

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

PHOTOSHOP

**DOWN
&
DIRTY
TRICKS**

FOR

DESIGNERS

VOLUME
II

COREY BARKER

**New
Riders**

VOICES THAT MATTER™

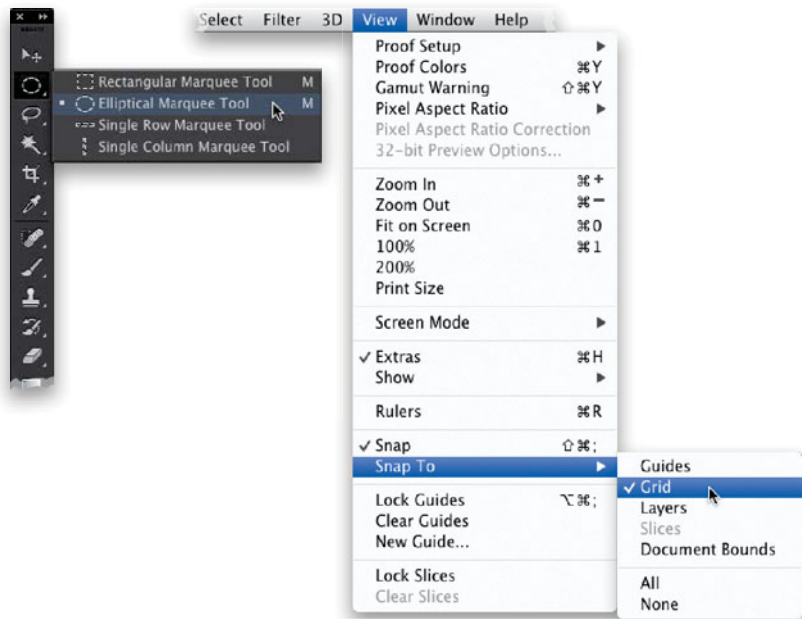


V O L U M E
II

COREY BARKER

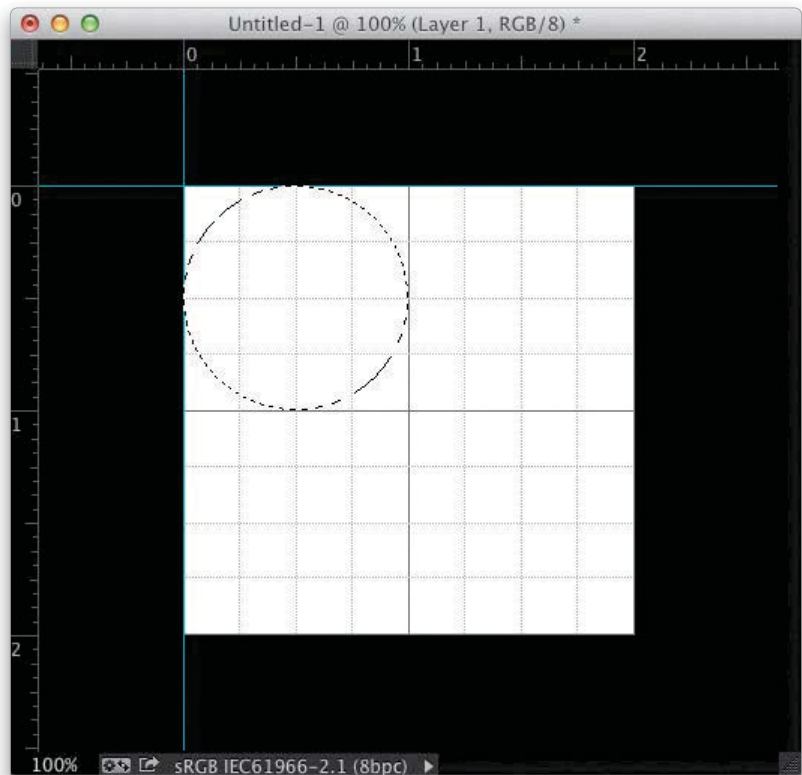
STEP THREE:

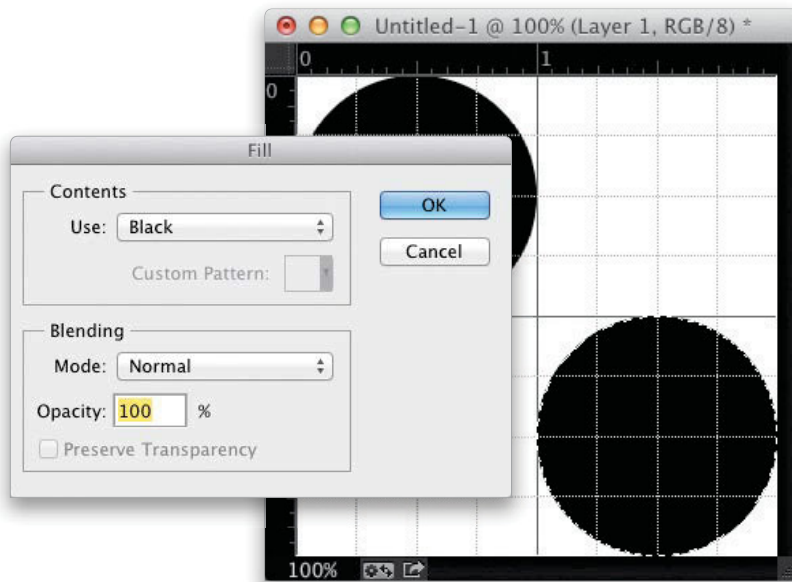
In the Toolbox, click-and-hold on the Rectangular Marquee tool and choose the Elliptical Marquee tool from the pop-up menu (or press **Shift-M** until you have it). Go under the View menu again, under Snap To, and make sure **Grid** is turned on.



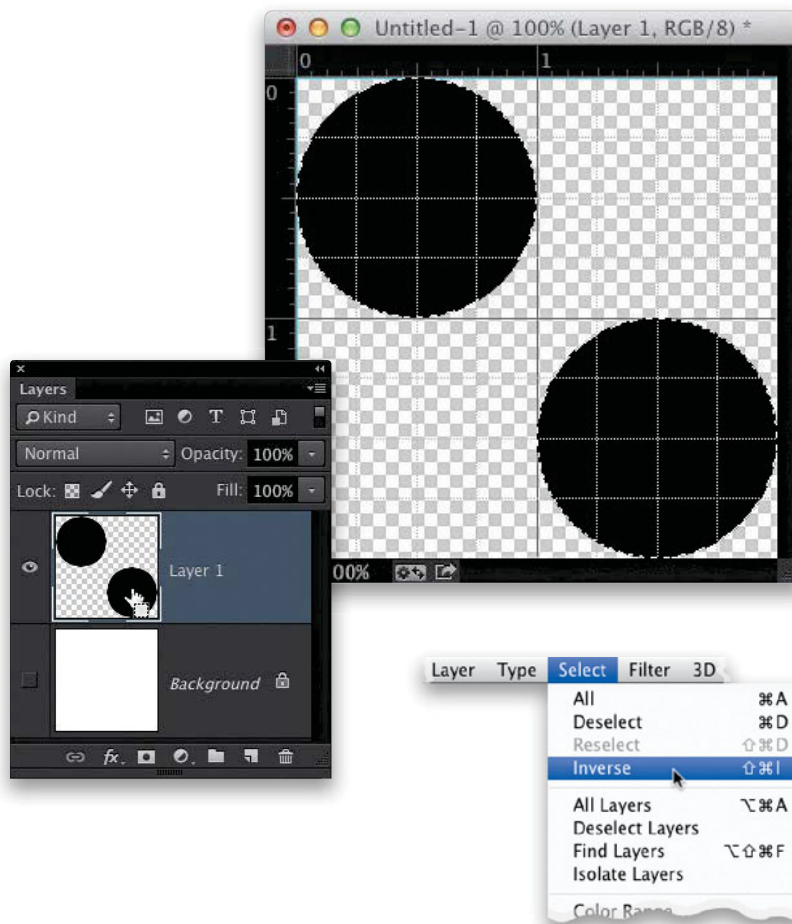
STEP FOUR:

Click on the bottom-right corner of your document window, and drag it out a little so you have space on all sides of the document. Then, click on the vertical ruler and drag out a guide, and then do the same from the horizontal ruler, so the guides intersect at the top-left corner of the canvas (as seen here). Press-and-hold the Shift key (to make your selection a circle) and, starting at the corner where the guides intersect, drag out a circular selection to the middle point of the grid. You should see the selection snap to the grid line.



**STEP FIVE:**

Click on the Create a New Layer icon at the bottom of the Layers panel to create a new blank layer and press **Shift-Delete** (PC: **Shift-Backspace**) to open the Fill dialog. Select **Black** from the Use pop-up menu and click OK. Move your cursor inside the selection and click-and-drag another selection to the lower-right quadrant. Then, fill this one with black, as well.

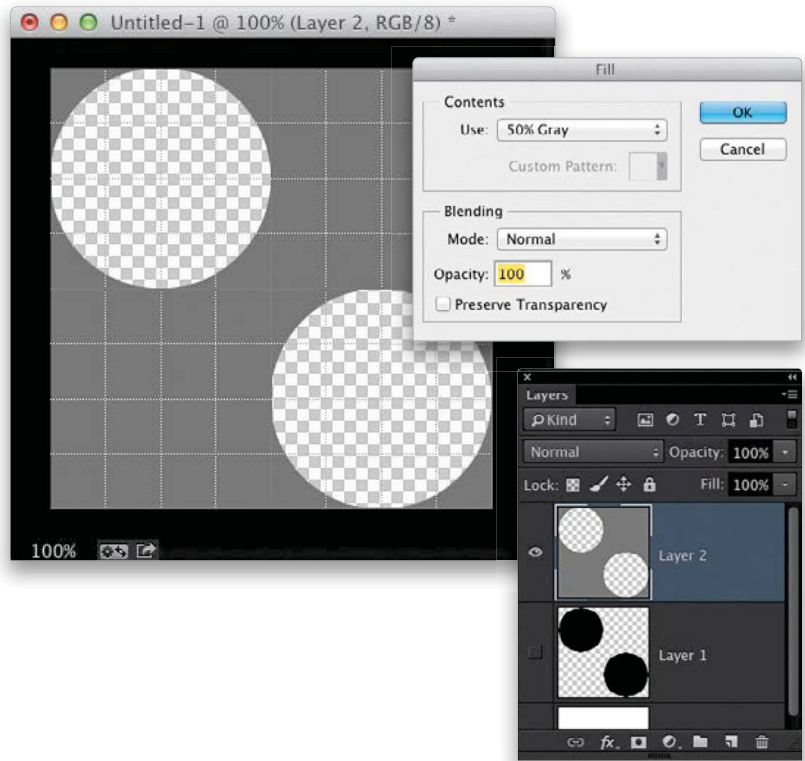
**STEP SIX:**

Now, with both circles made, we need to make a negative of this. Press-and-hold the Command (PC: Ctrl) key and click on the layer thumbnail to load the circular shapes as a selection. Also, go ahead and click on the Eye icon next to the Background layer to turn off (hide) that layer. Then, go under the Select menu and choose **Inverse** to flip the selected area around.

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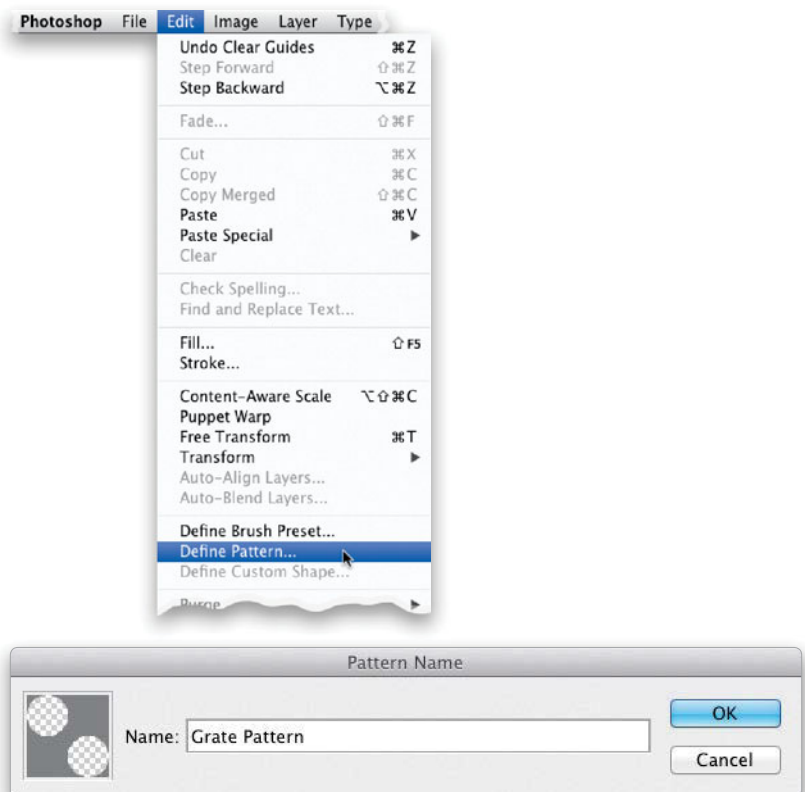
STEP SEVEN:

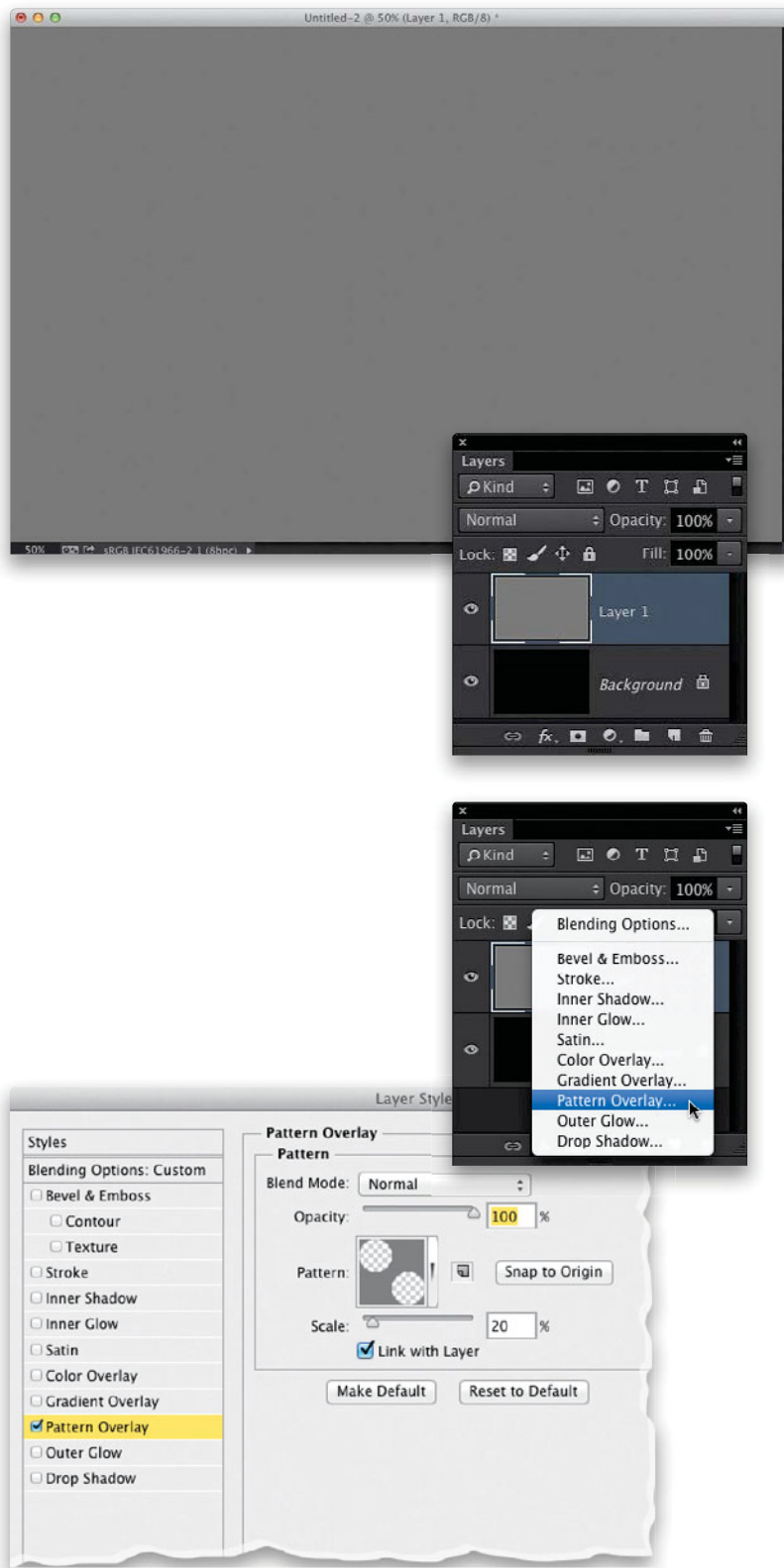
Create another blank layer and press Shift-Delete (PC: Shift-Backspace) again. This time, choose **50% Gray** from the Use pop-up menu, then click OK. Now turn off the layer with the black circles, and your image should look like what you see here.



STEP EIGHT:

When you define a texture, it will look at all the visible layers and will recognize when there is a transparency. Since we want to be able to see through the holes in the pattern, we need to make sure that area is seen as transparent, so make sure the Background layer and black circles layer are turned off. If all of that is set, then go under the Edit menu and choose **Define Pattern**. When prompted, go ahead and give the pattern a name. Click OK when done.



**STEP NINE:**

Press **Command-N (PC: Ctrl-N)** and create a new document measuring 1800 pixels wide by 1200 pixels tall at 150 ppi. This will be your main document. Fill the Background layer with black the same way we filled the circles with black. Then, create a new layer and fill it with 50% gray, like we did back in Step Seven.

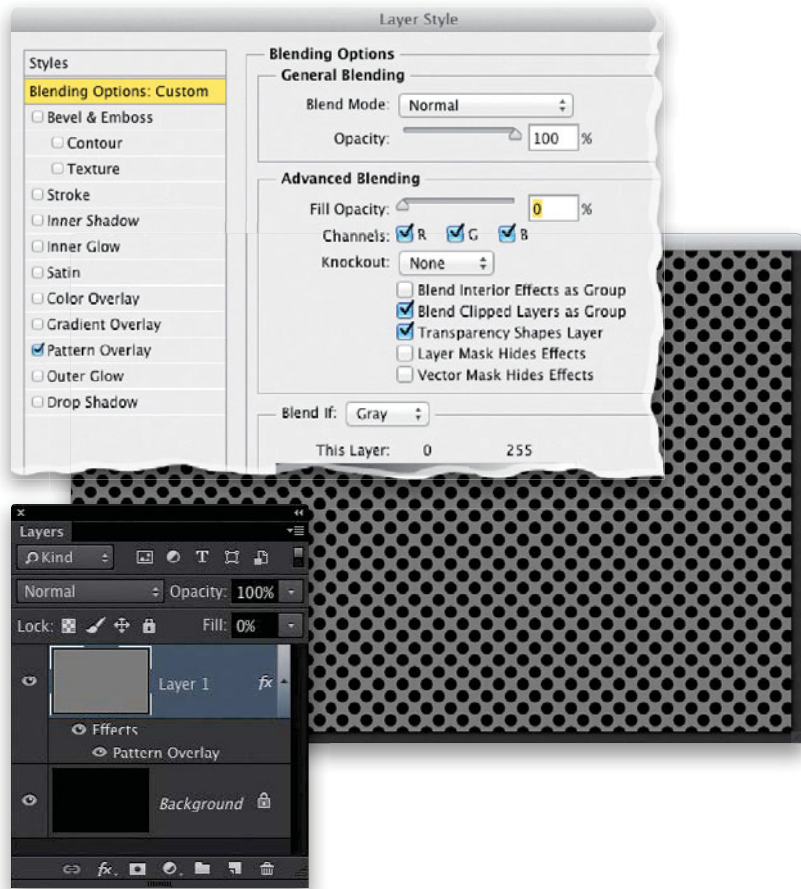
STEP 10:

Click on the Add a Layer Style icon at the bottom of the Layers panel and choose **Pattern Overlay**. I prefer to apply custom textures via layer styles because you have much more control over how the texture is applied. Once the Layer Style dialog appears, click on the Pattern thumbnail and locate your newly defined pattern in the Pattern Picker (it should be the last one). Notice that you can also control the Opacity and Scale of the pattern. You can also move the Layer Style dialog over so you can see your image, and move the pattern around manually (although, because of our gray layer here, you can't see the pattern in your image). Here, I dropped the scaling of this texture to 20%. It is much better, as far as quality, to define your pattern elements larger and scale them down.

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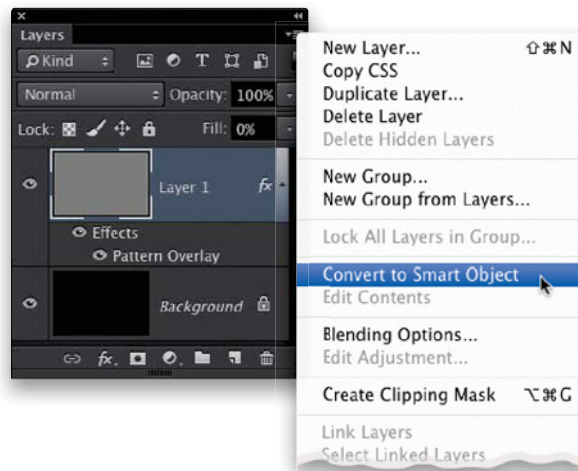
STEP 11:

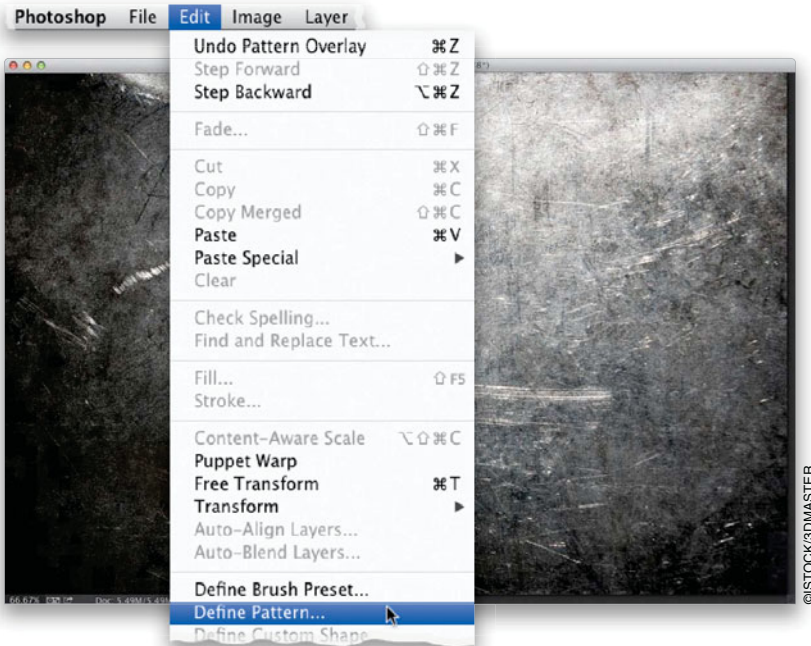
Now, as I mentioned, you'll see nothing but gray on the screen at this point. Nothing is wrong here, it is just that the pixels filling the layer and the pattern are both the same shade of gray. So, click on Blending Options at the top left of the Layer Style dialog. Notice that you have an Opacity slider in the General Blending section and a Fill Opacity slider in the Advanced Blending section. What is the difference? Opacity affects the entire layer, whereas Fill Opacity only affects the original pixel fill on the layer. So if you drop the Fill Opacity to 0 (zero), you'll see the black Background layer through the holes, thus revealing the perforated pattern. Click OK. You can see here that the results look pretty cool, but the image still needs something to make it more interesting.



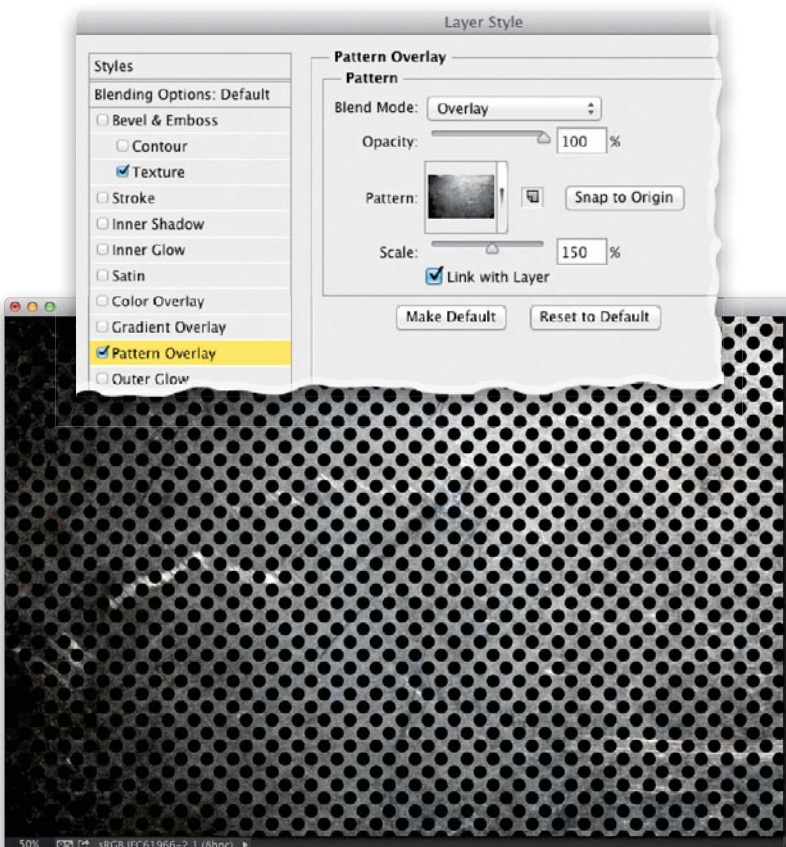
STEP 12:

In order to apply more effects while maintaining the transparency, we need to either rasterize the layer or convert it into a smart object. Since I would like to be able to adjust or change the pattern if needed, I am going to convert it to a smart object. So, go to the Layers panel's flyout menu, or Right-click on the layer, and choose **Convert to Smart Object**.



**STEP 13:**

Open the scratched metal texture image shown here, then go under the Edit menu and choose Define Pattern, just like we did with the dots.

**STEP 14:**

Now, go back to the design file and, with the smart object layer still selected in the Layers panel, add a Pattern Overlay layer style again. Choose the new scratched metal pattern, set the Blend Mode to **Overlay**, and bump up the Scale to around 150%. Remember, you can manually adjust the texture position by clicking on the canvas and moving it around while the Layer Style dialog is open.

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