



Adobe Illustrator® CS6

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Adobe Illustrator CS6

Module 6

(Using Photoshop with Illustrator)

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1.) Using Layers

When creating complex artwork, you will want to keep track of all of your objects. As you work, small items can get hidden under larger items, and it may become difficult to select certain items. Layers provide an easy way to manage your artwork. Think of layers as transparent planes on which your artwork exists. The planes are represented by folders in the Layers palette. If you reshuffle the folders, you change the stacking order of the items in your artwork.

The Layers Palette

The structure of layers in your document is displayed in the Layers palette and can be as simple or complex as you want it to be. You use the Layers palette to name, list, organize, and edit the objects in a document. By default, every new document contains one layer, and each object you create is listed under that layer. However, you can create new layers and move items between layers at any time. You can also use the Layers palette to select, hide, lock, and change the appearance attributes of artwork. You can even exchange layers with Photoshop. To display the Layers palette, choose **Window > Layers** (See Figure 1).

By default, Illustrator assigns a unique color to each layer in the Layers palette. The color displays in the layer's selection column when one or more objects within the layer are selected. In addition, the same color displays in the document window in the bounding box, path, anchor points, and center point of the selected object to quickly locate an object's corresponding layer in the Layers palette.

When an item in the Layers palette contains other items, a triangle appears to the left of the item's name. Click the triangle to expand or collapse the list of contents. If no triangle appears, the item contains no additional items.

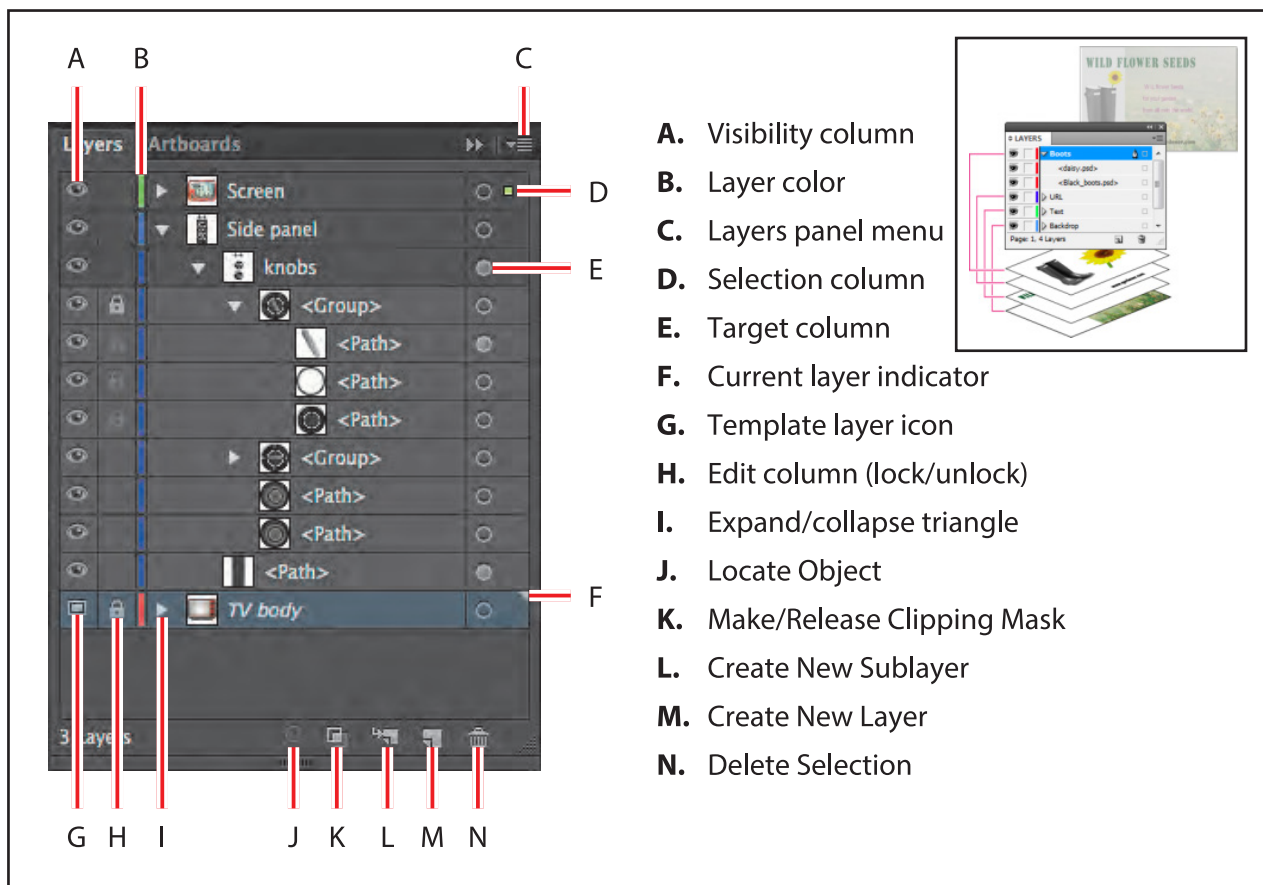


FIGURE 1 – THE LAYERS PALETTE

Layers Palette Functions

A: Visibility controls whether items are visible or hidden. The eye icon indicates that the item is visible; a blank space indicates that the item is hidden.

H: Edit Column (Lock/Unlock) controls 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.

E: Target – a double ring indicates that the item is targeted and you can apply effects and edit attributes in the Appearance palette. A single ring icon indicates that the item is not targeted.

D: Selection – A selection color box indicates that the item or an item within the layer or group is selected in the document.

Display Options

You can modify how layers, groups, and objects are displayed in the Layers palette.

- From the Layers palette menu choose **Palette Options** to open the Layers Palette Options dialog box (See Figure 2).
- Select **Show Layers Only** to hide paths, groups, and collective elements in the Layers palette.
- For **Row Size**, select an option to specify the height of rows. (To specify a custom size, enter a value between 12 and 100.)
- For **Thumbnails**, select a combination of layers, groups, and objects for which to display thumbnail previews.

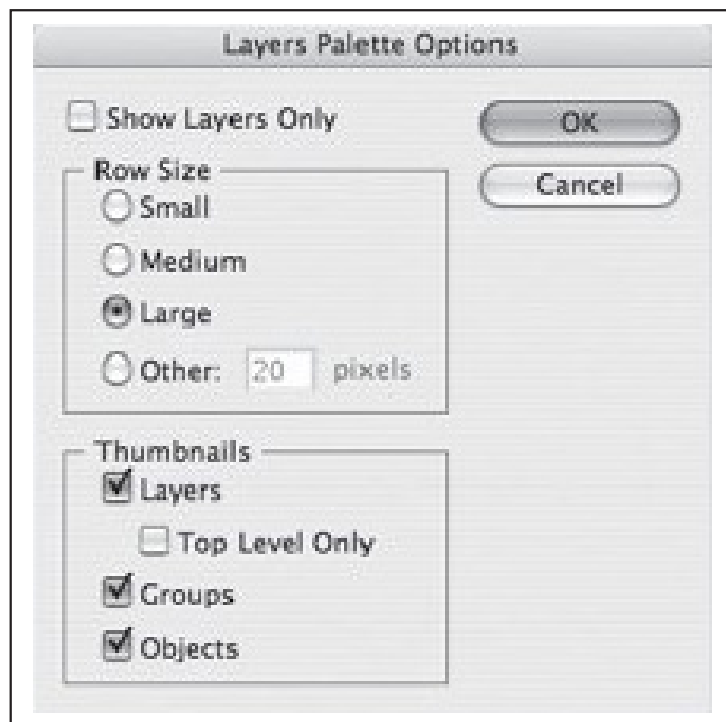


FIGURE 2 – LAYER PALETTE DISPLAY OPTIONS DIALOG BOX

Creating Layers

- In the Layers palette, click on the layer above which (or in which) you want to add the new layer.
- To add a new layer above the selected layer, click the **Create New Layer** button at the bottom of the Layers palette.
- To create a new sublayer inside the selected layer, click the **Create New Sublayer** button in the Layers palette.
- To set options as you create a new layer, choose **New Layer** or **New Sublayer** from the Layers palette menu.

Layer Options

To set the options for any existing item in the Layers palette, double-click the item name or click the item name and choose **Options For...** from the Layers palette menu.

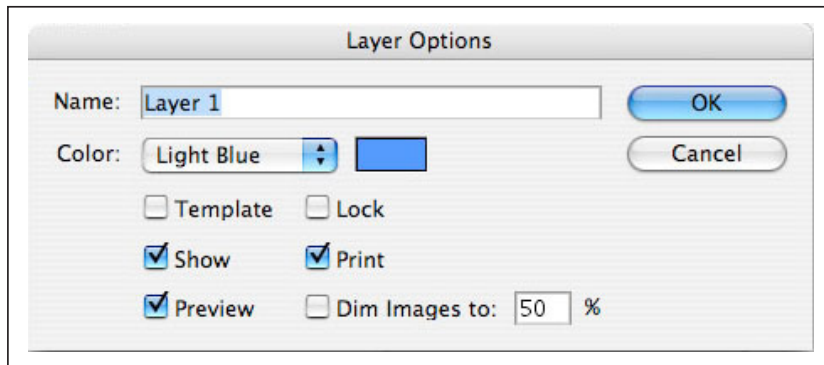


FIGURE 3 – LAYER PALETTE OPTIONS

Name specifies the name of the item as it appears in the Layers palette.

Color (*Layers only*) specifies the layer's color setting.

Template (*Layers only*) makes the layer a template layer.

Lock prevents changes to the item.

Show displays all artwork contained in the layer on the Artboard.

Print (*Layers only*) makes the artwork contained in the layer printable.

Preview (*Layers only*) displays the artwork contained in the layer in color instead of as outlines.

Dim Images (*Layers only*) reduces the intensity of linked images and bitmap images contained in the layer to the specified percentage.

Moving Objects

You can move objects between layers or to a different position within the same layer.

To move an object in the Layers palette:

- Locate the object in the Layers palette.
- Drag the object to the desired location. Watch for the black indicator lines that indicate where the object will be placed when you release the mouse button.

----- or -----

Drag the selected-art indicator located at the right of the layer in the Layers palette to the layer you want. (Object must be selected first.)

Tip: You can move objects or layers into a new layer by selecting them and choosing *Collect In New Layer* from the Layers palette

Viewing Outlines

You can use the Layers palette 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.

- To view all artwork in a layer as outlines, **Ctrl-click** the eye icon for that layer in the Layers palette. **Ctrl-click** again to return to previewing the artwork in color. The eye icon has a hollow center when Outline view is enabled and a filled center when Preview view is enabled.
- To view all unselected items in the Layers palette as outlines, **Alt+Ctrl-click** the eye icon for the selected item or select *Outline Others* from the Layers palette menu.
- You can return all items in the Layers palette to Preview mode by choosing *Preview All Layers* from the Layers palette menu.

Stacking Order

How objects are stacked determines how they display when they overlap. The stacking order of objects corresponds to the hierarchy of items in the Layers palette. Objects higher in the stacking order (towards the top of the Layers palette) will appear on top of or in front of objects that are lower in the stacking order (towards the bottom of the Layers palette). There are two main methods of changing the stacking order (also called the painting order):

- Drag them in the Layers palette.
- Use the Object > Arrange commands.

Changing the Stacking Order Using the Layers Palette

- Drag the item and release the mouse button when black insertion marks appear in the desired position. Black insertion marks appear either between two other items in the palette or on the left and right edges of a layer or group. Items that are released over a layer or group are moved above all other objects in that layer or group.
- Drag the item's selection color box to a different item's selection color box and release the mouse button. If the item's selection color box is dragged to an object, the item is moved above the object; if it's dragged to a layer or group, the item is moved above all other objects in that layer or group.
- To reverse the order of items in the Layers palette, Ctrl-click the items whose order you want to reverse and select Reverse Order from the Layers palette menu. The items must be at the same level in the layer hierarchy. For example, you can select two top-level layers, but you cannot select two paths that are in different layers.

2.) **Placing Photographs**

Photographs are typically saved as **bitmap images**, also known as **raster images**. Raster images use a grid of small squares known as pixels to represent the image. Each pixel is assigned a specific location and color value. When working with bitmap images, you edit pixels rather than objects or shapes as you do with Illustrator's vector art. Unlike vector art, bitmap images are resolution-dependent—that is, they contain a fixed number of pixels. As a result, they can lose detail and appear jagged if they are scaled on-screen or resized.

You can combine vector graphics and bitmap images to create bitmap effects in your artwork using filters, effects, and graphic styles. However, remember that how your artwork looks in Illustrator isn't always how it will look in its final medium. A few things that may influence the quality of your final artwork include:

- **Transparency** – When your artwork contains transparency, Illustrator performs a process called flattening before printing or exporting. In most cases, the default flattening process produces excellent results. However, artwork containing complex, overlapping areas with require high-resolution output should be previewed thoroughly before exporting.
- **Image Resolution** is the number of pixels per inch (ppi) in a bitmap image. Using too low of a resolution for a printed image results in pixelation – output with large, coarse-looking pixels. Using too high of a resolution (pixels smaller than what the output device can produce) increases the file size and slows the printing of the artwork.
- **Printer resolution and screen frequency** refers to the number of ink dots produced per inch (**dpi**) and the number of lines per inch (**lpi**) in a halftone screen. The relationship between image resolution, printer resolution, and screen frequency determines the quality of detail in the printed image.

Placing Bitmap Images

You can import bitmap images into an Illustrator document using the Open, Place, and Paste commands; however the Place command is the primary method of importing, because it provides the highest level of support for file formats, placement options, and color.

To place a bitmap file:

1. Choose **File > Place**, and browse to the file you want to place.
2. Select Link to create a link to the file, or deselect Link to embed the artwork in the Illustrator document. (More about linked artwork below.)
3. Click Place.
4. In certain situations, another dialog box appears:
 - If you place a PDF file with multiple pages, you can choose which page you want to place and how to crop the artwork.
 - If you embed a Photoshop file, you can choose how to convert layers.

After you place a file, use the Links palette to identify, select, monitor, and update it.

3.) Live Trace

There may be times when you want to base a new drawing on an existing piece of artwork. For example, you may want to create a graphic from a pencil sketch drawn on paper or from a raster image saved in another graphics program. In either case, you can bring the graphic into Illustrator and trace over it manually or use the Live Trace feature to trace it automatically. With Live Trace, you can control the level of detail and how the tracing is filled. When you are satisfied with the tracing results, you can convert the tracing to vector paths or a Live Paint object.

Automatically Tracing Artwork

- Open or place a file in Illustrator to use as the source image for the tracing.
- To trace the image using a tracing preset open the Live Trace menu in the Control Panel and select a preset (See Figure 4).
- To set tracing options before you trace the image, select Tracing Options from the bottom of the Live Trace menu or choose **Object > Live Trace > Tracing Options**.

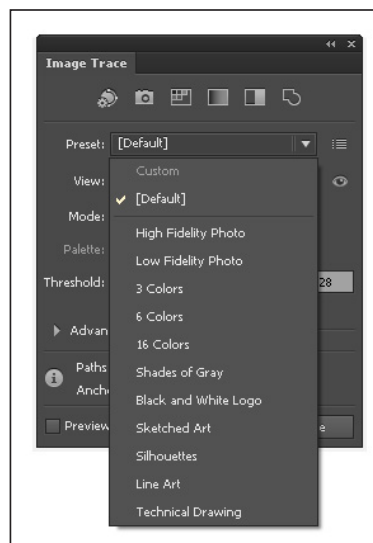


FIGURE 4 – LIVE TRACE IN THE CONTROL PANEL

Once you create a tracing object, you can adjust the results at any time by selecting the tracing object viewing the Tracing Options as described above. In the Tracing Options dialog box, check the Preview box to see the effects as you make adjustments.

You can also create your own tracing presets if you work with similar tracing objects frequently.

To create a custom tracing preset:

- Choose **Object > Live Trace > Tracing Options** to open the Tracing Options dialog box.
- Set the tracing options the way you want them.
- Click the Save Preset button and enter a name for the preset. Click OK.



FIGURE 5 – ORIGINAL IMAGE (LEFT) CONVERTED VECTOR PATHS (MIDDLE) USING LIVE TRACE, PAINTED VECTOR PATH (RIGHT)

4.) Managing Linked Graphics

As mentioned above, when you place artwork, you can choose whether to link to the file or embed it in the Illustrator document:

- **Linked** artwork remains independent of the Illustrator document, resulting in a smaller Illustrator file. You can modify linked artwork using transformation tools and effects; however, you cannot select and edit individual components in the artwork in Illustrator.
- **Embedded** artwork is copied into the Illustrator document, resulting in a larger Illustrator file.

To determine if artwork is linked or embedded, use the Links palette.

The Links Palette

You use the Links palette to see and manage all linked or embedded artwork in an Illustrator document. The palette displays a small thumbnail of the artwork and uses icons to indicate artwork's status. To display the Links palette, choose **Window > Links** (See Figure 6).

- To hide or change the size of the thumbnails in the Links palette, select Palette Options from the Links palette menu, and select an option for displaying thumbnails.
- You can sort items based on name, kind, or status and show or hide different types of linked graphics by selecting commands from the palette menu.
- Double-click on an item in the Links palette to view information about the linked artwork.

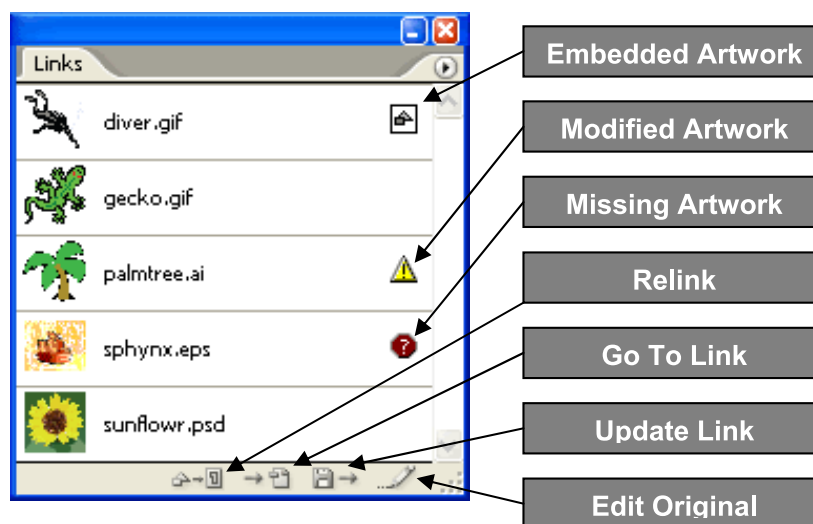


FIGURE 6 – THE LINKS PALETTE

Updating Linked Artwork

As mentioned earlier, you can only modify linked artwork using transformation tools and effects but you can't select and edit components of the actual artwork. Linked artwork can, however, be edited in the source file and updated in Illustrator.

Here are three methods to update a linked file:

- In the Links palette, select the link and click the Edit Original button or choose Edit Original from the palette menu.
- Select the linked artwork on the Artboard and in the Control palette, click the Edit Original button.
- Select the linked artwork and choose **Edit > Edit Original**.

The file will open in its default application where you can make and save changes to the file.

You can also open the linked file independently in another application to edit it. After you save the changes, update the link in Illustrator by clicking the Update Link button at the bottom of the Links palette.

5.) Masking Photographs with Shapes

A **clipping mask** is an object whose shape masks other artwork so that only areas that lie within the shape are visible – in effect, clipping the artwork to the shape of the mask. The clipping mask and the objects that are masked are called a **clipping set** and are marked with a dotted line in the Layers palette. You can make a clipping set from a selection of two or more objects or from all objects in a group or layer.

You can mask any artwork that you want, however only vector objects can be used as clipping masks and all stroke and fill properties will be removed when an object is converted into a clipping mask.

The objects that you mask are moved into the clipping mask's group in the Layers palette if they don't already reside there. If you use a layer or group to create a clipping mask, the first object in the layer or group masks everything that is a subset of the layer or group.

You can also use the Transparency palette to create a semitransparent mask.

Creating a Clipping Mask

- Create the object you want to use as the mask. This object is called the clipping path. Remember, only vector objects can be clipping paths. To use more than one object as a clipping path, group the objects first.
- Move the clipping path above the object(s) you want to mask in the stacking order.
- Select the clipping path and the objects you want to mask either on the Artboard or in the Layers palette.
- Choose Object > Clipping Mask > Make (See Figure 7).



FIGURE 7 – AN OBJECT USED AS A CLIPPING MASK

You can also create a clipping mask for a layer or group by moving the clipping path and the objects you want to mask into their own layer or group. Make sure the clipping path is the top-most object in the group and then with the layer or group selected click the Make/Release Clipping Masks button at the bottom of the Layers palette or choose Make Clipping Mask from the Layers palette menu.

Modifying Clipping Masks

Editing a Clipping Mask

- Select the clipping path in the Layers palette.
- Move the clipping path on the Artboard by dragging the object's center reference point with the Direct Selection tool or using the arrow keys on your keyboard.

----- or -----

Reshape the clipping path using the Direct Selection tool.

Adding or Removing Objects

To add an object to a clipping mask, drag the object into the group or layer that contains the clipping path in the Layers palette.

Likewise, to remove an object from being masked, drag it out of the group or layer that contains the clipping path in the Layers palette.

Releasing a Clipping Mask

Here are two easy ways to release a clipping mask:

- In the Layers palette, click the name of the group or layer that contains the clipping mask. Click the Make/Release Clipping Masks button at the bottom of the palette, or select Release Clipping Mask from the palette menu.
- Select the group containing the clipping mask, and choose **Object > Clipping Mask > Release**.

6.) Optimizing Web Graphics

Web Graphics Formats

Web graphics formats fall into two categories: bitmap and vector. The bitmap formats are **GIF**, **JPEG**, **PNG**, and **WBMP**. The vector formats are **SVG** and **SWF**. A brief description of each format follows.

GIF and **PNG-8** both compress images with flat color and crisp detail, such as line art, logos, or illustrations with type. **GIF** tends to be the standard since not all web browsers can display **PNG-8** files. **PNG-8** and **GIF** files support 8-bit color, so they can display up to 256 colors. The process of determining which colors to use is called indexing, so images in **GIF** and **PNG-8** formats are sometimes called indexed color images.

JPEG is the standard format for compressing continuous-tone images such as photographs.

PNG-24 is suitable for compressing continuous-tone images; however, it produces much larger files than JPEG format, however it can support transparency whereas JPEG cannot.

SWF, the Adobe® Flash™ (SWF) file format, is a vector-based graphics file format for the creation of scalable, compact graphics for the web. Since the file format is vector-based, the artwork maintains its image quality at any resolution and is ideal for the creation of animation frames.

SVG is a vector format that describes images as shapes, paths, text, and filter effects. The resulting files are compact and can provide high-quality graphics on the web, in print, and even on resource-constrained, handheld devices.

WBMP format is the standard format for optimizing images for mobile devices, such as cell phones and supports 1-bit color, which means that WBMP images contain only black and white pixels.

Saving for the Web

You use the Save for Web dialog box (**File > Save for Web**) to choose web file formats, select compression and color options, adjust the file size, and preview your optimized image. Optimization settings appear on the right. You can quickly choose predefined settings, or select format-specific options to fine-tune the results of optimization. The file name and file size appear under the original image. Dynamic optimization information appears under the preview images:

- The current settings
- The size of the optimized file
- The estimated download time

The Save for Web dialog box gives you the ability to view your Original artwork, a preview of the Optimized file, or your original and optimized artwork side-by-side for comparison in 2-Up or 4-Up mode. Change modes by selecting the appropriate tab at the top of the dialog box (See Figure 8).

You can also zoom in or reposition your image within the dialog box preview window(s) using the Hand tool or Zoom tool found in the toolbar at the left of the dialog box.

Additionally, you can adjust the dimensions of the optimized file by changing the settings in the Image Size tab next to the Color Table tab.

The current optimization settings, along with the estimated file size and download time are displayed at the bottom of the Optimized preview window. You can change the connection speed that is used to estimate the download time by right-clicking in this area of the window and choosing a new connection speed from the resulting context menu.

To optimize an image in the Save for Web dialog box:

- Choose **File > Save for Web**.
- Select your preview mode by clicking on the Optimized, 2-Up, or 4-Up tab. The optimization settings can be changed for each of the windows. The active window is identified with a blue box around it. If switching from 4-Up to 2-Up or Optimized, whichever window is active will be displayed in the new view mode.
- From the optimization controls at the right of the dialog box, start by choosing a file format from the Optimized File Format drop-down menu or choose an optimization preset from the Preset drop-down menu.
- Next, fine tune the optimization settings until you are satisfied with the results in your Optimized image preview balanced with the corresponding file size (See Below).
- Click Save.
- Enter a filename and select a destination for the resulting file.
- Click Save again.

Optimization Options

There are numerous file formats that can be used to save Web graphics, however there are many similarities in the optimization settings between the different formats. The main division is between continuous tone images (JPEG, PNG-24, WBMP) and indexed color images (GIF, PNG-8). The most commonly used formats on the Web are GIF and JPEG so we will look at the options for those two formats, understanding that most of these settings will be applicable to the other formats as well.

GIF Optimization

(See the options displayed in the optimization section of the dialog box in Figure 8).

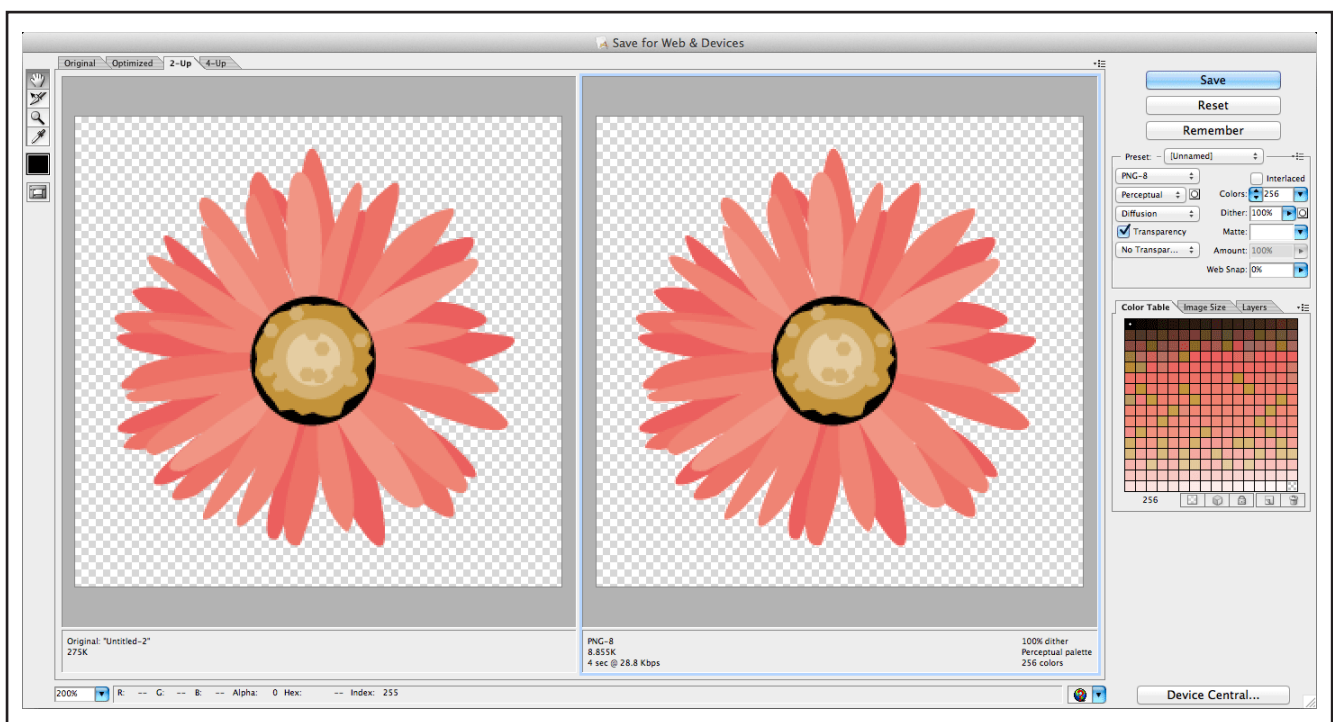


FIGURE 8 – THE SAVE FOR WEB DIALOG BOX IN 2-UP VIEW

Lossy reduces file size by selectively discarding data (similar to JPEG optimization). A higher Lossy setting results in more data being discarded. You can often apply a Lossy value of 5–10, and sometimes up to 50, without degrading the image.

Color Reduction Method and Colors specifies a method for generating the color lookup table and the number of colors you want in the color lookup table. You can select one of the following color reduction methods:

- **Perceptual** creates a custom color table by giving priority to colors for which the human eye has greater sensitivity.
- **Selective** creates a color table similar to the Perceptual color table, but favoring broad areas of color and the preservation of web colors. This usually produces images with the greatest color integrity and is the default option.
- **Adaptive** creates a custom color table by sampling colors from the spectrum appearing most commonly in the image.
- **Restrictive (Web)** uses the standard 216-color color table common to the Windows and Mac OS 8-bit (256-color) palettes. (Also known as the Web-safe palette.)
- **Custom** preserves the current perceptual, selective, or adaptive color table as a fixed palette that does not update with changes to the image.

Dithering Method and Dither

Determines the method and amount of application dithering. Dithering refers to the method of simulating colors not available in the color display system of your computer. You can select one of the following dithering methods:

- **Diffusion** applies a random pattern that is usually less noticeable than Pattern dither. The dither effects are diffused across adjacent pixels.
- **Pattern** applies a halftone-like square pattern to simulate any colors not in the color table.
- **Noise** applies a random pattern similar to the Diffusion dither method, but without diffusing the pattern across adjacent pixels. No seams appear with the Noise dither method.

Transparency and Matte determines how transparent pixels in the image are optimized.

Interlace creates an image that displays as a low-resolution version in a browser while the full image file is downloading.

Web Snap specifies a tolerance level for shifting colors to the closest web palette equivalents (and prevents the colors from dithering in a browser). A higher value shifts more colors.

JPEG Optimization

The JPEG format uses lossy compression which reduces file size by selectively discarding data based on areas of similar colors within the image.

Quality determines the amount of lossy compression. A higher the Quality setting preserves more detail in the compression algorithm, resulting in a larger file size than a lower Quality setting would.

Optimized creates an enhanced JPEG with a slightly smaller file size. The Optimized JPEG format is recommended for maximum file compression; however, some older browsers do not support this feature.

Progressive creates an image that displays progressively in a web browser. The image will display as a series of overlays, enabling viewers to see a low-resolution version of the image before it downloads completely.

Blur specifies the amount of blur to apply to the image similar to that of the Gaussian Blur filter, allowing the file to be compressed more.

ICC Profile preserves the ICC profile of the artwork with the file. ICC profiles are used by some browsers for color correction. This option is only available if you have saved the image with an ICC profile.

Matte specifies a fill color for pixels that were transparent in the original image. Click the Matte color swatch to select a color. Pixels that were fully transparent in the original image are filled with the selected color; pixels that were partially transparent in the original image are blended with the selected color.

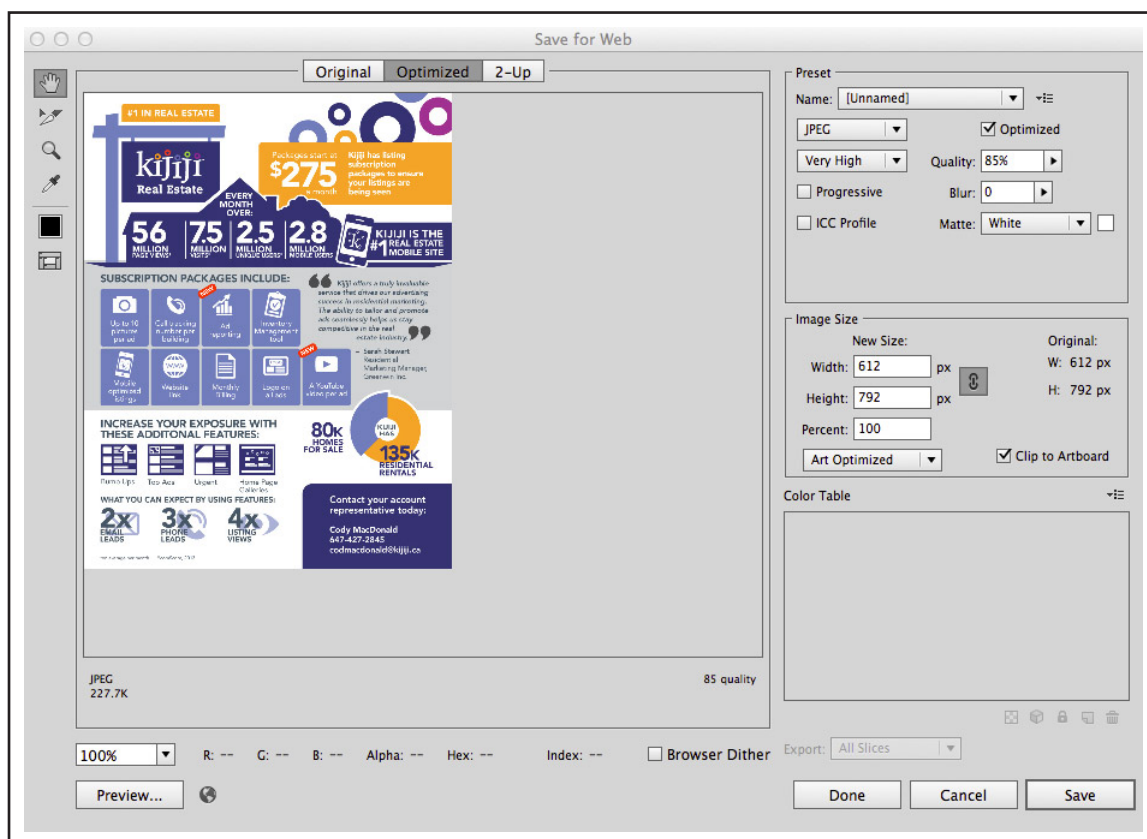


FIGURE 9 – JPEG OPTIONS

7.) Working with Adobe Bridge

Bridge is an application that installs when you install either an Adobe Creative Suite 6 component, such as Illustrator, or the entire Adobe Creative Suite 6. It allows you to browse content visually, manage metadata, and more. It lets you organize the assets you use to create content for print, web, and video. Adobe Bridge keeps native Adobe files (such as PSD and PDF) and non-Adobe files available for easy access. You can drag assets into your layouts, projects, and compositions as needed, preview files, and even add metadata (file information), making the files easier to locate.

The Adobe® Bridge workspace consists of three columns, or panes, that contain various panels. You can adjust the Adobe Bridge workspace by moving or resizing panels. You can create custom workspaces or select from several preconfigured Adobe Bridge workspaces.



FIGURE 10 – ADOBE BRIDGE WORKSPACE

A. Application bar **B.** Path bar **C.** Favorites panel & Folders panel (tabbed) **D.** Collections panel **E.** Filter panel **F.** Selected item **G.** Thumbnail slider **H.** View options **I.** Metadata panel **J.** Keywords panel **K.** Preview panel **L.** Search **M.** Standard workspaces **N.** Content panel

Application bar

Provides buttons for essential tasks, such as navigating the folder hierarchy, switching workspaces, and searching for files.

Path bar

Shows the path for the folder you're viewing and allows you to navigate the directory.

Favorites panel

Gives you quick access to frequently browsed folders.

Folders panel

Shows the folder hierarchy. Use it to navigate folders.

Filter panel

Lets you sort and filter files that appear in the Content panel.

Collections panel

Lets you create, locate, and open collections and smart collections.

Content panel

Displays files specified by the navigational menu buttons, Path bar, Favorites panel, Folders panel, or Collections panel.

Preview panel

Displays a preview of the selected file or files. Previews are separate from, and typically larger than, the thumbnail image displayed in the Content panel. You can reduce or enlarge the preview by resizing the panel.

Metadata panel

Contains metadata information for the selected file. If multiple files are selected, shared data (such as keywords, date created, and exposure setting) is listed.

Keywords panel

Helps you organize your images by attaching keywords to them.

ORGANIZE CONTENT AND ASSETS

File browsing

From Adobe Bridge you can view, search, sort, filter, manage, and process image, page layout, PDF, and dynamic media files. You can use Adobe Bridge to rename, move, and delete files; edit metadata; rotate images; and run batch commands. You can also view files and data imported from your digital still or video camera. See View and manage files.

Camera raw

If you have Adobe Photoshop or Adobe Lightroom, you can open camera raw files from Adobe Bridge and save them. You can edit the images directly in the Camera Raw dialog box without starting Photoshop or Lightroom, and copy settings from one image to another. If you don't have Photoshop installed, you can still preview the camera raw files in Adobe Bridge. See Introduction to Camera Raw.

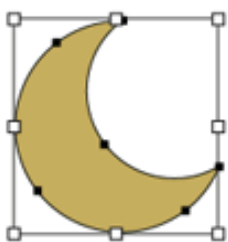
Color management

You can use Adobe Bridge to synchronize color settings across color-managed Adobe Cloud components. This synchronization ensures that colors look the same in all Adobe Creative Cloud apps. See Manage color.

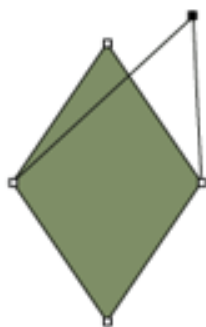
COMBINING ARTWORK

You can combine Illustrator artwork with images from other graphics applications in a variety of ways for a wide range of creative results. Sharing artwork between applications lets you combine continuous-tone paintings and photographs with vector art. Even though Illustrator lets you create certain types of raster images, Adobe Photoshop excels at many image-editing tasks. The images can then be inserted into Illustrator.

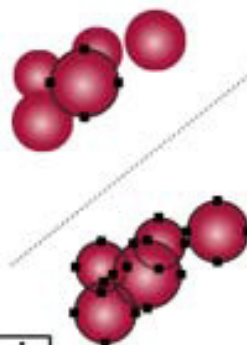
Selection tool gallery



The Selection tool (V) selects entire objects. See [Select objects with the Selection tool](#).



The Direct Selection tool (A) selects points or path segments within objects. See [Select paths, segments, and anchor points](#).



The Group Selection tool selects objects and groups within groups. See [Select objects and groups with the Group Selection tool](#).



The Magic Wand tool (Y) selects objects with similar attributes. See [Select objects with the Magic Wand tool](#).




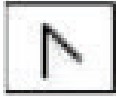



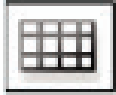


The Lasso tool (Q) selects points or path segments within objects. See [Select objects with the Lasso tool](#).



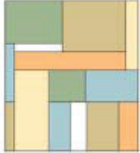

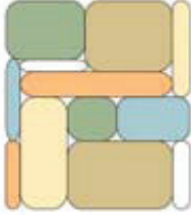

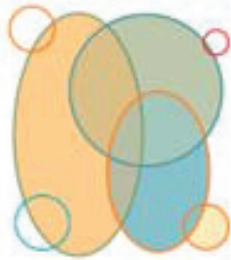









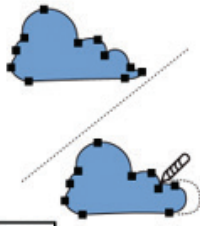

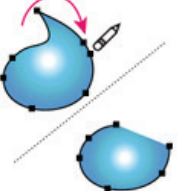







The Artboard tool creates separate artboards for printing or export. See [Create an artboard](#).

Drawing tool gallery

 <p>The Pen tool (P) draws straight and curved lines to create objects. See Drawing with the Pen tool.</p>	 <p>The Add Anchor Point tool (+) adds anchor points to paths. See Adding and deleting anchor points.</p>	 <p>The Delete Anchor Point tool (-) deletes anchor points from paths. See Adding and deleting anchor points.</p>	 <p>The Convert Anchor Point tool (Shift+C) changes smooth points to corner points and vice versa. See Convert between smooth points and corner points.</p>
 <p>The Line Segment tool (\) draws individual straight line segments. See Draw straight lines with the Line Segment tool.</p>	 <p>The Arc tool draws individual concave or convex curve segments. See Draw arcs.</p>	 <p>The Spiral tool draws clockwise and counterclockwise spirals. See Draw spirals.</p>	 <p>The Rectangular Grid tool draws rectangular grids. See Draw rectangular grids.</p>

Drawing tool gallery

  <p>The Polar Grid tool draws circular chart grids. See Draw circular (polar) grids.</p>	  <p>The Rectangle tool (M) draws squares and rectangles. See Draw rectangles and squares.</p>	  <p>The Rounded Rectangle tool draws squares and rectangles with rounded corners. See Draw rectangles and squares.</p>	  <p>The Ellipse tool (L) draws circles and ovals. See Draw ellipses.</p>
  <p>The Polygon tool draws regular, multi-sided shapes. See Draw polygons.</p>	  <p>The Star tool draws stars. See Draw stars.</p>	  <p>The Flare tool creates lens-flare or solar-flare-like effects. See Drawing flares.</p>	  <p>The Pencil tool (N) draws and edits freehand lines. See Drawing with the Pencil tool.</p>
  <p>The Smooth tool smooths Bezier paths. See Smooth paths.</p>	  <p>The Path Eraser tool erases paths and anchor points from the object. See Erase artwork.</p>	  <p>The Perspective Grid allows creating and rendering artwork in perspective. See About Perspective Grid.</p>	  <p>The Perspective Selection tool allows you to bring objects, text, and symbols in perspective, move objects in perspective, move objects in perpendicular to its current direction. See About Perspective Grid.</p>

Drawing tool gallery

BLUES IN B-FLAT

A beebopper bellows the blues in B-flat on the bassoon, the baritone and bass. A beebopper bellows the blues in B-flat on the bassoon, the baritone and bass. A beebopper bellows



The Type tool (T) creates individual type and type containers and lets you enter and edit type. See [Enter text in an area](#).

An idea, in the highest sense of that word, cannot be conveyed but by a symbol. An idea, in the highest sense of that word, can only be



The Area Type tool changes closed paths to type containers and lets you enter and edit type within them. See [Enter text in an area](#).

20-26 Avril
Le Sacre



The Type On A Path tool changes paths to type paths, and lets you enter and edit type on them. See [Creating type on a path](#).

いつの時代にも「本物は消えること」
なく生き残るものです。真実の真像
は「流行やトレンド」では隠れることは
出来ないのです。時を越え、時代を
隔てて伝わる「心」の機能と外観を
保ち、年月が経てば経つほどに生き
止まり、存在感が出る「心」な



The Vertical Type tool creates vertical type and vertical type containers and lets you enter and edit vertical type. See [Enter text in an area](#).

いつの時代にも「本物は消えること」
なく生き残るものです。真実の真像
は「流行やトレンド」では隠れることは
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保ち、年月が経てば経つほどに生き
止まり、存在感が出る「心」な



The Vertical Area Type tool changes closed paths to vertical type containers and lets you enter and edit type within them. See [Enter text in an area](#).

いつの時代にも「本物は消えること」
なく生き残るものです。真実の真像
は「流行やトレンド」では隠れることは
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保ち、年月が経てば経つほどに生き
止まり、存在感が出る「心」な



The Vertical Type On A Path tool changes paths to vertical type paths and lets you enter and edit type on them. See [Creating type on a path](#).

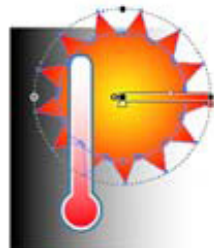
Painting tool gallery



The Paintbrush tool (B) draws freehand and calligraphic lines, as well as art, patterns, and bristle brush strokes on paths. See [Draw paths and apply brush strokes simultaneously](#).



The Mesh tool (U) creates and edits meshes and mesh envelopes. See [Create mesh objects](#).



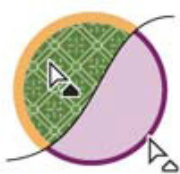
The Gradient tool (G) adjusts the beginning and ending points and angle of gradients within objects, or applies a gradient to objects. See [Apply a gradient to an object](#).



The Eyedropper tool (I) samples and applies color, type, and appearance attributes, including effects, from objects. See [Copy appearance attributes using the Eyedropper tool](#).



The Live Paint Bucket tool (K) paints faces and edges of Live Paint groups with the current paint attributes. See [Paint with the Live Paint Bucket tool](#).



The Live Paint Selection (Shift-L) tool selects faces and edges within Live Paint groups. See [Select items in Live Paint groups](#).

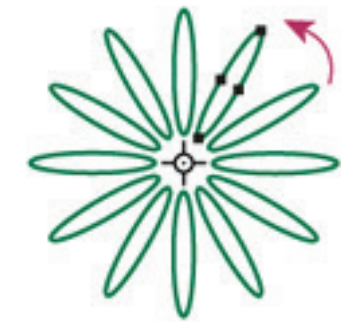


The Measure tool measures the distance between two points. See [Measure the distance between objects](#).

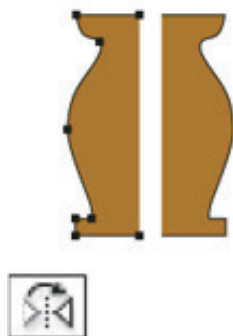


The Blob Brush tool (Shift-B) draws paths that automatically expand and merge calligraphic brush paths that share the same color and are adjacent in stacking order. See [Draw and merge paths with the Blob Brush tool](#).

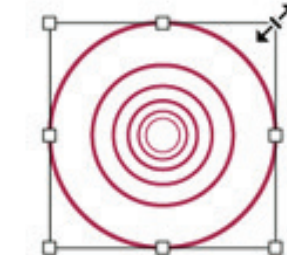
Reshaping tool gallery



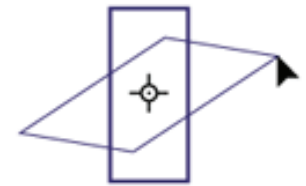
The Rotate tool (R) rotates objects around a fixed point. See [Rotate objects](#).



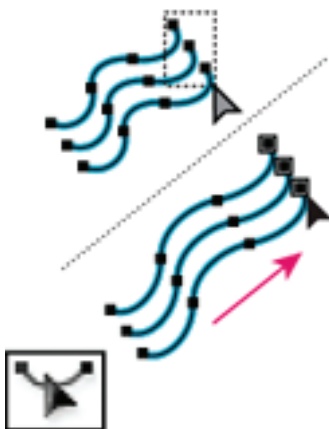
The Reflect tool (O) flips objects over a fixed axis. See [Reflect or flip objects](#).



The Scale tool (S) resizes objects around a fixed point. See [Scale objects](#).



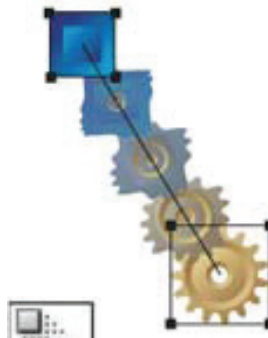
The Shear tool skews objects around a fixed point. See [Shear objects with the Shear tool](#).



The Reshape tool adjusts selected anchor points while keeping the overall detail of the path intact. See [Stretch parts of a path without distorting its overall shape](#).



The Free Transform tool (E) scales, rotates, or skews a selection.


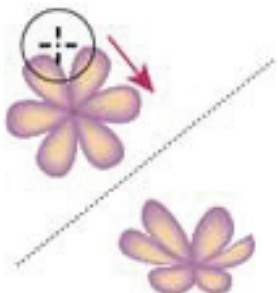







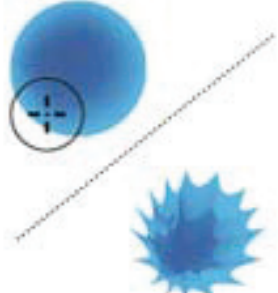

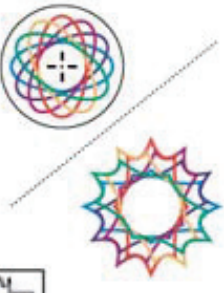



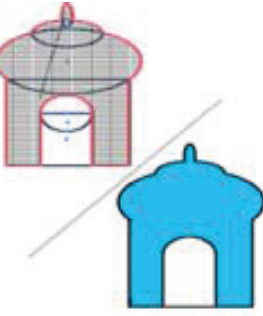


The Blend tool (W) creates a series of objects blended between the color and shape of multiple objects. See [Create blends](#).











The Width tool (Shift+W) allows you to create a stroke with variable width. See [Using the Width tool](#).

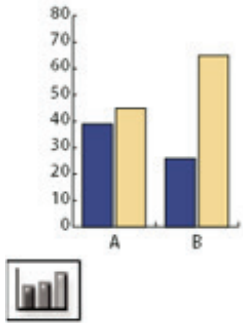
Reshaping tool gallery

 	 	 	 
<p>The Warp tool (Shift+R) molds objects with the movement of the cursor (like molding clay, for example). See Distort objects using a liquify tool.</p>	<p>The Twirl tool creates swirling distortions within an object. See Distort objects using a liquify tool.</p>	<p>The Pucker tool deflates an object by moving control points towards the cursor. See Distort objects using a liquify tool.</p>	<p>The Bloat tool inflates an object by moving control points away from the cursor. See Distort objects using a liquify tool.</p>
 	 	 	 
<p>The Scallop tool adds random curved details to the outline of an object. See Distort objects using a liquify tool.</p>	<p>The Crystallize tool adds random spiked details to the outline of an object. See Distort objects using a liquify tool.</p>	<p>The Wrinkle tool adds wrinkle-like details to the outline of an object. See Distort objects using a liquify tool.</p>	<p>The Shape Builder tool merges simple shapes to create custom, complex shapes. See Building new shapes using the Shape Builder tool.</p>

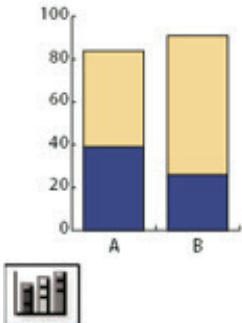
Symbolism tool gallery

 <p>The Symbol Sprayer tool (Shift+S) places multiple symbol instances as a set on the artboard. See Create symbol sets.</p>	 <p>The Symbol Shifter tool moves symbol instances and change stacking order. See Change stacking order of symbol instances in a set.</p>	 <p>The Symbol Scruncher tool moves symbol instances closer together or farther apart. See Gather or scatter symbol instances.</p>	 <p>The Symbol Sizer tool resizes symbol instances. See Resize symbol instances.</p>
 <p>The Symbol Spinner tool rotates symbol instances. See Rotate symbol instances.</p>	 <p>The Symbol Stainer tool colorizes symbol instances. See Stain symbol instances.</p>	 <p>The Symbol Screener tool applies opacity to symbol instances. See Adjust transparency of symbol instances.</p>	 <p>The Symbol Styler tool applies the selected style to symbol instances. See Apply a graphic style to symbol instances.</p>

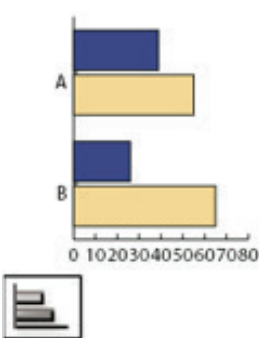
Graph tool gallery



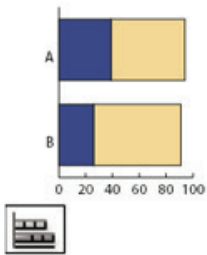
The Column Graph tool (J) creates graphs that compare values using vertical columns.



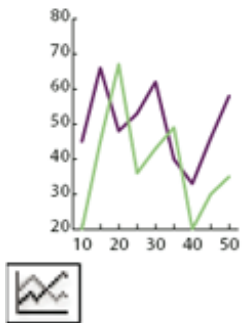
The Stacked Column Graph tool creates graphs that are similar to column graphs, but stacks the columns on top of one another, instead of side by side. This graph type is useful for showing the relationship of parts to the total.



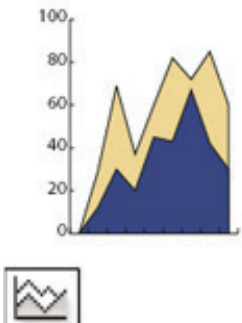
The Bar Graph tool creates graphs that are similar to column graphs, but positions the bars horizontally instead of vertically.



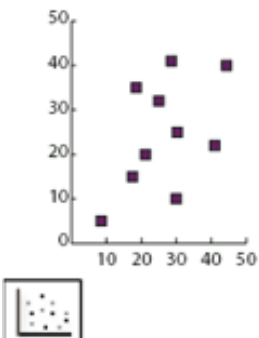
The Stacked Bar Graph tool creates graphs that are similar to stacked column graphs, but stacks the bars horizontally instead of vertically.



The Line Graph tool creates graphs that use points to represent one or more sets of values, with a different line joining the points in each set. This type of graph is often used to show the trend of one or more subjects over a period of time.



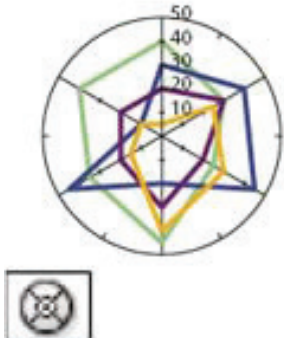
The Area Graph tool creates graphs that are similar to line graphs, but emphasizes totals as well as changes in values.



The Scatter Graph tool creates graphs that plot data points as paired sets of coordinates along the x and y axes. Scatter graphs are useful for identifying patterns or trends in data. They also can indicate whether variables affect one another.

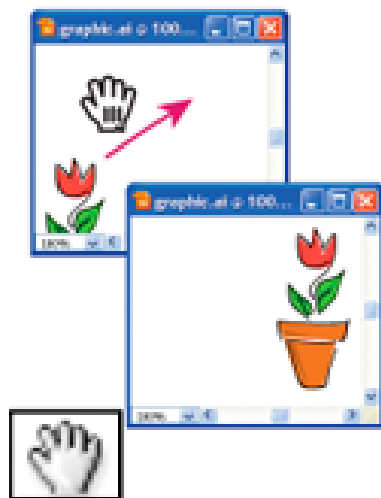


The Pie Graph tool creates circular graphs whose wedges represent the relative percentages of the values compared.

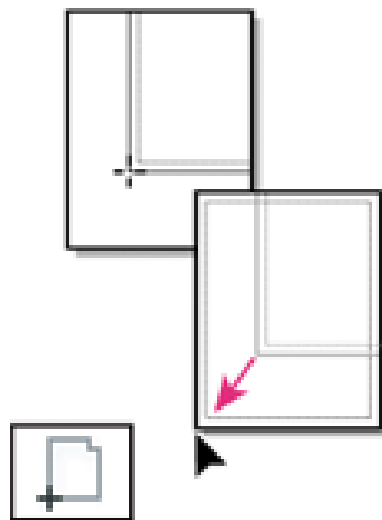


The Radar Graph tool creates graphs that compare sets of values at given points in time or in particular categories, and is displayed in a circular format. This type of graph is also called a web graph.

Moving and zooming tool gallery



The Hand tool (H) moves the Illustrator artboard within the illustration window.



The Print Tiling tool adjusts the page grid to control where artwork appears on the printed page.



The Zoom tool (Z) increases and decreases the view magnification in the illustration window.