> phone wallpaper

> objective(s):

Students will create a wallpaper for their phone that focuses on vector graphics created with the Pen tool and supplemented with raster artwork created with various brushes, filters, effects and layer blending modes to create a modern, stylistic look

> curricular focus:

This lesson emphasizes creating vectors using the Pen tool then graphically enhancing them with raster effects such as filters, effects, layer styles and layer blending modes

> specifications:

save as: Phone Wallpaper_LastnameF.psd
dimensions: the exact pixel dimensions of your phone
resolution: 72 dpi
mode: RGB
contents: Transparent

> instruction:

- • introduction to the emotive qualities of line
    - - vertical: strength, support, formal
    - - horizontal: rest, death, peace
    - - diagonal: direction, motion
    - - curve: soft, gentle, serene
    - - zigzag: confusion, chaos, havoc
- • review how to use Pen tool
    - - watch *Master the Pen Tool in 30 Minutes* (https://youtu.be/5kAQUNFZJXY)
            - make sure the Pen Tool Mode is set to Path
                - located at the top in the Options Bar just under the Image and Layer drop-down menus
- • review how to use Shape tool
    - - watch *Shape Tool Explained* (https://youtu.be/GjwnLLCTx8o)
            - important!- stop at 25:12
            - make sure the Shape Tool Mode is set to Path
                - located at the top in the Options Bar just under the Image and Layer drop-down menus
- • review how to save paths
    - - watch *How to Save Paths in Photoshop* (https://youtu.be/XxoMiwb-4Lw)
    - - IMPORTANT!- all paths created the Pen or Curvature Pen tools must be saved for all projects in this class
- • review how to create common abstract elements
    - - watch *Abstract Tutorials* (https://youtu.be/N2bjD8Gc-eA)
            - Luminescent Lines
            - Fractals
            - Gradient Shapes
            - Gradient Swooshes
            - Gradient Lines
- • review Layer Styles
    - - to create manually go to Layer: Layer Styles and select desired Layer Style and edit to taste
    - - to create with presets go to Window: Styles go to pull down menu in Styles palette (top right corner of window)
            - select desired styles set then customize to taste
    - - to Scale Layer Styles right click on "Effects" in the Layer window and select Scale Effects and change percentage
    - - to Copy and Paste Layer Styles right click "Effects" in the Layer window, select Copy then Paste in desired layer

> phone wallpaper

- introduction to the difference between Layer Opacity and Layer Fill
    - lowering opacity fades everything in a layer
    - lowering fill fades the fill/stroke colors but does not fade Layer Effects (such as Outer Glow, Inner Shadow, etc.)
- review how to use the Gradient tool
    - adding, deleting and moving color stops
    - changing blending points
    - adjusting opacity stops
- introduction to cutting out logos
    - watch *How to COB a Logo* (https://youtu.be/d18QmvF35jk)
- review Transform (Ctrl + T or Edit: Transform)
    - from Control Panel
        Location (X and Y Coordinates), Width and Height (including proportions) Angle, Horizontal and Vertical Skew
    - from Edit Menu
        Distort, Perspective and Warp
- review emotive qualities of color
    - check notes and MHSCG Color Guide at mhscomputergraphics.com (got to Resources: Color Resources)
- introduction to pull color
    - use Eyedropper to directly sample colors from a source image (your logo) to keep color palette consistent
- review how to use the Type tool and Character palette
    - only use a text block for multiple lines of text of the same font
    - use the Control panel at the top for quick changes
        font, style, size, **anti-alias**, alignment, color, warp
            anti-alias is the process of smoothing the jagged edge of a curve in a raster image via blurring
    - use the Character Palette for detailed changes
        font, style, size, **leading**, kerning, **tracking**, vertical scale, horizontal scale, color
            leading is the distance between baselines of text (commonly known as spacing)
            tracking is the spacing in between a series of letters (entire word or line of text)
- review how fonts impact mood (see How Fonts Impact Mood on page 10)
- fundamentals of phone wallpaper designs
    - review *Anatomy of a Wallpaper* on page 6
        discuss visual hierarchy
            1. logo
            2. dominant foreground vector graphic group
                creates "eyeflow" that leads the viewer to the logo
            3. supporting background vector or raster treatment
    - review *Tips for Success* on page 7
    - browse Phone Wallpaper Examples folder

see page 3 for procedures

> **phone wallpaper**

> **procedure:**

STAGE ONE: IDEATION

• **step one:** select subject logo
- choose logo (pro sports team, college, band/solo artist, video game, tv show/movie, etc.)
- download large format images
- go to Bing.com and select Images
- enter search query
- go to Filter (top right) then select Image Size and Extra Large
- select logo that has flat, one color background
- this will make it easy to COB using the technique taught later
- click on image to open in preview mode then right click on image and select Open Image in New Tab
- approve with instructor and download to your Projects folder

• **step two:** select supporting background photos
- select various potential background images
- examples include:
- for sports team- city skyline, stadium, fans cheering, mascot, field, play
- for video game- gameplay screenshots
- for college- campus, students, mascot
- download large format images
- go to Bing.com and select Images
- enter search query
- go to Filter (top right) then select Image Size
- enter the exact pixel dimensions of your phone in the At Least Minimum and Maximum fields
- select images that support the logo subject you chose
- click on image to open in preview mode then right click on image and select Open Image in New Tab
- download multiple options to your Projects folder
- save as Background 1_LastnameF, Background 2_LastnameF, Background 3_LastnameF, etc.

STAGE TWO: THUMBNAIL SKETCHES

Important Notes:
- minimum two different designs (open and print Phone Wallpaper Thumbnails.pdf)
- review phone wallpaper design fundamentals
- carefully review *Anatomy of a Wallpaper* on page 6
- your design will have your logo, your foreground vector graphics set and a background image
- browse Phone Wallpaper Examples and Phone Wallpaper Projects folders

• **step one:** add logo
- draw as silhouette in the precise location and to scale
- look at your phone's home screen to help decide optimum placement
- logos are typically located just above halfway point (see dashed box on thumbnail)

• **step three:** create dominant foreground graphic
- feel free to look at student and professional examples of wallpapers for ideas
- must be comprised of multiple (minimum 3) vector elements that function together as a single graphic unit
- for example: instead of a single gradient swoosh use multiple overlapping gradient swooshes
- emotive quality of graphic must match that of logo
- refer to your notes on the emotive qualities of line or see above under *Instruction*
- for example: sharp and jagged for Metallica, soft and flowing for Dee Buchanan Studio of Dance
- must create eyeflow that leads the viewer's eye to the logo
- foreground graphic should go through, behind or around logo
- label as "foreground" (or "FG") along with color, opacity, layer styles, effects, etc.
- approve with instructor

> phone wallpaper

• **step four:** create supporting background graphics/imagery
- feel free to look at student and professional examples of wallpapers for ideas
- add background photo (required)
must support, but not compete with, dominant logo and vector graphic
this is achieved through transparency and color overlay
graphics must also match the emotive quality of the selected logo
can be brushes, textures, patterns, text and/or fully desaturated photography
label as "background" (or "BG") along with color, opacity, layer styles, effects, etc.
- add additional vector and/or raster graphics (*not* required)
- approve with instructor

STAGE THREE: CREATION
• **step one:** cut out logo
- watch *How to COB a Logo* on mhscomputergraphics.com
- create COB and save as Phone Wallpaper COB_LastnameF
• **step two:** set up Photoshop file
- double check the pixel dimensions for your phone to make sure your document is the right size
- make sure the dimension units are set to *pixels*
this is very important! if you use any other unit you risk crashing and corrupting the file
• **step three:** place logo
- open both your artwork and logo file
- go to Window: Arrange: Tile Vertically
- select the Move tool and drag the logo into the artwork file
- scale and locate the logo
must be centered along the x axis
go to Image: Image Size and divide the Width in half to determine the center X coordinate
• **step four:** create dominant foreground vector(s)
- refer to your sketch
- save each individual vector (you must "show your work" to prove what you created was from vectors)
after creating your path, go to the pull-down menu in the Paths window and select Save Path
if the path is named *Work Path* it is NOT saved!
- remember to pull colors directly from the logo with the Eyedropper tool
- explore layer blending modes for possibly cool interactions
• **step five:** create background
- refer to your sketch
- remember background cannot visually compete with logo and foreground graphic set
background should be monochromatic
blend multiple background elements through transparency and/or Layer Blend modes
- add desired photo
fully desaturate photo by going to Image: Adjustments: Desaturate
create a new layer, move underneath photo and fill with desired color pulled from logo
change layer blend mode and/or transparency of photo layer to fade appropriately
- add desired raster brush work (*not* required)
important!- this needs to be *very* low contrast so it does not to compete with logo and foreground graphic
- add desired vectors (*not* required)
vectors usually include some sort of pattern (like diagonal lines)
remember to save any vectors
- add desired text (*not* required)
- explore layer blending modes for cool interactions between background elements

> **phone wallpaper**

- **step five:** review your work
    - is there a clear visual hierarchy?
        - logo then foreground vector graphic set then background
    - did you explore layer blending modes for cool interactions with other layers?
    - are there any additional graphics (vector or raster) that would enrich the overall design?
    - check work against rubric
        - open L1-05 Phone Wallpaper Rubric.pdf
    - approve with instructor

> **requirements:**
- file
    - document specifications are adhered to
    - all layers are named and all individual vector paths are saved
        - path layers must be saved but do not have to be named
    - all hidden layers have been deleted
- logo
    - cut out of logo is clean and accurate
    - layer mask is applied
- vectors
    - minimum 3 separate graphic elements created initially using vectors which are saved in the Paths palette
    - vector artwork is enhanced with raster effects (filters, effects, styles) and layer blending modes
    - raster brushwork enhances but does not overpower vector artwork
- foreground vector graphic set
    - serves as dominant graphic element
        - must consist of multiple vector graphics that work together as a single graphic unit
            - for example: a fractal or three overlapping gradient swooshes
            - logo does not count as a graphic
    - leads the viewer's eye to the logo
- background raster or vector graphics
    - cannot simply be a color or gradient fill
    - very subtle, low-contrast treatment
    - can be desaturated photo, raster brush work or vector pattern
- color
    - color palette is limited to 2 colors or less
    - colors are sampled directly from the logo using the Eyedropper tool
- overall design composition
    - any use of imagery and text is appropriate, functional and aesthetic as well as reinforces mood of artwork
    - overall design is aesthetically pleasing
    - design allows space and native phone icons

> anatomy of a wallpaper

logo

The logo is the focal point (center of interest) in the composition. It is low enough to allow room for the clock on the phone's HUD (heads up display).

background graphics

Background graphics can be either vector or raster. In this example, they are raster images of the skyline, diamond steel and the gradient swooshes. These are much less noticeable than the logo and foreground vector graphic set. This was achieved by lowering the opacity greatly, and changing the layer blending modes and adding a color overlay.

dominant foreground graphic set

This group of vector graphics (six lines plus scattererd astroids) serves as the main graphic element (dominant). It leads the viewer's eye directly to the logo.

text

Text can appear either in the forgeound or background. The font matches the mood of the Steelers as the stenciled text reflects the blue collar nature of the city and team. Notice how it is faded to blend into the background with the rest of the elements there.

> tips for success

> layering of multiple elements

distinct foreground graphic separated from middleground and background; overlapping numerous, *but subtle*, graphic elements creates depth

> limited color scheme

limiting your color palette can help reduce the visual chaos and unify your design (for example: monochromatic, triadic, analogous, warm, cool)

> luminosity

strong lighting effects can add a sense of depth and sophistication as well as greatly increase the visual impact

> additional tips for success:

- your vector graphics should match the mood/feel of your selected logo
    - there are many other options beyond gradient shapes/swooshes, luminescent lines, fractals, etc.
- utilize Transform features
    - use Warp to bend and usurp your vector created shapes, lines and fractals
    - use Perspective to create a sense of depth with your vector created shapes lines and fractals
- experiment with all of your design options:
    - gradients
    - layer styles (outer glow, inner glow, inner shadow, color overlay, etc.)
    - filters (blur, spherize, neon glow, etc.)
    - lighting effects (spotlight, triple spotlight, lens flares, etc.)
    - liquify
- explore Layer Blending Modes
    - try cycling each of your layers through all of the layer blending modes to see if anything cool happens
- utilize the lowering of Layer Opacity and Layer Fill
    - allow graphic elements to be visible through each other
    - imperative in creating separation for distinct foreground, middleground and background
- create consistent colors with Eyedropper tool
    - use Eyedropper to select colors from your logo to use elsewhere in your design

> typography basics

> what is a font?

A font is set of glyphs (or images) that represent a complete series of alphabetic and numeric characters, punctuations and symbols in a particular size and style (such as bold, italic or bold italic).

> what is a point?

Font size is measured in points, which equal 1/72".

> what are the categories of fonts?

serif: fonts that have counterstrokes, or "feet," on the ends of main strokes of text
Times New Roman (ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz)

sans serif: fonts that do not have serifs, or "feet," on the ends of main strokes of text
Arial (ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz)

script: fonts that resemble hand-written text and can be formal or informal
Formal: Script MT Bold (ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz)
Casual: Bradley Hand ITC (ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz)

decorative: fonts that a graphically enhanced for visual impact; should *never* be used in small sizes (body copy)
Jokerman (ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrstuvwxyz)

> what is body copy?

Body copy is informational text comprised of sentences, paragraphs or more. It is presented in smaller font sizes. Due to its extended length and smaller size, body copy requires clean, easily readable fonts such as Arial or Times New Roman.

All fonts work fine in large sizes, but only body copy fonts should be used in small sizes. But some deco fonts have serifs while others have only slight graphic enhancement. It can often be hard to tell the difference between deco and body copy fonts. So how do you know the difference? Simply answer this question: *"Can I imagine reading an entire novel in this font with ease?"* If the answer is no, it is a **deco** font. See the examples below...

Body Copy (Times New Roman)
Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

Deco (**Aardvark**)
Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

> what are the parts of a font?

size: the total height of the text, measured in points, from the highest part of any character to the lowest

baseline: the imaginary line on which text seems to rest upon [the distance between baselines is known as "leading"]

capline: the imaginary line uppercase letters seem to reach

mean line: the imaginary line lowercase letters seem to reach

x-height: the height of lowercase letters (without ascenders) measured from the baseline to the mean line

ascender: the part of lowercase letters that rise above the x-height (meanline)

descender: the part of lowercase letters that drop below the baseline

mean line | capline | ascender
size | **Knight** | x-height
baseline | descender

leading | **Knight**
**Knight**
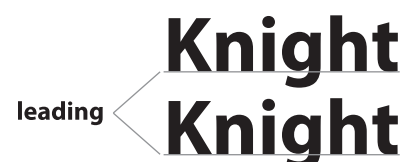
> creating your text

> how to start entering text

Simply select the Type tool, move the cursor into your document and press once, then start typing. Photoshop will create the text block automically for you in the smallest possible size.

Do NOT click and drag a text block. It will be unnecessarily big and may potentially hide text.

> set your anti-alias to smooth

"Alias" refers to the jagged edge of a curve or diagonal line in a raster image. Anti-aliasing is the process where these aliased (or jagged) edges are smoothed through blurring. Below, the left arc is aliased. To the right is anti-aliased.
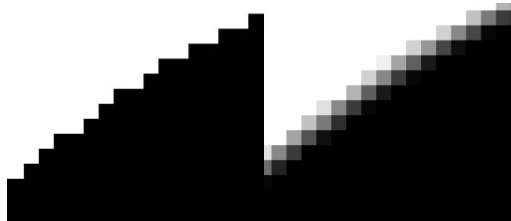
All text in your project must be set to Smooth anti-alias. Select Smooth from the Anti-Alias menu in the Option Bar.
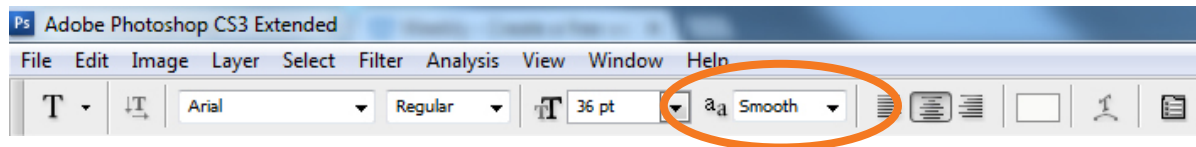
> how to stack text (leading)

The distance between lines of text is known as leading (pronounced ledding). It is a measurement from one baseline (the imaginary line text seems to rest upon) to another baseline. When you type a line of text, then hit Enter on your keyboard to start the next line of text, the leading value is usually too big. You will most likely need to tighten up the leading distance.
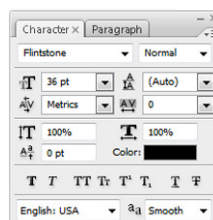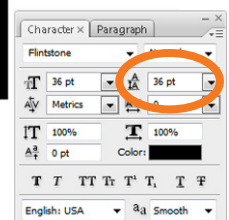
Option 1: Use individual text layers for each line of text so you can use the Move tool to manually place each element.
Option 2: Use only one text layer but adjust the Leading value to change the distance between baselines of text. A good place to start is making your Leading value the same as your text Size.

> how fonts impact mood