Getting Started with Illustrator

ASSIGNMENT 1—THE ILLUSTRATOR USER INTERFACE

Read the following assignment. Then read the following pages in your textbook: Walk-Through, pages iv–v, Projects at a Glance, pages vi–vii, Getting Started, page xiv, and The Illustrator User Interface, pages 1–21.

Adobe Illustrator CS6 is a powerful software application that's used to create illustrations. It offers a variety of tools you can use to create anything from a simple design to dazzling professional artwork. You're about to start learning and practicing the skills you'll need to make use of Illustrator's many exciting possibilities.

Start Illustrator and Explore the Illustrator Interface

Note: At this time you should just get familiar with the *user interface (UI).* As you progress through your lessons, you'll learn more specifics about the various components.

In the first section of your textbook, you'll begin to explore the workspace of your Illustrator program. Follow along with the simple exercises to understand how to create your own workspace, arrange panels, identify tools, and customize keyboard shortcuts. If you're not already familiar with Adobe applications, the UI might seem intimidating at first. Even users of previous versions will find this introduction useful because some UI elements have changed in the past several versions.

Lesson 1

If you're using a Macintosh, you can enable or disable the *application frame* to control the overall environment. When enabled, the entire application (excluding the Menu bar) is contained within a single window ("frame"). In this case, the user experience is more like the Windows application model, in which each application is always contained within its own frame.

Once you launch Illustrator, you can reset the defaults for the workspace or you can save your own workspace. Step 4 on page 2 explains how to reset your defaults. This is very important to learn in case you change some of your settings and aren't happy with the results. You can just restart the program with the original defaults.

Explore the Arrangement of Illustrator Panels

FIGURE 7—Each icon represents a panel.

When you first open Illustrator, all your panels will be collapsed (Figure 7). It's up to you to decide which panels you would like open in your workspace. As you become more familiar with the tools, you'll design your own workspace depending on which tools you're using. What's brilliant about this is that you can save a variety of workspaces depending on the job you're doing. This means that whatever panels you have open when you saved your workspace will be opened again when you start Illustrator.

The *Panel Dock* is attached to the right of your screen; it allows you to easily open and close the many kinds of panels available in Illustrator. Soon you'll learn what to do with many of these panels; for now however, let's just quickly learn how to find the one you need. Choose **Window** on the menu bar and look at the dropdown list. Panels already open in your work area are marked with a check mark. To open another one, move the mouse pointer down the list and select it. To close a panel, click on the **X** in its upper right corner.

Panels might be *grouped* or *docked* together, and this may make your work area look slightly different from what's shown in your textbook. To separate a panel from others,

click on its tab and drag it away from the other panels. If necessary, double-click on the tab one or more times until the options you need are fully visible. Practice finding, opening, and closing the Swatches, Stroke, and Color panels.

To understand what each panel represents, you can use a variety of methods. You can hover your mouse over an icon on the panel and it will display the panel name (Figure 8).

You can also open the panel dock by clicking the arrow in the upper right corner (Figure 9). This will open the dock, showing the name of each panel. As you go through the exercises in your textbook regarding panels, remember—you can open or close any one at a time so they don't take over your screen.

FIGURE 8— Displaying the Panel Name
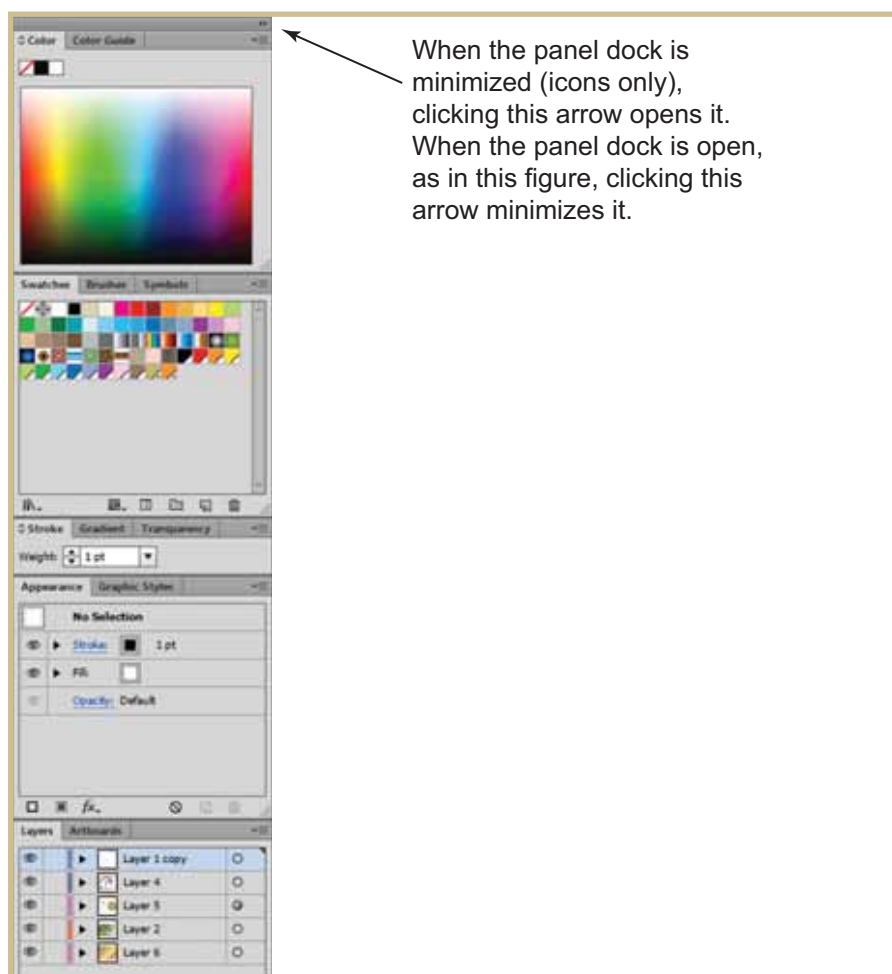
When the panel dock is minimized (icons only), clicking this arrow opens it. When the panel dock is open, as in this figure, clicking this arrow minimizes it.

FIGURE 9—Panel Dock

The most important panel that you'll learn is the Tools panel. Take the time to study the figure *Identifying and Accessing Illustrator Tools* on page 7 of your textbook. Use this figure as a reference until you learn what the tools look like and which tools are nested under the others. The Tools panel defaults to the left side of the application space. Depending on your needs and preferences, it can be dragged to another position or floated, just as with any other panel in the workspace.

As you become more familiar with the application, you should start to remember keyboard shortcuts for various tools; this can significantly increase your productivity. You can access keyboard shortcuts by hovering over various tools or clicking the dropdown menus on the Menu bar.

The Control panel appears by default at the top of the workspace. It's *context sensitive,* which means it provides access to different options depending on which tool is active and what's selected in the document.
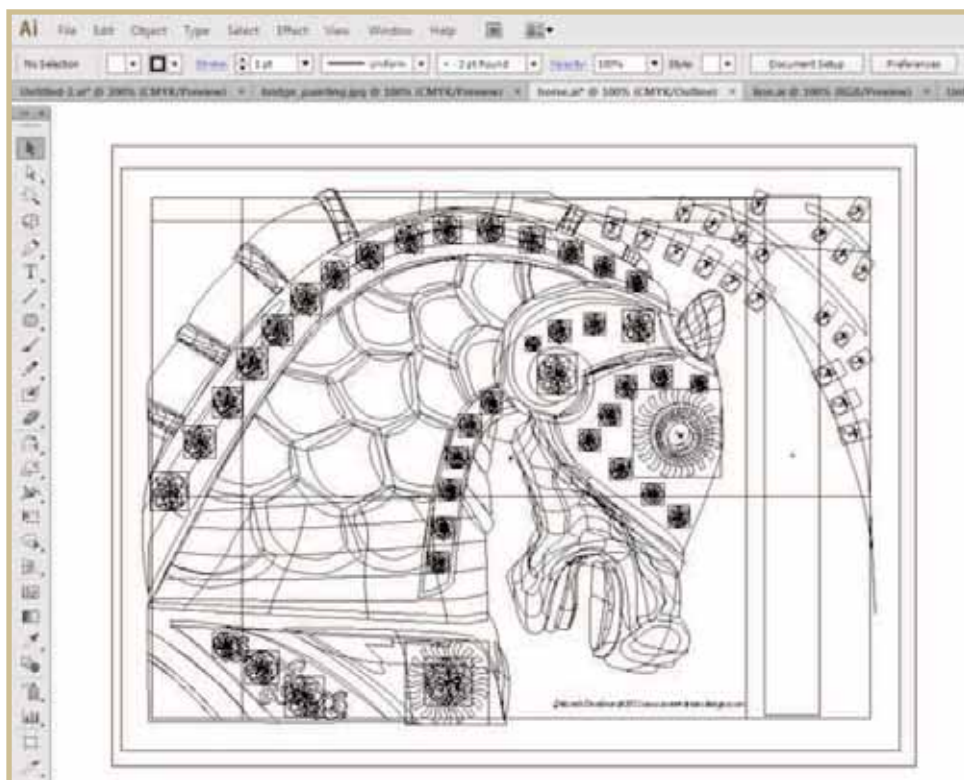
Create a Saved Workspace

You can personalize the UI by saving a custom workspace to recall panels in the specific position where they were when saved. This makes it easy to automatically store panel locations and recall specific sets of tools (Figures 10 and 11).
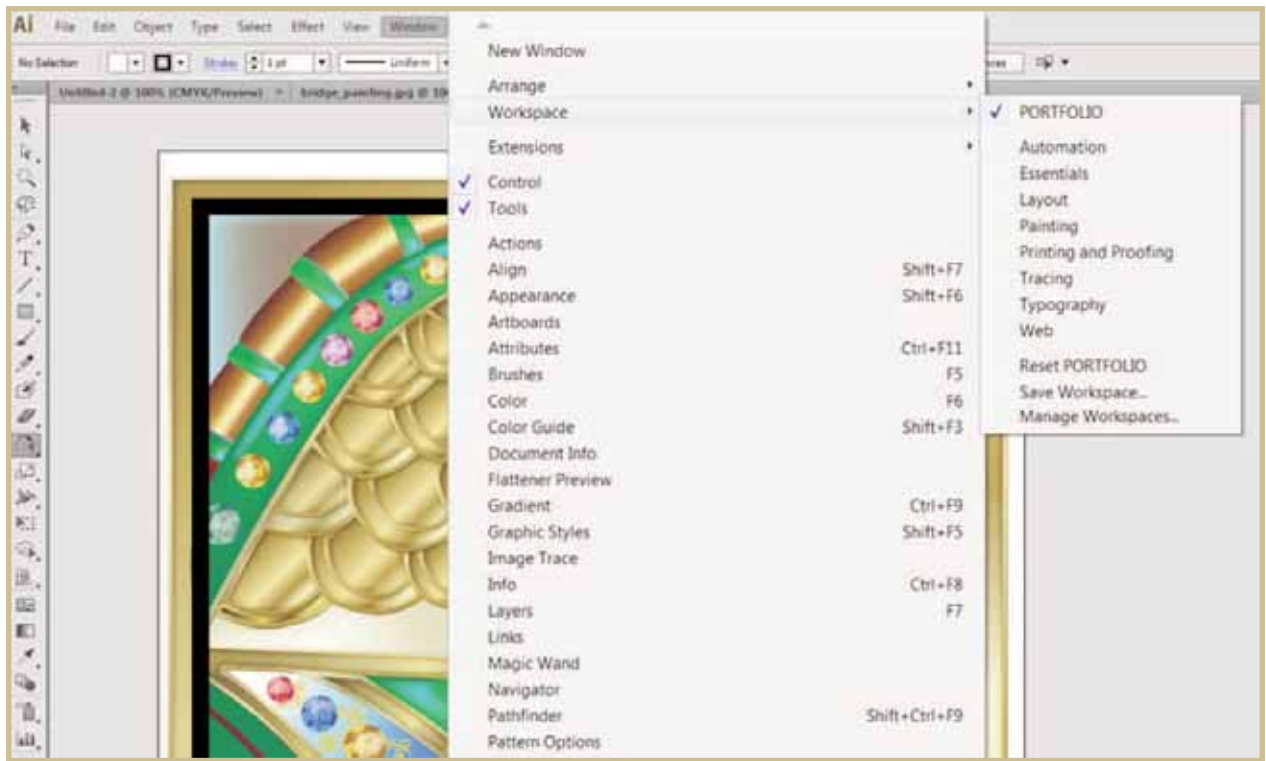
FIGURE 10—Click Window > Workspace > Save Workspace.

FIGURE 11—Name your saved workspace.

Explore the Illustrator Document Window

One goal of this introductory chapter is to show the different options for navigating an open document. There are several methods for changing the view of a file; you should become familiar with each to determine which best suits your work habits. Different previews and screen modes can be useful for different workflows. For example, Outline Preview (click **View > Outline**) shows the vector paths that make up an image (Figure 12).
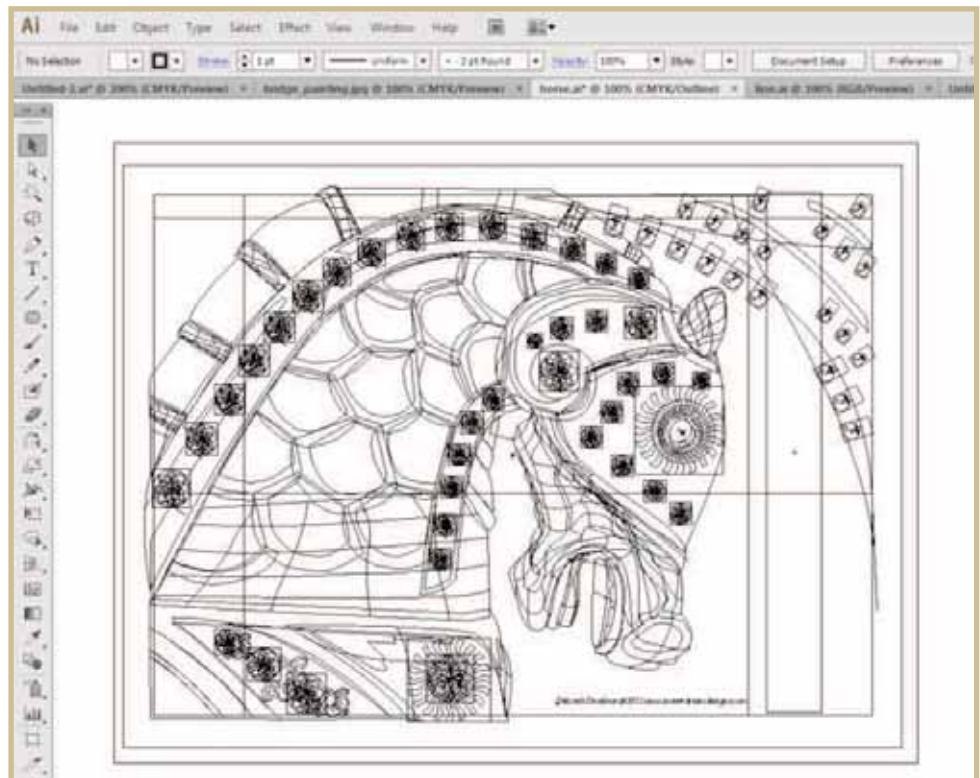

FIGURE 12—Outline Preview

You can also use the Change Screen Mode button (in the Tools panel) to change the way the document appears in relation to the application interface.

■ Normal Screen Mode is what you see when you launch the application and open most files. It includes document tabs, the Application bar at the top of the screen, etc.

- Full Screen Mode with Menu Bar basically removes the document tabs, extending the document window to the full screen size behind the application interface elements (panels and so on).

- Full Screen Mode removes all interface elements so you can review the file with no surrounding distractions.

Explore the Arrangement of Multiple Documents

It's often necessary (or at least, more convenient) to work with multiple files open at one time. The document tabs at the top of the document window let you know which file is active (the lighter one) (Figure 13). You can easily switch to another file by clicking its tab. If an asterisk appears in the document tab, it means changes have been made but not yet saved.
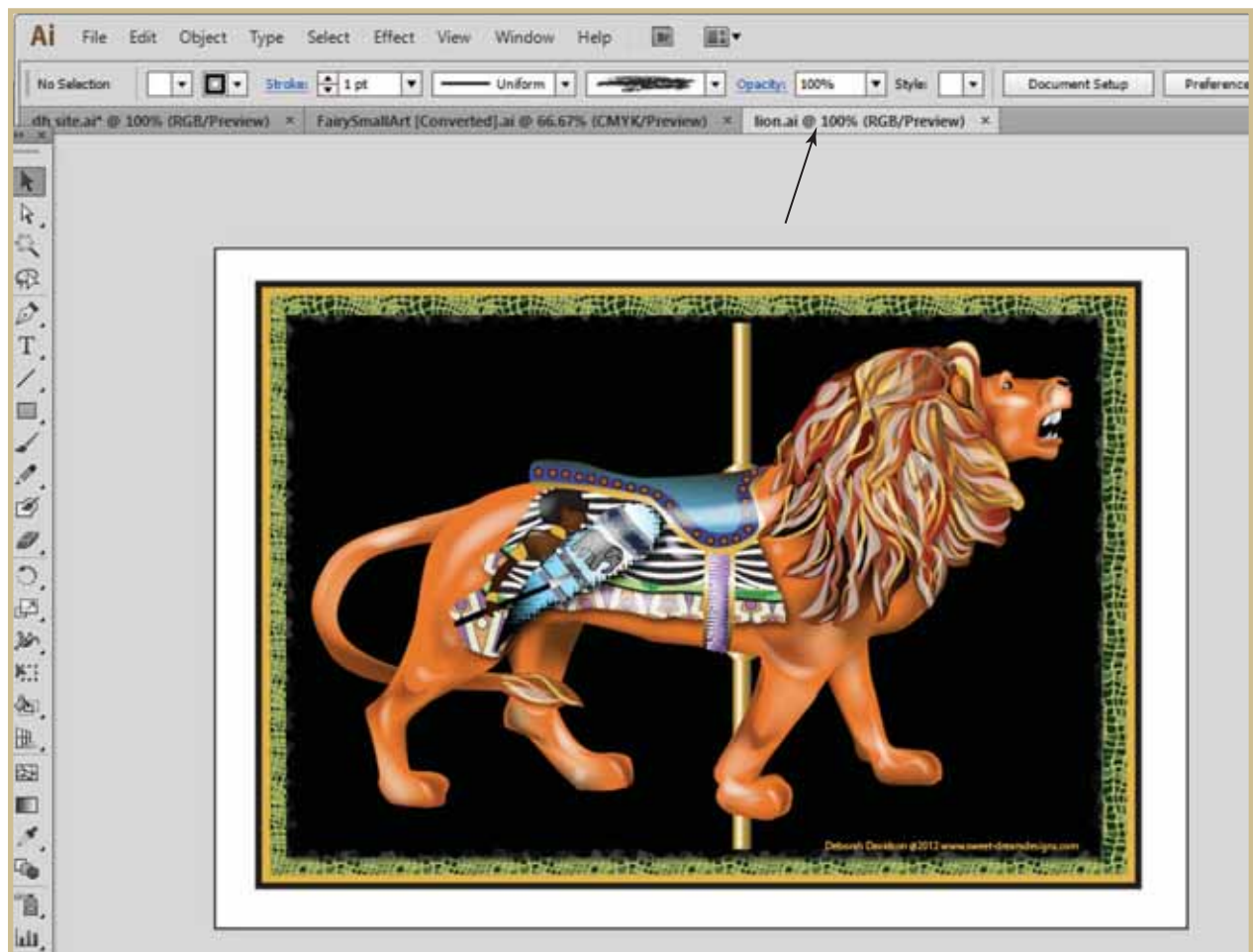
FIGURE 13—Active File Tab

The built-in arrangements in the Arrange Documents panel display multiple files in different "panes" within the document window. (Many of the same options are available in the Window > Arrange submenu.) You can also drag any document tab to move it to another pane.

ASSIGNMENT 2—PROJECT 1, INTERNATIONAL SYMBOLS

Read the following assignment in your study guide. Then read pages 23–73 in your textbook and complete the exercises.

Your first project is called International Symbols. It introduces the foundational skills that you'll use in essentially every Illustrator job you build, both throughout this book and in a professional situation—creating a new file, managing layers, working with basic shapes, and making selections.

Your textbook describes the company that you'll be working for, along with the skills needed to complete the project. The Project Meeting includes client and art director comments as well as project objectives.

The first two icons in this project can be created with a combination of various shape tools. Although lines, circles, and other shapes might seem simple, this project shows how even basic shapes can combine to create more complex artwork. The third icon explores an option for digitally drawing, just as you would draw with a pencil on paper. Even beginning illustrators have the option for creating sophisticated digital artwork.

Stage 1: Setting Up Your Workspace

Any designer who works with Illustrator—especially for print applications—needs to understand two foundational principles: the difference between *raster images* and *vector graphics* and the basic concept of *resolution.* Raster images are made up of individual pixels, whereas vector graphics consist of mathematical descriptions of lines and points, which scale easily. Most work in Illustrator will involve vector graphics; however, the application can also manage raster images.

Creating a New Document

Many projects begin with defining a new file. The options in this dialog box determine the characteristics of the new file.

1. When you define the file size, you're defining the *artboard area,* which is basically Illustrator's term for "page." The artboard area defines what will appear in the saved or printed file, although you can use the area outside the artboard edges as a temporary workspace.

2. *Bleed* settings are relevant when you're creating a design that's supposed to extend right up to the edge of the printed page.

3. *Color Mode* (under Advanced) is important for any work that will be printed commercially.

4. The *Raster Effects* setting (under Advanced) relates to screen resolution and the display of raster images.

5. *Preview Mode* (under Advanced) determines whether you see the *Default* (regular) view, *Pixel Grid* view (for digital displays), or *Overprint* view (for commercial printing).

Remember: All these options can be changed at any time after you create a file.

When you save a file in the native .ai format, the file name defaults to what you defined in the New Document dialog box. In the Illustrator Options dialog box that opens, you can save the file to a previous version of Illustrator, although that causes features not available in older versions to be removed from the file. This could destroy your artwork, depending on exactly what you created and how you created it.

The Create PDF Compatible File option is vital for any file that will be opened by another Adobe application. In other words, if this option isn't checked, the file can't be opened in InDesign or Photoshop—two common uses for files that are designed in Illustrator.

Define Smart Guide Preferences

Smart Guides are temporary snap-to guides that help you create, align, and transform objects. They appear on screen only when the option is toggled on in the View menu. View the "Foundations: Using Smart Guides" figure on page 28 in the textbook as reference. You can change the appearance and behavior of Smart Guides in the Preferences dialog box. The Display options determine exactly what you see:

- *Alignment Guides* show when a new or moved object aligns to the center or edge of a nearby object.

- *Object Highlighting* shows the anchors and paths that make up an unselected object when the mouse moves over any part of it.

- *Transform Tools* show guides when you scale, rotate, or shear objects.

- *Anchor/Path Labels* show labels for the type of element (path or anchor) under the cursor.

- *Measurement Labels* show the distance and angle of movement when you drag a selection.

- *Construction Guides* appear when you move objects in the file at or near defined angles. The default angles are 0°, 45°, 90°, and 135°, but you can define any six specific angles.

Draw Basic Shapes

Using any of the basic shape tools, you can click and drag to manually draw a shape; the blue outline indicates the shape that will be created when you release the mouse button (Figure 14). Dynamic cursor feedback shows the width and height of the object as you drag; if you don't see cursor feedback when you draw shapes, make sure Smart Guides are toggled on in the View menu.

Pressing **Shift** while drawing constrains the new shape to have equal height and width. Pressing **Option** (**Alt**) while dragging places the center point of the shape at the location
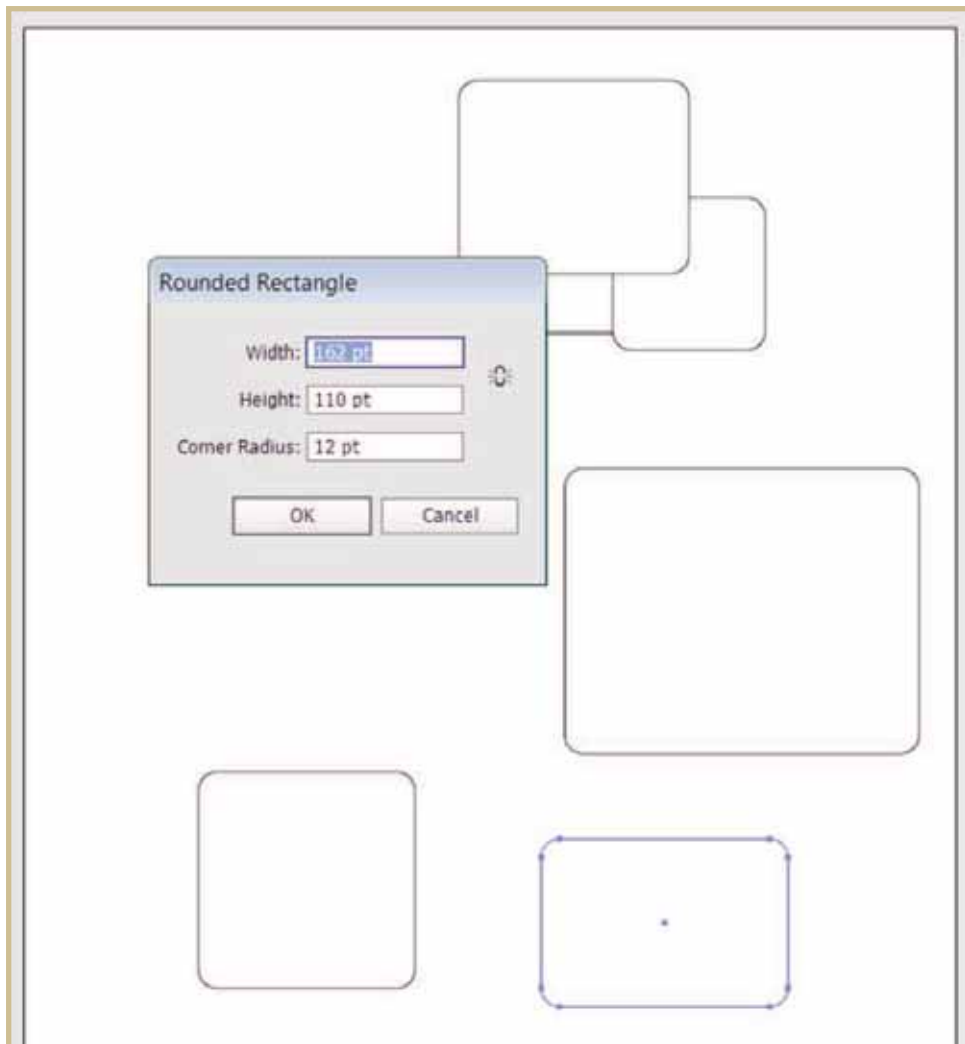
FIGURE 14—Basic Shapes Tools

where you first click. Single-clicking with a basic shape tool opens a dialog box, where you can define the specific size of the shape.

The *Selection* tool is the solid arrow. It's used to affect an entire object (or group).

■ Drag a *marquee* (box) to select all objects that are partially enclosed.

■ Click to select a single object.

■ Shift-click to add objects to the selection.

■ Shift-click a selected object to remove it from the selection.

The *Direct Selection* tool is the hollow arrow. It's used to select individual anchor points or line segments that make up a shape, or to select individual components of a group. Mastery of the Direct Selection tool is essential to many of the skills you'll learn in future assignments. Again, drag a marquee to select all anchor points within the marquee area or click to select a specific anchor point or line segment. Shift-click to add or remove objects.

■ Use Smart Guides to identify what is selected (anchor or path) (Figure 15).

■ Click an object's fill to select the entire object.
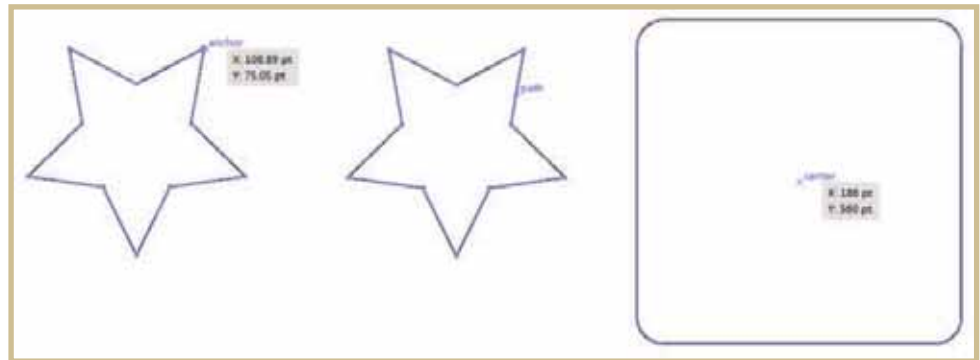
Figure 15—Smart Guides identify what part of the shape is selected.

Tip: When you're using a different tool, you can press **Command** (**Ctrl**) to access the last-used selection tool.

You're now in the home stretch of building basic Illustrator skills. Everything you'll learn in these beginning stages will be used repeatedly as you add to your repertoire of techniques. With practice, tasks that seemed slow or clumsy at first will soon be quick and easy. Don't hesitate to revisit the lessons if you would like to review anything. Reviewing basic skills helps to clarify and reinforce them and is well worth a little extra time.

Using the Selection Tool

The following is a review of some useful selection techniques. Practice these until you feel comfortable with them.

- The **Select > All** menu command (or its quick key, **Ctrl+A**) is useful for selecting all the objects on the artboard.

- **Select > Deselect** (or **Ctrl+Shift+A**) is useful for deselecting whatever is currently selected.

To select a single object, first click the **Selection** tool in the Tools panel. Notice that the mouse pointer becomes a shaded dark arrow to indicate that the Selection tool is in use. Position the mouse pointer over the edge of an unselected object and click. The object becomes selected. Observe that a selected object is outlined in a color (usually blue) and its corner points and a center point show as small solid squares of the same color. An unselected object doesn't show these markings.

To select a different object from the one currently selected, use the Selection tool to click on that object. Notice that the previously selected object becomes unselected, and the new object becomes selected. To deselect all selected objects, click anywhere on the artboard or scratch area with the Selection tool. To deselect a single object, use the Selection tool and Shift-click on that object (hold down the **Shift** key and then click).

To select multiple objects, first use the Selection tool to select a single object. Then hold down the **Shift** key and click on the other objects one at a time with the Selection tool. (If you accidentally click on an object without holding the **Shift** key, all the other objects become unselected and the most recent object becomes selected.) Another way to select multiple objects is to use the Selection tool to drag a box (a *marquee*) around a collection of objects. All objects touched or enclosed by the marquee will be selected.

In addition to the selection tools, Illustrator's Select menu includes several useful options for making more complex selections.

- *All* selects everything in the entire active file.

- *All on Active Artboard* selects everything on the active artboard only (more on multiple artboards in Project 3).

- *Deselect* turns off the active selection. When a selection tool is active, you can also Shift-click a selected object to deselect that object, or click away from any object to deselect.

- *Reselect* reactivates the last selection.

- *Inverse* selects everything that's *not* selected, and deselects everything that was selected.

- *Next Object Above/Below* are used to select various objects based on their top-to-bottom stacking order.

Options in the Same submenu are useful for finding similar characteristics to the active selection. For example, you can easily find and select all objects with a 0.25-pt stroke weight and then increase them to a more visible 0.5-pt weight. (Most of these options are also available using the Select Similar Objects button on the Control panel.)

Review the "Foundations: Selection Basics" item on page 32.

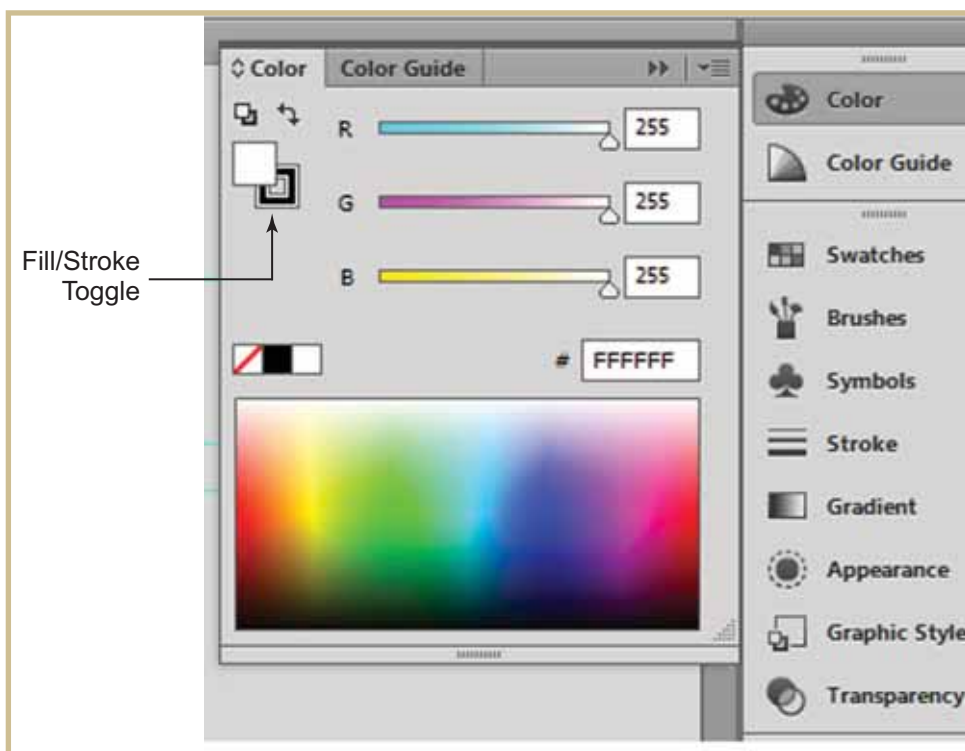## Control Fill and Stroke Attributes

In this part of the lesson, you'll learn that objects in Illustrator can be *filled* with a solid color, or not filled at all. They can also be outlined in a solid color, or not outlined at all. The outline of an object, if it exists, is called the *stroke.*

Fill and *stroke* are important terms in Illustrator. Use the figure on page 34 to locate the Fill and Stroke icons in the Tools panel. The solid square is the Fill icon and the outlined square is the Stroke icon. Notice that when you click on one of these, it pops to the front and is considered activated. You can also switch between them by typing **X** on the keyboard. Practice these actions.

The *Swatches panel* provides an easy way to choose which color to use for the fill or stroke of an object. To apply a color from the Swatches panel to an object, first make sure that the desired icon, either Fill or Stroke, is activated in the Tools panel. Then select the object, and click on the desired color in the Swatches panel. The color is applied to the object.

When you create any new shape, it automatically adopts the active fill and stroke attributes. You can review those before drawing, or create a shape using the active values and then make changes later.

If you use the Color panel to change colors, make sure the correct icon—Fill or Stroke—is on top of the stack (top-left corner of the panel) before you change the color. See Figure 16. The Tools panel shows the same icons near the bottom.

Fill/Stroke Toggle

The Control panel includes pop-up swatches panels for each attribute (Fill and Stroke). You don't need to make sure which one is on top of the stack; you just need to click the correct icon. The Control panel also includes an option for changing stroke weight; that same attribute (as well as many other stroke options) can also be changed in the Stroke panel.

Note: Whenever you change colors using anything other than the Control panel, always keep an eye on which attribute is active—fill or stroke. When you change stroke attributes other than color, it doesn't matter which is active in the icon stack— Illustrator is smart enough to realize that stroke-specific options can apply only to the stroke of an object.

Control Object Positioning

Moving an object is as simple as clicking and dragging. When the Selection tool is active,

- Click and drag to move.

- Shift-click and drag to move at 45° angles.

- Press **Option** (**Alt**) and drag to *clone* the selection (make a copy).

When the Direct Selection tool is active, you can move individual components of a shape, changing the overall shape. This option follows the same general rules as the Selection tool for moving an entire object.

- Click and drag to move an individual anchor point or segment.

- Shift-click and drag to move at 45° angles.

- Press **Option** (**Alt**) and drag to clone the selection.

It's important to understand that clicking and dragging affects all selected objects/components. If you want to affect only a single anchor point (for example), it's safest to first deselect everything in the file and then select only what you want to move (Figure 17).

Any object can be transformed in a number of ways. You can use the Selection tool to manually transform the active selection.

- Click a corner handle and drag to resize height and width or click a side handle and drag to resize width or height.

- Shift-click and drag any handle to resize proportionally.

- **Option** (**Alt**)-click and drag a handle to resize around the center point.

- Move the cursor slightly away from a corner point, and then click and drag to rotate. (Press **Shift** while rotating to constrain the rotation to 45° angles.)

Tip: If you don't see the bounding box, choose **View > Show Bounding Box.**

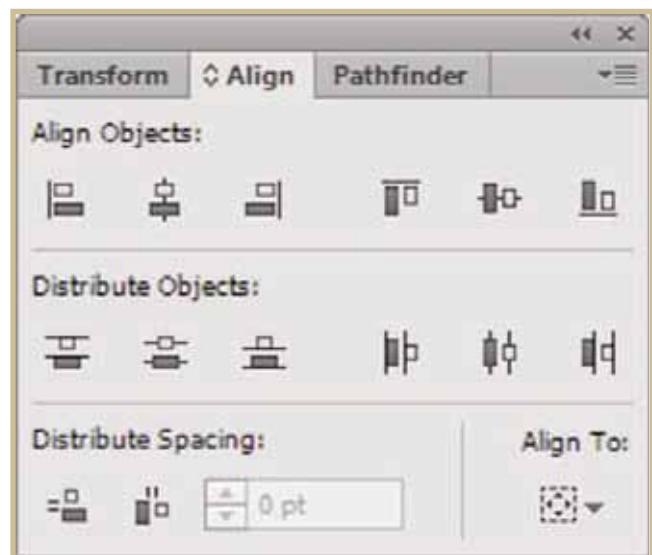Make sure you review the Foundations items on pages 35 and 36.
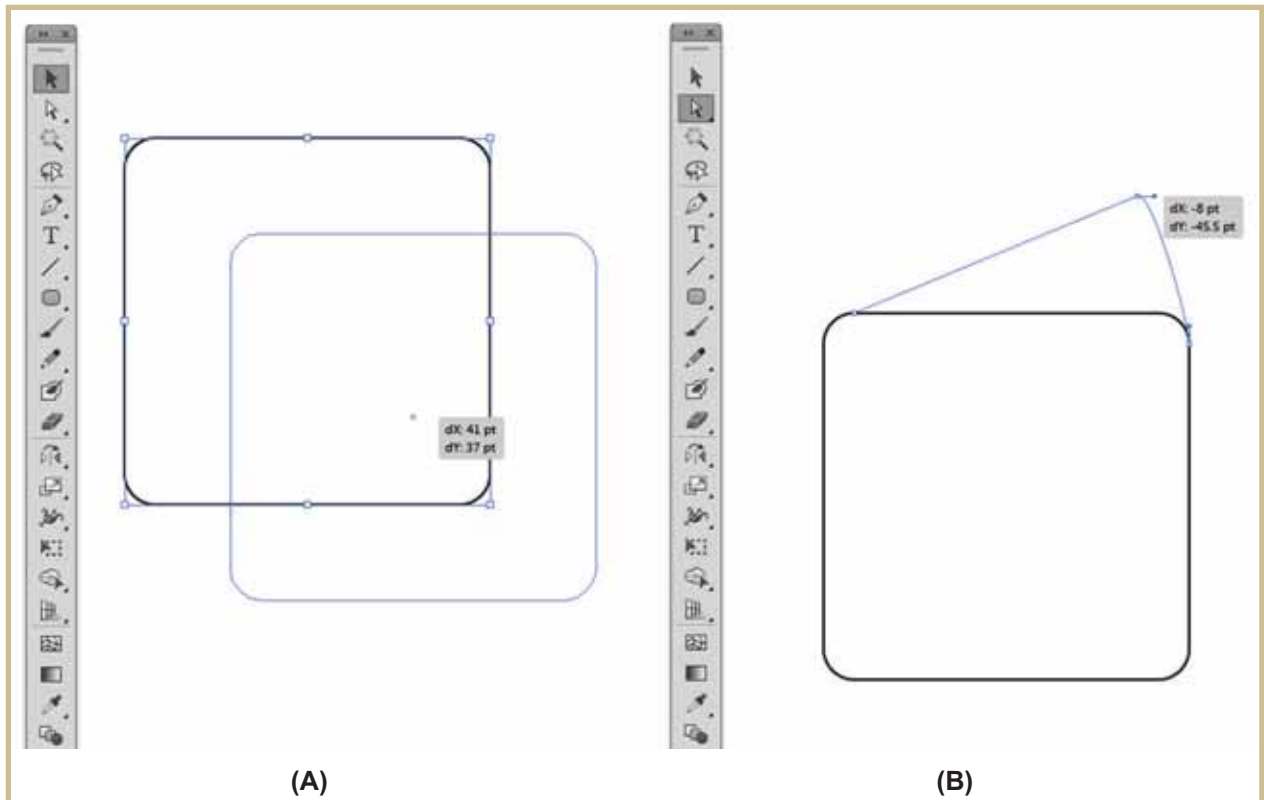
FIGURE 17—(A) Move the entire object with the Selection tool. (B) Move part of the object with the Direct Selection tool.

Align and Distribute Objects

You've already seen that you can use Smart Guides for aligning objects relative to one another; the Align panel adds more choices for both aligning and distributing multiple objects. The Align Objects options are fairly self-explanatory: when multiple objects are selected, the objects align based on the edge(s) or center(s) you click (Figure 18).

FIGURE 18—The Align Panel

■ The *Distribute Objects* options enable you to control the positions of multiple objects relative to each other. By default, objects are equally distributed within the

dimensions of the overall selection; you can check the Use Spacing option to space edges or centers by a specific amount.

■ The *Distribute Spacing* options place equal space between the overall selected objects. (You can also use the field to add a specific amount of space between selected objects.)

■ The *Align To* menu determines how objects will align: relative to the *active selection,* to a user-defined *key object,* or to the artboard.

When more than one object is selected, the Align and Distribute buttons are available in the Control panel. If only one object is selected, you can click the Control panel's **Align To** button and choose **Align to Artboard** to make the align options available in the Control panel (Figure 19).
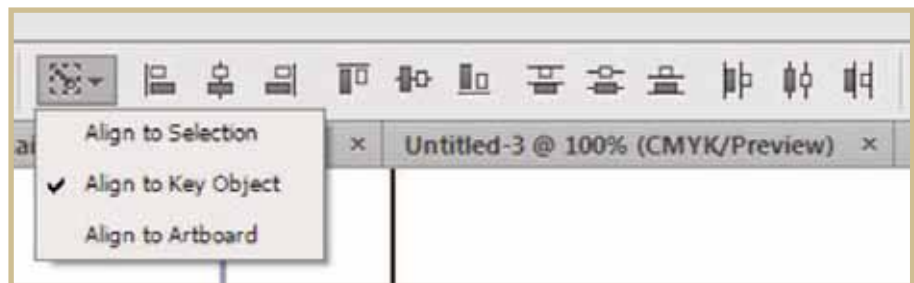
Figure 19—The Align To *Button*

Edit Individual Grouped Elements

Grouping objects allows you to treat multiple shapes as a single unit when you move or transform them with the Selection tool. The process of grouping and ungrouping is so common that it's one of the few key commands we recommend even novice users to memorize:

■ Group: **Command** (**Ctrl**)-**G**

■ Ungroup: **Command** (**Ctrl**)-**Shift-G**

If you need to access only a single object within a group, you can either use the Direct Selection tool on the main artboard, or double-click the group to enter *Isolation mode*—basically a special artboard where you can access objects only within the active group.

When Isolation mode is active, the "bread-crumb trail" at the top of the document window shows how far you've drilled into groups (Figure 20). You can click any specific link in the path, or click the arrow button to move back one step in the path.
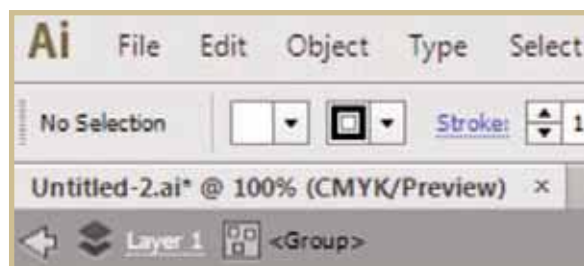

Figure 20—Beneath the tab title is the group path.

Import Template Images

The File > Place command makes it easy to use existing files as templates for your artwork. If you check the *Link* option at the bottom of the Place dialog box, the placed file does *not* become part of the Illustrator file. For the file to output properly, the linked file must remain in the same location as when you placed it so Illustrator is able to locate it. If the Link option isn't checked, the placed file is *embedded* so that it becomes part of the Illustrator file.

Note: In your projects, *always* embed your imported files or they won't become part of the Illustrator file that you submit for grading.

When the *Template* option is checked in the Place dialog box, it's added on a separate layer that's locked and dimmed. Template layers are automatically added below regular layers in the stacking order. (Template images typically aren't included in the output, so the Link option doesn't really matter in this case.)

Manage Multiple Layers

Illustrator *layers* help you find and work with exactly the objects you need in a complex file. Every file begins with a default Layer 1. If you don't create any additional layers, all objects are placed on that layer.

The term *stacking order* refers to the top-to-bottom order in which objects are created; the first object you draw is at the bottom, the second object is immediately on top of that, and so on. Layers follow the same general principle—new layers are added on top of the previously selected layer. When you add template layers by placing a template image, those layers are automatically added below regular layers.

The Layers panel is used to manage layers in a file (Figure 21).

■ Add or delete layers using the buttons at the bottom of the panel.

■ Drag layers in the panel to rearrange the layer stacking order.

■ Click the Eye icons to show or hide layers.

■ Click in the Lock column to lock and unlock layers. (This column will be blank unless a layer is locked.)

■ Double-click a layer in the panel to change the layer's options.
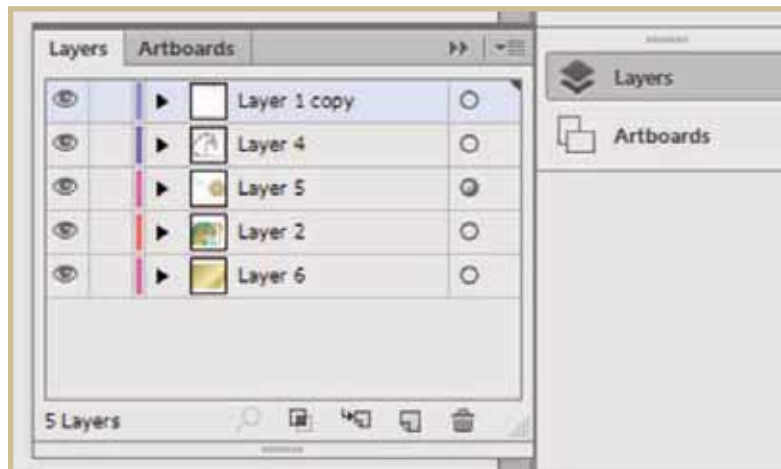
Figure 21—Layers Panel

Stage 2: Drawing Basic Shapes

Create Artwork with Lines

The Line Segment tool follows most of the same principles as the basic shape tools:

■ Click and drag to draw a straight line.

■ Press **Shift** and drag to draw a line constrained to 45° angles.

■ Press **Option** (**Alt**) and drag to create a line that extends in equal lengths on both sides of the point where you first clicked.

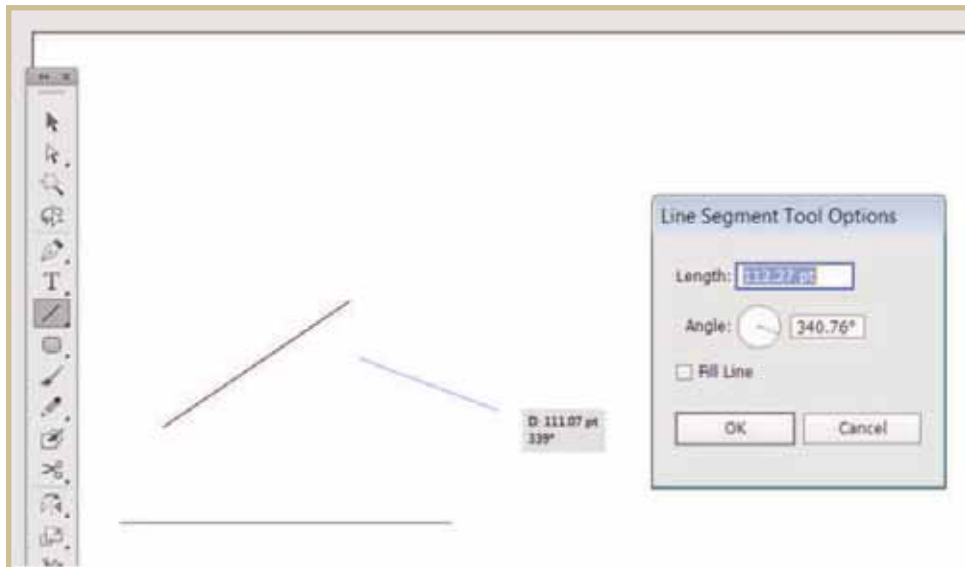■ Single-click the tool to open a dialog box and define the line numerically (Figure 22).

Figure 22—Line Segment Tool

Also like the shape tools, lines created with the Line Segment tool adopt the existing stroke attributes (color, weight, etc.).

Reflect and Rotate Drawing Objects

The Scale, Rotate, and Reflect tools are the fundamental tools used to transform objects. Review "Identifying and Accessing Illustrator Tools" on page 7 of your textbook to find the Rotate and Reflect icons.

How do you know when there are tools hidden beneath other tools? When a tool icon has a little triangle in the lower right corner, there are more tools hidden beneath it (Figure 23).

How do you access these hidden tools? Click and hold the mouse on the tool that's on top. After a second or two, a toolbar with additional tools is displayed. You can click the tool you want to activate it. That tool is now
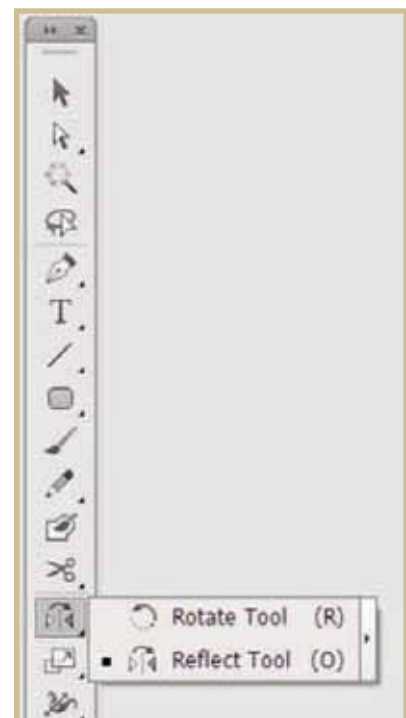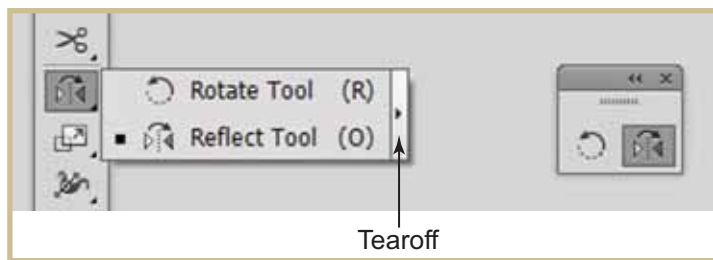

*FIGURE 23—The triangle indicates hidden tools.*

Tearoff

FIGURE 24—The Rotate/Reflect tools show in a separate toolbar if you click the tearoff.

showing in the toolbox. Alternatively, you can click the *tearoff* at the right of the toolbar. The toolbar is now shown as a separate strip with all tools visible (Figure 24). Practice these techniques with the Rotate and Reflect tools and the Rectangle tool.

Divide Basic Shapes into Component Pieces

Options in the Pathfinder panel allow you to cut shapes out of other shapes and merge multiple shapes into a single one (Figure 25). Examples of the various Pathfinder options are provided on page 65 in your textbook.
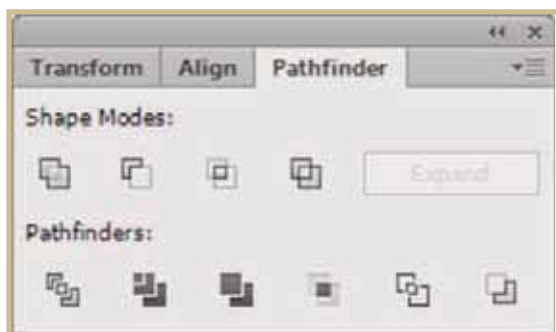

Figure 25—The Pathfinder Panel

The *Shape Modes* (the top half of the panel) combine the originally selected objects into new complex shapes. The *Pathfinders* (the bottom half of the panel) combine the paths that make up the originally selected shapes. The difference between the two groups is subtle. Primarily, the Shape Modes can be applied nondestructively by pressing **Option** (**Alt**) before clicking a mode. The result is a compound shape that maintains the original shapes. To make the change permanent and eliminate the original shapes, you can click the **Expand** button to convert the compound shape to a regular path.

Use Measurements to Adjust Your Artwork

As the name implies, the *Measure* tool is used to measure objects (Figure 26). Clicking and dragging with this tool automatically opens the Info panel and shows several measurements related to the path you dragged. Clicking an item (line, box, etc.) will display information about that item.

■ *X* is the horizontal starting point of the line you drag.

■ *Y* is the vertical starting point of the line you drag.

■ *W* is the width of the line you drag. (Even if you're drawing a line, the line still has a width that's defined by the difference in X positions from the start point to the end point.)

Graphic Design and Production
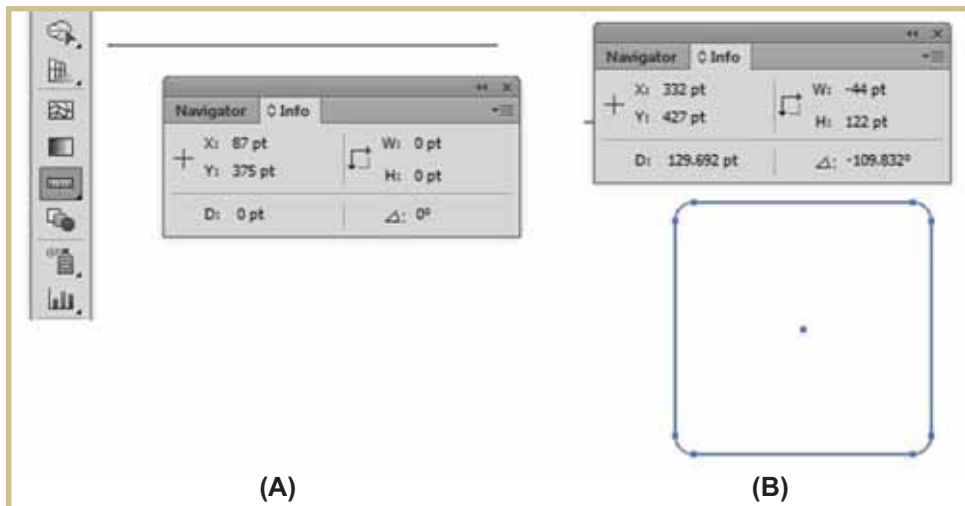
FIGURE 26—Measure Tool: (A) Measuring a Line; (B) Measuring a Shape

■ *H* is the height of the area you drag (the difference in Y positions between start and end points).

■ *D* is the straight-line distance you drag.

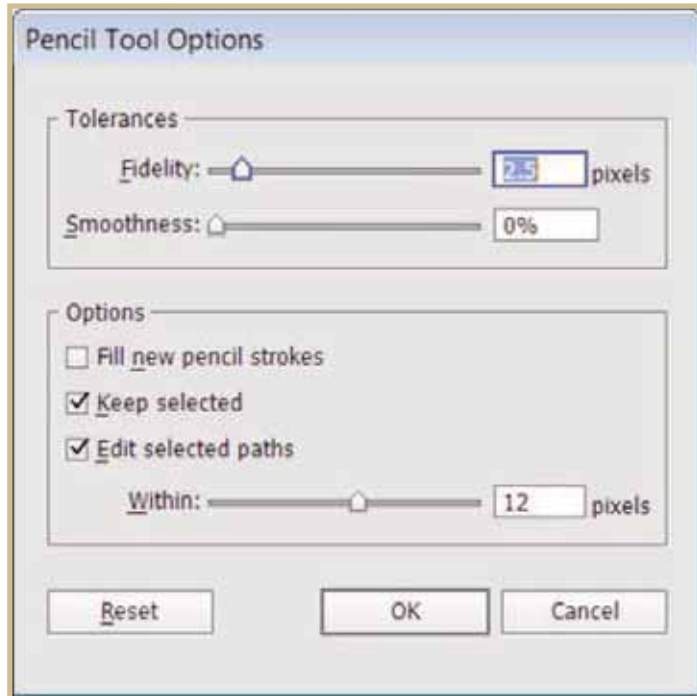■ ∠ is the angle of the line you drag.

Draw with the Pencil Tool

The *Pencil* tool allows you to draw in a manner very similar to how you would draw with a real pencil on paper. The shape you draw follows the path of the mouse cursor. If you want a closed shape (where the ends of the line are automatically connected), press **Option** (**Alt**) before releasing the mouse button (Figure 27).
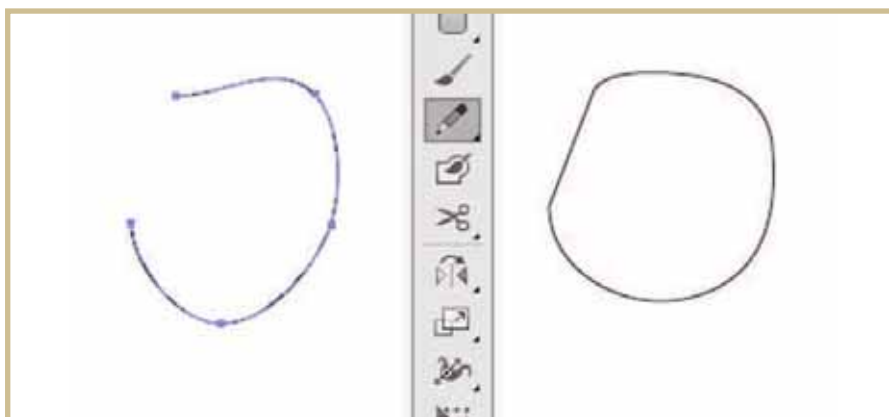
Figure 27—With the shape on the right, Alt was pressed before the mouse button was released.

Double-clicking the **Pencil** icon in the Tools panel opens the Pencil Tool Options dialog box, where you can define settings specific to the tool (Figure 28). Pencil tool options are explained on page 70.

Edit Selected Paths is the trickiest option. If this option is checked, dragging the Pencil tool cursor near any selected path (not just ones created with the Pencil tool) will change the shape of the selected object. It's very easy to forget this and accidentally change a stroke instead of drawing a new one. (Of course, sometimes you do want to change an existing stroke. Just be aware of what settings are active so you don't have to undo too much work.)

Now that you've completed your first project, move on to the Project Review on page 72 of your textbook. Answer all the questions. You'll find the answers on your My Courses page. Look for the Answers link associated with this course.

FIGURE 28—Pencil Tool Options

Portfolio Builder Project 1

Review the Portfolio Builder Project that starts on page 73 and the Project Summary on page 74. You'll be completing this project as part of your first graded project. *Don't turn in your project at this time.* You'll submit it for grading after you complete your third assignment.

Self-Check 1

At the end of each section of *Graphic Design and Production,* you'll be asked to pause and check your understanding of what you've just read by completing a "Self-Check" exercise. Answering these questions will help you review what you've studied so far. Please complete *Self-Check 1* now.

1. *Calling* a saved workspace does what?

    a. Re-establishes that workspace to its saved state
    b. Re-establishes that workspace to its last-used state
    c. Relaunches the application and resets the application preferences
    d. Redefines the saved panels as the new workspace definition

2. _____ is an option that's either visible or not visible, active or not active.

    a. Contextual menu   c. Toggle
    b. Panel   d. Switch

3. What is the correct process for closing an entire panel group at once?

    a. Use the Window > Panel Group menu to close entire panel groups.
    b. Ctrl-click any panel tab in the group and choose **Close Tab Group** from the contextual menu.
    c. Click the **Close** button in the top-right corner of the panel group.
    d. Call a different workspace that doesn't include the panel group.

4. Which workspace element can be customized within a saved workspace?

    a. Panel visibility and position
    b. Keyboard shortcuts
    c. Menu commands
    d. All of these can be customized.

5. Click and drag with the _____ tool to drag the page around in the document window without changing the view percentage.

    a. Hand   c. Selection
    b. Move   d. Zoom

(Continued)

Self-Check 1

6. _____ are the two primary types of digital images.

    a. Bitmap images and raster images
    b. Vector graphics and line art
    c. Raster images and vector graphics
    d. JPG and TIFF

7. The _____ color mode is the standard for commercial printing.

    a. CMYK
    b. RGB
    c. LAB
    d. HSB

8. Where is the default zero point in a new Illustrator file?

    a. The top-left corner
    b. The top-right corner
    c. The bottom-left corner
    d. The bottom-right corner

9. What is the result of clicking once on the artboard with a basic shape tool (e.g., the Rectangle tool)?

    a. The new shape is automatically created based on the last-used settings.
    b. A dialog box enables you to define the specific settings for the new shape.
    c. The Tool Options dialog box opens so you can define the tool's default settings.
    d. Nothing happens unless you click and drag.

10. Dragging a marquee with the Selection tool selects

    a. all objects on the active artboard.
    b. only the anchor points that are entirely within the selection marquee.
    c. all objects that are entirely within the selection marquee.
    d. all objects that are at least partially within the selection marquee.

Check your answers with those on page 135.