

Graphic Design

Learn It, Do It

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Photoshop Continued

Building on the Photoshop fundamentals presented in the previous chapter, this chapter introduces layers and the roles that layers play in adding graphic elements, text and text effects to an image. *Exercise 7.1* presents an opportunity to use layers to enhance an image file. Then, attention shifts to creating text in Photoshop and the associated type properties; *Exercise 7.2* provides practice in using these tools and processes. Following each exercise, “Need to Know Fundamentals” contribute enriching nuggets of information about the application, its tools and its capabilities.

Understanding Layers in Photoshop

Layers are a key component to the designer’s ability to create and edit an image in Photoshop. Think of layers like a stack of overhead transparencies, clear sheets of acetate. You can see through transparent areas of a layer to the layers below, just like you can see through the stack of transparencies to content on the bottommost sheet.

Every image file contains at least one layer. Each time content is pasted into an image file, a layer is created; when type is created, a layer is created. These are just two ways that layers can be added to an image. The number of layers and layer effects added to an image are limited only by the computer’s memory.

The Layers Panel

The *Layers panel*, shown in Figure 7.1, is accessible from the *Window menu* [Window menu > Layers]. In this panel all of the layers, layer groups and layer styles in an image file are listed whether seen in the image or not. The Layers panel can be used to show and hide layers (a.k.a. turning the *visibility* of layers on and off), lock layers, create new layers, delete layers and work with groups of layers. Additional commands and options can be accessed via the *Layers panel menu*, available in the upper-right corner of the panel. Many of these commands are also available from the *Layer menu* in the Photoshop/application menu bar.

Application Tip: In order to edit content in an image, the content's respective layer must be selected in the *Layers panel*. If the correct layer is not selected, the edit could be performed on the wrong content or the following Photoshop alert will appear, *Could not use the [selected tool] because no layers are selected*. In this situation, click *OK* to dismiss the alert, then select the correct layer in the Layers panel and complete the edit.

Renaming, Managing, Deleting and Grouping Layers

Layers can be renamed, reordered, deleted and organized in the Layers panel. When a new layer is created, it is named *Layer #*; “#” is an incremental value (e.g., Layer 1, Layer 2, ...). To change a layer name, double-click on the current

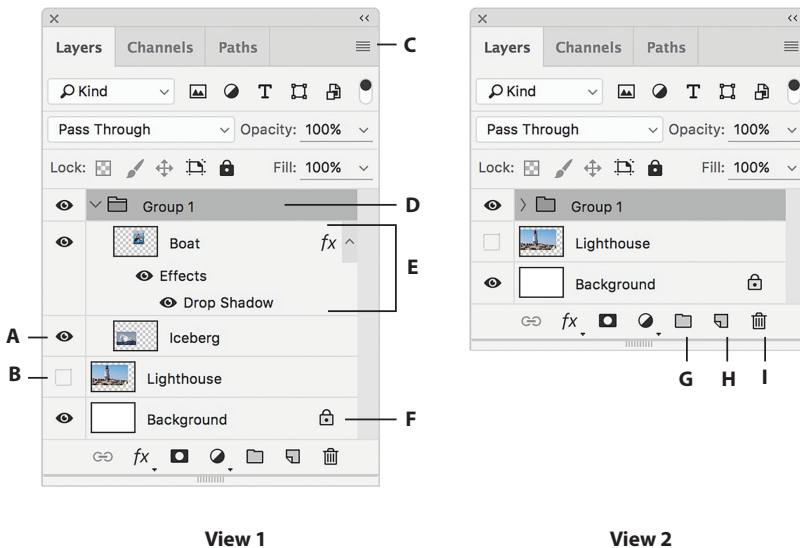


Figure 7.1

Window menu > Layers panel. View 1: Layer group expanded, (A) Visibility toggle (eye icon); (B) Hidden layer (no eye icon); (C) Layers panel menu; (D) Layer group; (E) Layer with layer style applied; and (F) Locked layer. View 2: Layer group collapsed, (G) Create a new group; (H) Create a new layer; and (I) Delete layer.

Rasterizing and the steps involved with rasterizing type are presented later in this chapter; see “Rasterizing Type Layers.”

Using the Type Tool

Type in Photoshop consists of vector-based type outlines, mathematically defined shapes that describe the letters, numbers and symbols of a *typeface*. Typography is discussed in detail in *Chapter 10: Typography in Design*. So, for now we stick with the basics and review the three ways that type can be created in Photoshop, at a point, inside a paragraph and along a path. These three methods are illustrated in Figure 7.6.

- A. *Point type* is a horizontal or vertical line of text that begins where the cursor is clicked in the image.
 - Entering text at a point is a useful way to add a few words to an image.
 - When point type is created, each line of type is independent, the line expands or collapses as the content is edited, but it does not wrap to the next line.
- B. *Paragraph type* uses boundaries to control the flow of characters, either horizontally or vertically.
 - This method is a useful way to create one or more lines or paragraphs.
 - When paragraph type is created, the lines of type wrap to fit the dimensions of the bounding box. The *bounding box* can be resized, causing the type to reflow within the adjusted rectangle. The bounding box can also be used to rotate, scale and skew type.
- C. *Type on a path* flows along the edge of an open or a closed path. A *path* consists of one or more straight or curved segments. *Note:* Paths will be presented in detail in *Chapter 11: Getting Started with Illustrator*.
 - Paths are generally created using the *Pen Tool* (P) or a *Shape Tool* (U).

Save Your Work, Early and Often.

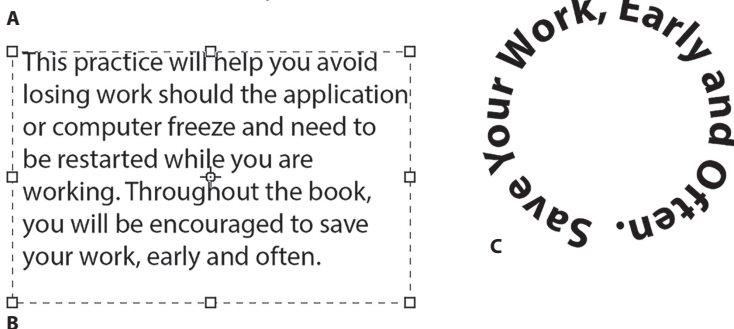


Figure 7.6

Examples of the three methods used for creating type in Photoshop: (A) point type, (B) paragraph type, and (C) type on a path. *Typeface:* Myriad Pro.

When finished entering the text, the designer must signal the end of the text entry; any of the following actions can be used to indicate the end of the text entry.

- Click elsewhere on the canvas with the *Type Tool* (T).
- Click the *Commit button* in the *Options bar*.
- Select another tool in the *Tools panel*.

A new *type layer* is added to the *Layers panel* when type is created. Once created, type can be edited and its appearance adjusted using a variety of properties. Another way to affect type appearances is to apply a layer style to the type layer. A *layer style* is a nondestructive way to add an effect, such as a drop shadow or stroke, to the contents of a layer.

Converting between Point Type and Paragraph Type

Type can be converted from *point type* to *paragraph type* in order to adjust the flow of characters within a bounding box. Similarly, *paragraph type* can be converted to *point type* to make each text line flow independently from the others. To convert the type, first select the type layer in the *Layers panel*. Then, from the *Type menu*, select either the *Convert to Paragraph Type* or the *Convert to Point Type menu command* [Type menu > Convert to Paragraph Type | Convert to Point Type].

When paragraph type is converted to point type, a carriage return is added at the end of each line of type (except the last line). Be aware that during the conversion process, all characters that overflow the bounding box are deleted. *Tip:* To avoid losing text, adjust the bounding box so that all type is visible *before* the conversion.

As with other tools, when the *Type Tool* (T) is selected in the *Tools panel*, the *Options bar* displays the properties available for adjustment (Figure 7.7). These options include the following labeled properties (from left to right):

- A. Toggle text orientation (i.e., Horizontal, Vertical)
- B. Search for and select fonts
- C. Set the font style (e.g., Regular, Italic, Bold)
- D. Set the font size
- E. Set the anti-aliasing* method (i.e., None, Sharp, Crisp, Strong, Smooth)
- F. Align text (i.e., Left, Center, Right)
- G. Select the text color (opens the Color Picker)

* *Anti-aliasing* produces smooth-edged type by partially filling the edge pixels. As a result, the edges of the type blend into the background.



Figure 7.7

Options bar, Type Tool options: (A) Toggle text orientation; (B) Search for and select fonts; (C) Set the font style; (D) Set the font size; (E) Set the anti-aliasing method; (F) Align text; (G) Select the text color; (H) Create warped text; and (I) Toggle the Character and Paragraph panels.

- H. Create warped text*
- I. Toggle the Character and Paragraph panels

The Character panel and Paragraph panel, shown in Figure 7.8, provide additional properties and formatting options for adjusting type. The *Character panel* provides options for formatting characters and letterforms. Use the *Paragraph panel* to change the formatting of columns and paragraphs. Both panels are accessible via the *Window menu* or the toggle button on the *Options bar* [Window menu > Character | Paragraph].

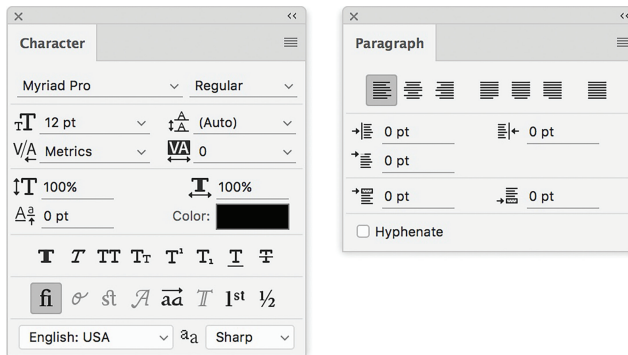


Figure 7.8

Window menu > Character | Paragraph.

Rasterizing Type Layers

Certain commands and tools (e.g., filter effects and painting tools) cannot be applied to type or shape layers in their original state. The content on these layers must first be *rasterized* before it can be affected. The process of rasterizing converts a type layer into a regular layer making its contents uneditable as text, using the *Type Tool* (T); however, the layer content can be edited as a pixel-based bitmap image.

† *Warped text* conforms to a variety of shapes, such as Arc, Bulge, Flag and Rise.

To rasterize a type layer, first, select the type layer in the *Layers panel*. From the *Layer menu*, choose the *Rasterize menu command* and then the *Type command* [Layer menu > Rasterize > Type]. *Note:* The selected type layer can also be rasterized via the *Type menu*, selecting the *Rasterize Type Layer menu command* [Type menu > Rasterize Type Layer].

Let's use this information in *Exercise 7.2* to add text to an image and then stylize the text. Review the exercise brief and get started.

Exercise 7.2: Working with Type

Exercise brief: Add type to an image and then apply a layer style to the type. Use the image file created in *Exercise 7.1* (or use the provided image file, Ch07-Ex02.psd) for this exercise.

Exercise file: **Ch07-Ex02.psd** (Figure 7.9)



Figure 7.9

Exercise 7.2 file. Ascension, Albuquerque International Balloon Fiesta, Albuquerque, New Mexico.

Step 1: Open the image file that will be used in this exercise.

Step 2: Create a line of text (point type) in the image promoting the “Albuquerque International Balloon Fiesta.”

- Select the *Type Tool* (T) in the Tools panel and position the cursor over the canvas.
- Click once on the canvas to create *point type* and begin typing.

-
- When finished entering the text, click elsewhere on the canvas with the *Type Tool* (T) to signal the end of the text entry.
 - The text will be placed on its *own layer* in the *Layers panel*.
 - By default, the *name* of the *type layer* is based on the text that was entered.
 - The name of the type layer can be changed by double-clicking on the layer name and entering a new value. *Note:* Changing the name of the type layer will *not* affect the onscreen text.
 - Use the properties available in the *Options bar* or the *Character* or *Paragraph panels* to alter the appearance of the type (e.g., font, size and color). *Note:* The type must be selected *before* its properties can be changed.
 - Select the text using the *Type Tool* (T) and then adjust the desired properties.
 - *Tip:* Some transformations require the designer to *Cancel* or *Commit* the change(s) before work on the image file can continue. In this situation, look to the *Options bar* for the *Cancel button* (*Alternative:* *Escape key* on the keyboard) and the *Commit button* (*Alternative:* *Return/Enter key* on the keyboard).

Step 3: Apply a layer style to the line of type.

- Use the *Move Tool* (V) to select the line of type on the canvas (and its associated layer in the *Layers panel*).
- In the *Layers panel*, click on the *Add a layer style icon* located along the bottom edge of the panel; the icon is highlighted in Figure 7.10. This action opens a menu of layer styles that can be applied to the selected layer and its content.
 - The menu of layer styles can also be accessed from the *Layer menu* [Layer menu > Layer Style].
- Select *Drop Shadow...* from the menu of layer styles.
 - This action opens the *Layer Style dialog box* (Figure 7.11). Here the properties associated with the selected layer style (Drop Shadow) can be modified (e.g., *opacity* of the shadow, *angle* of the shadow and *distance* of the shadow from the object).
 - *Note:* Confirm that the *Preview checkbox* is checked in the dialog box; this feature allows the designer to view the layer style being applied to the onscreen text as adjustments are being made.
- When satisfied with the drop shadow, click *OK*.
 - Notice that the *layer style* is listed in the *Layers panel* below the layer to which it is applied.
 - The visibility of the layer style can be turned off and on just like the visibility of a layer or layer group. Click on the *eye icon* to toggle the layer style off and on.

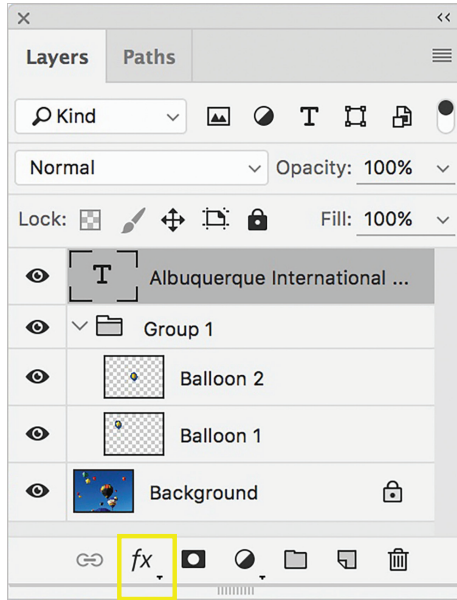


Figure 7.10

Exercise 7.2, Window menu > Layers panel. Add a layer style icon highlighted.

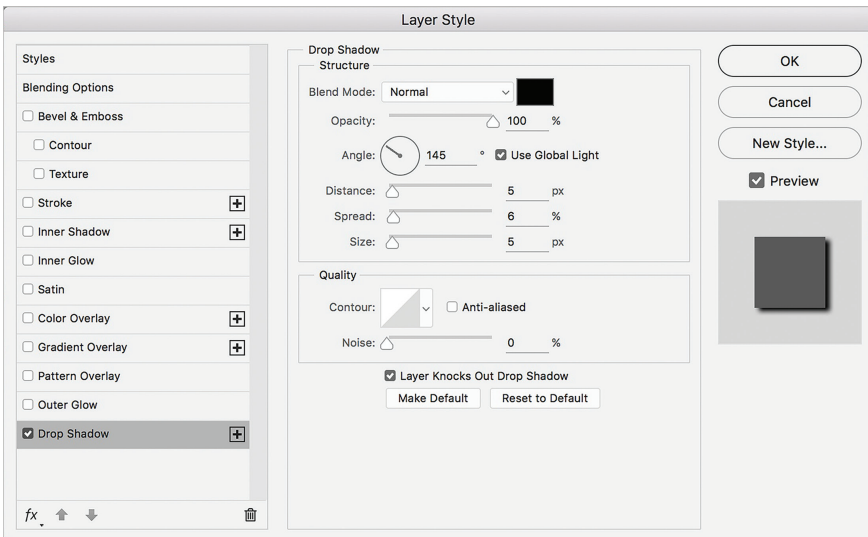


Figure 7.11

Layer Style dialog box, Layers panel > Layer Style.

Multiple layer styles can be applied to a single layer. However, make sure that the layer styles do not distract from the text and its message.

Step 4: Save the file and view the image in Full Screen Mode (F).

- Return to the *File menu* and select the *Save menu command* [File menu > Save | ⌘S].
- Compare the workspace's appearance in each of the screen modes.
 - In the lower portion of the *Tools panel*, click and hold down the mouse button on the *Change Screen Mode icon* to see the available options (i.e., Standard Screen Mode, Full Screen Mode with Menu Bar and Full Screen Mode).
 - The screen mode can also be changed via the *View menu* and the *Screen Mode menu command* [View menu > Screen Mode].
- View the completed image in the *Full Screen Mode* (F).
 - When the *Full Screen Mode* (F) is selected, the following Photoshop alert appears. *In Full Screen Mode, panels are hidden. They can be accessed on the sides of the screen or revealed by pressing Tab. While in Full Screen Mode, you can return to Standard Screen Mode by pressing "F" or Esc.*
 - Select *Full Screen Mode* (F) to fill the screen with the image.
 - To exit *Full Screen Mode* (F) and return to *Standard Screen Mode* (F), press the *ESC* key on the keyboard, or the letter "F."

Well done. You have completed *Exercise 7.2*. You should be feeling familiar with the Photoshop workspace and comfortable adding text to an image file. Before continuing, here are some additional *Need to Know Fundamentals* related to the tools and processes used in *Exercise 7.2*.

Need to Know Fundamentals

Creating Warped Type

Another way to alter the appearance of text, aside from layer styles, is to create warped text. Examples shown in Figure 7.12 illustrate the variety of effects available to the designer. The *warp style* is an attribute of the *type layer*. It can be changed at any time to alter the overall shape of the warp. Warping options allow for precise control over the orientation and perspective of the warp effect.

To create warped text, try the following steps:

- Use the *Type Tool* (T) to create a line of type (point or paragraph type).
- Activate the text frame by clicking *in* the text frame using the *Type Tool* (T).
- In the *Options bar*, click on the *Create warped text icon*. Or, in the *Type menu*, select the *Warp Text... menu command* [Type menu > Warp Text...]. Both actions launch the *Warp Text dialog box*.
 - In the *Warp Text dialog box*, select a warp style.



Figure 7.12

Warped text. *Typeface*: Minion Pro.

- Experiment with the *orientation* (i.e., Horizontal, Vertical), *bend* and *distortion* options.
- Click *OK* to apply the warp or *Cancel* to discard the warp.
- Now, click elsewhere on the canvas with the *Type Tool* (T) to signal the end of text entry.
- In the *Layers panel*, notice that the *layer's thumbnail* has changed to indicate the presence of a warp style.
- Once applied, the *Warp Text dialog box* can be reopened to alter the appearance of the text. To do so, select the affected type layer in the *Layers panel* and then click on the *Create warped text icon* in the *Options bar* to launch the *Warp Text dialog box*.

Rulers, Guides and the Grid

The following resources, rulers, guides and the grid, can be useful when the designer needs to position content precisely, for example, when working to achieve alignment among elements, particularly text. For more about the role of alignment in design, refer to *Chapter 2: The Elements and Principles of Design*.

Rulers can be displayed along the top and left edges of the document window (Figure 7.13). To turn the rulers on or off, access the *View menu* and select the *Rulers menu command* [View menu > Rulers | ⌘R]. The rulers' unit of measure reflects the application's units, a setting available in the *Preferences dialog box*

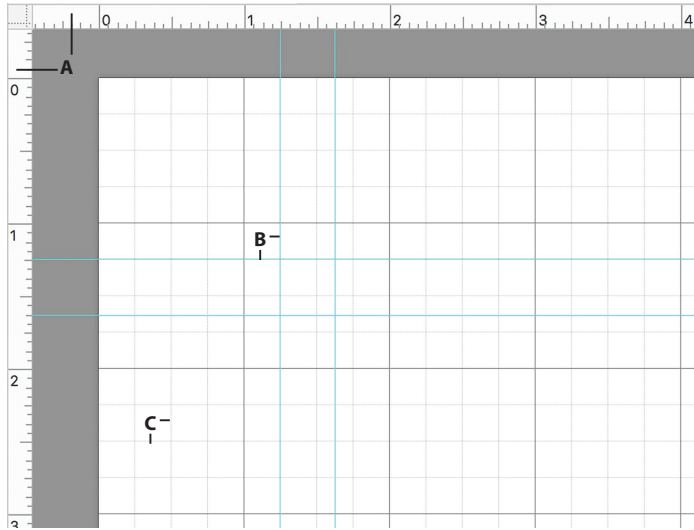


Figure 7.13

Rulers, guides and the grid: (A) rulers, (B) guides (cyan lines) and (C) the grid.

[Photoshop CC menu > Preferences > Units & Rulers...]; options include pixels, inches, centimeters, millimeters, points and picas. *Note:* The *Preferences dialog box* can be accessed by double-clicking on a ruler. The unit of measure can also be changed by right-clicking (Control + click) on a ruler and selecting an option from the provided list.

Guides appear as nonprinting lines overtop an image in the workspace (see Figure 7.13). Guides can be moved, removed and also locked in position to avoid being accidentally moved. There are multiple methods for bringing a guide on to the canvas; here are two.

- *Option 1:* Drag a guide onto the workspace from one of the rulers.
 - Confirm that the rulers are available along the top and left sides of the document window.
 - If the rulers are not present, turn them on. Go to the *View menu* and select the *Rulers menu command* [View menu > Rulers | ⌘R].
 - Position the cursor over one of the rulers.
 - Notice that the cursor icon changes to a filled arrow.
 - Press and hold the mouse button down and then drag the cursor from the ruler onto the canvas.
 - Accompanying the cursor is the guide (a straight line) and a tooltip indicating the guide's position (e.g., X, Y).
 - When the guide is in the desired location, release the mouse button.
 - In position, the guide is a cyan line (a shade of blue).

-
- *Option 2:* Use the *New Guide... menu command* to generate a guide.
 - From the *View menu*, select the *New Guide... menu command* [View menu > New Guide...].
 - The *New Guide dialog box* provides options to define the guide's *orientation* (i.e., Horizontal, Vertical) as well as the *position* for the guide.

Guides remain in position and visible until a guide is moved or its visibility is turned off. Use the *Move Tool (V)* to reposition guides on and around the canvas. To delete a guide, position the cursor over the guide, then click and hold down the mouse button and drag the guide to the corresponding ruler and then release the mouse button. To hide or toggle off the visibility of all guides, access the *View menu* and select the *Show menu command* and then *Guides* [View menu > Show > Guides | ⌘;]. Guides can also be locked in position or removed from the image file via the *View menu* [View menu > Lock Guides | View menu > Clear Guides]. For additional information about other guide options, including *New Guide Layout...* and *New Guides from Shape*, access the *Photoshop Online Help*.

The *grid* is another helpful resource for laying out image elements symmetrically (see Figure 7.13). This feature can be turned on via the *View menu* and the *Show Grid menu command* [View menu > Show Grid | ⌘'].

The *Snap to* feature assists with precise placement of selection edges and cropping borders. The designer can select what they would like to *Snap to* (i.e., Guides, Grid, Layers, Slices, Document, Bounds, All, None) via the *View menu* [View menu > Snap to]. When *Snap to* is active and the designer is moving an object, the object may jerk across the image as though it is being attracted by a magnet. Just as this feature can be turned on via the *View menu*, it can also be disabled there [View menu > Snap].

Tool Tip: To nudge an object, changing its position by a small amount, use the *arrow keys* on the keyboard to reposition an object 1 pixel at a time. Holding down the *Shift key* on the keyboard while pressing the *arrow key* moves an object by 10 pixels.

Looking Ahead

This chapter contains a lot of information about Photoshop. Spend time experimenting with the tools and features until you feel comfortable working with the concepts presented. An end-of-chapter activity awaits when you are ready for a fresh challenge. Read through the provided brief, and then be creative. Utilize the Photoshop skills developed here in combination with the design principles and color theory presented in earlier chapters to create an effective and eye-catching design. Then, when you are ready to proceed, the next chapter introduces the art of digital photography and its role in graphic design.

Discussions

Discussion 7.1: Scaling Proportionally

In *Exercise 7.1*, Step 11, a hot air balloon was scaled proportionally, the width and height of the image changed at the same time. When resizing an image, why is it important to scale proportionally? Is this more or less important when working with images of people? Why or why not?

Discussion 7.2: Types of Layers

Look at the *Layers panel* presented in Figure 7.14 and identify the following elements:

- Type layer
- Layer style
- Warped type layer
- Layer group
- Hidden layer
- Rasterize type layer
- Linked layers

Based on the contents of the Layers panel, we cannot tell what the image looks like. Why not?

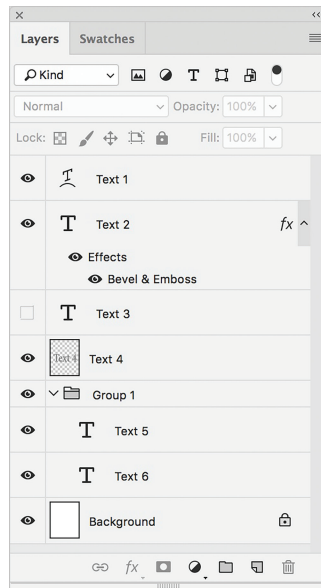


Figure 7.14

Discussion 7.2, Layers panel.

Activity

Activity 7.1: Create a Postcard

Activity brief: Create a postcard for a destination (city or country) of your choice. For this activity, you are encouraged to use your own photographs, or the provided photos of London, England, available on the book's companion website.

Activity files: Ch07-Ex03A-photo.jpg, Ch07-Ex03B-photo.jpg, Ch07-Ex03C-photo.jpg, Ch07-Ex03D-photo.jpg, Ch07-Ex03E-photo.jpg, Ch07-Ex03F-photo.jpg, Ch07-Ex03G-photo.jpg, Ch07-Ex03H-photo.jpg, Ch07-Ex03I-photo.jpg, Ch07-Ex03J-photo.jpg, Ch07-Ex03K-photo.jpg

Guidelines

1. Use at least three photographs in the design. Feel free to use more, but target at least three.
2. Include a text element that identifies the location.

File Properties

Image size: 4.25 in. × 6 in. (horizontal postcard) or 6 in. × 4.25 in. (vertical postcard)

Resolution: 150 ppi

Color mode: CMYK

File naming: Use yourlastname-city/country-name.psd as the file name, for example, hughes-london.psd

Exercise File(s) Available on the Companion Website, URL

Ch07-Ex01-photo.jpg | *Exercise 7.1* file, Ascension, Albuquerque International Balloon Fiesta, Albuquerque, New Mexico.

Ch07-Ex02.psd | *Exercise 7.2* file, Ascension, Albuquerque International Balloon Fiesta, Albuquerque, New Mexico.

Ch07-Ex03A-photo.jpg | *Activity 7.1* file. London, England.

Ch07-Ex03B-photo.jpg | *Activity 7.1* file. London, England.

Ch07-Ex03C-photo.jpg | *Activity 7.1* file. London, England.

Ch07-Ex03D-photo.jpg | *Activity 7.1* file. London, England.

Ch07-Ex03E-photo.jpg | *Activity 7.1* file. London, England.

Ch07-Ex03F-photo.jpg | *Activity 7.1* file. London, England.

Ch07-Ex03G-photo.jpg | *Activity 7.1* file. London, England.

Ch07-Ex03H-photo.jpg | *Activity 7.1* file. London, England.

Ch07-Ex03I-photo.jpg | *Activity 7.1* file. London, England.

Ch07-Ex03J-photo.jpg | *Activity 7.1* file. London, England.

Ch07-Ex03K-photo.jpg | *Activity 7.1* file. London, England.

URL: <http://www.crcpress.com/9780367075347>

External Links Mentioned in the Chapter

Photoshop Online Help | <https://helpx.adobe.com/photoshop>