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Part III: Add Type

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Chapter 8: Create and Edit Text

Overview

Illustrator provides an elaborate set of features that give you incredible control over the appearance of type. You can shape text along a path, package it inside an object, align text vertically (instead of the usual left to right), and generally cast text like molten metal to flow into your illustration.

Illustrator CS integrates several helpful new features for managing type. Most dramatic is the ability to easily access *thousands* of characters from a single set of extended fonts called OpenType fonts. In addition, Illustrator CS supports type and paragraph styles (explored in [Chapter 9](#)) that allow you to save and apply sets of formatting features to selected text or paragraphs.

Other Illustrator tools allow it to function as a scaled-down word processing utility, letting you perform basic editing, formatting, and even spell checking on your text.

On the downside, the folks at Adobe have been careful not to copy and paste *too* many text formatting features from their InDesign desktop publishing program. If you want to design and lay out a multipage brochure, or access relatively basic features such as easy drop-cap formatting, you'll bump up against the limits of Illustrator.

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Create Text

To start creating text in Illustrator, select the Type tool in the Toolbox and start typing. As you do, the cursor displays as an I-beam text cursor. A vertical line that is larger (its size depends on text size) indicates where the insertion point is set, as shown in [Figure 8-1](#).

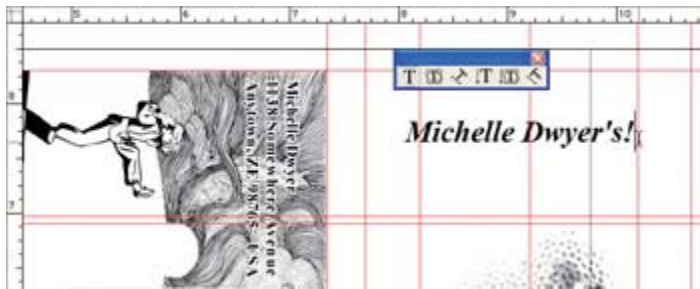


Figure 8-1: Creating text in Illustrator

If you want to constrain your text within a set width and height as you type, select the Type tool and draw a text box first. Then click inside the text box (with the Type tool still selected) and type. Lines of text will wrap at the edge of the defined Type text box, as shown in [Figure 8-2](#).



Figure 8-2: Creating text constrained by a predefined text box

As you type, you can change the location of the insertion point by pointing and clicking with your mouse or by using keyboard cursor movement keys. Some standard word processing rules apply in Illustrator: **END** moves the insertion point to the end of the block of text, **HOME** moves it to the beginning of the block, and **COMMAND-** (**CTRL-**) **UP ARROW** or **DOWN ARROW** moves it up or down a paragraph.

Note If you first define a text box and then type, your text may not all fit in the text box. I'll show you how to resolve this problem by linking text boxes in the section entitled [“Link Text Boxes,”](#) in [Chapter 10](#). Another option is to resize the text box. You'll learn to do that in [Chapter 10](#) as well.

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Get Text from Somewhere Else

If you want to copy text from a word processor or other source outside of Illustrator, you can copy text into your clipboard, and paste it into Illustrator. To do that, you can click and drag with the Type tool to create a text box, and then select **Edit | Paste**. When you do that, the text will be constrained within the defined text box. Or, you can simply click on the Artboard with the Type tool and select **Edit | Paste**. With this option, the text in your clipboard will be pasted with paragraph breaks preserved. The first option, drawing a text box before you paste, preserves more formatting from the original text.

To paste text while preserving text formatting, don't select the Type tool first. Just choose the Selection tool and then select **Edit | Paste**. When you copy text in this way, font, text size, attributes such as

boldfacing, and text box width will be preserved from the original text.



Edit Text

Regardless if you created text in your document (pasting or typing), the type in your document becomes a text box after you select another tool. To edit text in an existing text box, you can double-click the text with the Selection tool. The Type tool automatically becomes selected, along with the block of text. You can select text by clicking and dragging or by holding down SHIFT as you use the navigation keys on your keyboard.

You can use the Edit menu to select Cut, Copy, Paste, or Clear (which is the same as Cut, but the text is not saved to the clipboard).

To view non-printing symbols such as paragraph marks, blank spaces, or forced line breaks (use SHIFT-ENTER to create these), select Type | Show Hidden Characters.

Use Illustrator's Proofing Tools

Illustrator's spell checking capability was beefed up a bit for CS, making it easier to edit a custom dictionary, among other things. You'll find that it offers enough basic word processing tools to keep bad spellers from making fools of ourselves. You can also convert the case of selected text, and automatically generate quotation marks for the beginning and end of quotes.

Tip In earlier versions of Illustrator, the spell check features were found on the Type menu. In CS they've been moved to the Edit menu.

To check spelling, it's not necessary (or worthwhile) to select a text box first. The spelling checker will check all the text in your document. Just select Edit | Check Spelling. The Check Spelling dialog box will prompt you to correct spellings not found in Illustrator's dictionary. If you click the Options button in the Spelling dialog box, you can elect to find or ignore repeated words and a few other handy potential typos you might want to check for.

To use Illustrator's smart punctuation tools, select text within a text box by clicking and dragging with the Type tool. You'll then have the option of applying smart punctuation changes to just the selected text or to your entire document. Choose Type | Smart Punctuation to open the Smart Punctuation dialog box, as shown in [Figure 8-3](#).

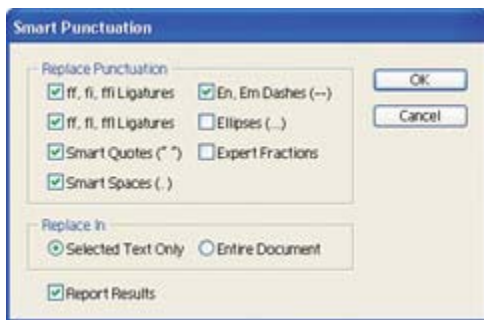


Figure 8-3: Replacing dashes (but not ellipses) with smart characters for selected text only

Use the available check boxes to make the optional conversions, for instance, from two hyphens (--) to an em dash (—), or from standard quotes (") to smart open (‘’) and close (’’) quotes. After you click OK in the dialog box, you’ll see a Report dialog box summarizing the changes that were made to your text.

Tip As always in Illustrator, you can select **Edit | Undo** if the results are undesirable.

You can apply the Change Case feature only to selected text. First, select text by clicking and dragging with the Type tool, and then select **Type | Change Text** to open the Change Text dialog box. You can convert selected text to UPPERCASE, lowercase, Title Case, or Sentence case.

The find and replace option in Illustrator works only on an entire open document. Select **Edit | Find and Replace** to open a standard Find and Replace dialog box and either find text or replace text throughout a document. Find and replace options allow you to match case, find a whole word, and search backwards—or not. New options in Illustrator CS also allow you to check hidden layers and/or check locked layers. By default, these options are *off*, and searching and replacing will not corrupt content on hidden or locked layers. The Find and Replace dialog box in [Figure 8-4](#) will skip any text in a locked or hidden layer.

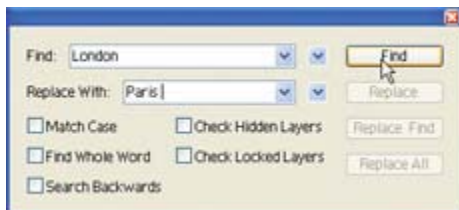


Figure 8-4: Skipping text in locked and hidden layers

Tip You’ll learn to lock and hide layers in [Chapter 20](#). If you find you’re bumping into locked layers in a project you are working on, or if you want to know right away how to prevent a section of your document from being edited, jump up to [Chapter 20](#).

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Choose Fonts and Characters

In [Chapter 9](#), you’ll explore how to assign formatting to text. By default, the last font you selected is the font used next time you type. To select a new font for selected type or for text you are about to type, choose **Type | Font**. Illustrator’s list of fonts is cool enough to demonstrate how each font looks, so if you don’t have a specific font in mind, you can browse through the options. Some fonts also have boldface versions, italic versions, or both—as shown in [Figure 8-5](#).

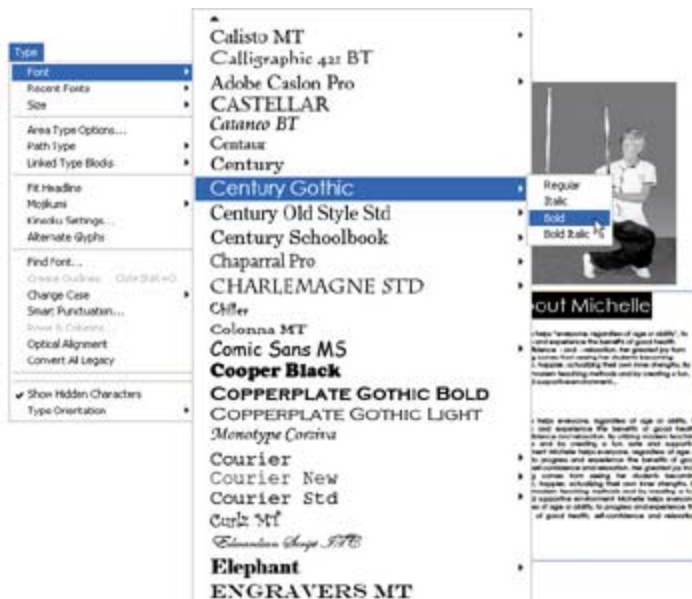


Figure 8-5: Selecting a boldface font

You can also use the Type | Size menu to select a font size for selected text or for text you are about to type.

Because you are likely to have dozens if not hundreds of fonts installed on your computer, Illustrator provides some tools for quickly finding a font in the Find Font dialog box. Select Type | Find Font to display this dialog box and use it to find or replace fonts in your document. If you want to replace a font in your document with another one in your document, choose Document in the Replace with Font From drop-down list. But if you want to access all the fonts on your system, choose System from the drop-down list, as shown in [Figure 8-6](#).

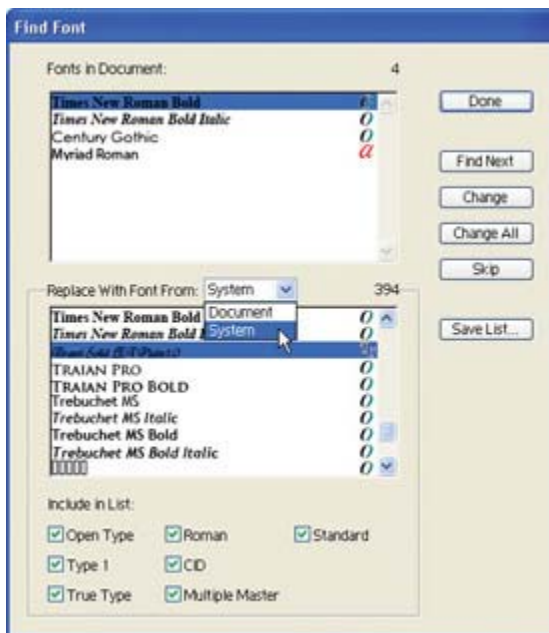


Figure 8-6: Viewing a full range of available fonts to replace an existing font

Many characters in font sets are available from your computer's keyboard. But, interestingly, *most of them are not*. In the remainder of this chapter, you'll learn to view, select, and insert additional

characters that are useful but not immediately accessible from your keyboard.

Insert Glyphs

Glyph is a term that encompasses both normal characters (such as A through Z, 1, 2, 3..., and so on) as well as non-character symbols such as ©, ®, ™, and so on. Each glyph in traditional font sets has a defined three-digit number associated with it. For instance, you can quickly insert the Spanish ñ character by entering OPTION-164 (ALT-164) on your keyboard.

Illustrator makes it much easier to find these glyphs—so you don't need to memorize keystroke combinations of character values. Just choose Type | Glyphs to display the Glyphs palette. The glyphs associated with your character set will display in an easy-to-use character map. Double-click on any glyph to insert it at the insertion point in your text, as shown in [Figure 8-7](#).

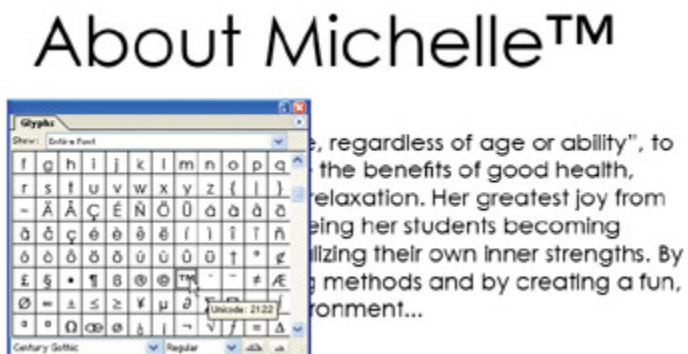


Figure 8-7: Inserting a glyph

Most typeface sets include hundreds of glyphs in addition to standard characters. Some sets of fonts, such as Symbols, Wingdings, and Webdings, include sets of frequently used symbols. For handy reference, the entire set of popular Webdings symbols is displayed in [Figure 8-8](#).

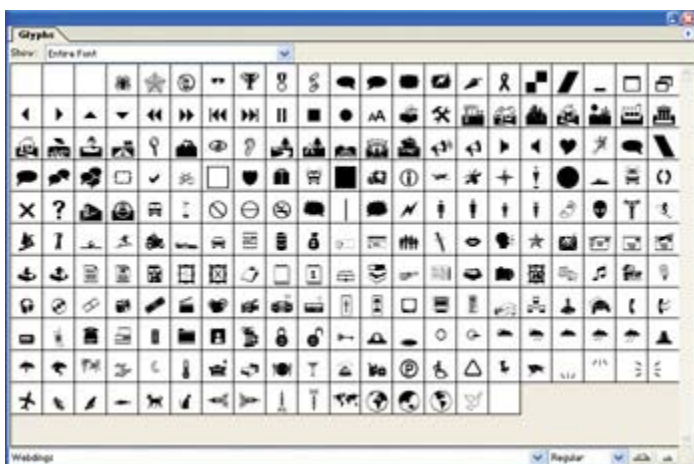


Figure 8-8: The Webdings symbol set has frequently used symbols.

New fonts that utilize OpenType technology have not hundreds but *thousands* of alternate glyphs. You'll explore those fonts next.

Work with OpenType

One of the more dramatic improvements in Illustrator CS is the ability to utilize OpenType fonts. These font sets include as many as thousands of glyphs, including characters and symbols.

In many cases, this additional character capacity is used to create multilingual font types. These multilingual fonts allow you, for example, to design a brochure with text in Korean, English, Dutch, Vietnamese, Chinese, and Russian *without changing font*.

Tip How much does it add to the aesthetic structure of a multilingual document to use the same font for Chinese, English, and Russian characters? Certainly, very few readers will look closely at the typeface of languages they don't read. And font differences between characters as disparate as English and Korean, Chinese, or Japanese tend to overshadow similarities imbued by using the same font for all content. All this is true. But it is still the case that when they display multilingual content in a unified font, documents do—on one level or another—take on a more cohesive and coherent look. And we can expect that, as the world continues to shrink and multilingual documents become even more prevalent, typeface designers will work to develop style attributes that “translate” from one character set to another.

Beyond providing multilingual font support, OpenType font sets often provide *alternate glyph* options. For example, you might want to use one uppercase *M* in a font set at the beginning of paragraphs, another at the beginning of sentences, and a third version for capitalized words not at the beginning of a paragraph or sentence. Or you might take advantage of OpenType alternate glyphs to choose from a set of options for symbols such as TM, @, or ®. OpenType fonts also offer a vast array of non-character glyphs.

Create Multilingual Documents with OpenType Fonts

If you create or import (copy and paste)

type in multiple languages, you can use an OpenType font to assign uniform font characteristics to all your text. Or if you are typing on a western keyboard, you can quickly and (relatively) easily insert some Korean or Cyrillic characters.

In either scenario, you can take advantage of multilingual OpenType font sets. To apply a multilingual font to selected text, simply select text (from many language character sets if you wish) and apply a multilingual OpenType font. [Figure 8-9](#) shows a single font being applied to text content in English, Korean, and Portuguese.



Figure 8-9: Consistency in appearance can be maintained even in multilingual documents by assigning the same OpenType font to all text.

To (relatively) quickly insert characters from different language character sets, choose **Type | Glyphs** from the menu. Scroll down the Glyphs palette and find your character, as shown in [Figure 8-10](#).

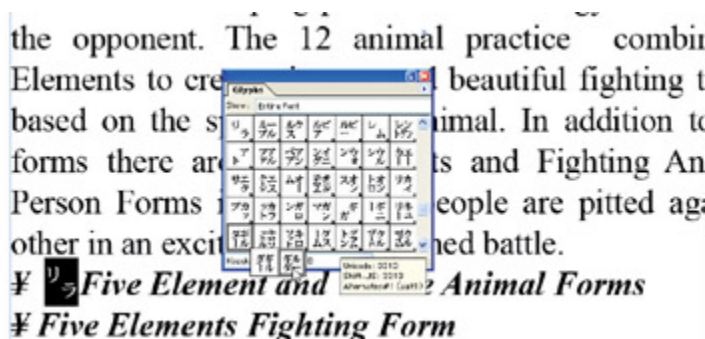


Figure 8-10: Inserting a glyph from the Kozuka Minchu Pro font set

Use Alternate Glyphs

OpenType font sets often include many variations for standard (and non-standard) characters. In addition to the example at the beginning of the section (using many versions of an uppercase *M*), you can also access other sets of alternative characters such as fractions, scientific notation, or superscript characters.

To access these sets of glyphs, choose **Type | Glyphs** from the menu. In the Glyphs palette, use the **Show** menu to narrow down the set of characters that is displayed. If you have a character selected, you can use the **Show** menu to display only alternatives to that selected character, as shown in [Figure 8-11](#). Double-click on a glyph to insert it at the insertion point in a selected text box.



Figure 8-11: Choosing between alternative options for the @ symbol

Tip If the Glyphs palette is displaying characters for a different font set than the one you want, you can choose the font you wish to display from the Font drop-down list at the bottom of the Glyphs palette.

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Chapter 9: Format Type

In [Chapter 8](#) you learned to define text type (font) and size from the Type menu, but the Character, Paragraph, and Tabs palettes provide even more control over character and paragraph formatting.

In addition, many graphical tools such as stroke and fill attributes are applicable to text. You'll learn high-powered text formatting techniques in this chapter.

Format Characters

As demonstrated in [Chapter 8](#), you can assign font and size to type from the Type menu, either before or after creating the text. To define the font before you type, select Type | Font and select a font from the menu. Where supported, additional attributes such as italic or boldface can also be selected here. To define type size, select Type | Size and select a font size in points. You can assign size and font to existing type by first selecting the text and then using the menu to define font and size.

The Character palette provides additional options for formatting text. Select Window | Type | Character to display the palette, and choose Show Options from the palette menu to display all the formatting options. The expanded palette is shown in [Figure 9-1](#).

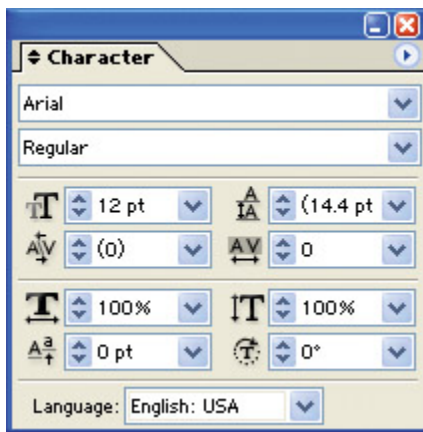


Figure 9-1: Assigning type size in the Character palette

The following options in the Character palette provide detailed control over how characters are spaced horizontally and vertically:

- **Font Family** This is the font set, like Arial, Times Roman, Myriad, and so on.
- **Font Style** Many font families include boldface, italic, or bold and italic formatting, selected here.
- **Size** This measures font size in points. You can enter size with another unit of measurement (for example, by typing **0.25 inches**) and it will be converted, by default, to points.
- **Leading** Leading is so named for the olden days when printers used extra shims of lead to separate lines of text. Combining 18-point leading with 12-point text, for example, produces 1 1/2 line spacing, while combining 12-point text with 24-point leading produces the equivalent of double-spacing, as shown in [Figure 9-2](#).

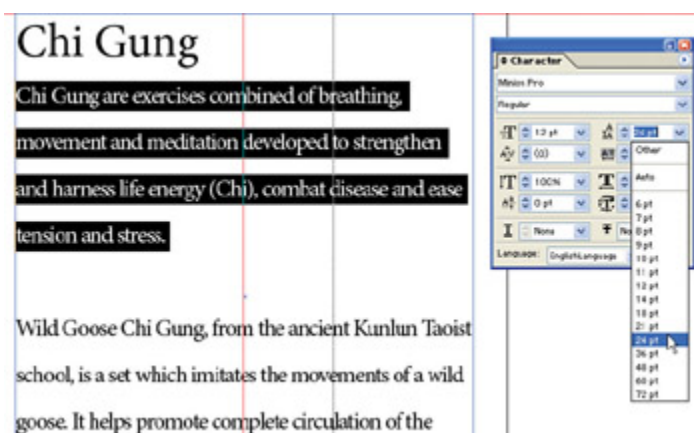


Figure 9-2: Double-spacing is created by setting leading at twice the font size.

- **Kerning** This option controls spacing between two selected characters. The default value is 0. The unit of measurement is the *em*—about the size of the letter *m*—and values are defined in units of 1/1000th of an em. Positive kerning values add spacing. More frequently, negative kerning is used to move characters closer together, as shown in [Figure 9-3](#).

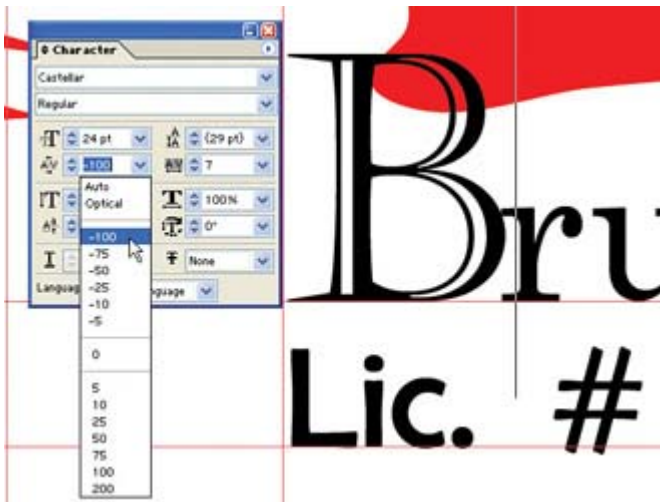


Figure 9-3: 100 percent kerning pushes the r back next to the B

Tip Kerning is *only* applied to *two* characters and can only be assigned when the Type insertion cursor is between two characters.

- **Tracking** This selection controls horizontal spacing between characters and words. Measured in ems, like kerning, positive tracking values increase space while negative values crunch type together. Tracking is illustrated in [Figure 9-4](#).

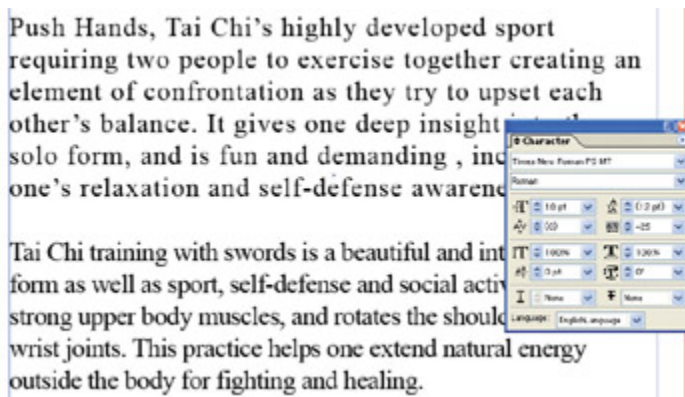


Figure 9-4: Positive and negative tracking regulate horizontal spacing. Negative tracking is much more frequently used and tends to make type more readable.

- **The Scale options** Vertical Scale creates taller, thinner text when a value over 100 percent is used; it creates shorter, thicker text when a value less than 100 percent is used. Horizontal Scale creates shorter, thicker text when a higher value is used. Proportionally, in terms of how text is distorted, vertical scaling set to less than 100 percent creates the same shape of text as horizontal scaling set to over 100 percent. Both are demonstrated in [Figure 9-5](#).

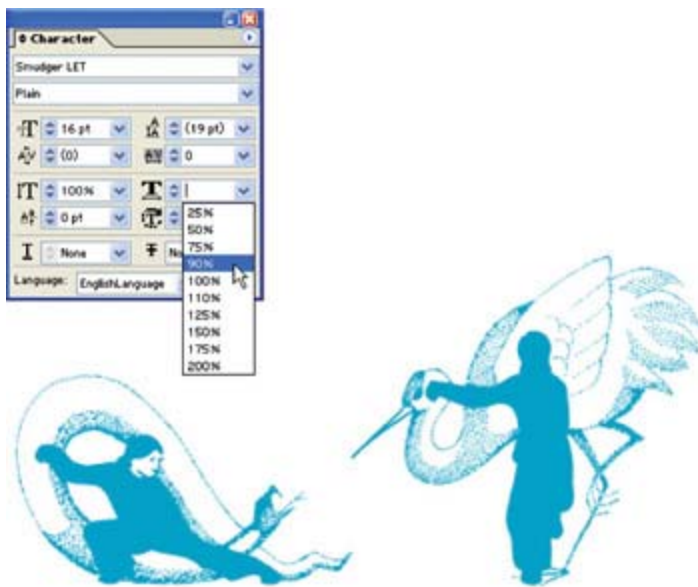


Figure 9-5: Horizontal and vertical scaling compresses or stretches type

- **Baseline Shift** When the baseline shift is positive, it raises any selected character(s) above the baseline of the text; negative values move selected characters below the text baseline. This treatment is usually reserved for individual superscript or subscript characters.
- **Rotation** Character rotation rotates a character or symbol, as illustrated in [Figure 9-6](#).



Figure 9-6: Rotated text is combined here with extreme negative tracking and kerning to push

together letters that have been separated by rotation.

Note You set default values for hyphenation language in the Preferences dialog box. To adjust them, select Illustrator (Edit) | Preferences | Hyphenation.

- **Language** Language settings determine what spell check and hyphenation dictionaries are applied to selected text.



Define Stroke and Fill for Type

By default, type has a fill color but no stroke color. If you add a visible stroke, type becomes thick and sometimes a bit ugly. But you can experiment with different stroke and fill colors and attributes to create some interesting text effects. If you assign a stroke but no fill to text, the text appears outlined, as shown in [Figure 9-7](#).

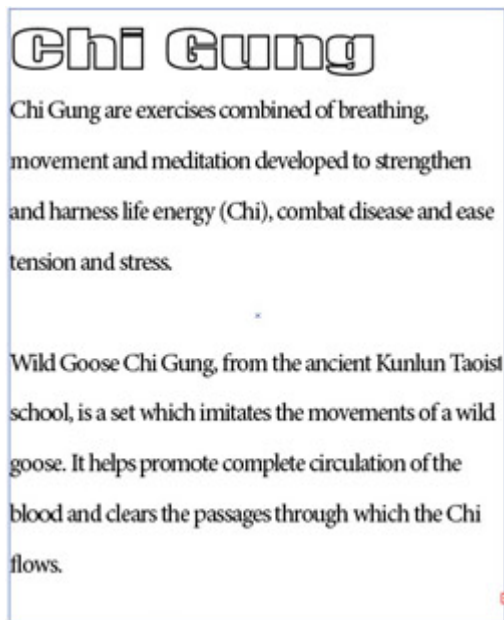
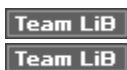


Figure 9-7: The effect of outlining on the Impact font is enhanced with a high horizontal scale value (of 200%).

You can assign stroke and fill attributes to type just as you would to any path, using the Eyedropper or Paint Bucket tool.



Format Paragraphs

The Paragraph palette is where you find tools to align type. Illustrator CS allows you to align paragraph type to the right, left, or center. There are also four alignment options for full justification. The full

justification feature lets you decide how to align the *last* line of a full-justified paragraph (left, center, right, or full justified).

The Paragraph palette also defines indenting for a paragraph. You can set indentation from the left, right (or both), and also first line indenting. These features work like those in your word processor or desktop publishing program, and you'll pick them up quickly on your own.

Select Window | Type | Paragraph to view the Paragraph palette. To align or indent text, first select a specific paragraph within a text box. You can perform this task easily by triple-clicking on a paragraph with the Type tool. With a paragraph selected, you're ready to apply formatting.

Align Paragraphs

With a paragraph selected, use the self-evident alignment buttons in the Paragraph palette to left-, center-, or right-align the text. Use the Justify Last Left, Centered, or Right option to justify every line but the last in a paragraph with the right and left edges of the text box, and use the Justify All button to stretch all of the lines to the left and right borders of the text box, including the last. This last option will create very large spacing in short lines of text.

Full justification often creates awkward looking spacing in the final line of a paragraph. For instance, if the line only has a few characters, the spacing required to stretch that text across the entire width of a column looks just plain ugly. To help resolve this, Illustrator CS introduces some helpful new alignment options. The Justify Last Left, Justify Last Centered, and Justify Last Right options all assign full justification *except* to the last line, which is aligned at the left, center, or right. [Figure 9-8](#) identifies the paragraph alignment tools and demonstrates a couple of the new alignment options.

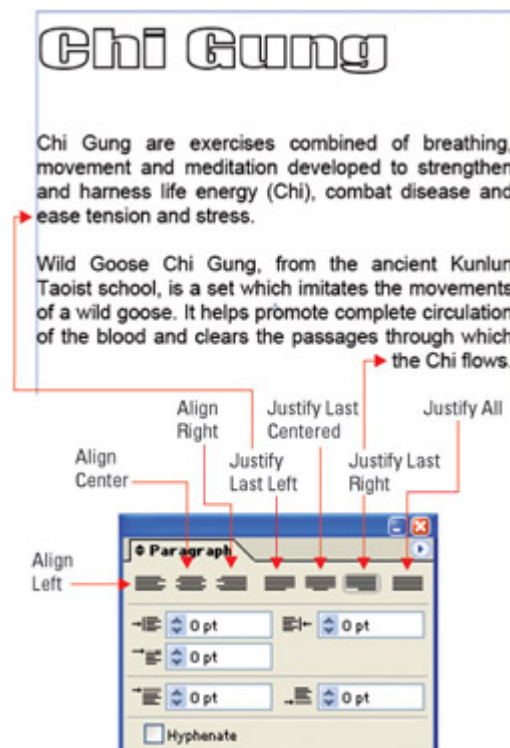


Figure 9-8: Paragraph alignment options allow for justification with left, right, or center alignment (not shown) for the last line in a paragraph.

The other boxes in the Paragraph palette (except for the last one) define horizontal indentation and spacing around paragraphs (in points):

- **Indent Left Margin** This box defines how far to indent the entire selected paragraph from the left edge of the text box.
- **Indent First Line** In this box you can define how far to indent (or outdent) the first line of the paragraph in relation to the rest of the paragraph. A positive value indents the first line of the paragraph. A negative value outdents the first line of the paragraph, which is useful, for example, for numbered or bulleted lists where a number or bullet extends out to the left of the text, as shown in [Figure 9-9](#).

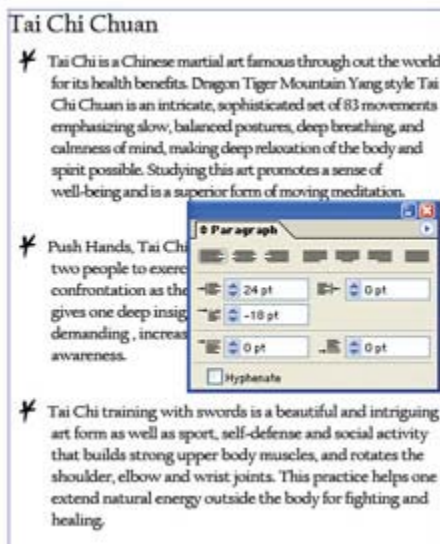


Figure 9-9: A positive Indent Left Margin setting is combined with a negative Indent First Line value to create the bulleted list paragraph format.

- **Indent Right Margin** This box defines the space between the right edge of the text and the right edge of the text box.
- **Space Before Paragraph** You can use this box to define line spacing before the selected paragraph(s).
- **Space After Paragraph** In this box you can define line spacing after the selected paragraph(s).
- **Hyphenation** This checkbox turns on automatic hyphenation.

Display Hidden Characters

As you add more character and paragraph spacing attributes to type, it can get confusing as to where spacing is coming from. For instance, did you add double-spacing between paragraphs? Or did you just insert an extra paragraph break? You can sort all this out by revealing hidden characters. Do that by choosing **Type | Show Hidden Characters**. If all the hidden characters become confusing, turn it off the same way (by deselecting **Show Hidden Characters** from the **Type** menu). The space, paragraph, and tab characters are identified in [Figure 9-10](#).



Figure 9-10: In this text box, hidden characters are displayed to make it easier to manage spacing.

Set Tabs

You set tabs and indentation with the Tabs palette (Window | Type | Tabs). Working with tabs in Illustrator is similar to working with them in word processors such as Microsoft Word. First you select some text, and then you define the tab settings. By default, tabs are set as left-aligned tabs and spaced every 0.5 inch.

Use the Tabs palette to resize tabs. The palette is resizable and can be aligned with selected text by clicking the Position Palette Above Text button on the right edge of the tab ruler.

The Tabs palette has four buttons that allow you to select the type of tab you want to define: left-, center-, right-, or decimal-justified. After you select a type of tab (usually left-aligned), either click the ruler to define the tab or enter a value in the X box in the palette.

If you select a Decimal-Justified tab, you can define a character other than the default period character in the Align On box. The character you define in that box will be the one used to line up your tabbed breaks.

The Leader box allows you to define a character that will repeat to fill the tab space. [Figure 9-11](#) shows text with a left-aligned tab set at 0.25 inches, with a period used as a tab leader.

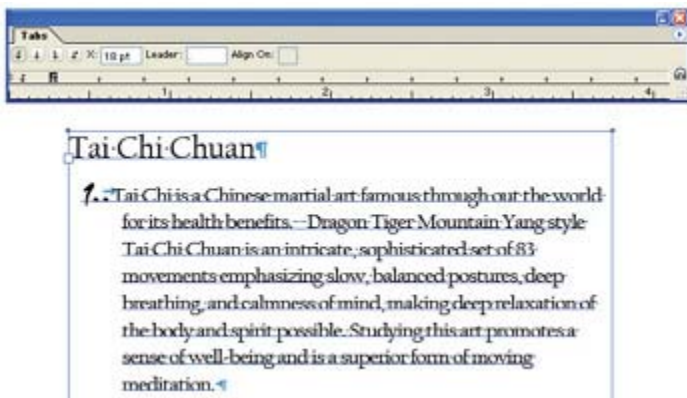
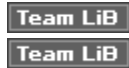


Figure 9-11: Setting a tab with a leader

You can also use the movable markers on the left edge of the ruler to define first line (the top marker) or paragraph indentation. These options provide a graphical alternative to defining indentation in the Paragraph palette.

Note The unit of measurement for the Tabs palette is determined by the selected unit in the Preferences dialog box. To change this unit, choose Illustrator (Edit) | Preferences | Units & Display Performance. Choose a unit of measurement (such as inches) in the General drop-down list to set the ruler increments for the Tabs palette. Or, if you wish, you can enter a unit of measurement in the tab ruler (such as **0.25 in** to enter a value in inches) and it will be converted to the assigned unit of measurement (in the case of 0.25 inches, the conversion is to 18 points).



Define Type Styles

Both characters and paragraphs can have assigned styles. This new feature in Illustrator CS incorporates a level of type management heretofore reserved for desktop publishing.

Character styles might, for example, include font type, font size, font color, rotation, and spacing. A single style will save all the attributes applied to a character and allow you to apply those attributes to other characters.

Similarly, paragraph styles can be stored and used to apply a whole set of paragraph formatting settings—such as before-and-after spacing, indenting, and alignment.

Use Character Styles

The easiest way to create a character style is to apply all the formatting you want to preserve to a character. Once you've formatted that character, select it. Then choose the Character Styles palette (Window | Type | Character Styles).

With your “model” character selected, and the Character Styles palette open, choose New Character Style from the Character Styles palette menu, as shown in [Figure 9-12](#).



Figure 9-12: Defining a character style

In the Style Name area of the New Character Style dialog box, type a name for your style (spaces and special characters like “-” or “!” are fine). Then click OK to preserve the style.

To apply a named character style, select some characters and click on the named style in the Character Styles palette, as shown in [Figure 9-13](#).

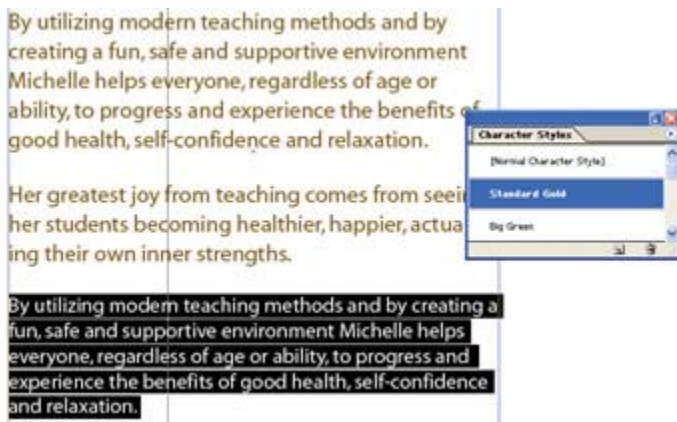


Figure 9-13: Applying a character style

You can revise a style—and apply the new formatting to all characters to which that style was applied. Do this by double-clicking on a style in the Character Styles palette. That opens the Character Style Options dialog box. Choose from the categories of attributes on the left of the dialog box—General, Basic Character Formats, Advanced Character Formats, Character Color, and OpenType Features. Within these categories, you’ll find options for changing any formatting applied to the character style.

After you change formatting options for the selected character style, click OK. The new formatting attributes will be applied to all the text associated with the edited character style.

Use Paragraph Styles

Just as with character styles, the best way to define a paragraph style is to first format a paragraph with attributes such as before-and-after spacing and indentation. Then view the Paragraph Styles palette (Window | Type | Paragraph Styles).

With your paragraph still selected, choose New Paragraph Style from the Paragraph Styles palette menu. In the Style Name area of the New Paragraph Style dialog box, enter a name for your style. (As with character style names, spaces and special characters work fine). Then click OK to preserve the style.

To apply a paragraph style, click anywhere in a paragraph and then click on the named style in the Paragraph Styles palette.

As with character styles, you can revise a paragraph style and apply the revised formatting to paragraphs to which that style is associated. Double-click on a paragraph style in the Paragraph Styles palette to open the Paragraph Style Options dialog box.

Choose from categories of attributes on the left of the dialog box—the names of these categories (such as Tabs or Justification) are helpful, but if you don’t find the formatting feature you want, keep looking. Change formatting options for the selected style and click OK. The new formatting attributes will be applied to all the paragraphs to which the paragraph style has been attached.

How to . . . Embed Fonts

The fonts available for assignment in Illustrator depend on the fonts installed on your system. And those fonts can be viewed on another computer only if the person looking at your Illustrator file has those

same fonts installed on his or her system. That presents a problem when sharing Illustrator files or when sending illustrations to a printer.

If the person viewing your file does not have the fonts you used in your illustration, his or her system will substitute a different font, or worse yet, have trouble opening your file. If you've ever opened an Illustrator file from a collaborator and been prompted to OK a replacement font, you've seen this process in action from the receiving end. You can include (embed) required font types when you save a file, making them available to the person who opens that file.

Most typeface license agreements allow this. If they don't, the typeface is not good for much because only you can see the fonts you assign. But you should check on what rights you have to embed fonts if you have purchased custom fonts.

To embed fonts when you save your file, click the Embed All Fonts check box or radio button that appears in the Save dialog box for your selected format. The various Save dialog boxes (they differ depending on which format you are saving to) also provide options for you to restrict file size by saving only those characters (or font subsets) used in your illustration.

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Convert Text to Outlines

The safest way to preserve the look of your formatted text is to convert it to *outlines*—regular Illustrator paths that can no longer be edited with Type tools. And with text converted to outlines, you can apply all of the effects and path editing techniques available for any other outline.

The downside of converting text to outlines—and it is a significant downside—is that the text is no longer editable, and you cannot use any of the Type tools with it. Therefore, you might want to save your text first as type, and then create a copy that you convert to an outline.

To convert text to an outline, select the text box and choose Type | Create Outlines. The resulting object will consist of a group of paths. To move or edit individual letters, ungroup the characters. Converting text to outlines is especially useful for text destined for the Web. Because the “text” is actually a graphic image, all formatting characteristics are preserved, regardless of which fonts are supported by a viewer's system.

[Figure 9-14](#) shows characters that have been converted to outlines and that are being manipulated as graphical objects—no longer editable as text.

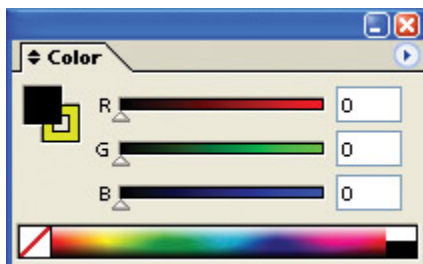


Figure 9-14: Outlined text can be edited like any path or shape—but not with Type tools

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Chapter 10: Flow Text

Overview

In [Chapter 8](#) you learned to use Illustrator's text editing tools, and in [Chapter 9](#) you learned to apply pretty intense levels of formatting to text. But the real fun comes next, when you use Illustrator to control the flow of type around objects, to fill objects with text, and to create text that runs vertically or along the path of an object.

Flowing text around objects allows detailed control over layout for brochures, white papers, print ads, and other text-heavy illustrations. Filling an object with text can be an effective technique for combining media and message, as illustrated in [Figure 10-1](#).



Figure 10-1: Text is used both to outline and to fill this illustration.

In this chapter, you'll also learn to flow vertical text along a path for effect, as shown in [Figure 10-2](#).



Figure 10-2: Flowing vertical text along an arc

Tip The text warp in [Figure 10-2](#) was created by selecting the type, choosing Object | Envelope Distort | Make with Warp, and then applying a vertical arc warp.

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Link Text Boxes

If you type more text than will fit in a defined text box, an almost impossibly tiny plus (+) sign appears in the lower-right corner of the text box, as shown in [Figure 10-3](#). Overflow text can be continued in linked text boxes.

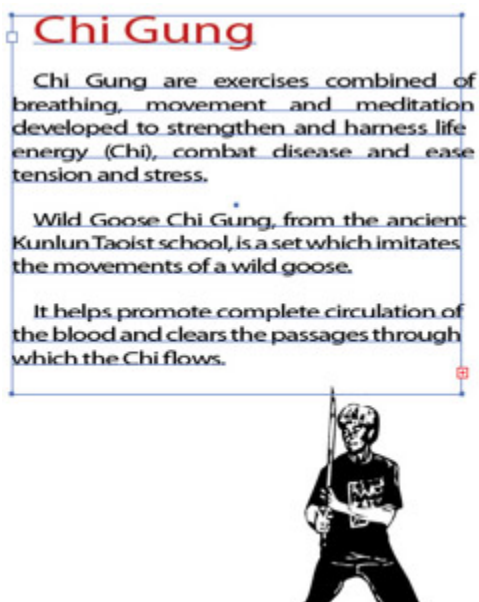


Figure 10-3: The overflow text icon indicates that there is more text than fits in the text box.

The basic routine for linking text boxes is to select both the original (overflowing) text box and another shape (any shape), and link the two objects. You can then flow text from one shape into another. The following steps will walk you through that process.

To link two text boxes, follow these steps:

1. Start by using the Type tool to draw a text box about 1 inch square. After you draw the box, type enough text to fill the square.
2. Keep typing. As you enter more text than the text box can hold, you won't see the text, but Illustrator will store it and it will be available for a linked text box.
3. After you've typed more text than your text box will hold, you'll notice the tiny plus sign on the right side of the text box.
4. Use any tool to create an additional closed path or shape, as shown in [Figure 10-4](#).

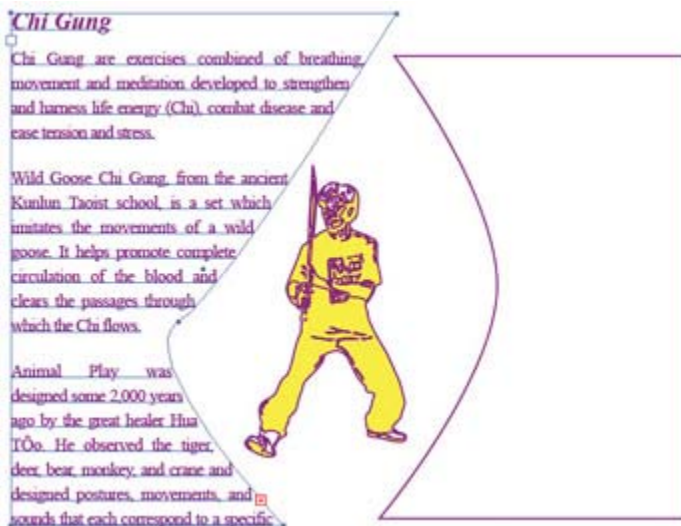


Figure 10-4: Preparing a text box to flow text into

5. Use the Selection tool to select both the original text box and the new shape.
6. Select Type | Threaded Text | Create. Text will flow from the text box into the new shape, as shown in [Figure 10-5](#).

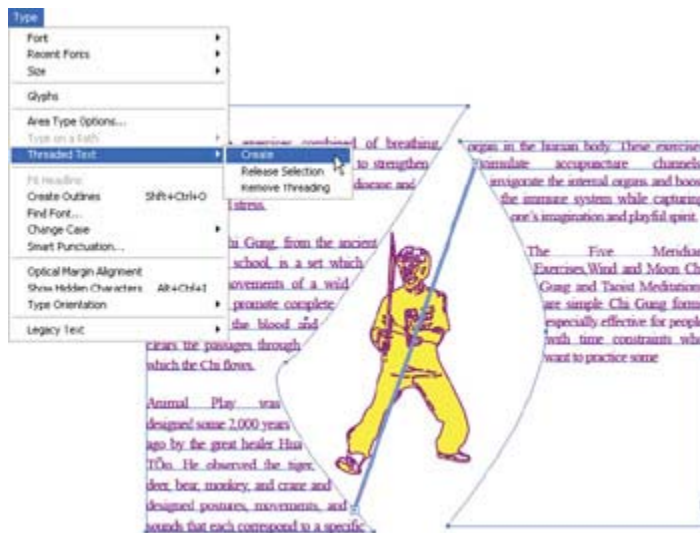


Figure 10-5: Flowing text from one box into another

You can unlink text boxes by selecting them and choosing **Type | Threaded Text | Release Selection**. Or choose **Type | Threaded Text | Remove Threading** to break the link between the text blocks. The **Release Selection** option can be used when type is flowed into several shapes, and releases only the selected object from the flow of type. The **Remove Threading** option breaks the linkage between shapes, but does not affect the type in objects.

When you link text in multiple objects, the text flows from the earliest created object into the objects created later. Or, if you change the stacking order of objects that are linked text boxes (by selecting **Object | Arrange** and choosing a stacking option), text will flow from the top object into lower objects within the stacking order.

Shortcut You can flow text into a newly created object without using the commands available on the **Type** menu. To do this, click on the plus sign with a selection tool to change the pointer to a text icon. Then you can either click on another object to establish the link or click (or drag) on the artboard to create a new object to flow text into.

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Automatically Lay Out Type

As mentioned in [Chapter 8](#), Illustrator is slowly adding desktop publishing features as it evolves. Among these are features that allow you to automatically wrap text around an image, automatically lay text out in columns, and instantly expand a headline to fill the width of a text box.

None of these features will inspire you to lay out a book in Illustrator—that’s a job for InDesign (or its rival, Quark). But Illustrator’s quasi-desktop publishing features can simplify and speed up the process of designing a text-heavy poster, flyer, postcard, or brochure.

Wrap Type

You can manually wrap text around an object (such as an illustration) by simply creating a text box that fits around the object. You can also make this process even easier (if less exact) by using Illustrator’s

Text Wrapping feature to automatically wrap text around an object. To have text automatically wrapped around it, the object must be *on top of* the text. You can move an object in front of another one by selecting the object to move forward and choosing Object | Arrange | Bring to Front.

Select both the text block and the object around which the text will be wrapped. Then select Object | Text Wrap | Make Text Wrap, as shown in [Figure 10-6](#).



Figure 10-6: Preparing to wrap text around an object

After you apply a text wrap, the Text Wrap Options dialog box appears. The Bumper box allows you to define how much space you want to leave between the object and the text. As you set a value, if you have checked the Preview check box in the dialog box you can see how the text will flow around the object.

The Invert Wrap check box in the Text Wrap Options dialog box flows text *through* the wrapped object, instead of *around* the object—which is what you usually want to do. After you tweak your wrap settings, click OK to create a text wrap like the one in [Figure 10-7](#).

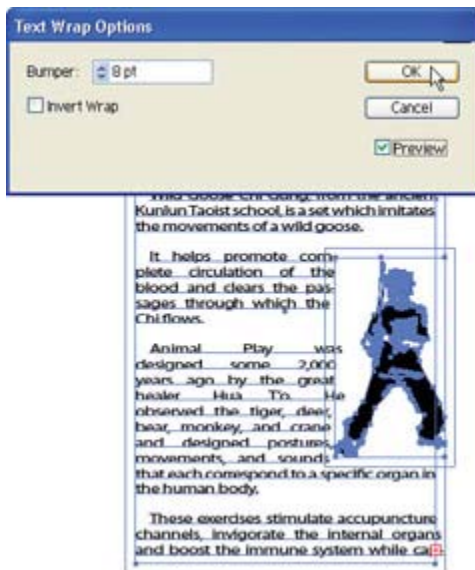


Figure 10-7: Automatically wrapped text flows around an object.

Tip Automatically wrapped text does not flow around an object with the same accuracy and detail as text that flows into a box you design yourself. If automatic wrapping doesn't produce a close enough flow, use the technique described in the [“Link Text Boxes”](#) section earlier in this chapter to customize a precise text flow by drawing a text box with the exact text flow you need.

Lay Out with Columns

Illustrator allows you to lay out type in sequential rows or columns. The most useful application of this feature is to format text in columns. To lay out type in a text box in columns, select the text box and select **Type | Area Type Options**. In the **Rows** box or **Columns** box, choose a number of columns or rows.

You can also define text flow options using the two buttons at the bottom of the dialog box. If you are flowing text from one row to the next, click the button on the right. To flow text from one column to the next, you will want to click the one on the left.

Fit Headlines

You can quickly and easily expand the width of a headline to fill the entire width of the text box. To do this, simply click anywhere in the text of a headline and choose **Type | Fit Headline**.

When you apply the Fit Headline feature, you actually increase tracking for your headline, as shown in [Figure 10-8](#).

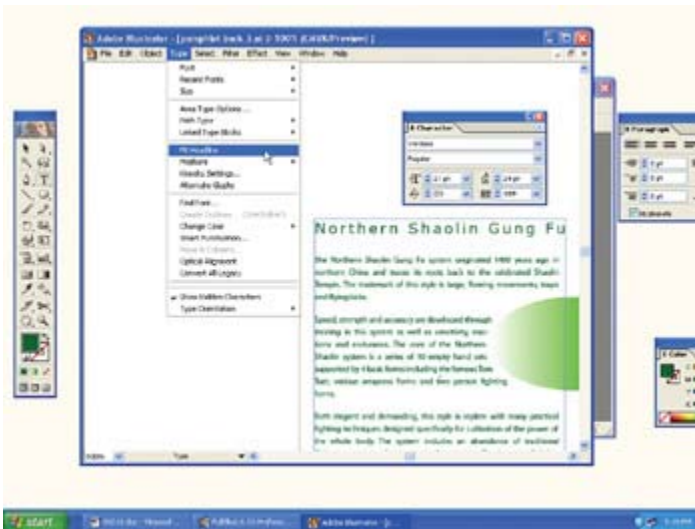


Figure 10-8: The tracking for the expanded headline has been increased to 189 percent, almost doubling the spacing between words and characters to fill the text box.

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Shape Text

Once you create a text box, you can reshape the text box and the text within it using the path editing tools that are explained in [Chapter 6](#). Or you can start with a shape and then either align the text to a path or place the text within the path.

You can reshape any text box using path editing tools such as the Pen, Pencil, or Selection tool. As you do, text flows to fill the changed path. If you reshape or resize a text box so that text no longer fits inside it, the oh-so-tiny overflow icon (the plus sign) appears on the right edge of the text box. The following steps illustrate just one technique for converting a standard rectangular text box into a shaped text box.

Follow these steps to reshape a text box:

1. Select an existing rectangular text box, or create one.
2. Use the Add Anchor Point tool (in the Pen tool tearoff in the Toolbox) to add a few new anchor points to the text box.
3. Use the Convert Anchor Point tool to change anchor points into smooth points.
4. Manipulate the anchor control points to change the contours of the text box. [Figure 10-9](#) shows the outline of a text box being edited to match the shape of the hip-hop illustration so that text will flow within the drawing.



Figure 10-9: Editing a path to alter the flow of text within it

By changing the location and curve attributes of the anchors in your text box, you can create text that smoothly flows around an adjacent shape.

Note To review how to edit paths, refer to the discussion of the Pen tearoff tools in [Chapter 6](#).

When you edit anchor points with the Direct Selection tool to change the path of an object filled with text, you change the path but you don't alter the font size, leading, or other attributes of the text itself.

You *can* also interactively resize text *as you resize the text box*. To resize text as you resize a text box, you can use either the Scale tool or the Free Transform tool. Sometimes the Free Transform tool is more effective, because it's a better choice for controlling sizing interactively and it can also be used to rotate or even mirror text (for special effects).

As you resize a text box with the Scale tool or the Free Transform tool, you'll see the text get wider and/or higher depending on how you resize the text box. Text spacing (both line spacing and word and letter spacing) adjusts proportionally as you resize the text box. [Figure 10-10](#) shows an example of text and the text box being resized to make both longer.



Figure 10-10: Resizing a text box with the Free Transform tool transforms both the size and shape of the text box and the size and shape of the text.

Place Text in a Shape

Rather than starting with a text box and reshaping it, you can start with an existing drawing and simply fill it with text. To fill an existing path with text, you use the Area Type tool in the Type tool tearoff. Follow these steps to fill a path with text:

1. Create a path with any drawing tool, or use an existing path. It doesn't have to be a closed path.
2. Choose the Area Type tool from the Type tool tearoff in the Toolbox.
3. Click the outline of the path.
4. Start typing. The text will appear inside the path, as shown in [Figure 10-11](#).



Figure 10-11: Using the Area Type tool to enter text in an object

Tip When you use a path as a holder for Area Type, the fill and stroke properties of that object are removed, and the only role the shape plays is to form a container for the type. If you want to preserve the fill and stroke attributes of a shape and use it as an envelope for Area Type, you need to first duplicate the object, and then sacrifice one of the two copies of the shape to serve as a type container.

Format Area Type Options

You can define several attributes for Area Type. These will affect type that you create with the Area Type tool inside a path. You can set a fixed number of columns, adjust gutter width (space between columns), and define how far the text should be offset from the path.

You get to the Area Type formatting options by selecting **Type | Area Type Options** from the menu. When you do, the Area Type Options dialog box opens. The **Width** and **Height** boxes can be used to adjust the size of the envelope holding the type. Two-column text, for instance, can be handy for flowing text through shapes such as the one in [Figure 10-12](#).

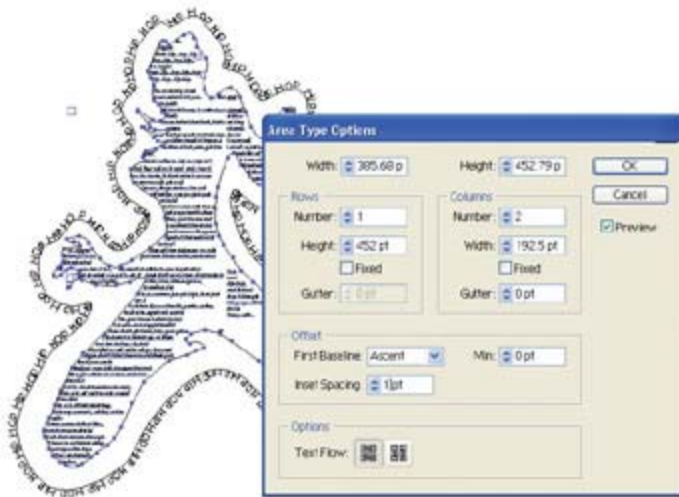


Figure 10-12: Two-column text in a text area

The Inset Spacing box defines the amount of padding between the type and the shape outline. The other Offset options (available from the First Baseline and Min) drop-down menus define the type and amount of shifting of text within an area. You can use the Preview check box to test these features before clicking OK.

Align Type to a Path

Aligning type along the outside of a path is similar to aligning it along the inside of a path. You just use a different tool: the Path Type tool.

To attach type to a path, first create the path or use an existing path. Then select the Path Type tool from the Type tool tearoff and click the path to which you want to align the text. You can then simply begin to type (or paste text from the clipboard). [Figure 10-13](#) shows type being entered on a circle.



Figure 10-13: You can use normal typing techniques to enter type on a selected path.

Tip Try this to get comfortable flowing text: Use the Selection tool to select a text box with its text.

When a text box is selected, you can move it (or delete it or copy it). You can select text within a text box by double-clicking the box with the Selection tool. This process automatically activates the Type tool. To select a portion of the text within a text box, click and drag (or hold down shift while using the keyboard cursor keys). Triple-click with the Type tool to select an entire paragraph of text. With the Type tool and a text box selected, press command-a (ctrl-a) to select all text in a text box. To select either a text box or only the text, use the Direct Selection tool. This tool is useful for resizing a text box without changing the size of the type, but it's tricky to do because most text box outlines are not stroked (that is, they are invisible). Use Outline view to more easily select the text box outline with the Direct Selection tool.

When you attach type to a path, the path stroke changes to no stroke. Illustrator assumes that you created the path only to use as a guide for the text, and you don't want it to be visible. If you want to see the path to which the text has been attached, you can select that path again and assign a stroke color and other stroke attributes.

When you select text on a path, diamond-shaped icons define the beginning and end of the text. The second of these icons (the one that appears after the text) can be adjusted to enlarge or contract the text area. To adjust the location of the text along the path, use the Selection tool to select the I-beam cursor that appears at the beginning of the text, and drag along the path to reposition the text, as shown in [Figure 10-14](#).

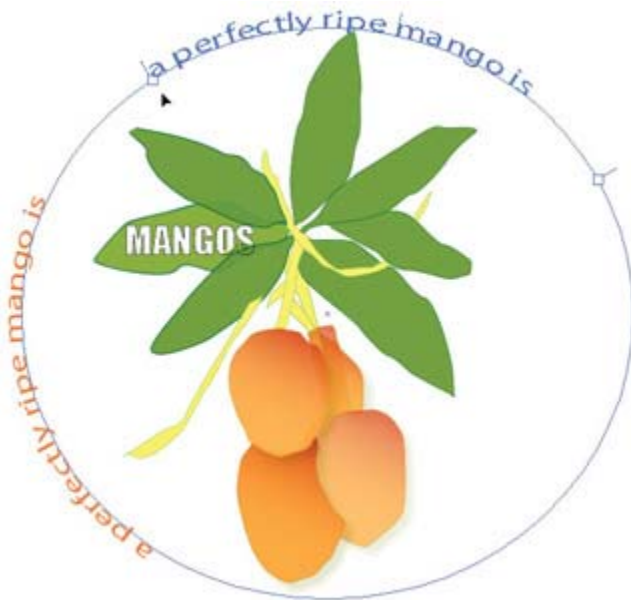


Figure 10-14: Moving text along a path

Tip You can click and drag on the center I-beam that appears when the path text is selected to “flip” the orientation of the text on the path.

Change Path Type Options

Illustrator CS includes five new options for controlling the flow of text on a path. With Path type selected, you can access these options by selecting Type | Type on a Path, and choosing one of the five options from the submenu. The Rainbow, Skew, 3-D Ribbon, Stair Step, and Gravity effects are illustrated in [Figure 10-15](#).



Figure 10-15: New path type effects in Illustrator CS

You can further tweak how text paths appear by opening the Path Type Options dialog box. You can access this by first selecting type on a path and then choosing **Type | Path Type | Path Type Options** from the menu.

The Effect drop-down menu in the Path Type Options dialog box allows you to change which type of type path effect to use. The Flip check box flips text both horizontally and vertically. The Align menu lets you align text along the Ascender (top), Descender (bottom), Center, or Baseline of text.

Note The difference between descender alignment and baseline alignment is that descender alignment aligns using the bottom of characters, such as the lowercase g or j, that go below the baseline of text.

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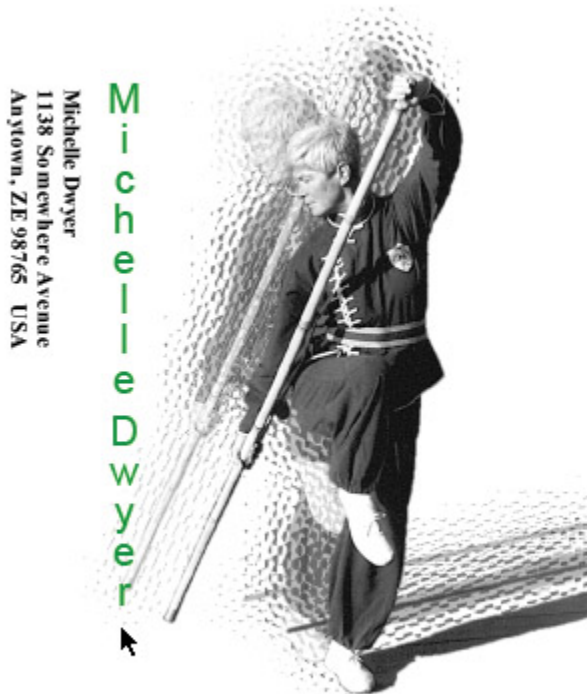
Create Vertical Type

The Vertical Type, Vertical Area Type, and Vertical Path Type tools work like their horizontal type cousins, except that text is presented vertically, usually from top to bottom.

For example, if you want to create vertical text, click the Vertical Type tool, click to create an insertion point on the artboard, and start typing. Text flows down vertically, as shown in [Figure 10-16](#). After you

adjust to the oddity of a horizontal text I-beam insertion point, you can enter, paste, and edit text just as if it were presented horizontally.

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Figure 10-16: Entering vertical type

You can reverse the orientation of existing text from horizontal to vertical (or vice versa) by selecting the type and then choosing Type | Type Orientation and selecting either Horizontal or Vertical.

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