

ADOBE ILLUSTRATOR CC

Jeff Mayer

A LITTLE BIT ABOUT ME

I have been developing solutions for the web and print medium for over 20 years. My work includes design and development solutions for small to large scale projects. I have worked with a number of clients including Motorola, Sharp Electronics, Car Toys, Loreal, Chevy, AutoNation, Motorola and Deckers.

I have been fortunate enough to have my design work featured in *Webworks: e-zines: Exploring OnlineMagazines*, by Martha Gill, a 191 page book which was a case study showcasing the 32 most successful and creative online magazines and their designers.

I enjoy working with students in a one on training or classroom setting. In addition to working with Moore Solutions I have had the pleasure of teaching at the IO Interactive Design conference, Miami Marketing lecture series and the Palm Beach Photographic Workshop.

MSI.STRUCTURE.COM

WHERE DO I GET MY IMAGES

- <http://morguefile.com>

Morbid name but the
images are free

WHY ILLUSTRATOR

- Illustrator suited for complicated single page layouts
- All vector based but supports bitmap images. Bitmap images can be traced.
- Excels at vector art creation.
- Multiple artboards allows multi page type layouts in one document.

OUTLINE

- 1.1 Identify the purpose, audience, and audience needs for preparing graphics.
- 1.2 Demonstrate knowledge of standard copyright rules for artwork, graphics and graphic use.
- 1.3 Demonstrate knowledge of project management tasks and responsibilities.
- 1.4 Communicate with others (such as peers and clients) about design plans.

OUTLINE

- Domain 2.0 Identifying design elements used when preparing graphics
- 2.1 Demonstrate knowledge of design principles, elements, and graphic composition.
- 2.2 Demonstrate knowledge of graphic resolution, graphic size, and graphic file format for web, video, and print.
- 2.3 Demonstrate knowledge of typography.
- 2.4 Demonstrate knowledge of the use of symbols and representative graphics.
- 2.5 Understand key terminology of graphics

OUTLINE

- Domain 3.0 Understanding Adobe Illustrator
- 3.1 Identify elements of the Illustrator user interface and demonstrate knowledge of their functions.
- 3.2 Use non-printing design tools in the interface.
- 3.3 Demonstrate an understanding of and select the appropriate features and options required to manage
 - color, pattern, and gradient swatches.
- 3.4 Demonstrate an understanding of vector drawing concepts.
- 3.5 Demonstrate knowledge of how to work with brushes, symbols, graphic styles, and patterns.
- 3.6 Demonstrate knowledge of layers and masks.
- 3.7 Import, export, and save files.

OUTLINE

- Domain 4.0 Create graphics using Adobe Illustrator
- 4.1 Demonstrate knowledge of how to create documents
- 4.2 Demonstrate knowledge of how to use drawing and shape tools.
- 4.4 Demonstrate knowledge of how to use type tools.
- 4.5 Demonstrate knowledge of how to use scanned or photographic images.
- 4.6 Demonstrate the ability to create realistic graphics.
- 4.7 Demonstrate knowledge of how to modify and transform objects.
- Domain 5.0 Archive, export, and publish graphics using Adobe Illustrator
- 5.1 Demonstrate knowledge of preparing graphics for web, print and video.

1.1 IDENTIFY PURPOSE, AUDIENCE AND AUDIENCE NEEDS

- What type of audience of the final product be directed
- Any specific age group or gender?
- Are you targeting a particular business, customer or general audience?
- Target audience will influence content and style of the design of the project

1.1 IDENTIFY PURPOSE, AUDIENCE AND AUDIENCE NEEDS

- Characteristics that influence design include:
- Internal audience in company
- Age
- Geographical Location
- Gender
- Ethnicity

1.2 IDENTIFY COPYRIGHT TERMINOLOGY

- Intellectual property refers to creations of the mind and may include copyrights, trademarks, patents and industrial design rights
- Copyright is category of intellectual property providing protection of authors of original works of authorship
- Copyright attaches to work as soon as its created
- 1996 Copyright act defines publication as the distribution of copies of a work by sale or other transfer of ownership, rental or leasing
- The use of the notice is the responsibility of the copyright owner and doesn't require permission from copyright office

1.2 IDENTIFY COPYRIGHT TERMINOLOGY

- Copyright - Enacted by Congress to protect writing of authors. Copyright allows owners to reproduce, distribute, perform work
- Copyrightable - Works include literary works like books, programs, artwork...
- Duration - Length of time work can have copyright
- Fair use doctrine - Traditionally applied to academic use. Making copies for teaching purposes.
- Infringement - Unauthorized use of copyrighted material that violates a copyright owner's rights.
- Intellectual property - Original thought/creative work (tangible form) that is protected by law.
- Derivative work - Work based on a copyrighted work such as an update, revision or adaptation.

1.2 IDENTIFY COPYRIGHT TERMINOLOGY

Citing Standards for Chicago and MLA

- Use copyright symbol or the word copyright
- followed by year of first publication. If derivative work then the first year of publication is acceptable
- Name of copyright owner
- Copyright 2012 Jane Doe or ©2012 Jane Doe

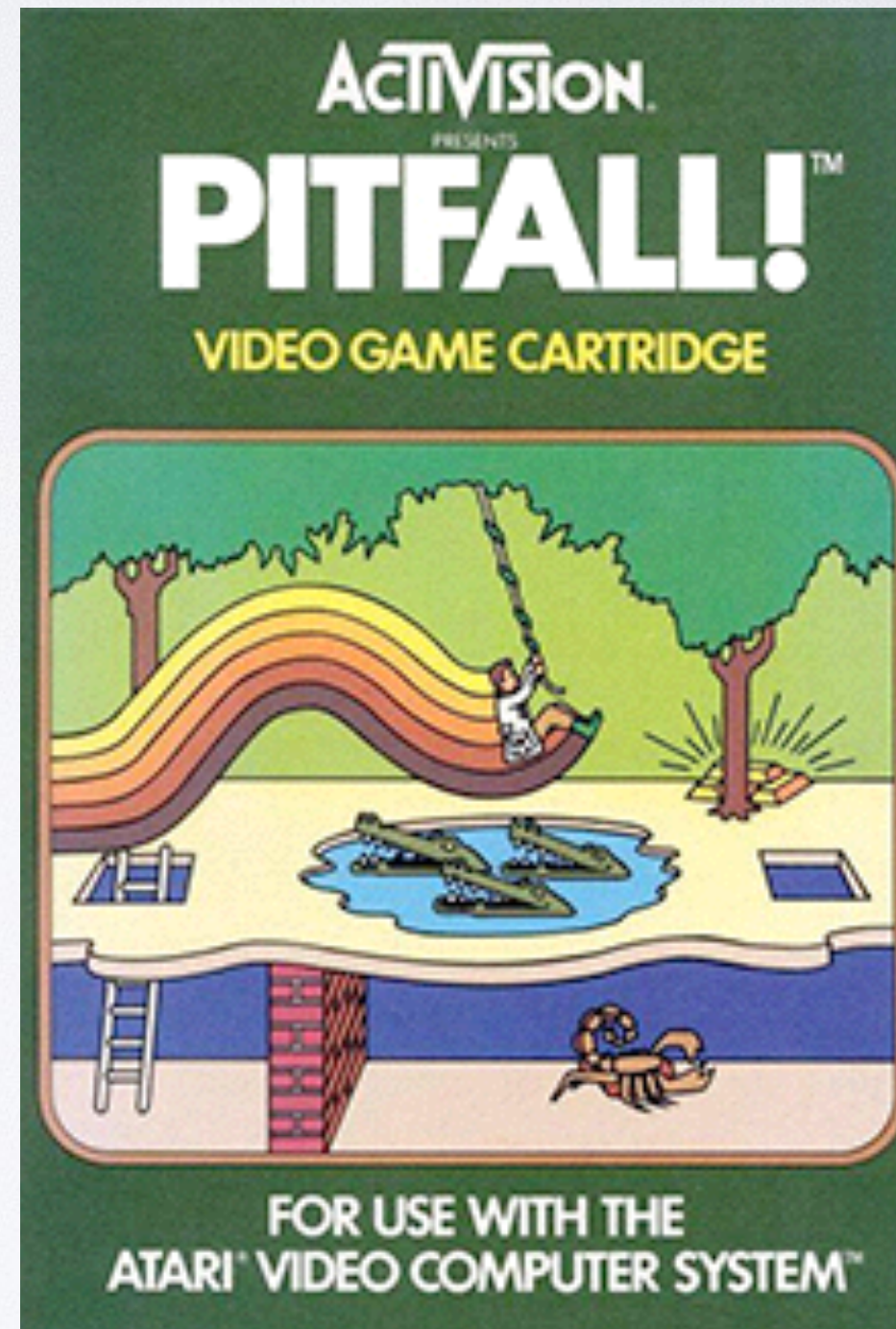
PRIMARY SOURCE	CHICAGO	MLA
Entire website	Last name, First name Middle initial. <i>Title of Site</i> . City: Publishing Company, copyright date. Sponsoring source. http://... (accessed date).	<i>Title of Site</i> . First name Middle name Last name. Electronic publication information. Sponsoring institution or organization. Day Month Year of access <electronic address>.
Films	Last name, First name Middle initial. <i>Title of Work</i> . Format. City: Publishing Company, copyright date. Source, Collection. Medium, http://... (accessed date).	<i>Title of Work</i> . First name Middle name or initial Last name. Name of Distributor. Year of release. <i>Title of Online Collection</i> . Day Month Year of posting. <i>Database</i> . Sponsoring institution. Day Month Year of access <electronic address>.
Photograph	Last name, First name Middle initial. <i>Title of Work</i> . Format. City: Publishing Company, copyright date. Source, Collection. Medium, http://... (accessed date).	Last name, First name Middle initial. <i>Title of photograph</i> . Original date of photograph. <i>Title of Online Collection</i> . Date of posting. Current location of original document. <i>Database</i> . Sponsoring organization. Day Month Year of access <electronic address>.
Sound recordings	Last name, First name Middle initial. <i>Title of Work</i> . Format. City: Publishing Company, copyright date. Source, Collection. Medium, http://... (accessed date).	Last name, First name Middle initial. Title of recording. Title of performer. Date of performance. Name of medium. Title of manufacturer or recording company, year of issue. <i>Title of Online Collection</i> . Editor or compiler of collection. Date of posting. <i>Database</i> . Sponsoring organization. Day Month Year of access <electronic address>.
Text	Last name, First name Middle initial. <i>Title of Work</i> . Format. City: Publishing Company, copyright date. Source, Collection. Medium, http://... (accessed date).	Last name, First name Middle name or initial. Title or Descriptor of Material. Day Month Year created, form of material. City: Publisher, date. <i>Title of Online Collection</i> . Date of posting. <i>Database</i> . Sponsoring institution. Day Month Year of access <electronic address>.

1.3 PROJECT MANAGEMENT TASKS

- Stage 1- Planning & Analysis (outline for scope)
- Stage 2 - Scheduling
- Stage 3- Building (Design Concepts and Production)
- Stage 4- Review and Evaluation
- Stage 5- Implementing or Publishing

COMMON PITFALLS IN PROJECT MGMT

- Unclear goals and objectives
- Poor communication of objectives across team
- Unclear responsibilities
- Lack of commitment or teamwork
- Poor planning (resources, quality)
- Unrealistic project timeline. Pad it.
- Scope creep (Dreaded project mgmt killer)
- Confusion about project deliverables during each phase of the project



RECOMMENDED PROJECT METHODS

- Break down the planning task. Define the project (define the goals, objectives and benefits, confirm delivery strategy) and then plan it
- Check and validate the project delivery plan. Ensure that factors like resource planning, infrastructure required, budget, timelines, risk factors, contingencies and all related delivery factors are mapped out before starting.
- Clearly communicate the roles, actions, and responsibilities of each team member.
- Clearly set the quality standards of measurement for quality review
- Test run completed tasks for accuracy and immediate implementation

1.3 COMMUNICATION

- Manage deliverables for project. Deliverables defined for anyone on your team.
- Get feedback and sign-off on each phase of project if possible
- Try to eliminate scope creep
- Review, Review & Review

2.2 DESIGN PRINCIPLES

ACCORDING TO ADOBE

- Emphasis
- Symmetry
- Contrast
- Movement (implied visual movement)
- Color Theory
- Rules of third

TABLE 2–2 Graphic design elements and principles

DESIGN ELEMENTS	DESIGN PRINCIPLES		
Lines	Emphasis	Symmetry	Contrast
<ul style="list-style-type: none"> ■ The basic component of a shape 	<ul style="list-style-type: none"> ■ Making a specific element stand out 	<ul style="list-style-type: none"> ■ When the composition of the text and graphics is evenly distributed around a center point 	<ul style="list-style-type: none"> ■ Similar to emphasis, it separates elements by comparing or creating differences
<ul style="list-style-type: none"> ■ Every line has length, thickness, and direction 	<ul style="list-style-type: none"> ■ Achieved by using color, size, location, or shapes 	<ul style="list-style-type: none"> ■ Symmetry can be vertical, horizontal, or radial 	<ul style="list-style-type: none"> ■ Can be achieved through the use of color, size, shapes, and location
<ul style="list-style-type: none"> ■ Lines can be curved, horizontal, vertical, diagonal, wavy, dashed, or dotted 			
Shapes	Movement	Color Theory	Rule of Thirds
<ul style="list-style-type: none"> ■ A line that defines or implies a boundary 	<ul style="list-style-type: none"> ■ Directing the eye in a certain direction 	<ul style="list-style-type: none"> ■ The idea that colors can affect human thought and emotions 	<ul style="list-style-type: none"> ■ The theory that the most interesting components of a composition, like a web page, are found off center
<ul style="list-style-type: none"> ■ Shapes can be geometric, such as a square or a circle 	<ul style="list-style-type: none"> ■ Achieved through the use of dots, arrows, or lines 	<ul style="list-style-type: none"> ■ Colors may be visually pleasing or may make someone feel uncomfortable 	
<ul style="list-style-type: none"> ■ Shapes may also be organic 			

TABLE 2–2 Graphic design elements and principles

« Continued from previous page

DESIGN ELEMENTS	DESIGN PRINCIPLES		
Texture	Balance	White Space	Proximity
<ul style="list-style-type: none"> ■ A fill used in shapes to imply what an object may feel like 	<ul style="list-style-type: none"> ■ The page is laid out in a planned and coherent visual pattern 	<ul style="list-style-type: none"> ■ Areas of the page that do not have text or graphics 	<ul style="list-style-type: none"> ■ The closeness or distance from text and graphics
<ul style="list-style-type: none"> ■ The texture may, for example, look rough or wavy 	<ul style="list-style-type: none"> ■ Visual elements are not out of proportion or heavy in one area 	<ul style="list-style-type: none"> ■ Includes margins, padding, and line spacing 	<ul style="list-style-type: none"> ■ Close proximity indicates a connection, such as placing a caption on a graphic
	Unity	Alignment	Repetition
	<ul style="list-style-type: none"> ■ Creating a feeling of wholeness 	<ul style="list-style-type: none"> ■ The spacing of text and graphics in relation to one another or the margins on a page 	<ul style="list-style-type: none"> ■ Repeating an element to create visual consistency
	<ul style="list-style-type: none"> ■ Achieved by using the same color or different tints of that color 	<ul style="list-style-type: none"> ■ Common alignments: center, left, right, and justify 	<ul style="list-style-type: none"> ■ May be achieved on the same page in a website or among all pages in a website through the use of headings, colors, font styles, and by repeating the basic layout between pages

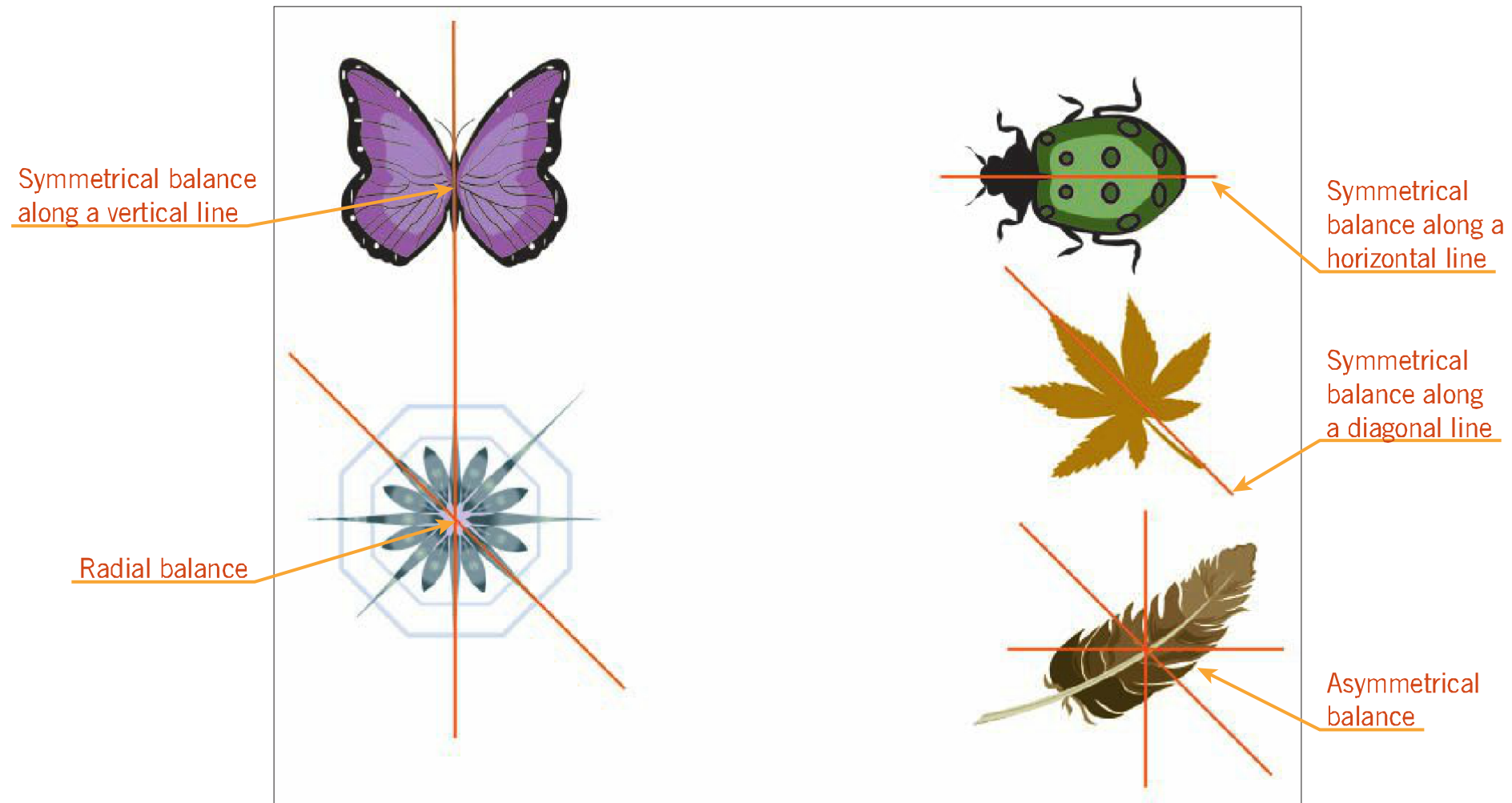


FIGURE 2-9 Examples of symmetry

DESIGN PRINCIPLES

UNITY/HARMONY

All the visual elements of an image have a visual connection with one another

BALANCE

Equalizing the visual distribution with an image's composition

EMPHASIS/HIEARARCHY

Visually showing prominence of some elements to show order or organization

PROXIMITY

The physical distance between visual elements of an image can help show the relationship between them.

2.2 IMAGE COMPOSITION

- Image Composition - Arrangement of images in such a way to create compelling design
- Visual Hierarchy - Look for visual weight of elements in image
- Field of View - Area that makes up image. Anything outside the field of view is not visible on image
- Foreground - Area that displays subject of image

2.2 COLOR

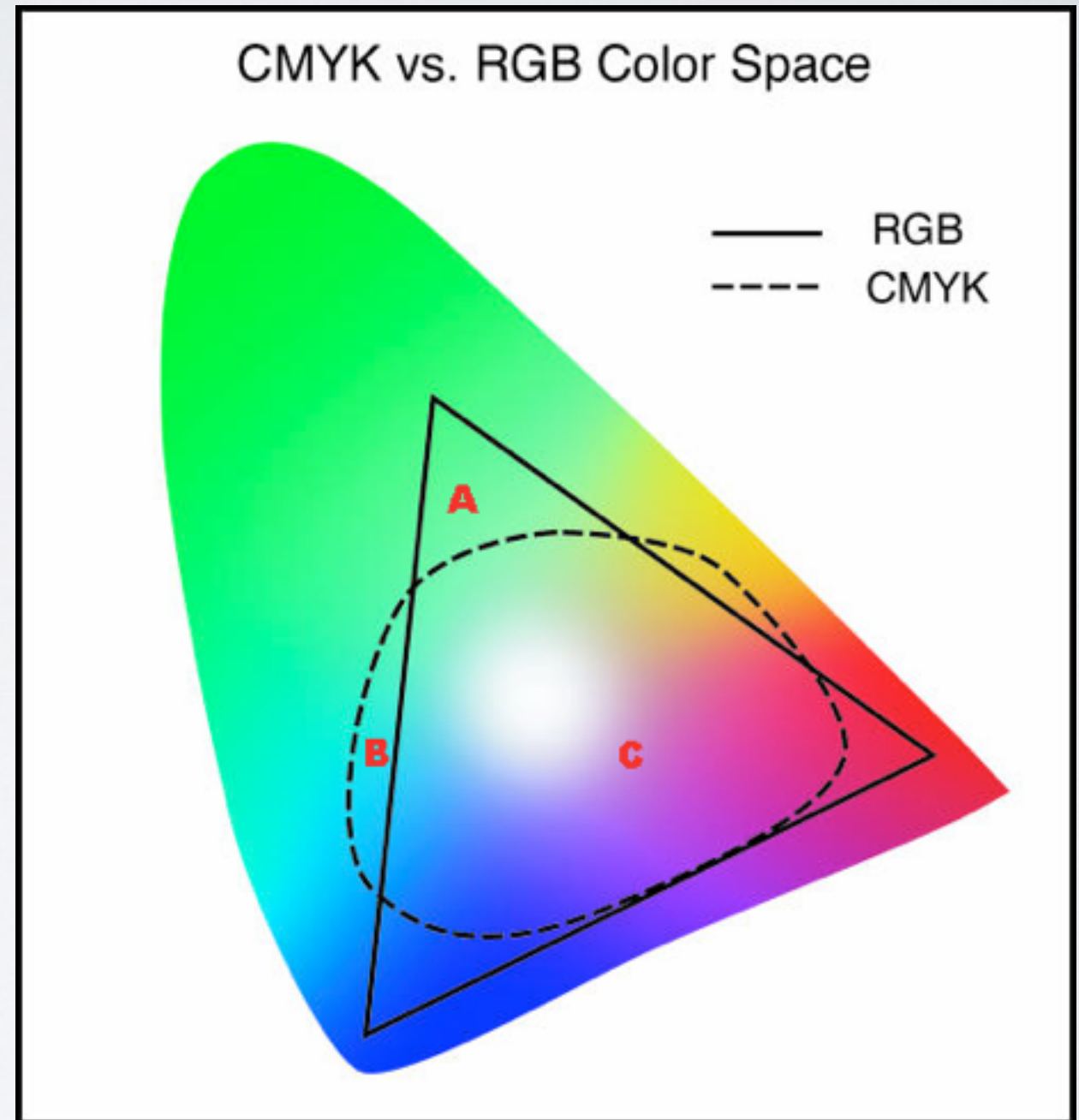
- Helps identify objects in a design
- Creates visual flow in a design
- Communicates feelings and moods to the audience or viewer
- Consists of hue, saturation, and brightness

2.2 COLOR

- RED - excitement, anger, danger, love
- BLUE - calm, sadness, serenity
- GREEN - envy, luck, peacefulness
- YELLOW - cowardice, sympathy cheerfulness
- ORANGE - liveliness, energy warmth
- PURPLE - royalty, dignity mystery
- BLACK - mourning, despair sophistication
- WHITE - innocence, purity, faith

2.4 COLOR MODES

- RGB
- CMYK
- LAB
- Indexed
- Multichannel (256 colors of gray for each channel, special printing)
- Bitmap (not bitmap format, bitmap color mode, B & W)
- Grayscale
- Duotone



COLOR-RULES



Figure 9.26 Color rules

The three most common ways of thinking about colors (and, really, the basis of all color rules) are monochromatic, analogous, and complementary color schemes.

- **Monochromatic:** Monochromatic colors, as you've probably guessed, are based only on different shades and tints of the same color. They tend to communicate a relaxed and peaceful feeling, and you'll create little contrast or energy in art using these colors.
- **Analogous:** If you want to add a little more variation while maintaining a calm feeling, consider analogous colors. Analogous colors sit side by side on the color wheel, and they tend to create gentle and relaxing color schemes. Analogous colors don't usually stand out from each other; they seem to work together and can almost disappear together when overlaid.
- **Complementary:** Complementary colors are opposite each other on the color wheel. Complementary color combinations are high in contrast and normally very vibrant, so use with caution. When overused, complementary color can be very "loud" and can easily cross over into visually obnoxious if you're not careful. You can remember this rule with the alliterative phrase "Complementary colors create contrast."

TYPOGRAPHY PRINCIPLES

- Font Choice (Serif, Sans-Serif, Script, Monospace & Novelty). Take into consideration your audience.
- Size
- Letter spacing (kerning) and Line Height (leading)
- Alignment & Proximity
- Overall Readability



TYPOGRAPHY PRINCIPLES CONTINUED

serif

a small line attached to the end of a stroke in a letter or symbol

sans-serif - A category of typefaces that do not use small lines at the ends of characters (very plain)

monospaced

- is a font whose letters and characters each occupy the same amount of horizontal space

cursive

a style of writing in which all the letters in a word are connected

fantasy - a collection includes medieval, modern, celtic, gothic and various other fonts that is often difficult to read

script

often fluid strokes created by handwriting. They are organized into highly regular formal types similar to cursive



2.3 TYPOGRAPHY PRINCIPLES-CONTINUED

- Widows -- single, incomplete line at top of a page or column
- Orphans -- same thing at the bottom of page
- Leading -- vertical space b/w lines of type
- Kerning -- reduction of horizontal space between characters for a better fit
- Tracking -- uniform reduction of space between all characters in a line

Kerning Example



TYPOGRAPHY TERMS AGAIN

"The only way to keep
your health is to eat what
you don't want, drink
what you don't like, and
do what you'd rather not"
-Mark Twain



"The only way to keep
your health is to eat what
you don't want, drink
what you don't like, and
do what you'd rather not"
-Mark Twain



LEADING

LAV

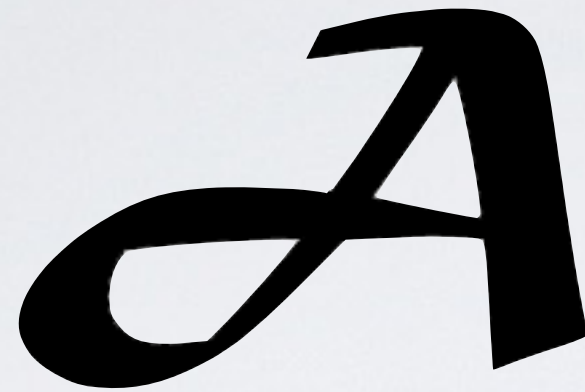


LAV

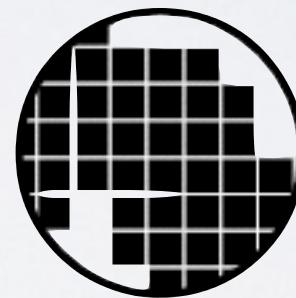
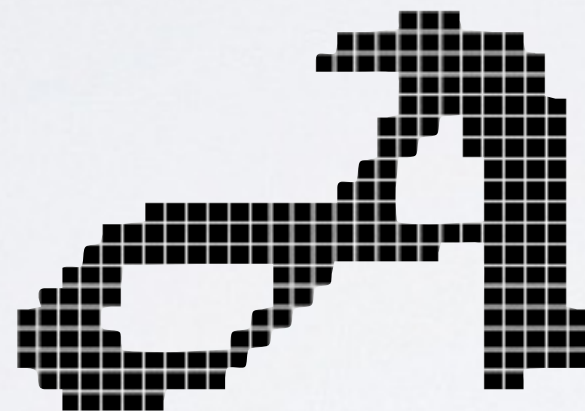


KERNING

2.6 UNDERSTANDING KEY TERMINOLOGY OF DIGITAL IMAGES



Vector



Raster/Bitmap

- Bitmap(raster) for photos. Bitmap uses pixels.
- Vector for logos, symbols, icons, etc. Vector uses math. Why vector is the future? Open EPS OR PDF in text editor.

FILE FORMATS

- Know which format to use

TABLE 2-2 Most commonly used file formats used for graphics

FILE FORMAT	DEFINITION	USE
PSD (.psd)	Photoshop native file format, keeps the document editable and all layers intact	Photos, commercial printing
GIF (.gif)	Graphic Interchange Format, a bitmap image format for pictures with up to 256 distinct colors; navigation bars, buttons, icons and logos are often saved with this file extension; the GIF format supports transparency	Web
JPEG or JPG (.jpg)	Joint Photographic Experts Groups supports millions of colors and can be compressed to reduce file size; often used for digital images	Photos, web
PNG (.png)	Portable Network Group was created as a patent-free replacement for GIFs; PNG can support indexed-color, true-color images, gray scale, and transparency; PNG is also the native file format for Adobe Fireworks, and retains full editability	Web, PowerPoint, Word
TIFF (.tiff)	Tagged Image File Format is the standard in the printing and publishing industry; files are much larger than JPEGs and are supported by almost all image-editing and desktop publishing applications	Photos, commercial printing
Bitmap (.bmp)	File format used for Windows, usually a very large file; when a bitmap image is scaled larger, the image quality is reduced and often becomes pixelated	PowerPoint, Word
PDF (.pdf)	Portable Document Format, created by Adobe for document sharing; ensures the layout and quality will not change when opened on a different computer	Photos, commercial printing

FILE FORMATS

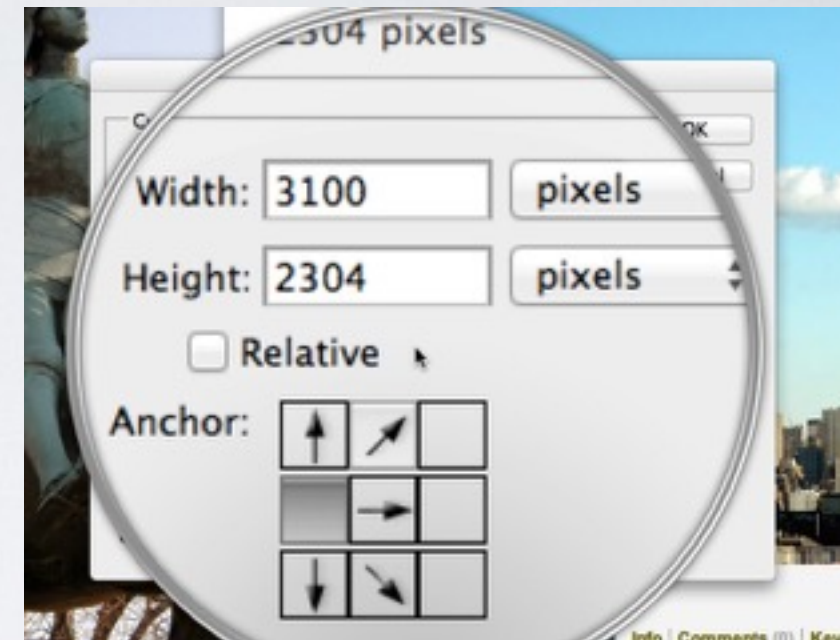
FILE FORMAT	DEFINITION	USE
TXT	On most operating systems the name text file refers to file format that allows only plain text content with very little formatting.	MS Word, Text Editors. Illustrator, Indesign
RTF	The Rich Text Format (often abbreviated RTF) is a proprietary document file format with published specification developed by Microsoft Corporation from 1987 until 2008 for cross-platform document interchange with Microsoft products. Most word processors are able to read and write some versions of RTF.	MS Word, Text Editors. Illustrator, Indesign
EPS	EPS -Encapsulated Postscript Vector graphics (Adobe Illustrator) EPS is a file extension for a graphics file format used in vector-based images in Adobe Illustrator. EPS stands for Encapsulated PostScript. An EPS file can contain text as well as graphics.	MS Word, Text Editors. Illustrator, Indesign
SVG	Bitmap image formats for the web—GIF, JPEG, WBMP, and PNG—describe images using a grid of pixels. The resulting files tend to be bulky, limited to a single (often low) resolution, and consume large amounts of bandwidth on the web. SVG, on the other hand, is a vector format that describes images as shapes, paths, text, and filter effects.	Illustrator

FILE FORMATS

FILE FORMAT	DEFINITION	USE
SVG	<p>Bitmap image formats for the web—GIF, JPEG, WBMP, and PNG—describe images using a grid of pixels. The resulting files tend to be bulky, limited to a single (often low) resolution, and consume large amounts of bandwidth on the web. SVG, on the other hand, is a vector format that describes images as shapes, paths, text, and filter effects. The resulting files are compact and provide high-quality graphics on the web, in print, and even on resource-constrained, handheld devices. Users can magnify their view of an SVG image on-screen without sacrificing sharpness, detail, or clarity. In addition, SVG provides superior support for text and colors, which ensures that users will see images as they appear on your Illustrator artboard.</p>	Illustrator

IMAGE RESOLUTION, IMAGE SIZE AND IMAGE FILE FORMATS

- The greater the PPI (pixels per inch) the higher the resolution and quality of the image
- PPI also referred to as DPI (Dots per inch)
- Image w/h size does not always correlate to better quality. PPI is the factor



2.5 DTP TERMINOLOGY

- BLEED- A term used to describe a graphic element that continues off the edge of a page; often phrased "Bleed off the page"
- GRID- A mesh of nonprinting dots that helps you align rules, boxes, and graphic elements as you place them on your page.
- MARGIN- The amount of white space reserved on a publication in which no text or graphics appear. Includes top, bottom, and sides.
- LAYOUT- Phrase that describes putting all of the text and graphic elements together to form a publication.
- POINT- A measurement of the height of a character (See also TYPE SIZE).
- GUTTER- The amount of white space between columns of text.

2.5 DTP TERMINOLOGY

- POSTSCRIPT-A page description language developed by Adobe Systems for designing page layouts on microcomputer systems. Laser printers capable of using this language are also referred to as "Postscript Printers".
- Base line - The imaginary line that characters rest on in a line of text (see also line spacing).

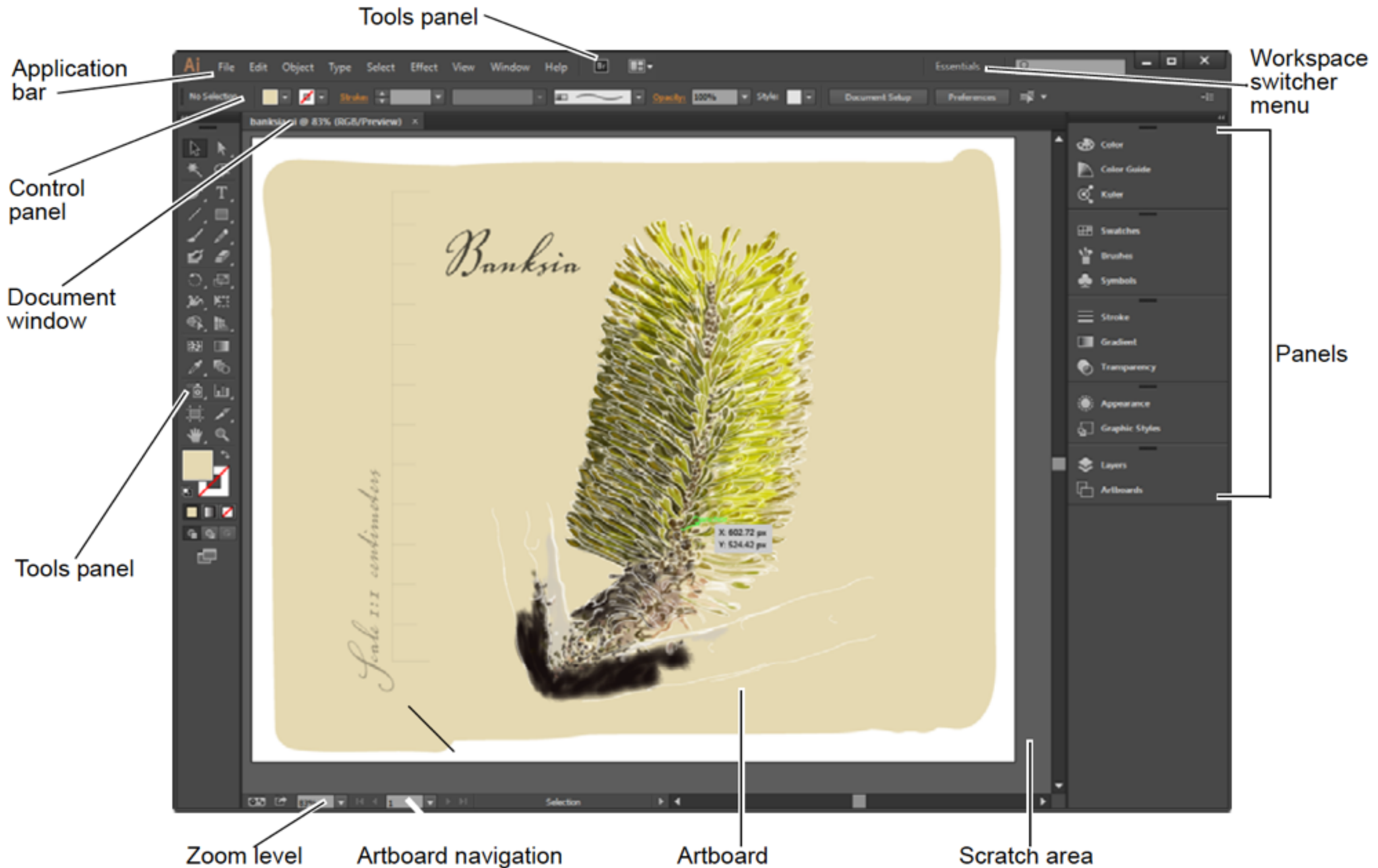
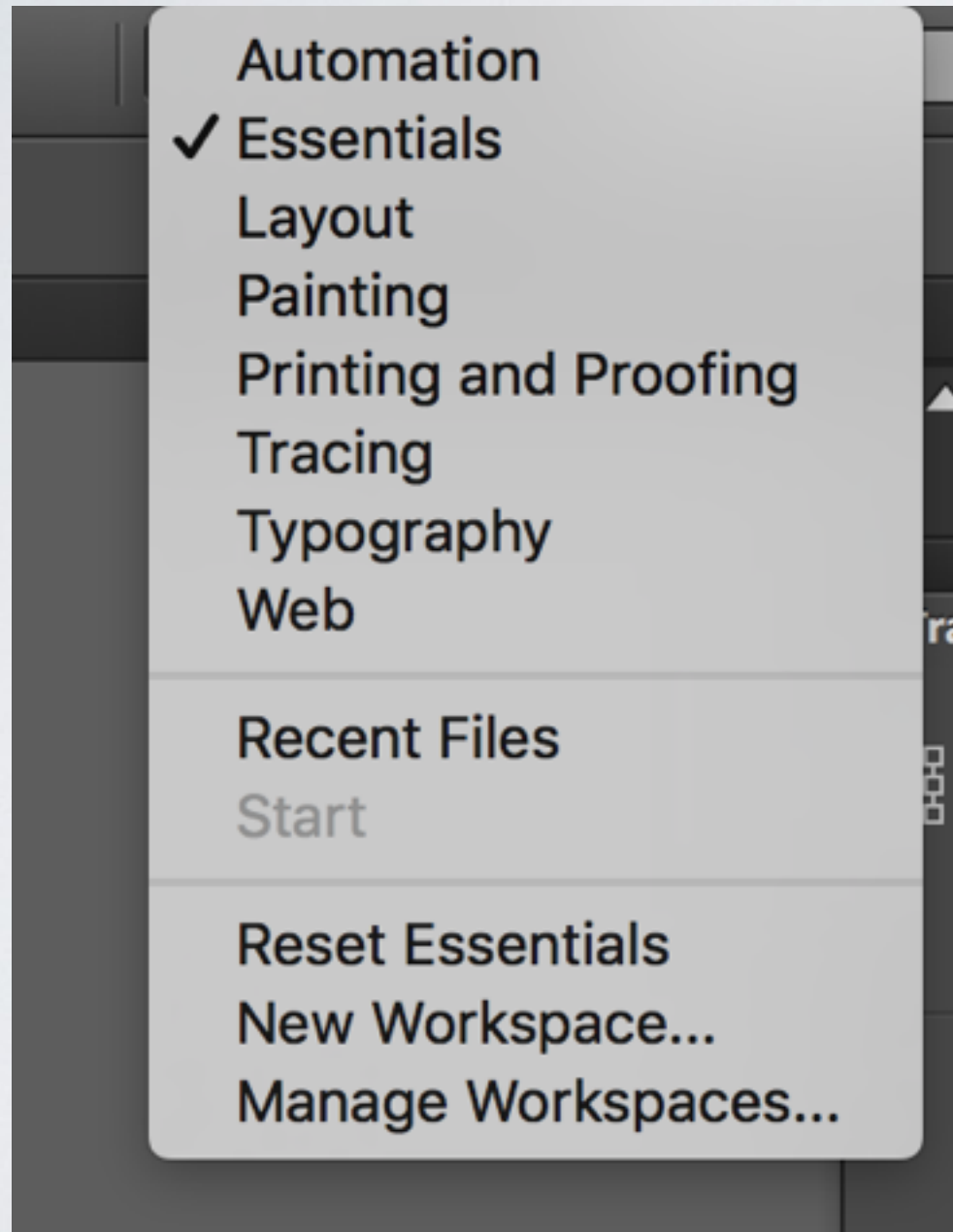


Figure 1 Adobe Illustrator interface

WORKSPACE SWITCHER

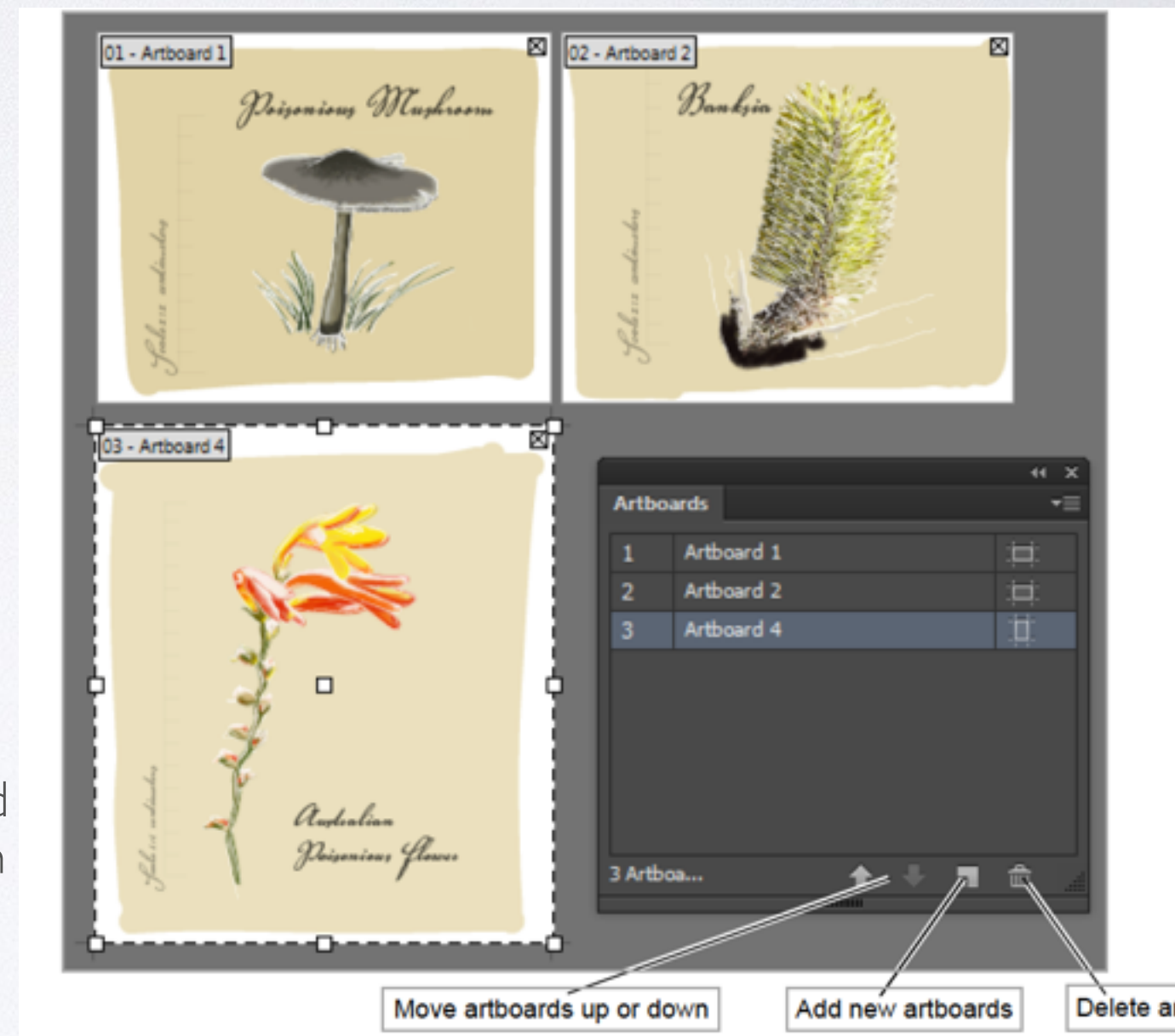
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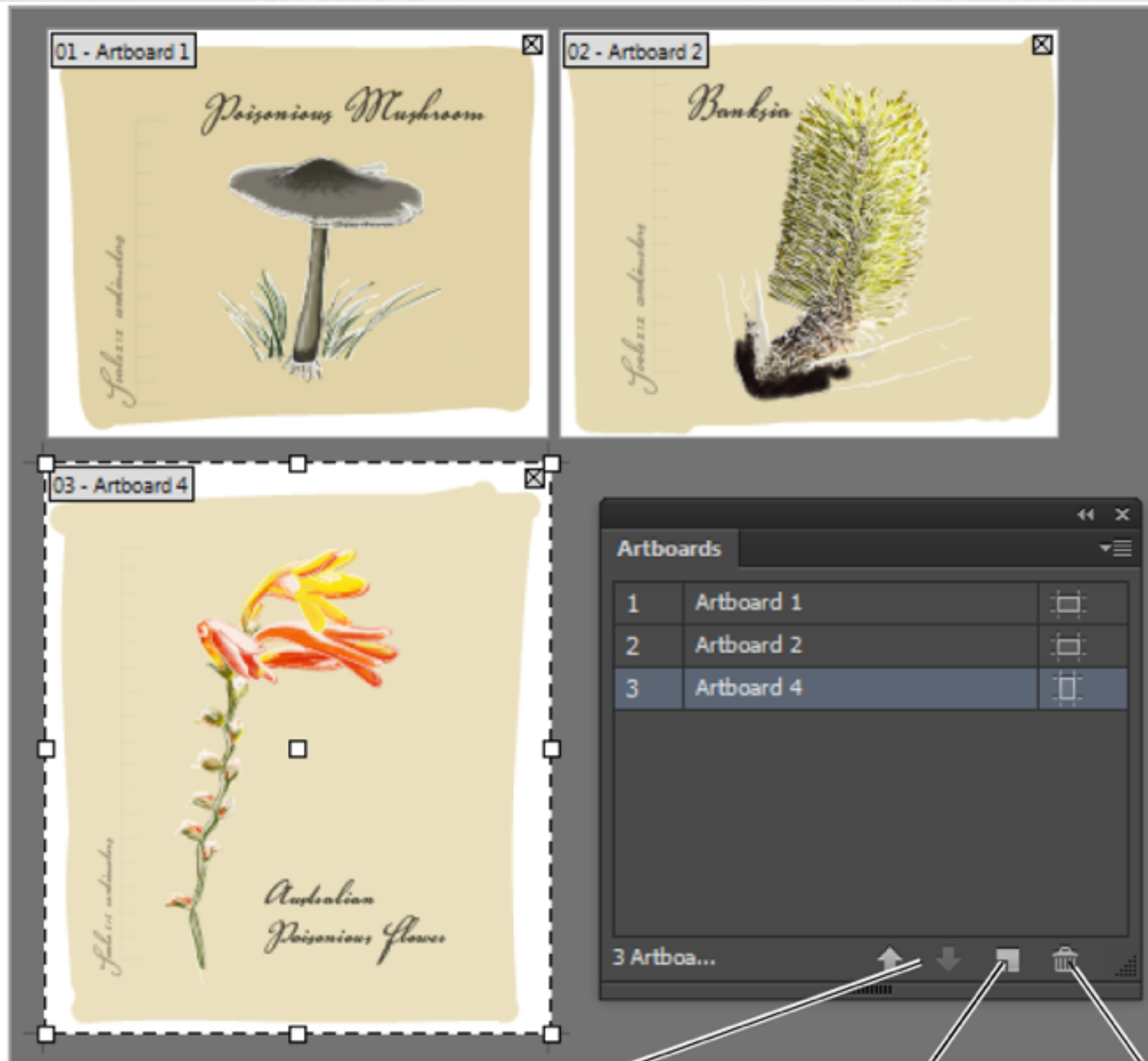
ARTBOARDS

- Artboards represent the regions that can contain printable artwork. Multiple artboards are useful for creating a variety of things, such as multiple page PDFs, printed pages with different sizes or different elements, independent elements for websites, video storyboards, or individual items for animation.
- You can have 1 to 100 artboards per document, depending on size. You can specify the number of artboards for a document when you first create it, and you can add and remove artboards at any time while working in a document. Illustrator offers two ways you can interact with artboards, by using the Artboard panel or the Artboard tool
- (Figure 16). The Artboards panel allows you to add, reorder, rearrange, and delete artboards; reorder and renumber artboards; and select and navigate through multiple artboards. The Artboard tool offers greater flexibility to create artboards in different sizes, resize them, and position them anywhere on the screen.

PDF PAGE 11



ARTBOARDS



Move artboards up or down

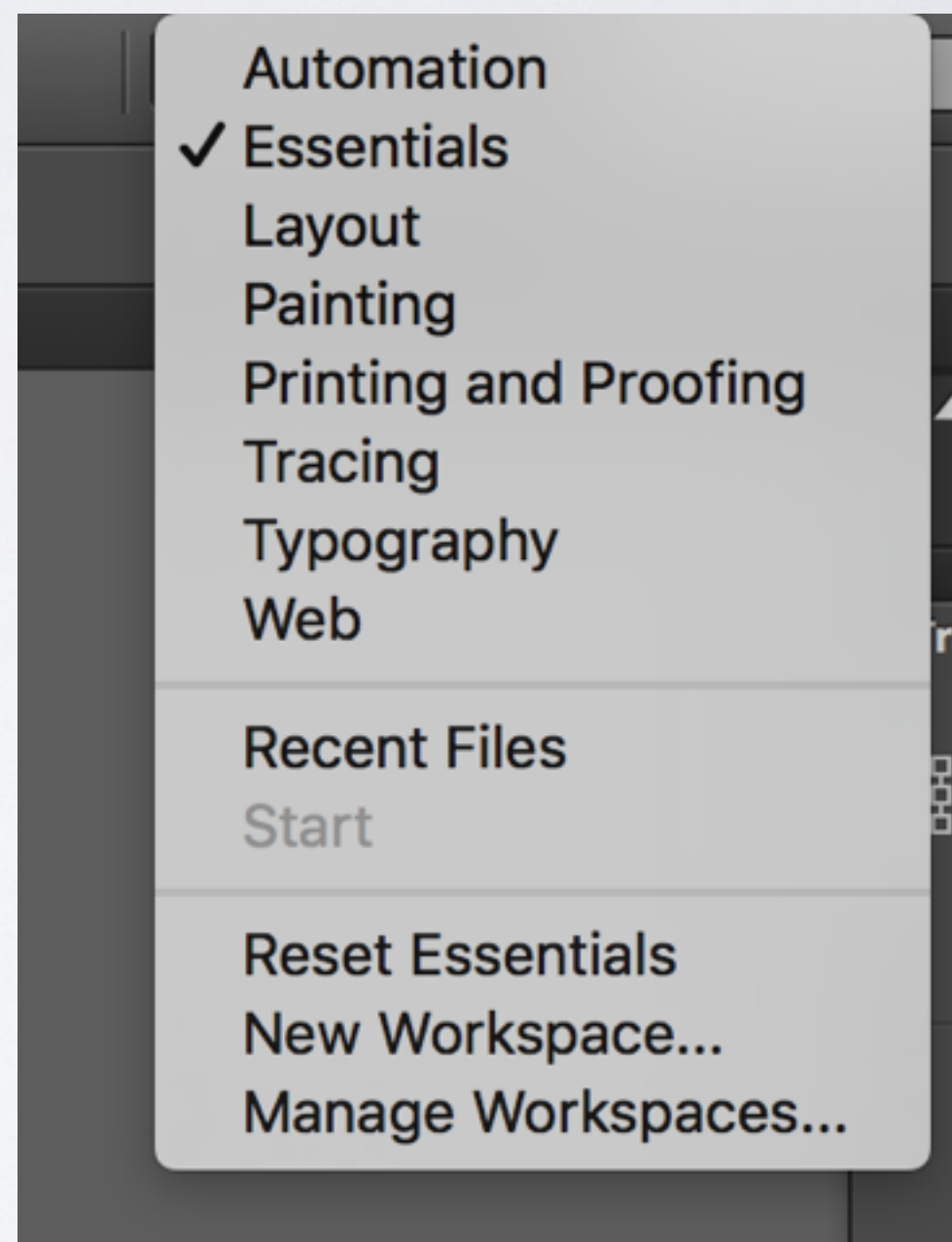
Add new artboards

Delete artboards

CUSTOMIZE THE WORKSPACE

THE WORKSPACE SWITCHER

- See customizing the workspace in book.
- Move and arrange workspace to your liking
- Name the workspace



THE INTERFACE - FILE INFO

Untitled-1

Basic
Camera Data
Origin
IPTC
IPTC Extension
GPS Data
Audio Data
Video Data
Photoshop
DICOM
Raw Data

Document Title:

Author:
i Semicolons or commas can be used to separate multiple values

Author Title:

Description:


Rating: ☆ ☆ ☆ ☆ ☆

Description Writer:

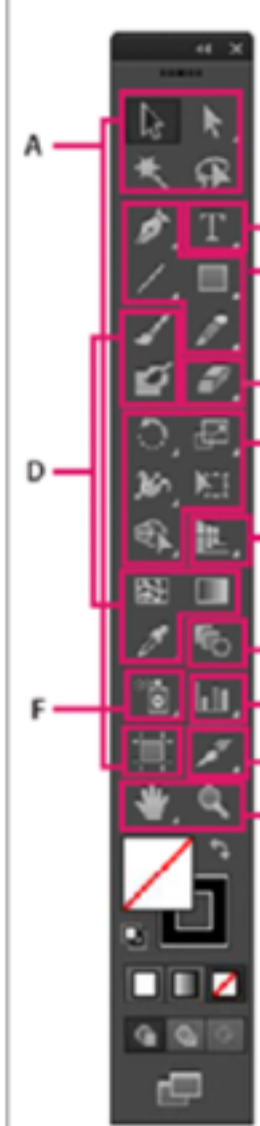
Keywords:
i Semicolons or commas can be used to separate multiple values

Copyright Status:

Copyright Notice:

Copyright Info URL: 

Creation Date: Dec 12, 2016, 7:57:37 PM
Modification Date: Mar 19, 2013, 7:13:13 AM
Application: Adobe Illustrator CC 2015.3 (Macintosh)
Format: application/pdf



A Selection tools

- Selection (V)
- Direct Selection (A)
- Group Selection
- Magic Wand (Y)
- Lasso (Q)
- Artboard (Shift +O)

B Drawing tools

- Pen (P)
- Add Anchor Point (+)
- Delete Anchor (-) Point
- Convert Anchor Point (Shift+C)
- Line Segment (l)
- Arc
- Spiral
- Rectangular Grid
- Polar Grid
- Rectangle (M)
- Rounded Rectangle
- Ellipse (L)
- Polygon
- Star
- Flare
- Pencil (N)
- Smooth
- Path Eraser
- Perspective Grid (Shift+P)
- Perspective Selection (Shift+V)

C Type tools

- Type (T)
- Area Type
- Type On a Path
- Vertical Type
- Vertical Area Type
- Vertical Type On a Path

D Painting tools

- Paintbrush (B)
- Blob Brush (Shift+B)
- Mesh (U)
- Gradient (G)
- Eyedropper (I)
- Measure
- Live Paint Bucket (K)
- Live Paint Selection (Shift+L)

E Reshaping tools

- Rotate (R)
- Reflect (O)
- Scale (S)
- Shear
- Reshape
- Width (Shift+W)
- Warp (Shift-R)
- Twirl
- Pucker
- Bloat
- Scallop
- Crystallize
- Wrinkle
- Free Transform (E)
- Shape Builder (Shift+M)
- Blend (W)

F Symbol tools

- Symbol Sprayer (Shift+S)
- Symbol Shifter
- Symbol Scruncher
- Symbol Sizer
- Symbol Spinner
- Symbol Stainer
- Symbol Screener
- Symbol Styler

G Graph tools

- Column Graph (J)
- Stacked Column Graph
- Bar Graph
- Stacked Bar Graph
- Line Graph
- Area Graph
- Scatter Graph
- Pie Graph
- Radar Graph

H Slicing and cutting tools

- Slice (Shift+K)
- Slice Select
- Eraser (Shift+E)
- Scissors (C)
- Knife

I Moving and zooming tools

- Hand (H)
- Print Tiling
- Zoom (Z)

■ Indicates default tool
* Keyboard shortcuts appear in parenthesis

Figure 8 Overview of the Tools panel

3.0 THE INTERFACE - LAYERS

Visibility column

Indicates whether items in the layers are visible or hidden (blank space), or whether they are template layers or outline layers.

Edit column

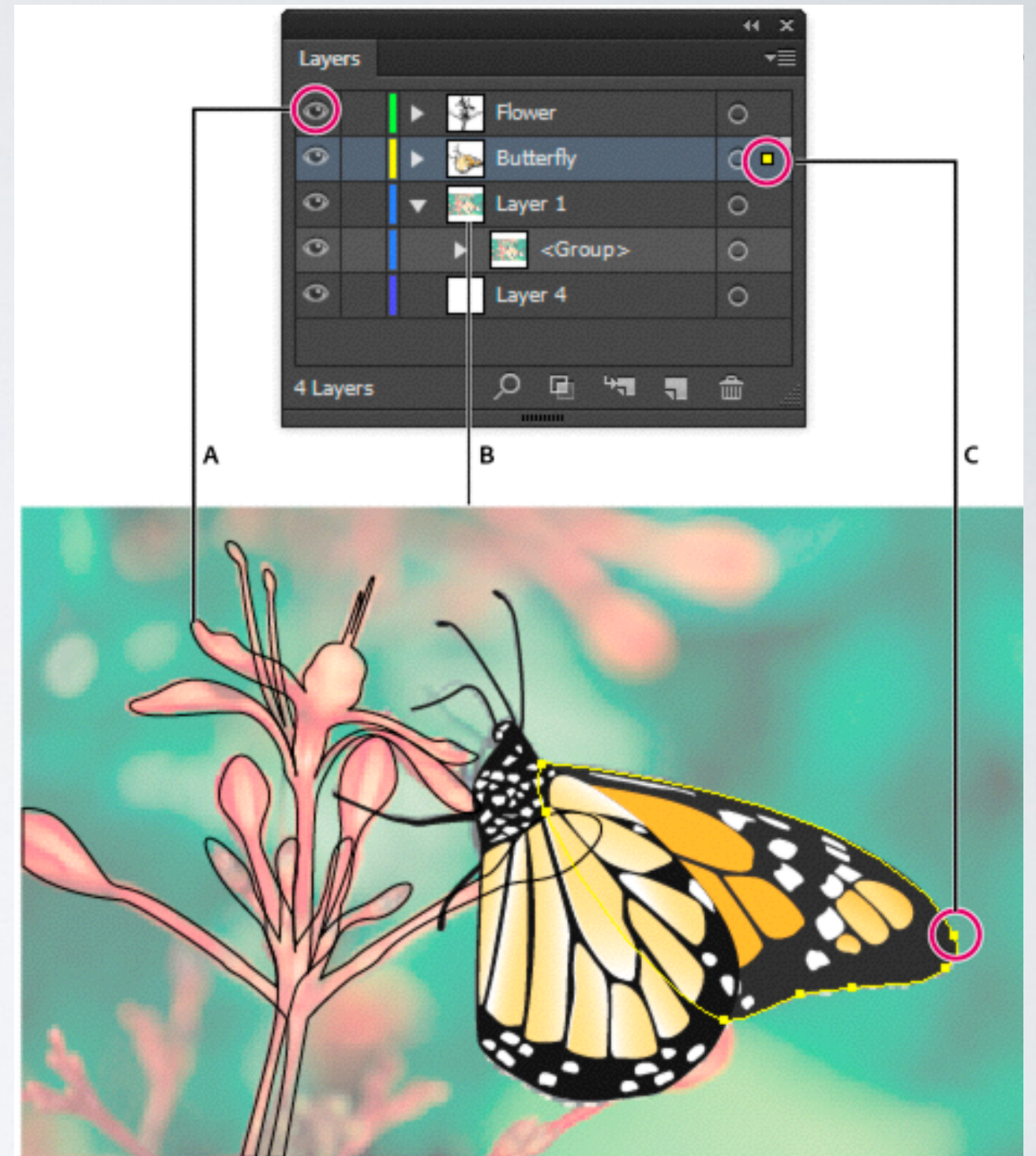
Indicates whether items are locked or unlocked. The lock icon indicates that the item is locked and cannot be edited; a blank space indicates that the item is unlocked and can be edited.

Target column

Indicates whether items are targeted for application of effects and edit attributes in the Appearance panel. When the target button appears as a double ring icon (either or), the item is targeted; a single ring icon indicates that the item is not targeted.

Selection column

Indicates whether items are selected. A color box appears when an item is selected. If an item, such as a layer or group, contains some objects that are selected and other objects that are unselected, a smaller selection color box appears next to the parent item. If all of the objects within the parent item are selected, the selection color boxes are the same size as the marks that appear next to selected objects. You can use the Layers panel to display some items as outlines and other items as they will appear in the final artwork. You also can dim linked images and bitmap objects to make it easier to edit artwork on top of the image. This is especially useful when tracing a bitmap image.



A. Object displayed in Outline view **B.** Bitmap object dimmed to 50% **C.** Selected object displayed in Preview view

3.0 THE INTERFACE - LAYERS

Visibility column

Indicates whether items in the layers are visible or hidden (blank space), or whether they are template layers or outline layers.

Edit column

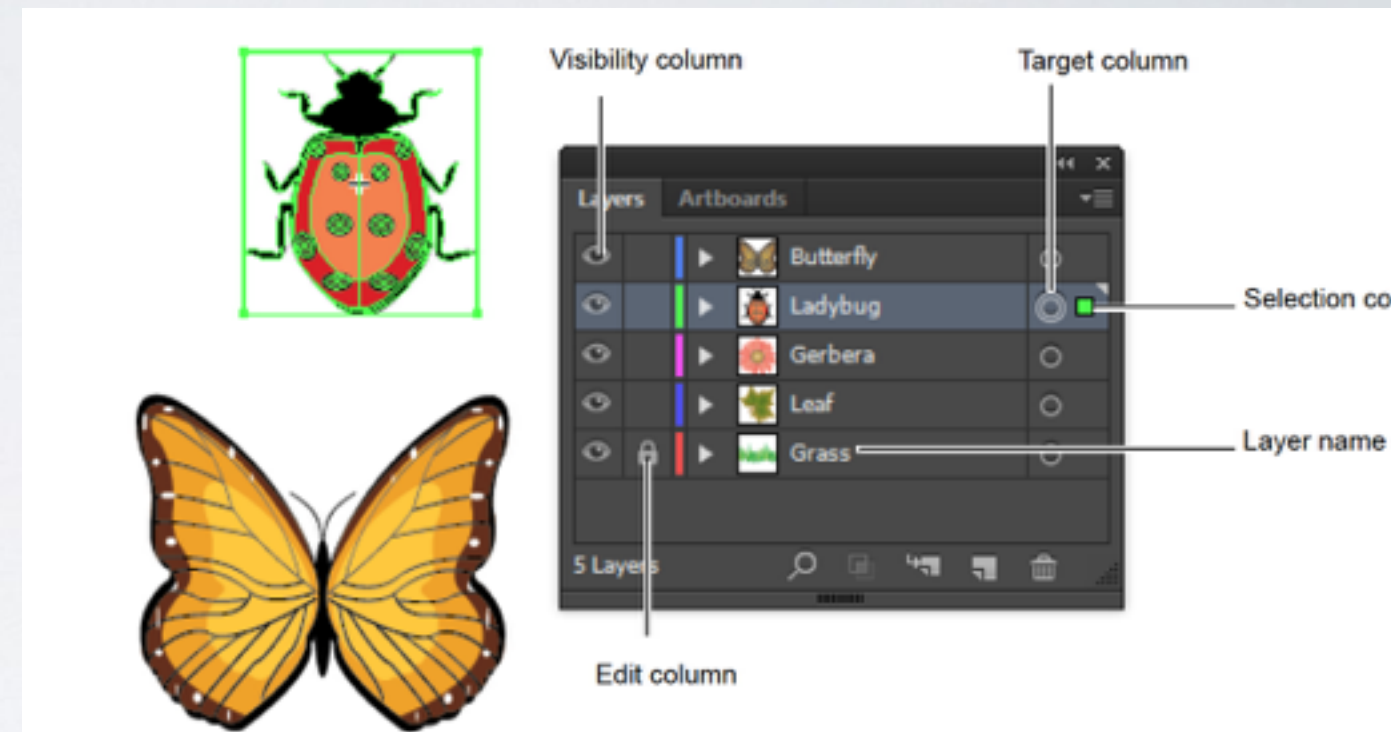
Indicates whether items are locked or unlocked. The lock icon indicates that the item is locked and cannot be edited; a blank space indicates that the item is unlocked and can be edited.

Target column

Indicates whether items are targeted for application of effects and edit attributes in the Appearance panel. When the target button appears as a double ring icon (either or), the item is targeted; a single ring icon indicates that the item is not targeted.

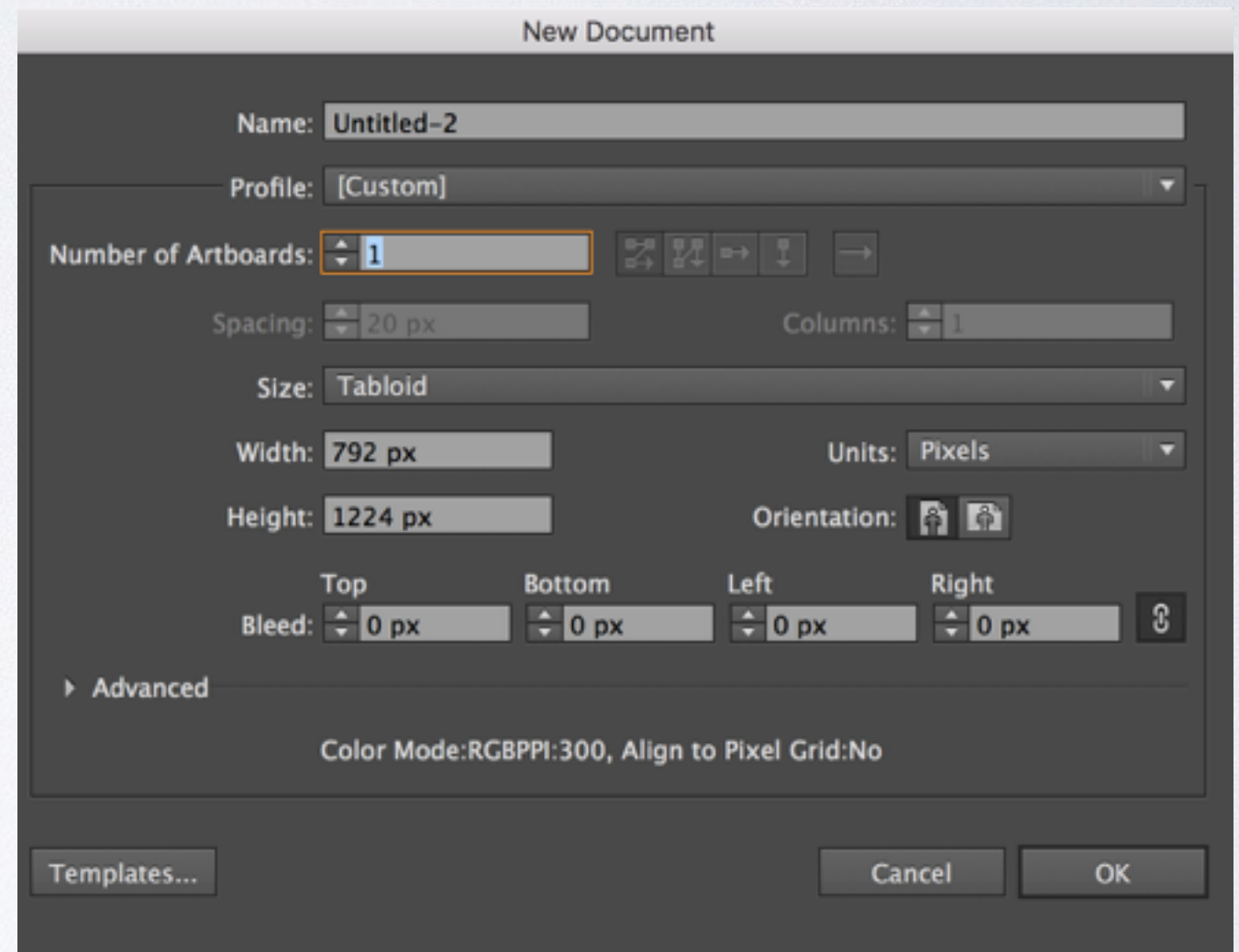
Selection column

Indicates whether items are selected. A color box appears when an item is selected. If an item, such as a layer or group, contains some objects that are selected and other objects that are unselected, a smaller selection color box appears next to the parent item. If all of the objects within the parent item are selected, the selection color boxes are the same size as the marks that appear next to selected objects. You can use the Layers panel to display some items as outlines and other items as they will appear in the final artwork. You also can dim linked images and bitmap objects to make it easier to edit artwork on top of the image. This is especially useful when tracing a bitmap image.



NEW DOCUMENT

- Know what options you should select by default.
- If you will need multiple art boards of the same size, go ahead and select how many you'll need. A common example of this would be a multi-page brochure, or multi-page website design. If you're planning on laying out anything over 12 pages go InDesign
- Width and height of document, orientation of document.
- Custom profile can be saved.
- Choose unit type and correct color mode in advanced settings.

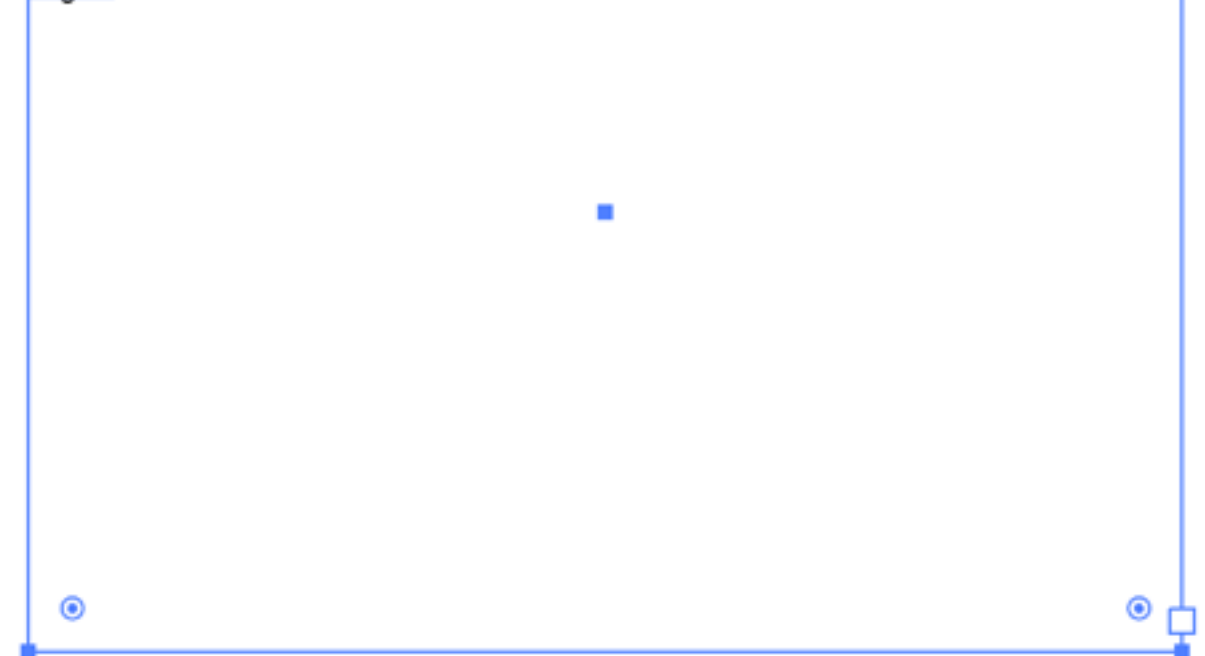


WORKING WITH TYPE

- In AI you have 2 options for placing text.
- Text Point - Point type is a horizontal or vertical line of text that begins where you click and expands as you enter characters. Each line of text is independent—the line expands or shrinks as you edit it, but doesn't wrap to the next line. Entering text this way is useful for adding a few words to your artwork.
- Area Text - Area type (also called *paragraph type*) uses the boundaries of an object to control the flow of characters, either horizontally or vertically. When the text reaches a boundary, it automatically wraps to fit inside the defined area. Entering text this way is useful when you want to create one or more paragraphs, such as for a brochure. This is similar to InDesign

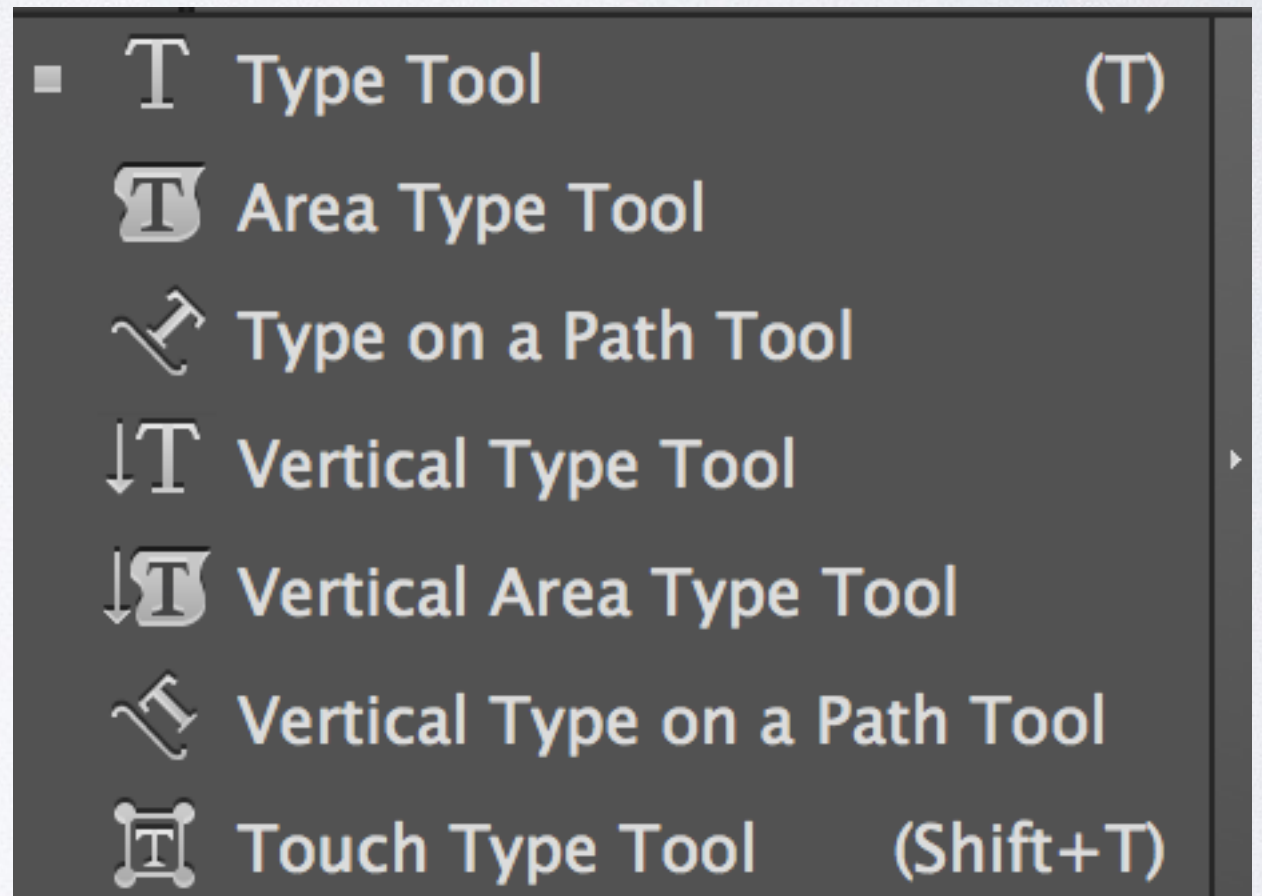
WOW

>Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nunc purus sem, maximus et nisi
eg, convallis rhoncus tortor. Aliquam quis nisi sed augue facilisis rutrum. Suspendisse
nunc vitae dolor dictum interdum. Etiam eleifend hendrerit nibh. Proin elit lacus, euismod ac
sagittis eget, dignissim et justo. Praesent volutpat leo ac scelerisque porttitor. Phasellus sit
amet pellentesque nisi. In hac habitasse platea dictumst. Vivamus tincidunt mi sed ante
semper, at sollicitudin dolor gravida. Vivamus in sollicitudin nisi. Vivamus nec laoreet
augue.



WORKING WITH TYPE -2

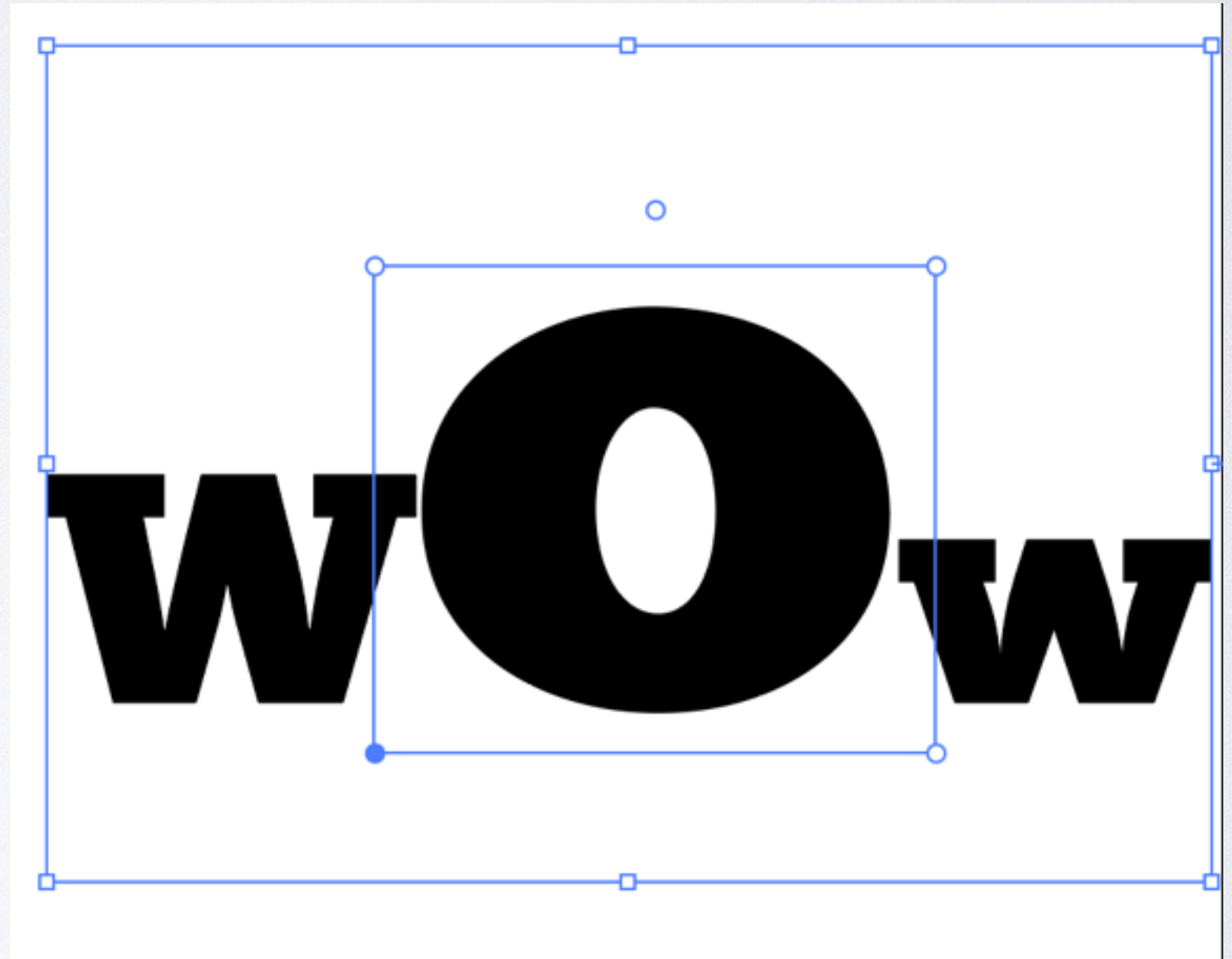
- Type on path tool
- Vertical type tool
- Vertical Area type
- Vertical type on path tool
- Touch type tool



TOUCH TYPE TOOL

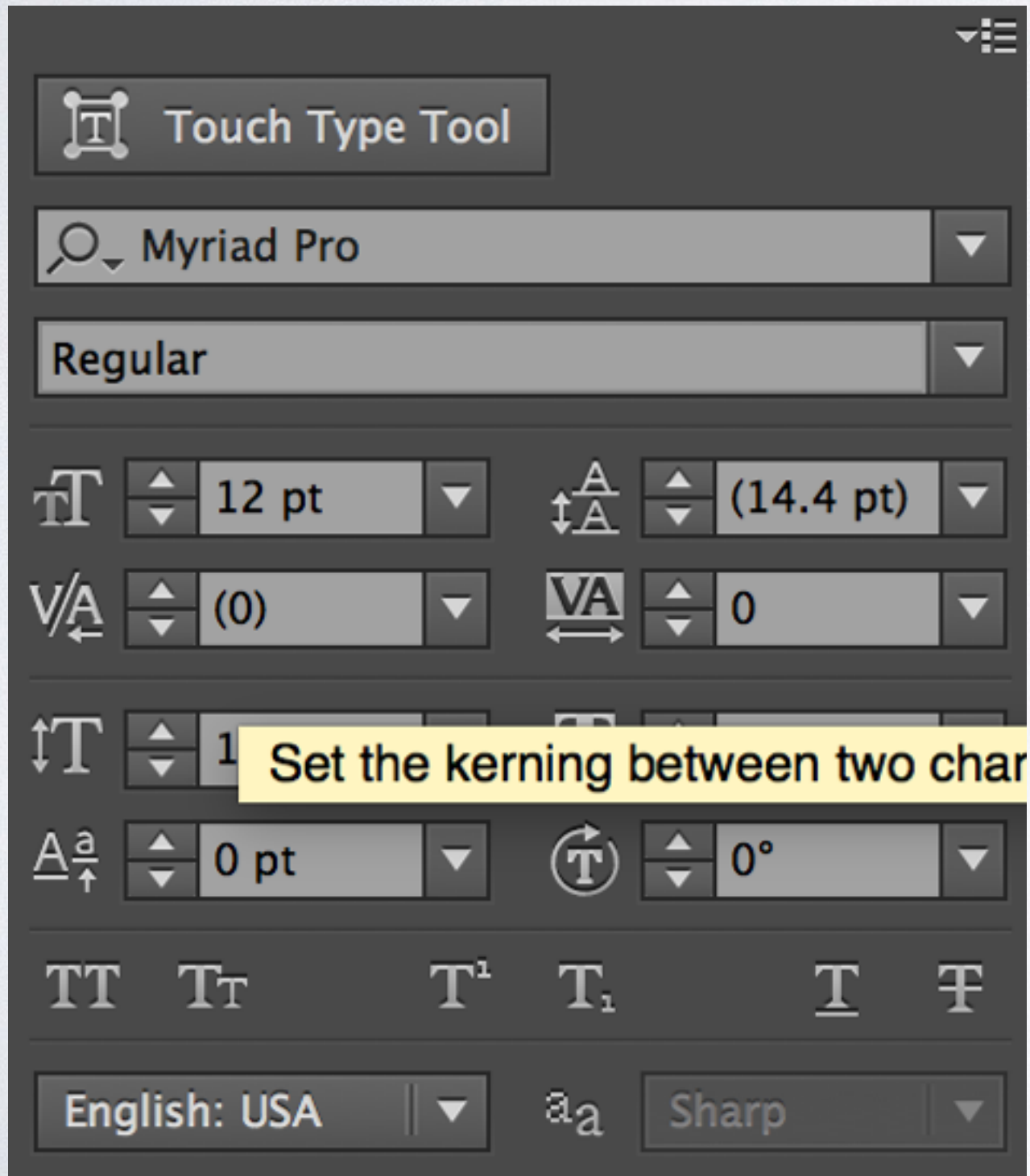
<http://goo.gl/SmTvJm>

- Touch type tool allows you to make changes to text using a visual cues.

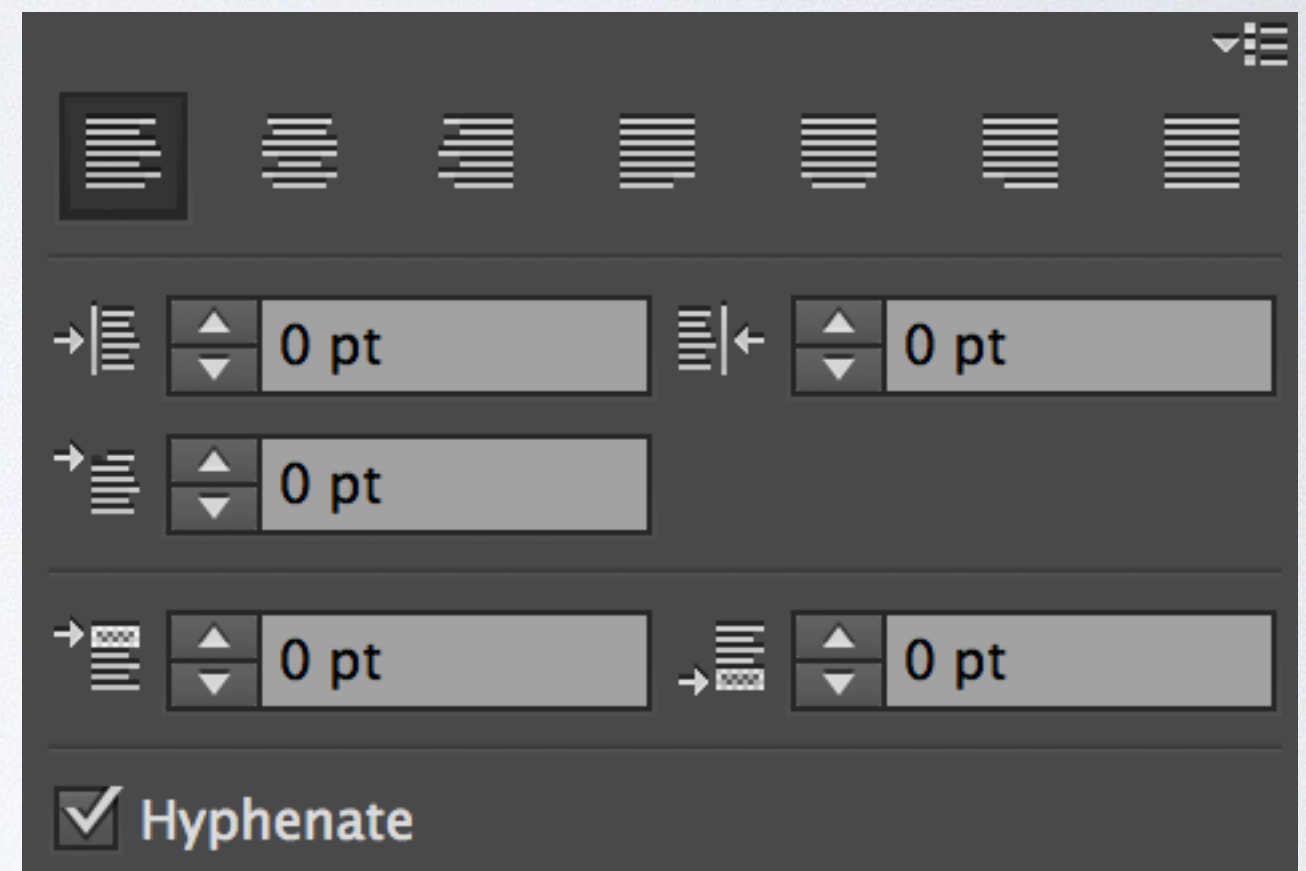


ADVANCED TEXT COMPOSITION

Character

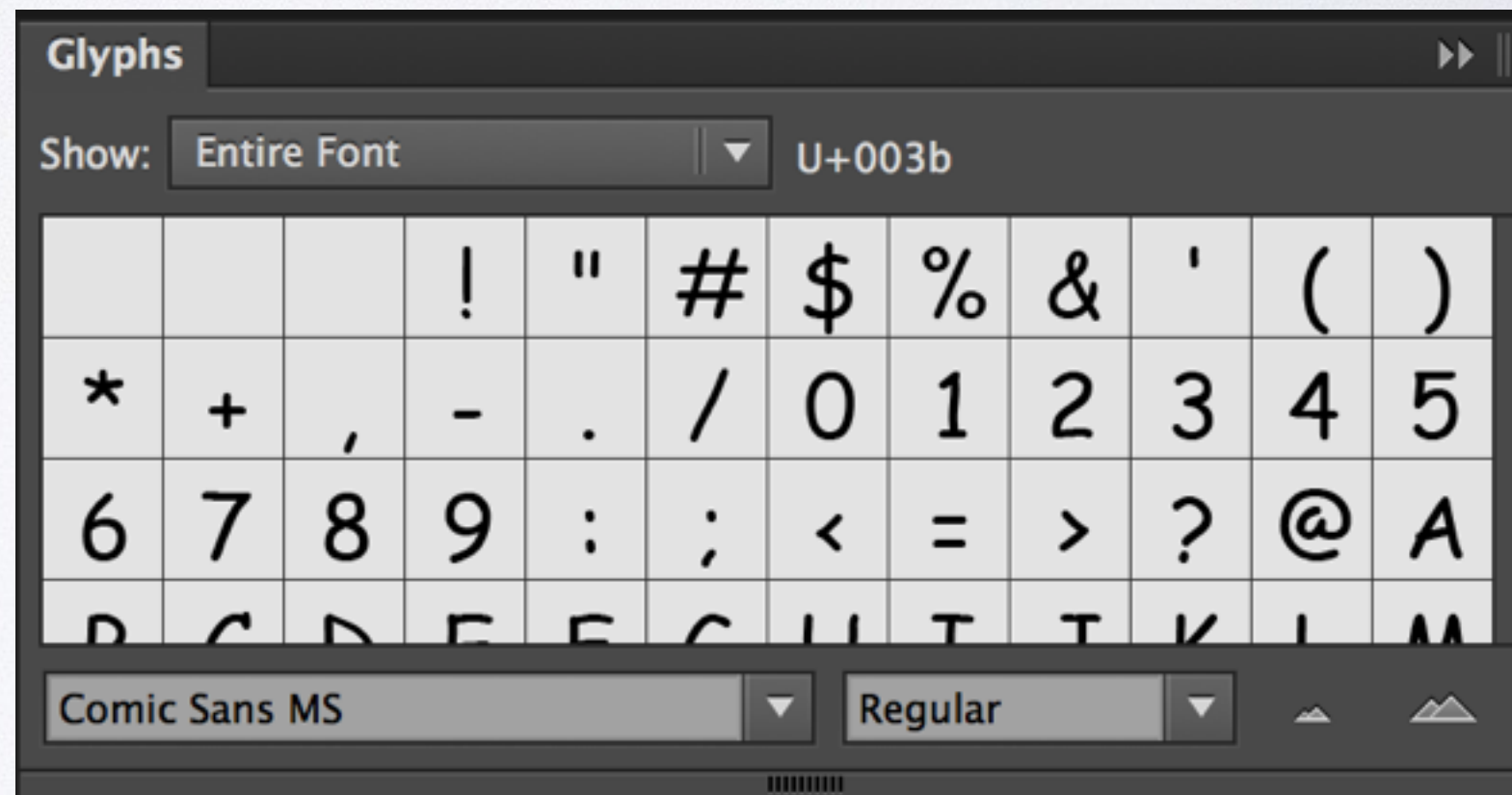


Paragraph



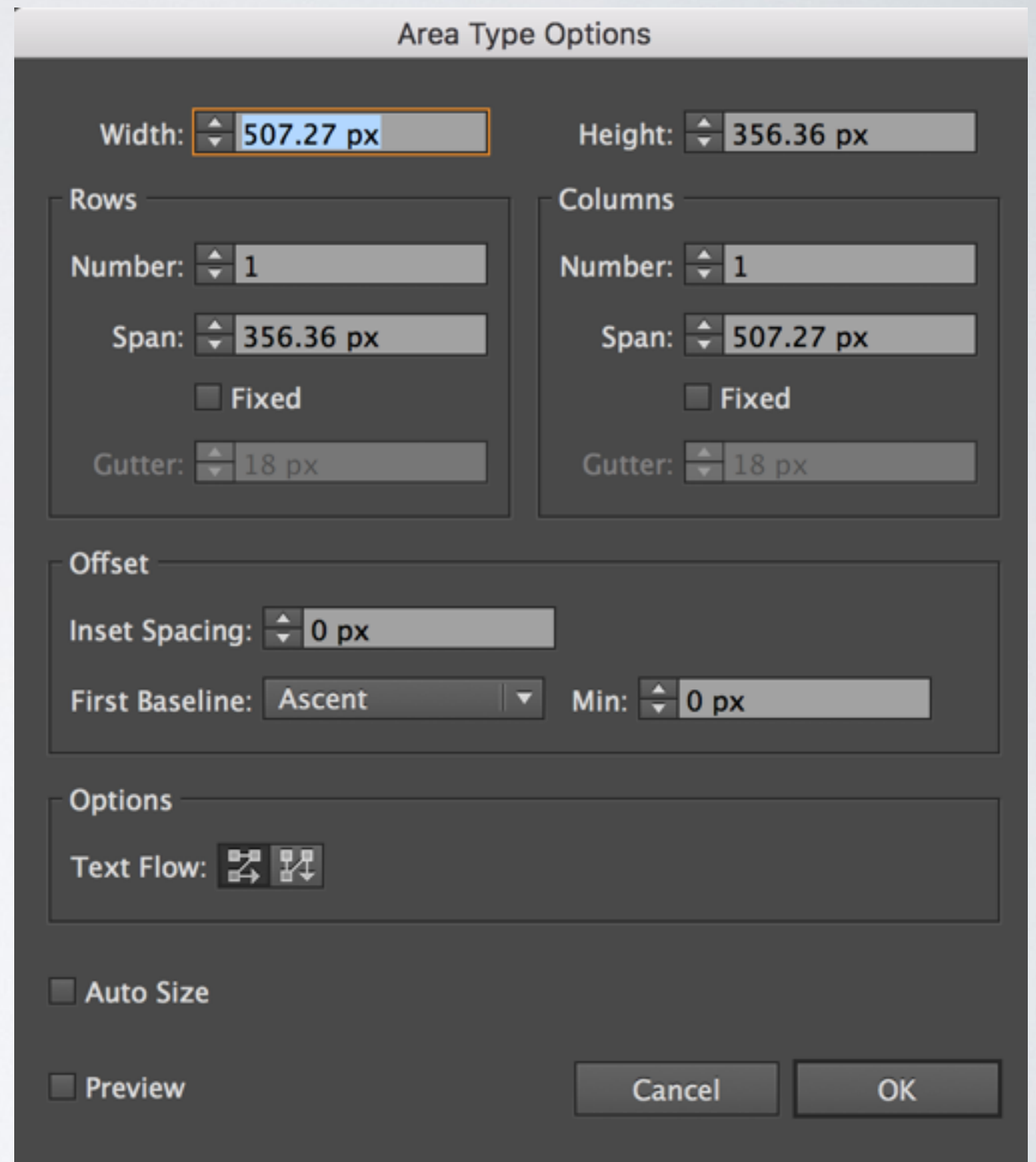
GLYPHS

- Window/Type/
Glyphs



TEXT COLUMNS

- Double click on type tool
- Area type supports columns
- Set columns number to desired number of columns with specific span amount and gutter if desired
- There are also text flow options for direction of text
- Auto size will display columns

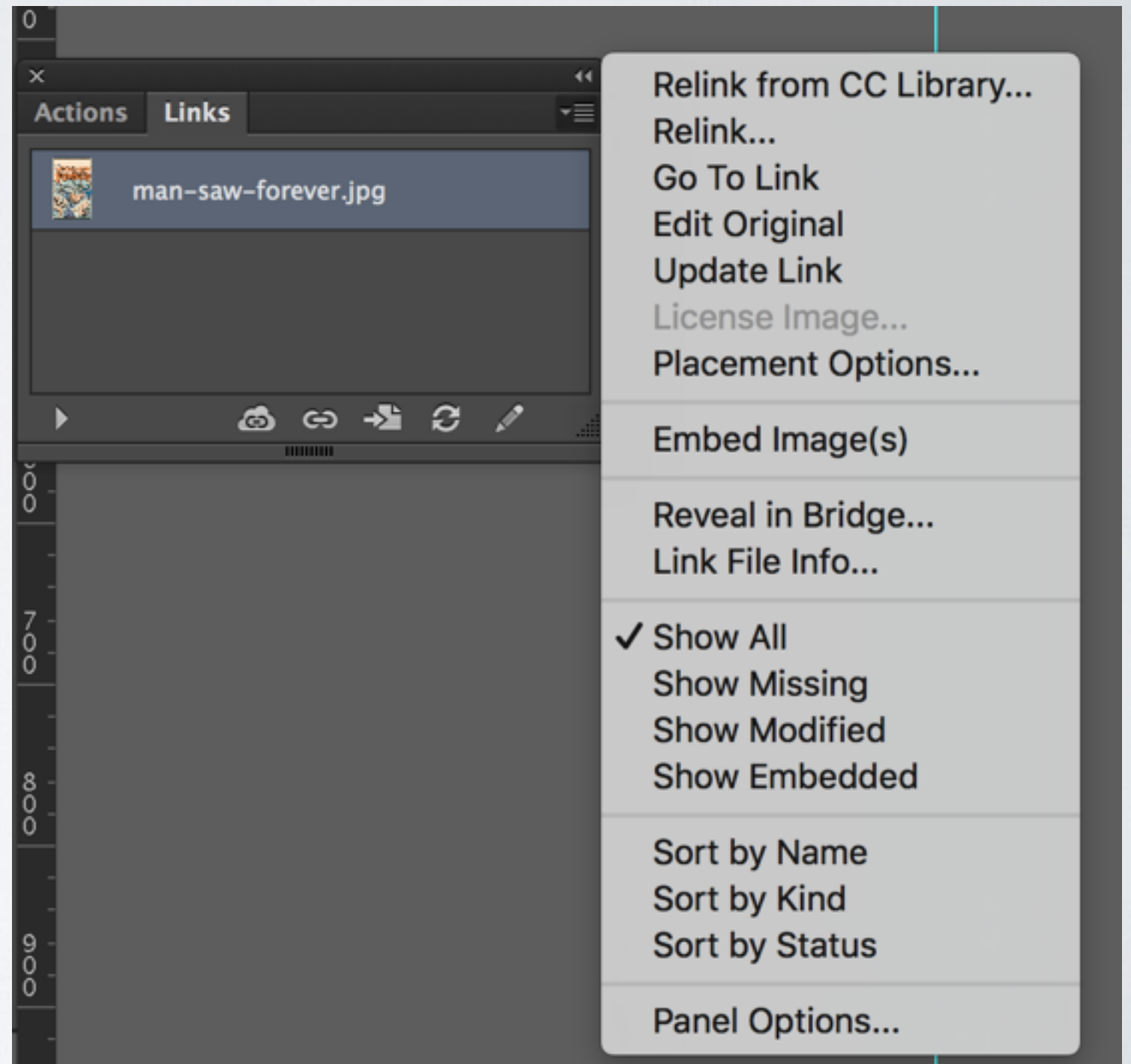


TYPE MISC

- You can search and replace fonts that are missing inside indesign easily using Type/Find Font
- Use the fit headline option to fit headline to space
- Change Case to Change case for selected type

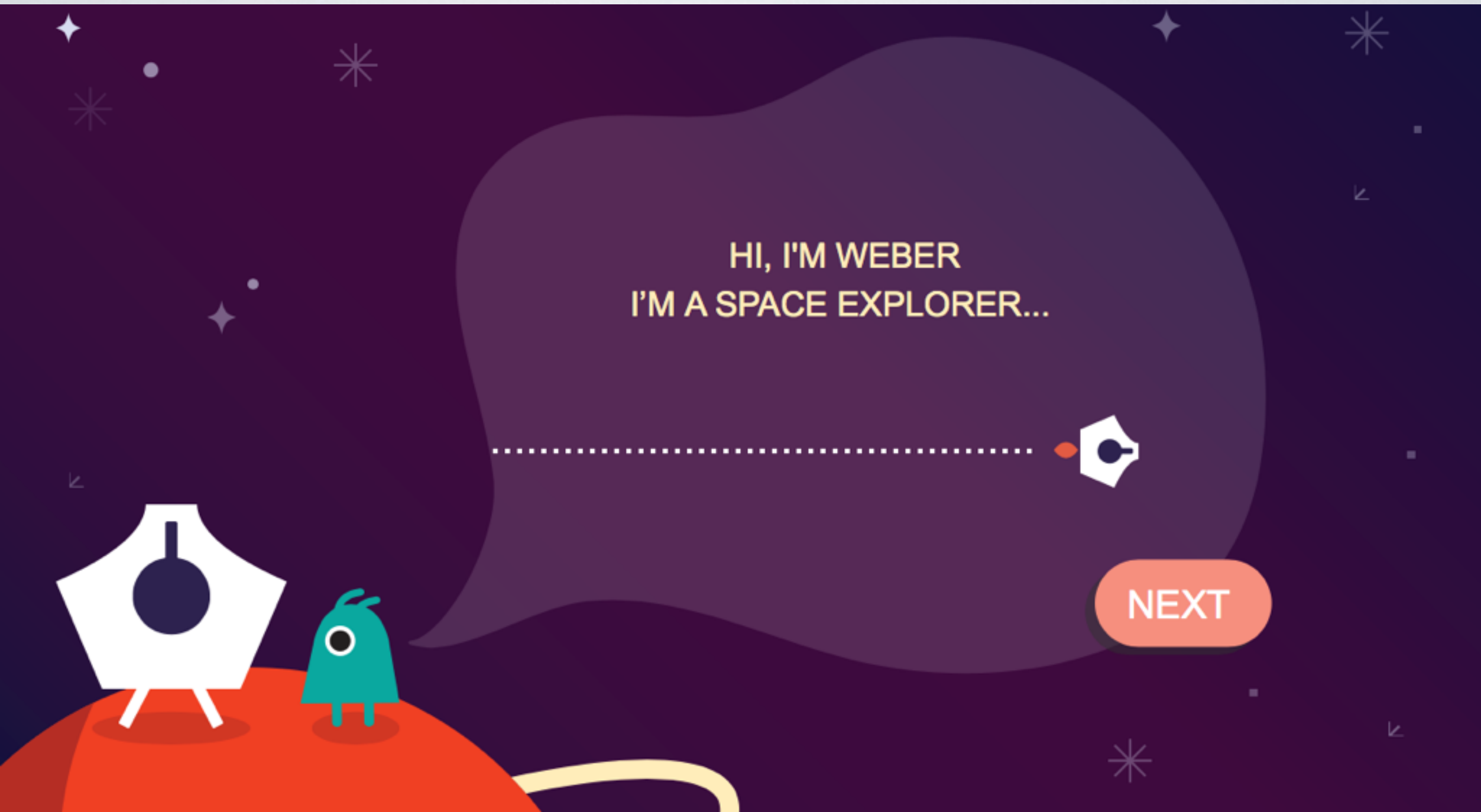
LINKS

- When you have placed artwork or images that need to be update you'll need to familiar with the Links panel which is available from Window/Links
- You can click right click to update the link

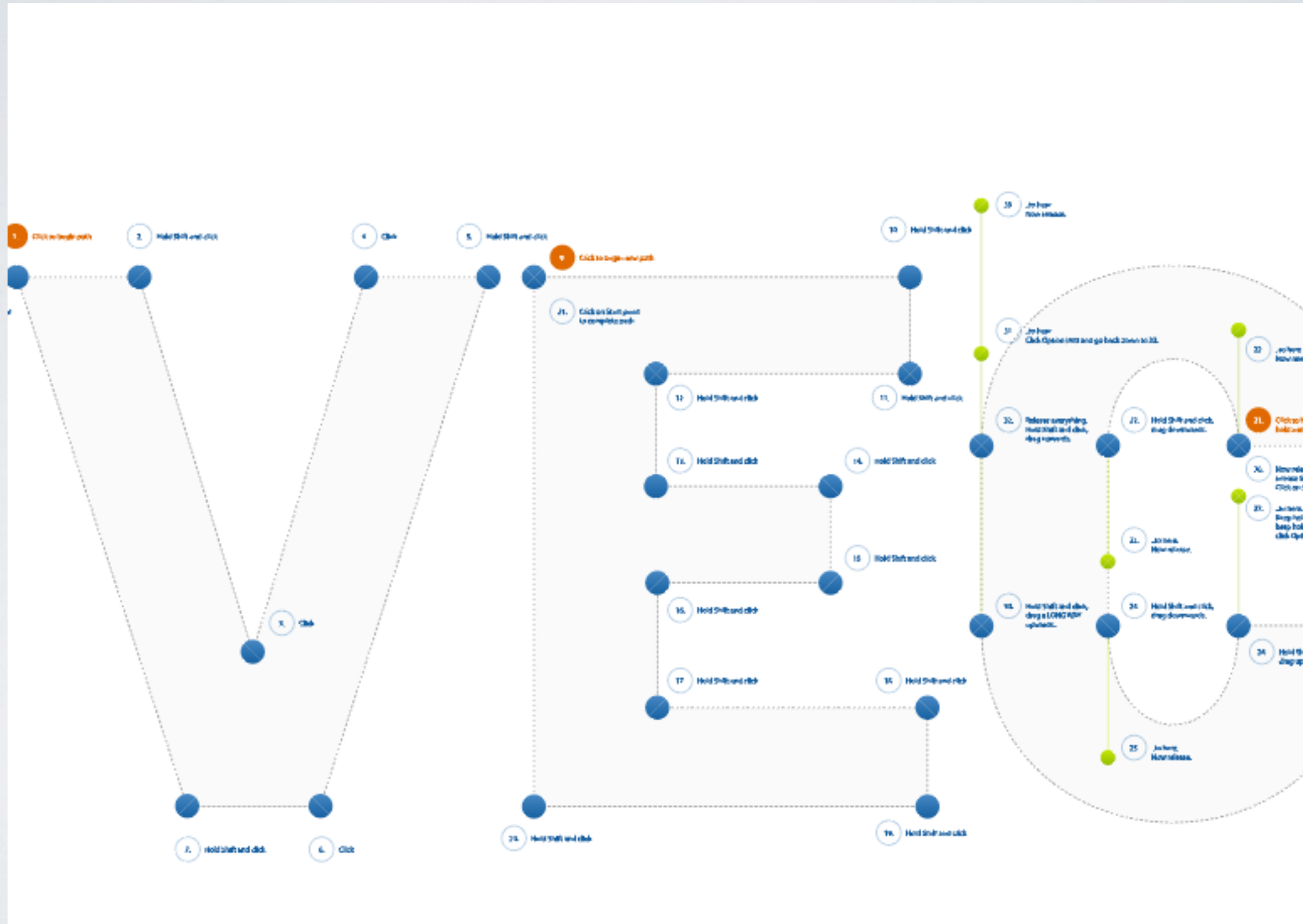


PEN TOOL GAME

- <https://helpx.adobe.com/illustrator/how-to/pen-tool-game.html>



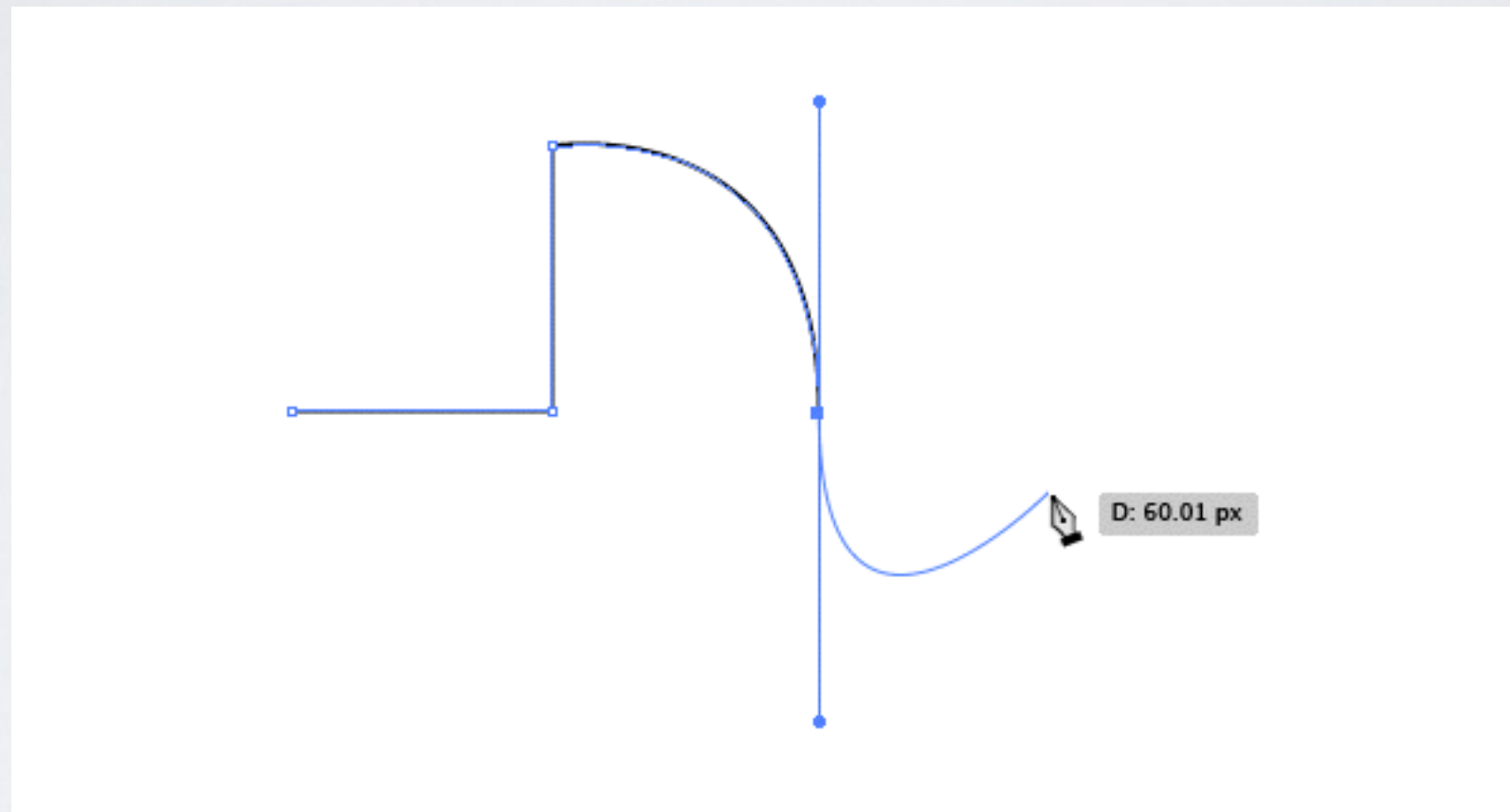
PEN TOOL EXERCISE



USING THE PEN TOOL

Pen Tool (P)

Click on artboard to create paths with straight segments, click and drag to create paths with Bezier curves.

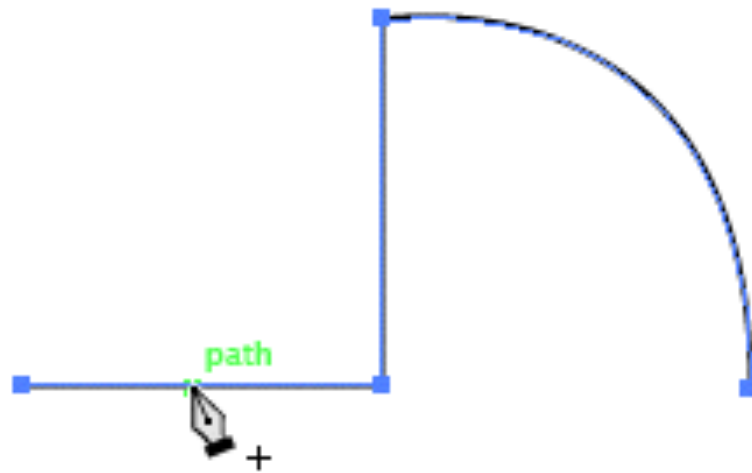


<https://goo.gl/PqUbm8>

USING THE PEN TOOL

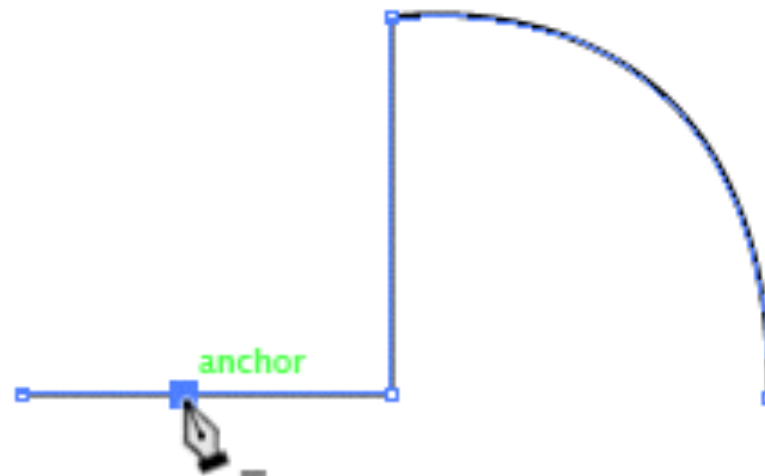
Add Anchor Point Tool (+)

Click on a path segment to add anchor points.



USING THE PEN TOOL

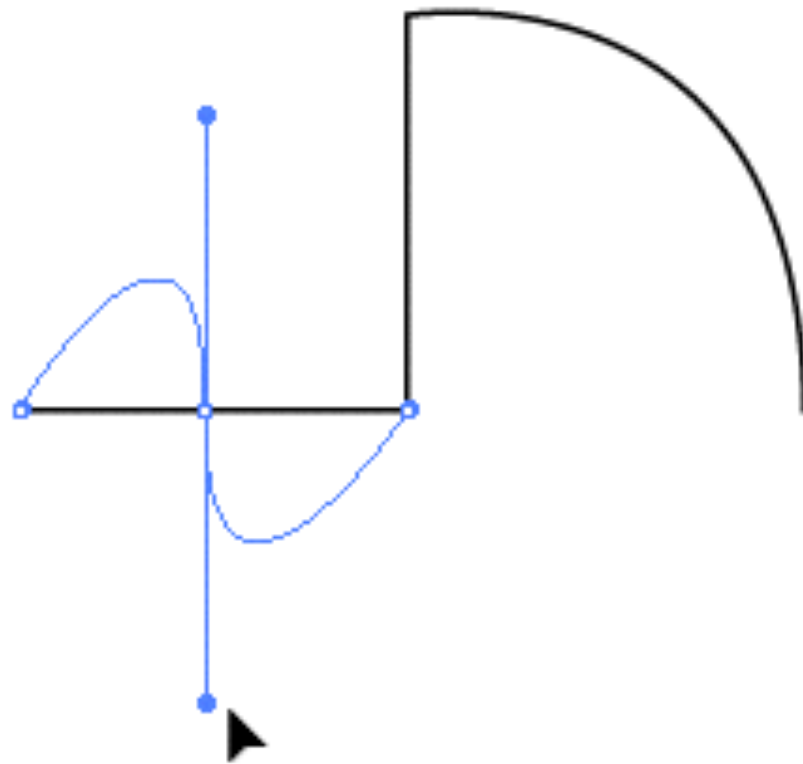
Delete Anchor Point Tool (-)
Click on anchor point to remove from path.



USING THE PEN TOOL

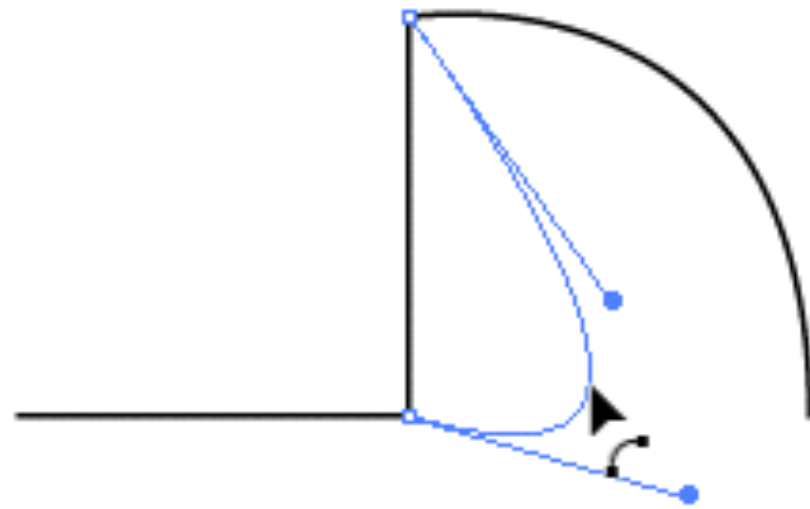
Convert Anchor Point (Shift-C)

Click on an anchor point and drag to create bezier handles where there were none, click on an anchor point with handles to remove them



USING THE PEN TOOL

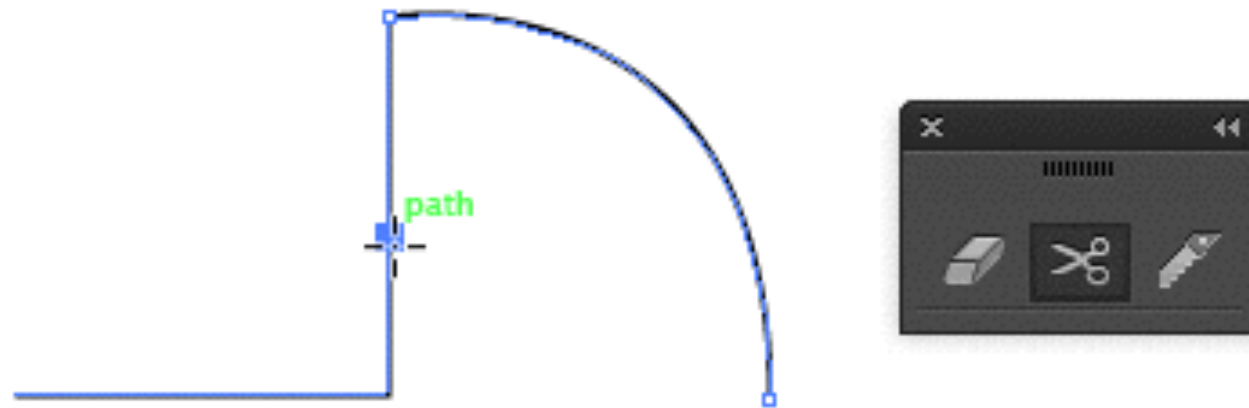
Alternatively, click and drag midway along a path to manipulate it as a curve.



USING THE PEN TOOL

Scissors Tool (C)

Not part of the Pen Tool group, but definitely associated with it. Click on a path segment to divide into two paths.



USING THE PEN TOOL

The Pen Tool takes on different forms depending on what you're doing when you're using it. Each cursor intuitively makes you aware of the action you are about to perform.

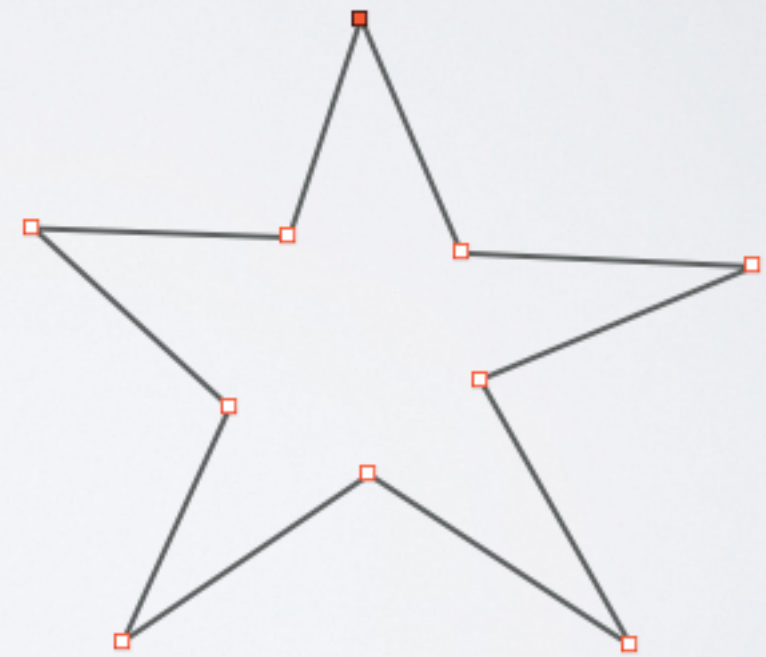
(Caps Lock to toggle between pointer and cross hair)



USING THE PEN TOOL

See PDF page 52

Create a star using the pen tool.



USING THE PEN TOOL



Pen Tool cheat-sheet

(Photoshop, Illustrator, InDesign)



Click to create points, each point will create a **straight** connecting line.



Click and **PULL** to create points with (bezier) **handles** that will form **curved** lines.



With the pen tool, hover over an **existing point** and the cursor will *automatically* change to the **DELETE Anchor Point Tool**.



With the pen tool, hover over an **existing line segment** and the cursor will *automatically* change to the **ADD Anchor Point Tool**.



To **select and move a point**, hold down the **COMMAND** key (⌘) and the pen tool will change to the **DIRECT SELECTION Tool**.



To **MAKE handles** from a point that has none, hold down the **OPTION** key; the pen tool will change to the **CONVERT Anchor Tool**. **Click on the point and pull.**



To **select and move a handle**, hold down the **COMMAND** key (⌘) and the pen tool will change to the **DIRECT SELECTION Tool**. Click on the handle and pull or rotate.



To **REMOVE** handles from a point, hold down the **OPTION** key; the pen tool will change to the **CONVERT Anchor Tool**. Click on the point, the handles go away.



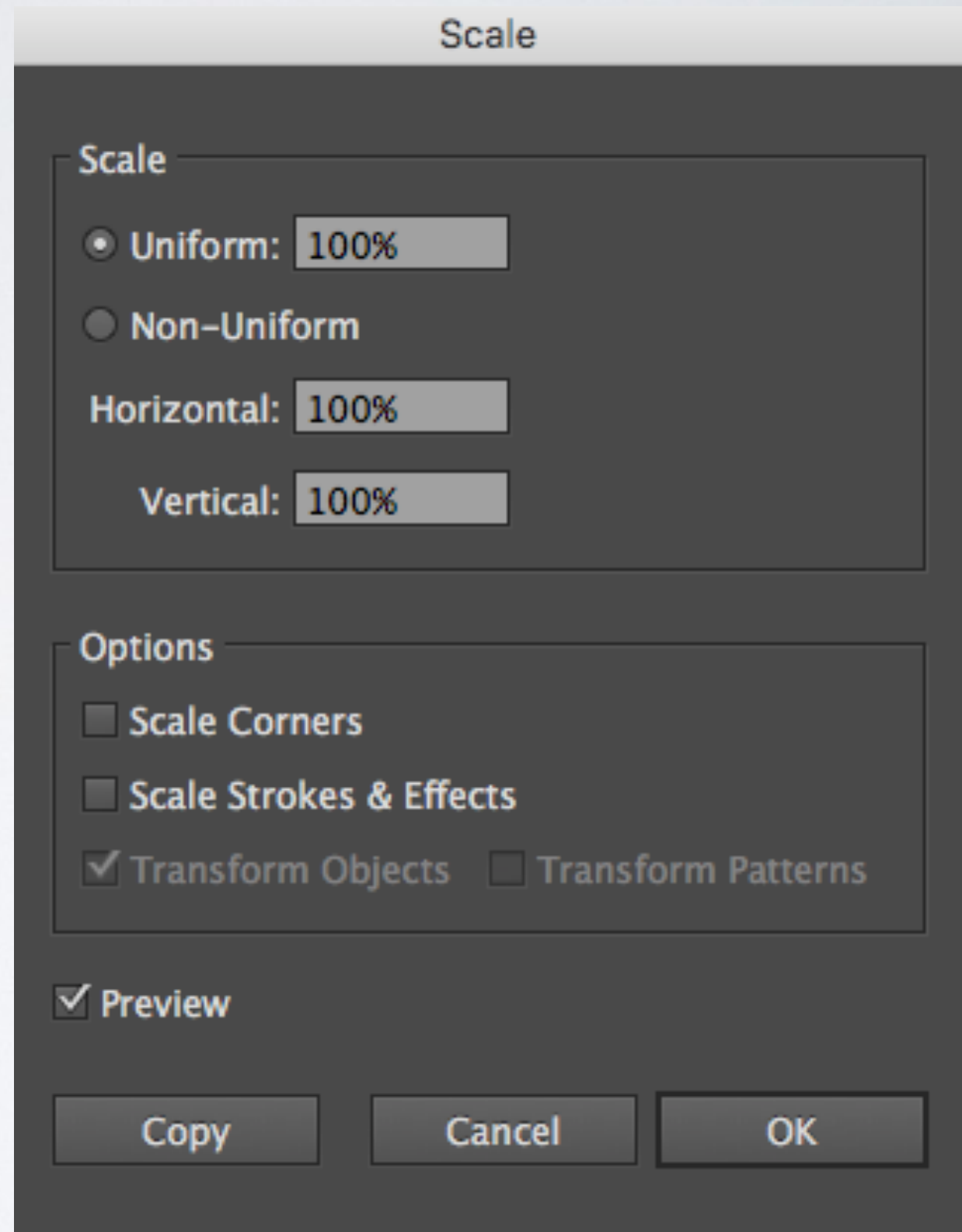
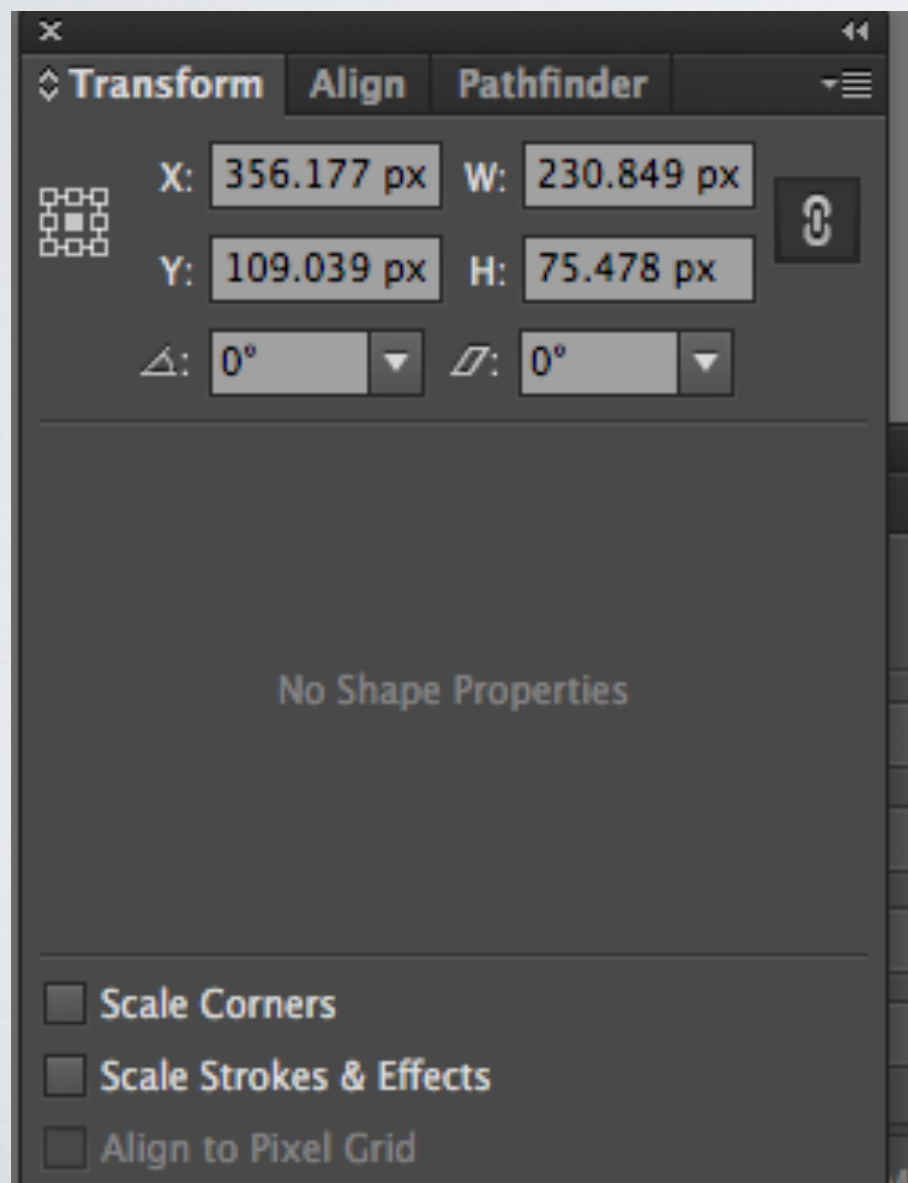
STACKING ORDER

- Use the stacking order options to move the ordering of elements
- Object/ Arrange from the menu



TRANSFORMATION

- Scale via scale tool
- Transform via transform panel. Be mindful of scale corners and strokes & effects



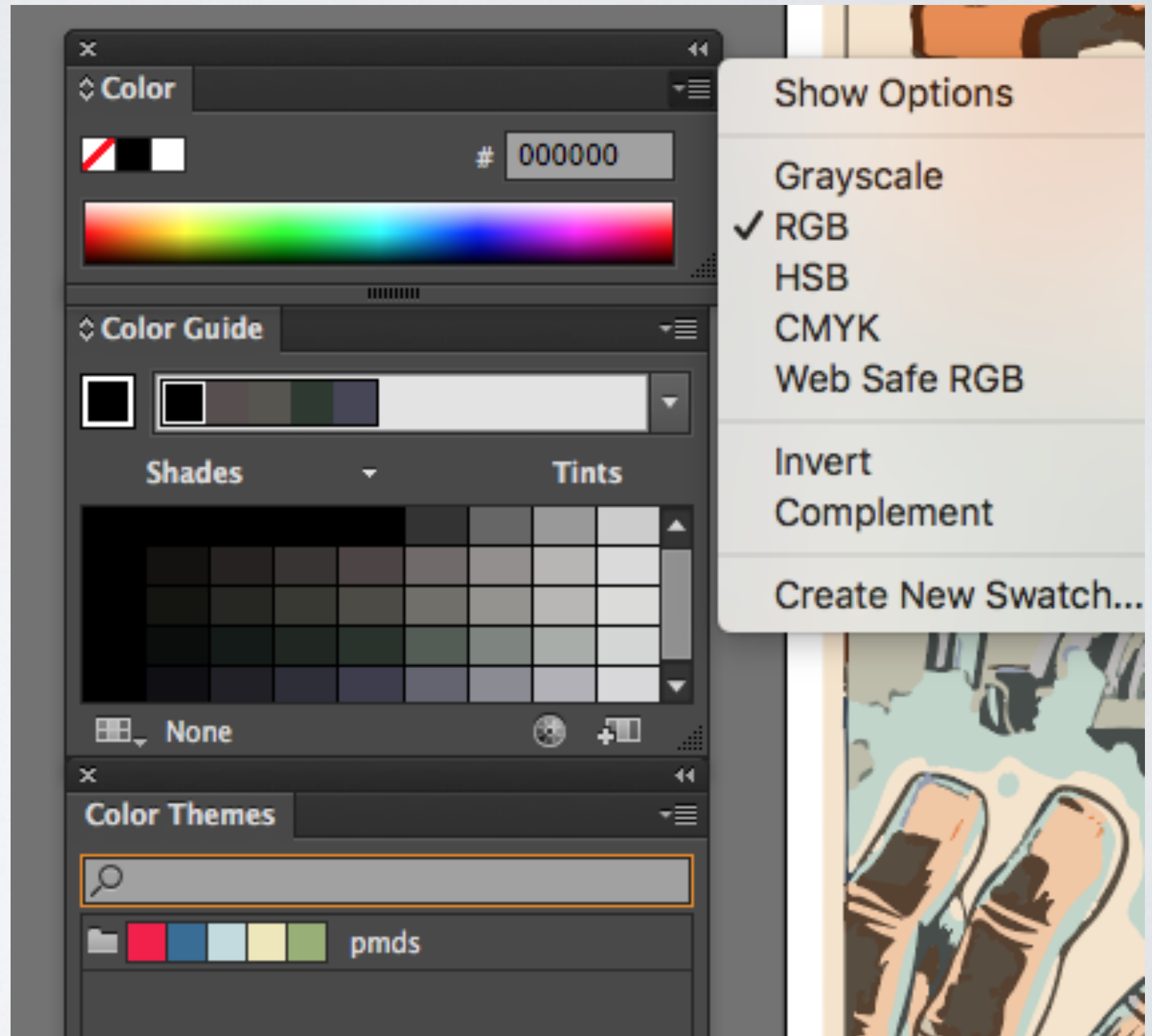
TRANSFORMATION

- Scale via scale tool
- Transform via transform panel. Be mindful of scale corners and strokes & effects



WORKING WITH COLOR

PDF PAGE 28



WORKING WITH SWATCHES

PDF PAGE 28

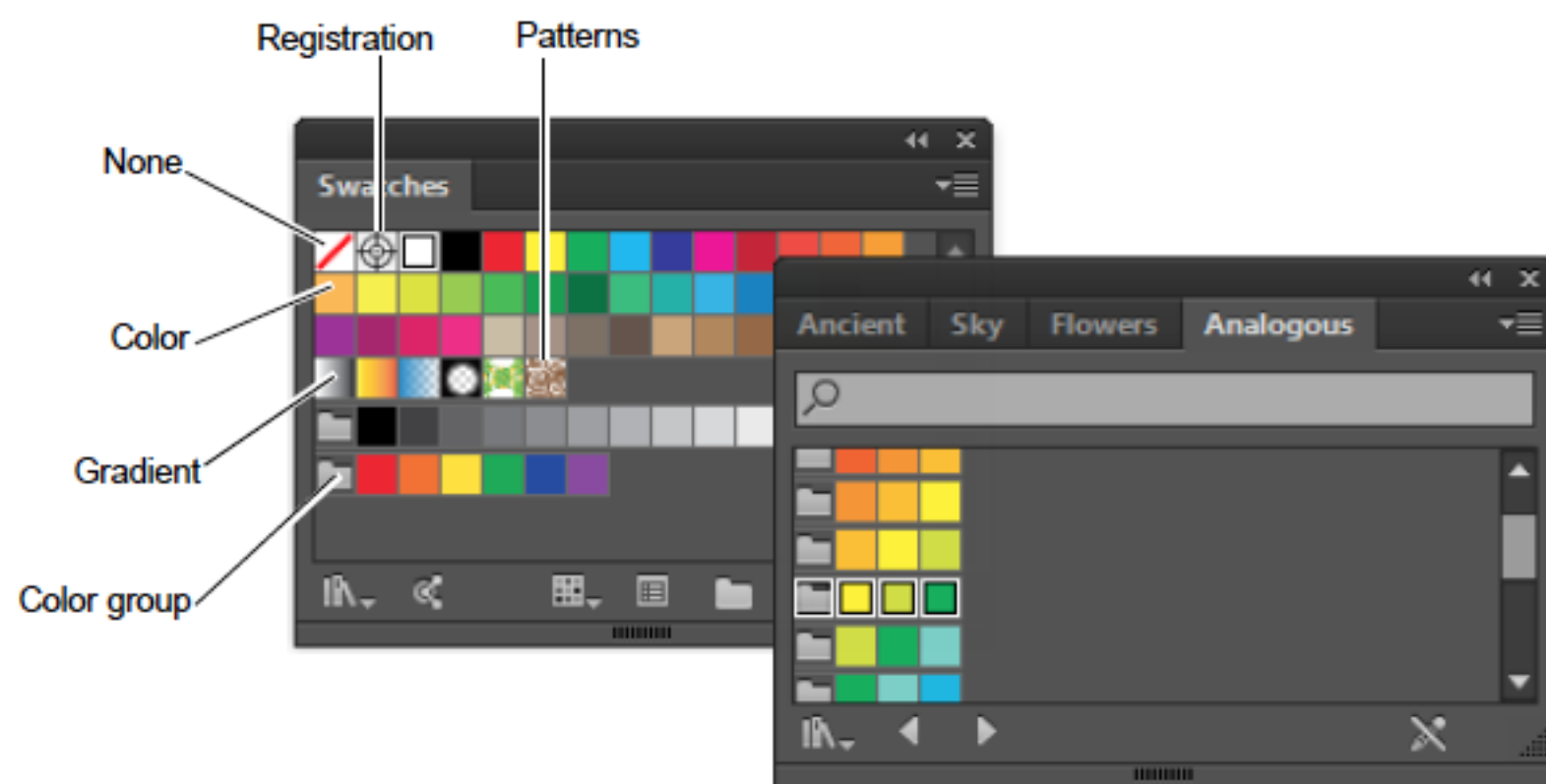
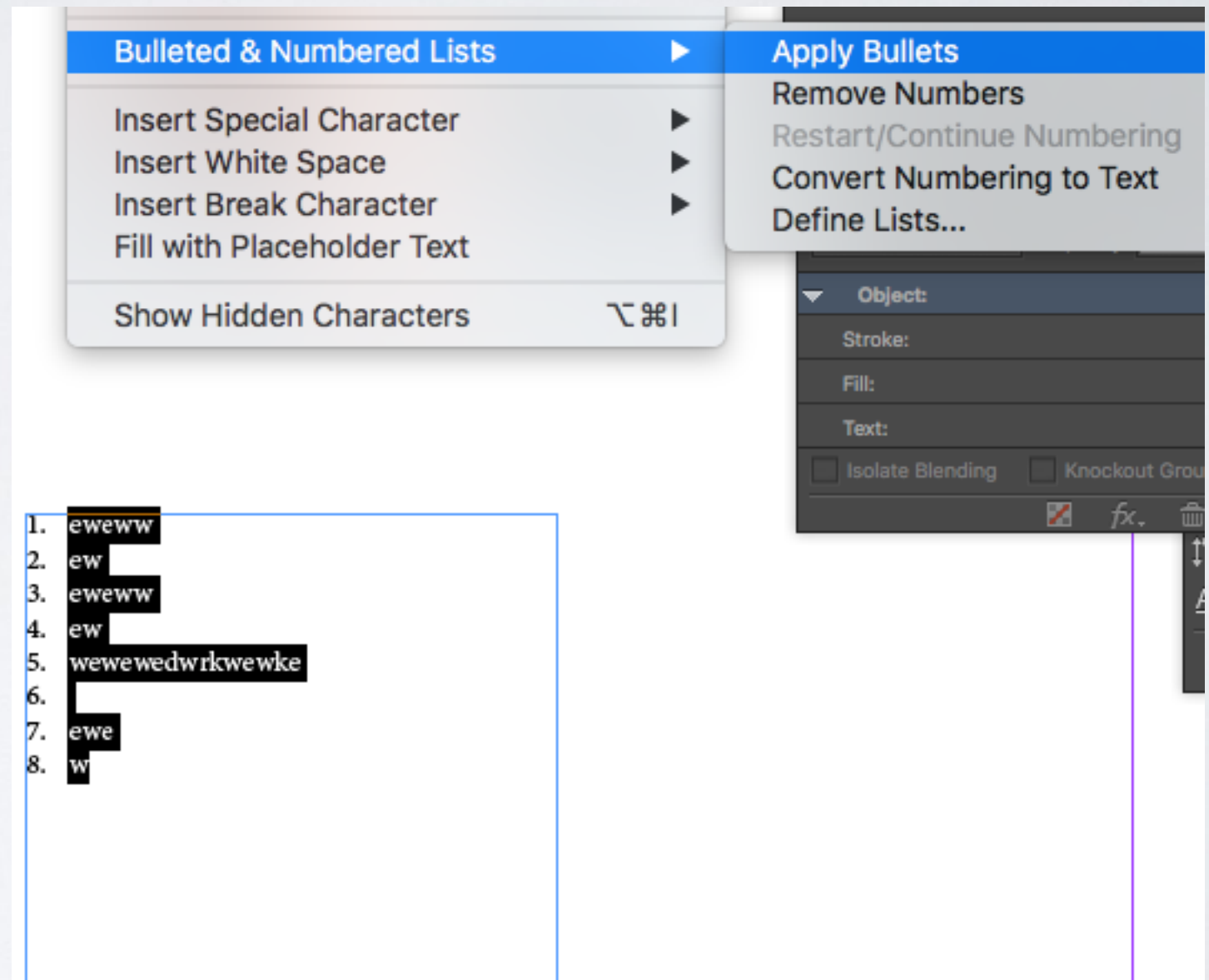


Figure 1 Swatches panel in small thumbnail view (left) and Swatch Libraries (right)

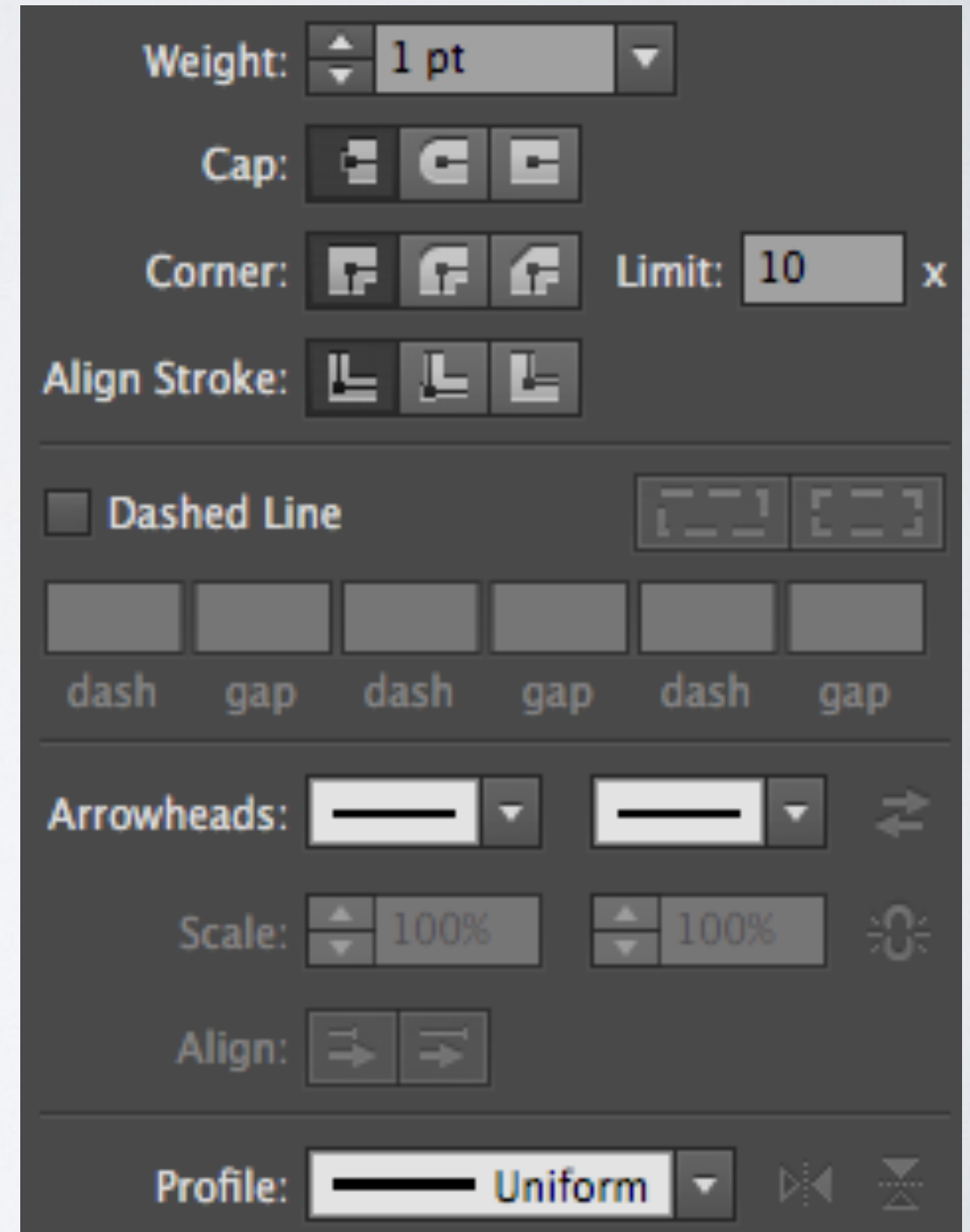
LISTS

- Bulleted Lists
- Numbered or Ordered Lists



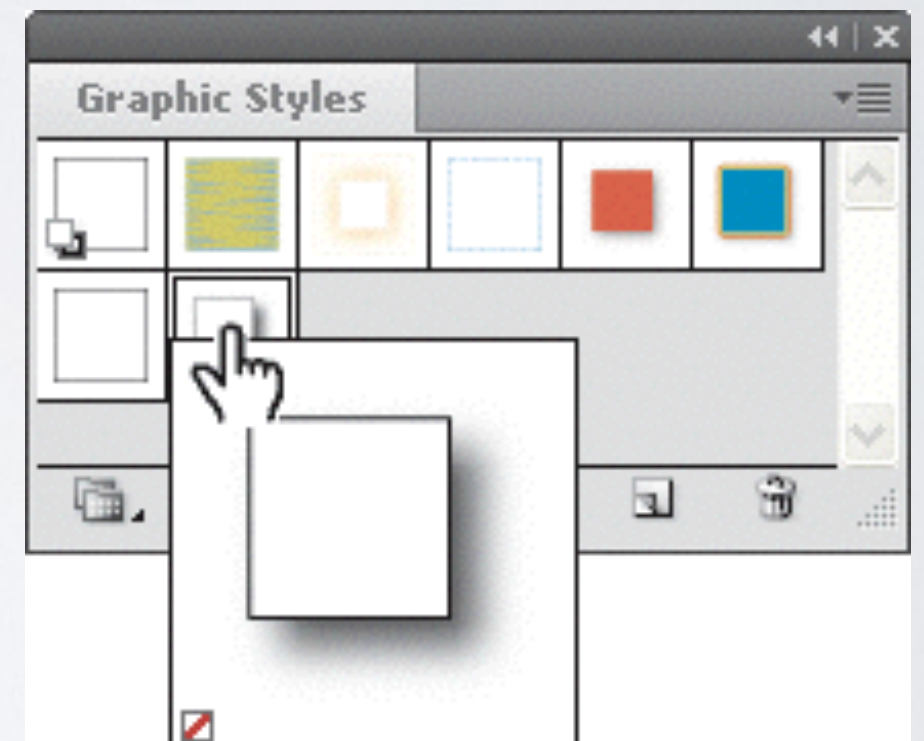
STROKE

- Stroke panel also includes ability to use various line styles and to end start and end points
- You can also specify gap color if you are using dotted lines.



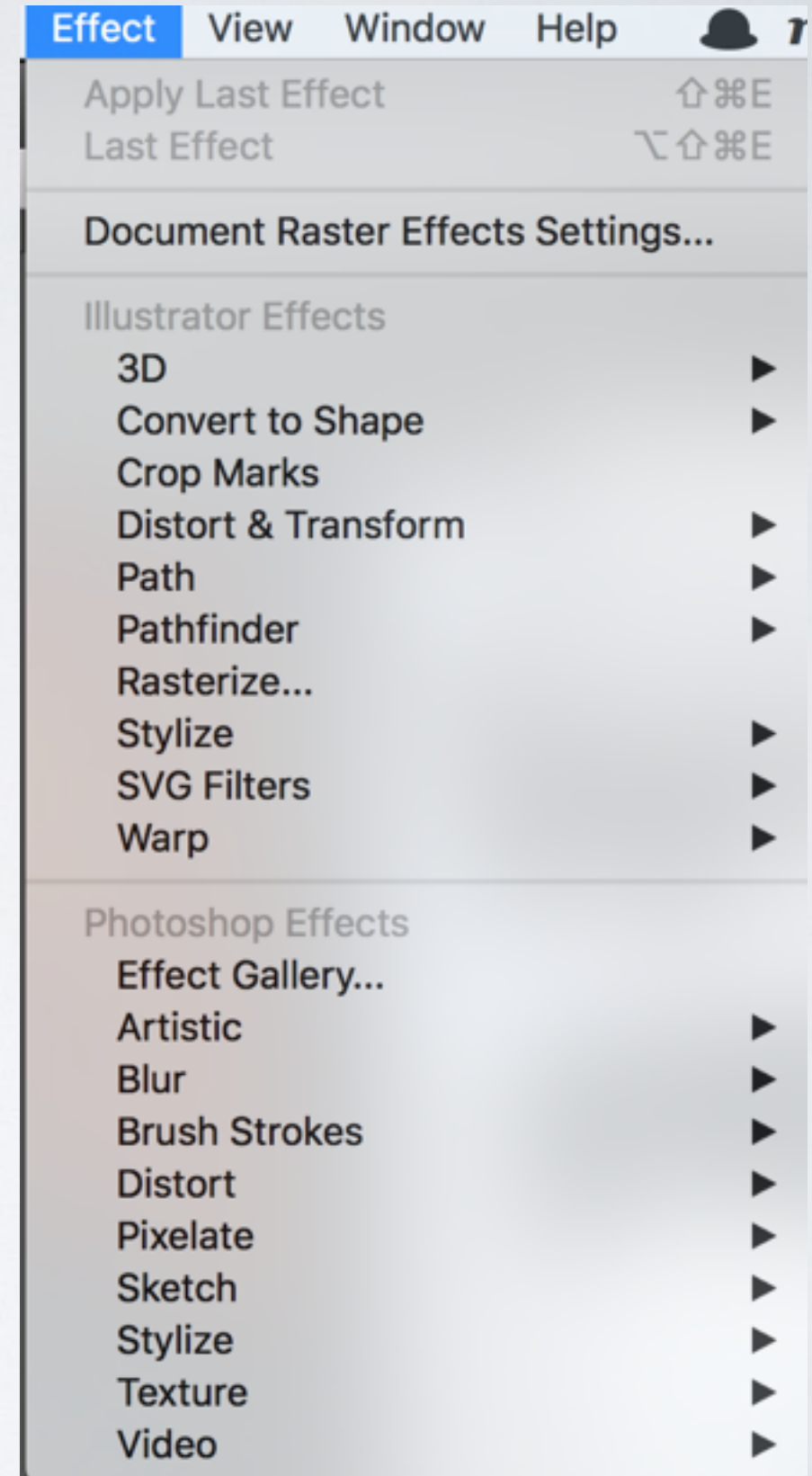
GRAPHIC STYLES

- A graphic style is a set of reusable appearance attributes. Graphic styles allow you to quickly change the look of an object; for example, you can change its fill and stroke color, alter its transparency, and apply effects in one step. All the changes you apply with graphic styles are completely reversible.
- You can apply graphic styles to objects, groups, and layers. When you apply a graphic style to a group or layer, every object in the group or layer takes on the attributes of the graphic style. For example, assume you have a graphic style that consists of 50% opacity. If you apply the graphic style to a layer, all objects in or added to that layer will appear 50% opaque. However, if you move an object out of the layer, the object's appearance reverts to its previous opacity.



EFFECTS

- Illustrator Effects - 3d, path, distort and transform
- Photoshop Effects - Such as blur, artistic, pixelate, etc
- Know the difference with these effects



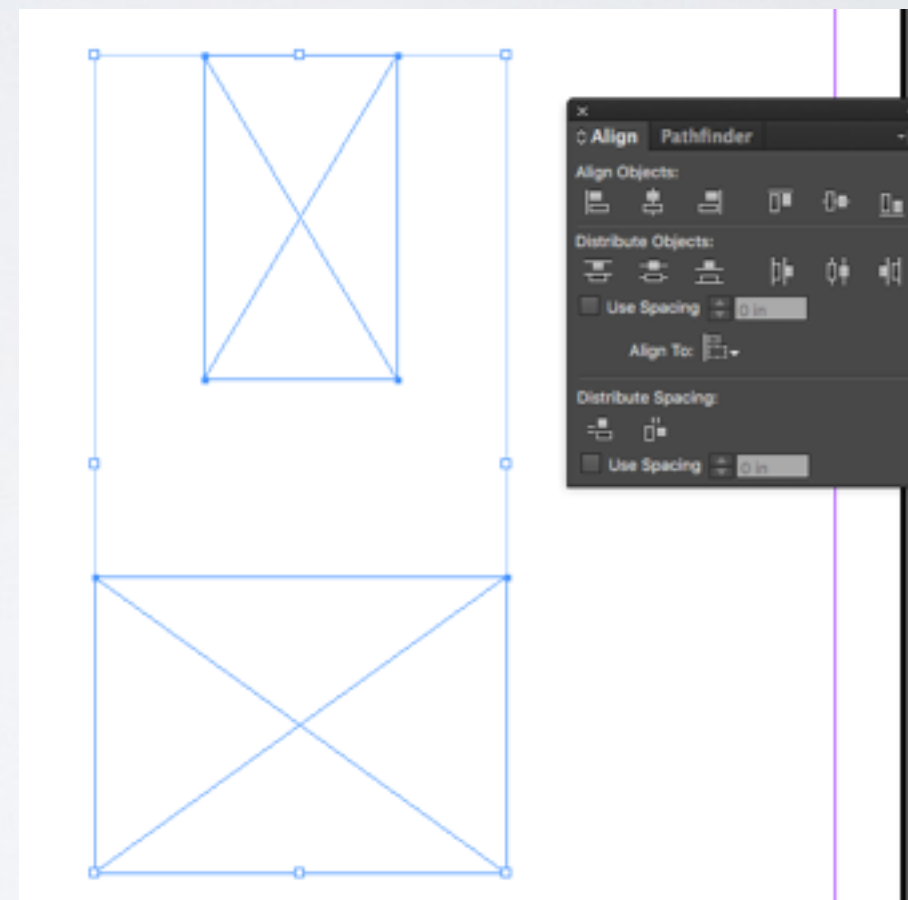
TABLES IN AI

- Split into grid feature allows tables to be created
- Select the Rectangle Tool by clicking in the Tool Palette.
- Click and drag in the document to create a rectangle with the desired dimensions. ...
- With the newly-drawn rectangle still selected, go to the “Object” menu, scroll down to “Path,” and choose “Split Into Grid...” from the submenu

This	is	a	table

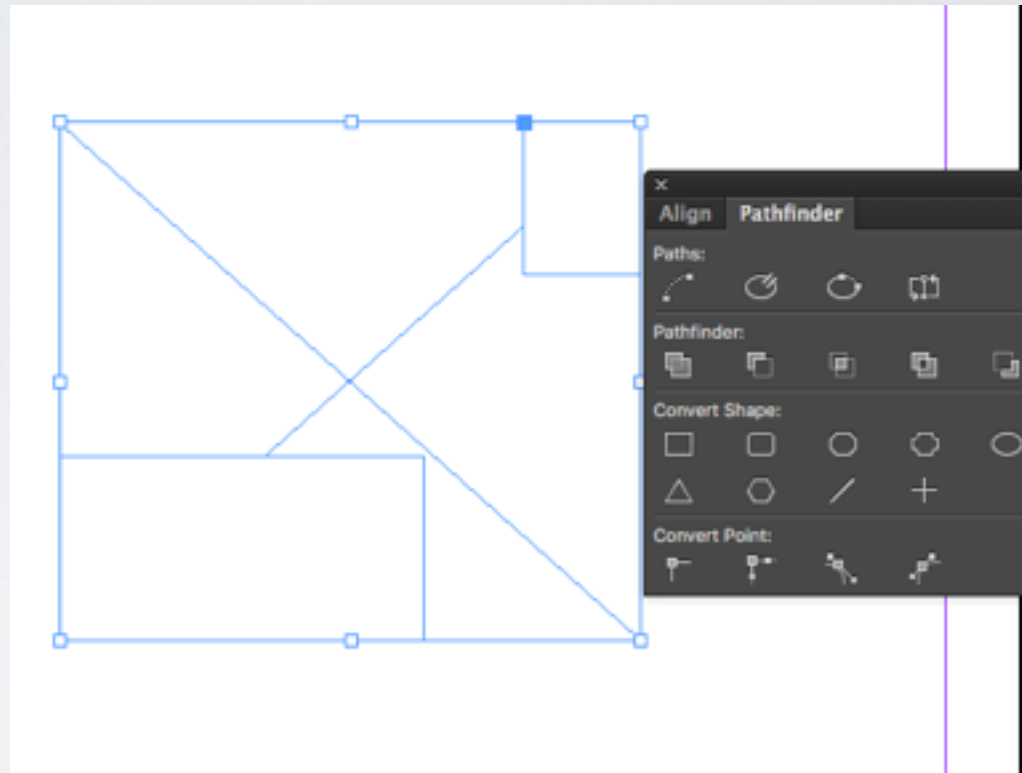
ALIGNMENT

- Alignment panel is almost identical to the one in Indesign
- Show options to allow alignment to page.



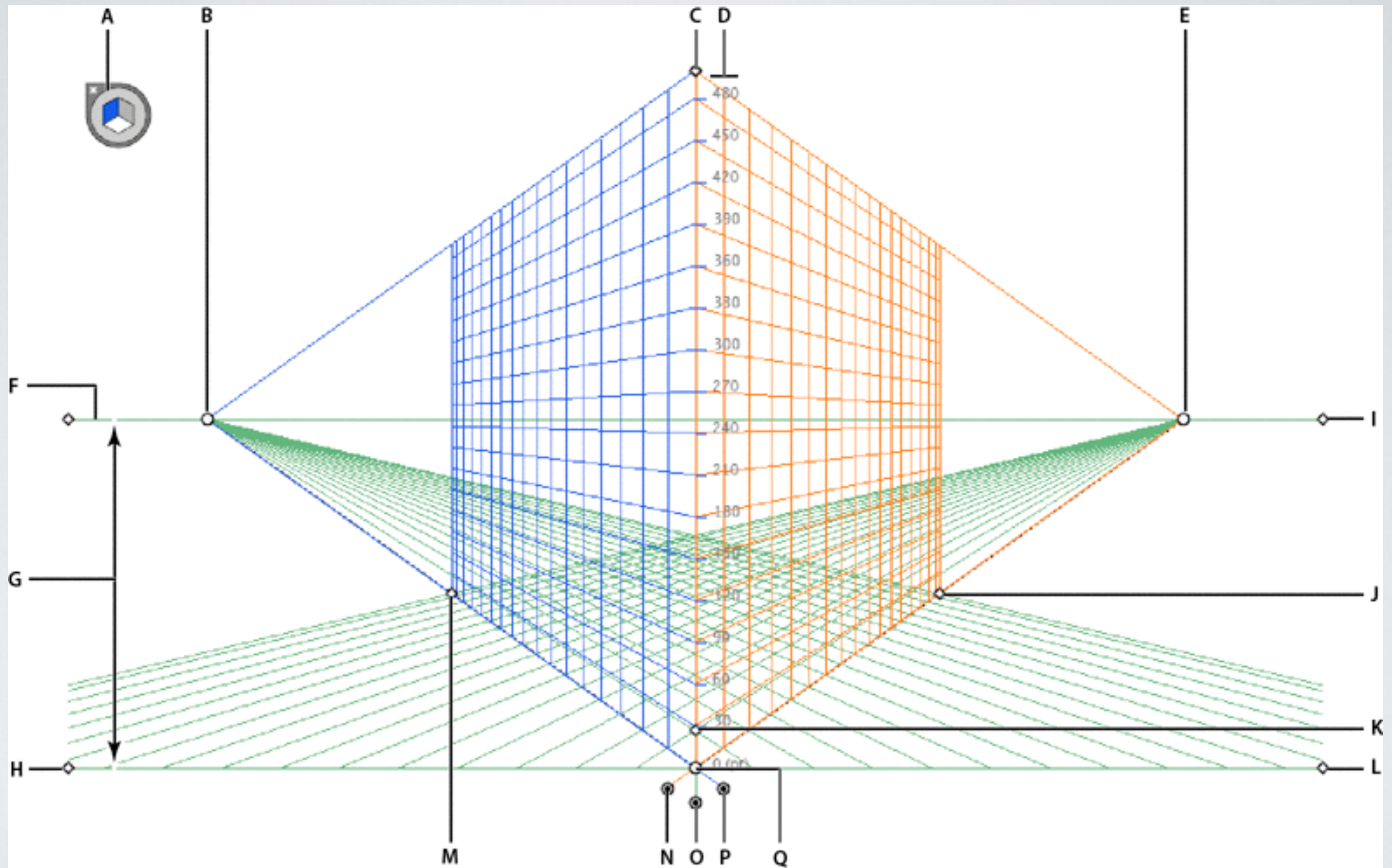
PATHFINDER

- Pathfinder panel also similar to the one in Adobe Indesign.
- Does include options to convert shapes



PERSPECTIVE GRID

<https://goo.gl/d65mpc>



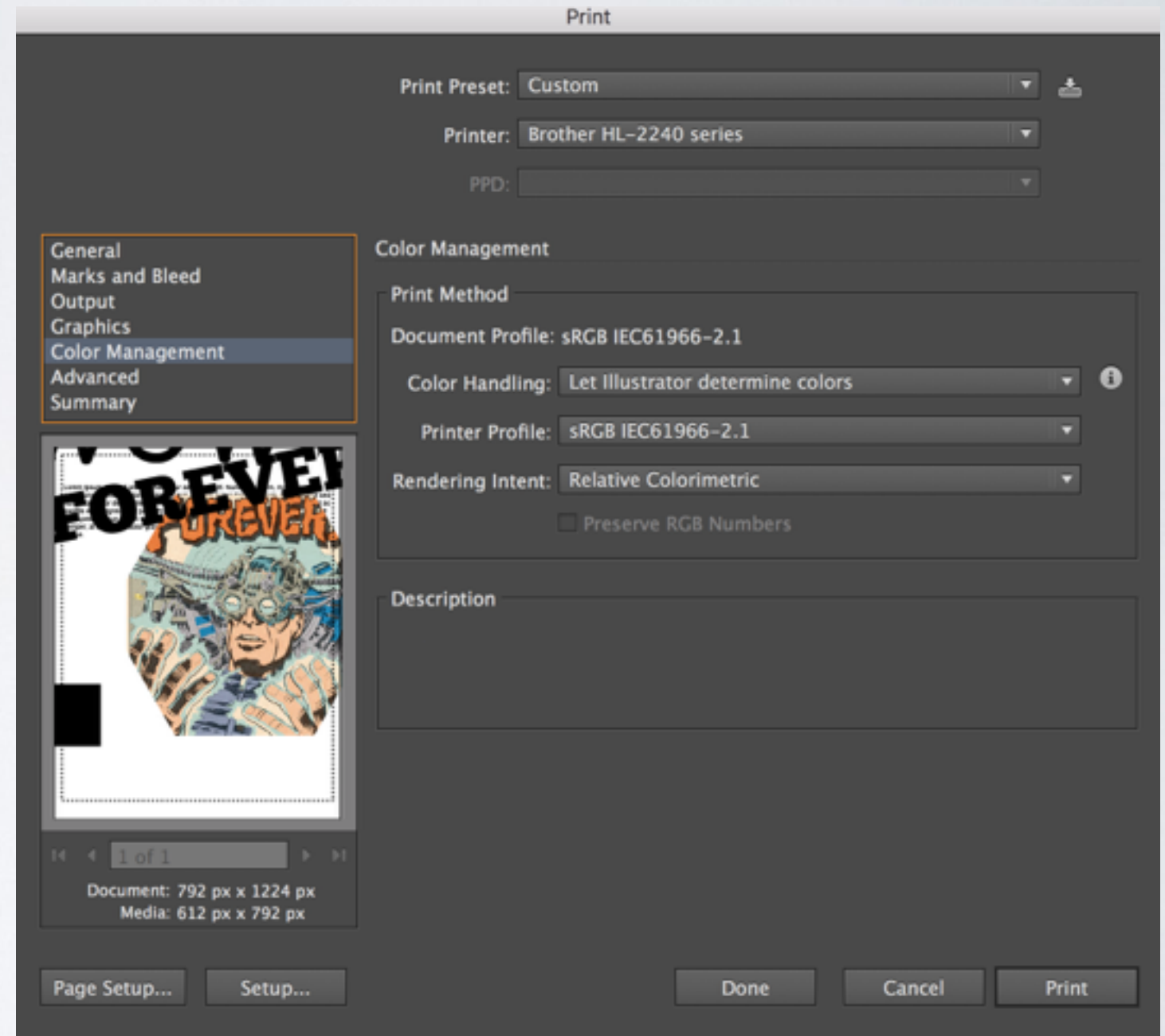
A. Plane switching widget **B.** Left Vanishing Point **C.** Vertical Grid Extent **D.** Perspective Grid Ruler **E.** Right Vanishing Point **F.** Horizon Line **G.** Horizon Height **H.** Ground Level **I.** Horizon Level **J.** Extent of Grid **K.** Grid Cell Size **L.** Ground Level **M.** Extent of Grid **N.** Right Grid Plane Control **O.** Horizontal Grid Plane Control **P.** Left Grid Plane Control **Q.** Origin

EXPORT OPTIONS

- Export for Screens
- Export As
- Export - Save for Web (legacy)

PRINTING

- Printing menu has a number of options.
- Your page setup panel can override some settings

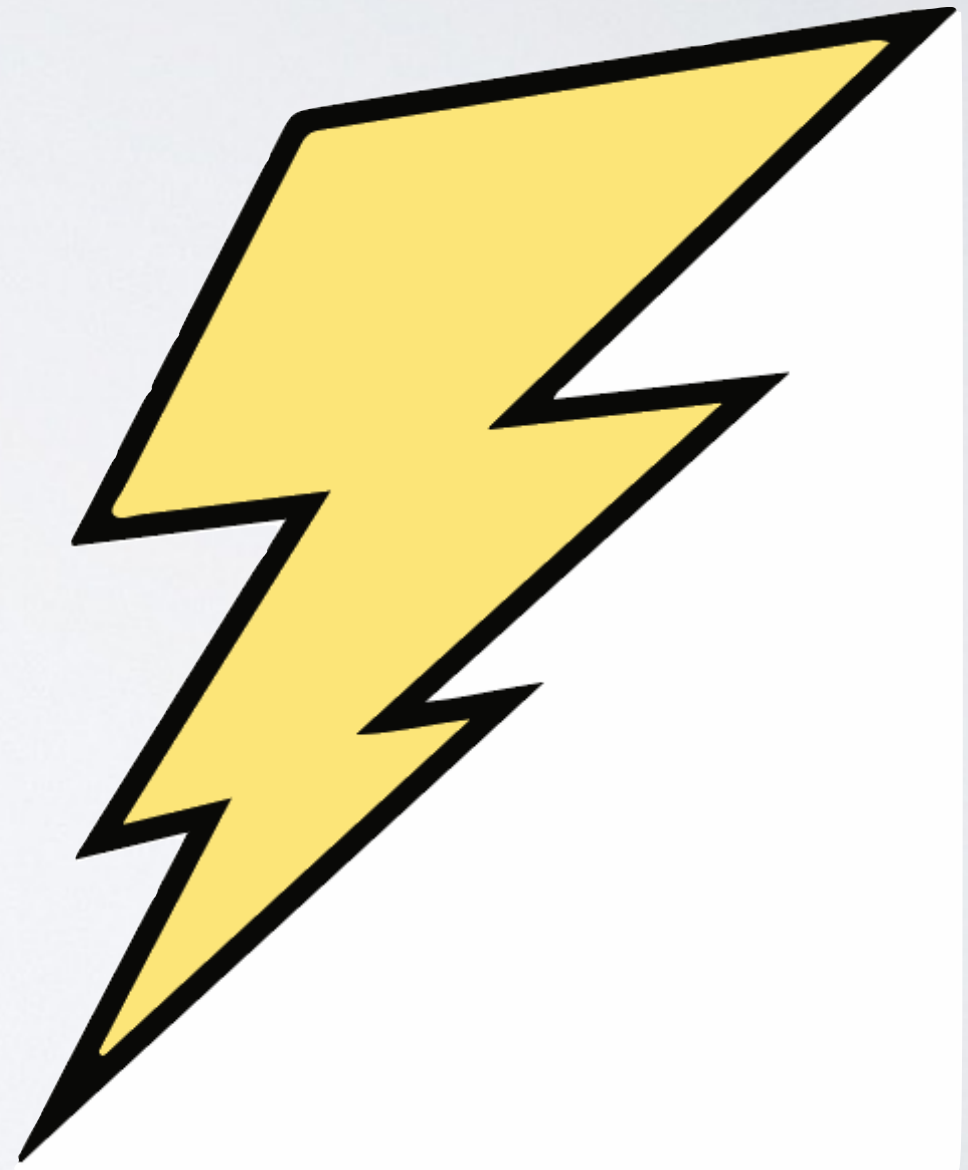


VIEW OPTIONS

- Outline Mode
- Preview Mode
- Overprint
- Pixel Preview

PEN TOOL LESSON

Create a lightning bolt using only the pen tool. Apply a 20 pixel black border on the graphic.

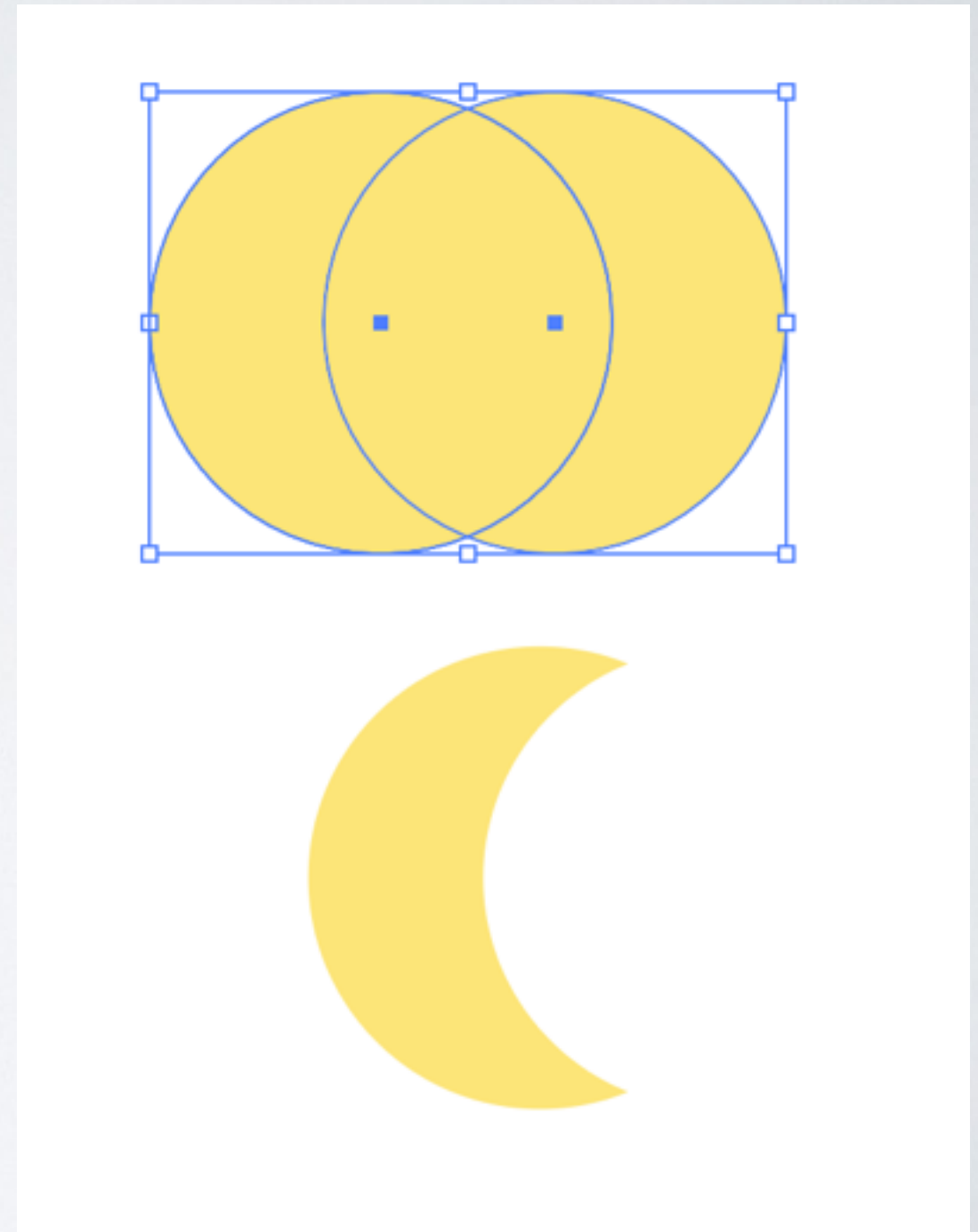


PATHFINDER

LESSON

Create a crescent moon like the one shown below by using the pathfinder tool

1. Select a color from the color picker.
2. Draw out two circles using the ellipse tool.
3. Overlap the shapes
4. Select the shapes
5. Use the “minus shape” option in the pathfinder panel.



CHANGE SIZE OF ART BOARD

LESSON

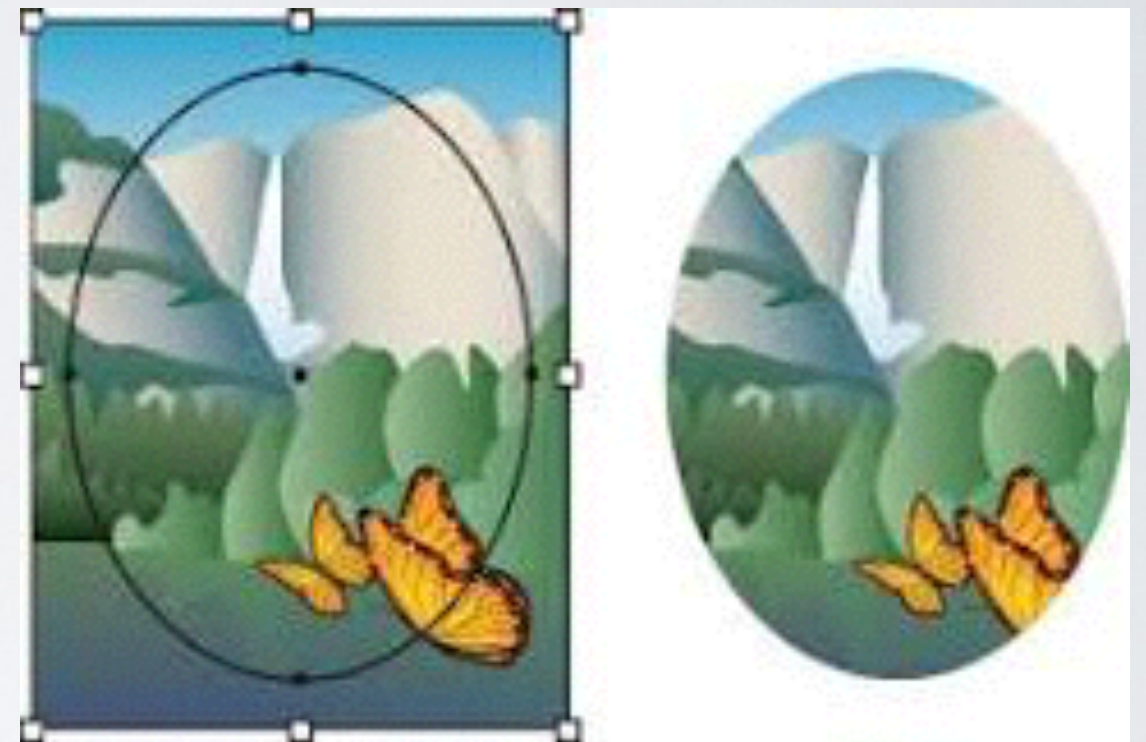
Use “graffiti-demo.ai”. Manually change art board to 8.5 x 11 inches. Scale image to fit art board

1. Select art board tool from the tool bar.
2. Manually change the dimensions of the page size by adjusting the bounding box.

LESSON

Use the “masking-demo.ai” file to mask the graphic with the “rusted-car.jpg” image

1. Create the object you want to use as the mask.
2. This object is called the clipping path. Only vector objects can be clipping paths.
3. Move the clipping path above the objects you want to mask in the stacking order.
4. Select the clipping path and the objects you want to mask.
5. Choose Object > Clipping Mask > Make.
6. Note: To create a clipping path from the area where two or more objects overlap, group the objects first.



3D EXTRUDE

LESSON

Update logo to look three dimensional. Set depth to 20 pts

1. Select logo on screen
2. Select Effect/Extrude/Bevel
3. Change extrude amount to 20 pts

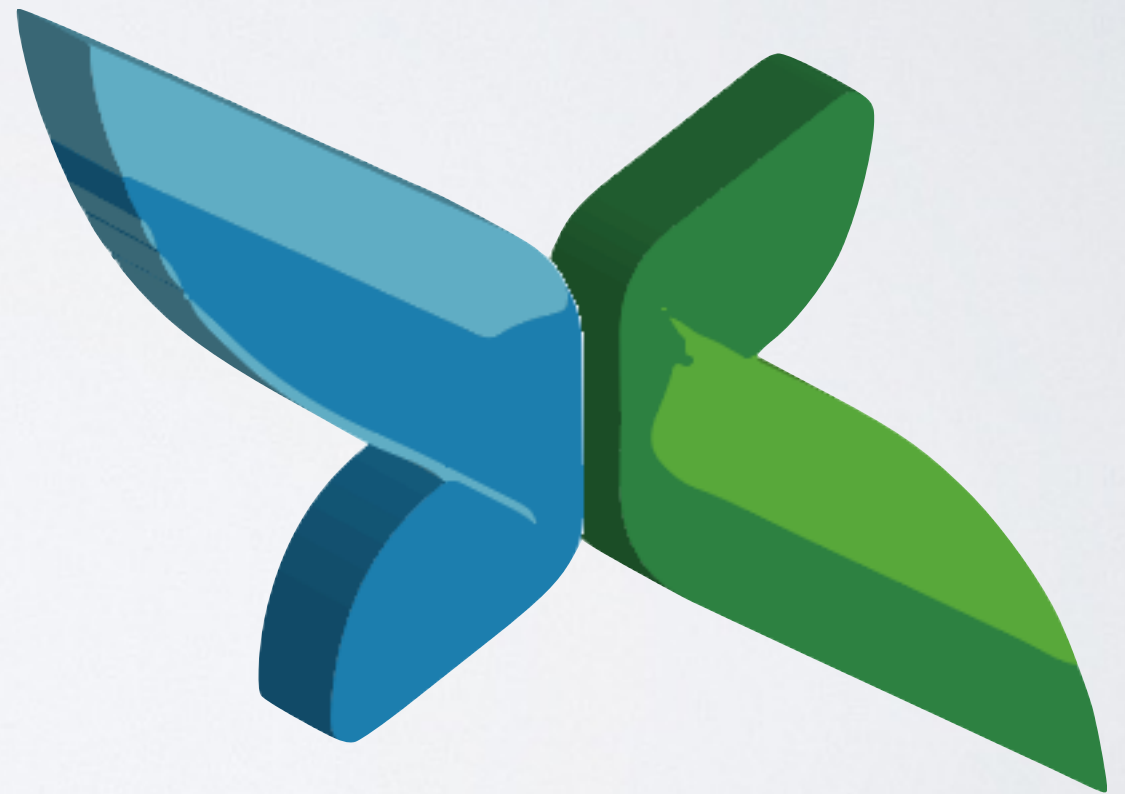
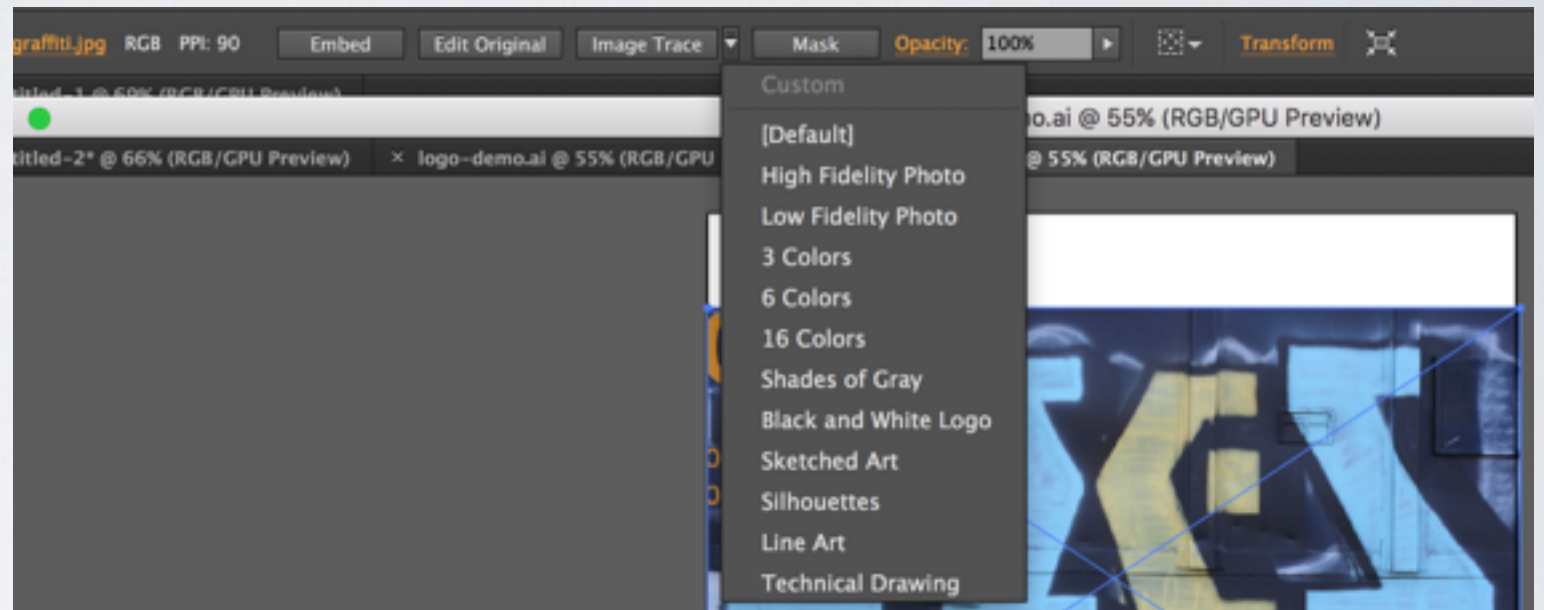


IMAGE TRACE

LESSON

Use the “graffiti-demo.ai” file. Convert the selected bitmap image to a vector using 6 color setting



1. Select image on screen

2. Make sure image trace option panel is open. Window/image trace or use trace properties if open

3. Select 6 colors from preset option

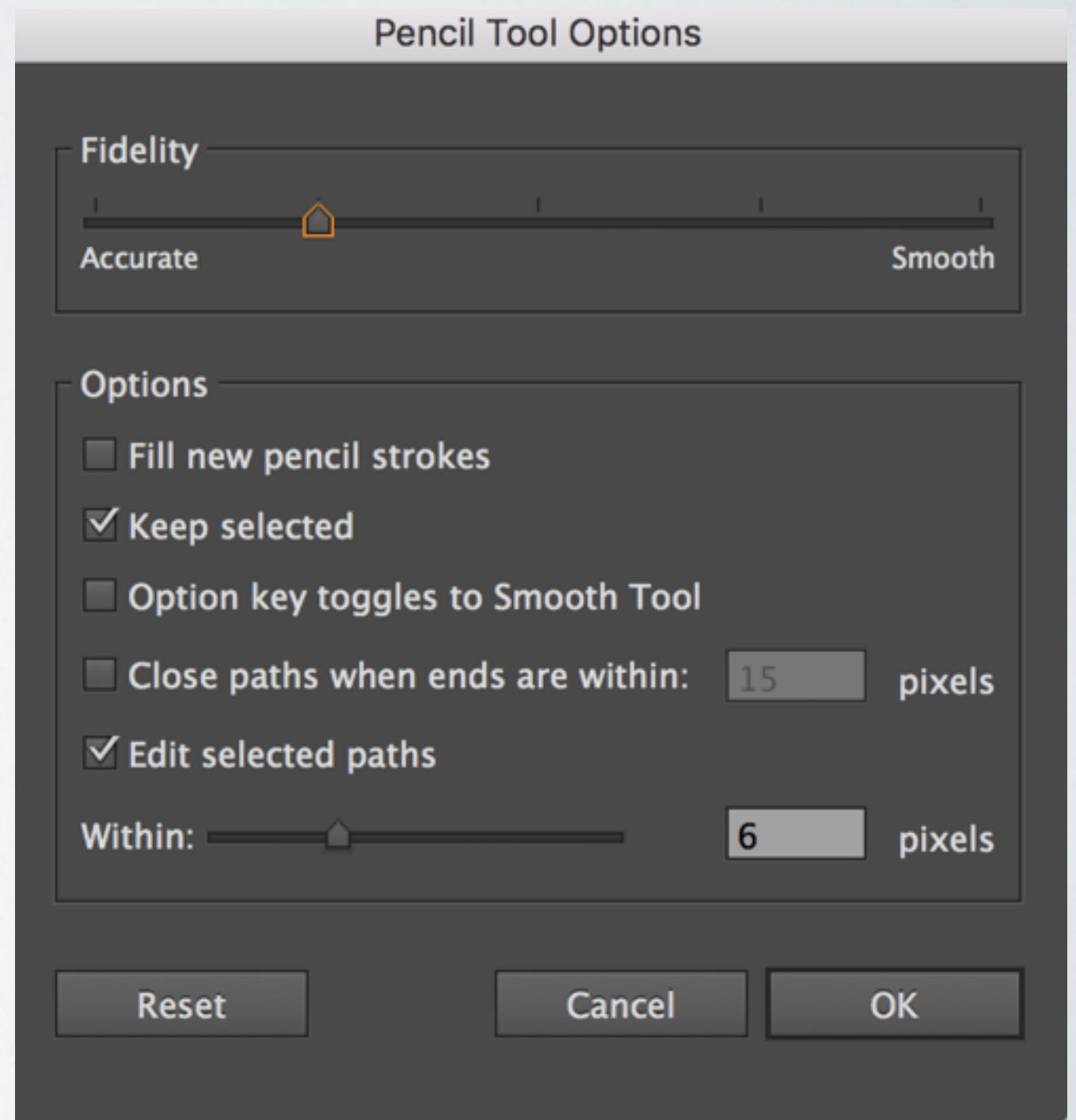
4. Select “expand” to actually create the vector

CHANGE PENCIL OPTION

LESSON

Change the pencil option so that it is more precise

1. Select pencil tool in toolbar
2. Double click tool
3. Slide to the left for more accuracy and to the right to make the tool less precise



CREATE NEW DOCUMENT STARTUP FILE LESSON

Create new document startup file named “DefaultSetting.ai”. Save it to the new document profile startup directory. The profile should have a resolution of 72 DPI

1. Select pencil tool in toolbar
2. Double click tool
3. Slide to the left for more accuracy and to the right to make the tool less precise

SAVE DOCUMENT FOR THE WEB LESSON

Save your current document to the web using the PNG 24 format. The file name should be “mydocument.png”

1. File Export/ Save for web
(legacy)
2. Change file name to the
requested file name

CHANGE TRANSPARENCY OF OBJECT LESSON

Use “graffiti-layers-demo.ai” file.. Select the “CITY” sublayer. Change the opacity to 50%

1. Select Window/ Layers
2. Select the layer object
3. Change the transparency in the control panel

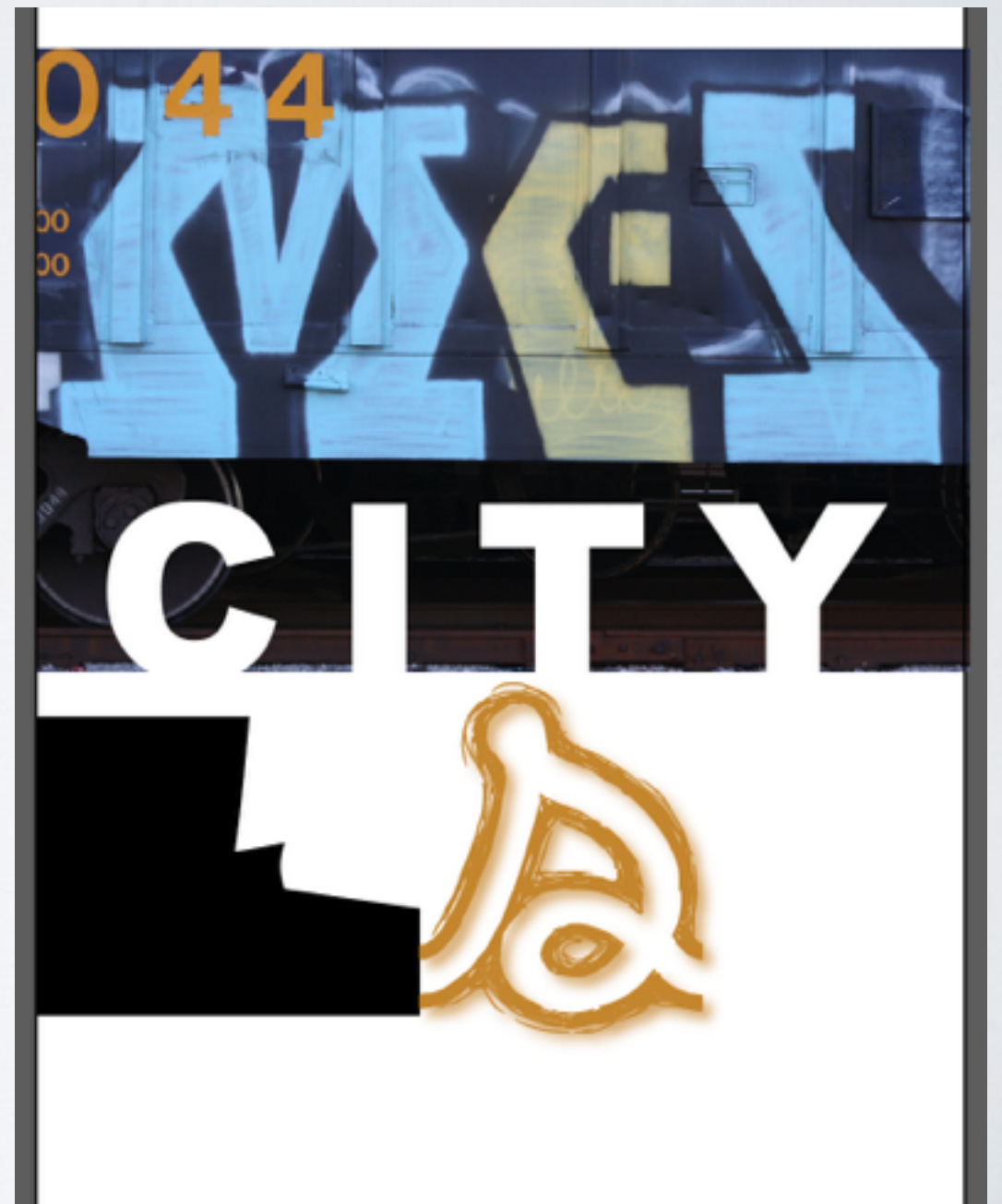


ADD DROPSHADOW TO ARTWORK

LESSON

Use “graffiti-layers-demo.ai” file. Add drop shadow to artwork on the “sub” sublayer using color from “044” on image with an opacity value of “50%”

1. Select Window/ Layers
2. Select the “sub” sublayer.
3. Select Effect/Stylize/Dropshadow from Illustrator submenu
4. Select color from “044” on the image with the eyedropper and change drop shadow color to this color. Hint: You may need to look at color picker values.
5. Set percentage of transparency to 50%.



CHANGE COLOR SETTINGS LESSON

Change color settings of open document to “North American Web/Internet”

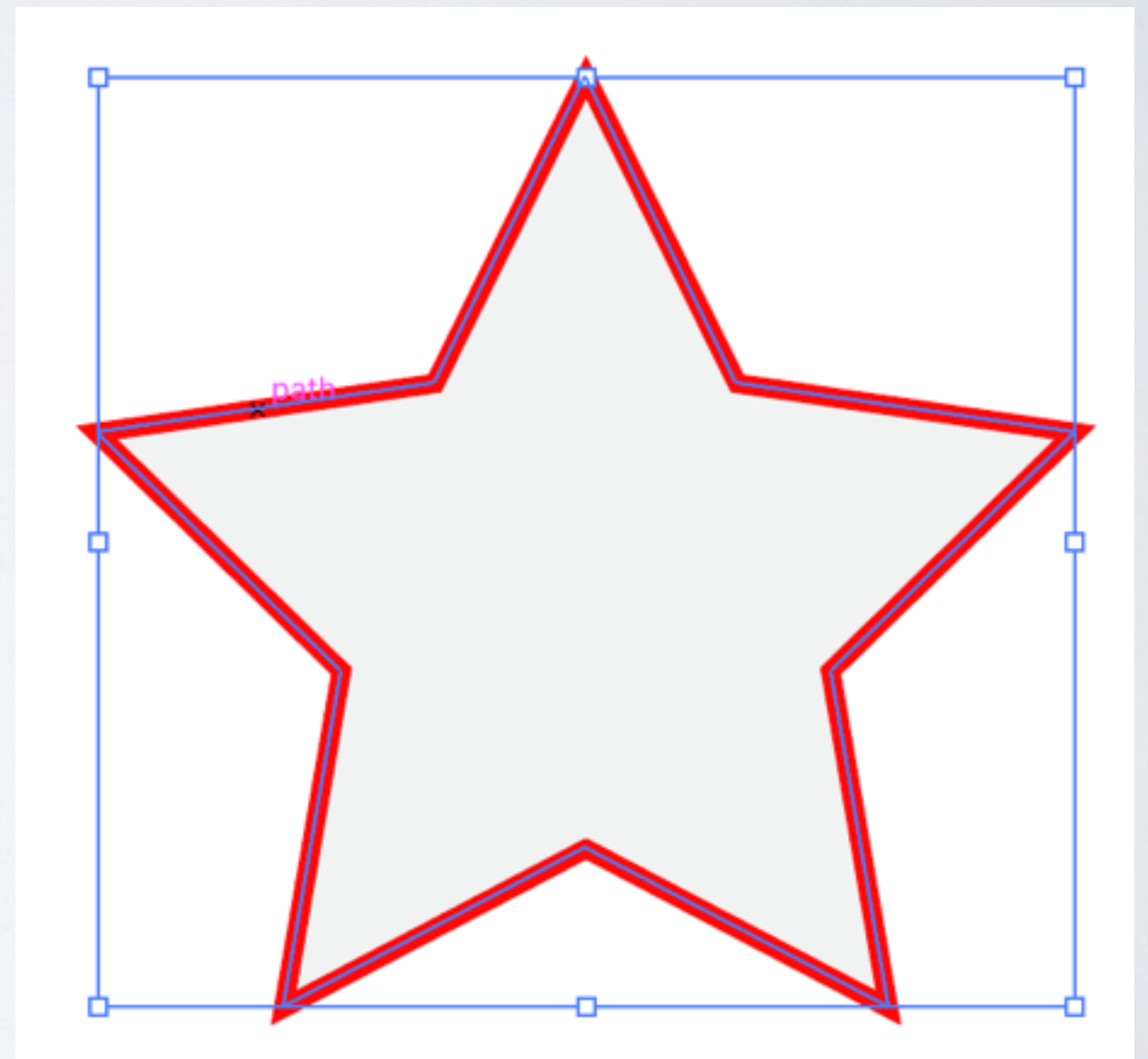
1. Edit Color Settings from Menu
2. Select dropdown from settings and choose the desired option.

UPDATE STAR SHAPE WITH LIVE CORNERS

LESSON

Use the “star.ai” file. Update star shape with live corners to round corners of star to 5 pixels

1. Select individual points of star with direct selection tool
2. Click on the “corners” link within the control panel.
3. Now change the value of the live corner option with the radius menu to 5 pixels.



CREATE NEW WORKSPACE LESSON

Create new workspace called “My Workspace” with the brushes panel open

1. Make sure the brushes panel is open by going to Window/Brushes Panel
2. Select “new workspace” from the workspace panel switcher.
3. Name the workspace accordingly.

COMPLETE LAYOUT LESSON

Use the “Start with “masking-demo.ai” file. Complete the steps to make your document look like “making-steps-completed” which uses the “rusted-car” image.

1. You will need to use clipping mask to mask the object with rusted car image. Make your own shape if you want to instead.

2. Will need to import text and adjust the columns to 2 instead of the default one column option.

3. Borders will need to be set to R 0,G 100,B 180.

4. Font will need kerning adjustment and color set to R 0,G 100,B 180.



Lorem ipsum dolor sit amet, consectetur adipiscing elit. Iam doloris medicamenta illa Epicurea tamquam de narthecio proment: Si gravis, brevis; Quasi vero, inquit, perpetua oratio rhetorum solum, non etiam philosophorum sit. Et ille ridens: Video, inquit, quid agas; Nam si amitti vita beata potest, beata esse non potest. Te ipsum, dignissimum maioribus tuis, voluptasne induxit, ut adolescentulus eriperes P. Duo Reges: constructio interrete. Quo modo autem optimum, si bonum praeterea nullum est? Occultum facinus esse potuerit, gaudebit; Sullae consulatum? Nec vero hoc oratione solum, sed multo magis vita et factis et moribus comprobavit. Ad eos igitur converte te, quaeso. Quod quidem iam fit etiam in Academia.

Utrum igitur tibi litteram videor an totas paginas commovere? Atque haec coniunctio confusioque virtutum tamen a philosophis ratione quadam distinguitur. Qui non moveatur et offensione turpitudinis et comprobatione honestatis? Maximas vero virtutes iacere omnis necesse est voluptate dominante. Duae sunt enim res quoque, ne tu verba solum

sumum pecudis bonum et hominis idem mihi videri potest. Primum cur ista res digna odio est, nisi quod est turpis? Conferam tecum, quam cuique verso rem subicias; Duo enim genera quae erant, fecit tria. Summum enim bonum exposuit vacuitatem doloris; Et certamen honestum et disputatio splendida! omnis est enim de virtutis dignitate contentio.

Sullae consulatum? Familiares nostros, credo, Sironem dicis et Philodemum, cum optimos viros, tum homines doctissimos. Cupiditates non Epicuri divisione finiebat, sed sua satietate. Quas enim kakaw Graeci appellant, vitia malo quam malitias nominare. Eadem nunc mea adversum te oratio est. Haec bene dicuntur, nec ego repugno, sed inter sese ipsa pugnant. Nihil beatiorem esse Metellum quam Regulum. Is es profecto tu.

Illis videtur, qui illud non dubitant bonum dicere -; An vero displicuit ea, quae tributa est animi virtutibus tanta praestantia? Non risu potius quam oratione eiciendum? Hos contra singulos dici est melius. Collige omnia, quae soletis Praesidium amicorum. Haec bene

EXPORT SPECIFIC SLICE LESSON

Open the “masking-demo-completed.ai” document. Export only the slice with the word “rust” in it as a 256 color transparent GIF.

1. Select the appropriate slice.
2. Export / Save for web (legacy)
3. Make sure the export slice option is selected to export only the selected slice.
4. Set export settings to 256 color transparent GIF.
5. Click the “save” button to export the file.

