

Lesson 3: Advanced graphics techniques

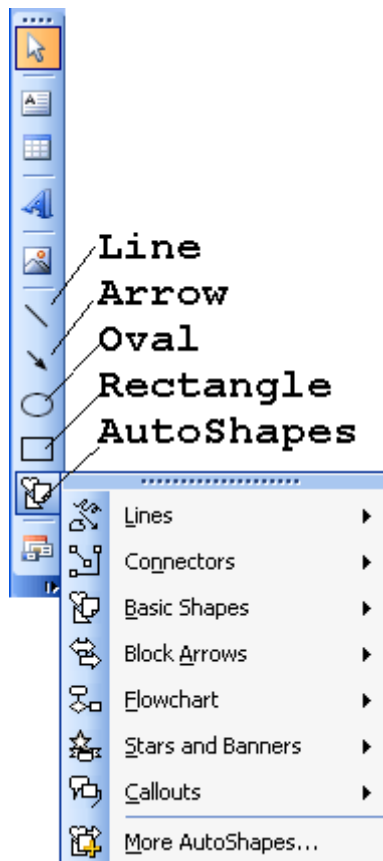
Graphics are an important part of most publications. Most casual Publisher users know the basics, such as inserting clip art or pictures from saved files, and moving or resizing them. But this is the advanced course, so you're going to go much further than that! In this lesson, you'll look at some less common graphics-related activities you can use to make your publications a step above the ordinary.

Inserting graphics: a quick review

Just in case you missed out on the *Introduction to Microsoft Publisher 2003* course, here's a quick summary of what it had to say about graphics.

Drawing tools

There are five drawing buttons on the Objects toolbar (the one to the left of the main window): Line, Arrow, Rectangle, Oval, and AutoShapes, as shown in Figure 3-1. The latter opens a menu system of predrawn shapes you can create. Click a button to select a line or shape, and then drag on the page to draw. Release the mouse button to finish.



The smart choice

Capture your own images for your publication with an HP digital camera.



» [HP Photosmart R817 digital camera series](#)

Figure 3-1: Drawing tools.

You can apply different border thicknesses, styles, and colors to lines and shapes from the Formatting toolbar with the Fill Color and Line color buttons, as shown in Figure 3-2. Alternatively, you can right-click the drawn object, select **Format AutoShape**, and then set up its border and fill from the Colors and Lines tab.

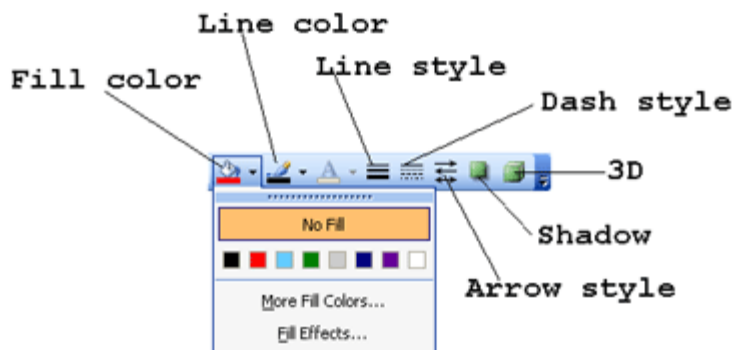


Figure 3-2: Tools for applying line and fill color and styles to drawn objects.

Here are some other graphic tidbits:

- Drag a drawn object to move it.
- Drag one of its selection handles to resize it.
- Grab the green circle at the top of the graphic to rotate it.
- Hold down **Shift** key as you resize if you want to maintain the aspect ratio.

Clip art

Most of the clip art available in Publisher is stored on the Microsoft Web server, so you need to be connected to the Internet when you search for clip art for the best selection. To search for a piece of clip art, select **Insert > Picture > Clip Art**, and in the Clip Art task pane that appears, enter keywords, and then click **Go**. For example, Figure 3-3 shows a search for clips with the keyword **tree**. When you see a suitable clip, click it to place it on the active page of the publication.

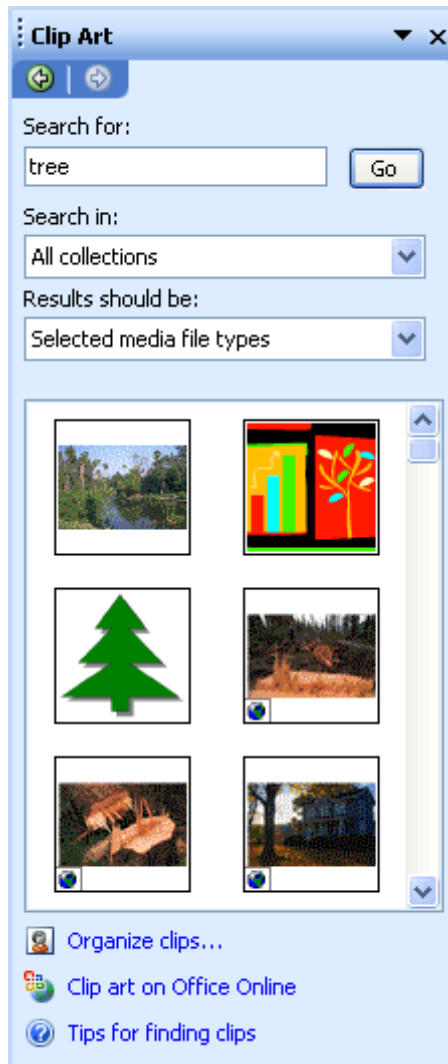


Figure 3-3: Insert clip art from the Clip Art task pane.

Pictures from files

Pictures in graphics files stored on your hard disk can easily be inserted into Publisher with the **Insert > Pictures > From File** command. After you insert a picture, it can be moved and resized just like any other object. Publisher accepts pictures in a wide variety of formats, including TIFF (Tagged Image File Format), JPEG (Joint Photographic Experts Group), GIF (Graphic Interchange Format), and BMP (Bitmap).

Scan graphics directly into Publisher Page 2 of 9

If you have a hard copy picture you want to include in Publisher, you can use the Scanner and Camera Wizard in Microsoft Windows XP to scan and save the picture as a file on your hard disk, and then insert it into Publisher with the **Insert > Pictures > From File** command. This method is good because the picture remains a separate file on your hard disk, and you can reuse it as much as you like.

If you ever need to scan a picture to use for one specific Publisher

Finding the right scanner for you

When you go to scan graphics into Publisher, choose from HP's line of easy-to-use scanners for superior image

publication only, however, you might find it faster to scan directly into Publisher. Publisher 2003 has an interface through which you can interact directly with a scanner or digital camera, rather than first using that device to save the file to disk.

This feature works only with devices that are on the Microsoft hardware compatibility list for your operating system. In addition, it also works only under Windows XP, not Microsoft Windows 2000.

Here's the basic procedure:

1. Make sure your scanner is connected to your computer and powered on.
2. Select **Insert > Picture > From Scanner or Camera**.
3. The Insert Picture from Scanner or Camera dialog box shown in Figure 3-4 appears. Select the scanner from the **Device** drop-down list.

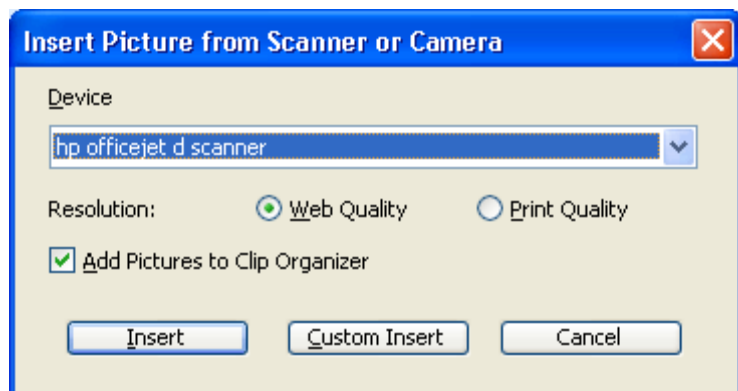


Figure 3-4: Insert a picture directly from the scanner.

4. Select **Web Quality** or **Print Quality**, depending on the final destination. (If this is a publication that will eventually be printed, select **Print Quality**.)

Your selection in Step 4 determines the resolution at which the image will be scanned. Print quality is a higher resolution that takes up more disk space and makes your Publisher file larger.

5. Click **Insert**. The picture appears in your publication, ready for use.

In Step 5, instead of Insert, you can click **Custom Insert** to open a dialog box with more choices in it, as shown in Figure 3-5. (This dialog box is similar to the one you would work with through the Scanner and Camera Wizard in Microsoft Windows.)

quality.



» [HP Scanjet 5590 digital flatbed scanner](#)



» [Scanner buying guide](#)

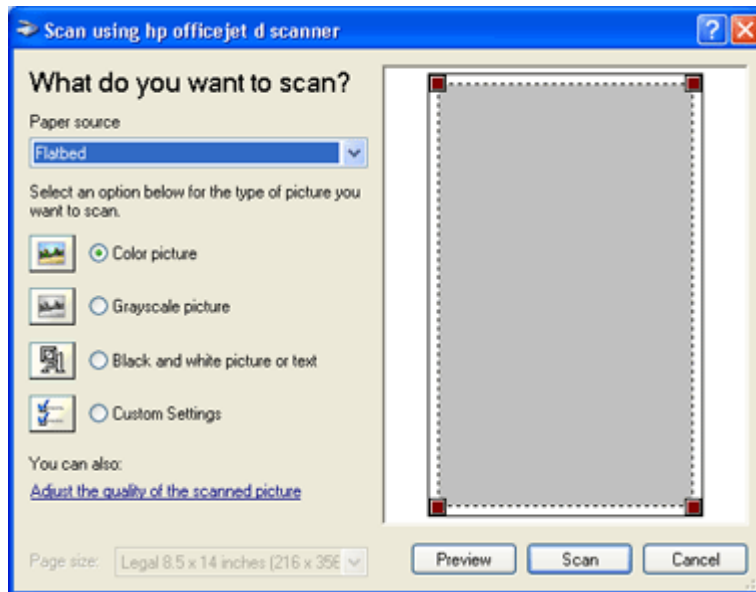


Figure 3-5: Custom Insert opens this dialog box.

Insert a picture from a digital camera

For some digital camera models, you can go through the same basic process as with a scanner to insert pictures from a digital camera directly into Publisher.

However, a more common scenario is that when you connect your digital camera to your computer, Windows identifies it as a new removable disk drive, and lets you browse its contents as you would a disk. If this is the case, you can insert a picture into your publication with the **Insert > Picture > From File** command, the same as if the picture were stored on your hard disk.

Save a scanned image to disk Page 3 of 9

Acquiring an image from a scanner embeds the picture in the publication. It does not exist outside that publication. If you think you might want to use the picture in the future in some other publication or application, you should save it to your hard disk for later reuse.

To save an embedded graphic, follow these steps to use the Graphics Manager:

1. Select **Tools > Graphics Manager** to display the Graphics Manager task pane.
2. Point to a picture, and then click the down arrow to its right. From the menu that appears, select **Save as Linked picture**, as shown in Figure 3-6.

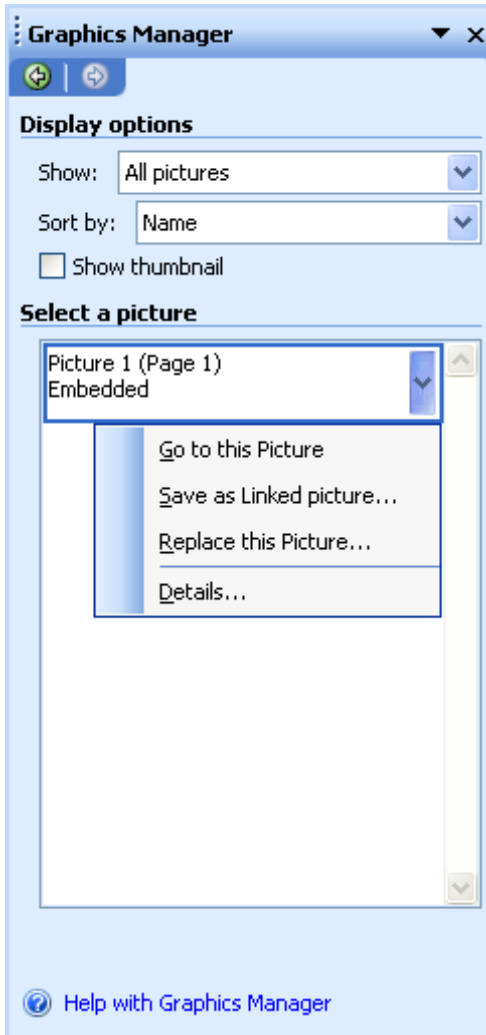


Figure 3-6: Save the scanned image as a separate file.

3. In the **Save As** dialog box, change the file name and location if desired, and then click **OK**.

Notice the Resolution setting in the Save As dialog box. If the resolution of the picture is currently higher than the display resolution, which is 96 dpi (dots per inch) usually, you can click the Change button to decrease the picture's resolution at which it will be saved. This can save disk space but degrades the quality of the image so that it is no longer good enough for a print publication.

After saving the picture, it becomes a linked graphic rather than embedded; in other words, the picture file is stored outside of the Publisher file. This might be a problem if you send the publication file to someone else but you do not send the picture. Therefore, after saving the picture to disk, you may want to convert it back to an embedded picture through the Graphics Manager. That way not only does it exist outside Publisher in case you want to reuse it, but it's also embedded in your publication.

To reembed a linked graphic, from the Graphics Manager task pane, open the picture's menu and select **Convert to Embedded Picture**.

from a file or from a scanner or digital camera.)

Here are some of the modifications you can make to a picture through Publisher.

Crop the picture

You can crop any kind of image, including clip art, but you'll probably need to crop a photo more often. Cropping removes one or more edges of the picture, zooming in on the part you want to use.

Use the Crop button on the Picture toolbar, shown in Figure 3-7, to crop a picture. If it does not automatically appear when you select a picture, select **View > Toolbars > Picture**.



Figure 3-7: The Picture toolbar.

When you click the Crop button, the mouse pointer becomes a Crop pointer, and the selection handles turn to black corners. Position the mouse pointer over a black corner, and the pointer changes to a corner, too. Then drag inward to crop the image, as shown in Figure 3-8. When you're finished, click the Crop button again or click outside the picture to turn the Crop feature off.

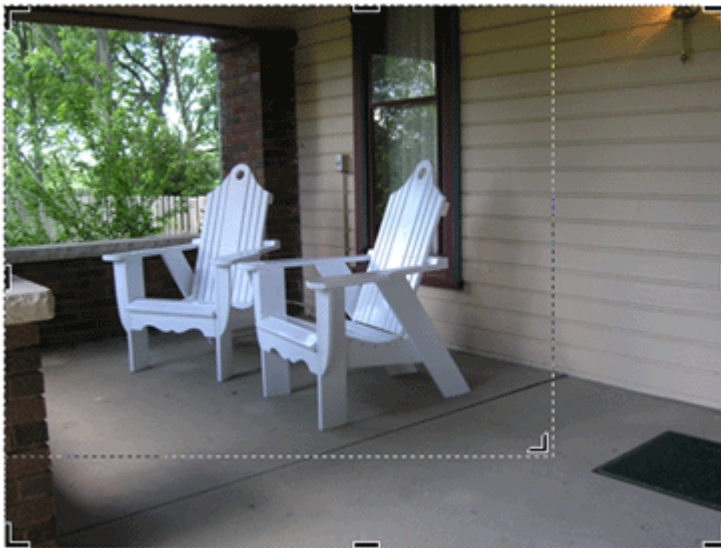


Figure 3-8: Cropping a picture.

You can uncrop a picture the same way you cropped it. Simply turn on the cropping feature again and then drag one of the selection handles

Make your publication stand out with help from the color printing experts at HP.



» [Color printing center](#)

outward instead of inward. You can also use the Reset Picture button on the Picture toolbar to undo a crop.

Adjust brightness and contrast

The Picture toolbar has buttons that you can click to increase or decrease the brightness or contrast of the picture, as shown in Figure 3-9. Use the Reset Picture button to undo the changes if needed.

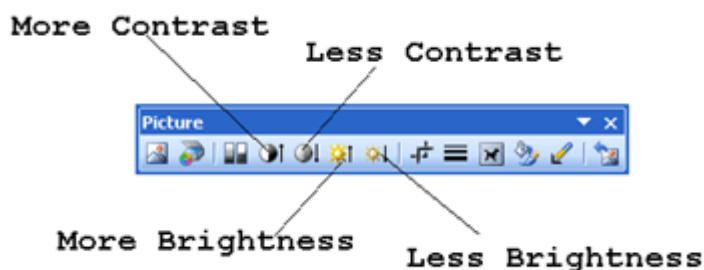


Figure 3-9: Brightness and contrast buttons on the Picture toolbar.

You can also access brightness and contrast controls from the Format Picture dialog box for the picture: Select **Format > Picture**, and on the Picture tab drag the Brightness or Contrast slider to the right or left as desired.

Change the image mode Page 5 of 9

The Picture toolbar's Color button opens a drop-down list, as shown in Figure 3-10.

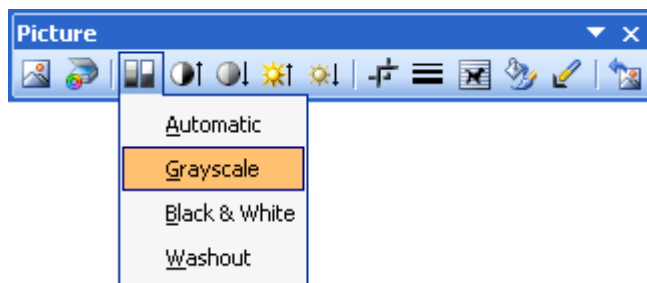


Figure 3-10: Select an image mode.

From there you can select one of these modes:

- **Automatic:** The original state of the picture.
- **Grayscale:** The picture converted to shades of gray.
- **Black and white:** The picture converted to pure black and white.
- **Washout:** The picture with all the colors or shades diminished so it's like a shadow. Useful for making a picture fade into the background, for example.

Here's another interesting effect: You can make a grayscale image in some other color besides gray. For

example, you could make a photo look like an old sepia tone image by making it brown.

To recolor a picture, follow these steps:

1. If the picture is not already in Automatic mode, set it to Automatic.
2. Select **Format > Picture**.
3. On the **Picture** tab, click the **Recolor** button. The Recolor Picture dialog box appears, as shown in Figure 3-11.

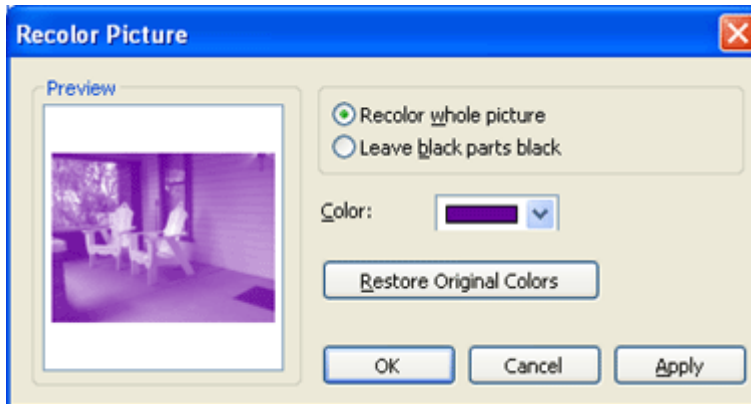


Figure 3-11: Recolor Picture dialog box.

4. Open the Color drop-down list and select the color you want. The colors shown are from the color scheme, but you can select any color you want.
5. Click **OK** to apply the effect.

Align and distribute objects Page 6 of 9

In a publication, you'll often want objects to be evenly spaced or aligned, but it can be tricky to drag-and-drop them into exactly the right spots. Publisher has Align and Distribute commands that can help with this.

To see how these features work, try this exercise:

1. Start a new, blank publication.
2. Create a shape (any you like) and copy it five times, so you have six copies in total, and loosely arrange them in two rows and three columns. Try to make them a little uneven so you have some room for improvement.
3. Select the three shapes in the top row (hold down the **Ctrl** key as you click each one).
4. Select **Arrange > Align or Distribute > Align Top**. The top row straightens out so they all begin at the same vertical position.
5. Select **Arrange > Align or Distribute > Distribute Horizontally**. The spacing between the shapes adjusts so it's the same between the first and second shapes as it is between the second and third shapes.
6. Repeat Steps 3 to 5 to align and distribute the second row on your own.
7. Group the top row into a single object, and then group the bottom row into a single object.
8. Select the top-row object, and then select **Arrange > Align or Distribute > Relative to Margin Guide**. Nothing

Visual perfection

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» [HP Flat panel monitor L2335](#)

- appears to happen, but the Relative to Margin Guide option is now turned on.
9. Select **Arrange > Align or Distribute > Align Top**. The object jumps up to align with the top margin guide.
 10. Select the bottom row object, and then select **Arrange > Align or Distribute > Distribute Horizontally**. The object is centered on the page.
 11. Select **Arrange > Align or Distribute > Relative to Margin Guide** again, turning off that option.
 12. Now with the second row object still selected, try selecting **Arrange > Align or Distribute > Distribute Horizontally** again. It can't be done, because if it's not being done in relation to the margin guide, then distribution can occur only when three or more separate objects are selected, and the bottom row is currently grouped into a single object.
 13. Ungroup the bottom row again, and try to distribute it horizontally again with each of the separate objects selected. This time it works.

Here's a summary of the key points you should have picked up from this experiment:

- You can align or distribute objects in relation to other objects, or in relation to the margin guides. The default is in relation to other objects.
- If you're not aligning or distributing in relation to other objects, you must select at least two objects for aligning or at least three objects for distributing.

Use fill effects Page 7 of 9

You've already reviewed how to fill an object with a solid color, but there are many more choices! **Fill effects** create special backgrounds in whatever object they're applied to, such as a text box or drawn shape.

To access fill effects, click the Fill Color button on the toolbar, and then select **Fill Effects**. The Fill Effects dialog box appears, with separate tabs for each of the five available effects: Gradient, Texture, Pattern, Picture, and Tint.

Gradient fill

A **gradient** fill effect creates a sensation of movement, with one color fading into another. You can select from a variety of gradient directions and specify the colors that will comprise it. For example, the gradient in Figure 3-12 starts with white at the top and gradually fades to red at the bottom. (This is an AutoShape with a 3D effect applied to it, in case you want to duplicate it.)



Figure 3-12: A gradient fill.

You can have either a one-color or two-color gradient, as in Figure 3-13. If you select one-color gradient, the color it fades to is black or white. You can also select a preset gradient, which includes two preselected colors. These have evocative names such as Late Sunset and Desert.

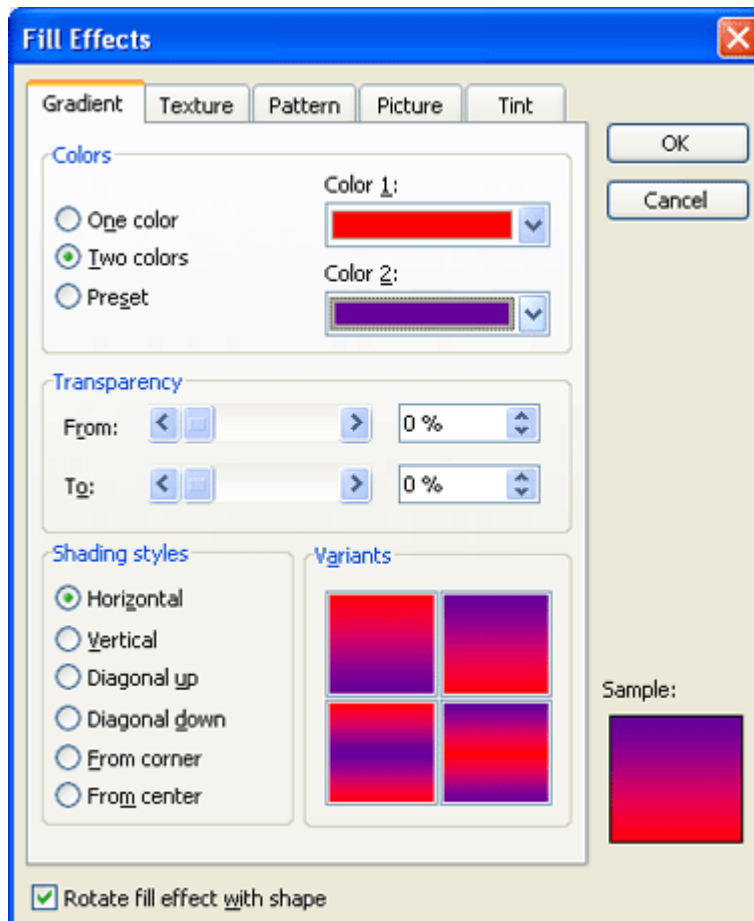


Figure 3-13: Create a gradient on the Gradient tab.

After selecting the gradient color(s), you can fine-tune it by selecting a transparency level. The transparency level allows you to make the gradient fade from more to less transparent if desired. By default, this feature is set to 0%, for no transparency. As with single-color fill transparency, the Transparency setting refers to the amount of opaqueness. For example, in Figure 3-14, a text box with the

word Vanish repeated several times was laid down first, and then overlaid with another blank text box containing the gradient fill with 0% as the starting transparency and 100% as the ending transparency, with all color set to White.

Vanish
Vanish
Vanish
Vanish

Figure 3-14: A gradient transparency can make different levels of transparency in different areas of the frame.

You must also select the shading style for the gradient, which lets you specify which direction the fade will run. Within each shading style, you can select from several variants, as shown in Figure 3-15.

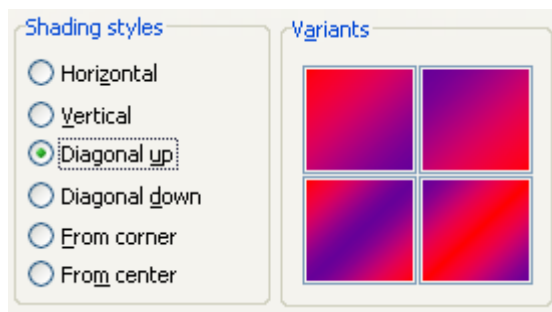


Figure 3-15: Select from several variants.

The Rotate fill effect with shape checkbox on the Fill Effect Gradient tab lets you specify that if you later rotate the object that you're filling, the background gradient will rotate, too. Gradient, Texture, and Picture all have this option.

Gradient is the most complex fill effect, but the others are useful, too.

Texture fill

Texture Fill enables you to apply a graphic as a background that resembles a certain type of material, such as paper, cloth, or wood. You can also use your own graphic as a texture by clicking **Other Texture**, and

then selecting it, as shown in Figure 3-16.

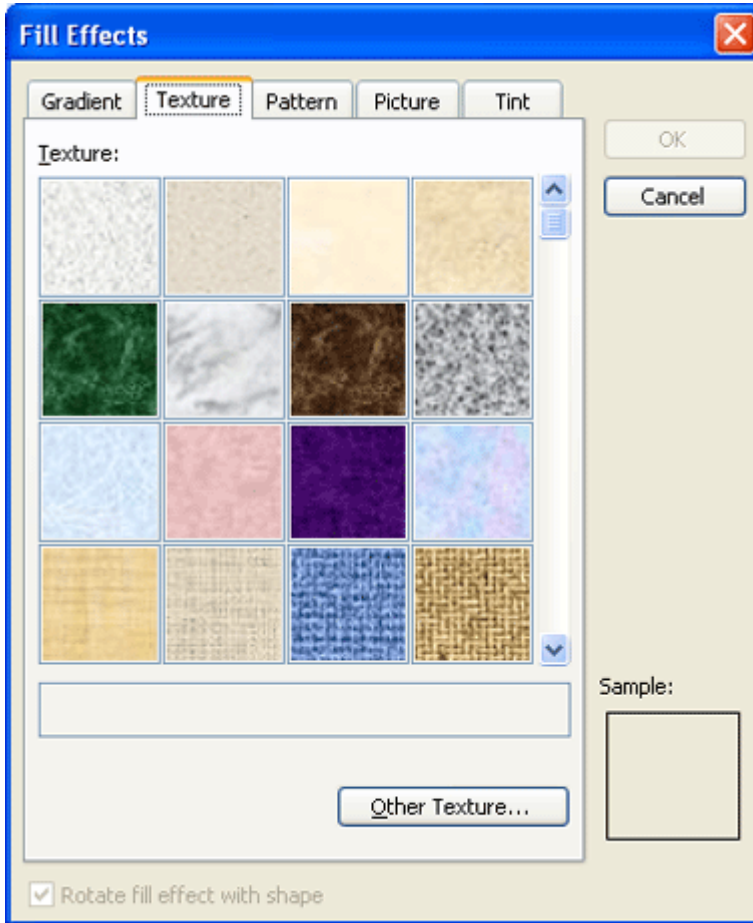


Figure 3-16: Select a texture fill.

Pattern fill

A pattern is a combination of a foreground and a background color. The pattern is in the foreground, and is laid over (called an **overlay**) the background, which is white by default but can be any color, as shown in Figure 3-17.

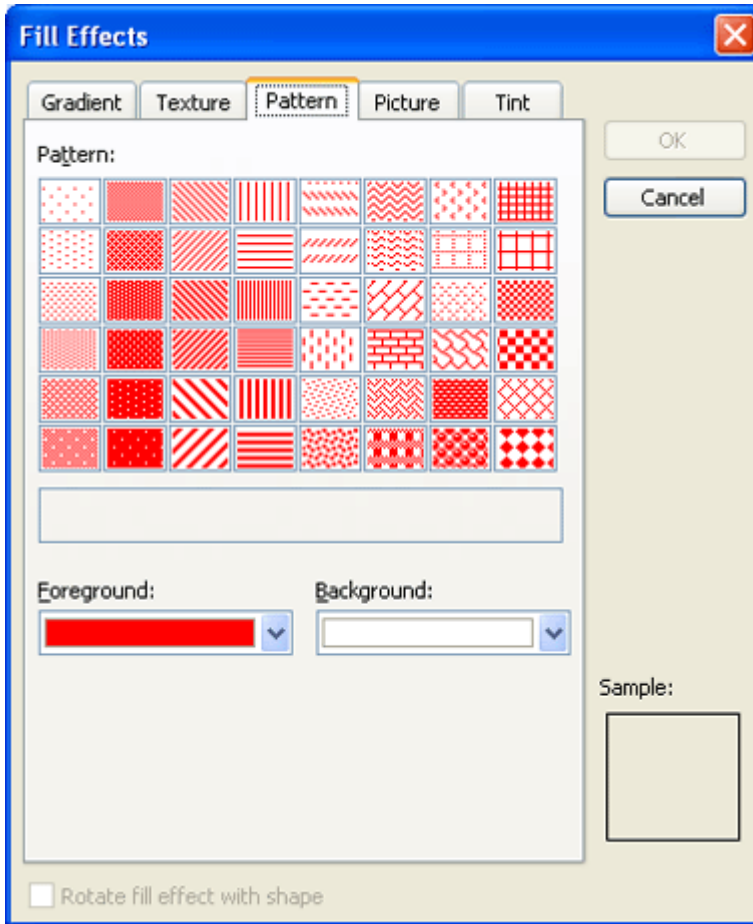


Figure 3-17: Select a pattern fill.

Picture fill

Picture Fill is like a texture fill, in that it fills the object with an image, but with Picture Fill, you specify the image to use. The Picture tab starts out blank, with no picture displayed. You must click **Select Picture**, and then locate and select a picture to use. It then appears in the Picture preview area, as shown in Figure 3-18.

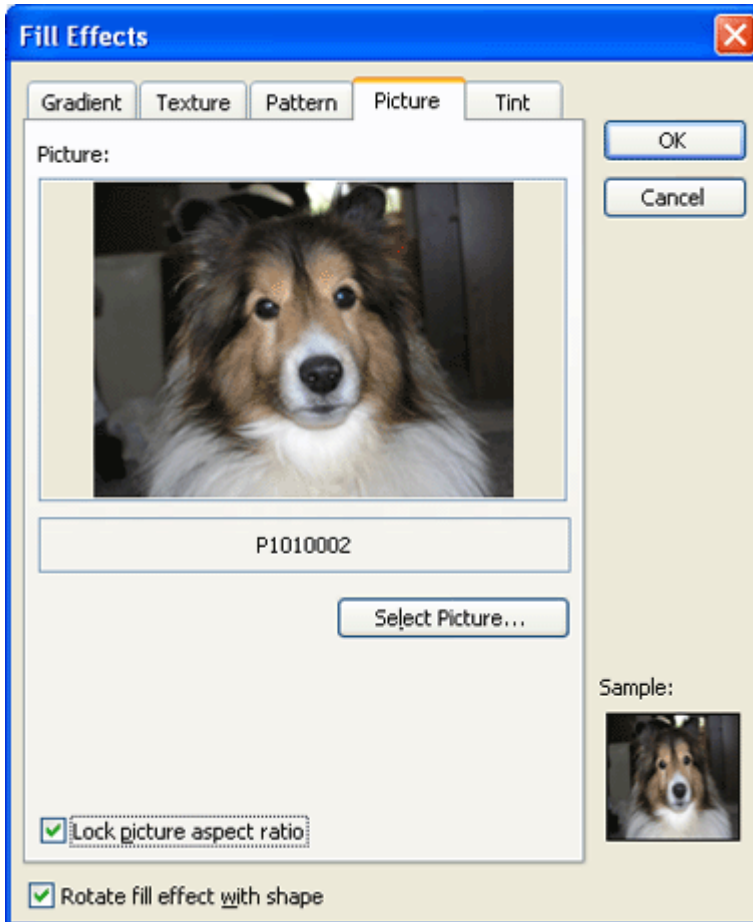


Figure 3-18: Select a picture fill.

The Lock picture aspect ratio checkbox ensures that the picture will not be distorted in order to fit more precisely in the frame. This is especially important if you're using a picture of a person or animal.

TIP

One great use for a picture fill is to use an unusual AutoShape as a picture matte. For example, you can place a star AutoShape and then use a person's picture as the fill for it.

Tint fill

A tint fill is a solid color, as you can see in Figure 3-19, but it's a shade of the selected color rather than the original. This can be useful if you want to stick with a scheme color but it's slightly too bright or too dark for the purpose at hand. By using a tint fill rather than using a fixed color, you make it possible for the tinted color to change if you change color schemes.

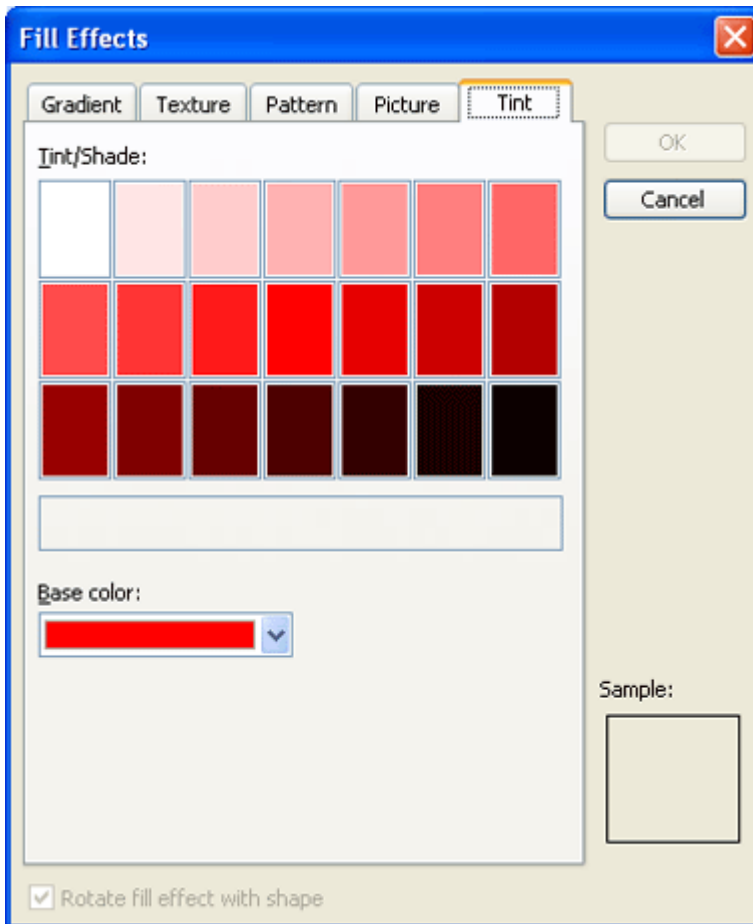


Figure 3-19: Select a tint fill.

WordArt enables you to enter a few words of text, and then manipulate that text in a variety of ways, as if it were a graphic. You can create some very interesting special effects with it.

To start a new piece of WordArt, follow these steps:

1. Click the Insert WordArt button on the Objects toolbar or select **Insert > Picture > WordArt**. The WordArt Gallery shown in Figure 3-20 appears.



Figure 3-20: WordArt Gallery.

2. Select a WordArt style to use as a starting point.

TIP

If you want to convert regular text into WordArt, place it in its own text box and select that text box before clicking the Insert WordArt button.

3. After selecting the initial design, type the text to use in the Edit WordArt Text dialog box.
4. Click **OK**, and then the WordArt appears.

Don't worry if it doesn't look exactly the way you want at first; there are many ways to change WordArt appearance.

Format WordArt

When a piece of WordArt is selected, the WordArt toolbar appears. It contains buttons you can use to modify the WordArt appearance, as shown in Figure 3-21.



Figure 3-21: The WordArt toolbar.

WordArt formatting applies to the entire piece of WordArt; you cannot format one part of it differently from

another. Create two separate pieces of WordArt if you need that capability.

Here are some of the important buttons on the WordArt toolbar:

- The **Insert WordArt** button starts a new piece of WordArt.
- The **Edit Text** button reopens the Edit WordArt Text dialog box. You can also open this box by double-clicking the WordArt.
- The **WordArt Gallery** button reopens the WordArt Gallery dialog box, which you used to create the WordArt originally. You can use it to select a different style to start with.
- The **Format WordArt** button opens a Format WordArt dialog box, very similar to the Format Picture and Format Text Box dialog boxes you've seen in earlier lessons. You can use it to control the border, fill, and wrapping options for the WordArt, among other settings.
- The **WordArt Shape** button opens a palette of alternative shapes you can apply to the WordArt, instead of the one that came with the style you selected initially from the gallery.

TIP

You can also change the WordArt shape by dragging a yellow diamond on the WordArt. The yellow diamonds are reshaping handles. Dragging one of them modifies the selected object without changing its basic shape; for example, for a wave, dragging the diamond makes the wave more dramatic or subtler. Some WordArt has a single yellow diamond; other WordArt has two. It depends on the shape you selected.

- The **Text Wrapping** button controls how text in an overlapping text box interacts with the WordArt.
- The **WordArt Same Letter Heights** button toggles the letters between normal size and even heights (that is, all letters the same height, including capitals).
- The **WordArt Vertical Text** button toggles between normal layout and stacked layout (that is, the letters running vertically but appearing in normal orientation).
- The **WordArt Alignment** button opens a drop-down list of alignments from which to select. Unless the WordArt's frame is larger than the WordArt itself, though, you won't notice any difference in these settings.
- The **WordArt Character Spacing** button opens a drop-down list of character spacing choices, such as Loose and Tight.

In addition to the buttons on the WordArt toolbar, you can apply many of the ordinary formatting features in Publisher. For example, you can apply fill and border coloring, fill effects, 3D effects, and shadows.

Moving on

Whew, this was a long lesson! You learned some important information about graphics, including how to apply special formatting to them and how to import directly from a scanner. It's a lot to absorb, so make sure you do the assignment and take the quiz for this lesson, and then ask any questions you may have on the Message Board.

In Lesson 4, you'll look at the topic of commercial and professional printing. You'll learn about some

settings in Publisher that can make the transition from desktop publishing to professional publishing go smoothly.