

Texture makes it artistic

Create a beautiful look from a bit of photographic texture

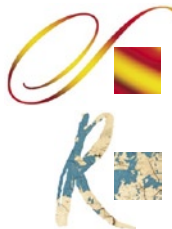


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We humans are touchy-feely beings, and things that attract our eye will soon be followed by a touch. This instinct for touch can be evoked by adding texture to our graphics.

Texture can add artistic flair and a sense of touchability to a logo, title or nameplate.

There are many kinds of texture. Look for images that have variegated shades of light and dark. When placing your words, experiment with the tones of the surface, and how they enhance the angles and curves in each letterform. Do watch for conflicting lines and shadows that may confuse or distort the readability of a word.



Background textures are the most plentiful of all photographic stock images. You can also photograph and even scan your own; just throw a burlap sack or a doily or whatever on your scanner bed! As a rule, rough textures and rough lettering go together, and vice-versa.



Charle

We want a rough, earthy look for our pottery logo, but one that's sophisticated, too. Low-brow typeface Lettres Ecleees is appropriately ratty; add to it a beautiful, watercolor-like wash and it takes on a classy, artistic radiance—with a bite. Here's how to do it:

Charle

POTTERY IMPORTS



A word-shaped hole

We want to be able to try out more than one texture on our word. To get this versatility, what we'll do is knock a word-shaped hole in a Photoshop layer (above, cropped for clarity), through which we can see the layers beneath. On those layers we can stack any number of textures and cycle through them.

Set black type, then rasterize

This project can start with a blank document; for clarity we'll illustrate with a texture in place. *Open* (or *Paste*) a texture,* then set the type (color black), which automatically makes a new layer. Now *Rasterize* its layer (Layer>Rasterize>Layer).

*For print, work at 300 pixels per inch at actual size or larger.



Select and Delete

With the Magic Wand tool set to 0 Tolerance, Anti-aliased, *Shift-Select* each letter, then *Option>Delete*. Leave the selection active . . .

Fill the field

and *Select>Inverse*, then *Fill* the layer with white (*Option>Delete*).

Before&After

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CHARLE

Pottery Imports

An artistic reversal!
When two styles are mixed in a logotype, the primary word is typically the more formal, the descriptive tagline more casual. At left, the sequence has been reversed, and the result is an air of real sophistication. Spacing out the small capitals (Trajan) imparts a sense of high formality. What a contrast!

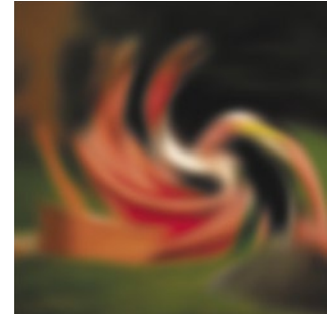


Charle's pretty pink-aqua color scheme is called a **split complement**. That's a color plus the color immediately adjacent to its complement (opposite) on the color wheel.

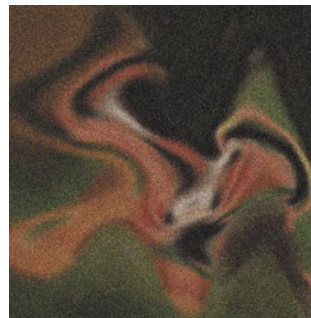
Make texture out of anything . . .



Find good colors
What's great about this technique is that you can use any image regardless of subject or even quality; you're concerned only with the colors.



Blur, Twirl . . .
Photoshop's many filters can be applied in sequence. Our hapless picknickers were first blurred (Filter>Blur>Gaussian Blur), then twirled (Filter>Distort> . . .



Wave, Add Noise
. . . Twirl), then subjected to the wave (Filter>Distort>Wave). The final indignity was to add noise (Filter>Noise> . . .



Overlay type
. . . Add Noise) that darkened the image and imparted a charcoal-like grittiness. Type was then overlaid as before.



Add noise to the field

An ash-colored field softens the contrast and warms the image. To recolor the field like this, activate its layer and lock its layer pixels (far left), set a new foreground color (left), then Option-Delete. Once the new color's in place, add more noise.

