Competency Based Learning Materials (CBLM)

Graphic Design

Level-3

Module: Create Professional Designs using Illustration Software

Code: CBLM-ICT-GD-02-L3-EN-V1

National Skills Development Authority
Prime Minister's Office
Government of the People's Republic of Bangladesh

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The CBLM on "Create professional designs using illustration software" is developed based on NSDA approved Competency Standards and Competency Based Curriculum under Graphic Design Level-3 Occupation. It contains the information required to implement the Graphic Design Level-3 standard.

This document has been prepared by NSDA with the help of relevant experts, trainers/professionals.

All Government-Private-NGO training institutes in the country accredited by NSDA can use this CBLM to implement skill-based training of Graphic Design Level-3 course.

Approved by

---th Executive Committee (EC) Meeting of NSDA

Held on ----------

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How to use this Competency Based Learning Materials (CBLMs)

The module, Create Professional Designs using Illustration Software contains training materials and activities for you to complete. These activities may be completed as part of structured classroom activities or you may be required you to work at your own pace. These activities will ask you to complete associated learning and practice activities in order to gain knowledge and skills you need to achieve the learning outcomes.

1. Review the **Learning Activity** page to understand the sequence of learning activities you will undergo. This page will serve as your road map towards the achievement of competence.

2. Read the **Information Sheets.** This will give you an understanding of the jobs or tasks you are going to learn how to do. Once you have finished reading the **Information Sheets** complete the questions in the **Self-Check.**

3. **Self**-Checks are found after each **Information Sheet**. **Self-Checks** are designed to help you know how you are progressing. If you are unable to answer the questions in the **Self-Check** you will need to re-read the relevant **Information Sheet**. Once you have completed all the questions check your answers by reading the relevant **Answer Keys** found at the end of this module.

4. Next move on to the **Job Sheets. Job Sheets** provide detailed information about *how to do the job* you are being trained in. Some **Job Sheets** will also have a series of **Activity Sheets**. These sheets have been designed to introduce you to the job step by step. This is where you will apply the new knowledge you gained by reading the Information Sheets. This is your opportunity to practise the job. You may need to practise the job or activity several times before you become competent.

5. Specification **sheets**, specifying the details of the job to be performed will be provided where appropriate.

6. A review of competency is provided on the last page to help remind if all the required assessment criteria have been met. This record is for your own information and guidance and is not an official record of competency

When working though this Module always be aware of your safety and the safety of others in the training room. Should you require assistance or clarification please consult your trainer or facilitator.

When you have satisfactorily completed all the Jobs and/or Activities outlined in this module, an assessment event will be scheduled to assess if you have achieved competency in the specified learning outcomes. You will then be ready to move onto the next Unit of Competency or Module

Module Content

Unit of Competency: Create Professional Designs using Illustration Software

Module Title: Creating Professional Designs using Illustration Software

Module Description: This module covers the knowledge, skills and attitudes required to create professional designs using Illustration software. It specifically includes preparing for design work, creating Design, and reviewing and Finalizing design works.

Nominal Duration: 60 Hours

Learning Outcomes:

Upon completion of this module the trainees must be able to:

1. Prepare for design work
2. Create Design
3. Review and Finalize design works

Assessment Criteria:

1.1. Required Professional Design work are selected.
1.2. Appropriate Tools, Palette and arrange them as needed are identified.
1.3. Ruler/unit/Grids/Guides/Smart Guides as per requirement are set
1.4. Key Drawing / Design Layout are prepared
1.5. Marks are interpreted.
1.6. Layer lock is applied
2.1 Contents are inserted.
2.2 Color/Design/Pattern is applied.
2.3 Pathfinder to create complex Objects are used.
2.4 Font Attributes are applied as per requirement.
2.5 Zoom In-Out and Panning are used.
2.6 Design for further use is saved.
3.1. Artwork and Preview is used.
3.2. Layer Hide-Unhide option is used.
3.3. Appropriate marks are used.
3.4. Outline and Group Created.
3.5. appropriate File Format Saved.
3.6. The image to recipient is transferred

Contents

This learning package includes the following:

1. Preparation for design work
2. Design Creation
3. Reviewing and Finalizing design works

Learning Outcome 1: Prepare for design work

Content:

1. Professional Design work
    a. Brochure
    b. Invitation Card
    c. Envelop
    d. Folder
    e. Poster
    f. Complex Logo
2. Tools, and Palette
3. Ruler/Grids/Guides/Smart Guides/ Unit
4. Key Drawing / Design Layout
5. Marks.
    a. Crop/ Cutting marks
    b. Creasing
    c. Registration mark
    d. Gripper mark
6. Layer lock

Assessment Criteria:

1. Required Professional Design work are selected.
2. Appropriate Tools, Palette are identified as needed.
3. Ruler/unit/Grids/Guides/Smart Guides as per requirement are set
4. Key Drawing / Design Layout are prepared
5. Marks are interpreted.
6. Layer lock is applied

Resources Required/ Conditions:

The trainees must be provided with the following:

- Training resources
    - References
    - Audio/video materials
    - Modules
- Training facilities / area
    - Computer and peripherals
    - Multimedia projector

Methodologies

- Lecture/discussion
- Demonstration/application
- Presentation
- Self-pace instruction
- Blended delivery methods

Assessment Methods

- Written test
- Demonstration
- Observation with checklist
- Oral questioning
- Portfolio

Learning Experience 1: Prepare for design work

In order to achieve the objectives stated in this learning guide, you must perform the learning steps below. Beside each step are the resources or special instructions you will use to accomplish the corresponding activity.

Learning Steps	Resources specific instructions
1. Student will ask the instructor about Develop Competency Based Training Curriculum.	1. Instructor will provide the learning materials "**Create Professional Designs using Illustration Software**
2. Read the Information sheet/s	2. Information Sheet No:1 Prepare for design work
3. Complete the Self Checks & Check answer sheets.	3. Self-Check/s Self-Check No: 1 Prepare for design work Answer key No. 1 Prepare for design work
4. Read the Job Sheet and Specification Sheet and perform job	4. Job- Sheet No:1- Prepare for design work Specification Sheet1 Prepare for design work

Information Sheet 1: Prepare for design work

Learning Objectives:

After completion of this information sheet, the learners will be able to:

1. Select required Professional Design work.
2. Identify appropriate Tools, Palette and arrange them as needed.
3. Set Ruler/unit/Grids/Guides/Smart Guides as per requirement
4. Prepare Key Drawing / Design Layout
5. Interpret Marks.
6. Apply Layer lock

1. Professional Design

Professional design refers to the creation of high-quality, polished, and visually appealing designs using the software's extensive features and tools. It involves utilizing Illustrator's capabilities to produce designs that meet industry standards and effectively communicate the intended message or purpose.

Here are some key aspects of professional design in Illustrator:

Mastery of Tools and Features: A professional designer in Illustrator is proficient in using the various tools and features available in the software. This includes a deep understanding of shape tools, pen tool, anchor point manipulation, layers, gradients, brushes, typography tools, and more. Familiarity with these tools allows designers to create complex illustrations, precise shapes, and sophisticated effects.

Attention to Detail: Professional design requires a keen eye for detail. It involves paying close attention to alignment, spacing, proportions, and consistency throughout the design. Designers meticulously refine shapes, adjust anchor points, align objects, and ensure consistency in color usage, typography, and visual elements.

Composition and Layout: A professional Illustrator designer understands the principles of composition and layout. They arrange elements in a visually balanced and aesthetically pleasing manner. Consideration is given to hierarchy, focal points, white space, and the overall flow of the design. Good composition and layout enhance the readability and impact of the design.

Color Theory and Management: Professional designers are knowledgeable about color theory and effectively apply it in their designs. They understand color harmonies, contrast, and color psychology. They utilize Illustrator's color tools to create visually appealing color schemes and manage color consistency across different design elements.

Typography and Text Handling: Typography plays a crucial role in design. Professional designers are skilled in selecting appropriate fonts, managing typographic hierarchy, and ensuring readability. They effectively use Illustrator's text tools to format and manipulate text, create text effects, and integrate typography seamlessly into the overall design.

Vector Graphics and Scalability: Illustrator is renowned for its vector-based capabilities, allowing designers to create scalable and resolution-independent artwork. Professional designers leverage this feature to produce designs that can be resized without losing quality. They understand the advantages of vector graphics and utilize them to create smooth, clean, and professional-looking designs.

File Management and Organization: Organized file management is essential in professional design. Designers create a well-structured layer hierarchy, use naming conventions, and organize their files to facilitate easy editing and collaboration. This ensures efficient workflow and smooth project management.

Understanding Design Objectives: Professional designers in Illustrator have a clear understanding of the design objectives and the target audience. They effectively translate concepts and ideas into visually compelling designs that align with the desired message, brand identity, or project requirements.

Some Professonal Design Works are:

a. **Brochure**

A brochure is a type of printed material used for advertising, promotion, or information purposes. It is typically a folded piece of paper or cardstock that contains text, images, and graphics arranged in a visually appealing manner. Graphics play a crucial role in enhancing the overall design and effectiveness of a brochure.

b. **Invitation Card**

An invitation card is a printed material used to invite individuals or groups to a specific event or occasion. Graphics play a crucial role in designing an invitation card, as they help convey the theme, set the tone, and create visual interest.

c. **Envelop**

An envelope is a folded paper or cardstock enclosure used to hold and protect documents, letters, or other printed materials. While the primary function of an envelope is practical, graphics can still be incorporated to enhance its visual appeal and convey important information.

d. **Folder**

Folder design in graphics refers to the visual elements and layout used to create an appealing and functional folder for organizing documents or promotional materials. Graphics play a significant role in designing a folder, as they help communicate information, enhance brand identity, and create a professional and visually engaging presentation

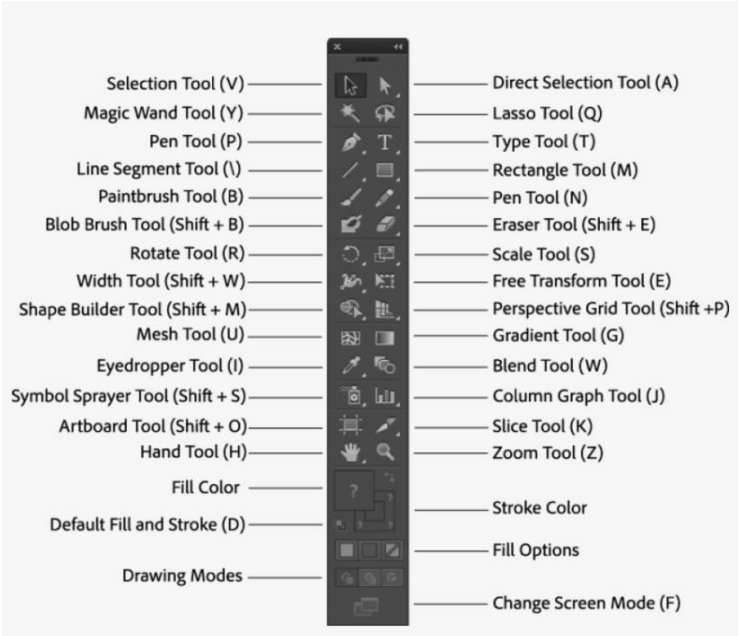
e. **Poster**

A poster is a visual medium used for various purposes, such as advertising, promoting events, conveying information, or creating awareness. Graphics play a fundamental role in designing a poster, as they help capture attention, communicate messages effectively, and create an impactful visual experience

f. **Complex Logo**

A complex logo refers to a logo design that incorporates intricate and detailed graphical elements, typography, or a combination of both. It often involves multiple colors, intricate shapes, patterns, or intricate illustrations.

2. Tools and Palette

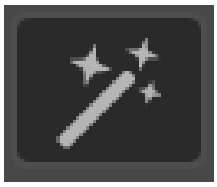


- **Selection Tool (V)**
  The selection tool is the black arrow icon that you use all the time. It functions as a typical cursor, allowing you to select, click and drag objects and text around your screen.

- **DIRECT SELECTION TOOL (A)**
  The direct selection tool allows you to individually select and edit specific anchor points of vector shapes or lines.
  Where the regular selection tool would select the entire shape, the Direct Selection Tool enables you to edit one angle, side, point or curve at a time.

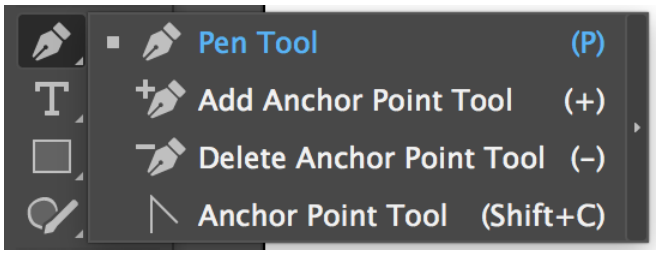
  -GROUP SELECTION TOOL
  This tool allows you to easily select a specific object within a group in order to move, edit, or resize it individually.

- **MAGIC WAND TOOL (Y)**
  This tool allows you to click on a single object in order to automatically select everything in your workspace with that same fill color.
  This would come in handy if you ever needed to adjust the same color on a bajillion different shape. By using the magic wand tool, you only have to click once to do so, instead of clicking on every object individually!



- **LASSO TOOL (Q)**
  The lasso tool works similarly to the Direct Selection Tool in that it allows you to select individual anchor points within a shape or object. However, the Lasso Tool allows you to draw around an area of points you want selected so that you're able to easily select several at a time.

- PEN **TOOL** (P)
  The pen tool is probably the most important tool of the entire program. This Illustrator tool allows you to click in your workspace to create anchor points. By clicking and dragging these anchor points, you can maneuver their "handles", which give your paths curvature and shape. By connecting several anchor points with this tool, you can create unique, hand drawn vector shapes.



This tool takes some practice, but once you have it down, you will be able to draw freaking awesome vector illustrations. I use the pen tool every single time I open Illustrator, so if there is any tool to master, it's definitely this one!

- ADD ANCHOR POINT TOOL (+)
The add actor point tool allows you to click in the middle of an existing path to add an extra anchor point to your shape or line.

You would use this tool if you needed to add an extra curve or angle to your shape, without having to fully redraw it. Once you've added the new anchor point to your path, use the direct selection tool and/or the anchor point tool to manipulate it into the curve or angle you want to create.

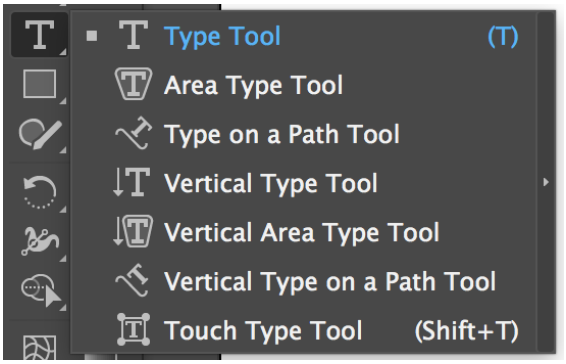
- DELETE ANCHOR POINT TOOL (-)
The delete anchor point tool deletes anchor points from paths.

- ANCHOR POINT TOOL
This tool allows you to add or maneuver handles of existing anchor points in order to add curvature to shapes you've already created.

- **CURVATURE TOOL (SHIFT+)**

The curvature tool is another great way to create vector shapes, especially if your shape has mostly curved edges.
It's harder to have perfect control over your curves using this tool than is with the pen tool, BUT the curves of this tool are also more perfectly round than the curves you would create using the pen tool. Using this tool in combination with the pen tool create the perfect shape.

- **TYPE TOOL (T)**



This tool allows you to add text to your Illustrator document.
To use this tool, either click on your artboard and begin typing – which allows you to type without any boundaries; or you can click and drag to create a text box and THEN begin typing – which will restrict your text to stay within that text box.

- AREA TYPE TOOL
The area type tool allows you to **convert** an existing shape into a text box and type within it.

- TYPE ON A PATH TOOL
This tool allows you **to** use an existing line or shape as a path to type on.

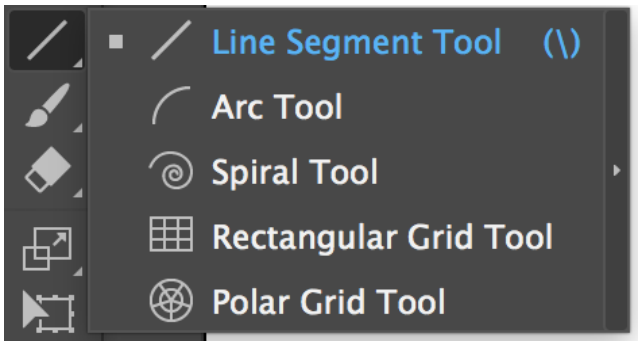
- VERTICAL TYPE TOOL
The vertical type tool allows you to type **your** text vertically instead of horizontally.

- VERTICAL AREA TYPE TOOL
This is exactly like the area type tool, **but** this tool allows you to type vertically instead of horizontally.

- VERTICAL TYPE ON A PATH TOOL
This tool is exactly like the type on a path tool, but allows you to type vertically instead of horizontally.

- TOUCH TYPE TOOL
This it allows you to select **individual** letters of existing text and move them around.

- **LINE SEGMENT TOOL (\)**



This tool does exactly what you think it does – draws lines! Unlike the pen tool however, you cannot make connected lines, only individual ones.

For this tool and the ones nested under it, you can either click and drag to create your lines, or you can click one single time on the artboard and specify it's dimensions first. If you hold down the shift key you can create a line at a 0, 45, or 90 degree angles.

- ARCH TOOL
This tool makes arches – imagine that! However, I personally don't find it the easiest to control and would recommend using the curvature tool instead – but try them both out and see which you prefer!

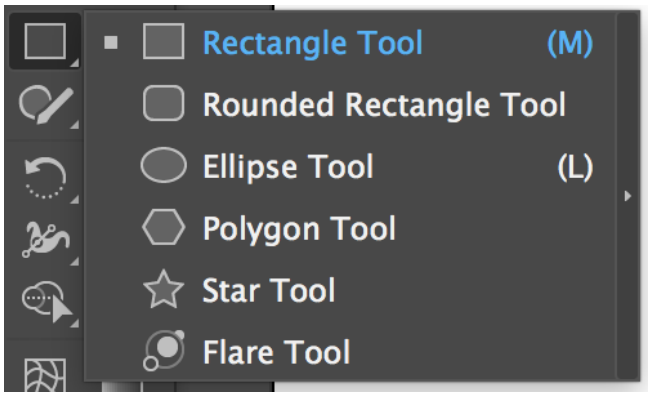
- SPIRAL TOOL
Another obvious one – this tool makes spirals! This is actually a super fun tool, however I don't know that I've actually ever used it for a real project before. But if you can find a practical use for this – kudos!

- RECTANGULAR GRID TOOL
This tool is actually be super helpful because it allows you to create create tables or anything else you'd need a grid with rows and columns for.

Once the tool is selected, you can click one time on your artboard, which will bring up a window where you can specify the size and number of rows and columns you want. Hit okay and your grid will appear!

- POLAR GRID TOOL
This tool makes a polar grid, which apparently is a circular target looking thing, with perpendicular lines that meet in the middle.

- **RECTANGLE TOOL (M)**



This tool makes squares and rectangles.

If you want a perfect square you can hold down the shift key as you click and drag. Otherwise just click and drag normally to make a rectangle. If you need your shape to be an exact size, just click one time and specify the size you want your shape to be in the box that will pop up.

- ROUNDED RECTANGLE TOOL

This tool works exactly the same as the rectangle tool, but the corners are rounded instead of squared.

If you want to adjust the roundness of the corners, use the direct selection tool and click and drag on the little circular points that show up on the insides part of the corners and adjust them accordingly.

- ELLIPSE TOOL (L)

Fun fact: an ellipse is a circle. So any time you want a circle or an oval, this is the tool you'll need.

To create a circle, hold down the shift key. If you want an oval, just click and drag. Like the rectangle tool(s), if you want a specific sized circle, just click once on the artboard and adjust your settings accordingly.

- POLYGON TOOL

The polygon tool makes any number of sided shapes – from triangles to hexagons to octagons and beyond.

With the tool selected, all you need to do is click once on your artboard and define how many sides you want your shape to have.

- STAR TOOL

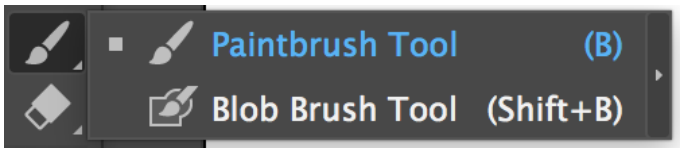
This tool obviously makes stars. With this tool, you can choose how many points you want your star to have, as well as how far in the inner points go towards the center.

The star tool is super fun to play around with, given how many different variations you can come up with. Again, just click in your workspace with the tool selected to define the number of points you want your star to have, as well as the distance you want between them.

-FLARE TOOL

This is another random tool that makes this weird multi-circular shape with some weird gradient flares.

- **PAINT BRUSH TOOL (B)**



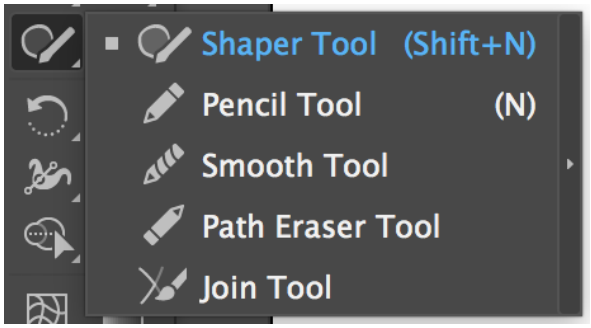
The paint brush tool makes thicker, paint-like strokes that you can change the width, shape and texture of.

This tool creates brush strokes that are made up of actual lines, so after you've "painted" them, you can use the direct select tool to can move around the points and smooth out any curves that aren't quite perfect. You can also change the width of the stroke after it's already been drawn by changing the line weight.

- BLOB BRUSH TOOL

The blob brush tool is the same as the paint brush tool, but instead of creating lines down the middle of your brushstrokes, it creates a vector shape AROUND the brushstroke. So instead of creating a single path, it creates an entire an area instead.

- **SHAPER TOOL (SHIFT+N)**



The shaper tool allows you to draw general shapes by hand, but then will automatically clean them up and create the shape you intended. So if you used this tool to draw a super crappy rectangle, the moment you release your finger from the mouse pad, it will automatically create a non-crappy rectangle for you.

- PENCIL TOOL

The pencil tool is similar to the brush tool in that you can draw lines by hand without using the pen or line tools.

- SMOOTH TOOL

This tool smooths out lines, making them less rigid and bumpy.

By clicking and dragging the smooth tool over top of a line you've drawn, it will automatically change around the anchor points to create a smoother transition between them.

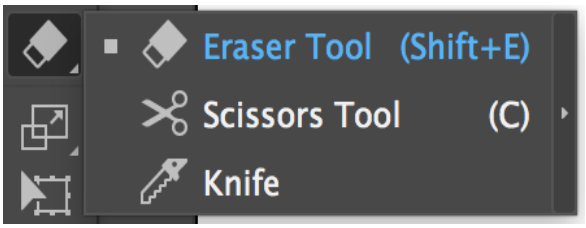
- PATH ERASER TOOL

With a line selected, you can use the path eraser tool to draw along segments of the line you want to be erased.

- JOIN TOOL

The join tool allows you to take two paths and join them together to create one single path. With the join tool selected, just click and drag a circle around the two end points of the path you want to be connected, and Illustrator will join them together for you.

- **ERASER TOOL (SHIFT+E)**



The eraser tool erases. This tool really does come in handy if you want to get rid of a section of a vector object or path.
Unlike the path eraser tool, this tool can erase entire sections of shapes, causing your vector shape to redraw its outside bounding lines.

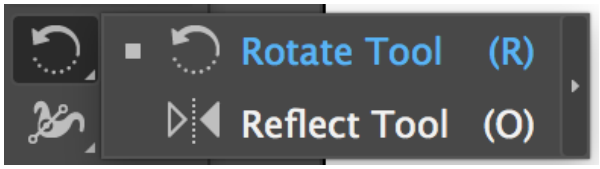
- SCISSORS TOOL

The scissors tool can be used to cut apart a vector object or path.
If you want to slice apart an object, use the scissors tool to click on one side and then click on the other. Now your shape is cut into two pieces which you can move around individually. You can also use this tool on a path by clicking once on the section of the path you want to be separated.

- KNIFE TOOL

The knife tool allows you to do the same thing as the scissors tool, but instead of only cutting straight lines, the knife tool can cut in any jigsaw manner you want Just click and drag the knife through the shape.

ROTATE TOOL (R)

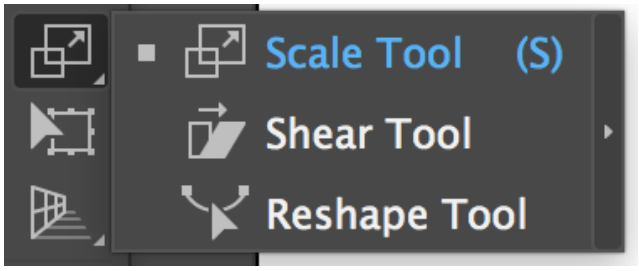


The rotate tool allows you to rotate shapes in a circular manner.
To use it, select the tool and click once in the middle of the shape, defining your axis point (that blue dot) of which you want your shape to rotate around. Then click and drag outside of the shape to rotate it around!.

- REFLECT TOOL (O)

The reflect tool works similarly to the rotate tool, but instead reflects the image or object instead of just rotating it.
Again, you need to select an axis point, then click and drag outside of the shape to reflect it.

- **SCALE TOOL (S)**



This tool works similarly to the reflect and rotate tools, in that you have to define an axis point, then resize by clicking and dragging outside the shape. I find it easier to forgo using this tool by just resizing the shape as normal while holding down option and shift (which resizes it proportionately and centered to where the object already resides).

- SHEAR TOOL

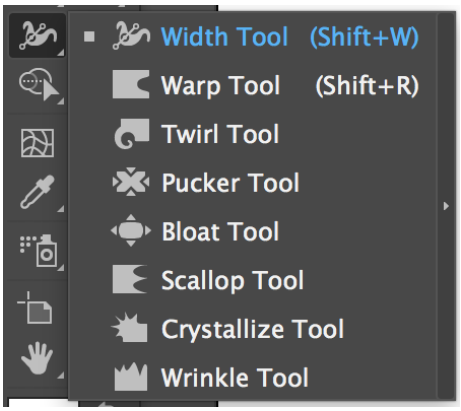
The shear tool angles and skews your objects to look like they are going back into space. This tool works the same as the previous, where you select and axis point, then click and drag outside of the shape to shear it.

- RESHAPE TOOL

The reshape tool allows you to select multiple anchor points on a line or shape, and move them all in the same direction.

It's essentially the same as the direct selection tool but is easier in maneuvering several points at the same time, especially if you want them all to move in the same direction.

- **WIDTH TOOL (SHIFT+W)**



This tool only works on lines, not shapes. It allows you to click on areas of a line and make the stroke thicker or thinner.

- WARP TOOL (SHIFT+R)

The warp tool works on both shapes and lines and creates warped indents into your vector drawings.

The amount you click, hold and drag will adjust the strength or depth of the indents.

- TWIRL TOOL

The twirl tool distorts shapes by creating a swirl within them. This tool only works on shapes and not lines, and the shape you want to twirl must be selected before you select the actual tool itself.

To use, just click and hold on the shape you want twirled.

- PUCKER TOOL

The pucker tool creates weird, pointed divots in your shape.

Again, the longer you hold down the tool on the shape and the more you click and drag the tool over the shape, the more prominent these features become. This tool works on both shapes and lines.

- BLOAT TOOL

This tool also works on both shapes and lines, and in contrast to the pucker tool, it bloats the shape, adding extra bumps to the outside of your shapes or lines.

- SCALLOP TOOL

The scallop tool works on both shapes and lines, and it makes both indents and outward bumps, depending on which area of the shape you place the tool. This tool adds 3 little peaks and valleys to your shape or line every time you click. The intensity of these bumps increases the more you click and drag.

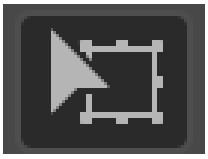
- CRYSTALIZE TOOL

The crystalize tool looks similar to the scallop tool, but with stronger peaks and shallower valleys. It also works on both shapes and lines and can be increased by clicking and dragging.

- WRINKLE TOOL

This tool makes your shape or line wavy, adding uneven bumps and squiggles into your paths.

- FREE **TRANSFORM** TOOL (E)



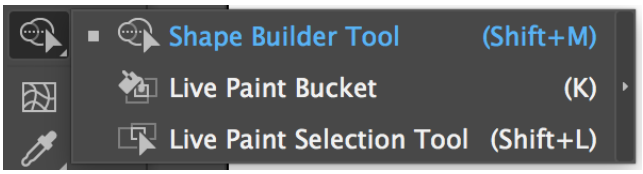
This tool essentially lets you resize your shape in all ways possible.

When you select a shape to transform, a second little toolbar will appear in the upper left hand corner, floating next to your main toolbar. Here you can select Constrain, Free Transform, Perspective Distort, or

Free distort. They all are obviously ways to transform your object but are best understood by just playing around with them to see how they work.

- SHAPE BUILDER **TOOL** (SHIFT+M)

The shape builder tool allows you to easily combine multiple, overlapping shapes in order to create one large, combined shape.



Once all of the shapes selected, select the shape builder tool and click and drag a line between every shape you want to combine. Once you release your mouse, your new shape will be created.

- LIVE PAINT BUCKET (K)

The live paint bucket allows you to fill shapes quickly and easily with color or patterns. The one important step to this process, however, is to make sure that the object(s) you want to be filled is selected first.

The cool thing about this tool is that you can fill sections of shapes that are separated by individual lines. For example, if you had a circle with a big line going through the middle of it, you could fill each side of that circle, even though that line isn't actually connected to the shape itself.

- LIVE PAINT SELECTION TOOL (SHIFT+L)

This tool allows you to select individual segments from your live paint area, and change their attributes (color, line weight, etc.).

This tool makes more sense when you play around with it.

PERSPECTIVE **GRID** TOOL (SHIFT+P)

This tool is sort of confusing to use at first, but it can be really helpful in making perspective drawings. The perspective grid allows you to make your drawing look 3D by giving them depth and spatial awareness.

To use this tool, first select the tool itself, which will make a grid appear on your artboard.

Using the cube in the upper left-hand corner, select which side of your grid you want an object to snap to. Then, select that object and drag it onto the grid, anywhere you want. Continue this step until all of your objects are on the perspective grid and look as if they are going back into space.

- PERSPECTIVE SELECTION TOOL (SHIFT+V)

The perspective selection tool allows you to edit and change around the perspective grid that appears on your artboard. Select the three points that appear on the bottom of the grid, and slide them around to adjust the grid.

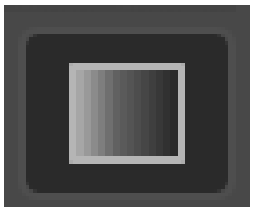
To get out of the perspective grid altogether, click on the x in the corner of the cube pop-up using this tool.

- MESH **TOOL** (U)

This is another highly advanced tool in Illustrator that can be extremely powerful if used correctly. This tool allows you to select certain points within a specific section of your shape to add another color. The two colors will create a gradient in-between them, acting as highlights, shading, and natural color progression. This is how extremely advanced digital artists make realistic digital drawings. They have a bajillion of these points with a bajillion different colors.

Use this tool by clicking on different parts of your shape, which then creates a point in the middle of your shape with a line connecting it to each side, horizontally and vertically. Use the direct selection tool to select this point and then change the color by changing the color swatch. Continue with this process until you have the desired gradient shading throughout your shape.

- GRADIENT **TOOL** (G)



The gradient tool creates either linear or radial gradients within a shape or line. The actual tool allows you to click and drag within your shape to specify where you want your gradient to start and end, and how large the spread in-between is. It also allows you to choose the angle by hand, rather than by choosing specific degrees.

In order to change the colors and edit these variables more specifically, however, you need to open the gradient window in the workspace panel on the right-hand side of your workspace. Here you can choose which colors to start and end with, add colors in between, adjust the spread, decide whether it's a radial or linear gradient and what angle and direction it goes in.

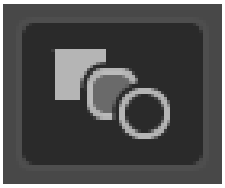
- **EYEDROPPER** TOOL (I)

The eyedropper tool allows you to pick colors from other shapes, lines, objects or images so you can use that same color in other parts of your design. All you have to do is click the eyedropper tool on the areas of your artboard with the particular color you want to be selected.

- MEASURE TOOL

The measure tool allows you to click and drag between two different areas of your workspace in order to measure the distance between the two points. This distance will then show up in the pop-up window for you to reference.

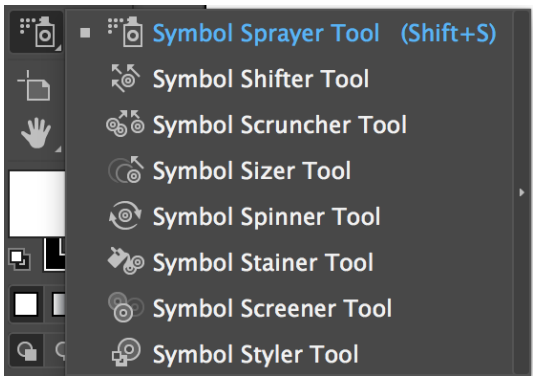
- BLEND TOOL (W)



This tool allows you to take two different colored objects and create a gradient in-between them by blending the two objects together.

Use this tool by first selecting both objects and then selecting the blend tool. Once the tool is selected click on the first object and then the second which will create your blend.

- SYMBOL SPRAYER TOOL (SHIFT+S)



To use the symbol sprayer tool, you have to first open the symbol panel and select what symbol you want to be sprayed. You can do this by either clicking on the spade shape in the toolbar on the right, or by going to Window > Symbols. Now, with the symbol sprayer selected, click and drag it around on your workspace to spray the symbols onto your artboard.

- SYMBOL SHIFTER TOOL

This tool allows you to move around symbols that have already been sprayed, by clicking and dragging the shifter around.

- SYMBOL SCRUNCHER TOOL

The scruncher tool scrunches the symbols in towards the center (essentially doing the opposite of the shifter tool).

- SYMBOL SIZER TOOL

This tool allows you to resize individual symbols after they have already been sprayed.

- SYMBOL SPINNER TOOL

The symbol spinner allows you to rotate individual or multiple symbols at once.

- SYMBOL STAINER TOOL

This tool allows you to recolor individual symbols. Make sure you select a fill color first, otherwise this tool won't actually do anything.

- SYMBOL SCREENER TOOL

This tool changes the opacity of individual symbols, making them lighter and lighter each time you click on them.

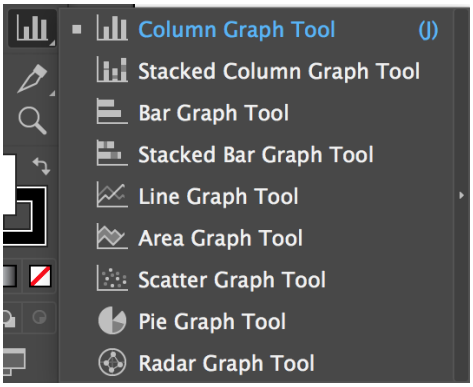
- SYMBOL STYLER TOOL

This tool allows you to style your symbols more specifically by first using the Graphic Styles panel. Open this panel by going to Window > Graphic Styles. Here you can select a graphic style or create your own. Once you've selected a style, use the symbol styler and click on individual symbols or areas of symbols to change their appearance.

- COLUMN GRAPH TOOL (J)

This tool, along with all of the other graphing tools nested beneath it, allows you to easily make graphs within Illustrator. You have the opportunity to build it within Illustrator OR you can import data from an excel spreadsheet.

The column graph is your typical lineup of columns which correspond to values indicated by the Y axis.



- STACKED COLUMN GRAPH TOOL

This graph looks similar to the column graph, but the columns are segmented within itself, outlining more data from within that particular segment.

- BAR GRAPH TOOL

A bar graph is a column graph flipped horizontally instead of vertically, with the values of the bars aligning with the x-axis instead of the y-axis.

- STACKED BAR GRAPH TOOL

This is a bar graph but includes segmented versions of each individual bar, to indicate more data than a typical bar graph otherwise would.

- LINE GRAPH TOOL

A line graph uses points on the graph which are connected by a line.

- AREA GRAPH TOOL

An area graph is similar in structure to a line graph but instead has shaded areas to include broader values of information.

- SCATTER GRAPH TOOL

A scatter graph is made up of several points, scattered across the graph.

- PIE GRAPH TOOL

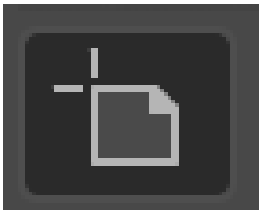
This is a classic pie chart where a circle is divided up into sections to a complete 100%.

- RADAR GRAPH TOOL

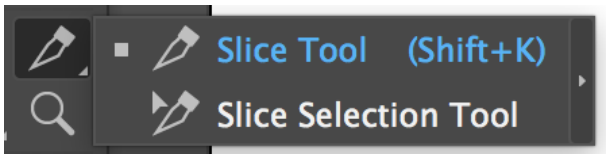
A radar graph is similar to an area graph, but instead is round and can, therefore, have more variables than just two or four.

- ARTBOARD TOOL (SHIFT+O)

One of my favorite features of Illustrator is that you can have multiple artboards within one document. By using the artboard tool, you can add a new artboard or resize your current arboards. You can also copy existing artboards by clicking and dragging it, while holding down the command key.



- SLICE TOOL (SHIFT+K)



The slice tool allows you to separate your artboard into squared off sections for you to save out individually. That way, if you have a large image that you need to piece down into sections, you can click and drag the slice tool to divide up the area(s) you want as individual files.

- SLICE SELECTION TOOL

The slice selection tool allows you to change, move, edit and resize the slices you've already made with the slice tool.

- HAND TOOL (H)

The hand tool gives you another option to move around the screen. Just click and drag with the hand tool selected, and you will be able to view different areas of your workspace.

- PRINT TILING TOOL

This tool is to help you print full images that are larger than the paper you're printing on. In order to print your entire image, you may need tile your printing onto multiple sheets of paper. This tool allows you to specify more accurately where the first page in the tiling process starts. Otherwise, Illustrator will set this up for you automatically when you turn on tile printing in the print window. Either way, you can adjust the tiling further within the print window by dragging your artwork between multiple sheets of paper.

If you're using this tool and you feel like nothing is happening on your artboard, make sure you go to View > Show Print Tiling.

In order for this feature to actually work when you try printing it, make sure "File Full Pages" is selected from the Scaling drop down menu underneath Options.

- ZOOM TOOL (Z)

The zoom tool zooms in and out of your workspace. You can zoom in by either clicking or clicking and dragging, and zoom out by either clicking and dragging the magnifying glass to the upper left-hand corner, or by holding down the Option key while you click or click and drag.

You can also zoom in and out by holding down Cmd + (zoom in) or Cmd - (zoom out) for Mac users.

- **Shape tool**

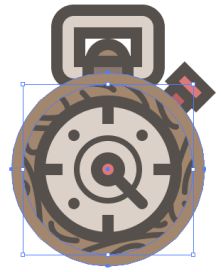
  The Offset Path

  Whether you're trying to create a larger copy of an already existing object or give your shapes an outline, the Offset Path has you covered.

  As the name implies, the tool works by pushing the path of a selected object towards the outside, thus creating a larger version underneath that object that is identical in form and color, but not in size.

  I really love working with Offset Paths when creating line icons, since using just a couple of clicks I can easily achieve nice thick outlines that are far easier to select compared to stroke paths.

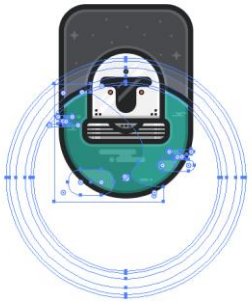
  You can find the tool under the Object > Path submenu, and once you have an object selected and click on Offset Path you'll be greeted with all the options that you need, from the size of your Offset to the type of Joins and the Miter Limit.



- **The Clipping Mask**

  A Clipping Mask is, as Adobe perfectly puts it, an "object whose shape masks other artwork so that only areas that lie within the shape are visible".

  Usually, when creating complex compositions, you might be quick to think that the Pathfinder panel with its Shape Modes is the way to go if you need to adjust the shape of your objects. The Clipping Mask can actually be a better solution almost every time since it gives you complete power over your masked shapes.



  First, it's incredibly easy to use once you get the hang of it, giving you the power to create complex and intricate shapes.

  Secondly, the resulting shapes are unbelievably easy to edit on the fly, since all shapes from within a Clipping Mask can be resized, repositioned and adjusted as long as you enter the Mask, which is something that you can't do with Pathfinder.

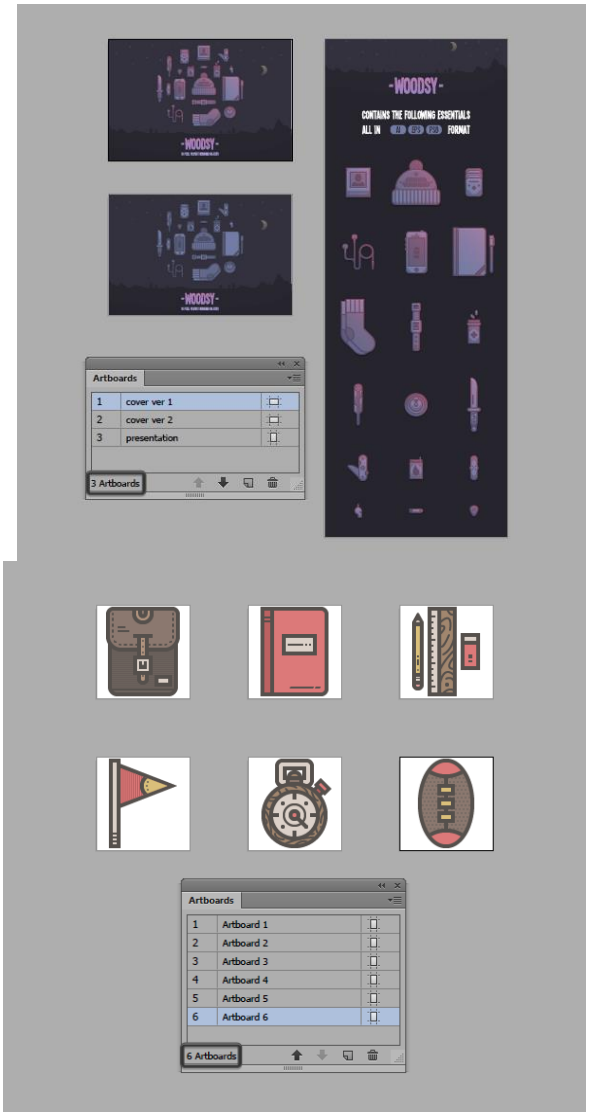
  You can read more about the advantages of using Clipping Masks over Pathfinder's Shape Modes and see for yourself how to use it, and most importantly why you should give it a try.

- **Pannel**

  The Artboards Panel

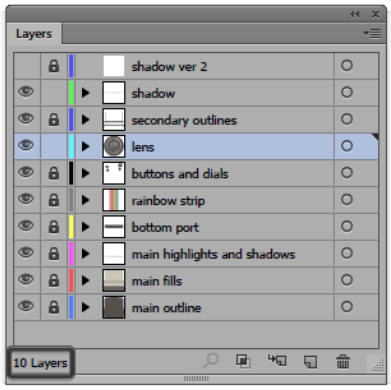
  Next on our list is the Artboards panel, which is probably one of the biggest features that Illustrator has to offer, since you can create projects with multiple assets within one document, and view them all at the same time. This way, you can create variations of a composition, explore different styles, and have a direct comparison between them, making it easier to decide which road to take.

  Now, since the Artboard is the actual canvas onto which we lay our artwork, it can also be a powerful exporting tool, especially when dealing with icon packs, since you can create multiple Artboards, and assign one to each icon.



- **The Layers Panel**

If the Artboards panel let you create a multi-asset document, the Layers panel gives you the power to create detailed compositions, using a logical structure that allows you to easily identify and adjust the different sections of your artwork without having to worry that you erased or misplaced an element by mistake. We can use the panel with every project, since to establish a shape-details hierarchy from the beginning, by labeling each section of composition, which in the end allows you to gradually work way up until you have a finished product.



You can lock, hide, rename and reposition each layer, which gives you a better view and understanding of what you're creating. This way, you can focus on one thing at a time and explore different style options, which of course can be deleted or hidden until you've made a final decision.

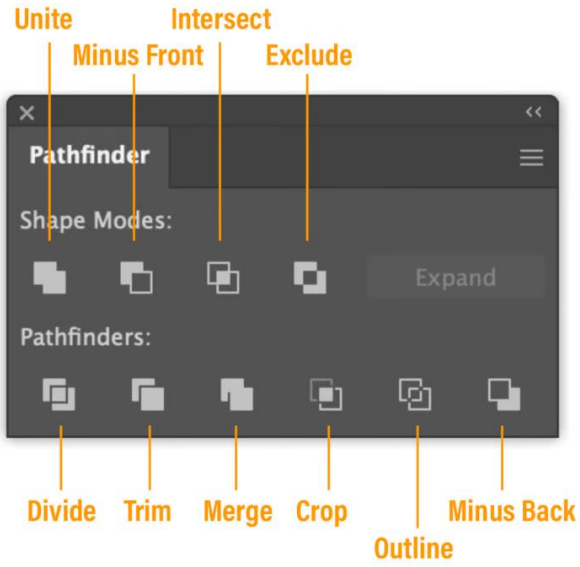
If you're used to having just one layer, you probably know that it's really hard to keep up with each shape, especially when you have groups and masks, so you might want to rethink your workflow by using multiple layers, which will make your life a lot easier.

Learn how you can become more efficient by reading this tutorial on how to organize your document using layers for a cleaner workflow.

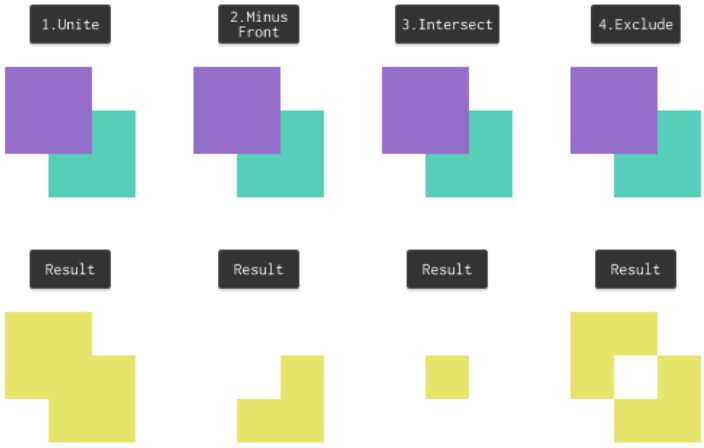
- **The Pathfinder Panel**

Number four off our list is the Pathfinder panel, or more exactly its four different Shape Modes, which allow you to create new shapes by manipulating the paths of two or more objects.

At this point, you might be thinking something's off, since a few lines ago I said that the Clipping Mask is a better solution to Pathfinder. Well, if you need to adjust shapes and add effects and other elements, Clipping Masks will always be the more efficient way to go. But if you need to create an entirely new shape from something as simple as a rectangle, then Pathfinder is the way to go.



You can use Unite, Subtract, Intersect and Exclude to create new and interesting shapes as long as you figure out which Mode is better suited for the job.



The Minus Front Mode can be used when you need to cut things in half since can easily create a rectangle, position it over shape and then use it to create a cutout.
Sure, there probably is a better solution for this, but as you'll come to see in time, each tool can become a means to something entirely different from one creative tinkerer to another.

By default, the panel is hidden, so if you want to play with it you'll have to go to the View top menu and scroll down until you find it within the list. As soon as you click on it, it will appear within your screen, giving you the possibility to position it wherever you want.

You can combine vector objects to create shapes in a variety of ways in Illustrator. The resulting paths or shapes differ depending on the method you use to combine the objects.

- **Pathfinder effects**

  Pathfinder effects let you combine multiple objects using interaction modes. When you use Pathfinder effects, you can't edit the interactions between objects. See Combine objects using Pathfinder effects.

  Combine objects using Pathfinder effects

  Navigate the Pathfinder panel

  You use the Pathfinder panel (Window > Pathfinder) to combine objects into new shapes.

  Summary of Pathfinder effects

  Add

  Traces the outline of all objects as if they were a single, merged object. The resulting shape takes on the paint attributes of the top object.

  Intersect

  Traces the outline of the region overlapped by all the objects.

  Exclude

  Traces all nonoverlapping areas of the objects, and makes overlapping areas transparent. Where an even number of objects overlap, the overlap becomes transparent. Where an odd number of objects overlap, the overlap becomes filled.

  Subtract

  Subtracts the frontmost objects from the backmost object. You can use this command to delete areas of an illustration by adjusting the stacking order.

  Minus Back

  Subtracts the objects in back from the frontmost object. You can use this command to delete areas of an illustration by adjusting the stacking order.

  Divide

  Separates a piece of artwork into its component-filled faces (a face is an area undivided by a line segment).

  Note: When you use the Divide button in the Pathfinder panel, you can use the Direct Selection or Group Selection tool to manipulate the resulting faces independently of each other. You can also choose to delete or preserve unfilled objects when applying the Divide command.

Trim

Removes the part of a filled object that is hidden. Removes any strokes and doesn't merge objects of the same color.

Merge

Removes the part of a filled object that is hidden. Removes any strokes and merges any adjoining or overlapping objects filled with the same color.

Crop

Divides artwork into its component-filled faces, and then deletes all the parts of the artwork that fall outside the boundary of the topmost object. It also removes any strokes.

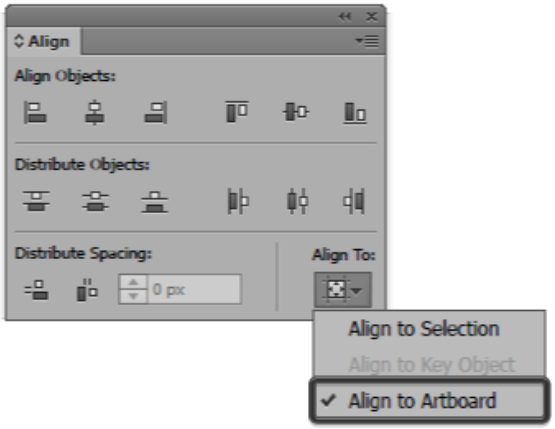
The Align Panel

Whether you want to align an object to the Artboard or distribute multiple shapes at a specific distance, the Align panel is the best tool to handle the job. It's easy to use and blazing fast in every way.

You can use it every time with every project, since you can easily center the shapes to one another, or align them to a specific side without having to worry that the alignment isn't perfect.

By default, some of the panel's options are hidden, so you will have to click on the little down-facing arrow and enable Show Options to make them visible.

Once you do that, you'll have a new function called Distribute Spacing, which will allow you to precisely position two or more shapes at a specified distance from one another.



You'll also gain control over the way the alignment is done, since you can choose between a Key Object or the Artboard itself. Otherwise, Illustrator will always align your objects to the first option.

keep the Align To set to Artboard, since if you need to align an object to another one, you will simply select them and then click on the one that you want to act as the Key Object in order to set the alignment to it.

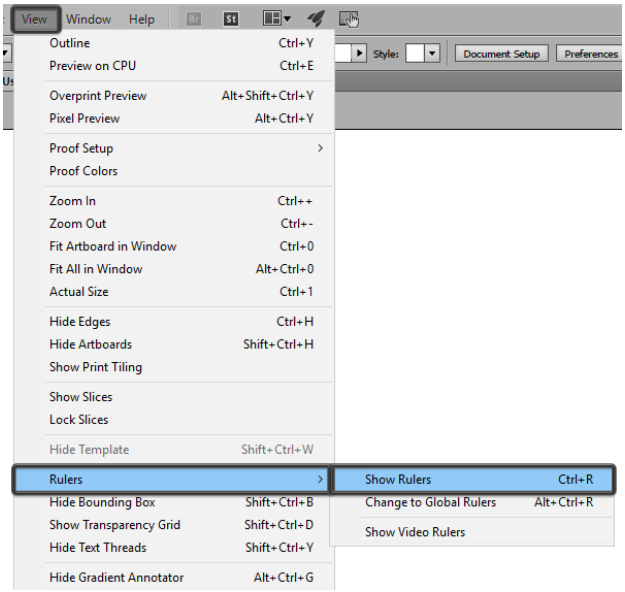
Unit

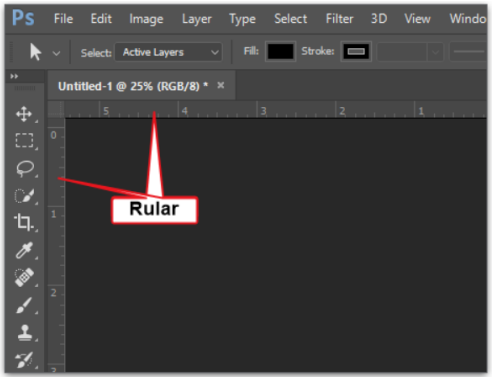
In Illustrator, a "unit" refers to the measurement system used to define the size and position of objects within the software. Illustrator offers several unit options, allowing users to work with their preferred measurement system.

3. The Ruler

Whether you need to delimit your composition using precise guides or measure different objects off your Artboard, the Ruler should be your "go to tool", since it was designed exactly for that use.

Now, by default, the tool is hidden, but you can easily make it visible by pressing Control-R or by going to View > Rulers > Show Rulers.





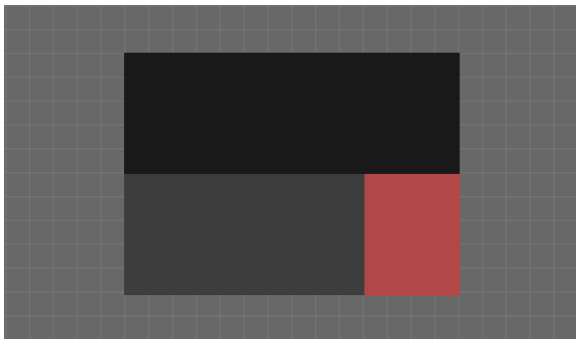
Once you turn it on, you can easily measure or set reference points by clicking on the top or left ruler bar and then dragging to create one or more guides, depending on what you are trying to achieve.

I use rulers in combination with the Grid almost all the time, since they allow me to achieve balance within my compositions. They also make the process a lot easier, since I can precisely position everything using just a couple of clicks.

If you've never played with the tool before, I honestly encourage you to try it out. I'm positive it will find a place within your workflow as soon as you start seeing its potential.

You can give this quick tip a go since it will get you started with everything that you'll need to know in order to master Illustrator's Ruler tool.

The Grid

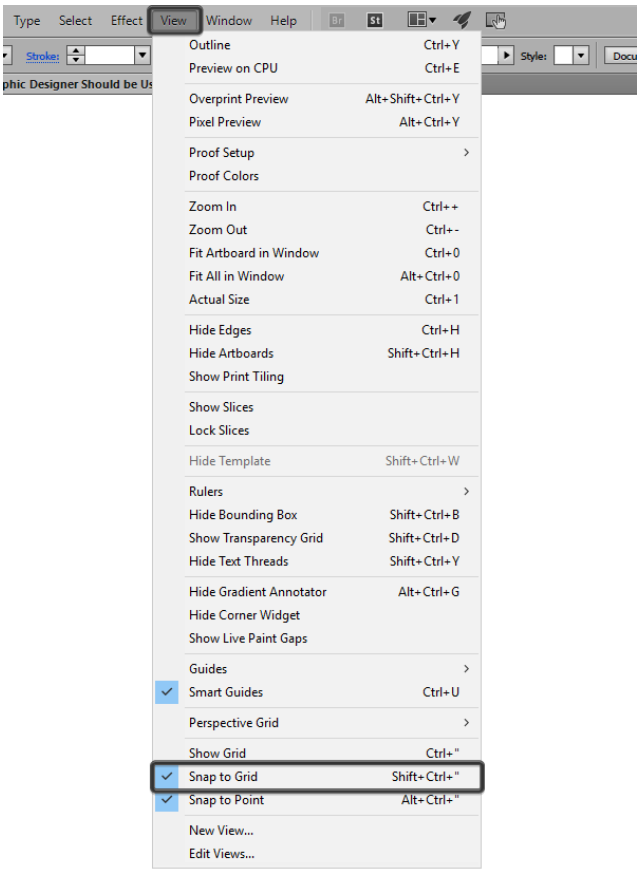


I talked about Illustrator's Grid system some time ago when I tried to go as in-depth as possible and explain all there is to know about what it is, and how it can be used in order to create better compositions.

Even though it's been out there for some time, all the information in that article is still valid, so I advise you check it out since I'm sure it will help you better understand how Illustrator works. Everything you create sits on top of a Grid, be it the default one or a custom one of your own choosing.

Snap to Grid / Pixel Grid

The Grid itself is a strong tool, but once you start dabbling with pixel-perfect compositions, you'll have to combine its power with that of the Snap to Grid / Pixel Grid in order to bring your game to the next level.

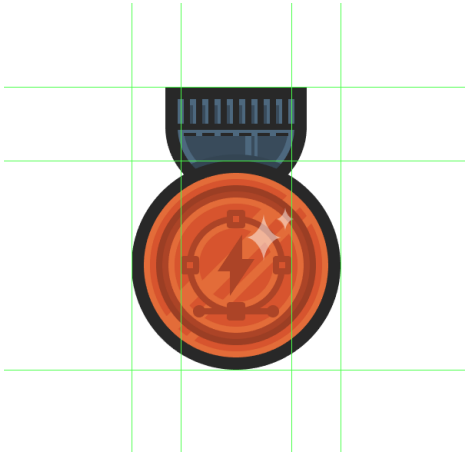


I remember when I started out I used to create without giving any attention to the whole "is it pixel-crisp?" nature of my designs. Luckily for me, it didn't take me long to realize that in my line of work (which is icon design), being detail oriented and obsessed with the way your objects snap to the Pixel Grid can set your work apart.

So, if you've never used the Snap to Grid / Pixel Grid option from within the View menu before, I strongly advise you start learning and playing with it since at some point, in some project, you'll find that having the ability to create with perfection is a must.

For some months now I've been part of Adobe's official test bench, where we've gotten the chance to see the future of the Snap to Pixel Grid, and even though things will change a bit, you'll still be ahead of the rest if you spend a couple of hours and read what you can on the subject.

Guide/ Smart Guide



4. **Design Layout**

Design layout in Adobe Illustrator refers to the arrangement and organization of visual elements within a design project. It involves positioning and structuring various design components, such as text, images, shapes, and other graphic elements, to create a visually appealing and balanced composition.

Design Principles:

Here are some key aspects of design layout in Illustrator:

Composition and Structure: Design layout in Illustrator focuses on creating a well-balanced and visually pleasing arrangement of elements. This involves considering the placement, size, and proportion of different design components. Designers use tools like grids, guides, and rulers to establish a solid foundation for organizing elements within the design space.

Hierarchy and Readability: Design layouts aim to guide the viewer's eye and convey information effectively. Establishing a clear hierarchy ensures that important elements are emphasized and easily noticeable. Typography choices, text formatting, and visual cues such as size, color, and placement help create a logical flow and enhance readability.

Alignment and Spacing: Proper alignment and spacing contribute to a visually cohesive and professional design. Elements should be aligned along vertical or horizontal axes, or based on a consistent grid system, to create a sense of order. Adequate spacing between elements, known as negative space or white space, helps to prevent clutter and allows the design to breathe.

Visual Balance and Symmetry: Achieving visual balance is crucial in design layouts. It involves distributing visual weight evenly throughout the design to create a sense of equilibrium. Designers consider elements such as color, size, shape, and density to create a balanced composition. Symmetry, asymmetry, or radial balance can be employed to create different visual effects and dynamics.

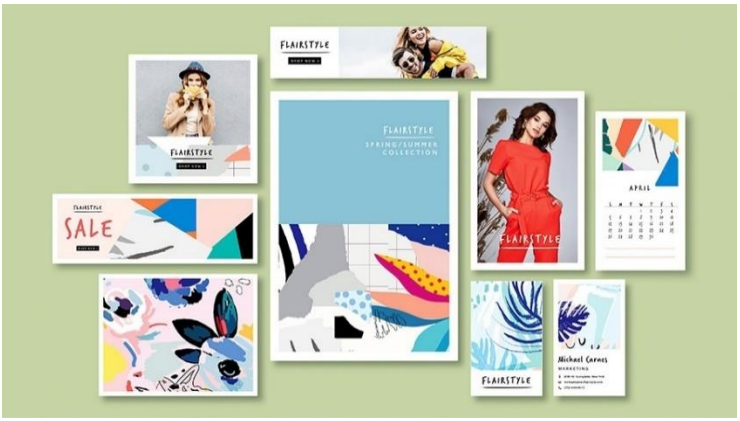
Grid Systems and Guides: Grid systems provide a framework for creating consistent and organized design layouts. Designers can use Illustrator's grid tools or establish their own custom grid to align elements and maintain visual harmony. Guides help in precise positioning and alignment of elements within the design.

Responsive and Adaptive Design: With the rise of various devices and screen sizes, designing layouts that are responsive and adaptable has become essential. Designers in Illustrator can create flexible designs by utilizing tools like artboards, responsive resize, and liquid layout techniques. This ensures that the design maintains its integrity and readability across different devices and orientations.

Prototyping and Mockups: Design layouts in Illustrator can be utilized to create prototypes and mockups of websites, apps, or printed materials. By placing design elements within a layout, designers can simulate the final look and feel of the project, allowing for better evaluation and feedback.

Essentials for layout design

Jump-start your project with essential tips for creating a layout design in Illustrator.



Illustrator is a powerful tool for designing icons, logos, posters, flyers, web and app designs, product packaging—and so much more. Here's the general process for creating a layout design in Illustrator to jump-start your project.

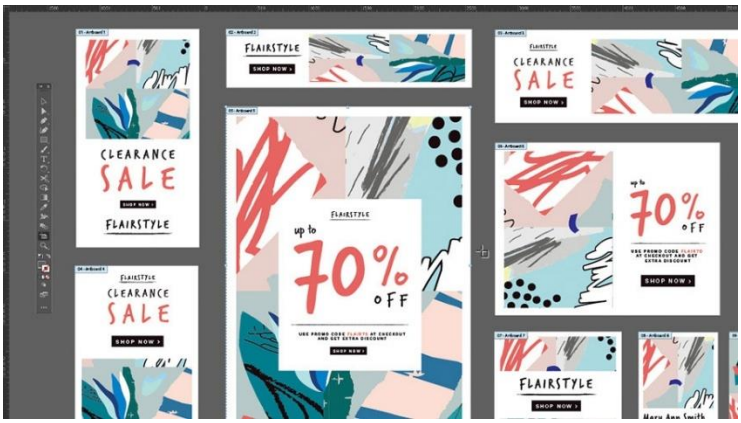
Define your project

Before diving into your design, consider what you're creating. A layout for print? Online ad? Both? When creating a layout in Illustrator, you first select a new document category: Print, Web, and more. Each category comes with important options, including the specific color mode required for each output type.

Tip: Take advantage of the multitude of free templates available through Adobe Stock as a great way to kick-start your project!

Set up your artboards (pages)

After creating your new document, you'll need to set up artboards, which are like pages in a document, except with a lot more flexibility. Using the Artboard tool and Artboard Editing mode, you can organize them, overlap them, duplicate them (to create different versions, for instance), delete them, edit them, and more.



Adding images and other graphics

In Illustrator, you can add vector shapes and paths and bring images and other types of graphics into your layout. Images can be resized, rotated, traced, converted into shapes and paths, and transformed in other ways.

Add graphic elements

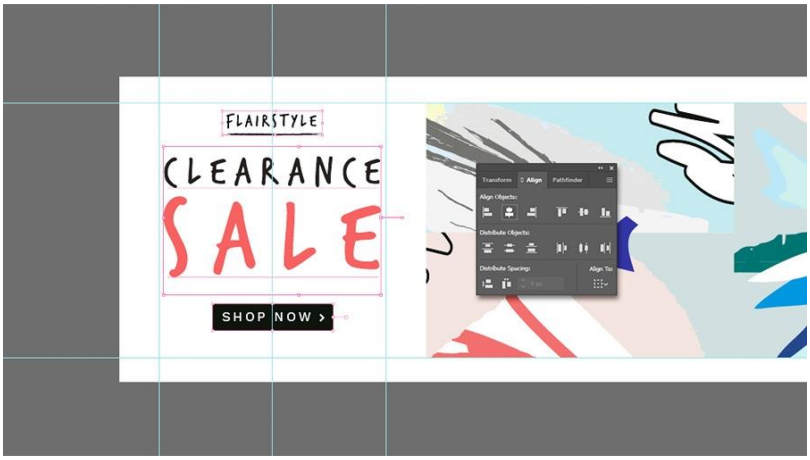
Create simple and complex shapes with shape tools, draw smooth lines and freehand curves with the Pencil tool, create elegant curves and precise angles with the Curvature tool. The options are almost endless.

Add and format text

Illustrator’s powerful typographic features turn text into a unique design element. Combine text you create with the vast library of high-quality fonts in Adobe Fonts, included with your Adobe Creative Cloud membership.

Align content for visual appeal

By aligning content with a visible grid, individual guides or lines, or visual alignment tools like the Align panel options, you can create more appealing, streamlined designs.



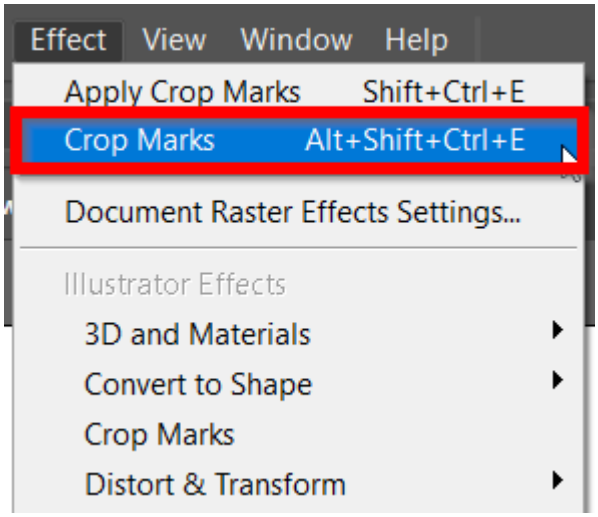
Create versions

Quickly create multiple versions of one project or multiple pieces, like a flyer, ad, and brochure, within the same Illustrator file using artboards.

5. Marks

a. Crop/ Cutting Marks

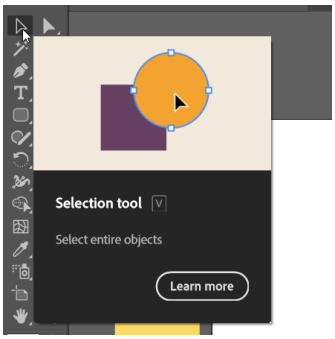
Crop marks refer to the tick marks positioned on the corners of your file that indicate final trim. Since we print on oversized paper with bleeds, these tick marks help to guide us when we are trimming the print job down to the final size.



Creating Crop Marks Around Objects

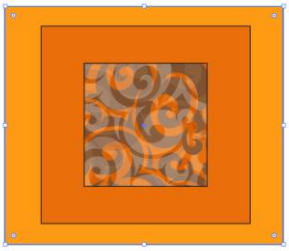
Step 1

Select the Selection Tool (keyboard shortcut V) from the left toolbar.



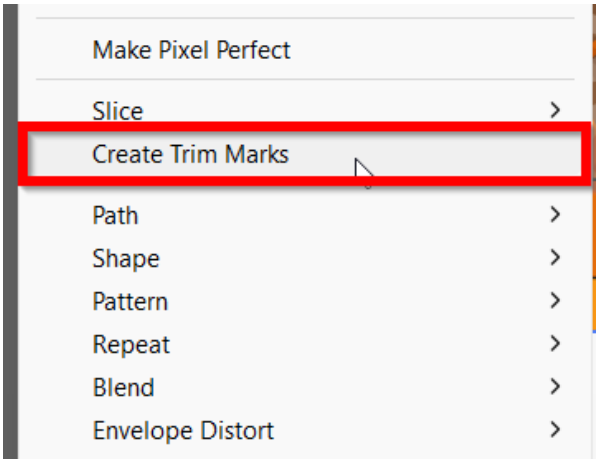
Step 2

Select the object you want to create crop marks around using the selection tool.



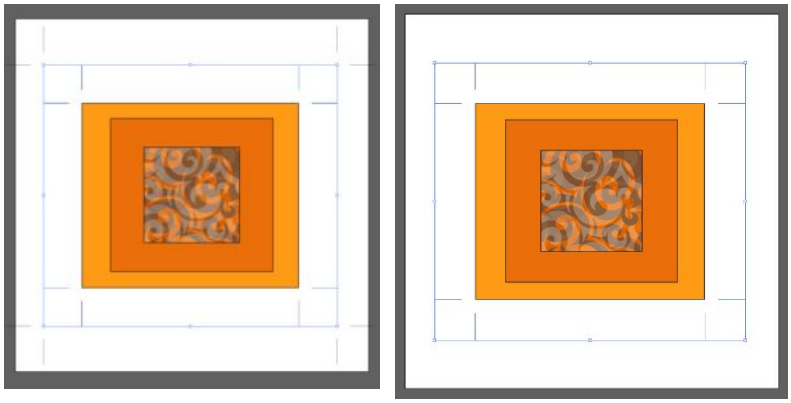
Step 3

Go to the Object menu from the overhead toolbar and select Create Trim Marks. You'll see an editable set of corner marks at the four corners of your artwork.



Step 4

You can also create crop marks as a live effect. To do so, go to the Effect menu from the overhead toolbar and select Crop Marks.



Crop marks are the best way to guide the printer about where to trim the paper. I hope this article helped you to understand the notion of crop marks in Illustrator.

b. Registration mark

In Illustrator, a "registration mark" refers to a special type of mark used in printing to ensure accurate alignment of different color separations. Registration marks are typically small cross-shaped symbols that are placed outside the printable area of a design.

Crop Marks Or Trim Marks:

Crop marks — also called trim marks — thin lines placed at the corners of your artwork that indicate where to trim your finished project. If your paper is larger than your final cutting size, it is helpful and sometimes crucial to include them. Crop marks help the person cutting to know precisely where to cut your piece.

When might it be important to have paper that is larger than your final size rather than a pre-cut size? For presses that grip the paper, using a larger sheet and making a finish cut allows you the paper edge or space to grip and guide the paper while printing, and provides space for you to use a guide pin (which may leave a mark on the paper).

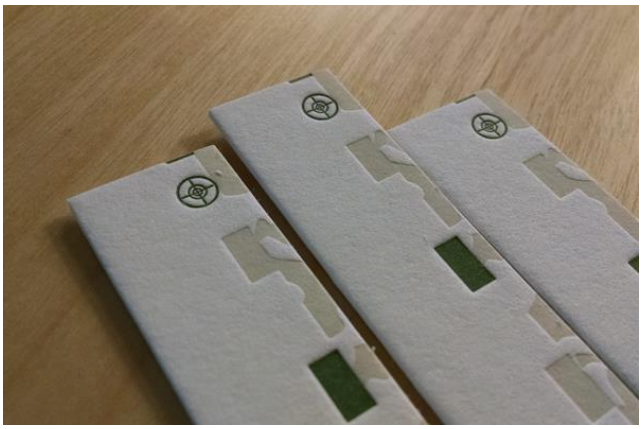
Crop marks become crucial if you are printing a bleed (which is a design that runs to the edge of the finished piece). A design with a bleed is one where the artwork extends a minimum of 1/8″ past the edge of the finished design. Extending your artwork past that point prevents a blank or unprinted area from showing up along the edges of your design.

Crop marks are added during the design stage of a project, and are an option in most design software. We'll share tips for adding them below.

Registration Marks:

Registration marks are used when you have a piece that will have multiple applications during production. This could mean two or more letterpress ink colors, die cutting, foil stamping, or embossing. Registration marks are important for precision and placement.

A piece that is mis-registered (as shown above) will show elements that may be side by side when they should have been on top of each other. There are many different forms of registration marks, but the most common are the "crosshairs" or "target" style marks, color bars and even using the lines of crop marks.



These marks will eventually be trimmed off the final piece, and registration marks should also have crop marks added, too. Registration marks will appear on each plate that you make, and they should be aligned to overlap perfectly.

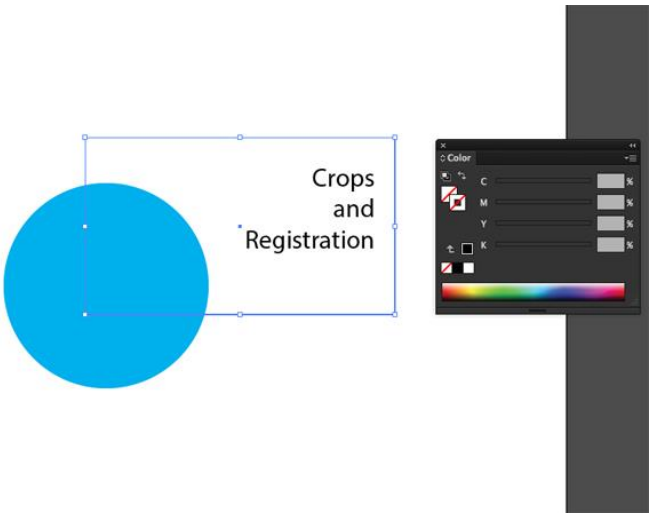
Creating Crop Marks

When creating crop marks in Adobe Illustrator there are two ways to make them:

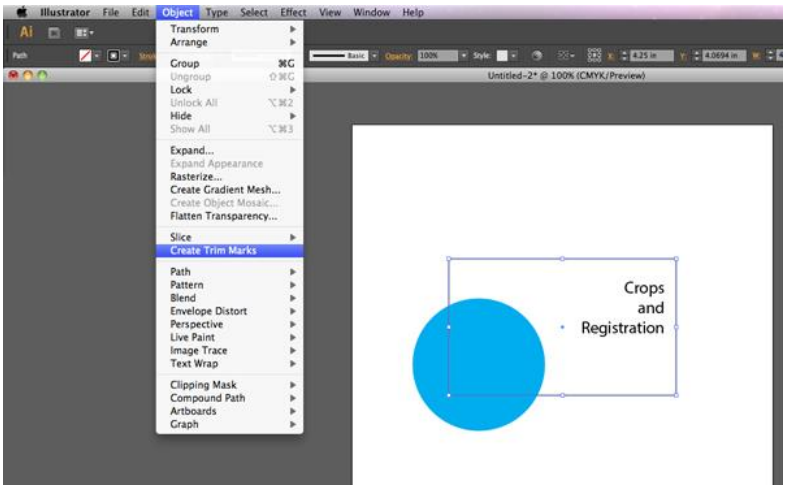
Option One

Create crop marks in Adobe Illustrator by drawing a box using the rectangle tool (M) with no stroke or fill color the same size and position as the final trim. Using the direct

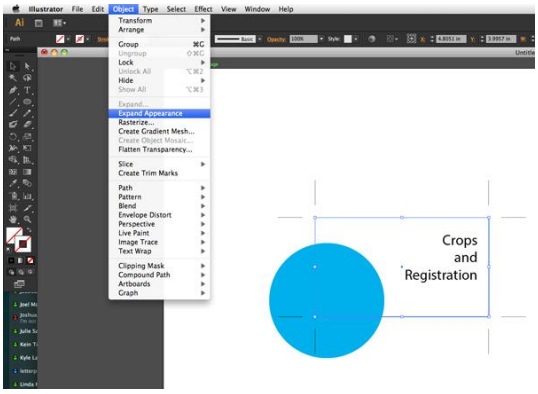
selection arrow (the white arrow tool), click on the box. In your color window, turn off the stroke by clicking the red diagonal line (none).

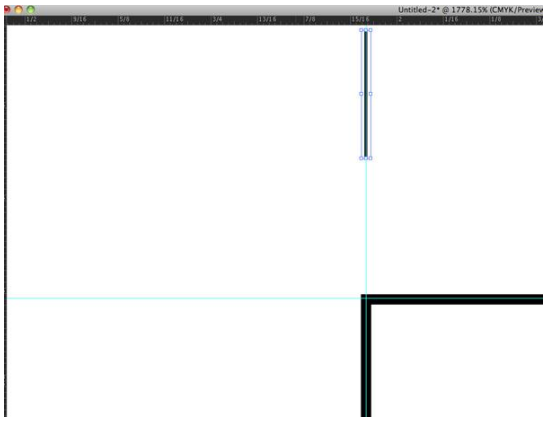


Now click EFFECT > CROP MARKS (for all versions of Adobe Illustrator). You may also use OBJECT > CREATE TRIM MARKS (this is only available for Adobe CS6 and above). Lines will appear on each corner of the box.



With the box still selected, click OBJECT > EXPAND APPEARANCE. You can now modify your crop marks, if needed.





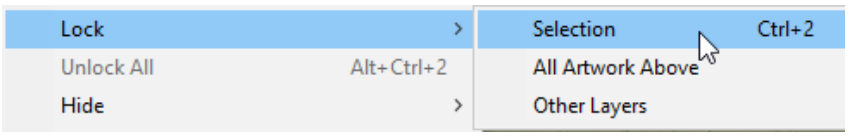
6. **Layer lock**

In Adobe Illustrator, layer lock is a feature that allows you to protect the content on a specific layer from being accidentally modified or edited. When you lock a layer, it prevents any changes to the objects or elements within that layer, such as moving, resizing, deleting, or editing them.

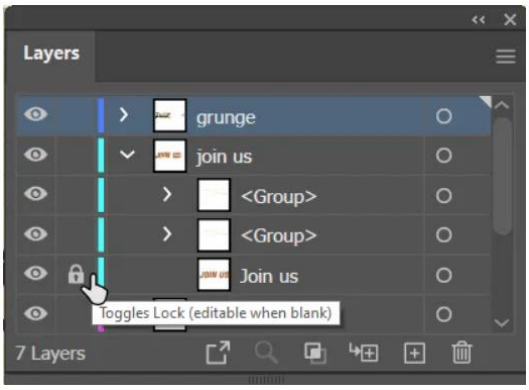
Lock an Object in Illustrator:

Select the object you want to lock then

From the menu choose Object > Lock > Selection, or



From the Layers panel, click the empty square in the lock column, or

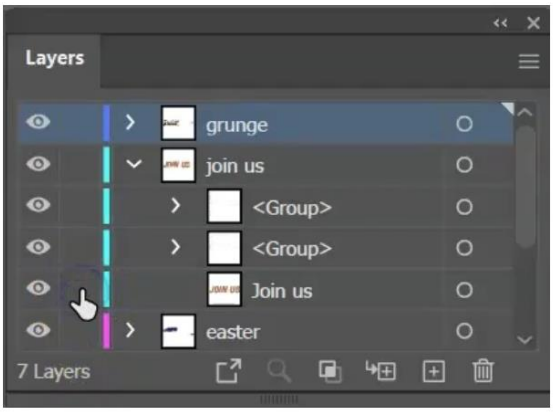


Use the keyboard short cut Ctrl + 2 (Windows) | Cmd + 2 (mac)

Locking an object makes it not selectable. You will not be able to move, edit or delete that object until you unlock it. Locked objects will show the lock icon in the Layers panel

Unlock Objects in Illustrator:

From the menu choose Object > Unlock All, or



From the Layers panel, click the lock icon next to the object you wish to unlock, or

Use the keyboard shortcut Ctrl + Alt + 2 (Windows) | Cmd + Opt + 2 (Mac)

Using the menu or keyboard shortcut works fine for locking objects but for unlocking those methods unlock everything which is not always what you want. For simple designs with limited objects, no problem, but if you just spent the last 15 minutes locking various teeny, tiny shapes used in a grunge effect you are going to be frustrated! When working on more complex designs you are going to want to use the Layers panel to unlock your objects.

Self Check Sheet 1

1. What is Professional Design?

2. Write Some Professonal Design Works.

3. What is rular?

4. What is bleed marks?

5. What is brochure?

6. What is pen tool?

7. What is eraser tool?

Answer Key 1

1. What is Professional Design?
   Answer: Professional design refers to the creation of high-quality, polished, and visually appealing designs using the software's extensive features and tools. It involves utilizing Illustrator's capabilities to produce designs that meet industry standards and effectively communicate the intended message or purpose.
2. Write Some Professonal Design Works.
   Answer: Some Professonal Design Works are:
   - Brochure
   - Invitation Card
   - Envelop
   - Folder
   - Poster
   - Complex Logo
3. What is rular?
   Answer: Whether you need to delimit your composition using precise guides or measure different objects off your Artboard, the Ruler should be your “go to tool”, since it was designed exactly for that use.
4. What is bleed marks?
   Answer: A bleed refers to the image beyond the final trim that will be cut off after the material has been printed and cut down. Bleeds are an important part of the printing process because even the smallest amount of misregistration or knife draw could leave finished work with white edges.

5. What is brochure?
   A brochure is a type of printed material used for advertising, promotion, or information purposes. It is typically a folded piece of paper or cardstock that contains text, images, and graphics arranged in a visually appealing manner

6. What is pen tool?
   The pen tool is probably the most important tool of the entire program. This Illustrator tool allows you to click in your workspace to create anchor points. By clicking and dragging these anchor points, you can maneuver their “handles”, which give your paths curvature and shape.
7. What is eraser tool?
   The eraser tool erases. This tool really does come in handy if you want to get rid of a section of a vector object or path. Unlike the path eraser tool, this tool can erase entire sections of shapes, causing your vector shape to redraw its outside bounding lines.

Activity sheet: 1

1. Follow OSH
2. Check Connection and computer
3. Start the Computer.
4. Open Illustrator software.
5. Use the design elements as per sample.
6. Select the Pen Tool from the toolbar.
7. Click and release on your artboard to create the first anchor point.
8. Click and release to create another anchor point Save the file in ai format.
9. Send the image file as JPEG format to the recipient.
10. Shutdown computer and clean your workplace

Sample

Learning Outcome 2: Create Design

Content:

1. Contents.
    1.1. Text
    1.2. Image
    1.3. Vector
    1.4. Logo
2. Color/Design/Pattern.
3. Pathfinder.
4. Font Attributes.
    4.1 Font Face
    4.2 Font Style
    4.3 Font Size
    4.4 Alignment
    4.5 Case
    4.6 Indent
    4.7 Leading
    4.8 Tracking
    4.9 Baseline Shift
    4.10 Expand
    4.11 Condensed
    4.12 Tab Setting
5. Zoom In-Out and Panning.

Assessment Criteria:

1. Contents are inserted.
2. Color/Design/Pattern is applied.
3. Pathfinder to create complex Objects are used.
4. Font Attributes are applied as per requirement.
5. Zoom In-Out and Panning are used.
6. Design for further use is saved.

Resources Required/ Conditions:

The trainees must be provided with the following:

- Training resources
    - References
    - Audio/video materials
    - Modules
    - Target stakeholdres
    - Competency standard
- Training facilities / area
    - Computer and peripherals
    - Multimedia projector

Methodologies

- Lecture/discussion
- Demonstration/application
- Presentation
- Self-pace instruction
- Blended delivery methods

Assessment Methods

- Written test
- Demonstration
- Observation with checklist
- Oral questioning
- Portfolio

Learning Experience 2: Create Design

In order to achieve the objectives stated in this learning guide, you must perform the learning steps below. Beside each step are the resources or special instructions you will use to accomplish the corresponding activity.

Learning Steps	Resources specific instructions
1. Student will ask the instructor about Apply Graphic Design Concepts and Guidelines.	1. Instructor will provide the learning materials "**Create Professional Designs using Illustration Software**
2. Read the Information sheet/s	2. Information Sheet No:2 Create Design
3. Complete the Self Checks & Check answer sheets.	3. Self-Check/s Self-Check No: 2 Create Design Answer key No. 2 Create Design
4. Read the Job Sheet and Specification Sheet and perform job	4. Job- Sheet No:2.1- Create visiting card procedure. Specification Sheet 2 – Create visiting card procedure.

Information Sheet 2: Create Design

Learning Objectives:

After completion of this information sheet, the learners will be able to:

1. Insert Contents.
2. Apply Color/Design/Pattern.
3. Use Pathfinder to create complex Objects.
4. Apply Font Attributes as per requirement.
5. Use Zoom In-Out and Panning.
6. Save design for further use.

1. Contents

In Adobe Illustrator, content refers to the visual elements and assets that make up a design. It includes various components such as shapes, text, images, colors, and patterns that are combined to create a visually appealing and engaging composition.

Here are some key aspects of content in Illustrator design:

Shapes and Paths: Illustrator allows you to create and manipulate various shapes and paths, such as rectangles, circles, polygons, and custom shapes. These can be used as the building blocks of your design or to create outlines for objects.

Text: Illustrator provides powerful text tools for adding and formatting text in your designs. You can create both artistic and typographic text, adjust font styles, sizes, colors, and apply effects like outlines, shadows, and gradients.

Images: You can import and manipulate raster images (such as photographs) or vector graphics (such as illustrations) in Illustrator. It supports file formats like JPEG, PNG, GIF, and AI (Adobe Illustrator's native format). Images can be scaled, rotated, cropped, and combined with other elements.

Colors: Illustrator offers a wide range of color options. You can use solid colors, gradients, or patterns to fill shapes and text. The program also provides color palettes, swatches, and the ability to create custom color schemes.

Effects and Styles: Illustrator includes a variety of effects and styles to enhance your design. These include drop shadows, glows, gradients, strokes, and various artistic filters. Effects can be applied to individual elements or the entire composition.

Layers: Illustrator uses a layer-based system that allows you to organize and manage different elements of your design. Layers help you separate and edit objects independently, control their visibility, and rearrange their order.

Symbols and Patterns: Illustrator enables you to create and save reusable elements called symbols. Symbols are objects or groups of objects that can be easily replicated and edited throughout your design. Similarly, you can create repeating patterns to fill areas with seamless designs.

Artboards: Artboards are like canvas areas within Illustrator where you create your designs. They allow you to work on different sections or variations of your design within a single document. Artboards can be resized, rearranged, and exported as separate files.

Arrangement and Alignment: Illustrator provides tools for aligning and arranging objects precisely. You can align objects relative to each other or to the artboard, distribute them evenly, and group or ungroup elements for easier manipulation.

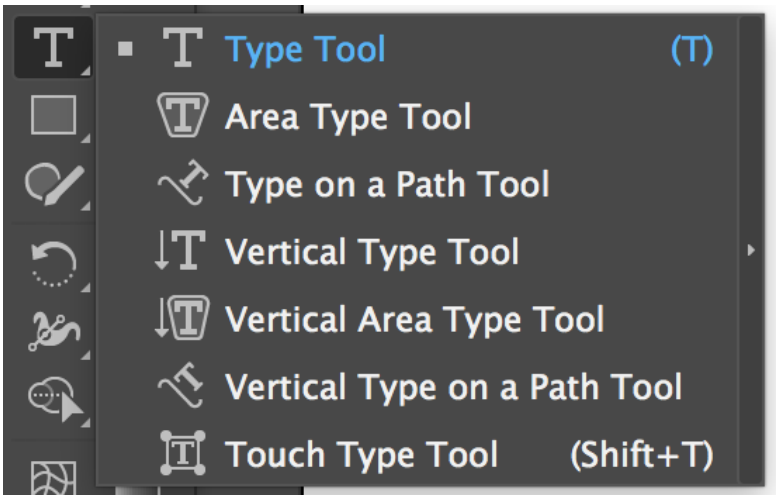
1.1.Text:

Text refers to a collection of characters, symbols, and numbers that convey meaning and can be read and understood by humans. It is a fundamental element of written communication and is used to express ideas, convey information, and facilitate understanding between individuals.

In the context of digital technology, text is typically represented and stored as a sequence of encoded characters based on specific character encoding standards such as ASCII (American Standard Code for Information Interchange) or Unicode. Each character is assigned a unique numerical value, allowing computers to interpret and display text correctly.

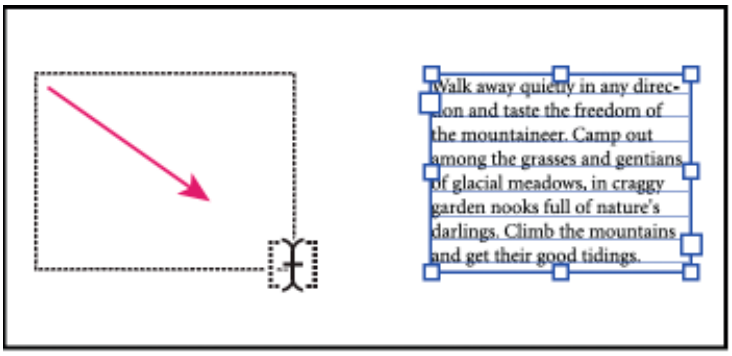
Text at a point

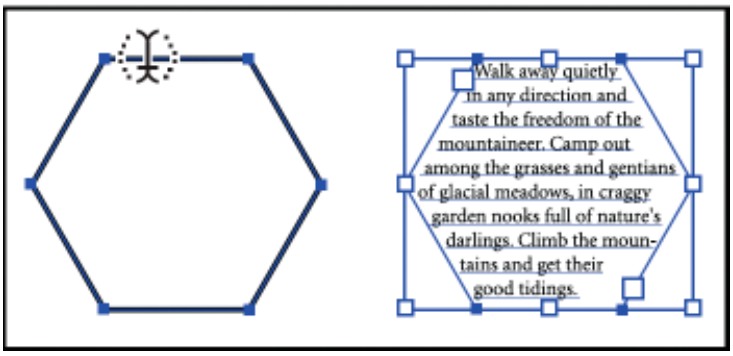
Entering text this way is useful for adding a few words to your artwork.



1. Select the Type tool or the Vertical Type tool.
2. The pointer changes to an I-beam within a dotted box. The small horizontal line near the bottom of the I-beam marks the position of the baseline, on which the text rests.
3. (Optional) Set text-formatting options in the Control panel, Character panel, or Paragraph panel.
4. Click where you want the line of text to begin.
5. Enter the text. Press Enter or Return to begin a new line of text within the same type object.
6. When you finish entering text, click the Selection tool to select the type object. Alternatively, Ctrl-click (Windows) or Command-click (Mac OS) the text.

Enter text in an area:

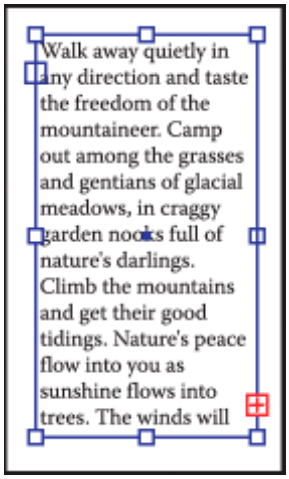




Define the bounding area:

- Select the Type tool or the Vertical Type tool and drag diagonally to define a rectangular bounding area.
- Draw the object you want to use as the bounding area. (It doesn't matter if the object has stroke or fill attributes, because Illustrator automatically removes them.) Then select the Type tool the Vertical Type tool the Area Type tool or the Vertical Area Type tool and click anywhere on the object's path.
- (Optional) Set text-formatting options in the Control panel, Character panel, or Paragraph panel.
- Enter the text. Press Enter or Return to begin a new paragraph.
- When you finish entering text, click the Selection tool to select the type object. Alternatively, Ctrl-click (Windows) or Command-click (Mac OS) the text.

If you enter more text than can fit within an area, a small box containing a plus symbol (+) appears near the bottom of the bounding area.

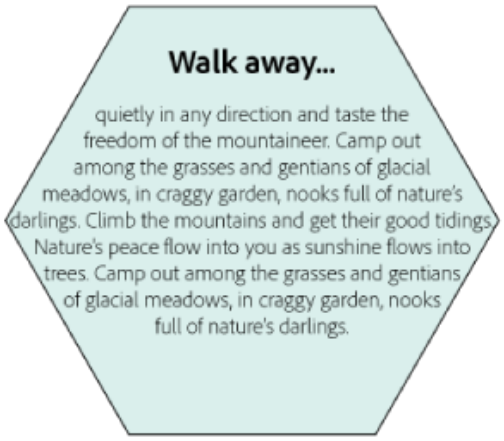


You can resize the text area or extend the path to display the overflow text. You can also thread the text into another object.

Import text into a path/shape

Place text from a supported file right inside an object, such as a shape. You can place text from files in the .txt or .rtf formats, or files from word-processing applications. For example, you can place text from a .rtf file into a polygonal shape.

- Create a path/shape using any drawing tool, such as the Rectangle tool, Shaper tool, or the Pen tool. You'll place the text file within this shape.
- Choose **File > Place** and select the text file you want to place.
- Click **Place.**
- After the text file is loaded in the place gun, click the path of the shape.
- The text is placed inside the shape. You can now apply the desired styles and effects to it.

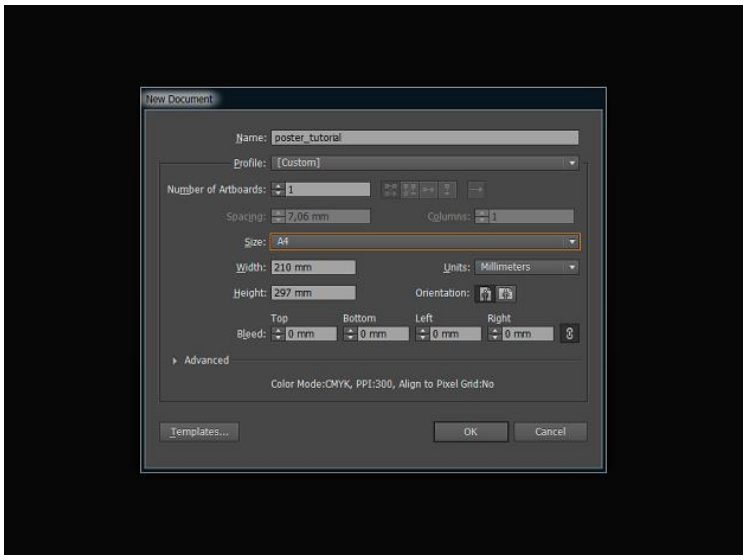


Typographic design

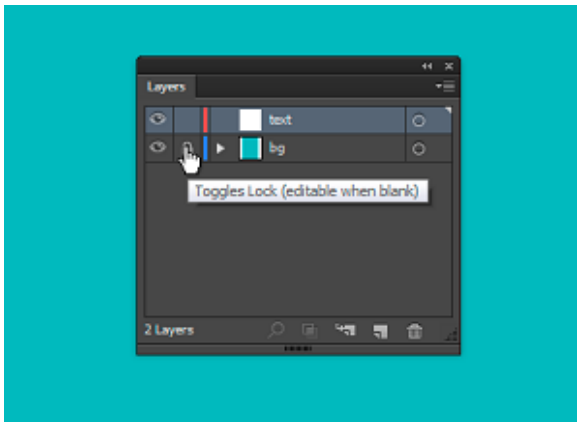
Typographic design in Illustrator refers to the process of creating and manipulating text elements to visually communicate messages or enhance the overall design aesthetic. Illustrator offers a wide range of tools and features that allow for precise control over typography.

1. Setting up the document

Open Adobe Illustrator and create a new document (Ctrl+N) with the dimensions of 210 x 297mm.



With the Rectangle Tool (M), draw a rectangular of the document size and fill it with:
R: 108, G: 179, B: 185 (#6cb3bb)
If the layer has a stroke, remove it.
Go to the Layers tab (Window › Layers or click F7), rename the current layer to “bg” (short for background), and lock it (Toggles Lock). Next, create a new layer called “text”.



2. Adding the text

I'm going to use the famous quote by Rebecca Reubens, "Design is to invent with intent". Feel free to choose another phrase that is close to your heart. It should be a short quote in order to keep the poster design crisp and balanced.

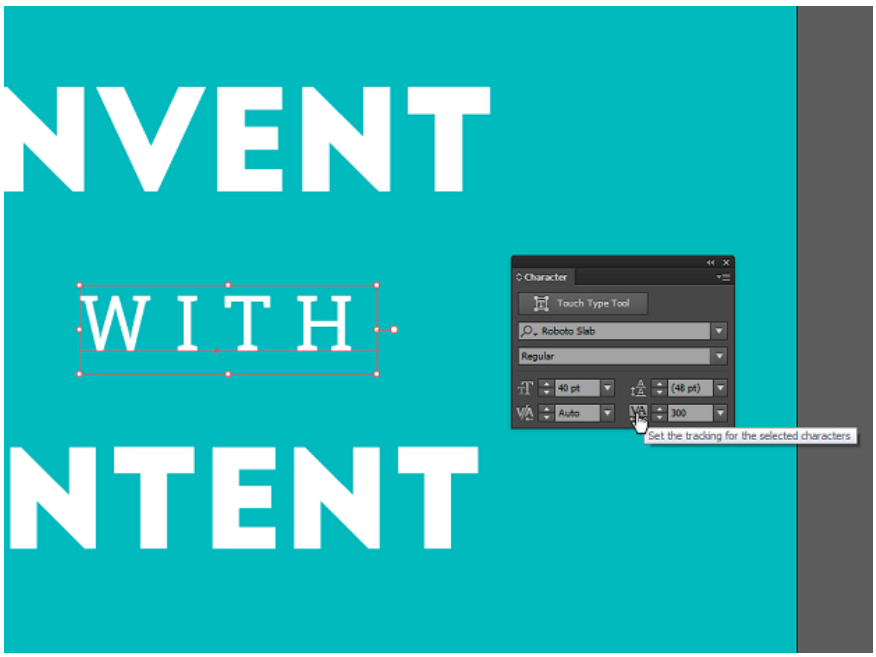
Select the Type Tool (T), then pick a white fill color and remove the stroke. I use the following fonts:

FabfeltScript Bold Regular (150 pt) for the word "Design"

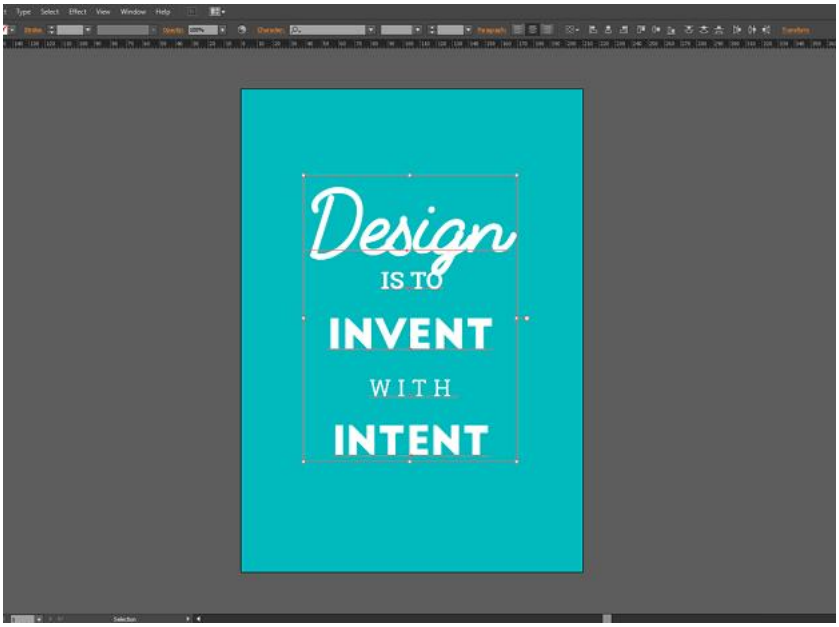
Roboto Slab Bold (42 pt) for the words "IS TO"

Big John for the words "INVENT" (72 pt) and "INTENT" (70 pt)

Roboto Slab Regular (30 pt) for the word "WITH". Also, put Tracking=300 in the Character tab (Window › Type › Character or click Ctrl+T)



Once all that is entered, you have the following mockup:



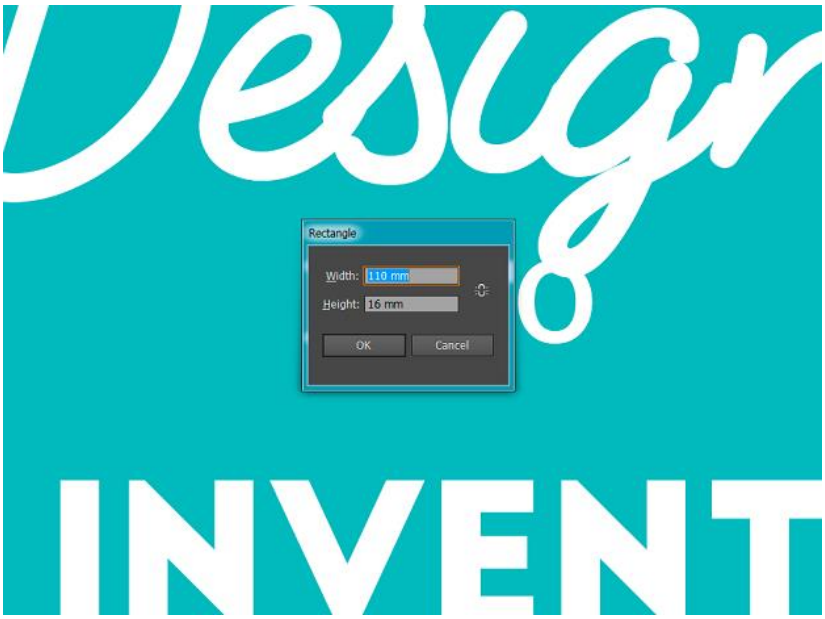
3. Creating a fancy arrow

It's now time to work on the details. Let's add an arrow behind "IS TO". Go to the Layers tab and lock the current layer. Create a new layer called "elements" and move it under the text layer.

Set the fill color:

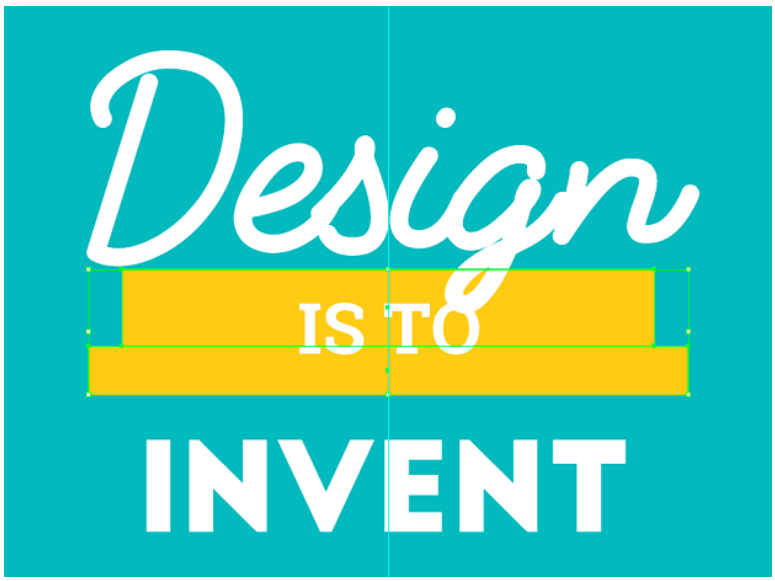
R:244, G:206, B:47 (#f4ce2f)

Pick the Rectangle Tool (M) and right-click on the layout. In the pop-up window, set the dimensions to 110 x 16mm.



Use the Rectangle Tool (M) once again. Let the fill color remain R:244 G:206 B:47 (#f4ce2f) and create a 124x10 mm rectangular.

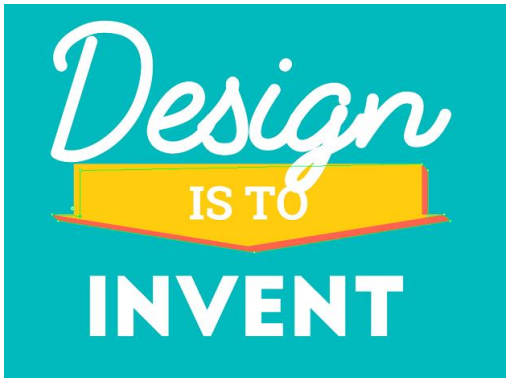
Put a ruler guide in the layout center to align all the elements. To make sure that the guides are active, click View › Guides > Show Guides. Set the guide vertically at 105 mm and align the boxes according to this guide line.



Now select the lower rectangular and use the Pen Tool (P) to add a point in the middle of the lower part of the box. With the same tool, remove the bottom corners to get an upside-down triangle.
Select it with the box above and in the Pathfinder tab (Window › Pathfinder or Shift+Ctrl+F9) pick Shape Modes: Unite.

Right-click on the arrow, go to Transform › Move (or Shift+Ctrl+M) and set the following values: Position Horizontal – 2 mm and Position Vertical – 2 mm. Click Copy. Now you have a new element slightly shifted to the right and down.
Fill the duplicate arrow with color:
R:199, G:86, B:65 (#c75641)

Right-click on it and go to Arrange › Send to Back (or Ctrl+Shift+[) to move it to the background.
You will need to modify the lower arrow to add some volume to the element. You will need the Pen Tool (P) to add necessary points and the Direct Selection Tool (A) to move them.



It's time to create the inner shadows.
With the Rectangle Tool (M), create a 106 x 2mm rectangular. Align it in the center of the top border of the upper arrow. Hit Shift+Ctrl+M and shift it vertically by 2mm: Position Vertical – 2mm. This time click OK, because you need to move this element without creating a copy.
Now create a 2 x 14mm rectangular and align it to the top left corner of the previously created rectangular. With the Direct Selection Tool (A), select the lower right corner of the newly created box and drag it a little bit down until the lower part of this rectangular is parallel to the lower shadow of the arrow.

4. Adding a shadow text effect
In the Layers tab, lock the current layer, go to the text layer and activate it. Select the layer with "IS TO" and go to Object › Expand.

Call the Move window, Transform › Move (or Shift+Ctrl+M), and set the same parameters as for the arrow shadow: 2 mm horizontally and 2 mm vertically and then click Copy.

Fill the shadow layer with:

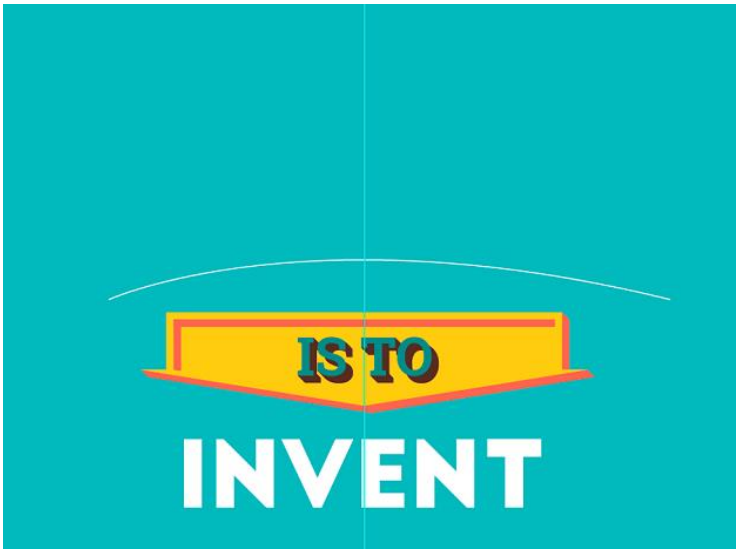
R:91, G:42, B:24 (#5b2a17)
Hit Ctrl+Shift+[and move it to the background.
Apply the following color to the main text:
R:44, G:139, B:139 (#2c8b8b)
Here's what you get:

Now let's edit this text shadow. Just like for the arrow shadow, use the Pen Tool (P) and Direct Selection Tool (A) to get the following effect.

As you can see, the shadows of the “I” and “T” don’t look right. You can easily fix this by adding one element to each letter. Remove the selection from all layers, take the Pen Tool (P) and add two triangles to make the shadow look real. Then hit Ctrl+Shift+] to move the green text over all layers.
On the screenshot below I made the new elements red so you can see the shape I created. Of course, they should be the same color as the text shadow so they are not visible.

5. Adding curved text

Let’s proceed to the word “Design”. Delete it. That’s right. ☺ Take the Pen Tool (P), remove the fill color and make the color of the stroke white.
Draw a curve like on the screenshot below:



Using the Type Tool (T), left-click on the newly created arc. You will see the text cursor on the curved line. Type the word “Design” using the FabfeltScript Bold Regular font at 150 pt size.

Select this text and go to Object › Expand menu. Click OK. Slightly center the text and move the left corner a little lower. Now it looks like this:

Now let's add a shadow. The text style is different, so it would be nice to have a special shadow too. Select the word "Design" and in the Pathfinder tab (Shift+Ctrl+F9) select Shape Modes: Unite.
Once again, open the Move pop-up (Shift+Ctrl+M) and set Position Horizontal – 2 mm and Position Vertical – 2 mm. Click Copy.
Fill the new layer with the following color:
R:199, G:86, B:65 (#c75641)
Hit Shift+Ctrl+M and set Position Horizontal – 1mm and Position Vertical – 1mm.
Click Copy again. Fill this layer with:
R:33, G:77, B:90 (#214d5a)
Here's what you have now:

To make it easier to work with the shadow, cut (Ctrl+V) the white "Design" layer. Create a new layer in the Layers window and paste the word "Design" there (Ctrl+F). Lock this

layer and turn its visibility off. Then go back to the text layer. Select the dark “Design” layer and hit Ctrl+Shift+[to move it to the very bottom.

You need to apply one of the overlay modes in the Pathfinder tab. Because of the font peculiarities you can see that the letter “D” is not connected to other letters. The same is true with the dot in the letter “i”. If you try to apply the effect now, you won’t get the necessary result. You’ll need to do it step by step.

First, select both “Design” words and ungroup them hitting Ctrl+Shift+G. Now you can see that each element can be edited separately.

Let’s start with the “D”. Select both layers and in the Pathfinder tab (Shift+Ctrl+F9) select Shape Modes: Minus Front.

Do the same with the rest of the word. Then go back to the Layers tab, turn on the visibility, unlock the layer, and cut the white word “Design”. Press Ctrl+F to paste it to the text layer. Now select all the elements of the word “Design” and group them by clicking Ctrl+G.

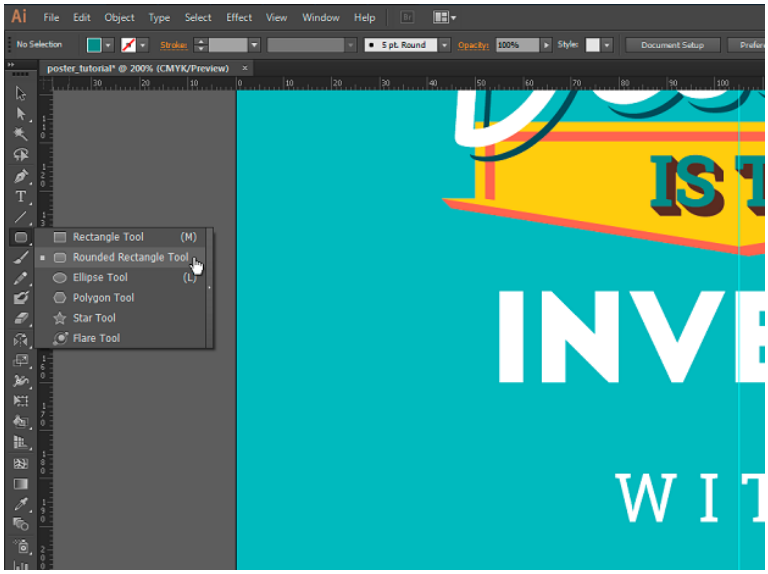
The fancy shadow is ready:

6. Creating a ribbon

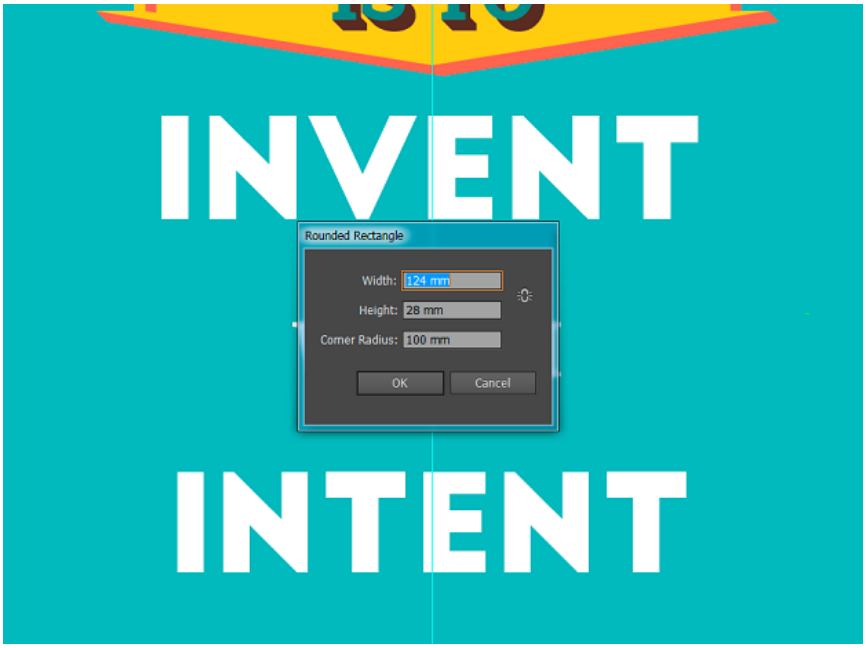
First, lock the current text layer in the Layers panel and unlock the “elements” layer. Apply the fill color:

R:79, G:142, B:137 (#4f8e89)

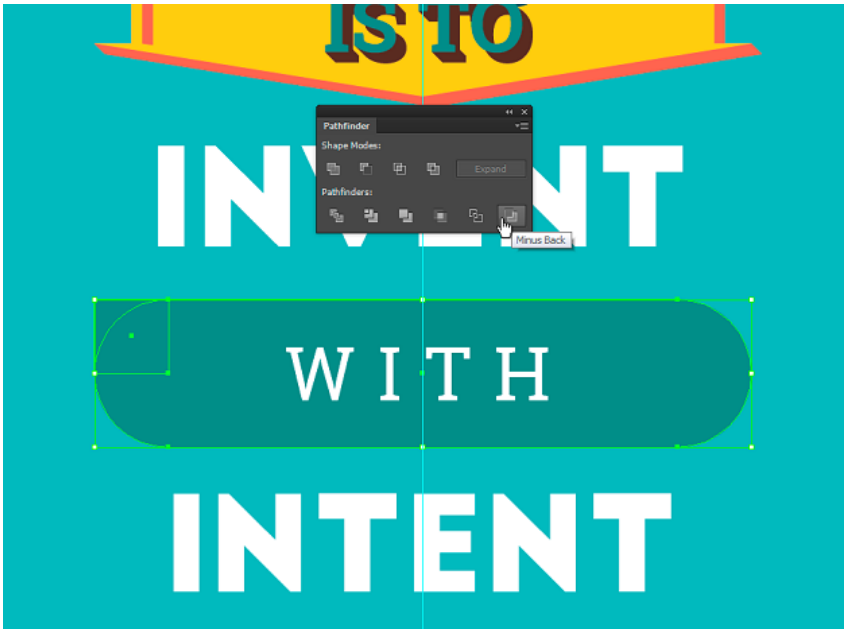
Hover the mouse over the Rectangle Tool in the Tools panel and select the Rounded Rectangle Tool from the list.



Left-click on the poster layout and set the parameters of 124x28 mm with a corner radius of 100 mm.

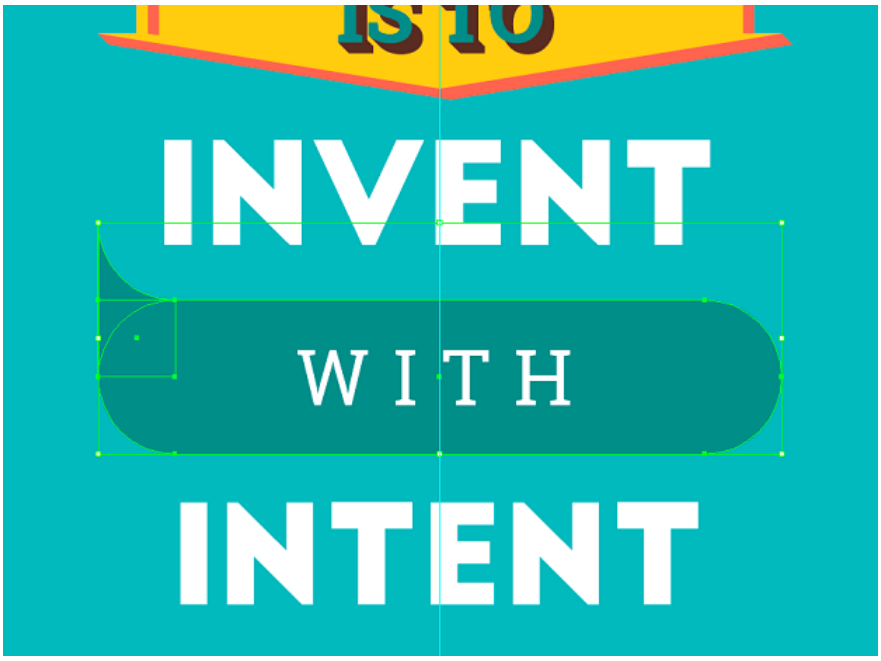


Using the Rectangle Tool (M) create a 14x14 mm square. Align it according to the upper left corner of the shape you created earlier. Copy this shape. Now select both of them and in the Pathfinder tab (Shift+Ctrl+F9) choose Shape Modes: Minus Back.

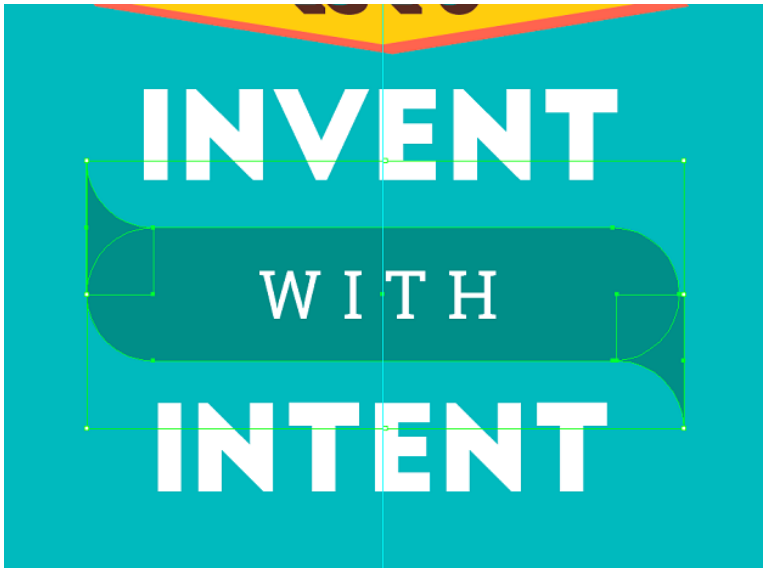


This shape will make corners for the ribbon. Hit Ctrl+F to reposition the basis of the ribbon that you copied earlier. Right-click on the corner and select Transform › Rotate. In the pop-up, set the value to 90 degrees and click “OK”. Then create another 14×14 mm square using the Rectangle Tool (M).

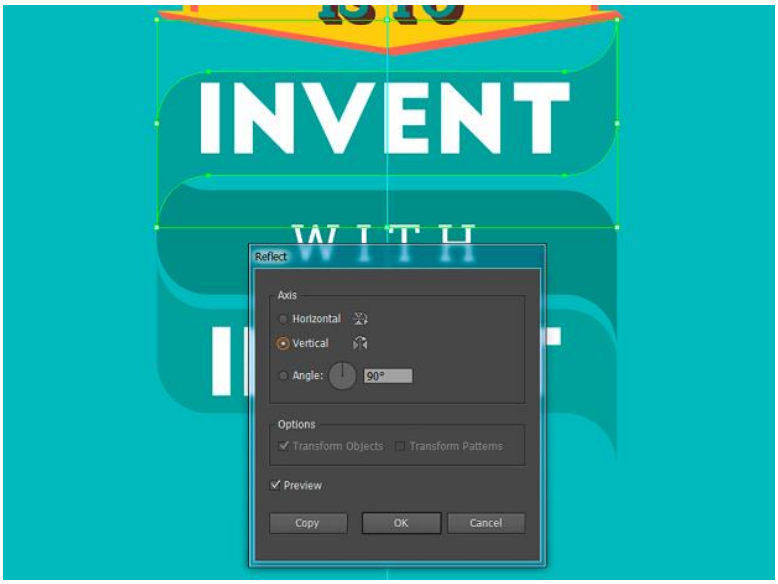
Using the Rectangle Tool (M) again, create a square with the dimensions of 14x14 mm. Adjust the shape like on the screenshot below:



Select the square and the new triangle, go to the Pathfinder and choose Shape Modes: Unite. Duplicate the designed element and place it on the other end of the ribbon.



Select all elements of the ribbon, go to the Pathfinder and select Shape Modes:
Unite.
Select the created element and press Shift+Ctrl+M. In the pop-up set the Position Horizontal – 0 mm, Position Vertical – 32 mm, and click Copy. Select this element once again and set Position Horizontal – 0 mm, and Position Vertical – 32 mm in the Move window. Then click Copy.
As a result, you get three identical elements with the same amount of space between them.
Apply the following color to the top and bottom parts of the ribbon:
R:72, G:165, B:160 (#48a5a0)
Then select the top element. Right-click on it and select Transform › Reflect. Set 90 for Vertical.



Select the bottom element and press Ctrl+D to repeat the previous action and turn the element. Using the Pen Tool (P), remove the right points from this part of the ribbon.

Take the Anchor Point Tool (Shift+C) and remove the guides from the corner points. With the Direct Selection Tool (A) make the length of this ribbon part the same as the other elements. Using the Pen Tool (P) put a point in the middle of the right side of the ribbon.
Select this point with the Direct Selection Tool (A) and call the Move window (Shift+Ctrl+M). Set Position Horizontal -8 mm, Position Vertical – 0 mm, and click OK.
Here's what the element looks like now:

Repeat the same actions for the other end of the ribbon, but instead of the value Position Horizontal – 8 mm set 8 mm in the Move window.
If you've done everything right, you should get a ribbon like this.

7. Playing with invent and intent

Let's get back to the text. Lock the elements layer and go to the text layer.

Choose the "INVENT" text and align it according to the ribbon. Then go to Object › Expand. In the pop-up window click OK.

Fill this layer with:

R:199, G:86, B:65 (#c75641)

Hit Shift+Ctrl+M and enter Position Horizontal – 2, Position Vertical – 2, and click Copy.

Fill the new layer with the following color:

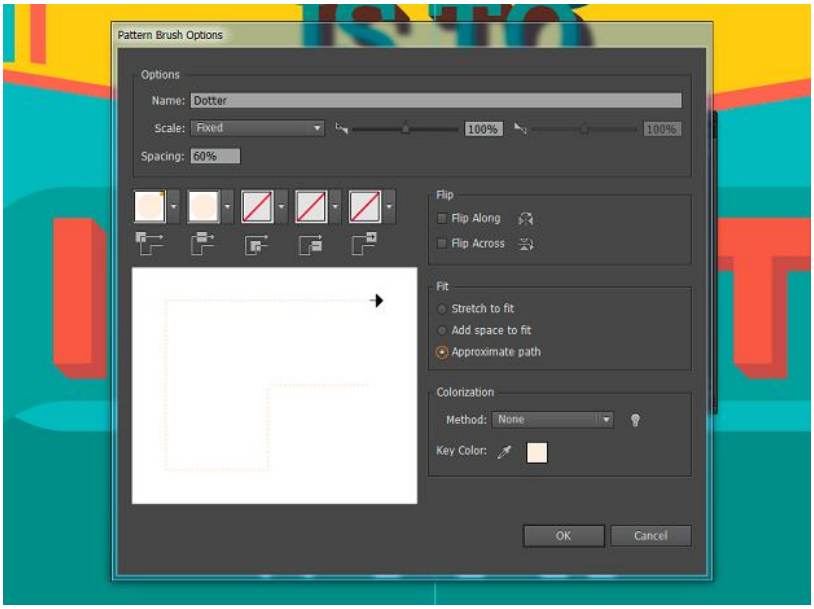
R:168, G:41, B:45 (#a8292d)

Next, move it to the background with Shift+Ctrl+[.

Just like with the "IS TO" shadow, use the Pen Tool (P) and Direct Selection Tool (A) to get a nice, realistic shadow.

To make the text more bright and fun, let's add some dots. First, create a custom brush. Take the Ellipse Tool (L) and set Ellipse Width – 1.5 and Ellipse Height – 1.5.
Apply the following color to the circle:
R:248, G:235, B:220 (#f8ebdc)
In the Brushes tab (Window › Brushes or F5) click on the drop-down list icon and select New Brush.

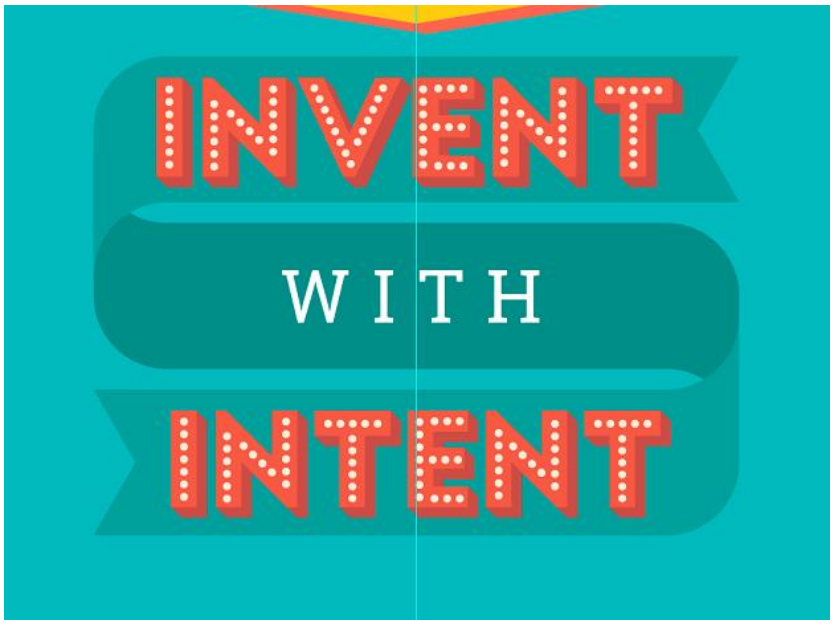
In the New Brush window select Pattern Brush and click OK.
In the next pop-up Pattern Brush Options name the brush "Dotter", then set the value Spacing – 60% and click OK.



The brush is ready and you can delete the circle you created before. With the Pen Tool (P) draw a line in the middle of the letter “i”. Make sure that the line doesn’t have the main filling. Then click on your new brush in the Brushes panel and see what you get.

Then we add dots to other letters.

Apply the same effects to the word “INTENT”:



8. Adding a simple text effect

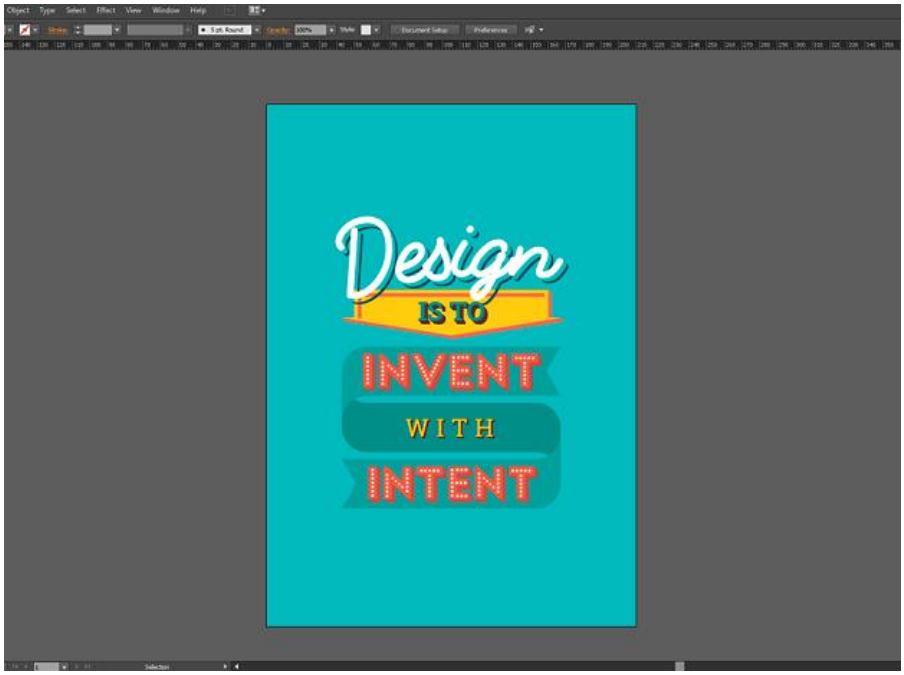
Select the word “WITH” and go to Object › Expand. Click OK and apply the color: R:244 G:206 B:47 (#f4ce2f). Hit Shift+Ctrl+M and set Position Horizontal – 1, Position Vertical – 1, and click Copy.

Add the following color:

R:78, G:46, B:32 (#4e2e20)

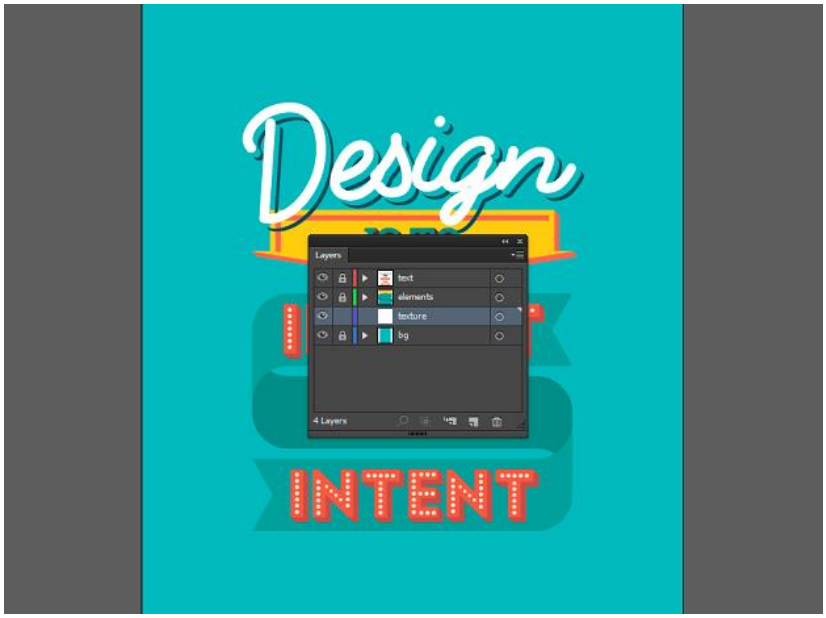
Then send it to the background with Shift+Ctrl+[.

Now you need to fix the shadow. You already know how that works. You’ll need the Pen Tool (P) and Direct Selection Tool (A). It’s almost ready!

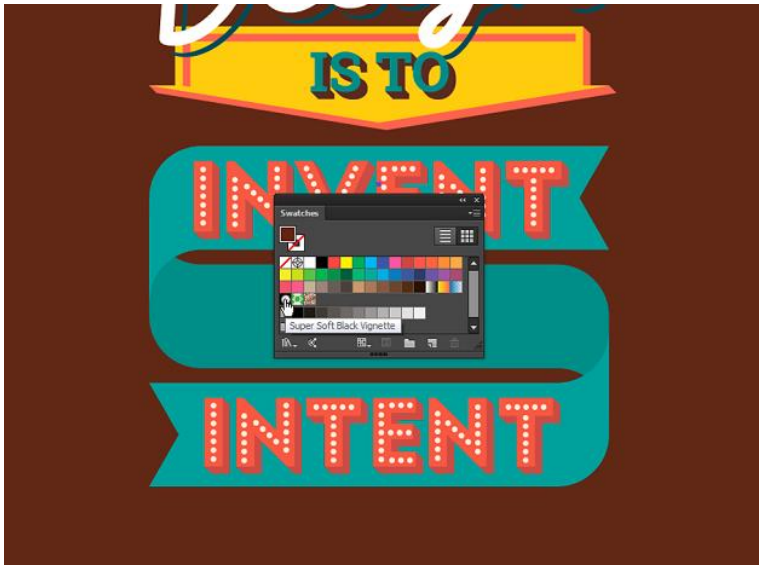


9. Adding textures

Go to the Layers tab and lock the current text layer. Create a new layer called “texture” and put it above the “bg” layer.

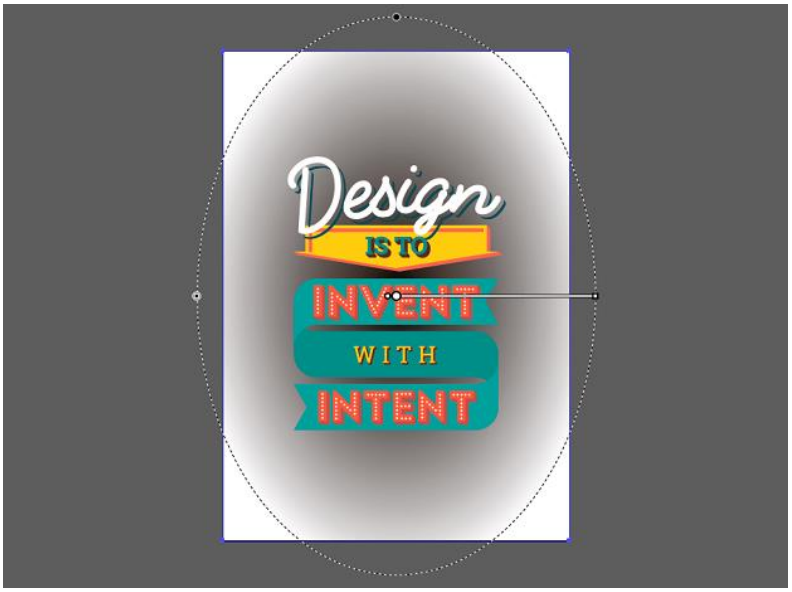


Take the Rectangle Tool (M) and draw a rectangular of the document size. In the Swatches tab (Window › Swatches) choose Super soft Black Vignette.

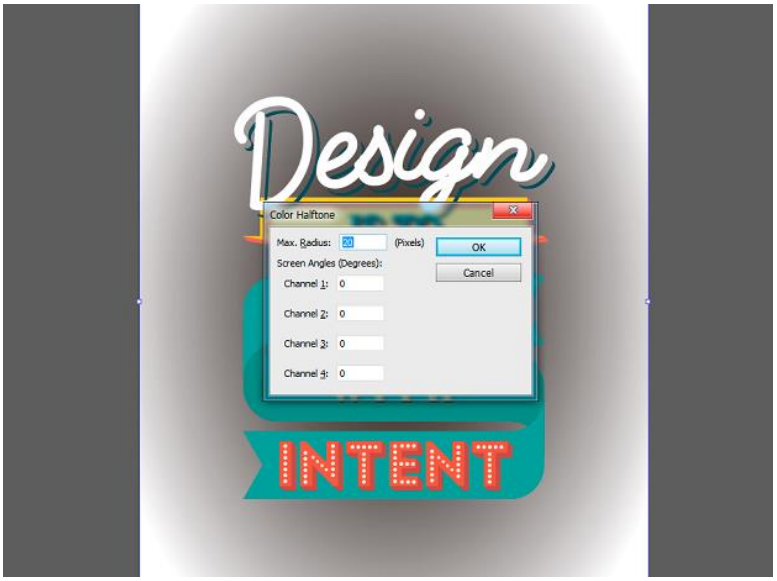


Now let's fix this gradient a little bit. In the Gradient panel (Window › Gradient or Ctrl+F9), create a gradient that goes from black in the center to white on the edges. Opacity should be 100% in both cases.

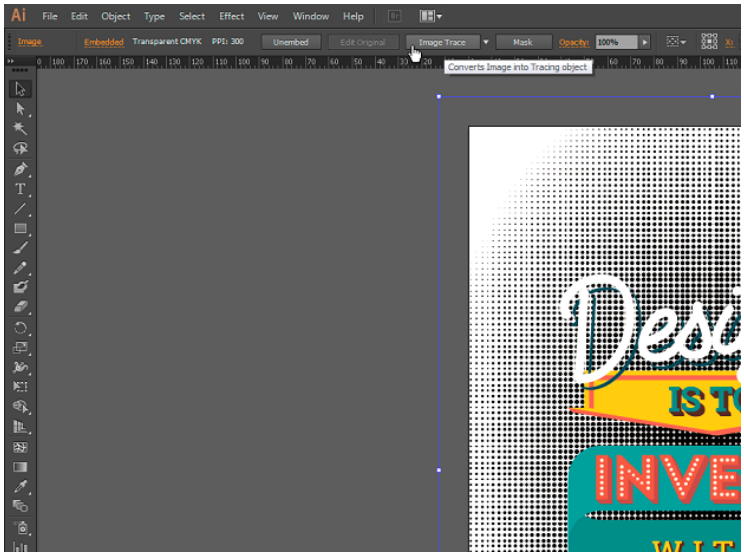
Use the Gradient Tool (G) and adjust the new gradient. Make it oval and slightly wider than the poster layout.



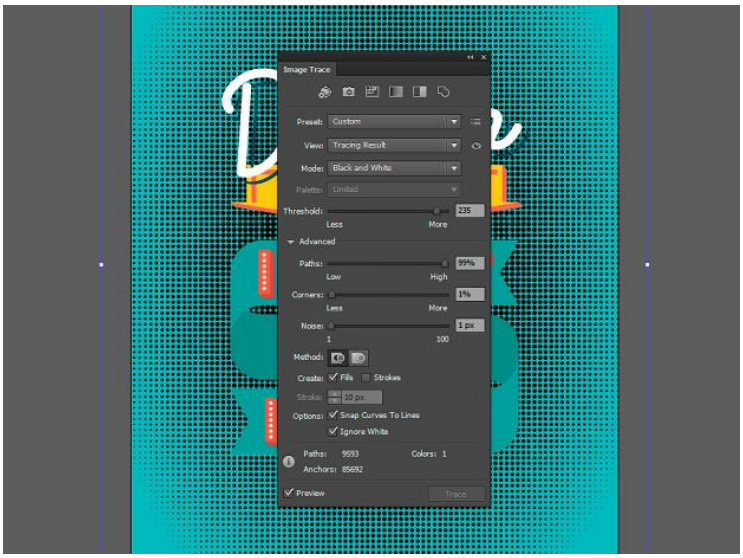
Go to Effect › Pixelate › Color Halftone. In the pop-up window, set Max Radius to 20 px. In the Screen Angles fields set any identical values.



Click OK. Go to Object › Expand Appearance. To turn this raster layer to vector, click Image Trace in the top panel.



Then hit the Image Trace Panel icon and enter the following parameters: Model – Black and White. The Threshold should be close to maximum, 235 in our case. The Paths value should also be set to maximum. The Corners and Noise should be set to a minimum. Don't forget to put a check mark to Ignore White. Close the window and hit Expand.



Apply the following color:
R:126, G:186, B:187 (#80c2c3)
Now poster is ready

1.2. Image

An image refers to a visual representation or depiction of something, typically captured, **created**, or displayed in a digital or physical format. It is a visual representation of an object, scene, concept, or idea that can be seen and interpreted by humans.

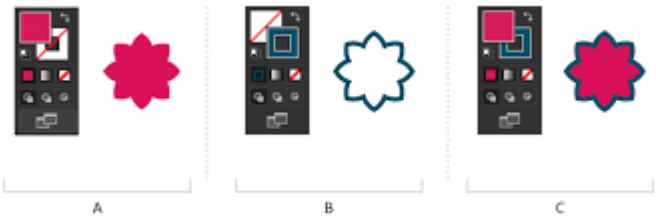
In the context of digital technology, an image is often referred to as a digital image, which is made up of a grid of pixels (picture elements). Each pixel contains information about the color or grayscale value at a specific location within the image. Digital images can be stored, processed, and displayed using various file formats, such as JPEG, PNG, GIF, or TIFF.

Images can be captured using cameras, scanners, or other imaging devices, or they can be created digitally using graphic design software, such as Adobe Photoshop or Adobe Illustrator. They can be photographs, illustrations, paintings, diagrams, charts, or any other visual representation.

2. **Color**

Select Color in Illustrator

When working with complex designs or elaborate patterns, it's daunting to have to individually select each vector object. Cut down on this process by learning how to select by color in Illustrator. With the Select dropdown menu located at the top of the program, you can activate specific colors with just two clicks.

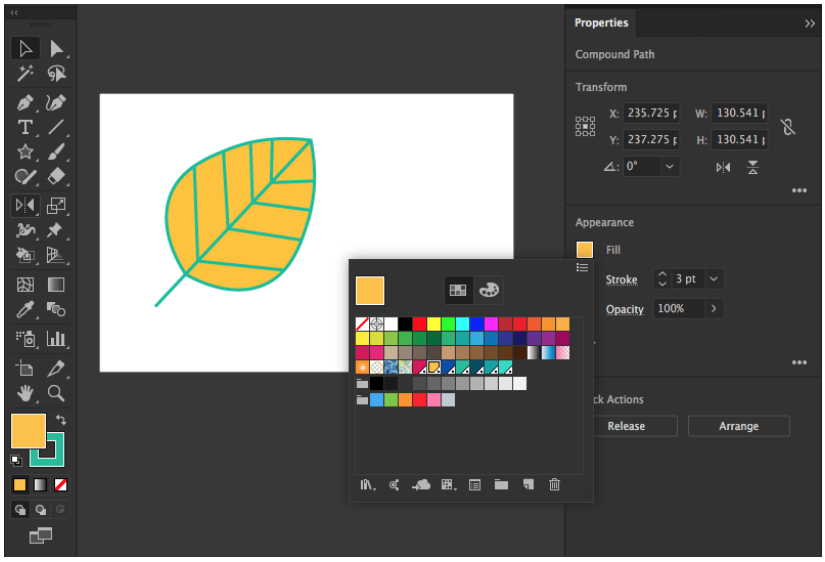


Begin by clicking a vector object with the Selection Tool (V), then navigate to the Select dropdown and choose from Fill Color, Fill & Stroke, or Stroke Color. You can achieve

the same effect by clicking Appearance, which will match vectors that closely mimic the selected object's fill, stroke, or both.

The Fill Color command will select objects that contain the exact hue as the vector object you have originally selected. The Stroke Color command activates vectors with the exact same stroke color regardless of its fill color. When the Fill & Stroke command is enabled, objects with both the same fill and stroke colors will be activated. These options give you acute control over selection, especially if you are working on patterns or designs with repeated colors.

You can choose to recolor these selected vector shapes with the Color or Swatches panels, or you can compile them into a group for quicker selections in the future with Command + G.



3. **Design/Pattern**

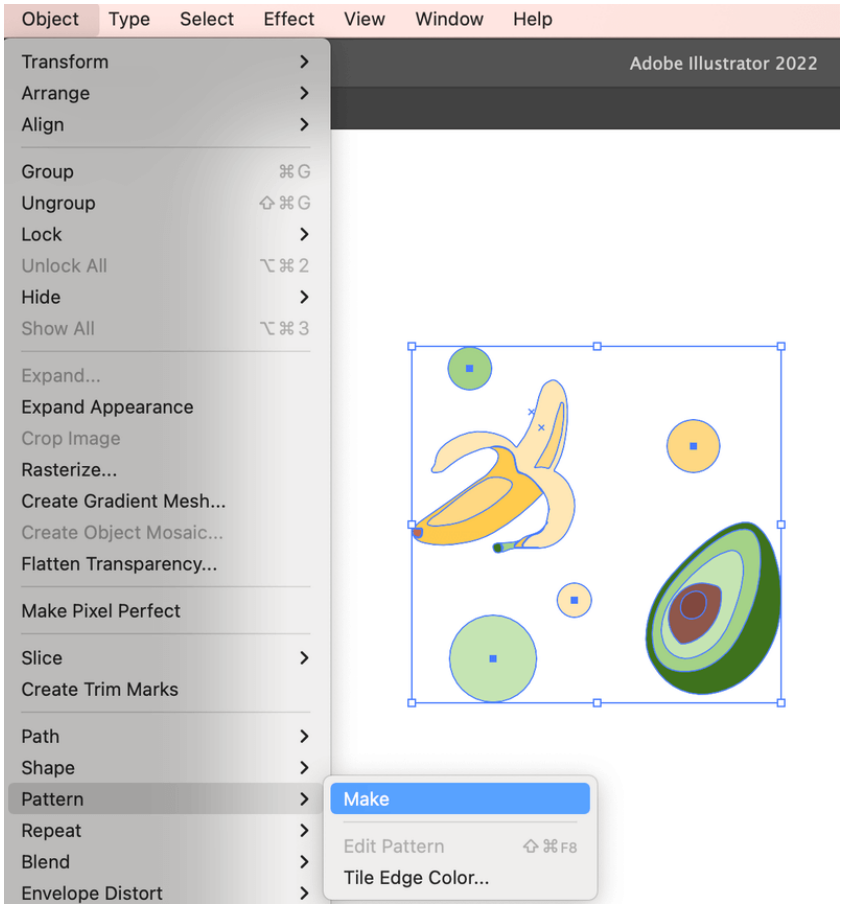
In Adobe Illustrator, a pattern refers to a repeating design or motif that can be applied to fill an area or shape. Patterns are created using a combination of elements, such as shapes, lines, colors, or textures, that repeat in a regular or predictable manner.

Patterns in Illustrator offer a versatile way to add texture, interest, and repetition to your designs. They can be used to create backgrounds, textures, clothing patterns, decorative elements, and more. Illustrator provides a variety of tools and options to create, edit, and apply patterns.

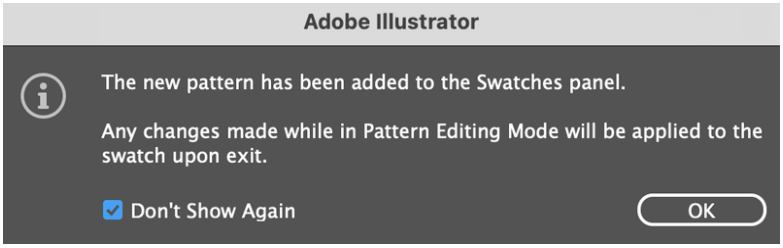
Step 1: Create the shapes that you want to make the pattern of. If you have an existing image, that would work as well, but later you'll have less flexibility for editing raster images.

For example, I want to make a pattern from these objects.

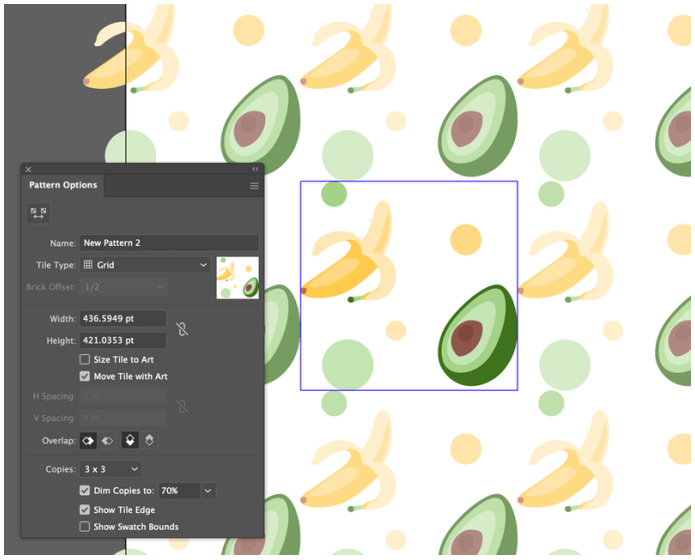
Step 2: Select the image or shapes and go to the overhead menu Object > Pattern > Make.



You'll see this window telling you that your new pattern is added to the Swatches panel, etc.



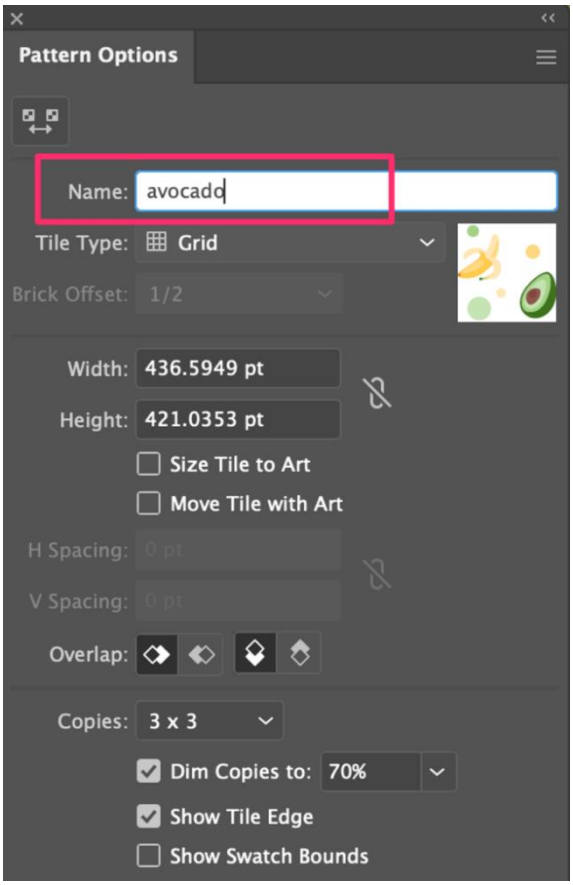
Now you'll see the pattern in your document and a Pattern Options dialog box.



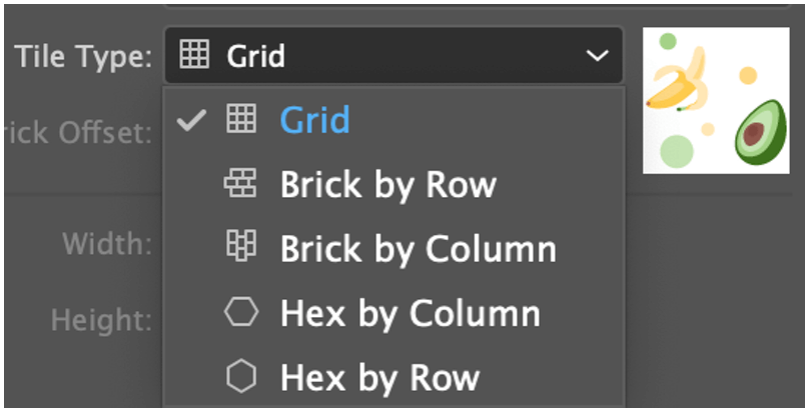
The box in the center showing the shapes you selected, is the Tile Type. In the next step, you'll see the options to edit the pattern based on the tile type.

If you're happy with how the pattern looks right now, you can skip Step 3.

Step 3 (Optional): Adjust the settings on the Pattern Options dialog box. You can start by changing the name of the pattern.

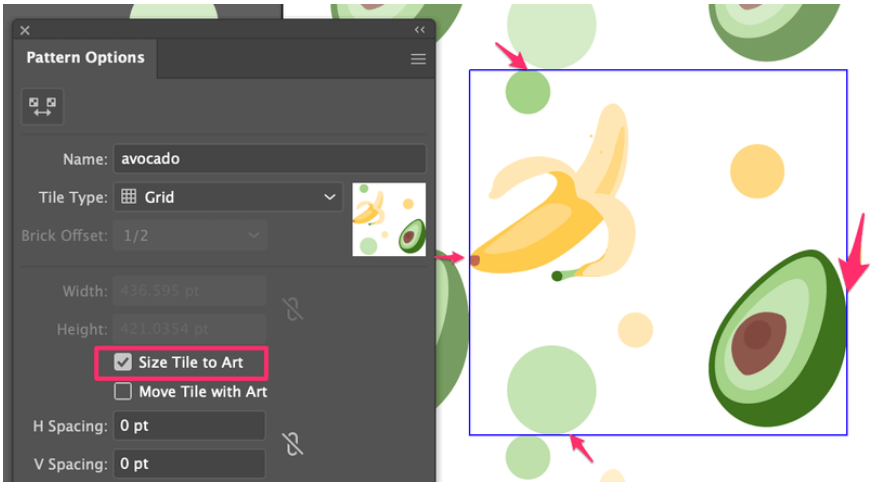


Choose the Tile Type. It determines how the pattern will show. The default is Grid, which is a pretty common option, so you can keep it as is it.

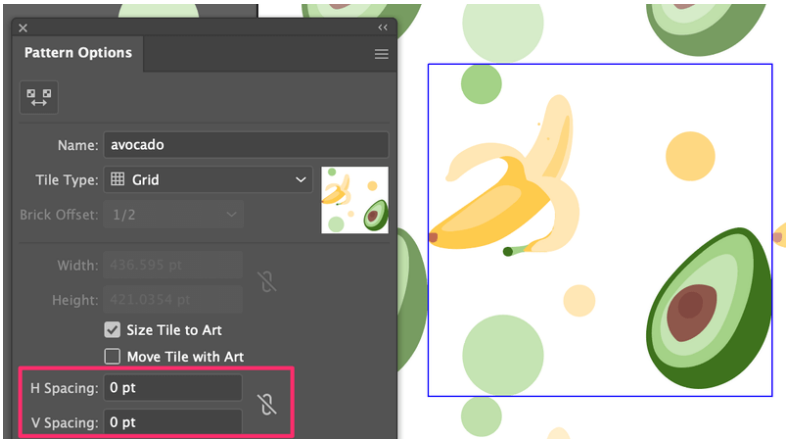


The Width and Height are referring to the size of the tile type box.

If you check Size Tile to Art, the box will attach to the artwork edges closest to the box.



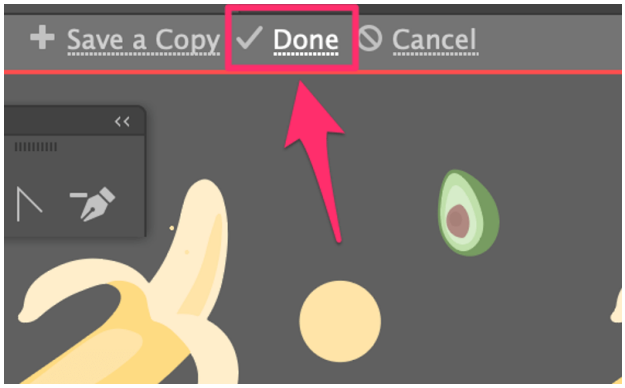
If you want to add some spacing, you can put the H Spacing and V Spacing values. If you put a negative value, the shapes can overlap.



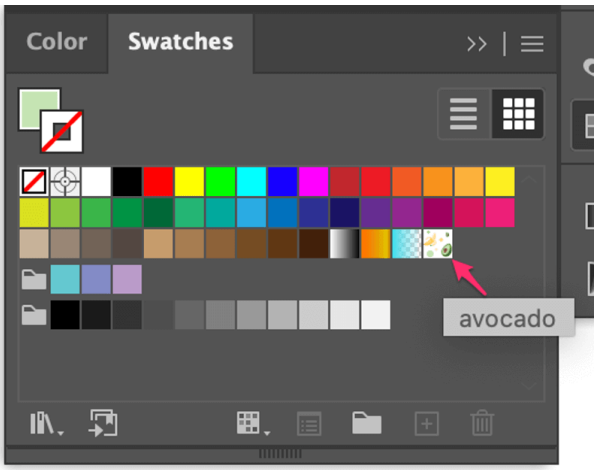
Choose the copies of tile type, the default one is 3 x 3, you can add more if needed.

Explore the options, and when you're happy with how the pattern looks, go to the next step.

Step 4: Click Done on top of the document window.



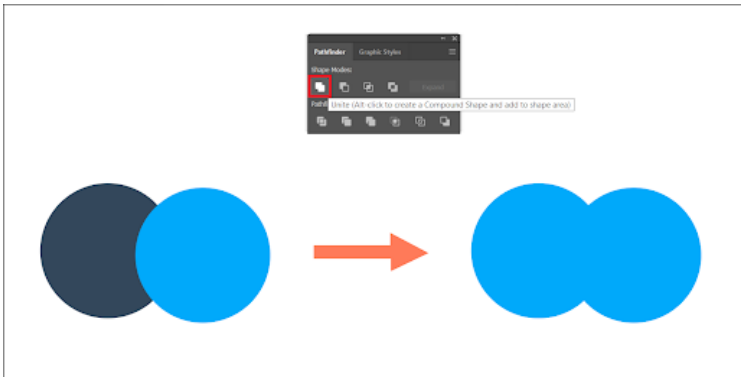
The pattern will disappear from your window, but you can find it on the Swatches panel.



4. **Pathfinder**

   Unite

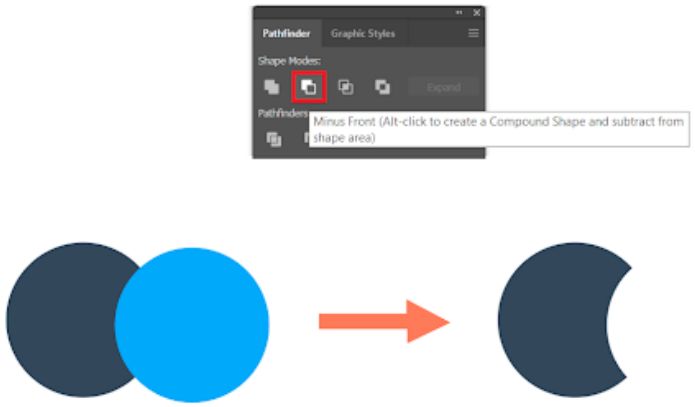
   The 'Unite' option, understandable by its name, unites two objects or shapes as one with the same outline. The final object or form gets the color of the object that is on top. This tool is perfect for creating complex vector forms and putting them together.



For example, take a look at the image. There are two circular objects of different colors. The blue object comes on top of the other object to unite and become a single form that acquires a full blue color.

Minus Front

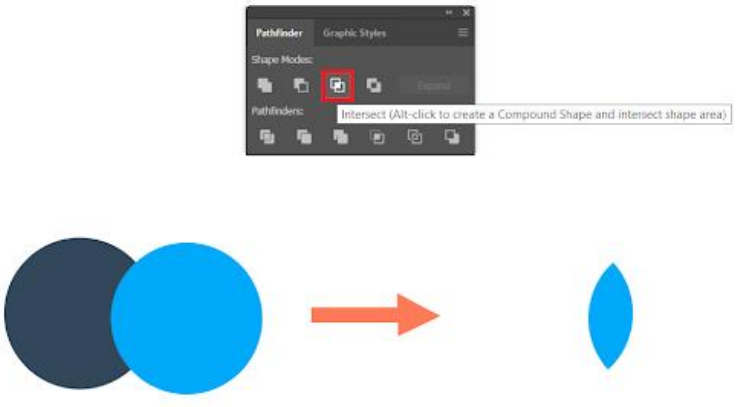
Minus Front allows you to divide the object in the back by the object in the front. This means it removes the top shape layers and overlaps, leaving only the bottom form and color.



In the image, you can see that the portion that was overlapped by the blue object was removed.

Intersect

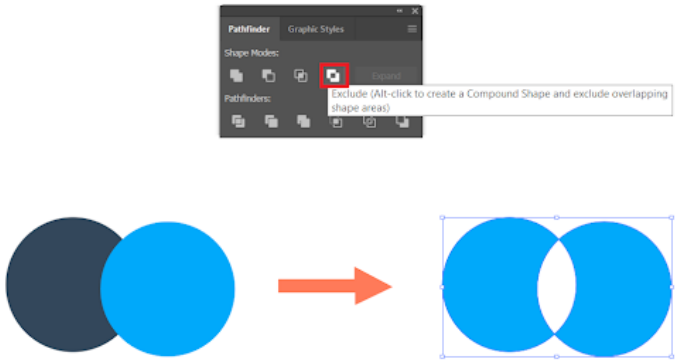
Intersect traces the outline of the region that is overlapped by all of the objects. Its actions generate a new shape by displaying the overlapped portion and eliminating the top and bottom shape layers.



Take a look at the image; when you use the Intersect option, you can see the portion excluding the common area that was shared by the two circular objects is eliminated. You will also find that the color of the intersected portion is that of the object on top.

Exclude

The name of the shape mode option says it all. The tool basically allows you to exclude the overlapped area and trace the rest of the objects together. The color of the final object gets the color of the top object like other options.

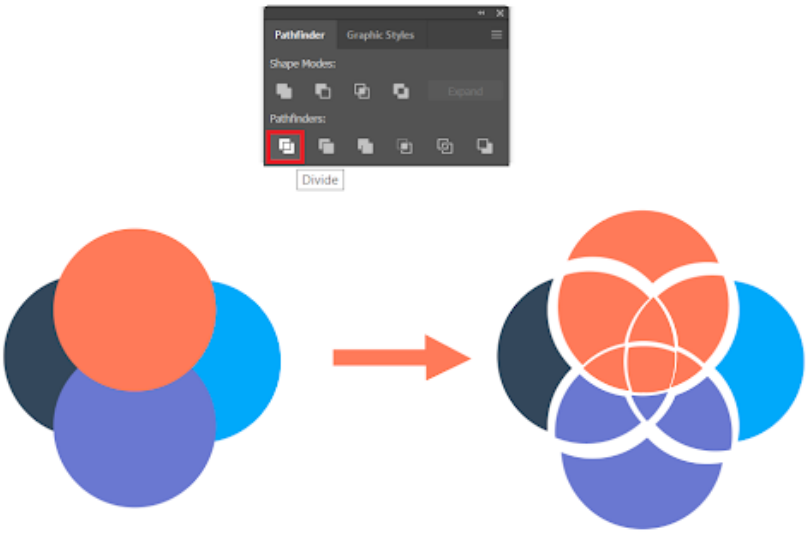


In the image, you can see that the intersected area is eliminated using the Exclude option. Moreover, you might have also noticed that the color of the whole form is the color of the object that was originally on top.

Pathfinders

Divide

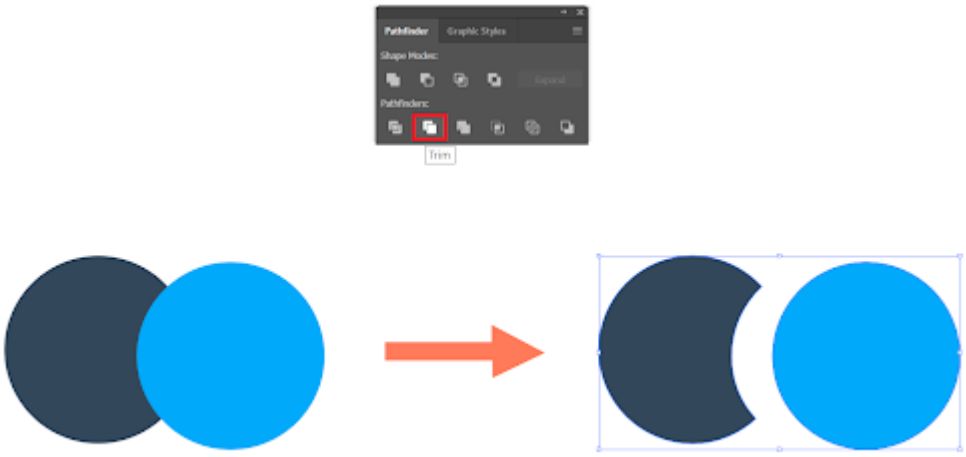
When you select the divide option, all of the overlapped regions become their own independent piece of artwork. It divides the original shapes into three layers: top, overlap, and bottom, consisting of three separate paths.



In the image, you may find some areas missing. These areas are the intersecting areas that are eliminated with the divide option.

Trim

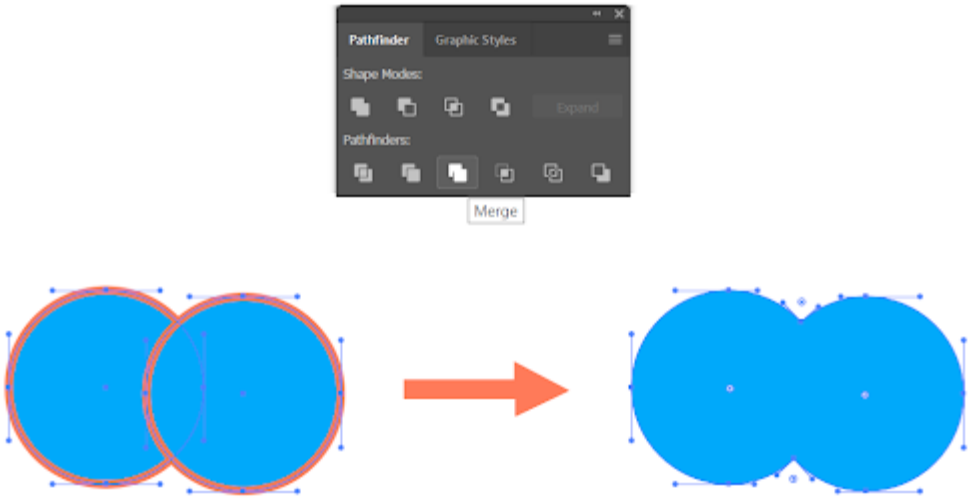
This option only removes the hidden part of the object in the back by the object at the top. Both the objects still have their own individual colors as a result. It doesn't merge the objects with the same color and removes the strokes.



The image shows that the two shapes are separated, and the intersecting portion is trimmed off from the shape that lies at the bottom.

Merge

The Merge option also removes the hidden part of the object at the back by the object in the top like trim. But, the only difference in this option is that it merges the objects with the same color and removes the stroke, like the trim option. The difference between trim and merge is minute and confuses many designers.



From the image, you can see that the shapes' merge' and form a single form just like it sounds. The color of the new form will be the same as the color of the shape on top.

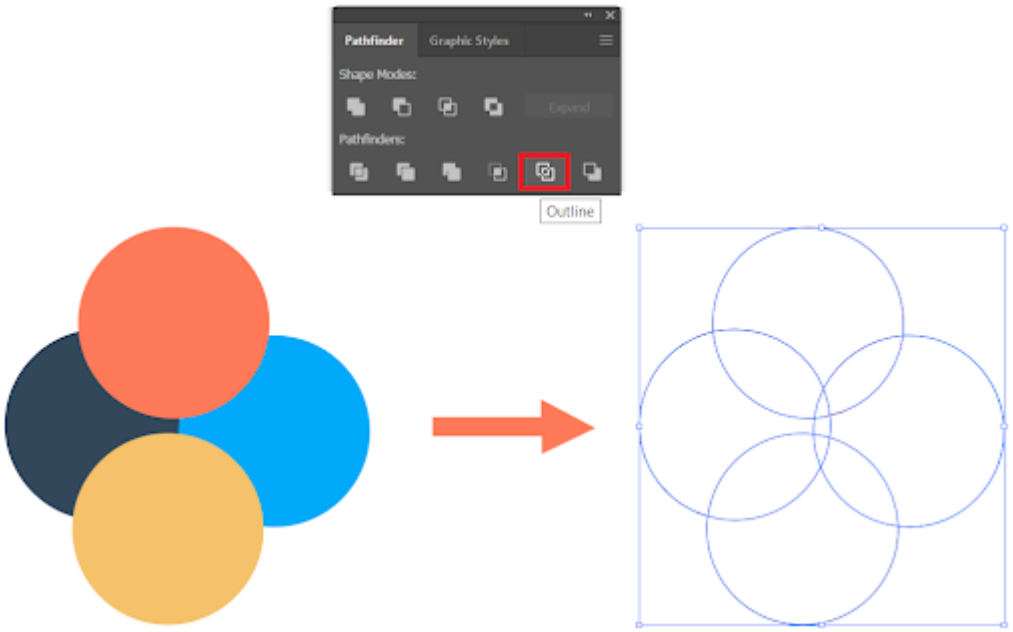
Crop

The crop option crops the bottom object and deletes elements of the artwork that fall outside the uppermost object's boundaries. It also gets rid of the strokes.

From the image, you can see that I was able to crop the portions other than the intersecting portion by using crop. The new form, which is actually the intersecting portion, acquires the color of the shape lying below in the original.

Outline

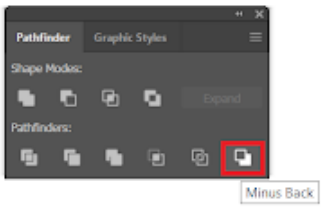
As this option name says, it makes the objects into outlines or strokes. These outlines can then be individually selected using the Selection Tool (V) after being ungrouped with Shift+Command+G.



From the image, you can see that the outlines of all images are traced using the outline option.

Minus Back

It does the opposite of the minus front option. It subtracts the object at the top from the object in the back.



From the image, you can see that the shape below and the overlapping portion get eliminated, leaving behind the rest of the shape on top.

Font Attributes

In typography and graphic design, a font attribute refers to a specific characteristic or style applied to a typeface. It modifies the appearance of the text, influencing factors such as the weight, style, size, spacing, and other visual properties of the characters. Here are some common font attributes:

Typeface: A typeface is a particular design of characters, such as Arial, Times New Roman, or Helvetica. It defines the overall style and shape of the characters.

Font Family: A font family refers to a group of typefaces that share similar design characteristics but may have variations in weight or style. For example, the Arial font family includes Arial Regular, Arial Bold, and Arial Italic.

Font Style: Font style determines whether the characters are displayed in a regular upright position (roman), italicized, or in an oblique slanted position. Italic and oblique styles convey emphasis or a different tone.

Font Weight: Font weight refers to the thickness or heaviness of the characters. Common weight variations include light, regular, bold, and extra bold. Different weights can be used to create visual hierarchy or emphasize certain text.

Font Size: Font size determines the overall height of the characters, measured in points. Larger font sizes make the text more prominent, while smaller sizes are used for finer details or smaller spaces.

Kerning: Kerning refers to the adjustment of spacing between individual characters. It ensures that the spacing between adjacent letters appears visually balanced, improving legibility and aesthetics.

Tracking/Letter-spacing: Tracking refers to the uniform adjustment of spacing across a range of characters or a block of text. It affects the overall density and appearance of the text, making it tighter or looser.

Leading/Line-spacing: Leading refers to the vertical spacing between lines of text. It ensures proper readability and legibility by providing adequate space between lines, preventing them from appearing too crowded or too spaced out.

Text Decoration: Text decoration attributes include underline, strikethrough, or overline, which add visual elements to the text to indicate emphasis, deletion, or decoration.

Capitalization: Capitalization attributes determine whether the text appears in uppercase (all capital letters), lowercase (all lowercase letters), or a combination of both (title case or sentence case).

Zoom In-Out

In Adobe Illustrator, the Zoom In and Zoom Out functions allow you to adjust the view of your artwork, making it appear larger or smaller on the screen. Zooming in allows you to focus on details and work on precise elements, while zooming out provides an overview of the entire artwork or workspace.

Here's an explanation of how to use the Zoom In and Zoom Out functions in Illustrator:

Zoom In: To zoom in and magnify your artwork, you can use one of the following methods:

Using the Zoom Tool: Select the Zoom Tool from the Tools panel (shortcut key: Z) or press the Z key on your keyboard. Click on the area of the artwork you want to zoom in on, and Illustrator will magnify that portion.

Using the Zoom In command: Go to the View menu at the top and choose "Zoom In" or use the keyboard shortcut: Command/Control + "+". Each time you use this command, the view will increase, making the artwork appear larger.

Using the Zoom In tool in the Navigator panel: Open the Navigator panel by going to Window > Navigator. In the panel, click on the Zoom In button (plus sign icon) to magnify the artwork.

Zoom Out: To zoom out and reduce the size of your artwork, you can use one of the following methods:

Using the Zoom Out command: Go to the View menu and select "Zoom Out" or use the keyboard shortcut: Command/Control + "-". Each time you use this command, the view will decrease, making the artwork appear smaller.

Using the Zoom Out tool in the Navigator panel: Open the Navigator panel and click on the Zoom Out button (minus sign icon) to reduce the view of the artwork.

Using the Zoom Tool with Alt/Option key: When you have the Zoom Tool selected, holding down the Alt/Option key and clicking on the artwork will zoom out.

Zoom Level Selection: You can also set a specific zoom level to quickly adjust the view. In the bottom-left corner of the document window, you'll find a zoom percentage indicator. Click on it and enter a specific value or choose from the available options in the drop-down menu.

Fit to Screen: To quickly fit your entire artwork into the document window, you can use the "Fit Artboard in Window" command. Go to the View menu and select "Fit Artboard in Window" or use the keyboard shortcut: Command/Control + 0.

Panning

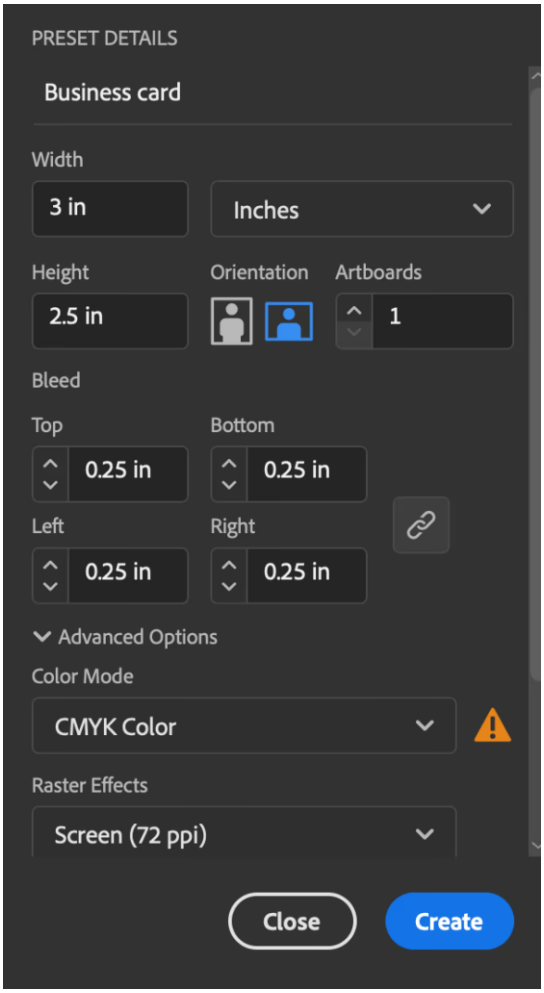
In Adobe Illustrator, panning refers to the action of moving the viewable area of your artwork across the document window without changing the zoom level. It allows you to navigate and explore different parts of your artwork that may extend beyond the visible area.

Make a Business Card in Adobe Illustrator

After deciding what size you want your business card, the first thing to do is set up your document correctly.

Step 1: Go to the overhead menu File > New or use the keyboard shortcut Command/Ctrl + N to create a document and change the document size. If you need to print them out, you should add bleeds. The standard bleed for the US is 0.25 inches or 6mm.

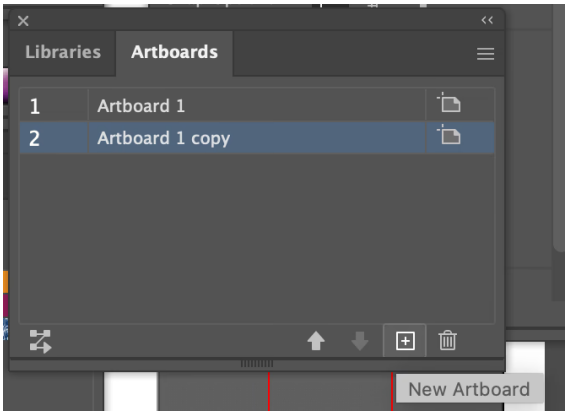
For example, I'm going to make a US-standard business card size, so I'll put 3.5 inches x 2 inches for the Width and Height, and then 0.25 inches for the Bleeds. If you're printing your business card, you should change the Color Mode to CMYK.



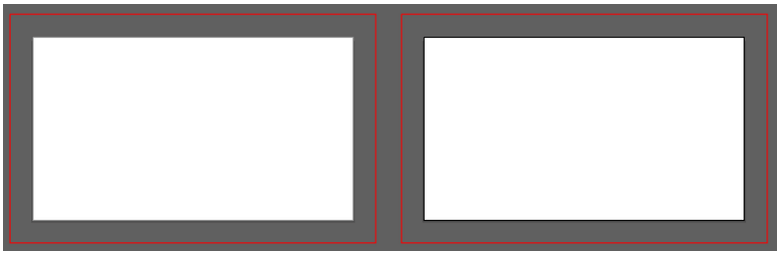
Click Create when you finish setting up your document.

Step 2: Duplicate the Artboard as you'll have the front and back sides of your business card.

You can easily make a copy of the artboard by dragging a selected artboard to the New Artboard (plus sign) icon. If you don't have your Artboard panel open, go to the overhead menu Window > Artboards to open it.



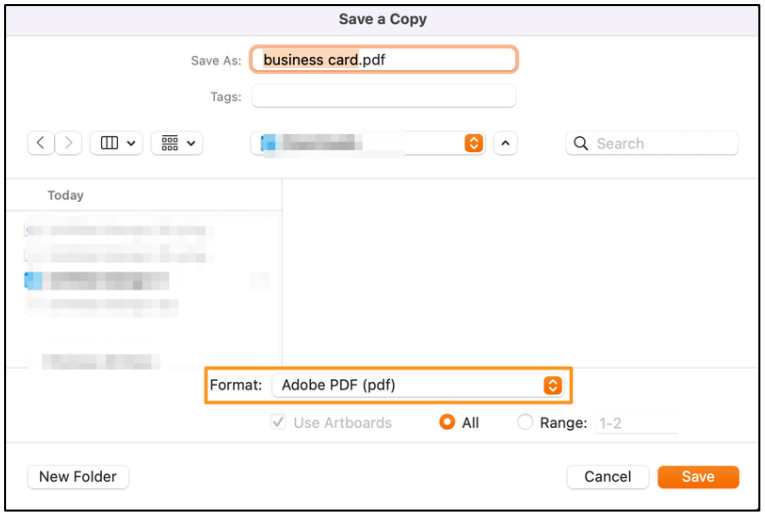
Go ahead and fit the info and artwork within the artboard area.



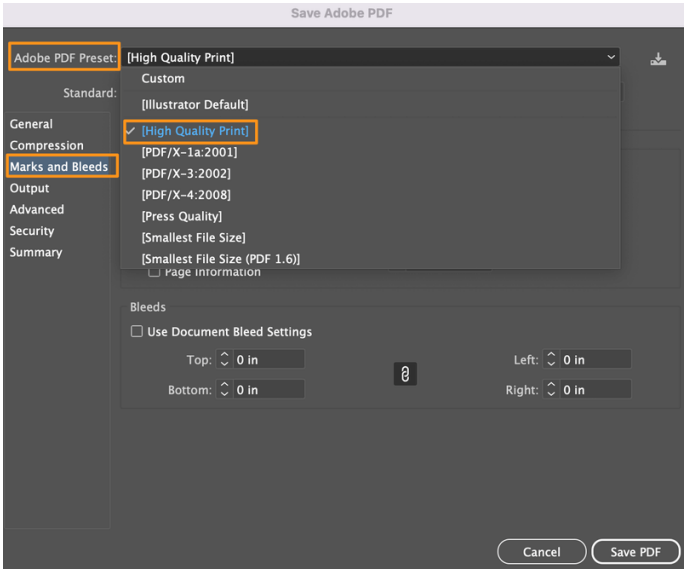
Step 3: Add text and design elements to the business card.

Depending on the style of business card you create, this step really varies. You can create the simplest business card by only adding text and logo, and playing with the font, typography, color, and paper texture. Or you can create illustrations and add them to your business card.

Step 4: Go to the overhead menu File > Save a Copy. If you want to print it out, choose to save the file on your computer instead of the Creative Cloud. Name your file if you haven't already and change the file Format to Adobe PDF (pdf).



Once you click Save, you can edit the PDF settings. Go to Marks and Bleeds and change the Preset to a print preset. I usually choose High-Quality Print.



Self Check 2

Answer the following questions:

1. What is content in illustrator?

2. What is file extention of vector image?

3. What is EPS?

4. What is Typographic design**?**

5. Why we use design pattern in illustrator?

Answer Sheet 2

1. What is content in illustrator?
   Answer: In Adobe Illustrator, content refers to the visual elements and assets that make up a design. It includes various components such as shapes, text, images, colors, and patterns that are combined to create a visually appealing and engaging composition
2. What is file extention of vector image?
   Answer: .ai
3. What is EPS?
   Answer: An eps file is the gold standard for your logo files. It is a vector-based image, when exported from Adobe Illustrator, and is meant for print usage
4. What is Typographic design
   Typographic design in Illustrator refers to the process of creating and manipulating text elements to visually communicate messages or enhance the overall design aesthetic
5. Why we use design pattern in illustrator?
   Patterns in Illustrator offer a versatile way to add texture, interest, and repetition to your designs. They can be used to create backgrounds, textures, clothing patterns, decorative elements, and more. Illustrator provides a variety of tools and options to create, edit, and apply patterns

Job Sheet 2.1

Job Title: Create Visiting Card Procedure. **Time:1 Hour**

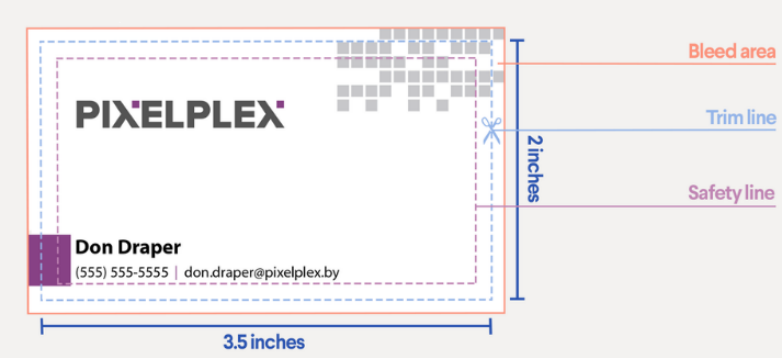
Procedure/Steps

1. Follow OSH
2. Check Connection and computer
3. Start the Computer.
4. Open any graphics design software.
5. Read the Specification Sheet.
6. Use the design elements as Specification sheet.
7. Save the file in PSD/ai format.
8. Send the image file as JPEG format to the recipient.
9. Shutdown computer and clean your workplace

Specification Sheet 2.1

Follow the specification below:

1. **Set a 1024X1024px artboard**
2. **Design a Visiting card by using design elements.**
3. **Standard dimensions:** 3.5 x 2 inches
4. **Bleed size:** (Total size inc. bleed would be 3.75 x 2.25 inches)
5. **Font size:**Larger than a 12pt and smaller than 8pt Font.
6. **Document Presets:** Print
7. **Orientation:** Horizontal
8. **Artboards:** 2
9. **Color Mode:** CMYK Color.
10. **Raster Effects:** High (300ppi)
11. **Save File Format:** Ai and JPEG.



Learning Outcome 3: Review and Finalize design works

Content:

1 Artwork and Preview.
2 Layer Hide-Unhide.
3 Outline and Group.
4 Saving procedure with File Format.

Assessment Criteria:

1 Artwork and Preview is used.
2 Layer Hide-Unhide option is used.
3 Appropriate marks are used.
4 Outline and Group Created.
5 Appropriate File Format Saved.
6 The image to recipient is transferred.

Resources Required/ Conditions:

The trainees must be provided with the following:

- Training resources
  - References
  - Audio/video materials
  - Modules
  - Target stakeholdres
  - Competency standard
- Training facilities / area
  - Computer and peripherals
  - Multimedia projector

Methodologies

- Lecture/discussion
- Demonstration/application
- Presentation
- Self-pace instruction
- Blended delivery methods

Assessment Methods

- Written test
- Demonstration
- Observation with checklist
- Oral questioning
- Portfolio

Information Sheet 3

Learning Objectives:

After completion of this information sheet, the learners will be able to:

1. Use and preview artwork.
2. Use Layer Hide-Unhide option.
3. Use Appropriate marks.
4. Create Outline and Group.
5. Save appropriate File Format.

1. **Artwork**

   Artwork refers to the visual creations or designs that are created using the software. It encompasses all the graphical elements, compositions, and illustrations that are made within Illustrator's workspace.

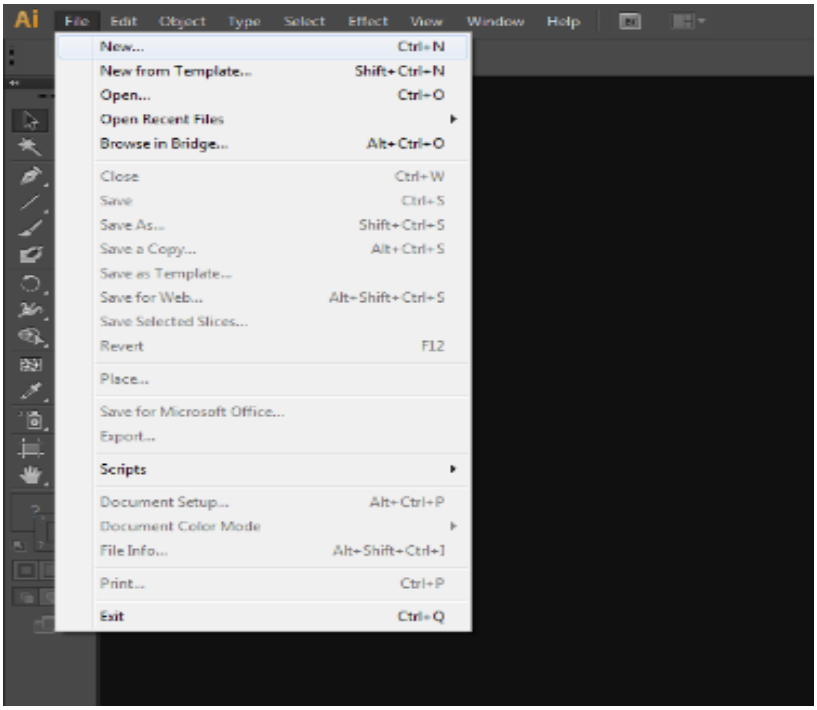
   Artwork in Illustrator is typically created using vector graphics, which are based on mathematical equations and can be infinitely scaled without losing quality. This allows for precise control and flexibility in creating various shapes, lines, and curves.

   It refers to the visual designs, illustrations, graphics, and compositions created using the software. Illustrator is a powerful vector-based drawing program that enables artists, designers, and illustrators to create precise, scalable, and high-quality artwork for a wide range of purposes, such as print, digital media, branding, illustrations, and more.

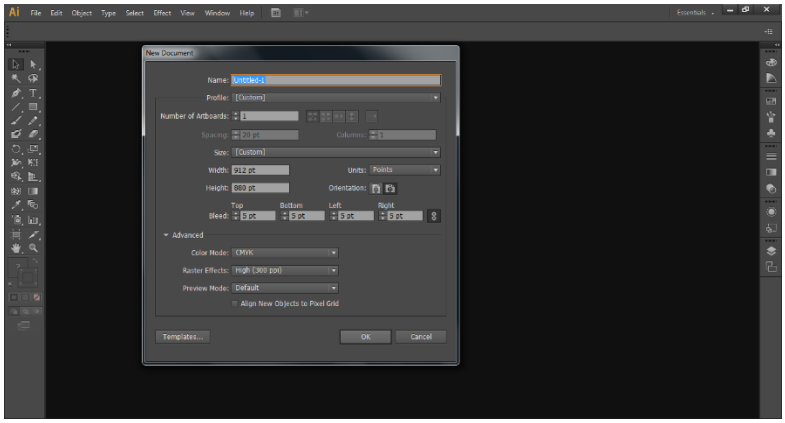
   Art work set:

   Create New Document

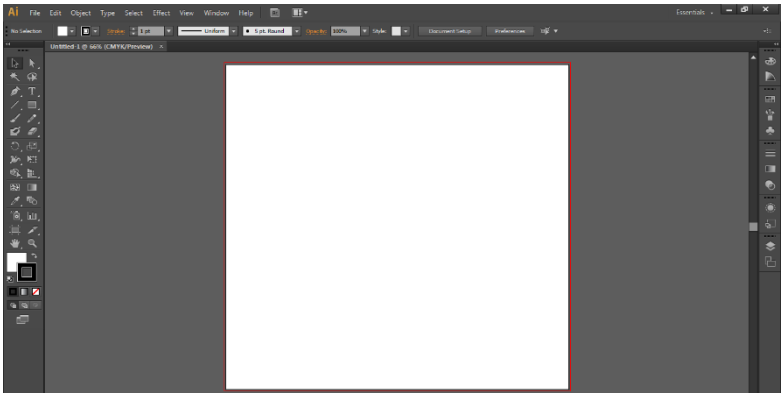
   Go File>New Document to create your first document. Type in a Name for the document and click Advanced to select RGB for Color Mode as we will be working for the screen. Click Ok after that.



Figer: step1 in illustrator



Figer: step2 in illustrator

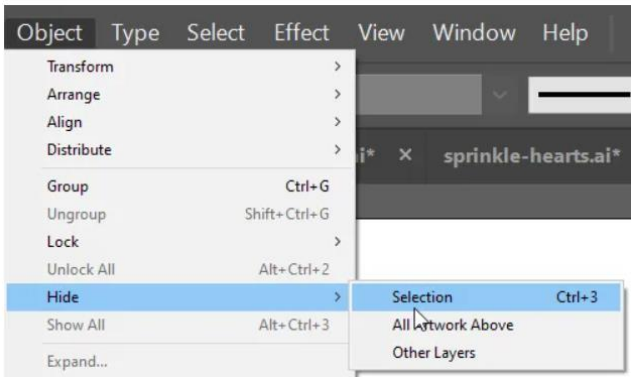


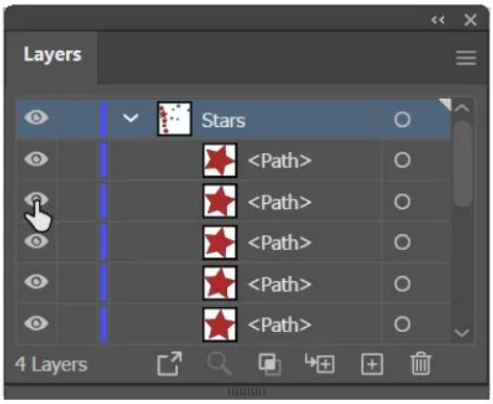
figer: step3 in illutrator

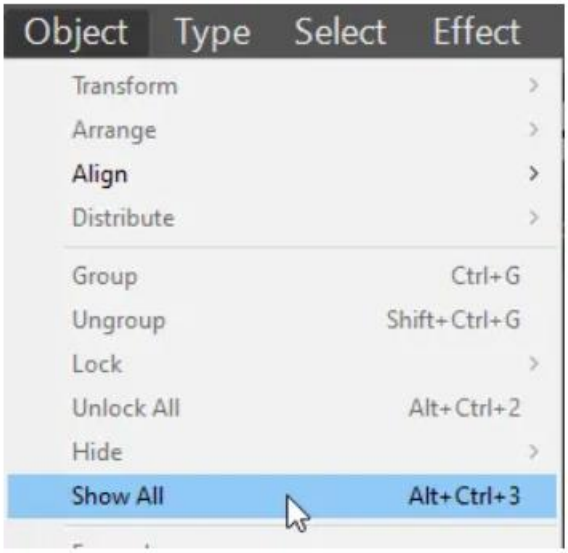
2. **Hide Objects in Illustrator**

Use the keyboard shortcut Ctrl + 3 (Windows) | Cmd + 3 (Mac), or
In the Layers panel, click the eye icon to toggle it off next to the object you want to hide, or From the menu choose Object > Hide > Selection

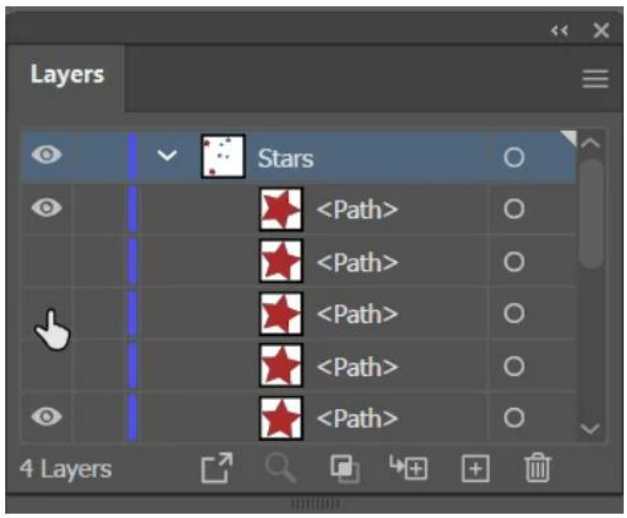
How to UnHide Objects in Illustrator (Show All)
Unless you are using the Layers panel to hide and unhide objects, when you unhide you make EVERYTHING visible by "showing all".
Use the keyboard shortcut Ctrl + Alt +3 (Windows) | Cmd + Opt + 3 (Mac), or
From the menu choose Object> Show All, or







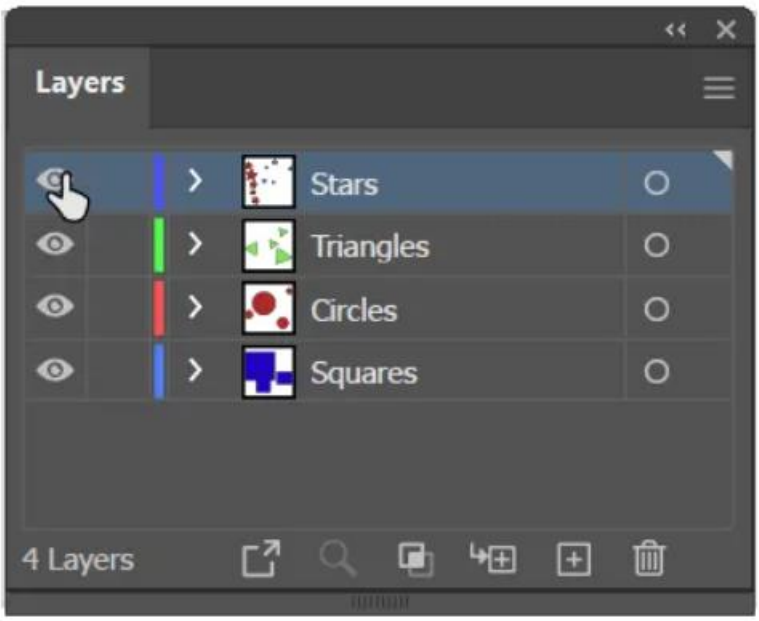
Toggle the eye icon on in the visibility column in the Layers panel (this will unhide that one object, group or layer)



How to Hide and Unhide Layers in Illustrator

Using the Layers Panel gives us the most control over hiding and unhiding layers, groups and objects and the layers panel is the only place you can specifically hide layers. It should be noted that the Layers panel has precedence over the menu and keyboard shortcut options. If you had hidden layers and objects choosing to unhide them from the menu or keyboard won't work. The menu option will be greyed out.

Click the Eye Icon to toggle it on or off in the visibility column of the Layers panel



Show Hidden Layers

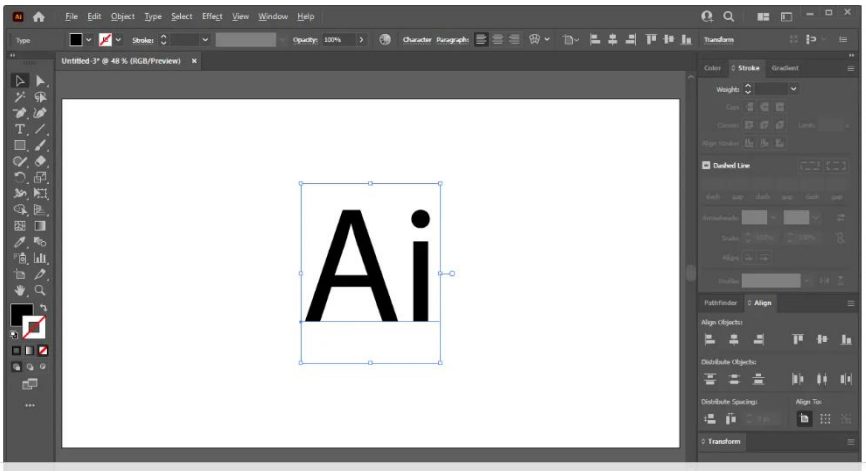
Click the empty space in the visibility column next to the object you want to unhide to toggle the visibility on.

3. **Outline and group**

Step 1: Ensure that the object you're applying the outline to is a vector path

In order to create outlines in Illustrator we must first ensure that the subject we're applying them to is a true vector path and not a bitmap, image, or text object.

For this demonstration I will be applying an outline to the following text object:



In this tutorial we'll be applying an outline to text.
In order to apply an outline using the method in this lesson though we'll need to convert this text object to a vector path. To do so, select it and navigate to:
Type > Create Outlines
Alternatively, you can use the keyboard shortcut, which is Shift + Control + O.
Once applied, the text will no longer be an editable text object and will now simply be a vector path that is shaped like text.

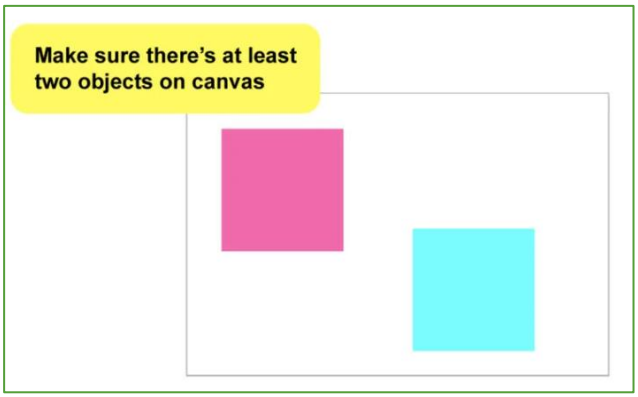
Create Group

Step 1:

Select the Objects with "Selection Tool".
The first thing you need to do is to select the objects, so go to the left toolbar and choose the "Selection Tool" (V).

Drag the arrow over the objects you want to group to select them. You can group whatever type of object you want; there are no restrictions on shape, size, or other properties. You can also create a group that incorporates previously created groups.

Keep in mind that you won't be able to group the objects if they haven't been previously selected.



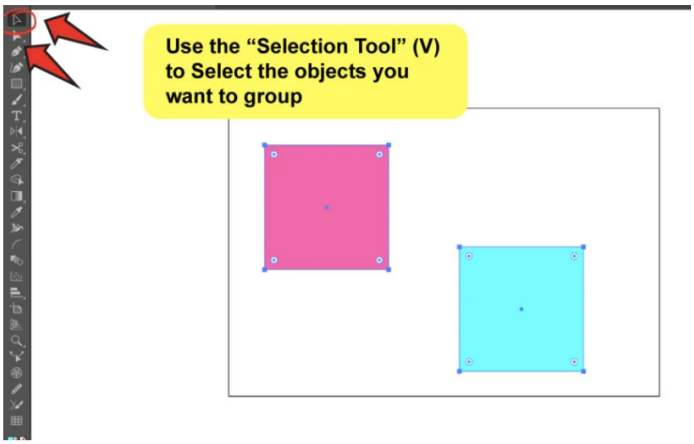
Step 2:

Open your file or create a new one.

First, open the document that you want to work with by clicking on it, or once in Illustrator, you can go to “File”>“Open” on the top-menu and choose the file from there.

If you aren’t currently working on a file, go to “File”>“New”. In this tutorial, we’ll be grouping objects, so you’ll need to create some in order to try this out.

Select the “Rectangle Tool” from the left side toolbar and simply draw a few rectangles.

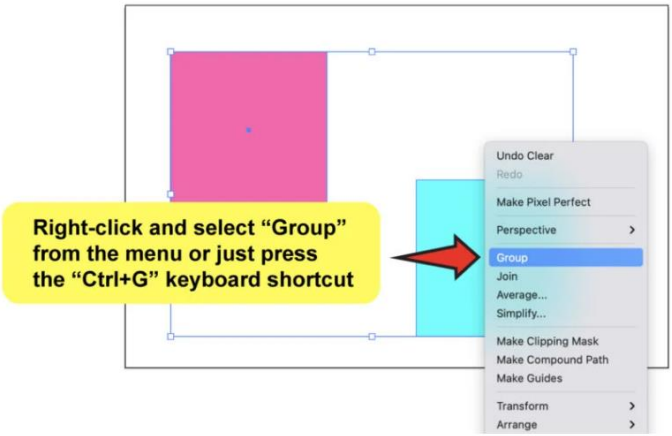


Step 3:

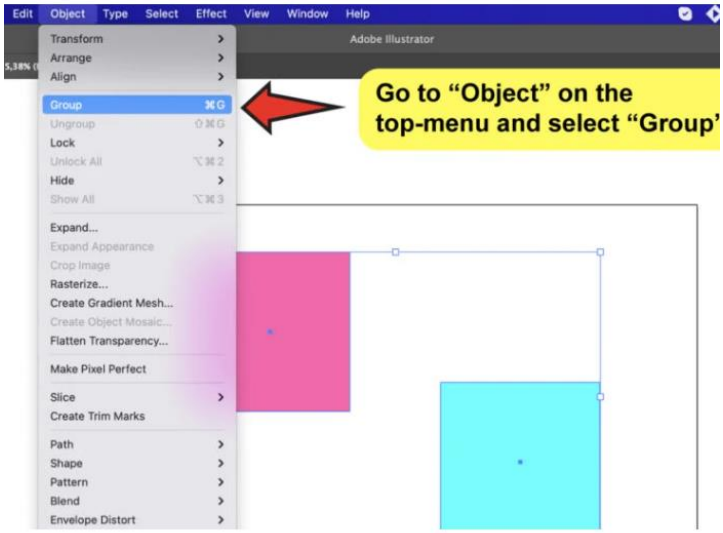
Group the objects.

You can now group the objects. It's really simple, and there are a few different ways to go about it. I'll go over everything with you.

The first way is to right-click and select the "Group" option; it's as simple as that. You can also use the "Ctrl+G" keyboard shortcut.



Another way is to go to the top-menu, click on "Object," and then select "Group."



Step 4:

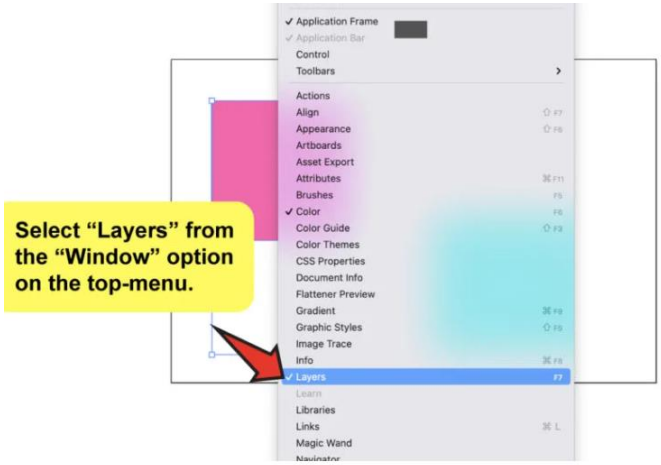
Open the "Layers" panel.

When you create a group of different objects, you will then create a new layer for it, but all of the components will still be splitted on each of their layers inside.

Layers are used in Illustrator, not at the same level as in Photoshop. But it is convenient to see the group's layer in the "Layers" panel to see how they're organized.

To open the "Layers" panel, select "Window" in the main menu and then choose the "Layers" option.

You'll notice that there is now a layer called "Group" in the "Layers" panel, which contains all of the layers that belong to the group you just created.



4. **Saving Procedure with file formats**

In Adobe Illustrator, file formats determine how the artwork and design elements are **stored** and shared. Different file formats have varying capabilities, compatibility, and intended uses. Illustrator supports various file formats for both saving and importing/exporting artwork. Here are some commonly used file formats in Illustrator:

AI (Adobe Illustrator): AI is the native file format of Adobe Illustrator. It preserves all the editable vector-based elements, layers, effects, and other attributes of the artwork. AI files maintain the highest level of fidelity and are suitable for future editing and collaboration within Illustrator.

PDF (Portable Document Format): PDF is a widely used file format that is compatible with many software applications and devices. When saving in PDF format from Illustrator, the resulting file preserves vector graphics, text, images, and other design elements. PDF files can be viewed, printed, and shared across different platforms while retaining the visual integrity of the artwork.

EPS (Encapsulated PostScript): EPS is a file format that supports both vector and raster elements. It is commonly used for printing and is widely supported by many applications. EPS files can contain high-quality vector graphics, text, and images, making them suitable for professional printing purposes.

SVG (Scalable Vector Graphics): SVG is an XML-based vector graphics format widely used for web and digital applications. It is supported by most web browsers and can be easily scaled without loss of quality. Illustrator can export artwork as SVG files, allowing for interactive and responsive graphics on the web.

PSD (Adobe Photoshop Document): PSD is the native file format of Adobe Photoshop. Illustrator can import PSD files, preserving layers, text, and images, allowing for further editing or integration of Photoshop elements into Illustrator artwork. This is especially useful when working with complex designs that involve both raster and vector elements.

JPEG (Joint Photographic Experts Group): JPEG is a commonly used image file format for web and digital purposes. While Illustrator primarily works with vector graphics, it can export artwork as JPEG files, which convert the vector elements to raster images. JPEGs

are widely supported and offer good compression, but they are not suitable for retaining vector-based editing capabilities.

PNG (Portable Network Graphics): PNG is a lossless image file format commonly used for web graphics. Illustrator can export artwork as PNG files, which preserve transparency and support high-quality raster images. PNG files are ideal for images with sharp edges, logos, icons, or graphics that require a transparent background.

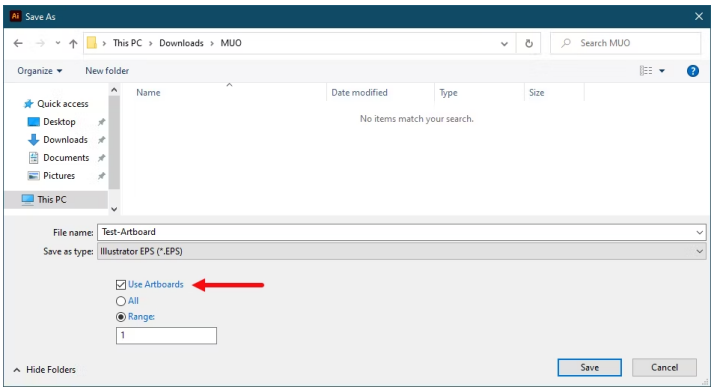
DWG (AutoCAD Drawing): DWG is a file format used by AutoCAD for 2D and 3D drawings. Illustrator can import DWG files, allowing for collaboration and integration of AutoCAD drawings into Illustrator artwork. This is useful when working on architectural or technical designs that require both vector and CAD elements.

Saving procedure:

Saving Artboards in Adobe Illustrator

Before we look at how to save files in specific formats, it's important to know how Adobe Illustrator handles artboards and how to save them as separate files.

Artboards are like different pages within an Illustrator file. You can combine them into a single graphic, or save them as separate images. When you save an Illustrator file, you're normally asked how you want to handle artboards. What you decide affects how your final, exported image will look.

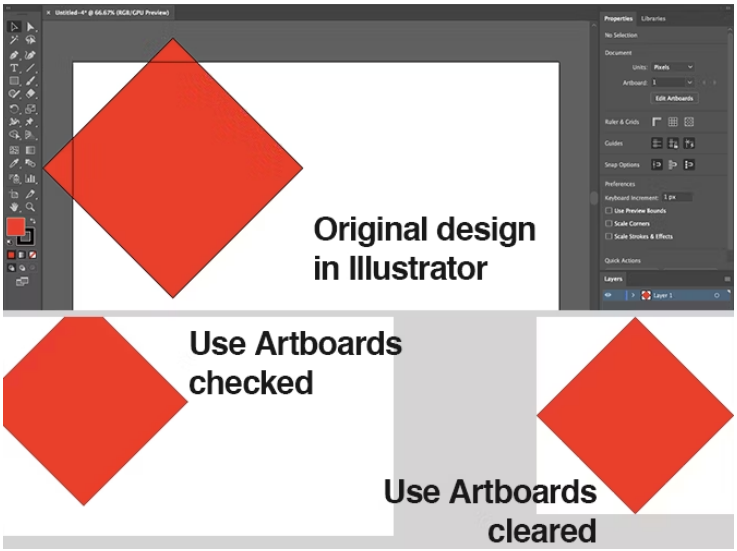


In most cases, you decide through the File > Export > Export As option. Here's what you should do in different cases:

If you want to save multiple artboards as separate files, check the Use Artboards box. Then select either All to save all the artboards, or enter a Range (such as 2-4) to specify which artboards to save.

When you have objects placed outside of an artboard (like if it's overlapping the edge), check the Use Artboards box. This will ensure that your final image only contains what's inside the artboard and that the rest is cropped out.

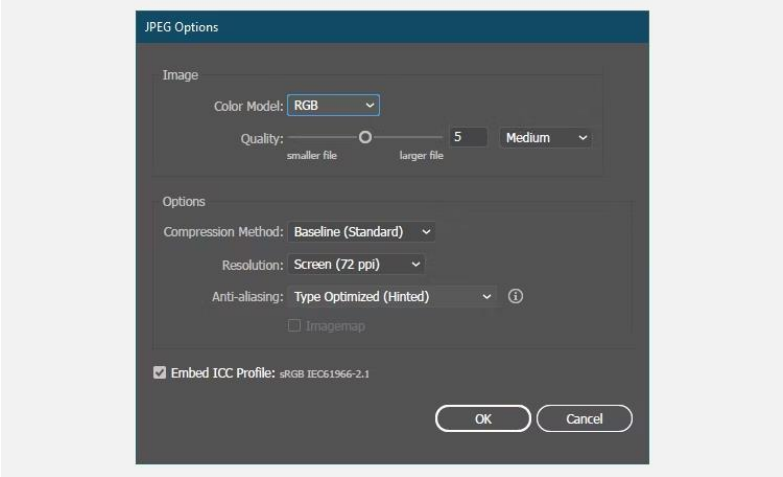
If all your artwork is within the artboard, and you only have one of them, simply uncheck the Use Artboards box. This will produce an image that is cropped to the bounds of the objects within it, with all white space removed. This is especially handy for outputting square or rectangular-shaped objects.



Save an Illustrator File as a JPEG

For an illustration, infographic, or anything that needs to be printed (such as when you design a business card in Adobe Illustrator), the best option is to save it as a high-resolution JPEG.

Ideally, you should design your artwork at roughly the size at which you want to output it. Although Illustrator images can be resized without any loss of quality, you'll find that the sizing between objects—and especially the spacing between the letters in your text—needs to be tighter at larger sizes than at smaller sizes.



If you haven't previously worked in this way, create a new document, paste in your artwork, and tweak it to taste. You're now ready to save your high-resolution Adobe Illustrator (AI) as JPEG.

Go to File > Export > Export As. Type in a filename and set Format to JPEG.

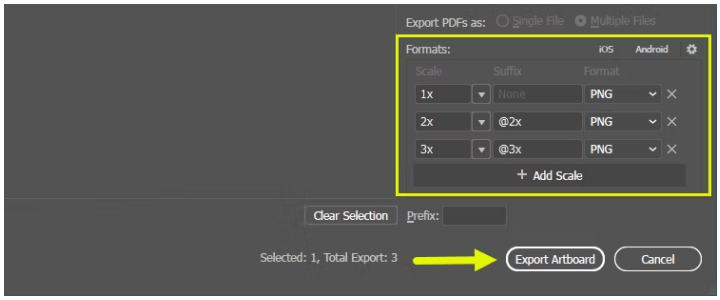
Set how you want to save your artboards, then hit Export to continue.

On the JPEG Options screen, change the Color Model if you need to, and choose quality.

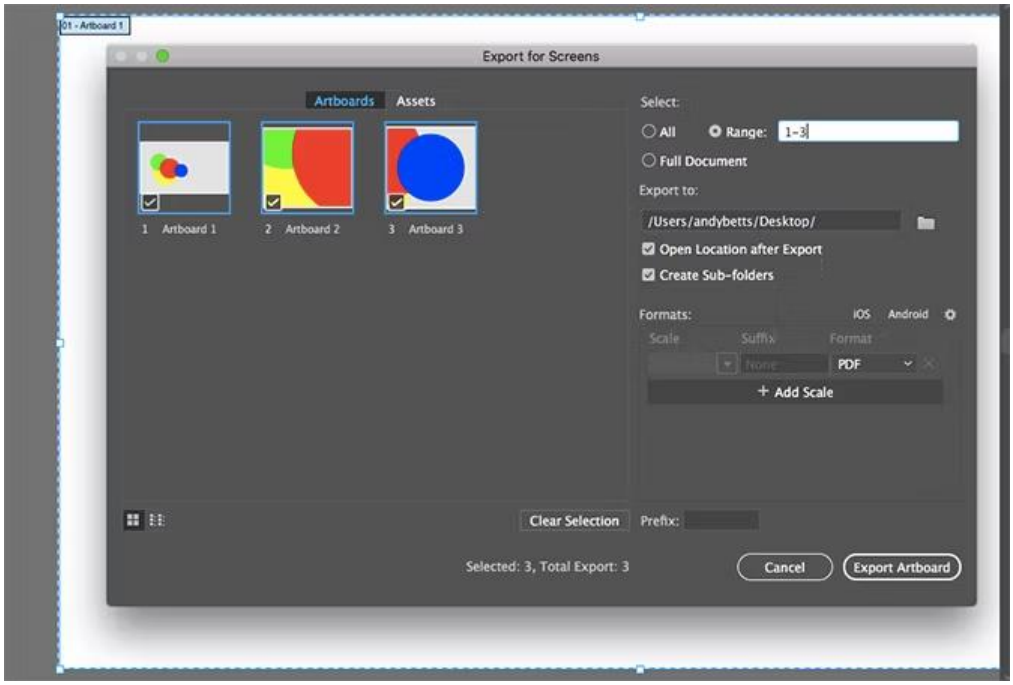
Under Options, set the output resolution. Screen (72 ppi) will produce a file the same size as your original document and should be good enough to use on the web. Choose High (300 ppi) for a high-res image. This will be good enough for printing. Click OK to save the file.

Save an Illustrator File as a PNG

When you need to save an image like a logo or icon for use on the web, especially if it has a transparent background, then you should save your AI file as a PNG. Even if you have a non-transparent background file, you can easily make a background transparent in Adobe Illustrator using the Image Trace tool.



To support standard and high-resolution displays, you should export your file at different sizes. Instead of manually exporting the file in different sizes, you can do this automatically.
Follow the below steps to save your Adobe Illustrator file as PNG:
Go to File > Export > Export for Screens.
Select the Artboards tab. If there's more than one artboard in your image, choose the ones you want to output.
Under Formats, set Format to PNG and Scale to 1x.
Click on Add Scale. This will create the settings for a second image, so set the Scale option to a new relative size. 3x, for example, will output an image three times taller and wider than the original.
Add more sizes if you need them.
Click Export Artboard to save your images.
Save Artboards as PDFs in Adobe Illustrator
The simplest way to save an Illustrator file as a PDF is through the Save As option. However, if you are using more than one artboard, this will combine them all into a multi-page PDF.



here's a simple trick to save artboards as separate PDF files:
Go to Export > Export for Screens.
In the dialog box that opens, click the Artboards tab and select those that you want to save.
In the right-hand column, set Format to PDF, then hit Export Artboards. It may take a few seconds to output large or complex files.
When done, your files will, by default, be saved in their own separate subfolder.

Self Check 3

Choose the correct answer:

Q1. In Adobe Illustrator we create our design and Illustrations on…

A. Page
B. Canvas
C. Cardboard
D. Artboard

Q2. Maximum Number of artboards we can made in Adobe Illustrator CS6 are:

A. 10 B. 100 C. 1000 D. 99

Q3. Artwork in Adobe Illustrator which falls outside of printing box is known as

A. Bleed B. Slug C. Margin D. Spine

Q4. How many types of Page Orientation is in Adobe Illustrator?

A. 1 B. 2 C. 3 D. 4

Q5. Can we Insert Gradients and Patterns in our stroke In Adobe Illustrator?

A. Yes
B. No

Q6. Shortcut of Selection tool in Adobe Illustrator is…

A. A B. V C. S D. T

Q7. For Hiding and Showing all Panels in Adobe Illustrator except Tool panel shortcut is…

A. TAB
B. CTR + TAB
C. SHIFT + TAB
D. ALT + TAB

Q8. The Bar which appears in the lower left edge of Adobe Illustrator window is

A. Tool Bar
B. Document Bar
C. Control Bar
D. Status Bar

Answer Sheet 3

Correct answers

1. D
2. B
3. A
4. B
5. A
6. B
7. C
8. D

Job Sheet 3-1:

Job Title: Make Editable transparent background Time:1 Hour

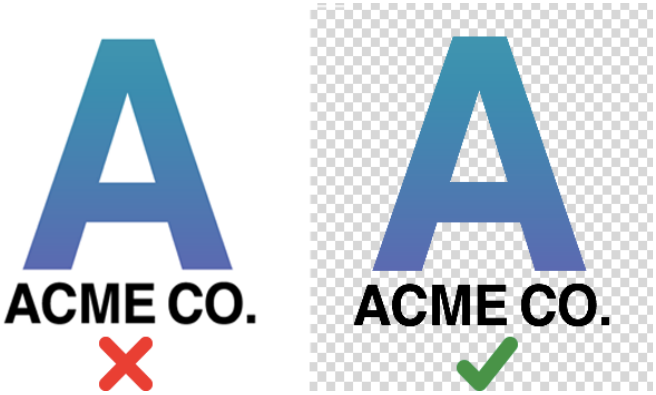


Figure 01: transparent background

Procedure/Steps

1. Follow OSH
2. Check Connection and computer
3. Start the Computer.
4. Open any graphics design software.
5. Read the Specification Sheet.
6. Use the design elements as Specification sheet.
7. Save the file in PSD/ai format.
8. Send the image file as JPEG format to the recipient.
9. Shutdown computer and clean your workplace

Specification Sheet 3-1

Job Title: Make Editable transparent background

Condition for the job: Work must be carried out in a safe manner according to CS Level-3 standards

To perform the follow the instruction below:

1. **Standard dimensions:** 5 x 3 inches
2. **Document Presets:** Print
3. **Orientation:** Horizontal
4. **Artboards:** 2
5. **Color Mode:** CMYK Color.
6. **Raster Effects:** High (300ppi)
7. **Save File Format:** PDF and PNG.

Review of Competency

Below is yourself assessment rating for module **"Create Professional Designs using Illustration Software"**

Sl no	Assessment of performance Criteria	Yes	No
1.	Required Professional Design work are selected.		
2.	Appropriate Tools, Palette and arrange them as needed are identified.		
3.	Ruler/unit/Grids/Guides/Smart Guides as per requirement are set		
4.	Key Drawing / Design Layout are prepared		
5.	Marks are interpreted.		
6.	Layer lock is applied		
7.	Contents are inserted.		
8.	Color/Design/Pattern is applied.		
9.	Pathfinder to create complex Objects are used.		
10.	Font Attributes are applied as per requirement.		
11.	Zoom In-Out and Panning are used.		
12.	Design for further use is saved		
13.	Artwork and Preview is used.		
14.	Layer Hide-Unhide option is used.		
15.	Appropriate marks are used.		
16.	Outline and Group Created.		
17.	appropriate File Format Saved.		
18.	The image to recipient istransferred.		

I now feel ready to undertake my formal competency assessment.

Signed:

Date:

Development of CBLM:

The Competency Based Learning Material (CBLM) of '**Create professional design using illustration software' (**Occupation: Graphic Design, Level-3**)** for National Skills Certificate is developed by NSDA with the assistance of SIMEC System, ECF consultancy & SIMEC Institute JV (Joint Venture Firm) in the month of June 2023 under the contract number of package SD-9A dated 07th May 2023.

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