TYPETASTIC!

EXPLORING CREATIVE TEXT EFFECTS IN PHOTOSHOP

WITH KHARA PLICANIC

OVERVIEW

How much do you really know your way around Photoshop type tools and panels? Join Khara Plicanic on this fun and playful typographic adventure, and discover techniques for building creative type treatments and customizations while learning how to think differently about — and get the most from — your fonts.

You'll learn:

* ∗ Creative techniques for working with text
* ∗ Advanced typographic features that may surprise you
* ∗ What to look for in a professional font
* ∗ How to access thousands with your Creative Cloud membership

FILES & FONTS

To license the free practice files from Adobe Stock, follow these links and log in with your Adobe ID:

* ∗ Adobe Stock File #246801380
* ∗ Adobe Stock File #349135830
* ∗ Adobe Stock File #305678866
* ∗ Adobe Stock File #475612179

Activate the following fonts from Adobe Fonts (free with your CC subscription):

* ∗ Marydale
* ∗ Salvation
* ∗ Filicudi (the entire collection)
* ∗ Looking Flowers (all three)

MEET YOUR INSTRUCTOR

Khara Plicanic has taught more than 50 courses and published several books on everything from the basics of photography and software applications to business strategy and workflow.

A Photoshop nerd since the late 20th century, she's been entertaining and educating aspiring pixel pushers for nearly 20 years, making Photoshop as easy to learn as it is fun.

When she's not cooking up new tutorials, you might find her among the debris of her craft room, catching up with her favorite late night hosts, or training for a marathon.

Find Khara and grab her **free Creative Toolkit for Photoshop** at: kharaplicanic.com

CLICK HERE TO DOWNLOAD YOUR FREE CREATIVE TOOLKIT!

Of all the paths you take in life, make sure a few are

DIRT

DIRTY TYPE

Did you know that you can create a path from type—and stroke it with a brush? The creative applications are limitless and it's easier than you think!

1. **License the source files and activate the fonts.** For this project, we'll be using this image of soil and this scene setting image from Adobe's free stock collection.

   From Adobe's font collection, activate the Marydale and Salvation typefaces included with your CreativeCloud subscription.

2. **Add a type layer that says, "DIRT."** Using the Type tool (T), click to create a point type layer, then set the word DIRT using the Salvation typeface at a size of 245pts. (Don't worry about the font color as it will all be covered with the dirt image shortly.)

3. **Create a work path from the type, add a new blank layer.** In the Layers panel **(Window > Layers)**, right-click in an empty area next to the dirt layer's name and choose **Create Work Path** to build a path from the shape of the text. Then, click the ⊡ icon from the bottom of the Layer's panel to create a new, blank layer

4. **Load Kyle T Webster's Scatter and Concept brush packs.** Select the Brush tool (B), and from the Brush panel, click the cog wheel and select, **Get More Brushes**. From the web page that opens, download the Scatter and Concept brush packs, then double-click to open and load them into Photoshop. (If for some reason they're not automatically installed, you can return to the Brush panel, click the cog wheel and choose Import Brushes. Then navigate to the two brush packs and select them to add them to your Brush panel.)

5. **Create a blank layer, choose a brush and stroke the path.** Create a new blank layer and in the search bar at the top of the Brush panel, type the word "etching" and select the **Etching Dirty** brush from Kyle's Spatter Brushes and set the size to 90px. In the Paths panel, right-click an empty area next to the name "Work Path" and choose **Stroke Path.** Select **Brush** from the **Tool** and make sure Simulate Pressure is unchecked. Click **OK.**
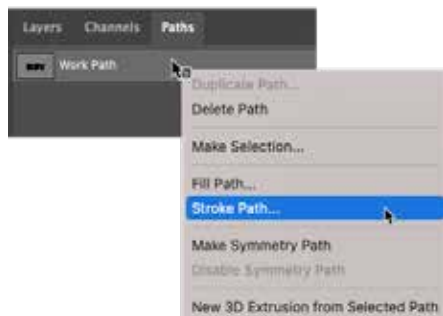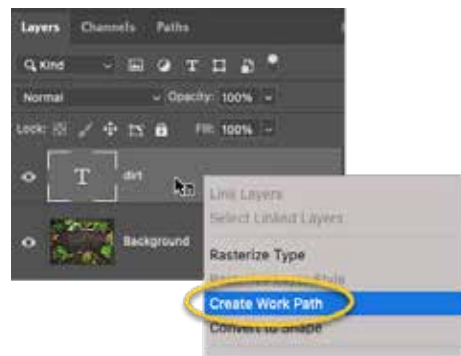
6. **Repeat with another new layer and a second brush.**
Create a second blank layer, choose the **Texture Pop 2** brush from Kyle's Concept brush pack, and set the size to 40px. In the Paths panel, click to activate the work path in the Paths panel, and right-click to select **Stroke Path**, just as before.

7. **Group the dirt layers, paste in the soil image, and clip it to the group.** With the top layer selected, hold Shift and click the dirt layer to select all three layers (except the Background). Press **Cmd/Ctrl + G** to group them.
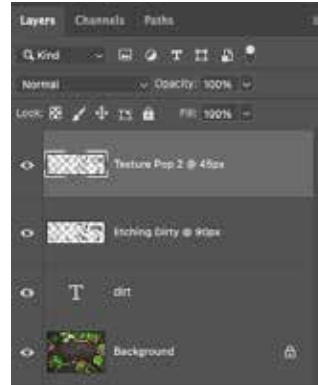
    Switch focus to the soil image and press **Cmd/Ctrl + A** to select all, then **Cmd/Ctrl + C** to copy. Return to the work in progress image and press **Cmd/Ctrl + V** to paste in the soil image. Press **Cmd/Ctrl + T** to bring up Free Transform, then scale the soil by dragging inward from a corner until it covers just the first two letters.

    Duplicate the soil layer by pressing **Cmd/Ctrl + J** and use the Move tool (V) to drag the duplicated soil layer to the right, covering the remaining two letters. Press **Cmd/Ctrl + E** to merge the duplicate soil layer with the first soil layer. Rename the layer "soil" by double-clicking the existing name, entering the new name and pressing Enter.

    In the Layers panel, drag the soil layer directly above the grouped layers and clip it to the grouped folder below by choosing **Layer > Create Clipping Mask.**

8. **Add a drop shadow to the grouped layers.** In the Layers panel, target the grouped folder and click the button at the bottom and select **Drop Shadow.** Set the Blend Mode to **Multiply,** the Opacity to **75%,** the Angle to **120,** and the Distance to **25px,** then click **OK.**

9. **Finish with an additional type layer.** Add a second type layer that says, "Of all the paths you take in life, make sure a few are" using white text. Choose the Marydale typeface and set the size to 29pts.

    Add levels adjustment layers as desired to increase the contrast between the soiled letters and the background.

OPEN TYPE + CUSTOMIZATION

If you're not familiar with the features that make the open type font format so incredible—prepare to have your mind blown! After exploring a great example of a well coded font, we'll transform the whole thing into a shape and learn how to customize the letter forms for unlimited typographic potential!

1. **Gather the project files and typefaces.** In this project, we'll be using this coffee cup image from Adobe Stock's free collection along with the utterly brilliant Filicudi collection from the Tipoteca Series by Ulrike Rausch for Adobe Fonts (both are free with your CreativeCloud subscription).

2. **Create a blank slate and explore!** Before we dive into the project, let's take a minute to explore and appreciate the brilliant use of open type features in this typeface collection.

   Open the coffee image and from the bottom of the Layers panel, click the ■ icon, select **Solid Color,** set the color to white and click **OK.** This gives a temporary clean slate to experiment with.

   Next, use the Type tool to create a new type layer and choose the Filicudi Color Pride typeface. Type the word PARTY and as you type, notice that the colors of the stripes are repeating in order—despite the fact that the number of stripes per letter varies. This happens because the open type format allows designers to not only include multiple versions of each letter (potentially as many as 65,000 characters!), but also to program certain behaviors into the font, including a feature known as "Contextural Alternates."

   The stripes in this font maintain their color pattern because the designer included multiple versions of each letter, each beginning with a different colored stripe— and—coded the font in such a way that it automatically selects the appropriate version of each letter based on the stripe color the preceding letter ends with. Pretty amazing, right?

   You can toggle this feature on and off in a variety of places, including from the menu by choosing Type > Open Type > Contextural Alternates.
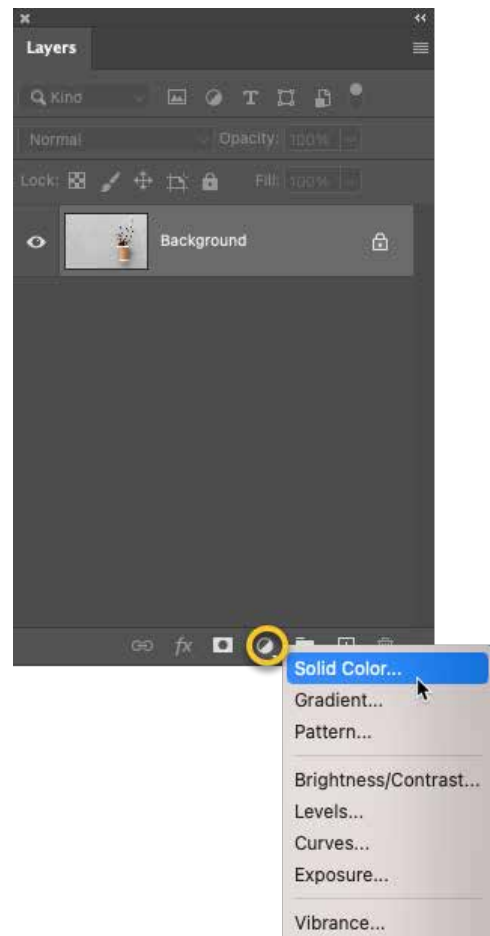
3. **Trash both the adjustment and type layers for a fresh start.** Drag the PARTY type layer to the trash along with the solid color adjustment layer and use the Type tool to create a new type layer. With black as your text color, this time, choose the Filicudi Striped font and set at 140pts. Type COF then hit Return and type FEE on the second line. In the Control panel, make sure the paragraph alignment is set to centered.


4. **Duplicate the type layer and convert it to a shape.** With the type layer selected, press **Cmd/Ctrl + J** to duplicate the layer, then hide the original layer by clicking the "eye ball" to the left of the layer thumbnail. (This way we have an editable backup copy of our type even after we lose the ability to edit the text.)
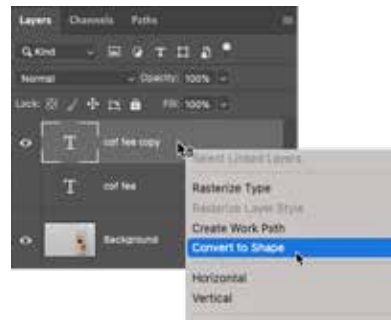
   Click to target the text copy layer, then right-click (or Ctrl-click) and select **Covert to Shape.** This turns the text into editable vector outlines—which ironically means we can no longer make changes to the text itself (like changing what it says or fixing a spelling error) nor can we change the font at this point.

5. **Select the various anchor points, edit as needed, then convert to smart object.** Using the Direct Selection tool (A), click away to deselect the entire path, then marquee select over the bottom two anchor points of the top stripe on the far right to select them. (They should appear with a blue fill while the other anchor points are hollow.)
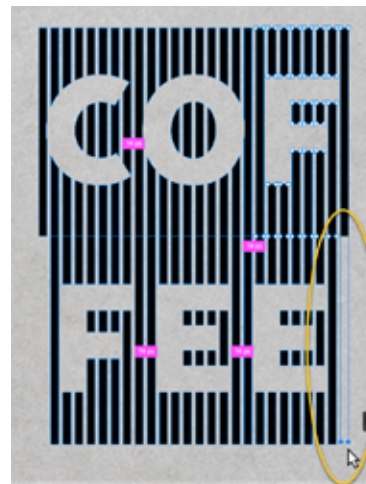
   Hold the Shift key and drag downwards until the anchor points align with the bottom of the stripes in the second row. Repeat on the left side.

6. **Transform, distort, and warp.** With the smart object layer selected, press **Cmd/Ctrl + T** to bring up Free Transform. Move the type into position on top of the coffee cup and scale to an approximate size—but don't commit the transformation yet.

   Right-click (or Ctrl-click) inside the transform bounding box and select **Distort** from the sub-menu. Drag each of the corner points to align with the cup—again, don't commit yet.

Right-click (or Ctrl-click) once again inside the transform bounding box again, and this time choose **Warp.** Adjust the handles to fit the top and bottom edges along the curve at the top and bottom of the cup. When satisfied, press **Return/Enter** to commit the transformation.

7. **Select and Mask to the cup.** In the Layers panel, temporarily hide the shape layer, select the Background layer, and use the Quick Selection tool (W) to select the brown section of the coffee cup.

   Again in the Layers panel, click to re-activate the shape layer, and add a mask by choosing the 🔲 icon at the bottom.

   Finally, change the shape layer's blend mode to multiply.

Le chat est sur la chaise

FANCIFUL TYPE

How do you know what kinds of cool features your fonts might be hiding? The answers can be found in several places, you just have to know where to look!

1. **Gather project files.** In this project, we'll be using this illustration of a cat (courtesy of Adobe Stock's free collection) and the typeface trio known as Looking Flowers from Adobe Fonts.

2. **Reformat by cropping to a square.** Press (I) for the Eyedropper tool and sample the yellow background in the image. Press (X) to e(x)change your foreground and background swatches so the sampled yellow color is in the back. Finally, press (C) for the Crop tool and select a 1:1 ratio from the drop down in the Control panel, and make sure **Delete Cropped Pixels** is enabled.

    Drag the bottom right corner down and to the right until the crop aligns with the bottom of the image. Then drag the top right corner up and to the right until you've enlarged the canvas to the point where there's a large chunk of negative space to hold the type we're about to create.

    Commit the crop by pressing **Return/Enter.**

3. **Add the four main type layers.** Use the Type tool (T) to create a text layer with the words "Le chat" in Looking Flowers Caps at a size of around **615pts.** Commit the type by pressing **Cmd/Ctrl + Return/ Enter.**

    Using the same settings, create a second type layer that says, "est" and a third that says, "sur" (the reason for keeping these two words in separate layers will become clear soon).

    Finally, create a fourth type layer with the words, "la chaise," then commit the type by pressing **Cmd/Ctrl + Return/Enter.**

    Looking good! Now we're ready to get fancy and really see what kinds of treasures a font might contain!
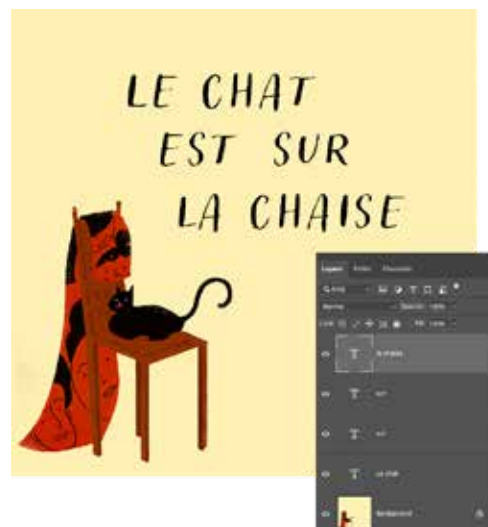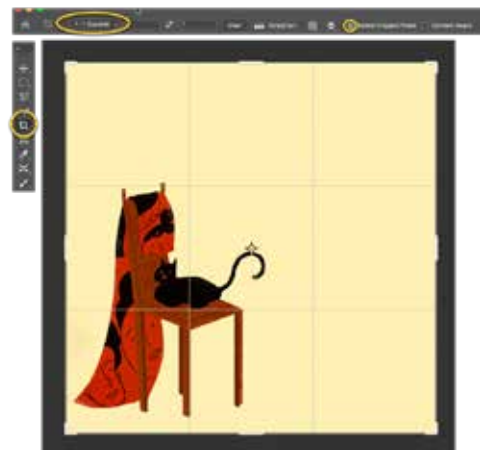
4. **Take advantage of stylistic alternates to add flair.**
In the first type layer, select the "Le" in Le chat and change the font to Looking Flowers Script. Then, highlight the "L" and notice the fly-out menu that appears, displaying the stylistic alternates available. To swap one style of L for another, simply click to select it from the menu.

Next, select the "e" in Le and notice the alternate options. While the e in the top right of the fly-out menu is lovely, it's best suited for when the letter appears at the *beginning* of a word as, in this case, the long flourish would push the L too far away. The bottom e, while beautiful, crashes with the fancy L we've just selected. As with most things in life, moderation and balance are key, so in this case, let's just stick with the default version of the e.

Moving down to the type layer that reads, "la chaise," select the "la" and again, change the font to Looking Flowers Script. Highlight the lowercase "l" and choose whichever alternate you prefer before turning your attention to the lowercase "a."

In my example, I chose the $\underline{a}$ version and decided it felt a bit cramped with the l so I inserted my cursor between the "l" and the "a" and in the Character panel (**Window > Character**), I increased the kerning to **50** to give the "a" some more room to breathe. I also adjusted the space between the c in "chaise" and the space character in front of it to snuggle it closer to the word "la," choosing a kerning value of **-160.** Finally, I selected the word CHAISE and applied a baseline shift of **182pts.**

Next, target the EST type layer and with the Type tool active, click the ▮ icon in the Control panel to bring up the Warp Text options. Select **Rise** for the Style, leave the radio button set to **Horizontal**, and set the **Bend** to a mild 15% before clicking **OK.** And though we'll keep the font as it is (Looking Flowers Caps), reduce the size to 410pts. (You'll see why in the next step.)

Finally, select the SUR type layer and change the font to Looking Flowers Script.
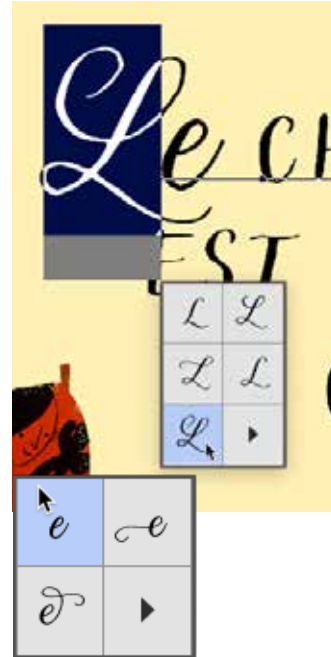
5. **Get to know the Glyphs panel!** Our text is looking good— but there's a whole lot more fun to be found within this typeface! If you select one of the script characters again to bring up the fly-out menu with the stylistic alternates, you may wonder what happens if you click on the little triangle arrow pointing to the right? (Hint: It opens the Glyphs panel!)

With the Type tool, click an empty area of the image (away from existing type) to create a new, blank text layer and with the cursor active, open the Glyphs panel by choosing **Window > Glyphs.**

At the top of the Glyphs panel, select the **Looking Flowers** typeface from the first drop down, and the **Deco** version of the

font from the second. Below that, make sure the third drop down is set to **Entire Font.** Use the ⒜ ⒜ icons at the bottom of the panel to scale the thumbnail preview up or down so you can see them comfortably.

Here we can see every single character the Deco version of the Looking Flowers typeface has to offer. Browse through the options until you find the scrolled banner that looks like ⤴, then double-click to insert it at the active cursor in the blank type layer we just created. Set the size to 410pts, and use the Move tool (V) to position the banner so that it surrounds the EST text.

Press **Cmd/Ctrl + Return/Enter** to commit the type.

6. **Add the finishing touch with a few ornamental dingbats.** Create another blank type layer by clicking in an empty area of the design with the Type tool. With the cursor active, set the size to 400pts and open the Glyphs panel.

Locate the ✺ dingbat (2nd from the top) and double-click to insert it into the design. Commit the type and use the Move tool (V) to position it below the word "CHAISE."

Next, create another blank type layer, set the size to 785pts and in the Glyphs panel, find the ✔ dingbat and click to insert it. Use the Move tool to position the hearts to the upper right of the word "sur."

Finally, create yet another blank type layer, set the font size to 585 pts and insert the ✳ glyph. Position it to the left of the "EST" text then press **Cmd/Ctrl + J** to duplicate the layer and **Cmd/Ctrl + T** to bring up Free Transform. Scale the duplicated glyph down and position as desired alongside the larger version.

Press Cmd/Ctrl + J again to make one more copy and move it into position, creating a small cluster of all three ✳ glyphs.

EXTRA CREDIT

For an added bonus, using what you've learned in this project and the previous one, experiment with the other available glyphs in the Looking Flowers Deco font to create this fun border around the image.