Ankit Kumar

**Assignment 1**

It’s showing the difference between raster and vector image based on pixels quality. It is also describing the workspace area about menu, tools, tools options, panels, and artboard. Further, this has information about how to open the new workspace area and how to play with it and how to save it.

Basic principles, how we can draw with some tools like rectangle tool, manipulating with it different tool options, layers, colour.

In the second slide, it has an information about text tools which we can draw and manipulate on the workspace area. These tools are likely to free text, character panels, paragraph tool, captive tool, curvilinear text tool, deformation tool for text and any other object which can change the format and shape of the it.

In the third lecture slide, it also has detail about other tools like, blend tool, shape builder tool, pathfinder panel, editing paths, strokes, gradients, and drawing modes. These tools are explained properly how we can use illustrator finely and modify our work.

Last slide has two topic painting and photograph tracing. For painting, we have already seen a few painting tools like the brush or the shape designer, but different modes and different approaches can make your job easier. For photograph, there are some techniques about this like tracing a general shape, tracing shadows and highlights, apply gradients using the pathfinder, an opacity mask.

**Assignment 2**

There are various key techniques that we discussed in the lecture are following:

**Basic Principles**

Drawing using rectangle tool

Manipulating Plots

Manipulating vertices

**Basic Shape Control**

Layers

Colours

**Drawing Tools**

Crayon

Eraser

Round

Brush

Blob brush

Pen

**Assignment 3**

Illustrator allows you to transform 2D elements into 3D elements by giving them depth by extrusion or by revolution.

In the Extrusion and Bevel Options window that appears, you can rotate the object on its three axes using adjustments.

Perspective:

Allows you to create perspective distortions.

Extrusion depth:

Allows you to define the thickness of the volume.

Aspect :

Allows you to create a full or empty volume.

Bevel (and height):

Allows you to create a bevel of a desired width.

Area :

Allows you to define the type of surface as well as the position and intensity of the light source as well as the intensity of the ambient light.

Surface/texture:

Allows you to apply a graphic symbol to surfaces.

* Revolution:

To create a 3D volume in revolution, first draw half of an object, then choose in the menu EFFECTS / 3D / REVOLUTION. In the Revolve Options window, in the Revolve section, choose left edge or right edge, depending on the path you produced.

Angle:

Allows you to create a volume from a partial or complete revolution.

Offset :

Allows you to increase the diameter of the volume.

Surface :

Allows you to define the type of surface, the light intensity of the directional source and ambient light, the intensity and size of highlights, gradation steps, shade color, etc.

Texture:

Allows a symbol to be applied to the surfaces of the volume.

Rotation:

To simulate the rotation of a 2D object, choose in the menu EFFECTS / 3D / ROTATION. and adjust the angle settings as if it were a 3D volume.

**Assignment 4**

Symbols are elements, predefined shapes that can be used in Illustrator.

To open a symbol library, click the icon in the lower left corner of the panel and choose a theme. A new panel with many symbols will then appear. You can easily switch between themes using the two navigation arrows at the bottom of the pane.

To produce a complex shape or illustration, then select it and finally drag it into the Symbols panel. The Symbol Option window will then appear allowing you to indicate whether it is a graphic or video symbol.

Using appearance panel In the case of the shape below, we can see that the Appearance panel indicates that the shape includes an orange outline of 6 pt and a blue background, both elements having an opacity adjustment by default.

To change the colors, all you have to do is click the color square to choose a different shade. To change the opacity of any of the elements, click the Opacity label (orange underlined with a dotted line), which will display an options panel including opacity, blend modes and a mask creation function.

**Assignment 5**

Gradient Mesh in Illustrator is a tool that allows users to create gradients in all forms, including 3D illustrations in vector format that can be further modified based on points and control the mesh; a mesh object is simply a colorful entity on which colors can slide in many ways, and the change can happen uniformly from one end to another; however, the mesh tool is not that simple to grasp for beginners as it required regular practice and learning to master the tool completely**.**The color that is assigned to a mesh point is degraded according to the color of the neighboring mesh points. The net also has anchor points represented by squares.  
The parts of the mesh tool are ……  
A: Mesh-You can create a mesh on any vector object except for transparent paths and texts. It is also not possible to create a net on a linked file.  
 To create a mesh on an element, use the Mesh tool and select a background color to use for the mesh stitches. Then click the element where you want to create a first mesh point.  
 B: Mesh facet- It is possible to create a rule consisting of an arrangement of grid points arranged regularly on the element.  
 To do this, choose in the OBJECT / CREATE A GRADIED MESH menu. In the window that appears, enter the number of columns and rows you want, then press OK.  
 C: Mesh anchor point- To assign a color to one or more mesh points, first choose the Mesh tool, select the desired mesh point (s) and choose a color.You will find it useful to use the shortcuts U (Filet) and I (Eyedropper) to switch between the two tools when coloring.  
 D: Anchor point- To change the gradient effect in the mesh facets, choose the Mesh tool, select the desired point and move it. Hold down the SHIFT key to maintain the alignment of a point on a mesh  
 when moving.

**Assignment 6**

A **perspective grid**is a drawing framework that combines a **horizon line,** **orthogonal grid lines,** at least one **vanishing point** and at least one corresponding **plane.**

Drawing on a perspective plane

By default, the perspective grid with two vanishing points is displayed. To be able to adjust it, you need to select the Perspective Grid tool from the toolbox. To draw a shape based on one of the perspective planes, select the desired plane in the change plane widget, then draw the shape on the plane. To draw another shape on the other plane, change the plane in the widget and draw the second plane. To modify a shape drawn on a perspective plane, use the Perspective Selection tool and make the desired changes. It is possible to display a perspective grid with one, two or three vanishing points. To do this, choose the desired grid in the DISPLAY / PERSPECTIVE GRID menu.

**Horizon Line**

The **horizon line** is your horizontal view at eye level. As your eyes can see nearly 180 degrees across, the horizon line mimics this on the page.

A horizon line right in the middle of the canvas assumes you are staring straight across at the scenery. A lower horizon line means you are looking down toward it, a higher horizon line means you are looking upward. An angled horizon line means you have tilted your head or viewpoint in an unusual way, and is a great way to add fresh angles to your illustrations.

**Orthogonal Lines**

**Orthogonal lines** or perspective lines are the grid lines that disappear into the horizon, representing the 3-dimensional plane you follow forever into the distance. Each vanishing point (see below) has its own set of orthogonal lines.

**Vanishing Point**

A **vanishing point** acts as a focal point for all orthogonal lines heading into the distance.

The number of vanishing points on your horizon line is equivalent to the number of planes you'll view on your grid.  One point perspective has just one vanishing point, and as the viewer, you will see only a single, front surface or plane of your object. Two point perspective has two vanishing points that show two planes from your viewpoint. Three point perspective has three vanishing points that reveal three planes of your object.

**Plane**

If you were to visualize a **plane**, it would be completely flat. An area with only one plane would appear as flimsy as a piece of paper.

Two planes could either run parallel or intersect at a line. As you are a single viewer with options to focus on two separate points on the horizon line, these two corresponding planes would intersect with a vertical line where you stand. Imagine two pieces of paper criss-crossing at a full length or edge.

If you added a third dimension to the two mentioned above, it would angle perpendicularly to both the first two planes (think X, Y and Z axis).

**Assignment 7**

Text box

Document layout very often involves the management of more extensive texts than simple titles. When this is the case, we have no choice but to resort to text boxes, captive texts. Outline the text box to the required dimensions, then paste your text into it. You can then use the Character and Paragraph panels to manage the text efficiently. If ever the pasted text should be too long for the box being used, a red square with the “+” sign will appear towards the lower right corner of the text box.

Linked text boxes

When a text is too long for the box that contains it, it is possible to create a new box containing the rest of the text by first clicking on the small red box, then by drawing a new box. You will then notice a line connecting the end of the first box to the beginning of the second. You can also draw a new empty text box and link the two boxes together by clicking first the small red box of the first, then the second box (a chain will appear near the mouse tip to indicate the linkable area. ).

Free form text boxes

Rather than a rectangular box, you can draw any shape and embed text in it. These specially shaped boxes can be used like any other text box.

Columns

Rather than using a multitude of text boxes to do a columnar layout, it is much better to divide a single text box into multiple columns. To do this, select the text box and choose from the TEXT / CAPTIVE TEXT OPTIONS menu, which will display the setting window.

Width height:

Allows you to resize the text box.

Rows / Columns:

Allows you to define the number of rows or columns, their dimension (width or height) as well as the dimension of the gutter (space between columns or rows).

internal margin (padding):

Allows you to specify the inner margin of the text box and manage the baseline (we’ll see what this is later).

Text distribution :

Allows you to distribute the text by column (default) or by row (when the text is fragmented into columns and rows).

Text wrap :

When you want to embed an image in a block of text, the latter is superimposed on the text, thus hiding part of it. In order to repel the text that would otherwise be hidden, it is necessary to perform a text wrapping. To do this, first position the image and select it. Then choose in the SUBJECT / TEXT DRESSING / CREATE menu. You will immediately see the text adjust to match the image. To adjust the margin all around the image, go to the SUBJECT / TEXT DRESSING / TEXT DRESSING OPTIONS menu. This then allows you to specify the desired margin in the new window that appears.

**Assignment 8**

Information gathering

Depending on the mandate, gather information by searching as completely as possible. First, make sure you understand what the mandate is and detail everything that should be included in the montage. Then see what happens in such cases. Search the Internet or elsewhere to find out about trends and different ways of doing things.

Grids and mockups

Define layout grids and produce a mockup using alt text and dummy images to preview what the final cut will look like. It is better to work with models before integrating the final content, the former being easier to modify. You will save a lot of time by doing this.

Models/templates  
First , create the recurring elements of the pages such as the folio or certain ornaments. It will be a good idea to place these elements in an independent layer that you will lock to avoid any errors. You will also take the opportunity to correctly configure your document by choosing the Document Format option in the File menu. You will also define your character and paragraph styles.

Preparation of images

You will work with your raster images in Photoshop, making sure to use the correct size, resolution, and color profile. You will need to choose whether or not to embed your images in the document. If you don’t, be sure to do Document Collation. Otherwise, the images will be missing from your montage when printed.

Proof

When your edit is complete, be sure to preview the overlay and view the Proof Colors (if the edit is intended for printing).

Assembly

Located in the File menu, this option allows you to group together in a single folder all the elements of the assembly to be printed (texts, images, Illustrator file, fonts and report). Stitching is absolutely necessary if you have not incorporated your images (links) into the document.

Save as:

Although we usually save the document in Adobe Illustrator (.ai) format, there are times when we need to choose other formats. The save as option allows you to save in formats: AI, EPS, AIT, PDF, FXG, SVG and SVGZ. Exportation This option allows the export of the montage in various formats: PNG, Autocad, Flash, JPEG, PSD, TIFF, etc.

**Assignment 9**

To create a graph, first select one of the nine available graph tools. You will be able to change the type of graph a posteriori if desired. Then draw on the work plane the area you want the graph to occupy. You can also simply click on the art-board and specify the desired width and height settings. Enter the necessary data in the Graph Data window. The order of the data will vary depending on the type of graph chosen. Choose a cell and enter the desired value in the text capture field. You can also copy and paste data from a spreadsheet such as Excel into the Graph Data window. In addition, the first icon in the Graph data window allows you to import data from a spreadsheet file, If you reverse the values of the graph by mistake, the second icon allows you to reverse them. To apply the data to the graph, tap the icon depicting a checkmark. To display the data of an existing graph, choose in the OBJECT / GRAPH / DATA menu.

Labels

Labels categorize values using text or numbers allowing them ​​ to be compared. The first cell in each row will create a group while each of the columns will list the values. A legend will be automatically created. To modify the positioning or the appearance of the elements of the graph, you can use the Direct Selection tool. To modify the type of graph, choose in the OBJET / GRAPH / ATTRIBUTES menu. To create a line break in the labels, use a vertical bar (ALTon Mac).

Adding symbols or images to graphs

You can customize the value bars with images. To do this, it is then a matter of selecting the desired image and creating a new symbol by choosing in the OBJECT / GRAPH / SYMBOL menu. Click on Create then rename the symbol. To apply the symbol to a value bar, select the graph, rightclick and choose Bar. In the Bar window, select the desired symbol. The drop-down menu will allow you to choose whether you want the symbol to stretch, repeat, etc.