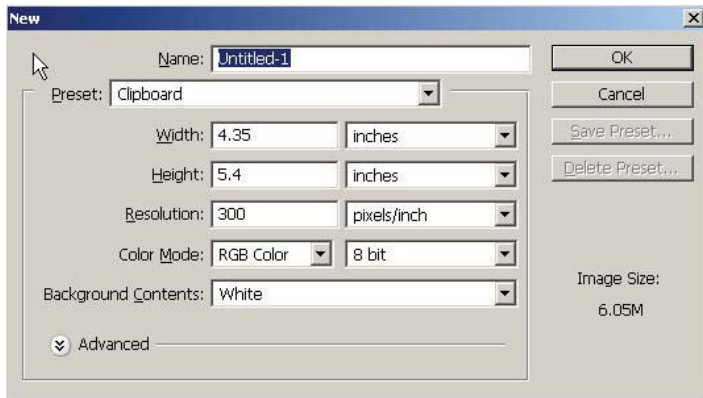


INTRODUCTION TO GRAPHICS

Poster for Club Agent

Information Sheet No. PS904

Create a new document with these settings.

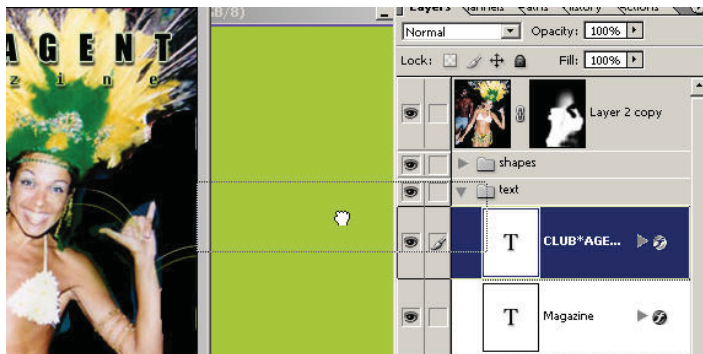


Note that they are the same as the other tutorials in this mini-series. This is because we are designing for a fictional promo magazine.

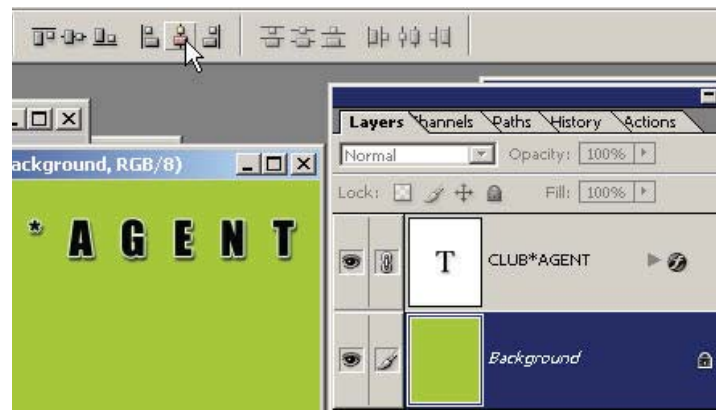
Use your I-dropper again and choose a color from another document using our same overall theme. Now fill the background layer with this color.



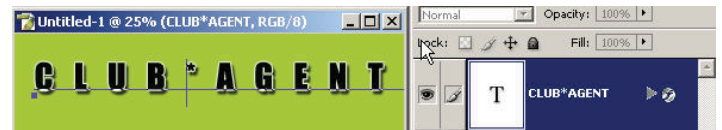
Now drag the text layer logo from one of the previous tutorials (an open document). You can drag straight from the layers palette (cool) when you have the source document selected (as shown) into the new document.



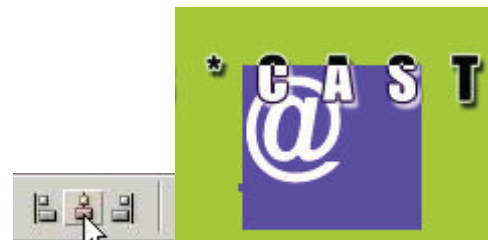
Now link the new text layer with the background layer. Select the background layer (you have to) and now you can go ahead and align the text layer to the background layer (when on the move tool).



Now link the new text layer with the background layer. Select the background layer (you have to) and now you can go ahead and align the text layer to the background layer (when on the move tool).

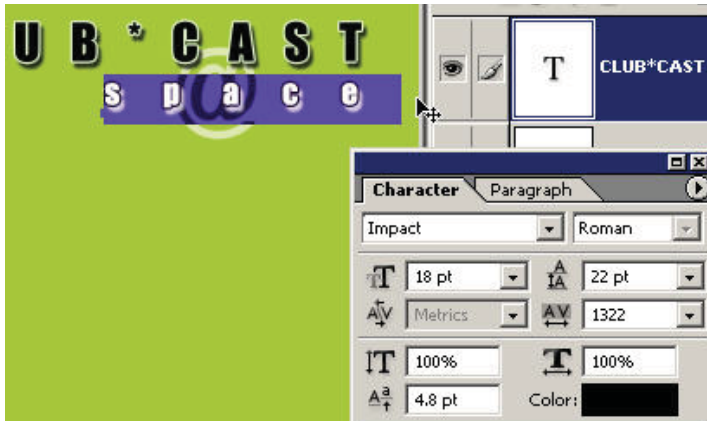
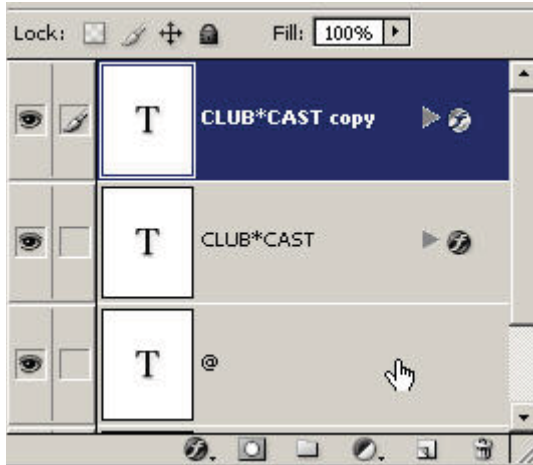


Create a new text layer with the "at" symbol "@". Enlarge it in the Characters palette or in the Text options bar. Make it large. You want it to blend in once again using the global color theme and this time making it really light (green) for a fill.

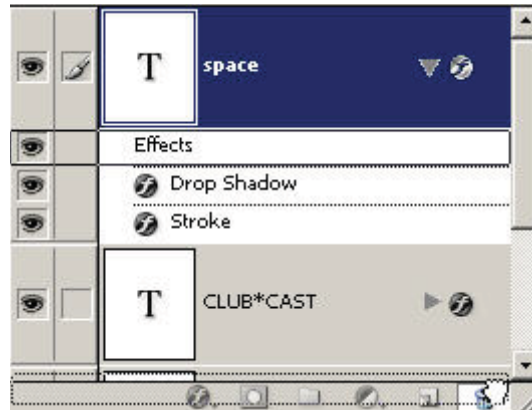


If you want to keep the same layer effects

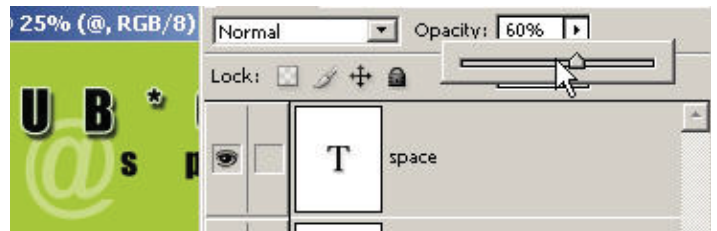
you can duplicate the layer and then modify the size, etc. Do this by dragging the logo layer to the new layer icon. Now on the TText tool go ahead and enter the text editing field and select the entire text. Now make it smaller in the Font Size field (there is no set size . . . just feel it out). Enter some new text.



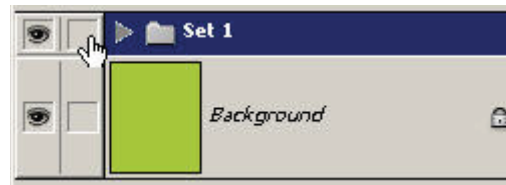
If you didn't know, you can go ahead and delete layer effects. Because we duplicated the layer, the FX are retained but you don't want to keep them so you can drag Effects directly to the trash can.



If the @ sign is too strong (you should have a visual feel for it) go ahead and reduce its opacity. You want it to blend in more with the background as if it's a subtle afterthought.



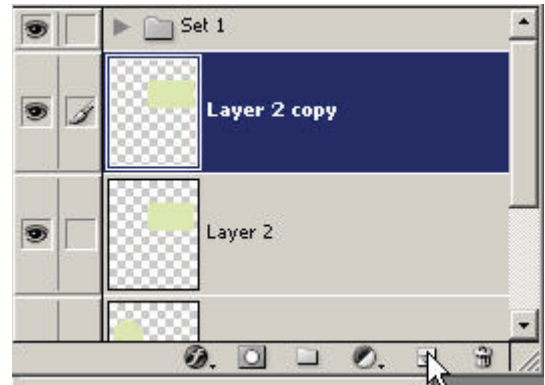
Now organize these layers in a layer set.



Use the polygonal lasso tool and create a similar shape as shown. Holding down the Shift key will get the 45 degree angles where necessary. Now create a new layer in the layers palette. You are going to fill this selection on the new (invisible) layer with any foreground color.



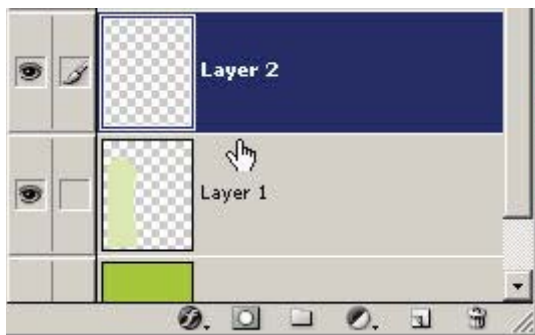
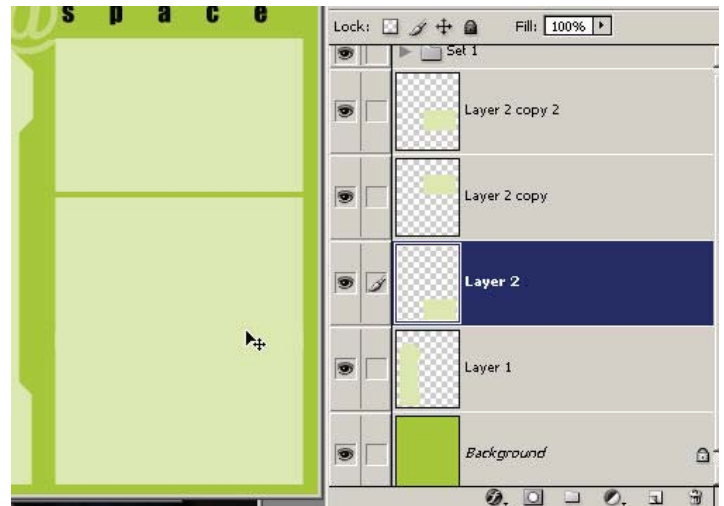
Select a new copy layer in the layers palette and with the move tool drag it down by holding the Shift key (to keep it inline).



Drag it down so there is a little space between the first one. Now select the other copy in the L palette and drag it down below the other one. If necessary, you may have to link the group and move them all up or Edit: Transform: Scale them smaller to fit.

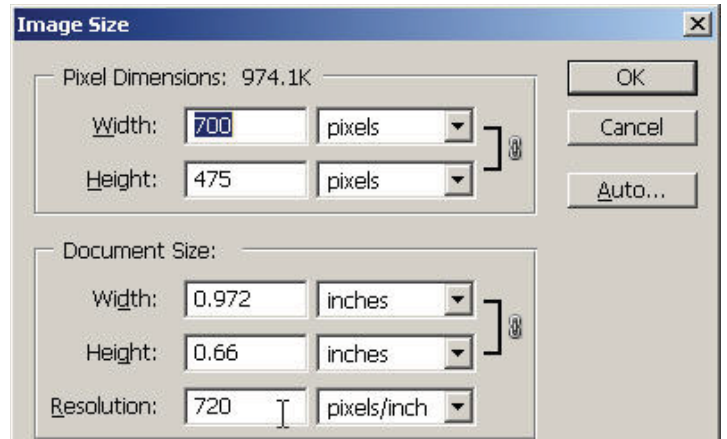
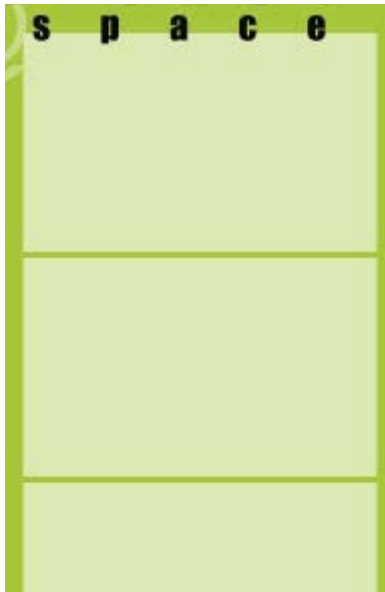


Create another new layer from the new layer icon. Now grab your rectangular marquee selection tool and create a rectangular selection. Now fill that selection (you should know how now). Once again duplicate this layer twice by dragging it to the new layer icon.



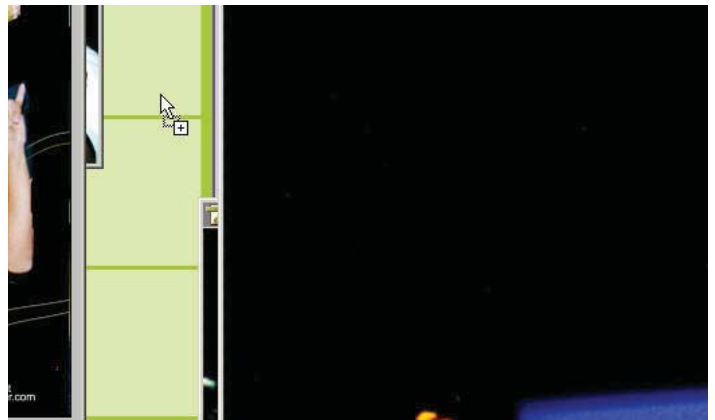
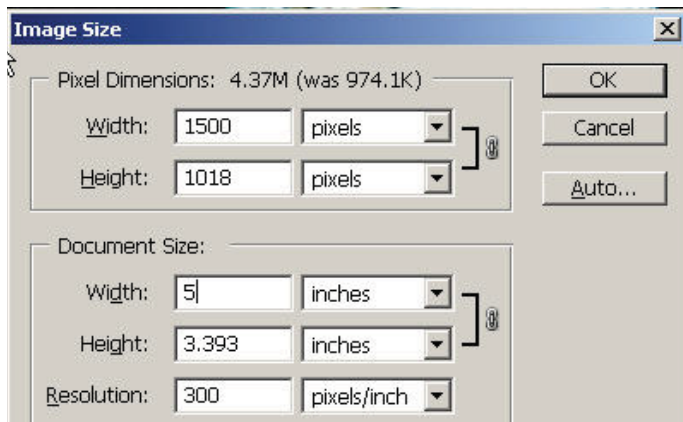
Here they are equally spaced apart (you can usually eyeball it). Now you can put them in their own layer set.





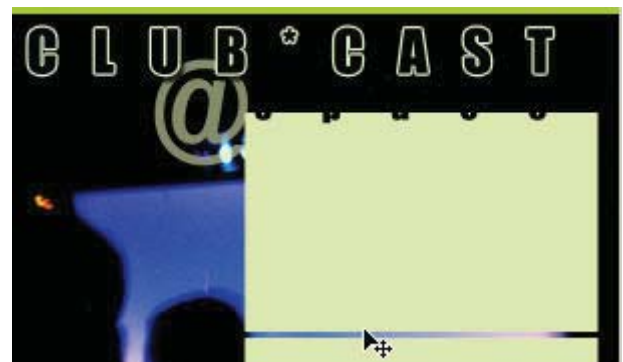
Now drag in the images that you've chosen while pre-visualizing on the fly that will look good within this document format.

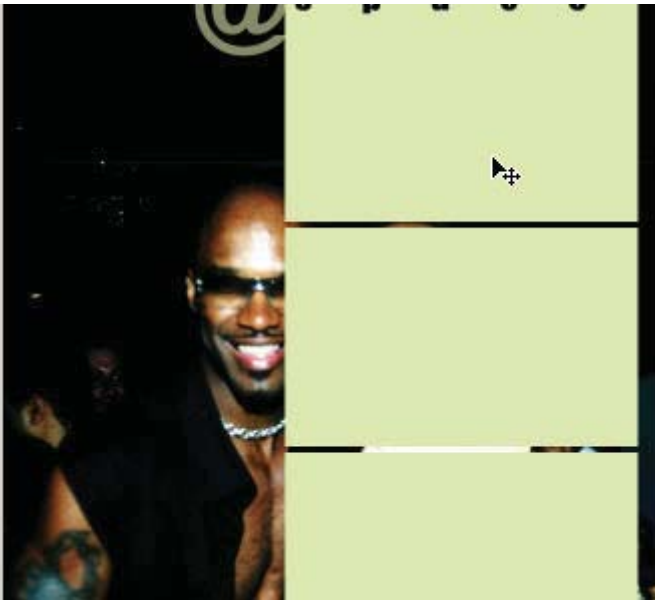
This next step is simply matching other documents to this document. The document you're working on is 300 dpi.



You'll next transform them down to size and have to adjust the layer orders. Note that whatever layer is selected in the layers palette, when you drag in new layers, they will appear on top of the layer you have selected in the palette.

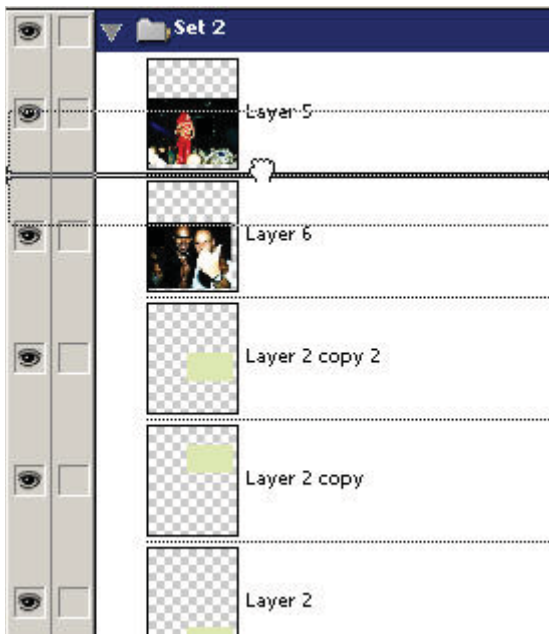
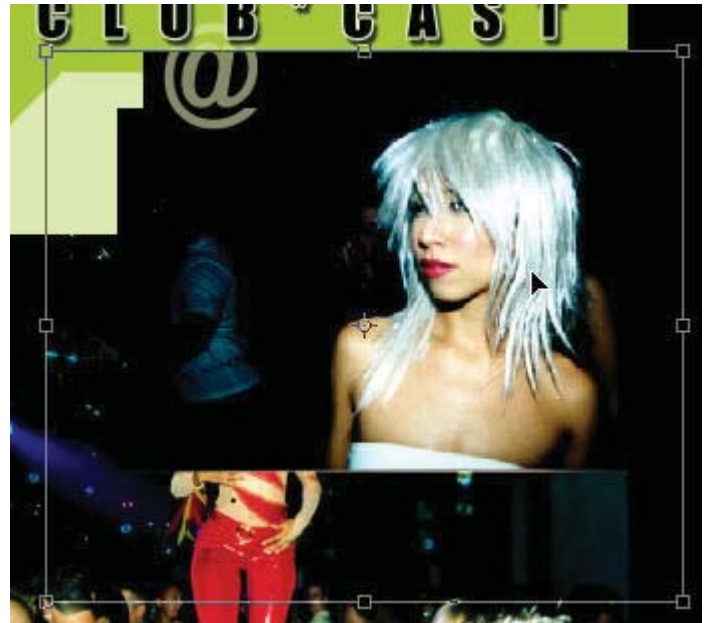
The other source files that we want to use must be at least 300 dpi if you're going to final output for print. Here these 35mm photographs were scanned at 720 to provide lots of flexibility. If you keep them at that resolution and drag them, they're going to be way to large so what you're doing is creating a manual adjustment for each file first under Image: Adjustment: Image Size first. Make them 300 resolution to match the document and then altering the width and height to be an approximate size to fit in the new document. If you wanted max quality you would keep them at a larger size @ 720 it's ok, so it should balance out for now.





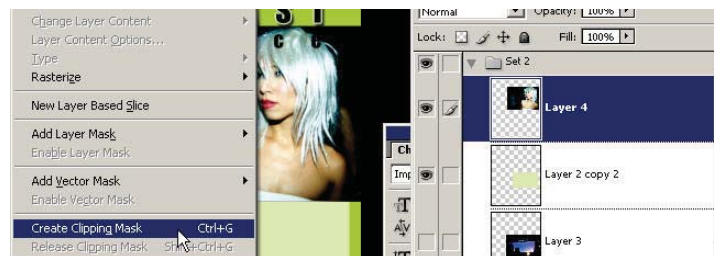
Hold down the Ctrl key and scale the linked layers down to a size that is just bigger than the size of the boxed layers you created.

You can now drag these layers into a layer set for more organization (and organize your underwear drawer). You can also choose Layer properties and change the color code for gits and shiggles.

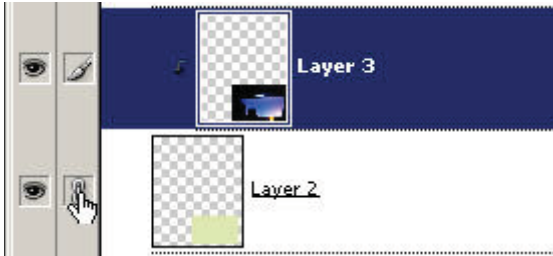
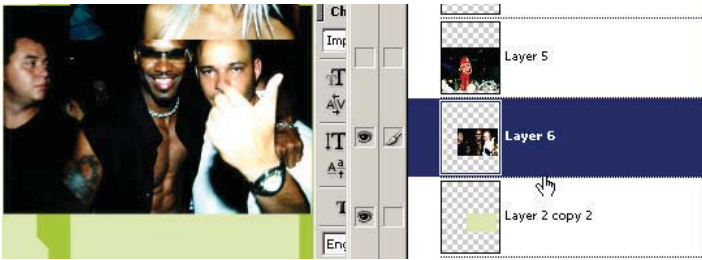


Drag each color fill box layer to beneath the layer that you want to place into it (all in the layers palette). Now create a Clipping group or mask). Use Ctrl G or place the cursor as shown between the two layers and Alt Click. This places the top image inside the (filled) layer beneath.

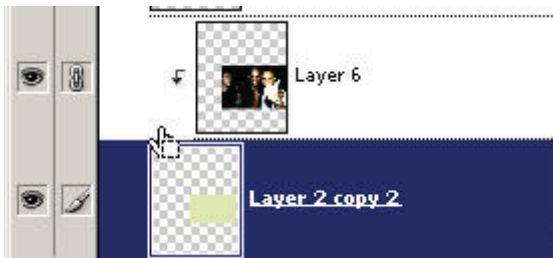
Don't give up . . . Select the layers that you want to scale down and link them as shown. Go to Edit: Transform or Ctrl T.



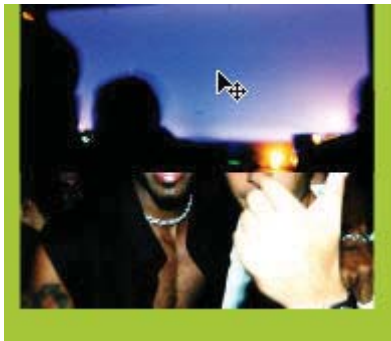
Do this same process for each fill and imported photo to create the clean box effect.



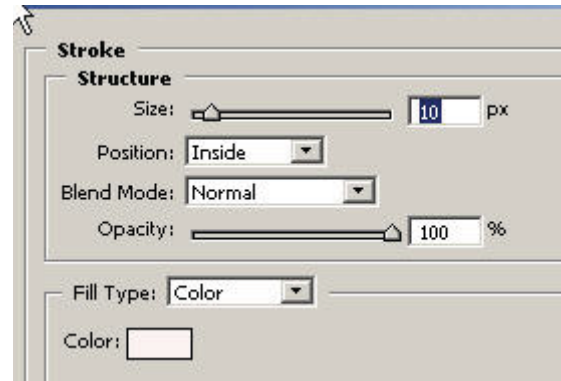
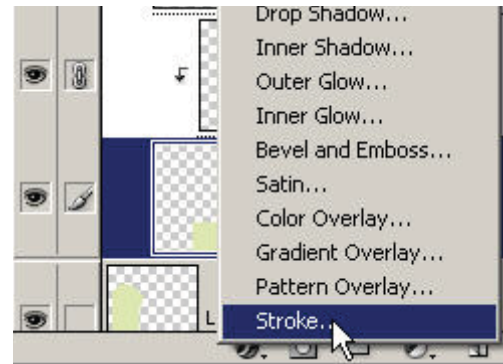
After you've done each of these...say you want to move the order of them. Just link each of the two elements together and hold down Shift and drag it up until it rests on top of the layer where you want it to be.



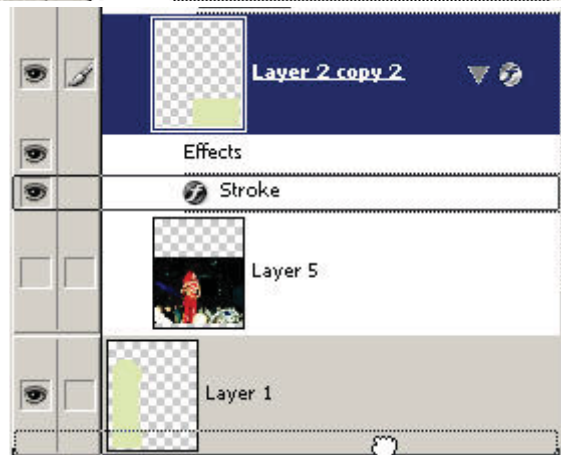
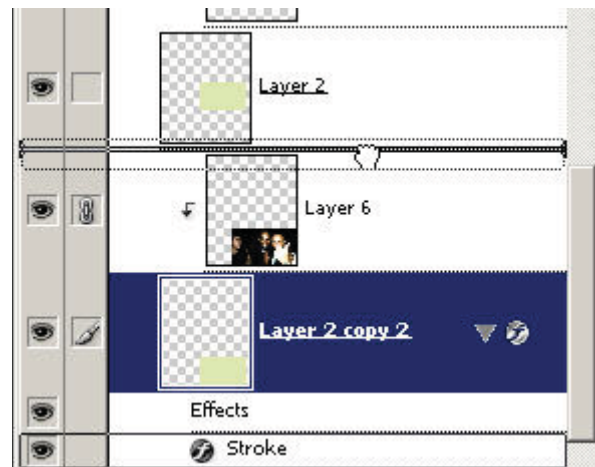
Now link the other two layers and with the move tool drag it down where the other one was.



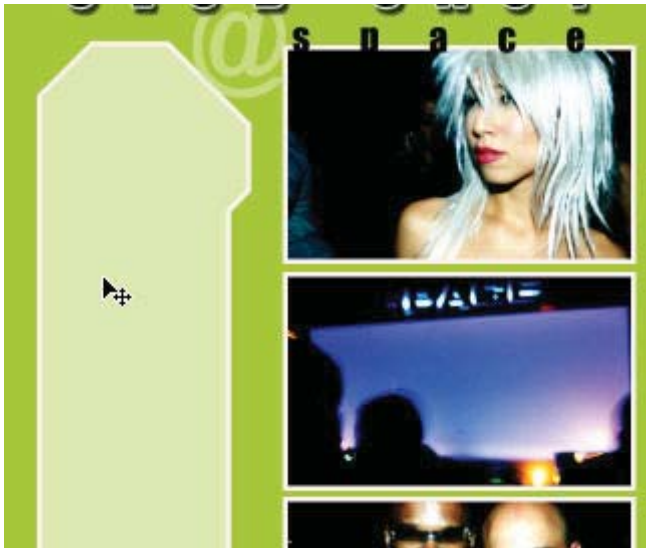
Choose one of the fill layers and add some layer effect: stroke to it. Here you've bumped the effect up so it is visible with 300 dpi and used white as the stroke fill on Inside because it's nice and clean.



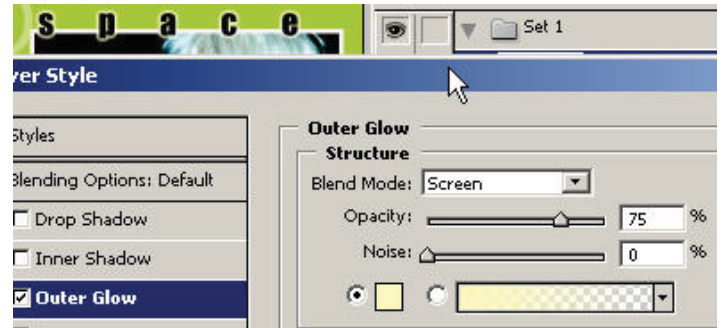
Now you can drag the effect to each of the fill layers to duplicate it.



Here is where you should be about that right now.

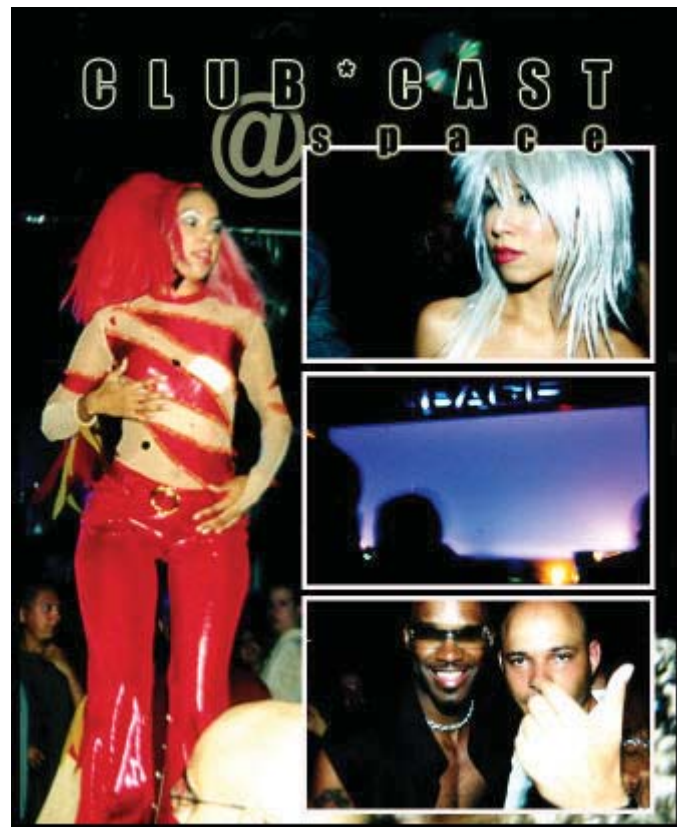


The “space” text black on black needed to stand out a little so add a little outer glow here to help make it more legible.

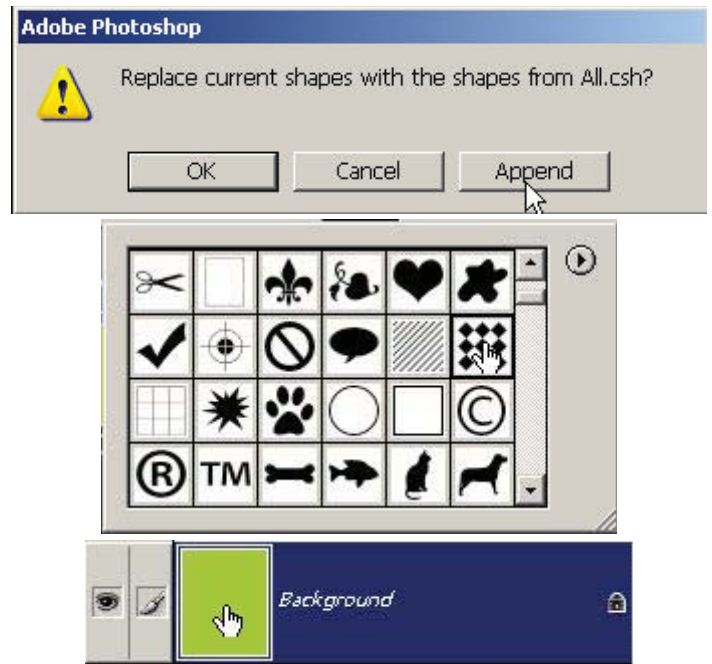
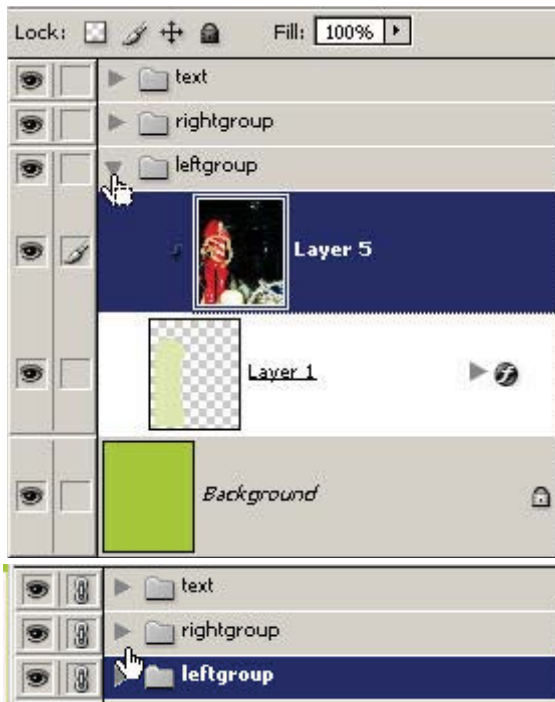


Drag in another image at the proper size or transform this layer as long as it is at a higher resolution. Do the clipping mask/group again with the taller vertical fill layer (making sure it's placed right above it in the L palette).

This actually works like this with the black from that layer working as the base for the design. It's a good balance and could work as an option or layer comp for your client (or you).

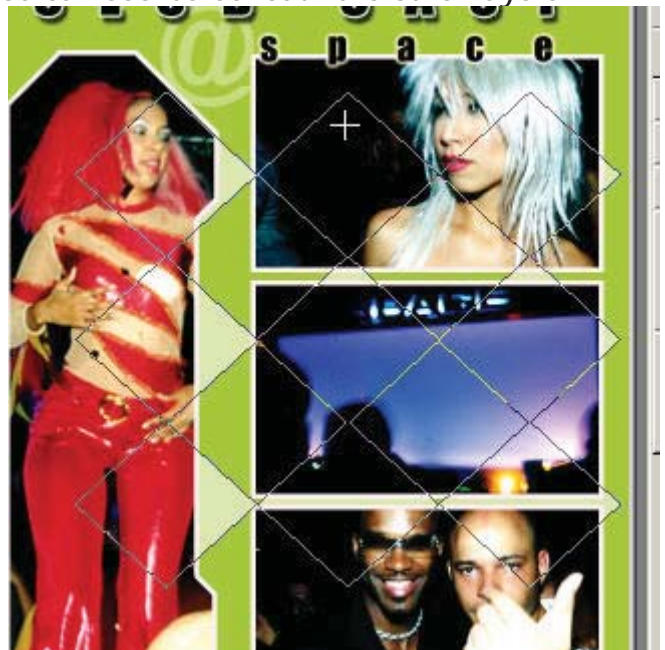
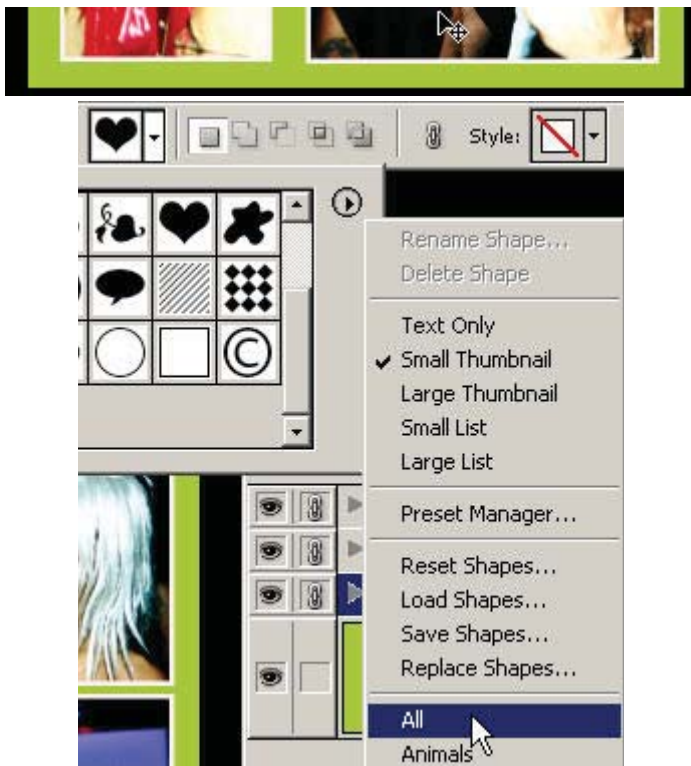


Do some more janitorial cleanup work around here. Name the layers or sets whatever you want.

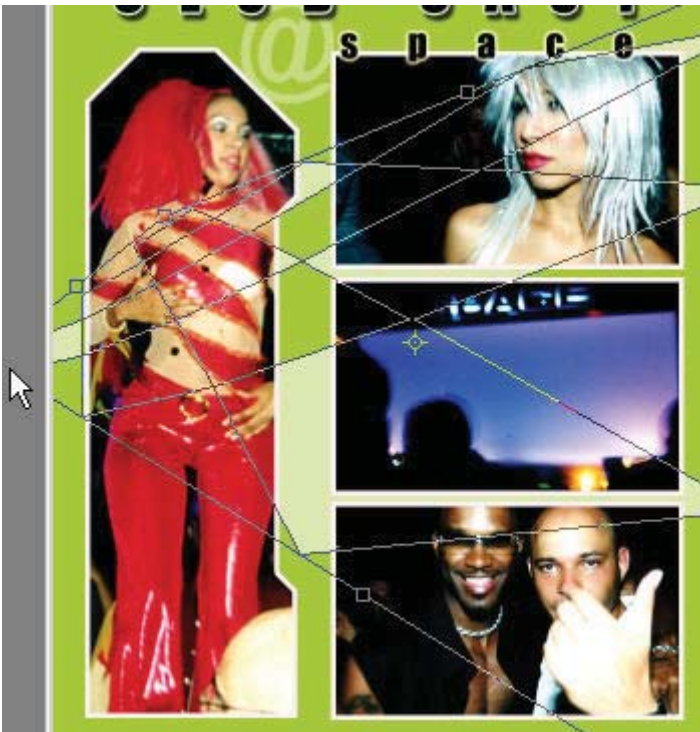
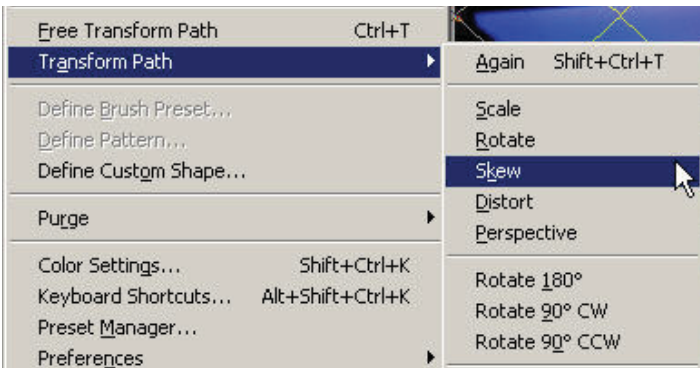


On the Shapes tool (U), click on the arrow to expand your options. Choose "ALL". Now choose "APPEND". This will add the entire Adobe collection into your Tools as new options. This will stay there until the next time your computer crashes.

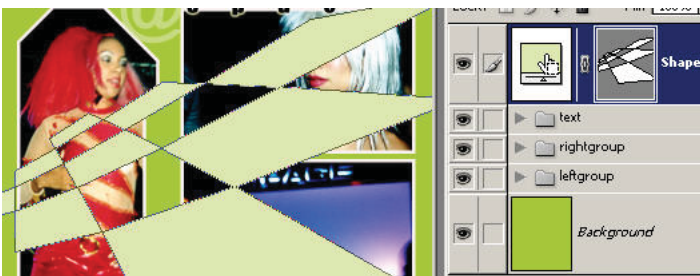
Choose a shape, like shown, that you're going to 3-D transform. Click on the background layer. When you choose a layer like this and then create a new layer or make a shape/fill layer it will appear above the selected layer in the layers palette (and visually correspond visually in the document). Here you can see it's beneath the other layers.



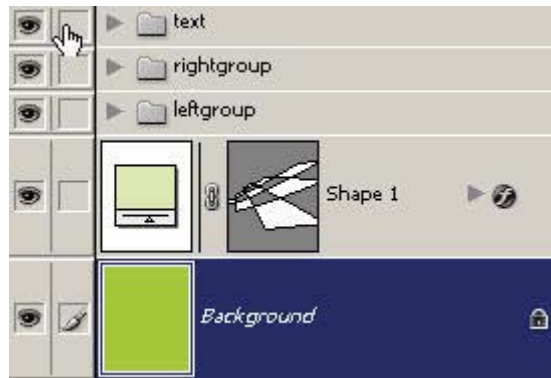
You can go to Edit: Transform: Skew but I just use Free transform and hold down the Ctrl key to apply any of the transform functions (whoohooo). This will create a 3-D effect. The whole point of this is just to create something else that is subtly going on in the background to add some more substance without distracting too much.



The shape layer as a vector is obviously outlined as you can see. Aren't shape layers just special? Here you can see the shape layer moved on top of the other layers in the layer palette.



Go ahead and add some layer effects to this to make it a little more interesting. Drop shadow, outer glow, inner spanning, etc. Note that it has moved to the bottom of the other layers in the L palette. You don't want it taking up too much of the viewer's eye even with a blending mode on.



Finish it off with some extra drop shadows (drag to each of the fill layers).



There you go once again. Let the vector and bitmap balance sink in once again. You should now understand many of the things which you are now capable of doing within Photoshop. Go ahead and create your own flyer magazines!

CLUB * CAST

s p a c e

