



DESIGN YOUR JOB



Graphic design education program

- beginner level -





Erasmus+



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of the European Union

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Project implemented by



RES POLIS

Centar za omladinski
i društveni razvoj



НАЦИОНАЛНА СЛУЖБА
ЗА ЗАПОШЉАВАЊЕ



European Grants International Academy (Egina)

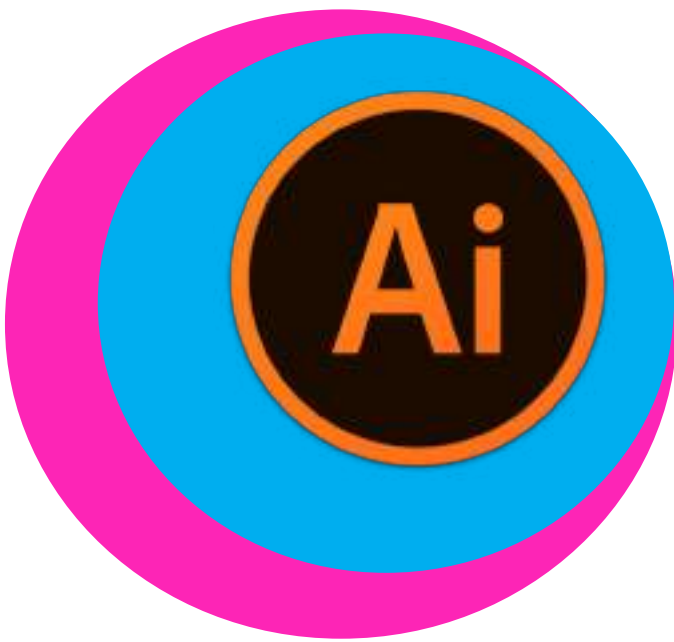


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Hello !

Title of the sessions:

INTRO.....	page 1
PHOTOSHOP.....	page 3-17
ILLUSTRATOR.....	page 19-30
INDESIGN.....	page 33-44
REVIEW.....	page 45

Used symbols:



Explanation or guide-through approach



Definition of a Tool



Important to know



Remember to search for new resources/
links and tutorials

Aims:

Overall introduction.

Timeframe & Methods:

Introduction

Meeting each other, and learning about ourselves

Introduction to the class rules, home assignments, and technical preparation

Introduction to the class format and program form

Icebreakers - **the Name Game - 25min**

Photoshop intro presentation + Photoshop or not - examples-game - **30 min**

Expectations talk

Expectations of the participants and multiplikators

Showcase of design work

KAHOOT quiz - **20min**

Expected workshop duration: **75min**

LINKS TO INSPIRE:

<https://dribbble.com/>

<https://www.behance.net/>

<https://www.instagram.com/?hl=en>

<https://www.pinterest.com/categories/design/>

<http://www.flatuicolorpicker.com/>

<https://color.adobe.com/create/color-wheel/>

<https://www.ronenbekerman.com/freebies/>

<http://www.thedieline.com/>

<http://prettycolors.tumblr.com/>

<http://www.freepik.com/>

<https://thenounproject.com/>

<https://www.lipsum.com/>

<http://slipsum.com/lite/>

<http://www.sleepyti.me/>

<http://radiooooo.com/>



Title of the sessions:

Workshop 2

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BRUSH&FILL TOOLS.....	page 4

Workshop 3

PHOTOSHOP 2:

SELECTION TOOLS.....	page 5-6
CONTENT-AWARE MOVE TOOL.....	page 6

Workshop 4

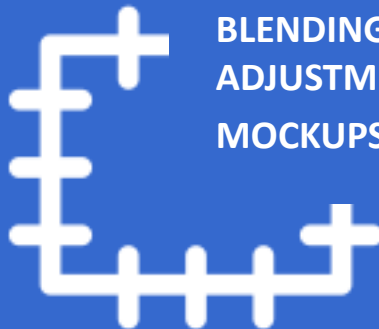
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PATCH TOOL, HEALING BRUSH, STAMP TOOL, BRUSH&FILL TOOLS

Aims:

Basic introduction of Photoshop, introduction and demonstration of retouching tools

Timeframe & Methods:

Lecture and live demonstration - **30min**

Online video/step-by-step tutorial examples - **10min**

Practical work of trainees - **45min**

Homework explanation - **10min**

Expected workshop duration: **95min**

LECTURE:



Here we are going to introduce you guys to some of main tools of Photoshop toolbox ! This is just going to be an overall description of them like where you can find them and what are they used for.

Patch Tool

The patch tool is located under the spot healing brush at the toolbox. The patch tool is part of the healing brush set of tools.

It is mostly used while you are doing retouching or repairing images.

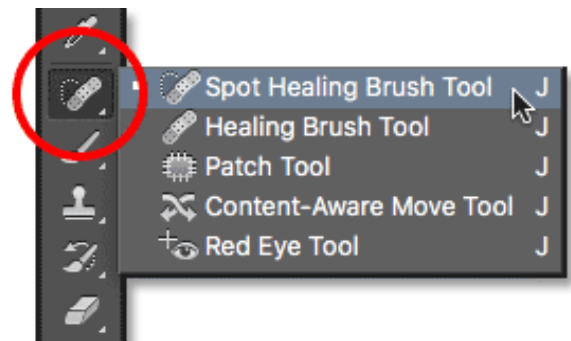
It is very helpful when you use it to repair large areas.



Healing brush/ Stamp Tool:

The spot healing brush is the default healing tool in Photoshop and can be used to clone areas from an image and blend the pixels from the sample area seamlessly with target area.

In other words it uses samples from near areas to repair the selected area. Stamp tool is kind of the same, but in the stamp tool is used the principle of stamp, like you select your target area and use it as a sample for your stamp.

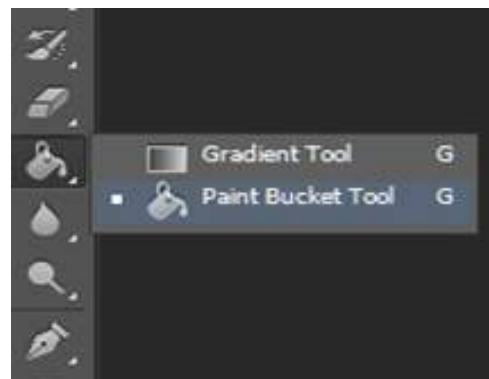


PATCH TOOL, HEALING BRUSH, STAMP TOOL, BRUSH&FILL TOOLS

PHOTOSHOP 1

Brush and Fill Tool:

The fill tool allows you to change the color of a selected area. It can be found at the gradient tool or you can just use the shortcut **alt+f**. To use the fill tool just select an area, select the color you want, and then just click on that area.



Links:

<https://www.youtube.com/watch?v=YNg1sqsQhol>

<http://tricky-photoshop.com/healing-brush-tool-in-photoshop/>



Don't forget to find resources and links for this class!

SELECTION TOOLS

CONTENT-AWARE MOVE TOOL

WE3

Aims:

Introduction and demonstration of selection tools and content-aware move tool & method

PHOTOSHOP 3

Timeframe & Methods:

Homework review - **15min**

Lecture and live demonstration - **30min**

Online video/step-by-step tutorial examples - **10min**

Practical work of trainees - **45min**

Homework explanation - **10min**

Expected workshop duration: **110min**

LECTURE:



Selection Tools:

A selection tool is an area of a photo that you define.

You can make a selection with a selection tool or a selection command.

You can **change**, **copy** or **delete** pixels inside the selection border, but you can't touch areas outside the selection border until you deselect the selection.

About the selection tools:

The selection tools are located in the tools panel, which is located on the left side of your screen.

Rectangular Marquee Tool - draws square or rectangular selection borders.

Elliptical Marquee Tool - draws around or elliptical selection borders.

Lasso Tool - draws freehand selection borders, best for precision

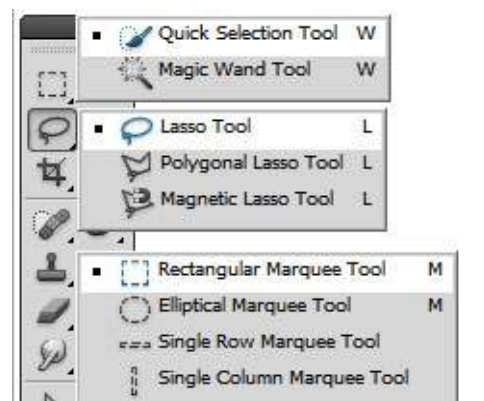
Polygonal Lasso Tool - draws multiple straight edged segments of a selection border.

Magnetical Lasso Tool - draws a selection border that automatically snaps to edges when you drag over in the photo.



Magical Wand Tool

Selects pixels of similar color with one click.



3 SELECTION TOOLS

CONTENT-AWARE MOVE TOOL

PHOTOSHOP 2

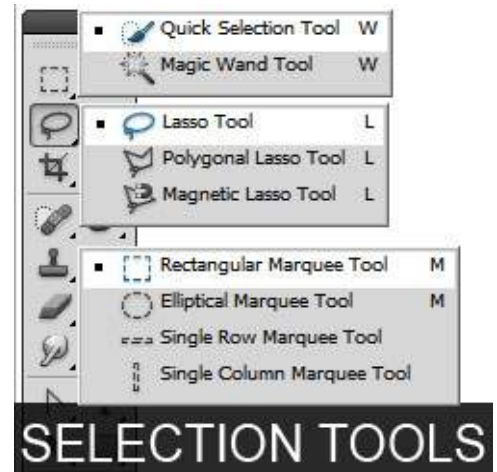
About the selection tools:

Quick Selection Tools - Quickly and automatically makes selection based on color and texture when you click an area.

Select Brush Tools - automatically selects or deselects the area you paint, depending on whether you are in **selection** or **mask mode**.





Smart Brush Tool - applies color and tonal adjustment and effects to a selection. The tool automatically creates an adjustment layer for non-destructive editing.



Content-Aware Move:

Use the Content-Aware Move Tool to **select** and **move** a part of a picture. The image is recomposed, and the hole left behind is **filled** using matching elements from the picture.



In the toolbar, hold down the Spot Healing Brush and select the Content-Aware Move Tool  
In the options bar, do the following:



Content-Aware Move options

Use the Move mode to place selected objects **at a different location**.
Use the Extend mode to **expand** or **contract** objects.

Links:

<https://www.youtube.com/watch?v=zgi74GhtJk4>



Don't forget to find resources and links for this class!

LAYERS - EXPLANATIONS

REFINE EDGE TOOL, LAYER MASKS

W4

PHOTOSHOP 3

Aims:

Introduction to layers and demonstration of refine edge tool, explanation of layer masks.

Timeframe & Methods:

Homework review - **15min**

Lecture and live demonstration - **30min**

Online video/step-by-step tutorial examples - **10min**

Practical work of trainees - **45min**

Homework explanation - **10min**

Expected workshop duration: **110min**

LECTURE:



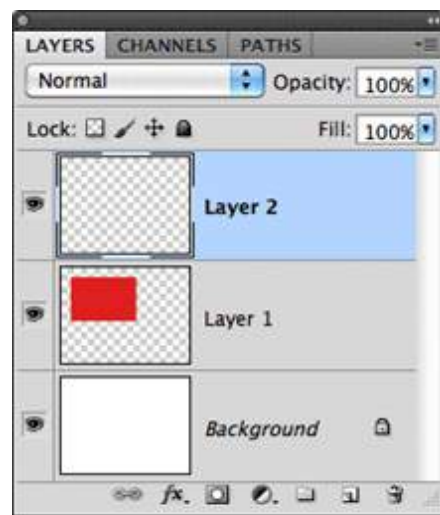
One of the most important things in Photoshop are **layers**. Imagine them like the **blank sheets of paper**, that you can **stack** on top of each other.

Let's say we want to take this empty picture of a field, and we want to add **a house and a dog** on it.

The field would be like a main photo, that we don't want to destroy (we want to keep it as it is).

This is called background layer- that we add on top of it, using different paper sheets a.k.a. layers of new images (house, dog).

Putting a house and a dog in a new layers, we can **move** them **independently**, **delete** them, **edit** them, or anything else, and by that we are not changing our background (photo of a field). Let's try it!



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LAYERS - EXPLANATIONS REFINE EDGE TOOL, LAYER MASKS

PHOTOSHOP 3

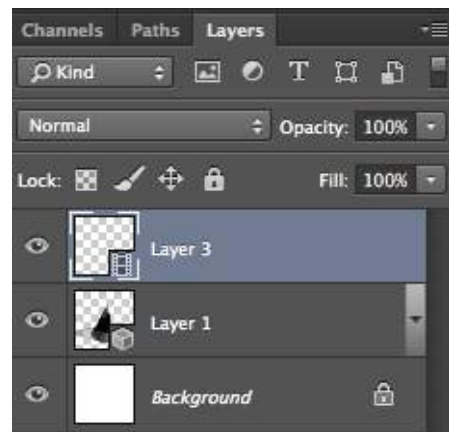


Let's open a new document (photo of a field), and then click on the tab **window/ layers**. If it's **checked**, then it should be appearing on the right side of your screen. You can see only one layer, the photo of a field. The small **eye icon** next to it marks visibility, **click it** and you will see how it's turning **on/off**.

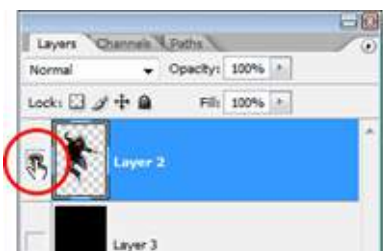
In the upper part of the card there is a **lock icon**, clicking on it makes the picture editable, but keeping it lock the picture is basically locked. To add a new layer click on the small icon on the layer card (or layer, new layer). The checkered layer is transparent piece of paper. You can see that on the right side- the **layer that is active is marked**.



Marked Layer



Locked Background



Visible Eye Icon



We are now going insert the house and a dog in **two separate** layers. Don't be afraid to use layers, we can later show you how to **merge** them into one, or group them. **More layers is always better !**

If you don't need any of the layers and you want to delete it, grab it with hand by holding your left mouse **click**, and **drag** and **drop** to the trash can on the bottom of the layer card. Renaming your layers is a good way to keep them organized, double-click on it, and type.

LAYERS - EXPLANATIONS

REFINE EDGE TOOL, LAYER MASKS

W4

PHOTOSHOP 3

Something that is closely connected to the layers is:

Adjustment pallet-just above the layer card.

We can use that pallet to change our layer **style**,

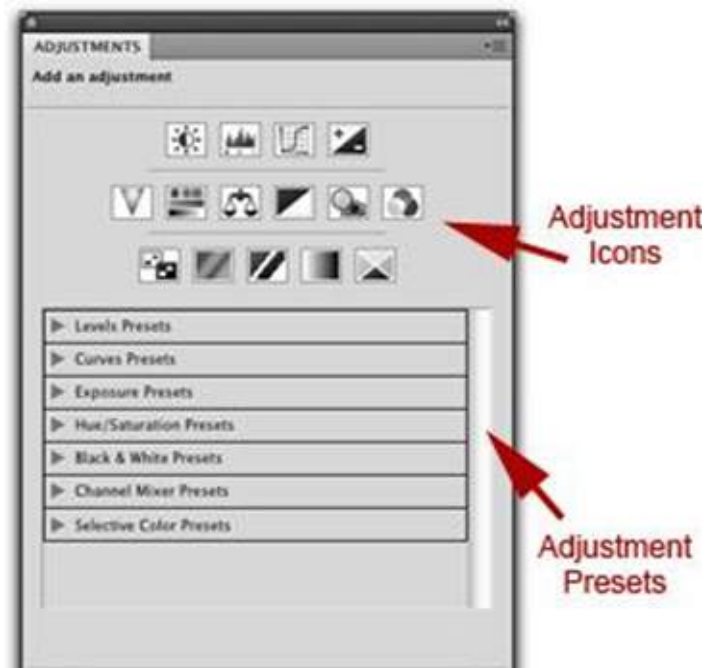
like change the **lighting** of it,

Contrast, Saturation, Hue, Color Balance...

This is applied to the layers,

and it can make our pictures look better,
more in depth

or anything that we want from it.



Again, layers are added so we **don't** have to permanently **change** any of the **photo characteristics**, but as we add these **style changes** on the layers, we will permanently change the layer style.



Clipping Masks:

That's why we have masks. **Masks are similar to layers**, and they can isolate a part of the photo and save them from the permanent change. Just like typical masks.

Masking just some parts. So we can use masks to either **change** some part of the picture or **save** that part from changes. There are many types of masks in Photoshop.



We are going to try the **simplest** way to use masks. Okay, we have a background photo, so let's try making a mask. On the background layer use whatever selection tool you prefer. **Lasso, rectangle, ellipse...** Select one part of the picture. And you can see that that part is selected with **thin line** around it, with the **flickering edges**. **You made a mask now !**

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LAYERS - EXPLANATIONS REFINE EDGE TOOL, LAYER MASKS

PHOTOSHOP 3



This part of the picture is isolated from the whole. Let's check that. Use your paintbrush tool to paint over that part.



Okay, see. The paint is not crossing the outlines of the selected area. So if you don't like the changes, you can **delete it** using the **delete button**.

See, now, we use our **mask** on the **background layer**, not adding the **transparent piece** of paper in between, so now we have a hole in our field. *This is why layers are important.* Let's go back to the untouched picture.

LAYERS - EXPLANATIONS

REFINE EDGE TOOL, LAYER MASKS

W4

This way let's do it right. Make a new, [transparent layer](#), on top of the background one. Select something, now you made a mask. Try again with the paintbrush tool, and see that it's isolated. Try deleting it. [Yay!](#)

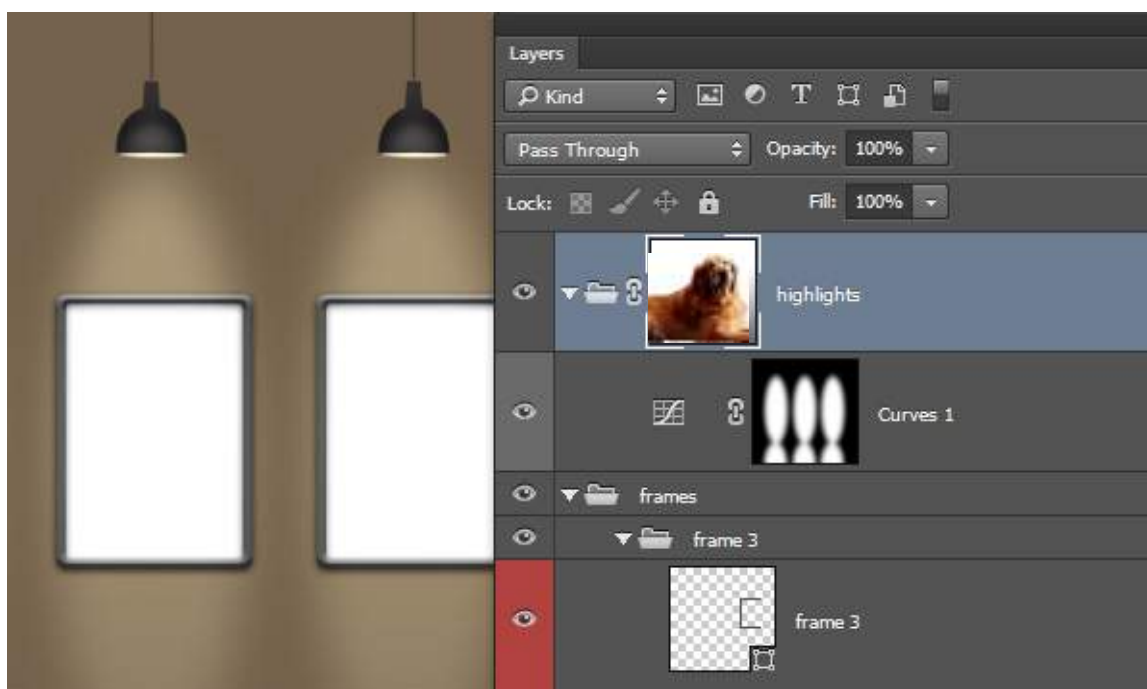
PHOTOSHOP 3

Next way to do it: We can make a [Pixel Mask Tool](#).

To make this mask you can use [Selection Tools](#) and [Brushes](#) for [painting a mask](#) that you create. You can select with this tools and then [click](#) on the icon [add layer mask](#) on the bottom of the layer card.

In the [Foreground color](#) option, when the mask is selected, there's only black and white color. The Foreground color pallet are [two small squares of color on your left side](#), close to bottom.

[Black color](#) is use for hiding the parts selected on the masks and the [white](#) is for revealing. Try it out friends. It's not that difficult.



For practice, let's make the mask of this fluffy dog as above. You can tell that the fluff needs some work done to it. The mask edge needs some fixing. For that we use [Refine Edge](#).



Deselect everything. Hold the [CTRL button](#) on the keyboard and [click](#) on the small view of a mask. In the top bars, you see the [Refine Edge button](#). [Click.](#)

4

LAYERS - EXPLANATIONS REFINE EDGE TOOL, LAYER MASKS

PHOTOSHOP 3



There are a lot of options that we can use here. *Sliders* that you can try pulling a bit, and checking what is best for *refining the edges*.

Try the **View mode**, to see what works for you. Choose on the *drop down menu*. Use *Feather Slider*, *Smooth* and *Contrast*.



Links:

<https://www.youtube.com/watch?v=jl-9Mr7cLBY>



Don't forget to find resources and links for this class!

BLENDING MODES, ADJUSTMENT LAYERS, MOCKUPS

W5

PHOTOSHOP 4

Aims:

Introduction to layers and demonstration of blending modes, adjustment layers, explaining the significance and demonstration of creating a mockup.

Timeframe & Methods:

Homework review - **15min**

Lecture and live demonstration - **30min**

Online video/step-by-step tutorial examples - **10min**

Practical work of trainees - **45min**

Homework explanation - **10min**

Expected workshop duration: **110min**

LECTURE:



Blending modes:

Blending modes control on which way **colors of pixels** are mixing for each layer and picture that you can **see under** in **layers**. However, it's much better to do that in layers if you don't want to do **destructive changes**.

If you open **Blending Modes** drop down menu that is on the top of layers panel you can see all responsible options by the groups. **They are:**

Normal modes

Normal - Dissolve

Darken modes - for darknes of picture

Multiply - Darken Color- burnLinear- burnDark color

Lighten modes - for lightnes

Lighten - screen - Colordodge - Lineardodge - Lighter color

Contrast modes - for making contrast

Overlay - Hard light - Soft light - Linear light - Pin mix

Comparative modes - it is for comaparation like diferences and similarities

Diference- Exclusion - Subtrcact - Divide

Composite modes - you mix only hue and saturation or lightnes of blendingg model with basic color

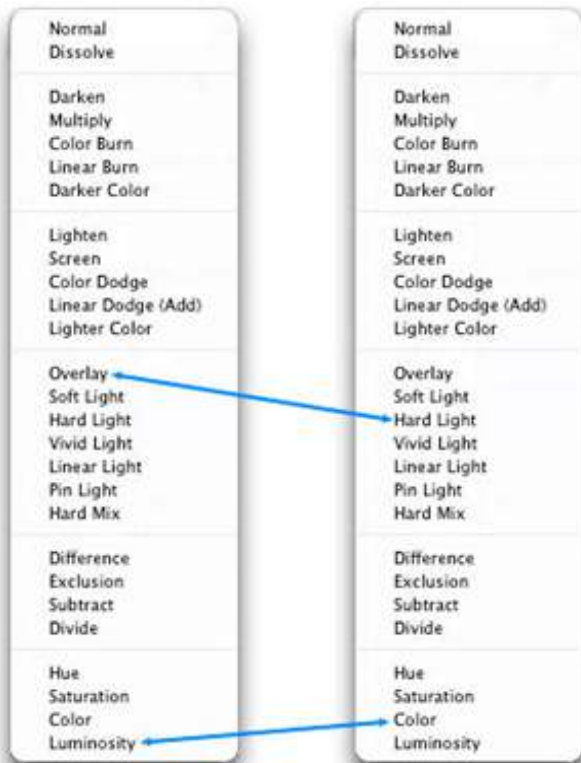
Hue - Saturation - Color - luminosity

BLENDING MODES, ADJUSTMENT LAYERS, MOCKUPS

PHOTOSHOP 4

Commutated Blend Modes

Overlay ↔ Hard Light
Luminosity ↔ Color



Opposite Blend Modes



When 2 blend modes are commuted versions of each other, if you apply one blend mode to the active layer, you will get the same results if you add the other (commuted) blend mode to the underlying layer, and then reverse the order of the layers.

BLENDING MODES, ADJUSTMENT LAYERS, MOCKUPS

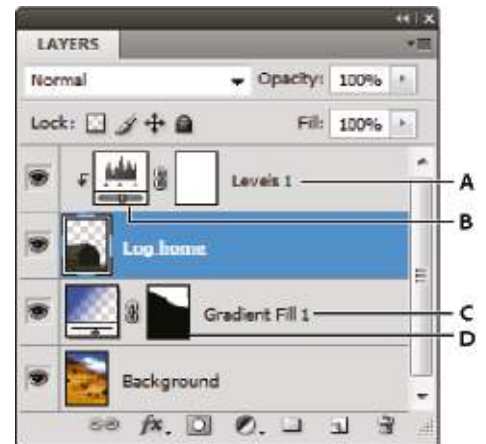
W5

PHOTOSHOP 4



Adjustment Layer:

An adjustment layer is a layer that lets you **apply color** and **tonal adjustments** to your image without permanently **changing pixel values**. You can use adjustment layers to **experiment with color** and color tones and see how they work out on your picture. You can think of an adjustment layer **as a veil** through which the underlying layers are seen. You can create the adjustment layer by selecting the layer you want to make adjustments to, clicking on it and creating a new adjustment layer, choose an **adjustment** and then click **OK**.



5 BLENDING MODES, ADJUSTMENT LAYERS, MOCKUPS

PHOTOSHOP 4



Mock-Up:

In graphic design, a mockup, or mock-up, is a **scale** or **full-size model** of a design or device, used for **demonstration**, **promotion**, and other purposes. Mock-ups are used by designers mainly to acquire feedback from users.

In practical way they represent **objects**, where you put your design to have a **concret view** how the design looks in **reality**.



*At first open a **new document**.*

*Go to **File - Place - Choose** the picture from the pc (open it)*

*Fit the mock ups picture into canvas(**artspace**) through using **shift***

W5

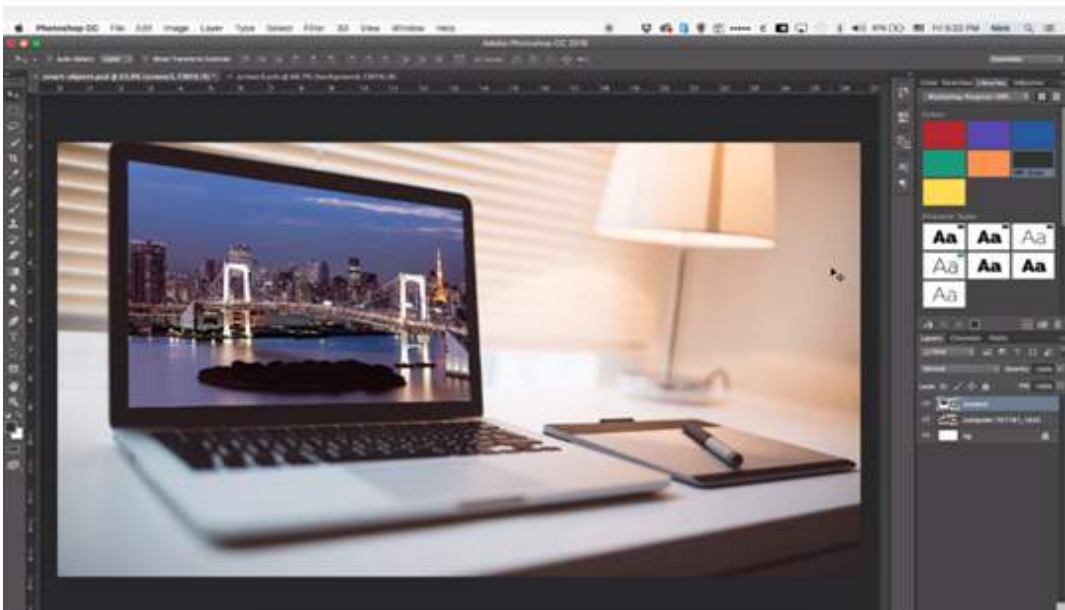
Put rulers into the place you are going to fit the design into it.



PHOTOSHOP 4

File - Place - Choose the design pic from your pc (**open**)

Transform the image, use the **ctrl** or command to fit it into the screen and fitting it precisely.



Links:

<https://99designs.com/blog/design-tutorials/how-to-use-adobes-adjustment-layers-photoshop-cs6/>



Don't forget to find resources and links for this class!

Title of the sessions:

Workshop 6

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ELIPSE TOOL.....page 19-20

FILL/GRADIENT TOOL.....page 21-22

STROKE.....page 21-22

ALIGN OPTIONS.....page 22

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SHAPE BUILDER TOOLS.....page 23-24

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ILLUSTRATOR 4:

TRACING IMAGES.....page 29-30

RECTANGLE TOOL, ELIPSE TOOL, FILL/GRADIENT TOOL & STROKE, ALIGN OPTIONS

Aims:

Introduction to Illustrator - main differences between Illustrator and Photoshop, and demonstration of shape tools, Fill and stroke, align options.

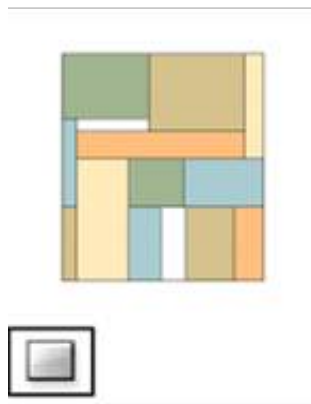
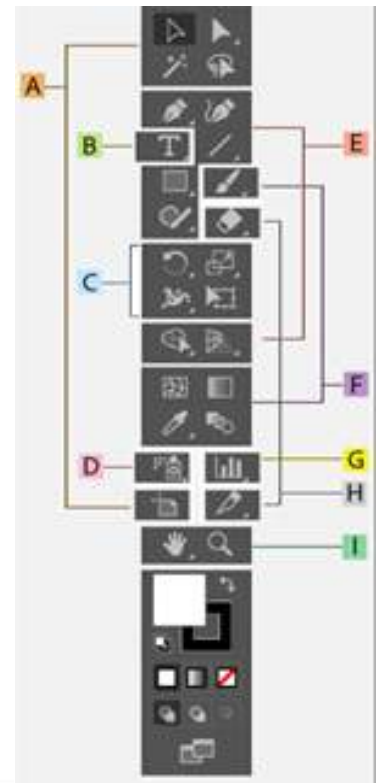
Timeframe & Methods:

- Homework review - **15min**
- Illustrator intro presentation - **10min**
- Lecture and live demonstration - **30min**
- Online video/step-by-step tutorial examples - **10min**
- Practical work of trainees - **45min**
- Homework explanation - **10min**
- Expected workshop duration: **110min**

LECTURE:

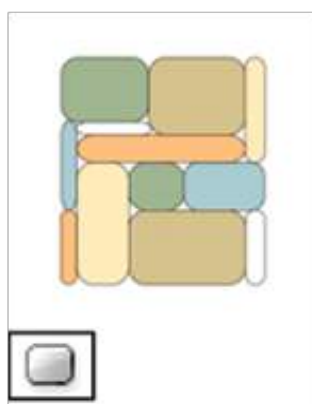


When you start Illustrator, **The Tools** panel appears at the left side of the screen. You use tools in the Tools panel to **create**, **select**, and **manipulate objects** in Illustrator. Some tools have options that appear when you **double-click** a tool. These include tools that let you **select**, **type**, **paint**, **draw**, **sample**, **edit**, and **move images**. To see the name of a tool, **hover** the pointer over it.



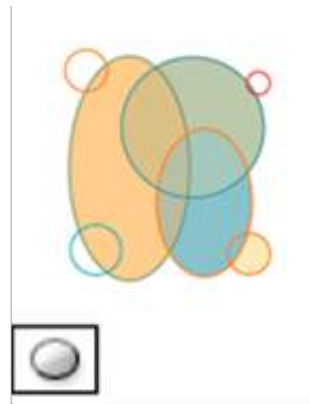
The Rectangle tool

M
draws squares and rectangles.



The Rounded

draws squares and rectangles with rounded corners.



The Ellipse tool

L
circles and ovals.





RECTANGLE TOOL, ELIPSE TOOL, FILL/GRADIENT TOOL & STROKE, ALIGN OPTIONS

ILLUSTRATOR 1

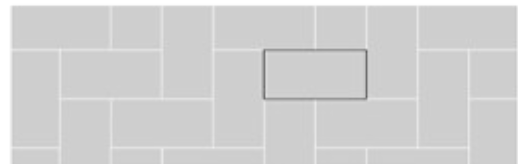


Draw rectangles and squares:

Select the Rectangle tool  or the Rounded Rectangle tool .

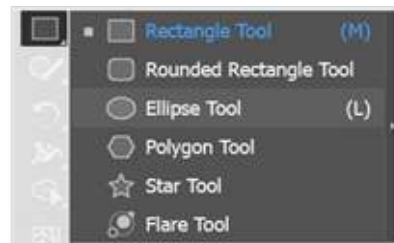
To draw a rectangle, **drag** diagonally until the rectangle is in the desired size. To draw a square, **hold down the Shift** key while you **drag** diagonally until the square is in the desired size.

To create a square or rectangle **using values**, click where you want the top-left corner to be. Specify a **width** and **height** (and a corner radius for a rounded rectangle), and **click**



Draw Ellipses:

Click and **hold** the Rectangle tool . Select the **Ellipse tool** .

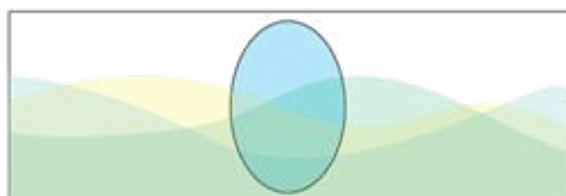


Do one of the following:

Drag diagonally until the ellipse is the desired size.

Click where you want the top-left corner of the ellipse's bounding box to be. Specify a **width** and **height** for the ellipse, and **click OK**.

To create a **circle**, hold down the **Shift key** while dragging. To specify dimensions, once you've entered a **width value**, **click** the word **Height** to copy that value into the **Height box**.



RECTANGLE TOOL, ELIPSE TOOL, FILL/GRADIENT TOOL & STROKE, ALIGN OPTIONS

WE

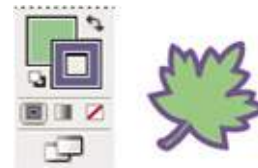
ILLUSTRATOR 1

Illustrator provides two methods of painting:

Assigning a **fill**, **stroke**, or both to an **entire object**

Converting the object to a **Live Paint Group** and assigning fills or strokes to the separate edges and faces of paths within it.

The current **fill** and **stroke** colors appear in the **Tools panel**.



Fill and Stroke Controls:

Controls for setting the fill and stroke are available in the **Tools panel**, the **Control panel**, and the **Color panel**.

Use any of the following controls in the **Tools panel** to specify color:

Fill button: Double-click to select a fill color using the **Color Picker**.

Stroke button: Double-click to select a **stroke color** using the Color Picker.

Swap Fill and **Stroke button:** Click to **swap** colors between the fill and stroke.

Default Fill and **Stroke button:** Click to **return** to the default color settings (white fill and black stroke).

Color button: Click to apply the **last-selected** solid color to an object with a **gradient fill** or **no stroke** or fill.

Gradient button: Click to **change** the currently selected fill to the last-selected gradient.

None button: Click to **remove** the selected object's fill or stroke.

You can also specify color and stroke for a selected object by using the following controls in the **Control panel**:

Fill color:

Click to open the Swatches panel or **Shift-click** to open an **alternate color mode panel**, and choose a color.

Stroke color

Click to open the Swatches panel or **Shift-click** to open an **alternate color mode panel**, and choose a color.

Stroke panel

Click the **word Stroke** to open the **Stroke panel** and specify options.

Select the object using the **Selection Tool**  or the **Direct Selection Tool** .

Click the **Fill box** in the **Tools panel** or the Color panel to indicate that you want to apply a fill rather than a stroke.



RECTANGLE TOOL, ELIPSE TOOL, FILL/GRADIENT TOOL & STROKE, ALIGN OPTIONS

ILLUSTRATOR 1

Fill box active. The Fill box is above the stroke box.



Select a **fill color** by doing one of the following:

Click a color in the **Control Panel**, **Color Panel**, **Swatches Panel**, **Gradient Panel**, or a **Swatch Library**.

Double-click the Fill box and select a color from the **Color Picker**.

Select the Eyedropper tool and **Alt + click** (Windows) or Option + click (Mac OS) an object to apply the **current attributes**, including the **current fill** and **stroke**.

Click the **None button**  to remove the object's current fill.

You can also click the **None icon** in the Fill menu or the Stroke Color menu in the **Control panel**.

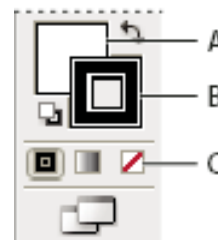


Fill and Stroke boxes:

A. Fill box B. Stroke box C. None button

Select objects with the same fill and stroke

You can select objects that have the same **attributes**, including **fill color**, **stroke color**, and **stroke weight**.




Align and distribute objects:

You use the **Align panel** (**Window > Align**) and the align options in the Control panel to align or distribute selected objects along the axis you specify. You can use either the **object edges** or anchor points as the reference point, and you can align to a selection, an artboard, or a **key object**. A key object is one specific object in a selection of **multiple objects**.

The **Align options** are visible in the **Control panel** when an object is selected. If they do not appear, choose **Align** from the **Control panel menu**.

Select the objects to align or distribute:

In the **Align panel** or **Control panel**, select **Align To Selection** , and then click the button for the type of alignment or distribution you want.

Align or distribute relative to one anchor point

Click the **Direct-Selection Tool**, hold down **Shift** and select the anchor points you want to align or distribute. The **last** anchor point you select becomes the **key anchor point**.



Don't forget to find resources and links for this class!

SHAPE BUILDER TOOLS, PATHFINDER (OPTIONS), DIRECT SELECTION TOOL (MOVING ANCHOR POINTS)



ILLUSTRATOR 2

Aims:

Introduction and demonstration of Shape Builder Tool, Pathfinder, and Direct Selection Tool.

Timeframe & Methods:

Homework review - **15min**

Lecture and live demonstration of retouching tools - **30min**

Online video/step-by-step tutorial examples - **10min**

Practical work of trainees - **45min**

Homework explanation - **10min**

Expected workshop duration: **110min**

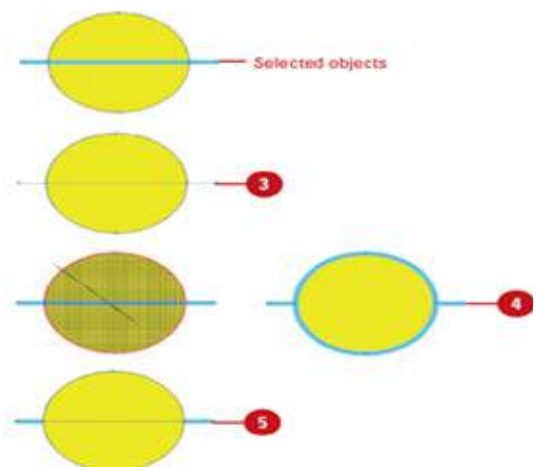
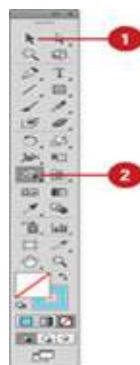
LECTURE:

Shape Builder Tool:

Using the Shape builder tool you can **combine**, **edit** and **fill shapes** on your **artboard**.

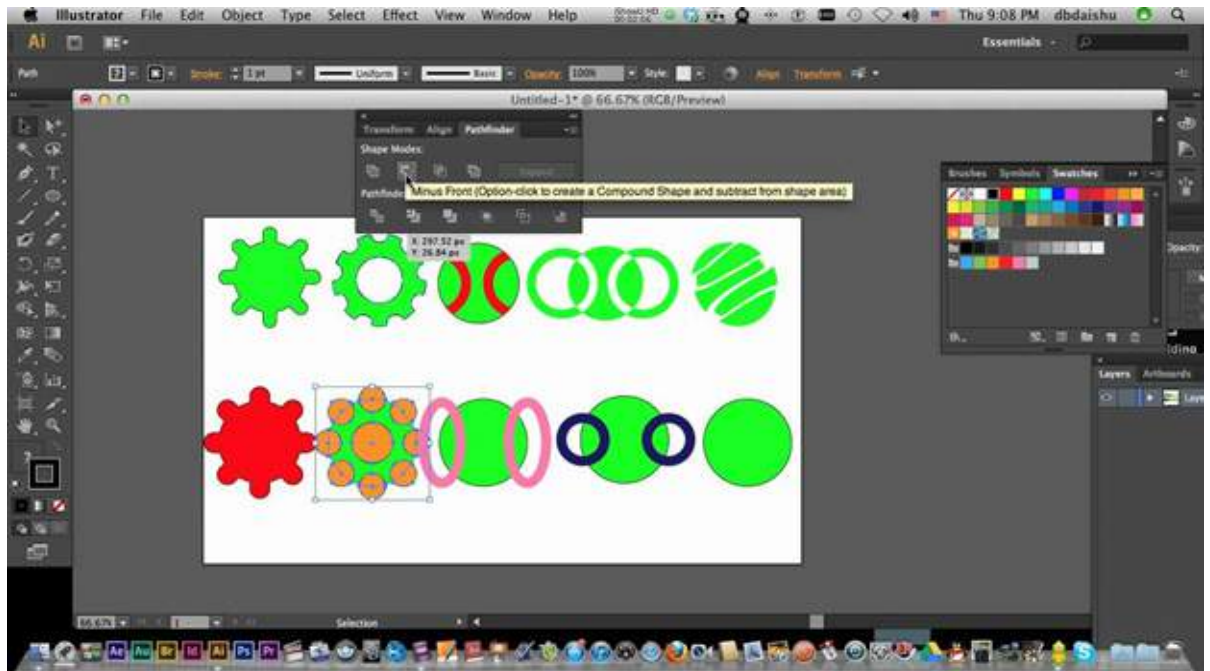
The first step is creating some shape, for example **a star** (or more of them). Then you **click** on the **Selection Tool** to move it wherever you want, if you want to combine them or something like this.

And the last step is **coloring**- you can fill the shapes with colors, you just **click** on **Fill** and you can choose some colors. And also, if you want to **Fill a stroke** it is right next to it. If you want to make a stroke wider just click on **stroke weight** (it is positioned in the upper bar).



7 SHAPE BUILDER TOOLS, PATHFINDER (OPTIONS), DIRECT SELECTION TOOL (MOVING ANCHOR POINTS)

ILLUSTRATOR 2

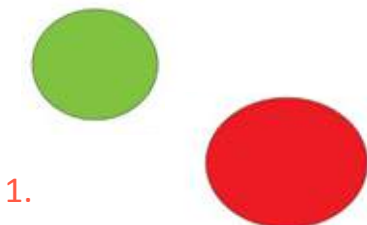
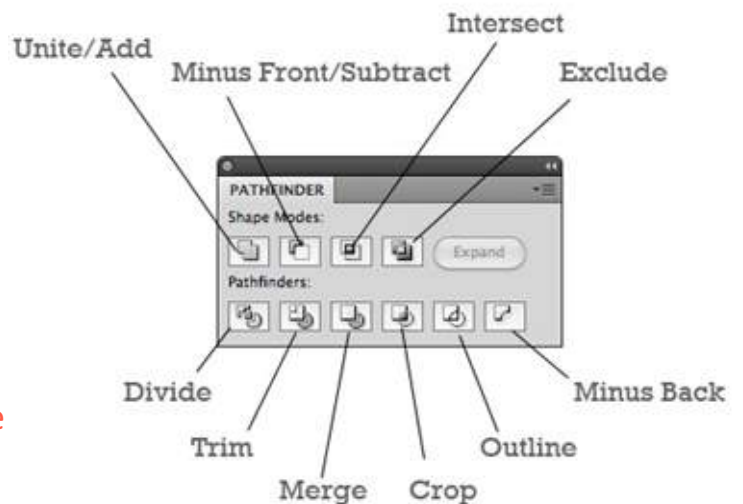


Pathfinder:

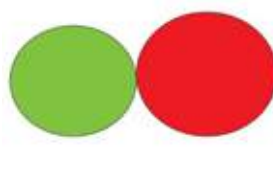
The Pathfinder tool is the quickest way of **manipulating paths** and **shapes** (divide objects, subtract shapes etc.).

You can **combine** multiple objects and specify how you want each other to **interact** with other objects.

First create **any two shapes** you like (rectangle and a star for example). We will be **combining** the paths of two shapes to create **one path**. To do something with a **Pathfinder** the first thing to do is to click on **Window** and to find a Pathfinder. There are **Shape modes** where you can **unite** them, **remove** one of the shapes...



1.



2.



3.

SHAPE BUILDER TOOLS, PATHFINDER (OPTIONS), DIRECT SELECTION TOOL (MOVING ANCHOR POINTS)



Direct Selection Tool:

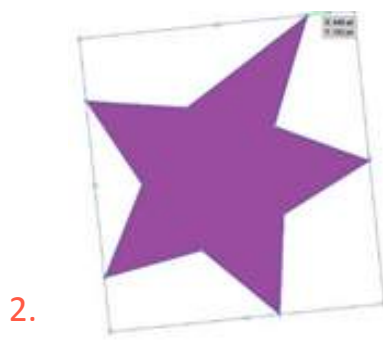
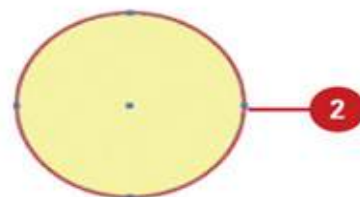
Direct selection tool allows you to **select** and **modify paths within shapes**. It can be used to select individual **Anchor points** on an **entire path**. **Click** with it on one part, it doesn't select the entire group.

You can **click**, **hold** and **drag** to move the shape. The circle has a blue circle around it with four blue squares. They are known as **Anchor points**. You just **click** and **hold** the **Anchor points** and **move** them around. Then there are lines known as **Direction points**.

Using the tool you can **drag** these to change the **shape/curve** and **direction**.



ILLUSTRATOR 2



Links:

https://www.youtube.com/watch?v=WPP7Nh_waN5



Don't forget to find resources and links for this class!



PEN TOOL, BRUSH TOOL (WITH LIBRARIES), WORKING WITH TYPOGRAPHY

W&B

ILLUSTRATOR 3

Aims:

Introduction and demonstration of pen tool, brush, working with typography.

Timeframe & Methods:

Homework review - **15min**

Lecture and live demonstration of retouching tools - **30min**

Online video/step-by-step tutorial examples - **10min**

Practical work of trainees - **45min**

Homework explanation - **10min**

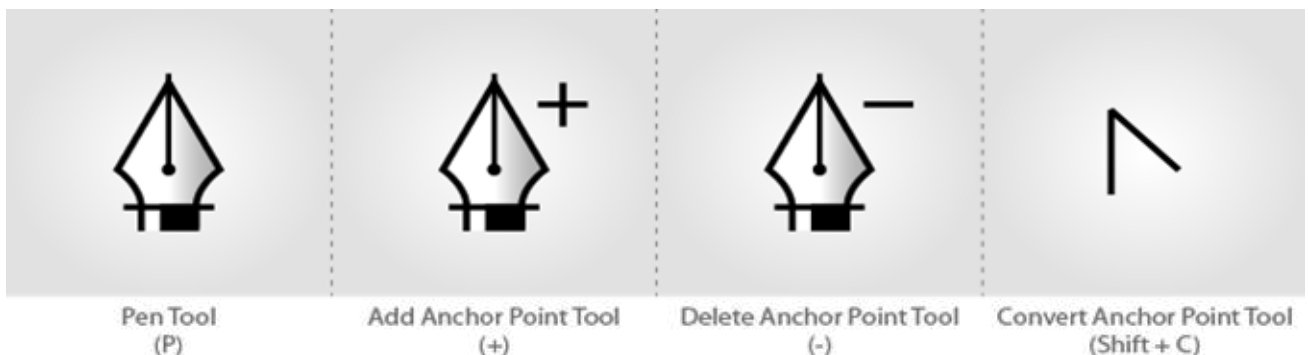
Expected workshop duration: **110min**

LECTURE:



Pen Tool:

The pen tool is the **most powerful** tool in Illustrator and the most used one. It allows you to define your own **anchor points**, as well as **adjust the curves**. It's under-categories are: **adding anchor points**, or **deleting one**. If you hold **ctrl** and **select** and **draw/move** the anchor you want you can create any form you want.



Brush Tool:

Brush tool is the same as in the Photoshop, you **select the color** and **move** the **brush** around to paint, but here in Illustrator you have more option relating to the brush, like **more brush models** or types.

3

PEN TOOL, BRUSH TOOL (WITH LIBRARIES), WORKING WITH TYPOGRAPHY

ILLUSTRATOR 3

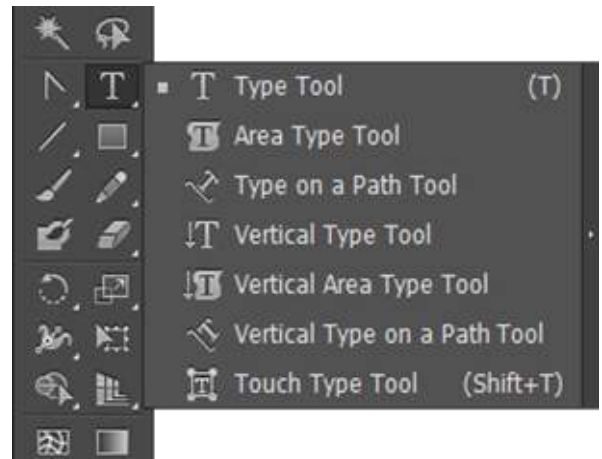
Brush Library:

There are a lot kinds of brushes just like you see from the photo.



Type Tool:

Select the type tool and **draw the box** where you want to write, and then start **typing**. You can change the size of **each letter**, the space between them, the direction of letters and a lot other things. Also you can **reorder** the letters, and you can write in **different shapes** and even make the letters **follow** the shape you want.



Links:

<http://bezier.method.ac>



Don't forget to find resources and links for this class!

TRACING IMAGES

WS

Aims:

Introduction and demonstration of Tracing images method and options.

ILLUSTRATOR 3

Timeframe & Methods:

Homework review - **15min**

Lecture and live demonstration - **30min**

Online video/step-by-step tutorial examples - **10min**

Practical work of trainees - **45min**

Homework explanation - **10min**

Expected workshop duration: **110min**

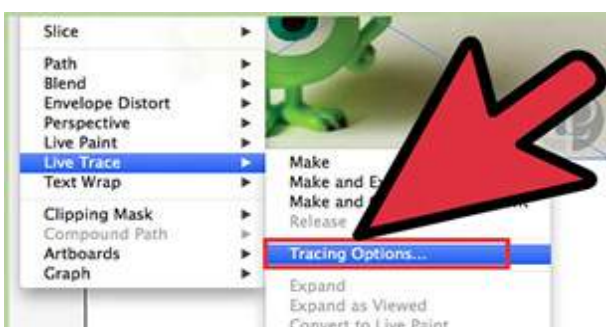
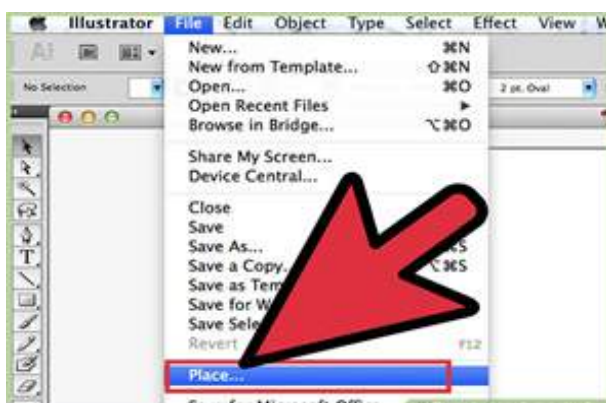
LECTURE:



Tracing Tools:

Adobe Illustrator's Live Trace tool is designed to **change** your **bitmap image files** into **vector-based drawings**. The best feature of a vector image is that it can be resized without **losing any quality**.

There are **a lot** of tracing **options** as you can see. You can try them to see the results !



ILLUSTRATOR 4



Before and after tracing a bitmap image with the *Live Trace* command

Links:

https://www.youtube.com/watch?v=olaNSI_J36Q



Don't forget to find resources and links for this class!





Title of the sessions:

Workshop 10

**INDESIGN 1:
CREATING MULTI-PAGE
DOCUMENT.....**page 33-34
BLEED ADJUSTMENT.....page 35-36
MASTER PAGE EXPLANATION.....page 34

Workshop 11

**INDESIGN 2:
WORKING WITH IMAGES
AND TEXT BOXES.....**page 37-38
**IMPORTING DATA
FROM ILLUSTRATOR.....**page 39

Workshop 12

**INDESIGN 3:
PAGE NUMERATION.....**page 41-42
MULTI-MASTER PAGES.....page 43-44
EXPORTING DATA.....page 44

Workshop 13

**REVIEW OF THE
WHOLE PROGRAM
AND REPEATITION OF
MISSED TRAININGS.....**page 45



CREATING MULTI-PAGE DOCUMENT, BLEED ADJUSTMENT, MASTER PAGE EXPLANATION

W10

INDESIGN 1

Aims:

Basic introduction to InDesign, explanation of its purpose and inter-software compatibility (with Photoshop and Illustrator).
Demonstration of creating a multi-page document, bleed adjustment, Master page lecture.

Timeframe & Methods:

Homework review - **15min**

Lecture and live demonstration - **30min**

Online video/step-by-step tutorial examples - **10min**

Practical work of trainees - **45min**

Homework explanation - **10min**

Expected workshop duration: **110min**

LECTURE:



CREATING MULTIPAGE DOCUMENT:

The first **item** you create in your letterhead workflow is the main letter.
The size of this document is a classic A4 size.

Open InDesign and **select File > New Document** to create your first item.
Set **Intent** to **Print** and **Number of Pages** to **1** (we'll add more later).

Deselect Facing Pages. Under **Page Size** select **A4**.



Set the Bleed to .125 in on all 4 sides.

We're only going to design the **front** of the envelope, so we need to **add** one page.
Duplicate the page you just created by **clicking** and **dragging** the page from the **Pages panel** to the **New Page** icon just to the left of the **Trash can** icon.

Make sure the second page is **active** in the **Pages panel** and the **Select** the Page Tool.
You'll notice the page is selected with **new anchors** around the edges.
This allows you to **resize** by clicking and dragging any one of the anchors.
We want to be more **precise**, however, and will use the **properties** at the **top** instead.

O

CREATING MULTI-PAGE DOCUMENT, BLEED ADJUSTMENT, MASTER PAGE EXPLANATION

INDESIGN 1



This time you'll create **two duplicate pages**. One for the front and one for the back of the business card. Instead of **inputting** the width and height, select the **Custom-drop down** and go to US Business Card.

You end up with an InDesign document that has **four different sized pages**. One for the **letter**, one for the **envelope** and two for the **business card**. If you Zoom Out, you'll notice that the **page sizes** are different in the **Workspace** as well as the **Pages Panel**. This will help you see what page is what in your letterhead **workflow**.

EXPLANATION OF MASTER PAGE:



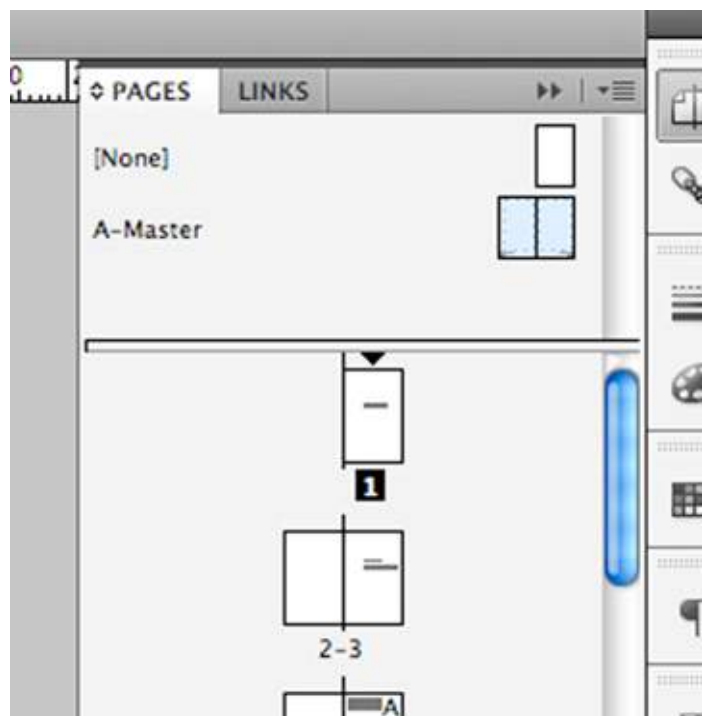
A Master Page is a **nonprinting** page that you can use as the template for the rest of the pages in your document.

Master pages can contain **text** and **graphic elements** that will appear on all pages of a publication (**headers, footers, page numbers, etc.**) It's like a background that you can quickly apply to many pages. Objects on a master page will appear on **all pages** with that **master applied**. Changes you make to a master page are automatically applied to all of the associated pages.

Masters commonly contain repeating logos, page numbers, headers, and footers. They can also contain empty text or graphic frames that serve as placeholders on document pages.

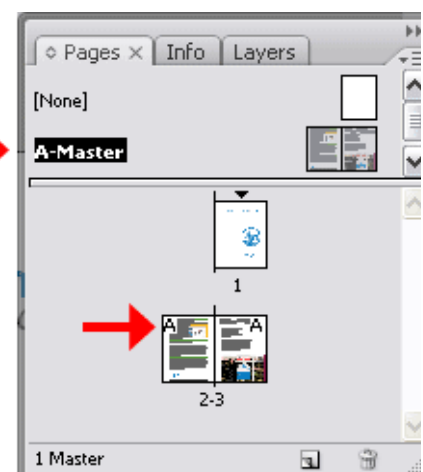


Don't forget to find resources and links for this class!



Indicates A-Master is selected →

These pages have A-Master set as their master page →



CREATING MULTI-PAGE DOCUMENT, BLEED ADJUSTMENT, MASTER PAGE EXPLANATION

W10

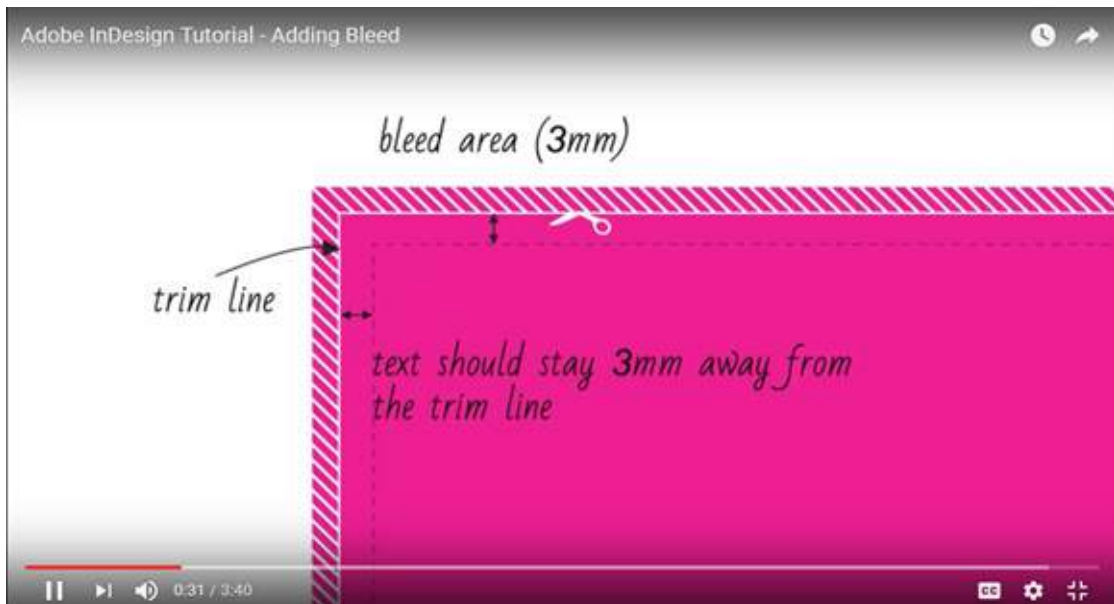
INDESIGN 1



Bleed

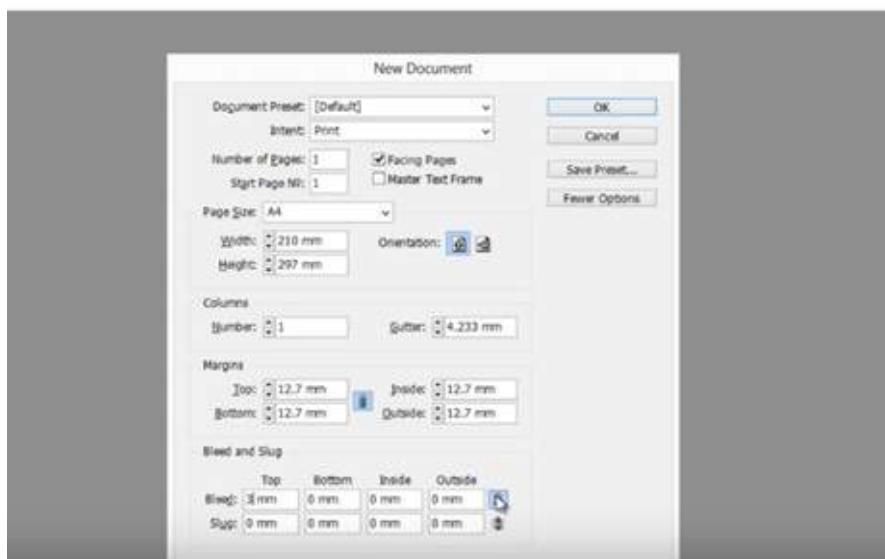
Bleed is the area of the print outside the document that's trimmed **after printing**. It's there as a precaution to make sure there's no white space left on the document after it's **trimmed**.

When preparing a document for print, it's really important to have it **right to the edges** of the **bleed** and that any text is set as in a safe distance from the **trim line**.



For the new doc

File - new doc - bleed 3mm - **OK**



When the doc is done

File – doc setup—bleed option=visible—arrange the bleed into **3mm**

O

CREATING MULTI-PAGE DOCUMENT, BLEED ADJUSTMENT, MASTER PAGE EXPLANATION

INDESIGN 1

If bleed is put or no till now :

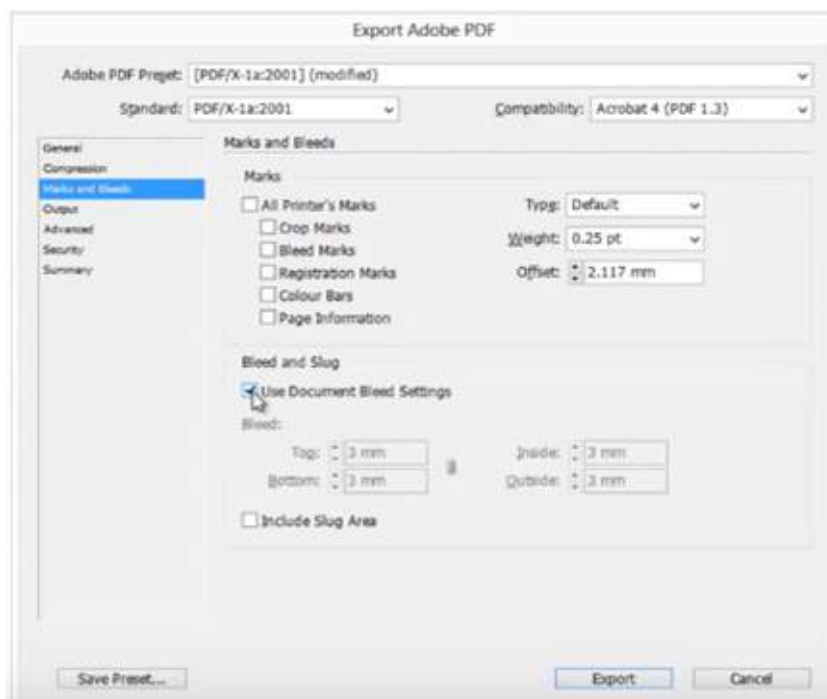
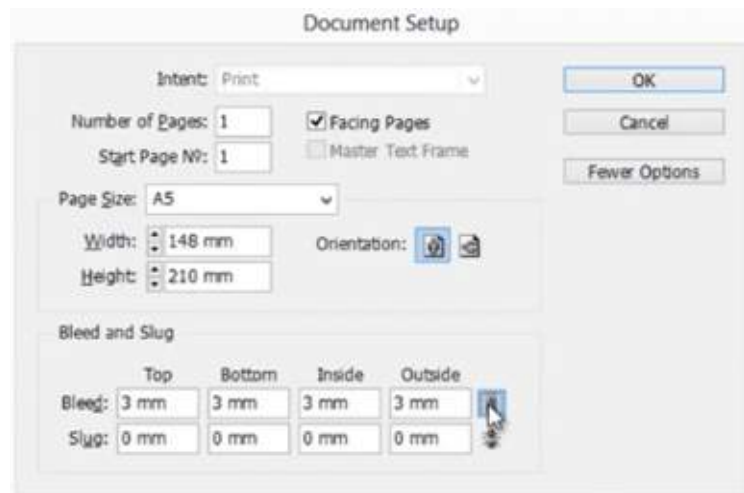
Click W and the red lines are going to appear into the doc

Expand till the red lines

File export in pdf (pdf /x-10;2008)

Watch out the bleed options when exporting.

Thank you !



Links:

<http://guides.lib.umich.edu/c.php?g=282834&p=1884599>



Don't forget to find resources and links for this class!

WORKING WITH IMAGES AND TEXT BOXES, IMPORTING DATA FROM ILLUSTRATOR

W11

INDESIGN 2

Aims:

Introduction and demonstration of text /image box options, importing editable data from Illustrator.

Timeframe & Methods:

Homework review - **15min**

Lecture and live demonstration - **30min**

Online video/step-by-step tutorial examples - **10min**

Practical work of trainees - **45min**

Homework explanation - **10min**

Expected workshop duration: **110min**

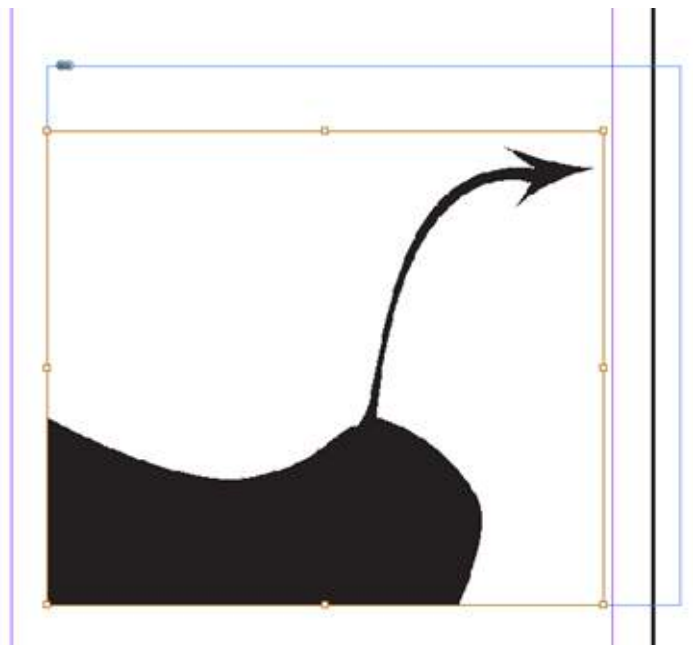
LECTURE:



The fastest way to load an image in InDesign is the **Place** command (**ctrl - d**) and you can find the picture that you want to use using microsoft explorer.

The picture will be placed on the **corner of the mouse**. A thing that we should **keep in mind** when working with images in InDesign is that the software uses **2 size boxes**, one for the picture **real** size and one for the part of the image that we want to be seen.

If we click with the **right** mouse button we can see different options for the image box such as **image alignment**, **effects** and **color modes**.



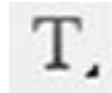
1

WORKING WITH IMAGES AND TEXT BOXES, IMPORTING DATA FROM ILLUSTRATOR

INDESIGN 2

Text:

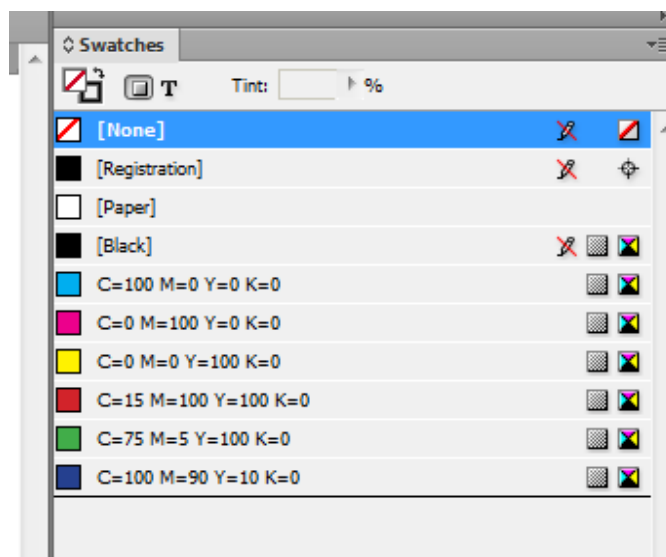
We can create text boxes using the **Text Tool** and **drag** and **drop** a text box.



It is important to know that the **size of the text** is not dependent by the size of the text box.

ABC

We can change the text size as we like in every other program, but to change the **text color** we need to **use swatches** and for the text background as well.



With **right click** we can see the list of other options such as **effects**, **alignments** and others. Its important to know that, you can as well, fill the text box with **random text** just for the presentation of the concept.

WORKING WITH IMAGES AND TEXT BOXES, IMPORTING DATA FROM ILLUSTRATOR

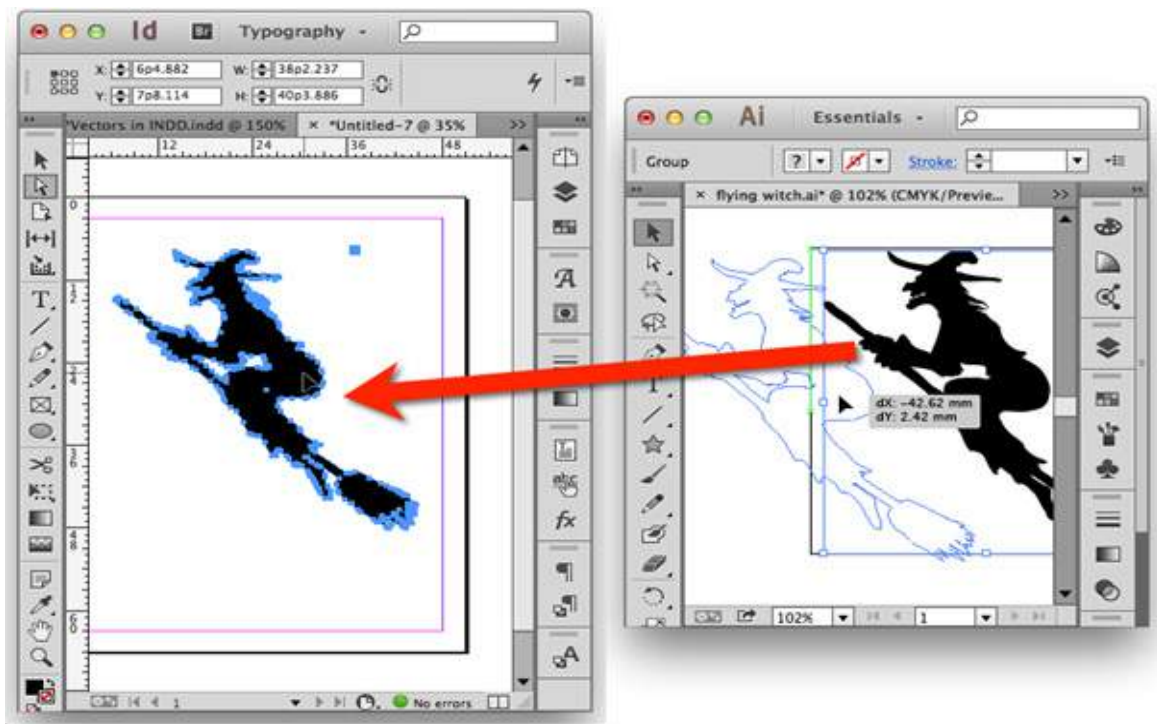
W11



IMPORTING IN INDESIGN FROM ILLUSTRATOR

INDESIGN 2

We can import a file from Illustrator in InDesign with the simple **Place command**, but the program will import it in **pixel based**, if we want to put a **vector** based work from Illustrator we should open it in Illustrator and **copy-paste** it in InDesign, the project in InDesign will be pasted in **vector based** and editable as one in InDesign.



Links:

<http://www.dummies.com/software/adobe/indesign/create-text-frames-in-indesign-cs5/>
https://www.youtube.com/watch?v=_TIV8fRsqyc



Don't forget to find resources and links for this class!



PAGE NUMERATION, MULTI-MASTER PAGES, EXPORTING DATA

W1 2

Aims:

Introduction and demonstration of Page numeration, Multi-Master option, exporting data.

INDESIGN 3

Timeframe & Methods:

Homework review - **15min**

Lecture and live demonstration - **30min**

Online video/step-by-step tutorial examples - **10min**

Practical work of trainees - **45min**

Homework explanation - **10min**

Expected workshop duration: **110min**

LECTURE:



PAGE NUMERATION

Common page numbering tasks: **add page** numbering to documents in book, **add section numbers** and **chapter numbers**.

You can add a **current page number** marker to your pages to specify where a page number sits on a page and how it looks.

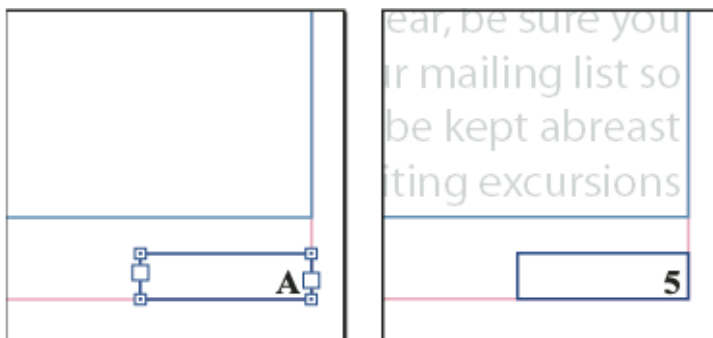
Because a page number marker updates **automatically**, the page number it displays is always **correct**—even as you **add**, **remove**, or **rearrange** pages in the document.

Page number markers can be formatted and styled as text.

Add a page number marker to a master page:

Page number markers are commonly added to master pages.

When master pages are applied to document pages, the page numbering is updated automatically, similar to **headers** and **footers**.



If the automatic page number is on a **master page**, it displays the master page prefix.

On a document page, the automatic page number displays the **page number**.

Page number on master A (left) and page 5 based on **same** master (right)

2

PAGE NUMERATION, MULTI-MASTER PAGES, EXPORTING DATA

INDESIGN 3



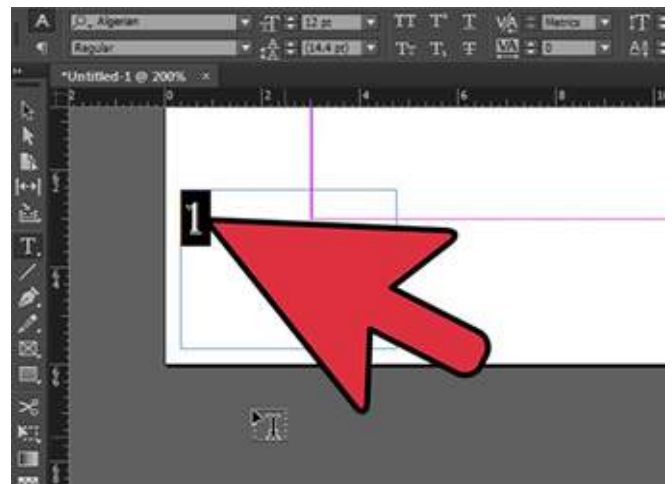
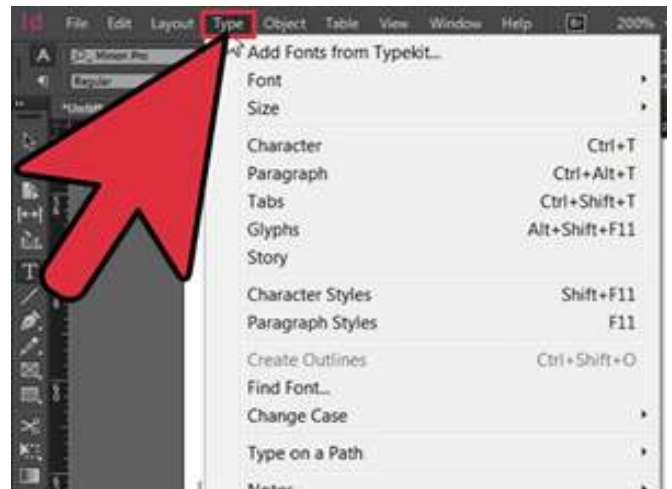
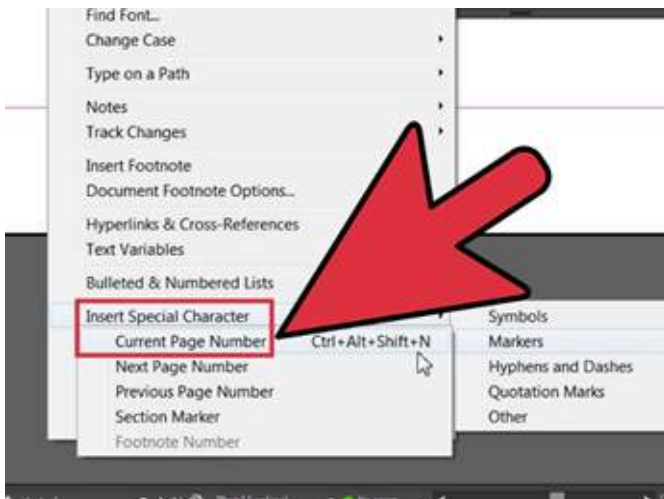
In the Pages Panel, **double-click** the master page to which you want to add your **page number**.

Create a text frame large enough to hold the **longest page number** and any text you want to appear next to it. **Position** the text frame where you want the page number to appear. If your document has facing pages, create separate text frames for the left and right master pages.

In the page number text frame, add any text that will come **before** or **after** the page number (such as *Page*).

Position the insertion point where you want the page number to appear, and then choose **Type > Insert Special Character > Markers > Current Page Number**.

Apply the master page to the document pages on which you want the page numbering to appear.



PAGE NUMERATION, MULTI-MASTER PAGES, EXPORTING DATA

W12



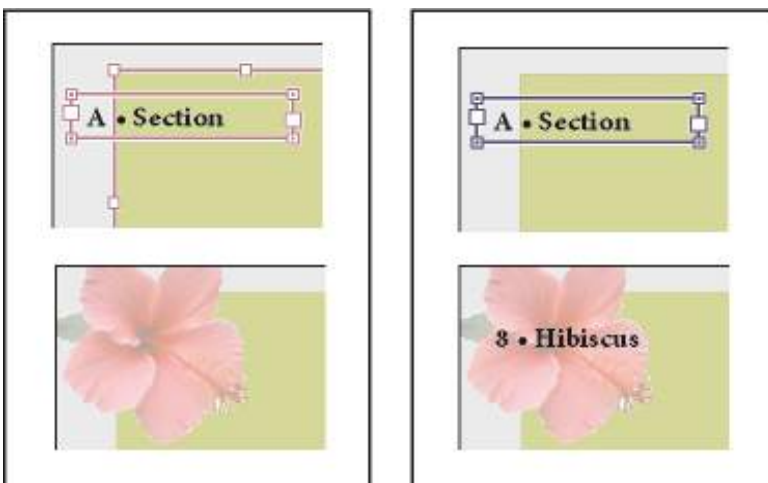
MULTI – MASTER PAGES

A master is like a **background** that you can quickly apply to many pages. Objects on a master appear on **all pages** with that master applied. Master items that appear on document pages are surrounded by a **dotted border**. Changes you make to a master are **automatically** applied to associated pages. Masters commonly contain **repeating logos, page numbers, headers, and footers**. They can also contain **empty text** or **graphic frames** that serve as placeholders on document pages. A master item cannot be selected on a document page unless the master item is **overridden**.

INDESIGN 3



Masters can have **multiple layers**, just like pages in your document. Objects on a **single** layer have their **own stacking** order within that layer. Objects on a master page layer appear behind objects assigned to the **same layer** in the document page.



If you want a master item to appear **in front** of objects on the document page, assign a **higher** layer to the object on the master.

A master item on a higher layer appears **in front** of all objects on lower layers.

Merging **all layers** will move master items behind document page objects.

Master items (**top left**) appear behind page objects on the **same layer** (**bottom left**) moving a master item to a **higher layer** (**top right**) moves it in front of **all objects** on lower layers (**bottom right**).

Create masters:

By default, **any** document you create has a master page.

You can create **additional masters** from scratch or from an **existing** master page or document page. After you apply master pages to other pages, **any changes** made to the source master **carry forward** to the masters and document pages that are based on it. With careful planning, this provides an easy way to make layout changes to **multiple pages** across your document.

2

PAGE NUMERATION, MULTI-MASTER PAGES, EXPORTING DATA

INDESIGN 3

Create masters from scratch:

Choose **New Master** in the Pages panel menu.

Specify the following options, and click **OK**:

For **Prefix**, type a prefix that **identifies** the applied master for each page in the **Pages Panel**.

You can type as many as **four** characters. For **Name** type a name for the master spread.

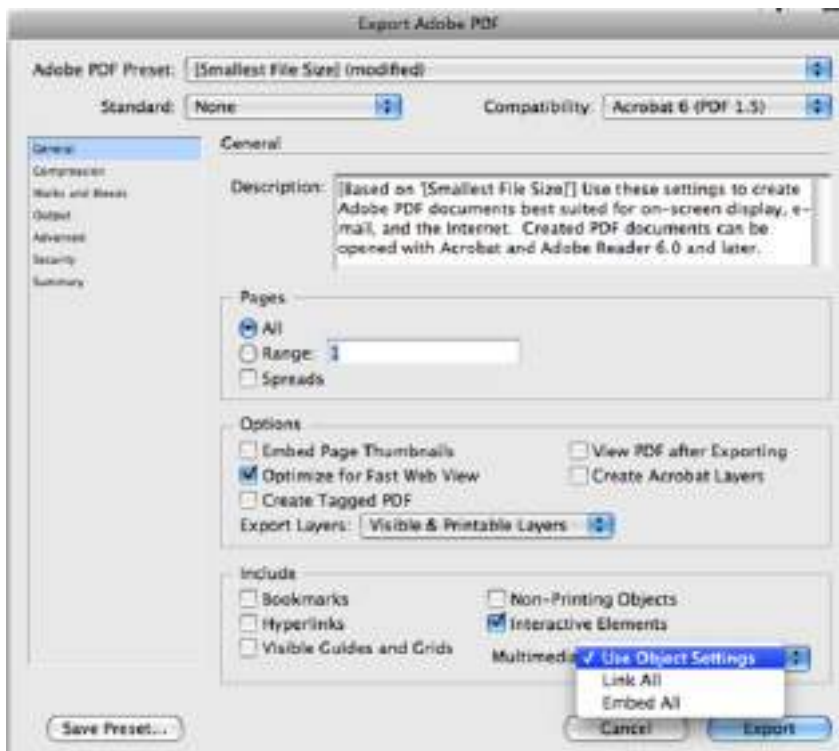
For **Based On Master**, choose an **existing** master spread on which you'll base this master spread, or choose **None**.

For **Number Of Pages**, type a value for the number of pages you want in the master spread (as many as ten).



EXPORTING DATA IN ADOBE PDF

Export a document to **Adobe PDF** and post the PDF on the **web**, or use it for **prepress print material**. The PDF for web can include **interactive elements** such as movies, sound clips, buttons, and page transitions.



Don't forget to find resources and links for this class!

Links:

<https://www.youtube.com/watch?v=hM5eRzJfkCI>

REVIEW OF THE WHOLE PROGRAM AND REPEATITION OF MISSED TRAININGS

W13

Aims:

Repeating the lectures that trainees have missed, Q's and A's

REVIEW

Timeframe & Methods:

Homework review - **20min**

Lecture and live demonstration of missed workshops content- **40min**

Online video/step-by-step tutorial examples - **20min**

Practical work of trainees - **40min**

Expected workshop duration: **120min**

Links:

<https://www.youtube.com/watch?v=yAidvTKX6xM>

<https://www.youtube.com/watch?v=t9OTcdc2mwc>



Don't forget to find resources and links for this class!

Credits:

Content of this Handbook is created with the research and curation of :
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Igor Srdanović , Jelena Dragić, Jovana Dragaš, Kristina Jurić, Matea Koreny, Matej Gregec
Nina Šešlija, Silva Isufi and Stela Plaku.

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sticky notes by **Giannis Choulakis**
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