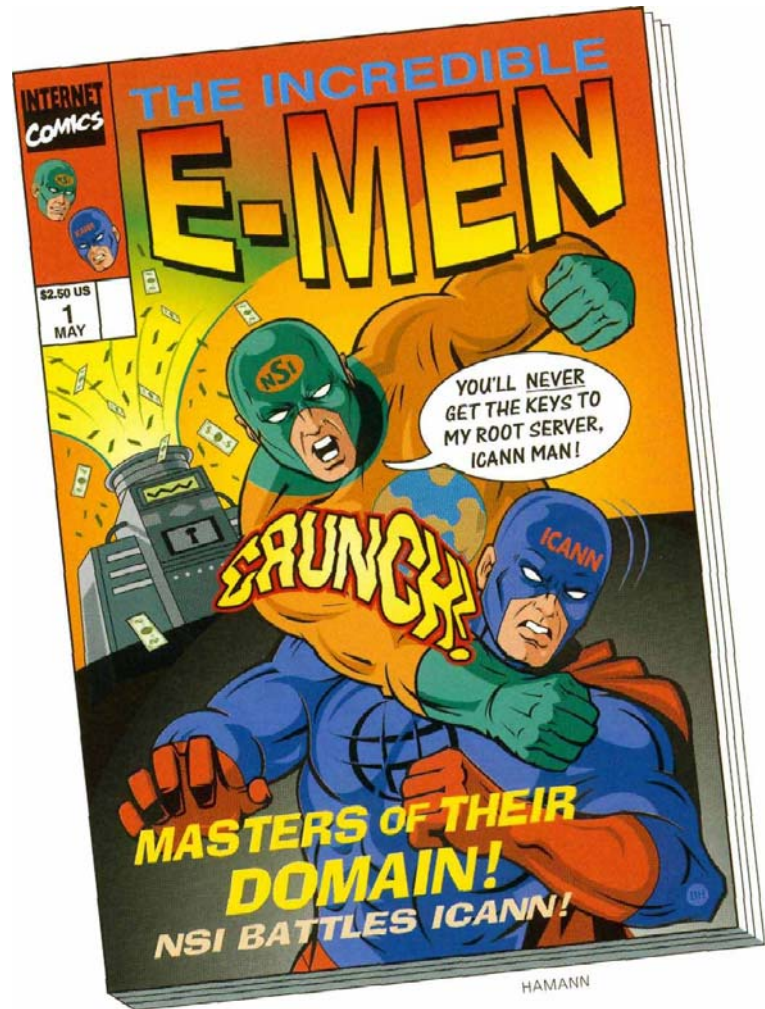


Crunching Type

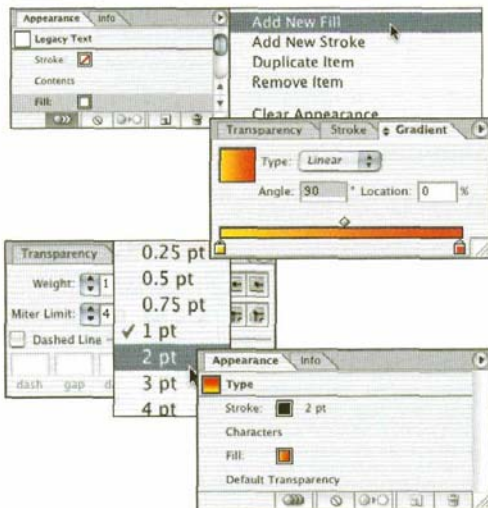
Transforming Type with Warps & Envelopes



Overview: Create and color a title using Appearances; use a warp effect to bow type; create an outline shape to "crunch" type; give the crunched type a dynamic, curved perspective effect using an envelope warp.



1 **E-MEN**



E-MEN

Using Add New Fill in the Appearance palette menu to add a gradient fill to the type

Warps and Envelopes are your superheroes for transforming headline type into any form you wish. No more need to convert type to outlines and laboriously move each anchor point by hand. Using Envelopes, it's literally as easy as drawing an outline and commanding the type to conform. With Warps and Envelopes, the type remains editable no matter how much you "crunch" it. Warps and Envelopes are always on hand to help rescue you from those looming deadlines!

1 Creating and coloring the E-Men title. To create the E-MEN cover title, use 72 point Arial Black font. To add a gradient fill to your type, select the type and choose Add New Fill from the Appearance palette menu. See the *Transparency & Appearances* chapter for more on the Appearance palette.

2 Using a Warp effect to make the E-Men bow. There are 15 standard Warp shapes that can be turned into styles. For "E-MEN," Hamann applied Effect > Warp > Arc Lower. With Preview enabled, he used the Bend slider to bow the bottom of the letters (to 23%), then clicked OK.

Effect > Warp works in many instances, but it didn't warp his gradient-fill along with the type. After applying Undo, Hamann chose Object > Envelope Distort > Envelope Options, enabled Distort Linear Gradients, and applied Object > Envelope Distort > Make with Warp, with the Arc Lower option at 23%.

3 Using a path to "crunch" type. To create the "CRUNCH!" Hamann again used the Appearance palette, this time to color "Crunch!" with a subtle gradient fill and a strong red stroke. Then, starting with a rectangle, he applied Object > Path > Add Anchor points twice, and then moved the rectangle's anchor points to form a dynamic jagged path. He then placed the path over the type, and with both the path and type selected he chose Object > Envelope Distort > Make with Top Object.

4 Using Envelope Distort > Make with Warp to create a curved perspective effect. To create a curved perspective effect, use Envelope Distort > Make with Warp to warp the "crunched" type. Because you can't nest one envelope inside another, first select your "crunched" type and choose Object > Envelope Distort > Expand. With your expanded type selected, choose Object > Envelope Distort > Make with Warp. Choose Arc in the Style pop-up menu of the Warp Options dialog box, and adjust the sliders until you find the desired curved perspective look.

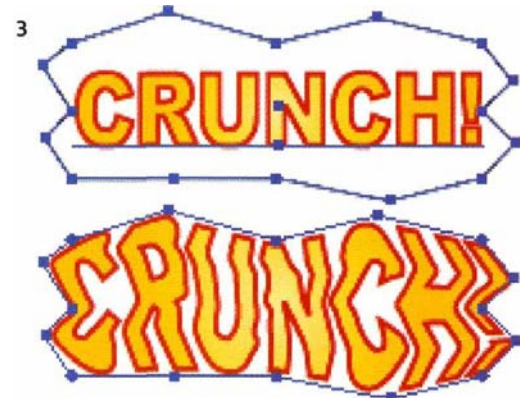
5 Adjusting and adding a stroke to the type. To complete the "CRUNCH!" type, Hamann used Object > Envelope Distort > Edit Contents to adjust the type. Using the Appearance palette, he added (in order) a yellow gradient fill, a 5 point black stroke, and a 10 point red stroke to the envelope enclosing the type to get the desired final effect.



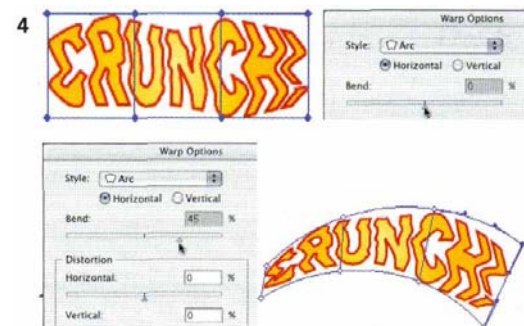
2 With Effect>Warp >Arc Lower, the gradient fill remains horizontal



Using Object >Warp>Make with Warp (with Distort Linear Gradients enabled in the Envelope Options dialog box), the gradient bends also



3 The type and path before and after applying Object>Envelope Distort>Make with Top



4 The released type; with Warp sliders set to 0 showing the starting envelope shape; the final Warp option settings; the resultant envelope



5 The final strokes and the finished type

Offset Fills

Covering a Pattern with an Offset Fill



Advanced Technique

Overview: Create a pattern using Scribble effect; apply the pattern to letter characters; add a new fill to the text object; choke the new fill by applying a negative Offset effect; use Roughen to warp type edges.

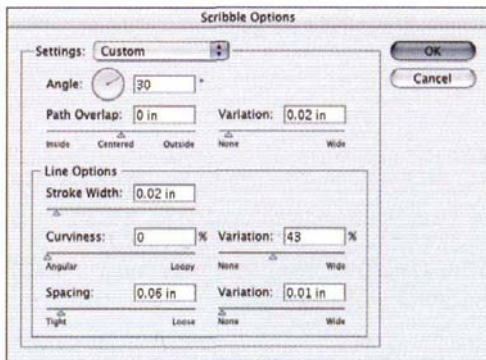


Filling lettering with patterns is a simple way of turning familiar fonts into fresh designs. Sometimes, though, you want a pattern to fill only part of each letter character. Finding a way to block patterns from the center of letter strokes was a challenge that Sandee Cohen, AKA VectorBabe, solved in creating this logo.

1



Top, black rectangle; Below, with Scribble applied to fill



Scribble Options dialog box



Top, Scribble effect expanded to a path; Below, Thick Pencil brush applied to scribble pattern path

1 Creating and expanding a pattern, applying a brush, saving the pattern as a swatch.

Breaking the edges of type is the key to making font lettering look aged. Illustrator's Scribble effect is a perfect tool for replacing the solid fill of letter characters with an irregular pattern. Cohen started by drawing a rectangle and filling it with black. With the rectangle selected, she chose Effect > Stylize > Scribble. In the Scribble Options dialog box, Cohen customized the default values until she was satisfied with the loose drawing style the effect produced.

You can further customize the scribbled object by turning it into a path and applying a brush to it. To do this, make sure the scribble rectangle is selected and then choose Object > Expand Appearance. This converts the Scribble effect in the rectangle into a path. Cohen applied the Thick Pencil brush (one of the brushes that ships with Illustrator) to the expanded scribbled path.

In order to use the scribble object with the type you'll create, convert your brushed scribble object into a pattern swatch by dragging it to the Swatches palette.

2 Creating the type and filling it with the scribble pattern.

Once your pattern is made, you're ready to create your text. First, open the Appearance palette—this will

help you see whether you're editing the characters or their type object as you perform the following steps. Select the Type tool from the Toolbox, click on the Artboard, and type your text (Cohen used 72 pt Caslon). Select the characters by dragging through the text with the Type tool; the text will have a black fill. Then select the Fill attribute in the Appearance palette and select your scribble pattern from the Swatches palette.

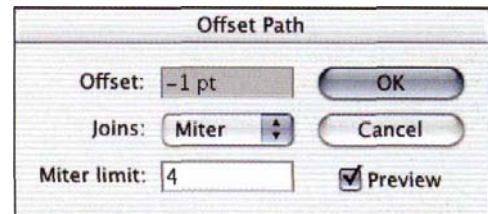


Top, the type with default black fill; Below, the black fill replaced by the pattern

3 Adding a new fill, applying the Offset effect and using the Roughen effect. Cohen needed a way of covering up the scribble pattern in the centers of the letters. Using the Offset effect, she created a fill that covered part of the lettering underneath. To do this, first select the type object by clicking on it with the Selection tool. Now, create a new fill by choosing Add New Fill from the Appearance palette menu. The new fill, by default, will be colored black and will completely cover the pattern that filled the letters. With the new fill selected, choose Effect > Path > Offset Path and, from the pop-up Offset Path dialog box, enter a negative value in the Offset field. Be sure that the Preview box is checked so you can gauge the visual effect of the number you enter in the Offset field. (Cohen used -1 pt for Offset.)



Offset Path effect applied to the new fill (shown here filled with gray instead of black)

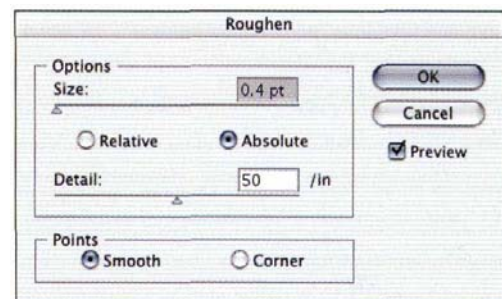


Offset Path dialog box



Roughen effect applied to the new fill (shown here in gray)

Complete the aging of your type by applying Roughen to the type object's fill to warp its edges. Select the type object with the Selection tool and choose Effect > Distort & Transform > Roughen. Because Cohen used a font with thin character strokes and serifs, she entered a small value for Size (0.4 pt), and selected Absolute, to be sure that the edges were not overly distorted.



Roughen dialog box

A Pattern of Change

Pattern swatches are global. If you edit or create a pattern, simply drag the artwork with the Option (Mac) or Alt (Windows) key depressed and drop it on the swatch in the Swatches palette. The pattern filling your type will automatically change to the new pattern.



Enlargement of two letters

Antiquing Type

Applying Scribble in an Opacity Mask



Advanced Technique

Overview: Create a type object; copy the object then style the text with the Roughen effect; create an Opacity Mask and paste the type object; apply the Scribble effect to the opacity mask; return to Outline mode.

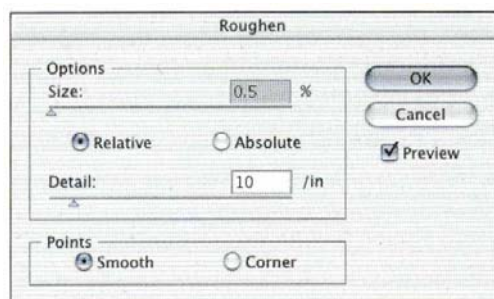


When you want to recreate a hand-rendered or historical look but don't want to stray from the fonts you're already using in a project, consider using Illustrator's effects menu and an opacity mask. For this book title, Steven Gordon made an opacity mask that allowed him to chip away the edges of lettering when applying the Scribble effect, turning contemporary type into antiqued letters.



Left, the original type object with letter characters filled with black; Right, the type object filled with a custom gradient

1 Creating text, adding a new Fill, and applying the Roughen effect. Gordon began by typing his text and dragging with the Type tool to select letters in order to apply two different fonts (Zapfino for the Z and Optima for the other letters). Before further styling his type, Gordon clicked on the Selection tool and then choose Edit > Copy. (You'll need a copy of the type object for the opacity mask you'll make in the next step.)



The Roughen dialog box

Now Gordon was ready to start styling his type. First, he made sure the type object was still selected and then opened the Appearance palette and chose Add New Fill from the palette menu. Gordon clicked on the new Fill attribute in the palette and applied a gradient to it. (For information on creating or editing gradients, refer to the *Blends, Gradients & Mesh* chapter.)

Every type is unique

Your settings for one type object will look different applied to another type object. Experiment!

The Roughen effect changes the smooth edges of objects to jagged or bumpy edges, which gives a hand-drawn appearance. To roughen your type object, make sure the Fill attribute is *not* selected (you can deselect it by clicking in an empty area of the Appearance palette) so the effect will be applied to the whole object. Then choose

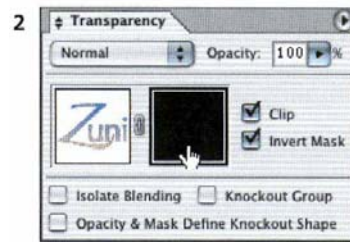
Effect > Distort & Transform > Roughen. In the Roughen dialog box, adjust the Size, Detail, and Points controls. (Gordon chose Size=0.5, Detail=10, and Points=Smooth for his type object.)

2 Copying the type object, creating an opacity mask, pasting the object and applying Scribble. You can antique your roughened type by making it look chipped or scratched. To do this, select your type object, open the Transparency palette, and, from the palette menu, choose Make Opacity Mask. Next, click on the opacity mask thumbnail (the rightmost of the two thumbnails in the palette) and select Invert Mask. Lastly, paste the type you copied in the first step (use Paste in Front instead of Paste so this copy will overlay the original you copied).

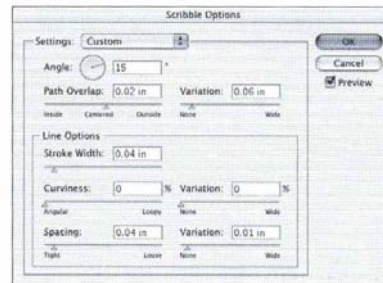
Changes you make in the opacity mask will affect the transparency of the original type object—black artwork in the mask will punch holes in the original type. With the copy you just pasted still selected, choose Effect > Stylize > Scribble. In the Scribble dialog box, choose one of the ready made settings from the Settings menu, or customize the effect using the dialog box's controls. Gordon started with the Sharp setting and then changed several of its values. With the dialog box's Preview enabled, he moved the Path Overlap slider to 0.2" to thin some of the chips in the edges. He also changed the Angle from the default, 30°, to 15°, so the chips aligned better with the angles in the type characters.

3 Editing the type. Once you've finished with the Scribble effect, click the artwork thumbnail (the leftmost thumbnail) in the Transparency palette. If you need to edit the type—in order to change the text or modify kerning, for example—you'll have to do it in *both* the original type object and in the copy in the opacity mask.

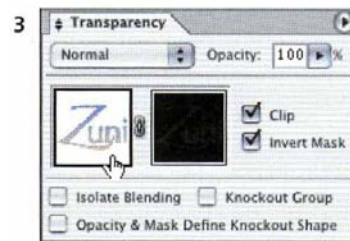
For some edits you make to the type, like scaling or rotating, you only need to work with the type object. The opacity mask will be changed simultaneously with the type object.



Choosing the Opacity Mask in the Transparency palette



Customizing the options in the Scribble dialog



Selecting the artwork mode (as opposed to Opacity mask mode) in the Transparency palette

Getting your Fill

To ensure that the effects you will apply later in the opacity mask cut opaque holes in the artwork, make sure that the characters are filled with black. (Double-click *Characters* in the Appearance palette and check the Fill attribute.) If you then select the type object with the Selection tool and paint the object (rather than its characters) by adding a new fill in the Appearance palette, the copied type object will not adversely affect the opacity mask.