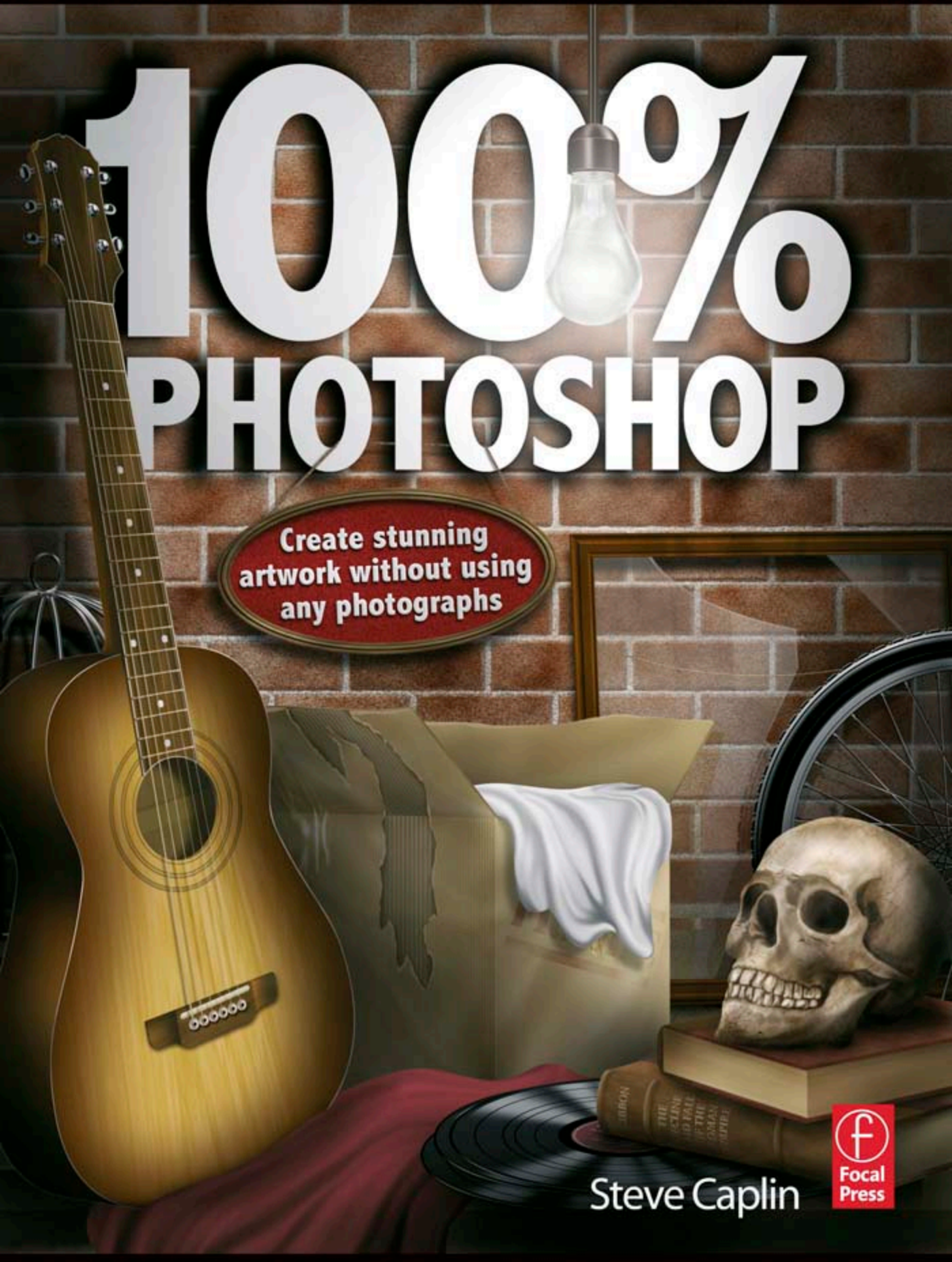


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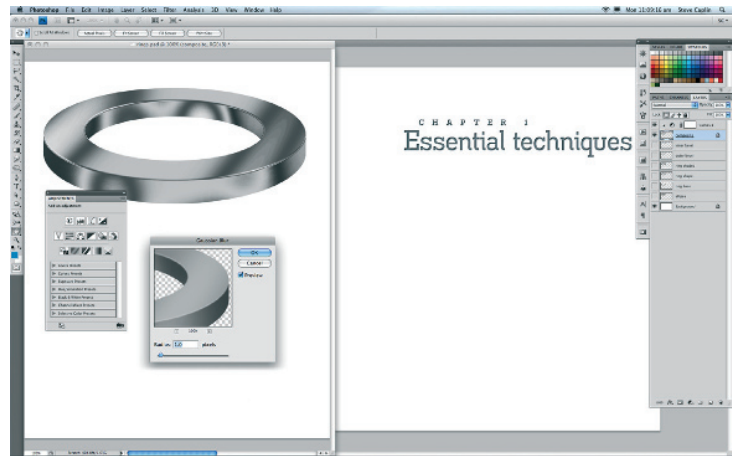
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vi Introduction**1** How to use this book**2** CHAPTER ONE**Essential techniques**

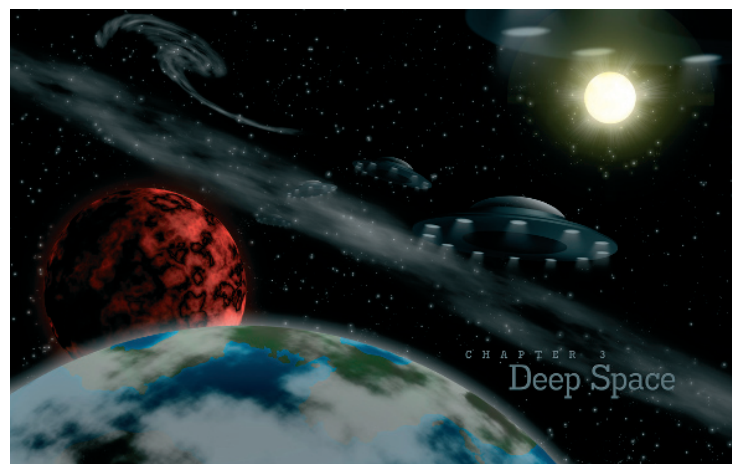
Get up to speed on the basic Photoshop selection, adjustment and shading techniques.

**28** CHAPTER TWO**Setting the scene**

Working with wood: using our wood texture to create a door, skirting board and dado rail. Plus creating torn wallpaper, painting light and shade, and distorting a view through frosted glass.

**50** CHAPTER THREE**Deep Space**

From a simple and quick way to paint a field of stars to super-fast planetary construction, this chapter will look at building everything from suns and spaceships to entire galaxies.



70 CHAPTER FOUR

The desk drawer

Our drawer contains a variety of beautiful and treasured objects, including a pocket watch, an iPod and a magnifying glass. There's also the usual detritus we find lying around in drawers – paperclips, coins, packs of cards, rulers, pencils and elastic bands.



100 CHAPTER FIVE

Fantasy art

This chapter looks at building flowing, organic forms using a variety of techniques. Drawing a face using just the Liquify filter may seem like an impossible task – until you try it.



114 CHAPTER SIX

In the attic

A packed chapter that shows how to draw a range of objects, from the complexity of an acoustic guitar and a tennis racquet to the simplicity of a bowling ball. Records, ice skates, a birdcage, a tailor's dummy and a bicycle wheel are just some of the objects covered.



176 CHAPTER SEVEN**Futuretech**

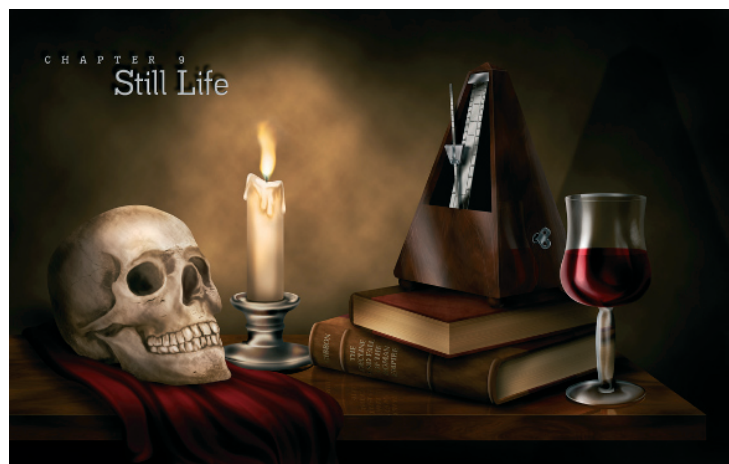
Another fantasy chapter – but this one's quite different. The textures, glowing lights and illuminated screen of a science fiction device are explained in detail.

**196** CHAPTER EIGHT**The Great Outdoors**

Natural objects can be the hardest to draw in Photoshop – but this chapter takes the pain out of drawing grass, flowers, trees and ivy, and throws in a ruined building and a reflecting pool for good measure. And don't forget the easy way to draw realistic clouds.

**220** CHAPTER NINE**Still life**

This chapter shows how to bring the scene to life with a skull, a glass, a metronome, a couple of books and a candle.

**246** Index**250** About the author

Introduction

Photoshop is the world's best-known, best-loved and just downright best photographic manipulation application. It's used by retouchers, fine artists, graphic designers, photographers, and everyone who works with images in any form.

But there's another side to Photoshop. In my work as an illustrator for newspapers and magazines, I frequently have to come up with a finished image against impossibly tight deadlines. And if I don't have a suitable photograph of a flying saucer, or a leather book from just the right angle, or an award trophy, or a paperclip, then I often end up drawing it directly inside Photoshop.

Drawing in Photoshop isn't just a second-rate alternative when we can't find the right image. When we draw an object, we can create it at exactly the shape and angle we want. We can also make it perfectly in focus, with perfect lighting. Drawn objects can be crisper and better defined than even the sharpest photograph: it can often be quicker, too, to draw something rather than to find the real thing and photograph it.

There's a real pleasure to be taken from creating an entire illustration from scratch, without using any photographs whatsoever. And while we might still use a photograph as reference material, this is no different to a conventional artist using a model or prop to draw from.

Everything in this book has been drawn entirely in Photoshop, using only the filters and tools that come with the application. Although Photoshop has got better and better with each new version, there's nothing in this book that can't be achieved with a version that's five or more years old.

Drawing from scratch in Photoshop is both hugely enjoyable and highly instructive. By creating our objects we learn a lot about how real world items reflect light, how surfaces are constructed, and how shadows can help make an image more dramatic and help it to look more realistic. And by learning to draw objects, we also improve our Photoshop skills tremendously.

This has been an enormously enjoyable book to write. I hope you get as much pleasure from using it.

Steve Caplin
London, 2010

How to use this book

Each chapter in this book begins with a double page illustration: the chapter then goes on to show how every object and texture in the illustration was created. By the end, we'll have reconstructed the opening image in every detail.


While I wouldn't expect even the most diligent reader to start at the beginning and work through every page of the book in turn, techniques are explained in full the first time they're used, and are then referred to when they appear again later. This is mainly for reasons of space, as too much repetition would simply take up too much space. I always refer readers to the page on which the full explanation appears.

The first chapter details the essential techniques that every Photoshop artist needs to master. It's quite likely you already know how to use QuickMask, or how to combine selections, or how to use the Curves dialog – in which case the explanations on the first few pages will serve as reminders. I do, however, assume you have a general working knowledge of Photoshop's tools and filters.

Keyboard shortcuts

Keyboard shortcuts are shown for both Mac and Windows platforms. They appear in the text as follows:

Mac shortcuts are shown in red:  Shift D

Windows shortcuts are shown in blue:  Shift D

Shortcuts that are the same for both Mac and Windows are shown in black: 

Page references

Superscript numbers refer to the page in the book on which a technique is explained for the first time. So if you're instructed to use the Clouds filter²⁰, it means the filter is explained in full on [page 20](#).

Got a problem?

If you get stuck, don't understand a technique or simply want to show off your work, visit the *How to Cheat in Photoshop* Reader Forum. It's a great place to ask questions – and they'll usually be answered within an hour or two. Go to this address:

www.howtocheatinphotoshop.com

...and click the button for the Reader Forum. You'll find me and other like-minded Photoshop artists ready and willing to help you out, so take the plunge and join the friendliest and most helpful online Photoshop community.



ADJUSTMENTS

Add an adjustment

A set of icons for various adjustment layers including Levels, Curves, Exposure, Hue/Saturation, Black & White, Channel Mixer, and Selective Color.

- Levels Presets
- Curves Presets
- Exposure Presets
- Hue/Saturation Presets
- Black & White Presets
- Channel Mixer Presets
- Selective Color Presets

Gaussian Blur

A preview window showing a portion of the 3D ring with a checkerboard background, illustrating the effect of the Gaussian Blur filter.

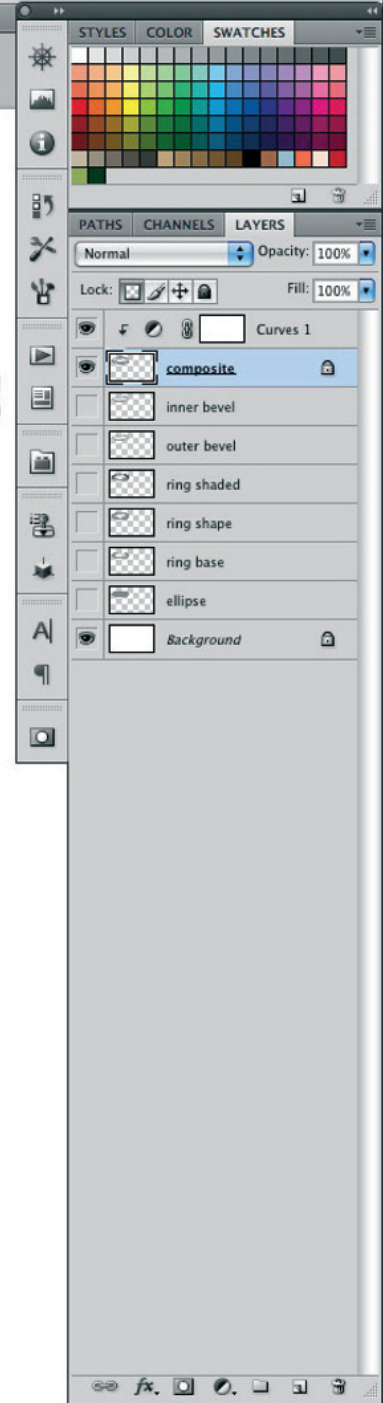
OK

Cancel

Preview

Radius: 1.0 pixels

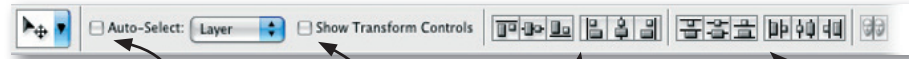
CHAPTER 1
Essential techniques



Selection tools

All Photoshop work involves making selections of one kind or another. Here's a quick primer on how to get the most out of using the tools.

The Move tool



The **Move tool** is used for selecting and moving layers around.

You can access the Move tool when any other tool is active by holding **⌘** **ctrl**.

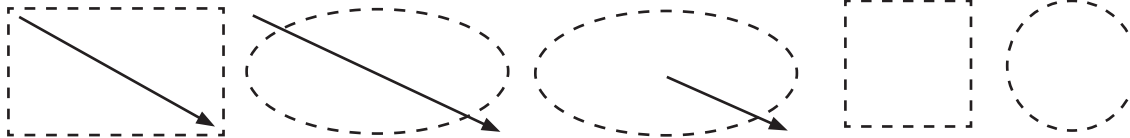
Click here to select a layer or group as you click on it. If **Auto Select** is not active, hold **⌘** **ctrl** to select a layer when you click on it.

Click to display transformation handles around each layer as it's selected.

Alignment controls, used to align two or more selected layers.

Distribute controls, used to apply equal space between three or more selected layers.

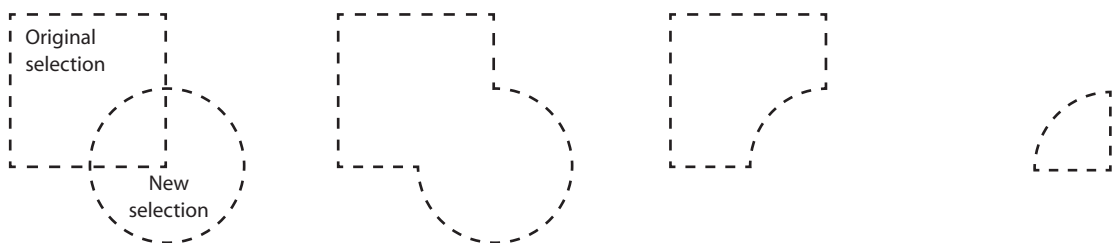
Drawing rectangles and ellipses



Both the **Rectangular Marquee** and the **Elliptical Marquee** tools draw from corner to corner. This can be tricky when drawing ellipses, as they have no corners; hold **⌘** **alt** after you start to drag to draw from the center out instead.

Hold **⌘** after you start to drag to constrain a rectangle to a square, and an ellipse to a circle.

Modifying selections



Hold **⌘** before you make a second selection to add the new one to the old.

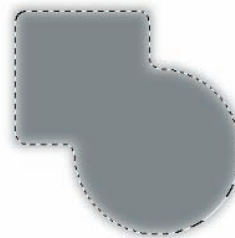
Hold **⌘** **alt** before you make a second selection to subtract the new one from the old.

Hold **⌘** **Shift** **alt** **Shift** to produce an intersection of the new and old selections.

Feathering selections



Use **Select > Modify > Feather** to soften a selection. The original selection, filled with gray, is shown on the left; the feathered selection is shown right.



Spacebar

Hold the **Spacebar** while you're drawing a selection to move it around. When you release the Spacebar, you can continue to reshape the selection.

This makes it much easier to fit selections such as ellipses.

Painting with the brush

We'll use the Brush tool to paint a lot of the objects in this book, so the essentials are shown here.

QuickMask is a great way to make selections by painting them, rather than tracing them. But the default behavior is an awkward way of working; see below for how to change this so that selected areas are highlighted in red.

The Brush tool

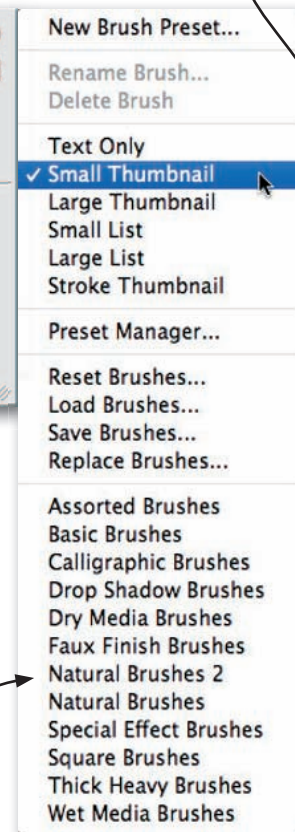
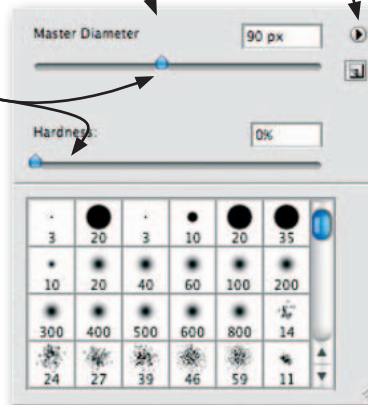
Right click (**ctrl** click) with the **Brush tool** for the Brushes panel.

Click the arrow...

...to set how the thumbnails are displayed.

Drag to change the size and hardness of the current brush...

...or use **[** and **]** to make the brush smaller and larger, and **Shift [** and **Shift]** to make the brush harder and softer.



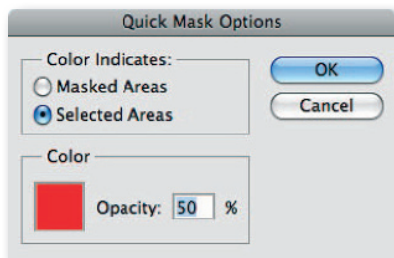
Hard-edged brush



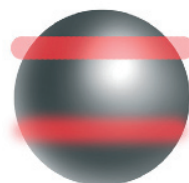
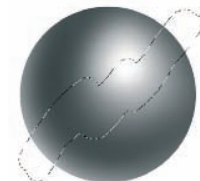
Soft-edged brush

Photoshop comes with a wide variety of preset brushes. Choose a brush library and manage your brushes here.

QuickMask



Enter **QuickMask** by pressing **Q**. Painting in QuickMask (left) produces a corresponding selection (right) when we leave QuickMask by pressing **Q** again.



We can use a soft-edged **Brush** to paint feathered selections. The hard and soft strokes in QuickMask (left) produce these results (right) when we leave QuickMask and delete the selection.



QuickMask is used to paint selections. The default behavior is to show Masked Areas, so everything *outside* the selection is highlighted.

A better way to work is with Selected Areas highlighted. To change this, double-click the QuickMask icon at the bottom of the **Tool Panel**, and click the button to change the behavior.

Working with layers

We'll create a lot of layers in the course of this book. Understanding the basics of working with layers is essential for any Photoshop artist: on these pages we'll go over techniques that everyone should know.

Locking transparency



Normally, when we paint on a layer, we can paint freely within the canvas area.



If we lock the **Transparency** of the layer, we can't paint outside the layer bounds.



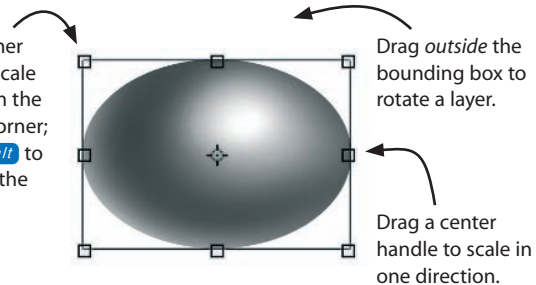
To lock the Transparency, click the first icon in the **Lock** section at the top of the **Layers Panel**.

The other icons lock the layer so it can't be painted on at all; so it can't be moved; and so it can't be modified in any way.

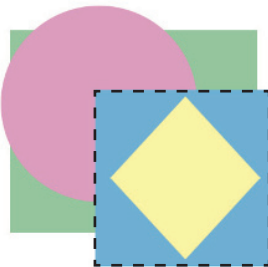
Free Transform

Use **Free Transform** to change a layer's size, shape or rotation. Use **⌘ T** (**ctrl T**) to enter Free Transform mode, then press **Enter** to apply the transformation.

Drag a corner handle to scale a layer from the opposite corner; hold **⌥ alt** to scale from the center.

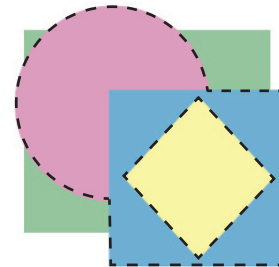
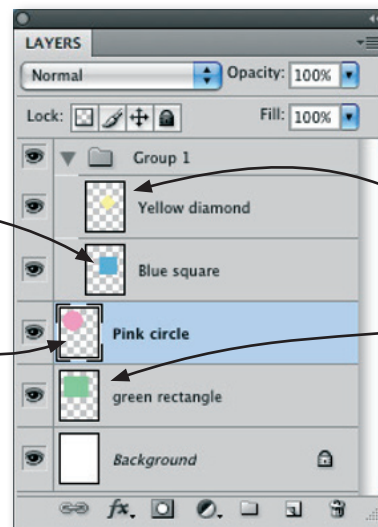
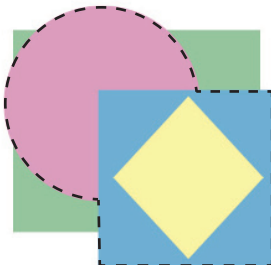


Loading layers as selections



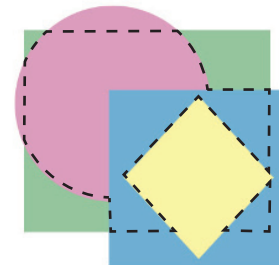
1 Hold **⌘ ctrl** and click a layer's thumbnail to load it as a selection.

2 Hold **⌘ Shift ctrl Shift** and click to add a layer to the selection.



3 Hold **⌘ ⌥ ctrl alt** and click to subtract a layer from the selection.

4 Hold **⌘ ⌥ Shift ctrl alt Shift** and click to intersect selections.



Layer Masks

Using an **Eraser tool** is an irrevocable step: once part of a layer has been erased, it's gone forever.

Using a **Layer Mask** is a better option: it's created by clicking the icon at the bottom of the **Layers Panel**, or choose **Layer > Layer Mask > Reveal All**.

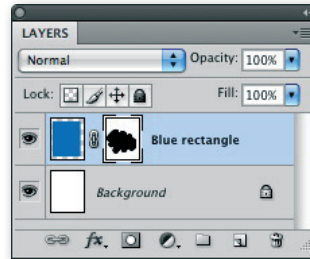
Painting in black on the Layer Mask hides the layer, and painting in white reveals it again. We can paint in gray, by lowering the opacity of our brush, for partial transparency.



1 This is our original layer, a simple blue rectangle.

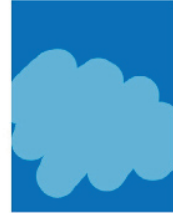


2 When we paint in black on the layer mask, we hide the layer.



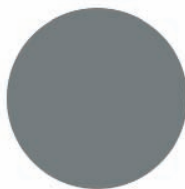
3 This is the **Layers Panel**, showing the mask next to the layer. The black area is the active mask, which hides the layer.

We can disable a **Layer Mask** temporarily by holding **Shift** and clicking on its thumbnail.

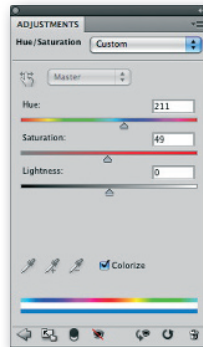


4 If we paint with gray instead of black, we can partially hide the layer.

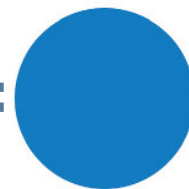
Adjustment Layers



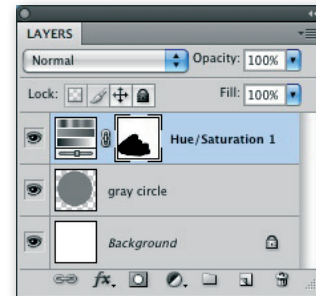
+



=



Adjustment Layers let us apply contrast, color and other adjustments to layers that are editable, and can even be turned off entirely. The advantage of Adjustment Layers is that we can apply changes that we can later adapt easily; we're also able to copy adjustments between layers. Adjustment Layers are selected from the pop-up menu at the bottom of the **Layers Panel**.

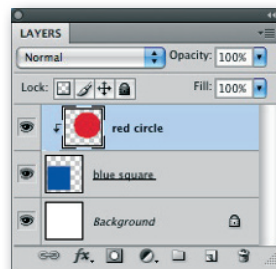


All Adjustment Layers come with a **Mask**, so we can paint out areas where we don't want the adjustment applied.



Clipping Masks

Clipping Masks are layers that constrict the visibility of the layer above. Here, the Red circle layer uses the Blue square layer as a clipping mask, so it's only visible where the two layers overlap. Multiple layers can be stacked up this way, using the bottom one as a Clipping Mask.



To make a Clipping Mask, select the uppermost layer and choose **Layer > Create Clipping Mask**. There are two alternative methods: use the shortcut **⌘ G** / **ctrl alt G**, or hold **alt** and click between the two layers in the **Layers Panel**.

The Curves adjustment

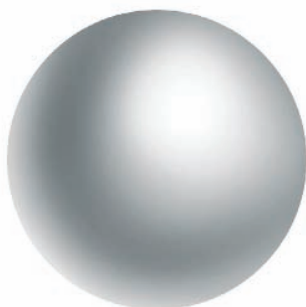
We'll use Curves many times to adjust a layer's brightness, contrast and color. It's a complex dialog, so here's a quick tour of its main features. Like all Adjustments, Curves can be applied directly or as an Adjustment Layer (see [page 7](#)).

The original object

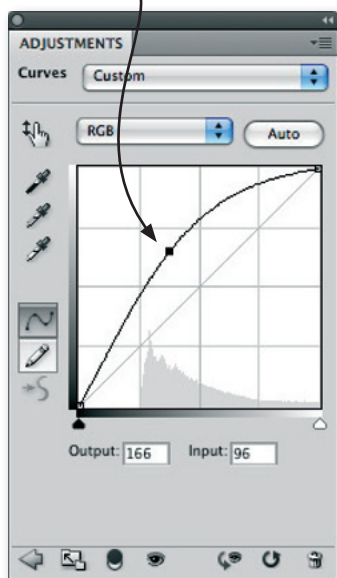


- 1 This is the original object that we'll be applying **Curves** to. Open the **Curves** dialog using **Image > Adjustments > Curves**, or use the keyboard shortcut **⌘/Ctrl + M**. The dialog shown here is the **Curves Adjustment Layer** (see previous page), but the graph works the same in the main adjustment as well.

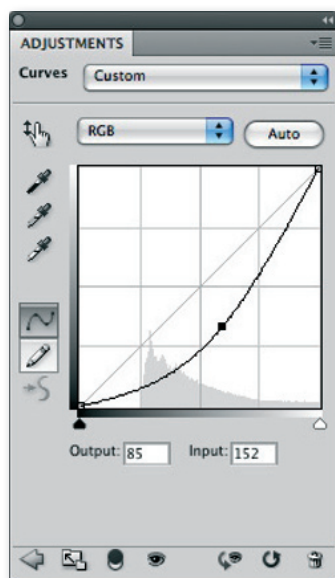
Basic Curves operation



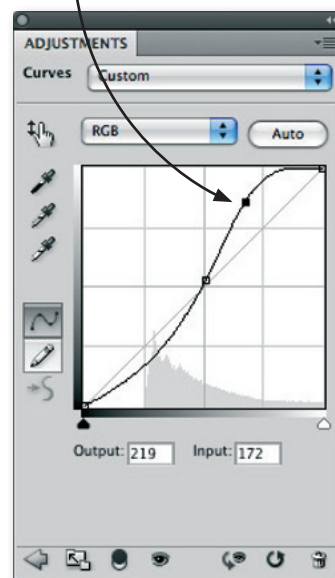
- 2 The graph starts as a straight line. Click in the middle of the line to make a new **anchor point**, and drag upwards to brighten the midtones of the layer.



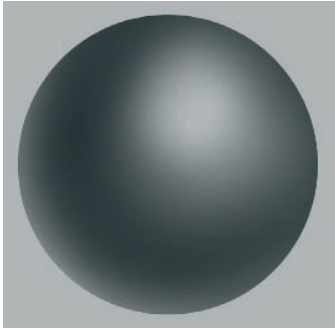
- 3 Drag down to darken the midtones. The Curves adjustment can be quite dramatic: usually, only a small drag is needed to create the desired effect.



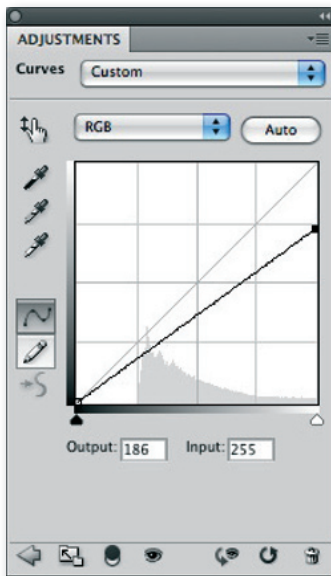
- 4 To increase contrast, first click in the center of the graph to 'pin' the mid point, then drag up on a higher point in the curve.



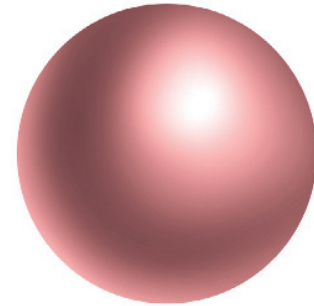
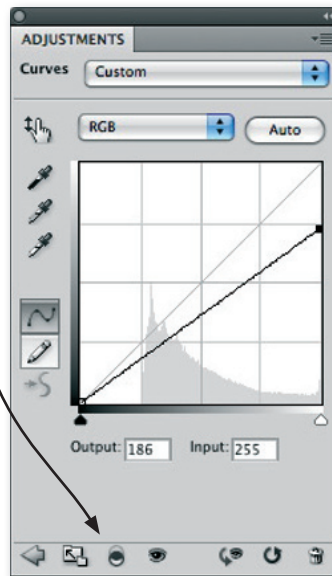
Further adjustments



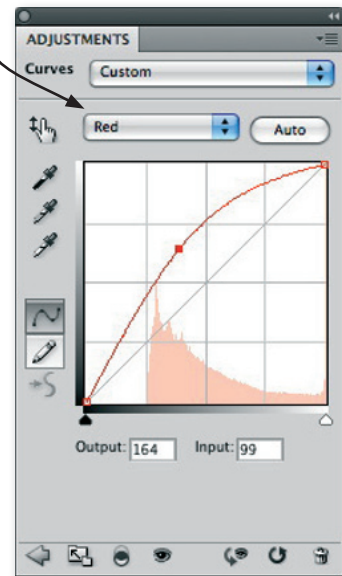
5 Dragging the top right **anchor point** down reduces the brightness. Because this is an **Adjustment Layer**, it affects the whole artwork beneath the current layer.



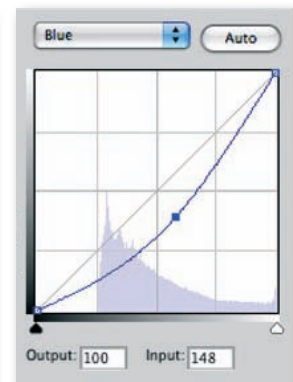
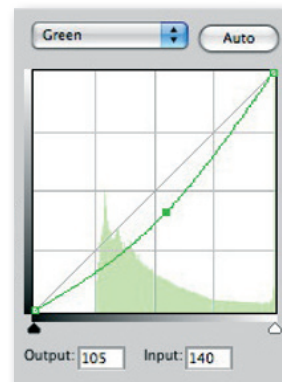
6 We can make an **Adjustment Layer** operate just on the underlying layer by clicking the **Clipping Mask** icon. Now the background is not affected.



7 We can adjust the color using Curves, as well. Choosing the **Red Channel** allows us to brighten the red content of the layer, so adding a red tint to it.



8 Adding red is one way to add color. But it tends to be rather washed out with this method. An alternative approach is to add red by reducing the amount of **Green** and **Blue**. We can do this by dragging down on the curve for both these Channels.



More image adjustments

Although we can perform a wide range of adjustments with just Curves (see previous pages), there are other adjustment methods that can be quicker and easier to use for a simple effect.

The original object

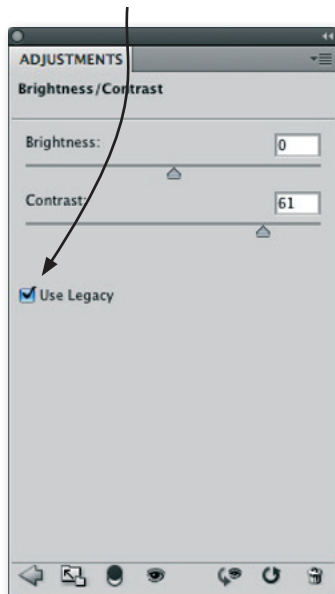


1 This is the original object to which we'll be applying all the adjustments on these pages. All the adjustments can be accessed using **Image > Adjustment** and then the name of the specific adjustment. The dialogs shown here are their **Adjustment Layer**⁷ equivalents, because the dialogs are neater and take up less space on the page.

Contrast



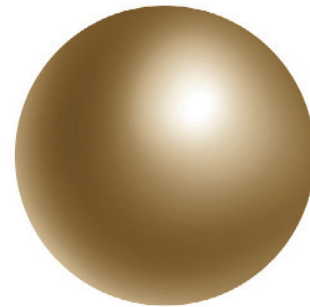
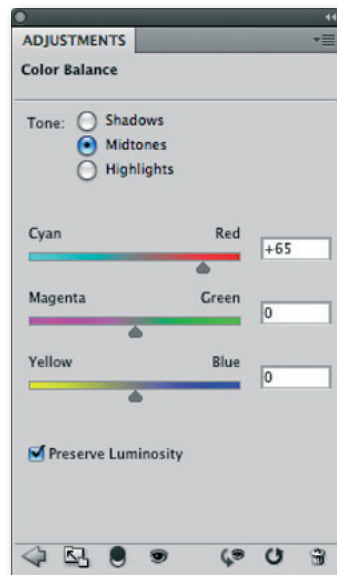
2 The **Brightness/Contrast** adjustment is a quick way to fix the contrast of a layer. Check the **Use Legacy** button for a less restrained version of the effect.



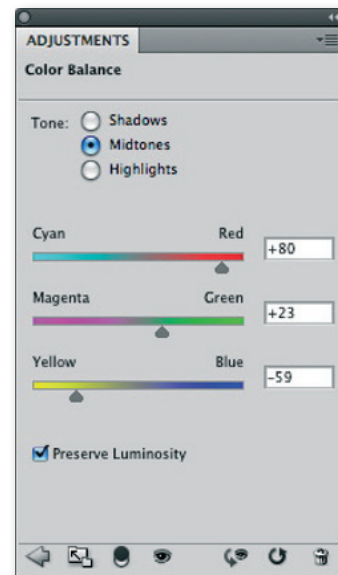
Color Balance



3 Use **Color Balance** to add color to a grayscale layer, or to adjust a layer's color. Drag the sliders to the right or left to move the hue towards the color indicated.



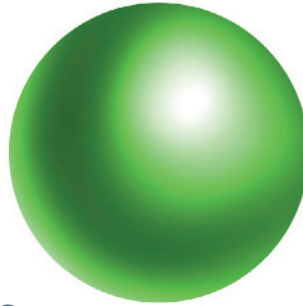
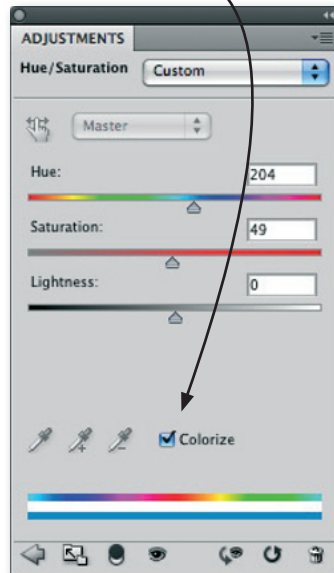
4 We can vary the color considerably by adjusting two or more sliders. Here, we create a simple matte gold effect.



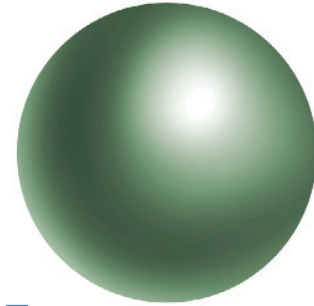
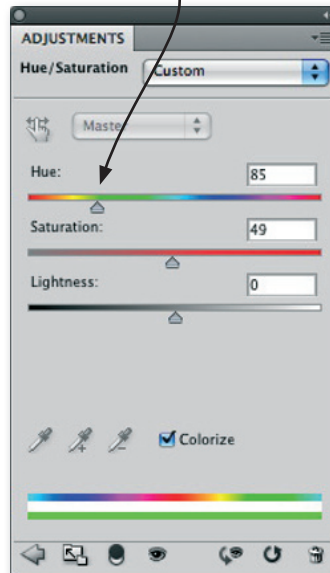
Hue/Saturation



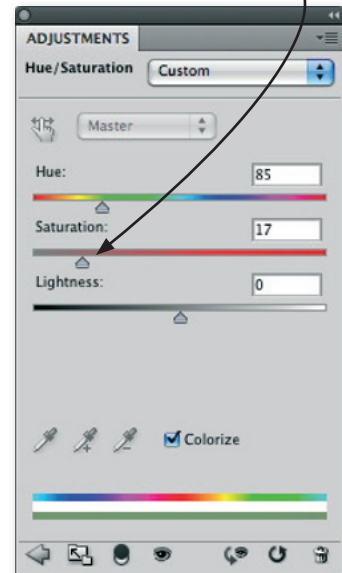
5 The **Hue/Saturation** adjustment adjusts an object's overall color. Check the **Colorize** box to add color to a grayscale object or layer.



6 Dragging the **Hue** slider lets us adjust the overall color of the object. Moving it left and right moves us through the visible spectrum.

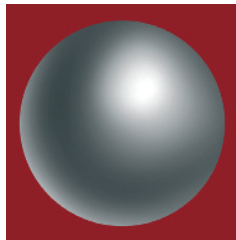


7 Dragging the **Saturation** slider allows us to adjust the strength of the color. Normally, we'll want to use a low saturation setting for a more realistic appearance.

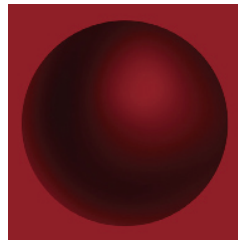


Layer modes

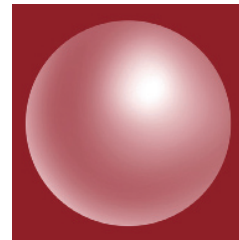
1 We can change a layer's **Mode** to alter the way we see through it to the layers beneath. Use the pop-up menu at the top of the **Layers**



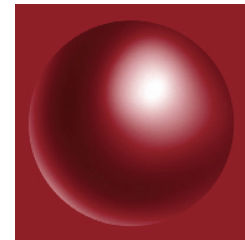
Panel to change the mode. The default is **Normal**, shown here. We'll look at the main three of the other layer modes here, but check out the rest for yourself.



2 In **Multiply** mode, the sphere darkens the layer beneath; the result is a darker than either layer.



3 **Screen** mode is the opposite of **Multiply**, producing a result brighter than either layer.



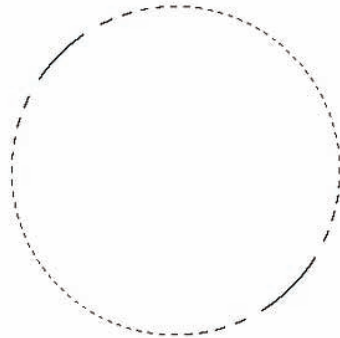
4 **Hard Light** is a mode which retains highlights and shadows, while hiding the mid tones.

Basic shading

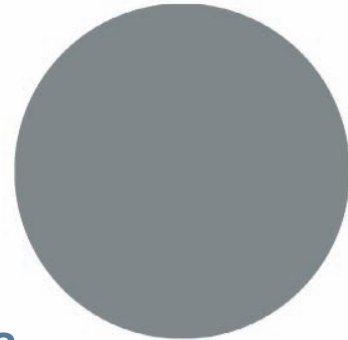
We'll use the Dodge and Burn tools a lot in this book. Here's a quick tutorial on how to use the tools to make a shaded, three dimensional ball.

We'll also look at how to make a simple shadow for the ball, using Layer Masks and the Gradient tool.

Drawing the basic shape

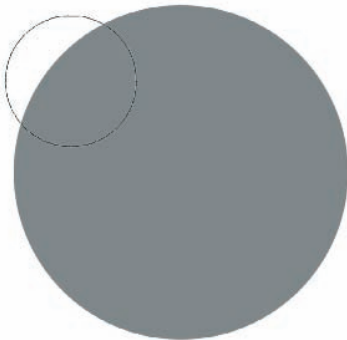


1 Use **Layer > New > New Layer**, then drag with the **Elliptical Marquee tool**. Hold **Shift** to draw a perfect circle.



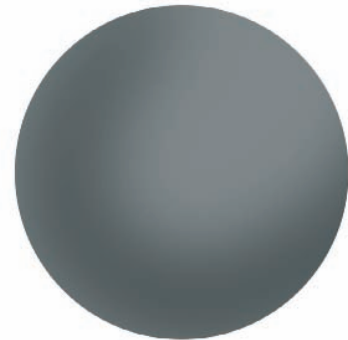
2 Select a mid gray as the foreground color, and press **Backspace** (or **alt Backspace**) to fill the circle with gray.

Shading the ball



3 Switch to the **Burn tool**. Choose a soft edged brush, at a size about half the radius of the gray circle, and set the **Range** to **Midtones**.

4 If you're not using a pressure sensitive tablet, then set the **Exposure** to around 50% and drag around the left and bottom to add the first shading to the ball.



5 Continue to shade around the bottom and left of the ball until you build up a strong, deep shadow in this area.

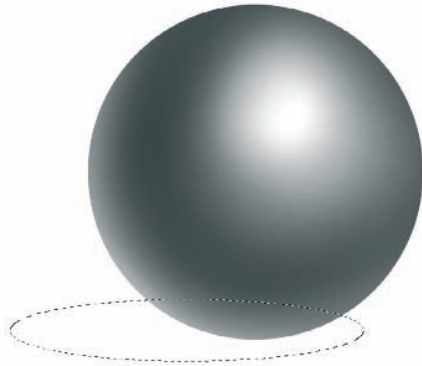


6 Switch to the **Dodge tool**, and paint in a highlight on the ball. A handy shortcut is to hold **alt** while using the **Burn tool**: this gives access to the **Dodge tool** temporarily.



7 Drag the **Dodge tool** around the bottom of the ball to lighten this area. This gives the impression of the ball being lit by reflected light from the surface on which it's sitting.

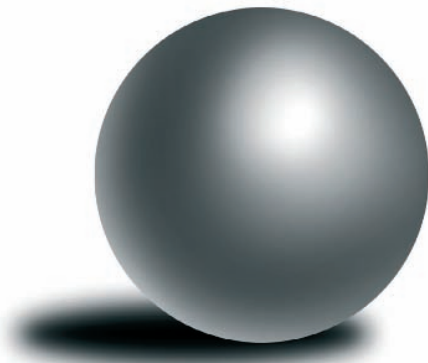
Creating the shadow



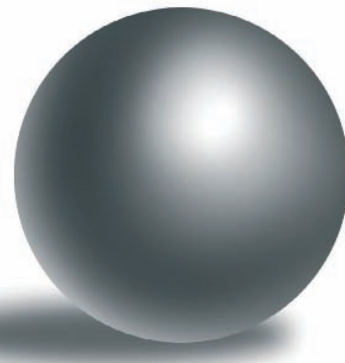
8 Make another new layer, behind the ball layer. Use the **Elliptical Marquee tool**⁴ to trace a flattened ellipse, positioned so that the bottom of the ball sits about half way up the ellipse. If you hold the spacebar while drawing the ellipse, you can move it around as you draw it.



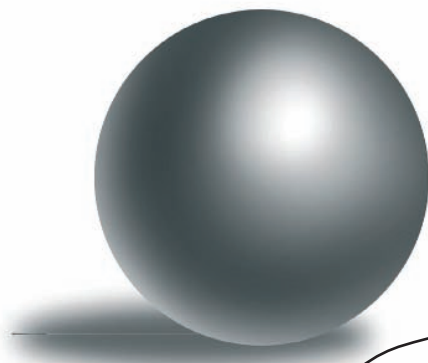
9 To soften the edge, use **Select > Modify > Feather**⁴ and set a feather radius of around 20 pixels (although the exact figure will depend on how big you drew the initial ball).



10 Set the foreground color to black, and use **⌘ Backspace** or **⌥ Backspace** to fill the ellipse with black.



11 Lower the opacity of the shadow layer by dragging the slider in the **Layers Panel**⁶. Choose an opacity of around 50%.



12 Make a **Layer Mask**⁷ for the shadow layer by choosing **Layer > Layer Mask > Reveal All**. Switch to the **Gradient tool**, and set the tool to **Foreground to Transparent**, with the foreground color set to black.



13 Drag with the **Gradient tool** from left to right across the shadow, and the **Layer Mask** will hide it progressively towards the left, producing a soft effect.

Drawing in perspective

In this tutorial we'll see how to draw a ring in perspective. Along the way we'll also use QuickMask to modify our selection, and show how to select just a thin edge to add a realistic bevel effect.

Although perspective drawing is often seen as a tricky process, this is a simple solution to the problem.

Creating the ring

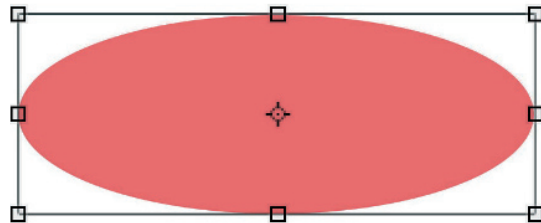
1 Make a new layer, draw an ellipse with the **Elliptical Marquee tool**⁴, and fill the selection with gray.



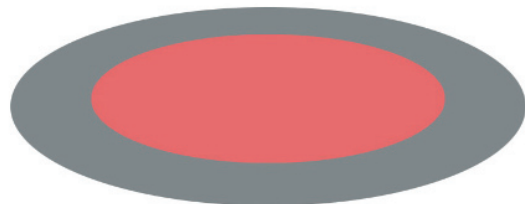
2 Without deselecting, press **Q** to enter **QuickMask**⁵ mode. This will show the selected area highlighted, as shown.



3 Press **⌘ T** / **ctrl T** to enter **Free Transform**⁶ mode: handles will appear around the **QuickMask** selection so it can be scaled.



4 Hold **⌥ alt** to scale it towards the center, and move the selection up so that it's nearer the top than the bottom.

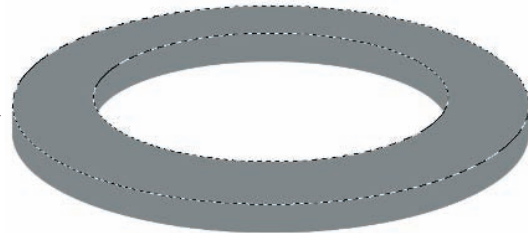


5 Press **Q** again to leave QuickMask, and the red ellipse will turn into a selection. All you have to do now is to delete the selection to make the ellipse into a perspective ring.



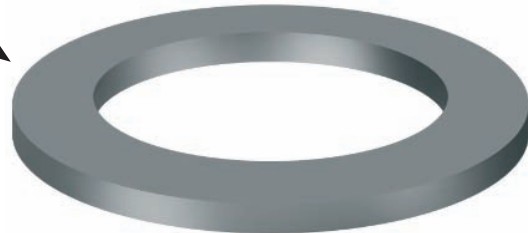
Perspective and shading

6 Use **⌘ A** **ctrl A** to **Select All**, then hold **⌥ alt** as you nudge up a few times with the up arrow key on your keyboard. Each time you press the key, the ring will move up one pixel. Use **⌘ J** **ctrl J** to make the selection into a new layer.



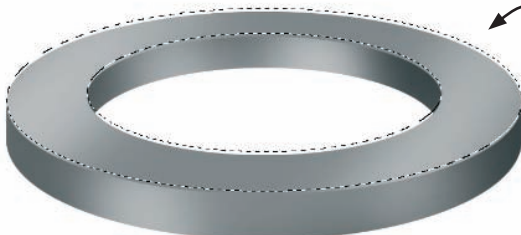
7 Hide the new layer, then return to the extruded ring layer. Use the **Dodge and Burn tools** to add some vertical highlights and shadows to the ring.

8 Reveal the top ring layer once more. This is the upper surface of the ring. As it stands, the perspective doesn't quite work: the front edge is the same thickness as the back edge.



9 Enter **Free Transform** with **⌘ T** **ctrl T**, and drag the bottom center handle to make the top ring slightly shallower. This creates a thicker front edge, producing the perspective effect.

10 Use the **Dodge and Burn tools** again to add a little shading to the top surface, which stops it looking so uniformly gray.



11 Now for the bevelled edge. Hold **⌘ ctrl** and click on the thumbnail of the top edge in the **Layers Panel**. With a **Selection tool** active, nudge the selection up by two pixels.

12 Inverse the selection using **⌘ Shift I** **ctrl Shift I**. Use the **Dodge tool** to brighten up the front edge, producing the bevelled effect that makes it look more like a real object.



13 Use the **Dodge tool** on the back, inside edge as well, in the same way. Congratulations! We now have a convincingly three dimensional ring.

Making metal, part 1

On the previous page we drew a ring in perspective. Despite the shading we added, it still looked like plastic.

Here we'll see a simple method to make that plastic look like gleaming metal – and then go on to turn it into gold.

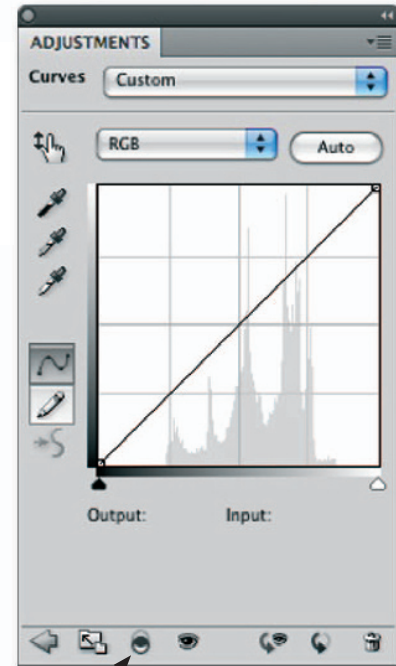
The Curves graph used here is just a suggestion, though. Experiment with different Curve shapes for different results!

The Curves Adjustment Layer

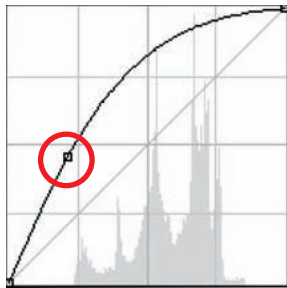


1 Start by making a new **Curves Adjustment Layer**⁷. This is chosen from the pop-up menu at the bottom of the **Layers Panel**, or, if you have Photoshop CS4 or later, from the **Adjustment Panel**.

2 To prevent the Adjustment from affecting any other layers you may have in your artwork, use the ring layer as a **Clipping Mask**. In Photoshop CS4 and later, we can do this by clicking the icon at the bottom of the panel. For earlier versions, hold **⌘ alt** and click between the Adjustment Layer and the ring layer in the Layers Panel.



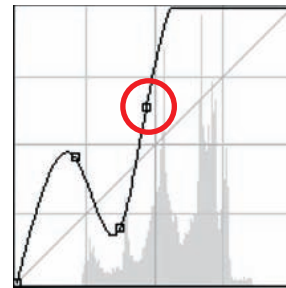
Starting the metal effect



3 Click about a quarter of the way along the Curves⁸ graph, and drag up a short way. This brightens the whole ring, as seen below.



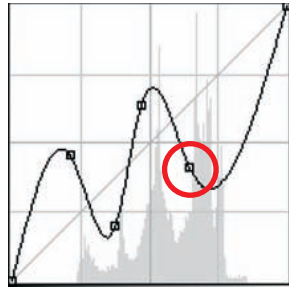
4 Click around a third of the way along the graph and drag down. This will have the effect of darkening the whole ring.



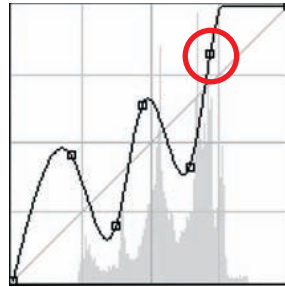
5 Click a bit further along, and drag upwards once more. The ring is brightened, but we can start to see some metallic shine here.



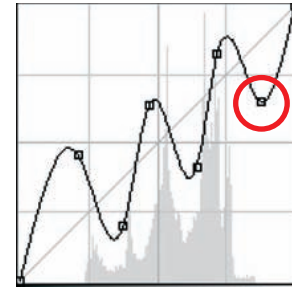
Finishing the metal effect



6 Click a little further along, and drag downwards. The shine is now starting to take shape, but the whole ring is still too dark.



7 Click a little further along the graph and drag up. We now have a shiny ring – but the highlights are too bright and blown out.



8 Click in the center of the remaining portion of the graph and drag down. This completes the metallic effect.



Smoothing the edges



9 The problem with the **Curves** process is that it can produce hard results at the edges. We can fix this by first locking the **Transparency**⁶ of the ring layer. Click the first icon in the **Layers Panel** to do this.



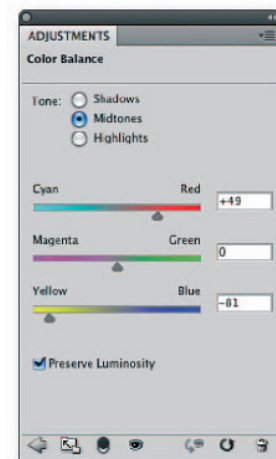
10 Use **Filter > Blur > Gaussian Blur** to blur the ring about 1 pixel. We locked the transparency, so the outer edges don't get fuzzy – but the inner edges are smoothed.

Turning silver to gold



11 We can use **Color Balance**¹⁰ to add basic color to our shiny ring. The best way to do this is with a **Color Balance Adjustment Layer**⁷, placed *above* the Curves Adjustment Layer.

Alternatively, you could apply **Color Balance** directly to the ring layer. But if you do this, the Curves adjustment will make the colors go haywire: the solution here is to set the mode of the Curves adjustment Layer to **Luminosity**.



Making metal, part 2

We've looked at turning plastic objects into metal. Here's an even easier way of creating a metallic effect from flat artwork – and no shading is needed to make this work. It's a Layer Style that can be applied directly to any artwork.

Use any artwork



1 Any flat artwork can be used to create this effect. I've made this simple logo, but you could draw any shape you like.

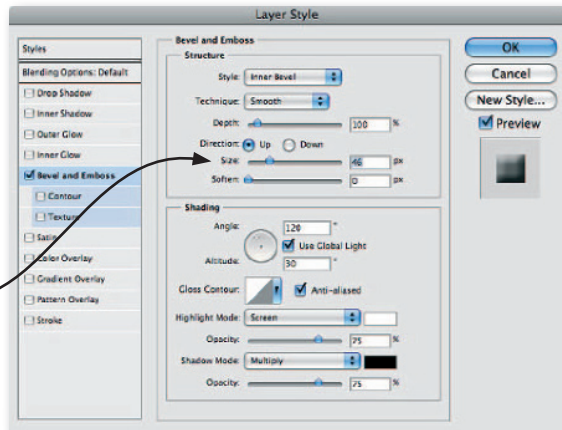
Because the effect is an **Adjustment Layer**, it even works on live text – which means you can edit the wording and the font after the effect has been applied.

The effect works best with smooth-cornered shapes, though. Hard corners can tend to look a little artificial.

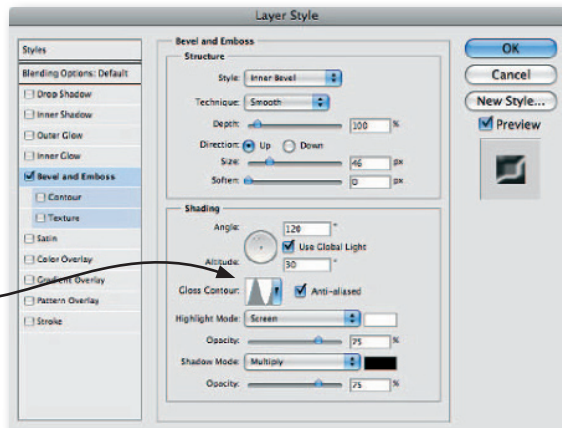
The first bevel



2 Open the **Layer Style** dialog, and switch to the **Bevel and Emboss** pane. Choose an **Inner Bevel**, and set the **Size** large enough to get a pleasing result.



3 In the **Gloss Contour** section, experiment with different curve shapes from the pop-up list. This N-shaped curve works well, but also try a U-shaped curve.

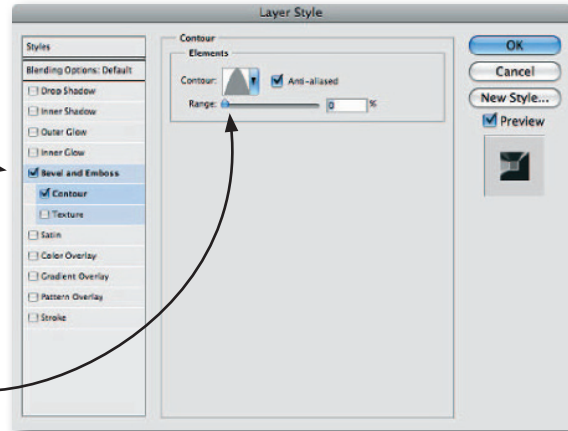


Adding the contour

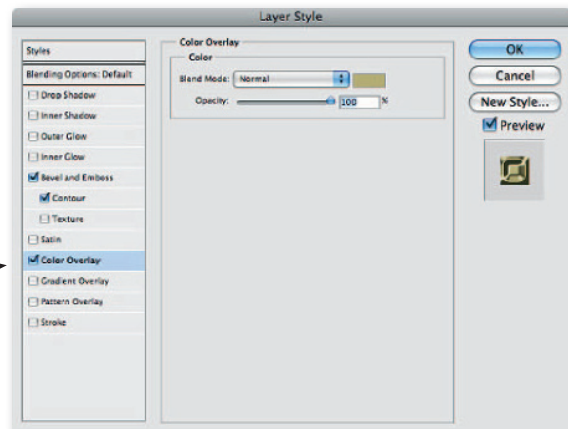
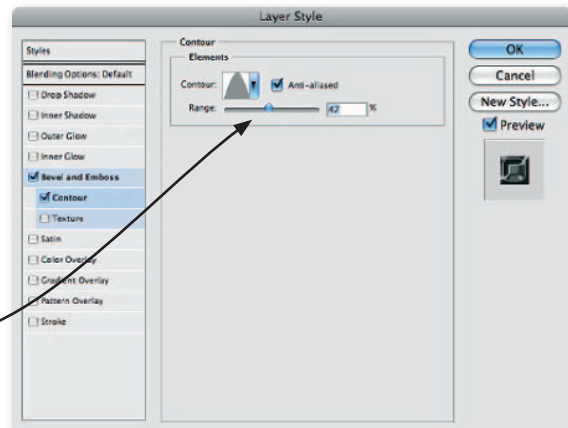


4 We can add interest and shape by adding a **Contour** to the bevel effect.

5 The **Range** slider sets the width of the effect: with the Range set to zero, we get a hard mid line.



6 By varying the **Range**, we can change the appearance. Here it is set around half way along. Experiment with different contours to see the different results produced.



7 We can add a gold effect using the **Color Overlay** section of the **Layer Style** dialog. Choose a pale brown for a gold effect. The great thing about this Layer Style is that we can paint on the layer and the effect will be applied as we paint.