



2015 release

Adobe Illustrator
Photoshop & InDesign CC
Graphic Design Portfolio

Managing Editor: Ellenn Behoriam
Cover & Interior Design: Erika Kendra
Editor: Angelina Kendra
Copy Editor: Liz Bleau

Copyright © 2015 Against The Clock, Inc.
All rights reserved. Printed in the United States of America. This publication is protected by copyright, and permission should be obtained in writing from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or likewise.

The fonts utilized in these training materials are the property of Against The Clock, Inc. and are supplied to the legitimate buyers of the Against The Clock training materials solely for use with the exercises and projects provided in the body of the materials. They may not be used for any other purpose, and under no circumstances may they be transferred to another individual, nor copied or distributed by any means whatsoever.

A portion of the images supplied in this book are copyright © PhotoDisc, Inc., 201 Fourth Ave., Seattle, WA 98121, or copyright ©PhotoSpin, 4030 Palos Verdes Dr. N., Suite 200, Rollings Hills Estates, CA. These images are the sole property of PhotoDisc or PhotoSpin and are used by Against The Clock with the permission of the owners. They may not be distributed, copied, transferred, or reproduced by any means whatsoever, other than for the completion of the exercises and projects contained in this Against The Clock training material.

Against The Clock and the Against The Clock logo are trademarks of Against The Clock, Inc., registered in the United States and elsewhere. References to and instructional materials provided for any particular application program, operating system, hardware platform, or other commercially available product or products do not represent an endorsement of such product or products by Against The Clock, Inc.

Photoshop, Acrobat, Illustrator, InDesign, Flash, Dreamweaver, and PostScript are trademarks of Adobe Systems Incorporated. Macintosh is a trademark of Apple Computer, Inc. Word, Excel, Office, Microsoft, and Windows are either registered trademarks or trademarks of Microsoft Corporation.

Other product and company names mentioned herein may be the trademarks of their respective owners.

The image on the cover shows the Museum at Prairiefire in Overland Park, Kansas. (©Lisa Mckown | Dreamstime.com)

10 9 8 7 6 5 4 3 2 1

Print ISBN: 978-1-936201-63-1

Ebook ISBN: 978-1-936201-64-8

AGAINST THE CLOCK
mastering graphic technology

4710 28th Street North, Saint Petersburg, FL 33714
800-256-4ATC • www.againsttheclock.com

Acknowledgements

ABOUT AGAINST THE CLOCK

Against The Clock, long recognized as one of the nation's leaders in courseware development, has been publishing high-quality educational materials for the graphic and computer arts industries since 1990. The company has developed a solid and widely-respected approach to teaching people how to effectively utilize graphics applications, while maintaining a disciplined approach to real-world problems.

Having developed the *Against The Clock* and the *Essentials for Design* series with Prentice Hall/Pearson Education, ATC drew from years of professional experience and instructor feedback to develop *The Professional Portfolio Series*, focusing on the Adobe Creative Suite. These books feature step-by-step explanations, detailed foundational information, and advice and tips from industry professionals that offer practical solutions to technical issues.

Against The Clock works closely with all major software developers to create learning solutions that fulfill both the requirements of instructors and the needs of students. Thousands of graphic arts professionals — designers, illustrators, imaging specialists, prepress experts, and production managers — began their educations with Against The Clock training books. These professionals studied at Baker College, Nossi College of Art, Virginia Tech, Appalachian State University, Keiser College, University of South Carolina, Gress Graphic Arts Institute, Hagerstown Community College, Kean University, Southern Polytechnic State University, and many other educational institutions.

ABOUT THE AUTHOR

Erika Kendra holds a BA in History and a BA in English Literature from the University of Pittsburgh. She began her career in the graphic communications industry as an editor at Graphic Arts Technical Foundation before moving to Los Angeles in 2000. Erika is the author or co-author of more than thirty books about Adobe graphic design software. She has also written several books about graphic design concepts such as color reproduction and preflighting, and dozens of articles for online and print journals in the graphics industry. Working with Against The Clock for more than fifteen years, Erika was a key partner in developing *The Professional Portfolio Series* of software training books.

CONTRIBUTING AUTHORS, ARTISTS, AND EDITORS

A big thank you to the people whose artwork, comments, and expertise contributed to the success of these books:

- **Chris Barnes**, Wilson Community College
- **Olwen Bruce**, Creative Backup LLC
- **Debbie Davidson**, Against The Clock, Inc.
- **Charlie Essers**, photographer, Lancaster, Calif.
- **Matthew Guanciale**, Fanboy Photo
- **Chana Messer**, Artist, Designer, Adobe Software Evangelist Adobe, ACE/ACI
- **Beth Rogers**, Nossi College Of Art
- **Richard Schrand**, Corporate Education Professional
- **Joseph A. Staudenbaur**, Dakota State University

Finally, thanks to **Angelina Kendra**, editor, and **Liz Bleau**, copy editor, for making sure that we all said what we meant to say.

Walk-Through

Project 10 Combined Brochure

Your client is trying to promote routes in a newly redeveloped downtown area. As the production artist, your job is to complete the brochure layout, verify that everything is correct, and create the final file for print output.

This project incorporates the following skills:

- Managing color in layout files and placed images
- Controlling import options for a variety of image file types
- Searching and replacing text and special characters
- Searching and changing object attributes
- Controlling the language and checking the spelling in layout text
- Outpacing a color-managed PDF file

Project Goals

Each project begins with a clear description of the overall concepts that are explained in the project; these goals closely match the different "stages" of the project workflow.

Project Meeting

client comments: We just heard from the printer that we can only use one spot color based on the quote he provided. The logo uses two different spot colors, and those are used throughout the layout as well. We decided to keep the metallic gold, but we need you to change the other one. Now that it's official, we'd also like to use the actual name "The BLVD" rather than just saying "Downtown Lancaster" in most places. We have a lot of great pictures from Charlie Easers, a local photographer. We'd like to use as many of those as possible in the layout.

art director comments: The text has already been placed into the template for this brochure, but the original designer had to move on to a different project. As the production artist, your job is to assemble the rest of the pieces, and check the text and images for errors or technical problems. When everything is in place and verified, you will export a color-managed PDF file using high-quality settings for the commercial printer.

project objectives: To complete this project, you will:

- Define application color settings
- Assign color settings to an existing file
- Replace a native Illustrator file
- Place a TIFF file with Alpha transparency
- Place multiple JPEG images
- Place a native InDesign file
- Place a native Photoshop file
- Preview color separations in a file
- Convert spot color in Illustrator
- Track changes during the development process
- Find and change specific text, with and without formatting attributes
- Find and change object formatting attributes
- Check document spelling
- Export a color-managed PDF file

The Project Meeting

Each project includes the client's initial comments, which provide valuable information about the job. The Project Art Director, a vital part of any design workflow, also provides fundamental advice and production requirements.

Project Objectives

Each Project Meeting includes a summary of the specific skills required to complete the project.

Stage 3 Fine-tuning Text

Now that all of the images are in place, you can begin the fine-tuning process for the layout text. As your art director informed you during the project meeting, some of the text work had already been completed before the original designer had to move onto a different project. Your assignment in this stage of the project is to verify that all text in the document is correct.

Some text issues have little to do with typography and must be done with "user malfunctions" — common errors introduced by the people who created the text (most often, your clients). Regardless of how careful you are, some problems will inevitably creep into the text elements of your layouts. Fortunately, InDesign has the tools you need to correct those issues as well.

ENABLE TRACK CHANGES

In many cases, multiple users collaborate on a single document — designers, editors, content providers, and clients all go back and forth throughout the design process. Each person in the process will request changes, from changing the highlight color in a document to rewriting the copy to fit in a defined space. Because the works in a design are a vital part of communicating the client's message, tracking text changes throughout the process can be useful to make sure that all changes are accurate and approved before the job is finalized.

- With **boutlevard.indd** open, use the **Type** tool to place the insertion point in any story.
- Choose **Type > Track Changes > Enable Tracking in All Stories**. The **Track Changes** feature can be activated to monitor text editing during development. This allows multiple users to edit the text without permanently altering that text until the changes have been reviewed and approved or rejected. (After you have made all the changes in this stage of the project, you will review and finalize those changes.)
- Open the **Track Changes** pane of the **Preferences** dialog box. These options are not available unless the insertion point is currently placed.
- Make sure the **Include Deleted Text Within Spellchecking** option is checked at the bottom of the dialog box. It is very easy to make a mistake when spellchecking, so it's a good idea to keep this option checked.
- Make sure the **Added Text, Deleted Text, and Moved Text** options are checked. Remember, preferences are accessed in the InDesign menu on Macintosh or in the **Edit** menu on Windows.
- Choose **Underline** in the **Added Text Marking** menu. The **Marking** option adds a visual indicator (underline, underline, or outline) so you can more easily identify text that is affected by the **Track Changes** function.

574 Project 10: Combined Brochure

Real-World Workflow

Projects are broken into logical lessons or "stages" of the workflow. Brief introductions at the beginning of each stage provide vital foundational material required to complete the task.

PLACE A NATIVE INDESIGN FILE

In addition to the different types of image files, you can also place one InDesign layout directly into another InDesign file. As with PDF files, you can determine which page is placed (if the file contains more than one page), which layers are visible (if the file has more than one layer), and the specific file dimensions (bounding box) to use when the file is placed. Placed InDesign pages are managed as individual objects in the file where they are placed.

- With **boutlevard.indd** open, make **Page 4** active in the document window.
- Choose **File > Place**, and select the file **in1.indd**.
- Make sure **Show Import Options** is checked, then click **Open**.
- In the **General** tab of the **Place InDesign Document** dialog box, choose **Bleed Bounding Box in the Crop To** menu. By default, the first page in the selected file appears as the previewed page that will be loaded into the Place cursor. If you choose to import multiple pages at one time, each page is loaded as a separate file. When you place a native InDesign file into another InDesign file, you can use the **Crop To** menu to place pages based on the defined page, bleed, or slug, as described in the Document Setup dialog box.

If a file has more than one page, use these buttons to change the previewed page.

Use this option to load all pages in the file into the Place cursor.

Use this option to import a single page or range of pages.

- Click the **Layers** button at the top of the dialog box. InDesign files can include multiple layers. You can determine which layers to display in the placed file by toggling the eye icons on or off in the **Show Layers** list. In the **Update Link Options** menu, you can determine what happens when/if you update the link to the placed file.
 - Keep Layer Visibility Overrides** maintains your choices regarding which layers are visible in the InDesign layout where the file is placed.
 - Use PDF's Layer Visibility** restores the layer status as saved in the placed file.

575 Project 10: Combined Brochure

Step-By-Step Exercises

Every stage of the workflow is broken into multiple hands-on, step-by-step exercises.

Visual Explanations

Wherever possible, screen shots are annotated so that students can quickly identify important information.

Projects at a Glance

project 1

International Symbols

- ❑ Setting up the Workspace
- ❑ Drawing Basic Shapes



project 4

Composite Movie Ad

- ❑ Compositing Images and Artwork
- ❑ Managing Layers
- ❑ Creating Complex Selections
- ❑ Saving Photoshop Files for Print



project 2

Regatta Artwork

- ❑ Drawing Complex Artwork
- ❑ Coloring and Painting Artwork
- ❑ Creating the Finished Poster



project 5

Vintage Car Montage

- ❑ Enlarging Source Files
- ❑ Working with Vector Tools
- ❑ Applying Styles and Filters



project 3

Identity Package

- ❑ Working with Gradient Meshes
- ❑ Working with Type
- ❑ Working with Multiple Artboards
- ❑ Combining Text and Graphics



project 6

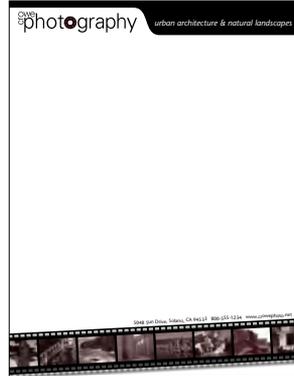
Menu Image Correction

- ❑ Retouching Damaged Images
- ❑ Correcting Lighting Problems
- ❑ Correcting Color Problems
- ❑ Preparing Images for Print
- ❑ Working with HDR Images



Letterhead Design

- ❑ Setting up the Workspace
- ❑ Creating Basic Page Elements
- ❑ Placing External Images
- ❑ Creating and Formatting Basic Text
- ❑ Printing InDesign Files



Festival Poster

- ❑ Building Graphic Interest
- ❑ Importing and Formatting Text
- ❑ Graphics as Text and Text as Graphics
- ❑ Outputting the File



Aerospace Newsletter

- ❑ Working with Templates
- ❑ Working with Styles
- ❑ Working with Tables
- ❑ Preflighting and Packaging the Job



Combined Brochure

- ❑ Controlling Color for Print
- ❑ Working with Linked Files
- ❑ Fine-tuning Text



The *Against The Clock Portfolio Series* teaches graphic design software tools and techniques entirely within the framework of real-world projects; we introduce and explain skills where they would naturally fall into a real project workflow.

The project-based approach in *The Professional Portfolio Series* allows you to get in depth with the software beginning in Project 1 — you don't have to read several chapters of introductory material before you can start creating finished artwork.

Our approach also prevents “topic tedium” — in other words, we don't require you to read pages and pages of information about text (for example); instead, we explain text tools and options as part of a larger project.

Clear, easy-to-read, step-by-step instructions walk you through every phase of each job, from creating a new file to saving the finished piece. Wherever logical, we also offer practical advice and tips about underlying concepts and graphic design practices that will benefit you as you enter the job market.

The projects in this book reflect a range of different types of print design jobs using Adobe Illustrator, Photoshop, and InDesign. When you finish the ten projects in this book (and the accompanying Portfolio Builder exercises), you will have a solid foundational knowledge of the three most popular applications in the print design market — and have a substantial body of work that should impress any potential employer.

ACKNOWLEDGEMENTS	III
WALK-THROUGH	IV
GETTING STARTED	XVI
THE ADOBE CC USER INTERFACE	1
Explore the InDesign Interface	1
Menus in Adobe Applications	1
Understanding the Application Frame	2
Explore the Arrangement of InDesign Panels	5
Accessing Tools in Adobe Applications	7
Identifying InDesign Tools	8
Create a Saved Workspace	10
Customizing Menus and Keyboard Shortcuts	11
Explore the InDesign Document Views	12
Controlling Display Performance	16
Summing up the InDesign View Options	18
Explore the Arrangement of Multiple Documents	19
Explore the Illustrator User Interface	22
Identifying Illustrator Tools	26
Summing Up the Illustrator View Options	28
Explore the Photoshop User Interface	29
Identifying Photoshop Tools	31
Summing Up the Photoshop View Options	34
Synchronizing Settings in Your Creative Cloud Account	35
Project 1 INTERNATIONAL SYMBOLS	37
Stage 1 Setting up the Workspace	39
Create a New Document	39
Using Smart Guides	42
Define Smart Guide Preferences	42
Draw Rounded Rectangles	43
More about Working with Live Corners	47
Selection Basics	48
Transforming Objects with the Bounding Box	49
The Free Transform Tool in Depth	50
Control Fill and Stroke Attributes	51
Control Object Positioning	55
Align and Distribute Objects	59
Edit Individual Grouped Elements	61
Using the Group Selection Tool	63
Import Template Images	64
Manage Multiple Layers	66
Stage 2 Drawing Basic Shapes	71
Create Artwork with Lines	71
Reflect Drawing Objects	74

Rotate Drawing Objects	76
Divide Basic Shapes into Component Pieces	78
The Stroke Panel in Depth.	80
The Pathfinder Panel in Depth	83
Work in Isolation Mode	84
Working with GPU Preview	85
Use Measurements to Adjust Your Artwork	87
Draw with the Pencil Tool	88
Project Review	91
Portfolio Builder Project	92

Project 2 REGATTA ARTWORK 95

Stage 1 Drawing Complex Artwork	97
Prepare the Drawing Workspace	97
Use the Pen Tool to Trace the Sketch	99
Understanding Anchor Point and Bézier Curve Tools	102
Reshape Line Segments	103
Editing Anchor Points with the Control Panel.	105
Drawing with the Curvature Tool	106
Build Shapes from Overlapping Paths	107
Use the Draw Behind Mode	109
More about the Shape Builder Tool	109
Using the Draw Inside Mode.	111
Stage 2 Coloring and Painting Artwork	112
Create Global Custom Color Swatches	112
Add a Color Gradient	116
Edit Global Color Swatches.	118
Use the Gradient Tool	119
Understanding Color Terms	121
Stage 3 Creating the Finished Poster	122
Manage Artwork with Sublayers	122
Lock and Hide Artwork.	125
Create Shapes with the Blob Brush Tool	127
Save the File as PDF	130
Project Review	132
Portfolio Builder Project	133

Project 3 IDENTITY PACKAGE 135

Stage 1 Working with Gradient Meshes	137
Set up the Workspace	137
Create a Gradient Mesh.	139
Understanding Gradient Mesh Options.	140
Work in Outline Mode	141
Edit the Gradient Mesh Lines	144

Contents

Stage 2 Working with Type	146
Create Point-Type Objects.	147
The Character Panel in Depth	149
Point Type vs. Area Type	152
Manipulate Type Objects.	153
Convert Type to Outlines	155
Working with Adobe Typekit.	158
Create Custom Graphics from Letter Shapes	161
Stage 3 Working with Multiple Artboards	163
Adjust the Default Artboard	163
Managing Artboard Options	165
Use the Layers Panel to Organize Artwork.	166
Copy the Artboard and Artwork	167
Convert Mesh Objects to Regular Paths	169
The Appearance Panel in Depth.	171
Add Spot Color to the Two-Color Logo	172
Stage 4 Combining Text and Graphics	174
Work with Placed Graphics	174
Create the Envelope Layout.	179
Print Desktop Proofs of Multiple Artboards	181
Project Review	184
Portfolio Builder Project	185

Project 4 COMPOSITE MOVIE AD **187**

Stage 1 Compositing Images and Artwork	189
Open and Resize an Image	190
Crop the Canvas and Place Ruler Guides.	194
Understanding File Saving Preferences.	195
The Crop Tools in Depth.	201
Drag a File to Composite Images.	203
Copy and Paste Selected Pixels.	205
Understanding Photoshop Smart Guides.	208
Rasterize a Vector File	209
Place Files as Smart Object Layers	210
Working with Embedded and Linked Smart Objects	213
Stage 2 Managing Layers	214
Name Layers and Layer Groups.	214
Move and Transform Smart Object Layers.	216
Transform a Regular Layer.	219
Transform the Background Layer.	221
Navigating the History	223
Stage 3 Creating Complex Selections	224
Make a Feathered Selection in a Smart Object.	224
Understanding the Lasso Tools	226
Understanding Channels.	228
Select a Color Range and Create a Layer Mask	229
More on Selecting a Color Range	231



	Edit a Layer Mask	236
	Make and Refine a Quick Selection	240
	Arrange Layer Position and Stacking Order	242
	Filtering Layers	244
Stage 4	Saving Photoshop Files for Print	245
	Save a Layered TIFF File	245
	Save a Flattened TIFF File	247
	Project Review	248
	Portfolio Builder Project	249

Project 5 VINTAGE CAR MONTAGE 251

Stage 1	Enlarging Source Files	253
	Resize and Resample the Existing Source Image	253
	Sharpen the Enlarged Image	256
	Edit the Canvas Size	257
Stage 2	Working with Vector Tools	260
	Use the Freeform Pen Tool	261
	Understanding the Paths Panel	264
	Add to an Existing Path	266
	Edit Vector Paths	270
	Create a Vector-Based Layer Mask	272
	Create a Vector Shape Layer	273
	More About Vector Shape Options	278
	Understanding Vector Path Operations	279
	Selecting and Modifying Paths	280
	Clone and Align Layers	282
	Auto-Select Layers	286
	Create Clipping Masks	288
Stage 3	Applying Styles and Filters	289
	Add Texture to a Shape Layer	289
	Apply Custom Layer Effects	291
	Layer Styles in Depth	296
	Use the Filter Gallery	298
	Fading Filters	299
	Liquify a Layer	300
	Understanding the Liquify Filter	302
	Use the Eyedropper Tool	304
	Create a Custom Gradient	305
	Create a Gradient Fill Layer	308
	Create a Pattern Fill Layer	309
	Distinguishing Photoshop Blending Modes	312
	Print a Composite Proof	313
	Print Output Options	314
	Project Review	315
	Portfolio Builder Project	316

Project 6	MENU IMAGE CORRECTION	319
Stage 1	Retouching Damaged Images	321
	Remove Grain with Blur and Sharpen Techniques	321
	The Noise Filters	322
	The Blur Filters	323
	Heal Severe Scratches	325
	Aligning the Healing Source	326
	Clone out Major Damage	327
	The Clone Source Panel in Depth	331
Stage 2	Correcting Lighting Problems	332
	Correct Problems with Brightness/Contrast	332
	Correct Contrast and Tonal Range with Levels	333
	Histogram Statistics	334
	Identifying Shadows and Highlights	335
	The Gradient Map Adjustment	337
	Correct Lighting Problems with the Exposure Adjustment	338
Stage 3	Correcting Color Problems	340
	Correct Color Cast with the Color Balance Adjustment	342
	Correct Gray Balance with Curves	344
	Adjusting Curves On-Screen	346
	Correct Contrast with Curves	347
	Understanding Curve Display Options	349
Stage 4	Preparing Images for Print	351
	Understanding Color Modes	351
	Color Management in Theory and Practice	352
	Define Color Settings	353
	Identify Out-of-Gamut Colors	356
	Adjust Highlight and Shadow Points for Print	358
	Converting Image Color Modes	361
	Converting Images to Grayscale	363
Stage 5	Working with HDR Images	364
	Use Merge to HDR Pro	364
	Project Review	368
	Portfolio Builder Project	369
Project 7	LETTERHEAD DESIGN	371
Stage 1	Setting up the Workspace	373
	Define a New Layout File	373
	Understanding Document Presets	378
	Create Ruler Guides	379
Stage 2	Creating Basic Page Elements	381
	Create Basic Frames	381
	The Control Panel in Depth	384
	Create a Rounded Rectangle	386
	Editing Object Corners	388
	Clone, Align, and Distribute Multiple Objects	388

	Aligning and Distributing Objects	391
	Create a Compound Path	392
	The Pathfinder Panel in Depth	393
	Create and Transform Multiple Frames	394
	Create a Simple Line	397
	Create Bézier Curves	400
	Change Color Values	402
Stage 3	Placing External Images	403
	Place an Adobe Illustrator File	403
	Content Fitting Options	407
	Place Images into Existing Frames	408
Stage 4	Creating and Formatting Basic Text	412
	Create a Simple Text Frame	412
	Selecting Text	415
	More About Working with Fonts	416
	Place an External Text File	417
	Tips and Tricks for Working with Layout Elements	420
Stage 5	Printing InDesign Files	421
	Print a Sample Proof	421
	Project Review	425
	Portfolio Builder Project	426

Project 8 FESTIVAL POSTER 429

Stage 1	Building Graphic Interest	431
	Set up the Workspace	431
	Define Color Swatches	432
	Color by Numbers	434
	Working with Color Groups	436
	Create the Poster Background	437
	Define and Apply a Gradient	439
	Modify Gradient Attributes	442
	Using the Gradient Tools	443
	Create an Irregular Graphics Frame	444
	Clipping Path Options	446
	Create Visual Impact with Transparency	449
	More about InDesign Effects	454
	Create a QR Code	455
Stage 2	Importing and Formatting Text	457
	Control Text Threading	457
	Define Manual Frame Breaks	460
	Designing with Placeholder Text	462
	Apply Character Formatting	463
	Apply Paragraph Formatting	466
	Applying Optical Margin Alignment	470

Stage 3 Graphics as Text and Text as Graphics	470
Place Inline Graphics	470
Understanding the Baseline Grid	472
Working with Anchored Objects	473
Create Type on a Path	475
Type on a Path Options	478
Stage 4 Outputting the File	479
Using the Flattener Preview Panel	479
Export a PDF File for Print	480
Resolution Options for PDF	482
Project Review	484
Portfolio Builder Project	485

Project 9 AEROSPACE NEWSLETTER 487

Stage 1 Working with Templates	489
Manage Missing Fonts	489
Replace Missing and Modified Graphics	493
The Links Panel in Depth	494
Edit Margin and Column Guides	496
Understanding Master Pages	498
Create a New File Based on the Template	499
Implement the Newsletter Template	501
Place a PDF File	503
Place an InDesign File	505
Stage 2 Working with Styles	509
Apply Template Styles	509
Working with Microsoft Word Files	511
Edit a Paragraph to Span Columns	514
Control Automatic Text Frame Size	516
Edit Text Inset and Wrap Settings	518
Text Wrap Options	519
Format Numbered and Bulleted Lists	520
Stage 3 Working with Tables	524
Place a Microsoft Excel Table	524
Format Cell Attributes	526
Manage a Table as an Anchored Character	530
Define Table Fills and Strokes	532
More about Working with Tables	534
Stage 4 Preflighting and Packaging the Job	536
Define a Preflight Profile	536
What's in a Preflight Profile?	539
Evaluate the Layout	541
Create the Job Package	544
Project Review	547
Portfolio Builder Project	548

Stage 1	Controlling Color for Print	553
	Define Application Color Settings	553
	Assign Color Settings to an Existing File	554
	Assigning and Converting Color Profiles	556
Stage 2	Working with Linked Files	557
	Replace a Native Illustrator File	557
	Place a TIFF File with Alpha Transparency	558
	Place Multiple JPEG Images	561
	Place a Native InDesign File	565
	Place a Native Photoshop File	568
	Preview Separations	573
	Convert Spot Color in Illustrator	575
Stage 3	Fine-tuning Text	578
	Enable Track Changes	578
	Find and Change Text	579
	The Find/Change Dialog Box in Depth	581
	Find and Change Text Formatting Attributes	582
	Entering Special Characters in Dialog Boxes	583
	Find and Change Object Attributes	585
	Check Document Spelling	587
	Review Tracked Changes	592
	Export a Color-Managed PDF File	595
	Project Review	598
	Portfolio Builder Project	599

Getting Started

PREREQUISITES

The Professional Portfolio Series is based on the assumption that you have a basic understanding of how to use your computer. You should know how to use your mouse to point and click, as well as how to drag items around the screen. You should be able to resize and arrange windows on your desktop to maximize your available space. You should know how to access drop-down menus, and understand how check boxes and radio buttons work. It also doesn't hurt to have a good understanding of how your operating system organizes files and folders, and how to navigate your way around them. If you're familiar with these fundamental skills, then you know all that's necessary to use the Portfolio Series.

RESOURCE FILES

All the files you need to complete the projects in this book — except, of course, the Adobe application files — are on the Student Files Web page at againsttheclock.com. See the inside back cover of this book for access information.

Each archive (ZIP) file is named according to the related project (e.g., **Symbols_Print15_RF.zip**). At the beginning of each project, you must download the archive file for that project and expand that archive to access the resource files that you need to complete the exercises. Detailed instructions for this process are included in the Interface chapter.

Files required for the related Portfolio Builder exercises at the end of each project are also available on the Student Files Web page; these archives are also named by project (e.g., **Airborne_Print15_PB.zip**).

ATC FONTS

You must download and install the ATC fonts from the Student Files Web page to ensure that your exercises and projects will work as described in the book. Specific instructions for installing fonts are provided in the documentation that came with your computer. You should replace older (pre-2013) ATC fonts with the ones on the Student Files Web page.

SYSTEM REQUIREMENTS

The Professional Portfolio Series was designed to work on both Macintosh or Windows computers; where differences exist from one platform to another, we include specific instructions relative to each platform. One issue that remains different from Macintosh to Windows is the use of different modifier keys (Control, Shift, etc.) to accomplish the same task. When we present key commands, we always follow the same Macintosh/Windows format — Macintosh keys are listed first, then a slash, followed by the Windows key commands.

SOFTWARE VERSIONS

This book was written and tested using the initial versions of the 2015 release of Adobe Creative Cloud (CC) software, as released in June 2015:

- Adobe InDesign 11.0
- Adobe Photoshop 2015.0
- Adobe Illustrator 19.0

(You can find the specific version number of your applications in the Splash Screen that appears while an application is launching.)

Because Adobe has announced periodic upgrades rather than releasing new full versions, some features and functionality might have changed since publication. Please check the Errata section of the *Against The Clock* Web site for any significant issues that might have arisen from these periodic upgrades.

International Symbols

Biotech Services manages large-scale manufacturing facilities specializing in everything from digital photographic equipment to large earth-moving machines used to build new roads. The company builds plants all over the world that in many cases handle hazardous chemicals and undertake dangerous tasks — which means they must prominently display appropriate warnings. Biotech Services hired you to create a digital collection of universal symbols that they can use to create signs, print on the side of large machines, and place as icons on their Web site.

This project incorporates the following skills:

- Placing raster images into an Illustrator file to use as drawing templates
- Creating and managing simple shapes and lines
- Using various tools and panels to transform objects' color, position, and shape
- Cloning objects to minimize repetitive tasks
- Using layers to organize and manage complex artwork
- Drawing complex shapes by combining simple shapes



Project Meeting

client comments

We have a set of universal warning symbols on our Web site, but we need to use those same icons in other places as well. Our printer told us that the symbols on our Web site are “low res,” so they can’t be used for print projects. The printer also said he needs vector graphics that will scale larger and still look good. The printer suggested we hire a designer to create digital versions of the icons so we can use them for a wide variety of purposes, from large machinery signs to small plastic cards to anything else that might come up. We need you to help us figure out exactly what we need and then create the icons for us.

art director comments

Basically, we have the icons, but they’re low-resolution raster images, so they only work for the Web, and they can’t be enlarged. The good news is that you can use the existing icons as templates and more or less trace them to create the new icons.

The client needs files that can be printed cleanly and scaled from a couple of inches up to several feet. Illustrator vector files are perfect for this type of job. In fact, vector graphics get their resolution from the printer being used for a specific job, so you can scale them to any size you want without losing quality.

project objectives

To complete this project, you will:

- Create a grid that will eventually hold all icons in one document
- Control objects’ stroke, fill, and transparency attributes
- Import and use the client’s raster images as templates, which you can then trace
- Use layers to manage complex artwork
- Use the Line Segment tool to create a complex object from a set of straight lines
- Lock, unlock, hide, and show objects to navigate the objects’ stacking order
- Rotate and reflect objects to create complex artwork from simple shapes
- Use the Pathfinder to combine simple shapes into a single complex object



Stage 1 Setting up the Workspace

There are two primary types of digital artwork: raster images and vector graphics. (**Line art**, sometimes categorized as a third type of image, is actually a type of raster image.)

Raster images are pixel-based, made up of a grid of individual **pixels** (**rasters** or **bits**) in rows and columns (called a **bitmap**). Raster files are **resolution dependent**; their resolution is determined when you scan, photograph, or create the file. As a professional graphic designer, you should have a basic understanding of the following terms and concepts:

- **Pixels per inch (ppi)** is the number of pixels in one horizontal or vertical inch of a digital raster file.
- **Lines per inch (lpi)** is the number of halftone dots produced in a linear inch by a high-resolution imagesetter, which simulates the appearance of continuous-tone color.
- **Dots per inch (dpi)** or **spots per inch (spi)** is the number of dots produced by an output device in a single line of output.

Drawing objects that you create in Illustrator are **vector graphics**, which are composed of mathematical descriptions of a series of lines and points. Vector graphics are **resolution independent**; they can be freely scaled and are output at the resolution of the output device.



CREATE A NEW DOCUMENT

In this project, you work with the basics of creating vector graphics in Illustrator using a number of different drawing tools, adding color, and managing various aspects of your artwork. The first step is to create a new document for building your artwork.

1. **Download Symbols_Print15_RF.zip from the Student Files Web page.**
2. **Expand the ZIP archive in your WIP folder (Macintosh) or copy the archive contents into your WIP folder (Windows).**
3. **In Illustrator, choose File>New.**
4. **In the resulting New Document dialog box, type **icons** in the Name field.**

This results in a folder named **Symbols**, which contains all of the files you need for this project. You should also use this folder to save the files you create in this project.

The New Document dialog box defaults to the last-used settings.

5. **Choose Print in the New Document Profile menu, and make sure the Number of Artboards field is set to 1.**

Illustrator includes the ability to create multiple **artboards** (basically, Illustrator's version of "pages"). For this project, however, you need only a single artboard.

6. **Choose Letter in the Size menu, choose Points in the Units menu, and choose the Portrait Orientation option.**

The **point** is a standard unit of measurement for graphic designers. There are 72 points in an inch. As you complete this project, you will work with other units of measurement; you will convert the units later.

7. **Set all four bleed values to 0.**

Bleed is the amount an object needs to extend past the edge of the artboard or page to meet the mechanical requirements of commercial printing.

Note:

If necessary, refer to Page 1 of the Interface chapter for specific information on expanding or accessing the required resource files.

Note:

To begin this project, we reset the built-in Essentials workspace. Feel free to work with whatever settings you are most comfortable using.

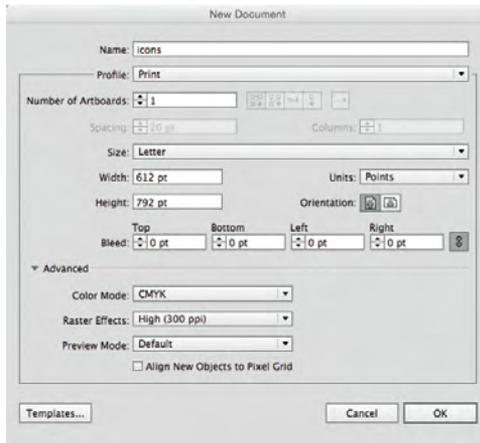
Note:

You learn more about bleeds in Project 3: Identity Package.

8. If the Advanced options aren't visible, click the arrow button to the left of the word Advanced.
9. Make sure the Color Mode is set to CMYK and the Preview Mode is set to Default.

CMYK is the standard color mode for printing, and RGB is the standard color mode for digital distribution.

Don't worry about the other Advanced options for now. You will learn about those in later projects when they are more relevant.



Note:

Our screen shots show the Macintosh operating system using the Application frame. If you're on a Macintosh system and your screen doesn't look like our screen shots, choose Window>Application Frame to toggle on that option.

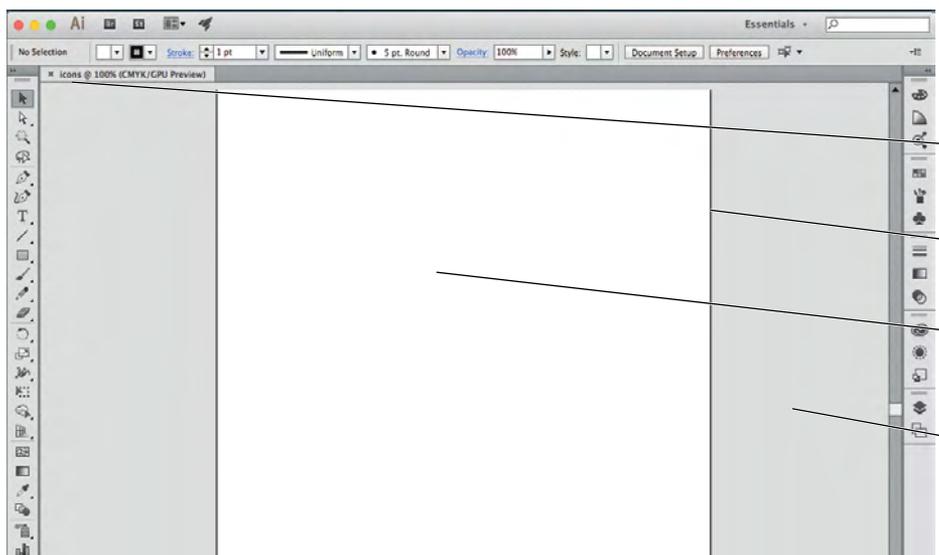
10. Click OK to create the new file.

In the resulting document window, the letter-size “page” (or artboard) is represented by a dark black line. As we explained in the Interface chapter, the panels you see depend on what was done the last time you (or someone else) used the application. Because workspace arrangement is such a personal preference, we tell you what panels you need to use, but we don't tell you where to place them.

In our screen shots, we typically float panels over the relevant area of the document so we can focus the images on the most important part of the file at any particular point. As you complete the projects in this book, feel free to dock the panels, grouped or ungrouped, iconized or expanded, however you prefer.

Note:

The color of the pasteboard (the area around the artboard) defaults to match the brightness of the user interface. You can change this setting to show a white pasteboard in the User Interface pane of the Preferences dialog box.



The name you defined appears in the document tab.

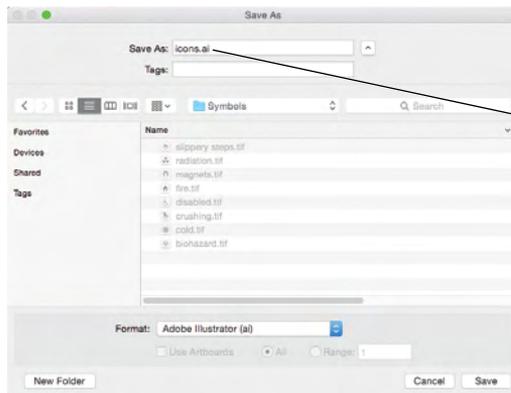
This is the artboard edge.

The artboard area is white.

The area outside the artboard is gray.

11. Choose File>Save As and navigate to your WIP>Symbols folder.

If you assign a name in the New Document dialog box (as you did in Step 4), that name becomes the default file name in the Save As dialog box.



The file name defaults to the name you defined when you created the file, including the ".ai" extension.

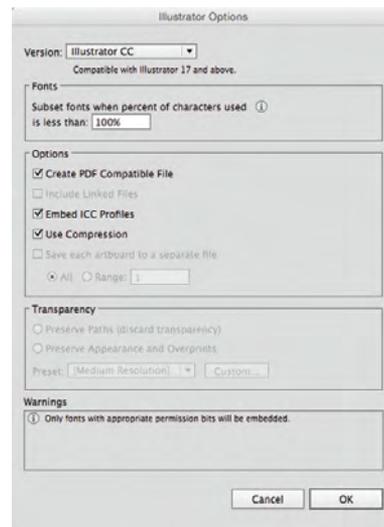
Note:

Press Command/Control-S to save a document, or press Command/Control-Shift-S to open the Save As dialog box.

12. Click Save in the Save As dialog box. Review the options in the resulting Illustrator Options dialog box.

This dialog box determines what is stored in the resulting file. The default options are adequate for most files.

- Use the **Version** menu to save files to be compatible with earlier versions of the software. (Keep in mind that many features are not supported by earlier versions; if you save a file for an earlier version, some file information will probably be lost.)
- **Subset Fonts when Percent of Characters Used Is Less Than** determines when to embed an entire font instead of just the characters that are used in the file. Embedding the entire font can significantly increase file size.
- Make sure **Create PDF Compatible File** is checked if you want to use the file with other Adobe applications (such as placing it into an InDesign layout). This does not create a separate PDF file; it simply includes PDF preview data in the file.
- **Include Linked Files** embeds files that are linked to the artwork.
- **Embed ICC Profiles** stores color information inside the file for use in a color-managed workflow.
- **Use Compression** compresses PDF data in the Illustrator file.
- **Save Each Artboard to a Separate File** saves each artboard as a separate file; a separate master file with all artboards is also created.
- **Transparency** options determine what happens to transparent objects when you save a file for Illustrator 9.0 or earlier. Preserve Paths discards transparency effects and resets transparent artwork to 100% opacity and Normal blending mode. Preserve Appearance and Overprints preserves overprints that don't interact with transparent objects; overprints that interact with transparent objects are flattened.



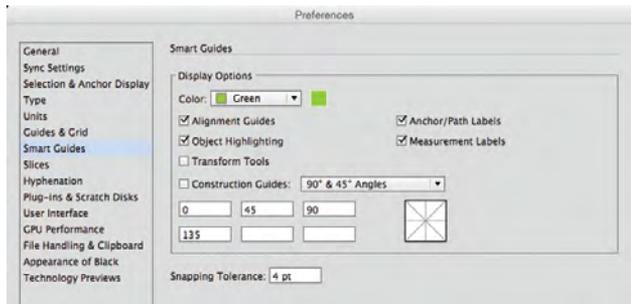
13. Click OK to save the file, and then continue to the next exercise.

DEFINE SMART GUIDE PREFERENCES

Adobe Illustrator provides many tools to help you create precise lines and shapes.

Smart Guides are temporary snap-to guides that help you create, align, and transform objects. Smart Guides also show you when the cursor is at a precise angle relative to the original position of the object or point you're moving. In this exercise, you will make sure the correct Smart Guides are active.

1. With **icons.ai** open, click the **Preferences** button in the **Control** panel.
2. Choose **Smart Guides** in the list of categories on the left.
3. Make sure the **Alignment Guides**, **Object Highlighting**, **Anchor/Path Labels**, and **Measurement Labels** options are selected and click **OK**.



Note:

When nothing is selected in the file, you can access the Preferences dialog box directly from the Control panel.

If something is selected in the file, you have to choose **Illustrator > Preferences** on Macintosh or **Edit > Preferences** on Windows.

4. Choose **View > Smart Guides** to make sure that option is toggled on (checked).

If the option is already checked, simply move your mouse away from the menu and click to dismiss the menu without changing the active option.

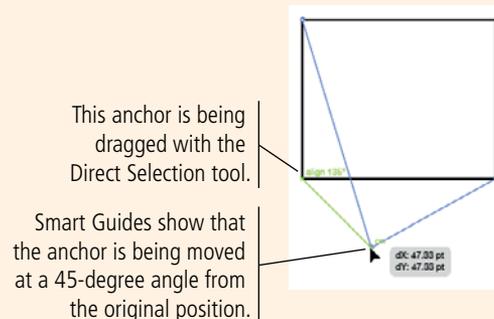


5. Continue to the next exercise.

Using Smart Guides

You can change the appearance and behavior of Smart Guides in the Preferences dialog box. The Display options determine what is visible when Smart Guides are active:

- When **Alignment Guides** is active, Smart Guides show when a new or moved object aligns to the center or edge of a nearby object.
- When **Object Highlighting** is active, moving the mouse over any part of an unselected object shows the anchors and paths that make up that object.
- When **Transform Tools** is active, Smart Guides display when you scale, rotate, or shear objects.
- When **Anchor/Path Labels** is active, Smart Guides include labels that show the type of element (path or anchor) under the cursor.
- When **Measurement Labels** is active, Smart Guides show the distance and angle of movement.
- When **Construction Guides** is active, Smart Guides appear when you move objects in the file at or near defined angles (0°, 45°, 90°, and 135° are the default angles). A number of common angle options are built into the related menu, or you can type up to six specific angles in the available fields.



This anchor is being dragged with the Direct Selection tool.

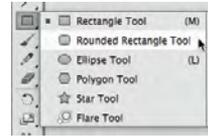
Smart Guides show that the anchor is being moved at a 45-degree angle from the original position.

DRAW ROUNDED RECTANGLES

Now that you have a place to draw (the artboard), you're ready to start creating the icon artwork. The first step of this project requires a set of background shapes — simple rectangles with rounded corners — to contain each icon. Illustrator includes a number of shape tools that make it easy to create this kind of basic shape — rectangles (or squares), ellipses (or circles), and so on.

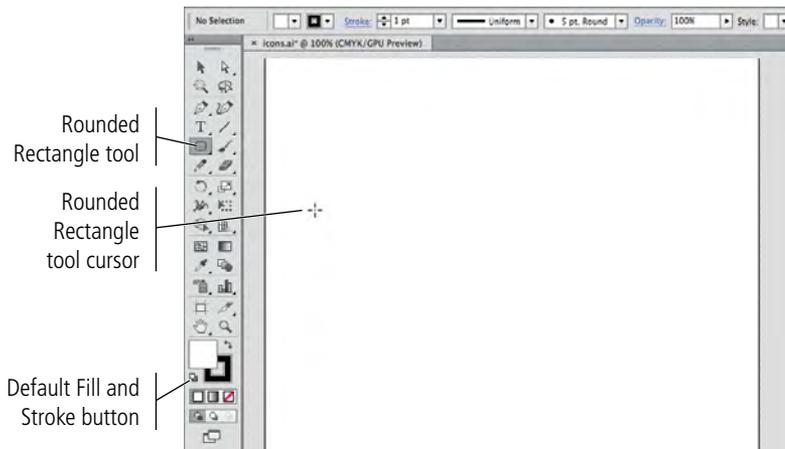
1. With `icons.ai` open, click the **Rectangle tool** in the **Tools panel** and hold down the mouse button until the nested tools appear. Choose the **Rounded Rectangle tool** from the list of nested tools.

When you choose a nested tool, that variation becomes the default option in the Tools panel. You don't need to access the nested menu to select the Rounded Rectangle tool again as long as the application remains open. (If you quit and relaunch Illustrator, the regular Rectangle tool again becomes the default tool in that position.)



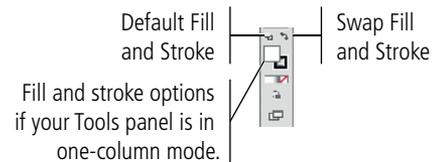
2. Click the **Default Fill and Stroke** button at the bottom of the **Tools panel**.

In Illustrator, the default fill is white and the default stroke is 1-pt black.



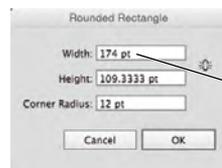
Note:

You can also press *D* to restore the default fill and stroke colors.



3. With the **Rounded Rectangle tool** active, click anywhere on the artboard.

The resulting dialog box asks how big you want to make the new rectangle, defaulting to the last-used measurements. The default measurement system is points, as you defined when you created this file.

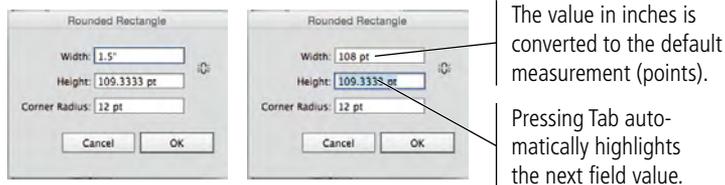


When the dialog box opens, the Width field is automatically highlighted. You can simply type to replace the existing value.

4. Type **1.5"** in the Width field and then press Tab to move to the Height field.

Regardless of what unit you see in the dialog box, you can enter values in whatever system you prefer, as long as you remember to type the correct unit in the dialog box fields (use " for inches, mm for millimeters, and pt for points; there are a few others, but they are rarely used). Illustrator automatically translates one unit of measurement to another.

When you move to the next field, Illustrator calculates the conversion of 1.5 inches (the value you placed in the Width field) to 108 pt (the value that automatically appears in the Width field after you move to the Height field).

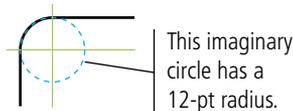


5. Type **1.5"** in the Height field.

Because you are making a shape with the same height and width, you could also click the Constrain icon (the broken chain) on the right side of the dialog box to make the Height field match the modified Width field.

6. Make sure the corner radius field is set to **12 pt**.

A rounded-corner rectangle is simply a rectangle with the corners cut at a specific distance from the end (the corner radius). The two sides are connected with one-fourth of a circle, which has a radius equal to the amount of the rounding.



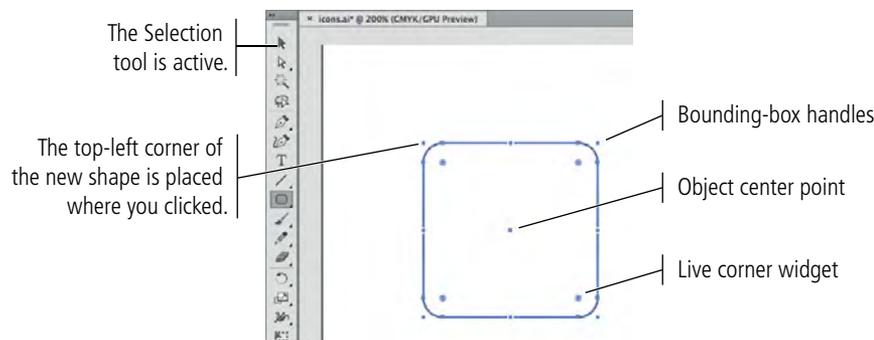
7. Click OK to create the new shape.

A shape appears on the artboard with its top-left corner exactly where you clicked with the Rounded Rectangle tool. (If you Option/Alt-click with any of the shape tools, the place where you click becomes the center of the new shape.)

8. Click the Selection tool in the Tools panel and zoom in to 200%.

When the object is selected, the rectangular **bounding box** marks the outermost edges of the shape. **Bounding box handles** mark the corners and exact horizontal and vertical center of the shape. (If you don't see the bounding box, choose View>Show Bounding Box.) Because this shape has rounded corners, the corner bounding-box handles actually appear outside the shape edges.

Four small circles inside each corner of the shape are Live Corner widgets, which allow you to click and drag to change the shape of object corners.



Note:

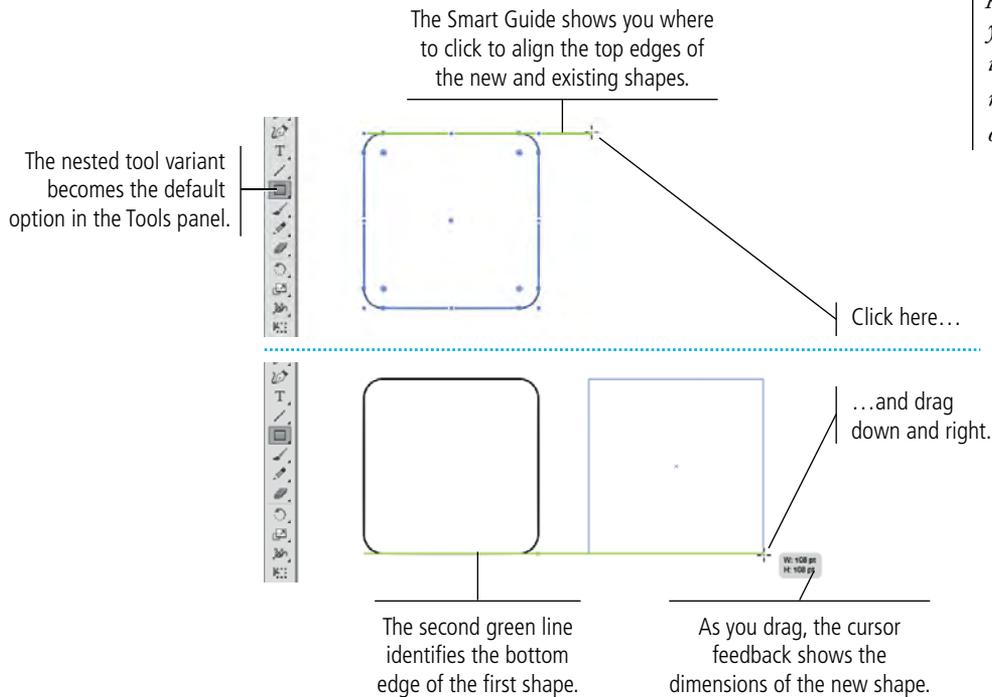
As a general rule, we don't tell you what view percentage to use unless we want to highlight a specific issue. As you work through the projects in this book, we encourage you to zoom in and out as necessary to meet your specific needs.

9. Click the Rounded Rectangle tool in the Tools panel and hold down the mouse button until the nested tools appear. Choose the Rectangle tool from the list of nested tools.

10. Move the cursor to the right of the top edge of the existing shape. When you see a green line connected to the top edge of the first shape, click, hold down the mouse button, and drag down and right to begin creating a second shape. Do not release the mouse button.

The green line is a function of the Smart Guides feature, which provides instant feedback while you draw. As you drag, notice the cursor feedback showing the size of the new shape. Also notice that as you drag near the bottom edge of the first shape, a Smart Guide appears to indicate your position.

Note:
Cursor feedback and Smart Guides provide precise control over what you're creating — as individual objects and in relation to other objects on the artboard.

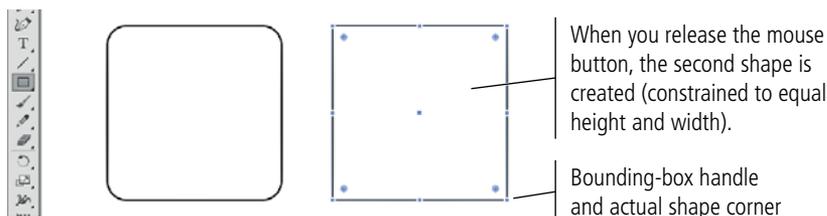


11. While still holding down the mouse button, press the Shift key. When the cursor feedback shows both Width and Height values of 108 pt, release the mouse button to create the second shape.

Pressing Shift **constrains** the shape to equal height and width. Although you can accomplish the same result by carefully monitoring the cursor feedback, pressing the Shift key makes the process faster and easier.

Because you are using the Rectangle tool instead of the Rounded Rectangle tool, the second shape does not have rounded corners; the bounding-box handles match the actual shape corners.

Note:
If you do something wrong, or aren't happy with your results, press Command/Control-Z to undo the last action you took.

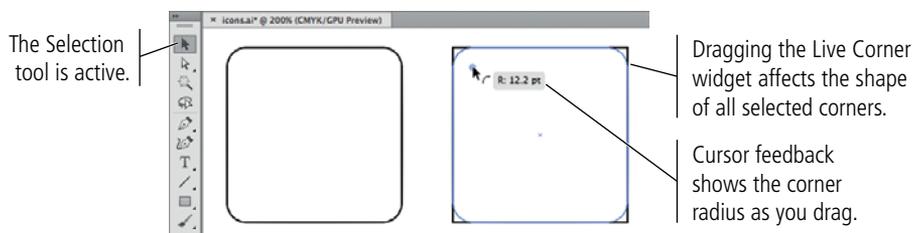


Note:
If you press Option/Alt while dragging with a shape tool, the new shape is created from the center point out.

- Using the Selection tool, click one of the Live Corner widgets and drag toward the center of the shape. When cursor feedback shows a corner radius of approximately 12 pt, release the mouse button.

The Live Corner widgets allow you to manually adjust the corner radius of corners on the selected shape. Dragging in toward the shape center increases the corner radius; dragging out toward the corner decreases the corner radius.

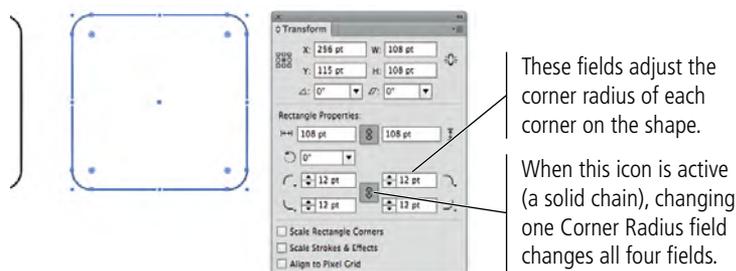
Because the entire object is selected (with the Selection tool), dragging any of the widgets applies the same change to all corners on the shape. To change only certain corners, you can use the Direct Selection tool to select the corner points you want to affect before dragging a Live Corner widget.



- With the adjusted shape still selected, open the Transform panel.

The Transform panel shows the corner radius of all four corners on the shape. If you find it difficult to achieve an exact radius by dragging, you can always use these fields to adjust the corner radius to specific values.

- Make sure the Constrain icon between the Corner Radius fields is active (a linked chain). Highlight any of the Corner Radius fields and type 12, then press Return/Enter to finalize the change.

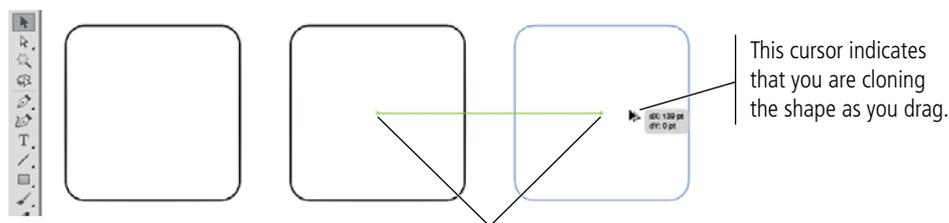


Note:

Corner radius fields are only available in the Transform panel if the shape is a rectangle (with four 90° corner angles).

- Using the Selection tool, press Option/Alt, then click the second shape and drag right.

When you drag an object with the Selection tool, you move it to another location. If you press Option/Alt while dragging, you clone the original object (make a copy of it) and move the clone.



Smart guides make it easy to align the center of the cloned shape with the center of the original.

Note:

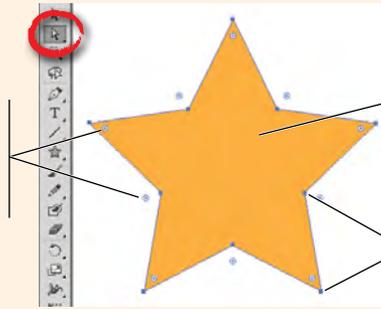
Don't worry about the spaces between the objects. You'll adjust the object spacing in a later exercise.

- Save the file and continue to the next exercise.

More about Working with Live Corners

If a shape is an actual rectangle (with all 90° corners), the Live Corner widgets appear whenever the shape is selected with either Selection tool. For any other shape, including a four-cornered polygon with different-angled corners, the widgets appear only when the shape is selected with the Direct Selection tool.

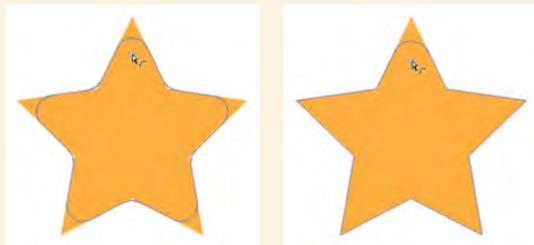
Select the shape with the Direct Selection tool to access the Live Corner widgets.



Click inside the shape to select the entire object (and all shape corners).

Click specific corner points to select only those corners.

If the entire object is selected, dragging any one Live Corner widget affects all corners on the same shape (below left). If you want to affect only specific corners, you can select those points first and then drag any of the visible widgets to change only the selected corners (below right).



Option/Alt-clicking a Live Corner widget toggles through the available corner shapes (round, inverted round, and chamfer/beveled). Again, only selected corners are affected by the shape change.



Round corner

Inverted Round corner

Chamfer corner

Corner shapes have two rounding options, relative and absolute (the default). Using absolute corners, the radius between two connecting points exactly matches the defined value. Using relative corners, the corner curve is extended slightly to create a more natural-seeming shape.

In the example here, the red circle has the same radius value as the rounded corner on the underlying shape. The Absolute rounding method shows that the rounded corner exactly matches the same-radius circle; the Relative method shows how the corner curve extends slightly beyond the edge of the same-radius circle.



Relative corner



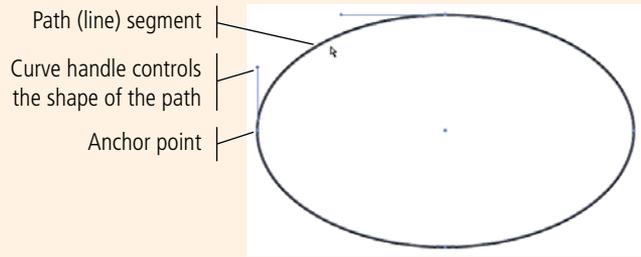
Absolute corner

The Corners subpanel, available in the Control panel, can be used to change the shape, corner radius, and rounding of selected corners on non-rectangular shapes. (If you have a wide enough application frame, the Corner Radius field might appear directly in the Control panel. If you don't see it, you must click the Corners hot-text link to open the subpanel and its Corner Radius field.)



Selection Basics

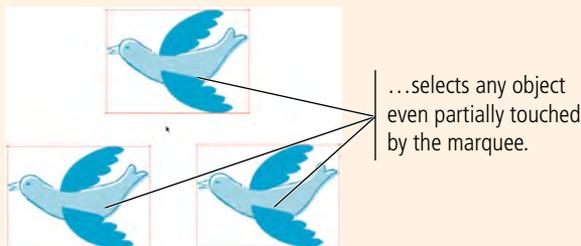
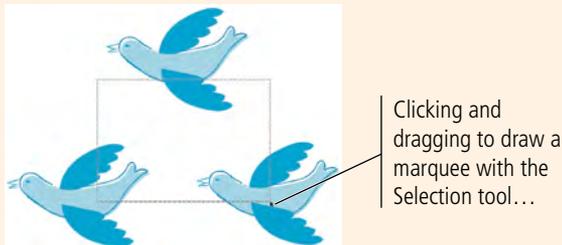
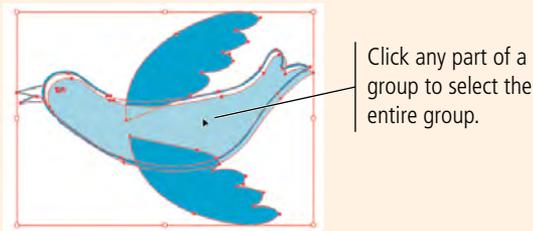
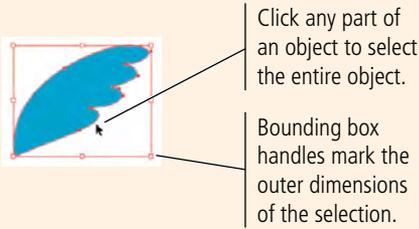
Most Illustrator objects (including shapes like rounded-corner rectangles) contain two basic building blocks: anchor points and paths. These building blocks are the heart of vector graphics. Fortunately, you don't need to worry about the geometric specifics of vectors because Illustrator manages them for you — but you do need to understand the basic concept of how Illustrator works with anchor points and paths. You should also understand how to access those building blocks so you can do more than create basic shapes.



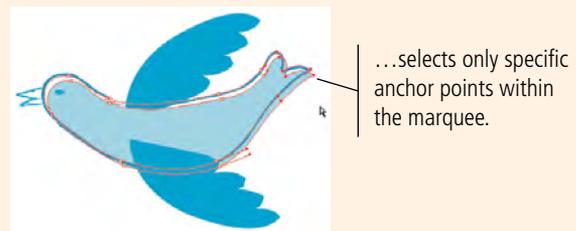
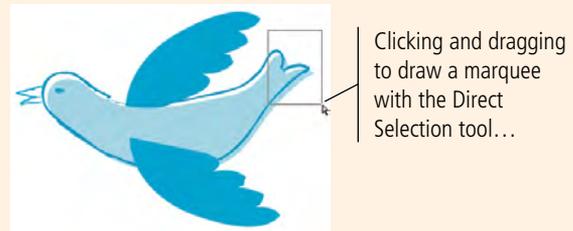
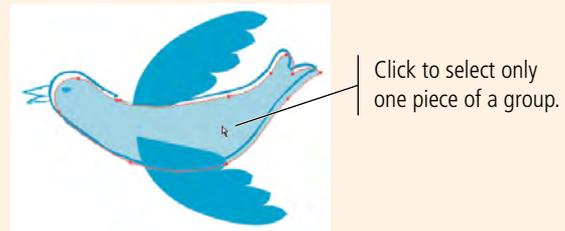
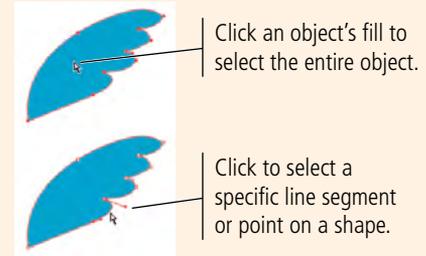
When you select an object with the **Selection tool** (the solid arrow), you can see the bounding box that identifies the outermost dimensions of the shape. Around the edges of the bounding box you see the bounding box handles, which you can use to resize the shape. (Press Command/Control-Shift-B to show or hide the bounding box of selected objects.)

When you select an object with the **Direct Selection tool** (the hollow arrow), you can see the anchor points and paths that make up the selected object rather than the object's bounding box. As you work with Illustrator, keep this distinction in mind: use the Selection tool to select an entire object; use the Direct Selection tool to edit the points and paths of an object.

Selection tool



Direct Selection tool



Transforming Objects with the Bounding Box

Bounding box handles make it easy to transform an object on the artboard. You can resize an object by dragging any handle, and even rotate an object by placing the cursor directly outside a corner handle. (If Smart Guides are active, cursor feedback helps if you want to make specific transformations, or you can work freestyle and drag handles until you're satisfied with the results.)



Drag a left- or right-center handle to change the object's width.



Shift-drag to maintain an object's original height-to-width aspect ratio as you transform it.



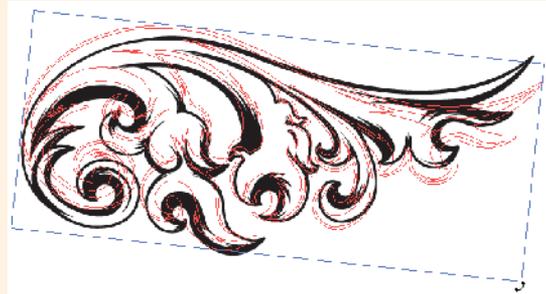
Drag a top- or bottom-center handle to change the object's height.



Option/Alt-drag a handle to transform the object around its center point.



Drag a corner handle to change both the height and shape of an object at once.



Click directly outside an object's corner handle to rotate the object.

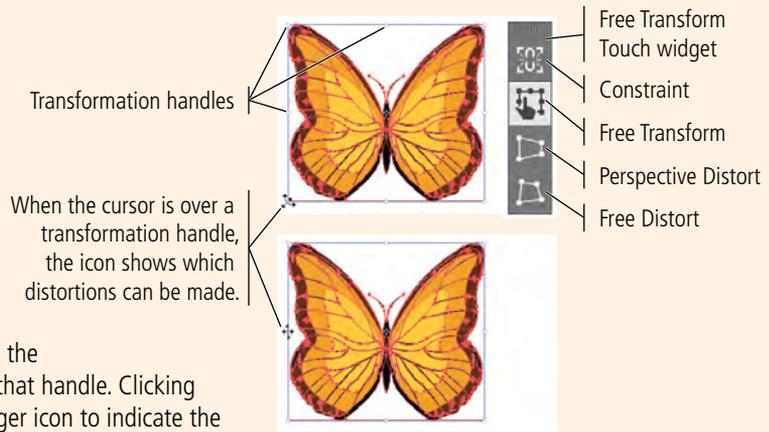
Artwork used in these examples is taken from the built-in Adobe symbol libraries.

The Free Transform Tool in Depth

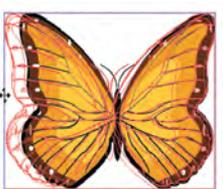
The Free Transform tool  allows you to change the shape of selected objects by dragging the transformation handles.

The **Touch widget**, which you can use to change the active transformation mode, appears when the Free Transform tool is active. To move the Touch bar in the workspace, click away from the three buttons and drag to another location.

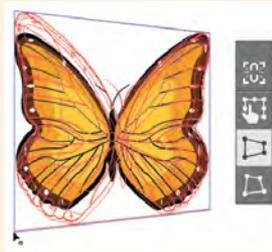
Moving the mouse cursor over a handle shows the transformation that can be made by dragging that handle. Clicking one of the transformation handles shows a larger icon to indicate the possible transformation.



When you first select the Free Transform tool, the widget shows that the **Free Transform** mode is active. Larger transformation handles appear over all eight of the selected object's bounding box handles. In this case, most of the available transformations are the same as those you can make when the Selection tool is active (see Page 49).

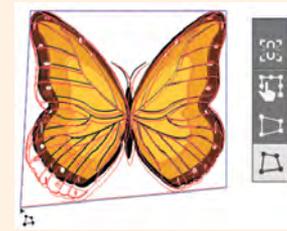
<p>Drag a corner handle diagonally in or out to scale the selection horizontally and vertically at the same time.</p> 	<p>Drag a center handle perpendicular to the bounding box edge to scale the selection in one direction.</p> 	<p>Drag a center handle parallel to the bounding box edge to skew the selection.</p> 
<p>Click a corner handle and drag around to rotate the selection.</p> 	<p>Press Option/Alt to apply the transformation around the center point.</p> 	<p>Press Shift, or activate the Constraint option, to transform the selection proportionally (maintaining the original height-to-width aspect ratio).</p> 

If you activate the **Perspective Distort** option in the Touch widget, you can drag the object's corner transformation handles to change the object's perspective. (The Constraint option is not available when the Perspective Distort option is active.)



When the Free Transform mode is active, you can accomplish the same goal by clicking a corner handle, then pressing Command-Option-Shift/Control-Alt-Shift and dragging.

If you activate the **Free Distort** option, you can drag the corner transformation handles to distort the selection. When the Constraint option is active, you can only drag the corner exactly horizontal or vertical from its previous position.



When the Free Transform mode is active, you can accomplish the same goal by clicking a corner handle, then pressing Command/Control and dragging.

CONTROL FILL AND STROKE ATTRIBUTES

At the beginning of the previous exercise, you clicked the Default Fill and Stroke button in the Tools panel to apply a white fill and 1-pt black stroke to the objects you created. Obviously, most artwork requires more than these basic attributes. Illustrator gives you almost unlimited control over the fill and stroke attributes of objects on the artboard.

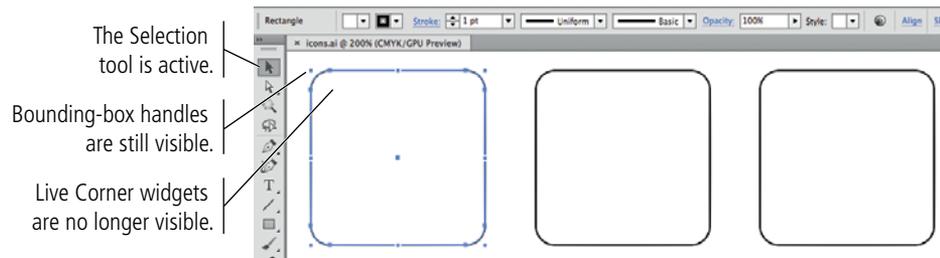
As you complete the projects in this book, you will learn about styles, patterns, gradients, effects, and other attributes that can take an illustration from flat to fabulous. In this exercise, you learn about a number of options for changing the basic fill, stroke, and color attributes for objects on the page.

1. **With `icons.ai` open, choose the Selection tool at the top of the Tools panel. Click the left rectangle on the artboard to select it.**

The Selection tool is used to select entire objects.

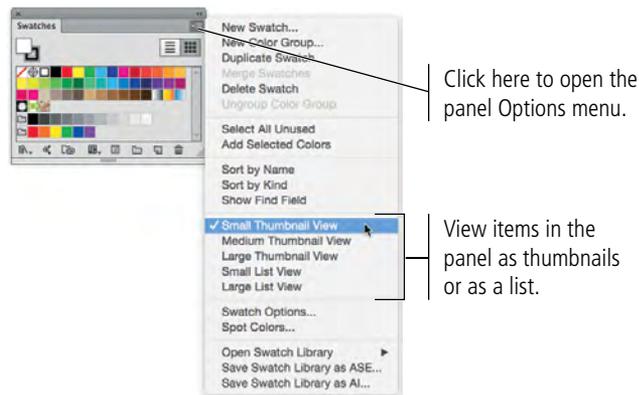
2. **Choose `View > Hide Corner Widget`.**

These widgets can be distracting, so it's useful to turn them off when they are no longer needed.



3. **Open the Swatches panel. If the panel shows a list of items including the color names, open the Swatches panel Options menu and choose `Small Thumbnail View`.**

The Swatches panel includes a number of predefined and saved colors, which you can use to change the color of the fill and stroke of an object. You can also save custom swatches to more efficiently apply custom colors as you create artwork.

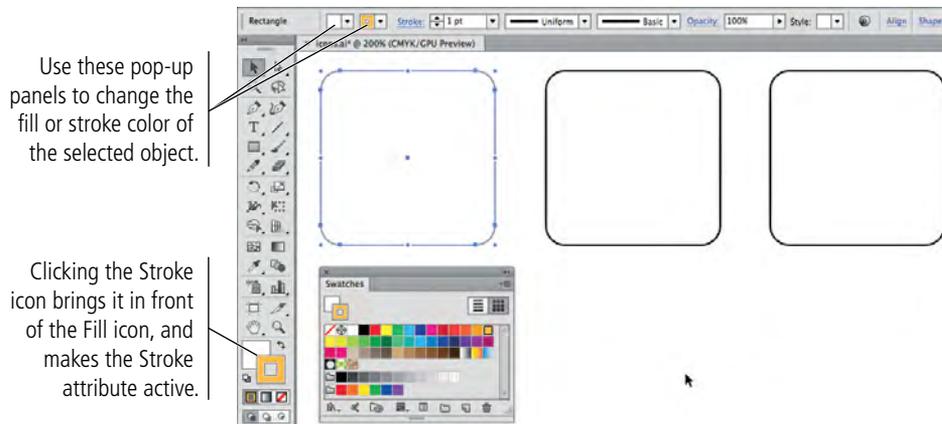


Note:

Remember, panels can always be accessed in the Window menu.

4. Near the bottom of the Tools panel, click the Stroke icon to bring it to the front of the stack.

The fill and stroke icons in the Tools panel are used to change the color of the related attributes. Clicking one of these buttons brings it to the front of the stack (makes it active) so you can change the color of that attribute.

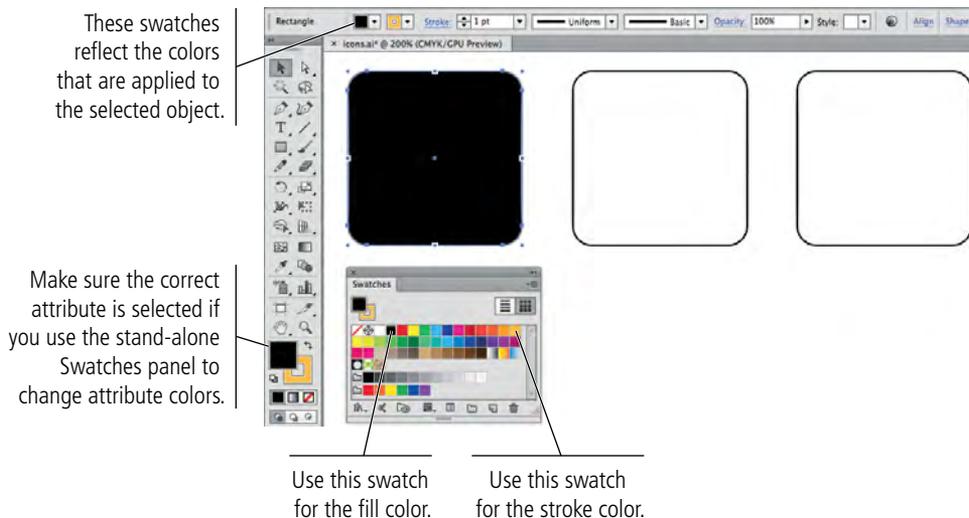


5. In the Swatches panel, click the gold swatch at the end of the first row.

Because the Stroke icon is active in the Tools panel, the color of the selected object's stroke (border) changes to gold.

6. In the Tools panel, click the Fill icon to bring it to the front of the stack. In the Swatches panel, click the black swatch in the first row.

Because the Fill icon is active in the Tools panel, clicking the black color swatch changes the fill color of the selected object.



Note:

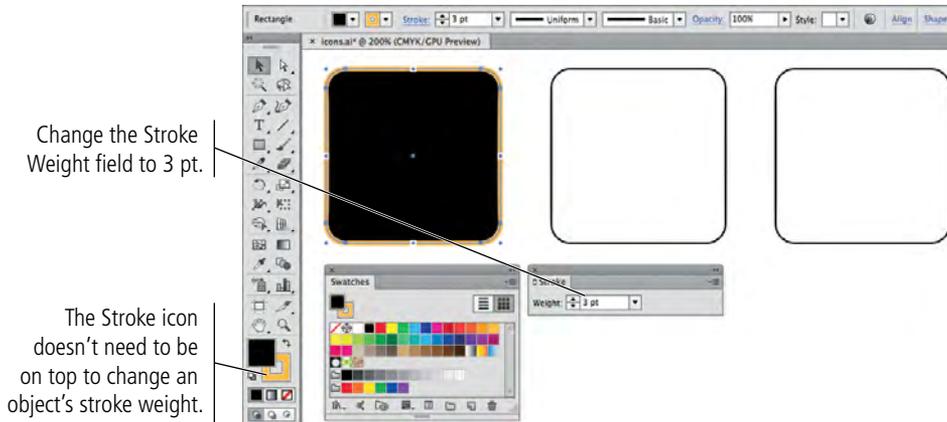
If your Swatches panel is docked and iconized, and if Auto-Collapse Iconic Panels is active, clicking the Stroke icon in the Tools panel collapses the Swatches panel back into the dock. Before completing Step 5, you need to either re-expand the Swatches panel, turn off the Auto-Collapse Iconic Panels option, or float the panel away from the dock.

Note:

It is very easy to forget to check which icon (fill or stroke) is on top of the stack. If you forget and accidentally change the color of the wrong attribute, simply undo the change (press Command/Control-Z) and bring the correct attribute to the front before changing colors.

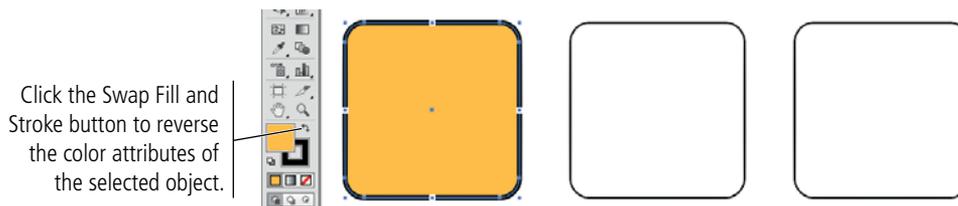
7. Open the Stroke panel. With the rounded rectangle selected, change the Stroke Weight field to 3 pt and press Return/Enter to apply the change.

The Stroke icon in the Tools panel does not need to be active to change the stroke weight. The Tools panel icons relate only to color changes made with the stand-alone Swatches or Color panels.



8. With the rectangle still selected, click the Swap Fill and Stroke button in the Tools panel.

This button makes it easy to reverse the fill and stroke colors of an object; the stroke weight remains unaffected when you swap the colors.



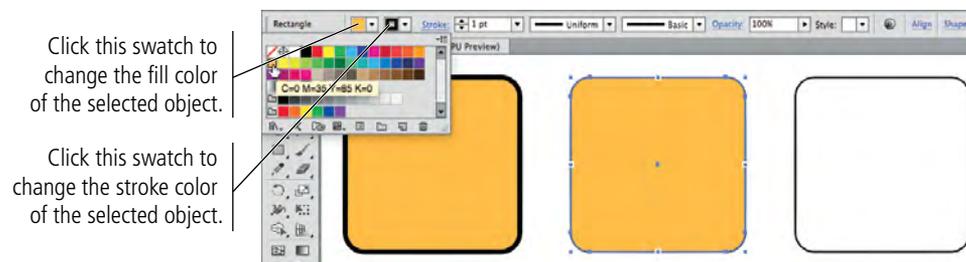
9. Using the Selection tool, click the second rectangle on the artboard.

The Fill and Stroke icons change to reflect the colors of the selected objects.

10. Click the Fill color swatch in the Control panel. Choose the gold swatch in the second row to change the fill color for the selected object.

When an object is selected with the Selection tool, the Control panel provides quick access to the stroke and fill attributes of the selected object.

Clicking the Fill color swatch opens an attached Swatches panel so you can change the fill for the selected object without opening the separate Swatches panel.

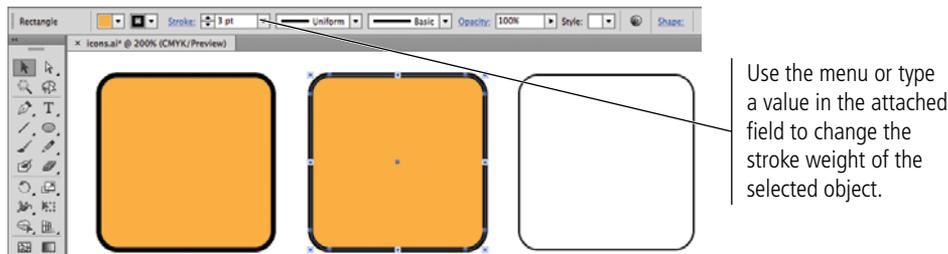


Note:

When you use the Control panel options, you don't need to worry about which icon is active in the Tools panel.

11. In the Control panel, change the Stroke Weight value to 3 pt.

Again, the Control panel options allow you to change the attribute value without opening the Stroke panel. The Control panel can be a significant time-saver for common operations such as changing stroke and fill attributes.

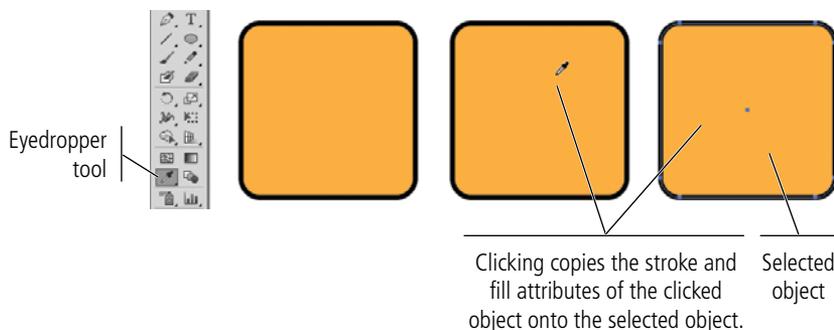


12. Using the Selection tool, click the third rectangle on the artboard.

Again, the Fill and Stroke icons in the Tools panel change to reflect the colors of the selected object.

13. Select the Eyedropper tool in the Tools panel, and then click the first or second rectangle on the artboard.

The Eyedropper tool copies fill and stroke attributes from one object (the one you click) to another (the one you first selected).

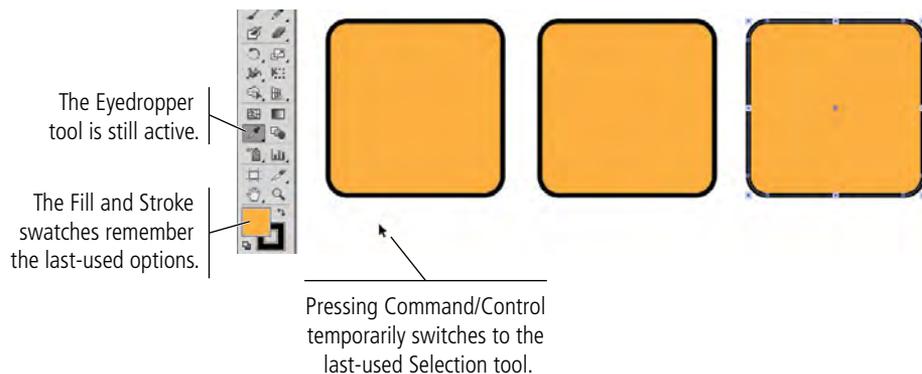


Note:

You can double-click the Eyedropper tool in the Tools panel to define which attributes are picked up and applied by clicking with the tool.

14. Press and hold the Command/Control key, and click anywhere on the artboard away from the three rectangles.

Pressing Command/Control temporarily switches to the Selection tool. By clicking on the empty artboard area while holding down the modifier key, you can quickly deselect the selected object(s). When you release the Command/Control key, the tool reverts to the one you last used — in this case, the Eyedropper tool.

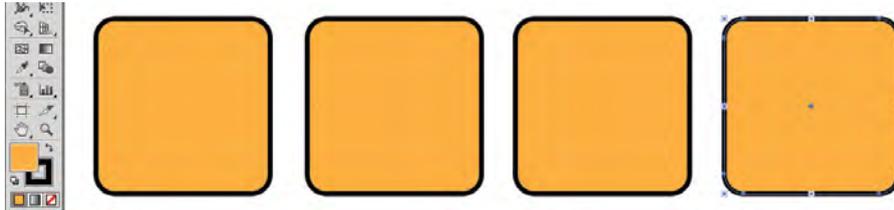


15. Release the Command/Control key.

16. Choose the Rounded Rectangle tool in the Tools panel.

17. To the right of the third shape on the artboard, draw a fourth rounded rectangle that is 108 pt square.

The Fill and Stroke swatches remember the last-used options, so the new rectangle has the same heavy black stroke and gold fill as the others. Don't worry if your shapes aren't entirely on the artboard; you will define their precise position in the next exercise.



18. Save the file (File>Save or Command/Control-S) and continue to the next exercise.

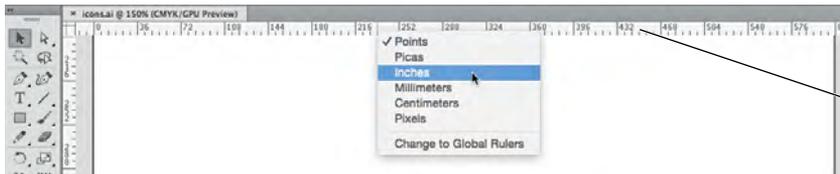
CONTROL OBJECT POSITIONING

The ability to move objects around on the artboard is one of the advantages of digital drawing. On paper, you have to manually erase items and then redraw them in their new locations. Illustrator offers a number of tools that make it easy to move objects around the artboard, either as isolated objects or in relation to other elements on the page. In this exercise, you learn several techniques for moving objects on the artboard.

1. With **icons.ai** open, change your zoom percentage so you can see all four shapes and the entire top of the artboard.
2. Choose **View>Rulers>Show Rulers** to show the rulers at the top and left edges of the document window.

Because you created this file using points as the default unit of measurement, the rulers — and fields in dialog boxes and panels — show measurements in points.

3. Control/right-click the top ruler and choose **Inches** from the contextual menu.



Rulers on the top and left edges show measurements in the default units of measurement.

4. Choose the Selection tool from the top of the Tools panel. Click the left rectangle on the artboard to select it.

5. With the left rectangle selected, look at the right side of the Control panel. If you have a smaller monitor and see the word “Transform,” click it to open the pop-up Transform panel.

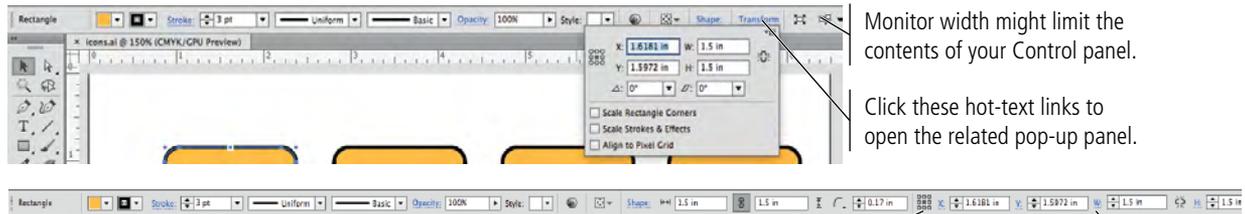
What you see in the Control panel depends on the size of your monitor (or the size of your Application Frame if you’ve made it smaller than your monitor).

If you have a wide monitor, the reference point proxy and the X, Y, W, and H fields of the Transform panel are available directly in the Control panel.

If you have a smaller monitor that does not allow these fields to fit, the Control panel includes a hot-text link to the Transform panel. Clicking the link opens the Transform panel as a pop-up, directly below the Control panel; after you make a change in the pop-up panel, it collapses back into the Control panel.

Note:

You could also use the stand-alone Transform panel (Window>Transform) to access these same options.



Monitor width might limit the contents of your Control panel.

Click these hot-text links to open the related pop-up panel.

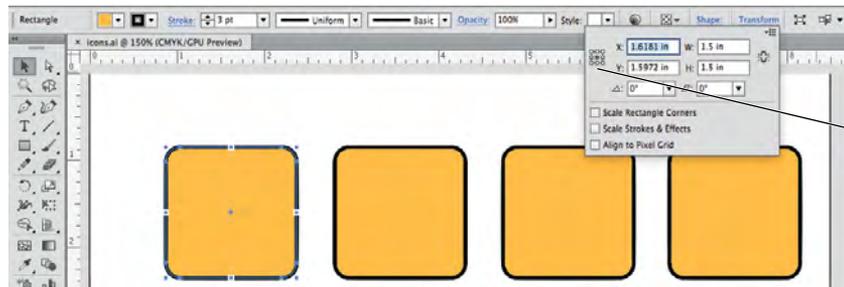
With a wider monitor, you can access most Transform panel options directly in the Control panel.

Click these hot-text links to open the full pop-up panel.

6. Review the Transform options.

The reference points correspond to the bounding box handles of the selected object. The selected square in this icon identifies which point of the object is being measured.

If you use the W or H fields to resize an object, you can constrain the object’s height-to-width aspect ratio by clicking the chain icon (right of the W and H fields in the Transform panel, or between the W and H fields in the Control panel).



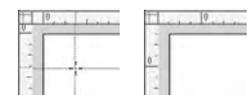
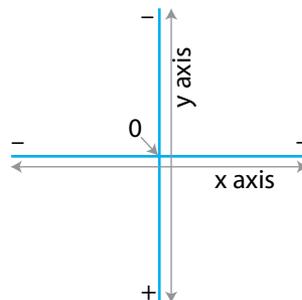
Reference point around which numeric transformations are based

Note:

You can change the zero point by clicking where the horizontal and vertical rulers meet and dragging to a new position. If you do reposition the zero point, you can double-click the intersection of the rulers to restore the default zero point.

In Illustrator, the default **zero point** (the source of measurements) is the top-left corner of the artboard; the X and Y positions of an object are measured relative to that location. (The X axis is the horizontal value and the Y axis is the vertical value.) Keep these ideas in mind when you move something in an Illustrator file:

- Moving up requires subtracting from the Y value.
- Moving down requires adding to the Y value.
- Moving left requires subtracting from the X value.
- Moving right requires adding to the X value.

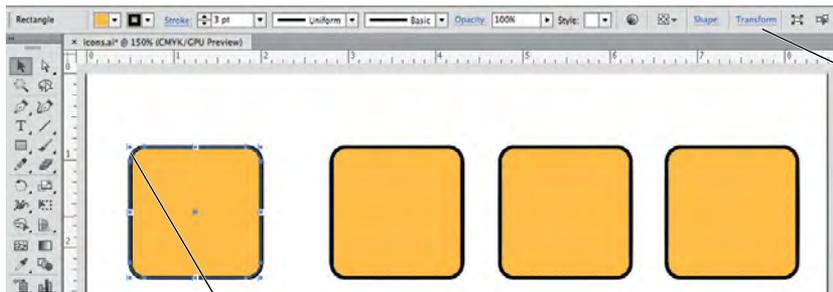


7. Using either the pop-up Transform panel or the option directly in the Control panel, click the top-left reference point to select it.

The X and Y fields now show the exact position of the top-left bounding box handle for the selected object.

8. Highlight the X field and type .5. Press Return/Enter to apply the change.

You don't need to type the measurement unit ("), or the preceding "0". Because the rulers are showing inches, Illustrator automatically applies inches as the unit of value.



The pop-up panel collapses when you press Return/Enter to apply the change.

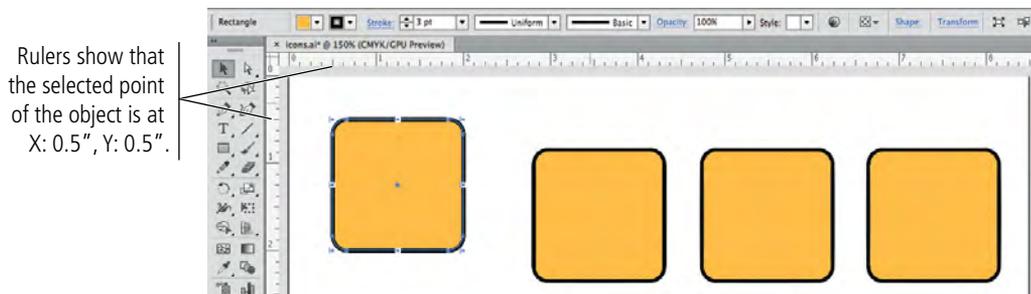
Because the top-left reference point is selected, measurements correspond to this point of the selected shape.

If you used the pop-up Transform panel, the panel collapses as soon as you press Return/Enter. You will have to click the Transform link again to complete the next step.

9. Highlight the Y field and type .5. Press Return/Enter to apply the change.

The top-left handle of the selected object is now 1/2" from the top and left edges. The numbers you typed correspond to the measurements you see on the rulers.

As with dialog boxes, you can enter values in a unit of measurement other than the default, as long as you remember to type the unit abbreviation.



Rulers show that the selected point of the object is at X: 0.5", Y: 0.5".

Note:

The default zero point in Illustrator CC is the top-left corner of the artboard. This is a significant change if you have used CS4 or earlier versions.

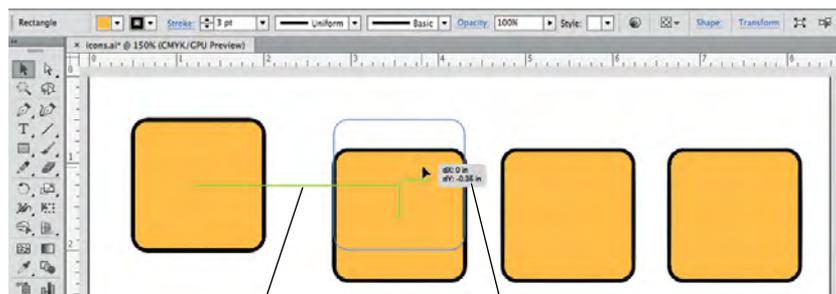
Note:

When a field value is highlighted in a panel or dialog box, you can use the Up Arrow and Down Arrow keys to increase or decrease (respectively) the highlighted value.

10. Using the Selection tool, click the second rectangle on the artboard and drag until a green line appears, connecting the center points of the first and second shapes.

As you drag the cursor, feedback shows the relative position of the object. In other words, you can see the change (difference) in the object's position, both horizontally (X) and vertically (Y) — hence the “dX” and “dY” values.

In addition to providing cursor feedback, Smart Guides can be very useful for aligning objects on the artboard. As you drag, Illustrator identifies and highlights relative alignment, and snaps objects to those alignment points as you drag.



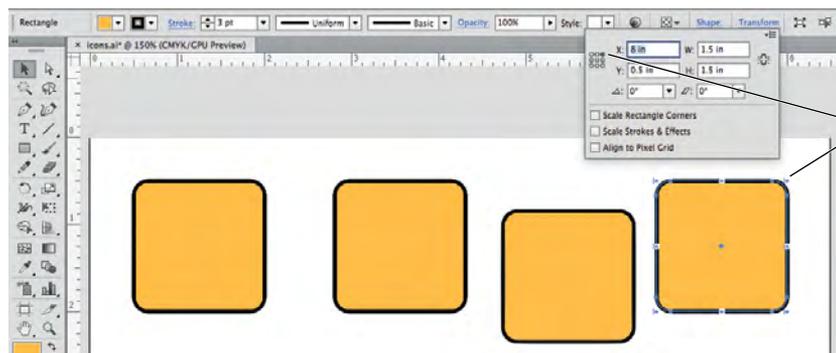
Smart guides make it easy to align multiple objects.

The dX and dY values show the changes to the object's X and Y values.

11. Release the mouse button while the center Smart Guide is visible.

If you don't see the alignment guides as you drag, make sure that option is checked in the Smart Guides preferences.

12. Click the fourth shape on the page. In the Control or Transform panel, select the top-right reference point, type 8 in the X field, and type .5 in the Y field.



The top-right reference point means the X and Y values refer to the top-right corner of the selected shape.

Because you changed the reference point, you defined the X/Y position for the top-right bounding box handle of the fourth rectangle.

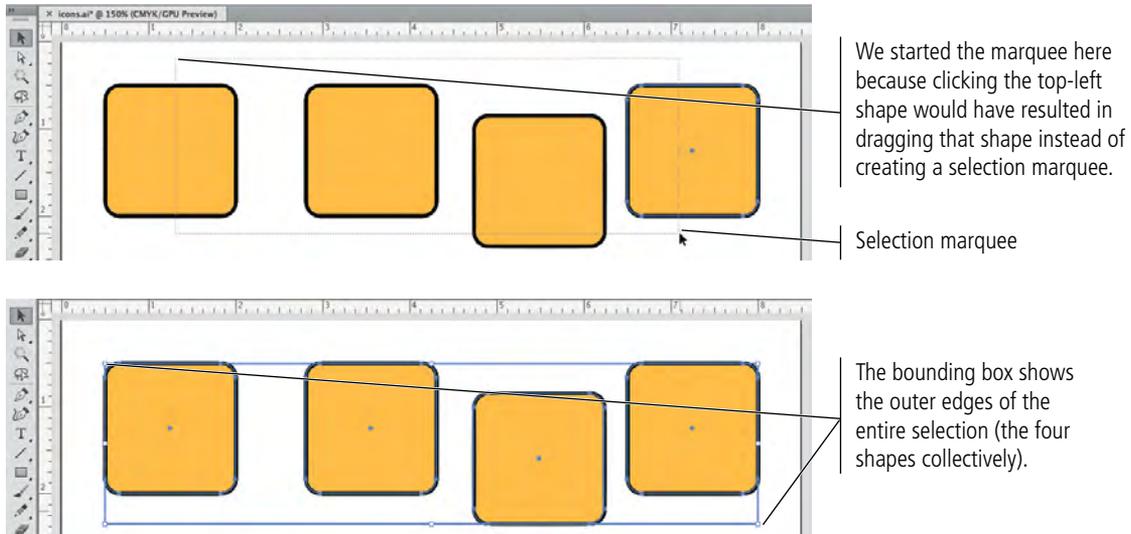
13. Save the file and continue to the next exercise.

ALIGN AND DISTRIBUTE OBJECTS

In addition to dragging objects around the artboard, the Illustrator Align panel makes it very easy to align and distribute selected objects relative to one another, to a specific key object in the file, or to the overall artboard. In this exercise, you learn how to use the Align panel to align shapes.

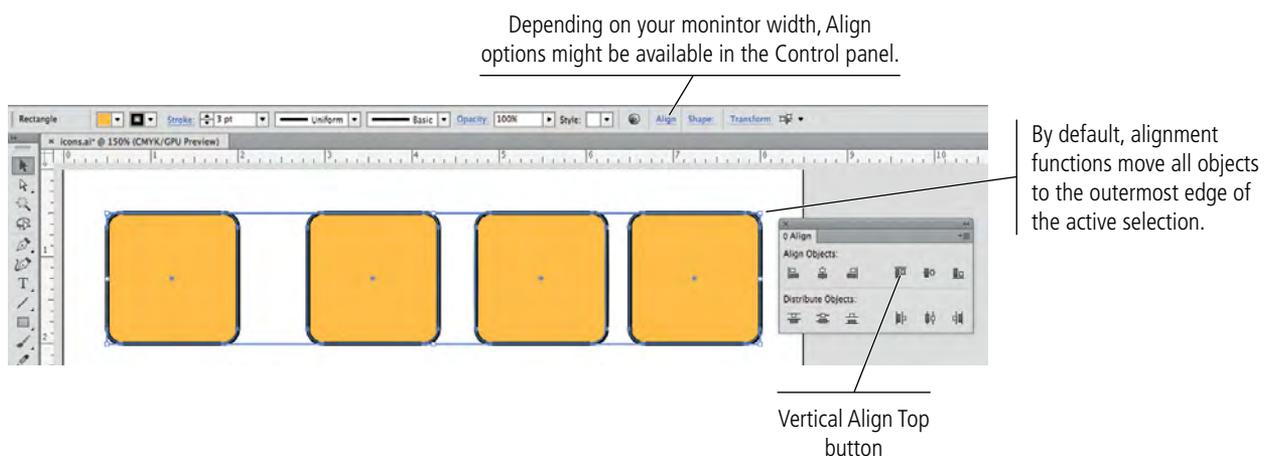
1. With `icons.ai` open, click and drag with the Selection tool to draw a marquee that touches some part of all four objects on the artboard.

The Selection tool selects objects, so the selection marquee only needs to touch the objects you want to select. The marquee doesn't need to surround the objects entirely.



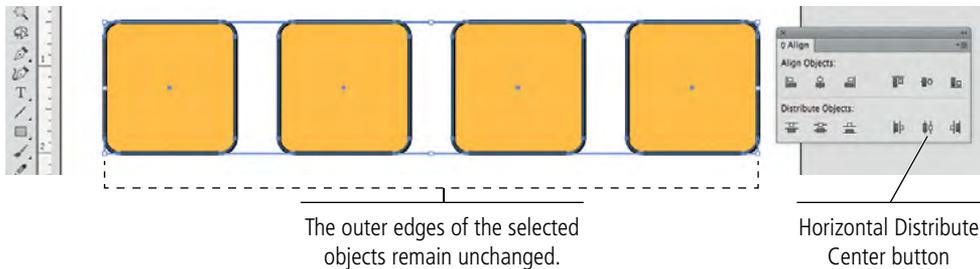
2. Open the Align panel (`Window>Align`) and click the Vertical Align Top button.

By default, alignment and distribution functions occur relative to the selected objects. In other words, when you click the Vertical Align Top button, Illustrator determines the topmost edge of the selected objects, and then moves the top edges of all other selected objects to that position.



3. With all four objects selected, click the Horizontal Distribute Center button.

By default, the distribution functions create equal distance between the selected point of the selected objects. In this case, Illustrator distributed the center points along the horizontal axis by determining the center positions of the outermost selected objects, and then moving the middle two objects to create equal distance between the centers of all four selected objects; the positions of the two outer objects remained unchanged.



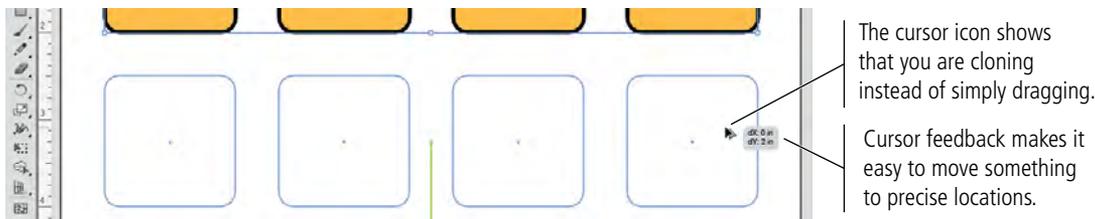
4. With all four objects selected, choose Object>Group.

When you group multiple objects, the group is essentially treated as a single object. A single bounding box surrounds all objects within the group.

5. Click inside any of the grouped objects; while still holding down the mouse button, press Option/Alt and drag down.

6. Use the Smart Guides and cursor feedback to drag exactly vertical (the dX value should be 0). When the dY value in the cursor feedback is 2 in, release the mouse button.

Remember, pressing Option/Alt while you drag clones the original selection.

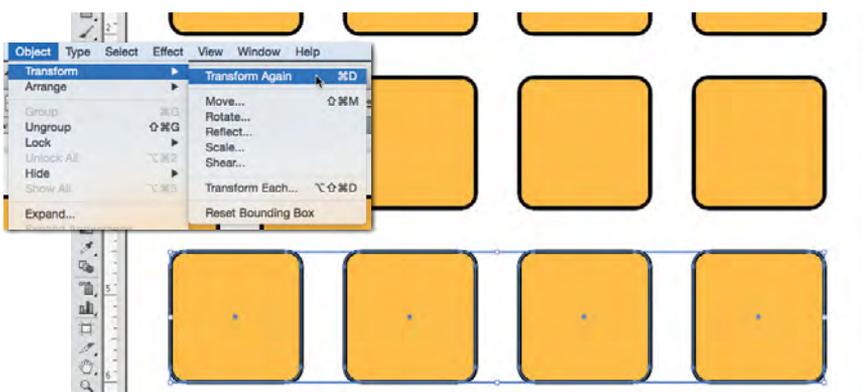


Note:

Press Command/Control-G to group selected objects. Press Command/Control-Shift-G to ungroup grouped objects.

7. With the second group of rectangles selected, choose Object>Transform>Transform Again.

This command repeats the last-used transformation. In this case, the last transformation was the cloning movement, so it creates the third row of rectangles.



Note:

There is almost always more than one way to accomplish a specific task. The Align panel is useful for certain functions (especially distribution), but Smart Guides make object-to-object alignment very easy.

Note:

Press Command/Control-D to repeat the last-used transformation.

8. Click anywhere outside the rectangle shapes to deselect all objects and groups.

9. Save the file and continue to the next exercise.

EDIT INDIVIDUAL GROUPED ELEMENTS

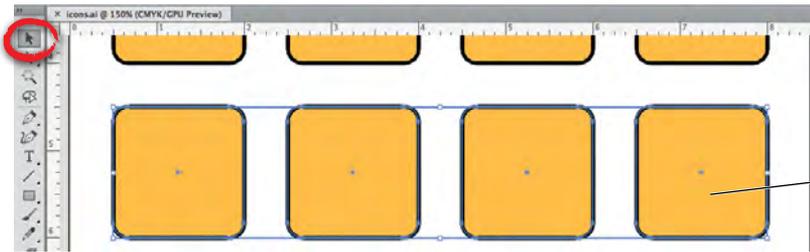
The client in this project requested only ten icons, so you don't need two of the rectangles in the third row. As you know, the Selection tool selects entire objects on the page. You also know that grouped objects are treated as a single object — which means you can't use the Selection tool to select part of a group. In this exercise, you use two techniques to work with component pieces of a group.

Note:

Think carefully about your ultimate goal when you group objects, especially for alignment purposes. If the objects in a group don't need to stay together, it's often a good idea to ungroup them.

1. With icons.ai open, use the Selection tool to click the fourth rectangle in the third row.

Because the four objects are grouped, the Selection tool selects the entire group. You need to use a different method to select certain elements within the group.



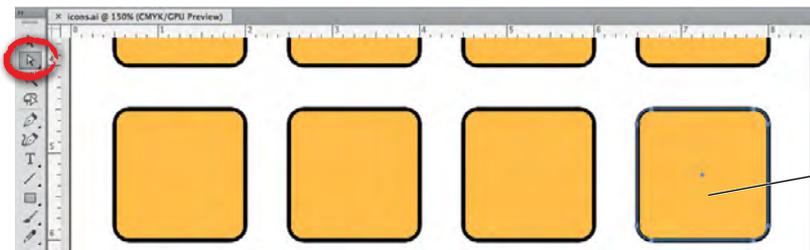
Because this object is part of a group, the Selection tool selects the entire group.

2. Click anywhere outside the rectangle shapes to deselect the group, then choose the Direct Selection tool in the Tools panel.

The Direct Selection tool selects pieces of an object — specific paths, anchor points, or individual elements in a grouped object.

3. Click the gold fill of the fourth rectangle in the third row.

Because you clicked the fill, you selected the entire object. If you had clicked along the object's stroke, you would have selected that particular segment of the shape's edge.



Clicking an object's fill with the Direct Selection tool selects only that object, even though the object is part of a group.

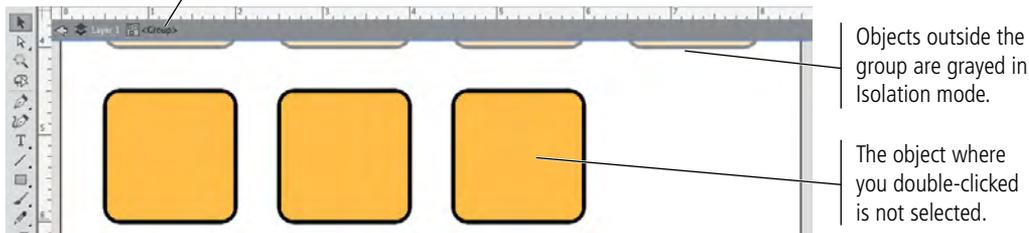
4. Press Delete to remove the selected object.

Easy enough, especially because this is a very simple group of objects that don't overlap. When you start working with complex files that have multiple levels of grouping, however, it can be challenging to manipulate objects within a group using only the Direct Selection tool.

5. Choose the Selection tool in the Tools panel, and then double-click the third rectangle in the third row.

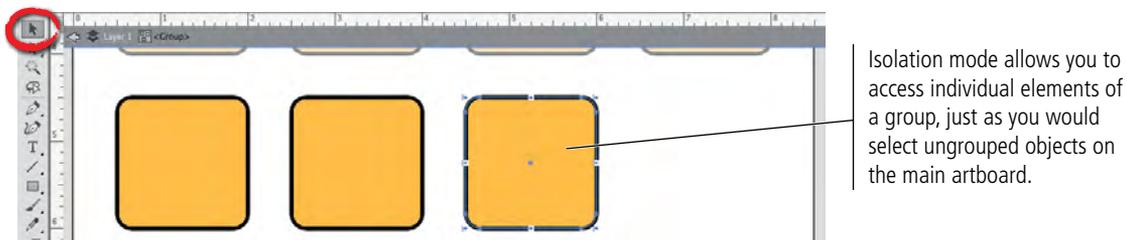
Double-clicking a group enters into **Isolation mode**, where only objects within the selected group are available. Basically, Isolation mode provides access to objects in the group without ungrouping the objects on the main artboard.

"Breadcrumbs" in the Edit bar show the path to the active selection.



6. Using the Selection tool, click the third rectangle in the third row to select it, and then press Delete.

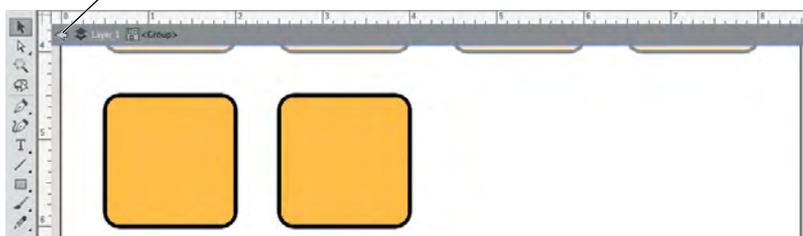
Because you created only a single level of grouping, you can now use the Selection tool to select individual objects.



7. At the top of the document window, click the Arrow button twice to return to the main artboard.

You can also double-click away from the isolated artwork, or press the ESC key, to exit Isolation mode.

Click this button to exit Isolation mode.



The third row, now with two rectangles, is still a single group on the main artboard.

8. Save the file and continue to the next exercise.

Using the Group Selection Tool

You can create more than one level of group, called **nesting**, by selecting an existing group and grouping it with other objects or groups. You can use the **Group Selection tool** to help navigate complex levels of nested groups.

The first click with the Group Selection tool selects an individual object in a group. The second click selects that object's containing group. The third click adds the next containing group to the selection, and so on until the entire parent group is selected.

The image illustrates the Group Selection tool's functionality through three sequential steps:

- Step 1:** The Group Selection tool is used to click on a single petal of the star. The Layers panel shows the selected object as a blue square next to a path object within a group.
- Step 2:** A second click on the same petal selects the entire group containing it. The Layers panel shows the blue square next to the group object.
- Step 3:** A third click on the petal selects the entire parent group. The Layers panel shows the blue square next to the top-level group object.

Annotations for the first step:

- Group Selection tool
- Nested groups can be reviewed in the Layers panel.
- This icon identifies the selected object.
- The first click selects the individual object.

Annotation for the second step:

- The second click selects the group that contains the selected object.

Annotation for the third step:

- The next click selects the group that contains the nested group.

IMPORT TEMPLATE IMAGES

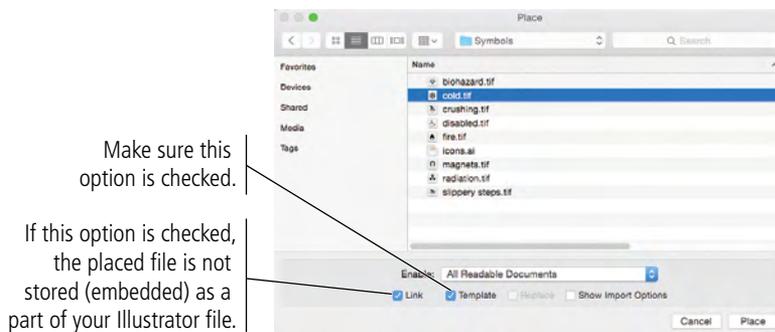
Many Illustrator projects require you to start with something that has already been captured — a sketch, photograph, or low-resolution image (which is the case in this project). Illustrator makes it easy to place existing digital files to use as templates for your new artwork. You will use this feature in this exercise.

1. With **icons.ai** open, choose **File>Place**. Navigate to your **WIP>Symbols** folder and click **cold.tif** to select that file.
2. At the bottom of the **Place** dialog box, check the **Template** option.

If you check the **Link** option, the placed file does not become a part of the actual file where you're working; for the file to output properly, Illustrator must be able to locate the linked file in the same location (hard drive, CD, etc.) as when you placed it. If the **Link** option is *not* checked, the placed file is **embedded** — it becomes part of the file where it's placed; the original external file is not necessary for the artwork to output properly. We will explore the details of placed files in later projects.

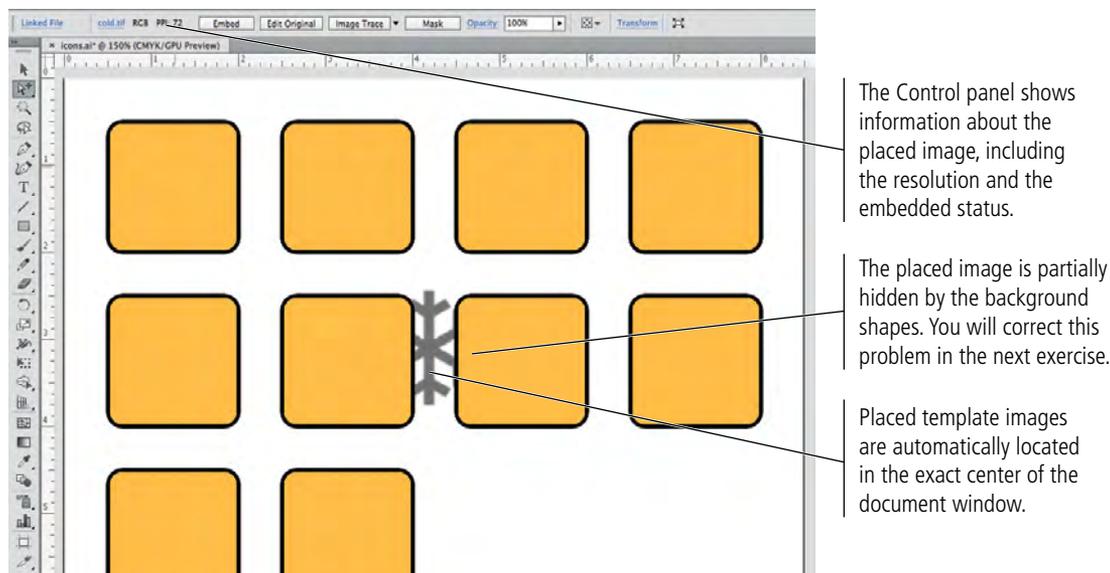
In the case of this project, you are going to delete the template images after you create the artwork; it doesn't matter if the images are linked or embedded.

When you place an object as a template, it's added to the file on a separate, non-printing layer that is partially grayed, making it easier to work with.



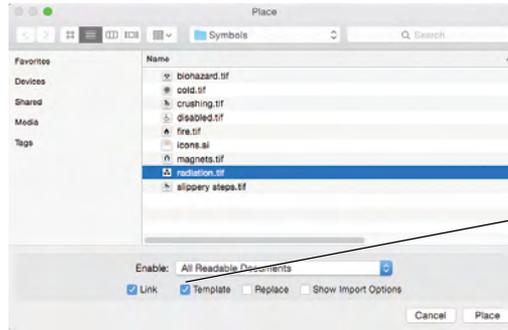
3. Click **Place**.

When you place an object into Illustrator as a **Template**, it is automatically centered in the current document window.

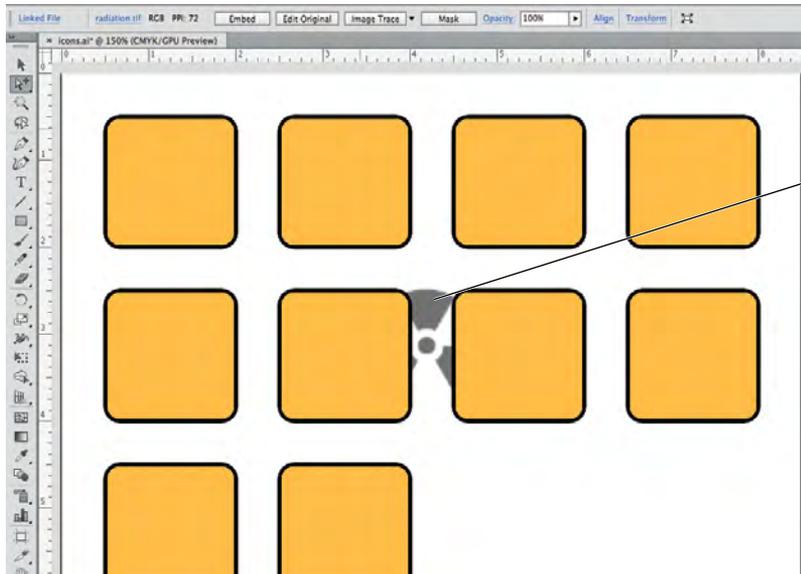


4. Choose File>Place a second time. Select radiation.tif in the list, check the Template option, and click Place.

The Place dialog box remembers the last-used location, so you don't have to re-navigate to the Symbols folder. The Link option also remembers the last-used settings. The Template option, however, always defaults to off, so you have to manually check this box for each template object.

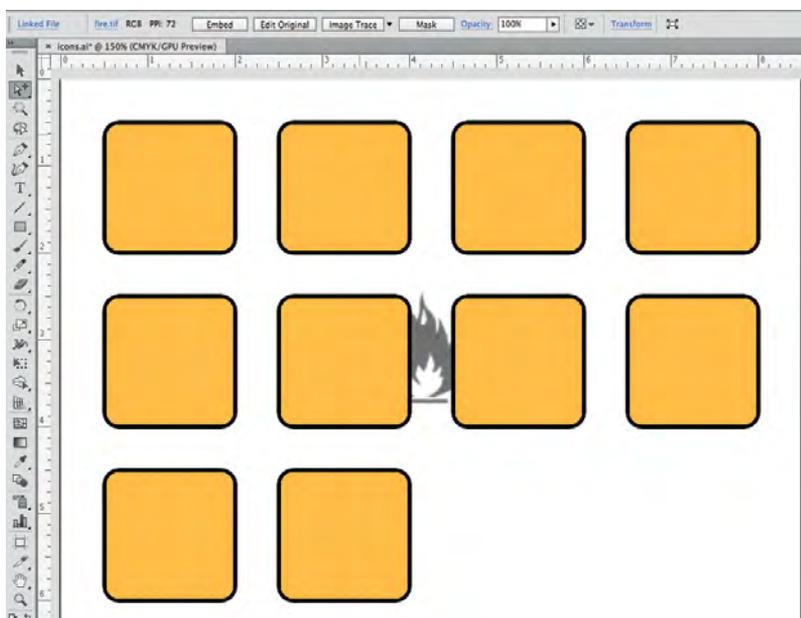


Make sure you remember to check the Template option.



This image is also placed in the center of the document window, directly on top of the first placed image.

5. Repeat Step 4 to place fire.tif into your file as a template image.



Note:

If you change the view percentage or scroll the document in the window before placing the second image, the second file will not be centered over the first. Instead, it will be centered in the document window based on the current view.

6. Save the file and continue to the next exercise.

MANAGE MULTIPLE LAYERS

When you create artwork in Illustrator, you almost always end up with more than one object on the artboard. In many cases, a completed file has dozens or hundreds of objects, arranged in specific order on top of one another. As files become more and more complex, it can be difficult to find and work with exactly the pieces you need. Illustrator layers are one of the most powerful tools available for solving this problem.

1. In the open `icons.ai` file, open the Layers panel.

By default, all files have a single layer, named Layer 1. Your file has three additional layers — the template layers — below Layer 1. Template layers are locked by default, which means you can't select or modify objects on those layers.

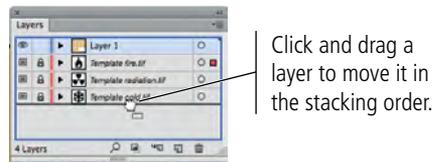


Note:

If you don't see all three locked template layers, you forgot to check the *Template* option when you placed one of the images. You can select and delete the placed file from the artboard, then replace the necessary image as a template.

2. In the Layers panel, click the Layer 1 name and drag it below all three template layers in the stack.

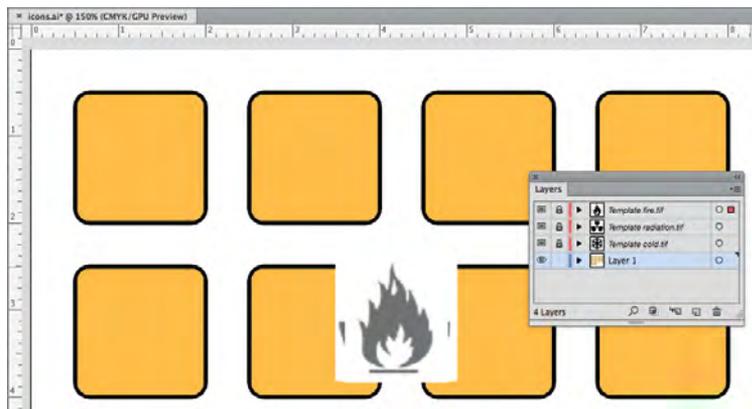
The top-to-bottom position of objects or layers is called the **stacking order**. Objects and layers typically appear in the stack based on the order in which they are created — the first-created is at the bottom, the last-created is at the top, and so on in between.



Placed template objects are the exception; these layers are placed *below* the currently selected layer (i.e., lower in the stacking order). In this case, the rectangle shapes are filled with a color, which obscures the template images on the underlying layers. To see the template images, you need to move the template object layers above the layer containing the background shapes. Rather than moving three layers above Layer 1, you can save a few clicks by moving Layer 1 below all of the template layers.

Note:

For a template layer, the *Visibility icon* is a small square instead of an eye.



3. Using the Selection tool, click the top-left rounded rectangle to select it.

Remember, this object is grouped with the other rectangles in the same row. You need to align the placed object to only the first rectangle, which means you need to be able to select only that object. As you saw in an earlier exercise, you can use Isolation mode to access a single element of a group. However, each rectangle shape is ultimately going to be a separate icon; you're simply creating them all in the same workspace. The best choice here is to simply ungroup the rectangles, returning them to individual objects.

4. With the top-row group selected, choose Object>Ungroup.

You can also press Command/Control-Shift-G to ungroup objects in a group.

5. Click away from the selected objects to deselect them, and then click the top-left rectangle to select that object only.

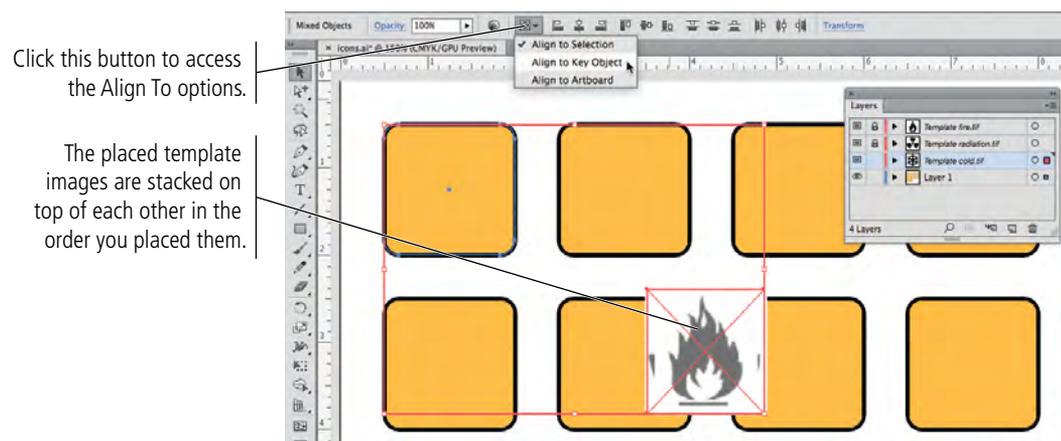
6. In the Layers panel, click the Lock icon for the Template cold.tif layer.

Because you need to move the placed template object into the correct position, you first need to unlock the layer.

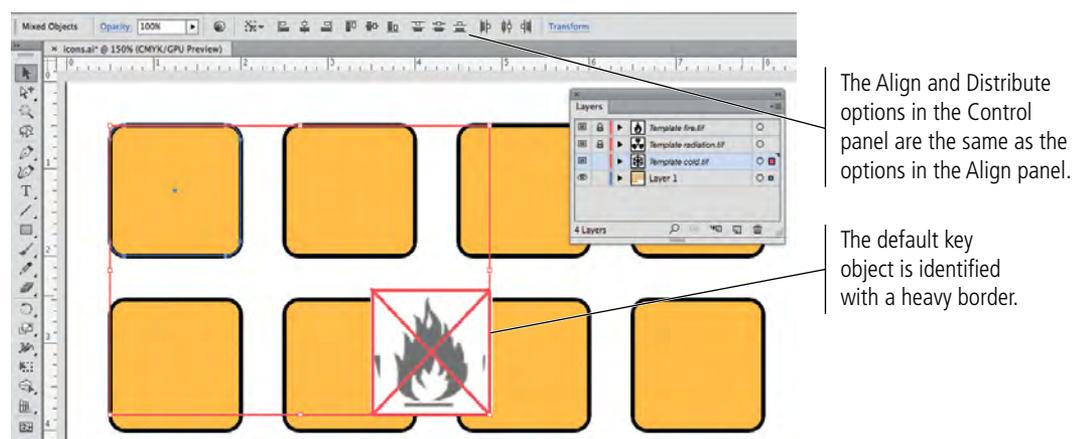
7. With the Selection tool still active, press Shift and click anywhere inside the area where the template images are placed.

Pressing Shift allows you to add objects to the current selection. The first rectangle and the image should both be selected. (Remember, the other two template object layers are still locked. Even though you can't see it, you can select the cold.tif image by clicking in the area where it is placed.)

8. With both objects selected, click the Align To button in the Control panel.



9. Choose Align to Key Object in the menu.



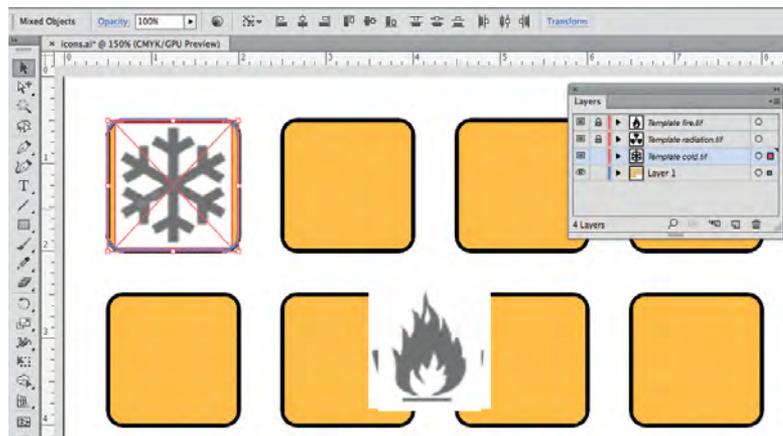
10. Click the selected rounded rectangle on the artboard.

Key Object alignment allows you to define where you want other objects to align. By selecting the key object, you're telling Illustrator which object to use as the basis for alignment.



11. Click the Horizontal Align Center and Vertical Align Center buttons in the Control panel.

Because you selected the rounded rectangle as the key object, the placed template image moves to the horizontal and vertical center of the rounded rectangle; the rectangle — the key object — remains in the same place.



12. In the Layers panel, click the empty space to the left of the Template cold.tif layer to relock that layer.

Now that the template object is in place, it's a good idea to lock it again so you don't accidentally move the object.

13. Double-click the layer thumbnail of the Template cold.tif layer.

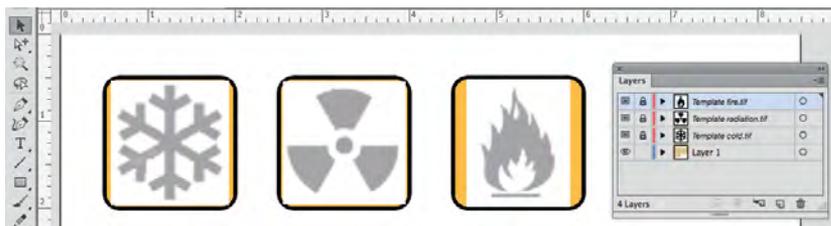
Double-clicking a layer thumbnail opens the Layer Options dialog box for that layer, where you can change a number of attributes for the selected layer.

- Change the Dim Images To field to **30**, and then click OK to close the Layer Options dialog box.

Dimming the template image will make it easier to see your artwork when you draw.



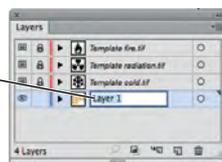
- Repeat Steps 6–14 to position the other two template images in the first-row rectangles (as shown in the following image).



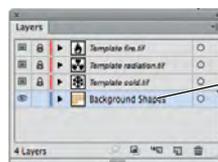
- In the Layers panel, double-click the Layer 1 name to highlight the name. Type **Background Shapes** to change the layer name, then press Return/Enter.

Whenever you have more than one working layer, it's a good idea to use names that tell you what is on each layer. Doing so prevents confusion later when you or someone else needs to change a particular item.

Double-click the layer name to highlight it, so you can type a new name.

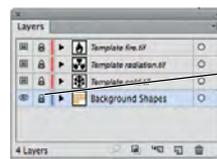


Press Return/Enter to finalize the new layer name.



- In the Layers panel, click the empty space immediately left of the Background Shapes layer.

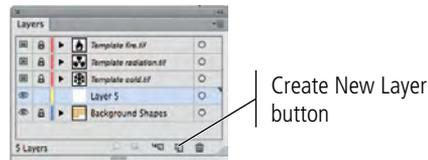
This step — locking the Background Shapes layer — is simply a safeguard to avoid accidentally changing the background rectangles while you're drawing the icon artwork.



Lock the Background Shapes layer to protect the objects on that layer.

18. In the Layers panel, click the Create New Layer button.

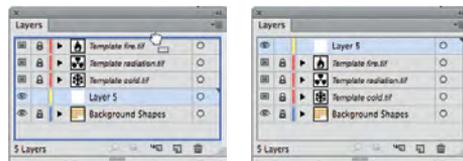
In the next stage of the project, you will start tracing the object in the template. The completed icon will be a black icon on top of the rounded rectangle with the gold background color.



At this point, most of the gold color in the background shapes is obscured by the placed images, because the template layers are above the layer containing the rectangles. If you tried to draw the icon shapes on the existing non-template layer, you would be drawing *behind* the template — in other words, you wouldn't be able to see what you were drawing. Instead, you need a layer above the template layers, where you can create the icon artwork.

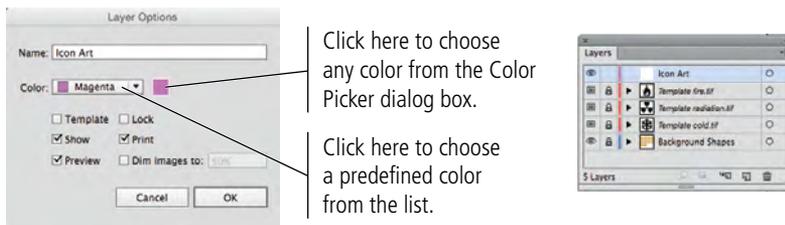
19. In the Layers panel, drag Layer 5 to the top of the layer stack.

New layers are automatically placed immediately above the selected layer. You need this new layer to be above the template layers so you can see what you're drawing.



20. Double-click the Layer 5 thumbnail in the Layers panel. In the Layer Options dialog box, change the layer name to **Icon Art** and choose Magenta from the Color menu, then click OK.

The Color option has nothing to do with the stroke or fill colors used in the artwork on that layer; instead, it simply determines the color of bounding box handles and other visual indicators for objects on a layer. (The default for Layer 5, Yellow, can be very difficult to see. We chose Magenta because it shows better in our screen shots.)



21. Save the file and continue to the next stage of the project.

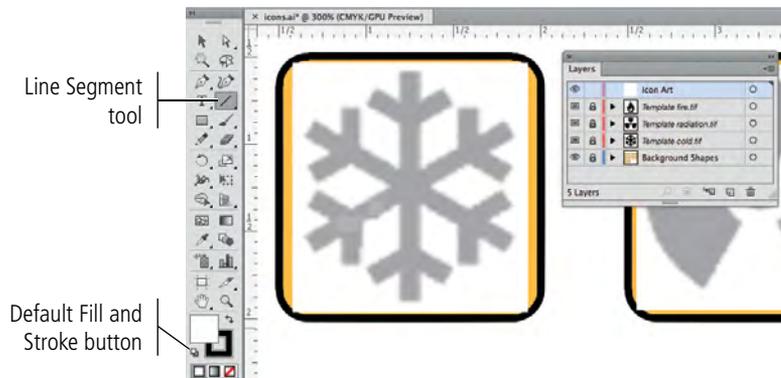
Stage 2 Drawing Basic Shapes

If you remember from the client meeting, the client's bitmap icons work fine on the Web, but they look terrible in print. After you redraw the icons in Illustrator, the client will be able to print them anywhere, with no loss in quality — which is the primary advantage of vector-based artwork vs. raster-based images. A number of tools and utilities can be used to create complex Illustrator artwork. Creating the icons in this project gives you an opportunity to experiment with some of these options. As you complete the other projects in this book, you will delve deeper into complex drawing techniques.

CREATE ARTWORK WITH LINES

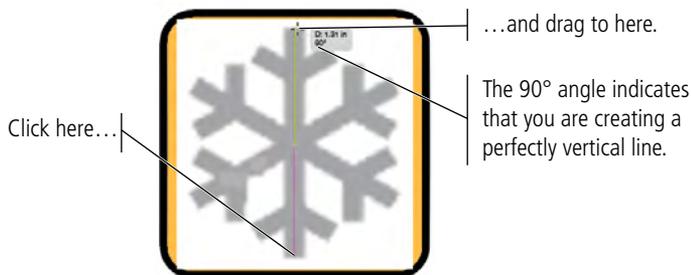
The snowflake icon is really nothing more than a series of straight lines — which makes it ideal for introducing the Line Segment tool. In this exercise, you create simple lines, and then use some basic modification techniques to create the final icon.

1. With `icons.ai` open, make sure the **Icon Art** layer is selected. Zoom in to the top-left rectangle (with the snowflake image).
2. In the **Tools** panel, select the **Line Segment** tool, and then click the **Default Fill and Stroke** button.



3. Click at the bottom of the vertical line in the snowflake image, and then drag up to the top of the snowflake image. Release the mouse button while the cursor feedback shows the line at 90° .

As you drag, the cursor feedback shows the length and — more importantly in this case — the angle of the line you're drawing. If you don't see the cursor feedback, choose **View>Smart Guides** to toggle on that option.

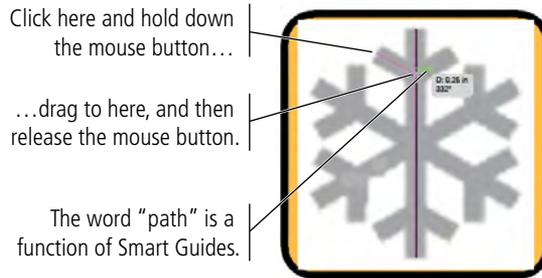


Note:

*You can also press **Shift** to constrain a line to increments of 45° .*

- With the Line Segment tool still active, click the cursor on the top of the left flake branch in the template image; while holding down the mouse button, drag down and right until you see the word “path” appear near the cursor, then release the mouse button.

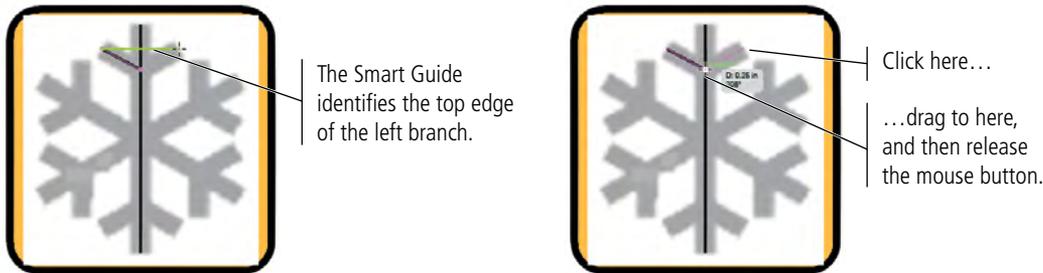
The word “path” is another function of Illustrator’s Smart Guides; when you drag near an existing path, Illustrator identifies the path so you can place a point exactly on top of the existing path.



- Move the cursor to the top of the right flake branch until you see a green line connecting to the top of the left branch that you drew in Step 4.

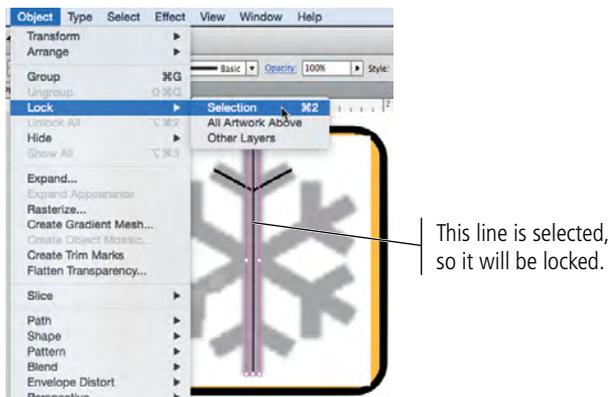
- Click and hold the mouse button, drag down and left until the word “anchor” appears next to the cursor, and then release the mouse button.

The “anchor” label indicates that you have dragged to the position of an existing anchor point (in this case, the endpoint of the left flake branch). As you can see, Illustrator makes it easy to create precise lines and shapes in relation to other objects on the page.



- Choose the Selection tool from the Tools panel, and then click the vertical line that you drew in Step 3. Choose Object>Lock>Selection.

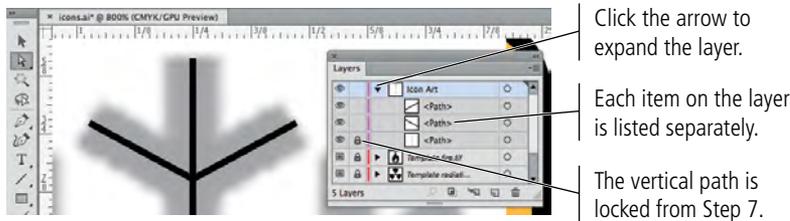
When an object is locked, you can’t select or change it — just as locking a template layer protects the template object from being moved. In the next few steps, you select and join the endpoints of the two angled lines, which is much easier if the vertical line can’t be selected (you want the vertical line to remain unchanged).



8. Zoom in to the diagonal lines you drew in the previous steps.
9. In the Layers panel, click the arrow to the left of the Icon Art layer name to expand the layer.

When you expand a layer in the panel, you can see each object that exists on that layer (called **sublayers**). You drew three line segments (paths) in this exercise; the expanded Icon Art layer lists each of those objects separately.

Objects are listed in the order you created them; the first object you create appears at the bottom of the list and the last object appears at the top. This bottom-to-top arrangement is called **stacking order**.

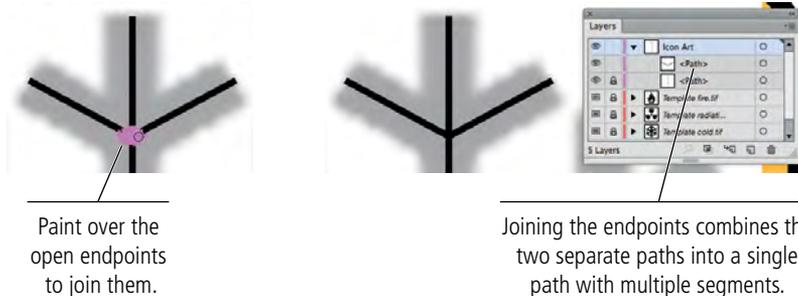


10. Choose the Join tool in the Tools panel (nested under the Pencil tool).



11. Click and drag with the Join tool to paint an area over the point where the two line segments meet.

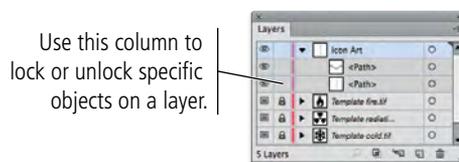
The Join tool is an easy way to connect open line segments.



The Join tool works even when the line's endpoints do not overlap — simply paint from one endpoint to another. If lines overlap and the endpoints do not connect, you can paint to remove extra line segments past where the lines overlap.

12. In the Layers panel, click the Lock icon for the lower path object to unlock that object.

The Object>Unlock All menu command unlocks all individually locked objects on unlocked layers (it does not affect objects on locked layers). When a layer is expanded, however, you can use the Lock column in the Layers panel to lock and unlock individual objects without unlocking everything.



13. Save the file and continue to the next exercise.

Note:

You can also select open endpoints with the Direct Selection tool and choose Object>Path>Join. If the selected points overlap, as in this exercise, the two points are simply combined into a single corner endpoint. If the selected endpoints do not overlap, this command creates a straight connecting segment between the points.

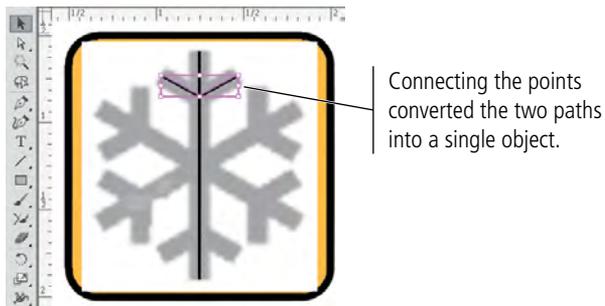
REFLECT DRAWING OBJECTS

Illustrator includes four important transformation tools — Rotate, Reflect, Scale, and Shear. Each of these transformations can be applied by hand using the related tool in the Tools panel, as well as numerically using the appropriate dialog box from the Object>Transform menu.

Much of the work you do in Illustrator requires changing objects that already exist. In this exercise, you use reflection to create additional sections of the snowflake icon.

1. With **icons.ai** open, choose the **Selection tool** in the **Tools panel**.
2. Click to select the angled-branch object is selected on the artboard.

You can now see the bounding box of the selected object — both angled lines, which have been joined into a single object.



3. Choose **Object>Transform>Reflect**.

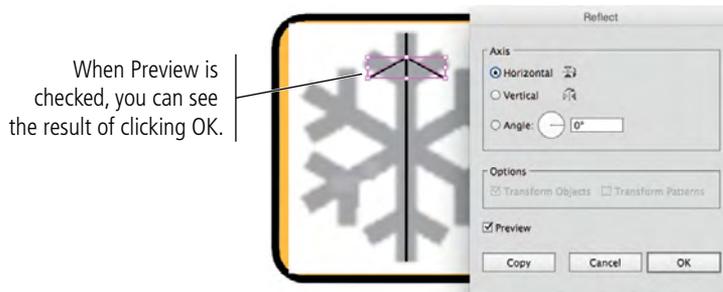
You can reflect objects around the vertical or horizontal axis at specific degrees. In this case, you want to make the branches at the bottom of the snowflake, so you need to reflect the object around the horizontal axis.

4. In the **Reflect dialog box**, make sure the **Preview** check box is active.

The Preview option, which is available in all of the Illustrator transformation dialog boxes, allows you to see the effects of your changes before you commit them.

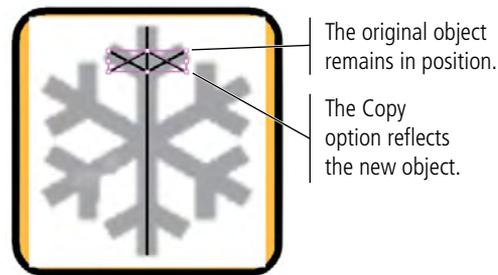
5. Choose the **Horizontal** option in the **Axis** section of the dialog box.

Reflecting on the horizontal axis flips the object top over bottom. Reflecting around the vertical axis flips the object left to right.



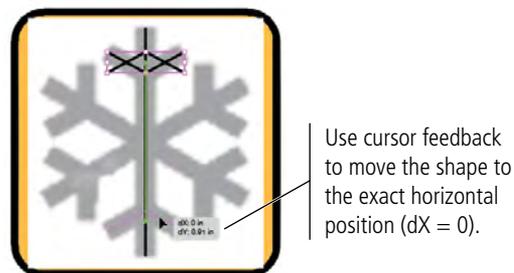
6. Click Copy.

If you click OK in any of the transformation dialog boxes, the transformation directly affects the selected object. Because you want another branch for the bottom of the flake, you are using the Copy function instead of simply clicking OK.



6. With the Selection tool still active, click the reflected branches and drag them to the bottom of the flake. Place the object appropriately, using the template image as a guide.

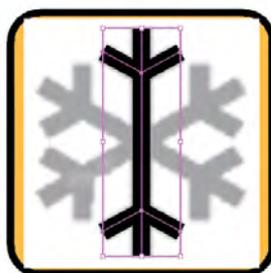
Again, the Smart Guides help you place the object; the green line and cursor feedback show the angle at which you're moving the selected object, so you can more easily maintain the same horizontal position.



7. Choose Select>All.

All three objects — the vertical line and the two branch objects — are now selected.

8. In the Control panel, change the stroke width to 7 pt.



9. Choose Object>Group.

Because these three objects are basically a single entity in the icon, it's a good idea to treat them as a single object.

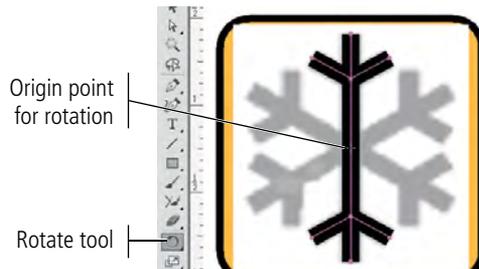
10. Save the file and continue to the next exercise.

ROTATE DRAWING OBJECTS

Very few projects are entirely horizontal, making rotating objects a foundational Illustrator skill. In this exercise, you use several rotation techniques to create the rest of the snowflake artwork.

1. With **icons.ai** open, make sure the grouped object is selected.
2. Activate the Rotate tool in the Tools panel.

When you select the Rotate tool, an **origin point** appears by default at the center of the selected object. This origin point is the point around which rotation occurs. If you want to rotate an object around some other point, you can single-click anywhere to define a different origin point.

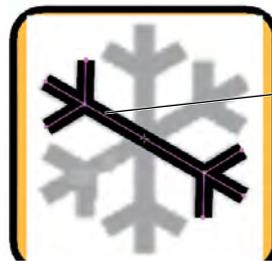
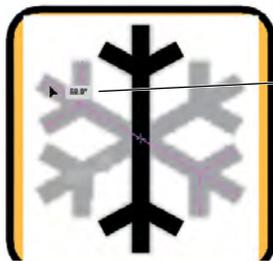


Note:

The Illustrator transformation tools all use this same origin point concept as the basis for transformations. You can click without dragging to reposition the origin point before applying the transformation.

3. Click near the top of the vertical line, hold down the mouse button, and then drag left and down until the line appears over the next branch in the snowflake. Note the angle in the cursor feedback, and then release the mouse button.

As you can see, the rotation moved the selected objects around the origin point. Unfortunately, the vertical line is no longer there because you just rotated it.



4. Press **Command/Control-Z** to undo the rotation.
5. With the group still selected, double-click the Rotate tool to open the Rotate dialog box.

This dialog box is the same one you would see by choosing **Object>Transform>Rotate**. Transformation dialog boxes, which default to the last-used settings for that transformation, make it easy to apply very specific numeric transformations to selected objects.

6. Type **60** in the Rotate field, and then click Copy.



Note:

You can Option/Alt-click and drag to clone an object while you transform it. In other words, if you press Option/Alt while dragging with the Rotate tool, you can create a rotated copy.

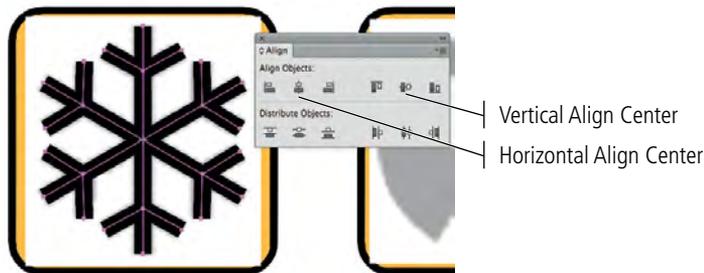
7. Choose Object>Transform>Transform Again to create the third branch of the snowflake icon.

As before, the Transform Again command repeats the last-used transformation — in this case, the copy-rotate transformation from Step 6.

The Transform Again command applies the last-used transformation of any type to a selected object without opening a dialog box. This command might result in movement, rotation, reflection, shear, or scale, depending on the last transformation you applied.

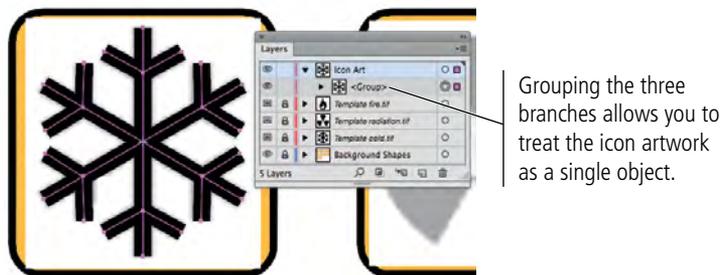
8. Choose Select>All. Using the Align or Control panel, click the Vertical Align Center and Horizontal Align Center buttons.

This step might not cause a noticeable change, depending on how precisely you created the various elements, but it's a good idea to be certain that the groups align properly.



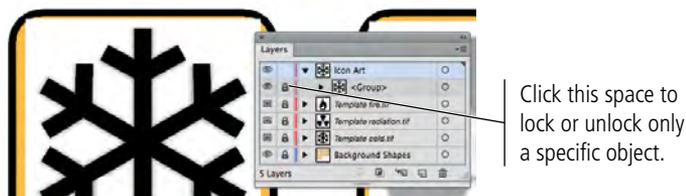
9. With all snowflake objects selected, choose Object>Group.

The three individual objects are components of a single thing — the “cold” icon; grouping them allows all the pieces to be treated as a single object on the artboard.



10. With the group selected, choose Object>Lock>Selection.

The lock icon in the Layers panel shows that the group is locked, but the parent Icon Art layer is not. You can draw more artwork on the same layer without accidentally affecting the existing artwork.



11. In the Layers panel, select the **Template cold.tif** layer and click the **Delete Selection** button at the bottom of the panel. Click **Yes** in the confirmation message.

Since the snowflake drawing is complete, you no longer need the template image.

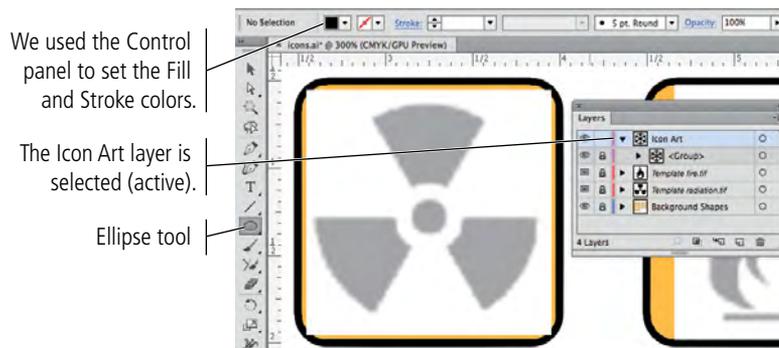


12. Save the file and continue to the next exercise.

DIVIDE BASIC SHAPES INTO COMPONENT PIECES

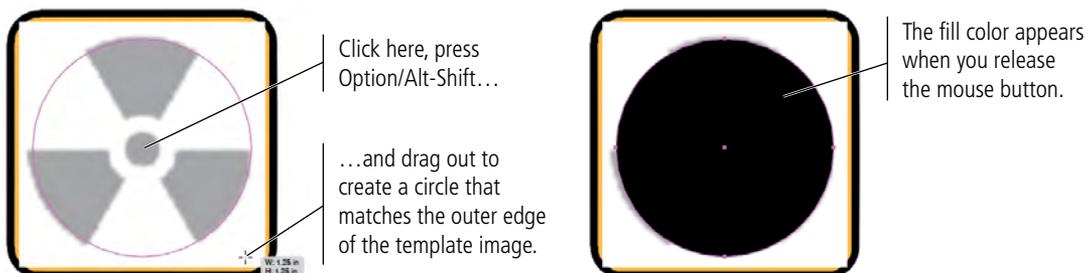
Using the Illustrator Pathfinder panel, you can combine multiple shapes in a variety of ways, or you can use one object as a “cookie cutter” to remove or separate one shape from another. As you work with more complicated artwork in Illustrator, you will find many different ways to use the Pathfinder functions, either alone or in combination.

1. With **icons.ai** open, make sure the **Icon Art** layer is selected in the Layers panel. **Zoom into the second rectangle in the first row of background shapes.**
2. Select the **Ellipse tool** (nested under the **Rounded Rectangle tool**) in the **Tools** panel. Set the fill color to **black** and the stroke color to **None**.



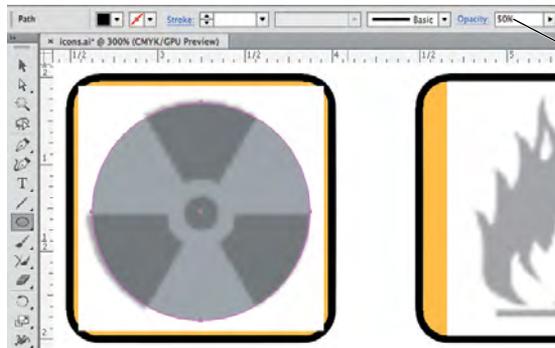
3. Click in the center of the radiation icon, press **Option/Alt-Shift**, and then drag to create a circle that covers the entire template icon.

Remember, pressing **Option/Alt** allows you to draw a shape from the center out. Pressing **Shift** constrains the shape to equal height and width. (The fill color does not appear until you release the mouse button.)



4. With the new circle selected, change the Opacity field in the Control panel to 50.

Opacity defines the transparency of the selected object. In this case, you're reducing the opacity from 100% (entirely solid or opaque) so you can see the template image behind the circle you just drew.

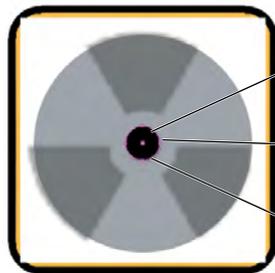


Change the shape's Opacity value so you can see the underlying template image.

Note:

You can also use the Transparency panel to change an object's opacity.

5. Using the Ellipse tool, click again in the center of the template image, press Option/Alt-Shift, and drag to create the smaller circle in the center of the shape.

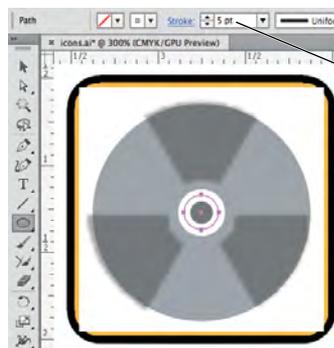


By default, the Opacity value resets to 100% for new objects.

The Fill and Stroke values remember the last-used settings.

The second circle has a black fill, no stroke, and 100% opacity.

6. With the smaller circle selected, change the fill color to None and the stroke color to white. Change the stroke weight to 5 pt.

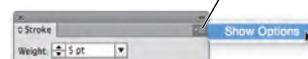


We used the Control panel to change the Fill and Stroke attributes for the selected object.

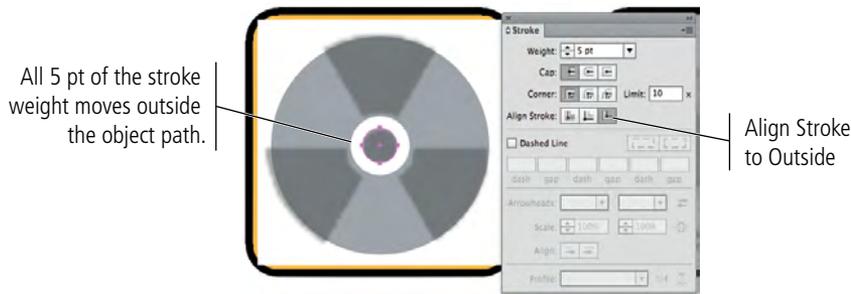
7. Open the Stroke panel (Window>Stroke). If you only see the Stroke Weight field, open the panel's Options menu and choose Show Options.

Because you used the template image to draw the small circle shape, the default position of the path does not accomplish the goal of creating the white ring. You can use the Stroke panel options to change the position of the stroke relative to the path, which better meets your needs in this artwork.

Click here to open the panel Options menu.



- With the small circle selected, click the **Align Stroke to Outside** button in the **Stroke** panel.



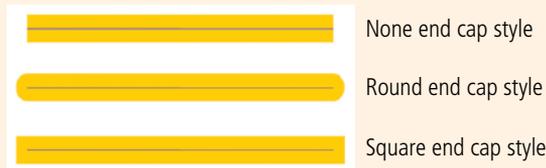
- Press and hold **Command/Control** to temporarily access the **Selection tool**, and click away from the existing shapes to **deselect them**.

If you don't deselect the circle, changing the Fill and Stroke attributes in the next step will change the attributes of the selected shape.

- Choose the **Line Segment tool** in the **Tools** panel, and then click the **Default Fill and Stroke** button at the bottom of the **Tools** panel.

The Stroke Panel in Depth

The **Cap** options define the appearance of a stroke beyond the endpoint of the line.



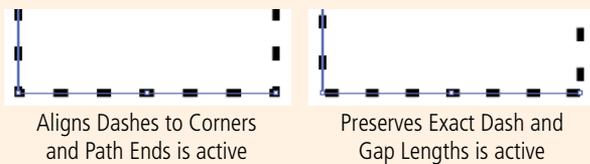
The **Corner** options define the appearance of corners where two lines meet. When **Miter Join** is selected, you can define a miter limit in the **Limit** field. A miter limit controls when the corner switches from a pointed joint to a beveled joint, as a factor of the stroke weight. If you define a miter limit of 2 for a 2-point line, the corner is beveled if the pointed corner extends beyond 4 points (2×2).



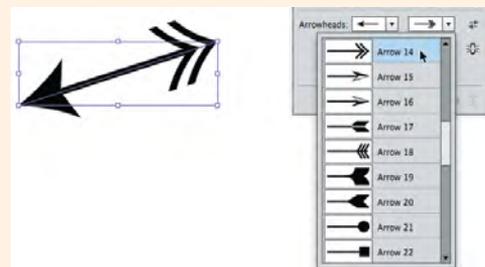
The **Align Stroke** options determine where the stroke is placed relative to the actual path.



When the **Dashed Line** option is checked, you can define a specific pattern of dashes and gaps in the related fields. The two buttons to the right of the check box determine how a dash pattern is stretched (or not) so that line ends or object corners have the same appearance.



The **Arrowheads** options can be used to control end treatments on each end of a line. You can choose an arrowhead shape from the menus, and change the scale of applied arrowheads (relative to the applied stroke weight).



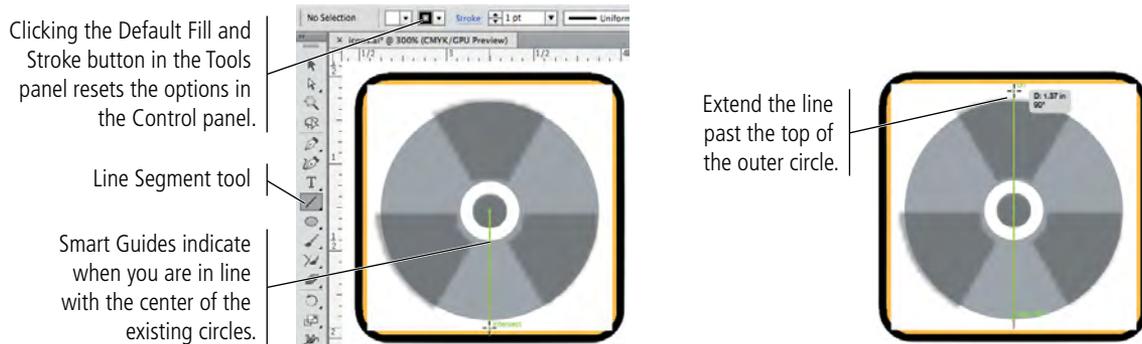
The **Align [Arrowheads]** options determine how arrowhead treatments are positioned relative to the path endpoint.



11. Move the cursor below the circles you created until you see the Smart Guide connecting to the existing shapes' center points. Click and drag up to create a vertical line that extends past the top edge of the outer circle.

Although none of the icon wedges have a vertical line, it's easier to start at vertical and rotate the objects as necessary.

To create the vertical line, use the cursor feedback to drag a 90° line, or press Shift to constrain the line to 90°.



12. Using the Selection tool, draw a marquee around the three objects that you have created to select them all. Use the options in the Align or Control panel to align the selected objects horizontally and vertically.

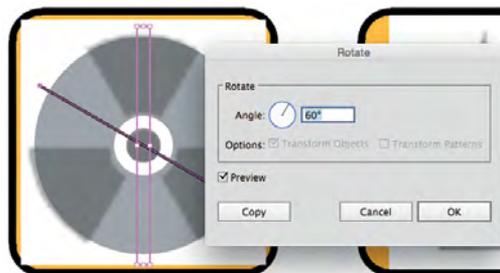
13. Click away from the selected objects, and then select only the vertical line.

The icon has six wedges, which means each half of the circle needs to be divided into three pieces. You will use precise rotation to slice the larger circle into the necessary parts.

14. With the vertical line selected, choose Object>Transform>Rotate. Type 60 in the Angle field and click Copy.

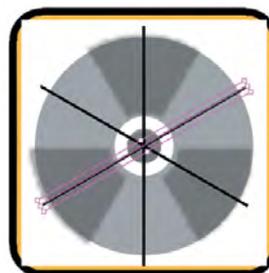
This menu command has the same result as double-clicking the Rotate tool, but you don't have to switch tools.

A full circle has 360 degrees. You're cutting the circle into six equal pieces; one sixth of 360° is 60°, so this is the exact angle that you need to create the correct number of pieces.



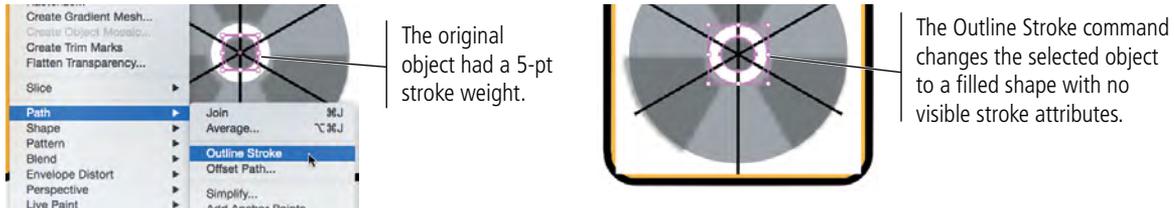
15. Choose Object>Transform>Transform Again to make a third line.

The Transform Again command applies the last-used transformation of any type to a selected object without opening a dialog box. Because you used the Rotate dialog box with the Copy button in the previous step, the Transform Again command copies the current selection and rotates it by the same angle you used in Step 14.



16. Using the Selection tool, select the smaller circle only and choose Object>Path>Outline Stroke.

This command changes the object stroke to a filled object. You drew the white circle to “cut out” the smaller black circle from the wedges. The Pathfinder functions recognize strokes for cutting apart shapes, but the stroke weight is not considered when the new paths are generated. To create the thick white space in the actual icon, you need to convert the heavy stroke to a filled shape.



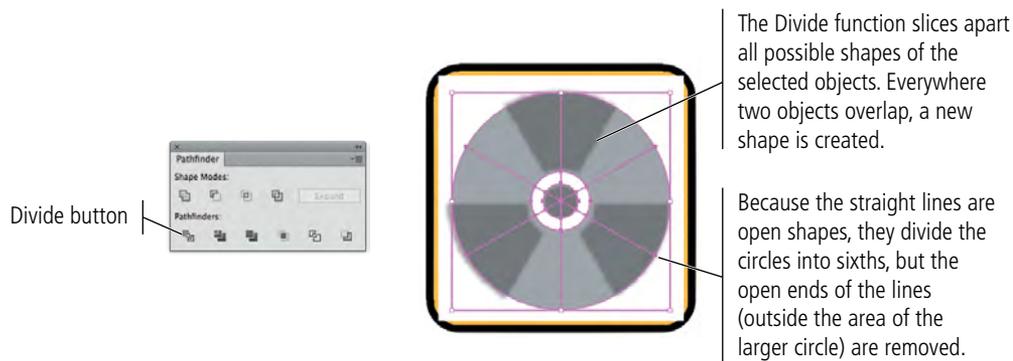
17. Select all the objects in the icon, and then open the Pathfinder panel (Window>Pathfinder).

You can choose Select>All, press Command/Control-A, or drag a marquee with the Selection tool to select all unlocked objects on the artboard. Because you locked the snowflake artwork in the first icon, those objects are not selected.

18. In the Pathfinder panel, click the Divide button.

Options in the Pathfinder panel allow you to cut shapes out of other shapes and merge multiple shapes into a single shape.

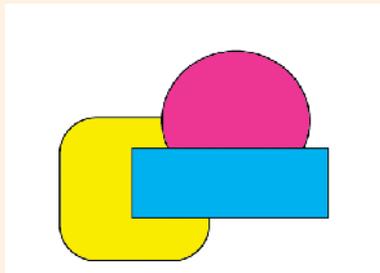
It’s important to realize that many Pathfinder options can be applied in more than one way. We’re using the Divide and Unite options in this exercise to give you an idea of what you can accomplish with the Pathfinder.



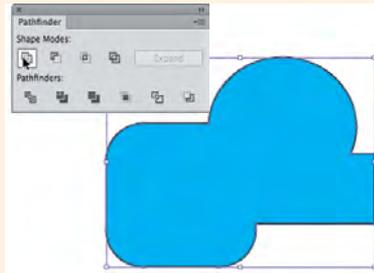
19. Save the file and continue to the next exercise.

The Pathfinder Panel in Depth

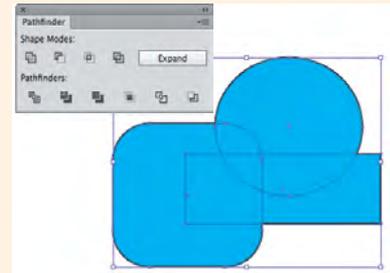
In the Pathfinder panel, the top row of buttons — the Shape Modes — create complex shapes by combining the originally selected shapes. (You can press Option/Alt and click a Shape Mode to maintain the paths from the original objects.)



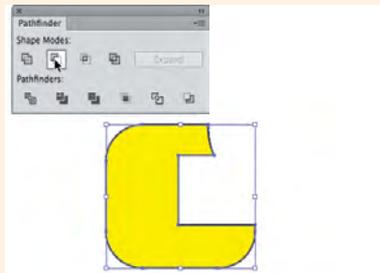
Original objects



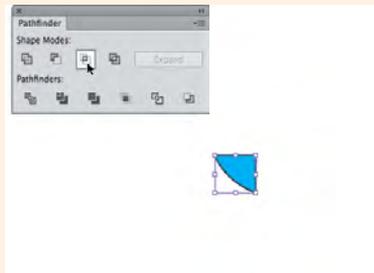
Unite combines all selected objects into a single shape. By default, the Shape options result in a single new object.



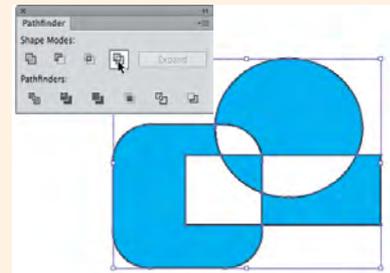
If you Option/Alt-click a shape mode button, the result maintains the original paths unless you manually expand it.



Minus Front removes overlapping areas from the backmost shape in the selection.

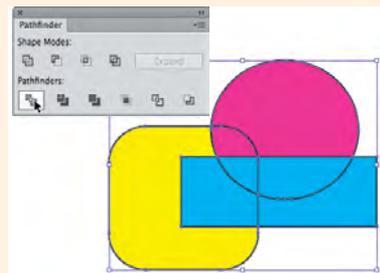


Intersect creates a shape of only areas where all selected objects overlap.

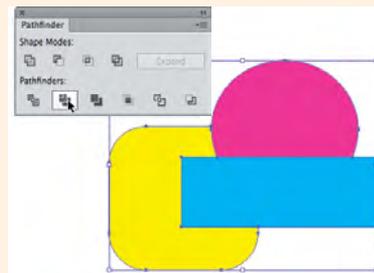


Exclude removes any areas where two objects overlap.

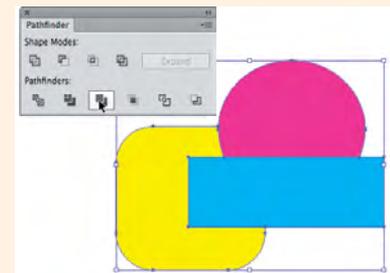
The second row of options — the Pathfinders — do exactly that. The resulting shapes are some combination of the paths that made up the originally selected objects.



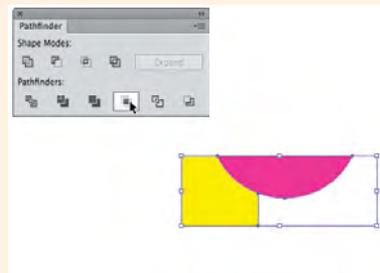
Divide creates separate shapes from all overlapping areas of selected objects.



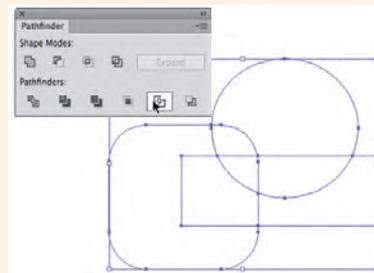
Trim removes underlying areas of overlapping objects. Objects of the same fill color are not combined.



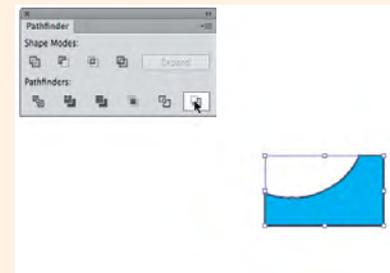
Merge removes underlying areas of overlapping objects. Objects of the same fill color are combined.



Crop returns the areas of underlying objects that are within the boundary of the topmost object.



Outline divides the selected objects, then returns unfilled, open paths.



Minus Back removes the area of underlying objects from the front object.

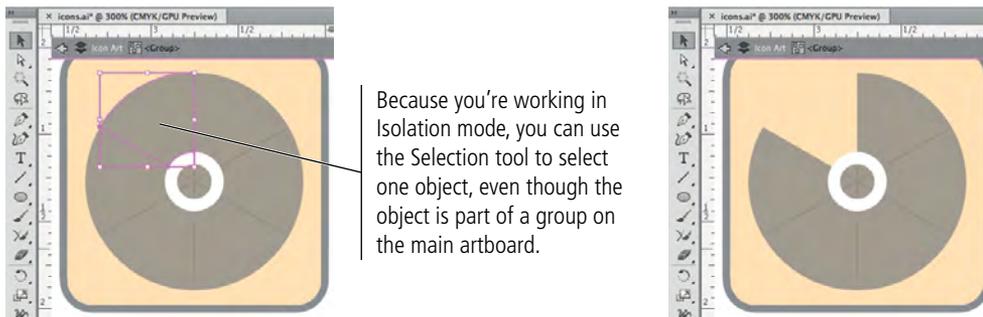
WORK IN ISOLATION MODE

Groups can be invaluable when you need to treat multiple items as a single object. When items are grouped, it is easy to move and manipulate the entire group as a single object. In many cases, however, you will need to make changes to only part of a group. Depending on the complexity of the file, this can be very difficult without first breaking apart the group (“ungrouping”). Illustrator’s Isolation mode offers a convenient workspace, where you can work with grouped objects as if they were stand-alone objects.

1. With **icons.ai** open, hide the **Template radiation.tif** layer.
2. Use the **Selection tool** to double-click any of the shapes in the radiation icon to enter **Isolation mode**.

When you use the Pathfinder panel, the resulting shapes are automatically grouped. Because all of these shapes make up the icon artwork, it’s a good idea to leave them grouped. Isolation mode allows you to work with the constituent objects without ungrouping.

3. Using the **Selection tool**, click the **outer wedge shape** in the **top-left area of the icon**, and then press **Delete**.



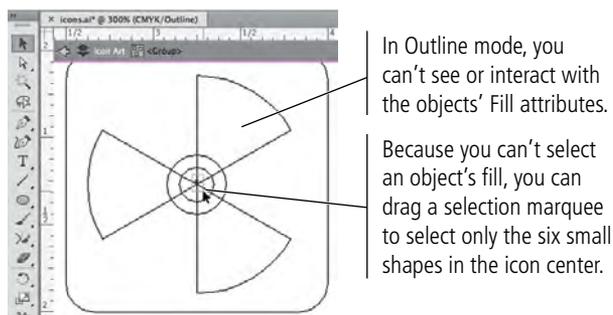
4. Select and delete every other wedge in the outside area of the group.
5. Choose **View>Outline**.

Outline mode allows you to see and work with the basic shapes only; object fills don’t obscure the shapes that you need to see clearly.

6. Click in the center set of wedges and drag a marquee that encompasses the center points of all six center wedges.

If you tried to do this in Preview mode, clicking one of the filled shapes and dragging would actually move the shape you clicked. Because the fills are not technically present in Outline mode, you can use the click-drag method to select all six shapes instead of Shift-clicking each one individually.

Be sure you don’t click on any actual line when you begin to draw the selection marquee. If necessary, zoom in so you can clearly see the empty spaces in the small wedge shapes.

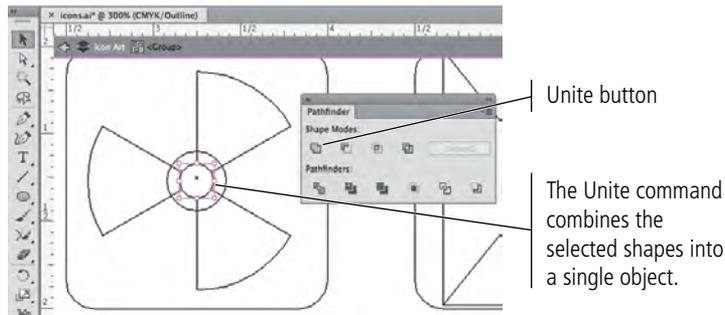


Note:

If the template layer was visible, it would show crossed diagonal lines through the file area. Because this would confuse the issue of which lines you want to select here, you hid the template layer in Step 1.

7. In the Pathfinder panel, click the Unite button.

This function merges the selected shapes into a single object.



8. Choose View>GPU Preview or View>Preview to exit Outline mode and display the normal artwork.

The available menu options depend on whether GPU Performance is enabled on your device.

- If GPU Performance is enabled, you can use the View menu to toggle between the Outline and GPU Preview mode. A separate menu option allows you to choose Preview on CPU, which does not use the GPU to display graphics.
- If GPU Performance is not enabled, you can toggle between Outline and regular Preview mode.

Working with GPU Preview

The Graphics Processing Unit (GPU) is a specialized processor that can quickly execute commands for displaying images, which allows faster artwork rendering in Illustrator.

If your computer meets the hardware and software requirements*, GPU Performance is enabled by default. You can temporarily disable Illustrator's GPU Preview mode by choosing View>Preview on CPU. You can also permanently disable the feature in the GPU Performance pane of the Preferences dialog box. (Clicking the GPU Performance button in the Application/Menu bar opens this pane.)

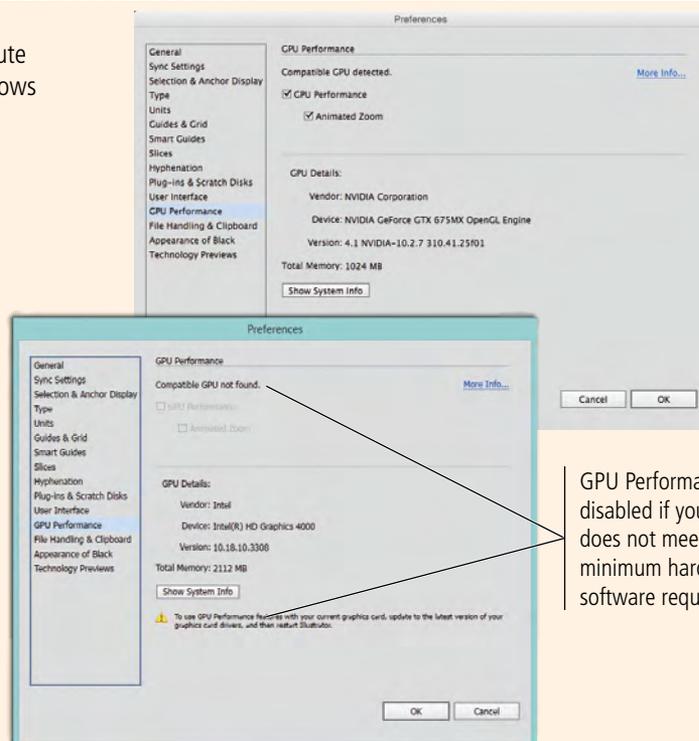
GPU Performance button



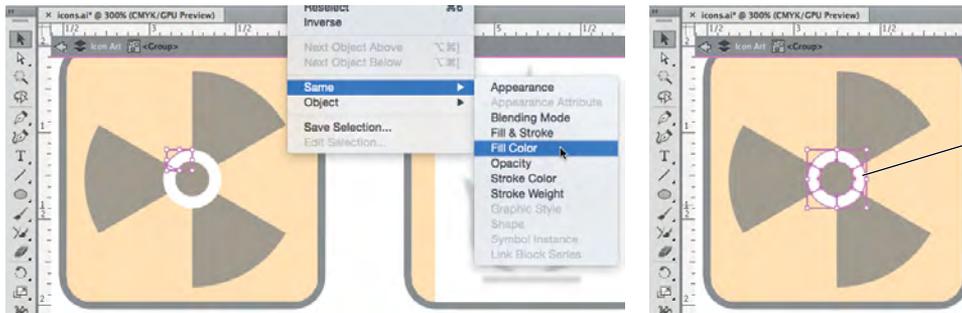
When GPU Performance is enabled and the Zoom tool is active, you can also use the animated zoom feature:

- Hold down the mouse button to dynamically zoom in on the spot where you click.
- Click and drag right to dynamically zoom in.
- Click and drag left to dynamically zoom out.

*A complete list of requirements can be found at <https://helpx.adobe.com/illustrator/kb/gpu-performance-preview-improvements.html>



- Using the Selection tool, click the fill of one of the white shapes to select it, then choose **Select>Same>Fill Color**.



All six white-filled objects are selected because the original selection had a white fill.

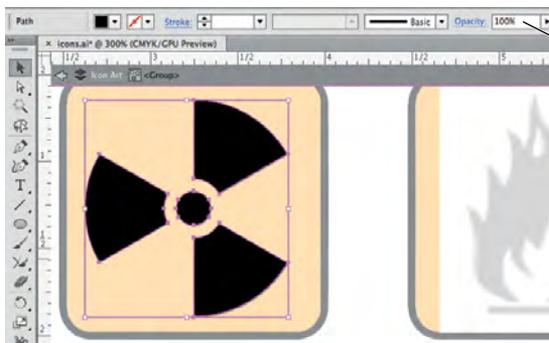
- With all six white shapes in the icon selected, press **Delete**.
- Using the Selection tool, click to select any one of the black (partially transparent) objects, then choose **Select>Same>Opacity**.

The options in this menu are very useful for finding objects that share specific attributes. Be careful, however, when you use the Select Similar functions. They select all similar unlocked objects on the entire artboard; if the art for another unlocked icon had a white fill, for example, it would also be selected.

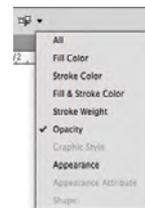
Note:

You can also use the Select Similar Objects menu in the Control panel to select objects with like attributes.

- Change the **Opacity** (in the Control panel) to **100** for the selected objects.



Use this field to restore the artwork to 100% opacity.



- At the top of the document window, click the arrow button twice to return to the main artboard.

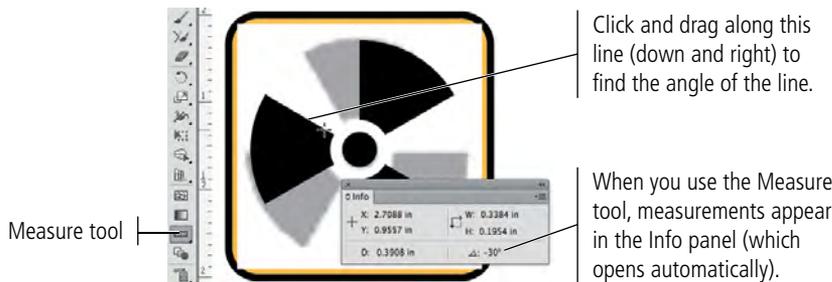
Your icon is almost complete; you only need to rotate the shape to match the image.

- Save the file and continue to the next exercise.

USE MEASUREMENTS TO ADJUST YOUR ARTWORK

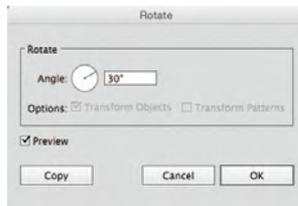
Depending on the type of work you do, Illustrator drawings can be entirely freeform, precisely measured, or a combination of the two (as in this case). The Measure tool evaluates different dimensional attributes of objects on the page. As you might expect from the name, the Measure tool acts like a digital tape measure. In addition to sizes and positions, the tool also measures angles — an important feature for technical drawing that requires precise detail.

1. With `icons.ai` open, show the `Template radiation.tif` layer.
2. Choose the Measure tool in the Tools panel (under the Eyedropper tool).
3. Click at the outside corner of the left wedge, and then drag down and right along the shape edge (as shown in the following image).



The Measure tool tells you that the angle of this line is -30° . You need it to be 180° (horizontal), which means you need to rotate the shape by 30° .

4. Select the group with the Selection tool, and then choose `Object>Transform>Rotate`.
5. Change the Angle field to **30** and click OK.



6. In the Layers panel, delete the `Template radiation.tif` layer.
7. Lock the radiation artwork group.

You can use the Layers panel lock icon, or choose `Object>Lock>Selection`. This step protects the completed icon artwork from inadvertently being changed while you work on the rest of this project.



8. Save the file and continue to the next exercise.

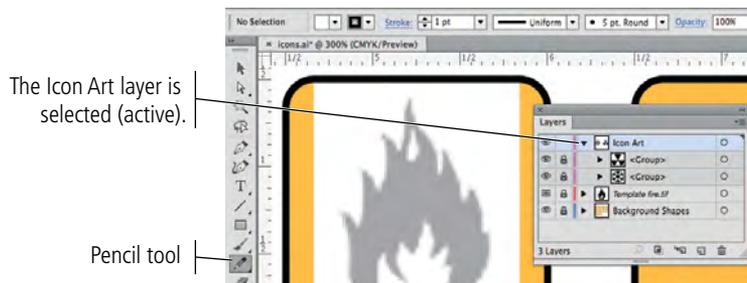
Note:

If you drag from the inside out, the Info panel shows an angle of 150° . This provides the same information, because 180° — your goal — minus 150° equals 30° .

DRAW WITH THE PENCIL TOOL

At this point, you have used a number of basic shapes to create finished icon artwork. As you might already realize, however, not all artwork can be created from basic shapes and lines. Illustrator includes everything you need to create artwork in any form, from a basic square to irregular shapes without a single visible straight edge. The Pencil tool is one method for creating custom shapes. Like a regular pencil on a piece of paper, the Pencil tool creates lines that follow the path of your cursor. (If you have a digital drawing tablet, the Pencil tool can be particularly useful for drawing custom artwork.)

1. With `icons.ai` open, make sure the **Icon Art** layer is selected in the **Layers** panel. Zoom in to the third rectangle in the first row of background shapes.
2. Choose the Pencil tool and click the **Default Fill and Stroke** button in the **Tools** panel.



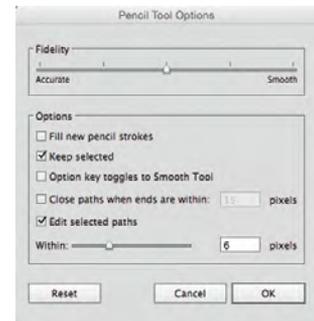
3. Double-click the Pencil tool in the Tools panel.

Double-clicking certain tools in the Tools panel opens an Options dialog box, where you can control the behavior for the selected tool. The Pencil tool options include:

- **Fidelity.** This option determines how far apart anchor points are added as you drag. Smooth results in fewer points and smoother curves, but also less accurately matching the path you draw. More accurate means more anchor points and a path closer to what you draw, although this can make the lines appear choppy.
- **Fill New Pencil Strokes.** By default, pencil paths are not filled regardless of the fill color defined in the Tools panel.
- **Keep Selected.** If this option is checked, the line you draw is automatically selected when you release the mouse button.
- **Option Key Toggles to Smooth Tool.** As the name suggests, this allows you to quickly and temporarily switch to the Smooth tool while drawing with the Pencil tool. (The Smooth tool can be used to remove unnecessary points along a pencil-drawn path, removing small or jagged jumps in the path.)
- **Close Paths when Ends are within __ Pixels.** Prior to the 2014 release of Illustrator CC, you had to press Option/Alt to create a closed path with the Pencil tool. In the 2014 CC release, holding the modifier key was no longer necessary to create a closed path.

In the current version, you have the choice. When the Close Paths... option is active, dragging back near the original starting point creates a closed path when you release the mouse button. If this option is not checked, dragging near the original point does not create a closed path (even with the modifier key from previous versions).

- **Edit Selected Paths.** If this option is checked, drawing near a selected path (based on the Within value) can change the existing path. This is an important distinction — especially when Keep Selected is checked — because you can accidentally edit the first path instead of creating a second shape.



4. Define the following settings in the Pencil Tool Options dialog box:

- Set the Fidelity slider to the midpoint.
- Check the Close Paths... option
- Uncheck all other options

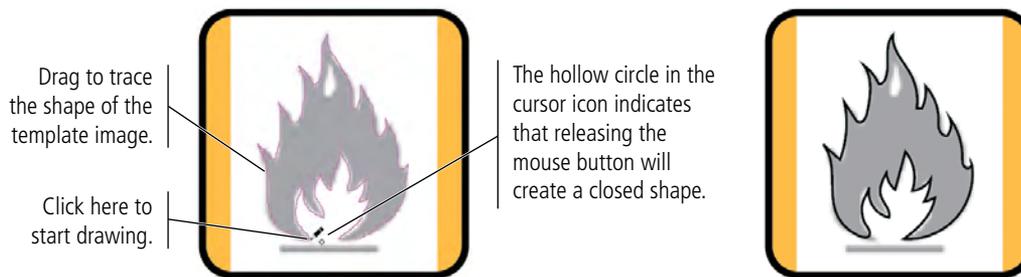
5. Click OK to apply your changes and return to the artboard.

6. Click at the bottom-left point of the fire icon, hold down the mouse button, and begin dragging around the shape of the fire.

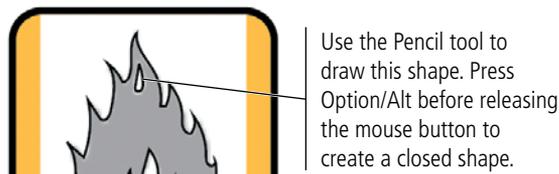
7. When you get near your original starting point and a hollow circle appears in the cursor icon, release the mouse button.

As you drag, a colored line indicates the path you're drawing. Don't worry if the path isn't perfect; when you release the mouse button, Illustrator automatically smoothes the path.

When you release the mouse button, the shape shows the defined stroke color but not the fill color because you unchecked the Fill New Pencil Strokes option in Step 4.

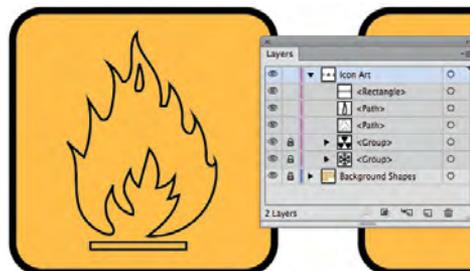


8. Click near the top point of the white flame area (inside the first path) and drag to create the white inner shape in the fire icon.



9. Using the Rectangle tool, draw the gray bar below the fire shape.

10. In the Layers panel, delete the Template fire.tif layer.

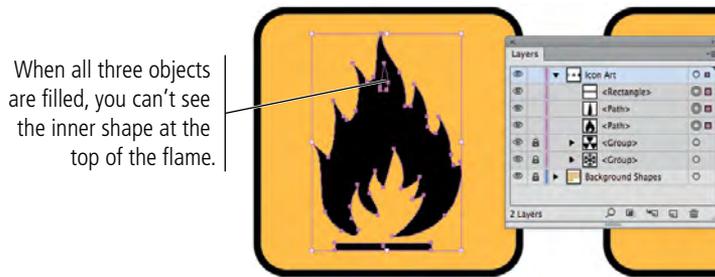


Note:

Pressing the Option/Alt key while you drag with the Pencil tool places an anchor point at the location of the cursor when you press the modifier key.

If you hold down the Option/Alt key while dragging, you can draw a straight line with the tool. When you release the modifier key, an anchor point ends the straight segment; continuing to drag resumes drawing a path in whatever shape you drag.

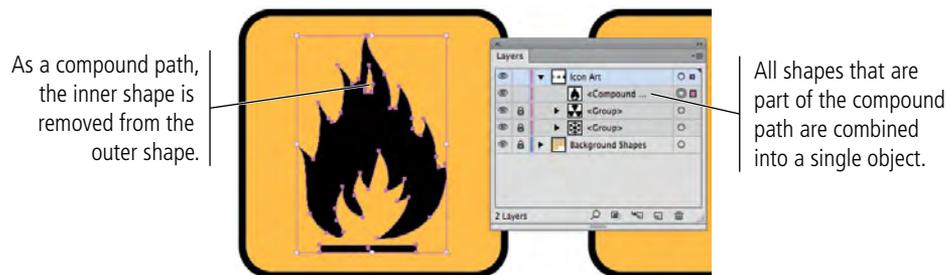
11. Use the Selection tool to select all three shapes of the icon art. Change the fill color to black and the stroke color to None.



12. Choose Object>Compound Path>Make.

A **compound path** is a single shape made up of more than one path. Compound paths usually have inner “empty” areas, such as the letter O or Q.

This option combines all three selected shapes into a single shape; the area of the smaller shape is removed from the larger shape behind it.



13. Save the file and close it.

Project Review

fill in the blank

1. _____ are composed of mathematical descriptions of a series of lines and points; they are resolution independent, can be freely scaled, and are automatically output at the resolution of the output device.
2. _____ are pixel-based, made up of a grid of individual pixels (rasters or bits) in rows and columns.
3. The _____ is a rectangle that marks the outermost edges of an object, regardless of the actual object shape.
4. _____ is the relative top-to-bottom order of objects on the artboard, or of layers in the Layers panel.
5. The _____ is used to select entire objects or groups.
6. The _____ is used to select individual paths and points of a shape, or to select component pieces within a group.
7. The _____ is used to draw freeform paths defined by dragging the mouse cursor.
8. Press _____ to temporarily access the Selection tool; releasing the modifier key restores the previously selected tool.
9. The _____ is used to create complex shapes by combining multiple selected objects.
10. A(n) _____ is a single object that is made up of more than one shape.

short answer

1. Briefly explain the difference between vector graphics and raster images.
2. Briefly explain the difference between the Selection tool and the Direct Selection tool.
3. Briefly explain the difference between Shape Mode and Pathfinder operations in the Pathfinder panel.

Project Summary

The skills that you learned in this project will serve as the foundation for most work you create in Illustrator. You learned how to place raster images as templates, from which you created scalable vector graphics that will work in virtually any printed application. You learned a number of techniques for selecting objects and component pieces of objects, as well as various options for aligning objects relative to one another and to the artboard.

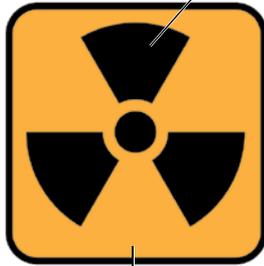
You learned how to draw primitive geometric shapes, and how to control the color of objects' fill and stroke attributes. You used a number of transformation options, including cloning methods to copy existing objects. Finally, you learned how to draw freeform shapes to suit more complex needs. As you move forward in this book, you will build on the basic skills you learned in this project to create increasingly complex artwork.

Create and transform basic rectangles with rounded corners



Clone, rotate, and reflect basic lines

Control object fill and stroke color



Use the Pathfinder to combine basic shapes into complex artwork

Use various techniques to select objects, groups, and the component pieces of those objects and groups



Use the Pencil tool and compound paths to draw complex shapes

Use a variety of methods to place objects relative to one another