

PHOTOSHOP TRICKS
for DESIGNERS

HOW TO CREATE
BADASS
EFFECTS
IN PHOTOSHOP!

A Corey Barker
Book

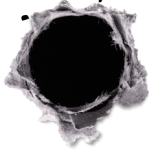


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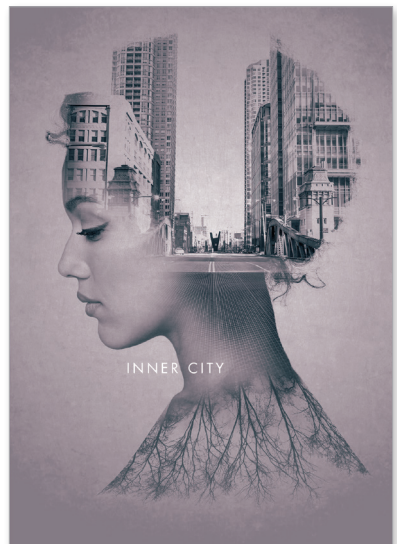
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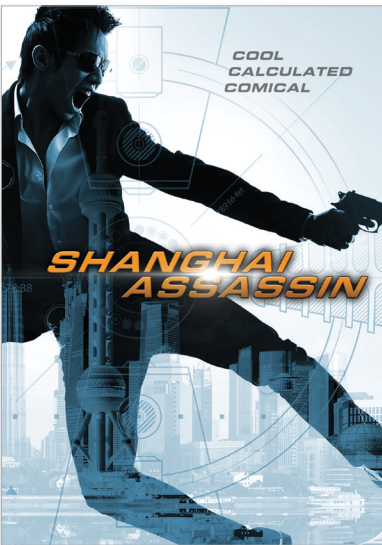
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Seven Questions & Answers About This Book

(1) Who should have this book?

This book was designed to be a quick-access handbook, mainly for working designers and artists, but that doesn't mean that photographers or even hobbyists can't get something out of these pages either. Whether you need quick instruction or even just a little inspiration, this book is for you!

(2) What is the user level of this book?

This book assumes an intermediate or higher-level user—especially later in the book when you get to the Hollywood-style and 3D chapters. But, that does not mean it excludes beginners. The exercises are easy to follow along with for newbies, if you are patient with the steps, but it helps to at least have a good foundation of how Photoshop works.

(3) What about the fonts used in this book?

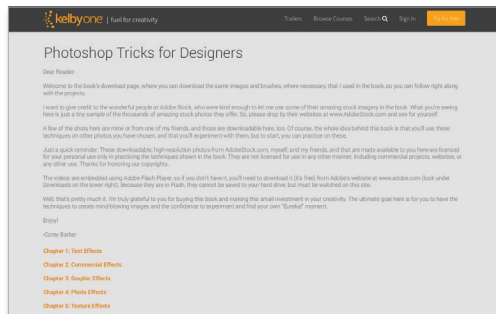
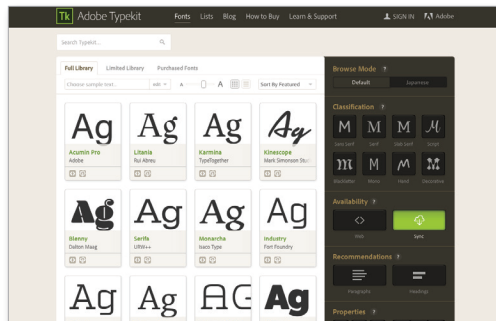
The fonts used in this book, in many cases, are the default fonts that are part of your OS. However, quite a few are from Adobe Typekit, which is a font service that is part of Adobe's Creative Cloud and allows you to sync fonts to your desktop applications. This service is only available to full Creative Cloud subscribers.

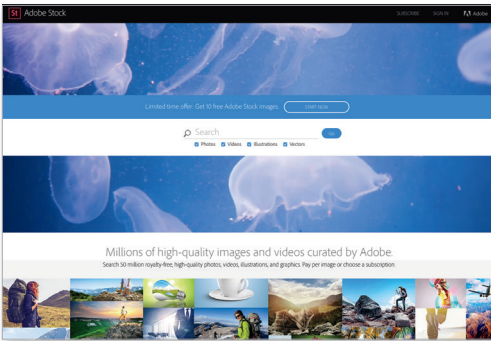
(4) What version of Photoshop do I need for this book?

The exercises in this book were created in Photoshop CC 2015. If you are using an older version of Photoshop, I first have to ask, why? I am kidding. Though, seriously, a lot of the techniques within this book can be done in some older versions of Photoshop, but if you are a Creative Cloud subscriber, you should have the newest version anyway.

(5) What about exercise downloads?

You can follow along with the projects by downloading low-res versions of the same image files used in the book. This way you can make sure you understand the techniques, so you can then apply them to your own projects. You can download these files over at kelbyone.com/books/psdesignbook.





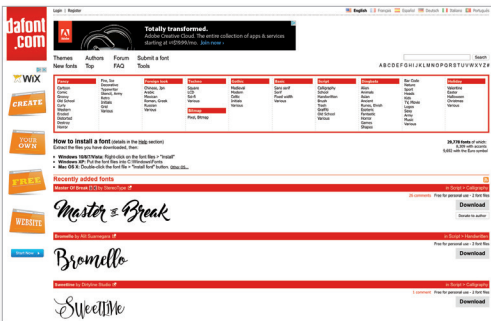
[6] How about the use of stock images?

While in some cases I use images I have shot with my camera or my phone, I have always been a big proponent of using stock images. Throughout this book, I utilize a lot of stock images from Adobe Stock (formerly Fotolia.com). This is a fantastic resource and the best part is that it is built right into the Creative Cloud, though it is a separately priced service. When you sign up, you get 10 free images, and you can download watermarked comps of any image.



[7] What about other resources?

In addition to Adobe Stock, there are a few other resources I use that I wanted you to be aware of. While these are not resources I have used in this book, they're ones I do use occasionally and, as a designer, you can never have too much.



PixelSquid.com: The folks at TurboSquid .com have created a resource for 3D objects developed specifically for Photoshop. However, they do not use Photoshop 3D in the normal sense. You use a special plug-in to import the 3D objects into your Photoshop designs. You can control the angle of an object, but only in the plug-in window. As of this writing, this service is free but that may change. It's an impressive resource.

DaFont.com: While Typekit is a robust and user-friendly font library, I will still go to DaFont.com for more stylized and unusual fonts. These fonts are free, but be aware of the usage rights for each font.



Archive3D.net: Photoshop's ability to create 3D objects and effects from scratch is really impressive, but you can also import 3D objects created in other applications. One resource I use is Archive3D.net. They have a lot of cool 3D models that you can import into Photoshop, and they are all free. Be warned though, they don't always work when you import them into Photoshop. In most cases, they work fine but sometimes they come in exploded or missing parts. They can be adjusted, but sometimes they are just hopeless, but that's the risk you take when it's free.

CHAPTER
ONE

Type Effects

Working with type is an essential skill for a designer, and now Photoshop allows you to do more with type than you ever thought possible. In this chapter, you'll learn a few tricks that will help you think a little more creatively about text as a design element.

Stone Age Text

This effect was inspired by the movie *Jurassic World*. It's a cool way of using a single texture and layer styles to get an interesting result.

STEP ONE: Start by pressing Command-O (PC: Ctrl-O) and opening the texture image you want to use as your base. You can either use your own or you can download the texture used in this exercise from the book's downloads page, mentioned in the book's introduction.

STEP TWO: Once the file is open, go to the Edit menu and choose Define Pattern. When prompted, give the new pattern a name and click OK.

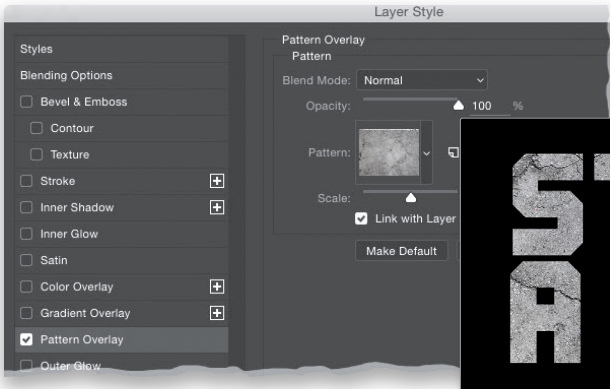
STEP THREE: Next, press Command-N (PC: Ctrl-N) to create a new document measuring 2000 pixels wide by 1000 pixels tall. Click on the Background Contents color swatch and set the color to Black, then click OK.

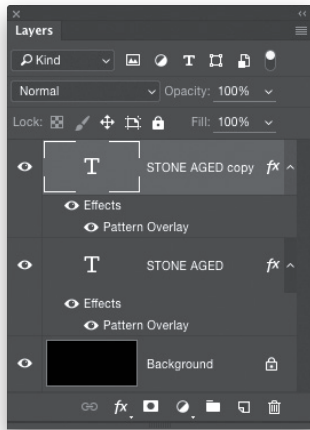
STEP FOUR: Now, select the Horizontal Type tool (T), press D, then X to set your Foreground color to white, and click on the canvas to set a new text layer. Choose a thick font in a fairly large size to show as much of the texture as you can. Here, I am using a font called BT Machine. Use the Character panel to adjust the text to your liking (I kerned the second word to match the width of the first).

STEP FIVE: With the text layer selected, click on the Add a Layer Style icon at the bottom of the Layers panel and choose Pattern Overlay. Click on the Pattern thumbnail,



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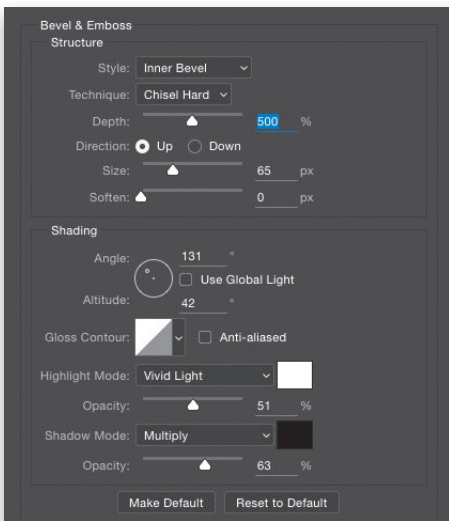




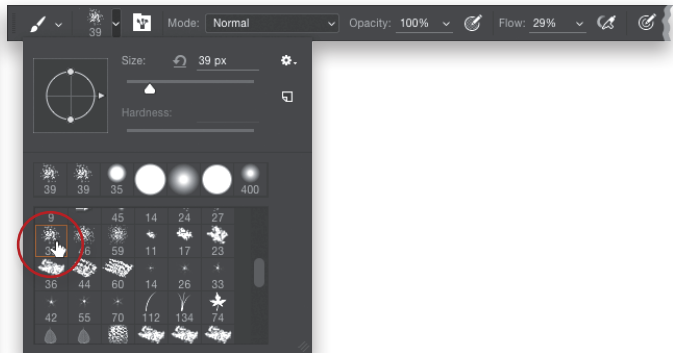
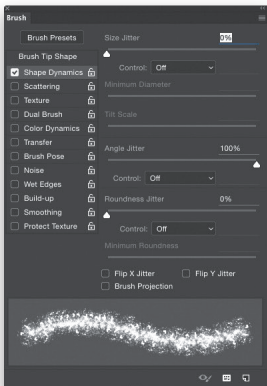
locate the texture you defined in Step Two (it should be the last one), and click on it to select it. Once you select the texture, you can position it in the text manually by clicking on the image and dragging around. Click OK when you're done.

STEP SIX: Make a duplicate of this layer by pressing Command-J (PC: Ctrl-J).

STEP SEVEN: Double-click on the layer style name below this duplicate layer in the Layers panel to reopen the Layer Style dialog, and add a Bevel & Emboss layer style to the existing Pattern Overlay. Use the settings I have here to give the text a chiseled look. Click OK.



STEP EIGHT: Now, click on the Add Layer Mask icon at the bottom of the Layers panel to add a mask to this duplicate text layer. Then, choose the Brush tool (B) in the Toolbox. In the Brush Picker in the Options Bar, choose a simple spatter brush like the one shown below, which is part of the default brush set. Click the folder icon to the right of the brush thumbnail to open the Brush panel, and under Brush Tip Shape, set the Spacing to around 50%. Turn on the Shape Dynamics checkbox, and set the Size and Roundness Jitters to 0 and the Angle Jitter to 100%. (Note: Make sure the Pen Pressure icon in the Options Bar is off, so you control pen pressure in the Brush panel.)

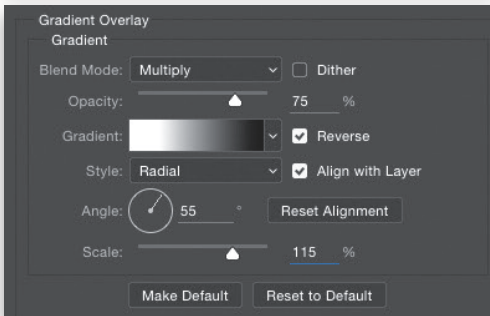
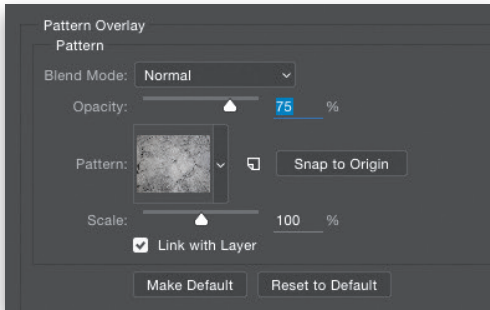


STEP NINE: Make sure your Foreground color is set to black, then with the layer mask active, dab on the image in just a few random areas of the text to get a chiseled look as it redraws the bevel (you're masking away the small areas where you're painting). Be sure not to overdo it.

STEP 10: Next, click on the Create a New Layer icon at the bottom of the Layers panel to create a blank layer above the text layers. Press-and-hold the Option (PC: Alt) key as you click on the fx icon on the layer below and drag-and-drop it onto the blank layer above. This will copy the layer style to your blank layer.

STEP 11: Now, using a cool particle brush, we'll add dust and debris falling off the text. We look at creating brush effects in Chapter 5, but you can download these brush presets to use here from the book's downloads page, mentioned in the book's introduction (double-click on the file and it will appear in your Tool Presets panel, as well as your Brush options panel, ready to be used). Just dab around the chipped areas of the text to add the falling particles.





STEP 12: As a final touch, make sure your Foreground color is still set to black and make a duplicate of the Background layer. Then, apply the same stone texture as a Pattern Overlay layer style to this layer for a background element. However, in the Layer Style dialog, drop the Opacity to 75%. Then, click on Gradient Overlay on the left, and set the Blend Mode to Multiply and the Opacity to 75%. Choose the Foreground to Background gradient in the Gradient Picker, set the Style to Radial, and turn on the Reverse checkbox, then increase the Scale to 115%. You can manually position the gradient by clicking-and-dragging directly on the image.

STEP 13: Finally, go back to the original text layer that just has the texture, and apply a Drop Shadow layer style to give it some dimension against the backdrop. As a final option, you can add a Color Overlay layer style to the beveled layer to create more separation, as I did here (I chose an orange color, set the Blend Mode to Overlay, and lowered the Opacity to 50%).



Final

Highlighted Text Overlay

A common design feature these days is a text overlay blended with a background photo in a stylish way. Here we will create a sports-themed poster, but you can theme it to just about anything.

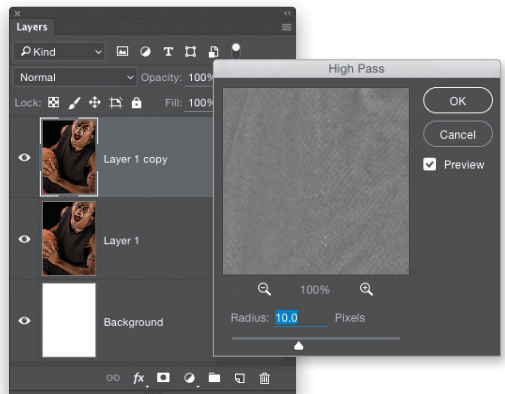
STEP ONE: Press Command-O (PC: Ctrl-O) to start by opening the shot you want to use as your base image. Here, I am going with a sports theme by doing a basketball poster. You can download this file from the book's downloads page, mentioned in the book's introduction, or use any image you want. This technique works on just about anything.

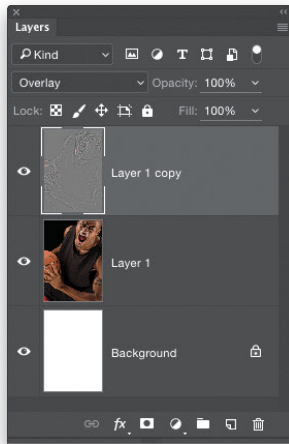
STEP TWO: Press Command-N (PC: Ctrl-N) to open the New dialog, and create a new document that is 1200 pixels wide by 1700 pixels tall, with the Background Contents set to White. Use the Move tool (V) to drag-and-drop the base image onto this new document. Press Command-T (PC: Ctrl-T) to go into Free Transform, and scale and rotate the image into its final position, then press Return (PC: Enter) to commit the changes.

STEP THREE: Now, to get a quick, gritty look on this sports photo, just make a duplicate of the layer by pressing Command-J (PC: Ctrl-J), then go under the Filter menu, under Other, and choose High Pass. Set the Radius to 10 pixels and click OK.



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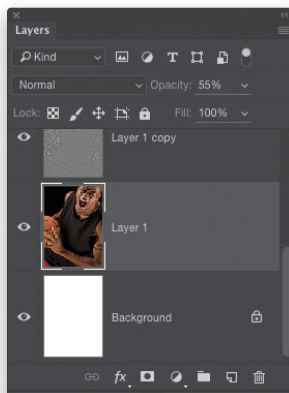


STEP FOUR: Change the blend mode of this high pass layer to Overlay. This will sharpen and enhance the contrast of the subject.

STEP FIVE: Next, we are going to colorize the image using a Black & White adjustment layer. Oh yeah, you heard me right. With the topmost layer selected, click on the Create New Adjustment Layer icon at the bottom of the Layers panel, and choose Black & White.



STEP SIX: In the Properties panel, turn on the Tint checkbox at the top, then click on the swatch to the right to open the Color Picker. Choose a color for the base background and click OK. Here, I am using a gold color (R=174, G=127, B=15). Remember, it is an adjustment layer, so you can change this at any time.



STEP SEVEN: Once you choose the tint color, using the various color sliders below, you can adjust the intensity of the color by color ranges in the image. For instance, increasing the Reds amount will make the shadow areas lighter, thus making the tint color show more. You can continue to adjust the other sliders where needed until the image is to your liking.

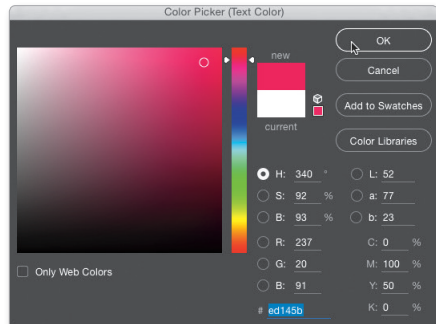
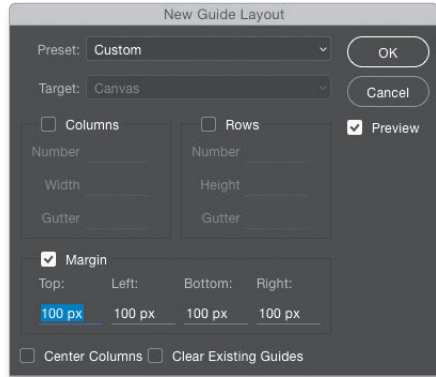
STEP EIGHT: Select the original photo layer in the Layers panel and drop its Opacity to 55%.

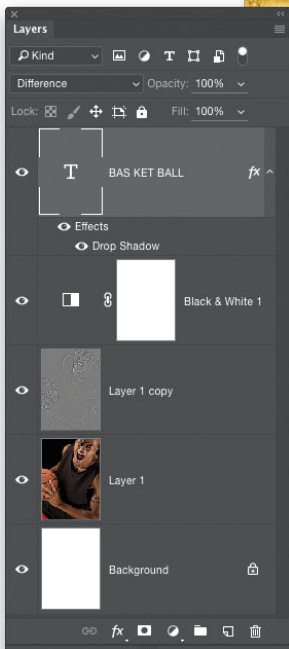
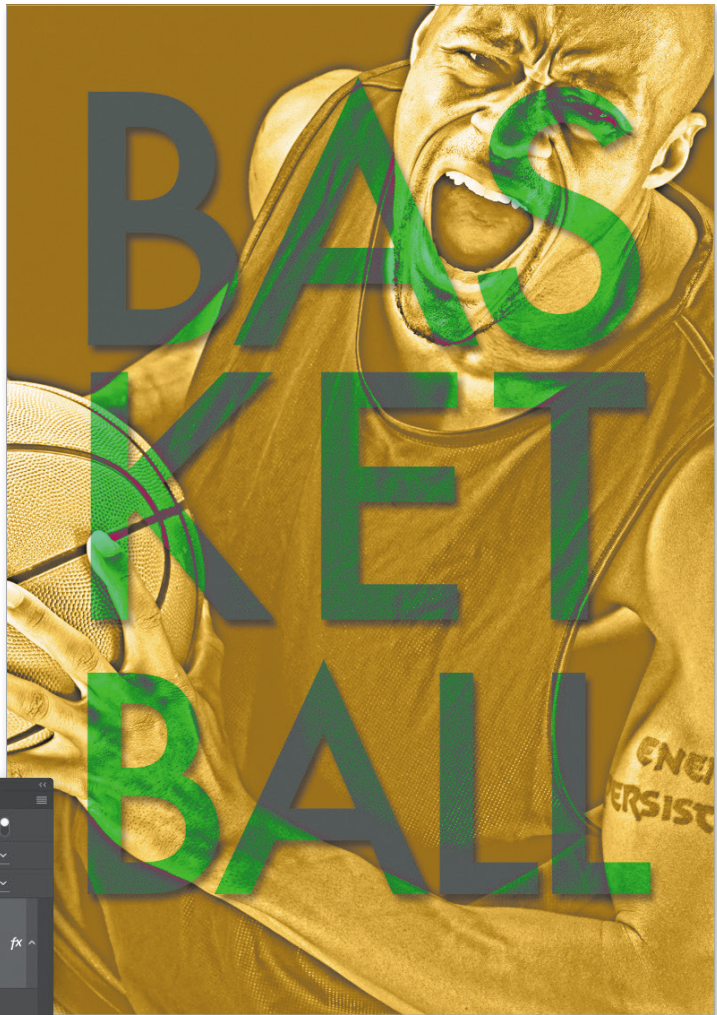
STEP NINE: Go under the View menu and choose New Guide Layout. Turn off the Columns checkbox, and turn on the Margin checkbox, then set all sides to 100 px. Click OK.

STEP 10: Grab the Horizontal Type tool (T) in the Toolbox. Then, click on the top left margin corner and drag out a text box inside the margin guides. Choose a font in the Options Bar (I used Futura Medium), then set the text to fit the theme. I typed “BAS-KETBALL” but split the word onto three lines, changing the font size and kerning to make it fit evenly, as you see here.

STEP 11: Highlight the first line of text, then press-and-hold Command-Option-Shift (PC: Ctrl-Alt-Shift) and press the period key repeatedly, until the last letter jumps to the next line, then go back one step by pressing the comma key. Do this to the remaining lines to fill the width of the box with the text. Adjust the leading in the Character panel, if necessary (I adjusted it so the lines were close, but not touching).

STEP 12: Double-click the text layer's thumbnail to select the text. Then, go to the Options Bar and click on the color swatch to open the Color Picker. Here, I am using this bright magenta red color since my background is yellow. You may need to experiment with other colors if using a different color background. Click OK when done.





STEP 13: Now just change the text layer's blend mode to Difference, and this will result in an interesting color mix with the background. Finally, as an option, you can add a subtle Drop Shadow layer style to the text layer to create a sense of depth, as you see here. Also, if you change the tint color in the adjustment layer, you will see various interesting results with the way it is all blending.

Another Layer Style Texture Trick

Here is a rather cool trick for combining styles and textures while still being able to keep all the elements on separate layers. This is yet another reason why mastering layers is key to using Photoshop.

STEP ONE: This effect is similar to the stone texture effect earlier in this chapter but with a little twist to it. It is a pretty cool trick for being able to have complex effects while maintaining full editability of the original text layer. Start by pressing Command-O (PC: Ctrl-O) and opening the texture file you want to use. Here, we have an interesting rust texture.

STEP TWO: Define this texture as a pattern by going under the Edit menu and choosing Define Pattern. Name the texture when prompted. Click OK.

STEP THREE: Press Command-N (PC: Ctrl-N) to create a new document measuring 2000 pixels wide by 1000 pixels tall, with the Background Contents set to Black. Now, select the Horizontal Type tool (T) in the Toolbox, click in your document to set a new text layer, and type some text. Here, I typed a simple, bold, two-word title. Be sure to use a really thick font for this (I used a font called Swiss Black), and use the Character panel to adjust the text to your liking (I kerned it and adjusted the leading).

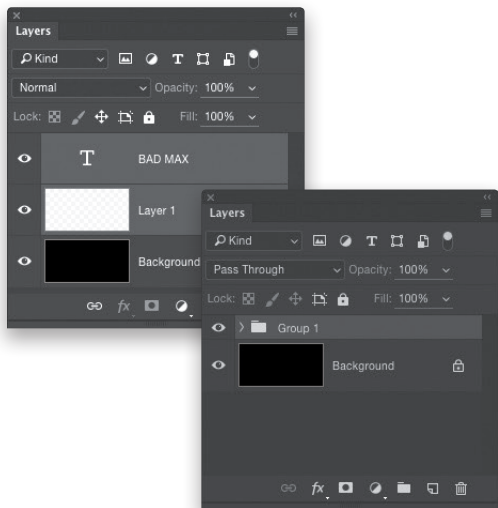
STEP FOUR: Once the text is set, go to the Layers panel and add a new blank layer above or below the text layer (I added mine below by Command-clicking [PC: Ctrl-clicking] on the Create a New Layer icon at the bottom of the panel).

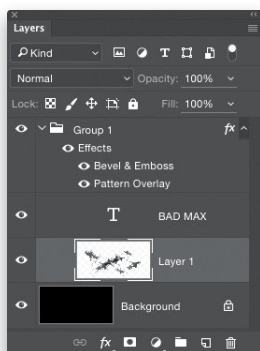
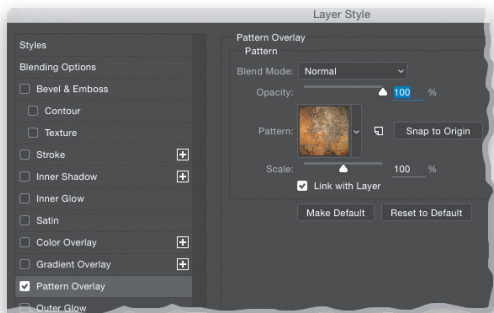
STEP FIVE: Now, Command-click (PC: Ctrl-click) on both the text layer and the blank layer to select them, and press Command-G (PC: Ctrl-G) to group them in a folder (the layers are still separate, but just nested in this group). The cool thing about this is we can apply a layer style to the group and it will see the layers as one, even though they are separate.

STEP SIX: With the group folder selected, click on the Add a Layer Style icon at the bottom of the Layers panel, and choose Pattern Overlay. Click on the Pattern thumbnail and choose the texture you defined in Step Two (it should be the last one). Remember,



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Final

you can adjust the position of the texture manually by clicking-and-dragging directly on the image. Don't click OK yet.

STEP SEVEN: Click on Bevel & Emboss on the left and use settings similar to what I have below to give the text some dimension on the edges. The bevel will become more pronounced in a minute.

STEP EIGHT: Okay, remember that blank layer? Click on the small arrow to the left of the group folder in the Layers panel to reveal the layers in the group. Then, click on the blank layer to select it.

STEP NINE: Now you just want to introduce some graphic element on this layer and it will blend with the text via the layer style applied to the group. For instance, here I used the Brush tool (B) with a brush made from a splash of water (we look at creating brush effects a couple times in this book, but you can download the brush I used here from the book's companion webpage). If you just dab the brush a couple times around the text, it immediately gives you something interesting. So, press D to set your Foreground color to black, and click a few times around the text. Notice how the texture is revealed where the new elements appear. Doing it this way, you have more control over the placement of the text and other elements because they are still on separate layers; they are just in a group. Cool, huh?