Add the LizGold style to both type layers. Save your work.

TIP

If you don't like the centering of the text, you can press the space bar until the text moves where you want it to go. Yes, that's cheating, but it sometimes works. The correct way to move type along a path is to choose the Direct Selection or the Path Selection tool. Click at the start of the text and you see an I-beam with an arrow. Drag the type around the path (being careful not to flip the type).

A short recap

When Liz first showed me her idea for burnished metal, I flipped over it. However, using her methods, I could not manage to get the effect to look good on any image that I tried (and I tried a lot of them). If you try this task on an image and don't like the way it looks, use a Solid Color Fill layer and put the light or dark values into the layer mask. Then use the Levels command on the layer mask. When you use the Levels command in the layer mask of a Color Fill layer, you are affecting the opacity of the pixels in the image, which dramatically alters the way the metal style

appears. The image you used for the coin didn't need a Levels adjustment, but if you try this with landscapes (which really work quite well), you'll probably want to adjust the levels.