

## 3D Metallic Text



This effect is actually just a variation on the gold text. As you can see below, we've again used the dual copies of the text, each with layer styles applied. Here I used a different Gloss Contour on the beveled text below, and of course everywhere we used a yellow shade in the last effect, I used a grey color here.

**Simple variation of the gold styles**



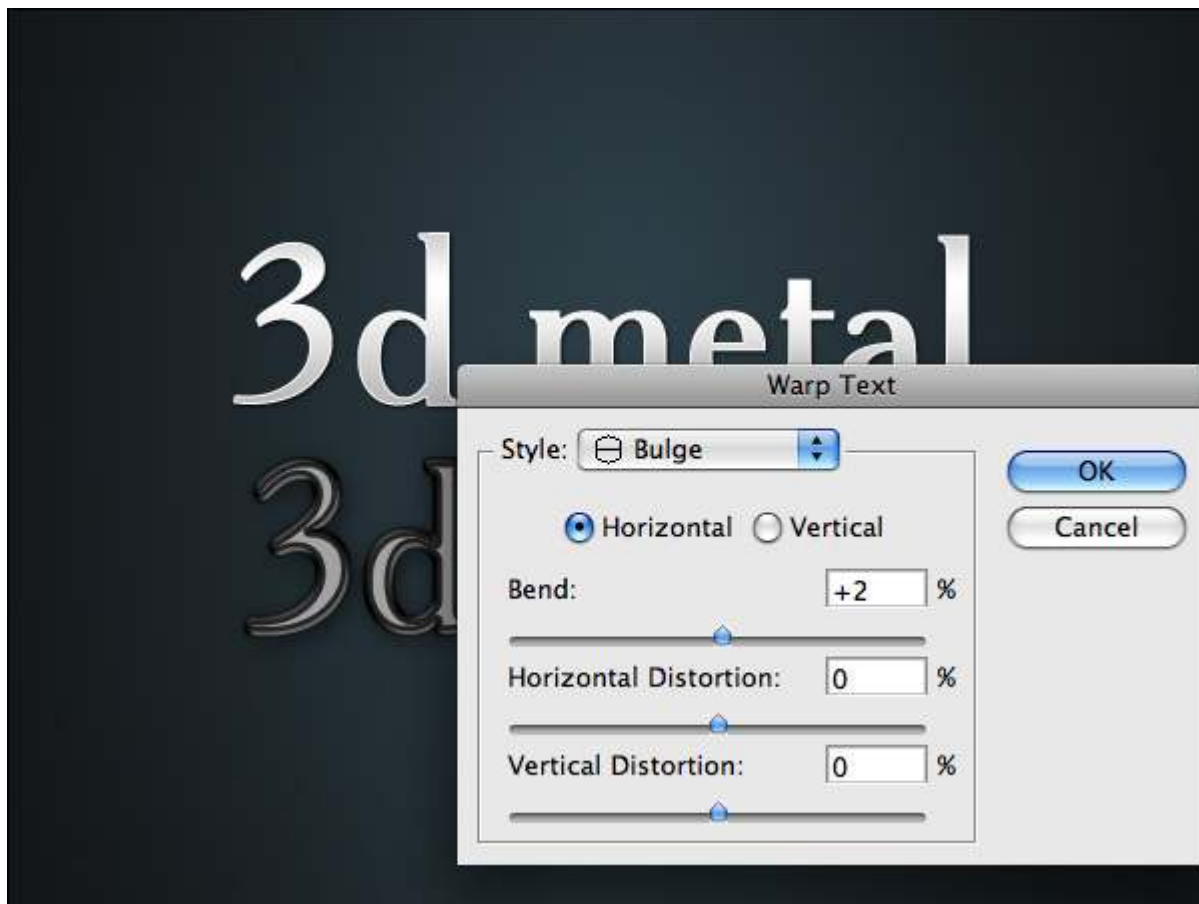
3d metal  
3d metal

To try something slightly different, I also applied a text warp. You can do this by clicking on to the text layer, selecting the Horizontal Type Tool (T) and then an icon appears at the top (shown below) that you click on. This gives the Warp Text dialog box.

Now if you apply a Bulge to one of the layers, but not the other, you get a slight distortion that looks neat.



**The Warp Tool**



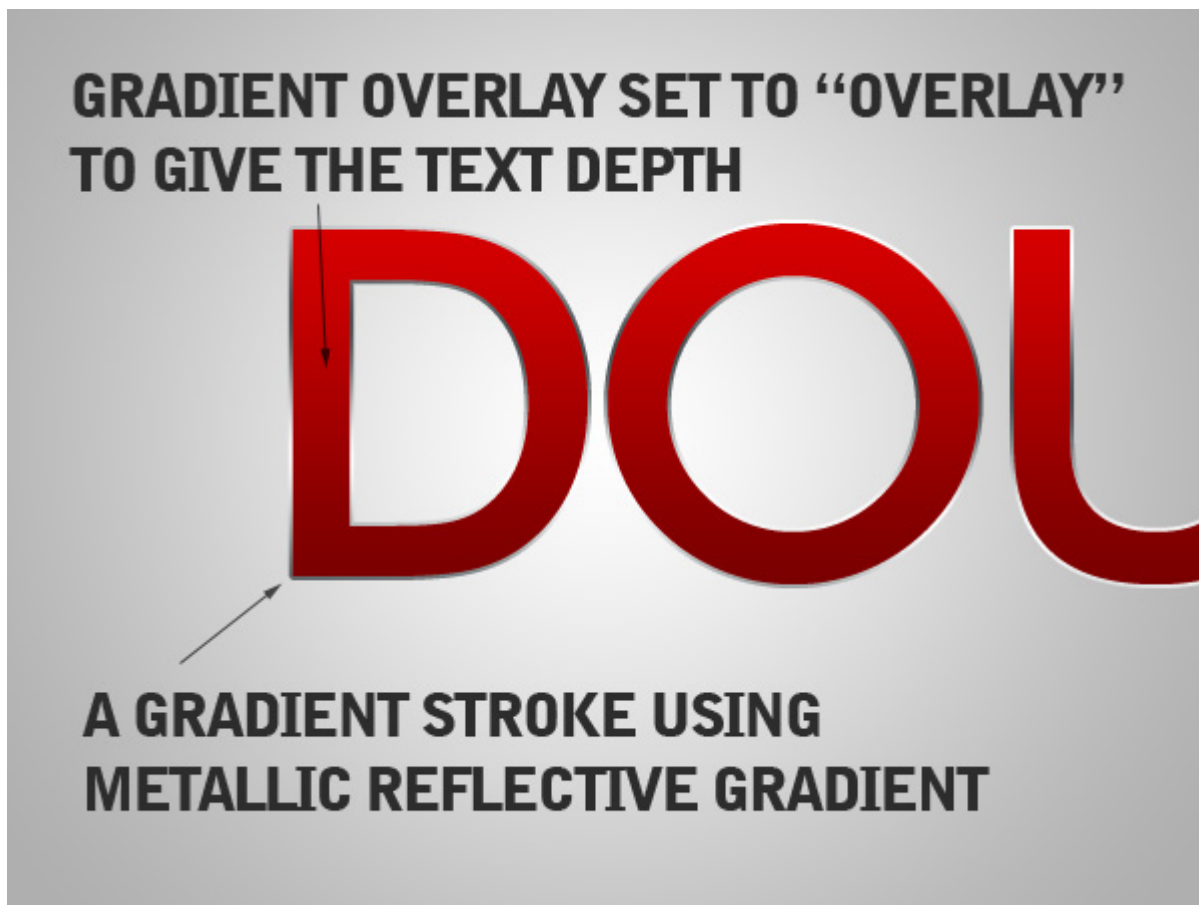
## DoubleType



This effect is *much* simpler and just relies on having two versions of the text, one styled and one not. I've used Futura as my typeface here. I believe I saw this effect on a movie poster once so I've used red the way they did, but it works just as well with other colors and combinations.

All there is to do is apply two bits of layer styling:

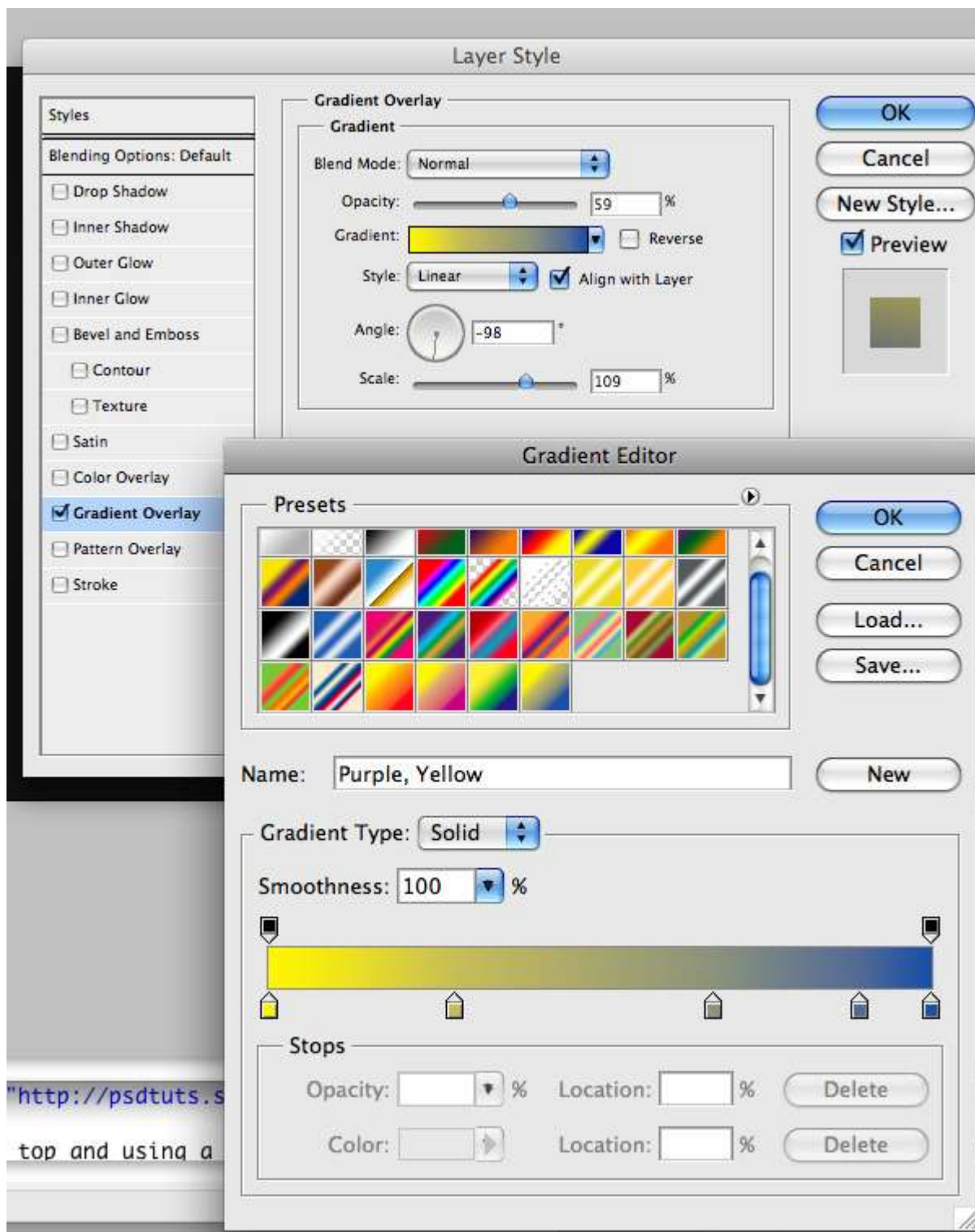
1. Add a 1px Outer Stroke using a gradient instead of a color. I've used one of Photoshop's metallic gradients (see the thin metal style further down for more details). It gives the edges a shiny quality that's nice.
2. Then we add a black to white Gradient Overlay to the text set to Overlay and 50%. This means when you change the text color it automatically adjusts so it has a nice bit of shading over the top.



## HyperColor



This effect I discovered at [Chris Garrett Media](#)'s site where he uses it to great effect. It's a very simple effect really, you just grab some text (typeface is DIN in this example) and give it a Gradient Overlay. Photoshop has some really nice Color Harmony gradients that you can add by clicking on that little arrow that points to the right on the Gradient Editor dialog box. The gradients it adds are the bunch at the bottom. If you choose one of those and set it to about 59% on white text, set on a dark background.



Thin Metal



This is the simplest way to make a metallic effect. It relies on the fact that when you see metal in real life, it's usually got lots of highlights and shadows, especially shinier, chromier type metals. So by using two copies of the same gradient at different angles you can make this effect happen really easily and give your text a metallic effect.

It's best on a thin typeface because otherwise the interior of the text looks dull and flat (unless of course we added more styling, but then it wouldn't be super quick!)



So first of all I decided to make my text 'stand up' in this example. So just create a layer below your text and draw tiny circles of black below the points of each letter. Then blur them by going to Filters > Blur > Gaussian Blur and set it to about 2px. Then hit Ctrl+T and squash them vertically. Finally set them to about 30% Opacity so they are nice and faded out.

For letters like the *a* and *e* where there is a larger area of the letter touching the 'floor', you can use the transform tool to stretch the circle out horizontally.

Finally I duplicated one of my circle shadows and stretched it *waay* out so that it went underneath the whole bit of text to make the overall shadow.

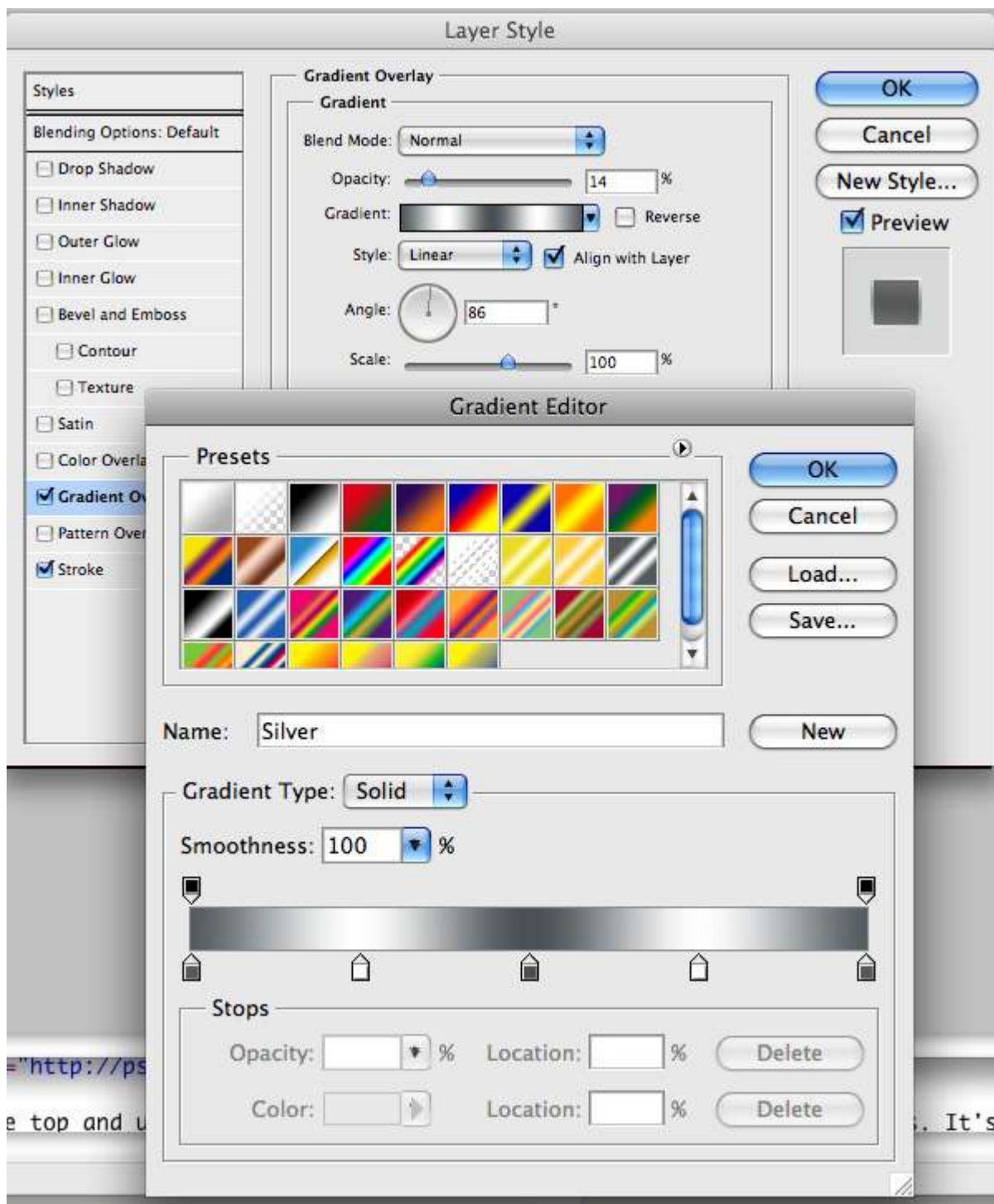
Experiment and you should be able to create some neat little pools of shadow under the letters.



Now the actual text is just a combination of a Gradient Overlay and a 1px Stroke that uses the *same* gradient. The gradient we use (and it's the same as in the Double Type effect above) is a metallic gradient that comes with Photoshop. You can add this to your gradients palette, using that little right arrow shown in the Gradient Editor below, then choose Metals and you should see it appear.

The key here is to make sure the Angle on the overlay and the stroke is different. This is what creates the highlights on the text that you can see in the close up screenshot above.

I also set the main overlay to just 14% Opacity over the top of some grey text so that it was a little faded out, but that's optional.



**Plastic Fantastic**



I love these gel-type text styles, though I must admit I don't think I've ever actually used one in a real design. But who cares, they are so fun to make. This one uses two copies of the text and two different layer styles (similar to our first two metal texts earlier).

You can see the two layers below. The main styling is done in the bottom layer, while the top one is used to create that shine effect.

**Two copies with different styling**



The image shows two overlapping text layers of the word "PLASTIC" on a dark blue gradient background. The top layer is a semi-transparent, dark blue version of the word. The bottom layer is a vibrant green version of the word with a 3D effect, including a gradient overlay and an inner glow. Two white arrows point from the text "Two copies with different styling" to the top and bottom layers respectively.

PLASTIC

PLASTIC

In the bottom layer we've used a bunch of glows, altered shadows, and gradient overlays. You can see the actual settings further below.

**Inner Glow**

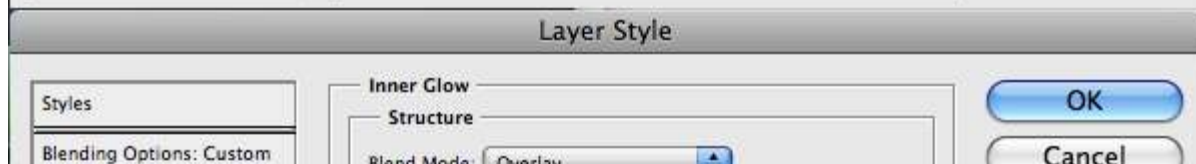
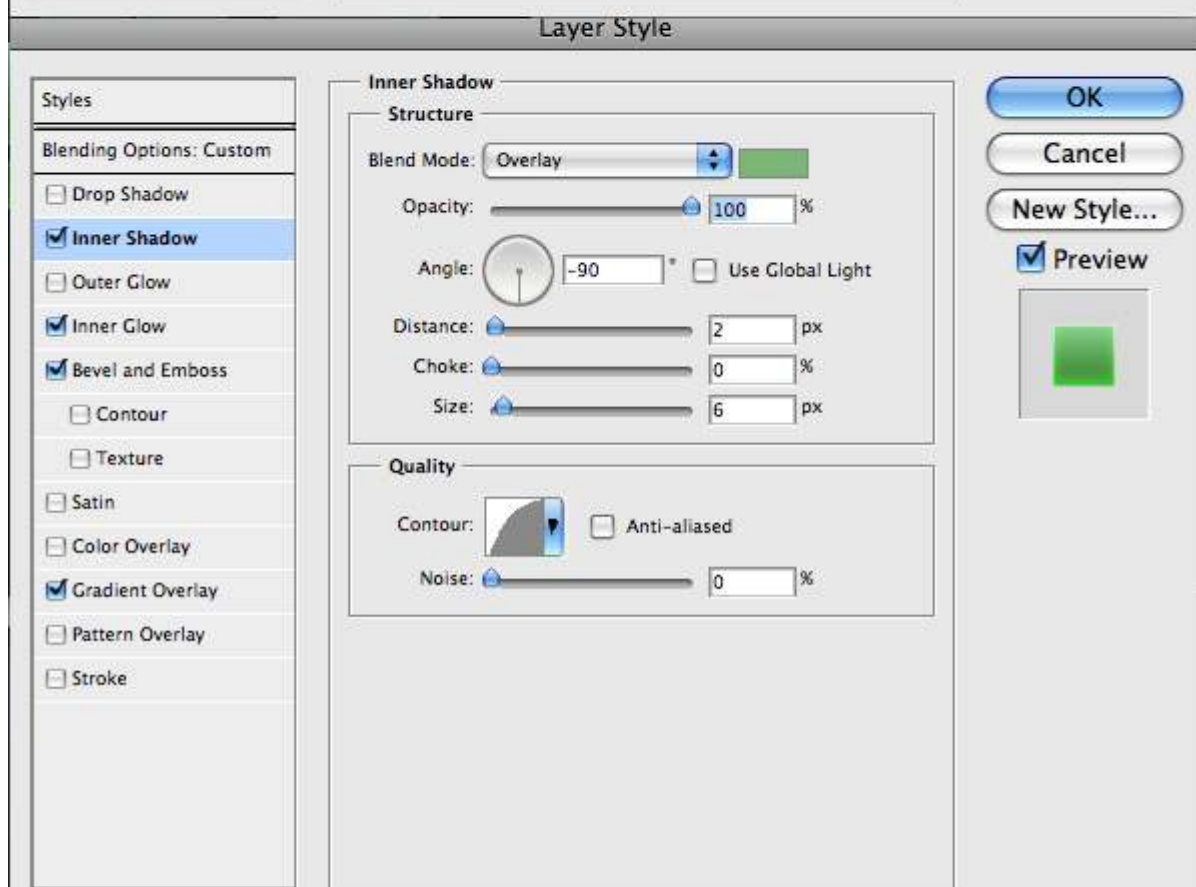


A close-up of the word "PLAS" from the green 3D text. Three white arrows point to specific styling effects: one to the top edge of the 'P' labeled "Inner Glow", one to the inner shadow of the 'P' labeled "'Inner Shadow'", and one to the green gradient of the 'P' labeled "Gradient Overlay on the Text".

PLAS

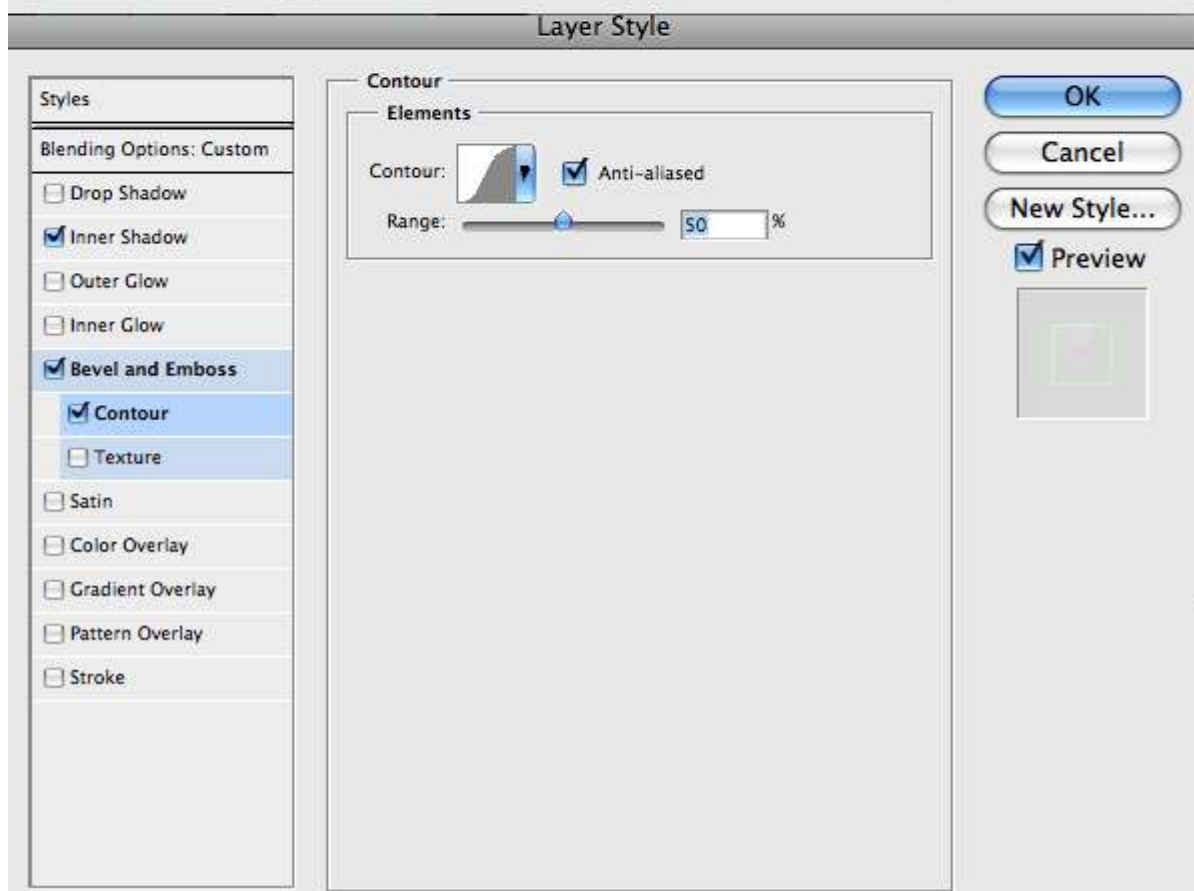
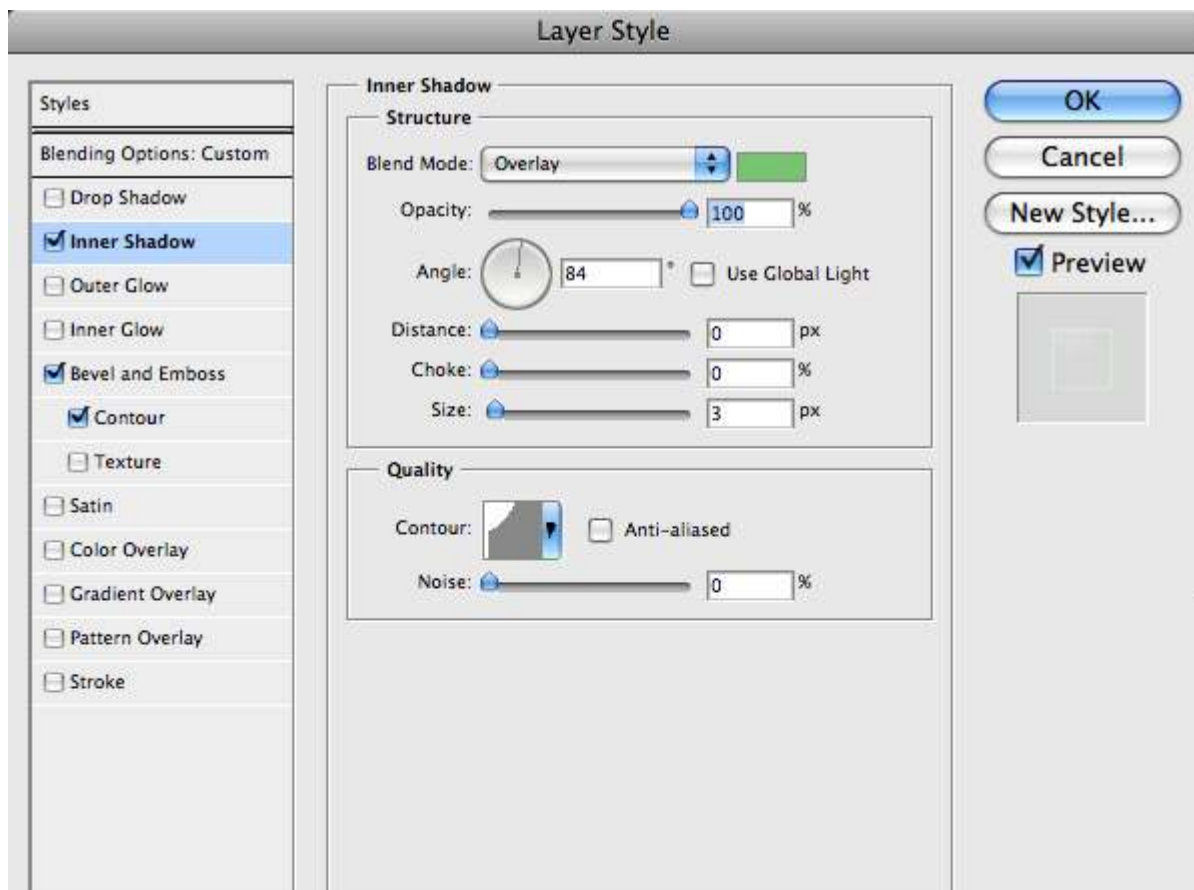
**"Inner Shadow"**

**Gradient Overlay on the Text**



In this layer I've heavily modified a Bevel and Emboss style to create that sharp-edged highlight. Again, you can see the exact settings, including the shape of the gradient contour below.





**Digg**