

# Desktop Publishing: Publisher - InDesign - Photoshop

American University  
Office of Information Technology  
Training Unit



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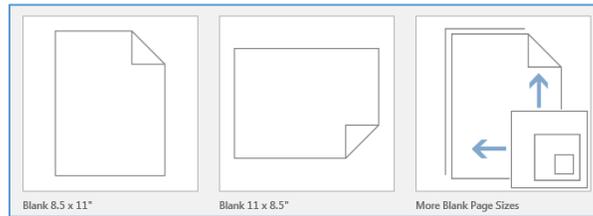
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## CREATE A FLYER – MS PUBLISHER

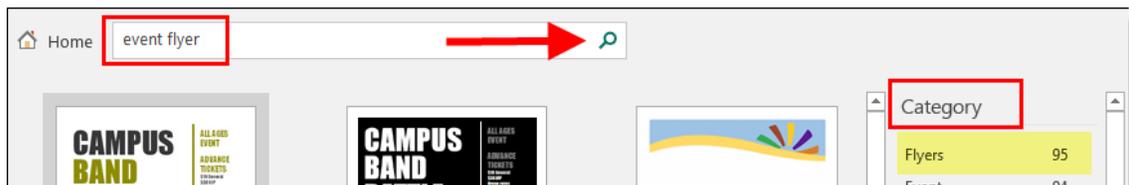
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All publications begin with a template, even if it's a blank template. The trick is to find a template that looks like the vision you have for your final publication. **Publisher** comes with built-in templates.

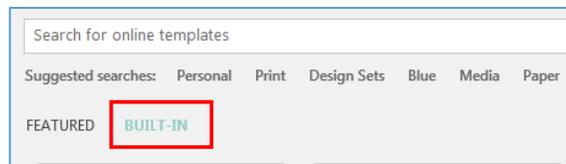
- **Blank:** FILE, NEW, **BLANK** document



- **Online Template:** enter text in the **SEARCH BAR**, click the **SEARCH ICON**



- **Scrollbar** – click the **BUILT-IN LINK**, choose a **CATEGORY**, make a selection



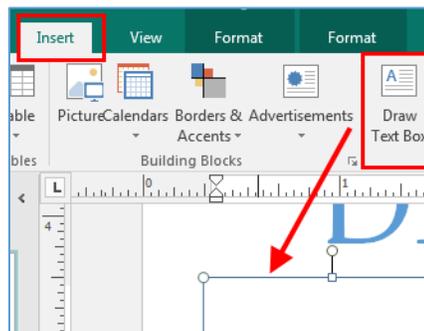
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## Edit/Add a Text Box

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Most templates contain text boxes you can fill in, but you can also add your own text boxes.

- **Edit:**
  - **Text** - Click in text box, type; use **CTRL+A** to select all text
  - **Text Box Style** - select a text box, click **FORMAT TAB** from Ribbon
- **Add:**
  - **INSERT, DRAW TEXT BOX**, hold left mouse button and draw box



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## Text Overflow

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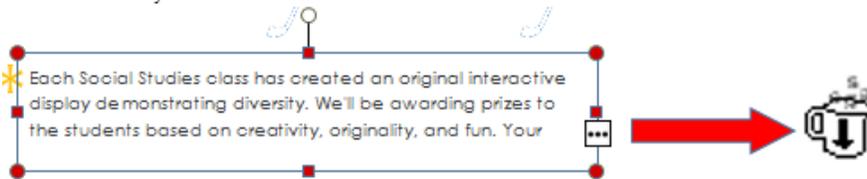
When a text box contains more text than it can display, a little box with ellipses appears in the lower right of the text box and **Publisher** stores the extra text in overflow. You can move your text out of overflow and back into your publication by moving text into another text box, fitting text automatically, enlarging the text box, changing the text size, changing the margins within the text box, or deleting some of the text in the text box.

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## Link Text Boxes

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- Create a new text box.
- Click the **OVERFLOW INDICATOR** and your cursor becomes a **PITCHER**.
- Move to the new text box and click. The overflow text will show up in the new text box.
- Now as you add text, words flow from one text box to another.

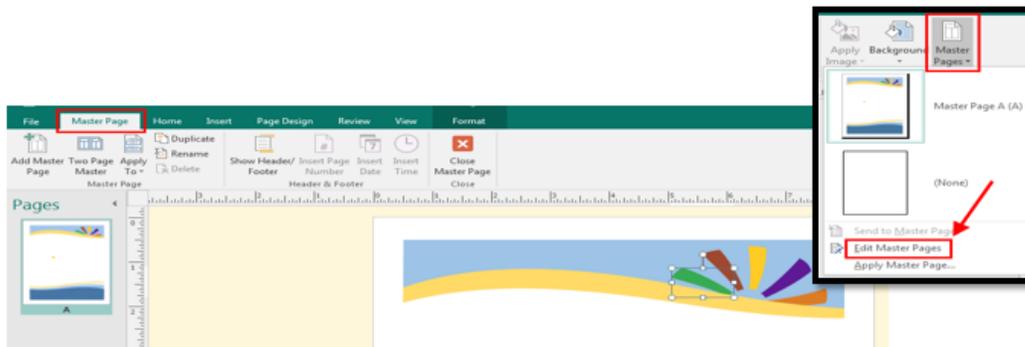


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## Master Page

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**Master pages** contain the elements that you want to repeat on multiple pages in a publication.



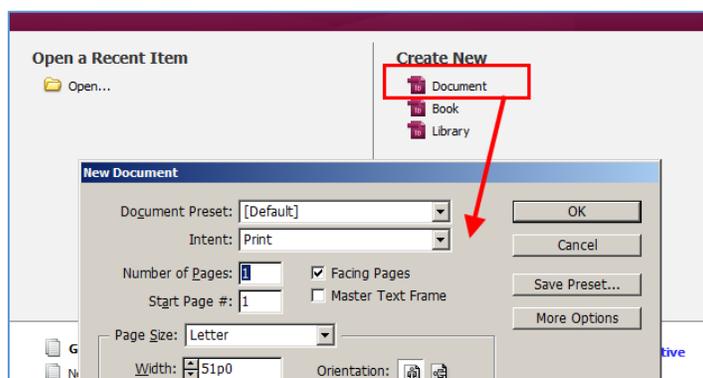
- On the **VIEW** menu, click **MASTER PAGE A**.
- In the **EDIT MASTER PAGES** task pane, point to the name of the master page that you want to edit, click the arrow, and then click **EDIT**.
- Any **EDITS/ADDITIONS** to the **MASTER PAGE** appear on every page, unless another Master Page is used. Choose **NONE** to discontinue using a Master Page.

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## CREATE A FLYER – ADOBE INDESIGN

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- Select **Create New Document**. Set the number of pages to 1. The default page size is Letter; click the dropdown to switch the size.

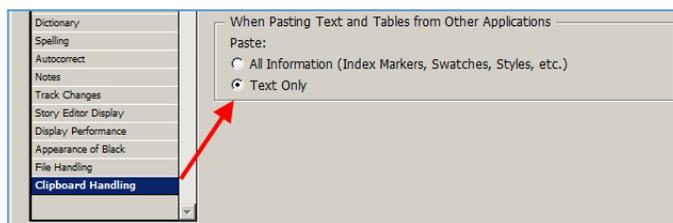


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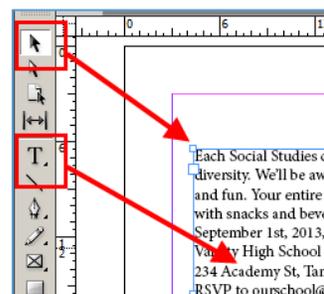
### Edit/Add a Text Box

If the insertion point is not inside a text frame when you paste text into **InDesign**, a new plain text frame will be created. If the insertion point is inside a text frame, the text will be pasted inside that frame.

- **Edit:**
  - **Paste** – Copy text, **CTRL+V** to paste (new textbox created)
  - **Paste Options** – **EDIT, PREFERENCES, CLIPBOARD HANDLING** (choose **ALL INFORMATION** to keep formatting)



- **Add:**
  - Use the **TYPE TOOL**, , to drag and create a new text frame
  - Using the **Select tool**, , to make changes to the text frame



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## Text Overflow

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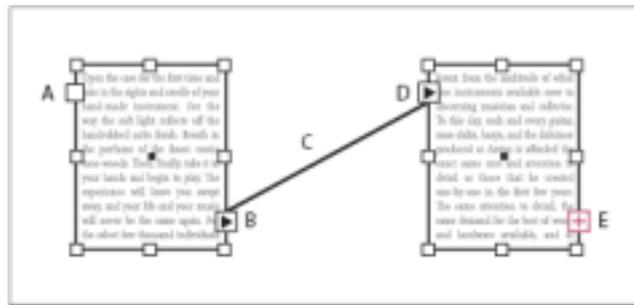
A red plus sign (+) in an out port indicates that there is more text in the story. To flow text between connected frames (also called text boxes), you must first connect the frames. **Connected frames** can be on the same page, or on another page in the document. The process of connecting text among frames is called **threading text**.

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## Link Text Boxes

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Each text frame contains an in port and an out port, which are used to make connections to other text frames. An empty in port or out port indicates the beginning or end of a story, respectively. An arrow in a port indicates that the frame is linked to another frame. A red plus sign (+) in an out port indicates that there is more text in the story to be placed but no more text frames in which to place it. This remaining unseen text is called **overset text**.



*A. In port at beginning of story B. Out port indicating thread to next frame  
C. Text thread D. In port indicating thread from previous frame E. Out port indicating overset text*

Choose **View > Extras > Show Text Threads** to see visual representatives of threaded frames. You can thread text frames whether or not they contain text.

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## Graphics

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The **Place** command is the primary method used to insert graphics into **InDesign** because it provides the highest level of support for resolution, file formats, multipage PDF and INDD files, and color. To place graphics is also referred to as import images and insert pictures.

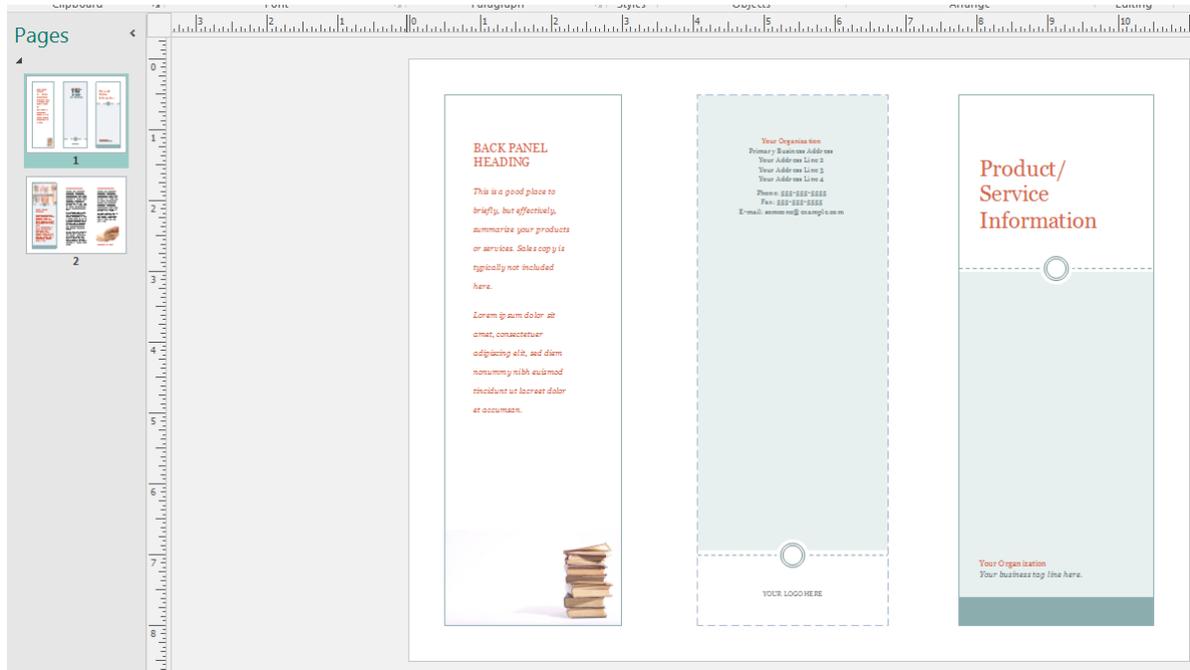
- Do one of the following:
  - To import a graphic without first creating a frame, make sure that nothing in the document is selected.
  - To import a graphic into an existing frame, select the frame. If the new image is larger than the frame, you can refit the frame later by choosing **OBJECT > FITTING > [FITTING COMMAND]**.
  - To replace an existing image, select its graphics frame.
  - Choose **FILE > PLACE** and select one or more graphics files of any available format.

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## CREATE A TRI-FOLD BROCHURE – MS PUBLISHER

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1. On the **Start** page that appears when you open **Publisher**, click **Brochure** or type *Brochure* in the **Search** field and press **Enter**.
2. Click a brochure in the gallery of brochure templates and click **Create**.



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### Change the template

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1. Click **Page Design > Change Template**.
2. Replace the template text or graphics by right-clicking a text box or graphic and clicking **Delete Text** or **Change Picture**.

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### Customize a template

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1. Click the **Page Design** tab and experiment with color themes, font, and backgrounds.
2. When you're happy with the results, click **File > Print** and choose an option:
  - Click **Export** to find save as PDF or other Pack and Go options for photo or commercial printing.
  - Click **Print** to make copies on your personal printer.

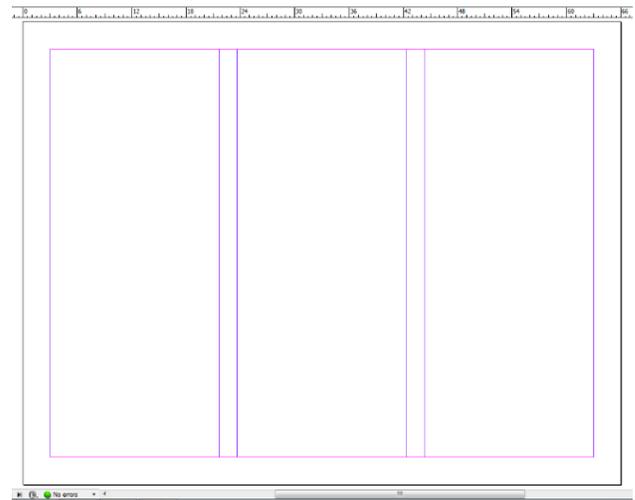
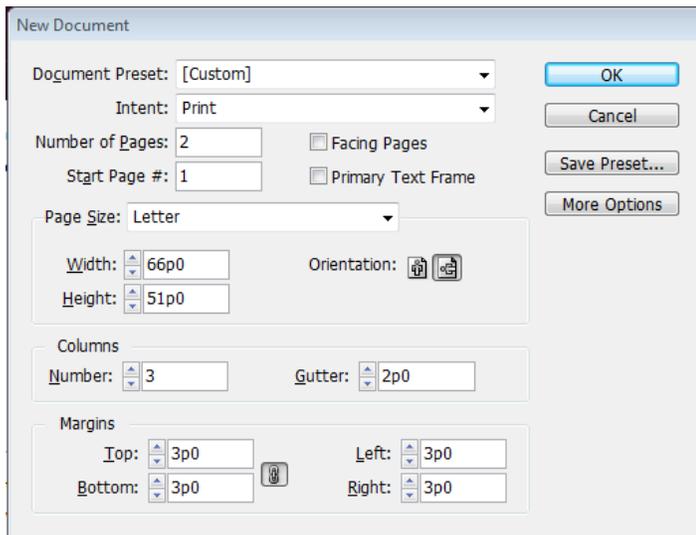
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## CREATE A TRI-FOLD BROCHURE – ADOBE INDESIGN

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The trickiest part of creating a tri-fold brochure is setting up the layout. After that, you place content in the brochure as you would in any other **InDesign** document.

- Click the **FILE** menu, choose **NEW**, and then select **DOCUMENT**.
- Click the **INTENT DROP-DOWN** menu and choose **PRINT**.
- Type **2** in the **NUMBER OF PAGES** field.
- Click the **FACING PAGES** check box to turn off.
- Click the **PAGE SIZE DROP-DOWN** menu and choose **LETTER**.
- Click the **LANDSCAPE** button in the **ORIENTATION** area of the dialog box.
- Type **3** in the **NUMBER** field in the **COLUMNS** section.
- Type **2** in the **GUTTER** field. (Gutters are spaces between columns. In a tri-fold brochure, gutters are also where the brochure folds.)
- Click **OK**. InDesign creates two three-column pages. Each column is a panel in your brochure - three outside panels and three inside panels.



So that the brochure folds and opens properly, create the panels of a tri-fold brochure as follows:

- Panel 1, the cover, goes in the third column of page 1.
- Panel 2, the first inside panel, goes in the first column of page 2.
- Panel 3 goes in the second column of page 2.
- Panel 4 goes in the third column of page 2.
- Panel 5 goes in the first column of page 1.
- Panel 6 goes in the second column of page 1.

This is the order in which the reader unfolds and reads the brochure.

# Photoshop

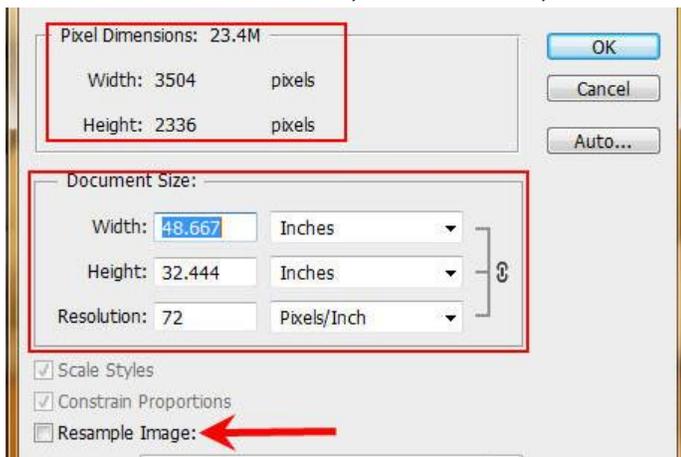
## Resize and Resample

**RESIZING** an image changes the print size (height and width) but not the pixel dimensions of the image.

**RESAMPLING** an image changes the number of pixels in the image. When you increase the number of pixels in an image, the size of the file also increases. Conversely, removing pixels from an image decreases the size of the file.

- Pixel Dimensions (**resample**) = web
- Document Size (**resize**) = print

1. Click **FILE, OPEN**, and, then, navigate to the **DESKTOP** and select **Pumpkins.jpg** from the **PHOTOSHOP SAMPLE FILES** folder.
2. From the menu bar, select **IMAGE, IMAGE SIZE**.



**Resize** – resolution changes as image size changes

**Resample** – resolution stays the same:

- **Bicubic** (best for smooth gradients) - Very precise method that calculates the averages of surrounding pixels.
- **Bicubic Smoother** (best for enlargements) - Based off of Bicubic sampling and works best when enlarging images that have high image noise. Images will look smoother or more soft with this method.

Web images work differently than printed images. With printed images, we must pay close attention to resolution to ensure we get a high-quality print. For web images, we must focus on the pixel dimensions. Look at the two images below - one is 300ppi and the other is 72ppi.



(Pixel Dimensions 300 x 200; Resolution 300ppi)



(Pixel Dimensions 300 x 200; Resolution 72ppi)

Both of these images display at the exact same size even though their resolution varies. This is because the pixel dimensions are what really matter when working with web images.

Notice that the pixel dimensions of each image are the same and therefore both images will display at the same size even though they have differing resolutions.

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## Crop

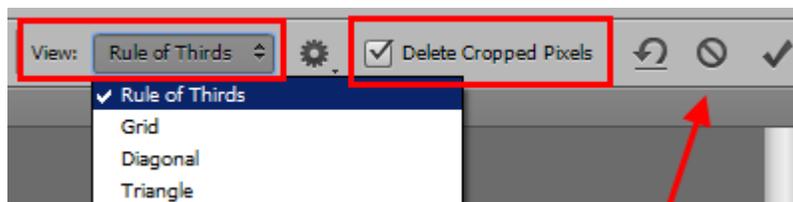
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**CROPPING** is the process of removing portions of an image to create focus or strengthen the composition.

1. Click **FILE**, **OPEN**, and, then, navigate to the **DESKTOP** and select **Thistles.jpg** from the **PHOTOSHOP SAMPLE FILES** folder.
2. Select the **CROP** tool, .
3. Drag the mouse over the part of the image you want to keep to create a marquee.



4. If necessary, do one of the following to adjust the cropping marquee:
  - To **move** the marquee to another position, place the pointer inside the bounding box, hold down the left mouse button and drag.
  - To **scale** the marquee, drag a handle. To constrain the proportions, hold down the [**SHIFT**] key as you drag a corner handle.
5. In the **OPTIONS** bar, set the following:
  - **Cropped Area**: Select **HIDE** to preserve the cropped area in the image file. You can make the hidden area visible by moving the image with the **MOVE** tool. Select **DELETE** to discard the cropped area.
  - **Crop Guide Overlay**: Select **Rule Of Thirds** to add guides that help you place compositional elements at 1/3 increments. Select **GRID** to display fixed guidelines with spacing that depends upon crop size.
6. Then, do one of the following:
  - Press **ENTER** to complete the crop.
    - Alternatively, click the **COMMIT** button, , in the **OPTIONS** bar, or double-click inside the cropping marquee to complete the crop.
  - Press [**ESC**] or click the **CANCEL** button, , in the **OPTIONS** bar.
7. Click **FILE**, **CLOSE** to finish working with the file and not save any changes.



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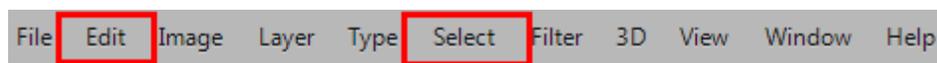
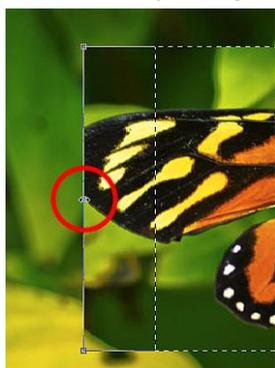
## Transform

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1. Click **FILE, OPEN**, and, then, navigate to the **DESKTOP** and select **butterfly.jpg** from the **PHOTOSHOP SAMPLE FILES** folder.

**NOTE:** ***Free Transform** affects the pixels inside the selection outline while **Transform Selection** affects only the selection outline itself.*

2. Using the **RECTANGULAR MARQUEE TOOL**, , select an area that you want to transform.
  - Let some of the butterfly's wings and antennae extend beyond the selection. Usually, people will undo and redo the selection. Instead of starting over, you can use **Transform Selection**.
3. Choose **EDIT, FREE TRANSFORM**. (*not the correct method, used for example*)
  - The **Free Transform** command places transform handles (little squares) around the selection. You can alter the shape and size of the selection by clicking on any of the handles and dragging them. However, this will stretch the image.
  - Press the **ESC** key to exit **Free Transform**.
4. Choose **SELECT, TRANSFORM SELECTION**.
  - The **Transform Selection** command also places the same handles around the selection, just like



**Free Transform** did, but these handles affect the selection outline itself, not the pixels inside of it.

5. You can move and rotate the selection outline as well using **Transform Selection**. To move it, simply

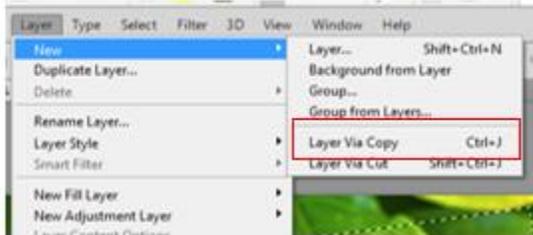


click anywhere inside the selection outline and drag it around inside the document with your mouse. To rotate it, move the cursor outside the selection outline, then click and drag.

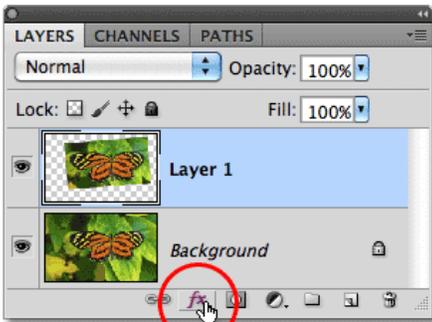
- Rotate the selection outline a few degrees counterclockwise. Then, press **ENTER**.



6. Copy the selection to its own layer: **LAYER, NEW, LAYER VIA COPY** or **CTRL+J**.

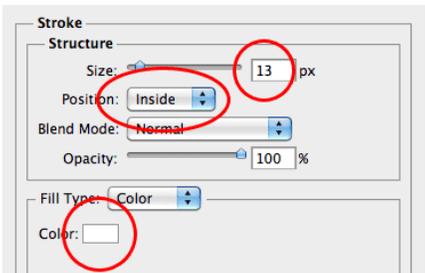


7. Click on the **LAYER STYLES** icon at the bottom of the **Layer** panel.

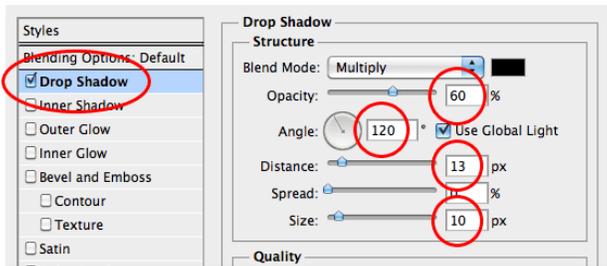


8. Choose **STROKE** from the list of **Layer Styles**, to place a simple photo border around the selected area, giving a "picture in picture" effect.

9. Set the options to:



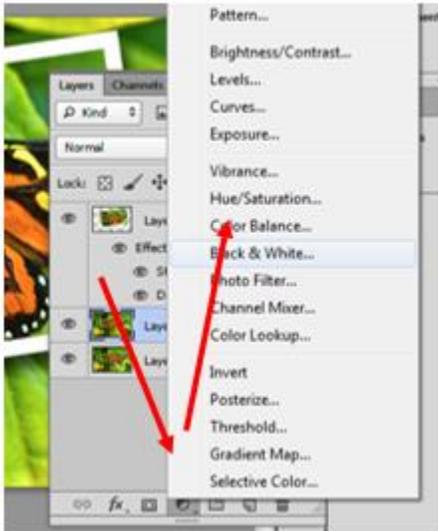
10. Add a shadow to the selected area as well by clicking directly on the words **DROP SHADOW** at the top of the list of layer styles along the left of the dialog box.



11. Click **OK**.

12. Finally, convert the background to **Black/White**.

- Click on the **Background layer** in the **Layers panel** to select it, then press **CTRL+J** to duplicate the layer. Photoshop gives many ways to convert images to black and white, including, at the bottom of the Layers panel, the **Black And White image adjustment**.



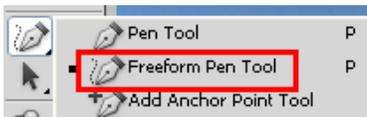
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## Remove an Object

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The **CONTENT AWARE** feature allows you to quickly fill in a selection with surrounding content making it look like a part of the original image.

1. Select **Beach.jpg** from the **PHOTOSHOP SAMPLE FILES** folder. For this exercise, you will be removing the man on the left.
2. Click **VIEW, FIT SCREEN** to enlarge the image.
3. Using the **PEN** tool, , make a path around the subject.
  - If the subject has many curved areas, it may be easier to use the **FREEFORM PEN** tool. Click the dropdown arrow in the lower right corner of the **PEN** tool for additional selection options.

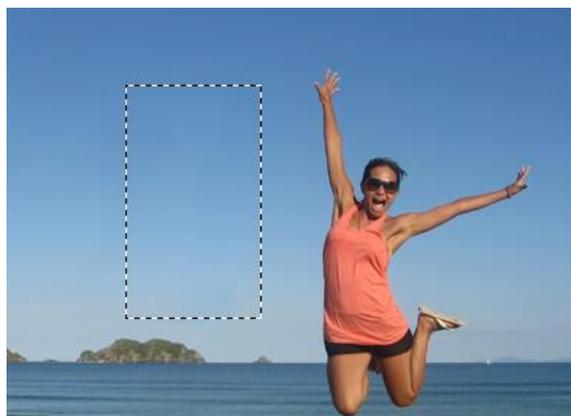


- Try to keep a close distance all the way around. If you go too close, **CONTENT AWARE** will take pixels from the subject. If you cut too far, it will take pixels from the woman on the right.

- Once you complete the path around the subject, right click on the path and select **MAKE SELECTION** from the menu.



- In the **Make Selection** dialog box, set **FEATHER RADIUS** to **0** pixels.
- Click **OK** to turn the path into an active selection.
- Click **EDIT, FILL** and then do the following:
  - Set the **Contents Use** to **CONTENT AWARE**.
  - Set the **Blending Mode** to **NORMAL** and the **Blending Opacity** to **100%**.
  - Click **OK**.
- Click **SELECT, DESELECT** to remove the active selection.
- If the Content Aware tool did not completely remove the selection or if it replicated pixels from the woman in the picture, do the following:
  - Use the **RECTANGULAR** selection tool, , to draw a rectangle around the area.
  - Click **EDIT, FILL, OK**.
  - Click **SELECT, DESELECT** to remove the active selection.

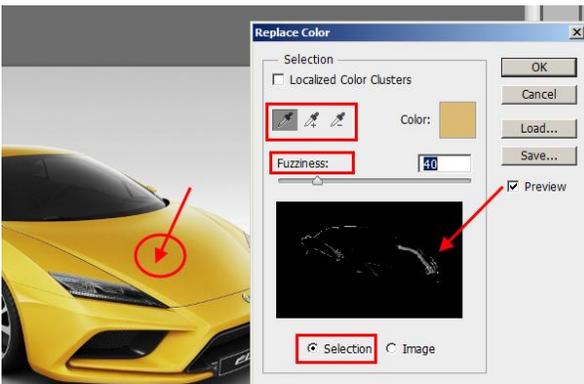


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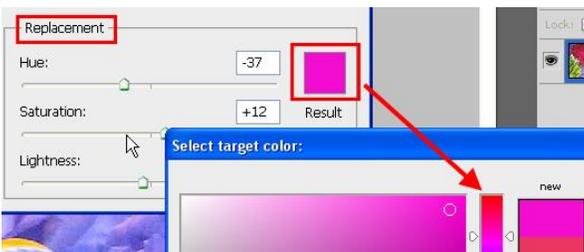
## Replace the Color of Objects

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1. Click **FILE, OPEN**, and, then, navigate to the **DESKTOP** and select **car.jpg** from the **PHOTOSHOP SAMPLE FILES** folder.
2. Choose **IMAGE, ADJUSTMENTS, REPLACE COLOR**.
3. Use the **EYEDROPPER** tool, , to select in the main image a yellow color in the middle of the car's hood.
  - Use the **ADD TO SAMPLE Eyedropper** tool, , to add additional areas.
  - Use the **SUBTRACT FROM SAMPLE Eyedropper** tool, , to remove areas.



4. Use the **FUZZINESS** slider to adjust the color area. The area in white will be replaced.
5. Double-click the **RESULT** color swatch in the **Replacement** section and use the **COLOR PICKER** to select the replacement color.



6. Drag the **HUE, SATURATION**, and **LIGHTNESS** sliders or enter values in the text boxes to fine tune the resulting color.
7. Click **OK**.

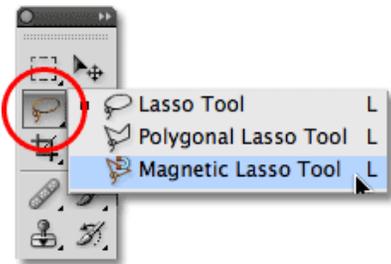
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## Magnetic Lasso Tool

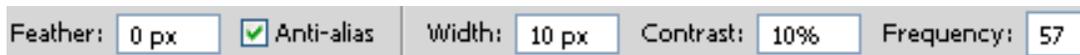
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The **MAGNETIC LASSO TOOL** detects and snaps to the edge of an object as you trace along its outline. In this exercise, you will use the **Magnetic Lasso tool** to select a portion of an image and save that portion as a file with a transparent background.

1. Click **FILE, OPEN**, and, then, navigate to the **DESKTOP** and select **leaf.jpg** from the **PHOTOSHOP SAMPLE FILES** folder.
2. Click and hold the left mouse button down on the **LASSO TOOL** until a fly-out menu appears and, then, select the **MAGNETIC LASSO TOOL** from the list.
  - The magnet icon, , indicates the **Magnetic Lasso Tool** selection.



- Optionally, press the [**CAPS LOCK**] key on your keyboard. This switches the icon to a circle with a small crosshair in the center, . The circle represents the width of the area that Photoshop looks for in edges. Only the area inside the circle is looked at while everything outside of it is ignored.
3. If necessary, change the following in the **Options Bar**:
    - **Width** - If the object has a well-defined edge, use a larger width setting, which will also allow you to move faster and more freely around the object.
    - **Edge Contrast** –Determines how much of a difference there must be in color or brightness value between the object and its background. For areas with high contrast, use a higher Edge Contrast value with a larger Width value.
    - **Frequency** - Photoshop automatically places anchor points along the edge to fasten the line in place. If there's too much of a gap between anchor points, making it difficult to keep the line clinging to the edge, adjust how often Photoshop adds anchor points; the higher the value, the more anchor points will be added. Generally, the default value of 57 works well.



4. Place the crosshair in the center of the circle directly over an edge of the leaf and click the left mouse button once. Then, release the mouse button.
  - This sets the starting point for the selection.
5. Move the **Magnetic Lasso Tool** around the object, always keeping the edge within the boundaries of the circle.

- The tool will drop fastening points to anchor the selection.
- If an anchor point gets added in the wrong spot, press the [**BACKSPACE**] key to remove the last anchor point that was added. Continue pressing the [**BACKSPACE**] key to remove additional points in the reverse order they were added.



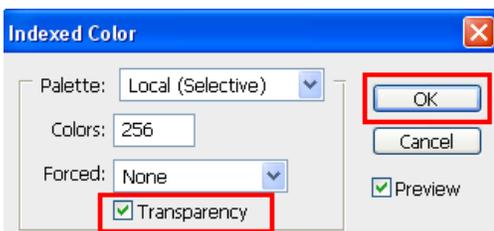
6. Click on the initial starting point to complete the selection. A small circle appear in the bottom right of the cursor icon, , indicating that the mouse button can now be clicked to close the selection.



7. To remove the background, click **SELECT, INVERSE**. Then, click **EDIT, CUT**.



8. To save the image with a transparent background, click **FILE, SAVE AS** and select the **.GIF** format. Then, click **SAVE**.
9. In the **Indexed Color** dialog box, make sure **TRANSPARENCY** is checked. Then, click **OK** twice.
  - **Note:** *.JPG's do not support transparent backgrounds; only .GIF's and .PNG's.*



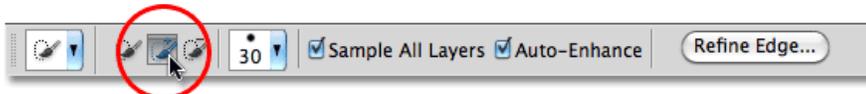
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## Selecting with the Quick Selection Tool

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You can use the **QUICK SELECTION TOOL** to quickly “paint” a selection using an adjustable round brush tip. As you drag, the selection expands outward and automatically finds and follows defined edges in the image. In this exercise, the background will be colored with a single color.

1. Click **FILE**, **OPEN**, and, then, navigate to the **DESKTOP** and select **wheelbarrow.jpg** from the **PHOTOSHOP SAMPLE FILES** folder.
2. Select the **QUICK SELECTION TOOL**, .
3. Move the **Quick Selection** cursor to the top left corner of the child's sweater and click once with the mouse. An initial selection outline appears around the area.
4. Click and drag over the area you need to select as if you were painting with a brush.
  - The **Quick Selection** tool is in “**Add to selection**” mode by default.



5. If the background gets added to the selection, press **[CTRL]+Z** to undo the selection.
  - If the selection cursor size is too large, decrease the pixel size, , in the **OPTION** bar.
6. To remove the gap between the sweater and the child's arm where the background is showing through, do one of the following:
  - Hold down the **[ALT]** key which temporarily switches the **Quick Selection** tool to “**Subtract from selection**” mode.
  - Select the “**Subtract from selection**” option, , in the **Options** bar. *Note: Remember to switch back to the “Add to selection” mode when you're done.*
7. While in “**Subtract from selection**” mode, click and drag inside the area you need to remove.

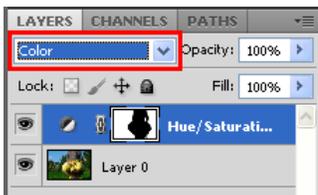


8. After selecting the child and wheelbarrow, click **SELECT**, **INVERSE** to make the background the main selection.

9. Click the **NEW ADJUSTMENT LAYER** icon, , at the bottom of the **Layers** panel and choose **HUE/SATURATION**. Then, check the **COLORIZE** option and drag the **HUE** slider towards the right to select a brown color similar to the color of the wheelbarrow.



10. Click **OK** to exit from the **Hue/Saturation** dialog box.  
11. Change the blend mode of the adjustment layer to **COLOR** so that only the colors in the image, not the brightness values, are changed.



12. Your result should look similar to the image below:



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## Selecting with the Magic Wand tool

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The Magic Wand tool lets you select a consistently colored area, such as a background, without having to trace its outline.

1. Click **FILE, OPEN**, and, then, navigate to the **DESKTOP** and select **peppers.jpg** from the **PHOTOSHOP SAMPLE FILES** folder.
2. Select the **MAGIC WAND TOOL**.

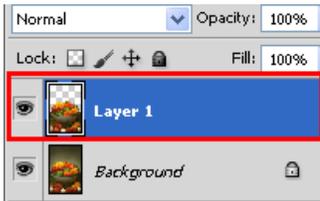


3. In the **OPTIONS** bar, specify any of the following, if necessary:
  - **Tolerance** - The **Tolerance** option tells Photoshop how different in tone and color a pixel can be from the selected area we clicked on for it to be included in the selection. By default, the Tolerance value is set to 32, which means that Photoshop will select any pixels that are the same color as the area clicked on, plus any pixels that are up to 32 shades darker or 32 shades brighter.
  - **Anti-aliased** – This option creates a smoother-edged selection.
  - **Contiguous** – This option selects only adjacent areas using the same colors. Otherwise, all pixels in the entire image using the same colors are selected.
  - **Sample All Layers** - The **Magic Wand** tool selects colors from the active layer only unless this option is selected.
4. In the image, click the brown color in the background. Notice that not all of the background has been selected.



5. Do one of the following to include all the background:
  - Set the **Tolerance** option to a value greater than 35.
  - Change the Magic Wand tool to **“Add to selection”** mode in the **Options** bar and click somewhere in the background that wasn’t selected.
6. For this exercise, choose **“Add to selection”** mode, and, then, click an unselected area of the background.

7. Rather than removing the background and saving as a transparent background, replace it with another image. To select the peppers underneath the background, click **SELECT, INVERSE**.
  - Then click **LAYER, NEW, LAYER via COPY**.



8. Click **FILE, OPEN**, and, then, navigate to the **DESKTOP** and select **sky.jpg** from the **PHOTOSHOP SAMPLE FILES** folder.
9. Press **[CTRL]+A** to select the entire image of the sky and, then, press **[CTRL]+C** to copy the image to the clipboard.
10. Switch back to **peppers.jpg** and click on the **Background** layer in the **Layers** panel.
11. Press **[CTRL]+V** to paste the sky, it should look similar to the one below:



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## *Filters*

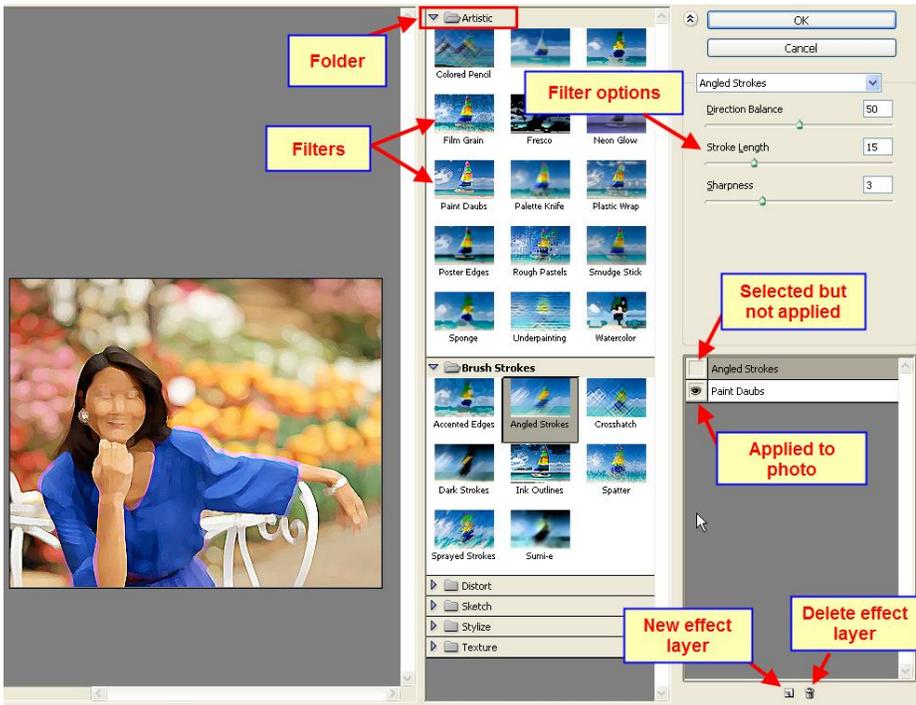
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The **FILTER GALLERY** provides a preview of many of the special effects filters. You can apply multiple filters, turn on or off the effect of a filter, reset options for a filter, and change the order in which filters are applied. When you are satisfied with the preview, you can then apply it to your image.

1. Click **FILE, OPEN**, and, then, navigate to the **DESKTOP** and select **girl-sitting.jpg** from the **PHOTOSHOP SAMPLE FILES** folder.
2. Right-click on the **Background** layer and choose **DUPLICATE LAYER**. Name this layer **Filters**.
  - The filtered effects will be applied to **Filters**, the duplicate layer. The **Background** layer will not change so you can revert back to the original image at any time.

3. Click **FILTER, FILTER GALLERY**.

- The large preview window displays each effect applied to the image in real time. You can apply multiple filters, adjust each filter independently, change the filter order and even run the same filter twice.



4. Select a filter from the gallery and click the **SHOW/HIDE** box next to the filter's name to apply the effect to the photo. The filter's effect is visible when an eye is displayed in the box, .

  - For this exercise, select **PAINT DAUBS** from the **ARTISTIC** folder.
  - Click the **SHOW/HIDE** box to apply the Paint Daubs effect.

5. To add a new filter, click the **NEW EFFECT LAYER** icon, , at the bottom of the palette.
  - To delete a filter, click the Delete Effect Layer, , icon.- 6. The new effect layer will be a duplicate of the previous layer. Click this layer to select it and, then, choose a new filter.
  - For this exercise, select **ANGLED STROKES** from the **BRUSH STROKES** folder.- 7. For a different effect, drag **ANGLED STROKES** below **PAINT DAUB**.
- 8. Click **OK** to exit from the Filter Gallery. Your photo should look similar to the one below:



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## Creating Type On A Path In Photoshop

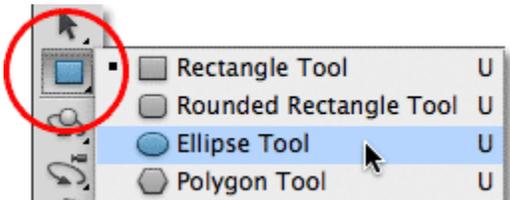
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To add type to a path, we first need a path, and Photoshop gives us a few different ways to draw one. We can use the standard **Shape Tools** like the **Rectangle Tool** or the **Ellipse Tool**, we can create a path from **custom shapes**, and we can draw a **freeform path** using the **Pen Tool**.

To keep things simple for this tutorial, we'll stick with Photoshop's basic Shape Tools.

### Select The Ellipse Tool

1. Select the **Ellipse Tool** from the Tools panel. By default, it's hiding behind the Rectangle Tool, so click on the Rectangle Tool and hold your mouse button down for a second or two until a fly-out menu appears, then select the Ellipse Tool from the list:



### Select The "Paths" Option

2. With the Ellipse Tool selected, the **Options Bar** along the top of the screen changes to show us various options for working with the tool. Near the far left of the Options Bar is a series of three icons, each one representing a different type of shape we can draw in Photoshop. We can draw vector-based shapes, paths, or pixel-based shapes. Click on the middle of the three icons to choose the **Paths** option:



### Draw Your Path

3. With the Ellipse Tool selected and Paths chosen in the Options Bar, click inside your document and drag out an elliptical path. Holding your **Shift** key down as you drag will force the path into a perfect circle. To draw the path out from its center rather than from a corner, hold down your **Alt** key as you drag. If you need to reposition the path as you're drawing it, hold down your **Spacebar**, drag the path to a new location, then release your spacebar and continue dragging.
4. In this example, draw a circular path around the golf ball. The path appears as a thin outline:



## Select The Type Tool

5. With the path drawn, add text. Select the **Type Tool** from the Tools panel:



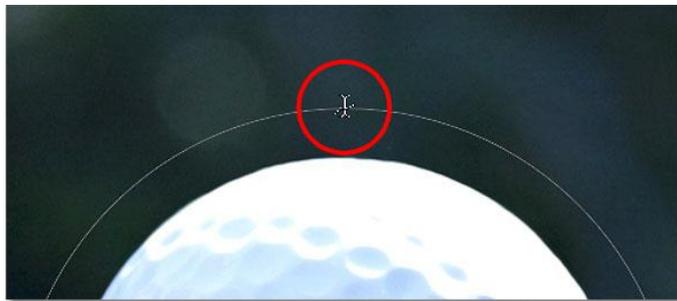
## Choose Your Font

6. With the Type Tool selected, choose your font settings from the Options Bar. In this example, use Futura Condensed Medium set to 13 pt. and set the text color to white:



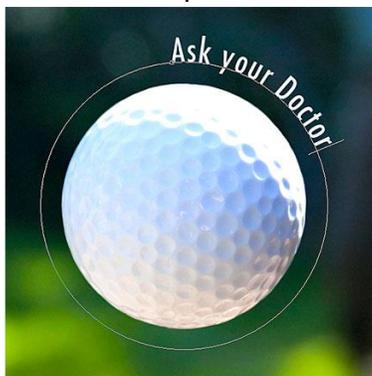
## Move The Cursor Over The Path

7. Move the Type Tool directly over the path. The cursor icon will change to an **I-beam with a dotted wavy linethrough** it. This tells us we're about to add text directly to the path itself:



## Click On The Path And Add Your Type

8. Click anywhere along the path and begin adding your text. The spot you click on is where the text will begin, but don't worry if you've clicked on the wrong spot because you can easily move the text around on the path once you've added it, as you'll see in a moment. As you type, the text follows the direction of the path:



9. Continue adding your text along the path. When you're done, click on the **checkmark** in the Options Bar to accept it and exit out of Photoshop's text editing mode:



10. The text is now added to the path, although at the moment it's on a bit of a weird angle:



### Select The Path Selection Tool

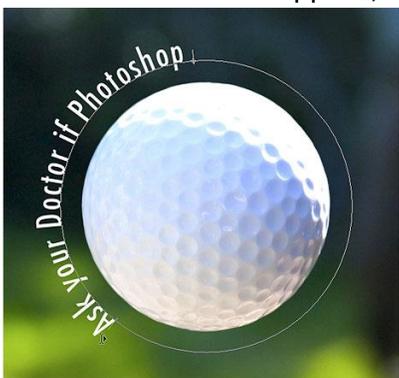
11. To reposition your text along the path, choose the **Path Selection Tool** from the Tools panel:



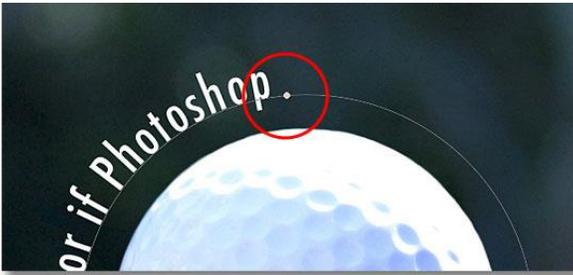
12. Move the Path Selection Tool's cursor anywhere over top of your text. You'll see the cursor change from a black arrow into an **I-beam with a small arrow** on the side of it pointing left or right. Simply click on your text and drag it back and forth along the path with your mouse. Here, the text is being dragged clockwise around the circle:



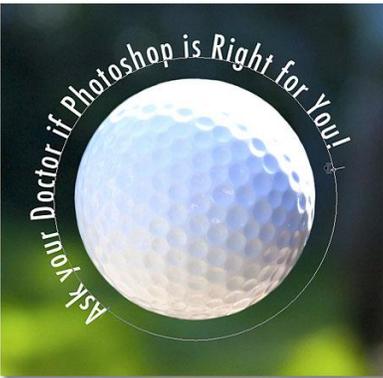
13. Watch what happens, though, if the text is dragged too far. Some of it gets cut off at the end:



14. The end was cut off because the text was moved beyond the visible text area on the path. To fix the problem, look for a small circle on the path at the spot where the text is being cut off. The circle marks the end of the visible area:



15. Simply click on the circle with the Path Selection Tool and drag it further down the path until all of your text is visible once again. Here, as the circle is dragged clockwise along the path, the text that was cut off reappears:



### Flipping The Text Over The Path

16. Be careful as you're dragging your text along the path that you don't accidentally drag **across** the path. If you do, the text will flip to the other side and reverse direction:



17. Depending on the effect you're going for, flipping and reversing the text like this may be what you wanted to do, but if you didn't do it on purpose, simply drag back across the path with the Path Selection Tool and your text will flip back over to the original side. It will also revert back to its original direction.

## Hiding The Path

1. When you're done positioning your text and you're happy with the results, hide the path by pressing **CTRL + H**.
2. With the path now hidden and the text flipped back over to its original side, here's the final result:



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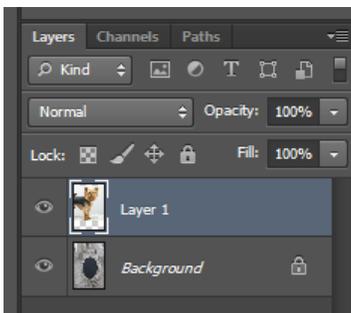
## Clipping Mask

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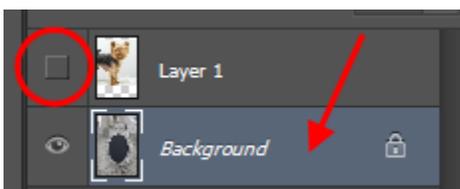
**Clipping masks** use the contents and transparency of a layer to determine which parts of the layer above it remain visible. Creating a clipping mask works well when your image needs to fit within a clearly-defined shape.



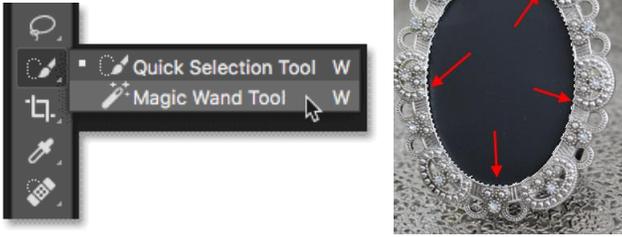
1. Open the *oval picture frame* image (works best with a black interior background).
2. Open the *dog grooming* image.
  - Take a look at the pixel size of the picture frame; compare to the size of the dog grooming image. Change the pixel size of the dog to be closer in size to the picture frame.
3. **Move** the dog grooming image to a new layer in the *oval picture frame* document.



4. **Hide** the top layer by clicking its visibility icon, and then click on the **Background** layer to select it.



5. **Select** the area inside the frame; since it's filled with solid black, select it using the **Magic Wand**.



6. **Copy** the selected area to a new layer by going to the **Layer** menu, choosing **New**, and then choosing **Layer via Copy**.
7. To create the clipping mask, select the top layer, and turn the layer back on by clicking its visibility icon. Choose **Create Clipping Mask** from the **Layer** menu. The image is now clipped to "Layer 1" below it.
8. With the clipping mask created, the photo now appears only inside the frame, since that's the only part of the image that's sitting above actual content on the layer below it. The rest of the photo is hidden because it's sitting above transparency.



9. Finally, move the content around inside the clipping mask using the **Move** tool. You can also resize content within a clipping mask just as easily using **Free Transform**.
  - The **Free Transform handles** appear around the entire image, including the hidden areas. To resize it, press and hold the **Shift** key as you click on the **corner handles** and drag them. Holding the **Shift** key locks the aspect ratio of the image so you don't distort it. To accept, press **Enter**.

