

Graphic Communication

A-Z



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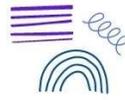
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The basic elements of graphic communication include: line, shape, color, texture, space, and typography; these elements are used to create visual compositions, with key principles like balance, contrast, hierarchy, and alignment to guide their arrangement and effectively convey a message.

ELEMENTS OF GRAPHIC DESIGN



LINE

The path of a point moving through space. There are many types of lines and they can create emotion and depth.



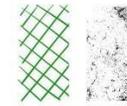
SHAPE

A flat enclosed area with two dimensions: length and width. Shapes can be geometric or organic.



Form

An enclosed area with three dimensions: depth, length, and width.



TEXTURE

The tactile qualities of a surface, or the visual representations of surface qualities.



SPACE

The area in which art is organized. The area around, within or between images, objects or elements.



Color

The hue, lightness, and saturation of the shades of color. All colors come from primary shades, plus black and white.



TYPOGRAPHY

The way words are arranged on the page, and the choice of typeface, to make text legible and appealing.



Imagery

The selection and placement of visual elements on the page, including icons, photos and graphics



- Assessment objectives are used to evaluate and assess each element of a student's creative process.
- Evidence from one assessment objective can contribute to evidence from another assessment objective.
- Assessment objectives are used to identify strengths and weaknesses and improve instruction.

A01 EXPLORE
ANNOTATE
BEGIN TO LINK A
THEME IMAGES
TO YOUR CHOSEN ARTISTS WORK
WRITTEN ANALYSIS
LINK ARTISTS WORK TO
IDEAS AND ARTWORK **ARTISTS**
RESEARCH

A03 IDEAS
IDEAS LINKING TO
ARTISTS WORK
OBSERVATIONAL
DRAWINGS
ALL ARTWORK
LINKING TOGETHER
PLANS, DESIGNS
IN A RANGE OF
DIFFERENT MEDIA **PLANS**
EXPLANATIONS
ANNOTATION

A02 EXPERIMENT
WITH A
DRAWING
RANGE
LINKING TECHNIQUES
TO ARTISTS
AND THEMES
TEXTILES
CLAY
MIXED MEDIA
PHOTOGRAPHS
OIL PASTEL
OF MEDIA
WATERCOLOUR
PEN AND INK

A04 FINAL
MEANINGFUL
INFORMED
RESPONSE
LINK BETWEEN
VISUALS AND ARTISTS
PRESENTATION
PIECE OF WORK
SHOW UNDERSTANDING
LINKS
TO ARTISTS WORK
RELEVANT



Coursework 60%

Exam 40%

1 Introduction to Graphic Communication

- Understanding the role of **graphic design** in everyday life
- The **formal elements** (line, shape, colour, texture, tone, form, space)
- Developing **visual language** and **design thinking**
- Exploring **typography, branding, and composition**

2 Artist & Designer Research

Students will study a variety of **graphic artists and designers** to inform their projects. Key areas of study include:

- **Typography & Layout:** Saul Bass, David Carson, Barbara Kruger
- **Collage & Mixed Media:** Ben Tallon, Scratchy Hen Designs
- **Editorial & Poster Design:** Shepard Fairey, Paula Scher
- **Digital & Print Media:** Richie Velázquez, Neville Brody
- **Branding & Rebranding:** Paul Rand, Stefan Sagmeister

◆ Annotation focus:

- How the artist/designer uses colour, composition, and typography
- The impact of their style and techniques
- How their work influences modern graphic design

🎨 Practical Projects

🎯 Project 1: CD/Movie/Game Design

Objective: Create a **CD cover, movie poster, or game artwork**, experimenting with different visual styles.

◆ Key Skills & Techniques:

- **Digital editing (Photoshop/Illustrator)** – layering, blending modes, typography effects
- **Hand-drawn elements** – integrating mixed media into digital work
- **Photography manipulation** – compositing, colour grading
- **Typography & layout** – effective use of text, hierarchy, branding

Assessment Links:

- ✓ AO1 – Research and analysis of similar CD/movie designs
- ✓ AO2 – Experimentation with techniques and styles
- ✓ AO3 – Refining and developing initial concepts
- ✓ AO4 – Final outcome: fully designed and presented cover

Project 2: Rebranding a Streaming Service

Objective: Develop a **new identity and promotional materials** for an existing streaming service (e.g., Netflix, Spotify, Disney+).

Key Skills & Techniques:

- **Logo & branding development** – designing a unique visual identity
- **Typography & colour schemes** – creating a cohesive brand style
- **Motion graphics or advertising banners** – digital animation or social media ads
- **Mockups & packaging** – real-world application of branding

Assessment Links:

- ✓ AO1 – Analysis of existing brand identities
- ✓ AO2 – Experimentation with logos, typography, and promotional materials
- ✓ AO3 – Refining and improving design based on feedback
- ✓ AO4 – Final brand rebrand concept and presentation

Editing Techniques Covered

Throughout both projects, students will experiment with a variety of **editing techniques**, including:

- ✓ **Photoshop** – Layering, masking, retouching, typography effects
- ✓ **Illustrator** – Vector logo design, icon creation, layout design
- ✓ **Hand-rendered techniques** – Collage, ink, paint textures, experimental typography
- ✓ **Photography-based editing** – Filters, colour adjustments, double exposure effects

Course Structure & Expectations

Year 10 Focus:

- Introduction to digital & hand-rendered techniques
- Experimentation and skill development
- **Project 1: CD/Movie/Game Design**

Year 11 Focus:

- Developing a more independent design workflow
- Refinement and deeper exploration of styles
- **Project 2: Rebrand Streaming Service**
- **Final Portfolio Preparation**

Key Areas of Study – Sub-genres of Graphic Communication

At the start of the course, students will explore a range of **graphic communication disciplines** to build their understanding of the subject before selecting a personal direction.

1 Branding & Identity

- ✓ Logo Design – Creating visual identities for businesses
- ✓ Brand Guidelines – Developing a cohesive aesthetic
- ✓ Packaging Design – Product branding, typography, and marketing
- ◆ **Artists/Designers:** Paul Rand, Stefan Sagmeister, Paula Scher

2 Editorial & Print Design

- ✓ Magazine & Book Layout – Typography, grid systems
- ✓ Poster & Flyer Design – Visual hierarchy, impact-driven communication
- ✓ Zines & Independent Print – Experimenting with mixed media & DIY aesthetics
- ◆ **Artists/Designers:** David Carson, Neville Brody, Jamie Reid

3 Advertising & Marketing

- ✓ Promotional Campaigns – Concept-driven advertising
- ✓ Motion Graphics – Animated advertisements for digital platforms
- ✓ Social Media Branding – Creating engaging content
- ◆ **Artists/Designers:** Barbara Kruger, Shepard Fairey, Olly Moss

4 Digital Illustration & Concept Art

- ✓ Character Design – Digital painting, vector illustration
- ✓ Storyboarding – Designing visuals for animation or film
- ✓ Game Art & UI/UX – Interfaces for apps and games
- ◆ **Artists/Designers:** Richie Velázquez, James Jean, Beeple

5 Typography & Experimental Type

- ✓ Hand-rendered & Custom Lettering – Experimental type design
- ✓ Kinetic Typography – Animated text in motion graphics
- ✓ Type as Visual Art – Typography as the main compositional element

A level

Coursework 60%

Exam 40%

Component 1: Personal Investigation (60%)

What is it?

A self-directed project chosen by the student, allowing them to build on their **strengths, interests, and technical skills**. It must be **artistically and conceptually developed**, demonstrating clear **progression from research to final outcome**.

Key Stages of the Project

 **Research & Analysis** – Explore a range of relevant artists/designers.

 **Experimentation** – Try different media and techniques to develop ideas.

 **Refinement** – Develop initial concepts into a final, polished piece.

 **Final Outcome & Portfolio Submission** – Complete a professional-level project with supporting annotation.

 **Students should focus on an area that aligns with their strengths**, whether it be **branding, illustration, photography, animation, or another sub-genre**.

Examples of Personal Investigation Themes:

 **A modern rebrand of a historical company**

 **Social media and the impact of digital branding**

 **Illustrated book cover designs based on a chosen genre**

 **Concept art for a video game or animation**

 **Experimental typography-based campaign on a social issue**

Assessment Links:

 AO1 – Research & artist analysis

 AO2 – Experimentation with techniques/media

 AO3 – Refinement and development of ideas

 AO4 – Personal final response & presentation

 **Supporting Written Work:** A 1,000-3,000 word critical analysis explaining ideas, processes, and influences.



A level

Coursework 60%

Exam 40%

Component 2: Externally Set Exam (40%)

What is it?

- The exam board (AQA) sets a selection of **themed briefs** in **February** of the second year.

- Students choose one and create a **fully developed response** over a **15-hour supervised exam** (spread over multiple sessions).

-  **Preparatory Work** – Research, experiments, development of ideas

-  **Final Outcome** – A refined, professional response to the brief

Example Exam Themes (AQA Past Papers):

-  **Surrealism in Advertising** – How to create dreamlike compositions in branding

-  **The Future of Typography** – Exploring digital and interactive type

-  **Cultural Narratives in Graphic Design** – Visual storytelling through branding

Assessment Links:

-  AO1 – Research into chosen theme

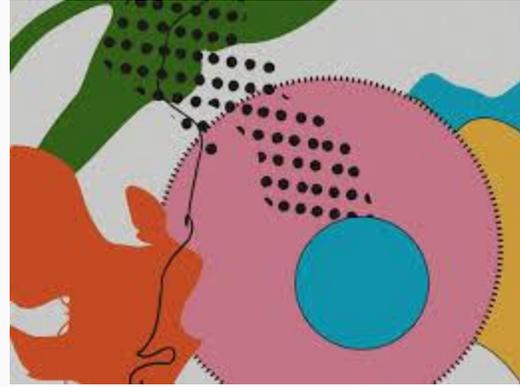
-  AO2 – Experimentation and media testing

-  AO3 – Refinement of a final concept

-  AO4 – Completion of final response in exam conditions



Content



A "mood board" at GCSE Graphic Communication is a visual collage of images, colors, textures, and text that helps communicate the overall aesthetic and feel of a design project, essentially acting as a visual reference point to guide the development of a design by showing the desired style, mood, and key elements before starting the final piece



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1. Descriptive Terms (Formal Elements)

- Line – bold, fine, curved, jagged, continuous, broken
- Shape – geometric, organic, abstract, symmetrical, asymmetrical
- Colour – vibrant, muted, complementary, monochromatic, saturated
- Texture – rough, smooth, glossy, matte, distressed
- Tone – light, dark, high contrast, subtle shading
- Form – three-dimensional, flat, layered
- Composition – balanced, central focus, rule of thirds, negative space

2. Techniques & Processes

- **Drawing** – freehand, technical drawing, digital illustration
- **Painting** – acrylic, watercolour, gouache, ink wash
- **Photography** – depth of field, rule of thirds, exposure, leading lines
- **Digital Manipulation** – layering, masking, blending modes, opacity
- **Typography** – serif, sans-serif, decorative, hierarchy, kerning, tracking
- **Printmaking** – screen printing, lino cut, monoprinting
- **Collage** – cut-and-paste, mixed media, layering

3. Materials & Media

- Pencil, charcoal, fine liner, brush pen
- Acrylic, watercolour, gouache, spray paint
- Photoshop, Illustrator, InDesign
- Paper – cartridge, tracing, photographic, textured
- Digital tools – tablet, stylus, scanner, printer

4. Analysis & Interpretation (Why & How?)

- **Purpose** – to inform, to persuade, to entertain, to provoke
- **Target Audience** – age, gender, interests, demographic
- **Visual Impact** – eye-catching, subtle, high contrast, minimalistic
- **Influences** – inspired by (artist/designer), historical movement, cultural reference

5. Evaluation & Refinement

- Works well because...
- Could be improved by...
- The most effective part is...
- This technique enhances...
- This could be developed further by...



Choosing an Artist

- Select an artist relevant to your theme (e.g., **Saul Bass, David Carson, Shepard Fairey**).
- Research their **style, influences, and techniques**.
- Use reliable sources (books, gallery websites, interviews)
- .

1. Introduction to the Artist

1. Who they are
2. What they are known for
3. Key influences and movements

2. Key Characteristics of Their Work

1. **Style** (minimalist, abstract, bold typography, etc.)
2. **Techniques & Mediums** (digital, mixed media, screen-printing)
3. **Themes & Messages** (protest, commercial, surrealism, etc.)

3. Personal Response

1. What do you like about their work?
2. How does it inspire your own project?

Presentation Tips: ✓ Use **clear headings & bullet points** ✓ Include **high-quality images** with captions ✓ Use a **creative layout** reflecting the artist's style

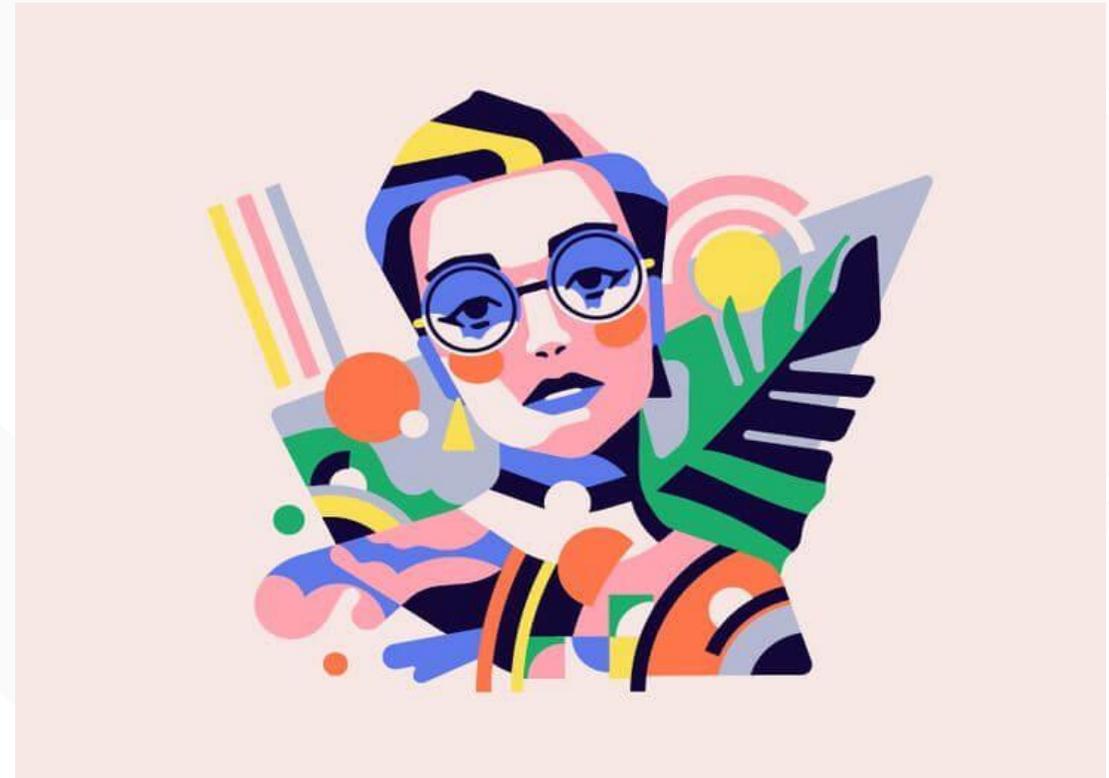


Example Sentence Starters:

- ✓ “The artist uses bold typography to create a sense of urgency...”
- ✓ “The contrast between black and red enhances the dramatic impact...”
- ✓ “By layering textures, the designer adds depth and visual interest...”

Step 4: Making Connections to Your Own Work

- How will this research **influence** your **own design ideas**?
- What techniques will you **experiment** with?
- How will you **develop your own response** rather than copying?
- ✓ **Sketch or recreate** a small section in your own style.
- ✓ **Annotate your ideas**, explaining **how and why** you will incorporate certain elements



- Title page
- Mood Boards x 2
- Mind Maps
- Artist Research
- Image Analysis x 3
- Initial Design
- Experimentation
- Complete annotation
- Presentation of work

Annotation Guide: GCSE Graphic Communication – Editing Process

1. Understanding the Editing Process

- What techniques and tools have you used in the editing process?
- How does your editing refine and enhance your visual communication?
- Have you explored multiple variations to push creative development?

2. Key Areas to Annotate

A. Image Adjustments & Enhancements

What did you do?

- Adjusted brightness, contrast, or levels to enhance visual impact.
- Cropped or resized images to improve composition.
- Applied filters or effects to create mood/style.



Annotation Example:

"I adjusted the contrast to make the image bolder and more striking, aligning with the high-contrast style of Saul Bass."

B. Layering & Composition

What did you do?

- Used multiple layers to combine elements effectively.
- Experimented with opacity, blending modes, or masks.
- Arranged elements for balance and hierarchy.

Annotation Example:

"I layered geometric shapes behind the main image, using a soft light blending mode to create depth without overpowering the subject."

C. Typography & Text Integration

What did you do?

- Chose a typeface that reflects the theme/artist's influence.
- Adjusted kerning, leading, and size for readability and impact.
- Incorporated text as part of the design rather than an afterthought.

Annotation Example:

"I selected a bold sans-serif typeface similar to David Carson's work, breaking up words to add an abstract, chaotic feel."

D. Colour Schemes & Effects

What did you do?

- Selected colours based on artist influence or theme.
- Used duotone, gradients, or colour overlays.
- Ensured colours work well together for harmony or contrast.

Annotation Example:

"I applied a monochrome blue filter to create a moody, futuristic tone, inspired by Ben Tallon's limited colour palette."

E. Refinement & Final Adjustments

What did you do?

- Reviewed and made subtle changes to enhance clarity.
- Tidied edges, adjusted alignment, or removed distractions.
- Checked consistency across all design elements.

Annotation Example:

"After reviewing my design, I adjusted the alignment of text elements to ensure a more structured and professional finish."

3. Self-Reflection Questions

- Does my edit effectively communicate my intended message?
- How have I developed my design from the original concept?
- What could I refine further in my editing process?



Artists



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- **Saul Bass** – Iconic movie posters, bold typography, and minimalistic design.
- **David Carson** – Experimental typography and deconstructed layouts.
- **Neville Brody** – Editorial design, typography, and branding.
- **Paula Scher** – Bold, expressive typography and poster design.
- **Stefan Sagmeister** – Conceptual, artistic, and often hand-crafted design.
- **Milton Glaser** – Classic logo design (e.g., "I ♥ NY") and illustration.
- **Shepard Fairey** – Street art, political posters (e.g., Obama "Hope" poster).
- **Barbara Kruger** – Conceptual typography and political messaging.
- **Peter Saville** – Album cover designs (e.g., Joy Division, New Order).
- **April Greiman** – Early adopter of digital and pixel-based design.
- **Ben Tallon** – Hand-drawn illustration mixed with graphic design.
- **Jessica Walsh** – Playful, bold colours and innovative branding.
- **Alan Fletcher** – Influential British graphic designer, founder of Pentagram.
- **Chip Kidd** – Book cover design, particularly in publishing.
- **Wim Crouwel** – Grid-based typography and modernist influence.
- **Massimo Vignelli** – Swiss-style minimalism and branding.
- **Jonathan Barnbrook** – Album covers, typography, and political work.
- **Jamie Reid** – Punk aesthetic, collages, and political artwork.
- **Olly Moss** – Contemporary, pop-culture-inspired poster design.
- **Scratchy Hen Designs** – Textured, hand-drawn illustrative style in branding



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Artist list

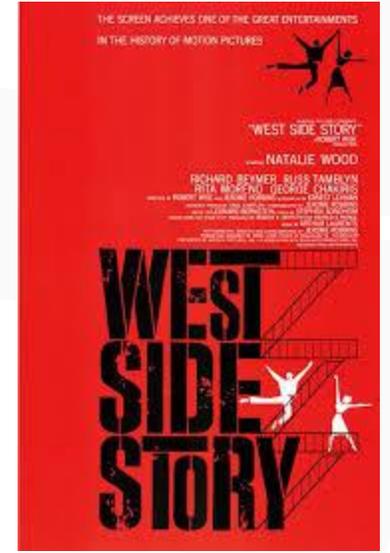
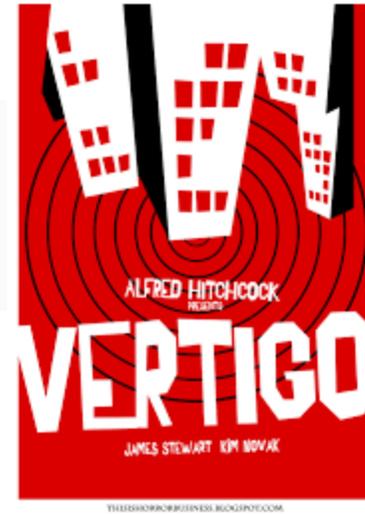
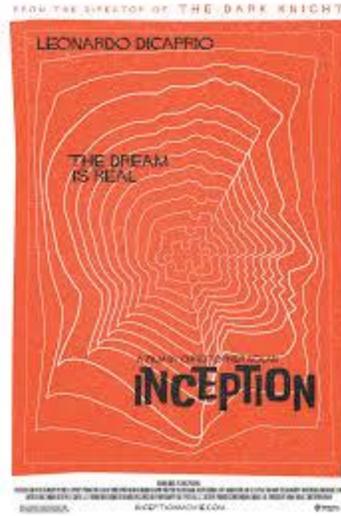
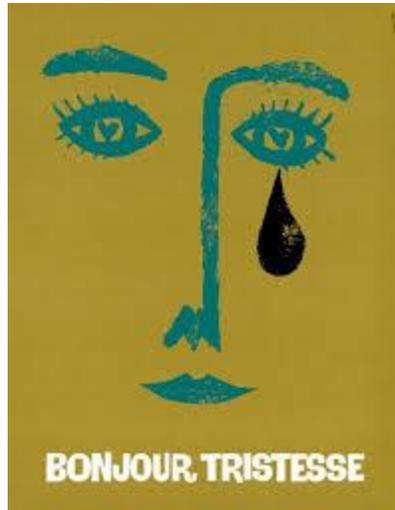
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Saul Bass

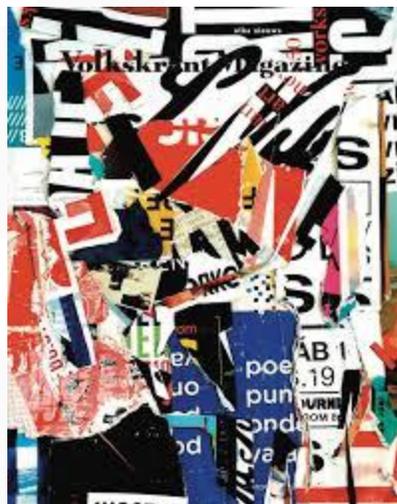
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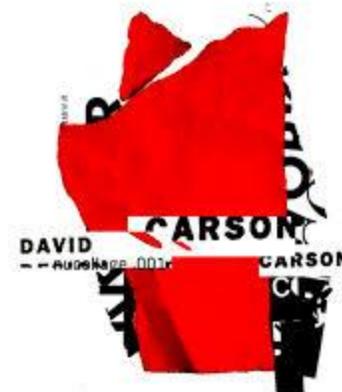
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A collaboration with The Macallan and David Carson.



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Davis Carson

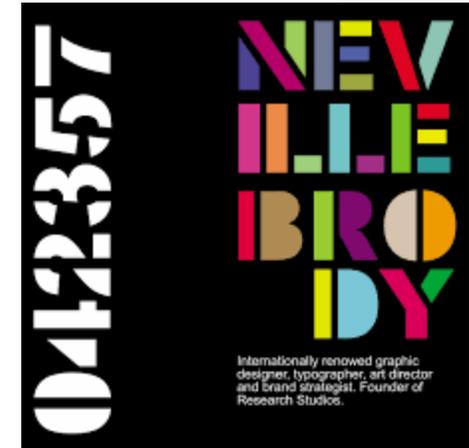
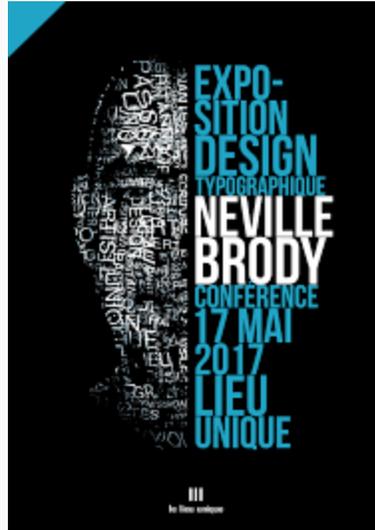
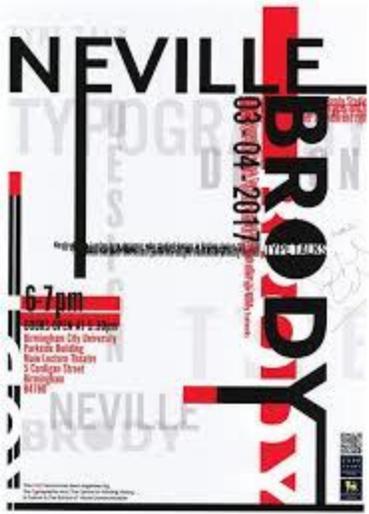
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Neville Brody

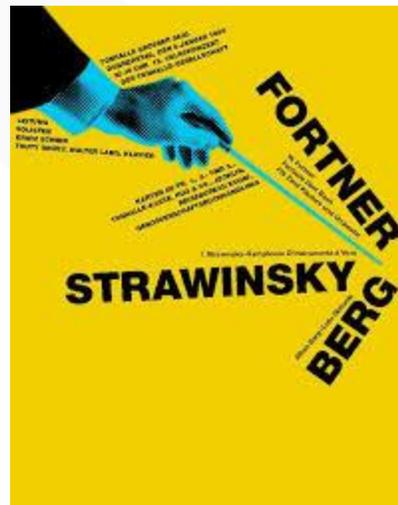
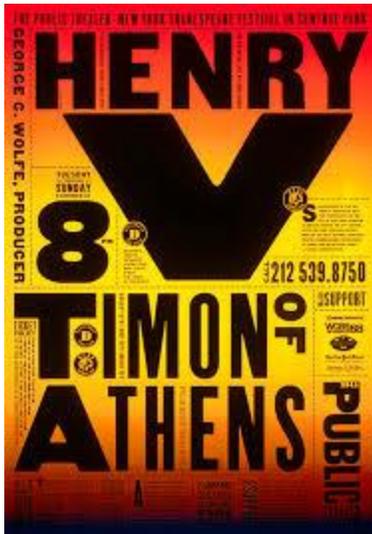
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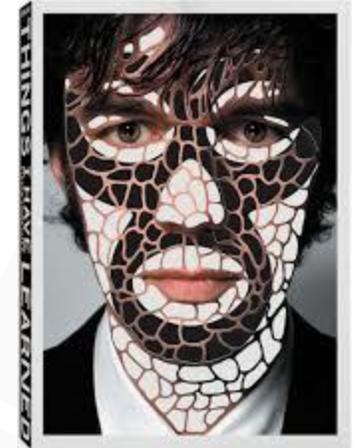
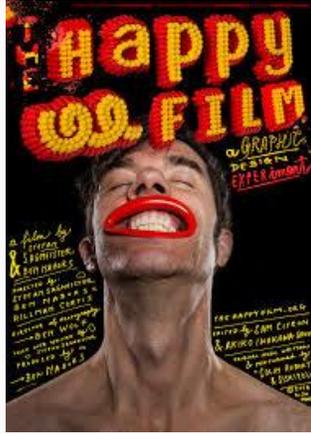


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Paula Scher
at Southmoor Academy



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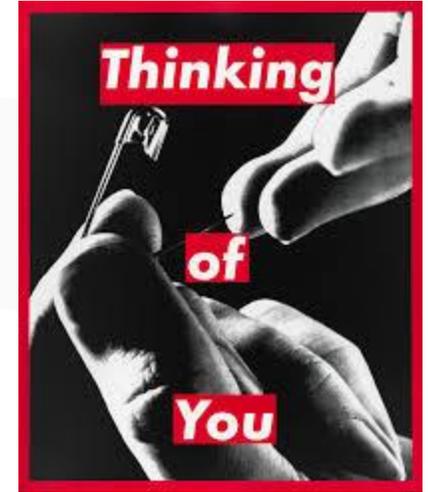
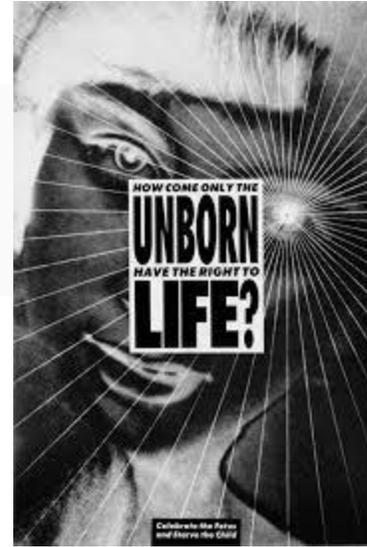
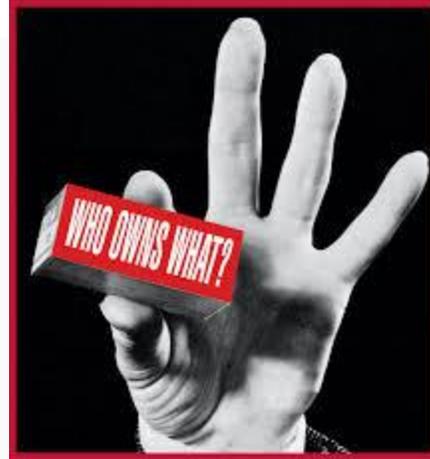


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Barbara Kruger

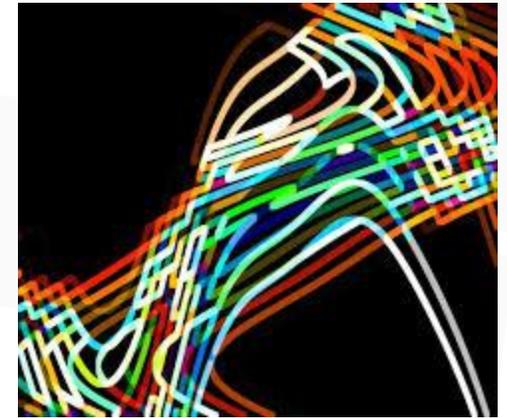
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Peter Saville

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April Greiman

at Southmoor Academy

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Ben Tallon

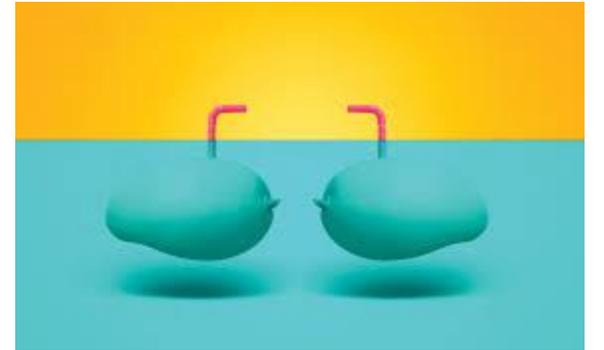
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Jessica Walsh

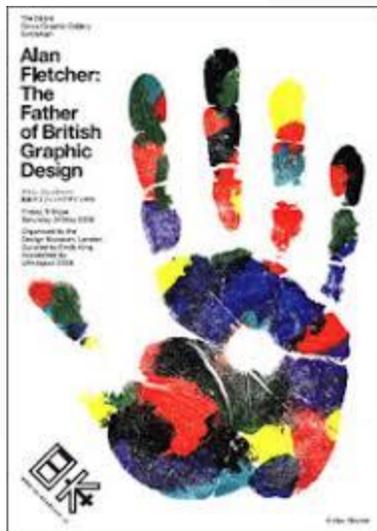
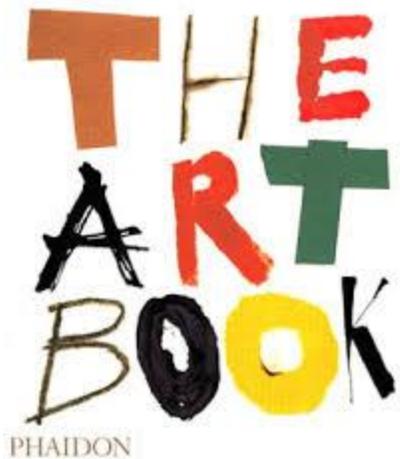
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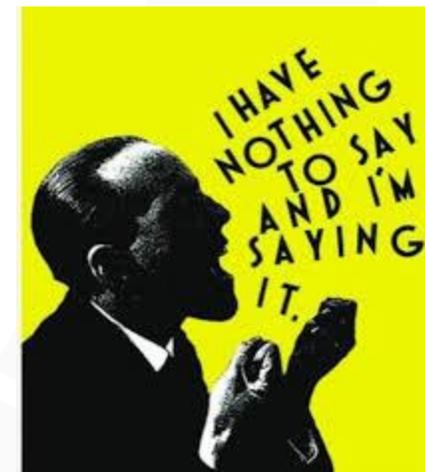
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DOWN WITH DOGMA



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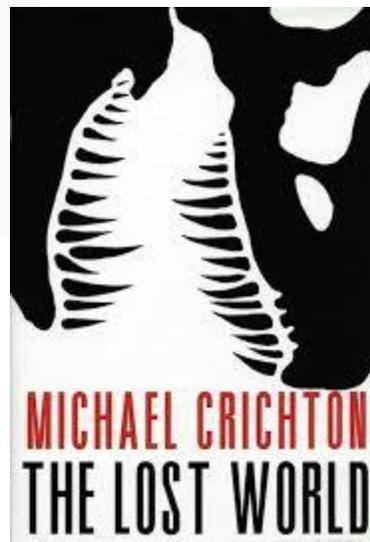
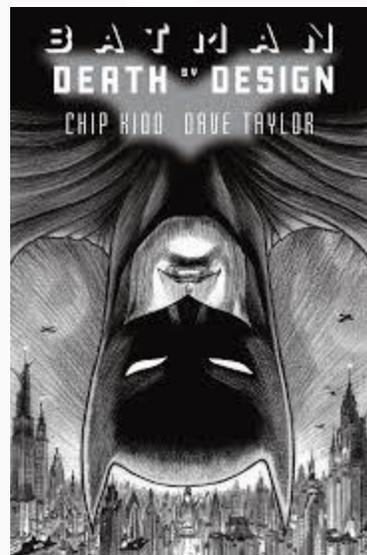
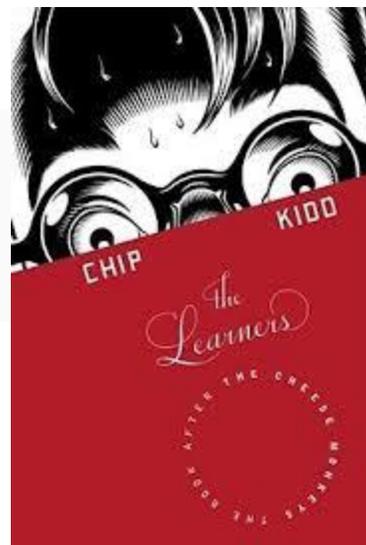
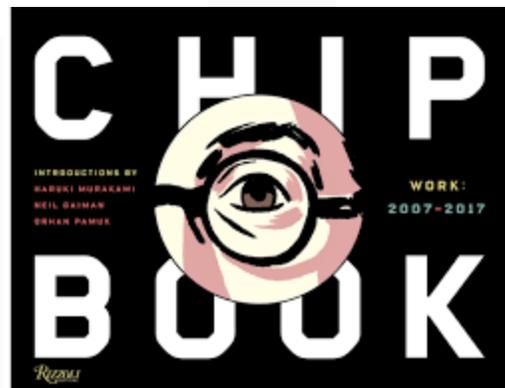
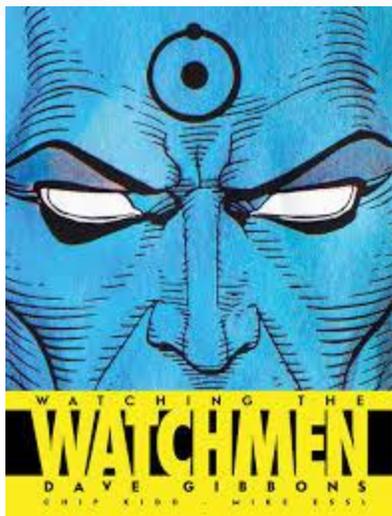
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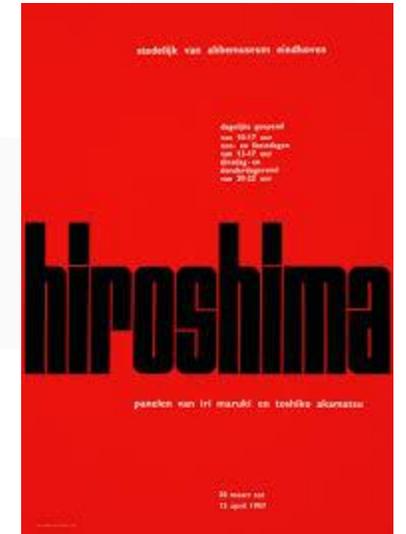
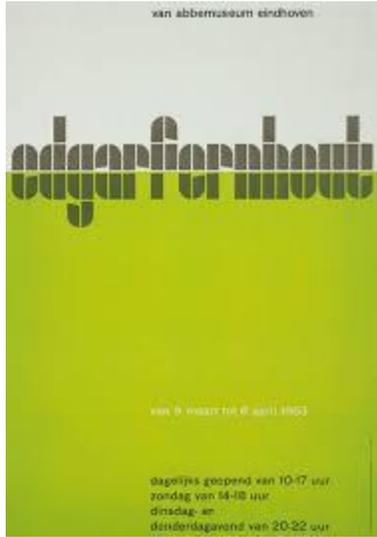
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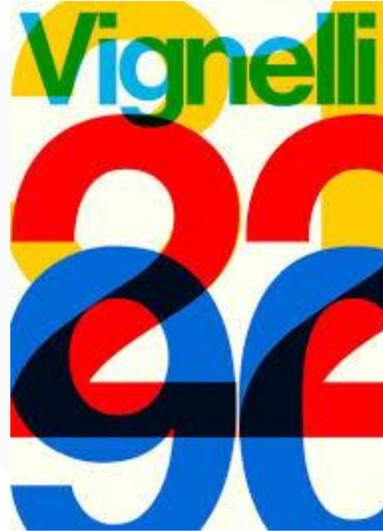


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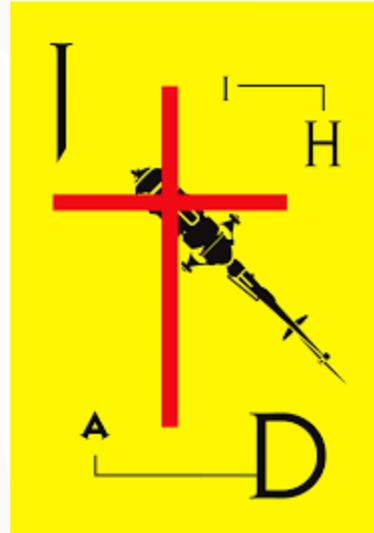
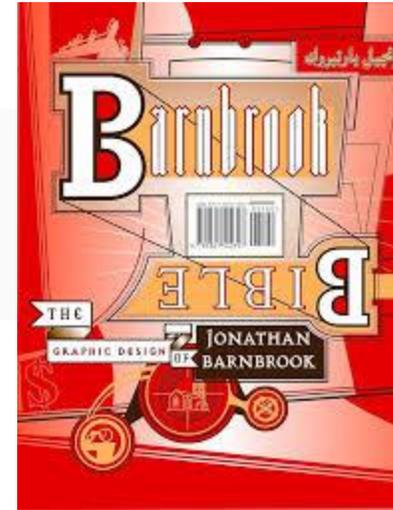
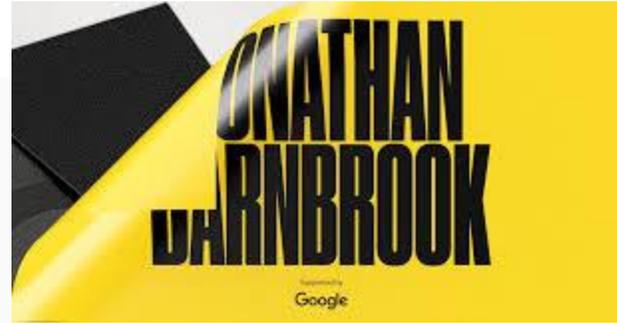


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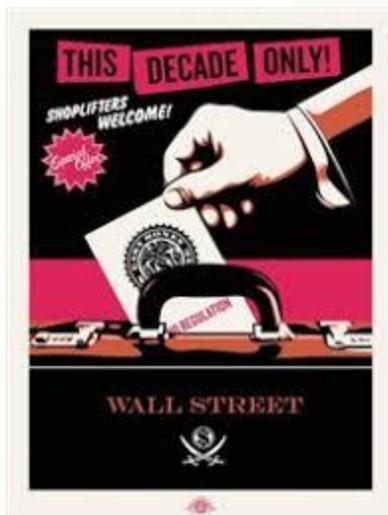
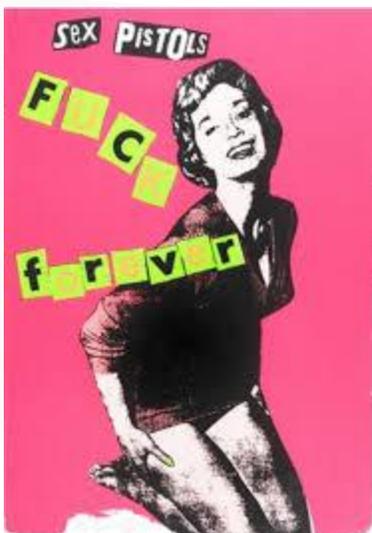


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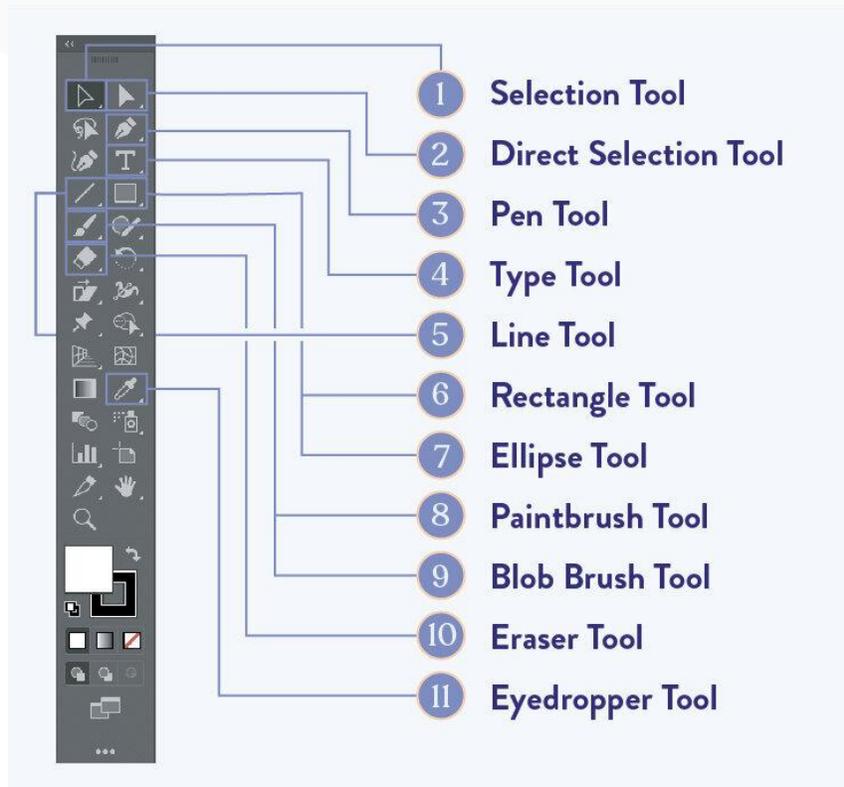
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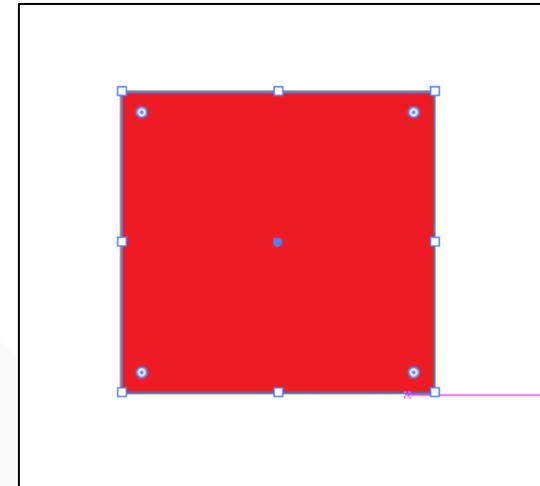
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Illustrator tools
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Shape Tool

- **Open Illustrator** → Create a **new document**.
- **Select a Shape Tool**
- **Rectangle (M)** → Click & drag to make a rectangle. Hold **Shift** for a square.
- **Ellipse (L)** → Click & drag for an oval. Hold **Shift** for a circle.
- **Polygon** → Click & drag. Use **arrow keys** to change sides.
- **Star** → Click & drag. Adjust points with **arrow keys**.
- **Line (/)** → Click & drag. Hold **Shift** for a straight line.
- **Modify Shapes**
- **Resize** → Use the **Selection Tool (V)** to drag corners.
- **Rotate** → Hover near a corner & rotate.
- **Change Color** → Use the **Fill & Stroke** options.
- **Edit Points** → Use the **Direct Selection Tool (A)**.
- **Combine Shapes**
- Open **Pathfinder Panel** (Window → Pathfinder).
- Use **Unite, Subtract, Intersect** for shape editing.
- **Save & Export**
- Save as **AI** for editing.
- Export as **PNG, JPG, or SVG** (File → Export → Export As).



Curvature tool

Select the Curvature Tool

- Open **Illustrator** and create a new document.
- Select the **Curvature Tool** (**Shift + ~**) from the **Toolbar** (or press **Shift + ~**).

Create a Curved Line

- Click** once on the artboard to place the first anchor point.
- Click again** to add another point—Illustrator will automatically create a curve between them.
- Continue clicking to create a flowing curved path.

Create Straight Lines

- Double-click** a point to make it a straight corner.
- Click and drag** a point to adjust the curve.

Modify the Curve

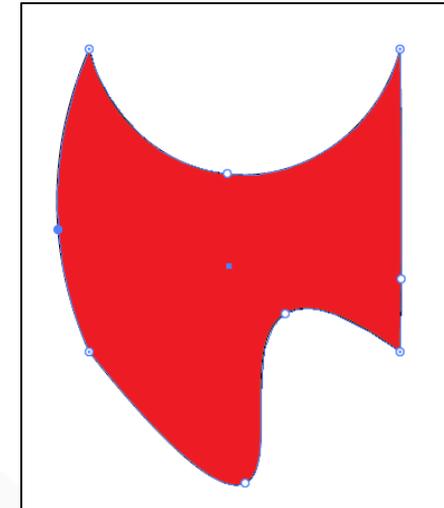
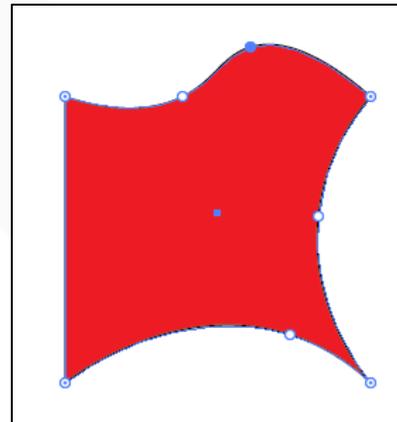
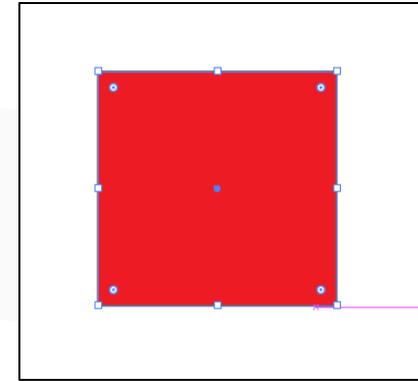
- Use the **Direct Selection Tool (A)** to move individual points.
- Click a point with the **Curvature Tool** to convert between a curve and a straight line.

Close or Finish the Path

- Click on the **starting point** to close the shape.
- Press **Esc** to finish an open path.

Save & Export

- Save as **AI** for future editing.
- Export as **PNG, JPG, or SVG** (File → Export → Export As).





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Shape and Curvature
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Pen Tool

Select the Pen Tool

- Open **Illustrator** and create a new document.
- Select the **Pen Tool (P)** from the **Toolbar**.

Draw Straight Lines

- **Click once** on the artboard to place the first anchor point.
- **Click again** somewhere else to create a straight line.
- **Press Enter (Return)** to finish the path.

Draw Curves

- **Click and drag** to create a curved anchor point.
- Move your cursor and **click + drag** again to continue the smooth curve.
- Hold **Alt (Option) + Drag** a handle to adjust the curve direction.

Adjusting Anchor Points

- Use the **Direct Selection Tool (A)** to move or adjust anchor points.
- Use the **Convert Anchor Point Tool (Shift + C)** to switch between smooth and sharp corners.

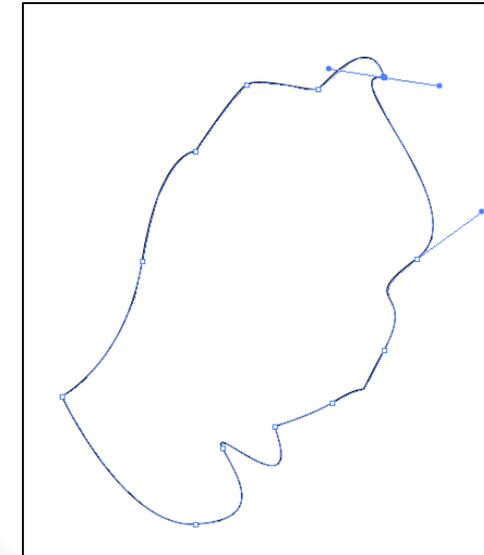
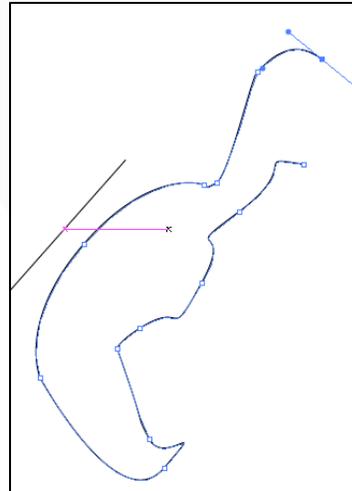
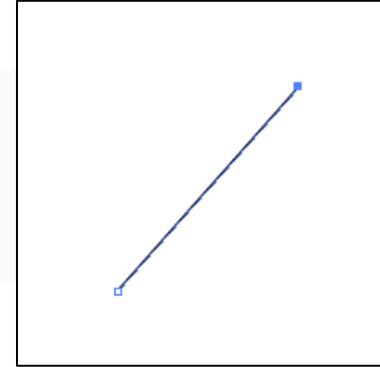
Close a Path

- Click on the **starting point** to close the shape.

Save & Export

- Save as **AI** for future editing.
- Export as **PNG, JPG, or SVG** (File → Export → Export As).

Now you can create precise shapes and curves using the **Pen Tool!**



Type Tool

Select the Type Tool

- Open **Illustrator** and create a new document.
- Select the **Type Tool (T)** from the **Toolbar**.

2. Add Text

- **Click** anywhere on the artboard to start typing.
- Adjust the text size, font, and color in the **Properties Panel**.

3. Create a Text Box

- **Click and drag** to create a text box for paragraph text.
- Resize the box by dragging the corners.

4. Edit & Customize Text

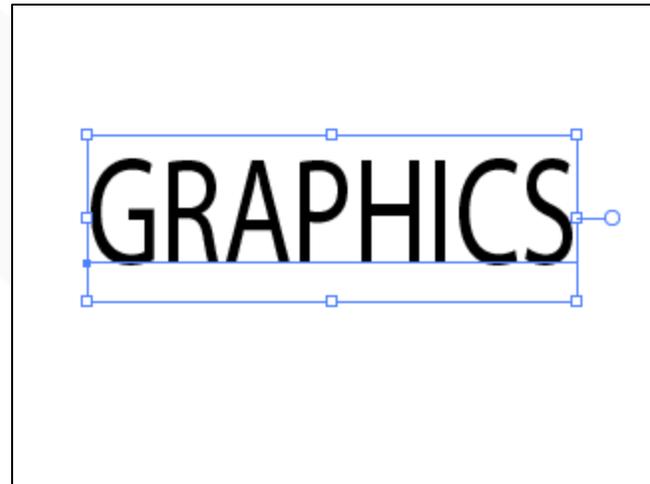
- Use the **Selection Tool (V)** to move or resize text.
- Change font, size, spacing, and alignment in the **Character Panel (Window → Type → Character)**.
- Convert text into shapes: **Type → Create Outlines (Shift + Ctrl/Cmd + O)**.

5. Type on a Path

- Draw a **path** using the **Pen Tool (P)** or **Ellipse Tool (L)**.
- Select the **Type on a Path Tool** (hold **Type Tool** and choose it).
- Click on the path and start typing.



Myriad Variable Concept Regular	GRAPHICS
Myx	GRAPHICS
Myriad MT Bold	GRAPHICS
Myriad Variable Concept (91)	GRAPHICS
Myriad Variable Concept (15)	GRAPHICS
Myriad Variable Concept (12)	GRAPHICS
Myriad Variable Concept (12)	GRAPHICS
Myriad Variable Concept (16)	GRAPHICS
Myriad Variable Concept (40)	GRAPHICS
Myriad Variable Concept (15)	GRAPHICS
Myriad Variable Concept (36)	GRAPHICS
Myriad Variable Concept (14)	GRAPHICS





Paint Brush



1. Select the Paintbrush Tool

- Open **Illustrator** and create a new document.
- Select the **Paintbrush Tool (B)** from the **Toolbar**.

Draw Freehand Strokes

- Click and **drag** to draw freely like a real brush.
- Release the mouse to complete the stroke.

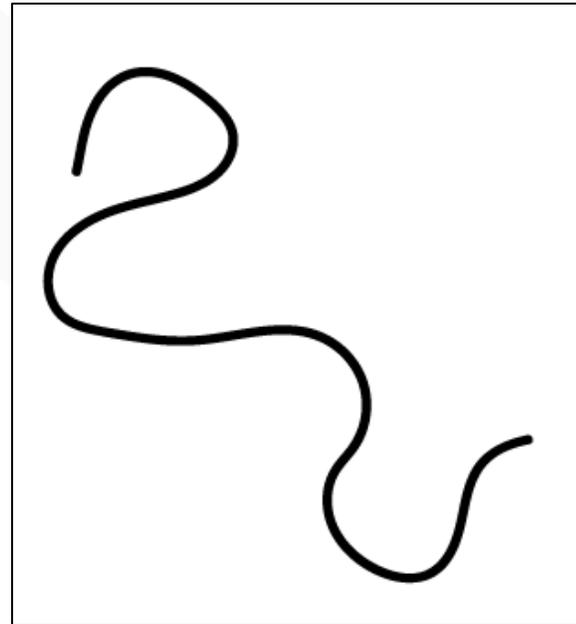
Change Brush Styles

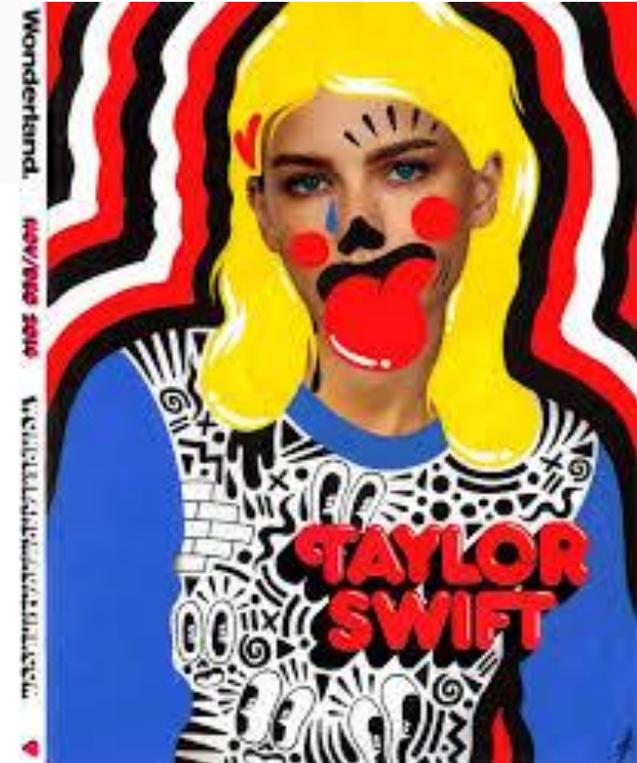
- Open the **Brushes Panel** (Window → Brushes).
- Choose a different brush from the panel for various effects.

Adjust Brush Settings

- Double-click the **Paintbrush Tool (B)** to adjust settings like:
 - **Fidelity** (Smoother or more accurate lines).
 - **Stroke Weight** (Thicker or thinner lines).
 - **Apply Custom Brushes**
- Open the **Brush Library** (Window → Brushes → Brush Libraries).
- Choose from **Calligraphy, Art, Pattern, or Scatter Brushes**.
- Click a brush to apply it to your strokes.

smooth Tool (under the Paintbrush Tool) to refine lines.







Step 1: Open Illustrator & Create a Shape

- Open **Adobe Illustrator**.
- Select the **Rectangle Tool (M)** or **Ellipse Tool (L)** and draw a shape.
- Choose a **Fill Color** but no stroke (optional).

Step 2: Convert to 3D

- Select your shape.
- Go to **Effect > 3D and Materials > Extrude & Bevel**.
- The **3D panel** will open with options to modify depth, angles, and shading.

Step 3: Adjust 3D Settings

- **Extrude Depth:** Adjusts how thick the shape appears (increase for more depth).
- **Rotation:** Use preset angles (Isometric, Perspective, etc.) or manually adjust X, Y, and Z axes.
- **Bevel:** Adds rounded or angled edges for a softer 3D look.

Step 4: Add Lighting & Shadows (Optional)

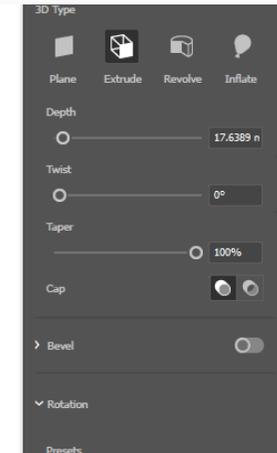
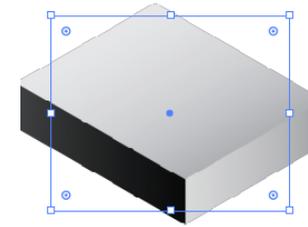
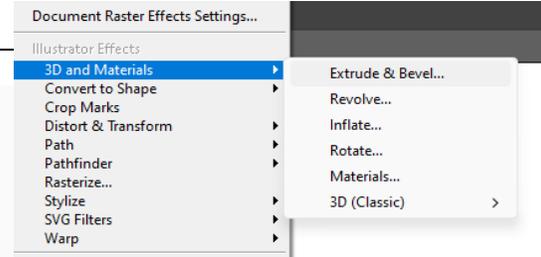
- In the **3D panel**, go to the **Lighting** section.
- Adjust **Intensity, Rotation, and Shadows** to create realistic depth.

Step 5: Expand & Customize (Optional)

- Once happy with the 3D effect, go to **Object > Expand Appearance** to convert the 3D effect into editable vector paths.
- Use the **Direct Selection Tool (A)** to modify individual points and edges.

Step 6: Save & Export

- Save your work as **AI** for editing later.
- Export as **PNG** or **SVG** via **File > Export > Export As**.



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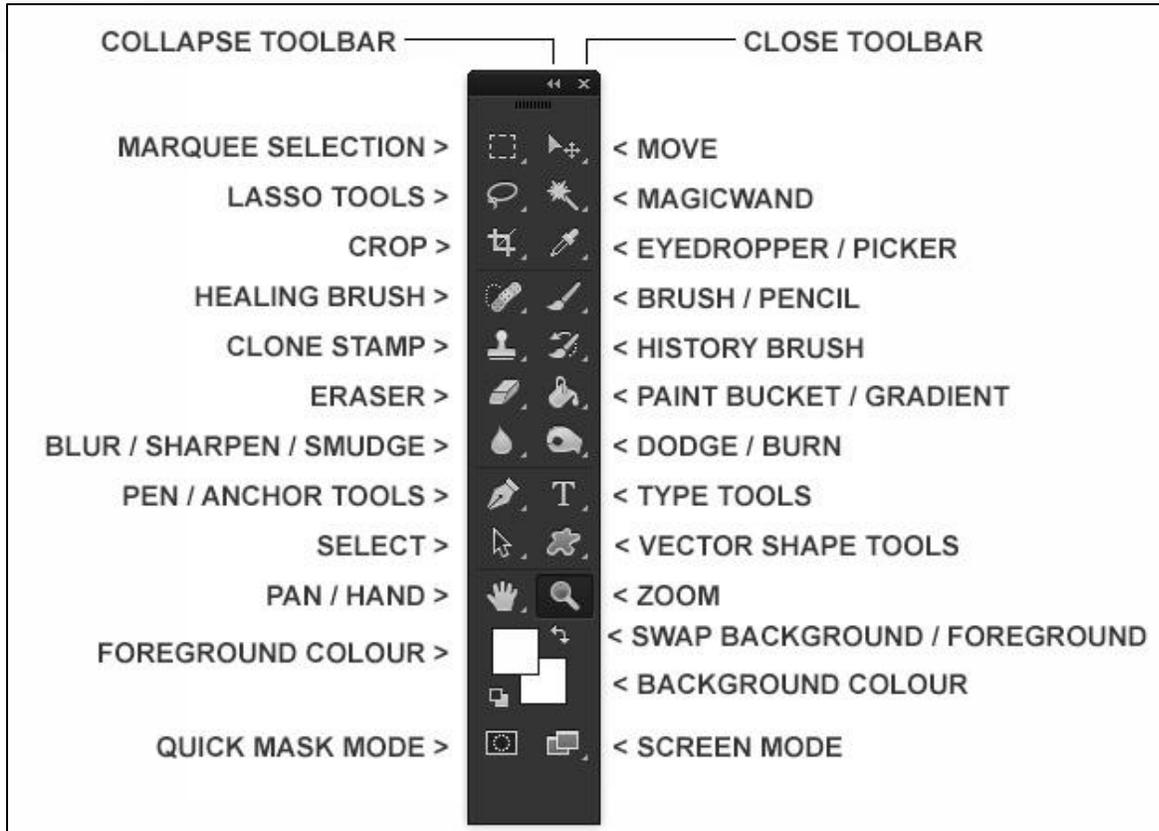
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Common Adjustment Settings & Their Uses

1. Brightness/Contrast

- Adjusts the overall lightness/darkness.
- Use **Brightness** to lighten/darken.
- Use **Contrast** to increase/decrease the difference between light and dark areas.

2. Levels (Ctrl + L / Cmd + L)

- Adjusts shadows, midtones, and highlights manually.
- Move the **left slider** (black) to darken shadows.
- Move the **right slider** (white) to brighten highlights.
- Move the **middle slider** to adjust midtones.

3. Curves (Ctrl + M / Cmd + M)

- Similar to Levels but allows precise tonal adjustments using a graph.
- Drag the curve **up** to brighten or **down** to darken.

4. Exposure

- Adjusts the image's exposure.
- **Exposure:** Affects overall brightness.
- **Offset:** Adjusts midtones.
- **Gamma Correction:** Controls contrast.

5. Vibrance & Saturation

- **Vibrance:** Adjusts intensity of colors, protecting skin tones.
- **Saturation:** Increases or decreases overall color intensity.

6. Hue/Saturation (Ctrl + U / Cmd + U)

- Adjusts specific colors in an image.
- Change **Hue** to shift colors.
- Increase **Saturation** for more vivid colors.
- Adjust **Lightness** to brighten or darken colors.

7. Color Balance (Ctrl + B / Cmd + B)

- Adjusts colors in **Shadows, Midtones, and Highlights**.
- Shift towards **Cyan, Magenta, or Yellow** for color correction.

8. Black & White

- Converts an image to grayscale while allowing customization of how different colors are converted.

9. Photo Filter

- Applies a color tint to simulate warming or cooling effects.

10. Gradient Map

- Maps colors based on image brightness, creating artistic effects.

11. Selective Color

- Adjusts specific colors like **Reds, Yellows, Blues, etc.**

12. Invert (Ctrl + I / Cmd + I)

- Inverts all colors (negative effect).

13. Posterize

- Reduces the number of colors for a stylized look.



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Black & White



Posterize



Invert



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Types of Filters & Their Settings

1. Blur Filters (For softening images & reducing noise)

- **Gaussian Blur** – Creates a smooth blur effect.
- Settings: Adjust **Radius** to control blur intensity.
- **Motion Blur** – Simulates movement in an image.
- Settings: Adjust **Angle** and **Distance** for motion direction and strength.
- **Lens Blur** – Simulates camera lens blur for depth-of-field effects.
- Settings: Adjust **Radius, Shape, and Depth Map** for realistic blur.

2. Sharpen Filters (For enhancing details)

- **Sharpen** – Increases clarity slightly.
- **Smart Sharpen** – More advanced sharpening with control over shadows and highlights.
- Settings: Adjust **Amount, Radius, and Reduce Noise**.
- **Unsharp Mask** – Adds sharpness by increasing contrast along edges.
- Settings:
 - **Amount** – Strength of sharpening.
 - **Radius** – Size of affected areas.
 - **Threshold** – Determines which areas are sharpened.

3. Noise Filters (For adding or reducing grain)

- **Add Noise** – Simulates film grain or texture.
- Settings: Adjust **Amount** and choose between **Uniform or Gaussian**.
- **Reduce Noise** – Smoothens areas with high noise.
- Settings: Adjust **Strength, Preserve Details, and Reduce Color Noise**.

4. Distort Filters (For creative warping effects)

- **Ripple** – Creates a wavy distortion.
- Settings: Adjust **Amount** and **Size**.
- **Twirl** – Spins pixels in a spiral motion.
- Settings: Adjust **Angle** to control twirl strength.
- **Spherize** – Warps the image into a sphere-like shape.
- Settings: Adjust **Amount** and choose a **Mode (Normal, Horizontal, or Vertical)**.

5. Stylize Filters (For artistic effects)

- **Emboss** – Gives a 3D texture.
- Settings: Adjust **Angle, Height, and Amount**.
- **Find Edges** – Highlights edges and removes inner details.
- **Oil Paint** – Creates a painted effect.
- Settings: Adjust **Stylization, Cleanliness, and Bristle Detail**.

6. Render Filters (For lighting and effects)

- **Lens Flare** – Adds a realistic light glare.
- Settings: Choose **Brightness, Position, and Lens Type**.
- **Clouds** – Generates a random cloud texture.
- **Lighting Effects** – Adds directional lighting to an image.
- Settings: Adjust **Intensity, Color, and Light Source Type**.

7. Pixelate Filters (For digital/retro effects)

- **Mosaic** – Converts images into square blocks.
- Settings: Adjust **Cell Size**.
- **Pointillize** – Creates a painting-like effect with dots.
- Settings: Adjust **Cell Size**.

8. Artistic Filters (Found in Filter Gallery)

- **Watercolor** – Simulates a watercolor painting.
- **Cutout** – Creates a paper-cut effect.
- **Paint Daubs** – Mimics a painted texture.

9. 3D Filters (For advanced users working with 3D objects)

- **Generate Normal Map** – Converts textures into depth maps for 3D models.
- **Emboss & Bump Map** – Adds texture depth.



Open Photoshop & Import Images

1. Open **Adobe Photoshop**.
2. Click **File > Open** and select your images.
3. If you want multiple images in the same document, go to **File > Open as Layers** or drag images into your workspace.

Step 2: Arrange Layers

1. Open the **Layers Panel** (Window > Layers).
2. Drag and rearrange layers to change their stacking order.
3. Rename layers by double-clicking their names.

Step 3: Resize & Move Images

1. Select a layer and press **Ctrl + T (Cmd + T on Mac)** to activate **Free Transform**.
2. Resize by dragging the corners while holding **Shift** (to maintain proportions).
3. Move layers using the **Move Tool (V)**.

Step 4: Blend Images Together

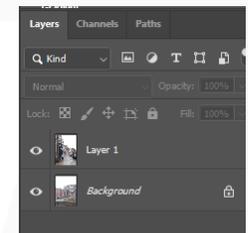
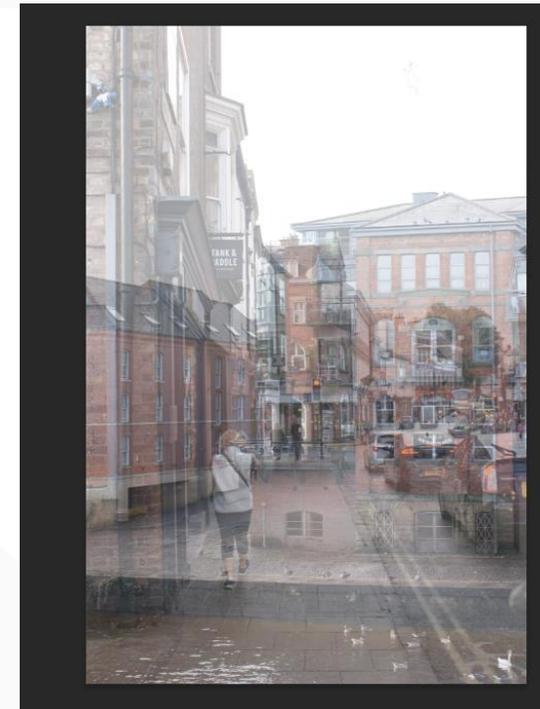
1. Select a layer and go to the **Opacity** slider in the Layers Panel to make it more transparent.
2. Use **Blending Modes** (drop-down in Layers Panel) to experiment with effects like **Multiply**, **Screen**, or **Overlay**.
3. Apply **Layer Masks** to blend specific areas:
 1. Select a layer and click the **Layer Mask** icon.
 2. Use a **Soft Brush (B)** with black to erase parts of the image smoothly.

Step 5: Add Adjustment Layers

1. Click **New Adjustment Layer** (circle icon at the bottom of Layers Panel).
2. Adjust **Brightness**, **Contrast**, **Color Balance**, etc., without affecting original images.

Step 6: Save Your Work

- Save as **PSD** to keep layers editable.



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