

These Illustrator Exercises Cover:

Type on a Path

Scalloped edges

Basic Layers

Export to Photoshop



Exercise 12.3

Efficient production is very much like cooking. When I watch the cooking shows on TV, the chefs have all their tools organized and the ingredients are neatly lined up on the counter within easy reach. Recipes are just a guideline—the professional chef understands the basic principles and elaborates on them as the occasion arises. The chef knows just the right height for the flame and how to make a sauce from the drippings. I view computer graphics and production work in much the same way.

Fig. 12-1: Faux metallic embossed seal in its completed black and white form.

Before I begin a project, I like to make sure my work area is set up so that I know just where to reach for my tools, and I want to make sure they behave the way I expect. We're going to follow a recipe for creating a seal, but the techniques you learn as you compose the seal will be useful in numerous other projects and designs.

This exercise is designed to familiarize you with the following:

- Shape drawing tools
- Palette principles
- Offset paths
- Add anchor points
- Filters
- Type Tool
- Text Formatting
- Layers
- Export to Photoshop

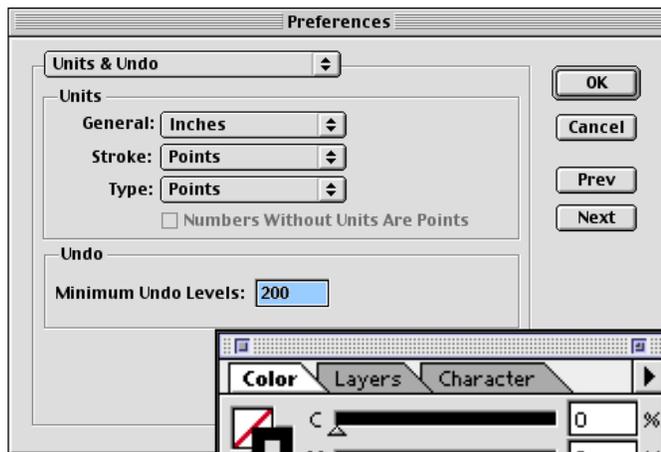


Fig. 12-2: Preferences for Units & Undo

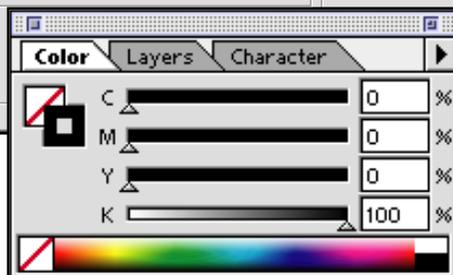


Fig. 12-3: Color, Layers and Character Palettes, docked to a single window.

Circle Strategies

1. Create another, smaller circle the same way we created the first. Use the "Align" Palette to align the center points of the two selected circles.
 2. Eyeball it, creating a second circle by dragging from the center out, holding down the option key to force the shape to draw from the center. If we select the original circle, the center anchor point acts as a guide to indicate the exact center point.
 3. Select the circle and double-click the scaling tool to create a larger or smaller copy.
 4. Go to Object > Path > Offset to create a duplicate path that is precisely positioned.
1. Begin the exercise by creating a new document. Arrange your palettes so that you will have easy access to Colors, Layers, and the Character Palette. Dock them together to create additional screen real estate.
 2. Confirm that your "Undo Preferences" are set to the maximum—200 for maximum undo and redo flexibility. Command-K will bring up the preferences. Then use the pop-up to go to "Units and Undo." Change the General units to inches, but make the Stroke and Type in points (Fig.12-2).
 3. We'll begin by creating a 2-inch circle, so click on the Circle in the tool palette and move the cursor to the drawing area. You can create a circle by clicking and dragging, but we know the precise size, so instead of dragging the cursor, click and release in the drawing area. This will bring up a dialog box where you will enter the proper dimensions, which in this case are a 2-inch width, and a 2-inch height.

We're going to be creating a scalloped edge to the circle, but before we do, let's create the path onto which we'll "bind" the circle type. There are several different strategies, but in order to determine the best, you'd need to know what they are, so I'm going to list the various strategies in the margin. Any one of the strategies will work. As you become more familiar with the program, you'll be making your decisions on the fly. For the purposes of this exercise, we'll create our concentric circles by using strategy #4.

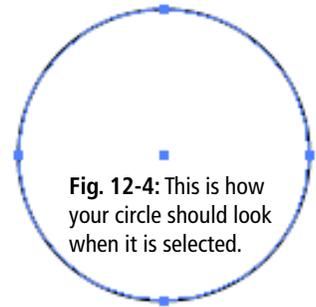


Fig. 12-4: This is how your circle should look when it is selected.

4. Select the circle and go to Object > Path > Offset to create a duplicate path that is precisely positioned. Set the offset for -0.167 which is the equivalent of one-sixth of an inch. By entering a negative number, the new circle will be placed inside of the original circle. Don't be concerned with the joins or miter limits, since we're working with a circle.



Fig. 12-5: The selected circle is the original, and by setting a negative offset, it places the duplicate concentric circle inside, rather than outside of the original path.

Now we'll return to the outside circle and create the scalloped edges. In order to do that, we'll need additional anchor points equally distributed along the path.

5. To create the additional anchor points, go to Object > Path > Add Anchor Points. Do this a total of four times. Each time you add anchor points, it will place new anchor points at the mid-point between all existing anchor points. This should provide enough new anchor points to make an effective scalloped edge (Fig. 12-6).
6. To create the scalloped edge, go to Filter > Distort > Punk & Bloat. Turn on the preview check box, and change the percentage to 1%. Feel free to experiment—you may decide to use the "Punk" feature instead or you might find something that will work in another project and come back to it later (Fig. 12-7). (Always feel free to explore—that's how you'll find pleasant surprises.)

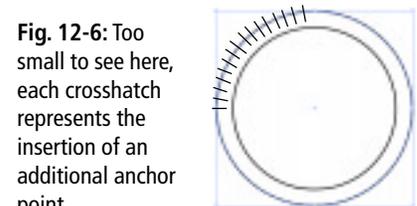


Fig. 12-6: Too small to see here, each crosshatch represents the insertion of an additional anchor point.

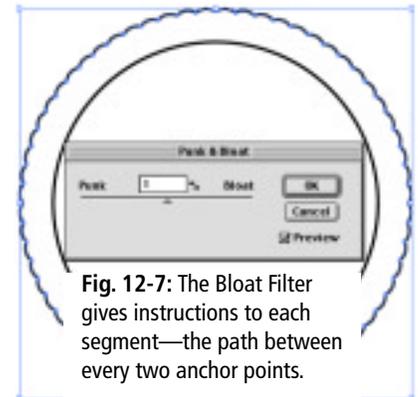


Fig. 12-7: The Bloat Filter gives instructions to each segment—the path between every two anchor points.

Now we are ready to begin on the type portion of the seal.

6. With the arrow tool, select the inner circle. Because we are going to "bind" the type to the circular path, we'll tearoff the type tools to keep them handy. Release on the endbar on the right side of the tools, and the popup will "tearoff," leaving the tools visible for easy use. Select the tool for creating type on a path. Once selected, click on the top center anchor point of the path, and when you see the flashing cursor, type your text (Fig. 12-8). Be

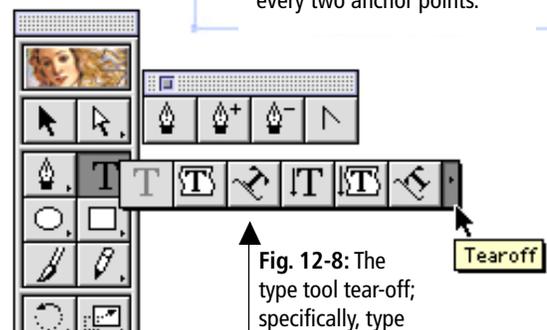


Fig. 12-8: The type tool tear-off; specifically, type on a path

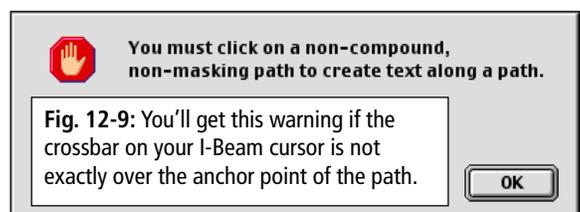


Fig. 12-9: You'll get this warning if the crossbar on your I-Beam cursor is not exactly over the anchor point of the path.

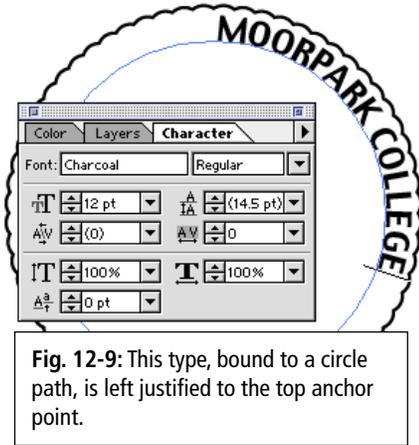


Fig. 12-9: This type, bound to a circle path, is left justified to the top anchor point.

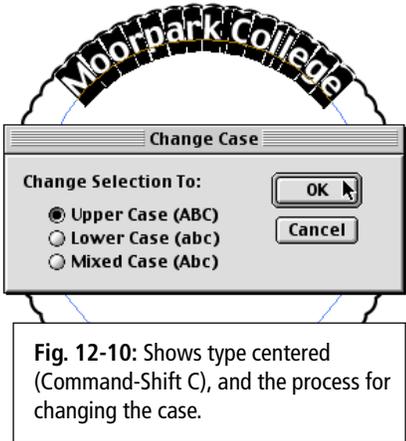


Fig. 12-10: Shows type centered (Command-Shift C), and the process for changing the case.

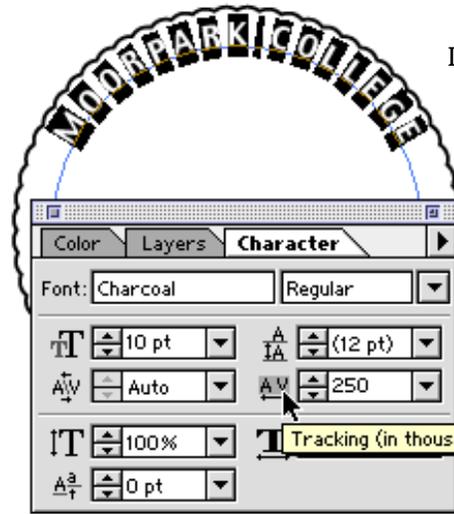


Fig. 12-11: Shows where to find tracking on the character palette, and the visual effect as the text, *Moorpark College*, is tracked.

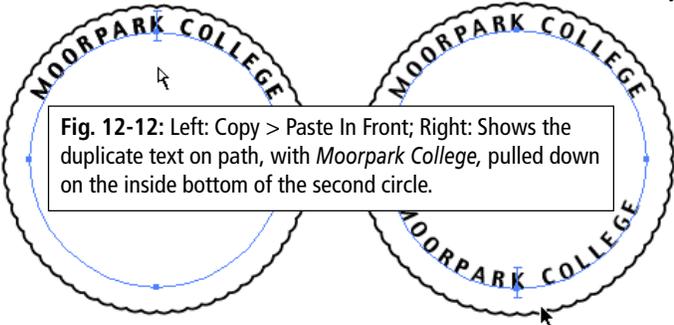


Fig. 12-12: Left: Copy > Paste In Front; Right: Shows the duplicate text on path, with *Moorpark College*, pulled down on the inside bottom of the second circle.

sure that the crossbar on the cursor is directly over the anchor point on the path or you will receive the error message (Fig. 12-9).

7. Type the text you want to appear on the top portion of the circular path. Type aligns to the anchor point, and we'd like it to center on the top anchor point, so while the cursor is still active (flashing), you can center the type by pressing Command-Shift C for center (Command-Shift L, for left; Command-Shift R, for right).

8. Format the text. Since the type is quite tight to the edge of the scallop, we'll make the text a bit smaller by changing the size to 10 points. Choose a bold, sans serif typeface, and make sure that it is all upper case. If you typed it in upper and lower case, you can make the change quickly and easily without re-typing by going to Type > Change Case. Click on the "Upper Case" radio button (Fig. 12-10).

9. Next, we'll adjust the space between the letters so that the name, "Moorpark College" better fills the upper portion of the circle, giving the text a broader focal range. Inserting, or decreasing a uniform amount of space between letters over a range of text is called, *tracking*. In order to *track* the text, it is necessary to have selected the text range using the text tool's I-beam.

I used 10 pt. Charcoal for my type. The amount of tracking is somewhat subjective, depending on such factors as the typeface, size of type and the size of the interior and exterior circles.

Since text cannot appear right-reading on both the top and bottoms of a circle, you're going to have to create a second circle for the type that will bind along the bottom.

10. To make sure that the duplicate circle is correctly positioned directly on top of the original, Command-C to copy it, and Command-F to "Paste in Front," or Edit > Paste in Front.

You won't notice the difference on the screen, but if you glance at the Edit Menu, you should notice the menu flash, indicating the transformation has been completed.

11. Using the Direct Select Tool, slide the "I-beam" down and into the inside of the circle. Repositioning the text can be pretty tricky, so don't get frustrated if you don't get the text properly positioned on the first few tries.

Look carefully at the new illustration, and notice how both text areas are positioned in relation to the path. It appears the top text runs along the outside of the circle, and the bottom text runs along the inside. If we position the bottom text along the outside of the circle, it will be upside down. In order for the text on the bottom to appear right side up, we need to adjust it so that the baseline is shifted down, just enough to the tops of the letters touch the path, instead of the baseline touching the path.

Take a look at what happens when you just move the text and path down. Notice that the letters on the bottom are not all equal distance from the scalloped edge of the circle (Fig. 12-13). We'll be using traditional typesetting techniques to make the adjustment to the position of the letters by applying a baseline shift to the letters along the bottom of the circle.

12. Using the baseline shift setting in the Character Palette, enter a negative number of point to lower the type below the baseline just enough so the tops of the letters touch the baseline. For the example, I used a -7 pt. setting (Fig. 12-13).

13. Select the "Text on a Path" tool and triple click on the text in the lower portion of the circle to select it. Type in the new text—*Media Arts Institute*. Typing over the highlighted text will replace it with the text you type.

14. Select the "Point Text Tool" (that's the plain "T," otherwise known as the type and set the words, *Cyber Summer* on two lines. Format it in Ulc (upper and lower case) and tighten up the leading to solid...i.e. the same number of points as the type size. The correct notation, in this case, would be 10/10, with the top number referring to the type size, and the bottom number referring to the leading.

15. When you select the point text you just set, you'll see eight hollow handles that surround it (Fig. 12-15). You can use these handles to scale the type. Click on a corner handle, making sure you hold down the shift key to constrain the proportions. Scale the type up so it fits neatly under the words, *Moorpark College*.

16. Go ahead and finish up the seal, using only a single text block to complete the formatting (Fig.12-17) Set the words, *Cyber Summer 2K*.

This ends the first part of this exercise.

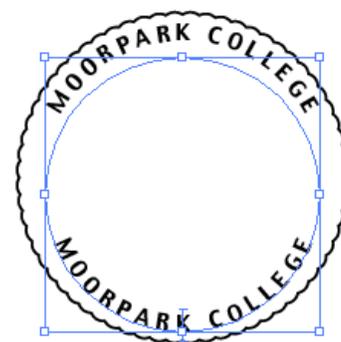


Fig. 12-13: Show the results of repositioning the duplicate circle.

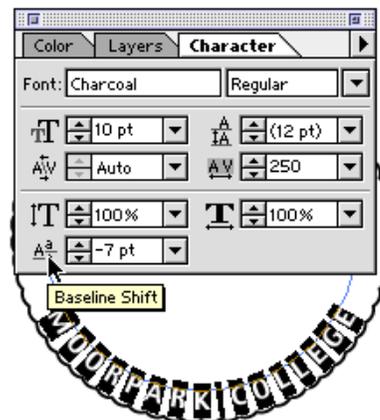


Fig. 12-13: Show the results of repositioning the duplicate circle.

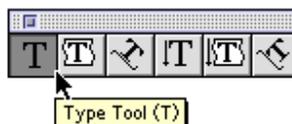


Fig. 12-14: The type tearoff showing the Point Type Tool.

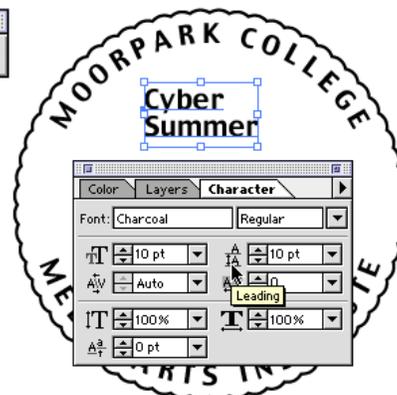


Fig. 12-15: Shows the leading controls, and the handles used for scaling.



Fig. 12-17: Completed Illustrator Seal.



Fig. 12-17: Completed Illustrator Seal.

Exercise 12.4

Here's the seal we ended up with in the first part of the Illustrator exercise. There's really nothing special about the seal...it doesn't jump off the page...it just sits there. What can you do to the seal to make it look more realistic, more dimensional, less static? The illustration serves its purpose, but is it possible to make it more dynamic? What if we used another program for additional design effects? Perhaps some soft shadows or embossing would help the seal look a little more like a foil-stamped seal.

This exercise is designed to familiarize you with the following:

- **Layers**

One strategy you could use would be to export the file to Photoshop, and then use the power of Photoshop's layers, effects and filters to spice up the appearance of the seal. In order to be able to work on sections of the seal as

individual layers in Photoshop, we first have to set up the layers in Illustrator. We could have worked with layers from the beginning of our illustration, but that would have been an awfully big piece to bite off. Since this is a fairly simple illustration, we can set them up just as easily now, and reassign each of the elements to it's own, unique layer.

1. Create two additional new layers by clicking on the new layer icon, for a total of three layers in the illustration. Right now, everything is on the blue layer, which is on the bottom (Fig. 12-19).

2. Rename the new layers by double clicking on the names.

3. To position the respective objects on their new layers, first select the object, in this case the type that says *Moorpark College*. Then, in the layers palette, click on the small, colored square and drag it to the layer you want the object to reside on. You'll know it has changed layers because now, all the paths and anchor points will highlight in the new color.

Make sure that each object is placed on the appropriate layer. There's just one more step to take before exporting the file to Photoshop. Once in Photoshop, opening the newly exported file will create a document the size of the outermost boundaries of the Illustrator document. Since you'll need a little more room for creating effects, such as

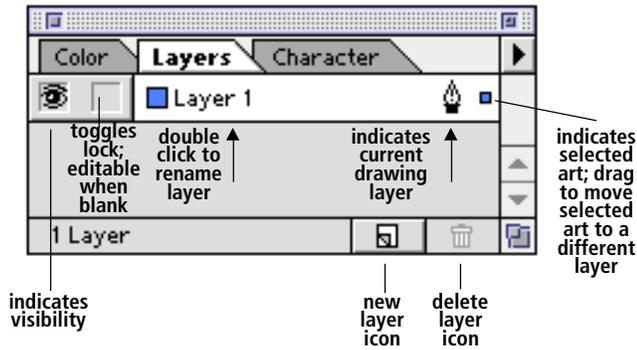


Fig. 12-18: The Layers Palette.

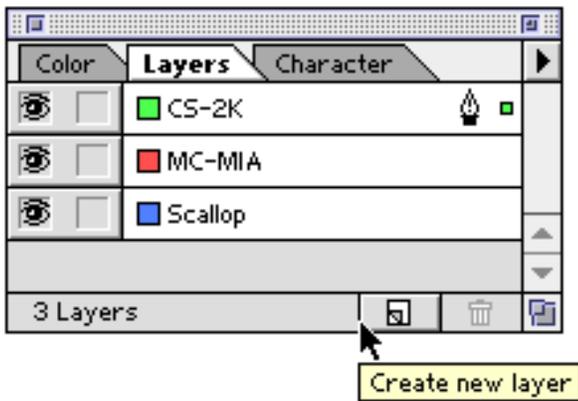
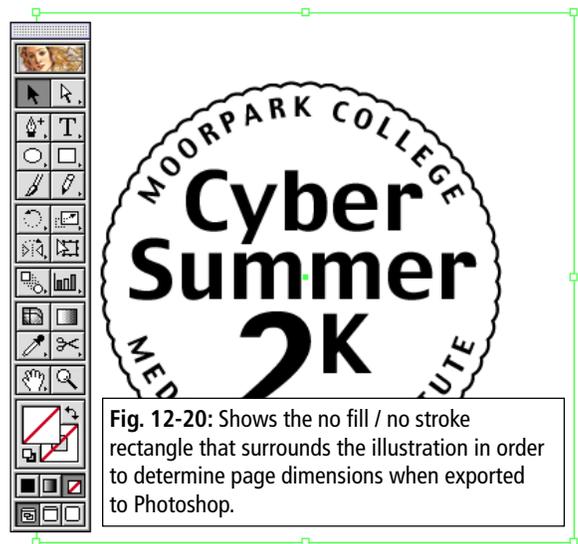


Fig. 12-19: The Layers Palette with two new layers renamed to help recognize objects in the illustration.

drop shadows, you'll need to create an object somewhat larger than the outer dimensions of the scalloped circle.

4. Choose the rectangle tool and create a rectangle that is about one-half inch larger than the seal on both the x and y axis. Make sure it has no fill and no stroke. This rectangle will determine the image size when the image is exported into Photoshop (Fig. 12-20).
5. Go to File > Export. The export dialog contains a pop-up menu displaying the various file formats available. Choose Photoshop 5, and append the name of the export using ".psd" to identify it as Photoshop file format. An "options" dialog will appear, prompting you to determine the color model, resolution, whether you want to anti-alias the raster image and whether you want to keep the layers (Fig. 12-22).



IN PHOTOSHOP

You are now ready to open the exported file using Photoshop.

1. Launch Photoshop. Go to File > Open. Find the .psd file you just exported and open it. You're all set to use Photoshop's tools to manipulate your image layer by layer.

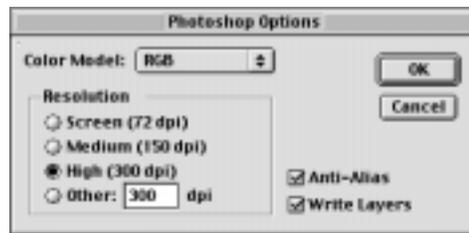


Fig. 12-22: Photoshop export options give choice of color model, resolution, choice of alias or anti-alias, and whether to write layers.

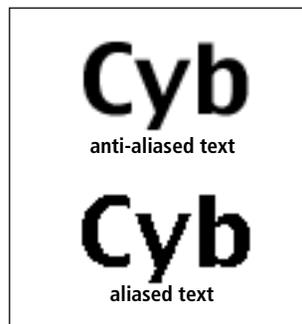
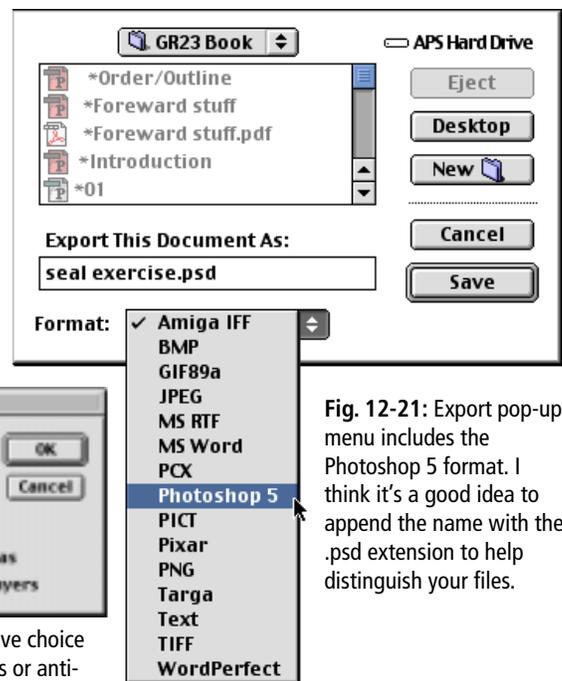


Fig. 12-24: Top-Example of anti-aliased text. Bottom-Example of aliased text.

Left-Seal completed in Photoshop

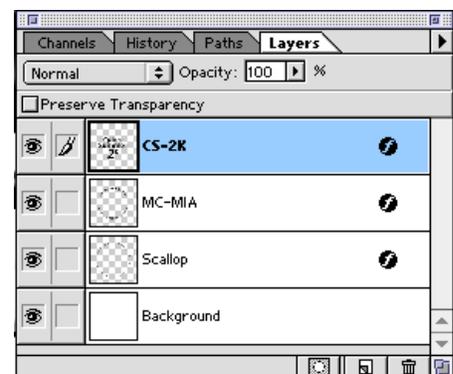


Fig. 12-23: Illustrator image exported to Photoshop opens with layers distinguished by name and ready to manipulate in Photoshop.