

DESE Photoshop Workshop Summer 2015

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NOTE: When doing research for new ideas, one of my favorite YouTube channels for tips for Photoshop is Phlearn Photoshop and Photography Tutorials. They do an excellent job showing you tips for dealing with all kinds of issues with Photoshop.

Concepts Guides/Packets Index

Basic Photoshop Concepts

- Resize
- Save in PSD/Save for Web
- Quick Border
- More Space (Canvas Size)
- Automatic Fixes
- Remove Color or Tint Images
- Crop
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- Straighten
- Rotate/Mirror
- Add Basic Type
- Zoom/Move Around (Navigator)
- Arrange Open Documents
- Move Tool

Photoshop Concepts A

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 - Layer Opacity
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- Color Mode

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- Magic Wand
- Refine Edge
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Photoshop Concepts C

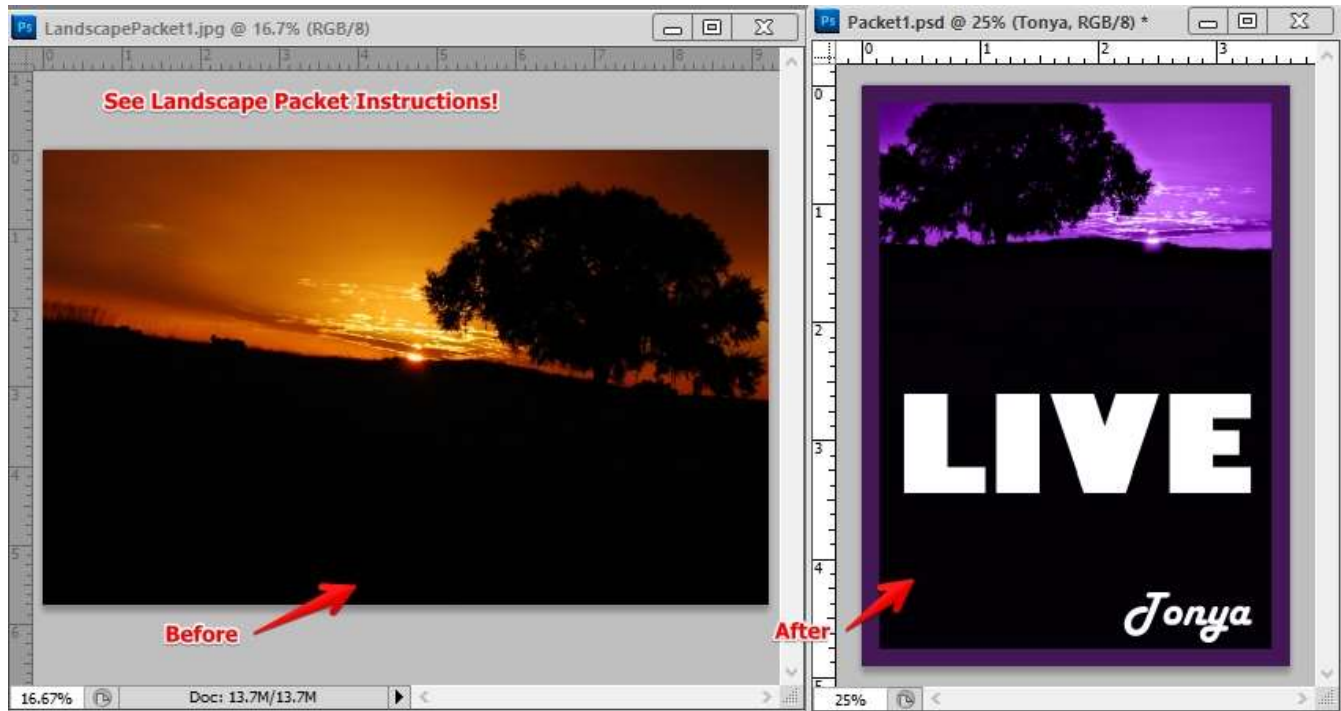
- Blending Modes
- Layer Masks
- Adjustment Layers (masks/spot color)
- Spot Healing Brush
- Healing Brush
- Clone Stamp
- Patch Tool
- Blur, Sharpen, Smudge
- Burn, Dodge, Sponge
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Photoshop Concepts D


- Fonts
- Installing Fonts
- Type Tool
- Character Panel
- Paragraph Panel
- Warping Type
- Type in a Shape
- Type on a Path
- Pen Tool
- Clipping Mask
- Gradient Type

Photoshop Basic Concepts Activity

Download= Landscape_Packet.jpg



Landscape Packet Instructions

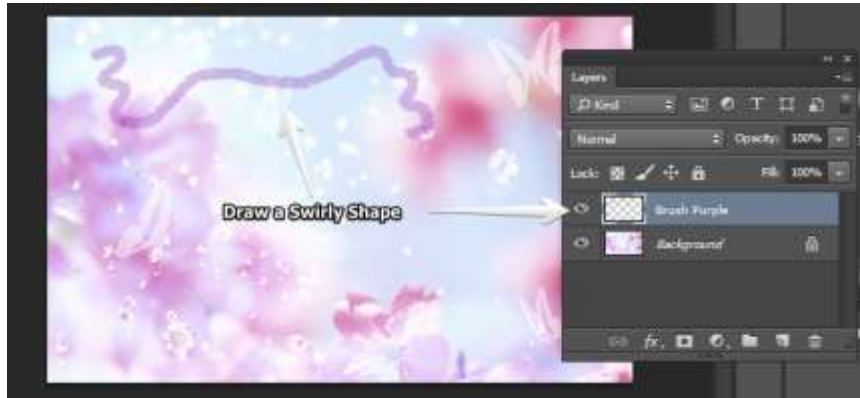
1. Resize image to be 5 inches wide (Image menu)
2. Enlarge the canvas to add 2 inches of black to the bottom of the image (hint: modify height; anchor current one to the top! Image menu)
3. Straighten the image so it isn't going downhill (Ruler tool)
4. Crop off the left of the image so it stops after the bands of clouds 
5. Sharpen the image (settings-- 100%, 25 pixels, 0 threshold; Filter menu)
6. Mirror flip the image so the tree is on the other side (Image menu)
7. Remove all color from the image (black and white) and give it a neon purple tint (increase saturation!) (Image menu)
8. Add a border around the image, rough .3 more than the canvas total; the border should be dark purple (Image menu)
9. Add text that says LIVE. Use Gill Sans Ultra Bold, roughly size 85, white.
10. Add text in the bottom right corner that is your first name. Use Harlow Solid Italic or another "cursive" looking font. White, roughly size 30.
11. Save! (packet1.psd)
12. Save a web copy to your Portfolio folder. This time, "Save for the Web" and set it to JPG format. Set the percent size to about 40% (get JPEG size under 35 KB) and save it as packet1-liveposter.jpg.

Photoshop Concepts A Activity

Download= candy.zip

Background image from → <http://feelgrafix.com/873020-pretty-backgrounds.html>

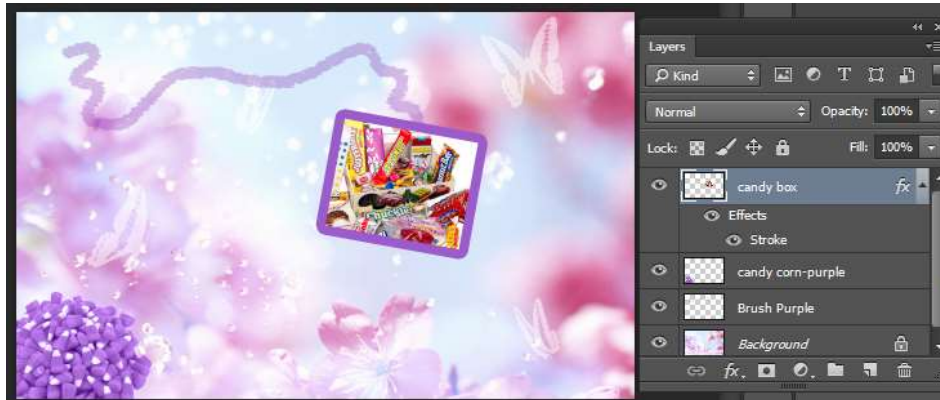
1. Open the image [Feelgrafixbg.jpg](#) as indicated. Then, create a New Layer to **Brush** on. Name it Brush Purple.
2. Click the **Brush** tool (B). Go to the Options and Load Dry Media Brushes (append). Then, scroll down and select the Heavy Smear Wax Crayon Brush.
3. On that layer, draw a squiggly/swirly shape freehand. Erase if you need to until you get it where you are happy with it.



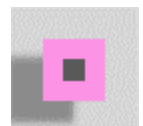
4. Open the [candycorn.jpg](#) image and Arrange so you can see both. Use the Move tool to drag it over. Use the Magic Eraser (hides under Eraser) to erase the background. Then, Tint (Image> Adjustments> Black and White) to a purple color and position (Move tool) in bottom left corner.
5. Open the [candybox.jpg](#) image and Arrange so you can see both. This time, Crop the image so you only see the area from the top corner of the Jujyfruits to the bottom corner of the Sugar Daddy. Then, use the Move tool to drag it over. Give this image a 30px outside purple Stroke using the Layers panel (fx).

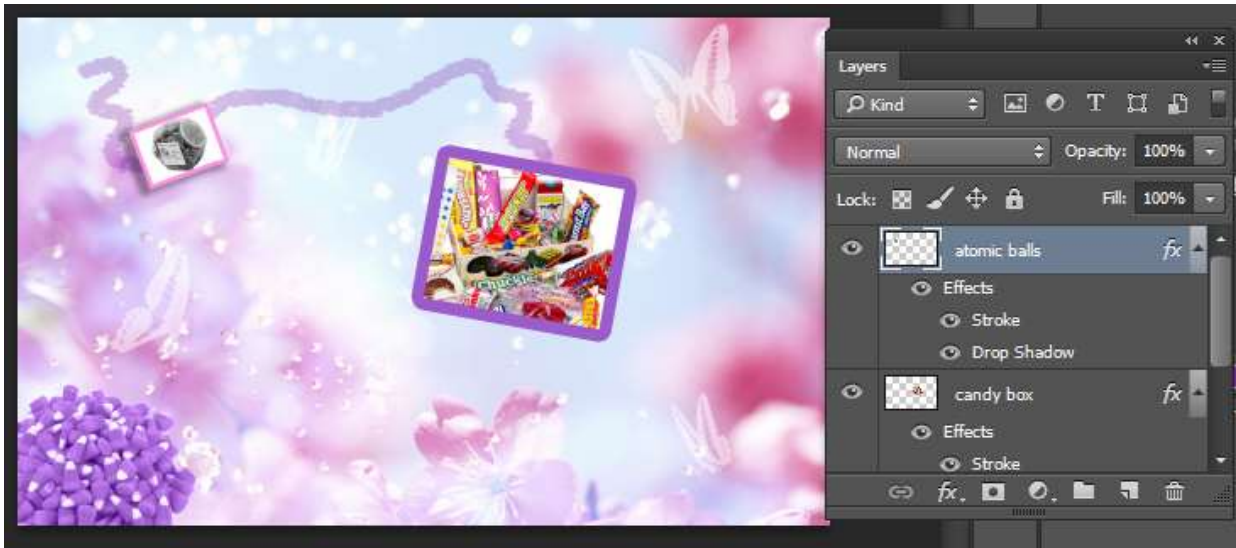


Transform to rotate slightly and position as shown. Rename all layers except Background .




6. Open the [atomicballs.jpg](#) image and Arrange so you can see both. Use the Move tool to drag it over. Transform to resize and rotate as shown. Then, add two Layer Styles (fx)—inside pink 10px stroke and drop shadow with 20 for distance/spread/size/. Make Black and White (Image menu).





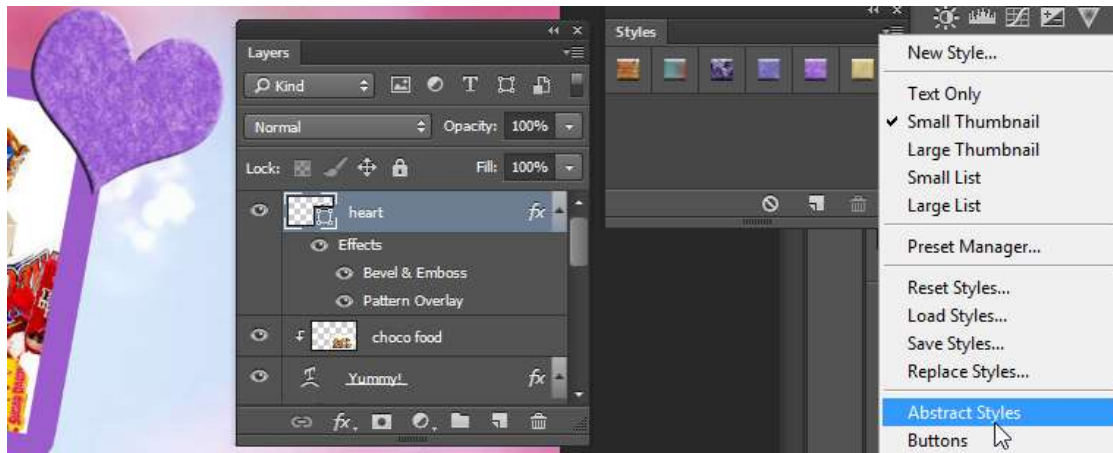
7. Add Type in the bottom right corner, roughly 200 pt font that is thick (I used Berlin Sans FB Bold). Then, open the choco.jpg image and drag it over. Position right above the Yummy Type layer. Create a Clipping Mask so that the food goes inside the letters. Then, on the Yummy layer, add a Bevel and a Stroke to the text (fx).



8. While clicked on the Type layer (Yummy) be sure you have the Type tool selected and on the Options bar at the top, Warp Type  for the Flag style. You can use your own judgment on Bend and Distortion.



9. Now, using the Custom Shapes tool, access the Shapes category and draw a Heart shape over the top right corner of the candy box image (be sure your tool is set to draw Shapes and not Paths). Note: If the image doesn't appear, your shape might be "trapped" inside the Clipping Mask. If you see an arrow pointing down on the Shape layer, just right click and Release the Clipping Mask to fix it. Then, apply a Style using the Styles panel; use one from Abstract Styles (replace or append).



10. Open [puppylove.gif](#) candy image. Note that this is a GIF image and is in the wrong color mode. If you try to drag it over, it's not going to go! Change the Image Mode to RGB (Image> Mode). Drag it over with the Move tool and use the Background Eraser to remove the background. Position along the squiggly line between the two other items.

11. Open the [chocmaple.jpg](#) candy image. Move this image into the main image and place in the empty space to the right of the candy corn. Transform this with a Warp so that it appears to be a flying paper. Add a small Stroke and Drop Shadow.

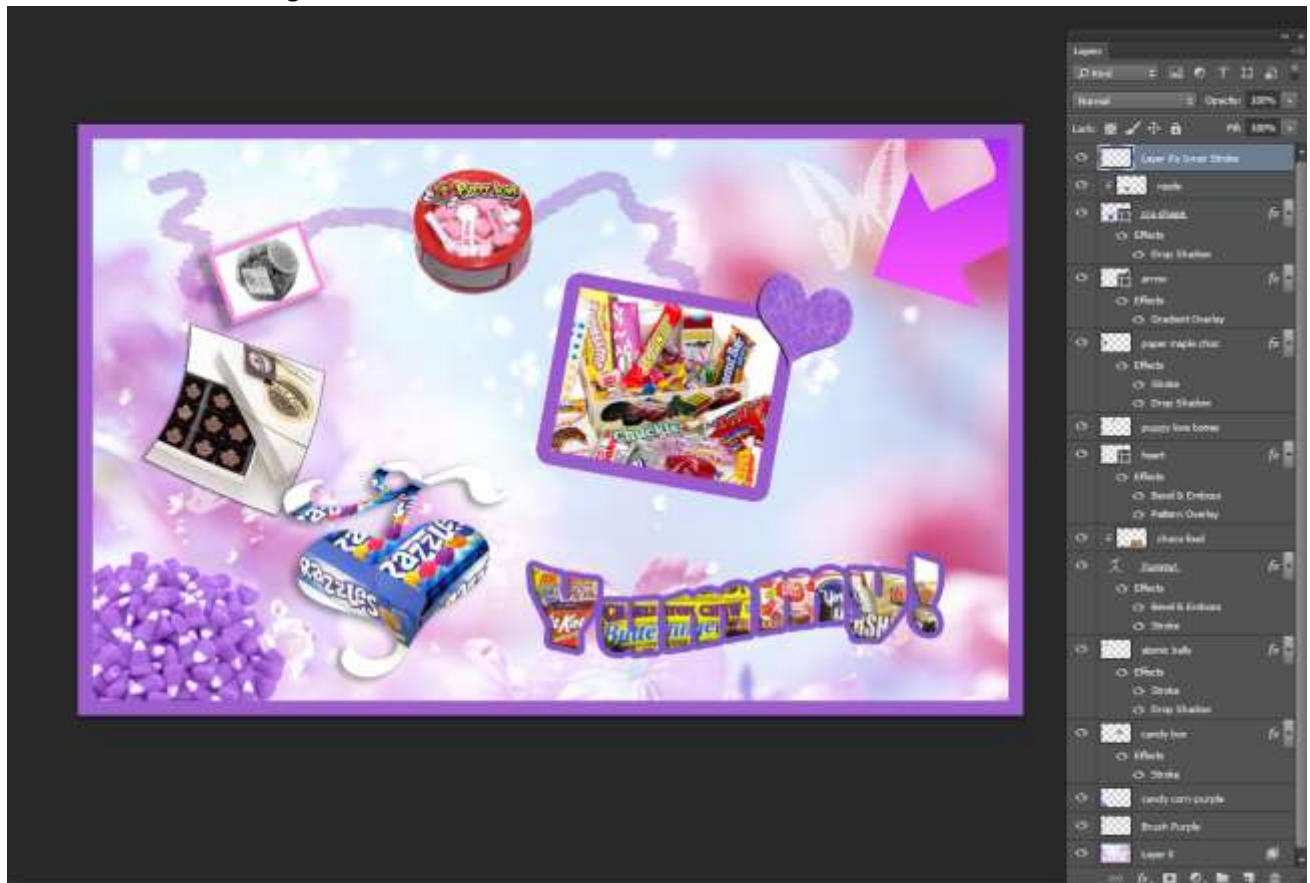


12. Load the Arrows Custom Shapes. Click and drag an arrow into the top right corner. Give this arrow a Gradient Overlay (fx) with pink to purple for the gradient stops.

13. Now, let's add the [razzles.jpg](#) image into the mix. Clipping Mask this image into a shape of your choice and add a noticeable Drop Shadow to the shape (fx). Remember, the photo must be right above the shape!

14. Lastly, let's add a border to the entire page. We're going to do this a fancy way. Unlock the Background layer (double click it to unlock and press OK). Then, add a 30px Stroke (fx; inside). If you wanted the Stroke to go in front of everything, you'd have to separate the Stroke (right click the Stroke layer and Create Layer) and then move it to the top of the Layer panel stack.

15. Here's the finished design!



Note: Candy downloads were from either Old Time Candy at <http://www.oldtimecandy.com/> or Candy Addict at <http://candyaddict.com/>

I use this practice project as a building point for future activities. For example, when we do the Concepts B packet and they learn how to better remove backgrounds, we will add more candy that they like to it and they will have to remove the backgrounds with various tools as bellringers.

Related Student Project: [Awesome Stuff Project](#)

Photoshop Concepts B Activity

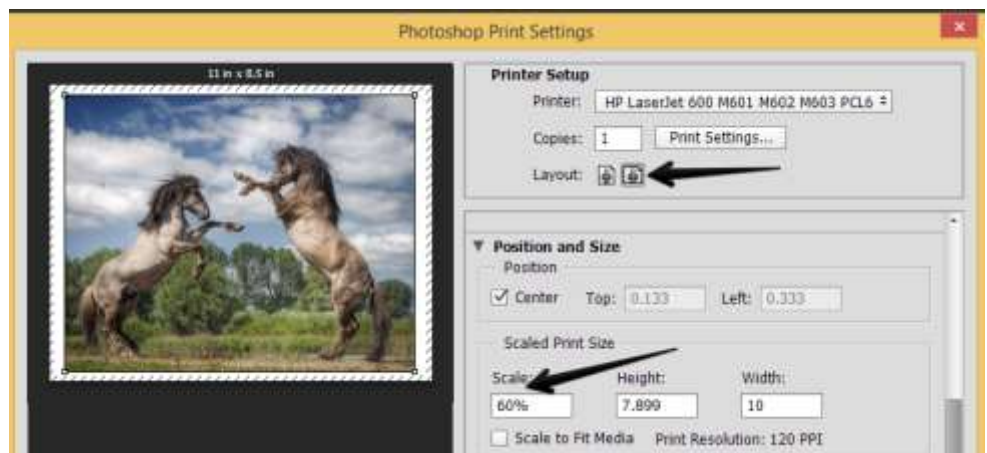
Download= oreo.zip

This activity will be similar to the group project, [Photo Hashtag Campaign](#). However, students would select their own product and hashtag in groups and individually get their own images.

Here's the finished design:

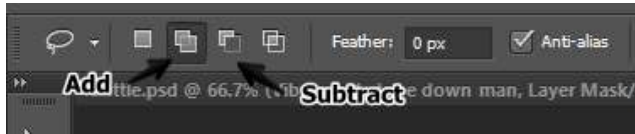


1. Open the [stallions.jpg](#) image to use as the overall background. When doing projects and using an image as the background, it's a good idea to take a look at Print Preview to see how big this image would be if printed (sometimes it's huge and if you know you aren't going to print it, you can resize now and save some space). This one is bigger



than the page. However, switch to Landscape and set Scale to 60% and it should fit nicely when printed. This isn't really resized, but it is set up for printing. **File> Print**, set as follows, press Done.

- Open man.jpg. Use the Magnetic Lasso to begin the selection by moving around the image (not clicks, just drag and backspace if it messes up). It won't be perfect, but it's a good starting point for this image because it has decently defined edges. Where the edges are too light, set your Lasso options to Add to Selection or Subtract from Selection and follow up with a regular Lasso to add in or remove areas.



- Once the selection is complete (zoom up and check out edges), press Refine Edge on the Options bar. View it on a black background so you can better see the edges and add a slight Smart Radius to help smooth the edges.

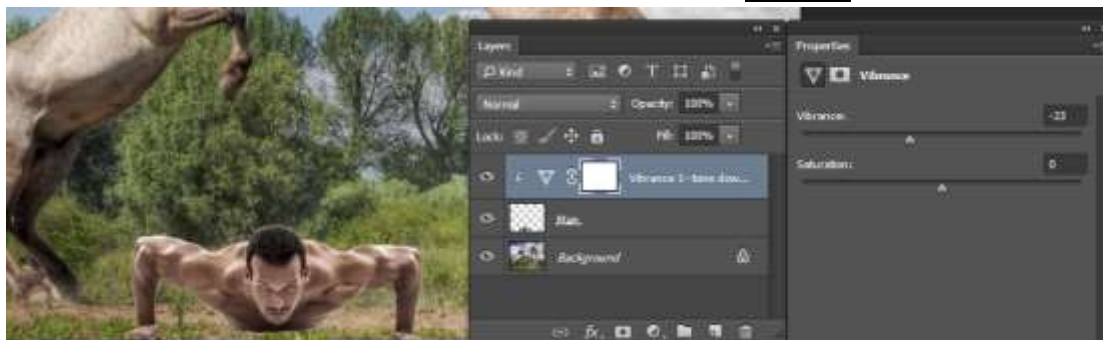


NOTE: I generally output to selection just so I can still tweak it a little if I need, but you can just put him out to a New Layer if you prefer.

- Use the Move tool and drag him over to the base image (**NOTE:** Always point your tool inside the selection to drag). Position in the center at the bottom. Then, Transform (**Control+T**), hold Shift, and pull from the corner to resize. Accept the change (check) and name the layer man.
- One issue when compositing images is that often the contrast or color tones of the images aren't the same. With him, he's a bit more colorful than the rest of the image. This can be resolved by using a Vibrance adjustment layer. We'll tone down the vibrance a bit so it looks more like he belongs. Click **Layer > New Adjustment Layer > Vibrance**. It will prompt for a layer name. Name it AND go ahead and check the box to "clip" the adjustment to his layer so it doesn't affect the whole image:



And turn down Vibrance so he matches the horses.



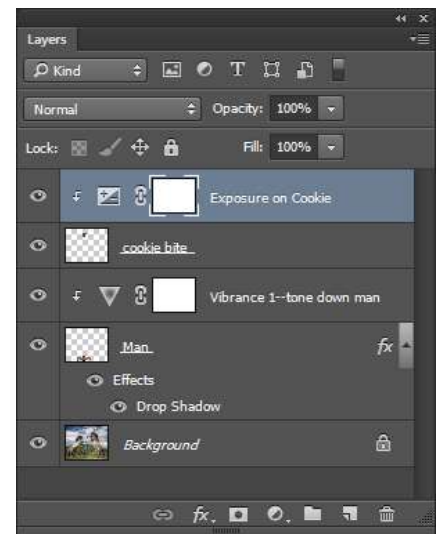
6. Save!

7. Next, add a Drop Shadow (fx) to the man. You can “pick up and move” the Drop Shadow while the dialog box is up. So, pull the Drop Shadow way down to be “under” him.

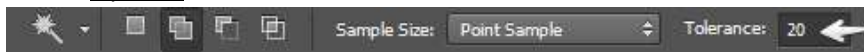


8. Open biteoreo.jpg and select using the Quick Selection tool. This works like a brush. Brush over the cookie to add it into the selection (I do more of a click, move mouse, click again approach). Increase and decrease brush size as needed with [or]. And, be sure to keep the brush set on Add to Selection as you work. Do not select the crumbs. Refine Edge when finished and Refine Radius as needed (preview on black). Then, output to Selection and bring over to the document. Place as if the stallions are fighting over it (in the sky).

9. Add another adjustment to the image. For the Oreo, let's go ahead and pull the Exposure down a bit. It's a pretty “shiny” image and doesn't match so much. **Layer > New Adjustment Layer > Exposure**. Be sure to “clip” it in (press the check). Then, just pull the Exposure down a tad. Your Layers should resemble this →



10. Open milk.jpg and select the white background by using the Magic Wand tool. When using the wand, the sensitivity is regulated by the Tolerance on the Options bar. I set mine at 20.

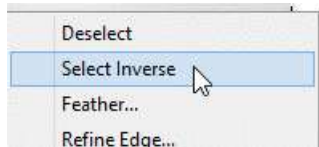


Be sure your Options are set to Add to Selection so you can select the background AND the little hole in the handle. Click **Control+D** to Deselect if you mess up and need to start over.



Of course, we can see that we still have a shadow and some words at the bottom that are not selected. So, switch to the Lasso and set Options to Add to Selection and add those in by drawing “loops” around chunks. Now, the full background should be selected. However, we don't want the background to come over to the composite; we want the milk jug.

11. To pick the milk jug INSTEAD of the background, Invert the Selection (**Select> Inverse** or right click and Select Inverse)



12. Then, Refine Edge. If you see any areas that were missed, just hit Cancel. Then, Add or Subtract those areas with a Lasso and Refine Edge again. Finally, grab the Move tool and pull it over to the composite. **Control+T** and resize.




Name the layer.

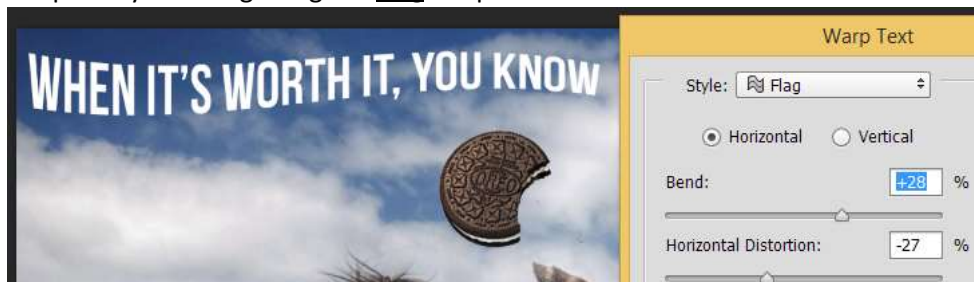
NOTE: Be sure your new layer doesn't get dragged into the clipping mask. If you see an arrow to the left of the Layer, just right click in the blank space to the right of the layer name and Release Clipping Mask.

13. Now, if you feel this needs an adjustment, feel free to add an Adjustment layer (**Layer> New Adjustment Layer** if it's too bright, Brightness/Contrast is a good one to try). Be sure to "clip" it in!
14. Open oreostack.jpg. Use the Quick Selection brush set to Add to Selection and zoom up close to select. This should select fairly well. However, if you need to add in or "create" any of the white part of the cookies outlines, I would suggest the Polygon Lasso (works like dot to dot; click, let go, move mouse, click) for that task since you need straight lines. Refine Edge and do a little Edge Detection/Refine Radius before grabbing the Move tool and dragging it over.



Control+T and resize. Name the layer.

15. Open oreologo.jpg. This should select very easily using Quick Selection and brushing over the logo words. Refine Edge and Move over. Position in top right corner. Name the layer.
16. Now to add the finishing text. Use the Type tool and set the Options to a cool font of your choice. I like Babas Neue Regular. Click once in the top corner to create point text and type **WHEN IT'S WORTH IT, YOU KNOW**. Press check to accept and use Move tool if needed to position in the corner.
17. Go back to the Type tool and (while still clicked on that layer) access Warp Text  on the Options bar. Then, warp it to your liking using the Flag warp:



18. Finally, use the Type tool again and click once in the bottom left corner. Add **#OREOBATTLE** and accept. Move, if needed.
19. Save!

20. Here's my finished project!



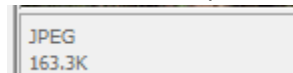
21. Save for Web: If you were posting this online for a portfolio, you would want to save this into a web format (JPG is preferred). Click File> Save for Web and then adjust the format (top right) to JPEG and HIGH or VERY HIGH.



And, typically if you are posting online, you won't want the image to be huge (not bigger than a screen, right?). As a general rule, I like to set the width to about 800px:



The bottom left will show you how big the image will be (storage size wise). If you are trying to stay under a certain number, you can modify your quality accordingly:



Sample student project for the Photoshop Hashtag Project →
<http://dbmurphy.snack.ws/photo-hashtag-campaign.html>

Photo Credits:

Oreo Stack → <http://www.howsweeteats.com/wp-content/uploads/2011/02/oreos1-1.jpg>

Bite Oreo → <https://michenevolunteervoices.files.wordpress.com/2015/02/oreo2.jpg>

Milk → <http://www.economicfreedom.org/wp-content/uploads/2013/01/milk.jpg>

Stallions → http://assets.nydailynews.com/polopoly_fs/1.1084706!/img/httpImage/image.jpg_gen/derivatives/gallery_1200/wild-stallions-fight.jpg

Man → http://static.wixstatic.com/media/5b22fb_c94cacef86034a49aa7d24b73a10e565.jpg

Oreo Logo → <http://www.52image.com/uploadfile/logo/N/NABISCO%20OREO.jpg>

Photoshop Concepts C Activities

All files in *retouch.zip*

Removing Objects and Removing Redeye

1. Open retouch-twister.jpg. We will rotate the image, crop, remove the distracting background elements, adjust the redeye issue, and provide an overall image adjustment.
2. First, to rotate, click **Image> Image Rotation> 90 Counterclockwise (CCW)**
3. We will eventually crop this down, but for now, let's go ahead and take care of removing the outlet on the wall. First, with the common retouch tools, you must modify the Properties bar to Sample All Layers (it will either be a check box or a drop down menu). The outlet can be accomplished with the Spot Healing Brush as follows:

- a. Make a New Layer (Layers panel); call it fix outlet

- b. Click Spot Healing Brush



- c. Set Properties to Sample All Layers and Content Aware



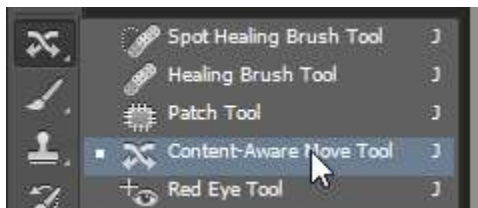
- d. Start brushing over the outlet... and then let go...



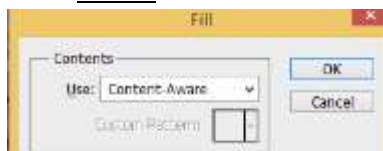
Look, all gone! →



- e. To be sure you did this on a new layer, toggle the eyeball off and on to see your before and after
 - f. Having odd results? In older versions, the tool isn't as accurate. If you are using older versions consider just clicking on the background layer, selecting the plug, and pressing Delete. Then, select Content-Aware Fill.
4. Now, let's attack that picture frame:
 - a. CC 2014 Version: There is a new tool called the Content-Aware Move tool. It's magic.




- i. Make a New Layer called no frame
 - ii. Hold Spot Healing Brush to access Content-Aware Move Tool and draw roughly around the frame area (be sure "Sample All Layers" is checked on Properties bar)
 - iii. Pick it up and move it down; it should heal itself. This is really cool if you want to move something.
 - iv. Press Delete and it will disappear!
- b. CS5 Version: You can do it this way in both versions, honestly. But, it's not "non-destructive" so if it doesn't work out, you can't delete a layer and start over. You'll have to just Undo.
 - i. Click on the original background layer
 - ii. Use a Lasso and roughly draw around the object to be removed
 - iii. Press Delete.



Set to Content-Aware and press OK.

- c. Repeat this process to remove what you can of the pink house. However, it will likely not work out well and will require additional work.
- 5. There are a few potential tools for this—Healing Brush or Clone Stamp. Healing Brush blends with the underlying information as you paint; Clone Stamp is pretty much like a copy/paste paintbrush.
 - a. To remove the pink house, start with the Clone Stamp tool on a New Layer. Call it Clone House.
 - b. Set Properties bar to Sample All Layers
 - c. Set the Clone Stamp brush option to soft
 - d. If you still see parts of the house, we need to paint over it to get it out of there. To use this tool, hold Alt and click on a “good part of the wall” and then paint with the good wall over it. Repeat process redefining (Alt clicking) to match up spots as needed. When painting in the carpet and the woodwork, be sure to match the lines.
 - e. After using Clone Stamp, touch up with Healing Brush. The Healing Brush works like the Clone Stamp except it doesn’t just “copy/paste” stuff. It will try to blend. This is what I use after I Clone to make the edges of the area blend better. Again, hold Alt and click to define a source first. Then, paint where you need a blend.
- 6. Check out the difference! NOTE: I also added an overall Levels Adjustment layer to lighten and contrast)



- 7. Finally, Crop the image as shown below. Use the Crop tool  and then click and drag to draw a box around the area you want to keep. Press check or Enter to accept the crop. Or, you can set it to a 4 x 5 crop size on the Properties bar: (NOTE the clear button if crop is not letting you freehand crop an image)




- 8. Lastly, let’s handle the red-eye. They have a Red-Eye tool under the Healing Brush. However, I don’t like it. It just makes the whole pupil black:



Not good.

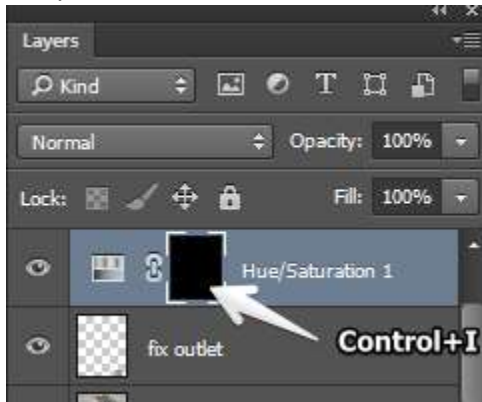


9. So, here's my red-eye solution:

- a. Create a Hue/Saturation adjustment layer 
- b. Then, click Colorize and adjust the sliders until you find the right eye color. In our example, she has brown eyes. Don't worry that the whole picture is brown right now.



- c. Click on the Layer Mask that is making everything brown and press Control+I. This makes all the brown go away and fills it in black:



- d. Grab a white Brush and click on the Layer Mask thumbnail (the black box). Be sure the title tab says Layer Mask. Then, paint in a soft brush over the red eye to recolor to brown. If you mess up, switch to black to "paint out" any mistakes.
- e. Finally, if needed, double-click the Hue/Saturation icon on that layer to modify the color if it needs to be darker or brighter.

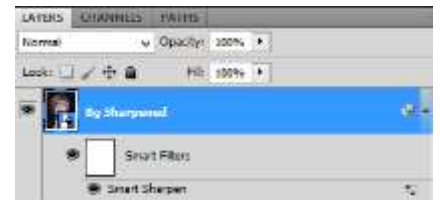
10. Save and you're done!

Fixing Slight Blur and Removing Wrinkles

1. Open [retouch-pretty mom.jpg](#). This is a professional picture of my darling mother. The picture (to me) has a slight blur on the eyes (that's bad for the focal point!) and when we fix that, it will emphasize pores and wrinkles more than necessary. So, let's fix both of those issues.

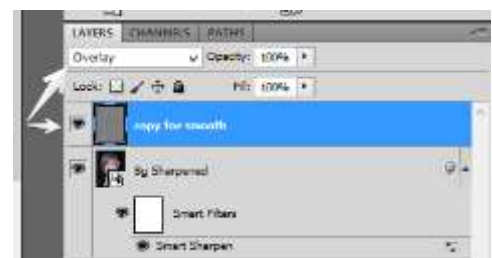


2. On the background layer, let's convert it to a **Smart Layer** (**right click**> **Convert to Smart Object**). Then, apply a "smart" **Smart Sharpen** (**Filter**> **Sharpen**> **Smart Sharpen**). A dialog box will appear and you can set to what you feel looks good. I went with 104% and 1.8 px. This may really show the pores and such but what you need to focus on it getting the eyes into good focus. I named the layer **BG Sharpened**.

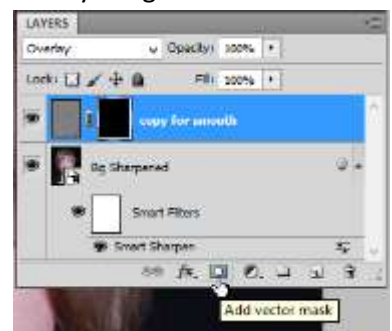
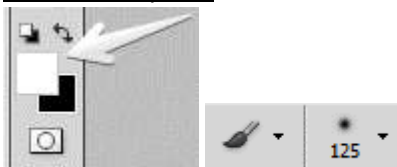


3. Right-click and **Duplicate** the layer—name it copy for smooth. Then, right-click and **Rasterize** the layer (we need the sharpened merged with the background).
4. Next, we will do some strange stuff to this layer and it will, in effect, create a "blurry" layer that we can paint onto the original image to create a smooth complexion.

- a. Click the new layer and click **Filter**> **Other**> **High Pass**
- b. It will look crazy, but make it pretty sharp but not overly sharp; I went with 4.8
- c. **Invert** the layer (**Control+I** or **Image**> **Adjustment**> **Invert**)



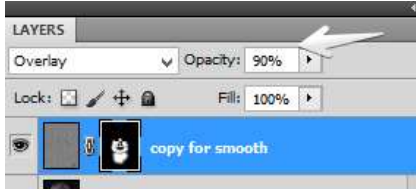
- d. Change the **Blending Mode** (Layers panel) to **Overlay**; you should see a blurry image
- e. Hold **Alt** and click the **Layer Mask** button at the bottom of the **Layers** panel. This will create a Layer Mask that is filled in black on the copy layer and the blur will go away. The black "hides" the blurry layer.
- f. Grab the **Brush** (B) and set the **Foreground** color to **white** and your brush to **very soft**.



- g. Be sure to click ON THE MASK (the black box). You will know because the title bar/tab will say Layer Mask. Then, point to the face and start painting in the “blurriness” to fix the areas that need it. Change brush size using [and] as needed. If you mess up, just switch to black instead of white and paint over it, which changes it back. (NOTE: pressing D will reset the colors to black and white and pressing X will switch foreground/background)



- h. If it seems “too strong” of a blur, pull the Opacity on that layer back some to your liking.



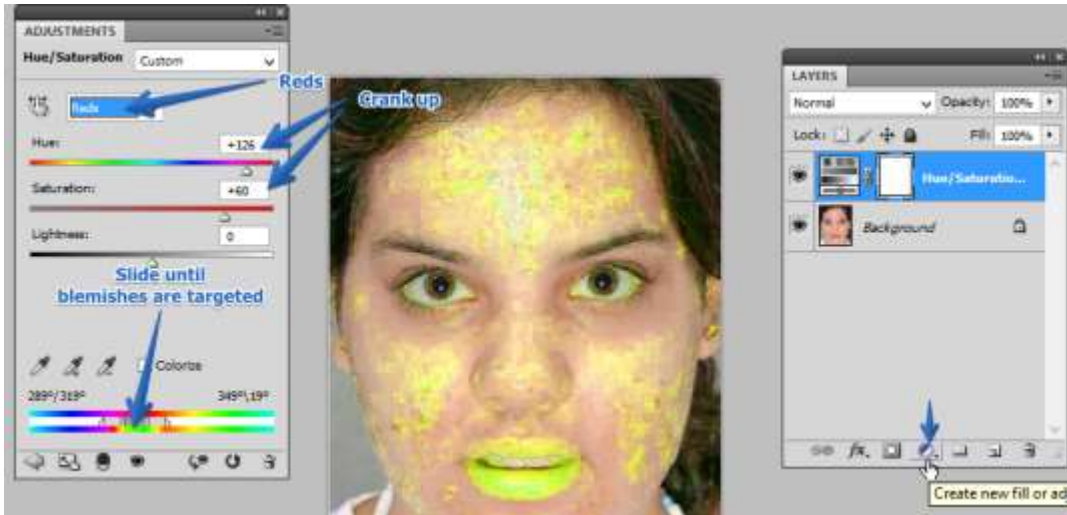
5. That’s basically it. Save and close!

Dealing with Acne in Photoshop

1. Open facial.jpg image and we'll retouch this girl with some cystic acne.

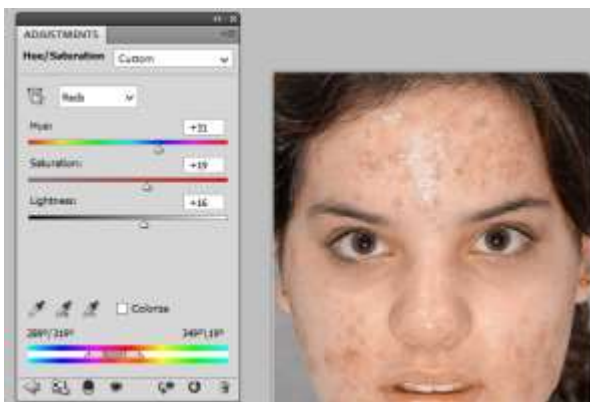
NOTE: This photo was taken from this website-- <http://health-advisors.org/>

2. One of the biggest issues with acne (if this is "no makeup" acne) is redness. With images (especially of males since they typically do not wear makeup) you can fix most of the issues, other than smoothing, by altering the redness in the photo. Let's use a Hue/Saturation adjustment layer to tone that down.



Set adjustment to Reds only and up the Hue into a crazy green and Saturation really high. Then, drag that bottom slider until it really shows the blemishes (and lips, since they are red) in a crazy color. That's the area we need to chill out. ☺

3. Now that we've found the area, adjust the Hue, Saturation, and Lightness until you get a natural mix. Here's mine:



← Ignore the lips for now; we'll fix that vampire vibe.

4. Now, grab a black, soft Brush tool and click on the Layer Mask (the white box). Paint over the eyes and mouth to put that color back in:

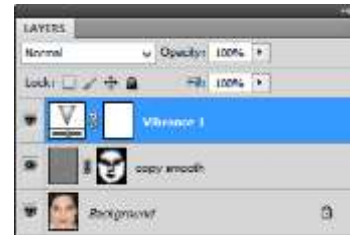


5. Make a New Layer at the top called retouch. Use the Spot Healing Brush (set to Proximity Match in Properties Bar and check Sample All Layers) to touch up the blemishes. Zoom up and do this slowly, zapping each with an

appropriate Brush size. Use the bracket keys [and] to make it bigger or smaller.



6. Finally, let's try to smooth out the overall look. Be careful on this step as this is where the "too airbrushed" look can happen if you aren't careful. First, we have to merge all of this together, so in the Layers panel, click Flatten Image.
7. Right click and Duplicate the layer. Name it copy smooth. Then, you will go through the same steps as wrinkle reduction:
 - a. Click the new layer and click **Filter> Other> High Pass**
 - i. It will look crazy, but make it pretty sharp but not overly sharp; I went with 8.7
 - j. Invert the layer (**Control+I** or **Image> Adjustment> Invert**)
 - k. Change the Blending Mode (Layers panel) to Overlay; you should see a blurry image
 - l. Hold Alt and click the Layer Mask button at the bottom of the Layers panel. This will create a Layer Mask that is filled in black on the copy layer and the blur will go away. The black "hides" the blurry layer.
 - m. Grab the Brush (B) and set the Foreground color to white and your brush to very soft.
Be sure to click ON THE MASK (the black box). You will know because the title bar/tab will say Layer Mask. Then, point to the face and start painting in the "blurriness" to fix the areas that need it. Change brush size using [and] as needed. If you mess up, just switch to black instead of white and paint over it, which changes it back.
8. If it seems "too strong" of a blur, pull the Opacity on that layer back some to your liking.
9. If you need a little more color, just add a Vibrance adjustment layer.
10. Check it out!



Teeth Whitening Guided Activity

1. Use the sample image [teeth.jpg](#) and we will fix his teeth a bit
NOTE: This photo was taken from this website-- <http://justsmile.ca>
2. Select teeth using whatever tools you prefer (I start with Quick Selection and then follow with Lasso on add/subtract); refine edge and feather a bit. Press OK.
3. Create a New Group (folder) with the area selected. Then, on the Group button on the Layers panel, just click the Layer Mask button so it turns that entire group into a Layer Mask. Any changes in here will only apply to the



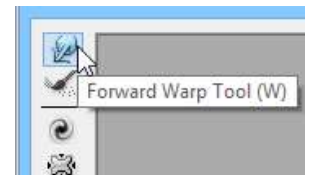
4. My best attack on yellowed teeth is a Photo Filter Adjustment Layer. It appears that adding a Cooling Filter (blue) is a great way to counteract yellow.



← This typically takes care of most yellowish teeth. If you want to go one more step to “brighten” the whites, you can add (gently, please!) a Brightness/Contrast Adjustment layer. Just be careful not to brighten too much or it will look fake. →

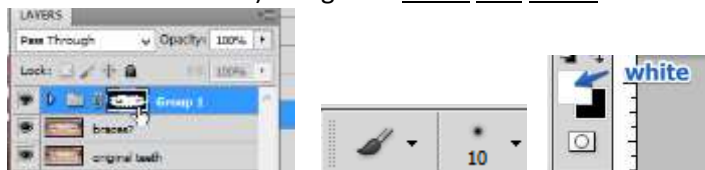


5. Finally, for fun, you could do a little “teeth fixing” (braces, anyone?) and try to reshape the teeth. First, right click the original teeth layer and Duplicate. Name it braces.
6. On the braces layer, zoom up so you can really hone in on the teeth and then click Filter> Liquify (you may have to Zoom again once that window comes up; look for the magnifying glass). Then, access the Forward Warp tool →



Ever so gently and gradually, use the tool to “push” pixels to adjust some of the more crooked areas or anywhere that you perceive as “too much gums” or “too fang-y” and press OK when complete.

7. You may notice that you need to touch up some of those adjustments as they are no longer being “whitened” by the group. It’s an easy fix (or, in the future, do the straightening first!). Click on the “Group 1” layer mask (the black and white blob) and grab a white soft Brush tool.



8. Before whitening/straightening → ←After

APPLICATION PROBLEM—You Try!

Open this family photo, [retouch-family.jpg](#). Modify the girl at the right using the tips and techniques.



Before→



After→

Me and My Brother (blemish retouched his neck, retouched our crow's feet and smoothed skin; whitened his teeth)



Before→



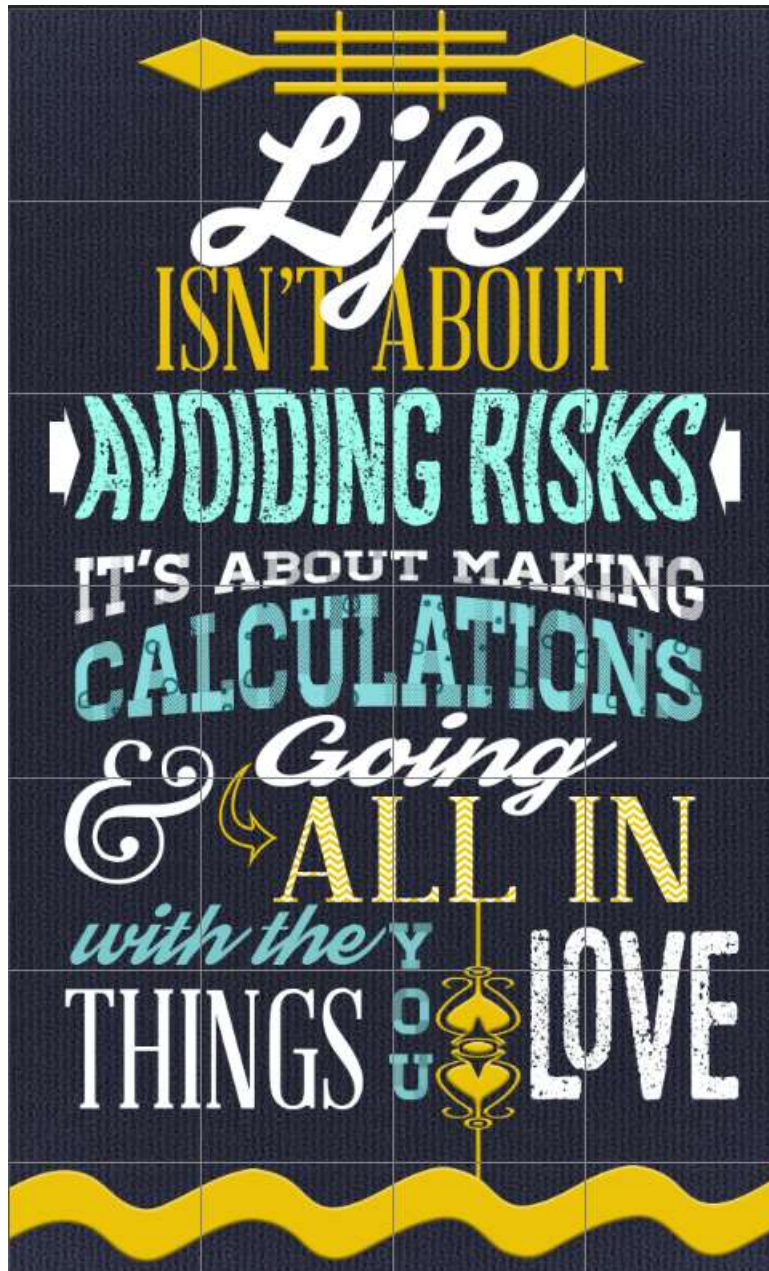
After→

Photoshop Concepts D Activity

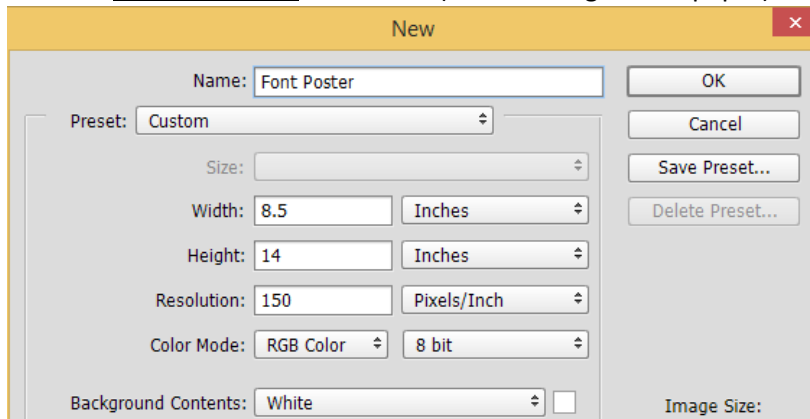
Download= fontposter.zip

This activity will be similar to the [Fun Fonts project](#), but is a good “example” to do with the group to practice the concepts from the packet. In the Fun Fonts project, students would download their own fonts, find their own inspiration, and use the guidelines to determine their original layouts.


Here’s what we are working on (or something like it). Notice this is a picture with the grid showing to help you figure out where to place objects:



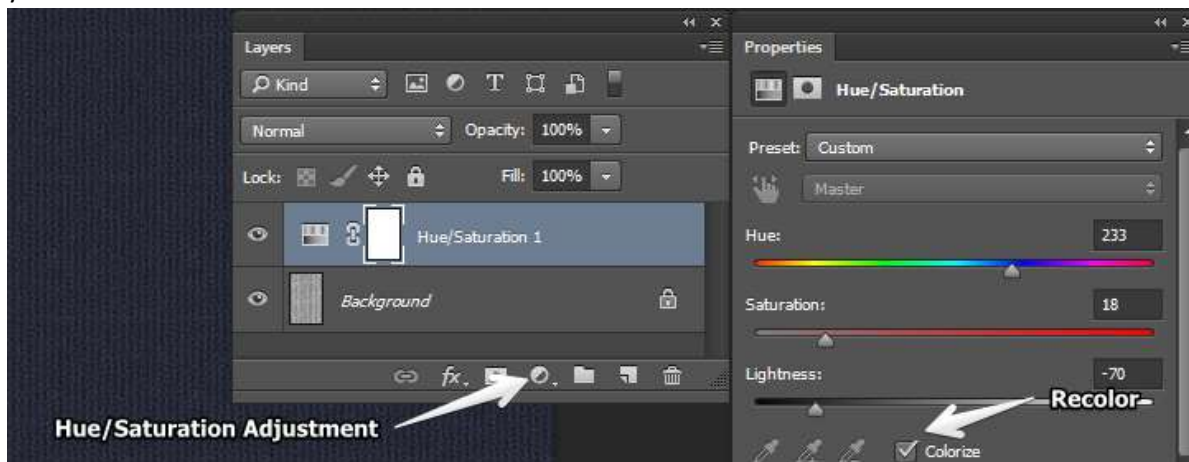
1. Create a New Document as follows: (this is for legal sized paper)



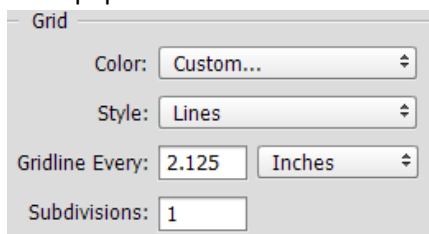
NOTE: If I was printing this professionally, I would set resolution to 300ppi instead, but it takes up double the space.

2. To create the background, let's create a deep navy blue pattern. Access the Paint Bucket and set fill to Pattern on the Options bar.  (I used Erodeable textures category, but any will do)

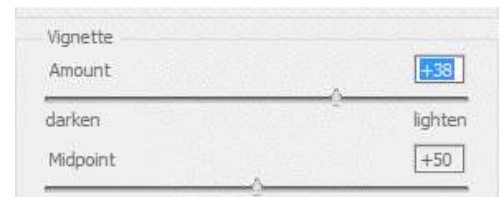
Then, to recolor, add a Hue/Saturation adjustment layer set to Colorize and adjust settings until you get the look you like:



3. To make this easier to line up, let's use a Grid. Set **View> Show> Grid**. It's a bit crazy, so let's change the settings under **Edit> Preferences> Guides, Grid, and Slices**. Set to every 2.125 inches with 1 subdivision (that's 4 sections since paper is 8 1/2 inches wide and $8.5/4=2.125$).

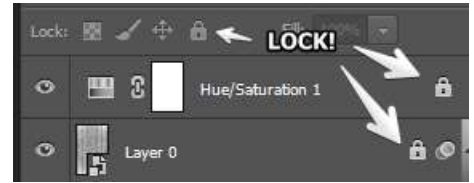



4. Next, we'll do a faint Vignette effect, which makes the edges of the background appear just a tad lighter or darker. Right click the Background layer and Convert to Smart Object. That layer will be called Layer 0. Then, add a Lens Correction Filter (**Filter> Lens Correction**; click Custom tab and set Vignette). Modify the Vignette Amount to either darker or lighter edges (whichever you prefer). Click OK and see your results. **SAVE!**



5. Next, we will install the fonts we will use. I've provided them for you in the folder, but fonts were downloaded from <http://thefonty.com> → Abraham Lincoln, Fernando Forero-Asfalto, Homestead-Display, and Streetwear. Save your work in Photoshop and exit temporarily. Install fonts (double click the font file and click the Install button). Then, reopen Photoshop and your project.

6. Lock each of these layers so we don't accidentally select them. Click the layer and press the padlock button on the Layers panel. Click on the topmost layer before you continue.

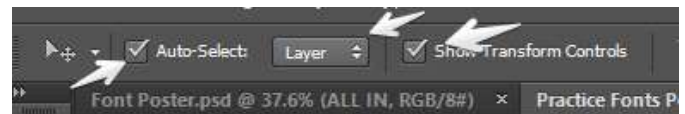


7. Since we already have a plan, let's start with placing the gold embellishments (shapes) on the page. First, pick the Custom Shapes  tool on the Toolbar. Then, load the CSH file called sks-dividers by pressing the drop down arrow on the Options bar and clicking the pull out menu, then Load Shapes.



The top divider is "Shape 24" so pick it, select a gold color, and click and drag to draw it at the top. Then, add a Bevel layer styles (fx) to the layer and Name it. Remember, **Control+T** to resize and Move (V) tool to reposition. Lock the layer when it's good.

8. At this point, it might be good to know how to make it easier to deal with multi-layer layouts. I strongly suggest NOT using this in your early workings in Photoshop because it can make you mess up! However, you can set the Options bar (on the Move tool) to Auto-Select Layers and to automatically Show Transform Controls. If you use this option, it is a good idea to Lock layers as you work so you don't accidentally move them around.




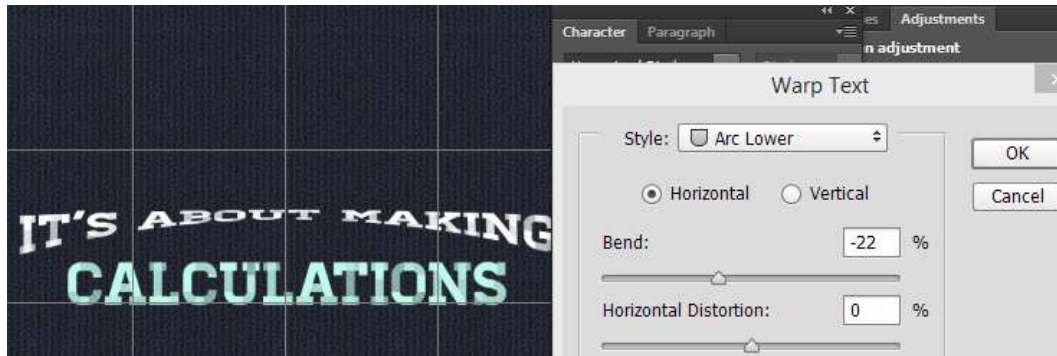
9. Now, create another gold shape (the wavy box at the bottom). This is from the SuziQ35 Custom Shapes (which you have not loaded yet, so load it!) and should be Shape 141. Add a Bevel fx. Name and Lock.

10. Finally, place one more Custom Shape, the divider that comes up from the wave (between You and Love). It's Shape 27 from the sks-dividers, which you already have loaded. You'll have to transform this to turn it (Control+T and hold Shift while rotating until you get a perfect 90 degrees). Add a Bevel fx. Name and Lock.

11. Next, let's skip to the text that's in the middle, just so we can get better idea of space as we lay this out. We will insert Type that is in two separate point type boxes—**It's About Making** and **Calculations**—using Homestead Display as the font. The top font size should be roughly 55 and the bottom one 79 (Use the Character Panel as needed). We will warp these momentarily. Make the top one white and the bottom one a pale blue.



12. To warp, you must be on the Type tool and clicked on the layer. Click the **It's About Making** layer and then the Type tool. Then, click Create Warped Text  on the Options bar. You should pick the Arc Lower option because we want the top to be flat, but the bottom to arc. Don't worry that the letters will be smashed at this point. And try to remember the bend amount (I used -22%).



13. Accept the transformation and then make this taller (resize) so the words are more readable before you move on.

14. Choose the other layer. Warp this to be the Arc Upper and try to match the outline. Then, resize to line up the edges.



Then, Move these to be in the middle of the page. The capital I should be cut in half by the third horizontal gridline. Once it's set, Lock the layers.


15. Now, start at the top and create the first two lines of Type. **Life** is in the Streetwear font, roughly size 126 and white. **Isn't About** is in Abraham Lincoln font, roughly size 114 and gold. Notice that Life is on a higher layer (the F is going in front of the other layer's letters).

16. The L in Life is taking up lots of space. You can reduce space between two characters/letters by adjustment the Kerning of the letter pair in the Character panel. Using the Type tool, click between the L and the I in Life. Then, adjust the Kerning negatively (I used -140).



17. If it all looks good, Lock the layers! (Notice that **Isn't About** should be just a little bit above the second horizontal gridline). Save!



18. Next, add the Type **Avoiding Risks** to the gap between the top and middle words. Use Asfalto Regular font, size 126, in the pale blue. Then, apply a gentle Squeeze Text Warp :



19. Add the two white arrows from the Custom Shapes, Arrows category (Arrow 12) around **Avoiding Risks** (be sure to Edit> Transform> Flip Horizontal or right click and Flip Horizontal on the opposite side after you duplicate it).




Name and Lock these layers!

20. Next, add the three Type layers for the **ampersand** (Abraham Lincoln, size 161, white), **Going** (Streetwear, size 58, white) and **All In** (Abraham Lincoln, size 117, gold). Position as you see and leave space for the small arrow. Transform the two stacked words after you type them in so the right edge lines up as shown. Lock.




21. Draw Arrow 19 from Custom Shapes, Arrow category. It should have a Gold 3 pt stroke and no fill (which in CC, there is a button on Options to set the Stroke color; in older versions you may have to add a layer style-fX for a Stroke and then change the layer to 0% fill on the Layers panel). Control+T and Flip Vertical to flip it over. Lock.

CC version → 

Others → 

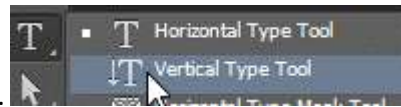


22. Now, unlock the **All In** layer. We are going to fill it with a chevron pattern using a Layer Style (fx) called Pattern Overlay . We will load a pattern (PAT file) called Black and White patterns (Zooll graphics <http://zooll.com/goodies-black-and-white-patterns/>). Click the drop down by the Pattern box to load the PAT file. Then, you'll notice it's the wrong color and too big. Modify the Blending mode to Lighter Color so the gold shows and drop the Scale way down so the pattern isn't so big.



Once you are happy, Lock it up!

23. Save!
24. Now, add the two Type boxes for **with the** (Streetwear, pale blue, size 48) and **things** (Abraham Lincoln, white, size 132). Size the top box from the right edge to line it up with the S in THINGS. Position and Lock.



25. Click and hold the Type tool to reveal the Vertical Type Tool.

Then, click and type the word **YOU** in the pale blue font (Homestead Display font, size 52).

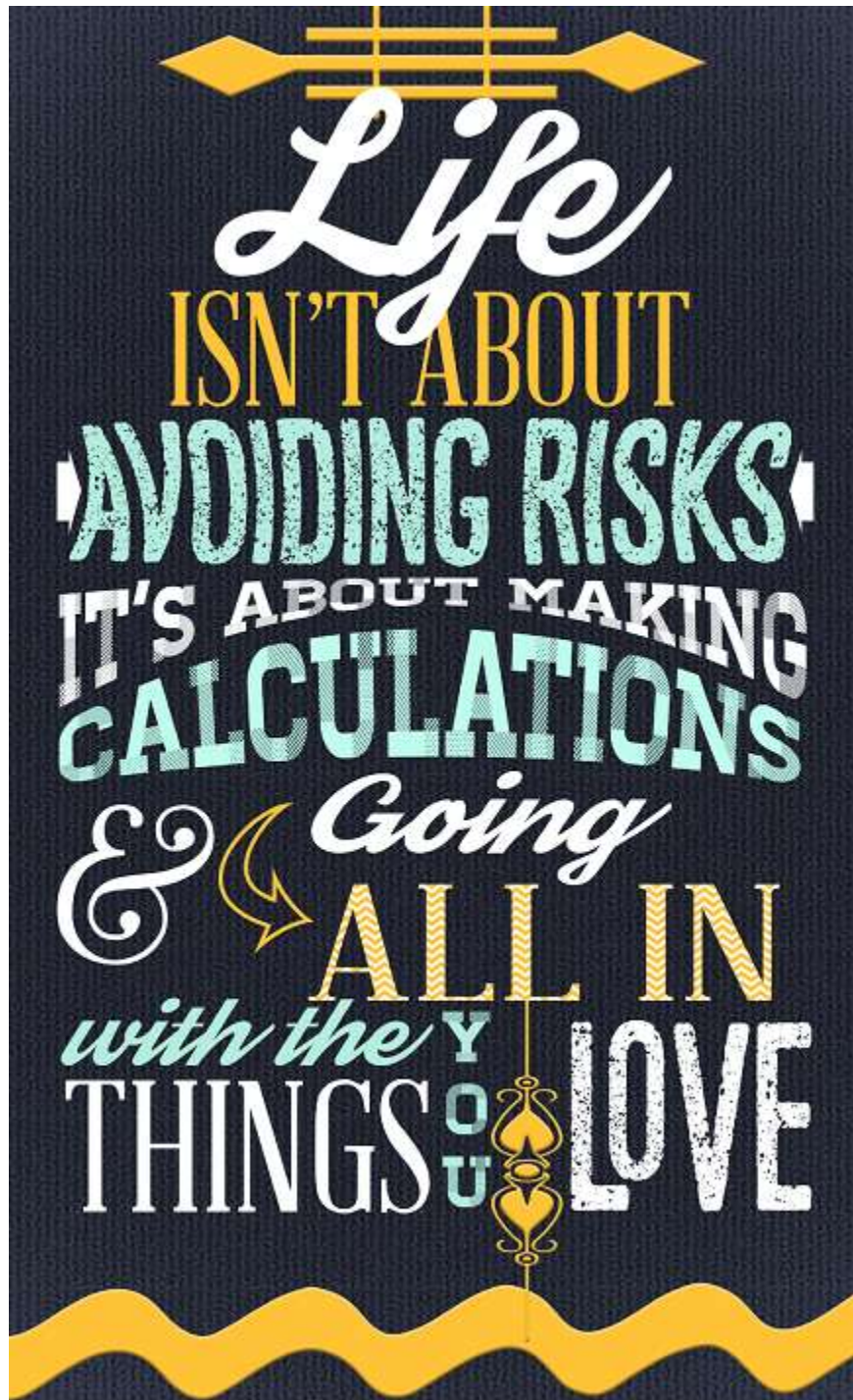
26. All that's left is the word Love! Notice the letter O has been changed, but go ahead and use the Type tool (switch back to Horizontal Type instead of Vertical) and type **Love** (Alfalto Regular, size 172, white). It may hang off and you may need to unlock and resize the heart decoration if you need some room.



27. Next, select the O with the Type tool. In the Character panel, modify the Size to be 145 and Baseline Shift it so that the O scoots up (but not past the top of the L and V (I used 22pt)).
28. Finally, we need to scoot the O in so it is on top of the L. Click between the two letters and modify the Kerning to be negative.



29. Then, grab the right edge of the text box with your Transform handles and pull in so that it is not hanging off the page and has a little space.
30. That's it! Save! (if putting on web, Save for Web as JPG)



Sources for Downloads:

- Divider Shapes (sks-dividers). Download from-- <http://suziqcreations.com/divider-shapes/>
- Design Elements Shapes (suziq35). Download from-- <http://suziqcreations.com/design-element-labels-1>
- Fonts from <http://thefonty.com>
- Pattern from <http://zooll.com/goodies-black-and-white-patterns/>

Just crediting the idea for this poster, which I got from this blog:

→ <https://gayecrispin.wordpress.com>



Another Practice Fonts Poster—Letter paper size (using one downloaded font called Lavenderia Regular and the stock Ornaments Shapes)



Inspiration from this blog:

→ <http://cleopotrasargentinas.blogspot.com/2013/02/tansimplecomo.html>

