

chapter

1

COPYRIGHTED MATERIAL

**media exposure**



In the future everyone will be famous for fifteen minutes.

—Andy Warhol, (1928 - 1987)

Fame isn't all it's cracked up to be. Even Andy Warhol got sick of it. "I'm bored with that line. I never use it anymore. My new line is, 'In fifteen minutes everybody will be famous.'" Ironically, no one remembers or quotes the "new line." Because we are such a media-saturated culture I felt it apropos to begin this book with a chapter about the many ways you can use Photoshop Elements to make yourself or someone you know famous, even if it is only on your computer. Most of the techniques in this chapter are not only easy, but they are fun to do, so let your imagination run wild.

# Magazine Cover Layout

In this task, you learn how to make and place someone on a magazine cover. The candidates for such a treatment are too numerous to list, but here are a few: Making a cover with a parent as *Time* magazine's Man or Woman of the Year, putting your beloved pooch on the cover of *Horse and Hound* (which would be even more meaningful to you if you saw the movie *Notting Hill*), or placing a photo of your favorite Little Leaguer on the cover of *Sports Illustrated* are just a few examples of what you can do with this technique.

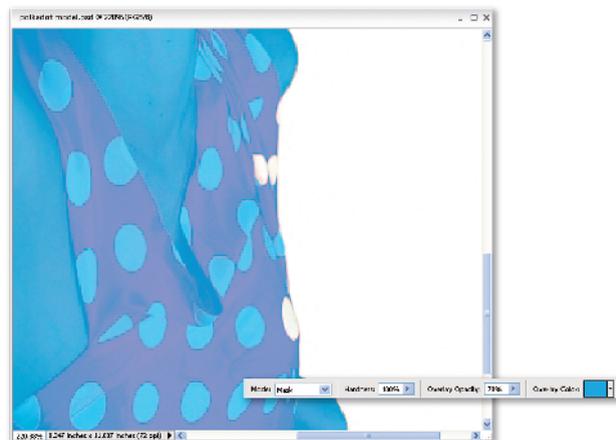
**1** Open the image polkadot model.psd. Using the Magic Wand tool (W) with Contiguous selected in the Options bar, select the background. You will need to Shift+select to include the two major areas of the background.



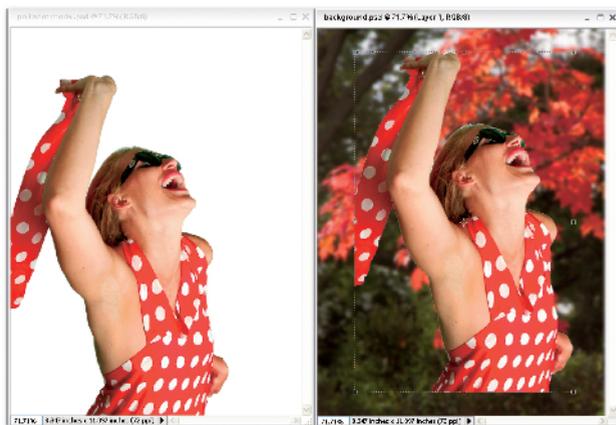
**2** Some of the white dots on the woman's dress got included in the background selection. Zoom in on them and use the Selection Brush tool with the Mode set to Mask to remove them from the background selection. Because the default mask color and her dress are red, you may want to change the color and increase the opacity of the mask so you can see what you are doing.

## TIP

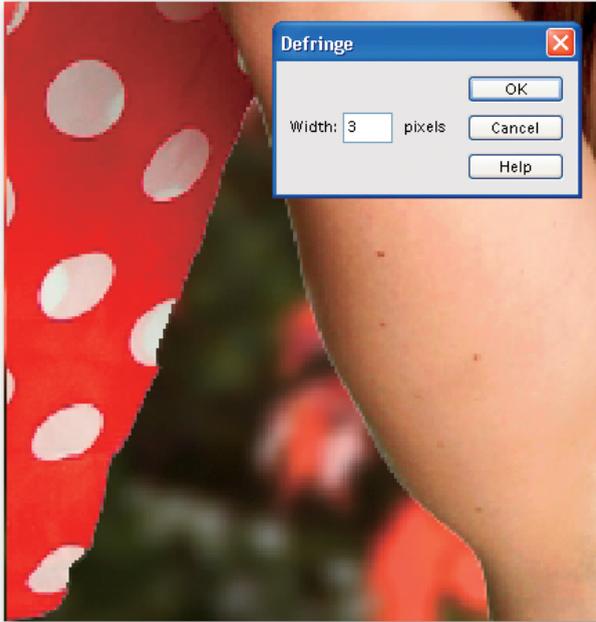
You can correct mistakes made with the Selection Brush by painting back over the area while holding down the Alt key.



**3** Now we need to put the model in front of a blurred background. Select the Move tool (V), change the zoom to Fit on Screen (Ctrl+0) and invert the selection (Ctrl+Shift+I). Open background.psd and, using the Move tool, drag the model into the background. Close polkadot model.psd and don't save the changes.



4 A small amount of the white background was captured with the model. Photoshop Elements 4 has a greatly improved Defringe feature, so choose Layer, Defringe and pick a value of 3 pixels to remove the white fringe.

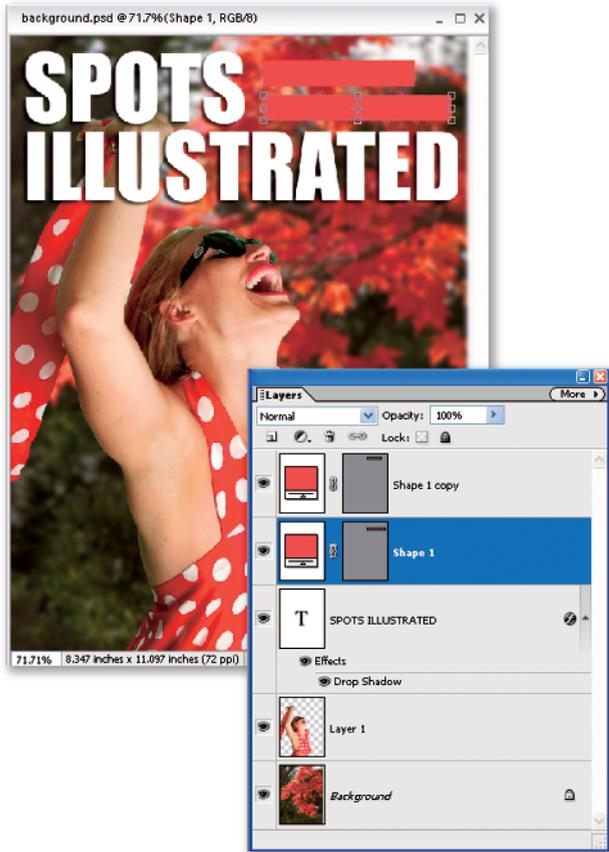


5 To add the title of the magazine, change the foreground color to white, select the Horizontal Type tool, and in the Tool Options bar change the Font to Impact and the size to 115 points. Because the font is so large, if you leave kerning on Auto, the space between the lines will be too small; so change the Kerning in the Tool

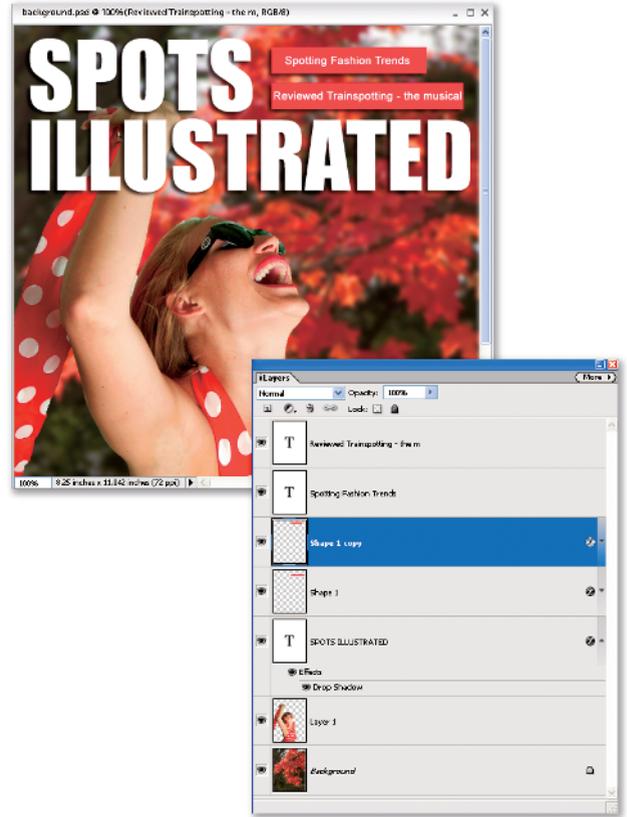
Options bar to a value between 100 and 103. Click inside the image and type in **SPOTS ILLUSTRATED**. Select the Move tool and position the text near the top, then choose the Low Drop Shadow from the Drop Shadows library in the Styles and Effects palette. The font selection and its position is designed to simulate a nationally known sports magazine. Using their real name in this example could result in a popular sporting event called Parachuting Lawyers. For suggestions on making your personal magazine covers look like the real deal, see the sidebar *Making Your Cover Look Real*.



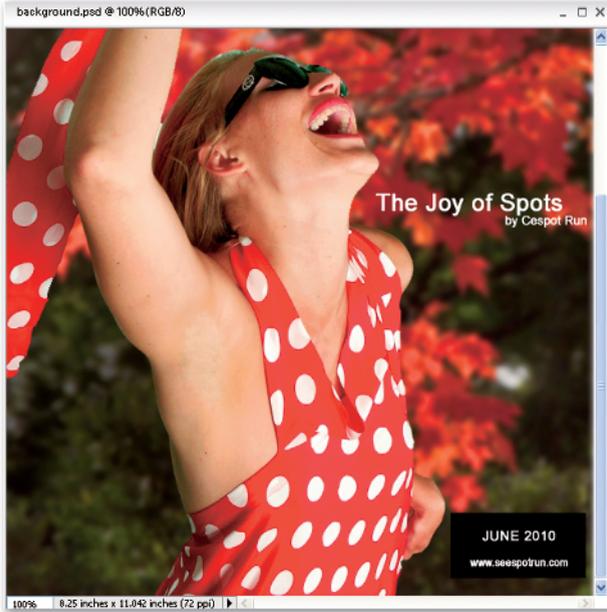
6 This magazine uses one or two rectangle shapes that serve as a background to text describing a lead story inside the issue. Using the Eyedropper tool (I), select the red of the model's dress as the foreground color by clicking on it. Choose the Rectangle Shape tool (U) and drag a shape as shown. To ensure the shapes are the same height, right-click on the shape in the Layers palette, choose Duplicate Layer, and then use the Move tool to align them as shown.



7 Right-click on the shape layers in the Layers palette and choose Rasterize Layer before adding the Low Drop Shadow from the Styles and Effects palette. Change the foreground color to white before selecting the Text tool to add the text to each one. Change the Font to Aril Black at a size of 18 and the Leading in the Tool Options bar back to Auto before adding your text.



8 All magazine covers have a box somewhere on the cover for the date and other such stuff. This particular magazine uses a black box with the date and its Web site. Use the Shape tool and Type tool to add that as shown, and then use the Type tool to add the title of the cover story.



## Making Your Covers Look Real

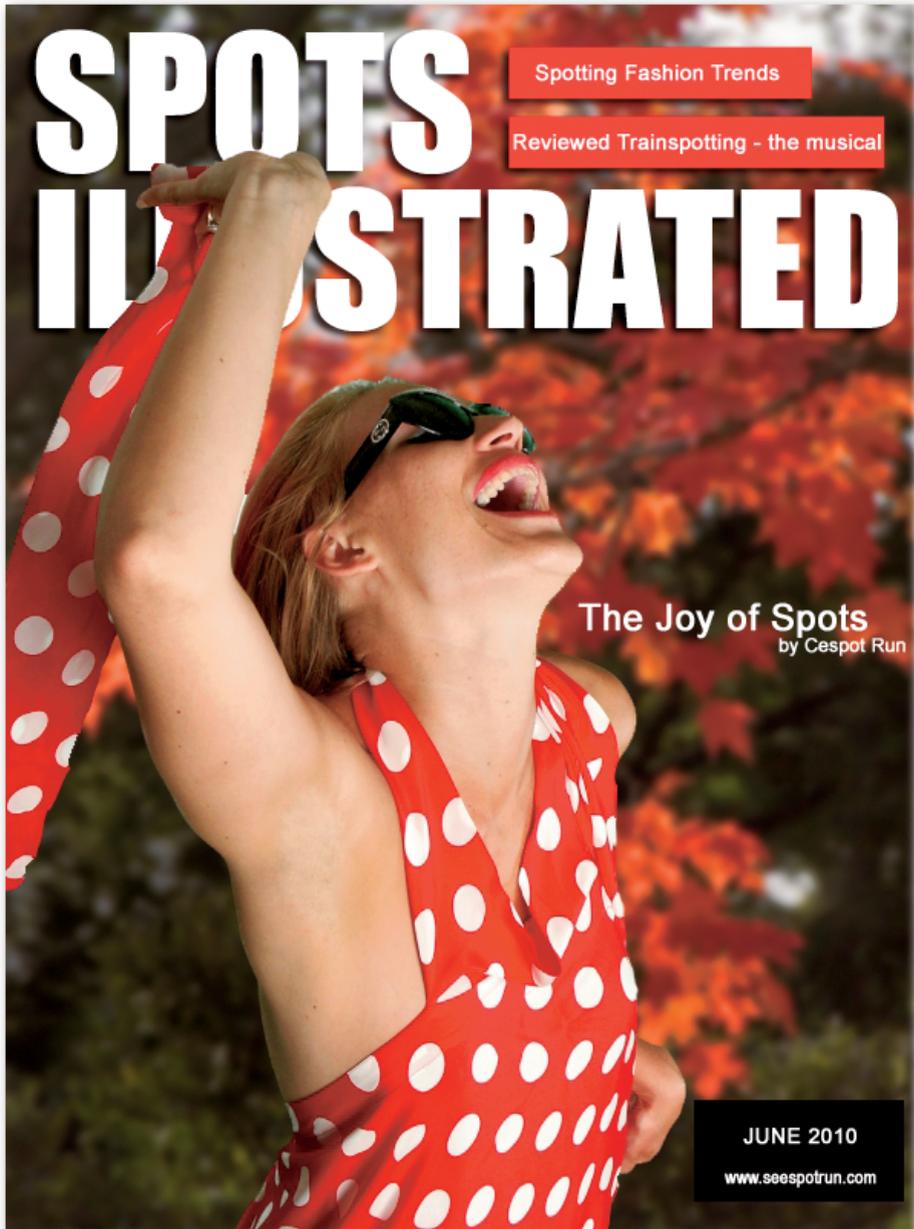
Making a fake magazine cover look real is relatively easy. Every established magazine has its trademark appearance. The faux (sounds cooler than fake) cover we just created was *Sports Illustrated*, a magazine that always uses a photo that covers the page and a heavy sans serif font in all caps for its title. Youth culture magazines are fond of bright fluorescent letters with a distressed grunge look in the background. The key to a successful faux cover is to capture enough of the visual clues that are consistent with the magazine you want to represent, and the reader's mind will usually fill in any missing parts. Some magazines, like *Wired*, use its logo for the title. This is a little more work, but a logo can be captured from an issue of the magazine using a scanner. Lastly, I must add a warning: Making fake covers of respected national publications is fun, but be careful what you do with the photos. If you want to sell these creations, you may discover the owners of larger magazines keep a ready supply of lawyers who have had their sense of humor surgically removed. First amendment issues sound great on TV shows, but real defense attorneys cost money. Have fun, but respect copyrights.

9

The cover (as shown) is complete, but there is one important variation that needs to be considered.

For the past few years, most magazines have been placing

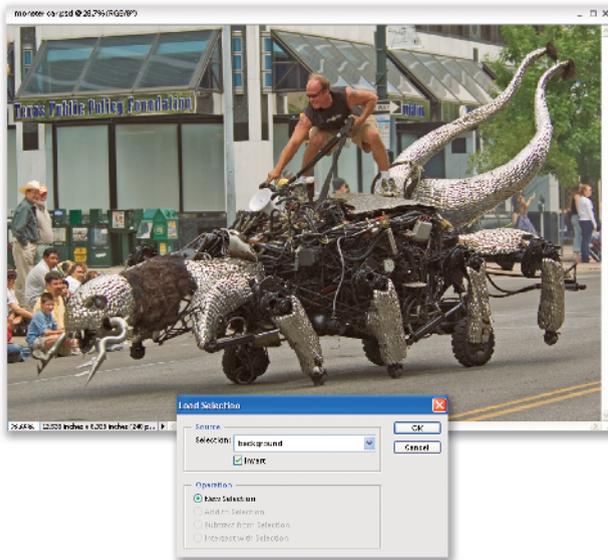
the photo of the subject over part of the magazine title. So as a variation, you can drag the title layer in the Layers palette so it is below the layer containing the model.



# At the Movies

With the dazzling effects of *The Lord of the Rings*, *Star Wars*, and *Harry Potter* films, one thing is perfectly clear: People enjoy fantasy. When it comes to creating visual representations of these unreal figments of our imagination, we assume that it is something that can be done only with a multimillion-dollar effects studio. The truth of the matter is, it is not that hard to create some pretty wild effects using just your digital camera and Photoshop Elements (PSE). In this technique we will take a photo of a pretty wild custom-made vehicle and convert it into a science fiction scene for a standard of the movie business: the movie still.

**1** Open the image *monster car.psd*. The first step is to select the monster car to isolate it from the background. You might be thinking that with a complex subject like the mechanical monster, it would take some time to create an accurate selection, and you would be right. It took me about 40 minutes. For those that don't want to spend the time creating a complex selection (I know I wouldn't) I have included the selection in the image file. Choose **Select, Load Selection**, and then choose **background**, making sure to check the **Invert** check box. Click **OK** and that's it.



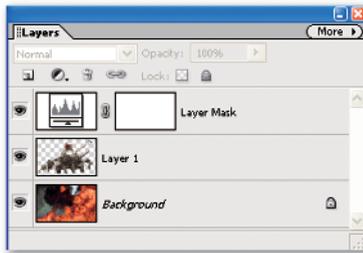
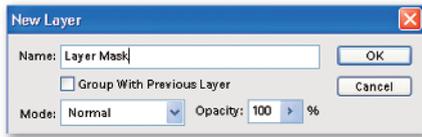
## TIP

Everyone has his or her favorite way to create a selection. Mine is to make a rough selection around the subject with the Lasso tool, and then fine-tune the selection with the Selection Brush, not forgetting to include the background peeking through the parts of the machine and the driver. It's usually best to use a Magic Wand tool in Subtractive mode to remove these areas.

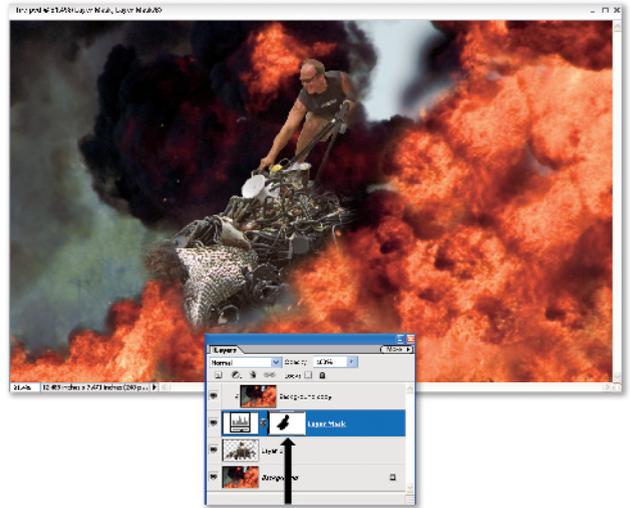
**2** Copy the contents of the selection to the Windows clipboard (Ctrl+C) and close the image. Next, open the image *fire.psd* and paste the contents of the clipboard onto it (Ctrl+V) as shown.



3 At this point all of the flames are behind the subject, so we need to make the flames appear as part of the background, not on top of it. To achieve this effect we need a layer mask, something very familiar to Photoshop users, but you will not find anything labeled Layer Mask in Photoshop Elements. We'll need to use a workaround that acts just like a layer mask. Choose Layers, New Adjustment Layer, Levels. You could label the Adjustment Layer with the name Layer Mask, but it isn't necessary. Click OK, and then OK again. Nothing appears to have happened at this point.



4 Right-click on the background and choose Duplicate Layer. Then, click OK to close the Duplicate layer dialog box. In the Layers Palette, drag the duplicate of the fiery background to the top. Now the monster has disappeared. With the top layer selected, apply Group with Previous (Ctrl+G). At this point you still cannot see the monster. Now comes the cool part. Select the Layer Mask Thumbnail on the Adjustment layer in the Layers Palette. Choose the Brush tool in the Toolbox, and with Black as the foreground color begin painting on the image (not the thumbnail) where the monster should be. *Voilà*, it begins to appear. Everywhere you paint black on the top "layer mask" becomes invisible. So you can selectively paint away the top layer of flames to make flames appear to be surrounding the metal monster of mayhem as shown.



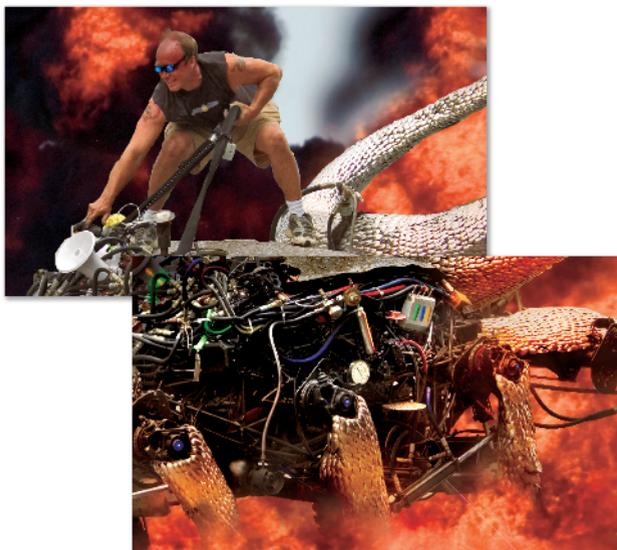
5 The monster is made of shiny metal, and it seems logical that the orange color of the flames would be reflected in the metal. Select the Eyedropper tool (I). In the Tool Options bar, choose a 5x5 sample size and then click somewhere in the orange flames. The foreground color is now a flame orange. Select the layer containing the monster, and then choose the Brush tool with a low opacity (20%) and the Blend mode set to Linear Burn. Begin painting all of the bright metal parts, and don't forget the driver: he may not be metal, but he reflects the light produced by the flames as well.



6 Zoom in on the area of the eyes before changing the color of the brush to red and making the blend mode Color Burn. Make the brush smaller and change the black eyes of the monster into red ones. Next, change the brush to white with Normal blending mode and put a glint on the eyes as shown.



7 Change the brush color to blue and the blend mode to Overlay to make the driver's glasses bright blue. While you have the brush handy, you may consider putting tiny colored dots on the joints (mine are blue), coloring some of the hoses, and adding color to the panels.



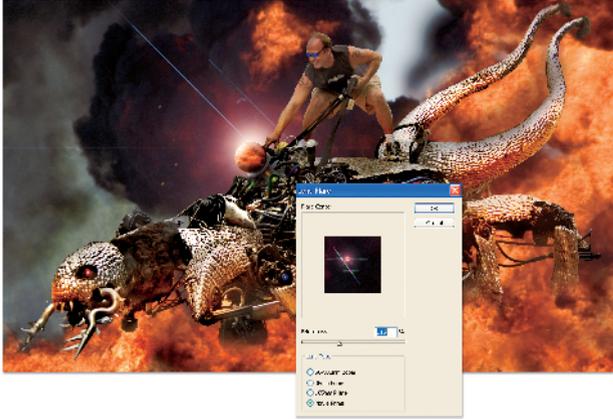
8 For a finishing touch, we need to do something – anything – with the white plastic speaker. There is just something about a cheap white plastic speaker that takes away from the whole I'm-going-to-conquer-your-puny-little-planet look we are trying to achieve. Rather than clone it out, let's make it into the power source for the machine. Let's face it: With the price of gas the way it is, he's going to need a power orb to get around. The best part is that the effect is easy to create. First, create a circle selection on top of the speaker. Use the Clone Stamp tool (S) to fill the selection with flames.



9 Change the foreground color to white and, with the Brush tool set at a normal blend with an opacity of 15%, highlight the upper inside edges. Use a combination of Dodge and Burn tools to make the flames inside the orb stand out. Invert the selection (Ctrl+Shift+I) and use a dark color to darken the speaker (aka power orb energy coupling). Over that paint a light overcoat of orange, which is the color reflected by the orb.



**10** To give it a space fantasy touch, deselect (Ctrl+D) the selection we created, select the background in the Layers palette, and apply a lens flare on the background behind the orb using the Movie Prime setting. Select the top background copy and apply the same filter again (Ctrl+F). The completed image is shown next.



**11** To make it look like the movie stills that are passed out with Hollywood press kits, use the Canvas tool (Image ⇨ Resize ⇨ Canvas Size) to add a one-inch white border around the image. Next, apply Canvas size again, except add one inch to the bottom. Use the Type tool to add the text. To make it look like the real thing, put lots of line credits.

I demonstrated several techniques in this task. Remember that you can use these blending techniques just as well when making a photo montage of your family – even if they don't contain metal monsters or flames.



**The Return of the Metal Munching Moon Mice**  
*This time it's mechanical*

A Toxic Wasteland Production - Directed by Steven Oilsplilburg, Produced by Exxon Valdez, Screenplay by Fo Maldahide,  
Based on a true story that never happened. Starring Mel Gilsome, Russel Cro, Holly Bury, and introducing Egor the Wonder Moose.  
Copyright 2012

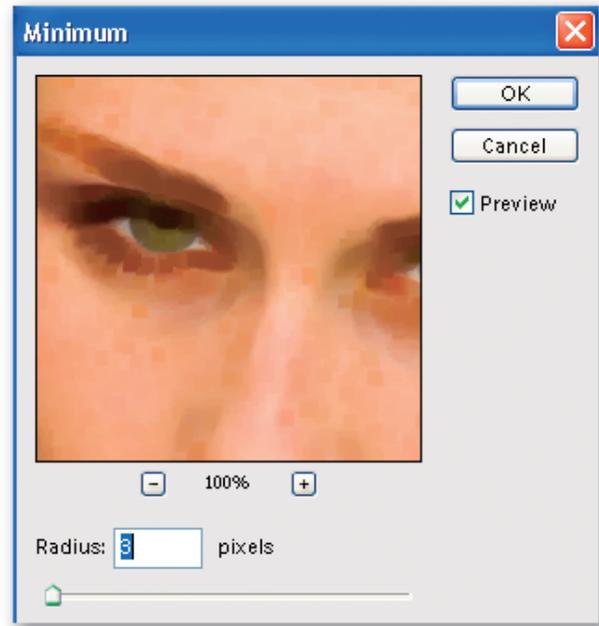
# Pulp Fiction

Most photos can be made to have a comic book appearance. The task is relatively simple, but there is one issue that you should be aware of before you begin. One of the obvious visual clues that an image is a comic is the halftone pattern, the use of which made the artist Lichtenstein a rich man. The problem with this halftone pattern occurs when it is viewed at less than 100%, when the image is resized. In either situation the halftone pattern causes a moiré to develop, which appears as a weird checkerboard pattern. So, if the image will be displayed on the Web, make it smaller than you normally would; and if the image is going to be printed, ensure that it is the correct size so that some well-meaning graphics person doesn't have to resize it.

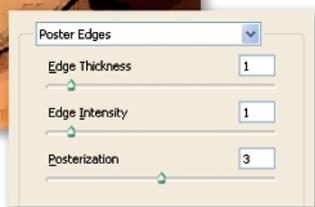
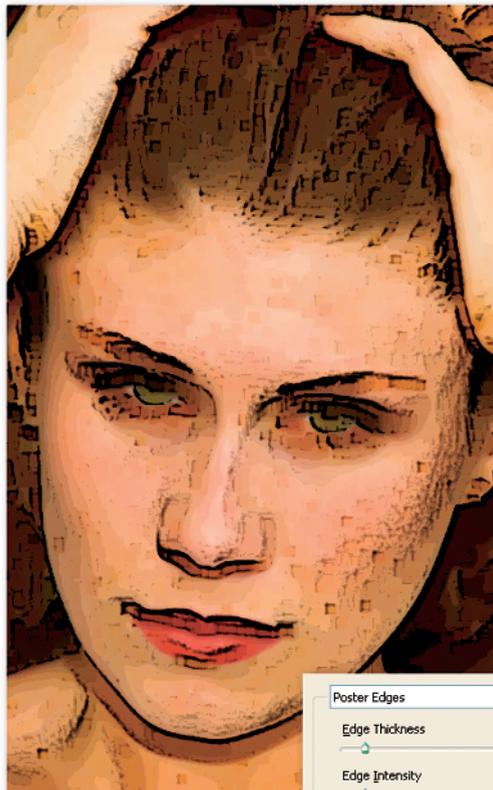
**1** Open the image sad woman.psd. In the Layers Palette, make two duplicate layers of the background as shown.



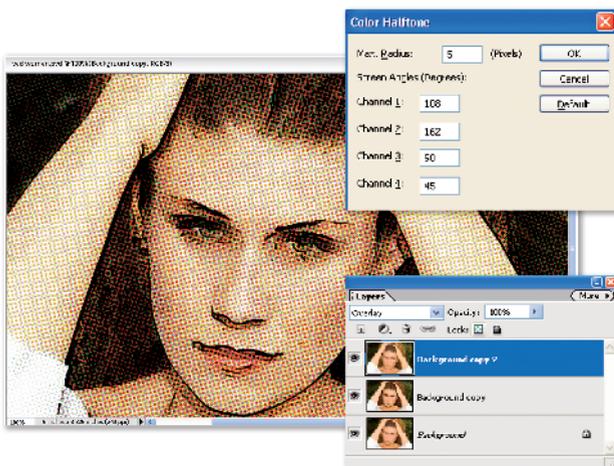
**2** Select the middle layer in the Layers Palette. Choose the Minimum filter (Filter, Other, Minimum) and use a setting of 3 pixels. Unless you turn off the upper layer you will not see the immediate effect of this filter.



- 3 Next, apply the Poster Edges filter using Edge Thickness set to 1, Edge Intensity set to 1, and Posterization set to 3.



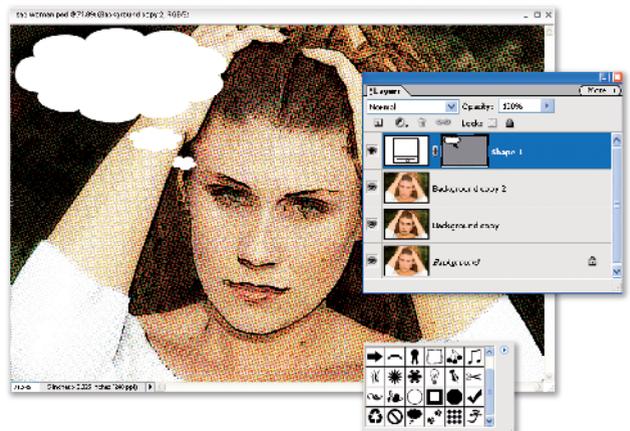
- 4 Select the top layer and apply the Color Halftone filter (Filter, Pixelate, Color Halftone) using the settings shown. After applying the Color Halftone, change the blending mode of the layer to Overlay.



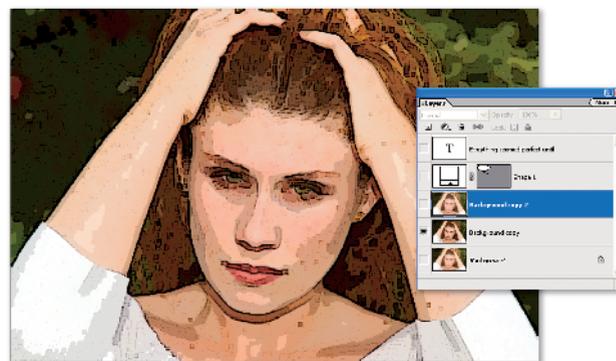
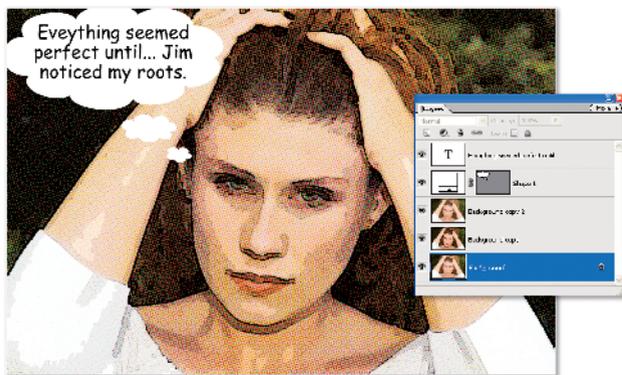
## TIP

If Tool Tips are enabled in Preferences (Edit, Preferences, General), the name of the shape appears when you position the cursor over it.

- 5 Now, it wouldn't be a comic without the balloon. In this case, the woman appears to be thinking, so we need a thought balloon. Before beginning, make sure the foreground color is white (unless you like black thought balloons). Add a new layer on top of the image, and with the layer selected, choose the Custom Shape tool in the Toolbox. From the Tool Options Bar choose the thought balloon called Thought 2. Click on the image and drag out the desired shape. You may have noticed that it is facing the wrong direction. You can easily flip it by using the Move tool (V), grabbing the middle control handle and pulling it across itself, which causes the shape to reverse. Double-click on the balloon when you have it positioned and shaped the way you want.

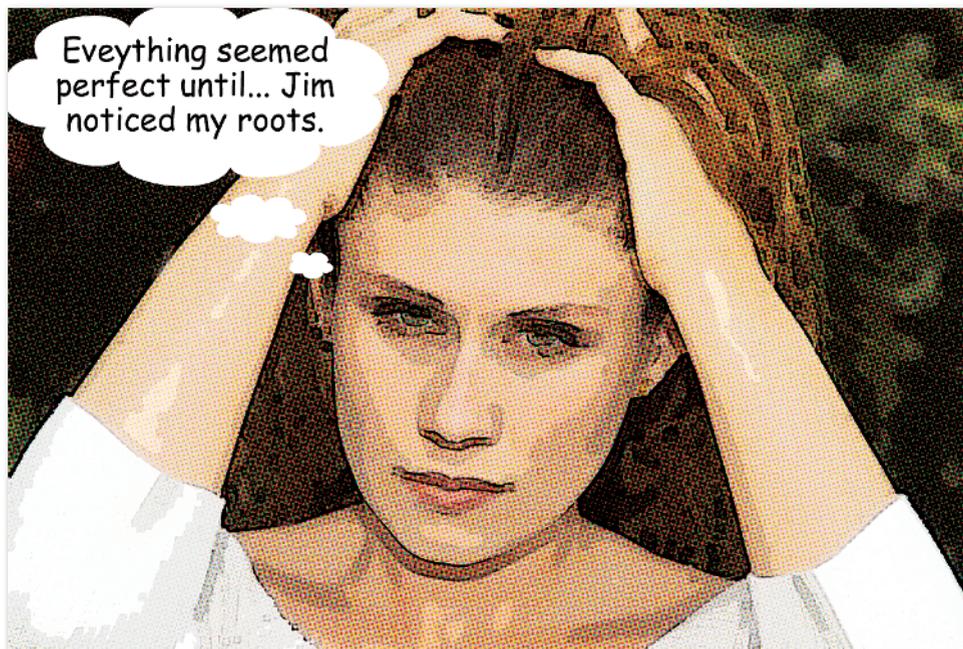


- 6 Select the Type tool, change the foreground color to white, and change the Font to Comic Sans MS (what else could you use?). Enter the thoughts that she is thinking. Be careful what you put here: she's my daughter. Because Photoshop Elements 4 now supports paragraph text, you can type as many lines as you want. To keep the lines of type close together, you have to change the Leading from Auto to a number that is just a little larger than the type size you are using. After you have entered the text and positioned it in the thought balloon, you are almost finished making a comic panel.



**7** The last things to clean up are the dark pixelated areas that were produced by applying Minimum filter back in Step 2. In the Layers palette, we need to turn off all of the layers except the one above the background. The quickest way to do that is to hold down the Alt key and click on the eye icon for that layer. This makes all of the other layers invisible. This is a good trick to know if you work with layers a lot. With the other layers turned off, you can see the dark areas on the image and use a Stamp Clone brush to remove them.

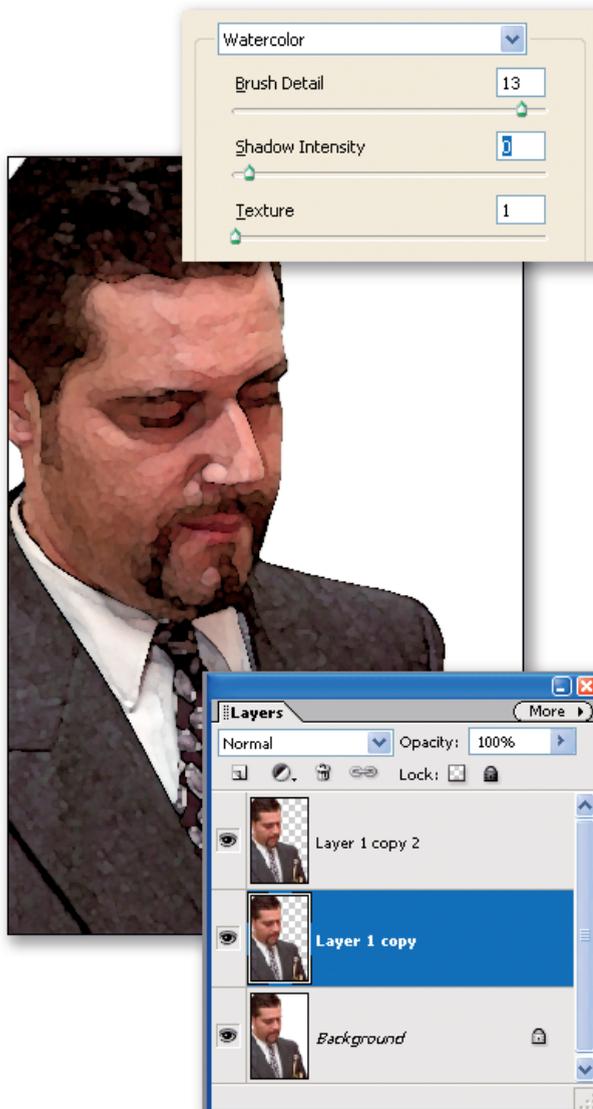
**8** Alt-click the layer icon and the finished image appears. In case you were wondering what purpose the background layer serves, it is there as an untouched copy of the original; so at any time or at any client whom you have access to the original within the file instead of floating around somewhere on your hard drive. Having the original in the file isn't necessary, but it is a good habit to get into.



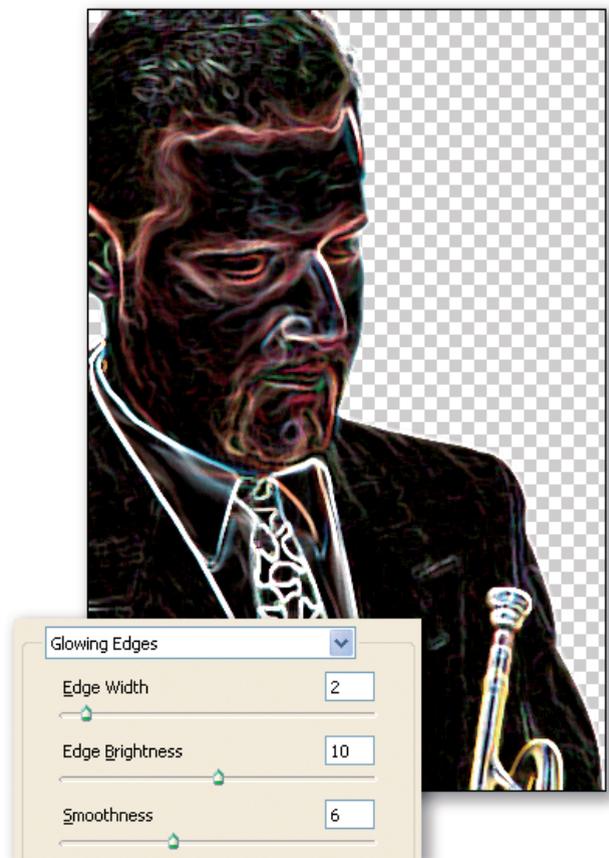
# Pulp Fiction II

Although movies may have caused a resurgence of comic book heroes, it was the pop-art culture and Lichtenstein who made these masterpieces of halftones into art. If you want your 15 minutes of fame to be recognized in the pop-art culture, here is another technique that can quickly turn a photo of someone you know into a masterpiece.

**1** Open trumpet player.psd. If you look at the Layers palette you will see it contains two layers. Select the middle layer and apply the Watercolor filter (Filter, Artistic, Watercolor) using a Brush Detail setting of 13, Shadow Intensity of 0, and Texture of 1. Because the top layer prevents you from seeing the middle layer, you will not see any change.



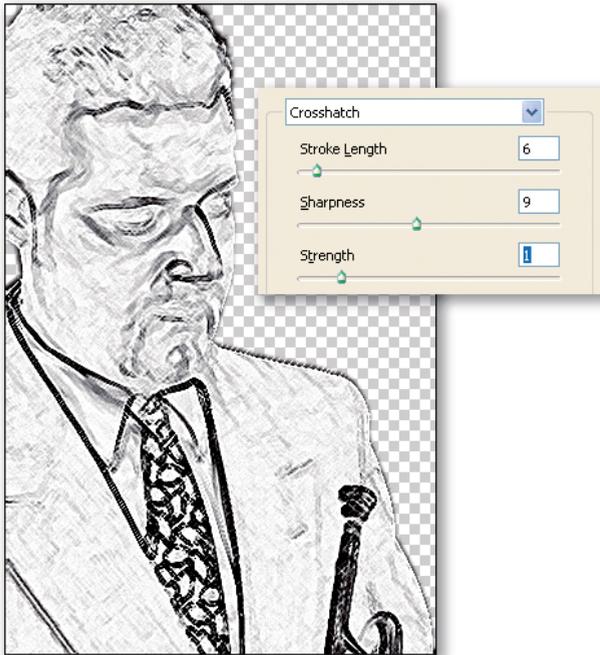
**2** Select the top layer and apply Glowing Edges (Filter, Stylize, Glowing Edges) using Edge Width of 2, Edge Brightness of 10, and a Smoothness setting of 6.



- 3 Open the Hue/Saturation dialog box (Ctrl+U) and reduce the Saturation to -100.



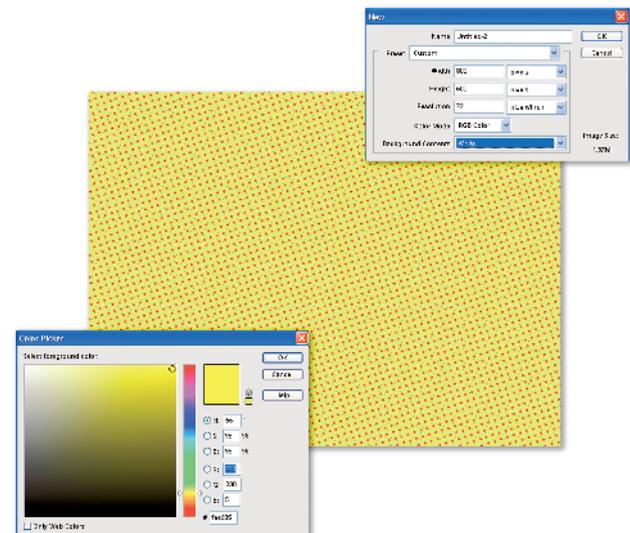
- 4 Invert the colors in the layer (Ctrl+I) and apply the Crosshatch filter (Filter, Brush Strokes, Crosshatch) with a Stroke Length of 6, Sharpness of 9, and Strength of 1.



- 5 Change the blending mode of the top layer to Overlay. Because this is pop art, we need to make the colors a little more saturated. Select the middle layer, open Hue/Saturation, and increase the saturation to +30. To complete the trumpet player component of this project, select the top two layers and merge them together.



- 6 The next part of this masterpiece involves making a suitable background for the musician. Create a new image that is 800 x 600 pixels and use the Paint Bucket Tool to fill it with yellow. For best halftone results, use the settings shown in the Color Picker dialog box. Apply the Color Halftone filter (Filter, Pixelate, Halftone) at a setting of 8 pixels.



- 7 Open the trumpet player image, and from the Layers palette select the combined layers and drag them into the yellow background image. Use the Move tool to position him in the upper left corner.

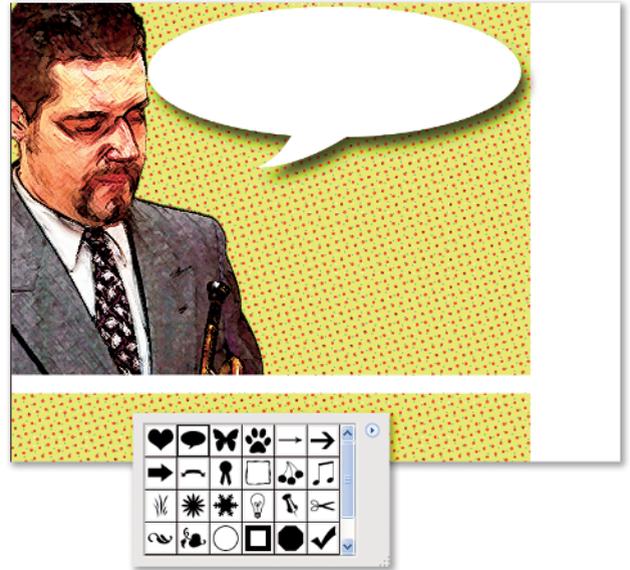


- 8 Use the Rectangle tool (U) and drag two shapes to form the borders of the comic art as shown.

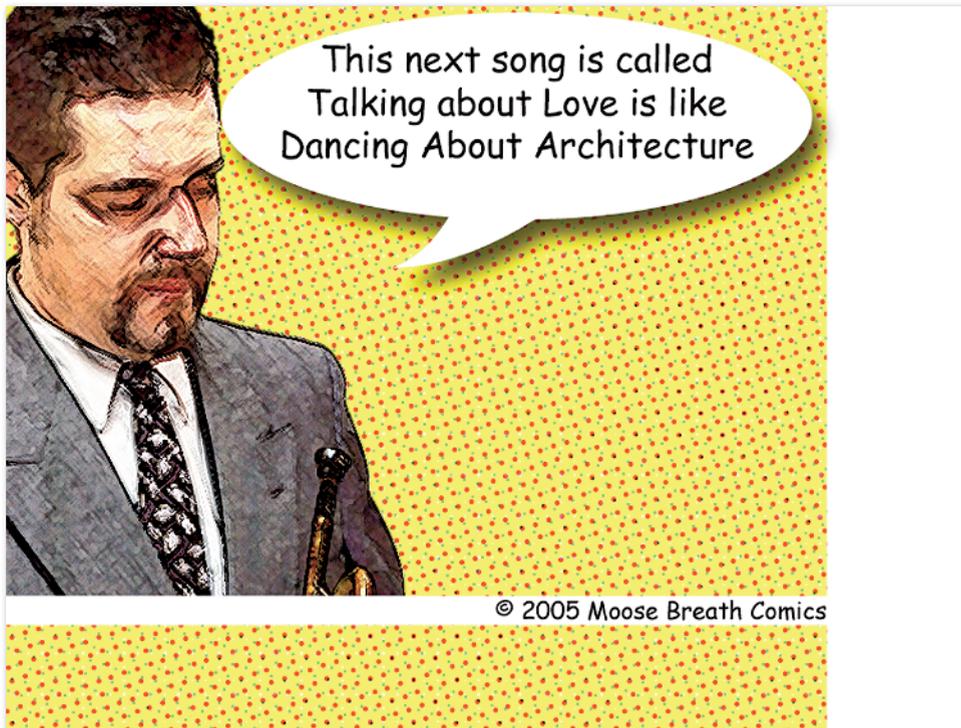


- 9 Because in this image we want the subject to be talking, select the Custom Shape tool, select Talk 1 from the drop-down list in the Tool Options bar, and drag

a balloon shape on the image. To give it the classic Lichtenstein look, apply a Low Drop Shadow style to the talk balloon as shown.



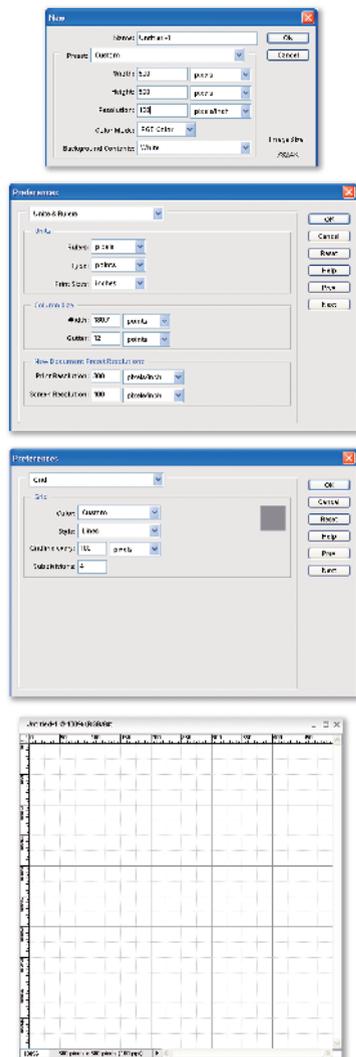
- 10 All that needs to be done is to add the text that the subject will be speaking. In case you were wondering, what the trumpet player is saying is a great quote from the movie *Playing by Heart*. For a finishing touch, add the copyright information. I wonder if there really is a Moose Breath Comics out there somewhere.



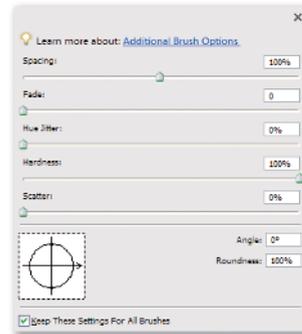
# The Stamp Act

If you are not into comics and consider pop art to be too lowbrow, another public forum on which we see the faces of famous people is the postage stamp. In the real world, getting your mug on a stamp takes a long time, second only to the time necessary to becoming a saint. So, why should we have to wait for the postal service to get around to putting our favorite people on a stamp? Using Photoshop Elements you can convert a photograph into a single postage stamp and combine those into a sheet of stamps. The procedure for converting a photo into a postage stamp isn't hard, but it does involve making several parts. Having said that, let's begin.

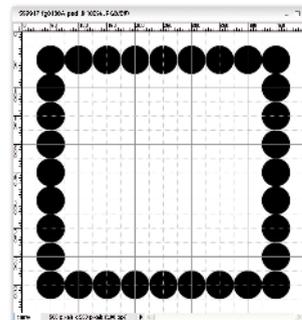
**1** The first step is to create the base image and set up the rulers and grid settings. Create a new 500-x-500-pixel image at a resolution of 100 dpi. From the View menu, turn on the grid and rulers. Double-click one of the rulers on the image to open the Preferences and change the Units to Pixels. Select Grid settings from the Preference drop-down list and change the settings as shown. Change to the default colors (D).



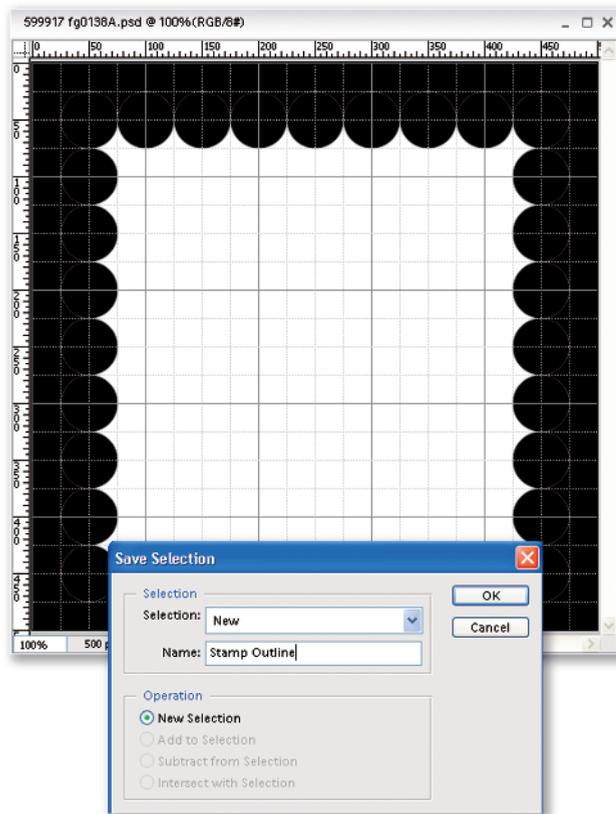
**2** Now we need to set up the brush. Select the Brush tool and change the size to 50 pixels (px). Open More Options and change the settings as shown. To accurately view the grid, you need to be viewing at 100% (Actual Pixels). Add a new layer on top of the background (Shift+Ctrl+N).



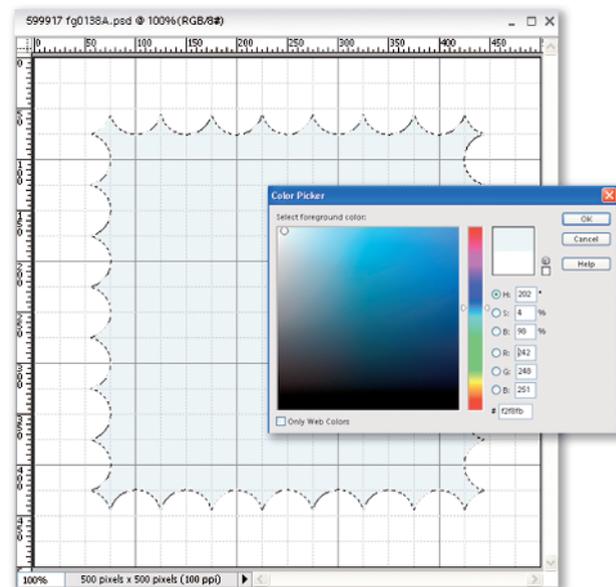
**3** Locate the first point, which is 50 pixels to the right and 50 pixels down. The brush shape should fit within the grid square. With the top layer selected, click the brush one time, making a black circle as shown. Holding down the Shift key, click on the second point on the grid and the Brush tool makes a series of circles between the two points. Continue to do this until the image looks like the one shown.



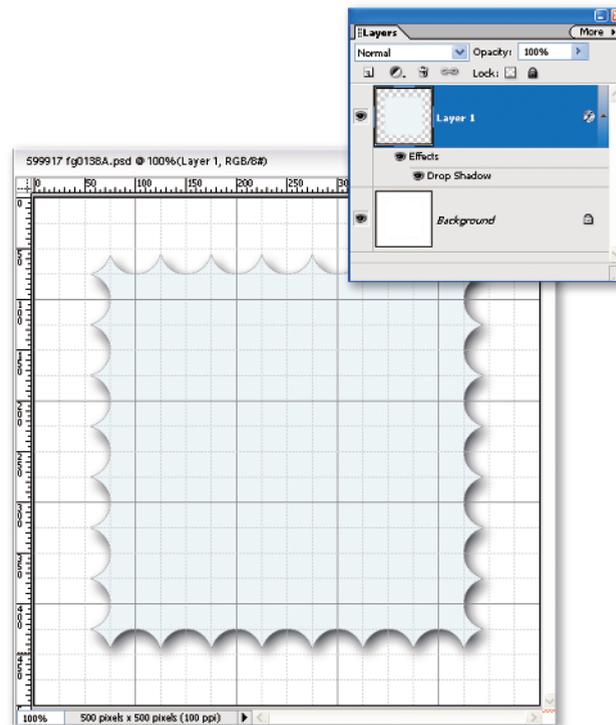
4 Select the Paint Bucket tool. With the Tolerance set to 50, click on the area inside the circles and outside of the image, completely filling the outer area with black.



5 Use the Magic Wand tool to select the white area and save the selection as Stamp Outline. Although you will not need the selection later in this task, you should get into the habit of saving selections with the image. Delete the layer, change the Background color to a very pale blue as shown, and click inside the selection.



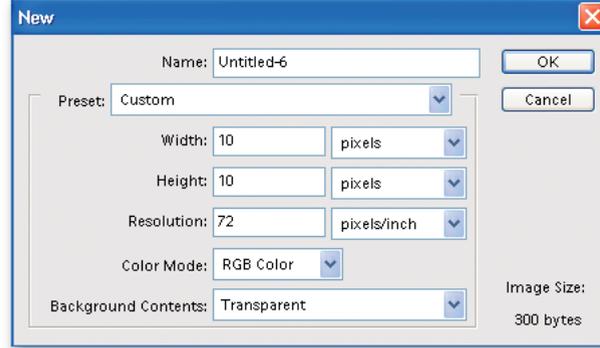
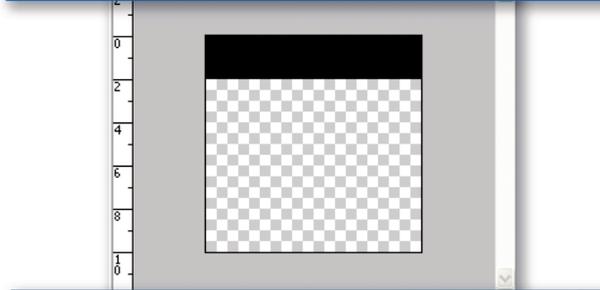
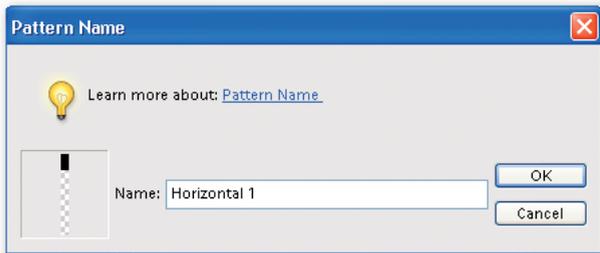
6 Convert the scalloped stamp background we just created into a layer (Shift+Ctrl+J). From the Styles and Effects palette, apply the Soft Edge Drop Shadow and you have a perforated stamp foundation. I recommend that you save it for use the next time you want to make your own postage stamps.



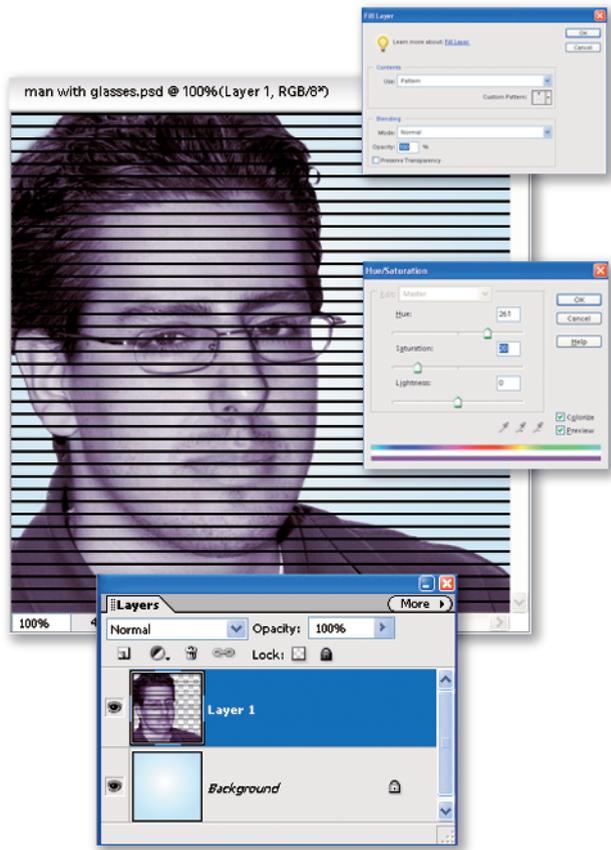
# TIP

In this example, I made the perforations quite large, but you can change the size of the perforations by reducing the initial brush size.

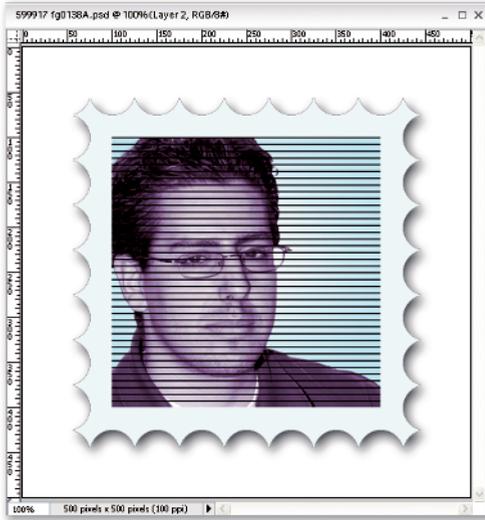
7 To give the photo the appearance that it actually belongs on the stamp, you need to first create a pattern. Create a new file that is 10 x 10 pixels at 72 dpi with a transparent background. Zoom in to 1600%. Use the Pencil tool and make a two-pixel-thick line as shown. Make it into a pattern (Edit, Define Pattern) named Horizontal 1. Close and don't save the pattern file.



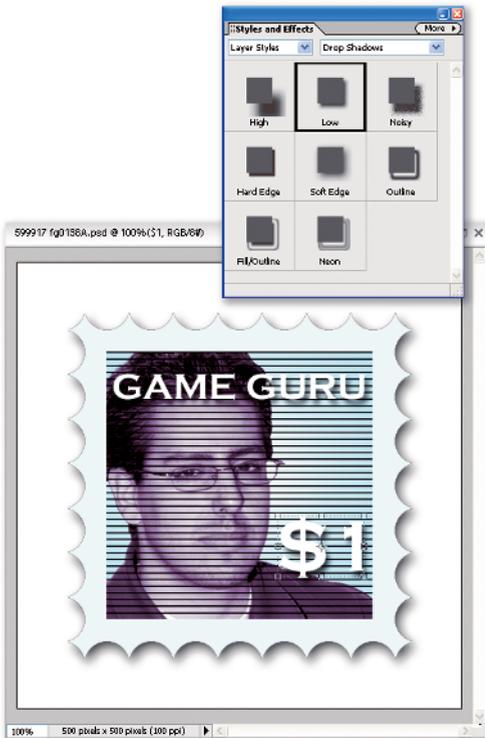
8 Open the image man with glasses.psd. With the top layer selected, choose Edit, Fill Layer, and select Pattern from the Contents drop-down list, choosing the pattern you just named. Check the Colorize option in the Hue/Saturation dialog (Ctrl+U) and use the settings as shown. Only the photo of the man changes. You can pick any Hue setting that you want; I was going for the fake duotone look that is so popular on stamps and currency. When you are finished, flatten the image (Layer, Flatten Image) and resize it to 300 x 300 pixels. Resizing the image softens the overall appearance without losing the edges.



9 Select the entire image (Ctrl+A) and copy it (Ctrl+C) to the Clipboard. Select the scalloped stamp image and paste it (Ctrl+V) as shown. Close the image of the man with glasses without saving any changes.



10 Add the text. You can use any font; the font used in the example was Copperplate Gothic Bold. When the text is in place, apply the Drop Shadow Style Low.



11 There is one last step that, although unnecessary, I think adds a touch of greater realism. Select the scalloped edge layer and lock the transparency at the top of the Layers palette. Apply a small amount of Uniform Noise as shown.



**12** Where do we go from here? There are several possible variations. First, because the scalloped edges and the photo are on different layers, you can use the Hue/Saturation command (Ctrl+U) to change the hue and saturation independent of one another. Because we typically see stamps sold in sheets, use the Canvas Size to make the background larger and duplicate the stamp you made enough times to make a sheet. After you have a sheet there

is still a lot more you can do. By merging together the layers containing the stamps, you can use the Transformation tool to apply some Perspective and the Liquify Filter to even put a small curl on one of the stamps. For the ultimate touch of realism, remove one or more of the stamps; using the Transformation tool, you can even have one of the stamps dangling by its perforation, as shown here.



# We're on the Money

Getting your face on a U.S. postage stamp is difficult enough in real life, but nothing when compared to what it takes to get your mug on U.S. paper currency (see the sidebar "Whose Face is on U.S. Paper Money?"). Ironically, with Photoshop Elements it is much easier to get your face onto U.S. currency than it is to make a postage stamp.

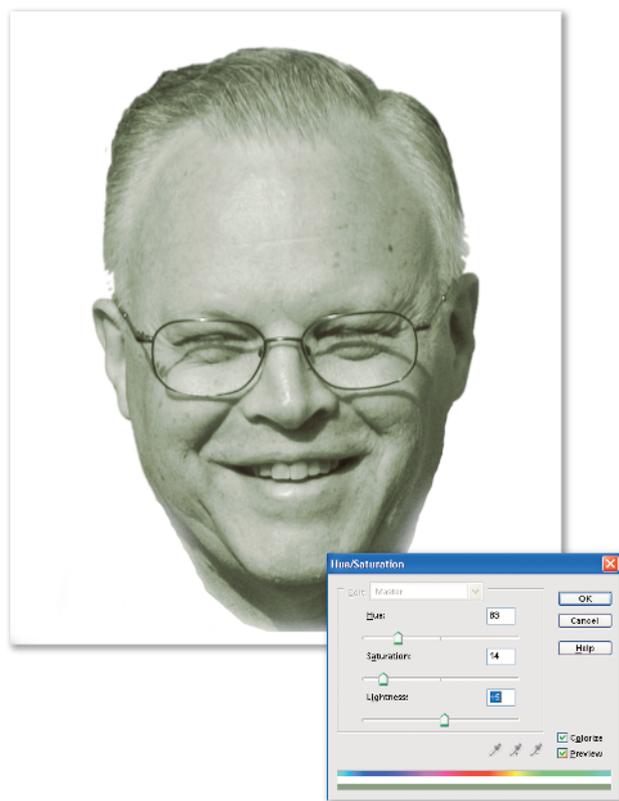
Because there hasn't been a woman on U.S. paper currency in over a hundred years, it is time we corrected that injustice. She needs to be highly influential, a national leader, so the choice is obvious – Oprah.

Many in this country no longer have a clue as to who those people on bills are (exceptions being Washington and Lincoln), so it's time to replace them with influential people that everyone knows and respects – that would be The Simpsons. Because the \$100 bill is the largest note in general circulation, it seems only right to put Montgomery Burn's image on it.

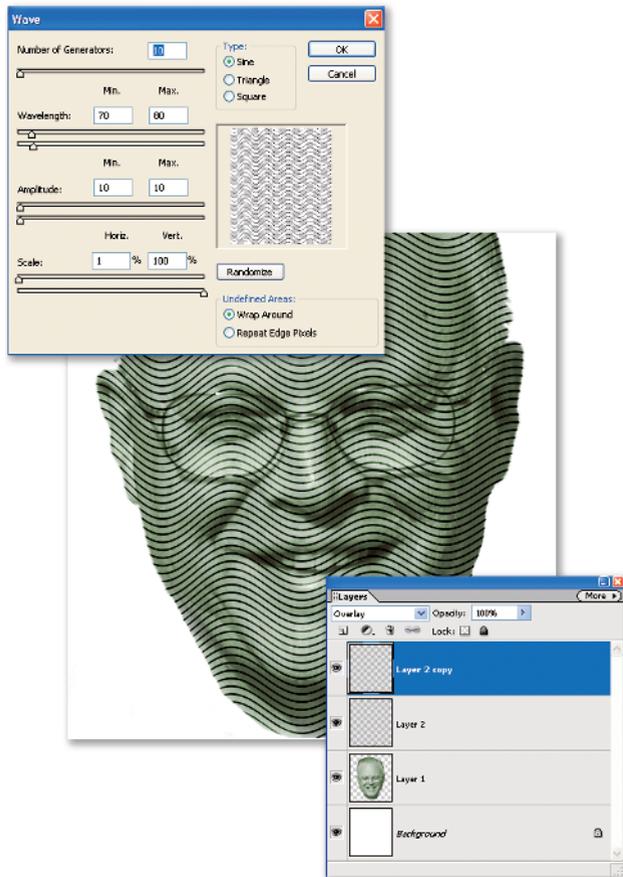
To accomplish this task, we need a photograph of some currency. You cannot scan the currency because Photoshop Elements has a filter to prevent that. The laws regarding photographing U.S. currency have relaxed over the past ten years, but although you cannot go into the business of making your own money, you can have some fun photographing and playing with the images.



**1** Open smiling face.psd, which is the head of my neighbor floating on a layer. I thought he made a good choice. He looks presidential and his eyes are closed – perfect. After selecting the top layer, the first step is to change his colors to match the currency. If you were thinking green, you are only partly right. The color of greenbacks these days is more of a gray with a slight green tint. Open Hue/Saturation (Ctrl+U) and change the settings as shown.



**2** Add a new layer (Shift+Ctrl+N) and choose Fill layer from the Edit menu. Apply the pattern Horizontal 1 that was created in Task 5. You now have lines running through the image as shown. Apply the Wave filter (Filter, Distort, Wave) to the layer containing the pattern, using the settings shown. This creates wavy lines that look like an engravers work, and it also creates a slight optical illusion. Did it appear that the face got distorted when you applied the Wave filter? It didn't, but it does look like it did. To make the lines appear only on the face, change the Blending mode for the pattern layer to Color Burn, and then duplicate that layer again so there are two pattern layers.



**TIP**  
When working on images that have fine lines, it is best to view them at 100% (Actual Pixels).

**3** Merge the layers. Load the selection (Select, Load Selection...) named Outline. Copy (Ctrl+C) the head into the Clipboard and close the file. Don't save any changes. Open money.psd and paste (Ctrl+V) the head as a new layer. The head is very large in comparison to the background, so use Transform (Ctrl+T) to resize the head and rotate it slightly so it looks like the one shown. In this case, the portrait of Franklin is taken at a different angle than the shot we are using, making Franklin's head appear wider. Use the Transform to make the new head roughly the same shape as the one being covered up.



**TIP**  
Try to do all of your transformations before clicking the Commit button or double-clicking. If you commit your transformation every time you make a change, the image becomes soft and mushy. Don't worry about the appearance when you are reshaping the head, as Photoshop Elements displays a crude approximation of the image until the change is finally applied. The following screen shots show what the image looks like while the transformations are being performed and how the image appears when the transformations are finally applied.

Task 6 • We're on the Money

4 To fine-tune the image, you first need to get rid of the white fringe that is apparent around the edges. Choose Enhance, Adjust Color, Defringe Layer.... From the dialog box apply a value of 3 pixels. This tool was greatly improved in Photoshop Elements 4 and should remove most of the white fringe. Next, use Hue/Saturation to make the colors look more like the background, then use the Eraser tool set to a low Opacity to remove parts of the new face that don't belong. Also use the Clone Stamp tool to move parts of the original background to fill in spots where the face doesn't quite line up with the original.



## Whose Face is on US Paper Money?

It is a commonly held belief that you must have once been a president to have your face on U.S. paper money. Although most of the faces adorning the U.S. bills were once presidents, there are several exceptions. The examples we see most often are Alexander Hamilton (\$10), Benjamin Franklin (\$100), and the one seen least often is Salmon P. Chase (\$10,000). The former and latter were both Secretary of the Treasury, and good old Ben was included because he and his printing press set up the paper currency system we use today. The president on the Trillion Dollar bill is Harry S. Truman, but you would have to be a diehard *Simpsons* fan to know that. You might be interested to know the only woman to ever appear on a U.S. note was Martha Washington. Her portrait appeared on the face of the \$1 Silver Certificate of 1886.

5 The last part is relatively simple. When you have the replacement head exactly the way you want it, make three copies of the layer, resize them, and replace the faces on the other bills. The topmost bill is out of

focus, caused by Depth of Field limitations. That is the one image that you may need to slightly blur to make consistent with the rest of the bank note at the top of the image.

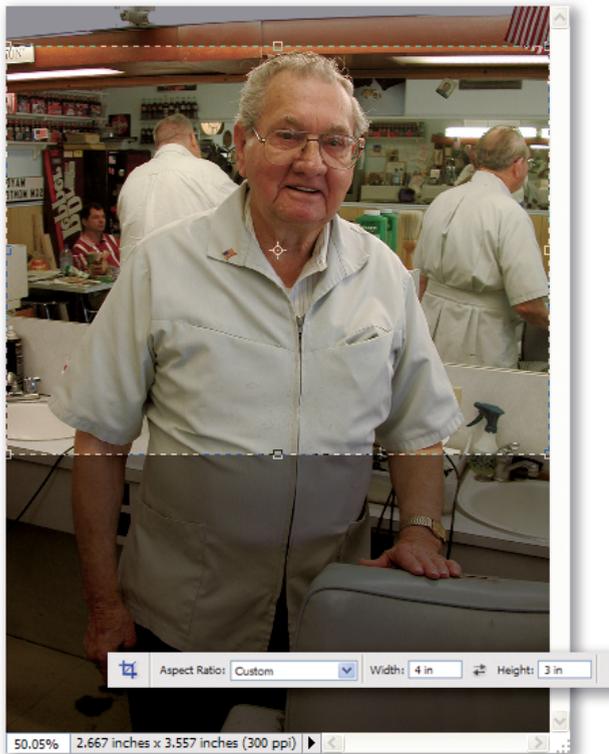


Task 6 • We're on the Money

# Making It in Television

Ever since television made its appearance back in 1949, people have wanted to be on it. It is somewhat ironic that in our security-conscious environment, most people are actually on TV much more than they realize. Whether it's on a local station or a national program, to be on TV counts toward the fabled 15 minutes of fame. In this task, I show you how to bring your favorite photo into both an old black-and-white TV and a modern TV. I begin by making someone look like they are on an old-style TV circa the 1950s. So, let's set the Wayback Machine to November 1955 and change a photo into a 50s TV program using a photo of Bob, my barber for the past 28 years.

**1** After opening the photo of Bob.psd, your first step is to crop it so it fits the 4:3 aspect ratio. Select the Crop tool (C), change the dimensions in the Tool Options Bar to Width 4 and Height 3, and crop the image as shown.



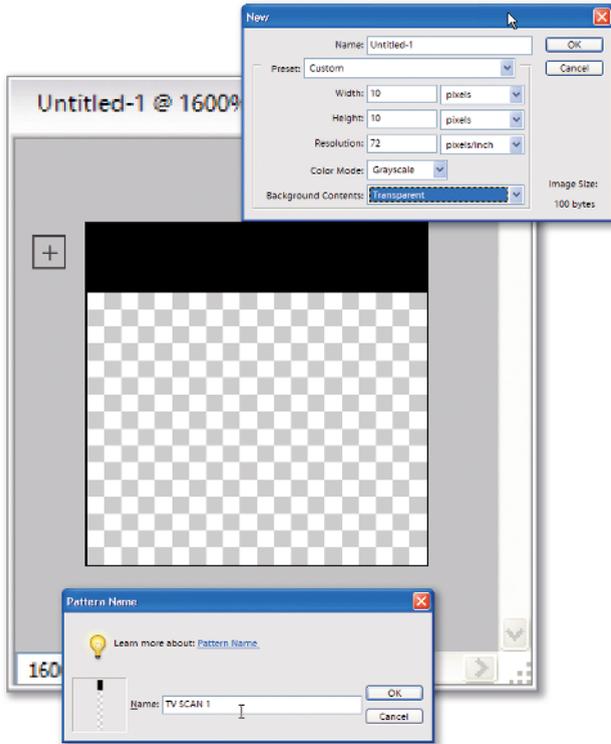
**2** Change the color to grayscale (Image, Mode, Grayscale) and add a new layer (Shift+Ctrl+N).



## Making Your TV Mockups Look Authentic

To make an old-style black-and-white TV show appear convincing, you should consider a few guidelines. First is the aspect ratio of the screen (the ratio of height to width). Before the days of widescreen all TV screens had a standard aspect ratio of 4:3, so you should crop the image to that ratio right from the start. Second, the images they produced were low contrast and noisy (grainy) which makes transforming images so they look like old black-and-white TV images is a great way to showcase poor-quality photos. A very telling visual clue for both the old and the new TV images is the presence of scan lines. These scan lines are produced by the picture tube in the TV as it paints the image on the inside of the screen. All of these are suggestions to make an image look like it really might have been on TV.

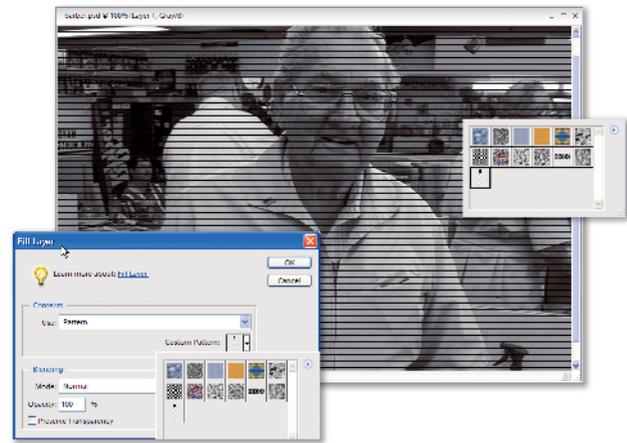
**3** If you didn't make the pattern Horizontal 1 in Task 6, create a new file that is 10 x 10 pixels at 72 dpi with a transparent background. Zoom in to 1600%. Use the Pencil tool and make a 2-pixel-thick line as shown. Make it into a pattern (Edit, Define Pattern) named TV SCAN 1. Close the pattern image you just made and don't save it when asked.



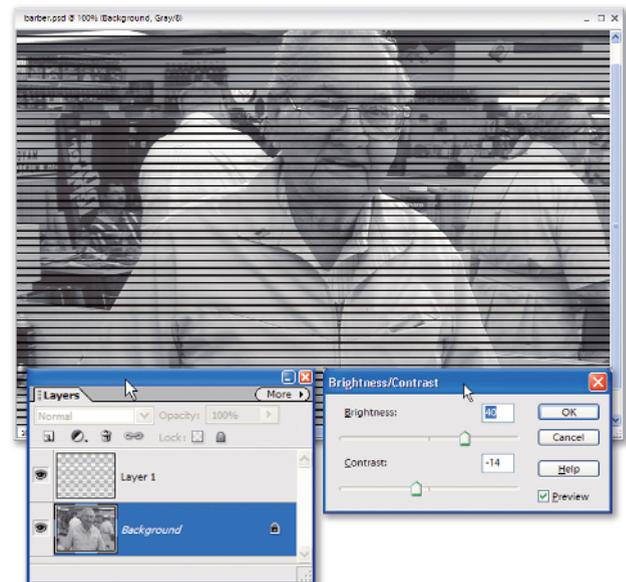
**4** Choose Fill Layer from the Edit menu, choose Use Pattern in the Contents section, and select the TV SCAN 1 made in Step 3 to create the appearance of scan lines running through the image as shown. The resulting scan lines may appear a little harsh, but that is why we put them on their own layer: so that their appearance could be adjusted. For the moment, turn off the scan lines you just created by clicking the eye icon in the Layers palette.

## TIP

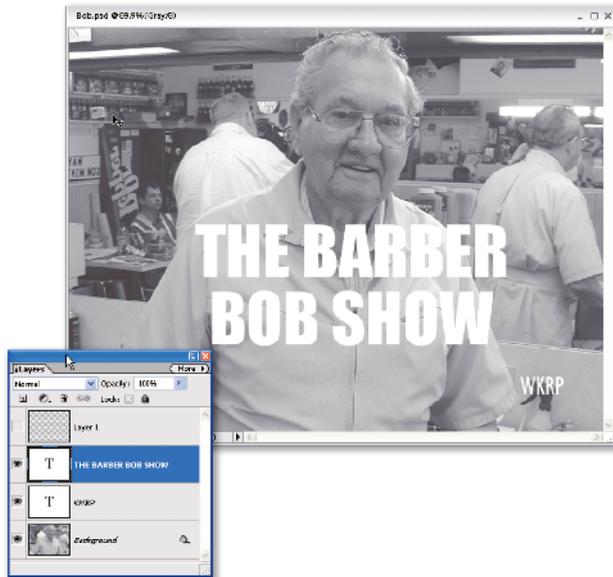
Be aware that viewing the scan lines at any zoom level other than 100% (Actual Pixels) produces moiré patterns that make some of the lines appear distorted or missing. This phenomena affects only viewing and has no effect on the actual scan lines.



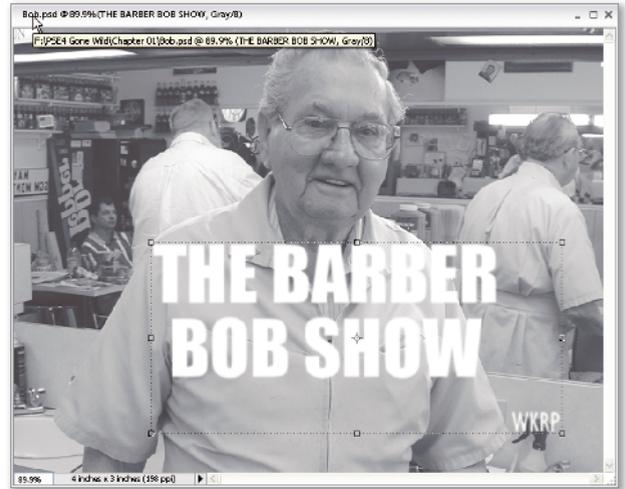
**5** At this point you could put the image into a photo of an old TV chassis and call it quits, but there are a few more touches to make it look real enough for a magazine cover. The first problem is that the quality of the photo is too good, so select the background and open Brightness/Contrast (Enhance, Adjust lighting, Brightness/Contrast) and use settings similar to those shown. The goal is to lighten the image while reducing the overall contrast. The actual settings used on other photos is dependent on the contrast of the image you are working on.



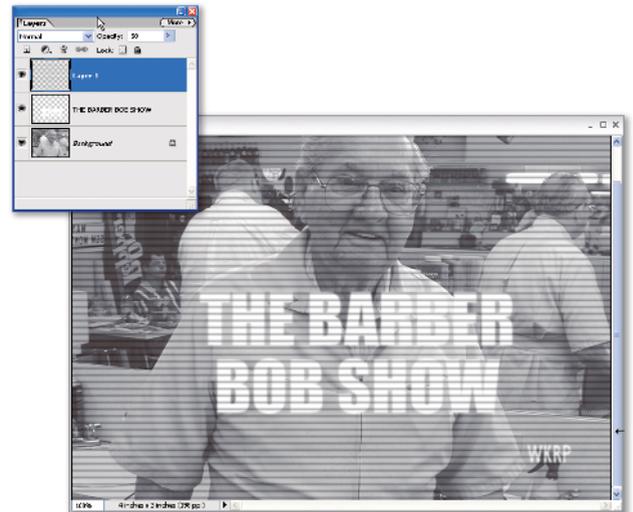
**6** Back in the early days of television the station ID often was displayed in the lower corner of the screen. Create a new layer above the background but under the scan lines, and use the Horizontal Type tool to create a station ID. Because graphic generators back then were pretty primitive, use a simple typeface. I used Gill Sans MT Condensed at a size of 14 points. In the same way, create the title of the show. For this I chose the Impact typeface at 30 points.



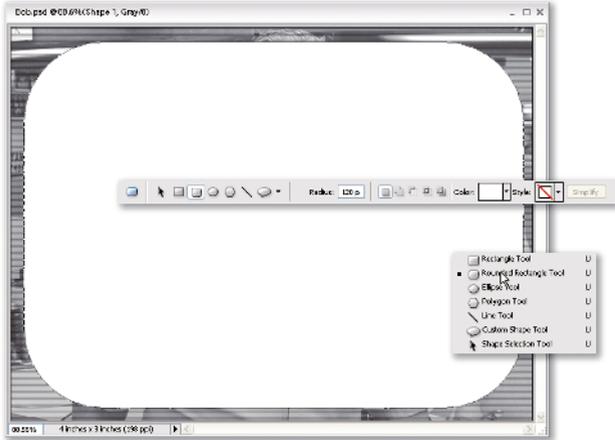
**7** The text looks sharp and crisp, which is not right for this medium. In the Layers palette Shift+select both type layers. Right-click on the layers and choose Rasterize Type. Right-click again and choose Merge Layers. Finally, apply a Gaussian blur at a setting of 1 pixel.



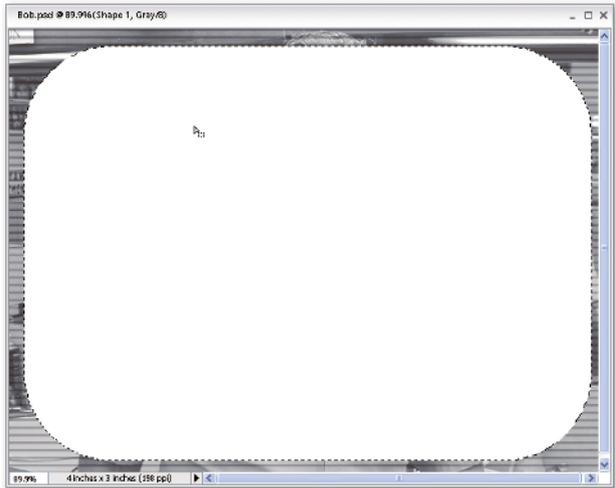
**8** Make the layer containing the scan lines visible again and apply the Gaussian blur settings to it (Ctrl+F). Change the Opacity setting for the layer to 50%.



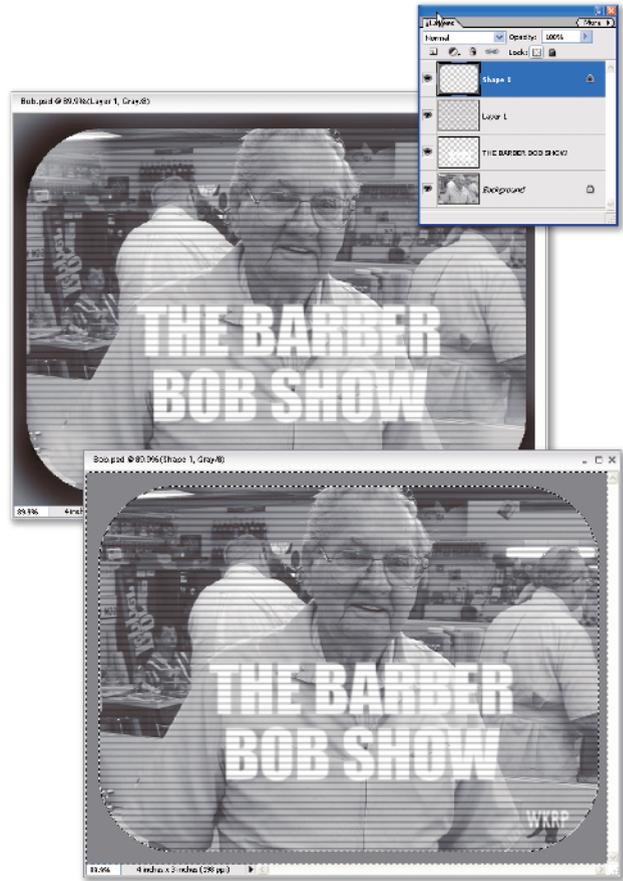
**9** Does it look right yet? Not to someone who grew up on these things. The edges are too rectangular and sharp. Here is how we fix that: Select the Rounded Rectangle tool from the Toolbox. Change the Radius in the Tool Options bar to 120 pixels and drag a rectangle as shown. Don't be concerned about the color of your shape.



**10** In the Layers palette, right-click the shape layer and Rasterize it. Select the Magic Wand tool (W) and click inside of the shape. Invert the selection (Ctrl+Shift+I). We're done with the Shape so in the Layers palette, delete it.

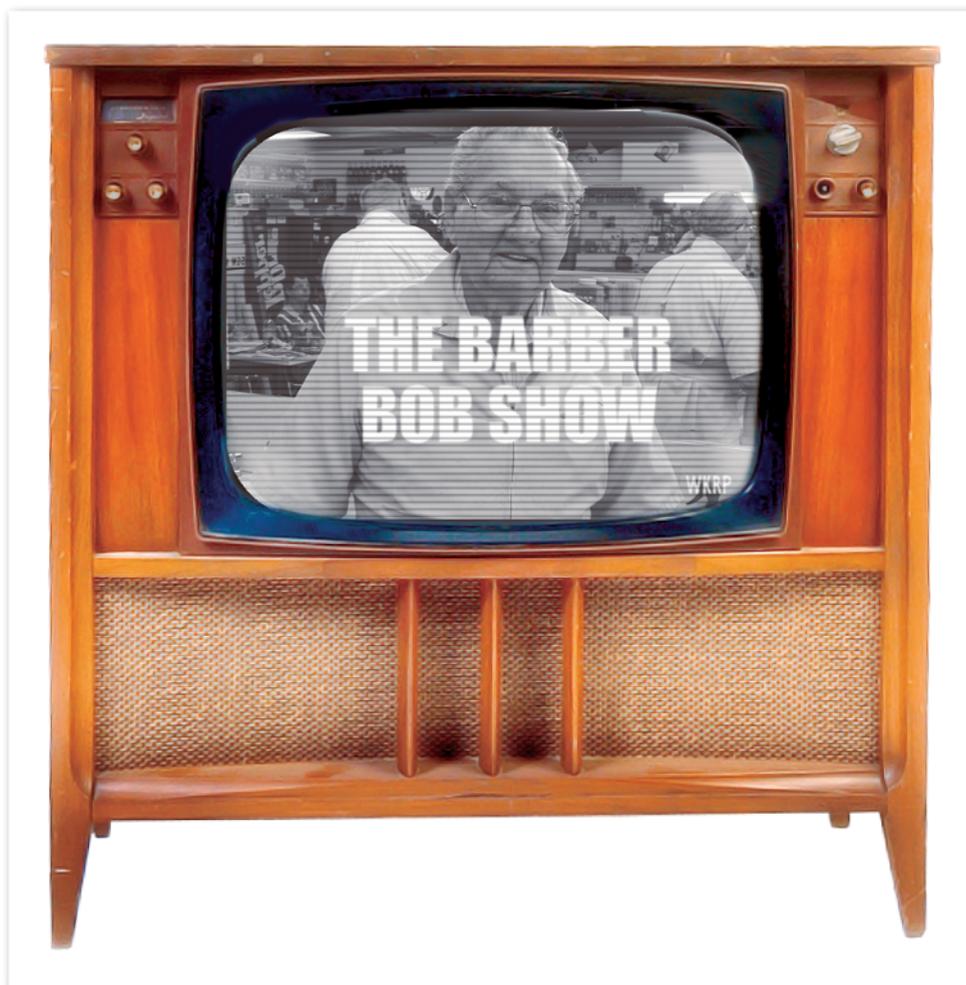


**11** Add a new layer to the top of the Layers palette. Change the foreground color to 50% gray. Select the Paint Bucket tool and fill in the selection. Change back to the default colors (D). To complete the TV screen bezel, select the Brush tool, change it to a soft low-opacity (20%) airbrush, and shade the inside of the bezel as shown. Lastly, invert the selection and, using white, paint a couple of glare spots on the corners.



**12** After you have completed your masterpiece, you may ask: What can I do with it? Other than working on a sequel to *Forrest Gump*, you can place your image inside a photo of an old television as shown. Just

use a Lasso selection tool and select the inside of the screen. Flatten the image you just made, select it all, copy it to the Clipboard, and then on the TV photo use Paste into Selection.



# Making It on HDTV Television

In Task 7, Bob looked perfect for the 1950s. On the other hand, with a little work you can move Bob into a modern show and a new widescreen HDTV.

**1** Here is a fast track to bringing our barber into the new millennium: Using the original photo of Bob, select an outline of Bob using a Lasso tool, copy him into the Clipboard, and paste the copy of him into a new image that has a 16:9 aspect ratio with a gradient background. Use Colorize option in the Hue/Saturation dialog (Ctrl+U) to change our friendly barber into something more modern, and use the Brush tool at a 60% opacity to give him sunglasses.



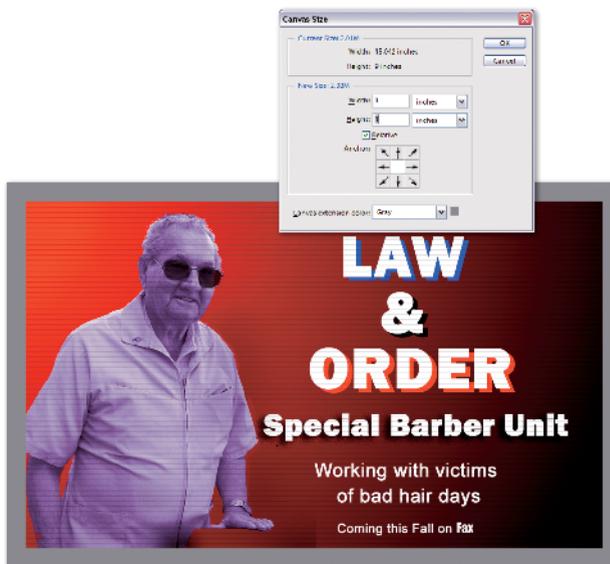
**2** Add a new top layer and then add scan lines as done in Task 7. Because this is one of the new high-definition TVs, it really doesn't have scan lines; but to give the impression of a TV, we'll reduce the opacity of the scan layer to 10%.



**3** Add text using the Horizontal Type tool. The red and blue drop shadows behind Law & Order are made by duplicating the text and painting it with the red and blue.



**4** Select the background. Create a 1-inch gray border using the Canvas command. Use the Magic Wand tool to create a selection that contains the gray border.



Task 8 • Making It on HDTV Television

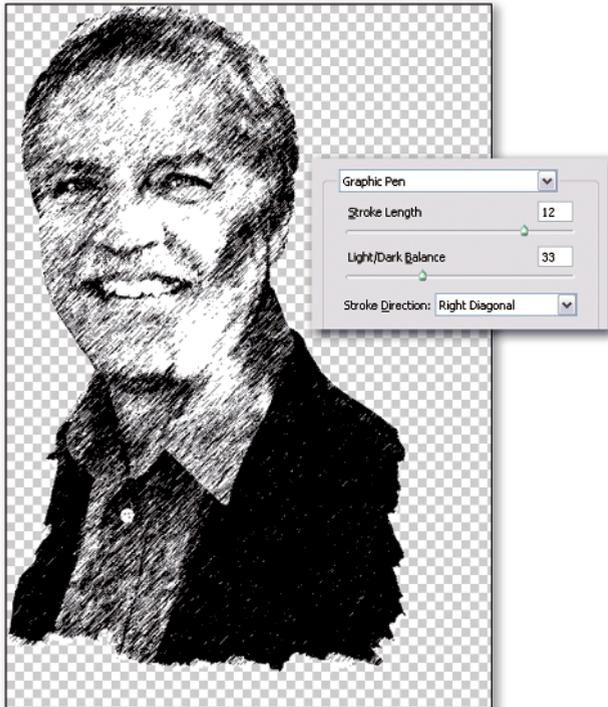
- 5 Apply the Glass Button Layer Style and pick Translucent Glass. This produces the TV frame.



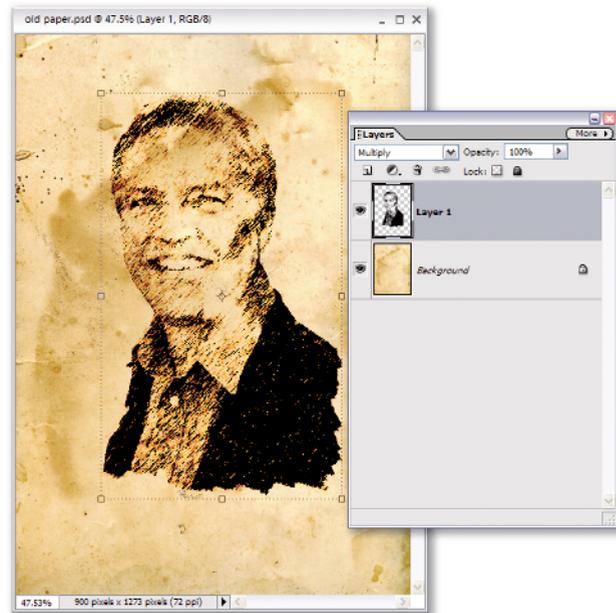
# 15 Minutes of Infamy

I am not sure if Andy Warhol considered having your photo on a wanted poster was part of his 15 minutes of fame, but it is a good way to complete this chapter. Because making a realistic, current wanted poster might not be very funny to some people, I show you a quick way to create an old-time wanted poster.

- 1 Open smiling man.psd and select the top layer. Choose the Graphic Pen filter and change the settings to those shown in the figure.



- 2 Open the file old paper.psd, and click and drag the image from the smiling man image on top of the old paper. The smiling man image will appear as a layer in the Layers Palette of the old-paper image. Change the Blending Mode at the top of the Layers Palette to Overlay.



- 3 Add the text for the poster and use the Color Blend mode on its type layer. This will appear too light, so duplicate the layer and place the duplicate layer on top of the first to make it even darker.

