ANATOMY OF "Bumpy"
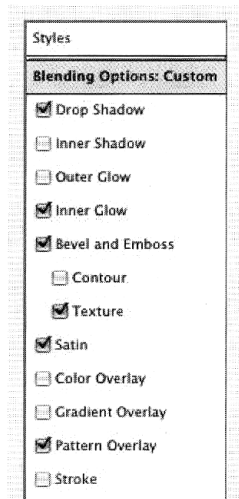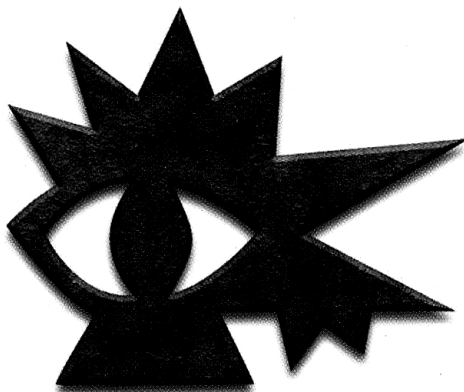
In the **Wow-Rust** Layer Style shown here and used in "Rusted & Pitted" on page 517, the component effects create a weathered metal surface texture. To explore how the effects combine to make this Style, open the **Bumpy.psd** file, then open the Layers palette and double-click the 𝑓 **symbol to the right of the "Graphic" layer's name** to open the Layer Style dialog box. **In the list on the left side of the Layer Style box**, click on the name of each individual effect as you read its description here, to open the "control panel" for that effect.
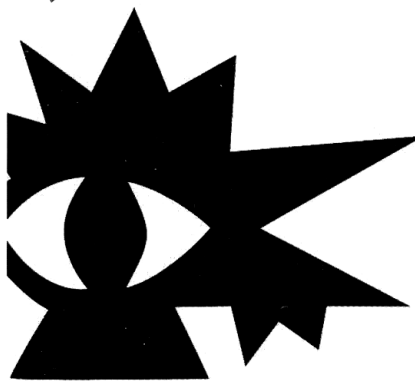

Styles
Blending Options: Custom
☑ Drop Shadow
☐ Inner Shadow
☐ Outer Glow
☑ Inner Glow
☑ Bevel and Emboss
☐ Contour
☑ Texture
☑ Satin
☐ Color Overlay
☐ Gradient Overlay
☑ Pattern Overlay
☐ Stroke

YOU'LL FIND THE FILE
in 🟡 > Wow Project Files > Chapter 8 > Anatomy of Bumpy


Layer Content

WE STARTED WITH ARTWORK copied to the clipboard in Illustrator and then pasted into a Photoshop file (Edit > Paste > **Paste As Shape**). In Photoshop CS2 you also have the additional choice of pasting from Illustrator as a Smart Object. This gives you the option of returning to Illustrator to make changes to the original artwork later and then automatically updating the Photoshop file to reflect the changes. (For tips on getting the results you expect when you edit a Vector Smart Object in Illustrator, see page 445.)

SMART OBJECT OR NO?

One thing to consider in CS2 when choosing whether to Paste As Shape Layer or Paste As Smart Object is that if you Paste As Smart Object, someone opening the file in a previous version of the program will be able to import it only as a pixel-based layer, not as a vector-based Shape Layer.
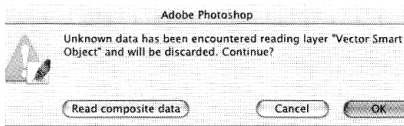
The warning that appears in Photoshop CS when you open a file containing a Vector Smart Object from CS2 isn't as dire as it may seem. Clicking "OK" doesn't discard the pasted element itself; it simply rasterizes it, eliminating its Vector Smart Object qualities.

Color & Pattern
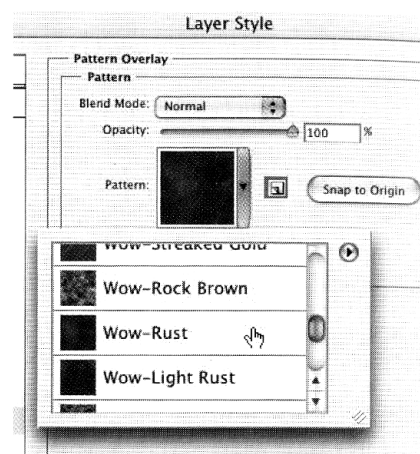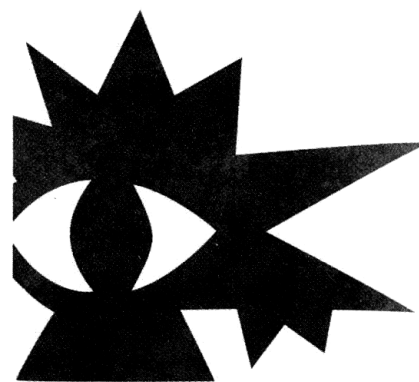
THE **PATTERN OVERLAY** EFFECT provides the surface color and pattern in the **Wow-Rust** Style. With the Pattern Overlay in place, it would be easier to see how the other effects were developing later. We turned on the Pattern Overlay by clicking its checkbox in the list on the left side of the Layer Style dialog box; to see the settings, click its name.
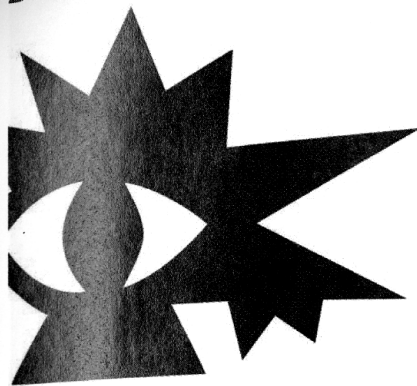
We clicked the **Pattern** swatch and chose the **Wow-Rust** pattern from the palette (**Wow-Rust** is part of the **Wow-Misc Surface Patterns** set from the DVD-ROM that comes with this book.)▼

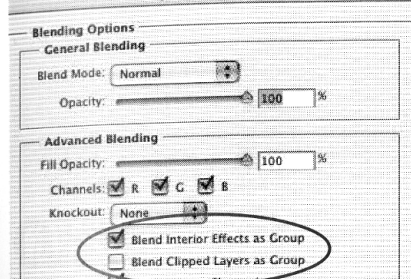We left "Link with Layer" checked (the default setting).▼

Blending Options


WHAT WE DID NEXT had no immediate effect on the artwork, but it would make a big difference in the Style's versatility. Clicking **"Blending Options"** in the list on the left side of the Layer Style dialog box opened that panel. We used these settings in the **Advanced Blending** section:

- We turned **"Blend Interior Effects as Group" on** so the Pattern Overlay we were using in the Style would completely replace the styled layer's "native" coloring.

- We turned **"Blend Clipped Layers as Group" off**. That way we could use an Adjustment layer in a clipping group to modify the color of the Layer Style, as described in step 4 of "Rusted & Pitted" on page 520. (If "Blend Clipped Layers as Group" were turned on, any Adjustment layers we might include in a clipping group would affect the native coloring of the layer *before* the Layer Style could come into play — so the effect of the Adjustment layers wouldn't show, because they would be "covered" by the Pattern Overlay.)

Drop Shadow
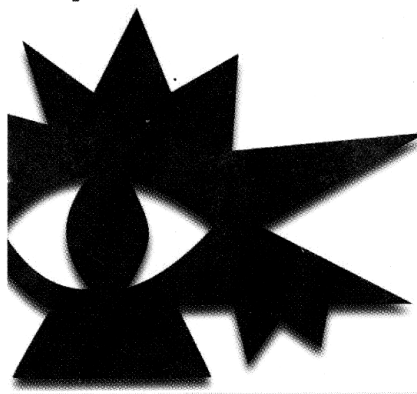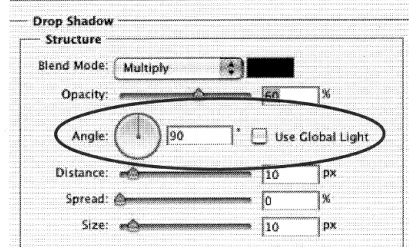
TO ADD TO THE ILLUSION of a solid object, we clicked **"Drop Shadow"** in the list and adjusted its settings so it looked like a shadow cast onto the surface by a metal cutout:

- We moved the cursor into the working window, grabbed the shadow with it, and dragged straight down. We ended up with a 90° **Angle** (this made it look as if the light was positioned at 12 o'clock) and a **Distance** of 10 px. We turned Use Global Light off, for reasons having to do with the bevel. ▼

- We reduced the **Opacity** to 60%, and increased the **Size** setting from the default (to 10 px), both of which softened the shadow a little — the larger the Size setting, the more diffuse the shadow.

The combination of Distance, Angle, Size, and Opacity helps characterize the ambient light.
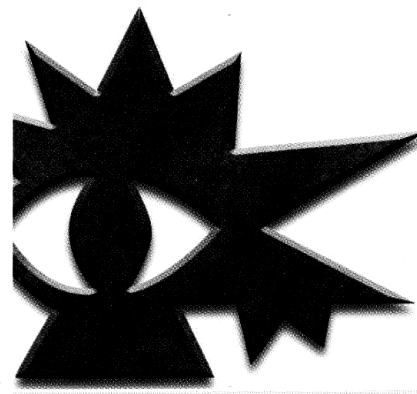
Bevel Structure
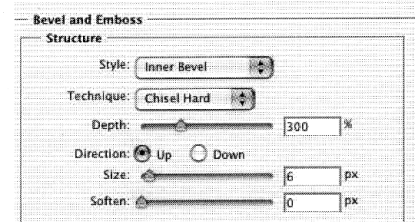
TO ADD DIMENSION, we clicked on **"Bevel And Emboss"** and in the **Structure** section of the panel set up an **Inner Bevel** in the **Up** direction. This starts the bevel at the edge of the graphic and raises it inward from there. ▼ We chose **Chisel Hard** for Technique to create subtle chisel marks in the edge. (The Smooth Technique doesn't produce chisel marks, and Chisel Soft makes the marks very pronounced, as if the edge were being chiseled in relatively soft material.) We raised the **Depth** to 300% for a larger bevel.

At this point the Shading section of the Bevel and Emboss section was still set to its defaults. But we would change that next.
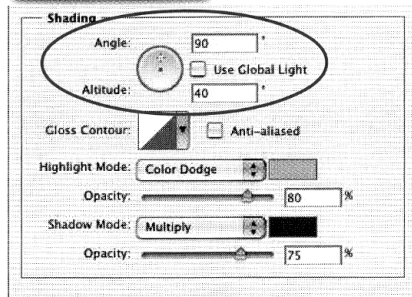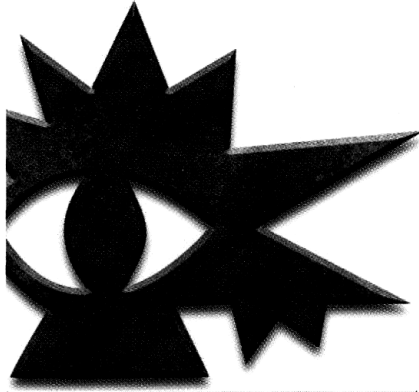
Bevel Shading

STILL WORKING in the **Bevel and Emboss** panel of the Layer Style dialog box, we turned to the **Shading** section. For the **Highlight** we chose a yellow by clicking the color swatch and choosing from the Color Picker when it opened. Putting the yellow Highlight in Color Dodge mode and raising the Opacity to 80% created warm lighting.

To keep the lighting consistent, we used the same 90° **Angle** as we had used for the Drop Shadow. Increasing the **Altitude** to 40° moved the light farther up onto the surface of the graphic, as if the light were higher overhead. We turned **Use Global Light off**. If Use Global Light had been on, whenever the Style was applied to a different file, the existing Altitude setting for the file — often Adobe's default 30° — would have changed the character of the bevel.

For the bevel's **Shadow** we clicked the color swatch and then clicked on the patterned surface of the graphic to sample a dark brown for the shaded faces of the bevel.

Surface Texture
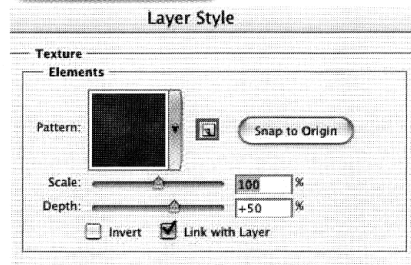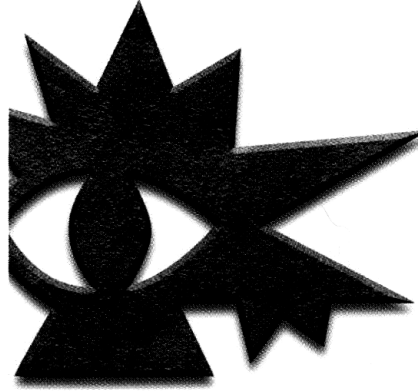
BESIDES THE EDGE, the **Bevel and Emboss** effect also controls the "embossing" of surface texture. We clicked on **"Texture,"** one of the subcategories under "Bevel and Emboss" in the list in the Layers palette.

We used the **Wow-Rust** pattern from the Texture panel's Pattern palette. The swatch showed the pattern in grayscale because only the brightness (or luminance) information — not the color — is used to create the surface texture.

We were embossing the same pattern used in the Pattern Overlay, so we left the **Scale** at 100% to match the default 100% used there. And we left **"Link with Layer"** checked, as we had for the Pattern Overlay, so the embossing would align with the Pattern Overlay. (If you wanted to break up the pattern with a different texture, you could uncheck the "Link with Layer" box and drag in the working window until the texture interrupted the pattern as you wanted it to.)
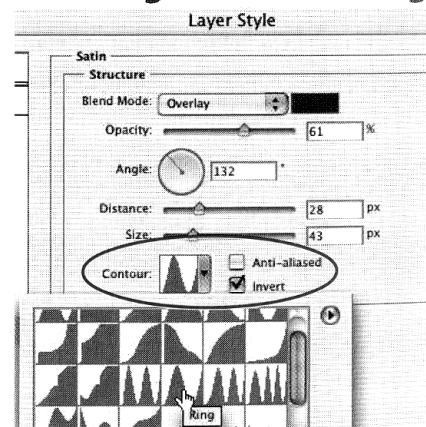
The **Depth** slider controls how deeply the texture is embossed; our 50% setting produced a fairly shallow emboss.

Edge Definition
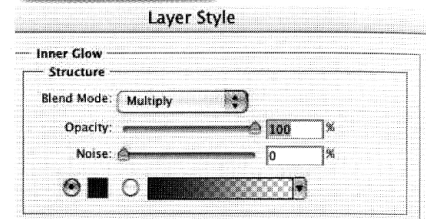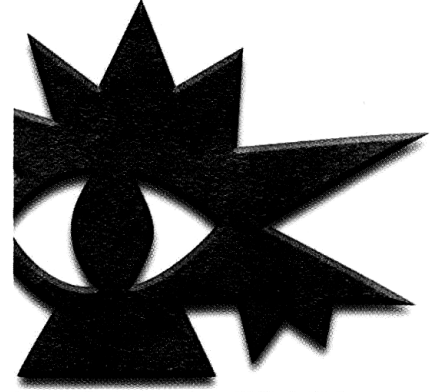
AN **INNER GLOW** of a sampled gray color in Multiply mode added shading inside the edge to increase contrast and improve edge definition.

Shading & Weathering

THE **SATIN** EFFECT completes the Style (see the bottom of page 522). Using a complementary color, Overlay mode, and an Angle we arrived at by experimenting, Satin creates tonal variation that's based on the **Contour.** Like a Curves setting, the Contour "remaps" the tones in a blurred copy of the layer content. Satin can change the surface lighting in a way that adds weathering here and helps hide repetition in the Pattern Overlay and Texture.