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Adobe Illustrator CC
for **Graphic Design** and **Illustration**

SECOND EDITION

Adobe Certified Associate Exam Preparation

Chad Chelius
with Rob Schwartz

Adobe

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LEARN ADOBE ILLUSTRATOR CC FOR GRAPHIC DESIGN AND ILLUSTRATION, SECOND EDITION
ADOBE CERTIFIED ASSOCIATE EXAM PREPARATION
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I'd like to dedicate this book to my wife Rebecca, my son Gabe, and my daughter Claire, who are the forces that drive me to do what I do every day. Thanks for putting up with me tapping away on my computer, especially early in the morning while we're on vacation. I'd also like to dedicate this to my Mom and Dad, who instilled in me that hard work always pays off. Finally, to all of my colleagues who are too numerous to mention but you know who you are and you all continue to inspire me every day.

About the Authors

Chad Chelius is a trainer, author, consultant, and speaker residing in the Philadelphia area. He's been using Adobe products for more than 25 years and began his career in the design and publishing industry.

An Adobe Certified Instructor and a consultant, he teaches and advises on all Adobe print and web products, specializing in InDesign and InCopy workflows, Illustrator, and PDF accessibility using Adobe Acrobat. He works with clients both large and small within and outside the United States, helping them to solve problems, to work smarter, and to work more efficiently using Adobe products.

Chad has been authoring content on Adobe products and related technologies for more than 15 years. He's worked with leading publishers such as Peachpit Press/Adobe Press, Pearson Education, lynda.com, and LinkedIn Learning. He also contributes to *InDesign Magazine*, InDesignSecrets.com, InCopySecrets.com, and CreativePro.com.

As a speaker, Chad gives talks on Adobe applications at industry conferences of all sizes, including Adobe MAX, CreativePro Conference, The InDesign Conference, PepCon, and MakingDesign.

When he's not consulting and traveling, you'll find Chad hanging out with his family or riding his road bike in the hills of beautiful Pennsylvania or backpacking with his son. You can follow him on Twitter @chadchelius.

Rob Schwartz (author of Chapters 7 and 8) is an award-winning teacher with 20 years of experience in technical education. In addition to holding several Adobe Certified Associate certifications, Rob is an Adobe Certified Instructor. As an Adobe Education Leader, Rob won the prestigious Impact Award from Adobe, and in 2010 he ran the Top Certifying Academic Center for the Adobe certification exams and was named #1 Instructor Worldwide in the Adobe Certified Associate World Championship. Rob gives presentations worldwide about Adobe certifications.

Find out more about Rob at his online curriculum website: *brainbuffet.com*.

Contents

Getting Started

Welcome to *Learn Adobe Illustrator CC for Graphic Design and Illustration, Second Edition*! We use a combination of text and video to help you learn the basics of working in Adobe Illustrator CC. We introduce you to each skill in the context of a hands-on project. Be sure to watch the video and download the lesson files to follow along. In addition, we cover other areas that you will need to master to work as a graphic designer or illustrator, including how to work with clients and how to approach design.

About This Product

Learn Adobe Illustrator CC for Graphic Design and Illustration was created by a team of expert instructors, writers, and editors with years of experience in helping beginning learners get their start with the cool creative tools from Adobe. Our aim is not only to teach you the basics of the art of graphic design and illustration with Illustrator but to give you an introduction to the associated skills (like design principles and project management) that you'll need for your first job.

We've built the training around the objectives for the Graphic Design and Illustration Using Adobe Illustrator CC (2018) Adobe Certified Associate Exam. If you master the topics covered in this book and video, you'll be in good shape to take the exam. But even if certification isn't your goal, you'll still find this training will give you an excellent foundation for your future work in visual design. To that end, we've structured the material in the order that makes the most sense for beginning learners (as determined by experienced classroom teachers), rather than following the more arbitrary grouping of topics in the ACA Objectives.

To aid you in your quest, we've created a unique learning system that uses video and text in partnership. You'll experience this partnership in action in the Web Edition, which lives on your Account page at peachpit.com. The Web Edition contains 8 hours of video—the heart of the training—embedded in an online eBook that supports the video training and provides background material. The eBook material is also available separately for offline reading as a printed book or an eBook in a variety of formats. The Web Edition also includes hundreds of interactive review questions you can use to evaluate your progress. Purchase of the book in any format entitles you to free access to the Web Edition (instructions for accessing it follow later in this section).

Most chapters provide step-by-step instructions for creating a specific project or learning a specific technique. Many chapters include several optional tasks that let you further explore the features you've already learned. Chapters 7 and 8 acquaint you with other skills and concepts that you'll come to depend on as you use the software in your everyday work. Here is where you'll find most of the coverage of Domain 1 of the ACA Objectives, which don't specifically relate to features of Illustrator but are important components of the complete skill set that the ACA exam seeks to evaluate.

Each chapter opens with two lists of objectives. One list lays out the learning objectives: the specific tasks you'll learn in the chapter. The second list shows the ACA exam objectives that are covered in the chapter. A table at the end of the book guides you to coverage of all the exam objectives in the book or video.

Conventions Used in This Book

This book uses several elements styled in ways to help you as you work through the exercises.

Text that you should enter appears in bold, such as:

With the guide still selected, enter **+.125** to the right of the current value of the X field in the Transform panel.

Terms that are defined in the Glossary appear in bold and in color, such as:

In Illustrator CC, you use the drawing tools on the Tools panel to create **shapes**.

Links to videos that cover the topics in depth appear in the margins.

The ACA Objectives covered in the chapters are called out in the margins beside the sections that address them.

Notes give additional information about a topic. The information they contain is not essential to accomplishing a task but provides a more in-depth understanding of the topic.

> **NOTE**
>
> *After adding type on a path, you may want the type oriented to the other side of the path. To flip the type across the path, use the Selection tool to drag the middle bracket across the path.*

Operating System Differences

In most cases, Illustrator works the same in both Windows and macOS. Minor platform-specific differences do exist between the two versions, such as keyboard shortcuts, how dialog boxes are displayed, and how buttons are labeled. In most cases, screenshots were made in the Mac version of Illustrator and may appear somewhat differently from your own screen.

Where specific commands differ, they are noted within the text as follows:

Save your progress by pressing Command+S (macOS) or Ctrl+S (Windows).

In general, the Windows Ctrl key is equivalent to the Command key in macOS, and the Windows Alt key is equivalent to the Option key in macOS.

As lessons proceed, instructions may be truncated or shortened to save space, with the assumption that you picked up the essential concepts earlier in the lesson. For example, at the beginning of a lesson you may be instructed to "press Command+C (macOS) or Ctrl+C (Windows)." Later, you may be told to "copy" text or a graphic element. These should be considered identical instructions.

If you find you have difficulties in any particular task, review earlier steps or exercises in that lesson. In some cases, if an exercise is based on concepts covered earlier, you will be referred to the specific lesson.

Installing the Software

Before you begin using *Learn Adobe Illustrator CC for Graphic Design and Illustration,* make sure that your system is set up correctly and that you've installed the proper software and hardware. This material is based on the original 2018 release of Adobe Illustrator CC (version 22) and is designed to cover the objectives of the Adobe Certified Associate Exam for that version of the software.

The Adobe Illustrator CC software is not included with this book; it is available only with an Adobe Creative Cloud membership, which you must purchase, or it must be supplied by your school or other organization. In addition to Adobe Illustrator CC, some lessons in this book have steps that can be performed with Adobe Bridge CC and other Adobe applications or web services such as Typekit. You must install these applications from Adobe Creative Cloud onto your computer. Follow the instructions provided at *helpx.adobe.com/creative-cloud/help/download-install-app.html*.

ADOBE CREATIVE CLOUD DESKTOP APP

In addition to Adobe Illustrator CC, this training requires the Adobe Creative Cloud desktop application, which provides a central location for managing the dozens of apps and services that are included in a Creative Cloud membership. You can use the Creative Cloud desktop application to sync and share files, manage fonts, access libraries of stock photography and design assets, and showcase and discover creative work in the design community.

The Creative Cloud desktop application is installed automatically when you download your first Creative Cloud product. If you have Adobe Application Manager installed, it auto-updates to the Creative Cloud desktop application.

If the Creative Cloud desktop application is not installed on your computer, you can download it from the Download Creative Cloud page on the Adobe website (*creative.adobe.com/products/creative-cloud*) or the Adobe Creative Cloud desktop apps page (*www.adobe.com/creativecloud/catalog/desktop.html*). If you are using software on classroom machines, be sure to check with your instructor before making any changes to the installed software or system configuration.

CHECKING FOR UPDATES

Adobe periodically provides updates to software. You can easily obtain these updates through the Creative Cloud. If these updates include new features that affect the content of this training or the objectives of the ACA exam in any way, we will post updated material to peachpit.com.

Accessing the Free Web Edition and Lesson Files

Your purchase of this product in any format includes access to the corresponding Web Edition hosted on peachpit.com. The Web Edition contains the complete text of the book augmented with hours of video and interactive quizzes.

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2 Sign in or create a new account.
3 Enter ISBN: **9780134878386**.
4 Answer the questions as proof of purchase.
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To work through the projects in this product, you will first need to download the lesson files from peachpit.com. You can download the files for individual lessons or download them all in a single file.

The Lesson Files can be accessed through the Registered Products tab on your Account page. Click the Access Bonus Content link below the title of your product to proceed to the download page. Click the lesson file links to download them to your computer.

Project Fonts

All fonts used in these projects are either part of standard system installs or can be downloaded from Typekit, an Adobe web service that is included with your Creative Cloud membership. If you don't have the fonts mentioned in the video, you can install them or explore the fonts you have available on your system if this is not an option.

Additional Resources

Learn Adobe Illustrator CC for Graphic Design and Illustration is not meant to replace documentation that comes with the program or to be a comprehensive reference for every feature. For comprehensive information about program features and tutorials, refer to these resources:

Adobe Illustrator CC Learn & Support: *helpx.adobe.com/illustrator.html* is where you can find and browse Help and Support content on Adobe.com. Adobe Illustrator Learn & Support are accessible from the Help menu in Illustrator. Help is also available as a printable PDF document. Download the document at *https://helpx.adobe.com/pdf/illustrator_reference.pdf*.

Adobe Forums: *forums.adobe.com/community/illustrator* lets you tap into peer-to-peer discussions, questions, and answers on Adobe products.

Adobe Illustrator CC product home page: *adobe.com/products/illustrator* provides information about new features and intuitive ways to create professional-quality videos that play back on a wide range of devices.

Adobe Exchange: *www.adobeexchange.com* is a central resource for finding tools, services, extensions, code samples, and more to supplement and extend your Adobe products.

Resources for educators: *adobe.com/education* and *edex.adobe.com* offer a treasure trove of information for instructors who teach classes on Adobe software at all levels.

Adobe Certification

The Adobe training and certification programs are designed to help video editors, designers, and other creative professionals improve and promote their product-proficiency skills. The Adobe Certified Associate (ACA) is an industry-recognized credential that demonstrates proficiency in Adobe digital skills. Whether you're just starting out in your career, looking to switch jobs, or interested in preparing students for success in the job market, the Adobe Certified Associate program is for you! For more information visit *edex.adobe.com/aca*.

Resetting the Preferences to Their Default Settings

Illustrator lets you determine how the program looks and behaves (like tool settings and the default unit of measurement) using the extensive options in Edit > Preferences (Windows) or Illustrator CC > Preferences (macOS). To ensure that the preferences and default settings of your Adobe Illustrator program match those used in this book, you can reset your preference settings to their defaults. If you are using software installed on computers in a classroom, don't make any changes to the system configuration without first checking with your instructor.

To reset your preferences to their default settings, follow these steps:

1 Quit Illustrator.

2 Hold down the Cmd+Option+Shift keys (macOS) or Ctrl+Alt+Shift keys (Windows).

3 Continue to hold the keys and start Adobe Illustrator CC.

When Illustrator finishes launching, you'll see that your Preferences settings have been reset to their default values.

CHAPTER OBJECTIVES

Chapter Learning Objectives

- Place photos into an Adobe Illustrator file.
- Use the Shape Builder tool to create artwork.
- Work with text in Illustrator.
- Understand color mode settings for web documents.
- Save files for web use.
- Use Export For Web and Export For Screens.

Chapter ACA Objectives

For full descriptions of the objectives, see the table on pages 196–204.

DOMAIN 2.0
PROJECT SETUP AND INTERFACE
2.1a, 2.4

DOMAIN 3.0
ORGANIZATION OF DOCUMENTS
3.1

DOMAIN 4.0
CREATE AND MODIFY VISUAL ELEMENTS
4.1, 4.1a, 4.2, 4.4, 4.5b, 4.6c

DOMAIN 5.0
PUBLISHING DIGITAL MEDIA
5.1a, 5.2, 5.2b

CHAPTER 6

Creating and Exporting Content for Web and Mobile Projects

In this chapter you'll create a mockup for a mobile application. Adobe Illustrator CC offers several advantages for this type of work, namely the fact that by using vector content you can easily make adjustments to elements without loss of quality. In addition, Illustrator gives us several tools that we can use for exporting that vector-based content to web graphics for use during web development.

Creating a Document for a Mobile Device

We'll begin by creating a new document in Illustrator at the size of a mobile device. Illustrator offers several presets in the Mobile category when you are creating a new document. If you don't see the mobile device size that you're looking for, you can enter custom values in the Width and Height fields in the New Document dialog box.

1   With Illustrator open on your computer, choose File > New or click the Create New button in the Start workspace to open the New Document dialog box.

★ *ACA Objective 2.1a*

★ *ACA Objective 5.1a*

★ *ACA Objective 5.2b*

▶ *Video 6.1 Creating an Illustrator File at the Size of a Mobile Screen*

2   Click the Mobile category at the top of the dialog box to view all presets based on the Mobile profile, and select the iPhone 6 Plus preset. Click the Create button and save the document as **Mobile Mockup.ai** (**Figure 6.1**).

Because you're creating a document based on a Mobile preset, the units of measurement are set to pixels, the color mode is set to RGB, and the Raster Effects resolution is set to 72 ppi.

3   Open the Layers panel. Double-click Layer 1 and rename it **Interface**.

4   Make sure the Align Art To Pixel Grid button ⊡ is selected in the Control panel; then select the Rectangle tool and click anywhere on the artboard. In the Rectangle dialog box, enter **1242 px** and **200 px** in the Width and Height fields, respectively. Click OK.

5   Set the fill color of the Rectangle to black and the stroke to None. Move the rectangle to the top of the artboard and align it to the top and sides.

6   Using the Selection tool, hold down Option (macOS) or Alt (Windows) and drag a copy of the rectangle to the bottom of the artboard (**Figure 6.2**).

Figure 6.2 Setting up the interface of the mobile design

Figure 6.1 Creating a new document using the specifications for a mobile device

Creating the Icons for the Mobile Mockup

As you're well aware by now, the major strength of Adobe Illustrator is drawing vector artwork. Icons most definitely fall into this category. In this chapter, you'll see how Illustrator makes this process relatively easy. Beginning with some basic shapes, we'll create some useful icons for this project.

Creating the Hamburger Icon for the Mobile Mockup

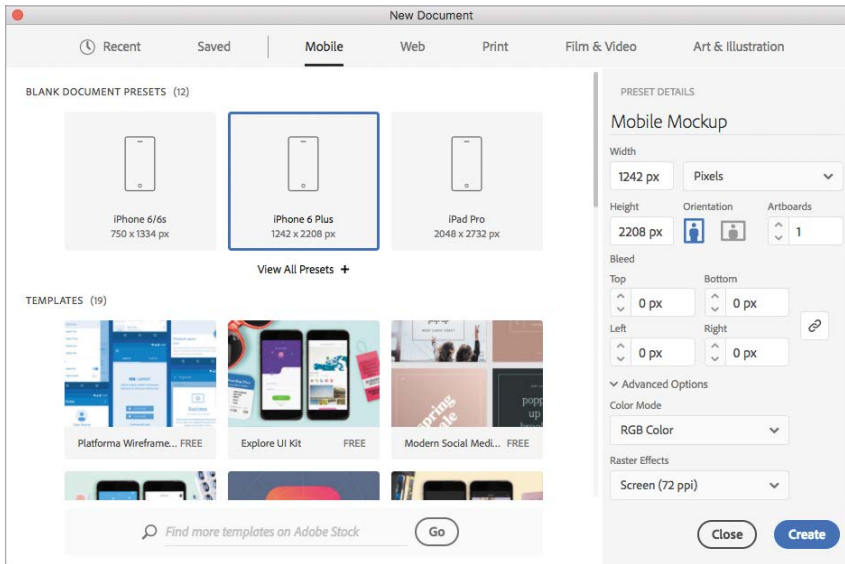The mockup for our mobile application uses a few unique icons that we need to create for the design of this piece. It's useful to know that you can also download existing art by selecting a template in the New Document dialog box or by downloading artwork from *stock.adobe.com* (purchase required for access to stock photos and artwork).

1 Open the Layers panel.

2 Create a new layer called **Icons** on which you'll be drawing the icons for the mobile mockup.

3 Using the Line tool, drag to draw a short horizontal line about 150 px long in the upper-left corner of the mobile interface. In the Stroke panel, set the **stroke weight** to 20 px and select Round for the cap. In the Color panel, set the stroke color to 156 Red, 193 Green, and 0 Blue.

   As stated before, it's a good idea to add this color to your Swatches panel and set that **swatch** to be a global color. That way, it's easy to reuse the color later, and if you should decide that you want a different color, you can edit the swatch and every object with that swatch applied to it will update instantly.

4 Using the Selection tool, Option-drag (macOS) or Alt-drag (Windows) the line to make a copy. While dragging, add the Shift key to keep the copy of the line aligned with the original line. Release the mouse to create the aligned copy.

5 Press Command+D (macOS) or Ctrl+D (Windows) to repeat the last transformation so that you have a total of three lines stacked on top of one another, creating the hamburger icon (**Figure 6.3**).
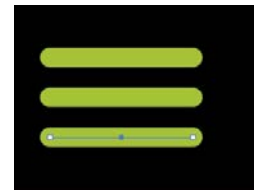
Figure 6.3 Drawing the hamburger icon for the mockup

Drawing the Icons at the Bottom of the Mockup

Like most mobile applications, ours uses a row of unique icons at the bottom of the interface. Let's draw those icons now.

DRAWING THE FAVORITES ICON

1. Using the Star tool, click once on the artboard to display the Star dialog box. Enter **80 px** for Radius 1, **40 px** for Radius 2, and **5** for Points. Click OK to create the Star.

2. Position the star on top of the black rectangle at the bottom of the interface, set the fill color to the green color swatch that you created earlier in the chapter, and set the stroke color to None.

DRAWING THE LOCATION ICON

1. Using the Ellipse tool, draw a circle that is about 75 px in diameter. Fill this shape with the green swatch.

2. Switch to the Pen tool and Option-click (macOS) or Alt-click (Windows) on the bottom anchor point of the shape to convert the smooth anchor point to a corner point.

3. Hold down Command (macOS) or Ctrl (Windows) to temporarily access the Direct Selection tool. Drag the bottom anchor point down until this icon is the same size as the star shape (**Figure 6.4**).

4. Draw a smaller circle on top of this shape and position it in the center but toward the top of the larger shape.

5. Select both of the shapes and choose Object > Compound Path > Make.

Figure 6.4 Dragging the anchor point down to reshape the object

DRAWING THE HEART

This technique is a great example of achieving the desired result using a method that you might not expect would produce that result.

1. Using the Rectangle tool, draw a square and then rotate the square shape 45 degrees.

2. Draw another rectangle that overlaps the square covering the top but revealing a triangle shape at the bottom.

3   Select both shapes; then select the Shape Builder tool. Hold down Option
    (macOS) or Alt (Windows) and click the top two shapes, leaving only the
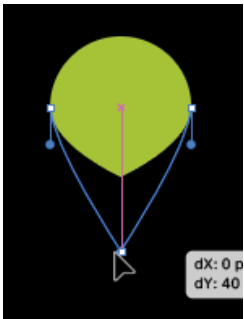   triangle shape remaining at the bottom (**Figure 6.5**).
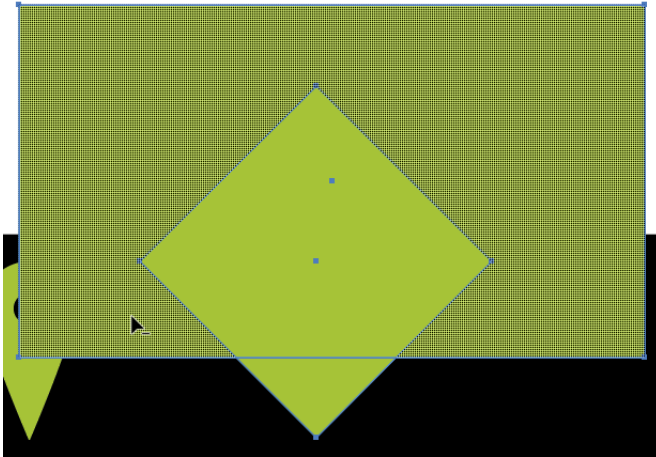
Figure 6.5 Using the
Shape Builder tool to
produce a small triangle

4   Using the Direct Selection tool, click the top line segment of the triangle to
    select it, and then press Delete or Backspace to delete the top line segment,
    leaving an open path that is still the same shape.

5   Set the stroke color to the green swatch we saved earlier and the fill color to
    None. In the Stroke panel, set the cap to round and increase the stroke weight
    until the triangle looks like a heart shape.

6   Choose Object > Expand. Select Fill and Stroke and click OK. Scale the heart
    shape to the desired size.

DRAWING THE ADD ICON

We don't have to reinvent the wheel to draw this icon. As a matter of fact, if you
wanted to, you could grab the Type tool, type a + character, pick a font that you
like, and just convert it to outlines. There's no wrong way to do this! Explore, enjoy,
be creative! We'll take a more primitive approach and draw the Add icon using
some basic shapes.

1   Using the Rectangle tool, draw a rectangle that is tall and skinny but the
    height of the other icons at the bottom of the interface.

2   With the rectangle selected, choose Edit > Copy, and then Edit > Paste In
    Front to put a duplicate copy right on top of the first one.
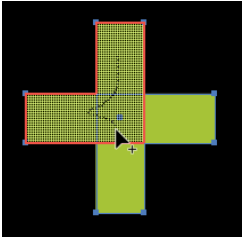
Figure 6.6 Using the Shape Builder tool to merge the two rectangles together

3   Rotate the copy of the rectangle 90 degrees based on the center of the shape.

4   Select both rectangles and drag across the shapes using the Shape Builder tool to merge the two shapes into one (**Figure 6.6**).

DRAWING THE INFO ICON

The last icon we have to draw is the Info icon. You see this in a lot of apps; it's the icon that people tap when they want to know more information.

1   Using the Ellipse tool, draw a perfect circle that is the height of the other icons. Fill this circle with the green color as well.

2   Using the Type tool, click once on the artboard to create a **point type** object and type the letter **i**. Adjust the font and size of the i so that it fits within the circle.

3   Select the i character using the Selection tool and choose Type > Create Outlines.

4   Position and size the i character inside the circle. Select the character and the circle, and then choose Object > Compound Path > Make. This punches the i character through the circle shape (**Figure 6.7**).

Figure 6.7 Creating a compound path for the Info icon

5   Distribute the space between the icons at the bottom of the document by positioning the left- and rightmost icons where you want them. Then select all of the icons and click the Horizontal Distribute Space icon at the bottom of the Align panel.

THE PATHFINDER PANEL

Although this chapter and the accompanying videos use the Shape Builder tool to create new shapes from existing shapes, the tried-and-true Pathfinder panel can also be used to achieve the same result. At the top of the Pathfinder panel, you'll find buttons that activate four different shape modes, each of which performs a different action based on the stacking order of the selected objects (**Figure 6.8**). The stacking order of the objects is very important when using the Pathfinder panel, so if you don't get the result you're expecting, oftentimes adjusting the stacking order will address the problem.
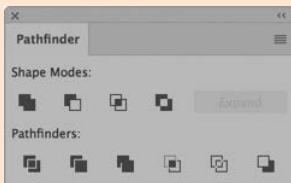
Figure 6.8 The Pathfinder panel

The Shape Mode buttons in the top row of the Pathfinder panel are

- **Unite:** Combines the selected objects into an object
- **Minus Front:** Removes the overlapping objects from the bottom shape
- **Intersect:** Removes everything except where all of the selected overlapping objects intersect
- **Exclude:** Similar to Intersect except the overlapping area of two objects is removed, leaving everything else intact

In our mockup, you could have used Unite to make the plus icon, and Minus Front to create the Heart and Info icons.

It's worth noting that you can also use these shape modes to produce editable effects by holding down Option (macOS) or Alt (Windows) while clicking a shape mode button. Shapes created this way are called compound shapes.

Not to be overlooked, the bottom row of buttons in the Pathfinder panel allow you to apply Pathfinder operations as effects. Pathfinder effects can be applied to any combination of objects, groups, or layers.

Pathfinder operations can also be applied from the Effect > Pathfinder menu but can be used only on groups, layers, and text objects. See the Illustrator User Guide at *https://helpx.adobe.com/illustrator/user-guide.html* for more information.

Adding Text and Photos

In this section, we'll add the finishing touches to the project by adding some text and photographic elements to represent the appearance of the app in its final form.

1   In the Layers panel, create a new layer called **Photo Elements**. This is where you'll put the imagery for the design.

2   Choose File > Place and navigate to your exercise files folder and select the file called `Butterfly.psd`. Make sure that Link is selected, and then click Place. Position the subject of the photo in the main area of the app between the top and bottom rectangles in the document.

3   Temporarily hide the photo, and using the Rectangle tool, draw a rectangle in the main area of the artboard between the rectangles located at the top and bottom of the page.

4   Make the photo visible, and using the Selection tool, select the photo and the rectangle and choose Object > Clipping Mask > Make. You've made a **clipping mask** that clips the placed image to the bounds of the rectangle (**Figure 6.9**).

Figure 6.9 Placing the `Butterfly.psd` photo in position on the mockup and cropping it with a clipping mask

Creating the Divisions of the Main Screen

On the main screen of the mobile site, there will be three sections that a user can tap to navigate to a particular area of the site. In this section we'll create those sections by simulating the appearance of the main screen being divided into three different areas.

1   Using the Rectangle tool, drag out another rectangle the size of the main screen. This should be the exact same size as the previous rectangle that you drew.

2   With the rectangle selected, open the Transform panel and deselect the Constrain Width And Height Proportions icon so you can adjust the width and height of the object independently. Now click one of the top points of the Reference point icon 🔲 and in the height (H) field, type **/3** after the current value. This sets the height of the rectangle to 1/3 of the original height.

3   Hold down Option (macOS) or Alt (Windows) and drag to create a copy of the rectangle below the current one. Be sure to align the top of the copy to the bottom of the original rectangle. Fill the rectangle with black.

4   Make another copy of the rectangle and position it below the second rectangle to create a third rectangle. Fill this one with black as well.

5   Select the second rectangle and open the Transparency panel. Set the **blending mode** to Color and **Opacity** to 70%. This gives the second section a **desaturated** look yet still with some color to the photo.

6   Finally, select the third rectangle, and in the Transparency panel, change the blend mode to Color with an Opacity value of 100%. This completely desaturates the image, giving it a black and white appearance (**Figure 6.10**).

Adding Text to the Mobile Mockup

We're almost finished with the design; we just need to add some text for the title of the mobile design and then some additional text for the individual sections of the design.

1   Using the Type tool, click to create a point type object and type the text **The Insectarium**. Change the font to one of your choosing and adjust the size to fit in the rectangle at the top of the screen. We used Clavo Medium at 107 pt. Change the text color to white.

2   Using the Rectangle tool, drag to draw a thin rectangle that is as wide as the artboard and about 120 px tall. Move this rectangle to the bottom of the first section and set the fill color of the rectangle to black and the opacity to 50%.

3   Using the Type tool, add some point type with the text **Butterflies** and set the color to white and adjust the font and size to fit within the rectangle. Align the text visually within the rectangle.

4   Select the text and the rectangle and duplicate them to the second and third sections of the design. Change the text for section two to **Insects** and section three to **Other** (**Figure 6.11**).

Figure 6.10 After dividing the image area of the mobile mockup into three sections

Figure 6.11 Adding the text and rectangle to each of the three sections of the design

Creating Web Graphics Using Save For Web

Now that the design of the mobile site is finished, we need to provide the web developers with image assets to use to produce the finished product. One way to do this is using the Save For Web command. This command gives users the ability to control how web assets are generated from the Illustrator artwork.

Creating Slices

Slices are a way to divide your artwork into individual sections, each of which can be formatted as an independent image and can use the format of your choosing. Although you can manually create slices using the Slice tool ✎, there are more accurate ways to get the job done that you'll learn in the following steps.
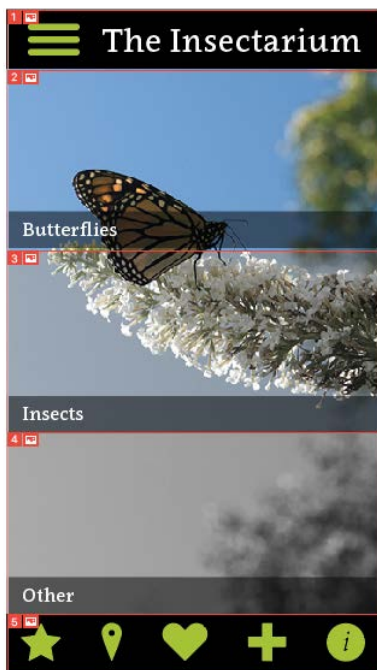
1 In the Layers panel, unlock any locked layers, and using the Selection tool, select the rectangle at the top of the artboard.

2 Choose Object > Slice > Make. Illustrator creates a slice at the top of the artboard the same size as the selected rectangle and creates another slice for everything else that remains on the artboard.

3 Select the rectangle that encompasses the first section of the main screen and choose Object > Slice > Make.

4 Repeat steps 1 through 3 for section two and three as well as the rectangle at the bottom of the artboard (**Figure 6.12**).

Using Save For Web

Now that we have sliced the design, we can export those individual slices to various web formats based on the content of each slice. Web formats can be a bit confusing and misunderstood, so here's a list of the common web formats and the preferred use for each format:

- **JPEG**—The **JPEG** (Joint Photographic Experts Group) format is commonly used due to its ability to compress files to very small sizes. This compression is applied based on a sliding scale between quality and file size. It's important to know that the JPEG format utilizes lossy compression, which means some

Figure 6.12 Creating slices for the individual elements of the design

data is thrown away when saving to this format. How much data is discarded depends on the quality/size slider setting that is used. The JPEG format is best used for continuous tone images (photographs).

- **GIF**—The **GIF** (Graphics Interchange Format) format is best used for artwork that contains areas of solid color, such as text and logos (not photographs). One of the advantages of the GIF format is its ability to include transparency in the image. This is useful for removing the background color of artwork so that it can be used on any background color that you choose when placing it in a web page.

- **PNG-8**—The **PNG-8** (Portable Network Graphics) format is similar to the GIF format. Both work best with images that have blocks of color (as opposed to continuous tone images) and that contain a limited number of colors ("8-bit color"). Because PNG-8 compresses files more efficiently than GIF, it's gained popularity now that browser support is widespread. Another advantage is that PNG-8 can include multilevel transparency for elements such as drop shadows.

- **PNG-24**—The **PNG-24** format shares many of the advantages of PNG-8 including support for continuous tone images ("24-bit color"). It's become quite popular as a replacement for the JPEG format because it can contain multilevel transparency for elements such as drop shadows, whereas the JPEG format doesn't support transparency at all. Also, both PNG formats use lossless compression, so no data is lost with reduced file sizes.

- **SVG**—The **SVG** (Scalable Vector Graphics) format is the only vector format of all the formats in this list. In the advent of adaptive and responsive web design, the ability to scale vector graphics is a huge advantage for designers and developers.

There are multiple methods for exporting web image assets from Illustrator. The traditional method uses the Save For Web command. In recent versions of Illustrator, the word *legacy* has been added to this command to indicate that there's a newer feature (covered later in this chapter) that offers some advantages.

1 Choose File > Export > Save For Web (Legacy). The Save For Web dialog box opens.

2 Using the Slice tool in the Save For Web dialog box, you can click each slice to select it and then choose an export format for the selected slice in the right side of the dialog box.

You can choose the format and settings for each slice, but you can also choose a preset from the Name menu in the Preset area in the upper right of the dialog box. You can specify pixel dimensions in the Image Size area if you need a size other than what is defined on the artboard.

3   Click the slices at the top and bottom of the artboard and choose PNG-8 128 Dithered from the Name menu.

4   Click the remaining slices and choose PNG-24 from the Name menu. You can Shift-click to select multiple slices at the same time (**Figure 6.13**).

5   Click Save and choose a location in which the images will be saved. Click the second Save button to save the images.

Figure 6.13 Defining the output formats of the individual slices in the Save For Web dialog box
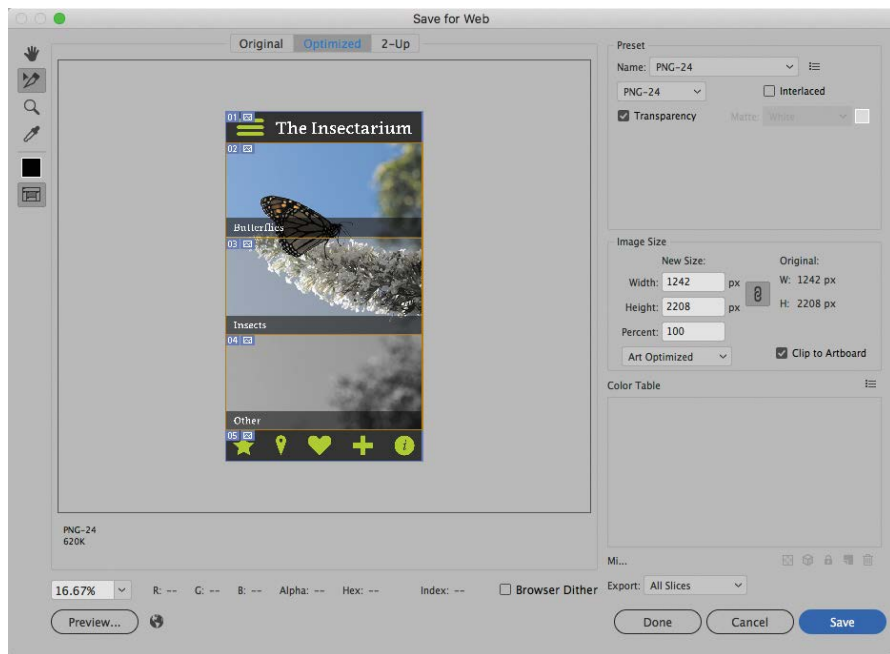
Using Export for Screens to Generate Web and Mobile Assets

The Save For Web command works well, but if you need to export individual elements of your design, it isn't much help. Fortunately, Illustrator has the Save For Screens command, which makes it easy to get more granular with your design elements and export exactly the items that you need at the size and in the format(s) that you need them.

1 Choose View > Hide Slices to hide the slices that you defined in the previous section.

2 Choose File > Export > Export For Screens. In the Export For Screens dialog box (**Figure 6.14**), notice that selecting the Artboard tab at the top allows you to export each artboard in your document as an individual file.

   The section on the right side of the Export For Screens dialog box gives you the ability to choose the range of artboards you want to export as well as the location of the exported files. You can also add scale factors, which will create additional images of each artboard at the scale factor and in the format that you desire.

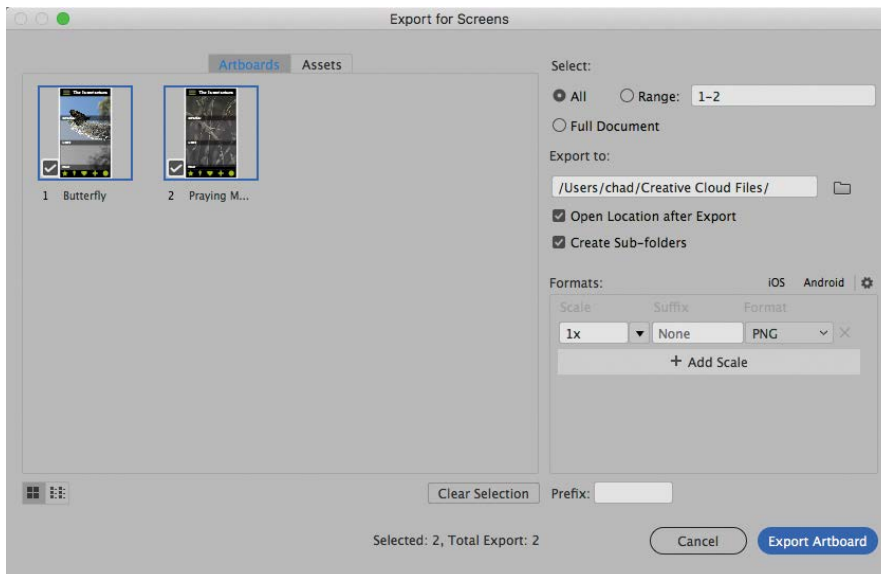3 Click the Export Artboard button to export the artboard assets.

Figure 6.14 Exporting the artboards using the Export For Screens dialog box

Exporting Individual Assets

1   Choose File > Export > Export For Screens to display the Export For Screens dialog box. Click the Assets tab at the top of the dialog box; then click the Asset Export Panel button in the middle of the Assets tab.

You can also get to the Asset Export panel by choosing Window > Asset Export.

2   Select the Favorite icon at the bottom of the mockup and drag it to the Asset Export panel. The artwork is added to the panel. Click the name to highlight it and assign a more appropriate name if desired. Repeat for the remainder of the icons at the bottom of the mockup.

3   Select the three lines that make up the hamburger icon at the top left of the design and drag them to the Asset Export panel. Whoops! Each line got added individually to the panel. Good to know in the future, but not what we want! Choose Edit > Undo. Now, hold Option (macOS) or Alt (Windows) and drag the lines to the Asset Export panel. This time, all of the items are added as a single asset (**Figure 6.15**).

4   If desired, click the Add Scale button to add an additional size for each of the assets in the Asset Export panel. When doing so, you can define a scale factor, suffix, and format for the additional asset.

5   Choose File > Export > Export For Screens. In the Export For Screens dialog box, click the Assets tab. Each icon from the Asset Export panel is shown with the same options available for format and scaling that we saw previously. Select each asset that you wish to export or select All Assets to export all assets.

6   Click the Export Asset button to export all the assets selected in the Export For Screens dialog box.

7   Choose File > Save to save the document and File > Close to close it.

Figure 6.15 Assets added to the Asset Export panel

Congratulations! You finished the chapter! Understanding how to create content in Illustrator and how to generate web images from that artwork will serve you well in your design career. Print and web continues to coexist and overlap in many different areas, and having the knowledge to work with both is a huge asset. Keep it up!