chapter

2

CREATING TEXT AND
GRADIENTS

1. Create and format text

2. Flow text into an object

3. Position text on a path

4. Create colors and gradients

5. Apply colors and gradients to text

6. Adjust a gradient and create a drop shadow

2 CREATING TEXT AND
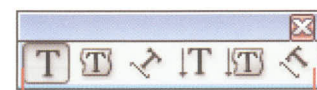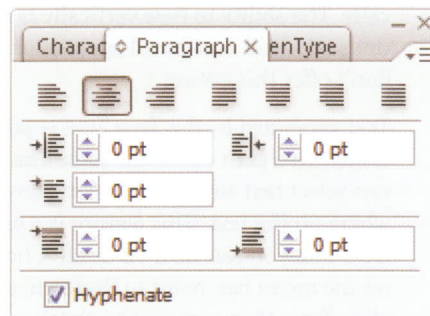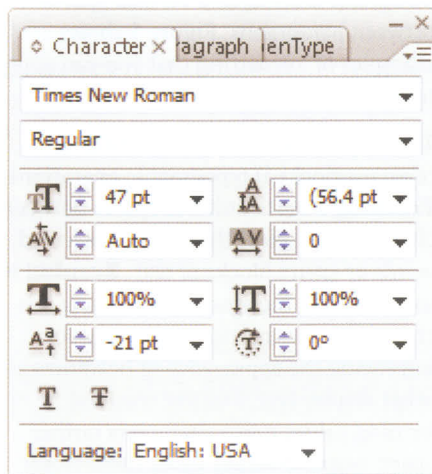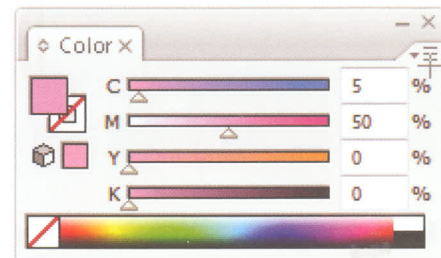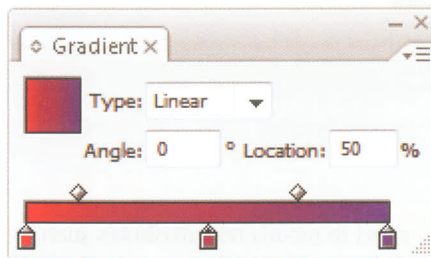## GRADIENTS

Working with Text

When it comes to creating compelling and dramatic display text, no other software package offers the graphic sophistication that you'll find with Adobe Illustrator. You can quickly change fonts, font size, leading, and other text attributes in the Character panel. You can make tracking and kerning measurements with a level of precision that would satisfy even the most meticulous typographer. For the designer, Illustrator is the preeminent choice for typography. Powerful type tools offer the ability to fill objects with text, position text on lines—curved or straight—and set type vertically, one letter on top of the next. Once the text is positioned, the Create Outlines command changes the fonts to vector graphics that you can manipulate as you would any other object. For example, you can apply a gradient fill to letter outlines for stunning effects.

Creating and Applying Gradient Fills

A **gradient** is a graduated blend between two or more colors used to fill an object or multiple objects. Illustrator's sophistication for creating gradients and its ease of use for applying them to objects are a dream come true for today's designers. You can create linear or radial gradients between multiple colors, then control the way they fill an object. Moreover, a single gradient can be used to fill multiple objects simultaneously! The unique gradient fills that you create can be saved with descriptive names, then imported into other Illustrator documents to be used again.

Tools You'll Use

Gradient × — ×

Type: Linear ▼

Angle: 0 °   Location: 50 %

◇   ◇

Color × — ×

C	△	5	%
M	△	50	%
Y	△	0	%
K	△	0	%

Charac ◇ Paragraph × enType — ×

↦▤	▲▼	0 pt		▤↤	▲▼	0 pt
▸▤	▲▼	0 pt
▸▤	▲▼	0 pt		▤◂	▲▼	0 pt

☑ Hyphenate

◇ Character × aragraph enType — ×

Times New Roman   ▼

Regular   ▼

TT	▲▼	47 pt	▼	A IA	▲▼	(56.4 pt	▼
A↓V	▲▼	Auto	▼	AV	▲▼	0	▼
T	▲▼	100%	▼	↕T	▲▼	100%	▼
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T   T̄

Language: English: USA   ▼

Type tools

2-3

CREATE AND
FORMAT TEXT

What You'll Do

In this lesson, you will use the Type Tool to create the word BERRY as display text. You will use the Character panel to format the text and perfect its appearance. You will also create a vertical version of the text.

Creating Type

You can create text anywhere on the artboard simply by selecting the Type Tool then clicking the artboard to start typing. You can enter text horizontally or vertically. The ability to type vertically is rather unusual; most text-based applications don't offer this option.

Text generated by the Type Tool is positioned on a path called the **baseline**. You can select text simply by clicking anywhere on the text. This feature is a preference that you can turn on or off: Click Edit on the menu bar, point to Preferences, click Type, then remove the check mark in the Type Object Selection by Path Only check box, if necessary. When this feature is checked, you must click the baseline to select text.

Formatting Text

The Character and Paragraph panels neatly contain all of the classic commands for formatting text. Use the Character panel to modify text attributes such as font and type size, tracking, and kerning. You can adjust the **leading**, which is the vertical space between baselines, or apply a horizontal or vertical scale, which compresses or expands selected type. The Paragraph panel applies itself to more global concerns, such as text alignment, paragraph indents, and vertical spaces between paragraphs. Figure 1 shows examples of formatting that you can apply to text.

Tracking and kerning are essential (and often overlooked) typographic operations. **Tracking** inserts uniform spaces between characters to affect the width of selected words or entire blocks of text. **Kerning** is used to affect the space between any two characters; it is particularly useful for improving the appearance of headlines and other display text. Positive tracking or kerning values move characters farther apart; negative values move them closer together.

Illustrator can track and kern type down to $1/_{1000}$ of a standard em space. The width of an em space is dependent on the current type size. In a 1-point font, the em space is 1 point. In a 10-point font, the em space is 10 points. With kerning units that are $1/_{1000}$ of an em, Illustrator can manipulate a 10-point font at increments of $1/_{1000}$ of 1 point! Figure 2 shows examples of kerning and tracking values.

Hiding Objects

Two factors contribute to difficulty in selecting text and other objects: the number of objects in the document and proximity of objects. Multiple objects positioned closely together can make selections difficult and impede productivity.

Hiding an object is one simple solution. Hidden objects are safe; they won't be deleted from the document when you quit.

Also, they won't print. Just don't forget that they're there!

The Hide Selection command is under the Object menu, as is Show All, which reveals all hidden objects. When hidden objects are revealed, they are all selected; you can use this to your advantage. Simply press [Shift] as you click to deselect the object you want to see, then hide the remaining objects.
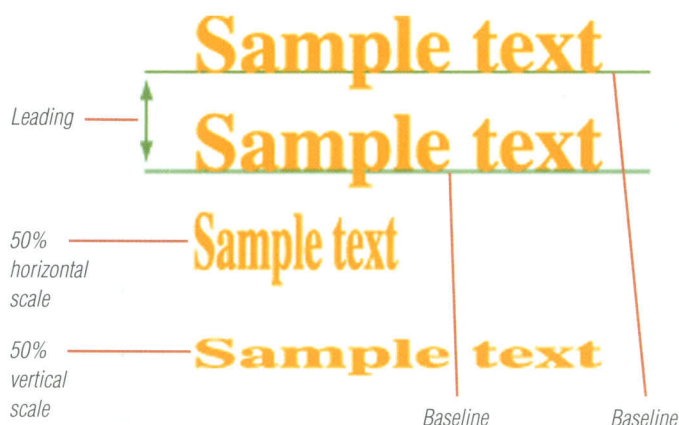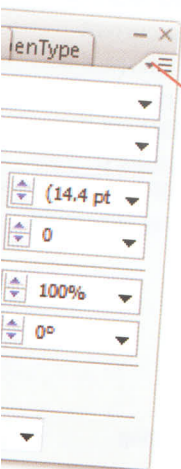
FIGURE 1
Examples of text formatting

Leading

50% horizontal scale

50% vertical scale

Baseline   Baseline

FIGURE 2
Examples of kerning and tracking

−30/1000   −30/1000

0/1000   0/1000

30/1000   30/1000

Character panel
list arrow

(14.4 pt

0

100%

0°

ns, has a long and rich history that
ent of desktop publishing in the mid-
ypesetters declared "the death of typog-
e personal computer and software such
typefaces available as never before.
ts single typeface and two point sizes
s—and you get a sense of the typo-
20 years.
ork" that they often overlook the type
e manipulation of space between words
sign and are often woefully ignored.
lities are of no use if they are ignored.
tracking and kerning duties is to
notice tracking and kerning—or
sters, or especially billboards. You'll

Creating Text and Gradients
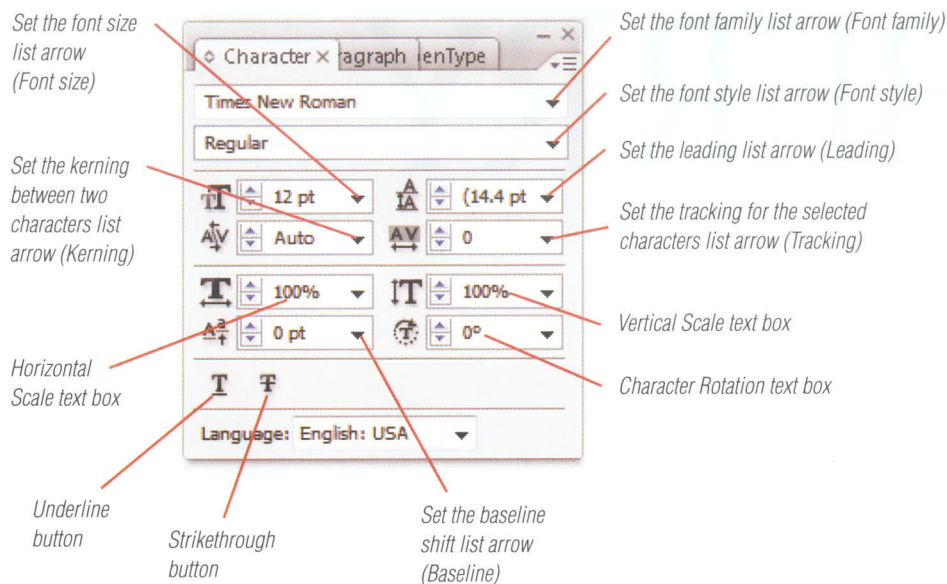
FIGURE 4
Character panel

Set the font size
list arrow
(Font size)

Set the font family list arrow (Font family)

Set the font style list arrow (Font style)

Set the leading list arrow (Leading)

Set the kerning
between two
characters list
arrow (Kerning)

Set the tracking for the selected
characters list arrow (Tracking)

Horizontal
Scale text box

Vertical Scale text box

Character Rotation text box

Underline
button

Strikethrough
button

Set the baseline
shift list arrow
(Baseline)

Format text

1. Click the **Font family** (Win) or **Font menu** (Mac) **list arrow**, then click **Times New Roman PS MT**, or a similar font, as shown in Figure 4.

   TIP   Figure 4 shows the full name of each setting in the Character panel. The steps in this chapter refer to the shorter name provided in parentheses.

2. Click the **Font size text box**, type **150**, then press **[Enter]** (Win) or **[return]** (Mac).

3. Click the **Horizontal Scale text box**, type **90**, then press **[Enter]** (Win) or **[return]** (Mac).

4. Deselect all.

5. Compare your text to Figure 5.

You used the Character panel to modify the font, the font size, and the horizontal scaling of the word BERRY.

FIGURE 5
Formatted text

BERRY

Track and kern text

1. Select the text, if necessary.

2. Using the Character panel, click the **Tracking text box**, then type **-30**.

   TIP Click the Character panel list arrow, then click Show Options, if necessary.

3. Click the **Type Tool T.**, then click the cursor between the B and the E.

4. Using the Character panel, click the **up and down arrows** in the Kerning text box to experiment with higher and lower kerning values, then change the kerning value to -40.

5. Using Figure 6 as a guide, change the kerning to -20, 0, and -120 between the next three letter pairs.

6. Click the **Selection Tool**, click the **Paragraph panel name tab**, then click the **Align center button**, as shown in Figure 7.

   When text is center-aligned, its anchor point doubles as its center point, which is handy for aligning it with other objects.

   TIP If you do not see the Paragraph panel, click Window on the menu bar, point to Type, then click Paragraph.

7. Click **Object** on the menu bar, point to **Hide**, then click **Selection**.

You used the Character panel to change the tracking of the word BERRY, then you entered different kerning values to affect the spacing between the four letter pairs. You center-aligned the text, then hid the text.

FIGURE 6
Kerning and tracking applied to text

-30 pt. tracking
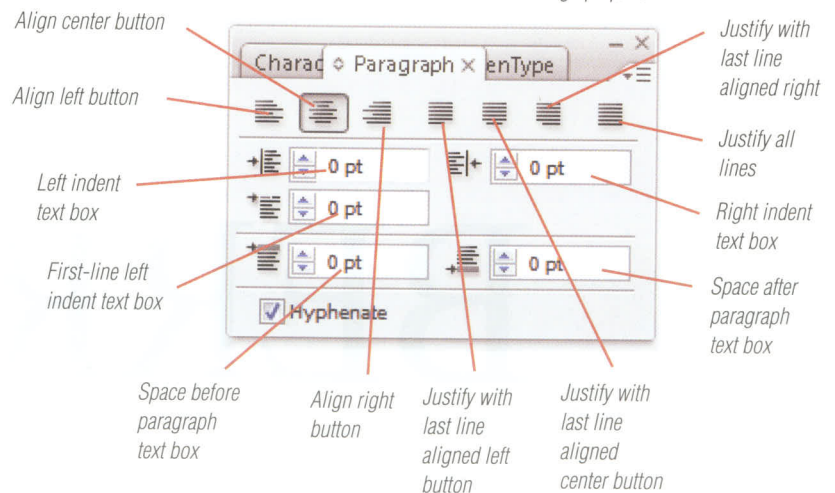
-40 pt. kern   -20 pt. kern   0 pt. kern   -120 pt. kern

FIGURE 7
Paragraph panel

Align center button

Align left button

Left indent text box

First-line left indent text box

Justify with last line aligned right

Justify all lines

Right indent text box

Space after paragraph text box

Space before paragraph text box

Align right button

Justify with last line aligned left button

Justify with last line aligned center button

Creating Text and Gradients

FIGURE 8
Vertical text

B
E
R
R
Y

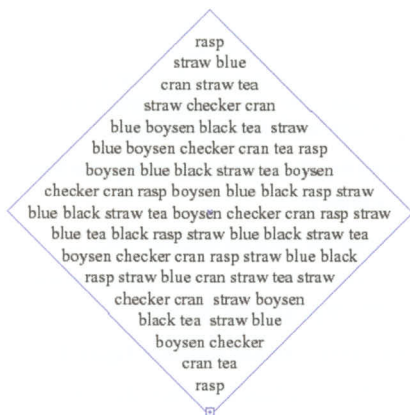## Create vertical type

1. Click the **Vertical Type Tool** [IT], then click anywhere on the artboard.

   TIP   The Vertical Type Tool is hidden beneath the Type Tool.

2. Type the word **BERRY** using all capital letters.

   TIP   The type tools retain the formatting attributes that were previously chosen.

3. Click the **Selection Tool** [k], select the text, then move it to the center of the artboard.

   TIP   When any tool other than the Selection Tool is selected in the Tools panel you can press [Ctrl] (Win) or [⌘] (Mac) to switch to the Selection Tool. When you release [Ctrl] (Win) or [⌘] (Mac), the last chosen tool will be active again.

4. Using the Character panel, change the font size to 84 pt.

5. Change the tracking value to -160.

6. Set both the horizontal and vertical scales to 100%, then deselect the text.

   Your screen should resemble Figure 8.

7. Delete the vertical text, then save your work.

You used the Vertical Type Tool to create a vertical alternative to the first word you typed. You adjusted the tracking and kerning to better suit a vertical orientation, and then deleted the text.

Using the Glyphs panel

The Glyphs panel contains various type characters that aren't necessarily available on your keyboard. Examples of these characters include trademarks, copyright marks, accented letters, and numbers expressed as fractions. Click Window on the menu bar, point to Type, then click Glyphs to display the Glyphs panel. To access a glyph, click the Type Tool, click the artboard as you would to type any character, then double-click the glyph in the Glyph panel that you wish to use.

FLOW TEXT INTO
AN OBJECT

What You'll Do

```
              rasp
            straw blue
          cran straw tea
        straw checker cran
      blue boysen black tea  straw
    blue boysen checker cran tea rasp
   boysen blue black straw tea boysen
 checker cran rasp boysen blue black rasp straw
blue black straw tea boysen checker cran rasp straw
blue tea black rasp straw blue black straw tea
 boysen checker cran rasp straw blue black
   rasp straw blue cran straw tea straw
      checker cran  straw boysen
        black tea  straw blue
          boysen checker
            cran tea
              rasp
```

▶ *In this lesson, you will use the Area Type Tool to flow text into an object.*

Filling an Object with Text

Using the Area Type Tool and the Vertical Area Type Tool, you can flow text into any shape you can create, from circles to birds to bumblebees! Text in an object can be formatted as usual. You can change fonts, font size, alignment, etc., and the text will be reflowed in the object as you format it.

When text is flowed into an object, you can manipulate the object as you would any other object. Apply fills and strokes and transformations; use the Rotate Tool, or the Scale or Reflect Tools. You can even use the Direct Selection Tool to distort the shape. Best of all, you can apply those operations to the text or to the text object independently! Figure 9 shows an example of an object, in this case a star, filled with text.

QUICKTIP

You can underline text and strike through text using the Underline and Strikethrough buttons on the Character panel.

Locking Objects

Working in tandem with the Hide command, the Lock Selection command on the Object menu allows you to exempt an object from selections and affix its position on the artboard. The Lock Selection command is useful simply as a device to protect objects from accidental modifications.

Locked objects can be selected only after they are unlocked by choosing the Unlock All command on the Object menu. The Unlock All command unlocks every locked object on the artboard. When locked objects are unlocked, they are all selected. Simply press [Shift] while you click to deselect the object you want to work with, and relock the remaining objects.

Using Rulers, Guides, and the Grid

Illustrator has two built-in rulers that run along the top and left side of the document window. You can create ruler guides and place them on the artboard by positioning the mouse pointer in the top or left ruler, then dragging the mouse pointer onto the artboard. As you drag, you'll see a guide emerge and when you release the mouse pointer, the guide will be positioned at that point. To view rulers, click View on the menu bar, then click Show Rulers. You can lock guides and hide guides temporarily as you work in Illustrator. Click View on the menu bar,

point to Guides and you will see all of the Guide menu commands.

Another tool for aligning objects on the artboard is to use the grid. Grid settings are defined in the Guides & Grid section of the Preferences dialog box. You can choose a color and style for the grid, choose the distance between gridlines and how many subdivisions between gridlines. To hide and show the grid, click View on the menu bar, then click Hide Grid or Show Grid.

Making Guides

Guides are one of Illustrator's many features that help you to work with precision. You can select any object and make it into a guide with the Make Guides command on the View menu. You can also create guides by clicking and dragging the mouse pointer from each ruler to the artboard.

FIGURE 9
An object filled with text
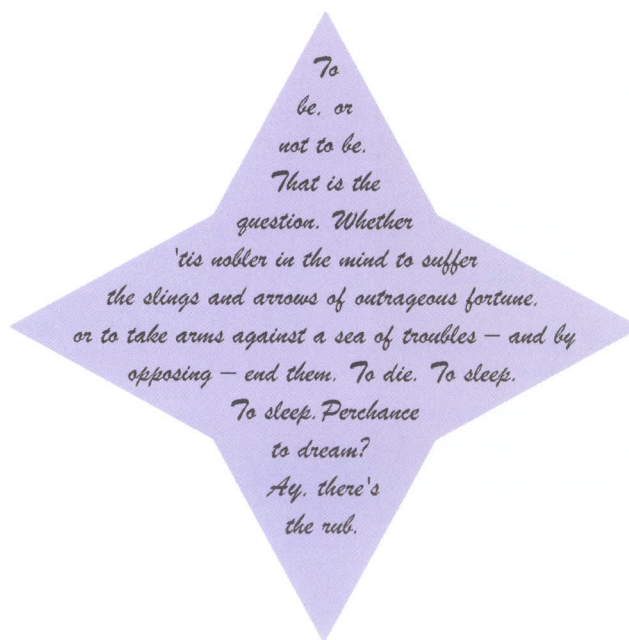
Fill an object with text

1. Open AI 2-2.ai, then save it as **Diamond Text**.

2. Select the yellow square, double-click the **Rotate Tool** ⟳, type **45** in the Angle text box, then click **OK**.

3. Click the **Area Type Tool** 𝕋, then click the block of text.

   TIP   The Area Type Tool is hidden beneath the current type tool.

4. Click **Select** on the menu bar, then click **All**.

   TIP   When you click a type tool cursor on text and apply the Select All command, all the text is selected—not the object that contains the text, and not any other text or objects on the page.

5. Copy the text.

6. Click the **Selection Tool** ▶, select the yellow square, then change the font size to 12 using the Character panel.

   TIP   When you are working with a Type Tool, you can press [Ctrl] (Win) or ⌘ (Mac) to access the Selection Tool temporarily and remain in Area Type Tool mode.

7. Click the **Area Type Tool** 𝕋, if necessary, then click the edge of the yellow square.

   A flashing cursor appears, and the square loses its fill color, as shown in Figure 10.

8. Paste the copied text into the square.

   Your work should resemble Figure 11.

You rotated the yellow square, then filled it with text by first copying text from another object, then clicking the edge of the square with the Area Type Tool before you pasted the text into the square.

FIGURE 10
Applying the Area Type Tool

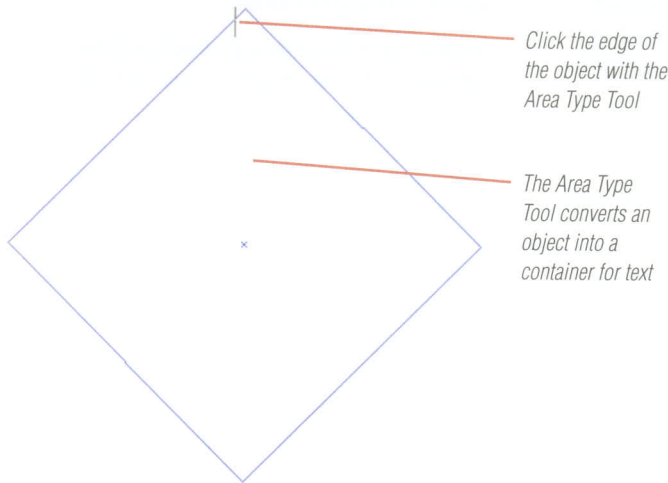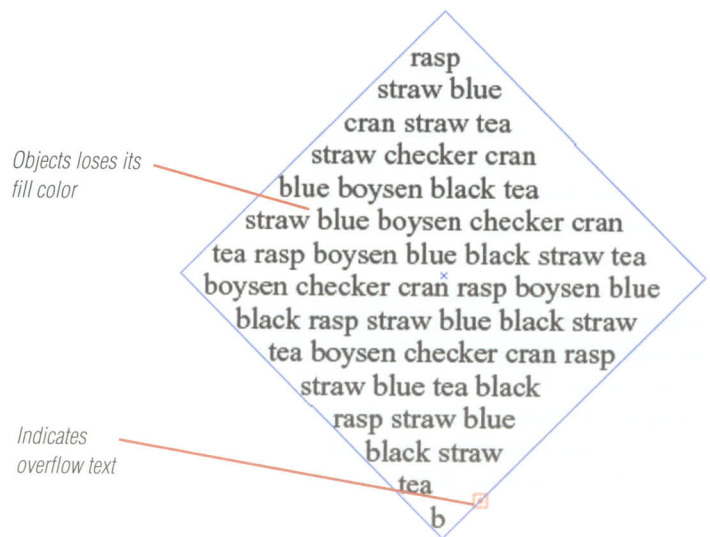Click the edge of the object with the Area Type Tool

The Area Type Tool converts an object into a container for text

FIGURE 11
Text pasted into an object

rasp
straw blue
cran straw tea
straw checker cran
blue boysen black tea
straw blue boysen checker cran
tea rasp boysen blue black straw tea
boysen checker cran rasp boysen blue
black rasp straw blue black straw
tea boysen checker cran rasp
straw blue tea black
rasp straw blue
black straw
tea
b

Objects loses its fill color

Indicates overflow text

Creating Text and Gradients

FIGURE 12
Centered text in an object

Using Character and Paragraph Styles

A style is a group of formatting attributes, such as font, font size, color, and tracking, that is applied to text. You use the Character Styles panel to create and apply styles for individual words or characters, such as a footnote. You use the Paragraph Styles panel to apply a style to a paragraph. Paragraph styles include formatting options such as indents and drop caps. Using styles saves you time, and it keeps your work consistent. If you create styles for an Illustrator document, the styles are saved with the document and are available to be loaded for use in other documents.

Format text in an object

1. Select all of the text in the rotated square.

2. Click the **Align center button** ≡ in the Paragraph panel.

    TIP   When filling an object other than a square or a rectangle with text, centering the text is often the best solution.

3. Click the **Character panel name tab** next to the Paragraph panel name tab, then change the font size to 9 pt.

4. Click the **Leading text box**, type **11**, click the **artboard** to deselect the text, then compare your work to Figure 12.

    It's OK if the line breaks in your document differ from the text in the figure.

5. Click the **Selection Tool** ▶, then click the **diamond-shaped text**.

    Both the text and the object that contains the text are selected.

6. Copy the text object.

    Both the text and the object are copied.

7. Click **Window** on the menu bar, then click **Berry Symposium** at the bottom of the menu.

    TIP   All open Illustrator documents are listed at the bottom of the Window menu

8. Paste the text object into the Berry Symposium document.

You used the Paragraph and Character panels to format text in the object. You used the Selection Tool to select the text object, and then you copied and pasted it into the Berry Symposium document.

Make guides and use the Lock command

1. Click **View** on the menu bar, then click **Show Rulers**, if necessary.

2. Using Figure 13 as a reference, position your pointer in the top horizontal ruler, click and drag the pointer straight down to the 5" mark on the vertical ruler, then release the mouse to create a guide.

   TIP You may need to move the Tools panel out of the way to see the vertical ruler.

3. Position a vertical guide at the 5" mark on the horizontal ruler.

   TIP To change the color or style of guides, click Edit (Win) or Illustrator (Mac) on the menu bar, point to Preferences, then click Guides & Grid. The Guides & Grid Preferences dialog box is shown in Figure 14.

4. Click **View** on the menu bar, point to **Guides**, then verify that Lock Guides is checked.

5. Click the **Selection Tool** , if necessary.

   (continued)

FIGURE 13
Making guides

Use opposite ruler
to position guide

Click and drag pointer
to create guide

Start by positioning
pointer in the ruler area
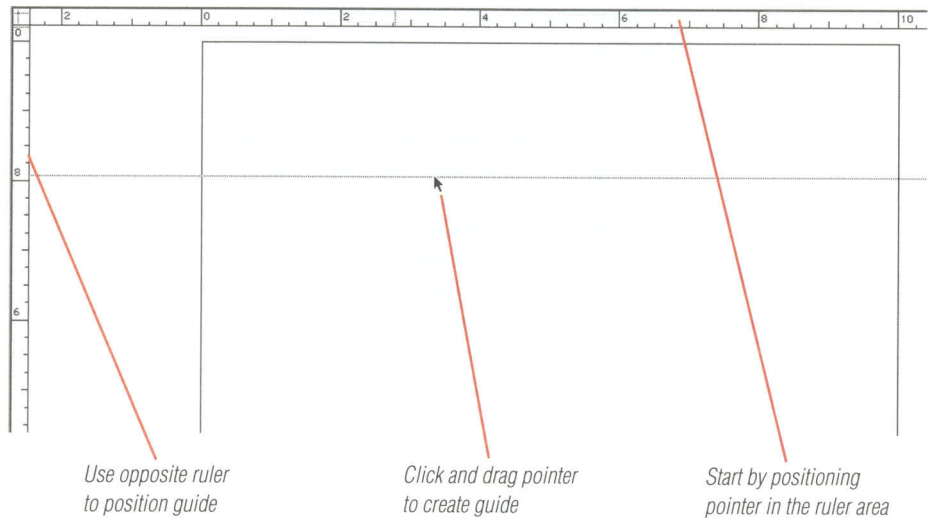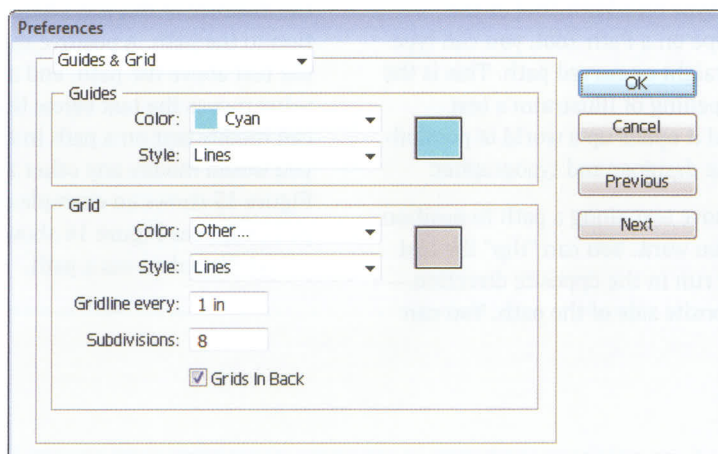
Creating Text and Gradients

FIGURE 14

Guides & Grid Preferences settings

6. Select the text object, then align the center point of the text object with the intersection of the guides.

> TIP   Use the arrow keys on your keypad to nudge the selection right, left, up, or down.

7. Click **Object** on the menu bar, point to **Lock**, then click **Selection**.

> TIP   Locking objects is standard practice. You can also lock a selection by first selecting an object, then pressing [Ctrl][2] (Win) or ⌘ [2] (Mac). Make it a point to remember the quick key.
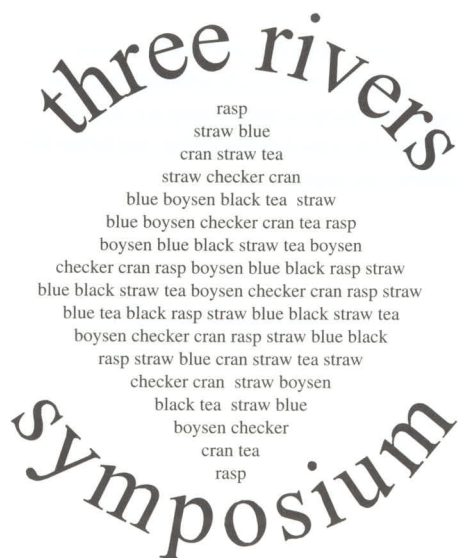
8. Save your work.

You created a horizontal and a vertical guide that intersect at the center of the artboard. You then aligned the center of the diamond text object with the intersection of the guides, and locked the diamond text object.

POSITION TEXT
ON A PATH

What You'll Do

three rivers

rasp
straw blue
cran straw tea
straw checker cran
blue boysen black tea straw
blue boysen checker cran tea rasp
boysen blue black straw tea boysen
checker cran rasp boysen blue black rasp straw
blue black straw tea boysen checker cran rasp straw
blue tea black rasp straw blue black straw tea
boysen checker cran rasp straw blue black
rasp straw blue cran straw tea straw
checker cran straw boysen
black tea straw blue
boysen checker
cran tea
rasp

symposium

▶ *In this lesson, you will explore the many options for positioning text on a path.*

Using the Path Type Tools

Using the Type on a Path Tool or the Vertical Type on a Path Tool, you can type along a straight or curved path. This is the most compelling of Illustrator's text effects, and it opens up a world of possibilities for the designer and typographer.

You can move text along a path to position it where you want. You can "flip" the text to make it run in the opposite direction—on the opposite side of the path. You can

also change the baseline shift to modify the distance of the text's baseline in relation to the path. A positive value "floats" the text above the path, and a negative value moves the text below the path. You can modify text on a path in the same way you would modify any other text element. Figure 15 shows an example of text on a path, whereas Figure 16 shows an example of text flipped across a path.

FIGURE 15
Text on a path

ROLLERCOASTER

FIGURE 16
Text flipped across a path

Text flowed along
a sharply curved
path often presents
kerning challenges

ROLLERCOASTER

Flow text on a path

1. Click the **Ellipse Tool** ⬭, press **[Alt]** (Win) or **[option]** (Mac), then click the center of the artboard.

   Pressing [Alt] (Win) or [option] (Mac) while you click a shape tool on the artboard ensures that the center of the shape will be drawn from the point that you clicked.

2. Enter **2.9** in for the width and the height of the circle in the Ellipse dialog box, then click **OK**.

3. Click the **Type on a Path Tool** ⬦, then click anywhere on the edge of the circle.

   TIP The Type on a Path Tool may be hidden beneath the current type tool.

   A flashing cursor appears, and the circle loses its fill color.

4. Type **three rivers** in lowercase, using Times New Roman PS MT for the font.

   TIP If you do not have Times New Roman PS MT, substitute a similar font.

5. Click the **Selection Tool** ▶ to select the text by its baseline, then change the font size to 47 pt.

   You will see three brackets—one at the beginning of the path, one at the end of the path, and one at the midpoint between the two brackets. These brackets allow you to move text along a path.

   TIP Text flowed on a circle will often require kerning, especially when it is set at a large point size.

6. Compare your screen to Figure 17.

You created a 2.9" circle from its center, then typed along the circle's path using the Type on a Path Tool. You changed the font and font size using the Character panel.

Text on a circular path

Center bracket

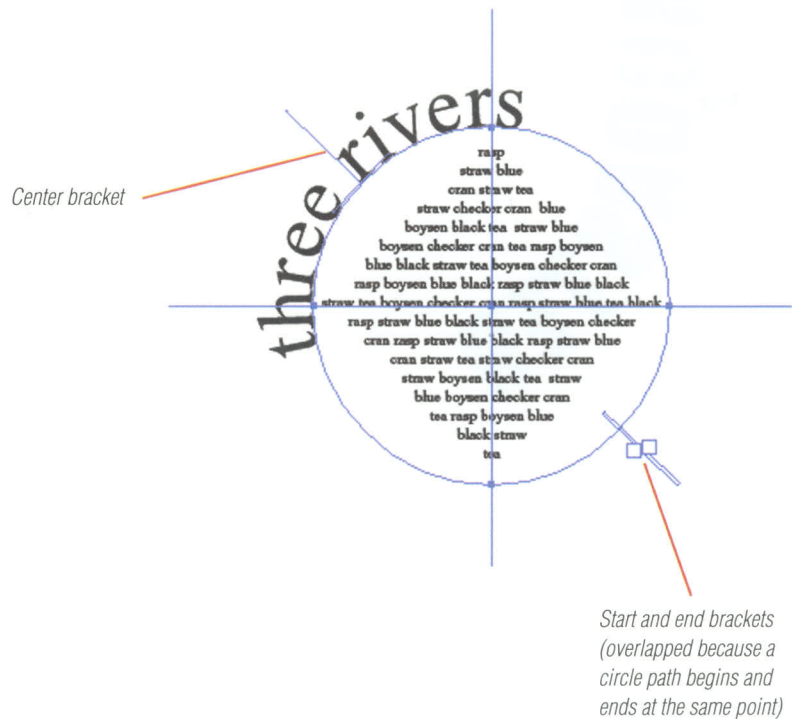Start and end brackets (overlapped because a circle path begins and ends at the same point)

FIGURE 18

Moving text on a path

Copied text, repositioned

Center bracket of copied text

FIGURE 19

Flipping text across a path

Center bracket of copied text
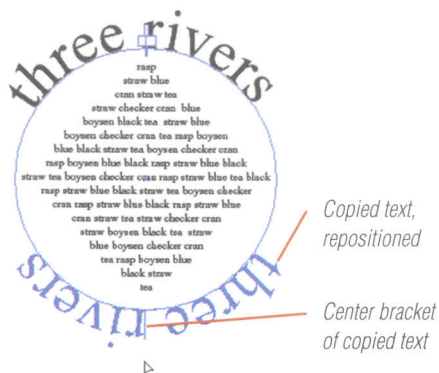
FIGURE 20

Modifying a baseline shift


Baseline shift

FIGURE 21

Flipped text positioned below the path
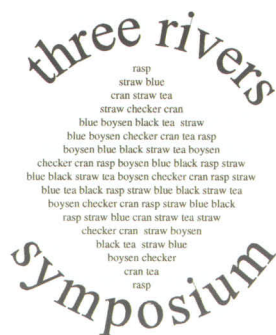

Move text along a path

1. Click **View** on the menu bar, point to **Guides**, then click **Hide Guides**.

2. Using the Selection Tool ▶, drag the **center bracket** until the text is centered at the top of the circle.

3. Click **Edit** on the menu bar, click **Copy**, click **Edit** on the menu bar, then click **Paste in Front**.

4. Drag the **center bracket** of the copied text clockwise to move the copied text to the position shown in Figure 18.

5. Drag the **center bracket** of the copied text straight up to flip the text across the path, as shown in Figure 19.

   TIP   Enlarge your view of the artboard if you have trouble dragging the bracket.

6. Click the **Baseline text box** in the Character panel, type **-21**, as shown in Figure 20, then press **[Enter]** (Win) or **[return]** (Mac).

7. Click the **Type Tool** T, highlight **three rivers** at the bottom of the circle, then type **symposium**.

8. Click the **Selection Tool** ▶, then drag the **center bracket** to center the text at the bottom of the circle, if necessary.

9. Lock the two text objects, save your work, then compare your image to Figure 21.

You moved and copied text along a path, flipped its direction, changed the baseline shift, then locked both text objects.

CREATE COLORS AND GRADIENTS

What You'll Do
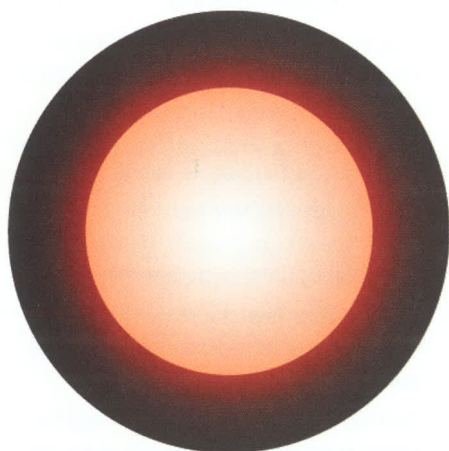
In this lesson, you will use the Color panel, the Gradient panel, and the Swatches panel to create, name, and save colors and gradients.

Using the Gradient Panel

A **gradient** is a graduated blend between colors. The Gradient panel is the command center for creating and adjusting gradients. In the panel you will see a slider that represents the gradient you are creating or working with. The slider has at least two colors. The leftmost color is the starting color, and the rightmost color is the ending color.

The colors used in a gradient are represented in the Gradient panel by small house-shaped icons called **stops**. The Gradient panel shown in Figure 22 shows a two-color gradient.

The point at which two colors meet in equal measure is called the **midpoint** of the gradient. The midpoint is represented by the diamond above the slider, which is called the Gradient Slider. The midpoint does not necessarily need to be positioned evenly between the starting and ending colors. You can change the look of a gradient by moving the Gradient Slider to change the location of the midpoint.

The Swatches panel contains standard gradients that come with the software. To create your own original gradients, start by clicking an object filled with an existing gradient. You can then modify that existing gradient in the Gradient panel. You can change either or both the beginning and ending colors. You can change the location of the midpoint. You can also add additional colors into the gradient, or remove existing colors.

QUICKTIP

As you work to perfect a gradient, you can see how your changes will affect the gradient automatically, by filling an object with the gradient that you are working on. As you make changes in the Gradient panel, the changes will be reflected in the object.

You can define a gradient as linear or radial. A linear gradient can be positioned left to right, up and down, or on any angle. You can change the angle of the gradient by entering a new value in the Angle text box in the Gradient panel.

Think of a radial gradient as a series of concentric circles. With a radial gradient, the starting color appears at the center of the gradient. The blend radiates out to the ending color. By definition, a radial gradient has no angle ascribed to it.

Using the Color Panel

The Color panel, as shown in Figure 23, is where you move sliders to mix new colors for fills, strokes, and gradients. You can also use the panel to adjust the color in a filled object. The panel has five color modes: CMYK, RGB, Grayscale, HSB, and Web Safe RGB. The panel will default to CMYK or RGB, depending on the color mode you choose when creating a new document. Grayscale mode allows you to create shades of gray in percentages of black. If you select a filled object and choose the HSB mode, you can adjust its basic color (hue), the intensity of the color (saturation), and the range of the color from light to dark (brightness). If you are designing illustrations for the Internet, you might consider using Web Safe RGB mode to create colors that are in accordance with colors defined in HTML.

Rather than use the sliders, you can also type values directly into the text boxes. For example, in CMYK mode, a standard red color is composed of 100% Magenta and 100% Yellow. The notation for this callout would be 100M/100Y. Note that you don't list the zero values for Cyan (C) and Black (K). In RGB mode (0-255), a standard orange color would be noted as 255R/128G.

Adding Colors and Gradients to the Swatches Panel

Once you have defined a color or a gradient to your liking, it's a smart idea to save it by dragging it into the Swatches panel. Once a color or gradient is moved into the Swatches panel, you can name it by double-clicking it, then typing a name in the Swatch Options dialog box. You can't, however, modify it. For example, if you click a saved gradient and adjust it in the Gradient panel, you can apply the new gradient to an object, but the original gradient in the Swatches panel remains unaffected. You can save the new gradient to the Swatches panel for future use.
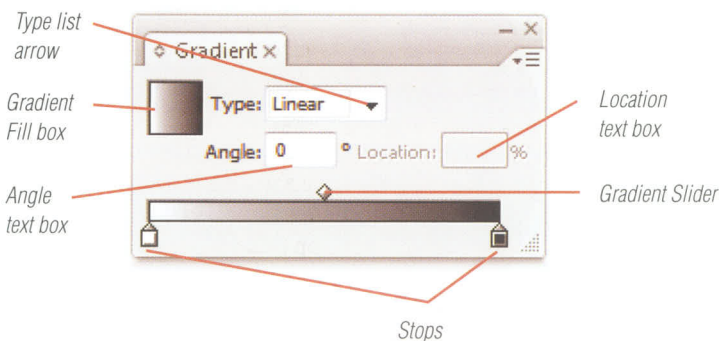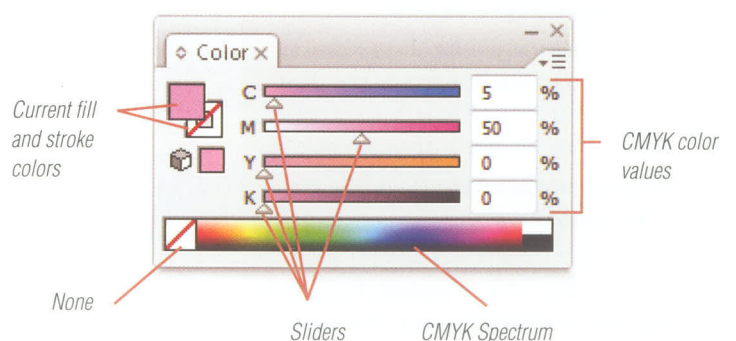
FIGURE 22
Gradient panel

Type list arrow
Gradient Fill box
Angle text box
Location text box
Gradient Slider
Stops

FIGURE 23
Color panel

Current fill and stroke colors
CMYK color values
None
Sliders
CMYK Spectrum

Create a gradient and a color

1. Show the guides.

2. Create a 4" circle at the center of the art-board, then apply a yellow fill to the circle.

   The most recently drawn object is automatically placed above the other objects on the artboard.

3. Hide the guides, click **Window** on the menu bar, then click **Gradient** to select it, if necessary.

4. Click **Window** on the menu bar, then click **Color** to select it, if necessary.

5. Click the **Blended Rainbow swatch** in the Swatches panel.

   The yellow fill changes to the Blended Rainbow fill.

6. Click the **Gradient panel list arrow**, then click **Show Options**, if necessary.

7. Click the **yellow stop** on the Gradient Slider, and drag it straight down off the panel to delete it.

8. Delete all the stops except for the first and last stops.

   TIP The changes you make to the Gradient Slider are reflected in the circle.

9. Click the bottom edge of the Gradient Slider to add a new color stop, then drag the stop along the slider until you see 50% in the Location text box in the Gradient panel as shown in Figure 24.

10. Drag each Gradient Slider to the 50% mark in the Location text box.

11. Verify that the new stop is selected, press and hold **[Alt]** (Win) or **[option]** (Mac), click **Squash** in the Swatches panel, then compare your circle to Figure 25.
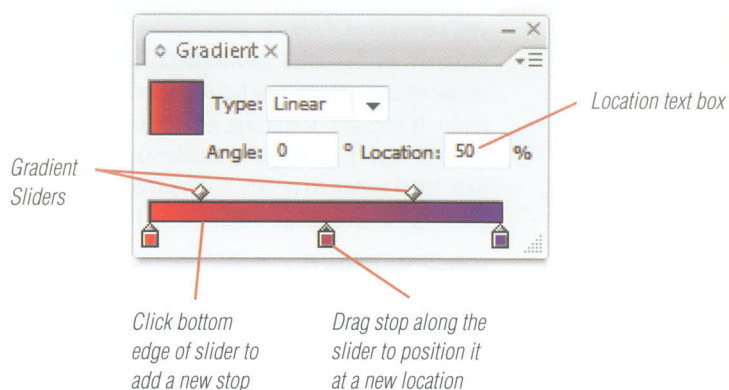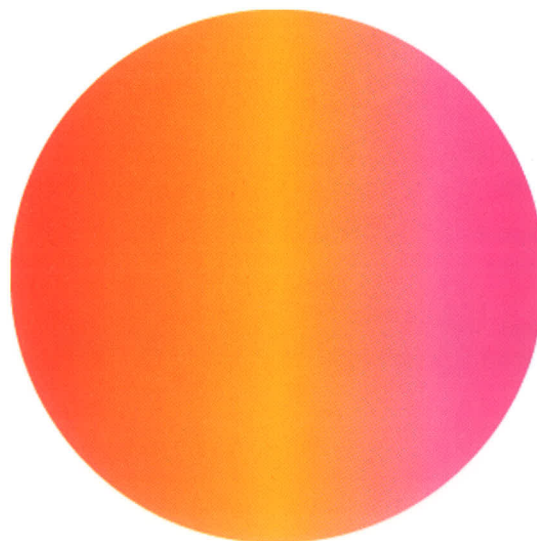
(continued)

FIGURE 24
Adding and deleting stops

Location text box

Gradient Sliders

Click bottom edge of slider to add a new stop

Drag stop along the slider to position it at a new location

FIGURE 25
The color Squash is added to the gradient

Creating Text and Gradients

FIGURE 26
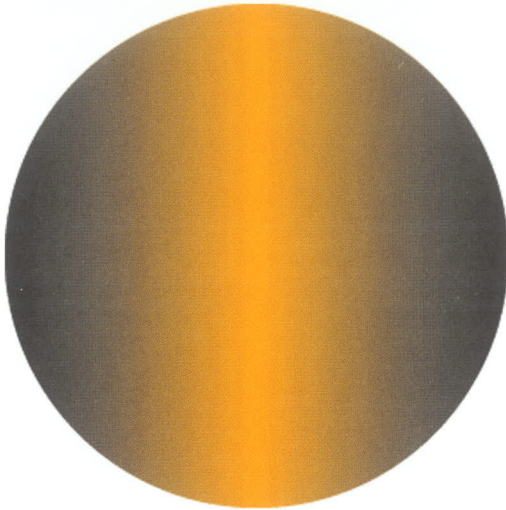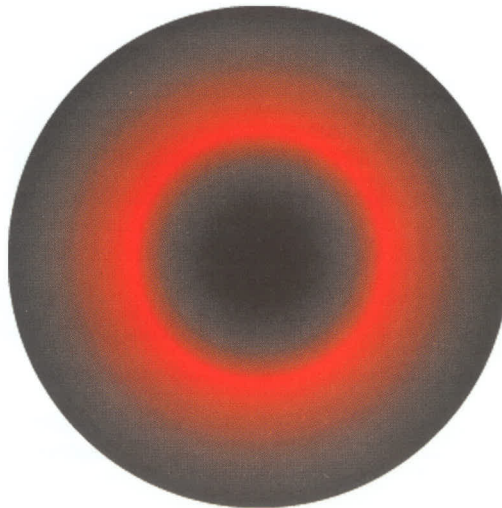*Black starting and ending colors*

FIGURE 27

Changing the location of the midpoint of two colors

You must select a stop in order to change its color.

> TIP   If you don't press [Alt] (Win) or [option] (Mac), as you choose a swatch for your gradient, you will change the selected object's fill to a solid color.

11. Click the **first stop** on the Gradient Slider, press **[Alt]** (Win) or **[option]** (Mac), then click **Black** on the Swatches panel.

12. Repeat Step 11 to apply Black to the third stop, then compare your circle to Figure 26.

13. Click the **Squash stop** to select it, then drag each slider in the Color panel until the new CMYK values are 5C/95M/95Y/3K.

> TIP   Expand the view of the Color panel, if necessary.

14. Click the **Type list arrow** in the Gradient panel, then click **Radial**.

15. Click the **diamond** at the top of the Gradient Slider between the first two stops, then drag it to the 87% location on the slider.

16. Compare your circle to Figure 27.

You applied the Blended Rainbow gradient to the yellow circle. You created a new gradient by deleting the four intermediary stops and adding a new stop to the gradient. You changed the gradient from linear to radial, then adjusted the midpoint of the blend between the starting color and the red intermediate color.

Add gradients and colors to the Swatches panel

1. Double-click the **Scale Tool** ⬚, type **65** in the Scale text box, then click **Copy**.

2. Keeping the smaller circle selected, delete the red stop on the Gradient Slider in the Gradient panel.

3. Change the first stop starting color to White and the ending stop to OC/40M/50Y/OK.

   | TIP   Press [Alt] (Win) or [option] (Mac).

   When a stop is selected on the Gradient Slider, the color of that stop appears in the Gradient Stop Color box in the Color panel.

4. Position the midpoint on the Gradient Slider at 65%.

   Your screen should resemble Figure 28.

5. Drag the **Gradient Fill box** from the Gradient panel to the Swatches panel, as shown in Figure 29.

6. Double-click **New Gradient Swatch 1** (the gradient you just added) in the Swatches panel to open the Swatch Options dialog box.

7. Type **Pinky** in the Swatch Name text box, then click **OK**.

8. Click the **last color stop** on the Gradient Slider.

(continued)

FIGURE 28
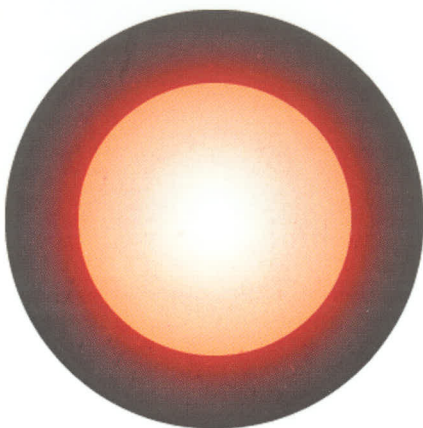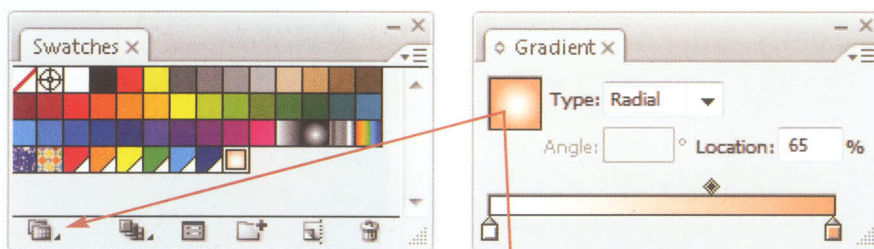*A radial gradient with white as the starting color*
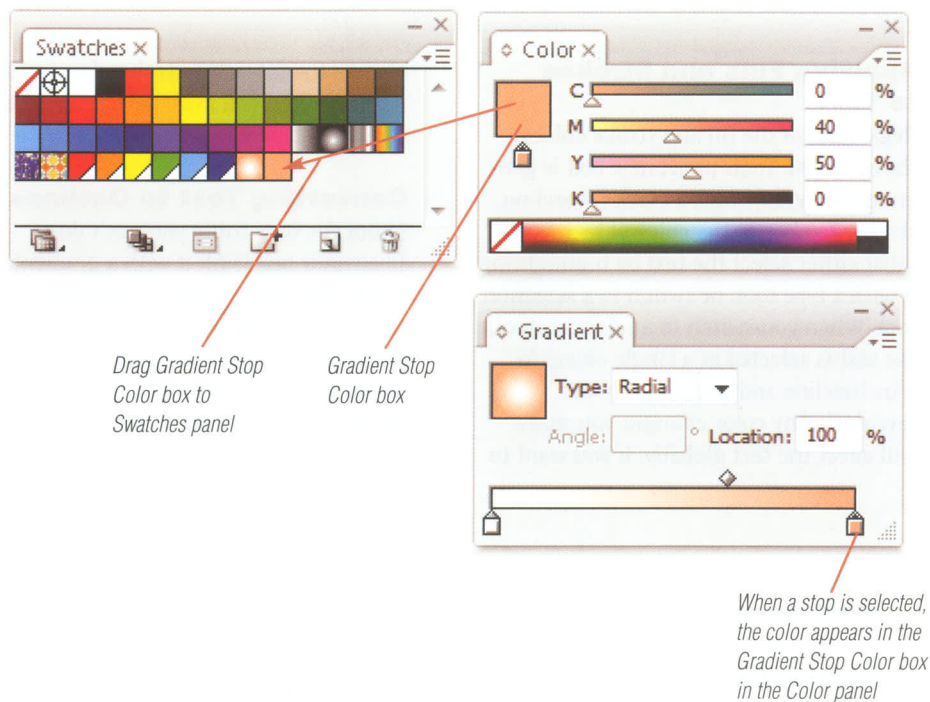

FIGURE 29
Adding a gradient to the Swatches panel

Drag Gradient Fill box to Swatches panel

Gradient Fill box

Creating Text and Gradients

FIGURE 30

Adding a gradient to the Swatches panel

Drag Gradient Stop
Color box to
Swatches panel

Gradient Stop
Color box

When a stop is selected,
the color appears in the
Gradient Stop Color box
in the Color panel

9. Drag the **Gradient Stop Color box** from the Color panel to the Swatches panel to add this color to the Swatches panel, as shown in Figure 30.

10. Click the **Selection Tool** .

11. Click the **artboard** to deselect the smaller circle.

12. Name the new color swatch **Pinky Ending**, then click **OK**.

13. Click the **large circle**, drag the **Gradient Fill box** in the Gradient panel to the Swatches panel, then name the new gradient **Crimson Gradient**.

14. Save your work.

You used the Gradient panel to create a new gradient. You added the gradient fills from the two circles to the Swatches panel and gave them descriptive names. You added a color named Pinky Ending to the Swatches panel then created a new gradient called Crimson Gradient.

APPLY COLORS AND
GRADIENTS TO TEXT

What You'll Do

In this lesson, you will apply colors to text, convert text into objects, and fill the objects with a gradient.

Applying Fills and Strokes to Text

Regardless of the fill and stroke colors shown in the Tools panel new text is generated by default with a black fill and no stroke. To change the color of text, you must either select the text by highlighting it with a type tool, or switch to a selection tool. When you switch to a selection tool, the text is selected as a single object (a blue baseline and anchor point are revealed). Any color changes you make will affect the text globally. If you want to change the fill or the stroke of an individual character, you must select that character with a type tool.

Converting Text to Outlines

About the only thing you can't do to Illustrator text is fill it with a gradient. To create the effect, you first need to convert the text into objects. You can do this by selecting the text, then using the Create Outlines command on the Type menu. The letterforms, or outlines, become standard Illustrator objects with anchor points and

Working with the stacking order

The stacking order defines how objects will be displayed when they overlap. Illustrator stacks each object. Beginning with the first object, each successive object you create overlaps the previously drawn objects. You can change the stacking order by moving objects forward and backward through the stack, one object at a time. You can also move an object to the very top or the very bottom of the stack with one command. Grouped objects are stacked together behind the top object in the group. If you group two objects that are separated in the stack, the objects in between will be positioned behind the new group.

paths able to be modified like any other object—and able to be filled with a gradient. Figure 31 shows an example of text converted to outlines.

Create Outlines is a powerful feature. Beyond allowing you to fill text with a gradient, it makes it possible to create a document with text and without fonts. This can save you time in document management when sending files to your printer, and will circumvent potential problems with missing fonts or font conflicts.

Once text is converted to outlines, you can no longer change the typeface. Also, the type loses its font information, including sizing "hints" that optimize letter shape at different sizes. Therefore, if you plan to scale type, change its font size in the Character panel before converting to outlines.

FIGURE 31
Text converted to outlines
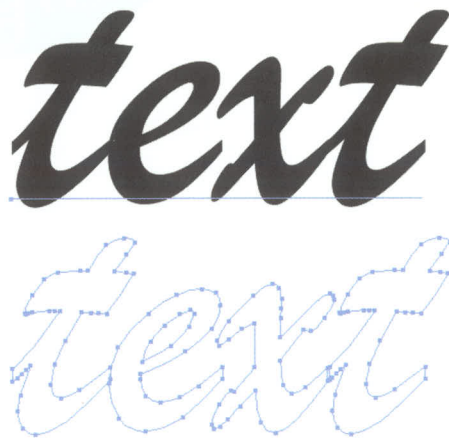
Apply color to text

1. Select the two circles, click **Object** on the menu bar, point to **Arrange**, then click **Send to Back**.

   The two circles move behind the locked text objects.

2. Click **Object** on the menu bar, then click **Unlock All**.

   The three text objects you created and locked are now unlocked and selected.

3. Apply the Pinky Ending color as a fill for the three unlocked text objects.

4. Deselect all, then lock the diamond text object.

   Your work should resemble Figure 32.

You unlocked the three text objects, filled them with the Pinky Ending color, then locked the diamond text object.

FIGURE 32
Text with a new fill color
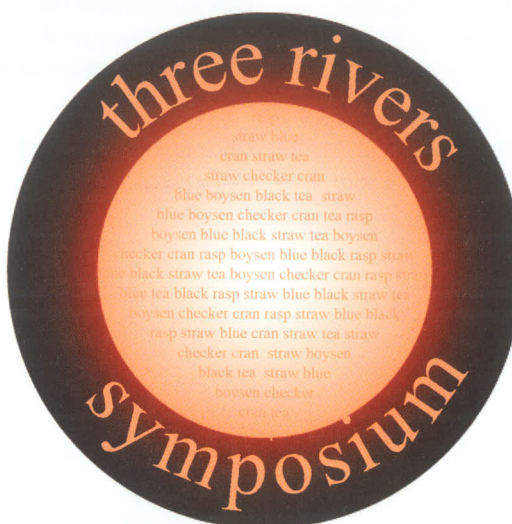
Importing a swatch library

Swatches and gradients that you create are saved with the document they were created in. You can, however, import swatches from one document into another. Click Window on the menu bar, point to Swatch Libraries, then click Other Library. A dialog box opens allowing you to choose the document whose swatches you want to import. Click Open, and that document's Swatches panel will appear in your current document. When you import a Swatches panel, the panel automatically appears with the name of the document from which it came. The imported Swatches panel is not editable—you cannot add new swatches to it or delete existing ones from it.

FIGURE 33
Outlines filled with a gradient

Each outline is filled
with the gradient

Create outlines and apply a gradient fill

1. Show the guides.
2. Click **Object** on the menu bar, then click **Show All**.
3. Select the **BERRY** text, click **Object** on the menu bar, point to **Arrange**, then click **Bring to Front**.
4. Click **Type** on the menu bar, then click **Create Outlines**.
5. Apply the Steel gradient in the Swatches panel to fill the text outlines, then deselect the outlines.
6. Using Figure 33 as a guide, position the BERRY text outlines so that they are centered within the entire illustration, then hide the guides.
7. Save your work.

You showed the BERRY text, moved it to the front, converted it to outlines, then filled the outlines with a gradient.

ADJUST A GRADIENT AND
CREATE A DROP SHADOW

What You'll Do

▶ In this lesson, you will use the Gradient Tool to modify how the gradient fills the outlines. You will then explore the effectiveness of a simple drop shadow as a design element.

Using the Gradient Tool

The Gradient Tool is used to manipulate gradient fills that are already applied to objects; it affects only the way a gradient fills an object. To use the tool, you first select an object with a gradient fill. You then drag the Gradient Tool over the object. For both linear and radial gradients, where you begin dragging and where you end dragging determine the length of the blend from starting to ending color. For linear gradients, the angle that you drag in determines the angle at which the

blend fills the object. If you apply the same gradient to multiple objects, you can select all the objects and use the Gradient Tool to extend a single gradient across all of them.

If you select and fill multiple objects with a gradient, each object is filled with the entire length of the gradient, from beginning color to ending color.

When you convert text to outlines and apply a gradient fill, the gradient automatically fills each letter independently. In

other words, if you fill a five-letter word with a rainbow gradient, each of the five letters will contain the entire spectrum of colors in the gradient. To extend the gradient across all the letters, drag the Gradient Tool from the left edge of the word to the right edge. Figure 34 shows examples of different angles and lengths of a gradient fill created with the Gradient Tool.

Adding a Drop Shadow

Applying a shadow behind text is an effective design tool to distinguish the text from other objects and add dimension to the illustration. To apply a drop shadow to text, copy the text, then paste the copy behind it. Fill the copy with a darker color, then use the keyboard arrows to move it so that it is offset from the original text. See Figure 35.

FIGURE 34
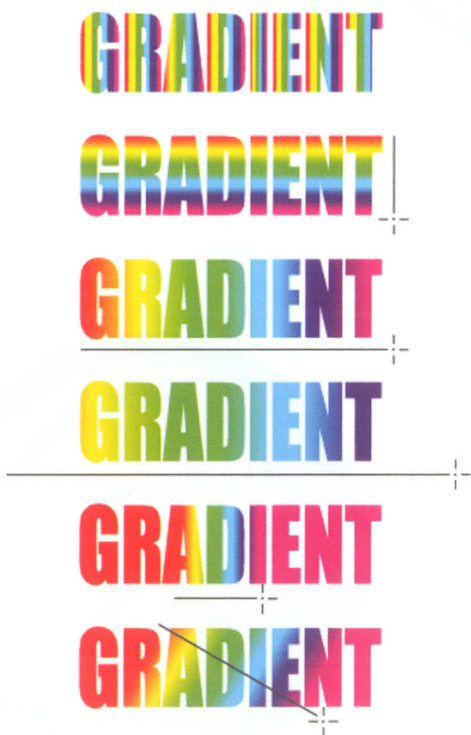*Using the Gradient Tool*

FIGURE 35
Drop shadow created using the Paste in Back command

Use the Gradient Tool

1. Select the **BERRY text outlines**, if necessary.

2. Click the **Gradient Tool** ▣ , then position the pointer at the top of the B.

3. Drag straight down to the bottom of the B, then release the mouse.

   Your work should resemble Figure 36.

   > TIP Pressing and holding [Shift] while you drag the Gradient Tool pointer allows you to drag in a perfectly straight line.

4. Switch to the **Selection Tool** ▸ , then click the large circle filled with the Crimson Gradient fill behind the text.

5. In the Gradient panel, reposition the red center color stop so that the value in the Location text box reads 82%.

   The red stop in the blend is now positioned behind the three rivers and symposium text, as shown in Figure 37.

You used the Gradient Tool to flow the gradient from top to bottom in the word BERRY. You adjusted the red stop in the Gradient panel to move the red highlight behind the three rivers and symposium text.

FIGURE 36
Gradient Tool applied top to bottom

FIGURE 37
A highlight behind the text

Red stop in a
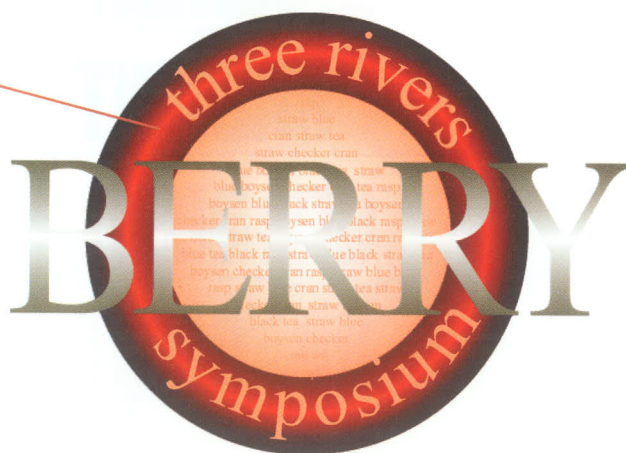radial gradient

Creating Text and Gradients

FIGURE 38
Drop shadow with a 3 pt offset

FIGURE 39

Drop shadows add dimension

Drop shadow added
to symposium

FIGURE 40

The finished illustration

Lesson 6   Adjust a Gradient and Create a Drop Shadow

Add a drop shadow to text

1. Select the word **BERRY**.

2. Apply a 1 pt Black stroke to the outlines.

3. Copy the word, then paste in back.

4. Change the fill of the copied object to Black.

   TIP   Even though you can't see the copy of the text in back, it is still selected.

5. Press ↓ three times and ← three times to move the copied text 3 pts down and 3 pts to the left, as shown in Figure 38.

6. Copy the word symposium, then paste in back.

7. Change the fill of the copied text to Black.

   TIP   Since the copy is still selected, you only need to click Black in the Swatches panel.

8. Using the arrow keys, move the copied text 2 pts down and 2 pts to the left, as shown in Figure 39.

9. Apply the same drop shadow to the three rivers text.

   TIP   You might find it easier to select the three rivers text if you first lock the symposium text and the symposium shadow text.

10. Unlock all, select everything on the artboard, then rotate the illustration 15°.

11. Click the **Selection Tool** ▶, then click the **artboard** to deselect all.

    Your work should resemble Figure 40.

12. Save your work, then close and save each document.

You applied a black stroke to the display text and then pasted a copy behind. You filled the copy with black, then offset the copy to create a drop shadow effect. You then applied a drop shadow to symposium and three rivers. Finally, you rotated the entire illustration.

Create and format text.

1. Open AI 2-3.ai, then save it as **Restaurant Logo**.
2. Using a bold font, type **NOW OPEN** on two lines, using all capital letters. (*Hint*: The font used in Figure 41 is Impact.)
3. Change the font size to 29 pt and the leading to 25 pt.
4. Change the baseline shift to 0.
5. Change the alignment to center and the horizontal scale to 75%.
6. Position the text in the center of the white circle.
7. Hide the text.
8. Save your work.

Flow text into an object.

1. Copy the beige circle.
2. Paste the copy in front of it.
3. Click the Type Tool, then select all of the green text at the bottom of the artboard, with the Type Tool.
4. Copy the green text.
5. Click the Selection Tool, then click the top beige circle.
6. Click the Area Type Tool, click the edge of the top beige circle, then paste.
7. Center-align the text in the circle.
8. Change the baseline shift to -4 pts.
9. Fill the selected text with the same fill color as the beige circle (50% Orange).
10. In the Color panel, drag the Magenta slider to 40% to darken the text.
11. Hide the text.
12. Save your work.

Position text on a path.

1. Select the dark gray circle.
2. Click the Type on a Path Tool, then click the top of the circle.
3. Using a bold font, type **THE HOLE-IN-ONE** in all capital letters across the top of the circle. (*Hint*: The font in Figure 41 is Techno Regular. If your type appears at the bottom of the circle, drag the start or end bracket to position the type at the top of the circle. Zoom in so that you can clearly see the brackets. If you move the circle instead of the type, undo your last step and try again.)
4. Change the font size to 34 pt and the fill color to white. (*Hint*: You may need to use a smaller font size, depending on the font you choose.)
5. Click the Selection Tool, click Edit on the menu bar, click Copy, click Edit on the menu bar, click Paste in Front, then move the center bracket clockwise to position the copied text across the bottom of the circle.
6. Highlight the copied text, then type **RESTAURANT & BAR** with the Type Tool.
7. Drag the RESTAURANT & BAR text across the path to flip its direction.
8. Apply a negative baseline shift to move the text below the path. (*Hint*: The baseline shift used in Figure 41 is -27 pts.)
9. Copy both text objects, then paste them in back.
10. Fill the back copies of the text with black, then move them 2 pts up and 2 pts to the right.
11. Save your work.

Create and apply gradient fills to objects.

1. Apply the White, Black Radial gradient to the small white circle.
2. Change the ending color stop on the Gradient panel to Smoke. (*Hint*: Press [Alt] (Win) or [option] (Mac) while you select Smoke from the Swatches panel.)
3. Save the new gradient in the Swatches panel.
4. Name it **Golf Ball**.
5. Fill the large green circle with the Golf Ball gradient.
6. Change the starting color stop to Pure Yellow.
7. Change the ending color stop to Little Sprout Green.

8. Move the midpoint of the two colors to the 80% location on the Gradient Slider.
9. Save the new gradient as **The Rough**.
10. Save your work.

Adjust a gradient and create a drop shadow.

1. Click Object on the menu bar, then click Show All.
2. Deselect all by clicking the artboard.
3. Select NOW OPEN and convert the text to outlines. (*Hint*: Use the Type menu.)
4. Fill the text with the White, Black gradient.
5. Change the starting color stop to black.
6. Create an intermediary white color stop at the 50% mark on the Gradient Slider.
7. Drag the Gradient Tool starting at the top of the word NOW to the bottom of the word OPEN.
8. Change the middle color stop of the gradient to Latte.
9. Save the new gradient as **Flash**.
10. Deselect the text.
11. Delete the green text from the bottom of the artboard.
12. Convert the remaining text objects into outlines.
13. Select all, then lock all objects.
14. Save your work, compare your illustration to Figure 41, then close Restaurant Logo.

FIGURE 41
Completed Skills Review
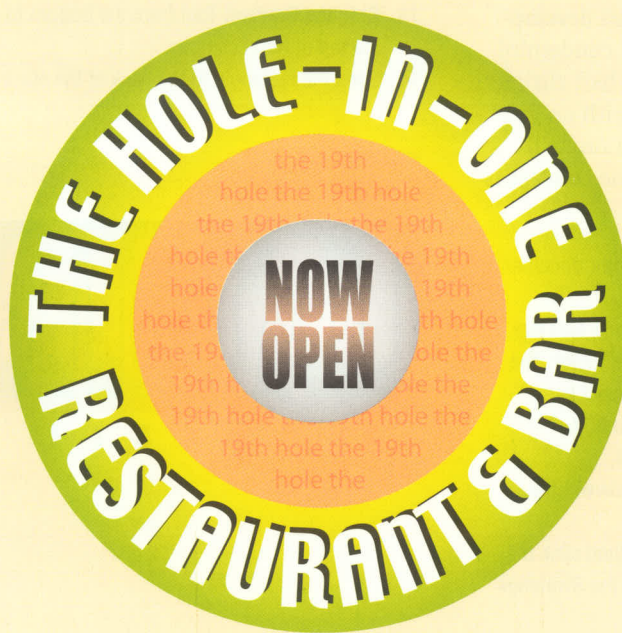
An eccentric California real-estate mogul hires your design firm to "create an identity" for La Mirage, his development of high-tech executive condominiums in Palm Springs. Since he's curious about what you'll come up with on your own, the only creative direction he'll give you is to tell you that the concept is "a desert oasis."

1. Create a new 6" × 6" CMYK Color document, then save it as **Desert Oasis**.
2. Using a bold font and 80 pt for a font size, type **LA MIRAGE** in all capitals. (*Hint*: The font shown in Figure 42 is Impact.)
3. Change the horizontal scale to 80%.
4. Change the baseline shift to 0.
5. Apply a -100 kerning value between the two words.
6. Convert the text to outlines, then click the Linear Gradient 1 gradient in the Swatches panel.
7. Using the Color panel, change the first color stop to 66M/100Y/10K (*Hint*: Press and hold [Alt] (Win) or [option] (Mac) when creating the new color.)
8. Create an intermediary color stop that is 25M/100Y.
9. Position the intermediary color stop at 70% on the slider.
10. Save the gradient in the Swatches panel, and name it **Desert Sun**.
11. Drag the Gradient Tool from the exact top to the exact bottom of the text.

12. Create a rectangle around the text and fill it with the Desert Sun gradient.
13. Drag the Gradient Tool from the bottom to the top of the rectangle.
14. Send the rectangle to the back of the stack.

FIGURE 42
Completed Project Builder 1

15. Apply a 1-point black stroke to LA MIRAGE.
16. Type the tagline: **a desert oasis** in 14 pt lowercase letters.
17. Apply a tracking value of 500 or more to the tagline, then convert it to outlines.
18. Save your work, then close Desert Oasis.

Your friend owns Loon's Balloons. She stops by your studio with a display ad that she's put together for a local magazine and asks if you can make all the elements work together better. Her only direction is that the balloon must remain pink, the same color as her logo.

1. Open AI 2-4.ai, then save it as **Balloons**.
2. Save the pink fill on the balloon to the Swatches panel, and name it **Hot Pink**.
3. Fill the balloon shape with the White, Black Radial gradient from the Swatches panel.
4. Change the black stop on the Gradient Slider to Hot Pink.
5. Using the Gradient Tool, change the highlight point on the balloon shape so that it is no longer centered in the balloon shape.
6. Copy the balloon, then paste it in front.
7. Click the Selection Tool on the block of text that says "specializing in etc.", then cut the text.
8. Click the top balloon with the Selection Tool, then switch to the Area Type Tool.
9. Click the top edge of the top balloon, then paste.
10. Center the text and apply a -4 baseline shift.
11. Adjust the layout of the text as necessary. (*Hint*: You can force a line of text to the next line by clicking before the first word in the line you want to move, then pressing [Shift][Enter] (Win) or [Shift][return] (Mac).)

12. Move the headline LOON'S BALLOONS so that each word is on a different side of the balloon string.

FIGURE 43
Completed Project Builder 2
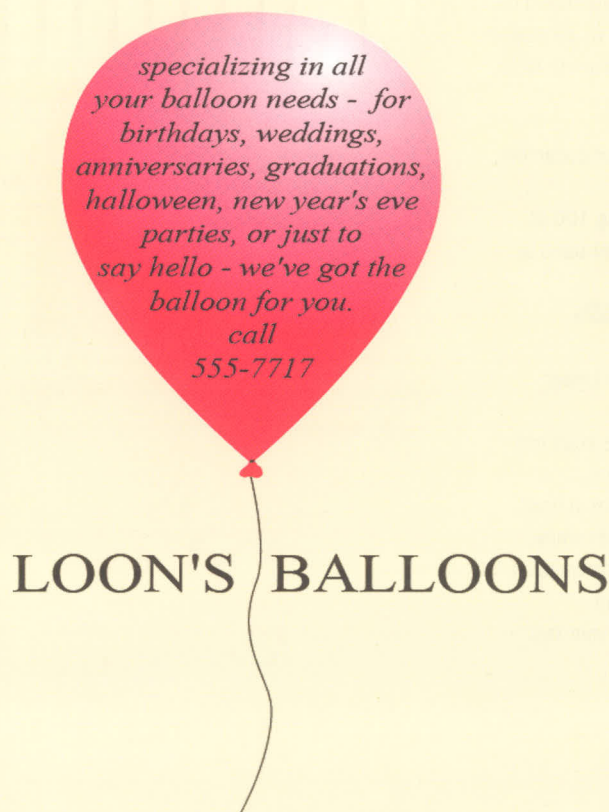
13. Apply a 320 kerning value between the two words.
14. Save your work, compare your screen to Figure 43, then close Balloons.

Creating Text and Gradients

You work in the marketing department of a major movie studio, where you design movie posters and newspaper campaigns. You are respected for your proficiency with typography. Your boss asks you to come up with a "teaser" campaign for the movie *Vanishing Point*, a spy thriller. The campaign will run on billboards in 10 major cities and will feature only the movie title, nothing else.

1. Create a new 6" × 6" CMYK Color document, then save it as **Vanish.**
2. Type **VANISHING POINT**, using 100 pt and a bold font. (*Hint*: The font used in Figure 44 is Impact.)
3. Change the horizontal scale to 55%.
4. Convert the text to outlines.
5. In the Swatches panel, click the Linear Gradient 1 gradient.
6. Drag the Gradient Tool from the exact bottom to the exact top of the letters.
7. Copy the letters, then paste them in front.
8. Fill the copied letters in front with white.
9. Using your arrow keys, move the white letters 2 pts to the left and 8 pts up.
10. Save your work, then compare your text with Figure 44.
11. Close Vanish.

FIGURE 44
Completed Design Project

Creating Text and Gradients

Firehouse Chili Pepper Company, a local specialty food manufacturer, has hired your team to design a label for its new line of hot sauces. Since this is a new product line, they have no existing materials for your team to start from.

1. Create a new 6" × 6" CMYK Color document, then save it as **Firehouse Chili**.

2. Assign two team members to search the Internet to get design ideas. They should use keywords such as chili, pepper, hot sauce, barbecue, and salsa. What have other designers created to convey these concepts? Is there a broad range of ideas, or are they all pretty much different versions of the same idea? If so, can your group think of something original that works?

3. Assign two other members to go to the grocery store and return with some samples of other products in this niche. Be sure they purchase both products that you've heard of before and products you've never heard of before. Are the known products' design concepts better than the unknown products'? Have the group discuss any correlation between the successful products and better design, if it is evident.

4. Two other team members should be in charge of typographic research and should work closely with the design team. Again, have the group discuss whether it sees a variety of typefaces used in relation with this concept, or whether they are all pretty much the same.

5. While everyone else is researching, the design team should begin brainstorming and sketching out ideas. Although there are no existing materials, the product line's name is very evocative. The team should create design ideas that spring from the concepts of "firehouse" and "chili pepper," as well as from more broad-based concepts such as salsa, Mexico, and fire.

FIGURE 45
Completed Group Project

6. Use the skills that you learned in this chapter to create the label. (*Hint*: Fill text outlines with a gradient that conveys "hot." Use reds, oranges, and blacks. Use a bold font for the text so that the gradient will be clearly visible. Position the stops on the slider so that the "hot" colors are prominent in the letterforms.)

7. Save your work, then compare your results with Figure 45.

8. Close Firehouse Chili.