

IPAD VECTORS MADE EASY COURSE BOOK

Amanda Arneill



1 GETTING TO KNOW AFFINITY DESIGNER
PAGE 2

2 CREATING WITH SHAPES: SNOWMAN CARD
PAGE 11

3 TROUBLESHOOTING
PAGE 22

4 CREATING A REALISTIC IMAGE USING SHAPES:
SUCCULENT
PAGE 24

5 ADVANCED SHAPE TECHNIQUES: FRUIT BOWL
PAGE 29

6 FONT BASED ARTWORK: NURSERY PRINT
PAGE 36

7 VECTOR BASICS
PAGE 39

8 USING FILL OPTIONS AS ART: AWESOME
PAGE 40

9 PHOTO TO VECTOR TRANSFORMATION:
PERSONALIZED LEGGINGS
PAGE 43

10 SEAMLESS MAGIC TILE REPEATING PATTERNS
PAGE 49

11 MANIPULATING NODES: LOGO AND ICON
CREATION
PAGE 57

12 MAKING MULTIPLE ALTERNATIVE FILES:
BUSINESS CARDS MADE EASY
PAGE 60

13 MODIFYING FILL OPTIONS: PRICE LIST
PAGE 63

14 MAKING YOUR IMAGES FOR PRINT USE:
STICKER SHEET
PAGE 66

15 SKILLS COMPILATION: POSTCARD WITH
IMAGE, RIBBON AND TEXT
PAGE 68

16 CREATING VECTOR LETTERING WITH
THE PENCIL TOOL AND THE PEN TOOL
PAGE 77

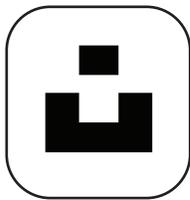
17 CREATING LETTERING WITH A PRESSURE
BASED VECTOR BRUSH
PAGE 87

THE LEGAL STUFF

THIS COURSE AND ALL OF ITS PARTS ARE FOR THE SOLE PERSONAL USE OF REGISTERED STUDENTS OF IPAD VECTORS MADE EASY. NO PART OF THIS COURSE MAY BE REPRODUCED, SHARED OR DUPLICATED BY ANY MEANS FOR ANY PURPOSE. THIS INCLUDES, BUT IS NOT LIMITED TO, THE INFORMATION CONTAINED WITHIN THE COURSE, WORKSHEETS, BOOK, TEXT, IMAGES, TEMPLATES AND VIDEOS. ANY REPURPOSING OF THE CONTENT IS PROHIBITED.... NOW LET'S CREATE.

COURSE APPS

THIS COURSE USES AFFINITY DESIGNER IPAD APP TO CREATE VECTORS ON YOUR IPAD. THE APP IS A ONE TIME PURCHASE. UNLIKE ADOBE PRODUCTS, THIS APP HAS NO SUBSCRIPTIONS FEES.

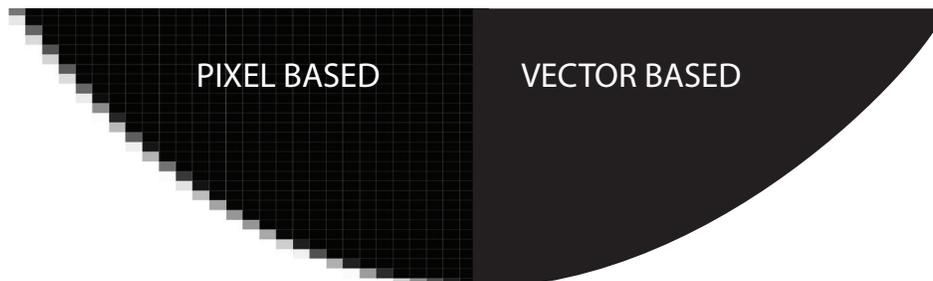


OTHER APPS USED IN THE COURSE ARE IMAENGINE AND UNSPLASH.

THESE ARE BOTH FREE APPS.

WHY ARE VECTORS SO POWERFUL?

UNLIKE PROCREATE, WHICH IS A PIXEL-BASED PROGRAM, AFFINITY DESIGNER IS A VECTOR BASED PROGRAM. VECTORS CAN BE SCALED BOTH UP AND DOWN WITH ABSOLUTELY NO BLUR OR PIXELATION. PIXEL-BASED PROGRAMS SHOW PIXELATION AS ANY SCALING OR EDITS SUCH AS MOVEMENTS OR ADJUSTMENTS ARE APPLIED. VECTORS ALLOW YOU TO CREATE DESIGNS THAT DON'T HAVE LIMITATIONS ON THEIR SIZE OR EDIT-ABILITY.



SETTING YOUR PROGRAM PREFERENCES

INITIALLY INSIDE AFFINITY DESIGNER, THERE ISN'T MUCH TO LOOK AT IN THE INTRODUCTORY SCREEN. THIS IS WHERE YOUR PROJECTS AND DOCUMENTS WILL GO AS YOU BUILD YOUR LIBRARY.

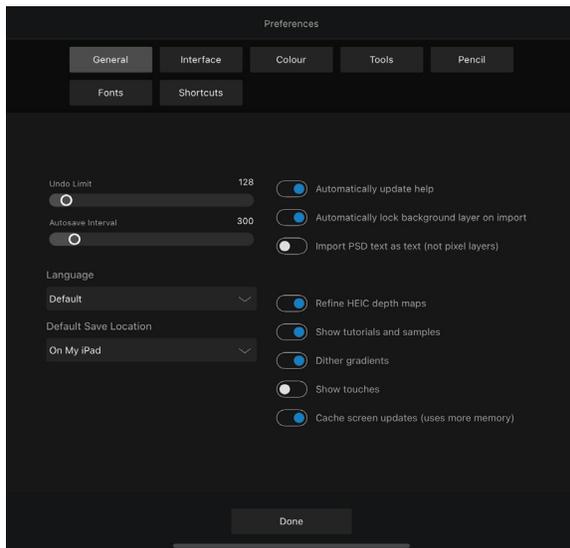
IN THE TOP RIGHT HAND CORNER THERE ARE THREE ICONS.

A PLUS - ALLOWING YOU TO CREATE A NEW DOCUMENT OR PROJECT.

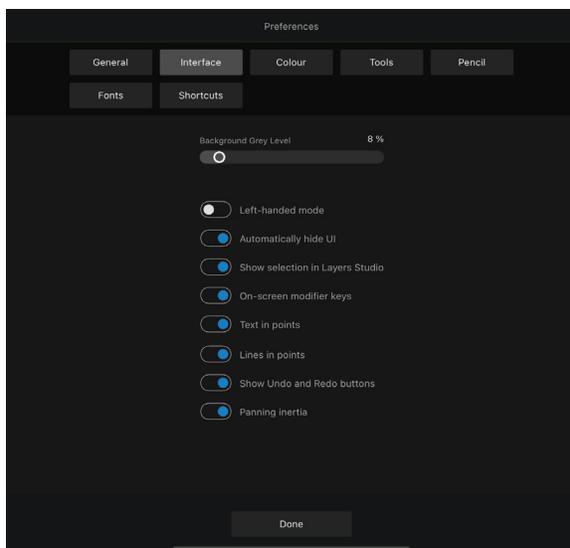
A QUESTION MARK - LINKS YOU TO AFFINITY DESIGNER'S HELP ITEMS.

A GEAR - WHERE YOU CAN SET YOUR AFFINITY DESIGNER PROGRAM PREFERENCES.

SELECT THE GEAR TO NAVIGATE INTO YOUR PREFERENCE SETTINGS. THERE ARE FOUR SCREENS TO FAMILIARIZE YOURSELF WITH HERE AS THEY MAY NEED ADJUSTMENTS.



IN THE GENERAL TAB, CONSIDER HOW MANY ACTIONS YOU WANT TO HAVE AVAILABLE TO UNDO (ALLOWING MORE MEANS THAT IT WILL USE SLIGHTLY MORE OF YOUR IPAD'S MEMORY).



IF YOU ARE LEFT-HANDED, YOU CAN SELECT FOR THE MENU TO CHANGE APPROPRIATELY HERE.

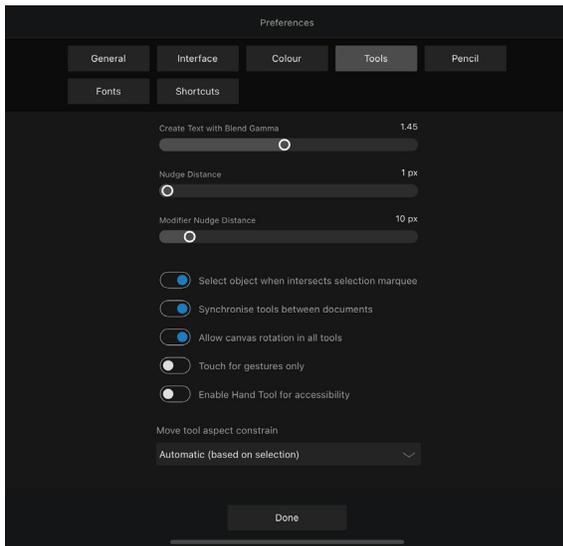
ENSURE THAT YOU TOGGLE ON:

- SHOW SELECTION IN LAYERS STUDIO
- ON-SCREEN MODIFIER KEYS
- SHOW UNDO AND REDO BUTTONS

FOR THE COLOR OPTIONS, MANY OF THESE SETTINGS ARE DETERMINED ON A PROJECT BY PROJECT BASIS AND WILL BE SET AS YOU CREATE YOUR DOCUMENT.

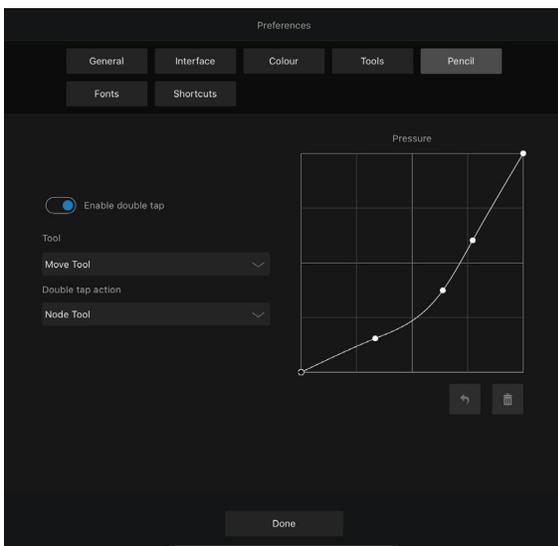
THE MAIN THING TO REMEMBER IS THE RGB VS CMYK SETTING SITUATION:

RGB - COLORS USED WHEN A DOCUMENT IS ON A SCREEN
CMYK - COLORS USED WHEN A DOCUMENT IS TO BE PRINTED



THE TOOL SETTINGS ARE IMPORTANT. ENSURE THAT YOU TOGGLE ON:

- SELECT OBJECT WHEN INTERSECTS SELECTION MARQUEE (COVERED MORE IN A FUTURE LESSON)
- SYNCHRONISE TOOLS BETWEEN DOCUMENTS (TO RETAIN YOUR TOOL SETTINGS)
- ALLOW CANVAS ROTATION IN ALL TOOLS (SO THAT YOU CAN TILT YOUR CANVAS IN YOUR SCREEN)
- TURN OFF "TOUCH FOR GESTURES ONLY" SO THAT YOU CAN DO SELECTIONS ETC WITH YOUR FINGERS AS WELL AS YOUR PENCIL



YOUR PRESSURE CURVE CAN BE ADJUSTED FOR YOUR PERSONAL USE OF YOUR APPLE PENCIL.

ENABLING DOUBLE TAP ALLOWS YOU TO TAP TWICE ON YOUR APPLE PENCIL (SECOND GENERATION ONLY) AND HAVE IT DEFAULT TO A PRESELECTED TOOL. SET THE TOOL OF YOUR CHOICE HERE.

CREATING YOUR DOCUMENT

TO CREATE A **NEW DOCUMENT**, CLICK ON THE + IN THE UPPER RIGHT HAND CORNER OF THE AFFINITY DESIGNER MAIN PAGE.

THERE ARE MANY OPTIONS FOR DOCUMENT TYPES THAT YOU CAN CREATE, OPEN OR IMPORT. CLICK ON "NEW DOCUMENT" TO CREATE A SINGLE DOCUMENT.

A DOCUMENT FUNCTIONS AS A FOLDER FOR MULTIPLE ART BOARDS THAT MAY BE CREATED WITHIN THAT FOLDER (THE SAME DOCUMENT). ARTBOARDS WITHIN YOUR DOCUMENT ACT AS PIECES OF PAPER THAT WOULD BE GROUPED IN THE SAME FOLDER. A PROJECT IS WAY TO GROUP MULTIPLE DOCUMENTS.

PROJECT =
FILING CABINET

DOCUMENT =
FILE FOLDER

ARTBOARDS =
PAPER

YOU HAVE MANY DOCUMENT TYPES THAT CAN BE CREATED. SELECT WEB, PHOTO OR PRINT FOR THE FINAL DOCUMENT OUTCOME. THIS CAN ALWAYS BE CHANGED LATER.

THERE ARE MANY STANDARD SIZES THAT ARE LOADED INTO THE AFFINITY DESIGNER DATABASE. THIS MAKES IT EASY TO CHOOSE THE EXACT SIZE THAT YOU WOULD NEED. BECAUSE THE DOCUMENT IS VECTOR BASED, YOU CAN CHANGE THIS LATER WITH NO CONSEQUENCES.

INSIDE THE DOCUMENT MENU, YOU CAN ALSO CHANGE THE MEASUREMENT SCALE. THERE ARE SCALES THAT WORK BEST FOR DIGITAL FILE OUTPUTS AND OTHERS THAT WORK BEST FOR METRIC OR IMPERIAL PRINT PURPOSES. AGAIN, THESE CAN ALWAYS BE CHANGED LATER.

FOR THE COLOR OPTIONS, THE DEFAULT WILL EITHER BE RGB IF THE DOCUMENT TYPE IS WEB BASED OR CMYK IF THE DOCUMENT IS PRINT BASED. HOWEVER, THAT DEFAULT CAN ALWAYS BE OVERRIDDEN HERE.

DIMENSIONS CAN BE SEEN AND CHANGED IN THE DIMENSIONS MENU. THIS IS ANOTHER WAY TO SET YOUR DIMENSION WITHOUT USING AN EXISTING PRESET.

TO CREATE A NEW PRESET SIZE SUCH AS AN 11 INCH SQUARE, SET YOUR CHOSEN DIMENSIONS IN THE DIMENSIONS MENU AND, IN THE TAB BESIDE THE DOCUMENT PRESET, TAP ON THE +. YOU CAN GIVE YOUR NEW PRESET AN IDENTIFIABLE NAME AND CHOOSE "OK". THIS WILL NOW BE FOUND UNDER YOUR CUSTOM PRESETS IN YOUR DOCUMENT PRESET MENU OPTIONS.

IN THE OPTIONS, YOU CAN CHOOSE FROM PORTRAIT OR LANDSCAPE ORIENTATIONS, CHOOSE TO HAVE A TRANSPARENT BACKGROUND AND DETERMINE WHETHER OR NOT YOU WILL HAVE AN ART BOARD TO WORK ON.

FOR THE FIRST DOCUMENT, SET IT UP WITH THESE SETTINGS:

CLICK "NEW DOCUMENT"
CHOOSE DOCUMENT: PRINT
DOCUMENT: B8 (AS A SIZE STARTING POINT, THIS WILL BE CHANGED IN THE DIMENSIONS MENU)
DOCUMENT: INCHES

COLOR: CMYK (FOR PRINT)

DIMENSIONS: 8 INCHES WIDE AND 10 INCHES TALL.

TO SET THIS AS A PRESET, TAP THE + BESIDE THE DOCUMENT SIZE OPTIONS. RENAME YOUR NEW PRESET 8X10 AND CHOOSE OK.

THIS PRESET CAN NOW BE FOUND UNDER THE DOCUMENT: PRESET MENU OF THE FIRST DOCUMENT SLIDER. THE CUSTOM SIZE CHOICES WILL NOW BE DISPLAYED. SELECT 8X10 AND CHOOSE OK TO CREATE THIS DOCUMENT.

THE TOOLS AND INTERFACE OF AFFINITY DESIGNER

THE INTERFACE IS SOMEWHAT SIMILAR TO THE INTERFACE OF THE ADOBE CREATIVE SUITE.

THE PERSONA THAT YOU NEED TO BE IN TO DRAW VECTORS IS THE **VECTOR PERSONA**.

THE **EXPORT PERSONA** ALLOWS YOU TO MOVE YOUR CREATIONS OFF OF YOUR IPAD AND ONTO PLATFORMS THAT WILL ENABLE YOU TO SHARE THEM AND BRING YOUR DESIGNS TO LIFE IN THE REAL WORLD.



THE **PIXEL PERSONA** WILL GIVE YOU A DIFFERENT SET OF STUDIO TOOLS AND ALLOW YOU TO CREATE PIXEL BASED IMAGES. THIS IS A GOOD WAY TO SKETCH OUT YOUR IDEAS WITHOUT VECTORIZING THEM.

THE LEFT HAND OF THE SCREEN SHOW THE **TOOLS**, THE TOP BAR ON THE SCREEN HOUSES THE **PERSONAS** AND **DOCUMENT MENU**, THE RIGHT SIDE OF THE SCREEN HAS THE **STUDIOS** AND THE BOTTOM OF THE SCREEN SHOWS THE TOOL SPECIFIC INTERFACES CALLED THE "**CONTEXT MENUS**".

THE TOOLS AND STUDIOS CHANGE AS DIFFERENT PERSONAS ARE USED.

ON THE BOTTOM LEFT OF THE SCREEN THERE ARE SOME QUICK EDITING FEATURES. THE X ALLOWS YOU TO DESELECT AN ITEM OR OBJECT, THE MAGNET CAUSES YOUR ITEMS TO BE SNAPPED TO SET POINTS OF REFERENCE ON YOUR CANVAS OR BETWEEN ELEMENTS OF YOU DESIGNS. THE TRASH CAN DELETES THE LAYER (S) , CURVE (S) OR LINE (S) THAT YOU HAVE SELECTED.

IN THE BOTTOM RIGHT THERE IS A ?. THIS IS THE **HELP** BUTTON. TAP AND HOLD ON THIS TO BE ABLE TO SEE WHAT ALL OF THE ICONS ON THE SCREEN ARE CALLED. THE NAMES USUALLY GIVE A GOOD SENSE OF THEIR FUNCTION.

HERE IS A LIST OF THE ICONS ON THE LEFT THAT ARE USED IN THIS COURSE AND THEIR GENERAL FUNCTIONS:

BACK TO MAIN MENU — — **MOVE TOOL** — —
- OTHER DOCUMENTS AND PREFERENCES ARE AVAILABLE THERE) - SELECT ITEMS TO MOVE, RESIZE OR ROTATE

CORNER TOOL — — **PENCIL TOOL** — —
- ROUND SHARP CORNERS - DRAW LINES AND SHAPES TO FILL

VECTOR BRUSH TOOL — — **PEN TOOL** — —
- CREATE VECTOR LINES USING PRESSURE - PLACE NODES AND HANDLES TO DRAW LINES AND SHAPES TO FILL

FILL TOOL — — **CROP TOOL** — —
- OPTIONS FOR SHAPE FILL - CUT A ITEM

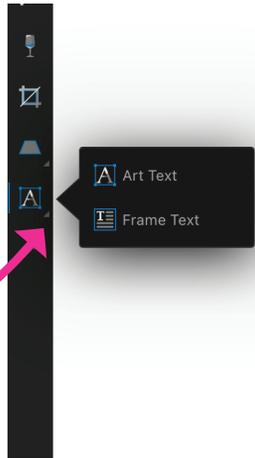
SHAPE TOOL — — **TEXT TOOL** — —
- INSERT STANDARD SHAPES - ADD TEXT

COLOR PICKER / EYEDROPPER TOOL — —
- SELECT AND OR APPLY SPECIFIC COLOR

DESELECT — — **SNAPPING TOOL** — —
- TURN OFF A SELECTION - ALIGNMENT TO GRID / OTHER ELEMENTS

DELETE — —
- REMOVE FROM DOCUMENT

ANY ICONS WITH A SMALL WHITE TRIANGLE IN THE BOTTOM RIGHT OF YOUR ICON CAN BE DOUBLE TAPPED TO REVEAL A FLY OUT MENU OF ALTERNATIVE OPTIONS.



THE RIGHT HAND SIDE OF THE INTERFACE SHOWS STUDIOS THAT CAN CHANGE WITH CHANGES IN THE TOOL SELECTED.

FOR INSTANCE, THE COLOR AND STROKE ARE AT THE TOP OF THE RIGHT INTERFACE. TO ACCESS A STUDIO, SIMPLY TAP ON THE ICON AND NAVIGATE THROUGH THE OPTIONS.

THERE ARE ALSO OPTIONS AT THE TOP OF EACH POP OUT STUDIO TO ALLOW YOU TO ADD FURTHER PERSONALIZATIONS OR OPTIONS TO YOUR STUDIO SETTINGS.

NOTE THAT THE ICONS MAY CHANGE PLACE AS UPDATES ARE DONE TO THE APP BUT THE ICON IMAGES SHOULD REMAIN THE SAME.



REMEMBER, IF IN DOUBT, PRESS AND HOLD ON THE ? IN THE BOTTOM RIGHT TO BE SHOWN THE NAME OF EACH OF THE ICONS ON YOUR SCREEN.

USING GESTURES

GESTURES MINIMIZE THE NAVIGATING THAT YOU WILL HAVE TO DO. THESE ACTIONS AND SHORTCUTS GIVE YOU EXTRA FUNCTIONALITY AND MAKE THE PROGRAM FASTER TO USE.

GESTURE LIST

UNDO - TWO FINGER TAP

REDO - THREE FINGER TAP

HIDE/REVEAL AFFINITY MENU BARS - FOUR FINGER TAP

CREATE A SHAPE WITH EQUAL SIDES - ONE FINGER HOLD

MAINTAIN RATIO AS SHAPE IS ADJUSTED - ONE FINGER HOLD

RESIZE SHAPE FROM THE CENTER OF SHAPE - TWO FINGER HOLD

RESIZE SHAPE FROM THE CENTER OF SHAPE AND MAINTAIN SHAPE RATIO -
THREE FINGER HOLD

DUPLICATE SHAPE - DELAYED TWO FINGER MODIFIER

MULTIPLE SHAPE SELECTION - DELAYED ONE FINGER HOLD MODIFIER

MAINTAIN ALIGNMENT - ONE FINGER HOLD

ROTATE SHAPE AT 15 DEGREE INCREMENTS - ONE FINGER HOLD

SELECT AN ITEM INSIDE A GROUP - DOUBLE TAP

ADD TO SELECTION - ONE FINGER HOLD

REMOVE FROM SELECTION - ONE FINGER HOLD

SELECT AN OBJECT WITHIN A GROUP - DOUBLE TAP

SELECT MULTIPLE LAYERS IN THE LAYERS STUDIO - TAP ON THE TOP LAYER OF THE LAYERS THAT YOU WANT TO SELECT THEN TAP WITH TWO FINGERS ON THE BOTTOM LAYER OF THE LAYERS THAT YOU WANT TO SELECT. THIS WILL SELECT THOSE LAYERS AND ALL IN BETWEEN.

CREATING WITH SHAPES: SNOWMAN CARD

THIS PROJECT IS GOING TO INTRODUCE YOU TO MANY OF THE BASIC FUNCTIONS OF AFFINITY DESIGNER.

STEP-BY-STEP

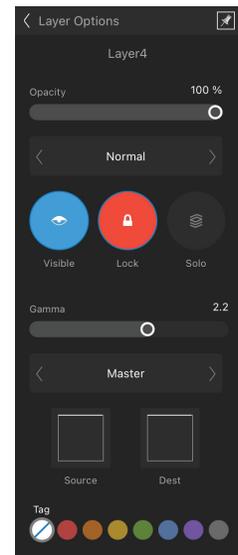
1. CREATE A NEW DOCUMENT FOR PRINT, SIZE A6 (POSTCARD SIZE) AND KEEP ALL OTHER DEFAULT SETTINGS.
2. FILL IN THE BACKGROUND BY ADDING RECTANGLE TO THE CANVAS. USE THE SHAPE TOOL WITH THE RECTANGLE TO DRAG A RECTANGLE TO COVER YOUR CANVAS.
3. ON THE RIGHT SIDE OF THE SCREEN, CHOOSE YOUR TRANSFORM STUDIO AND MODIFY THE POSITION AND SIZE OF THE RECTANGLE.

MAKE THE X POSITION 0 AND THE Y POSITION 0.
4. CHANGE THE DIMENSIONS USING THE WIDTH AND HEIGHT CIRCLES. YOU CAN SLIDE UP AND DOWN ON THE CIRCLES TO INCREASE AND DECREASE THE VALUES OR TAP ON THEM AND TYPE AN EXACT SIZE IN (105MM WIDE AND 148MM HIGH).

ANOTHER WAY TO PERFECTLY PLACE AN ITEM ON YOUR SCREEN SO THAT IT ALIGNS WITH OTHER ITEMS OR A GRID ON YOUR SCREEN IS TO TOGGLE ON THE **SNAPPING TOOL** IN THE BOTTOM LEFT CORNER OF YOUR SCREEN. WITH THAT TOGGLED ON, YOU WILL BE ABLE TO RESIZE YOUR OBJECT TO BE THE PERFECT SIZE.

5. TOGGLE TO YOUR LAYERS PANEL AND YOU WILL SEE THAT THERE IS ONLY A RECTANGLE LAYER ON YOUR ART BOARD SO FAR. USING YOUR COLOR STUDIO, RECOLOR YOUR RECTANGLE TO BLUE.
6. YOUR NEXT SHAPE WILL BE A TRIANGLE. IN YOUR COLOR STUDIO, CHOOSE A SHADE OF GREEN FOR YOUR FIRST TRIANGLE. DOUBLE TAP ON YOUR SHAPE TOOL ICON TO SELECT THE FLY OUT MENU WITH ALL OF THE DIFFERENT AVAILABLE SHAPES. SELECT THE TRIANGLE SHAPE AND DRAG IT ON YOUR WORKSPACE TO CREATE YOUR FIRST TREE SHAPE.

7. TO DUPLICATE THIS SHAPE, TOGGLE INTO THE EDIT MENU AND SELECT "DUPLICATE". THIS WILL PLACE A SECOND SHAPE ONTO YOUR CANVAS, MOST LIKELY RIGHT ON TOP OF THE FIRST SHAPE. IF YOU OPEN UP YOUR LAYERS STUDIO, YOU WILL SEE THAT THERE ARE NOW TWO TRIANGLE SHAPES. WITH YOUR FINGER YOU CAN TOUCH AND DRAG THE SECOND TRIANGLE TO ITS NEW PLACE. IF YOUR SNAPPING TOOL IS STILL ON, THE SHAPE WILL EASILY MOVE STRAIGHT ABOVE THE INITIAL LAYER.
8. WHEN YOU ARE CREATING, YOU CAN LOCK ANY LAYERS THAT YOU DON'T WANT TO HAVE MOVE, SUCH AS THE BACKGROUND LAYERS. **TO LOCK A LAYER,** SELECT THE DESIRED LAYER IN THE LAYERS STUDIO AND TAP ON THE LAYER OPTIONS AT THE TOP LEFT OF THE LAYER STUDIO MENU. THERE IS A CIRCLE TO TOGGLE ON TO LOCK YOUR LAYER. NOW YOU WON'T BE ABLE TO MOVE THE LAYER BUT OTHER CHANGES SUCH AS COLOR CAN STILL BE MADE WITHOUT UNLOCKING THE LAYER.

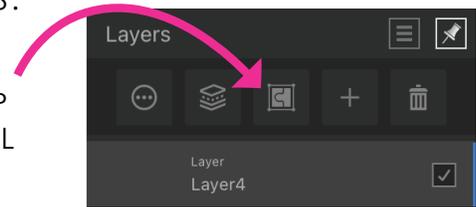


ANOTHER WAY TO DUPLICATE AN ITEM IS TO TAP ON THE ITEM, HOLD TWO FINGERS ON THE SCREEN AND MOVE THE SHAPE. THIS WILL CREATE A COPY THAT WILL BE MOVED TO THE NEW LOCATION. THIS IS A VERY QUICK WAY TO CREATE MANY COPIES OF AN OBJECT.

9. MAKE MANY DUPLICATES OF YOUR INITIAL TRIANGLE AND SHIFT THEM INTO PLACE TO CREATE FOUR TREES ON YOUR CANVAS.
10. NEXT, RESIZE YOUR TRIANGLES SO THAT THEY LOOK MORE LIKE TRADITIONAL TREES. TO DO THIS, USE A THREE FINGER MODIFIER AS YOU RESIZE TO KEEP THE SHAPE THE SAME BUT JUST CHANGE THE SIZE.

AS YOU ADD MORE LAYERS TO YOUR CANVAS, THE LAYER STUDIO CAN START TO LOOK VERY BUSY. THIS CAN MAKE IT HARD TO IDENTIFY WHICH LAYER CORRESPONDS TO WHICH SHAPE ON YOUR CANVAS. GROUPING YOUR LAYERS WILL HELP TO MAKE YOUR LAYER STUDIO MUCH MORE ORGANIZED AND EASIER TO NAVIGATE.

11. **TO GROUP YOUR LAYERS**, USE YOUR MOVE TOOL AND DRAG OVER ONE OF YOUR TREES. (THIS WILL HIGHLIGHT THOSE TRIANGLES IN YOUR LAYER STUDIO.) WITH THOSE LAYERS SELECTED, TAP THE **GROUP ICON** AT THE TOP OF THE LAYER STUDIO MENU. DO THIS TO ALL OF YOUR TREES.



WHEN YOUR SHAPES ARE IN GROUPS, YOU CAN MODIFY ALL OF THE SHAPES IN THE GROUP TOGETHER, RATHER THAN MODIFYING EACH SHAPE SEPARATELY.

12. TO CHANGE THE COLORS OF THE TREES, YOU CAN CHANGE THE WHOLE TREE BY SELECTING THE GROUP IN THE LAYERS STUDIO AND THEN SELECTING A NEW COLOR, OR CHANGE THE COLOR OF ONE TRIANGLE OF A TREE BY SELECTING THAT SPECIFIC LAYER WITHIN THE GROUP AND CHOOSING A NEW COLOR FILL. CHANGE YOUR COLORS AS DESIRED.
13. TO MODIFY WHICH TRIANGLE IS PLACED IN FRONT OF THE OTHERS, SELECT THAT TRIANGLE IN THE LAYER STUDIO, TAP AND HOLD ON IT AND SHIFT IT UP OR DOWN TO THE DESIRED PLACEMENT IN THE GROUP.
14. ONE OF YOUR TREES WILL BE MADE INTO A SINGLE OBJECT. ONCE YOU CHOOSE WHICH TREE YOU WOULD LIKE TO DO THIS WITH, LOCATE THOSE LAYERS IN THE LAYERS STUDIO.

TO SELECT MULTIPLE LAYERS, SWIPE RIGHT ON THEM INDIVIDUALLY OR CHOOSE THE TOP LAYER AND DOUBLE TAP ON THE BOTTOM LAYER TO QUICKLY SELECT ALL OF THE LAYERS IN BETWEEN.

ONCE ALL OF THE LAYERS ARE SELECTED, CHOOSE THE DOCUMENT EDIT MENU AND SELECT GEOMETRY > "ADD". NOW ALL OF YOUR SHAPES WILL BE COMBINED INTO ONE. IT WILL BE CALLED A "CURVE" IN THE LAYERS STUDIO.

15. TO ADD VISUAL DIMENSION, USE VECTOR BRUSHES TO CREATE TEXTURE.

SELECT YOUR VECTOR BRUSH TOOL AND IN YOUR BRUSH STUDIO, TOGGLE THROUGH YOUR BRUSHES TO THE PENCIL BRUSHES AND CHOOSE GRAPHITE SCRIBBLE.

HOW TO CHANGE THE SIZE OF YOUR BRUSH STROKE:

WHEN A BRUSH IS SELECTED, THE TOOL SPECIFIC MENU AT THE BOTTOM OF THE SCREEN GIVES YOU MANY OPTIONS. YOU CAN CHANGE THE SIZE HERE BY SCROLLING UP OR DOWN ON THE SIZE CIRCLE. OTHER ELEMENTS SUCH AS OPACITY, STABILIZER, STROKE COLOR AND MORE ARE ALSO EASILY ACCESSED HERE.

MANY OF THESE SAME OPTIONS CAN BE MODIFIED USING THE COLOR AND STROKE STUDIO ON THE TOP RIGHT OF THE STUDIO SET.

WHEN THE LINE IS SELECTED, USE THESE STUDIOS TO INCREASE THE WIDTH, CHANGE THE STROKE AND CHANGE THE COLOR.

16. WITH THE WHITE COLOR SELECTED, DRAW A FEW GENTLE LINES WITH THIS BRUSH.
17. WITH YOUR MOVE TOOL, SHIFT THE LINES ON TOP OF THE TREES.
18. CREATE A **CLIPPING MASK** TO REMOVE THE OVERLAPPING AREAS. IN YOUR LAYERS STUDIO, PICK UP YOUR WHITE LINE LAYER AND THE HOVER IT OVER THE MIDDLE OF YOUR SELECTED TREE LAYER BEFORE LIFTING UP YOUR PENCIL. THIS WILL CONSTRAIN THE SHAPE TO THE SHAPE OF THE TREE LAYER.

MAKE SURE THAT YOU HOVER THE LAYER TO BE CLIPPED ONTO THE BLACK PORTION OF THE LAYER ICON, NOT ON THE THUMBNAIL PORTION OF THE ICON.

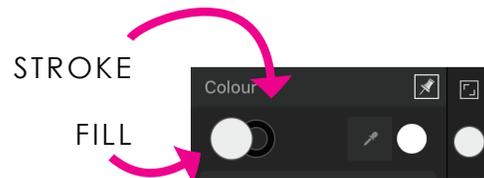
19. REPEAT THIS PROCESS TO FILL THE OTHER TREES WITH WHITE TEXTURED LINES (YOU CAN ALSO USE OTHER BRUSHES SUCH AS THE ACRYLICS > TEXTURES ACRYLIC 02 - GLAZING).

TO MAKE THIS AS EASY AS POSSIBLE, YOU CAN COMBINE YOUR TRIANGLES INTO SINGLE CURVES FOR EACH TREE. THEN DRAG YOUR WHITE LINES AND CLIP THEM TO EACH TREE. IF YOU DON'T WANT TO COMBINE THE TRIANGLES, YOU WILL HAVE TO DRAG THE WHITE TEXTURE LINES ONTO THE INDIVIDUAL TRIANGLE LAYERS.

20. ROTATE AND RESIZE YOUR TEXTURE LINES AND TREES AS DESIRED.
21. TO SOFTEN THE LOOK OF THE WHITE LINES ON THE TREES, SELECT THE LAYER, CHOOSE THE LAYER STUDIO EDIT OPTIONS AND DECREASE THE OPACITY OF THE LAYER. DO THIS TO YOUR WHITE LAYERS. YOU CAN ALSO SELECT MULTIPLE LAYERS AND MODIFY THEM ALL AT THE SAME TIME.
22. CONTINUE TO FILL THE PAGE WITH TREES BY DUPLICATING, SHIFTING AND RESIZING YOUR TREES. ROTATING AND SHIFTING THE WHITE TEXTURE LAYERS WITHIN THE TREES WILL HELP TO MINIMIZE ANY OBVIOUS REPETITION OF TREES. YOU CAN ALSO ACHIEVE THIS BY RECOLORING YOUR TREES.
23. DOUBLE TAP ON YOUR SHAPE TOOL AND CHOOSE THE ELLIPSE SHAPE. DRAW A WHITE CIRCLE ON YOUR CANVAS BY HOLDING ONE FINGER ON THE SCREEN WHICH WILL CONSTRAIN YOUR ELLIPSE TO A PERFECT CIRCLE.

WHEN YOU DRAW A SHAPE, YOU WILL WANT TO BE AWARE OF BOTH THE FILL AND THE STROKE.

THE **FILL** IS THE SPACE INSIDE THE SHAPE AND THE **STROKE** IS THE LINE CREATING THE SHAPE.



WHEN YOUR STROKE IS COLORED, YOU CAN CHANGE THE SIZE OF THE SHAPE BY INCREASING OR DECREASE IN THE STROKE WIDTH.

YOU CAN REMOVE THE STROKE BY SELECTING THE COLOR STUDIO AND SWIPING UP ON THE STROKE CIRCLE IN THE COLOR STUDIO.

24. SELECT THE MOVE TOOL AND, WITH YOUR TWO FINGER MODIFIER, MAKE A COPY OF THE ORIGINAL CIRCLE AND DRAG IT INTO ITS NEW LOCATION.
25. WITH YOUR THREE FINGER MODIFIER, INCREASE THE SIZE OF THE LOWER CIRCLE. PLACE THE CIRCLES WITH A SLIGHT OVERLAP.
26. IN THE LAYERS PANEL, SELECT BOTH OF YOUR SHAPES AND THEN CHOOSE THE TRANSFORM STUDIO. TOWARDS THE BOTTOM OF THE TRANSFORM STUDIO THERE ARE "ALIGNMENT OPTIONS". SELECT THIS TO TOGGLE INTO THESE OPTIONS AND THEN CHOOSE THE CENTER OPTION IN "ALIGN HORIZONTALLY".

MAKING A COMPOUND SHAPE:

WHEN YOU CHOOSE TO ADD SHAPES TOGETHER, THEY COMBINE COMPLETELY IN ORDER TO MAKE A NEW SHAPE. ONCE THIS IS DONE IT IS DIFFICULT TO EDIT THE SHAPE AND PORTIONS CAN NO LONGER BE EDITED INDIVIDUALLY.

HOWEVER A COMPOUND SHAPE ALLOWS YOU TO COMBINE THE SHAPES WHILE STILL MAINTAINING THE ABILITY TO EDIT THEM INDIVIDUALLY.

TO CREATE A COMPOUND SHAPE, SELECT THE EDIT MENU AND HOLD DOWN ON THE "ADD" BUTTON UNTIL THE SCREEN SHOWS THE MESSAGE "COMPOUND CREATED".

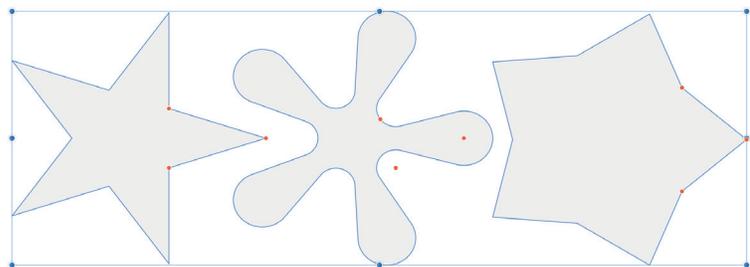
IN THE LAYERS PANEL, THIS WILL SHOW UP WITH THE TITLE "COMPOUND" AND, WHILE IT STILL HAS INDIVIDUAL SHAPES, IT IS TREATED AS IF IT IS A SINGLE SHAPE. THE CREATION OF A COMPOUND SHAPE PROVIDES YOU WITH MORE DESIGN FLEXIBILITY.

27. ONCE THE TWO WHITE CIRCLES ARE PLACED IN THE WAY THAT YOU DESIRE, CREATE A COMPOUND SHAPE.
28. EXPAND YOUR SHAPE TOOL TO SEE YOUR OPTIONS. SELECT THE POLYGON TOOL AND DRAW A SMALL SHAPE.

IN THE TOOL SPECIFIC MENU AT THE BOTTOM OF THE SCREEN, INCREASE THE NUMBER OF SIDES UNTIL IT HAS THE APPEARANCE THAT YOU WANT.

29. RECOLOR THIS SHAPE TO BE A DARK GREY AND DUPLICATE THE SHAPE TO MAKE A SECOND EYE (WHICH CAN BE RESIZED OR RECOLORED).

THE ORANGE DOTS ON YOUR SHAPES ALLOW YOU TO ADJUST THE LINE OF THE SHAPE STROKE. FOR INSTANCE, THE ORANGE DOTS OF THE STAR SHAPE CAN QUICKLY ALTER IT TO BE THE OTHER TWO SHAPES.



30. FOR THE NOSE, SELECT A TRIANGLE SHAPE. DRAW A TRIANGLE ON THE FACE OF THE SNOWMAN. RECOLOR THE CARROT ORANGE.
31. USE THE CORNER TOOL IN THE LEFT TOOLBAR TO ROUND OUT EACH OF THE CORNERS ON YOUR TRIANGLE. SIMPLY PULL DOWN ON THE CORNERS USING THIS TOOL TO GIVE THEM THE PERFECT CURVE.



ROTATE AND RESIZE THE NOSE AND PUT IT IN PLACE ON THE SNOWMAN'S FACE.

32. TO GIVE YOUR CARROT SOME IMPERFECTIONS, USE THE VECTOR BRUSH TOOL > PEN BRUSH AND DRAW SMALL LINES OVER THE CARROT. (YOU MAY NEED TO DECREASE THE SIZE OF THE STROKE TO HAVE IT FIT ONTO THE CARROT.)

IF THE VECTOR LINE APPEARS BELOW THE TRIANGLE, MOVE THE VECTOR BRUSH LAYER ABOVE THE TRIANGLE LAYER IN THE LAYER STUDIO.

33. ADD 3 TEXTURE LINES.

MODIFY THE WIDTH, COLOR AND OPACITY OF YOUR LINES AS DESIRED. IF YOUR LINES ARE TOO LARGE, YOU CAN USE THE CROP TOOL TO CROP YOUR LINE. (OTHER WAYS TO MODIFY YOUR LINES WILL BE TAUGHT LATER IN THE COURSE.)

MAGIC DUPLICATE:

WHEN YOU START WITH A SHAPE OR A CURVE AND DUPLICATE THAT SHAPE, AFFINITY DESIGNER IS PAYING ATTENTION TO YOUR NEXT MOVES!

OFTEN WHEN YOU GO TO DUPLICATE AN ITEM, YOU WILL WANT TO DO IT MULTIPLE TIMES WITH REPEATING ADJUSTMENTS AND AFFINITY DESIGNER ANTICIPATES THAT.

AFTER CHOOSING EDIT > DUPLICATE AND THEN ADJUSTING THE NEW OBJECT, IF YOU CHOOSE EDIT > DUPLICATE AGAIN, THE ADJUSTMENTS THAT YOU MADE TO YOUR FIRST DUPLICATE WILL BE AUTOMATICALLY APPLIED TO YOUR NEXT DUPLICATE. MEANING THAT IF YOU SHIFT IT SLIGHTLY TO THE LEFT AND MAKE IT SLIGHTLY LARGER, THE NEXT DUPLICATE WILL BE SHIFTED EVEN FURTHER LEFT AND MADE EVEN LARGER, ANTICIPATING YOUR ACTIONS.

THIS ONLY HAPPENS WHEN YOU USE THE EDIT > DUPLICATE APPROACH, NOT THE TWO FINGER MODIFIER DUPLICATION.

34. TO MAKE A HAT FOR YOUR SNOWMAN, USE YOUR SHAPE TOOL (ELLIPSE) TO ADD A BLACK ELLIPSE TO YOUR CANVAS.
35. AGAIN USING THE SHAPE TOOL (RECTANGLE), ADD A RECTANGLE TO TOP OF THE HAT.
36. SELECT BOTH OF THESE SHAPES WITH THE ONE FINGER MODIFIER AND CHOOSE "ADD" FROM THE EDIT MENU.
37. ADD BUTTONS TO THE SNOWMAN BY ADDING THREE ELLIPSES USING THE SHAPE TOOL (ELLIPSE) AND DUPLICATING AND RESIZING YOUR SHAPE.
38. TO CREATE BRANCH ARMS, USE THE VECTOR BRUSH TOOL WITH THE PEN > SOLID PEN AND A BROWN COLOR TO DRAW NATURAL LOOKING STICK ARMS COMING OUT FROM THE BODY.
39. ONCE YOUR SNOWMAN IS COMPLETE, SELECT YOUR MOVE TOOL AND DRAW AROUND YOUR SNOWMAN. WHEN YOU HAVE THE CORRECT SELECTION OF ALL OF THE PARTS OF THE SNOWMAN AND NOTHING ELSE, CHOOSE TO GROUP YOUR SNOWMAN LAYERS IN YOUR LAYERS STUDIO.

IF YOU FIND THAT YOU'RE SELECTING MORE THAN JUST THE LAYERS THAT YOU WANT, YOU MAY WANT TO CONSIDER MAKING A CHANGE IN YOUR PREFERENCE MENU.

GO OUT INTO THE AFFINITY DESIGNER GALLERY AND SELECT YOUR PREFERENCE OPTIONS MENU IN THE TOP RIGHT.

INSIDE YOUR TOOLS PREFERENCES, TOGGLE OFF THE "SELECT OBJECT WHEN INTERSECTS SELECTION MARQUEE" OPTION. WITH THIS TOGGLED OFF, ONLY OBJECTS THAT ARE FULLY ENCOMPASSED WITH THE MOVE TOOL WILL BE INCLUDED SELECTION.

40. TO CREATE SNOWFLAKES, OPEN YOUR SHAPE TOOL AND SELECT A STAR SHAPE. SET THE STROKE AND FILL TO WHITE. USING THE SHAPE CONTEXT MENU ON THE BOTTOM OF THE SCREEN, INCREASE THE NUMBER OF POINTS TO EIGHT. ON THE BODY OF THE STAR, USE THE ORANGE ADJUSTMENT DOT TO REMOVE THE WIDTH FROM THE BODY OF THE STAR BY PULLING IT ALL THE WAY INTO THE MIDDLE.
41. DUPLICATE YOUR STAR AND ROTATE THE DUPLICATE. USE YOUR 3 FINGER MODIFIER TO RESIZE ONE OF THE STARS SO THAT IT IS SMALLER THAN THE FIRST.

42. IN THE STROKE PANEL, DECREASE THE STROKE WIDTH SO THAT IT IS ALSO SKINNIER THAN THE FIRST STAR.
43. ONCE YOUR SNOWFLAKE HAS BEEN CREATED WITH THE TWO STAR SHAPES, GROUP THOSE TWO LAYERS IN THE LAYER STUDIO.

TO DUPLICATE THE SNOWFLAKE MULTIPLE TIMES, SELECT THE SNOWFLAKE GROUP, HOLD DOWN TWO FINGERS ON THE SCREEN AND DRAG DUPLICATES OUT FROM THE ORIGINAL SNOWFLAKE. MAKE APPROXIMATELY 4-6 SNOWFLAKES.

WHEN YOU RESIZE YOUR SHAPES, IT WILL RESIZE IN ONE OF TWO WAYS:

THE FIRST WILL MAINTAIN THE STROKE WIDTH REGARDLESS OF HOW YOU SCALE UP OR DOWN YOUR SHAPE AND THE SECOND WILL **SCALE THE STROKE UP OR DOWN ALONG WITH THE SHAPE.**

TO CHANGE BETWEEN THESE OPTIONS, TAP ON YOUR STROKE STUDIO AND SELECTED "ADVANCED" AT THE BOTTOM OF THE STROKE STUDIO MENU. THE "SCALE WITH OBJECT" TOGGLE IS THE OPTION THAT CONTROLS THIS SETTING.

(FOR THE SNOWFLAKE, TOGGLE THIS OPTION ON.)

44. CLICK ON EACH OF YOUR SNOWFLAKES, TOGGLE THE "SCALE WITH OBJECT" SETTING ON, AND RESIZE YOUR SNOWFLAKES TO GIVE THEM VARIETY.

ONCE YOU HAVE A FEW SNOWFLAKES SET IN THE NEW SIZES, YOU CAN DUPLICATE THEM AND POSITION THEM AROUND THE PAGE.

45. SELECT ALL OF YOUR SNOWFLAKE LAYERS AND GROUP THEM.

IF ANY ELEMENTS DON'T MAKE IT INTO A GROUP, YOU CAN SELECT THAT LAYER IN THE LAYER STUDIO AND DRAG IT INTO THE GROUP OF LAYERS.

ALTERNATIVELY, IF SOMETHING IS PLACED IN A GROUP AND SHOULDN'T BE, THE LAYER CAN BE DRAGGED OUT OF THE GROUP IN THE LAYER STUDIO MENU.

46. CREATE A SHAPE TOOL (CIRCLE) TO MAKE A MOON.

IN THE LAYER STUDIO, DRAG THIS LAYER TO THE BOTTOM OF YOUR LAYER PANEL. THIS WILL PLACE THE LAYER BEHIND ALL OF THE OTHERS ON YOUR CANVAS.

47. SHIFT THE MOON UNTIL IT IS RIGHT WHERE YOU WANT IT. RECOLOR THE MOON TO THE YELLOW OF YOUR CHOICE AND REMOVE THE SHAPE STROKE OUTLINE.

48. TO ADD SNOW FOR THE SNOWMAN TO SIT ON, SELECT THE SHAPE TOOL (CLOUD) AND A CLOUD SHAPE ALONG THE BOTTOM OF THE CANVAS. USE THE SHAPE TOOL CONTEXT MENU TO DECREASE THE NUMBER OF BUBBLES TO 5. SHIFT THE ORANGE DOT OUT TO CREATE A SOFTER CLOUD SHAPE WITH LESS DEFINED CURVES.

49. DUPLICATE THIS A FEW TIMES TO COVER THE GROUND BELOW THE SNOWMAN.

50. SELECT ALL OF THE CLOUD SHAPES AND, USING THE EDIT MENU >ADD, ADD THE SHAPES TOGETHER TO MAKE A SINGLE SHAPE.

51. THERE ARE FINAL CHANGES THAT CAN BE MADE TO ANY COMPOSITION. REMEMBER THAT ALL OF YOUR LAYERS CAN HAVE NEW COLORS ADDED FOR EASY CHANGES.

GO THROUGH AND RECOLOR YOUR BACKGROUND TO MAKE THE SKY LOOK LIKE A NIGHT SKY INSTEAD OF A LIGHT BLUE DAYTIME SKY.

52. RECOLOR SOME OF YOUR TREES TO GIVE A MORE COHESIVE LOOK TO THE PIECE. (KARIN DOES THIS BY ADDING SOME BLUE TO SOME OF HER TREES.) ENSURE THAT YOU SELECT THE CORRECT TREE LAYERS IN THE LAYER STUDIO BEFORE CHOOSING A NEW COLOR. THIS HELPS TO SUPPORT THE NIGHT SKY DESIGN LOOK FURTHER.

TO CHANGE THE COLOR OF THE WHOLE GROUP - SELECT THE GROUP BEFORE RECOLORING.

TO CHANGE THE COLOR OF A SINGLE LAYER - SELECT THE LAYER.

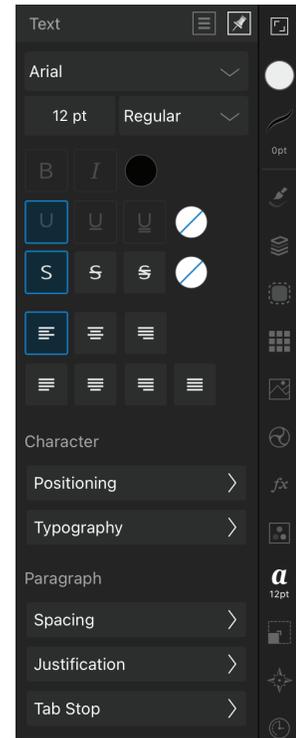
53. SELECT THE TEXT TOOL (ARTISTIC TEXT TOOL) AND DRAG OUT A RECTANGLE FOR THE TEXT TO BE PLACED INTO. ADD YOUR TEXT.
54. WITH THE MOVE TOOL, RESIZE THE TEXT BOX AND, BECAUSE YOU USED THE ARTISTIC TEXT TOOL, THE TEXT INSIDE THE BOX WILL RESIZE AUTOMATICALLY. SHIFT THE TEXT INTO PLACE.
55. TO FURTHER CHANGE THE TEXT, SELECT THE TEXT STUDIO ON THE RIGHT HAND SIDE OF THE SCREEN. THIS WILL ALLOW YOU TO CHANGE THE FONT, SIZE, FORMATTING, POSITIONING, AND PARAGRAPH SETTINGS.

SELECT THE FONT OF YOUR CHOICE.

AN EASY WAY TO ADJUST YOUR FONT SIZE IS TO SWIPE UP OR DOWN ON THE TEXT STUDIO ICON.



CENTER YOUR FINAL TEXT USING THE SNAPPING TOOL WHICH WILL SHOW YOU THE CENTER POINT OF YOUR PAGE. YOUR TEXT BOX CAN THEN BE ALIGNED TO THIS CENTER MARK.



TROUBLESHOOTING TIPS

1. MOVING AN ITEM DOESN'T WORK

SOMETIMES YOU MAY TRY TO MOVE AN ITEM BUT IT APPLIES A DIFFERENT TOOL. THIS HAPPENS OFTEN WHEN YOU FORGET TO SELECT THE MOVE TOOL BEFORE TRYING TO MOVE AN OBJECT.

THE FIX: MAKE SURE THAT YOU SELECT THE MOVE TOOL BEFORE TRYING TO MOVE AN OBJECT.

2. CAN'T SELECT AN OBJECT TO MOVE IT

WHEN AN OBJECT HAS A TRANSPARENT FILL IT CAN BE DIFFICULT TO SELECT IT SO YOU AREN'T ABLE TO PICK IT UP.

THE FIX: TAP ON THE OUTER LINE OF THE SHAPE TO SELECT IT, FILL YOUR SHAPE BEFORE MOVING IT OR CHOOSE JUST THAT SHAPE IN YOUR LAYERS STUDIO. FOR PRECISE CONTROL OVER WHERE A SHAPE MOVES, ONCE IT IS SELECTED, USE THE TRANSFORM STUDIO TO ADJUST THE X AND Y VALUES TO SHIFT IT ON YOUR PAGE. TAP ON THE OUTER LINE OF THE SHAPE TO SELECT IT, FILL YOUR SHAPE BEFORE MOVING IT OR CHOOSE JUST THAT SHAPE IN YOUR LAYERS STUDIO. FOR PRECISE CONTROL OVER WHERE A SHAPE MOVES, ONCE IT IS SELECTED, USE THE TRANSFORM STUDIO TO ADJUST THE X AND Y VALUES TO SHIFT IT ON YOUR PAGE.

3. RESIZING YOUR SHAPE GIVES YOU A STRANGE SHAPE

YOU MIGHT WANT TO HAVE A SPECIFIC SIZE AND ORIENTATION FOR YOUR SHAPE BUT SMALL, DETAILED ADJUSTMENTS CAN BE DIFFICULT.

THE FIX: USE YOUR ONE FINGER MODIFIER ON THE SCREEN WHEN RESIZING TO MAINTAIN THE ORIGINAL ASPECT RATIO. TO ADJUST YOUR WIDTH, HEIGHT OR ROTATION TO A SPECIFIC VALUE, USE THE TRANSFORM STUDIO TO SET THESE VALUES IN THE WIDTH, HEIGHT AND ROTATION SLIDERS. YOU CAN ALSO TAP ON THE SLIDER AND ENTER A NUMERIC VALUE TO GET PRECISE DIMENSIONS.

4. **DUPLICATING YOUR SHAPE IS ALSO APPLYING A SIZE CHANGE**

WHILE YOU CAN CHOOSE THE DOCUMENT EDIT MENU > DUPLICATE TO DUPLICATE YOUR SHAPE, DOING THIS REPEATEDLY WILL ENABLE SMART DUPLICATE. SMART DUPLICATE IS WHEN ALL OF THE DUPLICATION ADJUSTMENTS ARE ADDED ONTO THE NEXT DUPLICATE. THIS ONLY HAPPENS WHEN YOU USE THE DOCUMENT EDIT MENU > DUPLICATE TO DUPLICATE AN OBJECT.

THE FIX: INSTEAD OF USING DOCUMENT EDIT MENU > DUPLICATE, USE YOUR GESTURE TO DUPLICATE. PLACE TWO FINGERS ON THE SCREEN AND DRAG A NEW SHAPE OFF OF THE ORIGINAL SHAPE. THIS WILL NOT APPLY ANY SMART DUPLICATE FUNCTIONS.

5. **SELECTING MULTIPLE OBJECTS...BUT NOT THAT ONE!**

YOU CAN DRAW WITH YOUR MOVE TOOL OVER MANY OBJECTS TO SELECT THEM, BUT A LAYER THAT YOU DON'T WANT TO SELECT IS RIGHT IN THE MIDDLE OF THEM ALL.

THE FIX: IF YOUR LAYERS ARE SELECTED, THERE WILL BE A BLUE LINE AROUND THE SHAPE. IF YOU GO INTO THE LAYERS STUDIO, YOUR SELECTED LAYERS WILL BE HIGHLIGHTED WITH LIGHT GREY. TO REMOVE LAYERS FROM THE SELECTION, SWIPE RIGHT ON ANY LAYERS THAT YOU WANT TO DESELECT.

CREATING A REALISTIC IMAGE USING SHAPES: SUCCULENT

IN THIS MODULE WE WILL USE THE SHAPE TOOLS TO CREATE A SUCCULENT.

1. WHEN YOU ARE CREATING WITH A FINISHED IMAGE IN MIND, OPEN THE SHAPE TOOL TO SEE ALL OF THE OPTIONS AVAILABLE. USING A VARIETY OF SHAPES AND THE AVAILABLE MODIFICATIONS WILL MAKE YOUR PIECE LOOK MUCH MORE NATURAL.

2. TO MIMIC THE SHAPE OF THE SUCCULENT LEAVES, THE TEARDROP AND CRESCENT SHAPE WILL DO.

3. INSERT AN INSTANCE OF THE SHAPE TOOL (TEARDROP) AND ADJUST THE CURVE, TAIL POSITION AND COLOR. CREATE ANOTHER SHAPE WITH A DIFFERENT COLOR AND BEND TO GIVE A GENTLE CURVED LEAF. REPEAT THIS A FEW TIMES WITH SLIGHTLY DIFFERENT SETTINGS FOR THE CURVE, TAIL POSITION AND BEND. GIVE EACH OF THESE TEARDROPS A SLIGHTLY DIFFERENT COLOR.

4. NEXT, ADD THE SHAPE TOOL (CRESCENT). RANDOMLY SET THE VALUES IN THE SHAPE TOOL CONTEXT MENU AT THE BOTTOM OF THE SCREEN. CREATE FIVE OF THESE SHAPES EACH WITH SLIGHTLY DIFFERENT SIZES, SETTINGS AND COLORS.

5. SELECT THE MOVE TOOL AND SHIFT YOUR SHAPES TOGETHER SO THAT THEY MIMIC THE SHAPE OF THE SUCCULENT PLANT. ENSURE THAT ALL OF THE SHAPES ARE COMING OUT OF ONE CENTRAL POINT AT THE BOTTOM OF THE PLANT. RESIZE YOUR SHAPES AS NEEDED AS YOU SET THEM IN PLACE.

6. SOME OF THE SHAPES MAY LOOK BETTER IN BEHIND THE SHAPE. THIS CAN BE ADJUSTED IN THE LAYER STUDIO.

AN EASY WAY TO FIGURE OUT WHICH SHAPE CORRESPONDS WITH WHICH LAYER IS TO TURN OFF THE VISIBILITY OF THE LAYERS AND SEE WHICH ONE DISAPPEARS ON YOUR DOCUMENT.

ALTERNATIVELY, TAP ON THE SINGLE SHAPE AND IT WILL BE SELECTED IN YOUR LAYERS STUDIO.

7. WHEN YOU HAVE ALL OF YOUR SHAPES PLACED, ADD A FINAL SHAPE TOOL (ELLIPSE) TO THE BASE OF THE SUCCULENT BEHIND ALL OF YOUR OTHER LAYERS. THIS WILL MAKE THEM LOOK LIKE THEY ARE COMING FROM A COMMON BASE.

8. SELECT ALL OF THE LAYERS BY DRAGGING OVER ALL OF THEM WITH THE MOVE TOOL AND THEN CHOOSING THE GROUPING ICON IN THE TOP OF THE LAYERS STUDIO.
9. ADD A NEW VECTOR LAYER FOR THE BASE OF THE SUCCULENT.

WITH THE SHAPE TOOL (ELLIPSE) DRAW A LONG, SKINNY ELLIPSE TO ACT AS THE DIRT. COLOR THIS SHAPE BROWN. SWIPE UP TO REMOVE ANY STROKE AROUND THE ELLIPSE.
10. ADD A SHAPE TOOL (DONUT) WITH A LIGHT GREY COLOR SELECTED. TO CHANGE THE SIZES OF THE OVALS, CLICK ON THE ORANGE DOT ON THE INNER CIRCLE TO MAKE THE HOLE FOR THE DIRT LARGER.
11. WITH YOUR SHAPE TOOL (CALLOUT RECTANGLE) DRAW A SHAPE ABOUT THE SAME WIDTH AS THE ELLIPSE.

TURN ON YOUR SNAPPING TOOL AND DRAG THE CALLOUT SHAPE OUT TO THE SAME WIDTH AS THE OUTER RING OF THE DONUT.

USE THE ORANGE DOT ON THE OUTER EDGE OF THE CALLOUT SHAPE TO DRAG THE SHAPE DOWN AND COVER UP THE CALLOUT POINT.

TO MINIMIZE THE RADIUS OF THE CORNER CURVE, TAP AND DRAG ON THE ORANGE DOT IN THE CORNER. THIS WILL ADJUST ALL OF THE CORNERS TOGETHER. MINIMIZE THE CURVE.
12. SELECT YOUR MOVE TOOL AND THEN TAP ON THE CALLOUT SHAPE. SHIFT THIS UP SO THAT IT IS IN LINE WITH THE OUTER CURVE OF THE DONUT. ALSO MAKE IT SLIGHTLY THINNER.
13. TAP ON YOUR DONUT AND DUPLICATE IT BY HOLDING ONE FINGER ON THE SCREEN AND DRAGGING THE DONUT DOWN. THIS WILL DRAG A NEW COPY OF THE DONUT AND LEAVE THE FIRST ONE IN ITS PLACE.
14. ON THE NEW DONUT SHAPE, TO MAKE THE ORANGE ADJUSTMENT DOTS SHOW UP AGAIN, TAP ON THE SHAPE TOOL. NOW DRAG THE DONUT CENTER OUT SO THAT THERE IS NO MORE WHITE SPACE SHOWING.
15. NOW THAT A FEW LAYERS HAVE BEEN ADDED, REARRANGE THE LAYERS IN THE LAYERS STUDIO SO THAT THE DIRT IS SITTING IN FRONT AND THE CALL-OUT RECTANGLE IS AT THE BOTTOM OF THE LAYER STACK FOR THE POT.
16. TO GIVE EVEN MORE DIMENSION, SELECT THE CALLOUT LAYER AND MAKE IT A SLIGHTLY DARKER SHADE OF GREY. MAKE THE LOWER DONUT THAT SAME GREY.

17. SELECT ALL OF THESE LAYERS AND MAKE THEM A SINGLE GROUP.
18. STILL IN THE LAYERS STUDIO, SHIFT THE PLANT GROUP HIGHER IN THE STACK THAN THE POT GROUP. IF NECESSARY, SHIFT THE PLANT SO THAT IT IS SITTING IN A BELIEVABLE POSITION IN THE DIRT.
19. ADD A NEW VECTOR LAYER.

IN THE SHAPE TOOL, SELECT THE "POLYGON" AND DRAW A GREY SHAPE ON YOUR WORKSPACE. SELECT THE MOVE TOOL AND SHIFT YOUR SHAPE INTO PLACE.

NAVIGATE BACK INTO YOUR SHAPE TOOL TO SEE THE OPTIONS GIVEN IN THE CONTEXT MENU. YOU CAN ADD A CURVE HERE AS DESIRED.

20. OPEN YOUR LAYERS STUDIO. TAP INTO THE PREVIOUS POT GROUP.
SELECT THE LOWER DONUT CURVE ELLIPSE AND DUPLICATE IT BY USING DOCUMENT EDIT MENU > DUPLICATE.
21. SELECT THIS NEW LAYER AND SHIFT IT OUT OF THE GROUP AND BELOW THE POLYGON LAYER.
22. WITH YOUR MOVE TOOL, SHIFT THIS NEW SHAPE DOWN AND SNAP THE EDGES OF THE ELLIPSE TO THE POLYGON BASE.
23. SELECT BOTH YOUR POLYGON AND LOWER DONUT ELLIPSE. OPEN THE COLOR STUDIO AND GIVE THEM A SLIGHTLY DARKER GREY COLOR.
24. IN THE LAYERS STUDIO, GROUP BOTH OF THESE LAYERS AND THEN MOVE THEM BELOW THE OTHER LAYER GROUPS IN THE PIECE. SUDDENLY A PERFECT LITTLE POT APPEARS!
25. USE THE SHAPE TOOL (RECTANGLE) WITH THE SNAPPING TOOL OFF AND DRAW A VERY LONG, THIN RECTANGLE IN A DARK GREY.
REARRANGE THE LAYER GROUPS SO THAT THIS LAYER IS ON THE BOTTOM.
26. TO CREATE A SHADOW, ADD A SHAPE TOOL (TEARDROP) AND DRAG IT OUT AT THE BASE OF YOUR POT. USE THE WHITE DOT AT THE TOP OF THE SHAPE TO ROTATE IT SO THAT IT IS POINTING TO THE BOTTOM RIGHT CORNER OF YOUR DOCUMENT.
27. IN THE LAYERS STUDIO SHIFT THIS LAYER TO THE BOTTOM OF THE STACK.
28. TAP ON THE LAYER OPTIONS AND DECREASE THE OPACITY OF THE SHAPE.

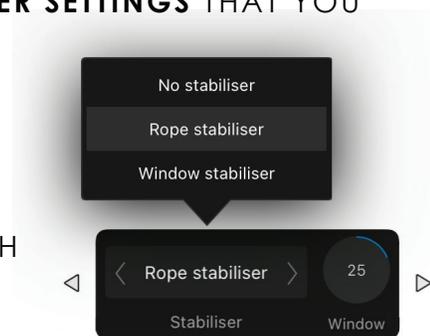
29. ADD A SHAPE TOOL (CRESCENT) AT THE BASE OF THE PLANT. MOVE THIS UNTIL IT IS PLACED IN A SHAPE SIMILAR TO THE BOTTOM OF THE PLANT. IN THE LAYERS STUDIO > LAYER OPTIONS, DECREASE THE OPACITY TO THE SAME VALUE AS THE OPACITY OF YOUR OTHER SHADOW.
30. NAVIGATE BACK TO THE LAYER STUDIO AND PLACE THE SHADOW UP AT THE TOP OF THE LAYER STACK SO THAT IT APPEARS ON TOP OF YOUR SUCCULENT LEAVES.
31. TO ADD TEXTURE, SELECT YOUR VECTOR BRUSH > GOUACHE BRUSH > DENSE BRUSH. IN THE CONTEXT MENU BELOW, DECREASE THE SIZE OF THE BRUSH UNTIL IT IS IN PROPORTION WITH YOUR LEAVES.
32. ADD A NEW LAYER TO YOUR LAYERS STUDIO AND DRAW RANDOM WHITE MARKS DOWN EACH OF THE LEAVES.

THEN DECREASE THE SIZE OF YOUR STROKE (USING THE CONTEXT MENU AT THE BOTTOM OF THE SCREEN) AND DRAW SMALLER MARKS.
33. EACH WHITE MARK THAT YOU MAKE WILL BE ON ITS OWN LAYER. TOGGLE THE LARGER LAYER CLOSED AND ALL OF THE MARKS WILL BE IN ONE PLACE.

WHEN YOU DRAW WITH THE PENCIL TOOL, THE LINE CAN APPEAR QUITE JITTERY. TO SMOOTH OUT YOUR LINES, THE RIGHT TOGGLE OF THE CONTEXT MENU HAS TWO **STABILIZER SETTINGS** THAT YOU CAN APPLY.

THE ROPE STABILIZER IS HELPFUL FOR DRAWING SLOW, SMOOTH CURVES. THERE IS SOME LAG WHILE USING THIS MODE.

THE WINDOW STABILIZER HELPS TO SMOOTH OUT YOUR LINES BUT STILL ALLOWS FOR SHARP DIRECTION CHANGES AND QUICK MOVEMENTS. THIS STABILIZER WILL BE BEST FOR MOST SITUATIONS



34. WITH THE VECTOR BRUSH TOOL SELECTED, TOGGLE TO THE SIDE IN THE CONTEXT MENU. THERE YOU WILL SEE A "STABILIZER" OPTION. SELECT "ROPE STABILIZER" AND YOU WILL BE ABLE TO DRAW A NICE SMOOTH LINE ONTO YOUR POT.

SELECT ONE OF YOUR TEXTURED BRUSHES AND A WHITE COLOR AND DRAW A LINE ON THE LEFT SIDE OF THE POT, MIMICKING THE CURVE OF THE TOP PORTION OF THE POT. SELECT THE LINE, SELECT THE STROKE STUDIO AND INCREASE OR DECREASE THE SIZE OF THE STROKE TO BEST FILL THE SPACE.

35. CLICK ON YOUR CURVE IN THE LAYERS STUDIO > LAYER OPTIONS AND DECREASE THE OPACITY OF THIS LAYER.
36. REPEAT THIS PROCESS ON THE LOWER PART OF THE POT.
37. IF YOU WOULD LIKE, ADD A SHAPE TOOL (ELLIPSE) TO MAKE A CIRCLE FOR THE BACKGROUND. RECOLOR THE CIRCLE AND PLACE THIS LAYER ON THE BOTTOM OF THE LAYER STACK.

INSTEAD OF JUST USING THE COLOR WHEEL TO CHOOSE YOUR COLORS, YOU CAN USE PALETTES. THESE ARE FOUND IN THE SWATCHES TAB AT THE BOTTOM OF THE COLOR STUDIO MENU. THERE ARE SOME PRESET PALETTES IN THE PROGRAM. YOU CAN TOGGLE THROUGH THESE WITH THE ARROWS OR BY TAPPING ON THE PALETTE NAME AND SCROLLING THROUGH THE OPTIONS.

YOU CAN ALSO CREATE YOUR OWN COLOR PALETTES!

TO CREATE A NEW COLOR PALETTE, SELECT THE MENU ICON AT THE TOP RIGHT OF THE SWATCHES STUDIO. HERE YOU HAVE TWO OPTIONS: ADD APPLICATION PALETTE OR ADD DOCUMENT PALETTE.

A DOCUMENT PALETTE WILL ONLY BE AVAILABLE IN THIS CURRENT DOCUMENT.

AN APPLICATION PALETTE WILL BE AVAILABLE THROUGH THE WHOLE APPLICATION. YOU WILL PRIMARILY WANT TO CHOOSE TO ADD APPLICATION PALETTES SO THAT YOU CAN ACCESS THEM AGAIN IN THE FUTURE.

ADVANCED SHAPE TECHNIQUES: FRUIT BOWL

1. CREATE A NEW DOCUMENT WITH THE SETTINGS:

PRINT
A4
LANDSCAPE CANVAS
2. CREATE A NEW PALETTE. RENAME YOUR APPLICATION PALETTE BY NAVIGATING INTO THE NEW UNNAMED PALETTE AND THEN SELECTING THE MENU ICON AT THE TOP RIGHT OF THE SWATCHES STUDIO. CHOOSE "RENAME PALETTE" AND CALL YOUR NEW PALETTE "FRUIT BOWL".
3. NAVIGATE TO THE WEBSITE COLRD.COM TO CHOOSE A PALETTE THAT SUITS YOUR AESTHETIC. ONCE YOU FIND ONE THAT YOU LIKE, TAKE A SCREEN SHOT OF THE PALETTE AND THEN LOAD THE PICTURE INTO AFFINITY DESIGNER.
4. TO IMPORT AN IMAGE INTO AFFINITY DESIGNER, SELECT THE MAIN DOCUMENT MENU AND CHOOSE "PLACE IMAGE". THIS IMAGE WILL BE IN YOUR PHOTO ROLL SO SELECT THE OPTION TO IMPORT AN IMAGE FROM YOUR PHOTO LIBRARY. USE YOUR PENCIL TO DRAG AN AREA ON THE CANVAS FOR THE IMAGE.
5. NOW WE WILL BE ABLE TO USE THE EYEDROPPER TOOL TO SELECT COLORS AND ADD THEM TO THE NEW FRUIT BOWL PALETTE.

IN YOUR COLOR STUDIO, TOGGLE TO SWATCHES AND SELECT YOUR FRUIT BOWL PALETTE. YOU CAN PIN THE SWATCHES STUDIO MENU OPEN BY SELECTING THE PIN ICON IN THE TOP RIGHT CORNER OF THE SWATCHES STUDIO.

SELECT THE COLOR PICKER (EYEDROPPER) TOOL AND THEN TAP ONTO THE FIRST COLOR. THAT COLOR WILL NOW BE VISIBLE IN THE COLOR STUDIO FILL DISPLAY CIRCLE.

TO ADD IT INTO YOUR SWATCHES, TAP ON THE MENU ICON IN THE TOP RIGHT OF THE SWATCHES STUDIO AND SELECT "ADD CURRENT FILL TO PALETTE".

DO THIS FOR ALL OF THE COLORS IN YOUR PALETTE AND SUPPLEMENT WITH OTHER COLORS THAT YOU WOULD LIKE TO HAVE AVAILABLE IN YOUR SWATCH PALETTE.

6. CHOOSE YOUR SHAPE TOOL (CRESCENT) AND DRAG A CRESCENT ON YOUR SCREEN. DRAG THE ORANGE DOT IN THE CENTER TO GIVE THE SHAPE THE LOOK OF A HALF CIRCLE.
7. FILL THE SHAPE WITH A CORAL COLOR BEFORE DUPLICATING THE SHAPE BY DRAGGING THE SHAPE WITH THE TWO FINGER MODIFIER TO CREATE A COPY.
8. RESIZE THE COPY TO MAKE IT SMALLER SO IT CAN FIT INSIDE THE FIRST SHAPE. FILL THIS SECOND SHAPE WITH YELLOW.
9. TO ADJUST THIS SHAPE FURTHER, TAP ON THE SHAPE TOOL AND THE ORANGE DOTS WILL APPEAR, ALLOWING YOU TO DRAG THE SHAPE SIDES SO THAT THE CURVE OF THE INSIDE SHAPE FOLLOWS THE CURVE OF THE OUTSIDE SHAPE.
10. GROUP THESE TWO SHAPES.
11. SELECT THE SHAPE TOOL (COG) AND DRAW AN INITIAL COG SHAPE ON YOUR CANVAS. USE THE ORANGE DOT IN THE CENTER CIRCLE TO REMOVE THAT CIRCLE ENTIRELY.

NEXT, USE THE ORANGE DOT ON THE EDGE TO BRING THE OUTER CIRCLE OF THE SHAPE ALMOST ALL THE WAY TO THE CENTER. IT WILL BE SHAPED LIKE A SUN AT THIS POINT. ANOTHER ORANGE DOT IN THE OUTER CORNER CAN BE DRAGGED OUT TO MAKE LARGER SLICES OF ORANGE.

12. WITH THE SHAPE TOOL (ELLIPSE) DRAW AN ORANGE CIRCLE ON A LAYER SHIFTED BELOW THE COG.
13. TO ALIGN THESE TWO SHAPES PERFECTLY TO ONE ANOTHER, SELECT BOTH OF THE SHAPES AND GO TO THE TRANSFORM STUDIO. SELECT THE "ALIGNMENT OPTIONS" NEAR THE BOTTOM OF TRANSFORM STUDIO MENU. IN THERE CHOOSE THE CENTER OPTION ICON FOR BOTH THE "ALIGN HORIZONTALLY" AND "ALIGN VERTICALLY" OPTIONS.
14. NOW THESE SHAPES CAN BE GROUPED.
15. BACK TO THE INITIAL CRESCENT SHAPES, USE THE SHAPE TOOL (TRIANGLE) TO CREATE A TRIANGLE.
16. DUPLICATE THIS TRIANGLE AND, WITH THE TRANSFORM STUDIO, FLIP THE DUPLICATE SO THAT THE TRIANGLES ARE ALIGNED BASE TO BASE (WITH A SLIGHT GAP BETWEEN THE TWO).

17. COLOR THE TRIANGLES WITH TWO RELATED COLORS, SUCH AS PINK AND PURPLE.
18. GROUP THE TWO TRIANGLES TOGETHER AND PLACE THEM IN THE CORNER OF THE CRESCENT.
19. SELECT THE SHAPE AND, IN THE EDIT MENU, DUPLICATE YOUR SHAPE. MOVE THE DUPLICATE DOWN BY DECREASING THE Y AXIS IN THE TRANSFORM STUDIO. NOW REPEATEDLY HIT EDIT > DUPLICATE UNTIL THE SEEDS HAVE BEEN PLACED ALL THE WAY ALONG THE TOP EDGE OF THE WATERMELON SLICE.

SMART DUPLICATE OCCURS WHEN YOU USE THE EDIT > DUPLICATE FUNCTION REPEATEDLY. ON DUPLICATIONS AFTER THE FIRST ONE, ANY SHAPE CHANGES AND OTHER ADJUSTMENTS WILL ALSO BE DUPLICATED.

20. GROUP ALL OF THE SEEDS TOGETHER. SELECT THE GROUP AND CHOOSE EDIT > DUPLICATE. SHIFT THE NEW COPY TO THE SIDE OF THE FIRST AND USE THE SMART DUPLICATE FUNCTION REPEATEDLY TO FILL THE WHOLE WATERMELON.
21. TOGGLE OPEN ALL OF THE SEED GROUPS AND DELETE THE SEEDS SITTING OUTSIDE OF THE DESIRED SPACE.

TO SELECT A SHAPE INSIDE A GROUP, DOUBLE TAP ON THE SHAPE.

22. FINALLY, GROUP EVERYTHING IN THE WATERMELON SLICE.

ASSETS VERSUS SYMBOLS

ASSETS	SYMBOLS
STARTS OUT THE SAME BUT IS ABLE TO BE CHANGED	STARTS THE SAME AND STAYS THE SAME EVERY SINGLE TIME
EASILY CHANGED	DIFFICULT TO CHANGE
TWO ASSETS THAT LOOKED THE SAME AT THE START CAN LOOK TOTALLY DIFFERENT AT THE END.	IF YOU CHANGE ONE ELEMENT ON ONE OF THEM, IT WILL BE CHANGED ON EVERY ONE OF THEM
CAN BE USED ACROSS ALL DOCUMENTS IN AFFINITY DESIGNER	ONLY AVAILABLE WITHIN THE SINGLE DOCUMENT THEY'RE CREATED IN
USE THIS MOST OF THE TIME	ONLY USE THIS IN SPECIAL CONDITIONS (LIKE CREATING A REPEATING PATTERN)

AN ASSET IS A COLLECTION OF SHAPES THAT YOU WOULD LIKE TO REUSE IN THE FUTURE. THINK OF AN ASSET LIKE A STAMP THAT YOU CAN USE AGAIN.

23. WITH YOUR SHAPE TOOL (TRIANGLE), DRAW IN AN EQUILATERAL TRIANGLE AND ADD MULTIPLE CIRCLES TO YOUR PAGE (USING THE SHAPE TOOL (ELLIPSE WITH THE ONE FINGER MODIFIER)).
24. RECOLOR YOUR CIRCLES SO THAT THEY HAVE A VARIETY OF COLORS AND SHIFT AND RESIZE THEM SO THAT THEY ALL FIT WITHIN THE TRIANGLE.
25. GROUP ALL OF THE CIRCLES AND THE TRIANGLE TOGETHER.
26. **TO ADD NEW ASSETS**, SELECT YOUR NEWLY CREATED GROUP. OPEN YOUR ASSET STUDIO AND IT WILL DEFAULT TO A PREEXISTING ASSET COLLECTION SUCH AS IOS 12. TO CREATE A NEW ASSET CATEGORY, TAP THE MENU ICON IN THE TOP RIGHT OF THE ASSET STUDIO. SELECT "ADD CATEGORY".

TAP ON THE MENU ICON AGAIN AND CHOOSE "RENAME CATEGORY". CALL THE CATEGORY "FRUIT SHAPES".

27. IN ORDER TO ADD AN ASSET INTO A CATEGORY, THERE ALWAYS HAS TO BE A SUBCATEGORY. CREATE THIS BY TAPPING ON THE ASSET STUDIO MENU ICON AND CHOOSE "ADD SUBCATEGORY". THE WORD "ASSETS" WILL NOW BE DISPLAYED IN THE FRUIT SHAPE CATEGORY WITH AN ICON TO THE RIGHT OF IT.
28. TAP ON THE NEW MENU ICON BESIDE THE WORD "ASSETS" AND CHOOSE "ADD ASSET FROM SELECTION". YOUR SELECTED SHAPES WILL SHOW UP IN THE ASSET PANEL.

TO **ADD AN ASSET INTO YOUR DOCUMENT**, SIMPLY TAP ON THE IMAGE IN THE ASSET PANEL AND SELECT "INSERT" AND THE SHAPE WILL BE INSERTED INTO YOUR PROJECT. THIS IS A POWERFUL TOOL FOR ADDING ELEMENTS THAT YOU WOULD WANT TO USE ACROSS MULTIPLE DOCUMENTS.

29. ADD A FEW COPIES OF THE ASSET TO YOUR DOCUMENT.
30. OPEN ONE OF THE ASSET GROUPS IN YOUR LAYERS STUDIO AND RECOLOR YOUR SHAPES. DO THIS TO ALL INSTANCES OF YOUR ASSET THAT HAVE BEEN PLACED INTO YOUR DOCUMENT. YOU CAN ALSO CHOOSE TO SHIFT THE DOTS TO MAKE THE ASSETS LOOK LESS SIMILAR.
31. RESIZE AND SHIFT YOUR TRIANGLES SO THAT THEY ARE PLACED IN CLOSE WITH THE WATERMELON AND ORANGE.
32. USE YOUR SHAPE TOOL (STAR) AND DRAW A STAR IN YOUR DOCUMENT. USING THE TOOL-SPECIFIC CONTEXT MENU AT THE BOTTOM OF THE SCREEN, INCREASE THE NUMBER OF POINTS 17. USE THE ORANGE DOT AT THE BASE OF THE POINTS TO SHIFT IF OUT, MAKING THE ARMS OF THE STAR QUITE SHORT AND RESULTING IN A SHAPE THAT LOOKS MORE LIKE A CERTIFICATE BADGE THAN A STAR. USE THE ORANGE DOT ON THE POINT OF THE STAR TO PULL THE POINTS IN TO BE CURVES INSTEAD OF POINTS.
33. DUPLICATE YOUR SHAPE USING THE EDIT MENU. RECOLOR THIS NEW SHAPE AND, USING YOUR THREE FINGER MODIFIER, RESIZE THE SHAPE WITHIN THE FIRST.
34. CHOOSE THE EDIT > DUPLICATE FUNCTION AGAIN TO ACCESS THE SMART DUPLICATE FUNCTION. CHANGE THE COLOR OF THIS NEW SHAPE BEFORE REPEATING THE EDIT > DUPLICATE PROCESS UNTIL THE SHAPE IS FILLED.

35. SELECT ALL OF YOUR LAYERS IN THIS SHAPE AND GROUP THEM. SHIFT THIS NEW SHAPE GROUP SO THAT IT OVERLAPS SOME OF THE EXISTING SHAPES.
36. CHOOSE YOUR SHAPE TOOL (TEARDROP) AND DRAW ONE ON YOUR CANVAS. USE THE ORANGE DOTS IN THE MIDDLE OF THE SHAPE TO PULL IT SLIGHTLY TO ONE SIDE.
37. TO MODIFY THE TIP OF THE TEARDROP, THERE ISN'T AN ORANGE DOT. HOWEVER, SELECTING THE CORNER TOOL WILL ALLOW YOU TO ADJUST THIS POINT. SIMPLY PULL IN THE POINT OF THE TEARDROP UNTIL IT IS GENTLY ROUNDED. THIS TOOL CAN BE USED TO SOFTEN OR CURVE ANY CORNER.
38. DUPLICATE THIS PETAL SHAPE SO THAT THREE OF THEM ARE TOGETHER. RECOLOR EACH OF THE SHAPES AND GROUP THEM BEFORE DUPLICATING THIS A FEW TIMES TO FILL IN SPACE AROUND YOUR PIECE.
39. TO CREATE A PATTERNED OBJECT THAT CAN FILL IN SOME BACKGROUND SPACE, USE THE SHAPE TOOL (RECTANGLE) TO CREATE A LONG SKINNY RECTANGLE.
40. USE YOUR EDIT > DUPLICATE FUNCTION TO CREATE ~8 COPIES OF THIS SHAPE.
41. TO MODIFY THE SPACE BETWEEN THE SHAPES AND KEEP THEM ALL EQUAL, SELECT ALL OF THE RECTANGLES AND NAVIGATE INTO YOUR TRANSFORM STUDIO. SELECT THE "ALIGNMENT OPTIONS" AT THE BOTTOM AND THEN TAP ON THE DISTRIBUTE EVENLY ICON IN THE ALIGN VERTICALLY MENU AREA. DESELECT "AUTO" AND USE THE SIZE SLIDER TO SPACE THE RECTANGLES APART SO THAT THEY LOOK LIKE A TIGHT PATTERN.
42. ONCE THIS IS DONE, GROUP THE STRIPES.
43. NEXT IT'S TIME TO CREATE A SHAPE THAT WILL BE FILLED WITH THIS NEW PATTERN. USE THE SHAPE TOOL (ELLIPSE) TO DRAW A CIRCLE ON THE SCREEN USING YOUR ONEFINGER MODIFIER.
44. TO PUT THE STRIPES IN THE CIRCLE, SELECT THE STRIPE GROUP AND SHIFT THEM ON TOP OF THE CIRCLE. ENSURE THAT THIS LAYER IS HIGHER UP THAN THE CIRCLE IN THE LAYER STUDIO. IF NEEDED, STRETCH THE STRIPES TO FILL THE CIRCLE FROM TOP TO BOTTOM. PICK UP THE STRIPE LAYER IN THE LAYER STUDIO AND HOVER IT ON TOP OF THE ELLIPSE LAYER.

TO FILL A SHAPE AS A CLIPPING MASK, REMEMBER TO HOVER OVER THE NAME OF THE LAYER, NOT THE LAYER THUMBNAIL IMAGE.

45. TO CHANGE THE ELLIPSE COLOR TO BE TRANSPARENT, SELECT THE ELLIPSE LAYER AND REMOVE THE FILL COLOR BY SWIPING UP ON THE FILL COLOR CIRCLE. THIS WILL LEAVE THE STRIPES IN THE SHAPE OF A CIRCLE. KEEP THE ELLIPSE LAYER SELECTED.
46. TO ADD THIS STRIPED CIRCLE TO YOUR ASSETS, OPEN YOUR ASSET STUDIO, NAVIGATE TO THE FRUIT SHAPES CATEGORY AND CHOOSE "ADD ASSET FROM SELECTION". NOW THIS CAN BE EASILY ADDED TO THIS PIECE AND ANY OTHER PIECE THAT YOU CREATE.
47. ADD IT A FEW TIMES TO THIS PIECE. ROTATE, RECOLOR AND RESIZE IT TO FILL YOUR SPACE.

BLEND MODES CAN BE APPLIED IN THE LAYER STUDIO OPTIONS FOR ANY LAYER OR GROUP. THE BLEND MODE CURRENTLY SET WILL BE STATED IN THE BAR RIGHT UNDERNEATH THE OPACITY. TO CHANGE THE BLEND MODE, TAP ON THE CURRENT BLEND MODE TITLE AND THE BLEND MODE MENU WILL POP OUT TO THE SIDE. HERE YOU CAN SCROLL QUICKLY THROUGH THE BLEND MODES TO SEE THEIR EFFECTS AND CHOOSE THE EFFECT OF YOUR CHOICE.

48. BLEND MODES ARE A BIT OF AN EXPERIMENT SO GET READY TO PLAY!

CHANGE THE BLEND MODES OF YOUR STRIPED SHAPES FIRST. TAP ON THE GROUP AND THEN TAP ON THE LAYER OPTIONS MENU IN THE TOP LEFT OF THE LAYER STUDIO. GO THROUGH SOME OF YOUR OVERLAPPING SHAPES AND APPLY BLEND MODES TO THEM (CHOOSE THE BLEND MODES OF YOUR CHOICE).

49. AS YOU NEAR THE END OF A DESIGN, SQUINT YOUR EYES TO LOOK FOR AREAS OF SIMILAR COLORS AND ADJUST THOSE AS NEEDED.
50. SELECT YOUR WHOLE DESIGN, ENSURE THAT YOUR SNAPPING TOOL IS ON, AND BRING YOUR WHOLE DESIGN TO THE CENTER OF YOUR DOCUMENT CANVAS.
51. FINISH YOUR DESIGN OFF BY ADDING A BACKGROUND. CHOOSE YOUR SHAPE TOOL (RECTANGLE) AND DRAW A RECTANGLE TO COVER YOUR CANVAS. WITH SNAPPING ON YOU CAN EASILY DRAG THE SIDES OF THE SHAPE TO ALIGN DIRECTLY WITH THE EDGES OF THE ARTBOARD. NAVIGATE INTO YOUR LAYERS STUDIO AND MOVE THE BACKGROUND RECTANGLE TO THE BOTTOM OF THE LAYERS PANEL SO IT SITS BEHIND YOUR WORK. CHANGE THE COLOR OF THE RECTANGLE SO THAT YOUR ABSTRACT FRUIT SHAPES POP!

1. GO TO FONTSQUIRREL.COM. ALL OF THESE FONTS ARE AVAILABLE FOR FREE FOR BOTH PERSONAL AND COMMERCIAL USE. FIND YOUR FAVORITE FONTS HERE TO INSTALL ONTO YOUR IPAD. KARIN USES MONTSERRAT IN THIS LESSON BUT YOU CAN USE ANY FONT OF YOUR CHOICE. TAP ON THE "INSTALL ON IPAD" ICON BY THE FONT. ALLOW THE WEBSITE TO OPEN THE SETTINGS ON YOUR IPAD AND THEN SELECT INSTALL TO MOVE THROUGH THE INSTALLATION PROCESS.
2. TO MAKE THE FONTS AVAILABLE IN AFFINITY DESIGNER, YOU HAVE TO *FULLY CLOSE THE APP*. DOUBLE TAP THE HOME BUTTON OR, IF YOU'RE ON AN IPAD WITHOUT A HOME BUTTON, SWIPE UP FROM THE BOTTOM AND PAUSE IN THE MIDDLE OF THE SCREEN. THIS WILL BRING UP ALL OF THE APPS THAT YOU HAVE RUNNING IN THE BACKGROUND.
3. SWIPE UP ON THE SMALL SCREEN OF AFFINITY DESIGNER TO CLOSE IT. GO BACK TO YOUR MAIN SCREEN, RESTART AFFINITY DESIGNER BY TAPPING ON THE ICON AND, WHEN YOU GO BACK INTO YOUR PROJECT, THE NEW FONT WILL BE READY TO GO!
4. CREATE A NEW DOCUMENT WITH THE SETTINGS:

PRINT
A4 OR LETTER
PORTRAIT
5. INSERT A TEXT BOX USING THE TEXT TOOL (ART TEXT) AND DRAG A SPACE FOR THE LETTERS YOU WILL TYPE. MAKING THE BOX SETS THE DEFAULT SIZE FOR YOUR TEXT, THOUGH THIS CAN EASILY BE ADJUSTED IN THE CONTEXT MENU AT THE BOTTOM AND THE TEXT STUDIO ON THE RIGHT HAND SIDE OF THE SCREEN. TYPE ALL OF THE NUMBERS 0-9 IN THE TEXT BOX. GO TO YOUR TEXT STUDIO AND CHANGE THE DEFAULT FONT TO MONTSERRAT OR THE FONT THAT YOU HAD CHOSEN TO DOWNLOAD. SELECT A NICE, BOLD FONT SO THAT THEY WILL HAVE A DRAMATIC LOOK WHEN FILLED WITH COLOR.
6. OPEN YOUR COLOR STUDIO AND, FROM THE COLOR STUDIO MENU ICON, SELECT "ADD APPLICATION PALETTE". TAP THE MENU ICON AGAIN AND CHOOSE "RENAME PALETTE". CALL YOUR PALETTE "HAPPY TIMES".
7. USE YOUR SHAPE TOOL (RECTANGLE) TO DRAW A RECTANGLE IN YOUR ARTBOARD. DUPLICATE THIS 3 TIMES AND SHIFT THE RECTANGLES SO THAT THEY SIT SIDE BY SIDE. CHOOSE 4 COLORS THAT YOU LIKE THAT GO WELL TOGETHER.

8. ONCE YOU'VE SELECTED YOUR COLORS, OPEN YOUR COLOR STUDIO > SWATCHES AND ADD THE COLORS TO THE PALETTE. USE YOUR COLOR PICKER TOOL, TAP ON EACH RECTANGLE AND THEN CHOOSE "ADD CURRENT FILL TO PALETTE" IN THE SWATCHES MENU ICON.
9. TOGGLE INTO YOUR LAYERS STUDIO, GROUP ALL OF THE RECTANGLES AND HIDE THEM BY TAPPING ON THE CHECK BOX SO THAT IT IS NO LONGER CHECKED. THAT WILL TURN OFF THEIR VISIBILITY.
10. RATHER THAN TYPING EVERY SINGLE NUMBER IN A DIFFERENT TEXT BOX TO BE ABLE TO RECOLOR AND EDIT THEM ARTISTICALLY INDIVIDUALLY, THEY CAN BE EXPANDED VERY EASILY FROM THIS ONE TEXT BOX.

SELECT THE EDIT MENU > CONVERT TO CURVES AND THIS WILL CHANGE THE NUMBERS FROM A FONT TO SHAPES ON INDIVIDUAL LAYERS.

OPEN YOUR LAYERS STUDIO AND YOU WILL SEE THAT THE NUMBERS HAVE BEEN PLACED INTO A GROUP. OPEN THIS AND SELECT THESE LAYER BY LAYER TO SHIFT, RESIZE AND RECOLOR THEM EACH INDIVIDUALLY TO FILL THE ENTIRE PAGE.

REMEMBER TO HOLD DOWN ONE FINGER AS YOU RESIZE TO MAINTAIN THE ORIGINAL ASPECT RATIO OF THE NUMBER.

11. ONCE YOUR COLORS AND PLACEMENT ARE SET, APPLY BLEND MODES TO SOME OF THE OVERLAPPING NUMBERS.

IF THE BLEND MODE ISN'T APPEARING, IT IS BECAUSE THE LAYER WITH THE BLEND MODE NEEDS TO BE ON TOP OF THE LAYER YOU WANT IT TO BLEND WITH.

RESIZING YOUR PIECE

1. YOU MAY NEED TO CREATE A FEW DIFFERENT SIZES OF THE SAME PIECE OF ART. YOU CAN DO THIS RESIZING PROCESS TO CREATE MULTIPLE SIZE OPTIONS FOR ANY PIECE THAT YOU CREATE.

IN ORDER TO DO THIS, NAVIGATE BACK OUT TO YOUR MAIN AFFINITY DESIGNER HOME PAGE AND CLICK ON THE THREE LINES IN THE BOTTOM RIGHT HAND CORNER OF YOUR PIECE. THAT WILL BRING UP THE OPTION TO DUPLICATE YOUR PIECE.

2. TOGGLE INTO ONE OF THE TWO DOCUMENT COPIES TO CHANGE THE SIZE OF THE DOCUMENT.

3. CHOOSE THE DOCUMENT MENU AND SELECT "RESIZE".

4. AT THE BOTTOM OF YOUR SCREEN YOU WILL SEE A NEW MENU.

SELECT TO RESIZE YOUR DOCUMENT, CHOOSE THE MEASUREMENT SCALE THAT WORKS BEST FOR YOU (INCHES, CENTIMETERS, PIXELS, ETC) AND THEN RESET YOUR SIZE.

5. TAP ON THE LOCK BETWEEN THE WIDTH AND HEIGHT VALUES TO BE ABLE TO CHANGE THOSE INDEPENDENT OF ONE ANOTHER. TAP ON THE CIRCLE TO BE ABLE TO TYPE IN THE EXACT VALUE THAT YOU WANT.

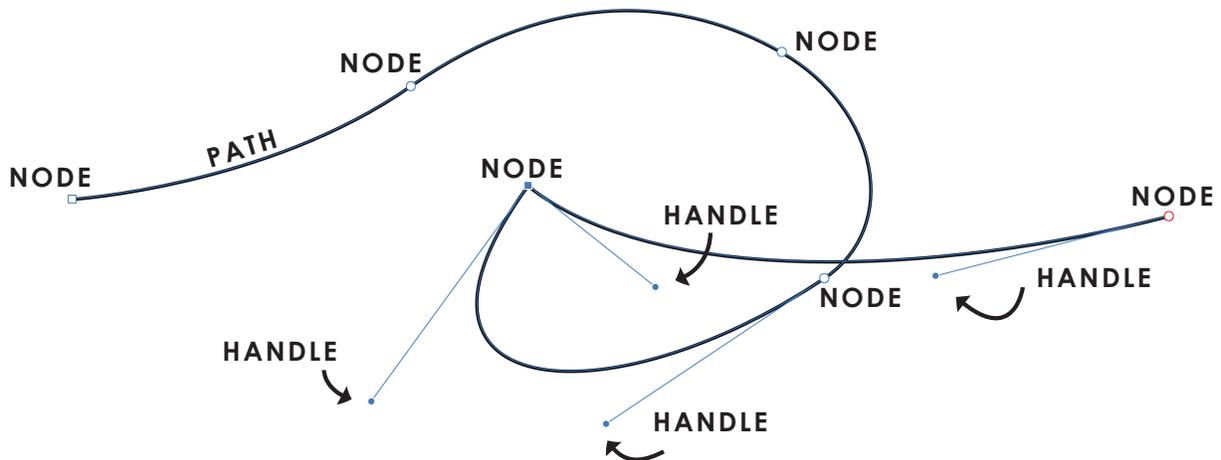
6. AFTER YOU TYPE IN YOUR SETTINGS, SELECT THE CHECK MARK AT THE RIGHT OF THIS CONTEXT MENU TO APPLY YOUR CHANGES.

7. YOU MAY NEED TO MAKE SLIGHT ADJUSTMENTS TO YOUR ARTWORK TO MAKE IT BEST FIT YOUR NEW CHOSEN SIZE.

INTRODUCTION TO NODES, HANDLES AND PATHS

VECTOR LINES ARE MADE OF NODES, PATHS AND HANDLES. THESE WORK TOGETHER TO CREATE YOUR VECTOR LINE.

THINK OF YOUR VECTOR LINE AS A PATH IN A PARK. YOUR NODES ACT AS TRAIL MARKERS TO DIRECT THE PATH. YOU WANT TO BE ABLE TO DIRECT PEOPLE ON THE TRAIL BUT NOT HAVE THEIR VIEW OF NATURE BLOCKED BY ALL OF THE SIGNS ON THE PATH.



NODES

WHILE YOU WOULD THINK THAT HAVING MORE NODES WOULD CREATE A SMOOTHER CURVE, THE OPPOSITE IS ACTUALLY TRUE. MORE NODES CAN CAUSE JAGGED LOOKING LINES.

BECAUSE OF THIS, YOU WILL WANT TO **LOOK FOR THESE TYPES OF NODES TO REMOVE:**

- REMOVE ANY CLUMPS OF NODES
- REMOVE NODES THAT ARE OFF OF THE PATH MAKING YOUR LINE LOOK JAGGED
- REMOVE EXTRA NODES ON STRAIGHT LINES
- REMOVE ANY NODES POSSIBLE! CONTROLLING THE PATH WITH HANDLES WILL GIVE YOU SMOOTHER CURVES AND LINES

HANDLES

HANDLES ARE ATTACHED TO EVERY NODE. THEY ARE SMALL LINES OFF OF THE NODE WHICH DIRECT THE WAY THAT THE PATH CONNECTS FROM NODE TO NODE. THEY ARE POSSIBLY MORE IMPORTANT THAN NODES IN DETERMINING THE CORRECT PATH FOR YOUR LINE.

HANDLES CAN BE ALTERED IN A FEW WAYS. THEY CAN BE MADE SMALL OR LARGE, BENT OR KEPT STRAIGHT, BUT THEY ARE ENTIRELY UNDER YOUR CONTROL.

WHEN YOU DRAW NODES, LOOK AT MODIFYING YOUR HANDLES WHEN YOU WANT YOUR SHAPE TO CHANGE.

FILL-SPECIFIC ART: AWESOME

1. SET UP A NEW DOCUMENT WITH THE SETTINGS:

PRINT
A4 OR LETTER
LANDSCAPE ORIENTATION

2. USE THE TEXT TOOL (ART TEXT) TO WRITE THE WORD "AWESOME" IN A THICK STYLE FONT. ONE LIKE MONTSERRAT BLACK WORKS WELL. FIT YOUR TEXT TO THE FULL WIDTH OF THE PAGE. USING YOUR SNAPPING TOOL, SHIFT THE WORD INTO THE CENTER OF YOUR PAGE.
3. DO A GOOGLE SEARCH TO GET A COLOR PALETTE THAT YOU LOVE. TAKE A SCREEN SHOT OF THE IMAGE OR PALETTE THAT YOU WANT TO SAMPLE FROM.
4. NAVIGATE BACK INTO AFFINITY DESIGNER AND SELECT YOUR DOCUMENT MENU > PLACE IMAGE > IMPORT FROM PHOTOS AND SELECT YOUR SCREENSHOT FROM YOUR PHOTOS. DRAG YOUR PENCIL TO PLACE YOUR IMAGE ON YOUR PAGE.
5. SELECT YOUR COLOR STUDIO > SWATCHES > SWATCHES MENU > ADD APPLICATION PALETTE.
6. CLICK AGAIN ON YOUR SWATCHES MENU > RENAME PALETTE AND RENAME YOUR NEW PALETTE "AWESOME PALETTE". USE YOUR COLOR PICKER TOOL TO TAP ON A COLOR, SWATCHES MENU > ADD CURRENT FILL TO PALETTE. DO THIS FOR ALL OF THE COLORS IN YOUR IMAGE.

7. IN YOUR LAYERS STUDIO, TURN OFF THE VISIBILITY OF YOUR IMAGE LAYER.
8. SELECT THE PENCIL TOOL AND TRY DRAWING A SIMPLE CURVED SHAPE. YOU WILL SEE SMALL DOTS ON YOUR SHAPE (NODES) AND A LINE (PATH).
9. TO **ADJUST ANY OF YOUR NODES** TO CHANGE THE SHAPE, SELECT YOUR NODE TOOL. WHEN YOU TAP ON A NODE IN A SELECTED SHAPE, THE NODE CAN BE MOVED, THE HANDLES CAN BE ADJUSTED AND THE HANDLES ON THE NODES ADJACENT CAN BE ADJUSTED AS WELL. DELETE THIS TEST SHAPE BY DOUBLE TAPPING ON YOUR SCREEN OR DELETING THE LAYER ENTIRELY.
10. WITH THE PENCIL TOOL, DRAW A WIGGLING LINE AROUND THE EDGE OF YOUR LETTERS.
11. SELECT YOUR NODE TOOL , TAP ON ANY NODES THAT ARE TOO CLOSE TOGETHER OR CREATING A JAGGED LINE. DELETE THESE NODES TO CREATE A SMOOTH CURVE.
12. FILL YOUR SHAPE WITH A COLOR FROM YOUR COLOR PALETTE. THIS WILL HAVE THE SHAPE COVERING THE LETTERS AND TO PUT THE COLOR INSIDE YOUR LETTERS WE WILL USE A TECHNIQUE SIMILAR TO THE ONE THAT WE'VE USED IN PREVIOUS LESSONS.
13. WHEN YOU OPEN YOUR LAYERS STUDIO, YOU WILL SEE THAT THE WORD IS STILL A TEXT LAYER, NOT A SHAPE LAYER. TO EXPAND THIS INTO A SHAPE, GO TO YOUR DOCUMENT EDIT MENU AND SELECT "CONVERT TO CURVES". NOW, IN YOUR LAYERS PALETTE, YOU WILL SEE THAT YOU HAVE A GROUP WITH EACH LETTER AS A CURVE ON ITS OWN LAYER.
14. IF YOU DO THE DRAG AND PLACE TECHNIQUE ONTO JUST ONE OF THE LETTERS, IT WILL ONLY BE PLACED INTO A SINGLE LETTER, NOT INTO ALL OF THE LETTERS. TO CHANGE THIS, ALL OF THE SHAPES WILL HAVE TO BE PUT ONTO THE SAME LAYER.
15. SELECT ALL OF THE LAYERS WITH LETTER SHAPES ON THEM AND CHOOSE THE DOCUMENT EDIT MENU > ADD. THIS PLACES ALL OF THE LETTER SHAPES ONTO ONE CURVE LAYER EVEN THOUGH THE SHAPES AREN'T TOUCHING.
16. SELECT YOUR SQUIGGLY SHAPE LAYER AND DUPLICATE IT USING THE EDIT MENU (TO PRIME FOR A SMART DUPLICATE).
17. MAKE THE TOP LAYER OF THE SQUIGGLE SLIGHTLY SMALLER THAN THE ONE BELOW AND CHANGE THE COLOR.
18. USE THE EDIT > DUPLICATE ((SMART DUPLICATE) OPTION TO ADD MANY LAYERS, CHANGING THE COLOR EACH TIME.

19. WHEN THE MIDDLE SHAPE GETS QUITE SMALL, RESIZE THIS FINAL LAYER BY HAND SO THAT IT LOOKS MORE BALANCED WITH THE OTHER LAYERS IN THE PIECE.
20. ADJUST LAYERS AS YOU WOULD LIKE. YOU CAN EITHER USE THE MOVE TOOL TO MAKE THE WHOLE LAYER LARGER OR SMALLER OR USE THE NODE TOOL TO ADJUST A SPECIFIC NODE ON A LAYER OR SERIES OF LAYERS.

IF YOUR CURVES HAVE A BLACK LINE AROUND THEM (OR ANOTHER COLOR), SELECT ALL OF YOUR LAYERS, OPEN YOUR COLOR STUDIO AND SWIPE UP ON THE STROKE COLOR SO THAT IT BECOMES TRANSPARENT.

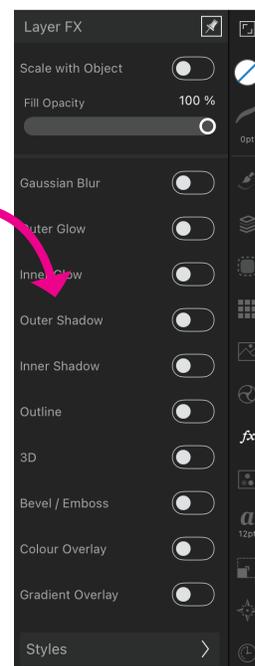
21. TO GIVE MORE DEPTH TO YOUR PIECE, ADD A SHADOW TO YOUR SHAPES SO THAT THEY LOOK LIKE LAYERED PIECES OF PAPER GLUED ONE ON TOP OF ANOTHER.

TO DO THIS, SELECT YOUR TOP LAYER (THE SMALLEST LAYER IN THE CENTER OF YOUR WORD) AND OPEN YOUR EFFECTS STUDIO.

IN HERE THERE ARE MANY EFFECTS THAT YOU CAN APPLY TO YOUR LAYERS BUT WE WILL USE THE OUTER SHADOW OPTION.

THE CONTEXT MENU ON THE BOTTOM GIVES YOU MANY OPTIONS FOR HOW THIS EFFECT WILL APPLY. ****NOTE: TAP ON THE TITLE OF THE EFFECT THAT YOU'VE TURNED ON TO BRING UP THE CONTEXT MENU.**

INCREASE THE RADIUS OF THE SHADOW SO THAT YOU CAN START TO SEE IT ON THE OUTSIDE OF THIS LAYER. INCREASE OR DECREASE THE OPACITY AND INTENSITY SETTINGS IN THE CONTEXT MENU TO GIVE YOU AN EFFECT TO YOUR LIKING. FOR THIS PIECE, AN INTENSITY OF ZERO AND AN OPACITY OF 50% WORKS WELL.



APPLY THIS EFFECT TO ALL OF YOUR LAYERS QUICKLY BY USING YOUR DOCUMENT EDIT MENU AS A SHORTCUT.

22. SELECT THE LAYER THAT YOU HAVE ALREADY APPLIED THE SHADOW TO. CHOOSE YOUR DOCUMENT EDIT MENU AND SELECT COPY. THIS WILL COPY NOT ONLY THE SHAPE, BUT ALSO THE EFFECTS APPLIED TO THIS LAYER.
23. IN YOUR LAYERS STUDIO, SELECT ALL OF THE LAYERS THAT NEED THE EFFECT APPLIED. OPEN THE DOCUMENT EDIT MENU AND CHOOSE "PASTE EFFECTS" AND THE EFFECT WILL BE APPLIED TO ALL OF THE LAYERS.

PHOTO IMAGE TO VECTOR IMAGE TRANSFORMATION: LEGGINGS

1. CLOSE ANY OPEN DOCUMENTS IN AFFINITY DESIGNER SO THAT YOU ARE BACK AT THE MAIN HOME SCREEN. THIS WILL ALLOW YOU TO IMPORT ART INTO AFFINITY DESIGNER.
2. CHOOSE A PICTURE THAT HAS HIGH CONTRAST BETWEEN THE OUTLINE OF THE OBJECT AND THE BACKGROUND.



NAVIGATE INTO
IMAENGINE.

INSIDE IMAENGINE, SELECT "CHOOSE PHOTO", SELECT YOUR PHOTO AND THEN CHOOSE "NEXT" IF NO CROPPING IS NEEDED.

3. AT THE BOTTOM OF THE PAGE, THERE ARE MANY FILTERS THAT YOU CAN MOVE THROUGH TO SEE WHICH FITS YOUR PREFERENCE. THIS IS COMPLETELY UP TO YOU FOR THE LOOK THAT YOU ARE DRAWING.

IN THIS LESSON, KARIN USES THE COLORAMA 2 FILTER.

DECREASE THE DETAIL SLIDER SO THAT EDITING THE IMAGE WILL BE EASIER. THIS CREATES FEWER SHAPES.

PLACE THE NUMBER OF STROKES AROUND 15-20%.

4. EXPORT YOUR IMAGE BY TAPPING THE EXPORT ICON IN THE TOP RIGHT OF YOUR SCREEN. MULTIPLE EXPORT FILE FORMATS WILL APPEAR AT THE BOTTOM AND, SINCE WE WANT TO IMPORT THIS INTO AFFINITY DESIGNER AND MAINTAIN ITS VECTOR QUALITIES, CHOOSE THE SVG (SCALEABLE VECTOR GRAPHIC) OPTION.

TO EXPORT THE SVG FILE STRAIGHT TO AFFINITY DESIGNER, CHOOSE "OPEN IN" AND SCROLL SIDeways UNTIL YOU SEE THE AFFINITY DESIGNER ICON. SELECT THAT AND THE IMAGE WILL BE OPENED DIRECTLY INTO AFFINITY DESIGNER IN A NEW DOCUMENT.

IF YOU WERE ALREADY IN A DOCUMENT IN AFFINITY DESIGNER WHEN YOU TRY TO EXPORT INTO IT, YOU WILL GET AN ERROR MESSAGE. TO FIX THIS, SIMPLY CLOSE THE OPEN DOCUMENT, GO BACK TO YOUR EXPORTING APP AND FOLLOW THE PROCESS AGAIN.

5. OPEN YOUR LAYERS STUDIO AND YOU WILL SEE THAT THERE ARE VERY MANY CURVES THERE.

THERE ARE TWO LAYER GROUPS. THERE IS A STROKE LAYER (THE OUTLINE) AND CURVE LAYER, THE COLOR FILLS.

TURN OFF THE VISIBILITY OF THE COLOR LAYER SO THAT WE CAN FIRST MANIPULATE THE STROKE LAYER.

6. TIDY UP THE STROKE AREAS THAT YOU DON'T WANT (THE ONES THAT DON'T SUPPORT YOUR IMAGE).

SELECT YOUR NODE TOOL AND TAP ON THE STROKE LAYER. YOU WILL SEE HUNDREDS OF NODES APPEAR ON THE LAYER. USE YOUR PENCIL TO DRAW SELECTION AREAS OVER THE NODES THAT YOU WANT TO REMOVE AND THEN TAP ON THE "DELETE" ICON ON THE NODE TOOL CONTEXT MENU.

YOU CAN ALSO TAP ON INDIVIDUAL NODES AND THEN SELECT "DELETE" TO DELETE NODES ONE BY ONE.

LOOK FOR AREAS OF YOUR STROKE IMAGE THAT ARE MUCH THICKER THAN THE REST OF THE IMAGE. YOU WILL WANT TO SELECT INDIVIDUAL NODES OR A GROUP OF NODES AND SHIFT THEM OVER TO MINIMIZE THIS DARK AREA.

ONCE YOU HAVE A STROKE SHAPE THAT YOU'RE HAPPY WITH, MOVE ON TO EDITING THE COLORED LAYER CURVES.

7. TURN THE VISIBILITY OF THIS SECOND LAYER ON. SELECT THE MOVE TOOL AND TAP AND DELETE THE CURVES OUTSIDE OF YOUR DESIRED SHAPE AREA.

ZOOM IN AS YOU GO THROUGH YOUR PIECE SO THAT YOU CAN CAREFULLY SELECT SOME OF THE SMALLER CURVES TO DELETE OR LEAVE AS PART OF YOUR DESIGN.

8. ONCE YOU HAVE DELETED ALL OF THE OBVIOUS COLORED PORTIONS, YOU MAY NEED TO ADJUST SOME OF THE CURVES MANUALLY. DO THIS BY SELECTING THE NODE TOOL, TAPPING ON THE CURVE TO ADJUST AND SHIFTING NODES UNTIL YOU GET THE SHAPE THAT YOU WANT.

9. AS YOU DO THESE FINAL ADJUSTMENTS, YOU MAY UNEARTH SOME OTHER CURVES THAT NEED TO BE DELETED SO GIVE YOU PIECE ONE FINAL LOOK OVER BEFORE YOU CALL IT DONE.

PRINTFUL IS AN ON-DEMAND PRODUCTION COMPANY. OTHER COMPANIES LIKE THIS ARE PRINTIFY, SHOPIFY, TEESPRING, ZAZZLE, SPREADSHIRT, CAFE PRESS, REDBUBBLE, GOOTEN, AND SOCIETY6.

TO USE PRINTFUL FOR THIS MODULE, YOU WILL NEED TO SET UP AN ACCOUNT. WITHIN THAT ACCOUNT, PRINTFUL REMEMBERS THE PRODUCTS THAT YOU DESIGN SO THAT THEY CAN BE CREATED AS MANY TIMES AS YOU WOULD LIKE.

10. NAVIGATE TO THE PRINTFUL TEMPLATE FOR CHILDREN'S LEGGINGS. WHEN YOU SCROLL DOWN ON THEIR WEBSITE, YOU WILL SEE A TAB TITLED "PRINT FILE GUIDELINES". DOWNLOAD THE PRINT FILE TEMPLATES AND THIS WILL DOWNLOAD TO YOUR IPAD.

THE FILE WILL ARRIVE AS A ZIPPED FILE THAT YOU CAN ACCESS BY TAPPING ON THE DOWNLOAD ICON IN THE TOP OF YOUR BROWSER. THIS WILL OPEN UP YOUR FILES APP AND YOU CAN TAP ON THE ZIPPED FILE TO EASILY UNZIP IT. THE UNZIPPED FILE FOLDER WILL APPEAR BESIDE ZIPPED FILE.

11. TAP ON THIS FOLDER AND NAVIGATE INTO THE TEMPLATE FOLDER INSIDE. IN HERE YOU WILL SEE THAT THERE ARE TWO OF EACH NAMED FILE.

THE LARGER FILE IS THE ONE THAT YOU WILL NEED TO USE WITH AFFINITY DESIGNER. THIS WILL BE THE **PSD FILE** WHICH CAN BE USED WITH OUR VECTORS.

12. TAP "SELECT" IN THE TOP RIGHT OF THE SCREEN, SELECT YOUR LARGER FILE AND THEN CHOOSE SHARE. SWIPE UNTIL YOU SEE AFFINITY DESIGNER OR "MORE" WHERE YOU CAN SCROLL DOWN UNTIL YOU SEE THE AFFINITY DESIGNER APP.

TO LEARN MORE ABOUT A FILE, LONG TAP ON THE FILE ICON AND THEN SELECT "INFO". THIS WILL TELL YOU THE DETAILED INFORMATION FOR ANY FILE.

13. TO TRANSFER THE PHOTO DESIGN ONTO YOUR TEMPLATE FILE, YOU COULD COPY AND PASTE IT FROM ONE FILE TO ANOTHER OR YOU CAN CREATE AN ASSET OUT OF YOUR PHOTO DESIGN.

SELECT THE MOVE TOOL AND DRAG ACROSS YOUR WHOLE DESIGN TO SELECT ALL OF IT. GROUP THESE LAYERS INTO A SINGLE GROUP.

14. OPEN YOUR ASSET STUDIO, TAP ON THE ASSET STUDIO MENU TO SELECT "ADD CATEGORY" AND THEN TAP THE ASSET STUDIO MENU AGAIN TO RENAME IT. CALL THIS CATEGORY "PRODUCT DESIGN".
15. AGAIN, SELECT THE ASSET STUDIO MENU AND CHOOSE "ADD SUBCATEGORY". BEFORE YOU ADD THE SELECTION TO YOUR ASSET MENU, ENSURE THAT YOU HAVE GROUPED YOUR SHAPES AND LAYERS INTO A SINGLE GROUP IN YOUR LAYERS STUDIO.
16. CHOOSE THE ASSET STUDIO MENU ONCE MORE AND SELECT "ADD ASSET FROM SELECTION". NOW THIS CAN BE EASILY USED ACROSS DOCUMENTS.

USING A TEMPLATE WILL MAKE SURE THAT YOUR FINAL PRODUCT WILL BE EXACTLY WHAT YOU ENVISION. SOME ON DEMAND SERVICES ALSO HAVE THE ABILITY TO SEE A LIVE MOCKUP OF YOUR WORK WHEN YOU UPLOAD IT.

THERE ARE SOME AREAS TO PAY ATTENTION TO ON ANY TEMPLATE:

THE **BLEED AREA** NEEDS TO BE COVERED WITH YOUR DESIGN BUT WILL BE CUT OFF. THIS ENSURES THAT YOUR COLOR GOES RIGHT TO THE EDGE OF THE FINAL PRODUCT.

THE **TRIM AREA** MAY OR MAY NOT BE CUT INTO DEPENDING ON HOW THE BLADES LINE UP OR THE SEAM IS SEWN IN THE FINAL PRODUCT.

THE **SAFE AREA** IS AREA OF YOUR DESIGN THAT WILL DEFINITELY SHOW ON YOUR FINAL PRODUCT.



17. NAVIGATE BACK TO YOUR TEMPLATE DOCUMENT. SELECT YOUR ASSET STUDIO, TAP ON THE VECTOR PHOTO ASSET THAT YOU JUST ADDED AND SELECT "INSERT".

PLACE THIS COPY OF THE ASSET IN THE LOCATION THAT YOU WANT, ADJUSTING THE SIZE AND ROTATION AS DESIRED.

18. FILL YOUR TEMPLATE WITH YOUR ASSETS UNTIL IT IS FILLED AS YOU WANT IT. TO MAKE IT FASTER TO ADD MULTIPLE ASSETS, DUPLICATE INSTANCES OF THE ASSET USING YOUR TWO FINGER MODIFIER OR YOUR DOCUMENT EDIT > DUPLICATE.

AS YOU'RE SHIFTING ELEMENTS ON A FILL BACKGROUND, YOU MIGHT NOTICE THAT YOU BACKGROUND SHIFTS INSTEAD OF THE ITEMS ON TOP.

IN ORDER TO STOP THIS FROM HAPPENING, OPEN THE LAYERS STUDIO, TAP ON THE TEMPLATE OR BACKGROUND LAYER, SELECT THE LAYER OPTIONS ICON AND TOGGLE ON THE **LAYER LOCK**. NOW IT WILL REMAIN IN PLACE WHEN YOU TRY TO SHIFT THE ASSETS ON TOP.

19. BEFORE YOU UPLOAD A FILE TO THE ON DEMAND PRINTER, TURN OFF THE LAYER WITH THE INSTRUCTIONS AND GUIDELINES.

20. EXPORT YOUR FILE FOR UPLOAD BY TAPPING THE DOCUMENT MENU > EXPORT AND CHOOSING EITHER A PSD OR PNG FILE TYPE.

PNG IS A SMALLER FILE WHICH WILL BE EASIER TO WORK WITH. CHOOSE PNG 24 WITH A TRANSPARENT BACKGROUND AND RENAME THE DOCUMENT SO THAT IT IS SPECIFIC TO WHAT YOU CREATED (IT'S NOT JUST THE TEMPLATE FILE ANYMORE).

21. TO CHOOSE WHERE THIS EXPORTS TO, TAP ON THE SHARE IN THE BOTTOM LEFT OF THE SCREEN > SAVE TO FILES. SELECT THE FILE THAT YOU WOULD LIKE TO SAVE THIS TO. YOU CAN SAVE IT WITHIN THE AFFINITY DESIGNER FILE AS ONE OF YOUR PROJECTS OR ANY OTHER FOLDER.

22. NAVIGATE INTO YOUR FILES > AFFINITY DESIGNER AND YOU WILL SEE YOUR FILE THERE.

23. GO BACK TO THE PRINTFUL WEBSITE AND UPLOAD YOUR FILE TO THE MOCK-UP GENERATOR. IN HERE, SELECT THE SAME PRODUCT (ALL OVER YOGA LEGGINGS) AND TAP THE "UPLOAD FILE" BUTTON. CHOOSE THE UPLOAD ICON > BROWSE AND SELECT YOUR FILE FROM YOUR FILES APP.

24. ONCE IT UPLOADS, SELECT IT > CHOOSE AND IT WILL PLACE IT INTO A TEMPLATE VIEW. TAP ON THE MOCKUP VIEW OPTION, CHOOSE THE PRODUCT OPTIONS SUCH AS COLOR AND YOU WILL SEE A MOCK-UP PREVIEW. THIS WILL ALLOW YOU TO SEE ANY CHANGES THAT YOU WOULD LIKE TO MAKE.

25. TO CHANGE THE BACKGROUND COLOR OF A CREATION, USE THE SHAPE TOOL (RECTANGLE), FILL IT WITH THE COLOR OF YOUR CHOICE AND MOVE IT TO THE BOTTOM OF YOUR LAYERS IN THE LAYER STUDIO.

26. EXPORT YOUR UPDATED FILE (THE PRESETS WILL STILL BE THE SAME, JUST UPDATE THE NAME). SHARE > SAVE TO FILES AND THEN UPLOAD THIS NEW FILE TO PRINTFUL.

27. CHECK OUT YOUR MOCK UP VIEW FOR YOUR NEW FILE BEFORE MOVING ON TO OTHER TEMPLATE ITEMS TO DESIGN.
28. THE OTHER ELEMENTS MAY BE IN YOUR UNZIPPED TEMPLATE FOLDER OR THEY CAN BE DOWNLOADED FROM THE WEBSITE (THIS VARIES DEPENDING ON THE PRODUCT AND WEBSITE THAT YOU'RE USING).

OPEN YOUR UNZIPPED FILE, SELECT THE LARGER FILE OF THE WAISTBAND AND SELECT > SHARE > AFFINITY DESIGNER.

REMEMBER, YOU WILL HAVE TO CLOSE ANY OPEN DOCUMENTS IN ORDER TO ALLOW THE FILE TO IMPORT INTO AFFINITY DESIGNER.

29. SINCE WE WILL NEED TO ADD A CHOSEN COLOR TO ANOTHER DOCUMENT, SHIFT BACK INTO THE LEGGINGS DOCUMENT THAT YOU'VE ALREADY CREATED AND ADD THE BACKGROUND COLOR TO A SWATCH PALETTE SO IT CAN BE USED IN MULTIPLE DOCUMENTS.
30. GO TO YOUR WAISTBAND FILE, SELECT THE COMMON BACKGROUND COLOR AND USE THE SHAPE TOOL (RECTANGLE) TO FILL THE TEMPLATE WITH COLOR (YOU CAN ADD COLOR PAST THE OUTER BORDERS OF THE TEMPLATE).
31. TURN OFF THE VISIBILITY OF THE TEMPLATE AND INSTRUCTION LAYERS. EXPORT THIS FILE AS A PNG WITH DOCUMENT MENU > EXPORT AND UPLOAD IT TO YOUR PRINTFUL PAGE.
32. REPEAT THIS FOR THE OTHER SMALL AREAS OF YOUR LEGGINGS AND YOU'RE DONE!

SEAMLESS MAGIC TILE REPEATING PATTERNS

REPEATING PATTERNS ARE PATTERNS THAT CAN CONTINUE ON INTO INFINITY. THIS IS MADE OF A SECTION OF PATTERN THAT CAN BE PLACED SIDE BY SIDE OVER AND OVER TO CONTINUE THE PATTERN SEAMLESSLY.

FOR THE BEST REPEATING PATTERN, WATCH OUT FOR A CERTAIN ELEMENT STANDING OUT TO SHOW WHERE THE REPEAT IS. FLIP, ROTATE, RESIZE AND RECOLOR TO GIVE YOURSELF MANY ELEMENTS TO WORK WITH AND MAKE YOUR PIECE LOOK AS SEAMLESS AS POSSIBLE.

1. CREATE A NEW DOCUMENT WITH THE SETTINGS:

PIXELS
2000 X 2000
DPI OF 300

2. SELECT THE DOCUMENT MENU > ARTBOARDS AND, USING THE CONTEXT MENU AT THE BOTTOM OF THE SCREEN, TAP "INSERT ARTBOARD".

TOGGLE INTO THE LAYERS STUDIO AND YOU WILL SEE YOUR NEW ARTBOARD LISTED IN THE LAYERS. TAP ON THE ARTBOARD AND CHOOSE THE LAYER OPTIONS ICON. TAP ON THE TITLE OF THE ARTBOARD AND RENAME IT TO "SINGLE PATTERN".

3. ON THIS ARTBOARD, YOU WILL SKETCH YOUR PATTERN DESIGN ELEMENTS. SWITCH TO THE **PIXEL PERSONA** USING THE PIXEL PERSONA ICON ON THE TOP MENU BAR.



NOT ONLY DOES THIS CHANGE YOU TO A DIFFERENT PERSONA BUT IT ALSO CHANGES THE TOOLS THAT ARE AVAILABLE TO YOU ON THE LEFT HAND SIDE OF THE SCREEN (THIS IS ALSO DIFFERENT FOR THE OTHER PERSONA OPTION, THE EXPORT PERSONA). USING THE PAINTBRUSH TOOL, YOU WILL BE ABLE TO SELECT FROM ALL OF YOUR BRUSH OPTIONS.

4. CHOOSE YOUR BRUSH TOOL > PENCIL > MECHANICAL PENCIL AND SKETCH IN YOUR BIRDS (OR THE OBJECT OF YOUR CHOICE). UNLIKE IN THE VECTOR PERSONA, THE PIXEL PERSONA DOESN'T ADD A NEW LAYER FOR EACH STROKE SO YOU WILL HAVE TO ADD NEW PIXEL LAYERS MANUALLY IN THE LAYER STUDIO FOR EACH PORTION OR ITERATION OF YOUR SKETCH.

5. OPEN THE LAYERS STUDIO AND ADD A NEW VECTOR LAYER USING THE  ICON. SHIFT THIS LAYER TO THE TOP OF YOUR LAYER STACK. DECREASE THE OPACITY OF YOUR PIXEL LAYER. SELECT YOUR VECTOR LAYER AND SWITCH YOUR VECTOR PERSONA BACK ON. THIS WILL SWITCH YOU BACK TO CREATING VECTOR PIECES.
6. SELECT YOUR VECTOR BRUSH TOOL > PENS > SOLID PEN AND DRAW OUTLINES AROUND ALL OF YOUR SKETCHED SHAPES.
7. USE YOUR NODE TOOL TO ADJUST AND CLEAN UP YOUR LINES.
8. ALSO, SELECT ALL OF YOUR LINES SITTING NEXT TO ONE ANOTHER AND JOIN THOSE POINTS TOGETHER USING "JOIN" IN THE NODE TOOL CONTEXT MENU. YOU WILL WANT TO DO THIS ALL THE WAY AROUND EACH SHAPE THAT YOU'VE CREATED TO ENSURE THAT THE SHAPE IS CLOSED.
9. TURN OFF THE VISIBILITY OF YOUR PIXEL LAYER IN YOUR LAYER STUDIO.
10. FILL YOUR BIRDS WITH COLOR BY USING THE PENCIL TOOL TO DRAW RANDOM SHAPES THAT WILL FILL THE BIRD.
11. AFTER YOU DRAW A SHAPE WITH THE PENCIL TOOL, SELECT THE NODE TOOL AND CLOSE THE SHAPE WITH THE CONTEXT MENU.
12. DRAW ENOUGH SHAPES TO FILL THE ENTIRE BODY OF THE BIRD.
13. SET UP A NEW COLOR PALETTE OR USE AN EXISTING COLOR PALETTE TO FILL THE BIRD SHAPES.

SELECT EACH SHAPE INDIVIDUALLY AND ADD COLOR TO IT.
14. THE COLORS WILL COVER OVER THE BIRD. TO FIX THIS, PICK UP AND DROP EVERY FILL LAYER IN THE LAYERS STUDIO AND DRAG THEM ONTO THE CURVE TITLE OF THE BIRD. THIS WILL CREATE A CLIPPING MASK TO ONLY SHOW COLOR INSIDE OF THE BIRD.
15. SHIFT THE COLOR LAYERS UNTIL YOU HAVE A COMBINATION THAT YOU LIKE WITH PLEASING OVERLAPS.

EDIT NODES AS NEEDED TO ENSURE THAT THE ENTIRE BIRD SHAPE IS FILLED.
16. CLICK ON THE BIRD CURVE LAYER AND SWIPE UP TO REMOVE THE BLACK STROKE OUTLINE.
17. TO FILL THE OTHER BIRDS, REPEAT THIS SAME PROCESS OR DUPLICATE THE EXISTING SHAPES AND CLIP THEM TO THE NEW BIRDS, SHIFTING THE COLORS AND PLACEMENT OF THE SHAPES SO THEY LOOK RANDOM RATHER THAN REPETITIVE.

18. ONCE THESE BIRDS HAVE BEEN CREATED, WE WILL USE THESE AS THE BASE ELEMENTS OF OUR REPEATING PATTERN.
19. USE THE DOCUMENT EDIT MENU > ARTBOARDS TO **INSERT A NEW ARTBOARD**. ADD THE NEW ARTBOARD BY TAPPING THE + "INSERT ARTBOARD" IN THE ARTBOARD CONTEXT MENU AT THE BOTTOM OF THE SCREEN. THIS WILL INSERT AN ARTBOARD THAT IS 2000 PIXELS BY 2000 PIXELS LIKE THE ORIGINAL ARTBOARD IN THIS DOCUMENT.
20. FOR THE REPEATING PATTERN, WE NEED THE ARTBOARD TO BE 3X THE SIZE OF THE ORIGINAL ARTBOARD. TO CHANGE THE SIZE, KEEP THE ARTBOARD SELECTION ON AND NAVIGATE INTO THE TRANSFORM STUDIO. HERE YOU CAN SEE THE DIMENSIONS OF THE ARTBOARD. TAP ON BOTH THE WIDTH AND THE HEIGHT AND CHANGE THESE VALUES TO 6000 PIXELS.

TAP ONTO THE MOVE TOOL TO DESELECT THE ARTBOARD.

21. USE THE SHAPE TOOL (RECTANGLE) AND A ONE FINGER MODIFIER TO KEEP IT SQUARE. TURN ON YOUR SNAPPING TOOL AND SNAP EACH OF THE EDGES TO THE EDGES OF THE RECTANGLE. SET THE FILL AND STROKE TO TRANSPARENT. THE RECTANGLE IS JUST THERE TO GIVE US BOUNDARIES FOR THIS 2000 X 2000 TILE.
22. GROUP ALL OF THE BIRDS AND THE RECTANGLE INTO ONE SINGLE GROUP. THIS IS A VERY IMPORTANT STEP. NOW IT CAN BE ADDED TO THE SYMBOLS STUDIO. OPEN THE SYMBOLS STUDIO > SYMBOL MENU AND CHOOSE "ADD SYMBOL FROM SELECTION".
23. TAP ON THE SYMBOL IN THE SYMBOL STUDIO AND CHOOSE "INSERT".
24. USING THE MOVE TOOL, TAP ON THE NEWLY INSERTED SYMBOL. OPEN THE TRANSFORM STUDIO AND CHANGE THE X VALUE TO 0 AND THE Y VALUE TO 0. THIS SHOULD PLACE YOUR TILE INTO THE TOP LEFT CORNER OF YOUR ARTBOARD.

IF YOUR TILE ISN'T ENDING UP IN THE CORNER, CHECK THE ANCHOR SELECTION IN THE TRANSFORM STUDIO.

THIS GRID GIVES YOU OPTIONS AS TO WHICH PART OF THE SELECTION IS USED AS THE REFERENCE POINT FOR RESIZING OR REALIGNING WITH THE TRANSFORM STUDIO. FOR THE SETTINGS HERE TO WORK CORRECTLY, THE TOP LEFT GRID POINT WILL HAVE TO BE THE ONE SELECTED AS THE ANCHOR.

25. DUPLICATE THIS TILE USING EDIT > DUPLICATE AND PLACE THIS TILE AT X = 2000, Y = 0. REPEAT THIS WITH THE SMART DUPLICATE (EDIT > DUPLICATE) AND THE NEXT TILE WILL BE PLACED AUTOMATICALLY AT X = 4000, Y = 0.
26. SELECT ALL 3 OF THE EXISTING TILES AND CHOOSE EDIT > DUPLICATE. WITH THE TRANSFORM STUDIO, SET THE VALUES AT X = 0, Y = 2000. REPEAT THIS WITH THE SMART DUPLICATE (EDIT > DUPLICATE) AND THE NEXT TILE WILL BE PLACED AUTOMATICALLY AT X = 0, Y = 4000.

ALL OF THESE IMAGES WITHIN THE LARGER ARTBOARD ARE REPETITIONS OF THE SAME SYMBOL. ANY CHANGES THAT YOU WANT TO MAKE TO THESE SYMBOLS WILL APPEAR SIMULTANEOUSLY IN ALL OTHER INSTANCES OF THE SYMBOL.

27. TAP INTO THE SYMBOL GROUP AND TURN OFF THE VISIBILITY OF THE RECTANGLE LAYER. THAT WAS NECESSARY TO HELP WITH PLACING EACH OF THE SYMBOL TILES IN THE LARGER ARTBOARD BUT IT ISN'T NECESSARY AS PART OF THE DESIGN.
28. YOU WILL BE MAKING THE EDITS TO YOUR PATTERN PRIMARILY ON THE SMALL ARTBOARD TO THE SIDE. ADD, DUPLICATE, SHIFT, RECOLOR AND ADJUST YOUR BIRDS UNTIL YOUR LARGE PATTEN ARTBOARD LOOKS THE WAY THAT YOU LIKE.
29. CONSIDER USING YOUR ADJUSTMENT STUDIO > HSL SETTINGS AND ADJUST YOUR SLIDERS TO GET OTHER COLOR OPTIONS FOR YOUR DESIGN.

THE CENTER OF YOUR NINE TILES IS YOUR "MAGIC TILE". THIS IS THE TILE THAT HAS ALL OF THE ELEMENTS FOR YOUR REPEATING PATTERN. THIS TILE CAN BE PLACED SIDE BY SIDE IN ANY DIRECTION FOREVER AND CONTINUE THE PATTERN SEAMLESSLY. NO OTHER TILE ON YOUR ARTBOARD CAN DO THAT.

30. TAP ON THIS CENTER TILE TO SELECT IT AND FIND THAT LAYER IN YOUR LAYERS STUDIO. OPEN UP THE SYMBOL AND SELECT THE RECTANGLE. THIS IS THE EXACT PIECE THAT WE WANT TO EXPORT BECAUSE IT HAS ALL OF THE OVERLAPPING PARTS ON IT FROM EACH SIDE.

31. IN THE LAYERS STUDIO, SELECT YOUR SINGLE PATTERN TILE AND PLACE IT ON THE RIGHT HAND SIDE OF YOUR LARGE ARTBOARD. THIS WILL HELP TO MAKE IT EASIER TO ALIGN THE MAGIC TILE SLICE PERFECTLY FOR EXPORT.
32. USING THE TOP LEFT TOOLBAR, SWITCH TO THE **EXPORT PERSONA** AND YOU WILL SEE BLUE RECTANGLES ON THE SCREEN. THESE WILL NOT BE IN THE RIGHT PLACE AUTOMATICALLY.

TO REPOSITION THEM, TAP ON THE LARGER BLUE TILE. OPEN THE TRANSFORM STUDIO AND SET THE X AND Y VALUES TO 2000 PX. THE WIDTH AND HEIGHT WILL ALSO NEED TO BE SET TO 2000 PX EACH. THIS WILL GIVE US THE PERFECT EXPORT SLICE FOR OUR "MAGIC TILE"!

NOTE THE NAME OF THIS BLUE TOOLBAR.

33. TAP ON THE SLICES STUDIO AT THE TOP OF THE EXPORT STUDIO OPTIONS. IN HERE YOU WILL SEE THE NAMES OF THE BLUE SQUARES FROM YOUR SCREEN.

TAP ON THE NAME OF THE SLICE THAT IS PLACED OVER YOUR MAGIC TILE. SELECT THE SLICE OPTIONS ICON AND RENAME YOUR BLUE SLICE TO MAGIC TILE. YOU CAN SEE THE SETTING CURRENTLY IN PLACE FOR THE EXPORT OR CHANGE THE OPTIONS HERE AS WELL.

34. SET IT TO EXPORT AS A PNG FILE WITH 1X, 2X AND 3X SETTINGS.
35. NAVIGATE BACK TO YOUR SLICES AND TAP ON THE EXPORT ICON FOR THIS SLICE.

THIS WILL GIVE YOU THE OPTION TO SELECT WHERE YOUR EXPORT SLICE WILL BE SAVED TO.

CREATE OR NAVIGATE TO THE FOLDER OF YOUR CHOICE AND THEN SELECT **OPEN** AND YOUR SLICES WILL BE EXPORTED TO THAT FOLDER.

36. GO TO SOCIETY6.COM AND JOIN OR LOGIN. FOR ANY PIECE THAT YOU WOULD WANT TO CREATE, REFER TO THE INFO ABOUT THE REQUIRED NUMBER OF PIXELS THAT IT NEEDS. BUT IT IS EASY TO CREATE YOUR MAGIC TILE AT ANY PIXEL SIZE IN AFFINITY DESIGNER.
37. GO INTO AFFINITY DESIGNER MAIN MENU AND CREATE A NEW DOCUMENT. SET THE UNITS TO PIXELS AND THE SIZE TO 16,000 BY 16,000 AT 300 DPI.
38. IN YOUR DOCUMENT MENU, SELECT "PLACE IMAGE" AND CHOOSE TO "IMPORT FROM CLOUD". NAVIGATE TO YOUR FILE WITH YOUR MAGIC TILE AND TAP ON THIS FILE. INSIDE YOUR DOCUMENT, DRAG OUT YOUR IMAGE.

39. OPEN YOUR TRANSFORM STUDIO AND SET BOTH THE WIDTH AND HEIGHT TO 2000. NEXT SET X = 0 AND Y = 0. THIS WILL PLACE THE TILE IN THE TOP LEFT CORNER OF THE DOCUMENT.
40. USE THE EDIT > DUPLICATE FUNCTION TO INSERT A COPY AND SHIFT IT TO X = 2000, Y = 0 WITH THE TRANSFORM STUDIO.
41. REPEAT SELECTING THE EDIT > DUPLICATE FUNCTION UNTIL THE WHOLE ROW IS FILLED.
42. SELECT THE WHOLE ROW OF TILES AND CHOOSE EDIT > DUPLICATE AND CHANGE THE Y VALUE TO 2000 IN THE TRANSFORM STUDIO.
43. REPEAT SELECTING THE EDIT > DUPLICATE FUNCTION UNTIL THE WHOLE DOCUMENT IS FILLED.

SINCE IT HAS BEEN CREATED WITH SMALLER REPEATING TILES, THIS LARGE TILE WILL ALSO FUNCTION AS A PERFECTLY REPEATING TILE WHEN MATCHED UP WITH ITSELF.

44. SELECT THE EXPORT PERSONA AND, IN THE SLICE STUDIO, RENAME THE "BACKGROUND" SLICE TO "HUGE REPEATING PATTERN" WITH PNG24 AND 1X SETTINGS.

EXPORT THIS SLICE TO YOUR EXPORT FOLDER AND SELECT "OPEN" TO START THE EXPORT.

45. ON THE ARTIST STUDIO ON THE SOCIETY6 WEBSITE, SELECT "+ ART POST" OR "ADD NEW ARTWORK" DEPENDING ON THE VERSION OF THE SITE YOU ARE USING.

SELECT "BROWSE" TO ACCESS YOUR FILES APP.

UPLOAD YOUR "HUGE REPEATING PATTERN" FILE TO BEGIN CREATING. SINCE THIS IS SUCH A LARGE FILE, IT MIGHT TAKE A FEW SECONDS BEFORE THE UPLOAD COMPLETES.

46. GIVE YOUR PATTERN A NAME. THIS IS WHAT POTENTIAL CUSTOMERS WILL SEE SO CALL THIS SOMETHING SIMILAR TO WHAT IT IS. YOU CAN CHOOSE WHERE YOU WANT THIS SEEN, TAGS THAT YOU WANT ATTACHED, COLORS INCLUDED AND A DESCRIPTION. THESE ARE NOT NECESSARY IF THIS IS JUST FOR YOURSELF.
47. SELECT "CREATE PRODUCTS" AND IT WILL START TO CREATE MOCK UPS OF YOUR PATTERN ON DIFFERENT PRODUCTS.

EACH PRODUCT HAS A TOGGLE ON THE BOTTOM TO TURN THE DESIGN PURCHASE OPTIONS ON OR OFF. TOGGLE THESE ON FOR ITEMS THAT YOU WANT TO HAVE AVAILABLE IN YOUR ACCOUNT SHOP. SOME PIECES WILL WORK BETTER THAN OTHERS.

48. YOU MAY NOTICE THAT YOUR PATTERN ENDS UP BEING TOO SMALL ON CERTAIN PRODUCTS. IF THIS IS THE CASE, TAP ON THE PRODUCT AND YOU WILL BE ABLE TO EDIT THE SCALE OF THE PATTERN TO ZOOM IN ON YOUR DESIGN.

AFTER YOU HAVE MADE YOUR CHANGES, CHOOSE "SAVE AND CLOSE".

YOU CAN DO THIS FOR AS MANY PRODUCTS AS YOU WOULD LIKE. TO FINALIZE YOUR PRODUCTS AND MAKE THEM AVAILABLE FOR SALE, SELECT "PUBLISH".

49. THINK ABOUT EDITING YOUR PATTERN TO CREATE COMPLIMENTARY PIECES (FOR INSTANCE, A PILLOW THAT COMPLEMENTS THE LARGER PATTERN OF A BED SPREAD).

OPEN YOUR ORIGINAL MAGIC TILE DOCUMENT AND SELECT DOCUMENT MENU > ARTBOARD AND INSERT ANOTHER LARGE ARTBOARD USING THE CONTEXT MENU AT THE BOTTOM.

USING THE TRANSFORM STUDIO TO INCREASE THE SIZE OF THIS ARTBOARD TO 6500 PIXELS BY 6500 PIXELS. RENAME THIS ARTBOARD "SINGLE PRODUCT" IN YOUR LAYERS STUDIO.

50. INSERT AN INSTANCE OF THE SYMBOL INTO THIS NEW ARTBOARD.

CHANGING THE SYMBOL WILL RUIN ALL OF THE OTHER SYMBOL INSTANCES ON THE ARTBOARD. TO STOP THIS FROM HAPPENING, TOGGLE OFF "SYNC SYMBOLS" IN THE SYMBOLS STUDIO. NOW YOU WILL BE ABLE TO CHANGE THIS SYMBOL AND THE PATTERN WON'T BE AFFECTED.

51. OPEN UP THIS SYMBOL AND MOVE YOUR BIRDS AROUND UNTIL YOU HAVE JUST A FEW FILLING UP MOST OF THE ARTBOARD.
52. TOGGLE INTO THE EXPORT PERSONA, SELECT THE "SINGLE PRODUCT" SLICE AND CHECK THAT THE SETTINGS ARE PNG-24, 1X BEFORE SELECTED THE EXPORT ICON AND OPENING THE FOLDER THAT YOU WANT THE NEW DESIGN SAVED IN.
53. GO BACK TO SOCIETY6.COM. SELECT ONE OF THE PRODUCTS THAT DIDN'T LOOK VERY GOOD WITH THE HUGE PATTERN ON IT. IN A SPECIFIC PRODUCT, YOU WILL BE ABLE TO UPLOAD A DIFFERENT PIECE OF ART FOR THAT ONE PRODUCT THOUGH IT WILL REMAIN A PART OF THE LARGER COLLECTION. SELECT "SINGLE PRODUCT" AND UPLOAD THIS. SCALE THE DESIGN ON THE PRODUCT TO FILL THE SPACE AND THEN SAVE THE PRODUCT WITH THE CHANGES THAT YOU MADE.

54. IF YOU WANT TO CREATE AN ARTBOARD SPECIFIC FOR A CERTAIN PRODUCT, EITHER LOOK AT THE PRODUCT PAGE FOR THE DETAILED DIMENSIONS OR LOOK AT THE FULL PRODUCT DIMENSION LIST LINKED UNDERNEATH THE COURSE VIDEO.
55. NEXT, GO INTO YOUR MAGIC TILE DOCUMENT > DOCUMENT MENU > ARTBOARDS > INSERT ARTBOARD AND USE THE TRANSFORM STUDIO TO CHANGE IT TO THE DESIRED SIZE.
56. MAKE SURE THAT WHEN YOU DUPLICATE ITEMS TO MOVE ONTO THIS NEW ARTBOARD, THAT THEY ARE PLACED ON THAT ARTBOARD IN THE LAYERS STUDIO. THEN YOU CAN EDIT THEM AS YOU WOULD LIKE.
57. USE THE LAYERS STUDIO OPTIONS TO RENAME ANY ARTBOARD THAT YOU CREATE SO THAT IT CAN BE EASILY IDENTIFIED IN YOUR FILES.
58. EXPORT YOUR ARTBOARDS IN THE SAME WAY AS YOU DID WITH THE OTHERS AND THEN UPLOAD THEM TO THE SPECIFIC PRODUCT ON THE SOCIETY6 WEBSITE.

MANIPULATING NODES: LOGO AND ICON CREATION

1. CREATE A NEW DOCUMENT WITH THE SETTING:
A4
2. BRAINSTORM SOME ICON IDEAS THAT ARE RELATED TO THE BRAND OR BUSINESS. CHANGE TO THE PIXEL PERSONA AND USE THE PENCIL > MECHANICAL PENCIL HB TO DRAW SOME SIMPLE SHAPES. FOR OUR FLORAL STUDIO, SKETCH A SIMPLE FLOWER SHAPE.
3. ONCE YOUR SKETCH IS DONE, CHANGE TO THE VECTOR PERSONA TO MAKE YOUR ICON OPTIONS. SELECT YOUR PENCIL TOOL, VECTOR BRUSH TOOL OR PEN TOOL TO TRACE AROUND YOUR OBJECT.

WITH THE PENCIL TOOL, TRACE AROUND YOUR FLOWER SHAPE, SELECT ALL OF THE LINES AND THEN CLOSE THEM. IT CAN BE HARD TO SEE YOUR LINES SO TURN OFF YOUR PENCIL SKETCH LAYER.

4. USING YOUR NODE TOOL, SELECT TWO OF THE LINES THAT ARE BESIDE ONE ANOTHER, DRAG A SELECTION BOX OVER THE TWO NODES THAT YOU WANT TO JOIN TOGETHER AND THEN SELECT "JOIN" FROM THE CONTEXT MENU. REPEAT THIS ALL THE WAY AROUND YOUR SHAPE. AT THE END, SELECT "CLOSE" IN THE CONTEXT MENU USE TO ENSURE THAT YOUR ENTIRE SHAPE IS CLOSED.
5. TO GIVE YOUR LINE AN INTERESTING EDGE, TRY TRACING THE SHAPE AGAIN ON A NEW LAYER WITH YOUR VECTOR BRUSH TOOL AND ONE OF THE PRESSURE SENSITIVE BRUSH PENS.

TO USE ONE OF THESE PENS WITH PRESSURE, YOU WILL HAVE TO SELECT THE **PRESSURE CONTROLLER** IN THE VECTOR BRUSH CONTEXT MENU AT THE BOTTOM OF THE SCREEN. IF YOU LEAVE THIS ON "NONE", PUTTING PRESSURE ON YOUR APPLE PENCIL WILL HAVE ABSOLUTELY NO EFFECT.

USE THE SMALL CONTEXT MENU ARROWS TO TOGGLE OVER TO THE STABILIZER OPTIONS. IN HERE, SELECT THE ROPE STABILIZER. THIS WILL HELP TO SMOOTH YOUR LINE. DRAW AROUND YOUR SHAPE WITH VARIED PRESSURE.

6. YOU CAN ALSO TRY USING THE PEN TOOL TO CREATE YOUR SHAPE.

ADD A NEW VECTOR LAYER TO YOUR LAYERS STUDIO AND TURN OFF THE VISIBILITY OF THE VECTOR BRUSH LAYER.

THE PEN TOOL ALSO HAS MANY DIFFERENT MODES. THERE IS A PEN OPTION AND A SMART OPTION. WE WILL USE THE PEN OPTION LATER BUT FOR NOW SELECT THE "**SMART**" OPTION.

7. USING THIS OPTION, TAP ON A FEW POINTS AROUND YOUR SHAPE. THINK ABOUT PLACING NODES (PATH MARKERS) ALONG YOUR SKETCHED PATH AND THE PROGRAM WILL DO ITS BEST TO GUESS WHERE YOU WANT THE STROKE PATH TO BE, PLACING THE HANDLES FOR YOU.
8. CHOOSE THE NODE TOOL AND SELECT "CLOSE" FROM THE CONTEXT MENU. THEN YOU CAN GO THROUGH AND ADJUST THE NODES UNTIL IT LOOKS THE WAY THAT YOU WOULD LIKE.
9. SELECT YOUR FAVORITE FLOWER RESULT FROM THESE THREE TOOLS. USE YOUR NODE TOOL TO SHIFT YOUR LINES, TIDY UP NODES AND MAKE YOUR SHAPE ICON READY.
10. FILL YOUR SHAPE WITH BLACK USING THE COLOR STUDIO.
11. NEXT, TRY PLACING THE LOGO IN TO DIFFERENT SHAPES OR NEXT TO THE WRITTEN LOGO.
12. DRAW A CIRCLE USING THE SHAPE TOOL (ELLIPSE + ONE FINGER MODIFIER). CHANGE THE COLOR OF THE ICON TO WHITE AND PLACE IT ON TOP OF THE CIRCLE, MOVING THE ICON LAYER ABOVE THE ELLIPSE LAYER IN THE LAYER STUDIO.

WHEN YOU FILL THE SHAPE WITH A DIFFERENT COLOR, CONSIDER HOW INCREASING OR DECREASING THE WIDTH OF THE STROKE CAN ALSO CHANGE THE LOOK OF THE ICON.

TRY COMBINING IT WITH THE CIRCLE WITHOUT ANY STROKE OR TRY THICKENING THE STROKE UP WHEN YOU PLACE IT OVER THE CIRCLE. EACH OF THESE IS A TEST TO HELP YOU PICK THE BEST DESIGN.

13. TO CENTER THE SHAPES, USE THE SNAPPING TOOL WHEN YOU SHIFT THE ICON INTO PLACE. RESIZE THE ICON AS NEEDED TO FILL THE CIRCLE.
14. DUPLICATE THIS ICON/SHAPE COMBINATION A FEW TIMES TO CREATE SOME DIFFERENT ITERATIONS OF IT.
15. TRY GIVING THE CIRCLE AN OUTLINE AND NO FILL. FILL THE ICON WITH BLACK. ADJUST THE THICKNESS OF THE CIRCLE OUTLINE AND THE FLOWER ICON AS NEEDED.
16. TRY REPLACING THE CIRCLE SHAPE WITH A SHAPE TOOL (POLYGON).
17. TRY REMOVING THE CIRCLE AND ADDING DIFFERENT STROKE WIDTHS TO THE BLACK ICON SHAPE.
18. GROUP EACH OF YOUR OPTION COMBINATIONS TOGETHER SO THAT THEY CAN BE SELECTED QUICKLY AND MOVED AROUND. THESE CAN NOW BE MIXED AND MATCHED WITH THE LOGO TYPE OPTIONS TO FIND THE PERFECT PAIRING!

19. ADD ALL OF YOUR ICON COMBINATIONS TO YOUR ASSET STUDIO.
20. NAVIGATE BACK INTO YOUR LOGO DOCUMENT. TURN OFF THE VISIBILITY OF THE LOGOS THAT YOU DON'T WANT TO USE. CREATE A SYMBOL OR ASSET FROM THE CHOSEN LOGO.
21. INSERT ALL OF THE ICON ASSETS INTO THE DOCUMENT SO THAT YOU CAN TEST OUT MULTIPLE COMBINATIONS OF LOGO AND ICON. DUPLICATE YOUR LOGO TEXT AS MANY TIMES AS NEEDED TO MAKE OTHER ICON / TEXT COMBINATIONS.

MAKE AN ASSORTMENT OF ICON AND LOGO TYPE COMBINATIONS WITH DIFFERENT PLACEMENTS, SIZES AND FILLS. AS YOU MAKE COMBINATION OPTIONS, GROUP YOUR OPTION ELEMENTS TOGETHER.

22. IF YOU HAVE YOUR TEXT SAVED AS A SYMBOL, IT MIGHT BE DIFFICULT TO MAKE CHANGES TO THE LOGO TYPE SINCE SYMBOLS ALWAYS STAY THE SAME. TO STOP THIS FROM HAPPENING, TOGGLE OFF "SYNC SYMBOLS" IN THE SYMBOL STUDIO.

YOU WILL KNOW THAT A LAYER IS PART OF A SYMBOL IF IT HAS AN ORANGE LINE IN THE FRONT OF THE LAYER. IF YOU WANT TO ADD SOMETHING TO A SYMBOL, DRAG IT INSIDE OF THE SYMBOL GROUP UNTIL IT ALSO HAS THE ORANGE LINE. YOU CAN ALSO REMOVE A LAYER FROM A SYMBOL GROUP IN THE SAME WAY.

23. CHOOSE YOUR FAVORITE LOGO TYPE AND ICON COMBINATION. YOU CAN EVEN CHOOSE A FEW THAT ARE RELATED SINCE SOME OF THE ITEMS THAT YOU NEED FOR A BUSINESS MAY LOOK BETTER WITH AN ICON IN ONE ORIENTATION OR ANOTHER.

THE **HISTORY STUDIO** IS A RECORD OF ALL OF THE THINGS THAT YOU HAVE DONE IN A DOCUMENT. IF YOU WANT TO REVERT TO A TIME BACK IN THE CREATION PROCESS, YOU CAN SCROLL THROUGH THE STEPS IN THE HISTORY STUDIO UNTIL YOU GET BACK TO THE DESIRED POINT. NOTE THAT ANY CHANGES THAT YOU MAKE AFTER THAT WILL ERASE THE PREVIOUS HISTORY.

24. RECOLOR ALL OF YOUR OBJECTS AND STROKES TO HAVE A BRIGHT COLOR SO THAT IT IS EASY TO SEE THEM AS A THUMBNAIL IN THE ASSET STUDIO. SELECT EACH OF YOUR TEXT / ICON GROUPS AND ADD THEM TO YOUR ASSET STUDIO SO THAT THEY CAN BE USED IN ALL OF THE DOCUMENTS THAT YOU MIGHT CREATE.

MAKING MULTIPLE ALTERNATIVE FILES: BUSINESS CARDS

1. FOR WHICHEVER SERVICE PROVIDER YOU CHOOSE TO USE, BEFORE YOU CREATE ANYTHING, ALWAYS LOOK ON THEIR SERVICE PROVIDER'S WEBSITE TO FIND A DOWNLOADABLE PSD TEMPLATE FOR THE PRODUCT YOU WANT TO MAKE. THIS WILL HELP TO MINIMIZE ANY MISTAKES THAT ARE MADE IN THE CREATION PROCESS.
2. DOWNLOAD THE MOO.COM BUSINESS CARD TEMPLATE / DESIGN GUIDELINES FROM THE LINK ON THE COURSE VIDEO PAGE OR THE SERVICE PROVIDER OF YOUR CHOICE.
3. WHEN YOU'RE GIVEN YOUR DOWNLOAD OPTION, TAP ON MORE AND SELECT AFFINITY DESIGNER. ALTERNATIVELY, SAVE THE TEMPLATE TO YOUR FILES APP AND THEN SHARE IT TO AFFINITY DESIGNER FROM THE FILES APP.

THE TEMPLATE AND INSTRUCTIONS WILL APPEAR IN AFFINITY DESIGNER. READ OVER THE INSTRUCTIONS AND THEN TURN OFF THE VISIBILITY OF THIS LAYER IN THE LAYER STUDIO.

4. TO ALLOW FOR YOU TO CREATE A FRONT AND A BACK OF YOUR BUSINESS CARD, SELECT DOCUMENT MENU > ARTBOARDS AND CHOOSE "+ INSERT ARTBOARD" FROM THE CONTEXT MENU TWICE TO CREATE BOTH A FRONT AND A BACK.
5. IN THE LAYERS STUDIO, TAP ON THE ARTBOARD > LAYER OPTIONS > TAP ON THE LAYER NAME AND RENAME ONE "FRONT" AND ANOTHER "BACK".
6. ADD A NEW VECTOR LAYER TO THE "FRONT" ARTBOARD. SELECT THIS LAYER AND ADD YOUR RECTANGULAR SHAPE LOGO FROM THE ASSET STUDIO.

TURN ON YOUR SNAPPING TOOL AND CENTER YOUR LOGO IN THE ARTBOARD.

7. USE THE SHAPE TOOL (RECTANGLE) TO DRAG A RECTANGLE THAT COVERS THE ENTIRE ARTBOARD. ANYTHING OUTSIDE OF THE ARTBOARD CAN BE IGNORED BUT ENSURE THAT THE WHOLE BLEED AREA IS FILLED.
8. SHIFT THE RECTANGLE LAYER BELOW THE LOGO LAYER. RECOLOR THE RECTANGLE AND CHANGE THE LOGO COLOR TO WHITE. ENSURE THAT YOU REMOVE ANY STROKE LINE AS THIS WILL CHANGE THE THICKNESS OF THE LOGO.

9. TAP ON THE BACK ARTBOARD. USE THE TEXT TOOL (ART TEXT) TO ADD A TEXT BOX TO THE BACK OF THE BUSINESS CARD. TYPE THE OWNER NAME. USE THE TEXT STUDIO TO CHOOSE YOUR FAVORITE FONT. DUPLICATE THIS TEXT BOX AND ADD OTHER INFORMATION TO THE BUSINESS CARD.
10. TURNING ON YOUR SNAPPING TOOL WILL ALLOW YOU TO ENSURE THAT, EVEN WITH RESIZING OR CHANGING THE FONT OR FONT WEIGHT, ALL OF THE TEXT WILL BE PERFECTLY LINED UP.
11. **TEXT TOOL (FRAME TEXT)** ALLOWS YOU TO ADD TEXT WITHIN SPECIFIC OUTER BORDERS. IF YOU HAVE TEXT, SUCH AS THE ADDRESS, THAT NEEDS TO BE KEPT WITHIN A CERTAIN AREA, THIS TEXT TOOL IS A PERFECT OPTION. IF YOUR TYPING GOES ONTO MULTIPLE LINES, YOU CAN CHANGE THE SPACING BETWEEN LINES BY USING THE TEXT STUDIO > PARAGRAPH SPACING AND INCREASING OR DECREASING THE "LEADING VALUE", "SPACE BEFORE" AND "SPACE AFTER".
12. ADJUST YOUR SPACING, SIZE AND PLACEMENT UNTIL YOUR BUSINESS CARD IS CLEAN AND WELL BALANCED.
13. OPEN YOUR LAYERS STUDIO, SELECT THE FRONT ARTBOARD AND DUPLICATE IT A FEW TIMES. RENAME EACH OF THESE NEW FRONT DESIGNS.
14. FOR AN ALTERNATE DESIGN, CHANGE THE BACKGROUND COLOR BY ADJUSTING THE RECTANGLE LAYER COLOR.
15. FOR ANOTHER ALTERNATE, CHANGE THE COLOR OF THE LOGO TYPE. TO ALLOW THIS ONE INSTANCE OF THE SYMBOL TO BE ABLE TO CHANGE WITHOUT CHANGING ANY OF THE OTHERS, TURN OFF THE "SYNC SYMBOLS" TOGGLE IN THE SYMBOL STUDIO.
16. FOR ANOTHER ALTERNATE, TAP ON THE WHITE FLOWER ICONS AND USE THE COLOR PICKER / EYEDROPPER TOOL AND SELECT THE COLOR THAT YOU'VE CHOSEN FOR THE LOGO. THIS WILL FILL THE ICONS WITH THAT SAME COLOR. IF THEY SEEM A BIT DARK, USE THE COLOR WHEEL TO LIGHTEN THE ICON COLOR. SET THE BACKGROUND COLOR TO WHITE.
17. GOLD FOIL BUSINESS CARDS ARE MADE OF 2 ELEMENTS - THE BACKGROUND COLOR OR DESIGN AND THE GOLD FOIL LAYER.

DUPLICATE ONE OF THE FRONT ARTBOARDS AND RENAME IT "FRONT 5 GOLD FOIL". FOR YOUR FOIL LAYER, ALL OF THE ELEMENTS SHOULD BE BLACK. CHANGE THE LOGO AND ICON TO BLACK.

18. DUPLICATE YOUR FRONT ARTBOARD AND RENAME IT "FRONT 5 GOLD FOIL BACKGROUND". REMOVE THE LOGO AND ICON. FILL THE RECTANGLE WITH A COLOR THAT WILL MAKE THE GOLD POP.
19. BEFORE YOU EXPORT, TURN OFF THE VISIBILITY OF ALL OF THE GUIDELINE AND INSTRUCTION LAYERS.
20. EXPORT YOUR FILE IN THE FILE TYPE SPECIFIED IN THE TEMPLATE INSTRUCTIONS. FOR MOO.COM BUSINESS CARDS, THAT IS A PDF/X-1A FILE.
21. TOGGLE TO YOUR EXPORT PERSONA AND OPEN YOUR SLICE STUDIO. TURN OFF THE VISIBILITY OF ANY LAYERS THAT YOU DON'T WANT TO EXPORT.

TO CHANGE THE FILE TYPE OF MULTIPLE SLICES AT ONCE, SELECT THEM ALL BY SWIPING RIGHT ON THE SLICE NAME AND THEN SELECT "SLICE OPTIONS".

CHANGE THE FILE TYPE TO PDF/X-1A.

TAP ON THE SLICES MENU ICON AND SELECT "CHOOSE EXPORT FOLDER".

CREATE A NEW FOLDER CALLED "BLOOM ASSETS" AND TAP "DONE".

TO SELECT THIS FOLDER FOR YOUR ASSETS, CHOOSE "SELECT" IN THE TOP RIGHT OF THE SCREEN, TAP ON YOUR "BLOOM ASSETS" FOLDER AND THEN SELECT "OPEN" IN THE TOP RIGHT.

FINALLY TAP "EXPORT ALL" AND THE FILES WILL BE EXPORTED INTO YOUR CHOSEN FOLDER.

(ALTERNATIVELY, YOU CAN ALSO USE THE DOCUMENT MENU > EXPORT TO EXPORT EACH OF YOUR BUSINESS CARD ASSETS ONE BY ONE.)

22. YOUR FILES ARE NOW READY TO BE UPLOADED TO THE BUSINESS CARD SERVICE OF YOUR CHOICE.

MODIFYING FILL OPTIONS: PRICE LIST

1. DOWNLOAD THE "LONG FLYER" TEMPLATE FROM THE MOO WEBSITE. SINCE THIS IS A ZIP FILE, TAP ON THE DOWNLOAD ICON IN THE TOP OF YOUR INTERNET BROWSER WINDOW. THIS WILL SHOW YOU CURRENT AND RECENT DOWNLOADS.
2. TAP ON THE LONG FLYER DOWNLOAD ITEM AND YOU WILL BE REDIRECTED TO YOUR DOWNLOADS FOLDER. TAP ON THE ZIPPED FOLDER AND IT WILL AUTOMATICALLY UNZIP INTO A FOLDER OF FILES READY FOR
3. SELECT THE PORTRAIT FOLDER > LONG-FLYER-PORTRAIT. TAP ON THIS, CHOOSE THE "SHARE" ICON AT THE BOTTOM OF YOUR DOWNLOADS SCREEN AND USE "MORE" TO OPEN THIS UP IN AFFINITY DESIGNER.
4. READ AND TURN OFF THE VISIBILITY OF THE INSTRUCTION LAYER.
5. ADD A NEW VECTOR LAYER. USE THE TEXT TOOL (FRAME TEXT) TO DRAW AN OUTER BOUNDING BOX FOR YOUR TEXT. MAKE SURE THAT YOU KEEP IT AWAY FROM THE EDGES OF THE SAFE AREA. COPY AND PASTE THE TEXT INTO THE TEXT BOX.
6. OPEN THE TEXT STUDIO TO FORMAT THE PRICE LIST. TAP ON THE CENTER ALIGN OPTION TO PUT ALL OF THE TEXT IN THE CENTER OF THE TEXT BOX. HIGHLIGHT AND CHANGE ALL OF THE TEXT TO MONTSERRAT.

CONSIDER USING A UNIQUE TEXT LIKE WOULIEN SCRIPT FOR ALL OF THE HEADERS AND SUBHEADS TO MAKE THEM STAND APART FROM THE REST OF THE TEXT.

7. ADJUST THE SPACE BETWEEN LINES USING THE PARAGRAPH > SPACING OPTION AND DECREASING OR INCREASING THE "LEADING VALUE", "SPACE BEFORE" AND "SPACE AFTER". TAP ON THE VALUE AND TYPE A SPECIFIC NUMBER WHICH CAN BE USED FOR SPACING OPTIONS THROUGHOUT THE ENTIRE PIECE.
8. USE CONSISTENT FONT SIZES AND SPACING THROUGHOUT THE WHOLE PIECE SO THAT ALL HEADERS HAVE THE SAME SIZE, ALL PRICES HAVE THE SAME SIZE AND ALL BODY TEXT IS THE SAME. WHILE THERE SHOULD BE SIZE DIFFERENCES BETWEEN THE HEADERS, PRICES AND BODY TEXT, THERE SHOULDN'T BE ANYTHING DIFFERENT FOR COMMON TEXT TYPES.
9. ADD ONE OF THE LOGO ASSETS TO THE BOTTOM OF THE PRICE LIST AND CHANGE THE COLOR SO THAT IT MATCHES THE COLORS OF THE BRAND.

SINCE WE HAVEN'T CREATED A COLOR PALETTE FOR THIS, YOU MAY NEED TO NAVIGATE INTO THE BUSINESS CARD DOCUMENT, ADD IT INTO A SWATCH COLOR PALETTE.

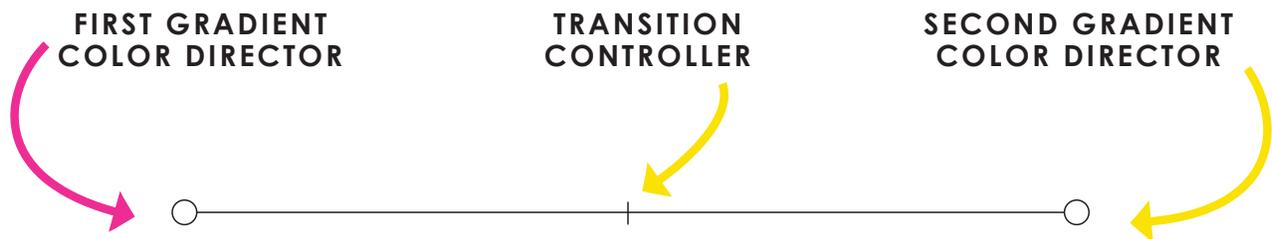
ONCE YOU NAVIGATE BACK INTO YOUR PRICE LIST, THE COLOR WILL BE AVAILABLE IN THE SWATCH PALETTE SO THAT YOU CAN APPLY IT TO THE LOGO.

10. COPY THE ADDRESS TEXT FROM THE BUSINESS CARD DOCUMENT BY SELECTING IT AND CHOOSING THE DOCUMENT EDIT MENU > COPY. ONCE YOU ARE BACK IN THE PRICE LIST, SELECT EDIT > PASTE AND IT WILL BE ADDED TO THE DOCUMENT.

REPEAT THIS FOR THE PHONE NUMBER AND EMAIL ALSO.

11. SELECT ALL OF THESE TEXT BOXES AND, RATHER THAN CENTERING THEM INDIVIDUALLY USING THE SNAPPING TOOL, SELECT THE TRANSFORM STUDIO > ALIGNMENT OPTIONS > ALIGN HORIZONTALLY.
12. USE THE SHAPE TOOL (RECTANGLE) TO DRAW A RECTANGLE THAT FILLS THE ENTIRE PAGE.
13. BY DEFAULT, ANY SHAPE ADDED TO THE PAGE IS GIVEN A SOLID FILL COLOR BUT THIS CAN BE ADJUSTED. SELECT THE **FILL TOOL** AND THE CONTEXT MENU ON THE BOTTOM WILL GIVE YOU FILL TYPE OPTIONS.

BY DEFAULT THIS IS SET TO "SOLID". TO CHANGE THIS TO A GRADIENT, CHANGE THIS OPTION TO LINEAR. THIS WILL DISPLAY A LINE WITH TWO DOTS. THE LINE INDICATES THE DIRECTION OF THE GRADIENT AND THE DOTS SHOW THE TWO GRADIENT COLORS BEING APPLIED. THESE DOTS CAN BE MOVED TO CHANGE THE DIRECTION OF THE GRADIENT AND THEY CAN ALSO BE SELECTED INDIVIDUALLY BY TAPPING TO CHANGE THE COLOR OF THAT GRADIENT POINT. DRAG THESE POINTS UP AND DOWN TO SET THE GRADIENT AS YOU WANT. THE SLIDER IN THE MIDDLE ADJUSTS THE SCALE OF THE GRADIENT APPLICATION.



14. MOVE THIS SHAPE LAYER TO THE BOTTOM OF THE STACK BEHIND THE TEXT OF THE PRICE LIST.

TWO TONED GRADIENT: BUSINESS CARD

1. NAVIGATE BACK INTO YOUR BUSINESS CARD DOCUMENT. DUPLICATE ONE OF YOUR FRONT ARTBOARDS. IN YOUR LAYERS STUDIO > LAYER OPTIONS, RENAME THE NEW ARTBOARD "GRADIENT".
2. SELECT THE BACKGROUND RECTANGLE IN YOUR LAYERS STUDIO AND SELECT THE FILL TOOL. IN THE CONTEXT MENU, CHANGE THE FILL TYPE TO LINEAR.

SHIFT THE GRADIENT FILL DOTS TO ALIGN FROM THE TOP TO BOTTOM.
3. CLICK ON THE DOTS TO ADD TWO BRIGHT COLORS.
4. TO ADD MORE VISUAL INTEREST, SHIFT THE DOTS TO ALIGN DIAGONALLY ACROSS YOUR ARTBOARD. THIS WILL GIVE YOU A DIAGONAL BLEND JUST LIKE KARIN'S @IPADLETTERING BUSINESS CARDS. YOU CAN REPEAT THIS WITH MULTIPLE COLORS TO FIND YOUR FAVORITES.

YOU CAN ADD MORE COLORS TO YOUR GRADIENT BY TAPPING ON THE LINE. THIS WILL ADD ANOTHER COLOR DOT SO THAT YOU CAN ADD A THIRD COLOR!

MAKING YOUR OWN IMAGES FOR PRINT USE: STICKERS

1. CREATE A NEW DOCUMENT WITH THE SETTINGS:

LETTER
PRINT

CHANGE TO THE PIXEL PERSONA.

2. SELECT THE PAINTBRUSH TOOL > BRUSH STUDIO > PENCIL > MECHANICAL PENCIL HB. SKETCH IN MULTIPLE DIFFERENT LEAF SHAPES.

3. CHANGE BACK TO YOUR VECTOR PERSONA AND ADD A NEW VECTOR LAYER TO THE LAYERS STUDIO.

SELECT THE PENCIL TOOL > BRUSH STUDIO > PENS > SOLID PEN WITH PRESSURE.

IN THE PENCIL TOOL CONTEXT MENU, SET THE CONTROLLER TO "PRESSURE" OTHERWISE THE PRESSURE YOU USE ON YOUR PENCIL WON'T BE SHOWN IN THE LINE THAT YOU DRAW. TO MAKE YOUR LINE AS SMOOTH AS POSSIBLE, TOGGLE TO THE RIGHT AND SET THE STABILIZER TO "WINDOW STABILIZER". SET YOUR BRUSH WIDTH TO APPROXIMATELY 30 PX OR TO THE SETTING OF YOUR PREFERENCE. TRACE EACH OF YOUR LEAVES.

4. ONCE YOU'VE FINISHED YOUR LINES, TURN OFF THE VISIBILITY OF YOUR PIXEL SKETCH LAYER. GO THROUGH EACH LEAF AND WITH YOUR NODE TOOL, SELECT YOUR OUTER SHAPE LINES, CHOOSE TO "JOIN" AND "CLOSE" EACH SHAPE.

5. REMOVE ANY EXTRA NODES THAT ARE DISRUPTING YOUR DESIGN AND ADJUST ALL OF THE REMAINING LINES.

6. OPEN YOUR COLOR STUDIO > SWATCHES AND NAVIGATE TO YOUR "AWESOME" COLOR PALETTE WITH THE FALL COLORS.

7. TAP ON THE OUTER SHAPE OF YOUR FIRST LEAF. SELECT YOUR FILL TOOL AND SET THE FILL TYPE TO "LINEAR". A GRADIENT LINE WITH TWO DOTS WILL APPEAR IN YOUR LEAF. MOVE THE DOTS TO THE PLACEMENT OF YOUR CHOICE. TAP ON THE FIRST DOT AND CHOOSE AN ORANGE COLOR. TAP ON THE SECOND DOT AND CHOOSE A GREEN COLOR.

8. IN LEAVES WITH MULTIPLE SMALLER LEAVES, IF YOU SELECT ALL OF THE LEAVES AT ONCE, THE GRADIENT SLIDER WILL BE SITTING UNDER ONE SINGLE LINE. SET THE COLOR OF THIS FIRST GRADIENT AND THEN TAP ON EACH SMALL LEAF INDIVIDUALLY AND SHIFT THE GRADIENT LINE DOWN CLOSER TO IT SO THAT THE GRADIENT APPEARS.

9. ANOTHER WAY TO FILL MULTIPLE SMALL LEAVES IS TO SET ONE GRADIENT AND SELECT THE DOCUMENT EDIT MENU > COPY. THEN SELECT THE OTHER LEAVES AND CHOOSE DOCUMENT EDIT MENU > PASTE STYLE AND THE SAME GRADIENT WILL BE APPLIED TO ALL OF THESE OTHER SHAPES.
10. SWITCH UP THE COLOR AND GRADIENT SLIDER ORIENTATION TO GET A WHOLE VARIETY OF FALL LEAVES!
11. USE YOUR MOVE TOOL TO SELECT EACH LEAF AND, IN YOUR LAYERS STUDIO, GROUP THE LINES AND SHAPES TOGETHER.
12. STICKER MULE (STICKERMULE.COM) IS A GREAT RESOURCE FOR PRINTING STICKERS. THERE ARE MANY OPTIONS AVAILABLE, ONE OF WHICH IS A FULL SHEET OF STICKERS. IF YOU CREATE YOUR OWN STICKERS (BY PRINTING AT HOME) CREATING A FULL SHEET MIGHT BE A GOOD ALTERNATIVE AS WELL.

STICKER MULE HAS A WHOLE SET OF TEMPLATES ON THEIR WEBSITE. DOWNLOAD THE 11 X 8.5 INCH TEMPLATE SIZE.

13. NAVIGATE BACK TO YOUR GALLERY VIEW IN AFFINITY DESIGNER.
14. LOCATE THE TEMPLATE IN YOUR FILES APP. SELECT THE PSD VERSION OF THE TEMPLATE (PRESS AND HOLD TO SELECT "INFO" TO SEE THE FILE INFORMATION FOR THE FILE TYPE). SELECT "SHARE" > MORE > AFFINITY DESIGNER. THE TEMPLATE WILL OPEN IN AFFINITY DESIGNER.
15. TO BRING THE LEAVES ONTO THIS TEMPLATE, MAKE EACH OF THE LEAVES AN ASSET. SELECT THE ASSET STUDIO, SELECT A LEAF AND ASSET MENU > ADD ASSET FROM SELECTION.
16. NAVIGATE BACK TO THE TEMPLATE DOCUMENT AND IMPORT EACH LEAF INTO THE TEMPLATE. SHIFT THESE ON THE PAGE TO MAXIMIZE YOUR USE OF THE STICKER SHEET. CONSIDER MAKING SOME LEAVES LARGER AND INSERTING NEW INSTANCES OF THEM ON A SMALLER SCALE.
17. ALSO INSERT THE SHOP LOGO INTO THE STICKER SELECTION. RECOLOR AS NECESSARY.

REMEMBER THAT IF YOU WANT YOUR STROKE TO RESIZE ALONG WITH A SHAPE OR GROUP, OPEN YOUR STROKE STUDIO > ADVANCED > SCALE WITH OBJECT (TURN ON). INSTEAD OF HAVING TO DO THIS FOR EVERY SINGLE STROKE, SELECT MULTIPLE LAYERS AT ONCE BEFORE TOGGING "SCALE WITH OBJECT" ON.

SKILLS COMPILATION: POSTCARD

1. START A NEW DOCUMENT WITH THE SETTINGS:
PRINT
A6
INCHES
LANDSCAPE
CREATE ARTBOARD
2. TO HAVE A FRONT AND A BACK TO THE POSTCARD, WE WILL NEED TWO ARTBOARDS.
3. SELECT DOCUMENT MENU > ARTBOARDS > + INSERT ARTBOARD. ZOOM IN ON THE FIRST ARTBOARD.
4. SWITCH TO THE PIXEL PERSONA. CHOOSE YOUR PAINT BRUSH TOOL > BRUSH STUDIO > PENCIL > MECHANICAL PENCIL 4B.
5. SELECT ARTBOARD 1 AND PLACE A NEW PIXEL LAYER INSIDE ARTBOARD 1. SKETCH IN A RIBBON SHAPE. (THIS CAN ALSO BE DOWNLOADED ON THE LESSON VIDEO PAGE).
6. LOCK THE PIXEL REFERENCE LAYER BY TAPPING ON THE LAYER IN THE LAYER STUDIO, SELECTING THE LAYER OPTIONS AND TURNING ON THE LOCK ICON. NOW IT CAN'T BE MOVED.
7. ADD A NEW VECTOR LAYER TO ARTBOARD 1 ABOVE THE PIXEL LAYER.

TURN YOUR VECTOR PERSONA BACK ON AND SELECT YOUR PENCIL TOOL.

WITH A THIN BLACK STROKE SETTING AND YOUR STABILIZER SET TO "WINDOW STABILIZER", DRAW IN THE FIRST PORTION OF THE TOP LINE OF YOUR RIBBON.
8. DUPLICATE YOUR CURVE LAYER. TURN ON YOUR SNAPPING TOOL AND PLACE THE DUPLICATED LAYER DOWN BELOW YOUR FIRST ONE.

LINE UP THE END OF THE RIBBON WITH THE END OF THE LOWER CURVE. DON'T LINE UP THE LINE WITH THE LOWER LINE OF THE SKETCH! THE END POINT IS THE IMPORTANT POINT TO LINE UP.
9. TURN ON THE **SCULPT SETTING** IN YOUR CONTEXT MENU AND DRAW A GENTLY CURVED VERTICAL LINE FROM ONE HORIZONTAL END POINT TO ANOTHER. SELECT THESE LINES AND USE YOUR NODE TOOL TO SELECT THE END POINTS AND CHOOSE "JOIN" IN THE CONTEXT MENU. CLEAN UP ANY NODES THAT LOOK MESSY.

WHEN YOU JOIN TWO POINTS, THE JOINT AREA WILL USUALLY BE MESSY.

WITHOUT DESELECTING ANY POINTS AFTER JOINING, CLICK ON "DELETE" RIGHT AWAY IN THE CONTEXT MENU. THIS WILL REMOVE ONE OF THE NODES AND USUALLY RESULT IN A MUCH CLEANER FINAL PIECE WITHOUT ANY EXTRA WORK.

10. SELECT YOUR NEWLY JOINED CURVE IN YOUR LAYERS STUDIO AND THEN EDIT > DUPLICATE.

USE YOUR MOVE TOOL AND SHIFT THE NEW LAYER UNTIL IT LINES UP WITH THE RIGHT HAND SIDE OF YOUR SKETCH. NOW YOU CAN SIMPLY MAKE MODIFICATIONS RATHER THAN REDRAWING THE WHOLE THING.

11. USE YOUR NODE TOOL TO DELETE ANY NODES IN THE VERTICAL PORTION OF YOUR NEW SHAPE.

TO ADD ONE BACK IN TO CREATE YOUR CUT SHAPE, TAP ON THE VERTICAL LINE AND A NEW NODE WILL APPEAR. DRAG THIS TO THE LEFT, INTO THE RIBBON, TO GET A CRISP SCISSOR-SNIPPED END TO YOUR RIBBON SHAPE.

12. ON THE LEFT SIDE OF THIS NEW SECTION OF RIBBON, DELETE THE NODES THAT GO PAST THE SKETCHED VERTICAL LINE. DRAG THE FINAL NODE OF THE BOTTOM OF THE RIBBON SO THAT IT STARTS TO MOUNT THE CURVE AND ADJUST THE HANDLE TO MAKE THE PATH FOLLOW THE SKETCH LINE.

SELECT BOTH OF THE CURVE ENDPOINTS AND TAP "JOIN" OR "CLOSE" TO CLOSE THIS SHAPE.

13. THE FINAL CURVE TO CREATE IS THE FOLD OF THE RIBBON. IF ALL OF THE LINES ARE MAKING THIS PROCESS CONFUSING, TURN OFF THE VISIBILITY OF THE RIBBON LAYERS THAT YOU HAVE JUST CREATED, LEAVING ONLY THE SKETCH LAYER VISIBLE.

WITH YOUR PENCIL TOOL, TRACE THIS FOLDED CURVE PORTION.

14. TURN THE VISIBILITY OF ALL OF YOUR LAYERS BACK ON AND USE YOUR NODE TOOL TO SHIFT ANY NODE NECESSARY SO THAT THERE ARE NO GAPS IN YOUR DESIGN. (EVERYTHING SHOULD OVERLAP.)

15. FILL EACH OF YOUR SHAPES WITH A SOLID COLOR TO START. THE LAYER ON TOP SHOULD HAVE THE BRIGHTEST COLOR. THE CURVED FOLD LAYER SHOULD HAVE THE DARKEST COLOR.

16. YOU WILL NEED TO REARRANGE YOUR LAYERS SO THAT THE TOP OF THE RIBBON IS ON TOP OF THE OTHER LAYERS. THE CURVE COMES NEXT AND, AT THE BOTTOM, THE SCISSOR-SNIPPED LAYER COMES LAST.

17. TURN OFF THE VISIBILITY OF THE PIXEL SKETCH LAYER.
18. TO GIVE EVEN MORE DEPTH TO THE VECTOR RIBBON, LET'S APPLY OUR FILL TOOL TO THE TOP PORTION OF THE RIBBON.

SELECT THAT PORTION, SELECT THE FILL TOOL AND CHANGE THE FILL TYPE IN THE CONTEXT MENU TO ELLIPTICAL.

19. SHIFT THE MIDDLE GRADIENT DOT TO THE MIDDLE OF THE RIBBON AND MOVE THE END DOTS OF THE ELLIPTICAL FILL GRADIENT CLOSER TO THE MIDDLE SO THAT YOU CAN SEE DARKER AREAS ON BOTH ENDS OF THE TOP RIBBON.
20. MAKE THE MIDDLE DOT A LIGHTER SHADE OF BLUE AND THE OUTER DOTS A DARKER SHADE OF BLUE SO THAT IT LOOKS LIKE IT COULD BLEND FROM ONE TO THE OTHER DEPENDING ON HOW THE LIGHT HITS THE RIBBON.
21. TO APPLY THIS SAME GRADIENT TO THE SCISSOR-SNIPPED PORTION OF THE RIBBON, SELECT THE TOP RIBBON AND CHOOSE EDIT > COPY.

NEXT, SELECT THE SCISSOR-SNIPPED RIBBON AND CHOOSE EDIT > PASTE STYLE. THIS WILL COPY THE FILL STYLE FROM THE TOP RIBBON INTO THIS LOWER ONE. NOW YOU CAN ADJUST THE HANDLES AND PLACEMENT OF THIS ELLIPTICAL GRADIENT TO GIVE MORE SHADOW TO THIS LOWER RIBBON.

22. DARKEN UP THE SMALL CURVED SECTION OF YOUR RIBBON SO THAT IT IS THE DARKEST PART OF YOUR WHOLE PIECE.
23. SELECT ALL OF THE RIBBON SECTIONS AND TURN OFF THE STROKE COLOR FOR NOW.
24. NAVIGATE INTO YOUR ASSET STUDIO AND PLACE ONE OF THE BLOOM LOGOS. PLACE THIS ABOVE THE RIGHT HAND SIDE OF THE RIBBON. RECOLOR THE LOGO AS NEEDED TO MATCH THE RIBBON.
25. BRING YOUR LOGO TO ITS OWN SPACE IN THE LAYERS STUDIO, GROUP THE RIBBON AND MINIMIZE THE GROUP. IN THE LAYER OPTIONS, LOCK THE RIBBON GROUP SO IT CAN'T ACCIDENTALLY BE MOVED.
26. USE YOUR TEXT TOOL (ART TEXT) TO ADD THE WORDS "FLORAL STUDIO". USE YOUR MOVE TOOL TO SCALE THIS AND PLACE IT BELOW THE LOGO BEHIND THE "BL". WITH YOUR TEXT STUDIO, CHANGE THE FONT TO MONTSERRAT SO THAT IT IS CONSISTENT WITH OTHER ITEMS IN THE BUSINESS SUITE.
27. WITH THE NODE TOOL SELECTED, DOUBLE TAP TO ACCESS THE "M" AT THE END OF BLOOM.

AS IT CURRENTLY SITS, THERE ISN'T ENOUGH SPACE FOR THE TAG LINE TO SIT BELOW IT SO WE WILL NEED TO ADJUST THIS LETTER TO MAKE ROOM.

SELECT ALL OF THE NODES IN THE INITIAL STROKE OF THE "M" AND SHIFT THEM UP. BECAUSE THERE IS SPACE LEFT ON THE OTHER SIDE OF THE "M" TRY ROTATING THE LETTER JUST A BIT TO FILL IT UP.

28. WATCH OUT FOR HOW ADJUSTMENTS LIKE THIS CAN AFFECT THE LEGIBILITY OF A LETTER. IN THIS CASE, IT STARTS TO JUST LOOK LIKE A SERIES OF UP AND DOWN SCRIBBLES.

TO FIX THIS, USE THE NODE TOOL TO INCREASE THE TOP OF THE FIRST STROKE OF THE "M" TO MAKE THAT LINE LOOK MORE PURPOSEFUL AND MORE LIKE AN "M".

29. GROUP THE LOGO AND TAG LINE LAYERS TOGETHER.

TEXT DOESN'T ALWAYS NEED TO BE STRAIGHT. IT CAN ALSO BE MADE TO FOLLOW ANY CURVE THAT YOU CREATE WITH YOUR APPLE PENCIL.

30. ADD A NEW VECTOR LAYER TO YOUR ARTBOARD.
31. USE YOUR PENCIL TOOL AND DRAW A CURVED LINE FOR THE TEXT. IN OUR CASE, THIS LINE WILL FOLLOW THE CURVE OF THE RIBBON.
32. KEEP YOUR PENCIL TOOL LINE SELECTED, CHANGE TO THE TEXT TOOL AND THEN TAP ON THE PENCIL LINE.

THIS WILL CONVERT YOUR PENCIL LINE TO A TEXT GUIDE. YOU WILL SEE TWO SMALL TRIANGLES ON THE BOTTOM OF THE LINE WHEN IT IS SUCCESSFULLY CONVERTED.

THE LEFT TRIANGLE CHANGES WHERE YOUR TEXT STARTS AND THE RIGHT TRIANGLE CHANGES WHERE IT FINISHES.

33. TYPE IN "OPENING" AND CHANGE THE FONT TO MONTSERRAT USING THE TEXT STUDIO OR THE CONTEXT MENU AT THE BOTTOM. INCREASE THE SIZE TO FILL THIS PORTION OF THE RIBBON. USE OUR MOVE TOOL TO SHIFT THE TEXT TO BE PERFECTLY CENTERED AND ROTATED IN THE RIBBON.
34. REPEAT THESE STEPS ON THE OTHER PORTION OF THE RIBBON TO ADD THE WORD "SOON".

35. CHANGE THE COLOR OF BOTH OF THE WORDS TO WHITE.
36. NEXT WE WILL ADD AN IMAGE TO THE DESIGN. GO TO UNSPLASH AND SEARCH FOR FLOWER IMAGES. CLICK ON THE IMAGES AND DOWNLOAD A FEW OF YOUR FAVORITES. THE SUNFLOWER USED IN THE LESSON IS LINKED BELOW THE COURSE LESSON VIDEO.
37. OPEN IMAENGINE AND TAP ON IMPORT PHOTO. SELECT ONE OF THE IMAGES THAT YOU HAVE SAVED. IN THE COURSE, WE USE A SUNFLOWER.
38. SCROLL THROUGH THE VECTORIZATION OPTIONS ON THE BOTTOM OF THE SCREEN. "PLASTIC" OR "COLOR NOIR" ARE BOTH GREAT OPTIONS FOR YOUR IMAGE.

TOGGLE THROUGH THE COLOR OPTIONS WITHIN THE VECTORIZATION OPTION OF YOUR CHOICE TO GET THE SUNFLOWER COLORS AS YOU LIKE THEM.

39. TAP ON THE SHARE / EXPORT ICON IN THE TOP RIGHT OF THE SCREEN AND CHOOSE TO EXPORT AS AN SVG. SELECT "OPEN IN" AND SCROLL TO THE SIDE UNTIL YOU SEE AFFINITY DESIGNER OR "MORE" AND THEN CHOOSE AFFINITY DESIGNER.

NOTE WHEN YOU TRY TO IMPORT THIS FLOWER YOU MAY GET A WARNING SCREEN THAT IT CAN'T IMPORT BECAUSE A DOCUMENT IS ALREADY OPEN. IF THIS HAPPENS, CLOSE YOUR AFFINITY DESIGNER DOCUMENT, NAVIGATE BACK TO IMAENGINE AND CLICK "DESIGNER" AGAIN.

40. EDIT AND CLEAN UP THIS IMAGE ON THIS NEW DOCUMENT BEFORE BRINGING IT INTO YOUR POSTCARD.

IN THE LAYERS STUDIO, THERE ARE TWO LAYER GROUPS: THE COLORED SHAPES AND THE OUTLINE. TO STOP THE OUTLINE LAYER FROM BEING SELECTED, YOU SHOULD LOCK THIS LAYER IN THE LAYER STUDIO. GO THROUGH AND DELETE THE COLORED SHAPES OUTSIDE OF THE SINGLE FLOWER.

41. IF ANY LAYERS ALSO DELETE PORTIONS OF THE COLOR WITHIN THE FLOWER, SIMPLY USE THE PENCIL TOOL TO DRAW THAT AREA BACK IN, KEEP IT SELECTED AND USE THE EYE DROPPER TOOL TO SELECT A COLOR ON ONE OF THE OTHER SHAPES TO FILL IT WITH.

YOU CAN RECOLOR EXISTING AREAS OF THE FLOWER IN THIS SAME WAY (BY SELECTING IT AND THEN USING THE EYE DROPPER TO CHOOSE A COLOR FROM ANOTHER AREA OF THE FLOWER).

42. IF YOU HAVE A SHAPE THAT IS BOTH NEEDED INSIDE OF YOUR SHAPE AND HAS SIGNIFICANT SPACE OUTSIDE OF YOUR SHAPE, USE YOUR NODE TOOL TO SELECT THE NODES IN THE AREA THAT YOU DON'T WANT FILLED AND DELETE THEM. THIS WILL REMOVE THIS AREA BUT ALLOW YOU TO KEEP THE SPACE THAT YOU STILL WANT FILLED IN.
43. ONCE YOUR COLORED PORTION IS DONE, MINIMIZE THAT GROUP OR LAYER AND LOCK IT.
44. SELECT THE OUTLINE LAYER AND USE THE NODE TOOL TO REMOVE THE NODES OUTSIDE OF THE RETAINED SHAPE.

TO MAKE THIS AS MANAGEABLE AS POSSIBLE, DRAG YOUR SELECTION ARROW OVER LARGE AREAS OUTSIDE OF THE SHAPE AND DELETE ALL OF THESE AT ONCE.

ONCE THE LARGE PORTIONS ARE DONE, ZOOM IN AND REPEAT THIS FOR YOUR SMALLER AREAS. DRAGGING TO SELECT IS MUCH EASIER THAN TRYING TO TAP ON NODES INDIVIDUALLY.

45. UNLOCK YOUR COLORED PORTION AND CLEAN UP ANY FINAL COLORED AREAS THAT HAVE BEEN REVEALED BY THE REMOVAL OF THE OUTLINED PORTIONS.
46. MINIMIZE AND SELECT BOTH OF YOUR LAYER GROUPS. CHOOSE YOUR DOCUMENT EDIT MENU > COPY AND NAVIGATE BACK INTO YOUR POSTCARD.
47. IN THE EDIT MENU, SELECT PASTE AND THE SUNFLOWER LAYERS WILL BE ADDED TO THIS DOCUMENT.
48. THE SIZE OF THE FLOWERS WILL NEED TO BE SCALED DOWN. ZOOM OUT IN YOUR SCREEN UNTIL YOU SEE THE OUTER CORNERS OF YOUR BOUNDING BOX. USE THE MOVE TOOL TO RESIZE THESE DOWN TO FIT INTO THE POSTCARD SIZE.

PLACE YOUR SUNFLOWER SO THAT IT FILLS THE SPACE FROM TOP TO BOTTOM WITH BLEED OVER ALL THREE OF THE SIDES OF THE POSTCARD.

49. TO TURN THE FLOWER SO THAT IT FACES INTO THE REST OF THE POSTCARD USING THE TRANSFORM TOOL > FLIP AND ROTATE > FLIP VERTICALLY.
50. IN PREPARATION FOR FUTURE STEPS, PLACE THE FLOWER SO THAT ONE OF THE SMALL LEAVES IS CURVING INTO THE TOP PORTION OF THE RIBBON.
51. THE PLACEMENT OF THE FLOWER LAYERS IN THE LAYERS STUDIO WILL NEED TO BE ADJUSTED SO THAT THE LAYERS AREA BELOW THE RIBBON LAYERS.

52. BEFORE YOU ARE DONE WITH A DESIGN, LOOK AT SMALL ITEMS LIKE THE SPACING BETWEEN ELEMENTS, THE SPACING FROM AN ELEMENT TO THE EDGE AND THE WAY THAT ELEMENTS CAN BE LINKED TOGETHER VISUALLY.

FOR INSTANCE, SINCE THE DESIGN IS SO HEAVY ON THE LEFT SIDE OF THE POSTCARD, TO BALANCE THE RIGHT SIDE OUT A BIT MORE, THE RIBBON SHOULD SPREAD ALMOST ALL THE WAY ACROSS THE BOTTOM OF THE POSTCARD. SELECT THE LAYERS THAT ARE PART OF THE RIBBON AND USE THE MOVE TOOL TO ENLARGE THEM.

53. ALSO ENLARGE THE LOGO AND TAGLINE SO THAT THEY ARE ALSO PROMINENT IN THE DESIGN.
54. TO CHANGE THE COLOR OF THE FLOWER, SELECT THE COLORED LAYERS AND TAP ON THE ADJUSTMENTS STUDIO. IN HERE, SELECT HSL. TO ADJUST THE COLOR SCHEME OF ALL OF THE COLORS TOGETHER, KEEP THE RAINBOW DOT SELECTED. HOWEVER, IF YOU ONLY WANT TO ADJUST ONE OF THE COLORS, SELECT THAT SIMILARLY COLORED DOT AND THEN ADJUST THE HUE, SATURATION AND LUMINANCE (BRIGHTNESS).

REMEMBER THAT THE **ADJUSTMENT LAYER** NEEDS TO BE ON TOP OF THE LAYER(S) THAT YOU WANT IT TO APPLY TO INSIDE THE LAYERS STUDIO. IF YOU ONLY WANT IT TO APPLY TO A FEW LAYERS, GROUP THOSE LAYERS AND PLACE THE ADJUSTMENT LAYER INSIDE THE GROUP, ON TOP OF THE LAYERS.

55. IN THIS INSTANCE WE WANT TO MAKE THE RIBBON LOOK LIKE IT'S GOING BEHIND THE TOP LEAF OF THE SUNFLOWER. TO DO THIS, WE WILL HAVE TO DUPLICATE THAT SMALL PART OF THE LEAF AND PLACE IT IN A LAYER ABOVE THE RIBBON.

START BY DUPLICATING BOTH THE COLORED FLOWER VECTOR LAYERS AND THE OUTLINE LAYER. MOVE ONE SET OF THESE LAYERS BELOW THE RIBBON AND MOVE ONE SET ABOVE THE RIBBON.

56. TURN OFF THE VISIBILITY OF THE FLOWER LAYERS BELOW THE RIBBON.
57. SELECT THE COLORED FLOWER LAYER GROUP AND USE THE MOVE TOOL TO SELECT ALL OF THE COLORED LAYERS OUTSIDE OF THE SMALL LEAF PORTION THAT WE WANT TO RETAIN.
58. SELECT YOUR OUTLINE LAYER AND USE YOUR NODE TOOL TO DRAW OVER LARGE AREAS OF THE FLOWER AND DELETE IT. ONLY RETAIN THE NODES IN THAT SMALL AREA OF THE LEAF.

ONCE ONLY THE SMALL LEAF IS LEFT, TURN ON THE VISIBILITY OF THE OTHER FLOWER LAYERS BELOW THE RIBBON.

IF YOU HAVE TROUBLE SELECTING THE CORRECT LAYER, TURN ON THE **"SELECT UNDER"** OR "SELECT INSIDE" OPTION IN YOUR MOVE TOOL CONTEXT MENU. THIS WILL ALLOW YOU TO TOGGLE THROUGH OVERLAPPING LAYER SELECTIONS.

59. FINALLY ADJUST AREAS OF THE PIECE THAT SEEM TOO DARK OR SATURATED. YOU CAN ADJUST THIS BY EITHER MODIFYING THE OPACITY OR BLEND SETTINGS OF THOSE LAYERS.

60. IT'S TIME TO COMPLETE THE BACK OF THE POSTCARD. JUST BECAUSE IT'S THE BACK DOESN'T MEAN THAT ITS DESIGN ISN'T IMPORTANT!

MINIMIZE ARTBOARD 1 SINCE WE WILL BE USING ARTBOARD 2 FOR THE BACK OF OUR POSTCARD.

ADD A NEW VECTOR LAYER TO ARTBOARD 2.

61. USE YOUR PEN TOOL. TAP ON THE TOP MIDDLE OF YOUR POSTCARD AND THE BOTTOM MIDDLE OF YOUR POSTCARD.

IT'S UNLIKELY THAT IT'S PERFECTLY STRAIGHT. TURN ON YOUR SNAPPING TOOL AND, WITH YOUR MOVE TOOL,

MINIMIZE THE WIDTH OF THE BOUNDING BOX OUTSIDE OF THE LINE.

YOU CAN ALSO GO TO YOUR TRANSFORM STUDIO AND SET THE Y COORDINATES AS 0 WITH A WIDTH OF 0.

62. ADD A BLACK STROKE COLOR TO THE LINE AND SET THE STROKE WIDTH TO 1 IN THE STROKE STUDIO. TO CHANGE THIS INTO A DOTTED STROKE TAP ON THE DASHED ICON AND SET YOUR DASH AND GAP SIZES.

INCREASE YOUR GAP SIZE TO THE SPACING THAT YOU LIKE (HERE WE USED 7.2) AND DECREASE THE DASH SIZE TO 0. A DASH OF 0 WILL GIVE DOTS INSTEAD OF DASHES.

63. USE YOUR TRANSFORM STUDIO > ALIGNMENT > CENTER ALIGN VERTICALLY. THIS WILL CENTER IT IN THE PAGE UP AND DOWN.

64. USE YOUR ASSETS TO INSERT AN INSTANCE OF THE LOGO. ALTER THE COLOR SO THAT IT MATCHES THE COLOR OF THE LOGO ON THE FRONT.
65. WITH THE SHAPE TOOL (RECTANGLE), DRAW A RECTANGLE ON THE RIGHT SIDE OF THE PAGE. USE THE BLUE USED IN THE LOGO BUT DECREASE THE OPACITY.
66. TOGGLE BACK INTO ARTBOARD 1.

SELECT AND DUPLICATE THE COLORED AND OUTLINE SUNFLOWER LAYERS.
67. DRAG THESE DUPLICATED LAYERS DOWN TO ARTBOARD 2, BUT THEY WON'T BE VISIBLE YET.
68. USE YOUR MOVE TOOL TO SHIFT THEIR LOCATION FROM ARTBOARD 1 TO ARTBOARD 2 AS WELL.

DECREASE THE SIZE OF THIS NEW SUNFLOWER AND USE THE TRANSFORM STUDIO TO FLIP THE SUNFLOWER SO THAT IT IS FACING INTO THE PAGE.
69. ROTATE IT AS NEEDED SO THAT IT IS PEEKING IN AND UP FROM THE BOTTOM RIGHT HAND CORNER OF THE PAGE.
70. INSERT A TEXT BOX ABOVE THE LIGHT BLUE RECTANGLE SAYING "DELIVER TO OUR SPECIAL GUEST". SET THE TEXT TO BLACK AND USE WOULIEN SCRIPT FONT.
71. USE THE TEXT TOOL (FRAME TOOL) AND TYPE OR PASTE YOUR TEXT ON THE LEFT HAND SIDE OF THE POSTCARD. WITH THE TEXT STUDIO, FIT THE TEXT TO YOUR FRAME.

VECTOR LETTERING TOOL OPTIONS

VECTOR LETTERING CAN BE CREATED WITH 3 TOOLS IN AFFINITY DESIGNER:

1. THE PENCIL TOOL
2. THE VECTOR BRUSH TOOL
3. THE PEN TOOL

HERE ARE SOME PROS AND CONS OF ALL THREE APPROACHES:

THE PENCIL TOOL

1. INTUITIVE CREATION OF THE LETTERS (TRACING AROUND YOUR LETTER SKETCH).
2. EASY TO USE SINCE THE PROGRAM PLACES THE NODES AND HANDLES.
3. NODES WILL NEED SOME CLEANING UP.
4. EDITING CAN BE HARDER AS THERE WILL BE MORE NODES THAN YOU WOULD HAVE WITH THE PEN TOOL.
5. DOESN'T ALLOW YOU TO CREATE LETTERS WITH A TRADITIONAL BRUSH STROKE (USING PRESSURE ON YOUR APPLE PENCIL).
6. YOUR COLOR IS SET WITH THE FILL OF THE SHAPE.
7. THIS HAS BOTH A STROKE AND A FILL TO CONTROL.
8. LINES AND SHAPES WILL NEED TO BE JOINED AND CLOSED.

THE VECTOR BRUSH TOOL

1. ALLOWS YOU TO CREATE LETTERS BY APPLYING PRESSURE TO YOUR APPLE PENCIL, SIMILAR TO HOW YOU WOULD CREATE THEM IN PROCREATE OR WITH A REAL BRUSH PEN.
2. CREATES LETTERS BY WRITING THEM (NO TRACING AROUND NECESSARY).
3. NODES WILL NEED SIGNIFICANT CLEANING UP.
4. EDITING CAN BE MUCH MORE CONFUSING SINCE IT IS CONTROLLED WITH NODES IN THE STROKE MENU.
5. YOUR LETTERS CAN BE CREATED QUICKLY WITH YOUR WRITING.
6. THE STROKE IS WHAT SETS BOTH THE COLOR AND WIDTH OF YOUR LETTER.
7. THIS STROKE HAS NO FILL TO CONTROL.
8. LINES DON'T NEED TO BE JOINED SINCE THE STROKE IS THE FILL.

THE PEN TOOL

1. INTUITIVE CREATION OF THE LETTERS (TRACING AROUND YOUR LETTER SKETCH).
2. EASY TO USE... ONCE YOU FIGURE OUT WHERE TO PLACE NODES AND HOW TO ADJUST HANDLES.
3. NODES WILL NEED MINIMAL CLEANING UP.
4. EDITING CAN BE EASIER SINCE YOU HAVE ALL THE CONTROL OVER THE NODE PLACEMENT.
5. DOESN'T ALLOW YOU TO CREATE LETTERS WITH A TRADITIONAL BRUSH STROKE (USING PRESSURE ON YOUR APPLE PENCIL).
6. YOUR COLOR IS SET WITH THE FILL OF THE SHAPE.
7. THIS HAS BOTH A STROKE AND A FILL TO CONTROL.
8. LINES AND SHAPES ARE JOINED AND CLOSED AUTOMATICALLY.

ALL OF THEM HAVE PROS AND CONS SO YOU WILL HAVE TO DECIDE WHICH ONES FIT BEST WITH YOUR WORKFLOW.

REMEMBER:

NODES - CONTROL DOTS THAT THE STROKE PATH RUNS THROUGH

PATH - THE STROKE PATH LINE THAT RUNS THROUGH THE NODES

STROKE - THE WIDTH AND APPEARANCE OF THE PATH

HANDLE - EXTENSIONS OFF OF EACH NODE WHICH DETERMINE THE EXACT PLACEMENT OF THE PATH AS IT MOVES FROM NODE TO NODE.

FOR ALL OF THESE APPROACHES, YOU WILL ALWAYS WANT TO START YOUR DESIGN WITH A SKETCH.

1. CREATE A NEW DOCUMENT WITH THE SETTINGS:

PRINT
PRESET > 8X10
INCHES
LANDSCAPE
RGB

2. SWITCH TO THE PIXEL PERSONA.

USE YOUR PAINTBRUSH TOOL >
BRUSHES > PENCIL > NATURAL
PENCIL HB

IN THE CONTEXT MENU, TURN ON FORCE PRESSURE, TURN UP YOUR
OPACITY, FLOW AND HARDNESS.

3. WRITE THE WORDS "KINDNESS MATTERS" A FEW TIMES OVER SO THAT YOU HAVE A FEW LAYOUT OPTIONS. ADD A NEW PIXEL LAYER EVERY TIME THAT YOU WRITE IT.
4. SELECT YOUR FAVORITE INSTANCE OF "KINDNESS MATTERS" AND TURN OFF THE VISIBILITY OF THE OTHER VERSIONS OF "KINDNESS MATTERS".
5. USE THE MOVE TOOL TO PLACE IT INTO THE CENTER OF YOUR DOCUMENT.
6. NAVIGATE INTO YOUR LAYERS STUDIO AND DECREASE THE OPACITY OF THE PIXEL LAYER AND LOCK IT.
7. BEFORE YOU BEGIN YOUR VECTOR LAYER CREATION, TURN THE SNAPPING TOOL OFF. THIS WILL MAKE IT EASIER TO ADJUST YOUR NODES AND HANDLES.

SWITCH BACK TO THE VECTOR PERSONA.

8. IN YOUR LAYERS STUDIO, ADD A NEW VECTOR LAYER.

SELECT YOUR PENCIL TOOL. LOOK AT THE PENCIL TOOL CONTEXT MENU, SET THE COLOR TO BLACK AND THE WIDTH TO 0.2. TURN ON SCULPT. SWITCH CONTROLLER TO "NONE" AND ENSURE THAT THE USE FILL IS TURNED OFF. TOGGING TO THE RIGHT, SWITCH THE STABILIZER TO "WINDOW STABILIZER". THIS IS BEST FOR LETTERING BECAUSE IT WILL SMOOTH OUT YOUR LINE, PLACE FEWER NODES ON THE PAGE AND STILL ALLOW YOU TO GET QUICK TURNS IN YOUR LINE.



SCULPT: THE SCULPT OPTION ALLOWS YOU TO CONTINUE ADDING TO A LINE OR CURVE THAT YOU CREATE WITH THE PENCIL TOOL. THIS WILL ALLOW YOU TO PICK UP YOUR PENCIL AND CONTINUE ONE LINE, RATHER THAN CREATING THREE SEPARATE LINES THAT WILL NEED TO BE JOINED TOGETHER.

9. BREAK EACH LETTER INTO STROKES. DRAW A LINE ON EITHER SIDE OF EACH OF YOUR SKETCHED LINES (ALWAYS TRYING TO CONNECT WITH THE RED ENDS. TRACE AROUND EACH STROKE INDIVIDUALLY.
10. ONCE A STROKE HAS BEEN TRACED ON ALL SIDES, USE THE NODE TOOL AND THE NODE TOOL CONTEXT MENU TO CLOSE THE LINE AT THE END. THAT WILL ALLOW YOU TO FILL THE SHAPE LATER.

TO CLOSE YOUR ENDS WITH FEWER MESSY NODES, DON'T DRAW YOUR LINES ALL THE WAY TO THE END. STOP A BIT AWAY FROM THE FINAL NODE BEFORE SWITCHING TO THE NODE TOOL AND CHOOSING "CLOSE". THIS WAY THERE WILL BE FEWER NODES TO CLEAN UP.

11. FOR LETTERS WITH INNER PORTIONS THAT NEED TO BE CUT OUT FROM THE LARGER SHAPE, DRAW BOTH OF THOSE SHAPES SEPARATELY.

WHEN YOU'RE TRACING YOUR LINES, FOLLOW THE LINE AS FAR AS POSSIBLE (EVEN CROSSING OVER OTHER LINES, TO GET YOUR FULL SHAPE.

12. WHEN YOU CLOSE YOUR SHAPE - IF THE LINE DOESN'T CLOSE AS YOU INTENDED, UNDO THE CLOSURE AND LOOK FOR THE OPEN POINTS THAT MIGHT HAVE BEEN MISSED.
13. ONCE YOUR ONE WORD IS COMPLETE, GROUP ALL OF THESE CURVES TOGETHER.

FILLING YOUR LETTERS

SOME OF YOUR SHAPES ARE EASY TO FILL. THESE ARE SHAPES THAT ARE CLOSED AND HAVE NO OVERLAPPING AREAS. FOR THESE, THE SHAPE CAN BE SELECTED AND THE FILL SET IN THE COLOR STUDIO. TO FILL MULTIPLE SHAPES AT ONCE, SELECT ONE SHAPE WITH THE MOVE TOOL. TURN ON "ADD TO SELECTION" IN THE CONTEXT MENU, SELECT MORE SHAPES TO FILL AND THEN CHOOSE YOUR FILL AND STROKE SETTINGS.



IF YOU HAVE MULTIPLE STROKES THAT MAKE UP ONE LETTER AND YOU WANT THEM ALL TO BE JOINED TOGETHER INTO ONE SHAPE, SELECT THEM ALL, DOCUMENT EDIT MENU > ADD. THIS WILL JOIN ALL OF THOSE SHAPES TOGETHER INTO A SINGLE SHAPE. JUST KEEP IN MIND THAT, IF YOU DO THIS, IT WILL BE HARDER TO EDIT SPECIFIC LINES OR PORTIONS OF THE LETTER. NEXT, CHOOSE YOUR FILL AND STROKE SETTINGS.

IF YOUR LETTER NEEDS TO BE PLUMPER, USE YOUR STROKE TO MAKE THE LETTER THICKER BY INCREASING THE STROKE SIZE.

WHEN YOU HAVE SHAPES WITH PORTIONS THAT OVERLAP, ADDING A FILL MIGHT CAUSE A COMPLICATION WHERE CERTAIN PARTS OF THE SHAPE DON'T FILL. THANKFULLY THIS HAS AN EASY FIX! SELECT THE DOCUMENT EDIT MENU > FILL MODE "WINDING". THIS WILL ADD THE FILL TO OVERLAPPING AREAS AS WELL. ANOTHER OPTION IS TO USE DOCUMENT EDIT MENU > ADD AND THEN FILL THE RESULTING SHAPE.

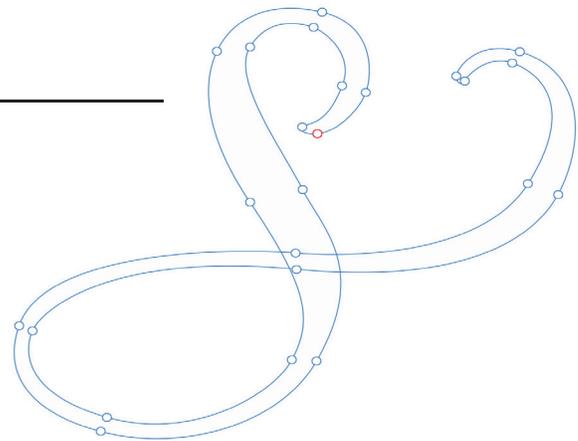


TO FILL IN SHAPES THAT NEED THE CENTER PORTION TO BE CUT OUT, PLACE THE INNER LAYER (OR THE LAYER TO CUT OUT) ON TOP OF THE OUTER LAYER (OR THE LAYER TO REMAIN) IN THE LAYERS STUDIO. SELECT BOTH OF THOSE LAYERS > DOCUMENT EDIT MENU > SUBTRACT. NOW, WHEN YOU FILL THE SHAPE, IT WILL ONLY FILL THE REMAINING SHAPE.

TO MAKE YOUR ADJUSTMENTS AS EASY AS POSSIBLE EVEN AFTER YOUR LETTERS ARE COMPLETE, TRY TO KEEP YOUR SHAPES ON THEIR OWN SEPARATE LAYERS AS MUCH AS POSSIBLE (RATHER THAN ADDING TOO MANY OF YOUR SHAPES TOGETHER - EVEN THOUGH IT MIGHT BE TEMPTING TO DO THIS).

LOOK FOR AREAS WHERE YOUR LETTERS ARE TOO CLOSE TOGETHER OR TOO FAR APART AND ADJUST YOUR SHAPE PLACEMENT TO FIX THIS.

VECTOR LETTERING: THE PEN TOOL



1. TURN ON THE VISIBILITY OF YOUR PIXEL LAYER SO THAT YOU CAN TRACE THE SECOND WORD WITH THE PEN TOOL.
2. CREATE A NEW VECTOR LAYER IN YOUR LAYERS STUDIO.

WHEN YOU ARE USING YOUR PEN TOOL, YOU WANT TO PLACE AS FEW NODES AS POSSIBLE. THE LOCATIONS FOR NODE PLACEMENT ARE:

- CORNERS OF LINES
- IN THE MIDDLE OF A LONG SMOOTH LINE
- AT THE FURTHEST POINT NORTH, SOUTH, EAST AND WEST ON A CURVE

3. WHEN YOU PLACE A NODE, TAP TO PLACE THE NODE BUT KEEP YOUR APPLE PENCIL ON THE SCREEN AND DRAG YOUR PENCIL OUT A BIT. THIS WILL DRAG OUT A HANDLE ATTACHED TO YOUR NODE.
- 4.. MOVE AROUND YOUR SHAPE, ADDING NODES WITH SMALL HANDLES TO THE CORNERS AND NODES WITH LONG HANDLES IN THE STRAIGHTER AREAS.

5. COMING BACK AROUND A LETTERING LINE, PLACE NODES IN THE SAME PLACE ON THE OTHER SIDE OF THE LINE.

TYPICAL HANDLE SIZE:

- FOR CORNERS OF LINES, DRAG A SMALL SET OF HANDLES.
- FOR LONG SMOOTH LINES, DRAG OUT A LONG SET OF HANDLES.
- AT THE FURTHEST POINTS ON A CURVE, DRAG OUT A SET OF HANDLES PROPORTIONAL TO THE SIZE OF THE CURVE.

WHERE NOT TO PLACE NODES:

- IN SHORT LINES
- IN PLACES ON A CURVE OTHER THAN NORTH, SOUTH, WEST OR EAST
- CLOSE TO OTHER EXISTING CURVES ON THE SAME LINE

6. CREATE LETTERS OUT OF A SERIES OF SHAPES. DON'T TRACE AROUND EACH LETTER, INSTEAD, JUST LIKE WITH THE PENCIL TOOL, TRACE EACH STROKE AS ITS OWN SHAPE FINISHING AT THE FIRST NODE THAT YOU CREATED.

IN THE PEN TOOL, IF YOU COMPLETE YOUR SHAPE BY TAPPING ON THE FIRST NODE THAT YOU PLACED WITH THE PEN TOOL, THE SHAPE WILL AUTOMATICALLY BE CLOSED (DOESN'T HAVE TO BE DONE MANUALLY WITH THE NODE TOOL).

7. WHEN YOU WORK ON YOUR FOLLOWING STROKES, START THE NEXT LINE WELL INTO THE BODY OF THE PREVIOUS SHAPE. THIS WILL ENSURE THAT YOU HAVE SPACE TO ADJUST YOUR SHAPES.
8. AS YOU'RE DRAWING YOUR LINES AROUND YOUR SHAPE, JUST PLACE NODES AND PULL HANDLES LOOKING AT WHAT IS COMING UP NEXT, NOT ON THE LINE THAT HAS ALREADY BEEN CREATED.

TRACE AROUND EVERY ONE OF YOUR LETTER STROKES WITH YOUR PEN TOOL.

9. ONCE YOU ARE DONE DRAWING YOUR CLOSED SHAPE, CLICK ON THE "EDIT" OPTION IN THE PEN TOOL CONTEXT MENU AND GO IN AND FIX THE HANDLES TO ENCOMPASS YOUR ENTIRE SKETCHED PIXEL LINE. ADJUST ANY NODES THAT MAY NEED TO BE SHIFTED IN OR OUT TO FULLY CATCH ALL OF THE SKETCH.

PAY ATTENTION TO THE WIDTH OF YOUR DOWNSTROKES AND UPSTROKES MAKING SURE THAT THEY ARE CONSISTENT FROM LINE TO LINE AND ALSO FROM THE TOP OF ONE STROKE TO THE BOTTOM. ZOOM IN AND OUT FREQUENTLY TO CHECK ON THAT.

10. ALSO LOOK FOR AREAS OF YOUR LINE THAT DON'T LOOK SMOOTH. TYPICALLY THE EASIEST WAY TO FIX THIS IS TO DELETE THE NODE THAT ISN'T ALLOWING FOR THE SMOOTH LINE AND USING THE HANDLES ON THE NODES BESIDE IT TO CONTROL THE LINE INSTEAD.

TO ADJUST ONE SIDE OF A HANDLE BUT NOT AFFECT THE OTHER SIDE OF THE HANDLE, HOLD ONE FINGER DOWN ON THE SCREEN AS YOU SHIFT THE DESIRED SIDE OF THE HANDLE.

YOUR HANDLES SHOULD NEVER EXTEND PAST ONE ANOTHER OR PAST ANOTHER NODE. THIS WILL RESULT IN A VERY STRANGE LOOKING CURVE.

11. TURN OFF THE VISIBILITY OF YOUR PIXEL LAYER
12. FILL YOUR LETTERS FOLLOWING THE FILL GUIDELINES FROM YOUR PENCIL TOOL (PAGE 81).
13. AS YOUR PIECE IS COMPLETED, SQUINT YOUR EYES TO SEE AREAS WHERE THE LINE MIGHT NEED TO BE THICKER OR THINNER TO GIVE CONSISTENCY TO YOUR OVERALL PIECE.

FOR INSTANCE, IF A WHOLE LETTER OR WORD NEEDS TO BE WIDER, ADD A STROKE LINE THAT MATCHES YOUR FILL AND INCREASES THE STROKE JUST SLIGHTLY TO MATCH OTHER LINES AND LETTERS IN YOUR PIECE.

WHEN YOU CLOSE A SHAPE, THE NODE WILL HAVE THE HANDLES THAT YOU APPLIED AT THE VERY BEGINNING OF DRAWING THE LINE.

IF YOU DRAG OUT HANDLES WHEN YOU CREATE THE LINE, HANDLES WILL BE THERE WHEN YOU CLOSE IT.

IF YOU DIDN'T DRAG OUT HANDLES WHEN YOU STARTED THE LINE, THERE WON'T BE HANDLES WHEN YOU CLOSE IT.

THIS CAN BE MODIFIED USING THE NODE TOOL. THE CONTEXT MENU ALLOWS YOU TO CHOOSE A SHARP NODE (GIVES A SHARP POINT WHERE THE HANDLES ARE SHIFTED INDEPENDENTLY) OR A SMOOTH NODE (GIVES YOU A SOFTER POINT AND ADJUSTS BOTH SIDES OF THE HANDLE TOGETHER).

14. ONCE YOU ARE ALL DONE WITH YOUR LETTER STROKES IN THIS SECOND WORD, SELECT THEM ALL AND GROUP THEM IN YOUR LAYERS STUDIO.
15. TO CREATE A QUICK BACKGROUND DESIGN, SELECT ALL OF YOUR LETTERING STROKE LAYERS AND LOCK THEM USING THE LAYERS STUDIO. IF YOU GROUP THEM ALL INTO ONE GROUP, YOU WILL ONLY HAVE TO SELECT THE LAYER OPTIONS FOR THE GROUP AND SELECT "LOCK".

NOW YOU CAN CREATE A BACKGROUND DESIGN WITHOUT ACCIDENTALLY AFFECTING ANY OF YOUR LETTERING LAYERS.

16. CREATE A NEW VECTOR LAYER AND PLACE IT BELOW THE LETTERING LAYER GROUP.
17. USE THE SHAPE TOOL (RECTANGLE) TO CREATE A SHAPE THAT FILLS THE WHOLE SCREEN. SELECT AN AQUA COLORED FILL FROM THE COLOR STUDIO AND DELETE THE STROKE.
18. LOCK THIS SHAPE LAYER SO THAT IT DOESN'T MOVE WHEN WE ADD OTHER SHAPES TO THE SCREEN.
19. USE YOUR SHAPE TOOL (ELLIPSE) AND YOUR ONE FINGER MODIFIER TO DRAW A PERFECT CIRCLE ON YOUR SCREEN.
20. FILL THIS WITH A COLOR ONLY SLIGHTLY LIGHTER THAN THE BACKGROUND COLOR. PLACE THIS CIRCLE IN THE TOP LEFT CORNER OF THE DOCUMENT CANVAS.
21. USE YOUR DOCUMENT EDIT MENU > DUPLICATE (TO ENGAGE SMART DUPLICATE) AND SHIFT THE DUPLICATE TO THE RIGHT. HOLD DOWN ONE

FINGER OR TURN ON YOUR SNAPPING TOOL SO THAT THE CIRCLES STAY PERFECTLY IN LINE WITH ONE ANOTHER.

22. USE YOUR DOCUMENT EDIT MENU > DUPLICATE FUNCTION TO SMART DUPLICATE THIS ALL OF THE WAY ACROSS YOUR SCREEN AND OFF THE SIDE OF THE DOCUMENT. YOU NEED THIS LAYER TO EXTEND A FEW CIRCLES PAST THE SIDE OF THE CANVAS SCREEN.

23. SELECT AND GROUP ALL OF THESE CIRCLES.

CENTER THIS GROUP ON YOUR ARTBOARD.

24. DUPLICATE THE GROUP AND SHIFT THE DUPLICATE DOWN AND TO THE SIDE SO THAT THE CIRCLES FIT TOGETHER AS TIGHTLY AS POSSIBLE.

25. SELECT BOTH OF THESE GROUPS IN THE LAYERS STUDIO AND GROUP THEM TOGETHER. NOW DUPLICATE THIS GROUP USING THE DOCUMENT EDIT MENU.

EITHER MANUALLY OR WITH THE TRANSFORM STUDIO, PULL THIS NEW DUPLICATE STRAIGHT DOWN FROM THE FIRST.

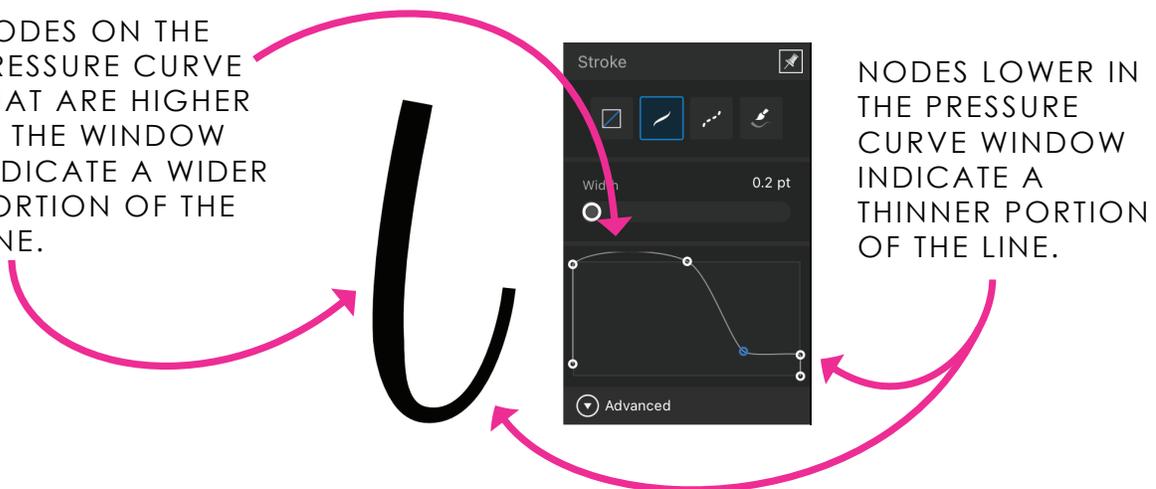
26. REPEAT DUPLICATING UNTIL YOUR WHOLE ARTBOARD IS FULL OF THE BACKGROUND PATTERN.

27. FINALLY, CHANGE THE COLOR OF THE LETTERS IF YOU WOULD LIKE. AND TADA! A WHOLE FINISHED DESIGN.

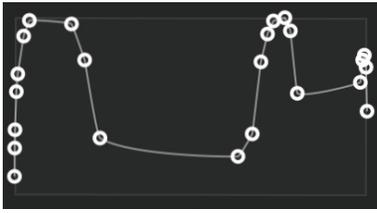
LETTERING USING A VECTOR BRUSH

1. CREATE A NEW DOCUMENT WITH THE SETTINGS: A4/LETTER
2. SWITCH INTO THE PIXEL PERSONA AND SKETCH OUT THE WORDS "EVERYONE CAN CREATE". REMEMBER TO PUT EACH ITERATION OF YOUR SKETCH ONTO A NEW PIXEL PERSONA.
3. AS YOU SKETCH, YOU CAN ADJUST PORTIONS OF YOUR SKETCH BY SELECTING AREAS WITH THE LASSO TOOL AND THEN USING THE MOVE TOOL TO RESIZE AND SHIFT THE SELECTED AREAS. TO DESELECT THE SELECTION, TAP THE X ON THE BOTTOM LEFT OF THE SCREEN.
4. CHANGE BACK INTO YOUR VECTOR PERSONA AND SELECT YOUR VECTOR BRUSH > BRUSH STUDIO > PEN > SOLID PEN WITH PRESSURE. TURN ON THE CONTEXT MENU > CONTROLLER > "PRESSURE". ALSO TURN ON STABILIZER > "WINDOW STABILIZER" AND ENSURE THAT THE STABILIZER SETTING IS ~25.
5. DRAW YOUR LINES USING PRESSURE TO MAKE THICK AND THIN ZONES. WHILE YOU CAN ADJUST THE WIDTH OF YOUR LINES AFTER THE FACT, TRY TO GET THEM AS CLOSE TO PERFECT AS POSSIBLE AT THIS STAGE SO THAT YOU HAVE LESS EDITING TO DO LATER ON.
6. TURN OFF THE VISIBILITY OF YOUR PIXEL LAYER.
7. TO EDIT EACH OF THE STROKES, SELECT YOUR FIRST STROKE. SELECT THE NODE TOOL AND TAP ON ANY END NODES THAT LOOK ABNORMAL. EITHER STRETCH THESE NODES OUT OR DELETE THE EXTRA NODES TO CLEAN THESE ENDS UP. ALSO LOOK FOR NODES ON THE LINE THAT MIGHT BE MAKING YOUR LINE MORE JAGGED.
8. WITH THE STROKE STILL SELECTED, OPEN THE STROKE STUDIO. YOU'LL SEE THAT, BECAUSE THE LINE YOU'VE MADE IS A PRESSURE CURVE, THERE IS A PRESSURE CHART DISPLAYED HERE.

NODES ON THE PRESSURE CURVE THAT ARE HIGHER IN THE WINDOW INDICATE A WIDER PORTION OF THE LINE.



9. WHEN YOU HAVE AREAS OF THE LINE THAT YOU DON'T LIKE, YOU CAN CHANGE THE STROKE WIDTH BY CHANGING THE CURVE OF THIS PRESSURE CHART.



10. TO CLEAN UP A LINE, DELETE AREAS IN THE PRESSURE CURVE WHERE THERE ARE LARGE GROUPS OF NODES. LEAVE ONLY ONE OR TWO NODES BEHIND.

TO GET A STRAIGHT END TO THE LINE, YOU WILL NEED TO HAVE TWO NODES STACKED ON TOP OF ONE ANOTHER VERTICALLY IN THE PRESSURE CURVE.

FOR A SIZE INCREASE, THE LINE WILL HAVE TO ANGLE UPWARDS.

FOR A SIZE DECREASE, THE LINE WILL HAVE TO ANGLE DOWNWARDS.

TO HAVE NO CHANGE IN SIZE, HAVE THE LINE GO STRAIGHT ACROSS IN THE PRESSURE CURVE.

IF THERE ARE MANY NODES IN A PRESSURE CURVE (ESPECIALLY FOR A STRAIGHT LINE), CONSIDER DELETING ALL OF THE PRESSURE CURVE NODES BY RESETING THE CURVE AND MANUALLY ADDING IN THE PRESSURE CURVE NODES TO GET THE LOOK THAT YOU WANT.

11. SINCE IT CAN TAKE A LONG TIME TO DO THESE STEPS FOR THE PRESSURE CURVE, CONSIDER DUPLICATING COMPLETED LINES AND USING THOSE FOR REPEATED LINES, SLIGHTLY ADJUSTING THE SIZE AND WIDTH OF THE LINES TO MINIMIZE REPETITION.

USE THE STROKE WIDTH SLIDER TO ADJUST THE OVERALL THICKNESS OF THE LINE.

THERE ARE ALSO OTHER OPTIONS WITHIN THE STROKE STUDIO. TOGGLE OPEN THE ADVANCED OPTIONS AND YOU CAN CHANGE THE CAP AND END OF THE LINE (THE STYLE FOR THE LINE END AND THE JOINT TYPE FOR HOW THE DIRECTIONAL CHANGE HAPPENS ON A LINE).

THESE ADJUSTMENTS CAN BE MADE FOR EACH LINE THAT YOU DRAW WITH YOUR VECTOR BRUSH GIVING YOU NEXT LEVEL CONTROL OF A STROKE. EXPORT YOUR DESIGNS WITH THE FILE TYPE THE AGREES WITH THE FILE TYPE NEEDED FOR YOUR CHOSEN APPLICATION OR PROGRAM.