

digit FastTrack

YOUR HANDY GUIDE TO EVERYDAY TECHNOLOGY

to



- First Steps
- Making a logo
- Create your own font
- The art of iconography
- Information through graphics
- Saying it out loud
- Uncharted
- Paper the digital wall
- Level it up



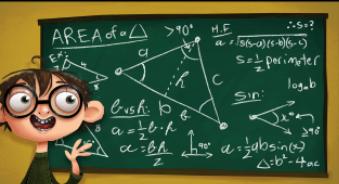
Fed up of this \$#!7:



#EPICFAIL U MAD? ROTFL GET A LIFE
ROFL CAPS LOCK NO SH!T LAME
STFU PWNED LOLZ
#BIATCH :-O *FACEPALM* D'OH!
#LOSER IDC 4RLZZZZ?
DAFUQ HA HA HA ROFLMAOL ID10T
ORLY? :-D #DORK WTF LOL
JELLY? R-TARD LMAO W/E
YSOSRS? S.M.F.W.A.S.
SHADDAP (>.<) #D-BAG



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OCTOBER 2022

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COVER DESIGN:BAJU NV

Bringing designs to life

They say give words to your thoughts... We say draw 'em!

Adobe Illustrator has been a mainstay in the workflow of graphic designers for years now. Over time, there have been some changes. However, the basic fundamentals of the program have remained the same over time. In various industries today, with the increasing demands of the online world and the changing landscape of advertising and marketing, known the basics of Adobe Illustrator has become a norm.

There are multiple tools available on the internet, like Canva and the like, which provide a wide range of functionality that has been abridged from Illustrator. However, when it comes to making custom content for clients, there is no doubt that the capabilities of Illustrator are unrivalled. So, in this FastTrack, we will give you a quick overview of the basic functionalities of Adobe Illustrator and take you through some of the basic tasks, like making logos and infographics, equipping you with sufficient knowledge of the program and its capabilities in the process. So, if you are an amateur artist looking to start your journey to work on Illustrator or a seasoned veteran, we have something in store for everyone.

Programs like Illustrator, no matter how well you think you have mastered them, tend to throw a curveball your way at times. There have been

several instances while writing and proofing the book that some members of Team Digit were presented with new and efficient ways of doing stuff which they had normally been doing without giving a second thought. And, as Steve Jobs right said, and we quote - “Learn continually - there's always ‘one more thing’ to learn”. So read this book from cover to cover, and who knows, you may stumble upon some things that you never thought were a part of Adobe Illustrator. And, if you are a newbie, who is looking to get started with the program, then this is the perfect book for you. As stated earlier, we have included step-by-step tutorials where we walk you through processes like making and inserting graphs and designing logos and banners only using the tools available in Adobe Illustrator. 

CHAPTER #01



First steps

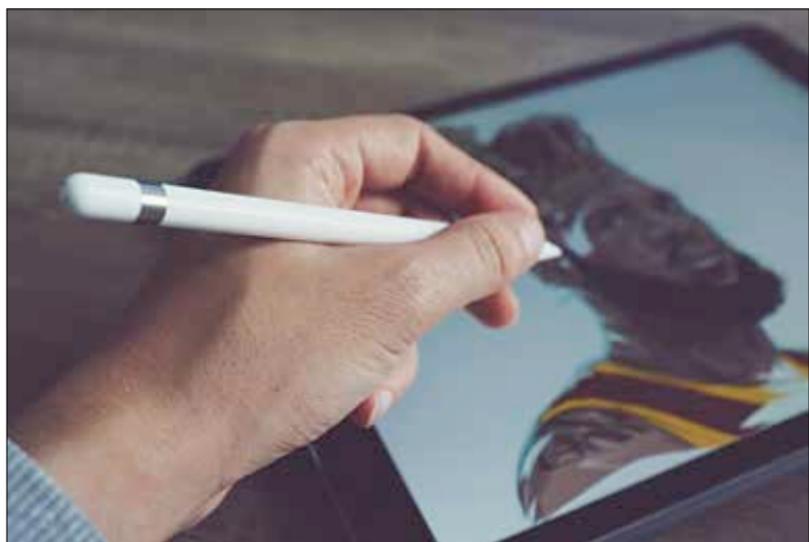
Embarking on the journey to making graphics using Illustrator...

This book as you would know is aimed at teaching you the different ways in which you can make use of Adobe Illustrator in the least possible time. We'd proceed to the in-depth specifics of this programme as soon as you have mastered the fundamental concepts. By the conclusion of the chapters, you'll not only be proficient at using Illustrator technically, but you'll also have learned a tonne of design and illustration theory and techniques.

What is Adobe Illustrator?

Adobe Illustrator is a computer graphics program designed by Adobe Inc. that enables users to create intricate layouts, patterns, and drawings. One of the numerous Adobe inventions that changed graphic design was Illus-

trator, which debuted in 1987. It is a software programme for producing drawings, illustrations, and artwork. This programme is still being regularly updated, and it is currently a part of the Adobe Creative Cloud. Visual artists, professional illustrators, web designers, and graphic designers all around the world utilise Illustrator to produce high-quality artwork. There are several intricate drawing tools in Illustrator that help speed up the graphic creation process.



What are the main features/uses of Adobe Illustrator?

For designers, Adobe Illustrator is a powerful programme that offers a variety of features and capabilities. The following are some of Illustrator's primary abilities:

1. The capacity to create freehand drawings using a range of digital pens, pencils, and brushes.
2. For designing colour palettes, filling shapes, employing gradient colour schemes, and combining other colour effects, advanced colour choices are available.
3. You can divide the elements of your design into multiple levels using the "Layers" function, which makes it simple to alter one layer without affecting the others.
4. You can accurately align objects and lines with ease using a grid feature with anchor points and "snapping" features.

5. To make it simple to start up a project in the middle of it, there are cloud libraries where you can collect and save all of your design materials for it, including colours, brushes, images, text, and character styles.
6. A font collection with a search function so you may locate the ideal font kinds to employ for your projects.
7. It has tools for swiftly drawing geometric objects, modifying curves, and adjusting lines.

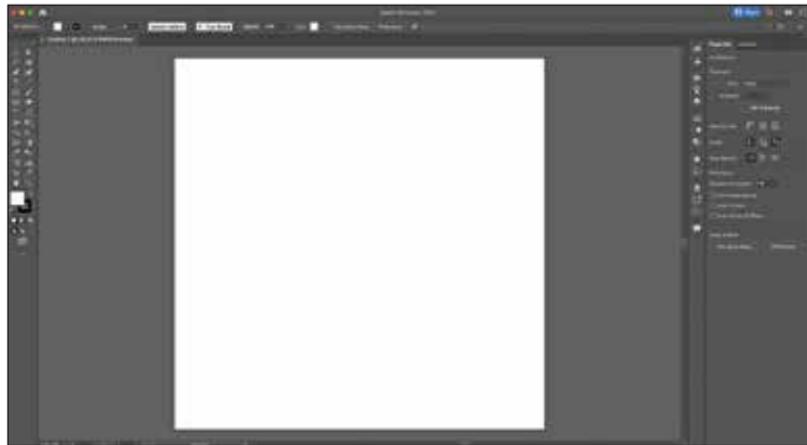
What purposes does Adobe Illustrator serve?

Digital artwork, promotional or branded content, icons, website images, and more are frequently produced with Adobe Illustrator. It is popular among artists who produce digital art for both personal and commercial purposes, as well as in the corporate sector for graphic design tasks linked to branding, marketing, and advertising. Because it creates vector-based graphics rather than raster-based images, graphic artists frequently favour Adobe Illustrator over Adobe Photoshop and other photo editing applications.

Navigating the UI and general workspace of Illustrator

The most essential tools are conveniently located in Illustrator's primary workspace. This makes it simple for you to locate the tools you want without having to search through menus. Additionally, Illustrator enables users to use these capabilities more quickly by using basic keyboard shortcuts.

- **Toolbar** - Gives users access to several tools with a wide range of image-editing features. Typically, these instruments are used for sketching, painting, measuring, selection, typing, retouching, and navigation. The tool symbol for some tools has a little triangle in the bottom right corner; these Similar tools can be revealed by expanding a tool.
- **Control Panel** - Provides extra options for the tool you're presently using in conjunction with your toolbar. Depending on the tool you are using, the options bar varies.
- **Menu Bar:** The menu bar offers options for doing frequent tasks. It offers nine menu choices: Type, Select, Effect, View, Window; File; Edit; Object; and Help. An ellipsis next to a menu option means a conversation box will appear after it. Arrows on menu items denote a submenu for that specific choice.
- **Panels** - Assists you in monitoring and editing your work. It offers



groupings of features tailored to particular tools or tasks. Panels may be moved and adjusted to create a unique workstation.

What are the latest features of Adobe Illustrator?

Make a list using the text.

Now you can simply utilise numbered and bulleted lists. You can add variation to the language that you use for your designs. Both lists, in sorted and unordered formats, assist your readers in locating the essential ideas in the text.

Control states with the history panel.

You may access any recent stage of the design you generated during the current working session by using the history panel. You can see new states being added to the history panel whenever you add any design components.

Enlarge items as wireframes

To ensure correctness, see your 3D object's underlying structure using wireframes. Wireframes can also be exported as line drawings for later use.

Export coloured 3D objects

3D models may now be exported as OBJ files with colour information. You may see each item as a separate, changeable entity when you export several objects.

Vectorization of map artwork

Along with the 3D object, map artwork may now also be rendered as a vector graphic.

What is Adobe Creative Cloud?

With the help of the user-friendly, high-quality software programme Illustrator CC, you can produce outstanding drawings and illustrations in the most widely used file format in use right now, the PDF format. The Adobe Illustrator CC basic user interface is largely similar to earlier iterations. To create your project, choose from the “create” and “draw” tools. With the functionality included in this edition, you may change content that has already been placed into the file as well as add text boxes and links. The program’s numerous unique effects give your photographs a stunning appearance. Gradients, path selection, clipping paths, and masking tools are among the most used features. With Illustrator CC, a wide range of file formats, including EPS, PDF, TIFF, and PSD, may be produced. The file will instantly show as layers in Adobe Photoshop when you select to open one



of these formats, which you may then modify as you see appropriate. Then you may mix them to make stunning designs. To choose the ideal software for your project without spending excessive amounts on sophisticated features, be sure to educate yourself on the many styles of graphic design.

Using Illustrator with the Creative Cloud

Illustrator can be licenced alone or as part of an Adobe Creative Cloud

subscription. Since Illustrator is a part of the Creative Cloud, it may be used to share artwork with other Adobe Creative Cloud programmes including After Effects, Photoshop, InDesign, and Premiere Pro. It is common for users to produce their original artwork in Illustrator first, then import it into Photoshop or After Effects. A picture created with Illustrator may also be exported to InDesign and then used in a book or magazine. To animate an Illustrator artwork, users can also export it to After Effects. The same is true when importing artwork from Photoshop into Illustrator, where a finished design may be put together by combining text, images, and other elements.

Adobe Illustrator vs Adobe Illustrator Creative Cloud

The two versions of Illustrator, CS and CC, are quite similar yet distinct. Before choosing one, you might want to consider the following points.

What has changed in CC over CS6 ?

1. Every year, Illustrator CC updates its feature set. You can always get the most recent update.
2. You can access more Adobe products like InDesign, Photoshop, After Effect, Lightroom, etc. with a CC membership.
3. Illustrator CC now offers practical new tools, presets, and even templates. These wonderful features can help you save time.
4. The Cloud is really fantastic. Your documents' styles, presets, brushes, fonts, and other elements may all be synced.

For graphic design, both Illustrator CC and Illustrator CS6 are excellent. The primary distinction is that the CC version uses modern cloud technologies. Additionally,

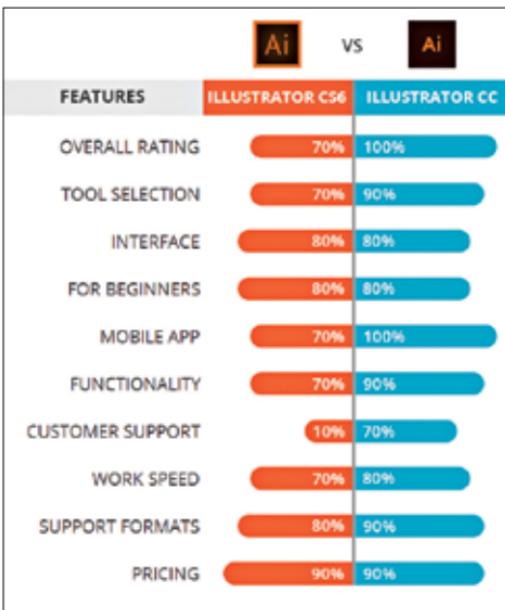


Photo retouching services

the membership plan enables you to utilise additional Adobe products, as the majority of designers employ many applications for their work.

The most popular version currently is Adobe CC. Just be aware that you won't receive any new updates or bug patches for your software if you currently own a Creative Suite programme or decide to buy a CS version.

What file formats Illustrator can work with?

Since Illustrator can produce and edit vector pictures, it is necessary to save files in vector graphics formats. Scalable Vector Graphics (SVG), Encapsulated PostScript (EPS), Portable Document Format (PDF), Windows Metafile (WMF), and Vector Markup Language (VML) are a few of these formats, and they are described in more depth below.

Illustrator is able to export files in PDF format. It enables text and graphics to appear regardless of the operating system, programme, or hardware. Fonts, images, and text are all included in a comprehensive description of flat documents having a set layout. These components are combined and compressed into a single file using the organised storage system that is part of the PDF format. Additionally, it has a mechanism for linking fonts to documents and a subset of PostScript to create the visuals.

The PostScript subset known as EPS has additional limitations that make it possible to store graphic files. These files can be enclosed within another PostScript file and are often self-contained. A low-resolution preview of the image is contained in an EPS file, which certain applications may show as a PostScript programme. In earlier times of its existence, it was typical to save Illustrator files into an EPS format before sharing them with tools for page layout.



The PostScript subset known as EPS has additional limitations that make it possible to store graphic files. These files can be enclosed within another PostScript file and are often self-contained. A low-resolution preview of the image is contained in an EPS file, which certain applications may show as a PostScript programme. In earlier times of its existence, it was typical to save Illustrator files into an EPS format before sharing them with tools for page layout.

In the 1990s, Windows started using the WMF file format, which Illustrator could export to. This format may be utilised similarly to the SVG format because it can hold both bitmaps and vector drawings. There is a list of functions in WMF files.

The Windows Graphics Device Interface (GDI) employs a set of function calls from WMF files to show a picture. Since some GDI methods handle errors, a WMF can contain executable code.

VML was an Office Open XML standard that used an XML-based format for two-dimensional vector graphics. Since 2012, Internet Explorer has stopped supporting it, however, it is still present in Office Open XML for historical reasons and was once supported by Illustrator.

Since 1999, the World Wide Web Consortium (W3C) has maintained the SVG specification as an open standard. The Extended Markup Language (XML) on which this format is based allows two-dimensional graphics for both animations and interactive pictures. XML files that specify SVG images

Illustrator can save and export other file formats too!

The following formats can be exported from Illustrator:

1. AutoCAD Drawing (dwg)
2. AutoCAD Interchange (dxf)
3. Enhanced Metafile (emf)
4. BMP (bmp)
5. JPEG (jpg, jpe, jpeg)
6. Flash (swf)
7. Macintosh PICT (pct)
8. GIF
9. PNG (png)
10. Text Format (txt)
11. Photoshop (psd)
12. Targa (tga)
13. TIFF (tif)

The screenshot shows the Adobe Creative Cloud pricing page. On the left, there's a sidebar with navigation links like Home, Products, Creative Cloud, and others. The main area is titled 'Plans and pricing for Creative Cloud apps and more.' It features four main sections: 'Individuals' (selected), 'Business', 'Students & Teachers', and 'Academic & Universities'. Under 'Individuals', there are two main categories: 'Graphic Design' and 'Photography'. The 'Graphic Design' section displays several options:

- Creative Cloud All Apps**: \$2,394.22/mo. Includes Photoshop, InDesign, Premiere Pro, and more.
- Photoshop**: \$1,675.60/mo. Includes Photoshop.
- Illustrator**: \$1,675.60/mo. Includes Illustrator.
- Adobe Express**: \$297.68/mo. Includes Express.
- InDesign**: \$1,675.60/mo. Includes InDesign.
- Acrobat Pro**: \$1,596.54/mo. Includes Acrobat Pro.

Each option has a 'Get Started' button and a 'See Details' link.

Pricing of Adobe Illustrator

Direct downloads of Illustrator CC are offered by Adobe. Either the individual application or the entire Creative Cloud application suite requires a subscription. The cost of a monthly licence for the individual Adobe Illustrator programme is \$19.99, or \$17.99 with an annual subscription. Customers who use a prepaid plan get a 20 per cent discount off the \$49 monthly fee for using the whole Creative Cloud software.

Directly from Adobe is where you can get Illustrator CC. Either the particular programme or the entire set of applications included in the Creative Cloud requires a membership. For \$19.99 per month on a monthly basis or \$17.99 per month with an annual subscription, the standalone Adobe Illustrator programme is licenced. Customers who use a prepaid plan save 20% off the monthly fee of \$49 for access to the whole Creative Cloud app.

Which system is the best for Adobe Illustrator?

Some designers choose to utilise just Apple products due to the historical Mac legacy. Some people are accustomed to and like the user-friendly interface, while others appreciate how Apple products work together seamlessly.

One benefit of Macs is that they frequently come with high-end hardware, so you don't necessarily need to worry about understanding how to fix it. After installing the apps, you may immediately go to work. It is simple to switch between devices within the Adobe Creative Cloud due to the strong integration of Apple technologies. Even certain features and appli-

cations have been created especially for iPads and other Apple gadgets. On the other side, many believe Windows is more reasonably priced for comparable items of high quality.

With Windows devices, you may frequently get more options and the opportunity to modify the hardware for less money than you might pay for a Mac. Because there are additional storage choices with Windows PCs, some designers also find them to be advantageous. Because Windows is more flexible out of the box, it's simpler to switch graphics cards and hard drives on Windows than it is on a Mac for photographers or designers who want continually top-of-the-line graphics and large quantities of storage.

Because it was the only option available for a long time, designers and Adobe users preferred Mac computers. The quality wasn't as good for a long time, even after Windows debuted as a competitor. Since the introduction of Adobe software in the 1980s, Macs have regularly produced high-quality work.

Windows

Processor	Multicore Intel processor (with 64-bit support) with SSE 4.2 or later or AMD Athlon 64 processor with SSE 4.2 or later
Operating system	<ul style="list-style-type: none"> Windows 10 (64-bit) versions V2M1, V3M2, V1909, and V2004. Windows Server versions V1607 (2016) and V2009 (2019). <small>Note: Not supported on Windows 10 versions 1802, 1810, 1820, 1910, 1809, and 1903.</small>
RAM	8 GB of RAM (16 GB recommended)
Hard disk	2 GB of available hard-disk space for installation; additional free space required during installation; SSD recommended
Monitor resolution	1024 x 768 display (1920 x 1080 recommended) To use Touch workspace in Illustrator, you must have a touch-screen-enabled tablet/monitor running Windows 10 (Microsoft Surface Pro 3 recommended)
GPU	Scalable UI Limitations: Minimum monitor resolution required is 1920 x 1080. To enhance Illustrator performance with the GPU Performance Feature , your Windows must: <ul style="list-style-type: none"> Have a minimum of 1 GB of VRAM (4 GB recommended). Support OpenGL version 4.0 or greater. For a list of commonly used GPUs, see Supported GPU devices .
	Limitations in Outline Mode: Minimum monitor resolution required is 2000 pixels in any dimension.
	Ensure that you install and update your GPU device drivers.
Internet connection	Internet connections and registration are necessary for required software activation, validation of subscriptions, and access to online services. ¹

macOS

Processor	Multicore Intel processor (with 64-bit support) with SSE 4.2 or later. ARM-based Apple silicon processor
Operating System	<ul style="list-style-type: none"> macOS version 11.0 (Monterey) macOS version 11 (Big Sur) macOS version 10.15 (Catalina)
RAM	8 GB of RAM (16 GB recommended)
Hard disk	3 GB of available hard-disk space for installation; additional free space required during installation; SSD recommended
Monitor resolution	1024 x 768 display (1920 x 1080 recommended)
GPU	Scalable UI Limitations: Minimum resolution required is 1920 x 1080. For optimum GPU Performance, your Mac should have a minimum of 1024 MB of VRAM (2 GB recommended), and your computer must support Metal. Supported machines <ul style="list-style-type: none"> iMac 4K iMac 5K MacBook Pro Retina Mac Pro connected to a HDMI monitor Mac mini connected to a HDMI monitor To check for VRAM value, go to Mac > About This Mac [Graphics Information]. See this Apple support document to find out if your computer supports the required OpenGL version (4.0 or later).
	Limitations in Outline Mode: Requires Retina display.
Internet connection	Internet connection and registration are necessary for required software activation, validation of subscriptions, and access to online services. ²

Illustrator is not supported on case-sensitive file systems, removable storage devices, and network drives.³

But since then, technology has advanced significantly. Today's Windows products are of a calibre that rivals those of Macs. The type of machine you purchase to run Adobe Creative Cloud programmes no longer really matters as long as you know what you need.

Conclusion

One of the greatest vector editors available, Adobe Illustrator CC has cutting-edge features and new tools that let you swiftly produce original ideas. There are numerous resources accessible to beginners to teach them how to use Adobe Illustrator. Beginners may find Adobe Illustrator lessons daunting, but once you get the hang of it, utilising the workspace will be simple and you will be able to produce some amazing designs. 

CHAPTER #02



Making a logo in Adobe Illustrator

Design your own version of the
famous swoosh!

Your text logos are believed more memorable if you use a readable, straightforward, and stylish typeface. Minimalist logos and designs have seen a resurgence in popularity over the past decade, partly because of their adaptability and ease of implementation. A simple logo can successfully represent your company on a business card.

To simplify things, in this chapter we will walk you through the steps of making a simple text logo. We hope the following tutorial will be helpful and provide inspiration whether your goal is to design a logo in the manner of a bygone era, in three dimensions, or in cartoon form.

You can use Illustrator to make a unique text logo if you want one. This chapter will teach you how to use Adobe Illustrator to alter letter-forms, combine letters and words to build new and exciting shapes, and effectively use negative space. We'll talk about why it's crucial to experiment with your text logos in terms of size, alignment, typeface, colour, and more before you're satisfied with the final product.



Tips for Creating a Text Logo in Illustrator

This section will walk you through Illustrator's ten essential processes for making a text logo, from concept creation to final print export. But first, let's get the fundamentals straight.

As was previously noted, the brand for whom you are creating the logo will determine whether or not you:

- First, convert the company name into a text logo.
- Construct a text logo using a two- or three-letter abbreviation of the complete name.

If you want to play around with the complete name (which could be one or more words), make sure you know if you're just allowed to use the acronym. You should figure this out immediately so you don't waste time making a text logo that won't be approved.

Sometimes you may even be allowed leeway to try out different combinations of the abbreviation and the full name and then explain your findings. Your brainstorming session will be much more effective if you know this. As soon as you've settled on the specific style of text logo required, you can begin developing an initial concept.

Conceive Possible Solutions

As with any creative endeavour, it's best to give yourself time to think things

through before diving headfirst into Adobe Illustrator's vast array of fonts and shapes. So, relax, and try to think outside the box.

If you find that brainstorming on paper is more productive for you, then, by all means, use that method instead of a computer. Honour your way of coming up with ideas. You understand better than anyone else how to stimulate your imagination.

Use a whiteboard or a sketchbook to brainstorm potential logo designs incorporating the word (or words). Consider combining, overlaying, or chopping up your two or three letters to create a new, more "modern" letter.

To illustrate, say you need to create a logo incorporating the initials "M" and "W." The letters "M" and "W" can go anywhere. Because of the similarities between these two letters, we used them as an illustration. The letter M, when inverted, forms the letter W, albeit with straight "arms."

Overlapping or positioning these letters so that the "M" resembles the "Wshadow"'s works well. However, in the real world, you won't be able to pick the letters that are the simplest to work with or that are the most similar to one another. You may have to combine the letters "M" and "P" or "O" and "L" and "Z." But no matter what the brand's name is or what initials you're given to work with, there's always a way to make them function and look the way you want them to.

Send Your Concepts to Illustrator

After you've done some thinking, open up Adobe Illustrator and begin developing your text logo. So, let's say you're starting your own photography business and need a logo that includes your name, your last name, and the word "Photography" in the middle.

Step 1: Create a brand new file

Step 2: You will be asked to type in your full name in the second stage. Put "Photography" in quotes after your full name.

Step 3: Set the text aside from the document you've made so you can refer to it as a foundation and keep it in plain view.

Step 4: You will make a copy of your full name by clicking it, holding it, dragging it, and dropping it into the newly created document. One of your full names will be duplicated.

Step 5: If necessary, adjust the size. Expanding the name can give you a better idea of how it will look after experimenting with different fonts.

Choose the Appropriate Font

Now that you have an idea of the overall aesthetic you're going for, it's time to experiment with different typefaces.

The logo's meaning should be considered when selecting a font. Any font that you feel best captures who you are and your work should be used for any logo you might need to design.

If that's how picky you want to be, then by all means. Learning about and downloading alternative fonts could be worthwhile if you intend to use this logo for decades. If you're tasked with creating a text logo for another person or company, you'll need to put aside your tastes to select the most effective typeface.

If the business is a tattoo parlour, you may want to experiment with gothic fonts, traditional ones like Old English, or more contemporary ones like Futura.

Avoid using fonts that are too fancy or difficult to read if the business is a jewelry shop. Try something understated and elegant instead.

The Cartier text logo is one of our favorites when it concerns projects in the jewelry industry. More than 12 decades have passed since the debut of its timeless, minimalist logo.

Cartier has been using the same font for its logo since 1900. It had survived the test of time despite being created in an era when illustrators and graphic designers lacked the typographic design tools available to modern-day designers.

ITC BODONI
ITC Bodoni Six Book
<i>ITC Bodoni Six Book Italic</i>
ITC Bodoni Six Bold
ITC Bodoni Six Bold Italic
ITC Bodoni Twelve Book
<i>ITC Bodoni Twelve Book Italic</i>
ITC Bodoni Twelve Bold
ITC Bodoni Twelve Bold Italic
ITC Bodoni Seventy-Two Book
<i>ITC Bodoni Seventy-Two Book Italic</i>
ITC Bodoni Seventy-Two Bold
ITC Bodoni Seventy-Two Bold Italic



So many to choose from

Discover the Variety of Fonts Available

Let's revisit our original situation where you need a text logo for your photography business.

As was mentioned before, your personal preference in how your name looks and sounds will be the primary factor in making this decision. There are two primary avenues you can take to experiment with typography:

Option A: Use Adobe Illustrator's Typekit

If you don't have a specific font in mind or have already downloaded it, we suggest using Illustrator's built-in Typekit to browse the available fonts.

Filtering the fonts is a quick way to experiment with them all.

Step 1: Open the Character panel's submenu by clicking the panel's name at the top.

Step 2: Select "Find more" and then select the first icon to the right of the word "Filter." Classification-based font elimination will occur.

Step 3: Redesign it to fit your ideal category. As an example, you could select the "script font" subcategory.

Step 4: On the same compact desk, beneath the Grouping panel, is the Properties panel. The settings for this item can be modified here. For instance, you can select the "Heavy Weight" setting if you prefer a bolder font.

Step 5: After applying these two filters, a selection of fonts will appear. Try scrolling down the right side if you're looking for a specific typeface.

Alternatively, you can look for alternative typefaces on the internet.

Option B: You can search for precisely what you need and then download your top choices from several websites

Remember that you should only download fonts licensed for your intended use before installing them on any device.

For obvious reasons, if you come across a font that is free for personal use but requires a license for commercial use, you can always pay for the license and put the typeface to any use you choose.

Once you've settled on a typeface, could you save it to your hard drive? Installing the new typeface into Adobe Illustrator is the next step.

But before you do that, make sure Illustrator is closed. The newly installed fonts won't show up in Illustrator until you quit the program and restart it.

You won't be able to use the new fonts unless you close Illustrator first. Before continuing, save your current work and exit Illustrator.

For Windows

Step1: Launch File Explorer (Win+E) and navigate to your typeface's ZIP folder. The downloaded font file will also be saved in the Downloads directory.

Step 2: Open the compressed folder and access the files inside.

Step 3: Double-click the font file and select "Install" from the menu at the top of the preview window. Step 3 should be repeated for font file variations, such as bold, italic, etc.

Step 4: Re-access the Illustrator file you were most recently working on.

Step 5: Choose the font you just installed in the Character panel's drop-down menu.

For Mac

Step 1: First, launch Finder and navigate to where you saved the font file. The Downloads folder on macOS is also where you'll discover any downloaded files, including any fonts.

Step 2: Double-click the ZIP file to extract its contents (if the font file is compressed). A preview of the downloaded font will appear.

Step 3: Select all the files you want to extract by pressing and holding the "Command" key as you click each one. Select "Install Font."

Step 4: Click the "Apple" icon in the top left corner of your screen, and then select "Restart" to force your Mac to restart.

Step 5: Reopen the previous Illustrator file.

Step 6: Head to the Character panel and select the font from the drop-down menu.

Allow Yourself Some Time to Readjust

You can now modify and personalize the lettering to your liking after selecting a typeface or downloading one that best represents your brand.

Letters can be modified in innumerable ways to achieve the desired shape, whether in an abstract form, a simple shape, or a shape in three dimensions.

Feel free to use any font from Illustrator Typekit to practice the following steps if you haven't yet found a typeface that works well with the word or words you have to include inside the text logo.

Let's say you've found the perfect font, but you realize you need to adjust the length of some of the letters.

You can adjust the size of a letter if you don't like how it looks. Repeat this process until the combination of letters looks good.

Play With Language

After applying the font of your choice to the full name, you should break the name into its parts—the last name and the first name—so that you can later edit them independently if desired.

Step 1: Choose the surname, press "Command" and "X" to copy it, and then paste it on a new layer.

You can now independently change either part of the name.

Step2: Pick an alignment from the drop-down menu that appears when you click “Align” in the main menu.

Step 3: Make multiple logo iterations.

The last and first names are “active” on their own, so you can choose whichever you like and squeeze them together.

If you like the outcome, you can merge the two. Then, copy it by clicking on it, dragging it to the top of the file, and releasing it.

An alternate direction to test would be to put the surname before the first name.

If you go with this route, it will look best if the length of the given name and the surname are roughly the same, as this will minimize the amount of white space in the four corners.

Step 4: We’ll add some “sophistication” to the name. To access the context menu, choose the full name and then right-click. One will see a small window appear. To access “Shear,” go to “Transform.” If you click the preview box, a new window will pop up where you can adjust the “Shear angle.”

You can adjust the “Shear angle” until you are happy with the result and then click “Ok.” if you are not.



Including the Surname

Do you recall that we initially typed in “Photography” as well? It’s time to add that piece to your full name now. You can insert it in a straight line under your name; to add “character,” try a different font.

To take advantage of the Path Tool, please read the following instructions.

Step 1: on the left-hand side of the screen, below the text box, click the rectangle icon and choose the “Ellipse Tool.”

Step 2: once you have decided on the size of the ellipse you want to make, click and drag the mouse on the document to make it the size you want.

Put this ellipse in the middle of the full name text logo you made earlier.

Step 3: Click the icon directly above the text to access the “Type on a Path Tool,” which will allow you to draw a curved path.

Step 4: Click once to finalize the shape with your mouse cursor at the

edge of the ellipse you just made. By clicking this, some lorem ipsum text will be added as a closed path around the entire ellipse.

Step 5: After selecting “lorem ipsum,” type “Photography” and align it to the center by clicking on the text.

Step 6: Under the full name, put the word “Photography” using the brackets. Please ensure that your full name and the word “Photography” that appears directly under it are centered.

Step 7: Adjust the font size of the full name or the word Photography. And there you are... You have created your first logo using Illustrator! However, if you are working on your own project and cannot find the perfect font to use in your design, then don't worry. You can create your own fonts using Illustrator. In the next chapter, we will tell you how. **d**

CHAPTER #03



Create your own font

Can't find the perfect font to use in your designs? Make your own!

If you know how to make glyphs in Adobe Illustrator and are a designer or Illustrator, this chapter is right up your alley. Here you'll learn how to make your font in Adobe Illustrator by planning a letter set, going over ways to improve the font design, and preparing files for use in a font-making program. All of this will be done from the comfort of Adobe Illustrator.



You'll learn how to make a font in this chapter. We will teach you how to make your font in Illustrator and make simple, fun fonts that you can sell as digital assets. You won't need a plug-in for Illustrator that lets you make fonts. Just look at the fonts section of the market to get ideas for your designs.

How to make a lettering sketch:

Step 1

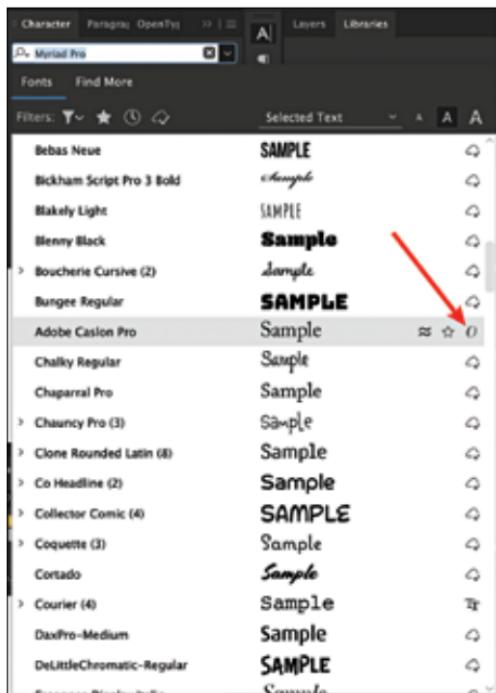
In this section, we'll show you how to make your font in Illustrator and how to start from scratch when creating a font. Whether drawing letters on paper or in a digital art program like Paint Tool SAI, Adobe Photoshop, Krita, or another, we like to start by quickly drawing an alphabet in the style we want our font to have. Think about how your letters connect.

Step 2:

You can utilize grid lines in drawing similar like Adobe Photoshop to keep your letters from looking like a mess. You can make a Grid Layout if you want, or you can put the grid lines in by hand. In a casual setting, this lets you keep track of the height and width of each letter.

Step 3:

You can also scan in drawn or written forms of letter and change the Threshold like Image > Adjustments > Threshold, so the image is clean, black and white, and ready to be imported into Adobe Illustrator. This step is optional, as you can also draw your font by hand in Adobe Illustrator or import your image without changing it in Adobe Photoshop. It is essential to remember as



you learn how to make your font. In the next part, we'll learn how to use Illustrator to create a font.

How to get your letters and Illustrator files ready:

Step 1

Now we'll learn how to use Illustrator to make a font. We like to prepare my imported image file before we start making vector versions of our letterforms. We drew the letters in Adobe Photoshop. Open the jpeg file in Adobe Illustrator. In the Image Trace panel, you may want to change the following settings:

- **Preset:** Custom
- **View:** Tracing result
- **Mode:** Black and White
- **Threshold:** 168

If you have Preview turned on, your drawing will be turned into a vector image right away when you click Trace.

Step 2:

Pick the image you just traced and go to Object> Expand. It will make vector objects out of your traced image. Separate the things and use the Magic Wand Tool to pick out the ones with white fill. Delete these so that only the black letters are left.

Step 3:

Start a new file. Ours was sized to what we thought was the best size for the biggest letterform we wanted to make: 0.55 in by 1.26 in. Of course, you can pick the correct file size for your needs.

How to put your letterforms in order

Step 1

Now we'll keep learning how to use Illustrator to make your fonts. Bring in or copy and paste your letterform group into your New Document. Separate them so you can control each object on its own. We put Grid lines on top of our Artboard to help show where each part of our letterform set ends and begins. Uppercase and lowercase letters will have their tops and bottoms marked by the lines.

Put the Object that makes up your first letter on the Artboard. If it doesn't have descenders at all, similar to the letters j, g, p, and y, put it at the baseline shown by your gridline.

You can change the size and shape of your letterform within the gridlines and Artboard as you see fit.

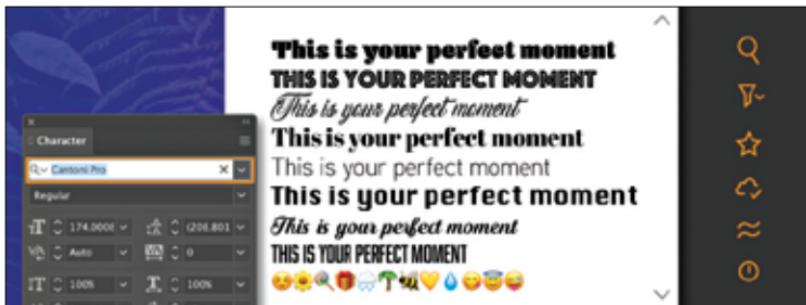
Step 2:

Some letters are the same size, shape, and way they are put together. We often use the lowercase "b" as a "d," "p," or "q." Also, look at how your letters change from small to capital. Everything will be redone in the next part of this chapter, so it will be up to you to decide how your letter shapes fit together. Write down any changes you want to make before refining the letters.

Step 3:

Each type of glyph (lowercase, uppercase, punctuation, and numbers) is placed on the Artboard one at a time, and each type's layer in the Layers panel is named after its category. As we work on each letter, we tend to add new things to the layer that goes with it.

Making a font can be a big project, so the more organized you are, the easier it will be.



Step 4:

You must decide how big and where to put punctuation and other special characters. Most of the time, numbers will be about the same size as your capital letters, but punctuation needs to fit with both capital and small letters. Pay attention to the arrows. We put our asterisk at the top of my font shapes, while our plus sign was more in the middle.

Playing with your letter and glyph objects, you can determine where your punctuation should go best. Try different ways of arranging your things until you find one you like.

How to Make Your Letters Look Better

Step 1

In this section, we'll look at different ways to use the Brush Tool to make a font. Let's look at four ways to improve your letters' shapes.

1. We haven't done anything. Our letter "s" would look like if we just used the image we traced. It's not smooth, but it has a strange charm.

2. After I used the Shape Tool, we got this next letter shape. It's been cleaned up and made smoother, but it's still not as smooth as the letters below.

3. The Pencil Tool was used to trace this third one (N). Set your Fidelity to Smooth and outline your letters as you see fit.

4. Finally, the Blob Brush Tool looks like (Shift-B). The Brush Tool can also give you a similar result (B). Both can be used to make lines work with pressure.

If you choose the Blob Brush Tool, you'll make font Illustrator objects for each letter. If you select the Brush Tool, you will make paths you can change using different brushes. I'll use the Brush Tool and a custom brush we'll make next.

Step 2

My custom brush is a Calligraphy Brush with the following options:

- Angle: 40°
- Roundness: 51%
- 6 point font, 6 point pressure range

Please remember that we're using a graphics tablet that responds to pressure. If you are drawing with a mouse or something other than a stylus, the Pen Tool (P) is probably a better choice.

Step 3

You'll learn how to design a font in this step. It's time to redraw your letters and make them better. Set each letter, one at a time, on a layer above your lowercase letter group to be visible and draw over them. Our custom brush looks like we wrote letters with a chiseled marker. Use similar characters to change the way other people look. We used the letter "b" to make all four

characters below. Put each letter on top of the one below it, and in the Layers panel, hide the ones you aren't working on.

Step 4

As we went through the alphabet, we changed the overall look of some letters. We've also ensured that descenders end on a similar line under the baseline and that lowercase letters that aren't h, t, l, or k don't go above the top line of the other lowercase letters.

As always, it's up to you if your letter shapes follow these rules or not. Have fun making things, and use the drawing tools in Adobe Illustrator that you like best.

Step 5:

Fix special characters and punctuation as well. My pound sign also called hashtag was too big and skinny for the rest of my characters. So, I re-drew it with the Brush Tool to make it overall smaller and rounder.



How to Get the Characters Ready for the Font

Step 1

This section will learn the first steps for switching from vector to font. First, look at the final versions of all 89 of my characters for this font. As for what We've have accomplished thus far, it is as follows:

- Check to see that each letter fits in the same space and uses the same gridlines as a guide.
- We've ensured that every character we want to be in the final typeface is just right.
- We put all our characters on layers that are easy to find in the Layers panel.

Step 2:

To export the content to another program, you'll need to save each glyph as its SVG file. We've kept the default settings for saving SVG files and just made sure that, when we are done, there are 89 files in a folder named after characters.

Step 3

We've also done the following for each SVG file to make sure the file sizes are as small as possible:

- We turned all brush paths into objects using the Expand command.
- Objects and layers in each SVG file that can't be seen (anything but the current character) have been removed.
- The paths of the objects have been combined in the Pathfinder panel to form a Compound Shape, which has been extended to reveal its full length.

Even though these steps were a bit tedious, they reduced the size of our file from 800kb to 1kb or like that. From here, you can put your files into the font-making program of your choice and have your fonts ready. 



CHAPTER #04



The Art of Iconography

Make everything look better with
your own custom icons

Having custom icons in your design library is a handy thing to do. You can find a lot of great-looking icons on the Internet, but nothing beats heroes that were made just for you.

If you've never made an icon before, you can try it out with the steps we have listed out in this chapter. And if you need to learn more about making icons, they will help you learn some new tips and tricks.

Icons are an excellent way for new and experienced graphic designers to improve their skills.

Shapes and the Shape builder tool are easy for beginners, and making icons isn't usually hard from a technical point of view. You don't have to use Adobe

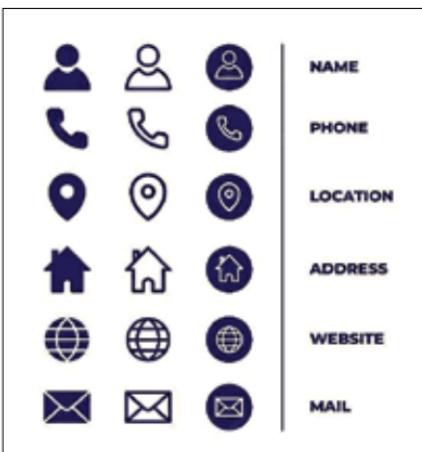
Illustrator's more complicated tools, like Effects and Textures, to make simple shapes. They're just a fun way to learn the basics of Adobe Illustrator's design tools.

Icon design can still be fun and challenging for graphic designers who are very good at it because it takes a lot of design skills to break an icon down to its most essential parts.

When you learn how to make icons, you have to stretch your ability to think creatively. It makes you think about what you want to include in your final icon design and makes you stick to a plan.

Why use them?

First, let's talk about what icons are and what they do. Icons are simple pictures that show how ideas, concepts, or objects look. From a design standpoint, icons have three advantages:



Icons are easier to understand and take less time than words

First, these visuals are usually easier and faster for your audience to understand than text descriptions.

This is especially true for things that can't be touched or seen, like ideas and concepts. It's easier for our brains to figure out what something looks like than it is to figure out what it says.

Our brains are drawn to things we can see. Think about the apps on your phone and how you use them. Are you trying to find the word "weather"? Or the picture of the sun and cloud?

Why not take pictures? Are you trying to find the word "camera"? Or the image of a camera? It's easier to find and use apps because they have

icons that show what they are. That doesn't mean the text isn't there, but it's only there to support the picture.

Icons are easier to keep in mind

These pictures also make it easier to remember things. Visuals make connections in the brain that are stronger and easier to get to.

If we called this design “a little parallelogram attached to the top of the main rectangle, a rectangle with a circle in the middle, and a rectangle with a circle in the top right corner, all in a landscape orientation,” it would take you a few seconds to figure out what we’re talking about.

But if we showed you an icon like this one, which looks like a camera, you’d know right away what it is, right?

These are examples of affordances from a design point of view. This design principle is based on what has already been done. People know what to expect from your design, which makes it easier for them to recognize and understand.

If something looks like a button, people will probably push it. Most people think an arrow pointing to the left means “go back.” ...et cetera. Many of these affordances are used by icons to help people understand designs.

Icons make things look better and are easier to use

Next, using icons on your website makes your pages and content look better and more accessible.

From an aesthetic point of view, they break up long blocks of text with contrast, which is one of the most important design principles. They can stop pages from having too much text. And by using color, they can make page designs that are more interesting and easy to remember.

They give an excellent visual representation of what’s on the page and what it does. We know that a magnifying glass has something to do with looking for something or doing research. When we look at a product page and see a shopping basket, we know that it means “buy now.”



You can also break up long text sections with icons to give the reader's eyes something unique. It makes the pages easier to read. This helps with how your website pages are laid out as a whole.

As part of your brand identity, you can use icons as tools

Lastly, from the point of view of brand strategy, you can use icons to make your brand identity more robust.

You can change the icons' color, style, and "tone" to make them fit in with your brand. When you use these elements in the same way over and over again, it helps build mental connections and strengthens those design elements.

For example, look at all the icons in the picture at the top of the page. Repetition is another critical design principle that you can see we've used to make our colors and style stand out.

So, with these benefits in mind—that ideas can be shown visually to make them easier to understand and remember, that visual appeal and usability can be improved, and that your brand identity can be built—move let's on to the case study.

Learning with a project

This project that we will use to explain the process of icon making is aimed



to make a set of branded icons to replace the default icons we used on the first version of the Three-Brains.com website.

When the site was first setup, the creators used a page template called Neve and tools from Elementor to build the site. With these tools, you could add an icon box, which gave you access to Font Awesome's library of more than 1,500 free icons.

That's a good tool and shortcut for new sites to add icons to their pages quickly. You can change the size, color, and placement of the icon on the website to make it stand out more.

Even though that wasn't a problem in the short term, we wanted to show you, if you are working on a long term project, how you can fix it in the long run. Because it meant that the icons weren't made especially for that site, they could be copied by any other website that used the same templates and tools.

Step 1: First, make a New Document in your icon size. Set the Units to Pixels, the Color Mode to RGB, and the Raster Effects to 72ppi.

Step 2: We'll now set the Grid/Grid to pixels, making it easier to plan the design. Go to Preferences > Guides and Grids and set the Gridline to 10px with ten subdivisions. Then go to View > Show Grid and View > Snap to Grid.

Step 3: I like to start with a quick thumbnail sketch for all of my icons, except for the simplest ones. You can draft with paper and pen or draw in Photoshop or Illustrator. I made my sketch in Photoshop and then copied and pasted it onto the artboard in Illustrator.



Once the sketch is on the artboard, I can resize it, move it, and lower its transparency to 50%. If you're using a graphic, lower the opacity to 50% (or more if the sketch is too dark), lock the layer, and make a new layer under the sketch layer. This will be your artwork layer.

Step 4: You can break up any complicated shape into simple shapes. We used the Ellipse Tool (L) to trace the head for this design. We then used the Selection Tool to move and rotate the shapes (V).

When the basic shapes are roughly where you want them, use the Shape Builder Tool (Shift+M) to combine them by dragging the cursor over them.

Step 5: Use the Pen Tool (P) to draw the basic shape if you need to make small curves. Make a point in the middle of each turn. This is where the lines will be smoothed.

Hold down the Shift key to make curves from points and drag the end with the Convert Anchor Point Tool (Shift+C). Use the Reflect Tool to make symmetry more simple (O). To reflect a shape, select it with the Selection Tool (V), then choose the Reflect Tool (O) and Option + Shift + O. Click where the body will be reflected on the artboard. You should now see a settings box. Set the axis to how you want the shape to be mirrored (my image is reproduced vertically), then click Copy. You now have a copy of your body that is flipped. Use the Shape Builder Tool (Shift+M) to combine the shapes and the Convert Anchor Point Tool (Shift+C) to smooth out any rough edges.

Step 6: Now comes the good part. There's a way to see your icon's appearance while making it. Go to Window> New Window to start. This creates a copy of the document you're currently working on.

Hide the Grid once you've made the new Window. Set the Window to Concrete Size, hide the artboards, and choose Pixel Preview from the "View" menu. You will now have a pretty good idea of how your finished icon will look. The best part about working with the second Window is that anything you change in the first Window will also change in the double Window.

Step 7: Use the Round Rectangle Tool and Option+Click on the artboard to make a button behind the icon. Then a settings menu will come up. Set the Width and Height to a few pixels less than the final size of your hero. This will give you room to add drop shadows or other effects later. Depending on the size of your icon, you'll need to choose a different corner radius.

Once you've made the rounded rectangle, to hide it, use Command + Left Square Bracket Key and drag it behind the symbol.

Step 8: Fill the rounded rectangle with the Gradient Tool (G), then set the bottom swatch of the rise to a mid-gray and the top swatch to a very

light grey. Finally, click on the gradient just under the complete swatch to add the third swatch. A darker shade of the second grey should be used for the third swatch.

To add an outline, go to the Appearance Panel (Window > Appearance) and select the rounded rectangle. Then, click on the stroke option, set the color to a mid-gray, and put the weight to 1px.

Step 9: Now, we'll give the shape of the icon a gradient outline and save the styles of the button and the icon for future designs. First, making an offset path is the easiest way to add a gradient outline to a shape. To do this, select the form and add a new fill on top of the first in the Appearance Panel (Window > Appearance). Make this gradient a little darker than the first one.

Choose the maximum gradient in the Appearance Panel and click the Fx button at the bottom of the panel. After selecting Path > Offset Path, make sure the Offset is set to -1px with Round Joins, and then click the OK button.

Go to the Appearance Panel and drag the icon at the top of the panel into the Graphic Styles Panel (Window > Graphic Styles). This will save the look as a swatch.

Icons are all around us now. Now you're ready to make a whole set, whether it's for a business, a holiday, or something else. 

CHAPTER #05



Information through graphics

Make pictures with information and say a thousand words with a picture

Using Adobe Illustrator, a lot of work is made really simple. Dealing with infographics is one such issue. With this platform, you have access to the best tools for creating design components for stunning infographics that combine creative design, sophisticated data, and narrative storytelling. You will discover what infographics are, how to utilise them, and how to make them using Adobe Illustrator in this chapter.

What are infographics?

An infographic (also known as an information graphic) is “a visual representation of information, data or knowledge intended to present complex information quickly and clearly.”



Two types of infographics

tation of information or data,” according to the Oxford English Dictionary. But an infographic has a far more narrowly defined definition. The term infographic refers to a visual representation that combines images, data visualisations, and some text to summarize a subject clearly.

Infographics make information plain and concise by using eye-catching, captivating pictures. Infographics are an effective visual communication tool. We tend to pay the most attention to infographics that are visually striking, imaginative, and engaging. But it’s important to keep in mind that an infographic’s images need to accomplish more than just intrigue and captivate the viewer. They must assist us in comprehending and remembering the information presented in the infographic.

What are the beneficial needs for infographics?

Infographics are excellent at simplifying difficult concepts. They can be useful whenever you need them. The following mentioned points show the places where infographics can be used:

1. Give a brief introduction to a topic.

2. Describe a difficult procedure.
3. Display study or survey results
4. summarise a lengthy report or blog post
5. Compare and contrast many choices.
6. Increase public awareness of a problem or cause.

What are the key factors that you should keep in mind before designing an infographic?

The story behind your idea

An infographic's goal is to communicate a narrative. An infographic is merely a graphic without a narrative. Think about it:

What sort of tale do I want to tell? Is it pertinent to my company? Why am I sharing this narrative? To whom am I conveying this tale?



Data

Accurate data is the most crucial part of an infographic. In high school, you were required to produce a report and cite all of your references, and they all had to be reliable. An infographic resembles a high school report. Using reliable sources can help you verify that your data is correct. You merely need to find and organise the data you already have as an organisation. Make

sure the infographic credits the source of the data, wherever that may be. Information that is uncredited is not only immoral, but most readers don't trust it. Remember that the facts must convey a narrative.

Copy

After you've finished with the facts, you should concentrate on crafting content for your infographic. To put the facts into perspective and connect the whole tale, you will need bits of copy. Make a compelling headline. With all that information, an infographic may become rather lengthy and complex, and grabbing readers' attention starts with the headline. Keep it succinct yet detailed because it will be used in tweets, posts, and pins. Avoid trying to be sophisticated; keep things straightforward. Put your attention on telling your narrative to the audience.

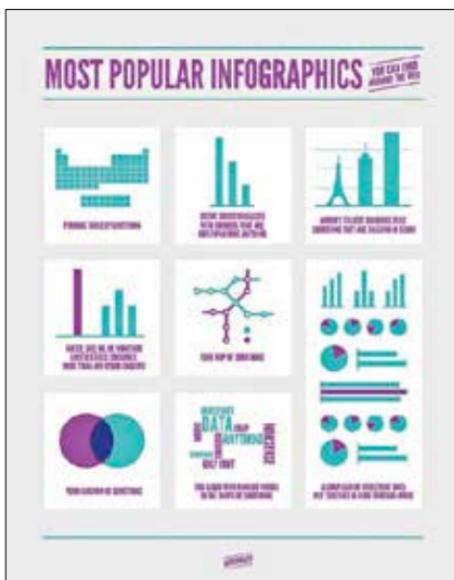
Design

An infographic's layout needs to be determined by the narrative. If your infographic is about nature, for instance, it should include natural colours and design components. Only use a maximum of three colours in your colour scheme. A confused infographic may be caused by employing too many colours. Use legible typefaces. Make sure a typeface is readable in both large and tiny text before choosing it, especially when employing numerals.

Pick no more than two fonts. Allow for headings of varying sizes to divide the data. Use visual organisation to lead your viewers through the information. Once more, keep it simple and don't allow the story and facts to get lost in the design. A balance between data, copy, and design is essential for good design.

Charts and graphs

An infographic does not use the standard Excel bar graphs and pie charts. The designer will shine in these graphs and



charts since they provide the facts in a distinctive and imaginative manner. The data and the narrative will determine the sort of graph or chart that is utilised. Consider, for instance, putting human silhouettes in a chart while displaying statistics about individuals. When applicable, substitute graphical components for numbers. Don't overdo the graphs and charts in your infographic. You need a good combination of graphs, charts, and design to communicate your tale.

What are the different types of infographics that you can create using Adobe Illustrator?

1. Informational infographics:- They are the perfect option if you want to provide a brief summary of a certain subject.
2. Statistical infographics:- These infographics are ideal for visualising survey findings, providing numerical evidence to support a claim, or presenting data from many sources.
3. Timeline infographics:- Using a timeline infographic, you can quickly emphasise significant dates or provide a summary of events.
4. Process infographic:- If you want to summarise or provide an overview of the stages necessary to finish a process, a process infographic is an ideal option.
5. Geographic infographics:- The geographic infographic is your best option if you want to depict location-based or demographic data.
6. Infographics that are organised in a hierarchy present information from greatest to worst, or from top to bottom.
7. Comparison infographics:- The comparison infographic may be used to demonstrate how one choice is superior to another or to compare a set of possibilities in an objective manner.
8. List infographics:- Use one of these to offer a list of practical advice, references, illustrations, or anything else along those lines.
9. Infographics for resumes:- This infographic style is ideal for creating a résumé, as the name implies. Including a resume infographic in your CV is the best course of action if you're looking for a new job and want to stand out from the competition.

Tips to keep in mind before starting your infographic design

1. Make a huge, bold statement about anything you believe to be significant.
2. Smaller font sizes than those used for the main headings and subheadings might be used for the supporting remarks.

3. Enlarge every single numerical figure you are displaying and treat it as important data.
4. Remember to reference your sources at the conclusion. Use a tiny font size or italics.
5. Give the information a unified presentation. If one component is aligned to the left, the other components should do the same. If not, re-align your layout in a single alignment. Nothing should appear out of place.
6. Remember that layout plays a crucial part, so make sure everything is aesthetically appealing.
7. If you're having trouble deciding on a layout, look for design ideas online.
8. The greatest colour scheme to draw attention to your text is one that features black and white. This will highlight your text's main ideas and get people's attention.
9. Don't be scared to add some humour! When necessary, add patterns, texture, and gradient.
10. Avoid using lengthy sentences; instead, break them up into manageable, concise statements. Instead of a lot of words, infographics do best with short amounts of data.
11. Your very best friend is an icon! FlatIcons.com offers ready-made icons that you may use. If you don't have enough time to make every single personalised icon. By doing this, you can focus on the important work at hand—creating the overall design of your infographic—instead of having to expend physical and mental resources.

5 QUICK TIPS for Creating an Infographic!

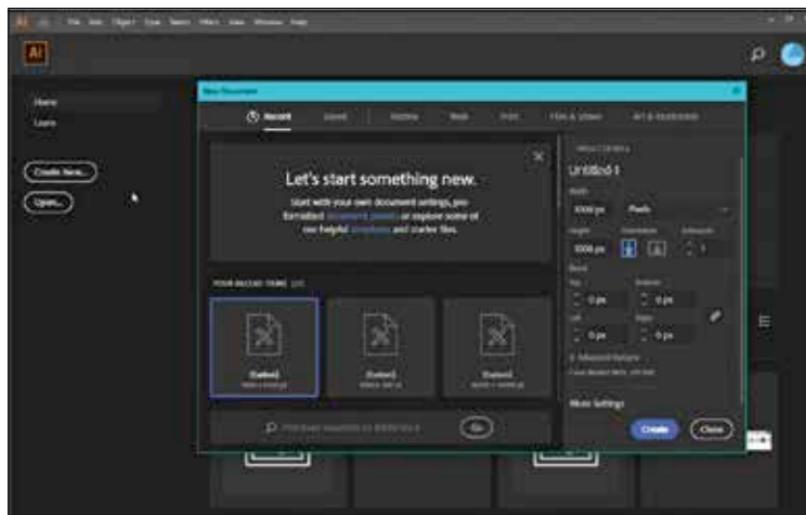
- TIP 1** USE GOOD DATA
- TIP 2** USE VARIETY
- TIP 3** TELL A STORY
- TIP 4** CITE YOUR SOURCES
- TIP 5** DECIDE ON A COLOR SCHEME

Source: Infomatics

What is the method to design an infographic on Adobe Illustrator?

Step 1: Open Adobe Illustrator and create a new document

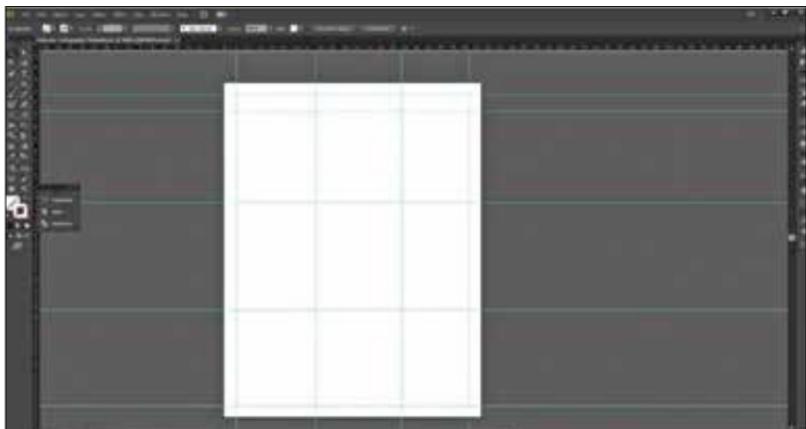
You must first launch Adobe Illustrator, then you must create a new document with the infographic's required dimensions. You may do this by selecting File > New or by holding down the Ctrl key while typing N. If your goal is to construct a portrait-sized infographic, you should start by giving your blank document a rectangular form. We will develop a template for this lesson that is 612 by 792 pixels and 72 PPI (pixels per inch). Other considerations include adopting screen resolutions of 72 PPI. Use 150 to 300 dpi for print.



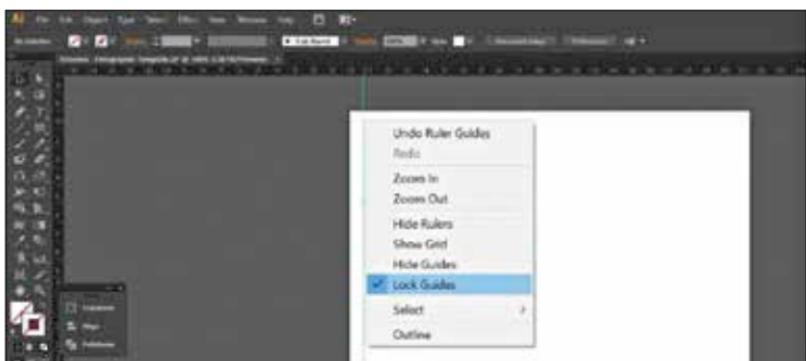
Step 2: Estimate the area needed for your infographic

You should keep in mind that in order to create an effective information graphic, you must have a clear understanding of how much white space has to be allotted. This is referred to as the space allocation that you're providing for each component that you provide. An infographic that is effective will contain even white spaces and enough data. Don't try to finish everything at once. Make room for crucial information.

Setting the rulers to show visible will help you decide on the white space limit if you're having problems. Now, all you have to do is press Ctrl+R (on Windows) or Cmd+R. (Mac). To make borders for your infographic, drag the



guidelines from the rulers. Work will be considerably easier over here if you choose inches. You can now clearly see coloured lines on your document. These serve as your spatial guidelines, giving you a sense of the spacing between the various infographic pieces.



Note: Try right-clicking the line and unchecking “Lock Guidelines” if you are trying to adjust the ruler guides but they are not moving.

Step 3: Compile and display your data

The data is a critical component of infographics, as I said in the main aspects. Collect accurate information, and then represent it visually. Research is essential for precise information once more. So, conduct extensive research. This will significantly improve the visual representation of your online portfolio. To recognise which data belongs to which project, keep a distinct



folder for each project. Keep in mind that infographics convey concise facts, thus you must ensure that your data is accurate and free from errors.

Step 4: Create the infographic's components.

Yes, now is the moment to design your infographic. Your data and study must have been validated by this point. You should just think about how to enhance the presentation's aesthetic appeal. Blocking out an infographic's components is the easiest method to tackle it. You may design many graph kinds in Illustrator and alter them to your specifications. The Bar Graph tool, Radar Graph tool, Area Graph tool, and Scatter Graph tool are just a few of the built-in Graph tools in Illustrator. By directly inputting data into the Graph Data box, you may accurately represent that data in your graph.

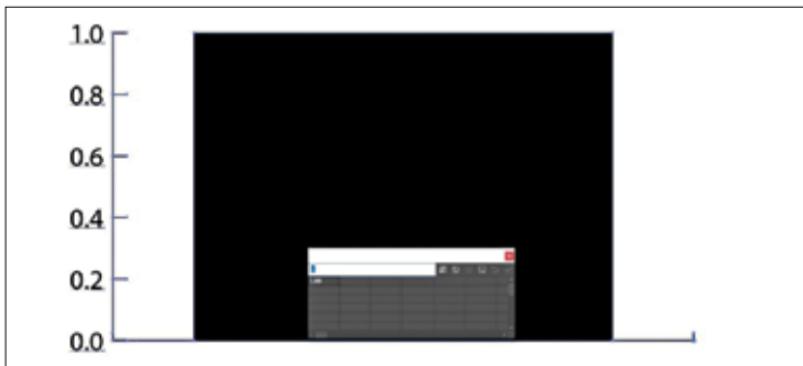
Each piece of data is shown in blocks in our example, "The Rising Trend of Freelancing in 2018" (highlighted in yellow in the image above), and the blocks are sorted according to:

1. Country
2. Human Resources
3. Age
4. Gender
5. Mobile Usage

Understanding the general idea of freelancing demand requires knowledge of these data elements. You can now see how crucial the information presented here is. All pertinent information must be expanded, and supporting information must come second.

Step 5: Try different things.

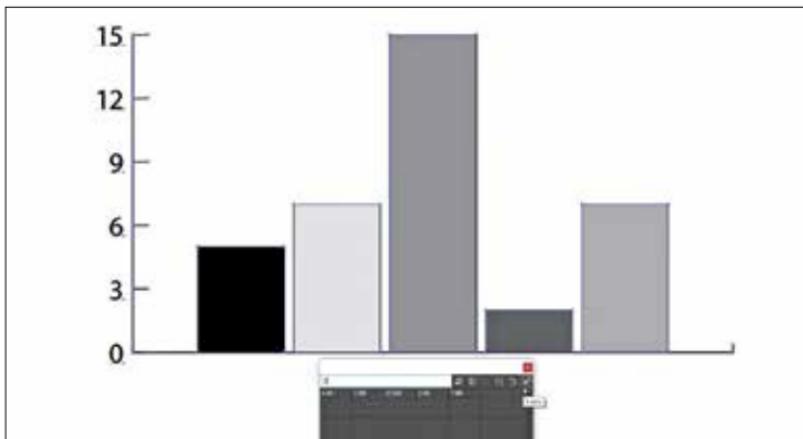
Play with colours, sizes, and differences to make an information graphic effective. Make sure all of the data-derived portions appear really interesting. As you can see from our sample, we included certain colours to accompany each data point while sticking with a modern palette with primarily warm accents.



How to make a simple infographic

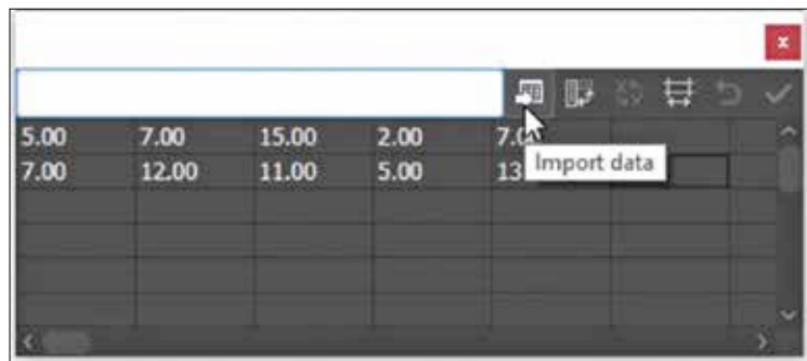
Step 1: The Column Graph Tool is something you should look at if you want to keep things simple. You may either click J on your keyboard or choose that tool.

Once you've done that, you can simply click and drag to designate the area where your graph will appear. A window will then appear, allowing



you to choose the details of your graph. You can enter whatever number you like in this window. Simply click on apply after that.

Step 2: You may demonstrate how the numbers are changing by including another row. The leftmost row of numerals is the first row, and the rightmost row is the second row.



There is an option to import data from a few different document formats if you already have the information in another document and do not have the time to manually fill it out.

You can close the little window when you've completed entering your info.

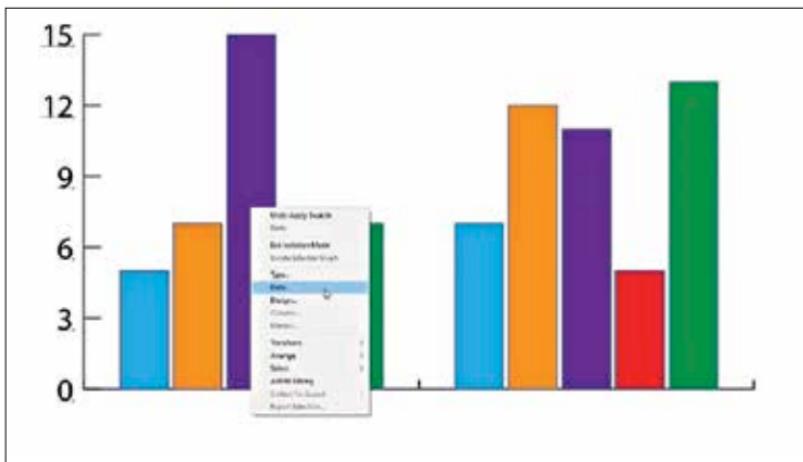


Step 3: It is a good idea to add colour to your graph to make it stand out. To independently choose each item of the graph, click Direct Selection Tool on the left side or just hit A on your keyboard.

Once you've finished, you may choose each element of your graph and give it a colour. Try not to mix up the colours, though, as you must do this for each row of your graph.

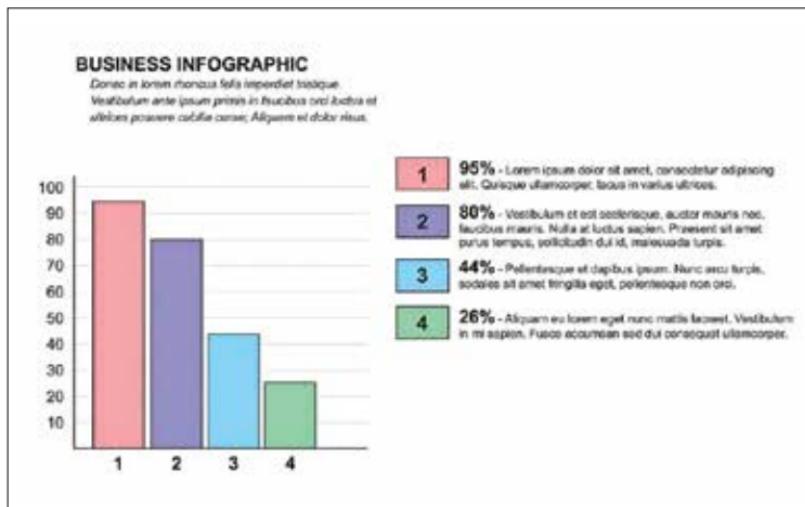


Step 4: Using the Direct Selection Tool, click on one piece while holding down Shift, then click on the second piece to pick both at once. If you wish to change the font, select the text you want to alter, then click the



Selection Tool or the V key on your keyboard, and then select a new font from Character.

Step 5: If your data has changed and you wish to modify your graph, you may do so by selecting the graph, performing a right-click, and then selecting the Data option.



The previous window will reopen, and you may change the values there as necessary. You may edit the numbers and then hit Enter to view the change on your graph right away.

Step 6: You only need to input the text in your graph's data if you wish to add text to it. But before inputting the numbers, you must enter the text.

Conclusion

There you have it. You now understand how to create an infographic utilising a template and infographic components as a base. With the help of these tools, you may design a straightforward infographic for social media or a scrollable work of art for a website. You will all discover a lot more interesting information in the upcoming chapters. Enjoy using Adobe Illustrator for designing infographics. 

CHAPTER #06



Saying it out loud!

A good banner for every page, keeps people hooked to your webpage

For those who don't know anything about graphic design, this chapter demonstrates how to use Adobe Illustrator to make a basic banner for your website. In today's scenario, a banner is a need in many areas. Every digital business, even traditional businesses, demands it. Use Adobe Illustrator instead of Adobe Photoshop to generate a similar document since it results in fewer files and clearer graphics. The backdrop and text of your banner are its two components. In addition to text, we employ graphics and numerical callouts. We hope you have fun designing your banner. You'll get to the specifics in this chapter, no doubt.

What is a banner?

In a nutshell, banner advertising is a form of digital marketing that uses visually appealing adverts called banners. In order to increase traffic to the advertiser's own website, raise knowledge of it, and encourage general brand attention, banners are the creative advertisements that are shown along the top, side, or bottom of a website. This kind of online graphic banner advertising falls under the category of display advertising.

A banner ad is an effective approach to draw in more customers, promote a product, and/or get their attention. The CTR, or click-through rate, of an ad, is crucial to determining if banner advertising is effective. The click-through rate statistic is calculated by dividing the number of clicks an advertisement receives by the number of impressions it received. Therefore, a banner ad's effectiveness may increase with increased CTR. To increase click-through rates, brands might examine the results of earlier campaigns or other data.



Source: 99 designs

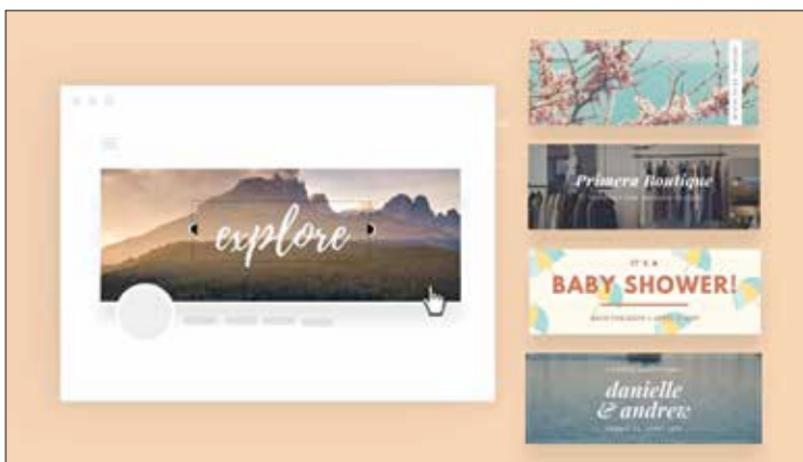
What are the main factors that make a banner stand out?

We've compiled a concise summary of the key components that make up an effective card design in the list below. Continue reading to discover what these design components are and how to apply them to the creation of your templates.

- Card Theme:** The design theme should be taken into account before beginning to create any type of card. The basic goal of the card should be reflected in the card design theme. For instance, if you are designing a business card for your place of employment, you should produce or utilise a design template that radiates professionalism.
- Typography:** The second component that needs to be included in any card template design is typography. This relates to the fonts utilised

in the card design as well as the formatting of these font types. These two elements ought to aid in constructing a story about the subject of your card.

3. **Color Scheme:** You should also make sure that the card design you create uses an equally alluring colour scheme. The appropriate colour scheme can make your invitation or thank you cards stand out if you are making them. Or it could be wiser to use the firm's official colours if you're making membership cards or company ID cards.
4. **Relevant Content:** The content of a card should also be relevant. This is an essential element. This is a reference to the bits of data or specifics that may be seen in the card design. For instance, if you're making a birthday card, it should include birthday wishes, but a membership card will include details about the cardholder and the organisation to which they belong.
5. **Printing Material Type and Size:** When designing a card, it's crucial to select the appropriate printing material type and size since they have an impact on the final product's appearance and feel. For instance, if you are designing trade cards, you could decide to print them on thick cardboard, but business ID cards are ideally printed on plastic or PVC that has been laminated. You are more likely to produce a high-quality card design when these factors are taken into account while creating a card template.



What are the major types of Banners?

Social Media Banners

One of the best methods to reach a larger audience and spread your message and ideas is through social media. These may be found on a variety of websites, including numerous gaming sites as well as LinkedIn, Facebook, and Twitter. One of the first things your viewers will see when they click on your profile on social media is your social media banner. It serves as a visual representation of you, your company, who you are, and the products and services you provide. A unified look across all social media platforms will make it easy for people to recognise you, promote interaction, and boost conversion.

Ad Banner

Ad banners are a form of online advertising that is similar to social media banners in that they are shown on websites. The purpose of a website banner is to direct people to a particular website by connecting to it, and it can be an image- or multimedia-based. A banner's primary purpose, whether it's promoting a new item or service, is to be clicked on. Website banners are typically utilised on high-traffic websites that share a theme with the advertisement.

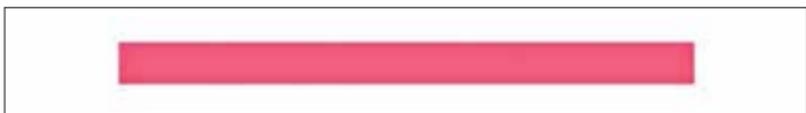
Tips to design the best banner for your company

1. Make use of the standard, most efficient banner sizes
2. Put your banner adverts in the right spots. Purchase an online space where your artwork will be prominently displayed above the fold and next to the page's primary content.
3. Watch your hierarchy since effective banner ad design depends on the appropriate balance inside each ad. Effective banner advertising is made to raise brand recognition and improve website traffic. They consist of three fundamental parts:
4. Keep your images and information minimal. Your web banner ad will probably only catch viewers' eyes for a brief moment.
5. Buttons, depending on the type of banner, frequently raise your ad's click-through rate (CTR). Place them after your copy on the lower right side if you intend to utilise them (tastefully) contrast colouration.
6. Possess a definite framework. People are compelled to look at a subject that is contained within a frame. Effective banner advertisements feature a well-defined frame with visuals that go all the way to the box's edges.
7. Ensure that your text is easily readable. Make the body copy and the headline various sizes. Four lines or fewer should be used for all copies.

8. When designing website banners, animated web banner advertisements are often more successful than static ones. However, you must be careful that they don't detract from the advertising message.
9. You're more likely to gain the confidence of your visitors if your advertisement visually fits in with the websites where it's presented. Don't let it, though, blend in completely. Always be able to see and click on banner adverts.
10. Keep your brand identity constant. Your banner ad will link people to a landing page with your offer on it. To avoid confusing potential buyers, make sure the ad and landing page is consistent with your identity.

How can you design an amazing banner ribbon using Adobe Illustrator?

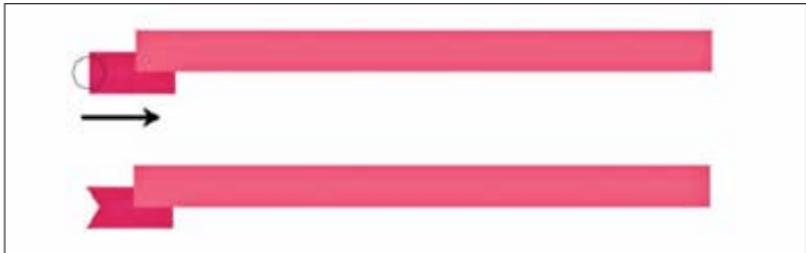
Step 1: First, open a new document and use the Rectangle Tool (M) to draw a lengthy rectangle. Make the colour (R=241, G=96, B=124) for it.



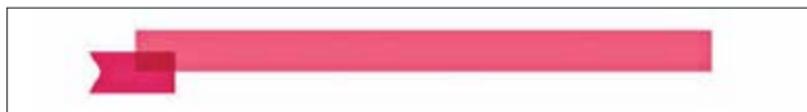
Step 2: Use the Control-C and Control-B keys to drawing a second rectangle to the rear. (R=221, G=47, B=97) Darken it.



Step 3: Turn on the Smart Guides by selecting View Smart > Guides, then place an anchor point in the centre of the rectangle's left side. Move the anchor point to the right using the Direct Selection Tool (A).



Step 4: Make copies of two designed forms that you've chosen (Control-C, Control-F). then select Intersect from the Pathfinder panel. The new form should be coloured R=196, G=14, and B=66.



Step 5: The trick is to choose two anchor points as illustrated in the figure below using the Direct Anchor Point Tool (A). Press Vertical Align Bottom in the Align panel.



Step 6: Pick the darkest form, then pick Arrange > Send Backward from the menu that appears.



Step 7: If the Smart Guides are still turned on (View > Smart Guides), that's excellent. You'll find it simpler to build a reflection.

Using the Shift key to pick two rectangles at once, choose the darker (R=221, G=47, B=97) and the darkest (R=196, G=14, B=66) rectangles, and then click the right mouse button. Then, in the newly appearing box, choose Transform > Reflect and Vertical axis of reflection, and hit Copy. shift the new copies in the right direction. Here, you have your amazing banner ribbon.



How can you change the colour of any art design in Adobe Illustrator?

1. Pick a piece of art to recolour.

2. To access the Recolor Artwork dialogue box, click the Recolor button in the Properties panel on the right. On a colour wheel, hues from the chosen piece of art are shown.
3. To alter all of them, drag only one colour handle on the colour wheel. To unlink the colours and alter them separately, click the Link Unlink Harmony Colors button.
4. To recolour artwork, select colour groups, document swatches, or preset colour schemes from the Color Library menu.
5. To sample and apply the colour, click the Color Theme Picker button, then click both vector and raster items on the canvas. To sample certain colours, drag a selection through a piece of vector art.
6. Drag the lever between colours to change the weight of colour in your artwork in the Prominent Colors area of the Recolor dialogue box.
7. Click the folder icon at the bottom of the dialogue box to store every colour in the Swatches panel. To just store the colours displayed in the Prominent Colors section, select Save Prominent Colors or Save All Colors.

How to create colour swatches for your banners?

1. By clicking the fill colour or stroke colour in the Properties panel to the right of the document and choosing the Swatches option to expose the swatches in the document, you may save custom colours as swatches.
2. At the bottom of the new panel, click the New Swatch button.
3. Choose a colour and its choices. To save the colour as a swatch, click OK.
4. By choosing artwork, clicking the fill or stroke colour in the Properties panel, choosing the Swatches option, and choosing the new swatch, you may apply it.

How can you insert text in your banner?

1. Click the Type Tool in the Toolbox or use the T key on your keyboard.
 2. Select any location inside your banner.
 3. Type the text you want to use.
 4. To quit typing mode on your keyboard, use the Esc key.
- Click your banner's backdrop only if you can't read the text. In the Fills (RGB) box, click any square to make your text visible.

Changing the font-size

First, click the text. Click the right mouse button after that. Place the mouse

pointer over Size and select the desired size. Repeat these steps and try a different font size if your text is too tiny or large.

Changing the font style

Press the text. Right-click the mouse button. Click the desired font name by placing the mouse pointer over Font. Repeat this step and try a new font name if you don't like the existing font. To leave, click anywhere outside the banner.

Center aligning your text

Click your text and the backdrop of your banner while depressing the Shift key on your keyboard. choose Window from the menu. Align, click. A new window would emerge, as you'd expect. Select the button for Horizontal Align Center. To vertically align, choose the button. To leave, click anywhere outside the banner.

Change the colour

Toggle your text. Menu Window, click. Swatch Libraries should be the focus of your mouse. Toggle to Default RGB. In the Default RGB box, click any square to alter the colour of your text.

Conclusion

You have it now! These are but a few recommendations for banner design. But genuinely outstanding, high-converting advertisements require much more. If you were not a skilled designer then you hopefully are now. If not an expert, you atleast know your way around making basic banners. So tinker around and make yourself even more proficient at making banners using Illustrator. 

CHAPTER #07



Uncharted

Of the pies, bars, doughnuts, and everything else

Among other things, Adobe Illustrator is frequently used to create graphs for different applications. The graph tool in Illustrator may also be used to produce colourful graphs and charts. When developing company brochures, print advertisements, reports, and presentations are incredibly helpful. One of the most important graphic formats for representing information in a thorough manner is a chart. Therefore, we will explore how to use the graph tool in Adobe Illustrator in this chapter.

What are a chart and its importance?

A chart uses text, symbols, and/or visuals to illustrate how several data sets relate to one another. They are a widely used technique for informa-

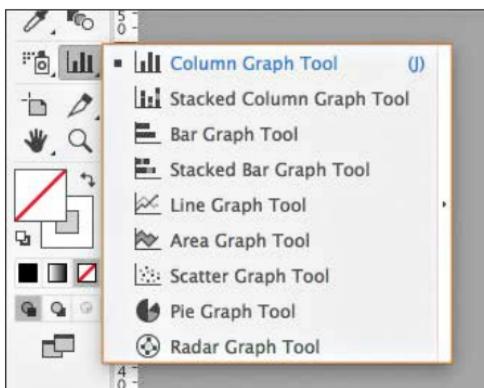
tion exchange in various contexts. For instance, a bar chart may display the evolution of ice cream sales of a specific flavour over the last five years. Each bar's length would represent that year's revenues.

Key factors to keep in mind are as follows:

1. Multiple pieces of data may be graphically compared using charts.
2. The use of charts makes it easier for people to absorb and recall information. Many individuals comprehend images more rapidly than long passages of text.
3. You may strengthen your argument and give your presentation more credibility by using a compelling chart.

Applications are expanding daily and need some of the most sophisticated components for data visualisation and analysis. In desktop programmes like Microsoft Excel or OpenOffice.org Calc, graph production is a regular function, but it can

also be done in non-spreadsheet software like Adobe Illustrator. To illustrate data, Adobe Illustrator provides 9 different types of graphs. Column, bar, stacked column, stacked bar, area, line, pie, scatter, and radar are the graph types you may select from.



Which tool is used to create the charts and graphs in Adobe Illustrator?

We use the graph tool. The graph tools are located in the toolbar on the left side of the document window in Adobe Illustrator. Column Graph Tool is the default graph tool, however, you may extend the menu by clicking on the icon to see more graph tools. You're utilising the basic toolbar if you can't find the tools on your toolbar. A toolbar with an advanced function must be created by going to Window > Toolbars > Advanced from the overhead menu.

How to Use Adobe Illustrator's, Graph Tool?

In Adobe Illustrator, there are nine pre-made graph tools, and the process is the same. Regardless of the tool you select, you will be required to enter

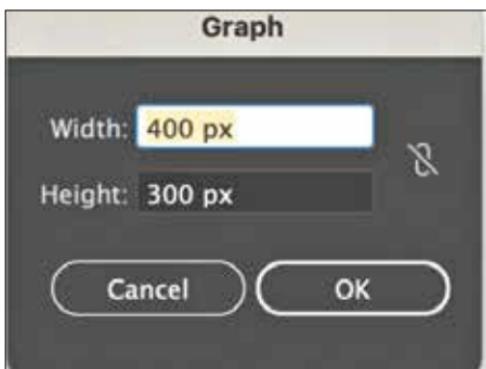
data into the sheet, and it will produce the type of graph you want. Let's look at a few illustrations for making graphs on the Illustrator platform.

Creating a bar graph using the graph tool

Bar graphs are extremely similar to column graphs, with the exception that the data is presented in a different way. Let's go through the procedures to construct your own bar graphs now:

Step 1: To begin, select the Column Graph Tool from the toolbar or activate it using the keyboard shortcut J.

Step 2: To scale the graph after activating the Column Graph tool, click on the artboard and then enter the desired value. Alternatively, you can just click and drag on the artboard. If you don't have a precise size in mind, don't fret; you can always adjust the graph.



After you click the OK button, let's go on. You'll see a sheet appear for you. The data for the graph must be entered there.

Step 3: Now, you need to enter the data. Enter the characters in the white bar above the first box you click on in the table. The characteristic will appear on the table after you press the Return or Enter key. You may enter Data A, Data B, Data C, and Data D as an example.

Then enter the value for each attribute in the table's second row. For instance, you may put the numbers 20, 50, 25, and 5 under the corresponding

Data A	Data B	Data C	Data D
			Type here

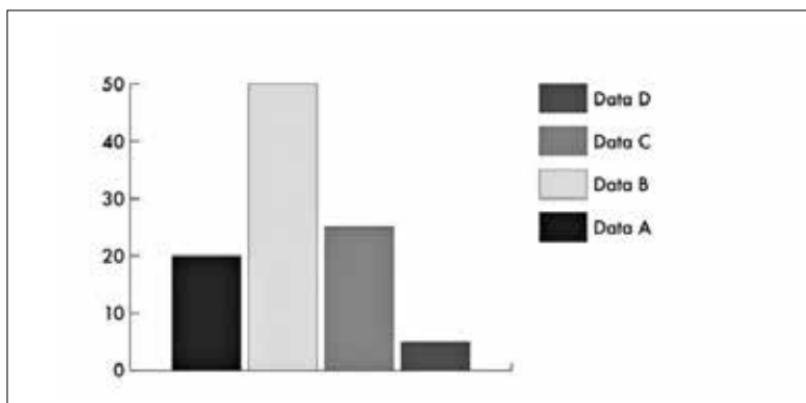
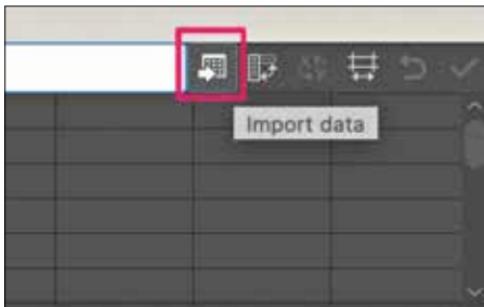
data if Date A is 20%, Data B is 50%, Data C is 25%, and Data D is 5%.

Reminder: The sum of the numerals must be 100.

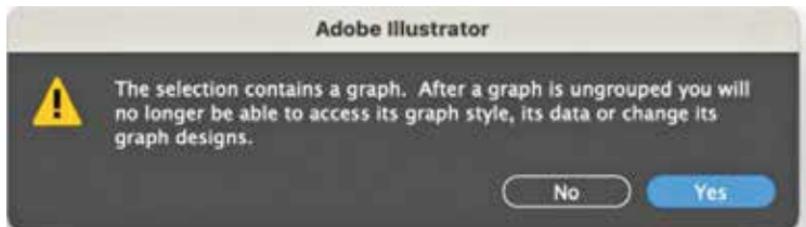
Now you may import and edit graphs from Excel with the aid of Adobe Illustrator. Therefore, to transfer your data from

Excel to Adobe Illustrator, click the Import Data option and choose your Excel file if you already have the data in Excel and don't want to duplicate it.

After entering the data, click the check button to finish and save the sheet. The graph will appear in grayscale.

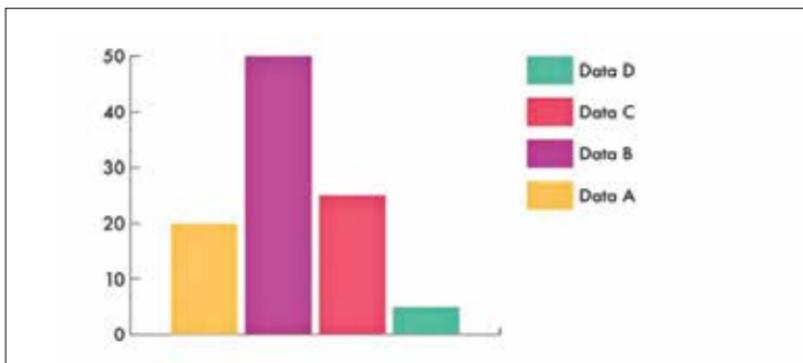


Step 4: To ungroup the graph so you may change it, select it and choose Object > Ungroup from the menu. You'll receive a message when you ungroup. Select Yes. Because the text and the forms are typically clustered together in subgroups, you'll need to ungroup a few times.



The graph may be styled after the items have been ungrouped. If you like, you may alter the colours, add texture, and text, or even create a 3D column graph. Taking colours as a starting point.

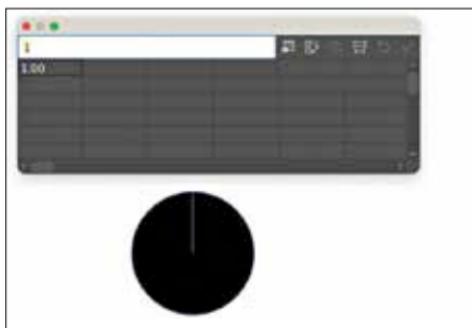
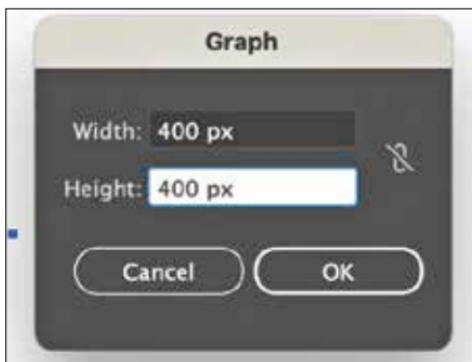
Step 5: Choose the columns and modify their colours. In Adobe Illustrator, filling in colours may be done in several ways. If you don't find the wanted pick, make your own swatch.



Making a PIE chart using the graph tool

Step 1: If you're using the Advanced toolbar, you can locate the Pie Graph Tool on the same menu as other graph tools. From the overhead menu Window select the option Toolbars. Then click on Advanced, you may rapidly change from the basic toolbar to the advanced toolbar if you're using the basic toolbar.

Step 2: Make a pie chart as a first step. Click on the artboard after selecting the Pie Graph Tool from the toolbar. You must enter the chart's size in a window that



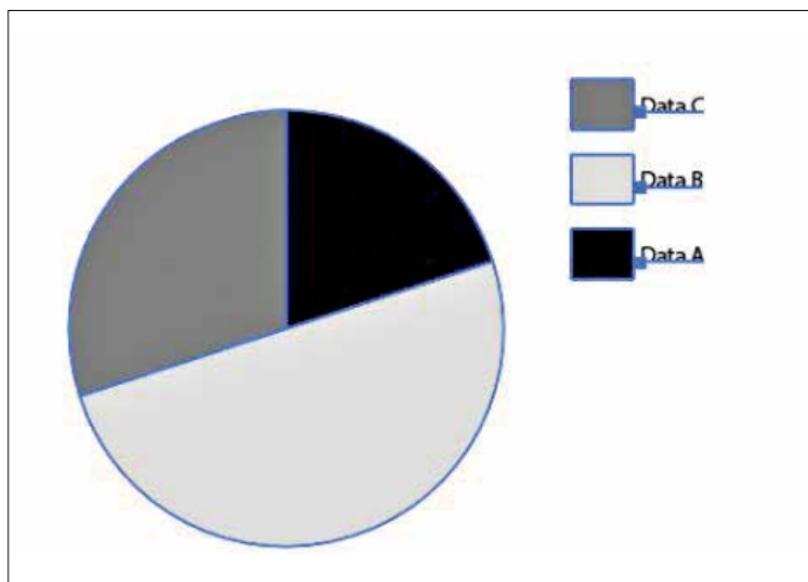
appears when you click on the graph. Click OK after entering the width and height settings.

Now, you will see a table and a circle(chart basic template).

Step 3: At this point, you must enter the attributes. Enter the characters in the white bar above the first box you click on in the table. The characteristic will appear on the table after you press the Return or Enter key.



As an illustration, you may enter Data A, Data B, and Data C. Then enter the value for each attribute in the table's second row. For instance, you may put the numbers 20, 50, and 30 under the corresponding data if Date A is 20%, Data B is 50%, and Data C is 30%. The sum of the numerals must be 100.



You should get a pie chart similar to this one after clicking the Check icon.

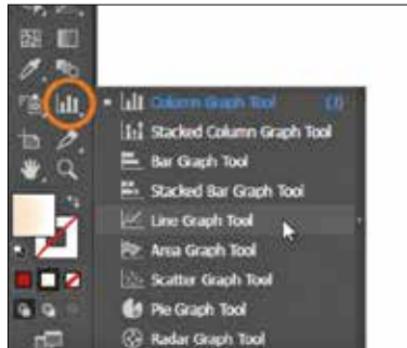
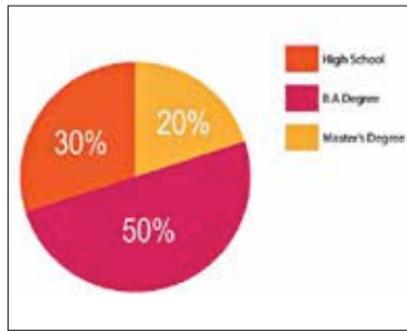
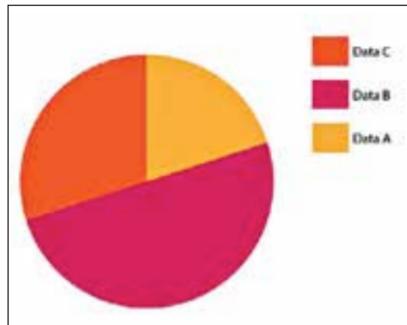
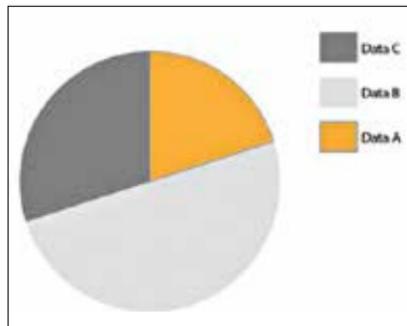
Step 4: Close the graph table.

Step 5: The pie chart has to be styled and edited at this point. The pie chart's colour and wording can be altered. To give the pie chart a more contemporary appearance, remove the stroke colour. Click the black rectangle adjacent to Data A and the black colour on the pie chart using the Direct Selection tool. To fill the colour, select a colour from the Swatches panel or use any other techniques.

Change the colour of data B and C using the same procedure.

Additionally, you may change the data's wording or manually add text to the pie chart.

Now, you have your PIE chart ready with you.

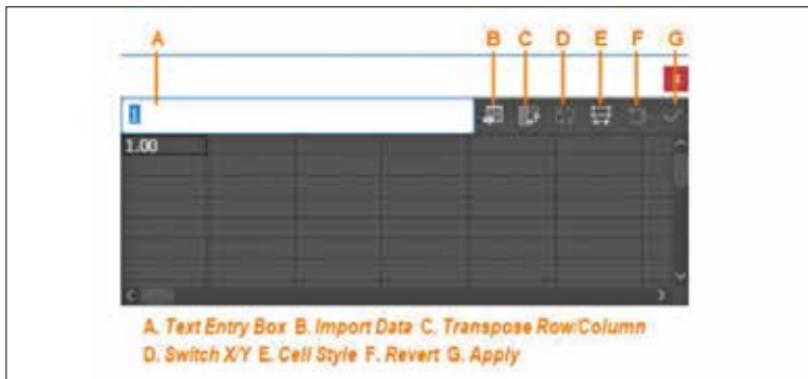


Creating a Line graph

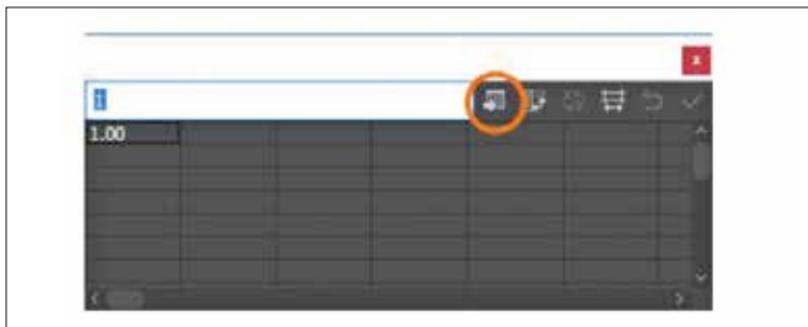
To see the nested tools, click and hold the Column Graph Tool in the Tool Bar. A line graph tool should then be chosen.

Wherever you want the graph to appear, draw a rectangle. Automatically, the Graph Data Panel will appear.

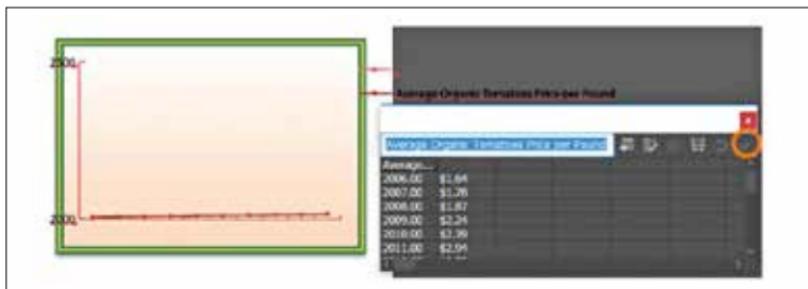
Enter it manually into each cell in the panel by using Tab to advance to the following cell in a row, Enter to advance to the following cell in the same column, or



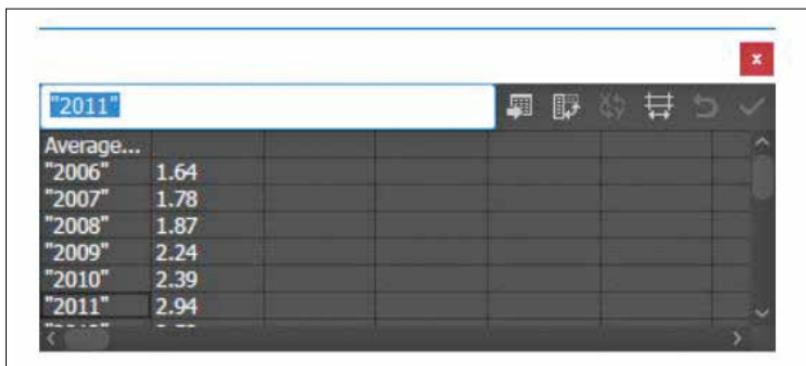
the arrow keys to move between cells. Click the Import Data button in the Data Panel and choose the text file from the directory to import data from.



To see the data appear in the graph, click Apply. Because I'm utilising data on the average price each year, where the years would be the labels, nothing occurs in this case. All numbers are automatically regarded as data.



The years need to be contained in quotation marks in order to become labels. Click a year-containing cell in the Data Panel, then navigate to the Text Entry Box and enter straight quotes ("") at the start and end of the text.



Dollar signs must be removed from each cell in the Data Panel as they are not recognised when numbers are structured as currency. Click Apply once the formatting is appropriate.

In the Data Panel, click the Close button. Click Save when asked to save the changes.

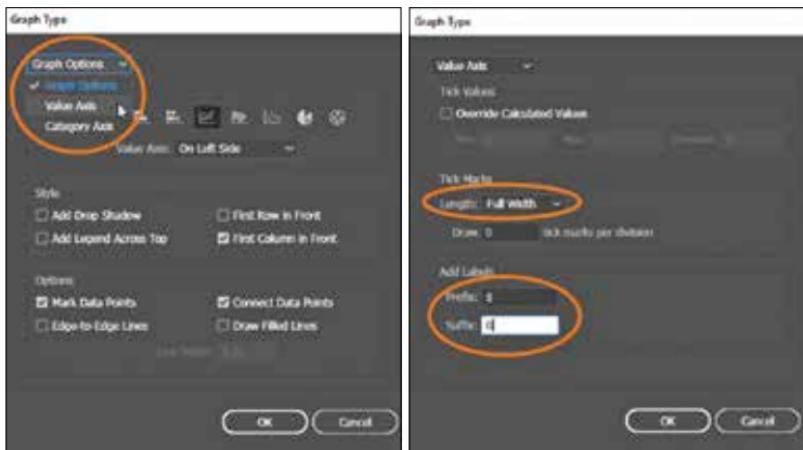
Objects are arranged in graphs. For formatting, make use of the Selection Tool and Group Selection Tool. Use the Selection Tool, right-click on any area of the graph, and choose Type to access other graph choices.

In the dialogue box that appears, select Value Axis from the Graph Options menu.

Set the Prefix to \$ and change the Tick Marks Length to Full Width. Type O in the Suffix field. Select OK.

You may make artwork to replace the graph's square markers. One of the markers can be copied and pasted using the Group Selection Tool. Place the pasted marker behind the artwork as the item is furthest to the rear. The artwork





may exceed the marker in size. Go to Object > Graph > Design after selecting the design.

Click New Design in the dialogue window.

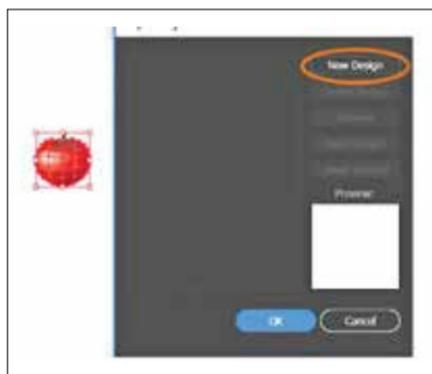
To give the design a name, click Rename. To close both dialogue windows, click OK.

Markers on the graph should all be selected, including the one in the legend. Go to

Select Marker from Object > Graph. Click OK after selecting the marker. Using the Group Selection Tool, finish formatting the graph's components. You may easily move anything to the pasteboard that you don't want to display on the graph, such as the legend.

Adding pictures and symbols to your graphs

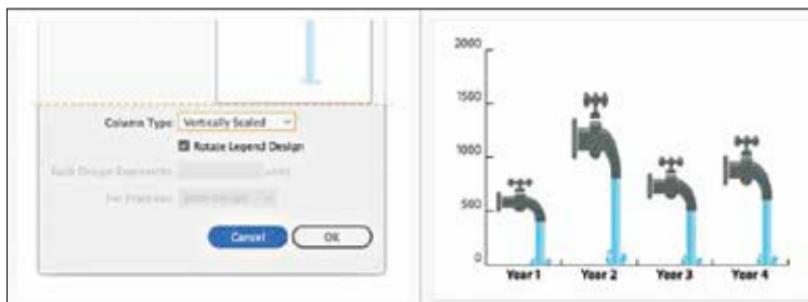
Images can be added to columns and markers in graph designs.





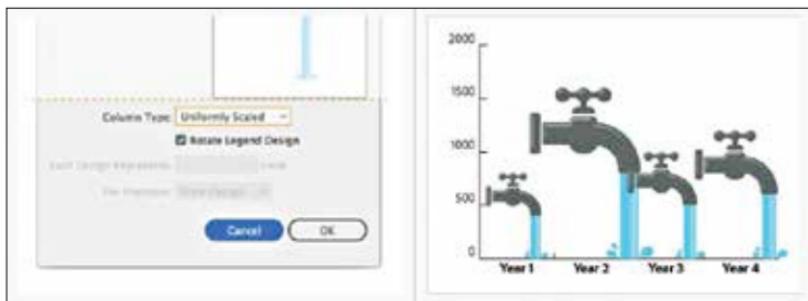
Graph designs can be straightforward sketches, logos, or other symbols that represent values in a graph, or they can be intricate things with patterns and guiding elements. There are many pre-made graph designs available in Illustrator. Additionally, the Graph Design dialogue box allows you to build fresh graph designs and save them there.

When stretching or compressing is done vertically, a vertically scaled design is typically employed. In this case, the width remains constant.



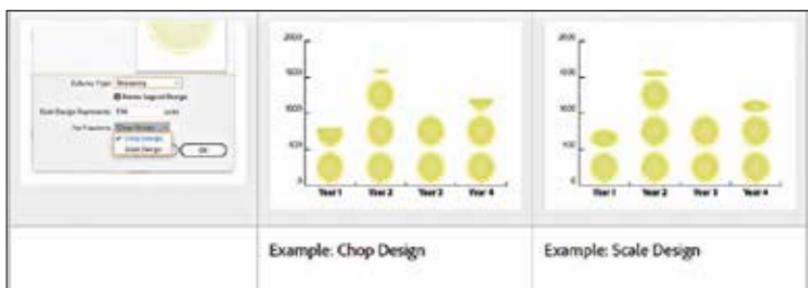
When scaling is done both in the vertical and horizontal directions, a uniformly scaled design is employed. The designs' horizontal spacing is not altered to account for the various widths.

Repeating Design: To completely fill the columns, this design is layered. Here, you will need to specify the value that each design is representing as



well as if you want to scale or slice fractional design elements.

A sliding design is comparable to a vertically scaled design, but you may define where to extend or compress the design. For instance, if a human were being used to represent data, you may merely expand or compress the body and leave the head alone. The entire person would be scaled if the Vertically Scaled option was selected.



Now, to import the designs follow the steps below:

1. Choose the option Swatch Libraries > Other Library under Window.
2. Select the source document, then click Open to import graph designs from it. At first, only a new panel with the colours, gradients, and patterns from the imported file is visible. When you open the Graph Column or Graph Marker dialogue box, the imported graph designs will be accessible.

Conclusion

Using the Graph Tool in Adobe Illustrator, you can quickly create a bar graph, a line graph, or even just a pie chart, and you can alter the chart using a variety of style choices. To create a stunning pie chart, keep in mind that the numbers you add in the Graph table must sum to 100. Make sure the text and numbers are highlighted whenever you choose the colours. **d**

CHAPTER #08



Paper the digital wall

Why download wallpapers from the internet when you can make your own

Nowadays, technology is there all the time and everywhere. Being without a smartphone is practically unheard of nowadays. Screensavers, backgrounds, and the ability to personalise them are all part of the smartphone experience, but it can be challenging to locate one that perfectly matches your needs. This chapter will show you how to construct a fantastic text-based wallpaper that you can personalise. You may use the wallpaper for your desktop and wow your friends at the same time. Why not design a landscape-themed vector wallpaper? You will learn how to make an attractive wallpaper fast and easily by following the steps in this chapter. Let's start now!

What is digital wallpaper?

For many years, people have depended on wallpaper to give a room a little colour, texture, and personality. Digital wallpapers may now be created because of recent breakthroughs in printing technology and technology. Among its many advantages, digital print wallpaper can breathe life into bare walls. What they can provide businesses is as follows. A sort of big-scale printing called digital print wallpaper can assist businesses in the following ways:

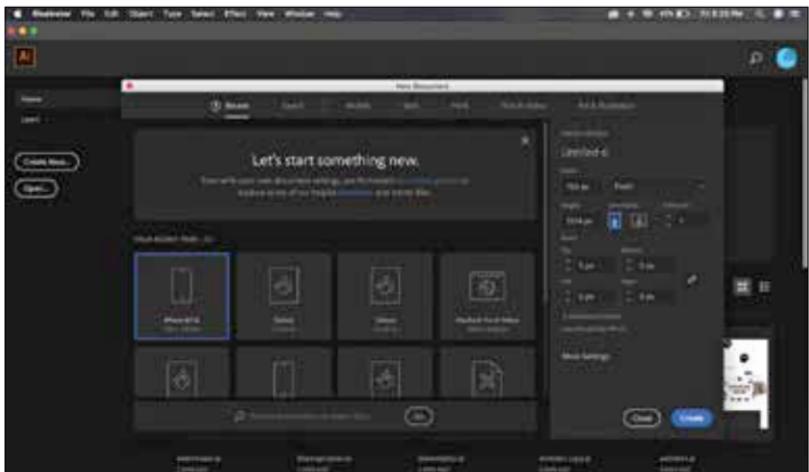
1. It truly steals the show.
2. It might always seem brand-new. If you want it to, since it's so distinctive and memorable, it may increase brand recognition.
3. It's Sturdy and Lasts a Long Time

Since it doesn't require stock, digital wallpaper is also intriguing from a business perspective. Digital printing is perfect for small runs since it allows you to print only as much as is required for a particular order or project and still turn a profit. Some designers are even fusing analogue and digital by using outdated material and digitally printing fresh, fashionable designs on top of it. No longer must wallpaper designers repeat patterns every certain number of inches. It's exhilarating, to say the least since it opens up all kinds of possibilities. Additionally, colour gradients without distinct lines are now also feasible. Using Adobe Illustrator, you are in control of creating the desktop wallpaper of your choosing.

How can you create your phone wallpaper with Adobe Illustrator?

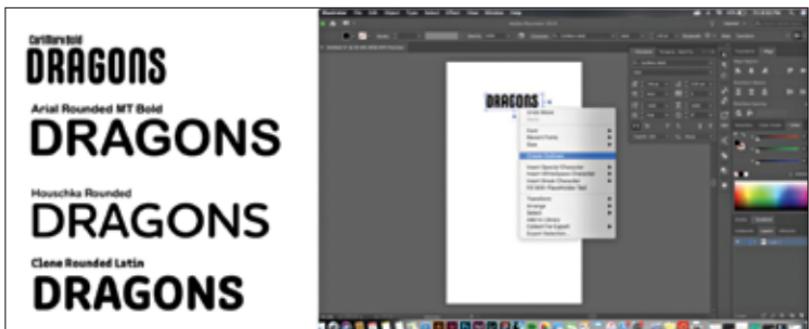
Step 1: You must thoroughly examine your first thought and ideas and come up with a basic design that meets your needs before you begin designing the wallpaper for your phone. For instance, you choose “Dragons” as your theme after drawing inspiration from the school mascot. Depending on what you want and how much work you want to put into it, it may be a single word or a whole phrase. You may pursue whatever goal you have. This chapter will demonstrate how to use Dragon’s themes to make it really simple and clear for you all.

Step 2: Okay, you are now prepared with that thought in mind. Therefore, you must launch Adobe Illustrator and begin the identification process. To begin a new project in Illustrator, click “create new” on the left side of the window. Then, choose “mobile” in the pop-up window and browse the possibilities until you find the one that is appropriate for your phone. Now



select the screen resolution that meets your screen size requirements. Now, for the orientation, we advise choosing the portrait option (which is taller than it is broad) and then choosing to Create.

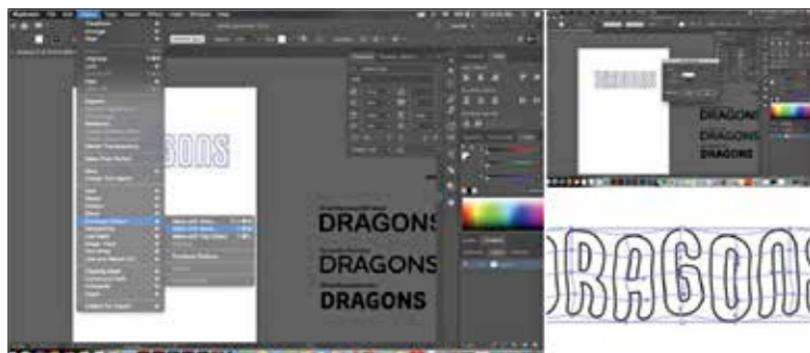
Step 3: Now that your board is opened, you can quickly put your design ideas into action. Select the text tool (it looks like a letter "T" in the toolbar on the left). After that, you will need to click on your artboard, move it, and then write your chosen word or phrase into the textbox you just created. When you're finished, you can giggle. By holding down the command key and clicking away from the text, you may alter the font of your text. After you enter your text, switch immediately to the very helpful selection tool.



A rounded sans serif is ideal for the example that we are building in this tutorial. Use the font "CarlMarx Bold" now. Houschka Rounded, Arial Rounded MT Bold, and Clone Rounded Latin are more possibilities that

can be found on Adobe Fonts; pick the one that best suits your preferred style. Now that you've finished writing the content, you'll need to outline it. There are three ways to achieve this. The option to make outlines is available by right-clicking your text (or two-finger touching if you are using a MacBook), clicking the type tab at the top of your screen, or clicking the shortcut hold shift, command, and "o."

Step 4: Choose the freshly outlined text, then go to the top left and change the fill to white and the outline to black. You may also use the shortcut key "d" to make these changes. Finally, adjust the stroke weight to 2 points.



Step 5: You must now choose that part of the text once more. Select the object tab by moving your cursor to the top of the screen. After that, you must choose to create with mesh from the pop-out menu under envelope distort or use the keyboard shortcut Option (alt), Control, "M." After you finish, you must do this in order for the envelope mesh menu to appear. The number of columns and rows will be the default number when you check



the preview box in the lower left; you may change it based on the length of your text. In this example, we're expanding the number of columns to 6 while retaining the number of rows at 4. After that, click OK to apply those modifications. The anchor points in some of your columns need to be selected first. To select multiple points, hold down the shift key. Then, you may use the arrow keys to move the selected points up or down. We'll start by moving every other column up 10 points using the arrow key. The rows must then be adjusted in the same way; we'll choose to move them 5 points to the right. The outcomes are displayed in the image.

Step 6: Select your text using the selection tool(V), duplicate it, go to the object tab at the top of the screen, scroll down, and click expand. Before selecting "ok," double-check that "objected" and "fill" are both chosen on the expand menu. Select the enlarged text with the selection tool, hold down the option (alt) key while dragging a duplicate down, and then simply change the text once again by using the shortcut "ctrl" and "d." Then, after selecting all three bits of text, choose the object tab from the top menu, and blend. Select your text, and then click "blend options" to bring up a window. Once this has opened, click the preview button to make sure it looks OK. Then, go to spacing and choose the number of steps you want—we've chosen fifteen—and make sure the vertical option is chosen for orientation before clicking the "OK" button. This step's results are displayed in the picture. create from the pop-up menu, or use the shortcut option control-"b". Choose your text once more.



Step 7: The ellipse tool, which resembles an oval, is the next thing you should choose from the toolbar. If it is not immediately visible, you will need to right-click either the rectangle tool or the star, line, or polygon tool instead. It is typically the item that is fourth from the top of the toolbar.

Construct a circle on your artboard next, switch to the direct selection tool, pick the top and right anchor points, and then erase them. Then, using the top anchor point as your point of reference, click and drag it to the side to create an S curve.

Return to the section tool (V) and pick the curve as well as your text. This time, instead of selecting blend in the object tab's blend section, we want to choose to replace the spine. Feel free to design the route as you wish because doing so will cause your line of text to follow the curvature of your path. Return to the option blend menu and choose reverse spine if you'd rather your text appear at the bottom rather than the top. In the illustration, reversed spine is designated as number 2. Then, select the trim function, which is usually the second one in from the left under pathfinders (the icon is of a full square on top of another, or if you hover your cursor over them, a label should pop up), which will make your text more precise. After doing this, go to the right side of your window and select the pathfinder tool, which looks like two overlapping squares (if you can't find it there, you can also find it under the windows tab in the top navigation bar).



Step 8: Although not required, this phase is enjoyable, may produce some fascinating effects, and further personalises the piece for you. Go back to the original set of text you were working with (not the one you extended in step 6) and select it. Then, go to the top bar and choose the isolation button, which is represented by four arrows pointing towards a box.

When you choose the top text layer and remove the stroke and fill colours from it, a gradient will be created that will repeat with the other two text layers as well. To do this, go to the layers panel on the bottom right of your screen and click the arrow to reveal all the items on that layer.

If you want to take it a step further, you can use the morph option of the direct selection tool (a) to rotate and shift each letter while also moving them about to add even more interest and originality.

Step 9: When you're done and satisfied with your creation, you'll need to download the image to your phone so that you may set it as your wallpaper. To accomplish this, click the file tab at the top of the screen, scroll down to export, and then click export for screens. In the pop-up box that appears, select the destination folder for the export, then click Export Artboard. From there, you may send it to yourself through email or, if you have an iPhone and a Mac, you can airdrop it.

Tips to design an artistic wallpaper

1. Keep it straightforward but significant. Wallpaper design components should be kept to a minimum because too many might possibly damage the experience. Try to keep your wallpaper design simple and only include the aspects that are important to you. The aesthetic attractiveness of the design is also maintained by using straightforward, simple, and sharp wallpaper designs.
2. Keep the typeface creative. The design of letters known as a font can come in a variety of styles, including extra bold, bold, regular, light, italic, condensed, extended, etc. When designing wallpaper, use a typeface that won't draw attention away from the design features. Ensure that every text is readable. You must adhere to the best typographic conventions, such as using contrasting fonts like Anton and Julians Sans for quotations and sans serif typefaces for headers.
3. Pick a colour scheme that coordinates. Your colour scheme should complement the design you have in mind and not conflict with any of the wallpaper design's aspects (both foreground and background). Whichever colour combination you choose, what counts is how well they work together. Here's a tip you may use: when creating your palettes, use the Color Wheel to select the ideal pairings.
4. Image optimization according to screen size You must size-optimize each picture you choose for the wallpaper design's foreground and background. When using them as wallpaper, make sure they are the exact size of your screen and are not pixelated. Image resizing improves quality over here.
5. Play around with animation. Yes! A few components in your wallpaper design, such as corners and small icons, can be animated. To give your

wallpaper design a competitive edge, make sure to employ minimum motion and avoid going overboard. Keep in mind that any motion you incorporate into your design must not obstruct the view of any folders or documents that are shown in the foreground.

Conclusion

Discover your inspiration. While some people choose to have their favourite superheroes as wallpaper backgrounds, others think family portraits make good wallpaper designs. Therefore, do some research and identify the aesthetics, tone, and spirit you want in your design before you begin creating your wallpaper. Give the wallpaper design a little touch of your personality. You merely employ the tools you require to designate the ideal wall painter for you. Not to worry! Over time, you will become more adept. **d**

CHAPTER #09



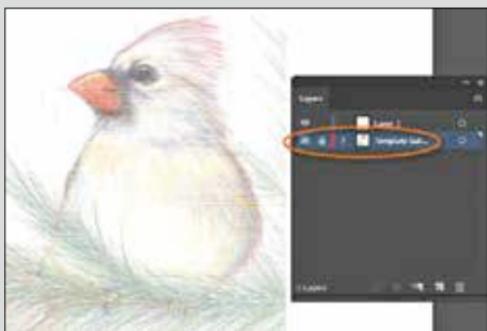
Level it up

You've learnt all the basics. But, some things still remain

If you enjoy designing, you probably already know about the idea of templates. You may find some of the best templates for your creative works with the aid of Adobe Illustrator. You can find simple designs for some of the most well-known ones. You can use templates to create some really great designs. The ones that leave a lasting impression.

What are template layers?

Template layers allow you to manually trace pictures



since they are locked, nonprinting layers. Using template layers can be quite helpful when tracing raster pictures or making artwork from scans of mockup designs. To make it simple to notice any pathways you draw over a layer, template layers are muted. The template layer is hidden or printed when the illustration is used in a layout programme like InDesign or QuarkXPress.

You may use templates to build new documents with reusable formatting and design features. For instance, you may construct a template with the necessary artboard size, view settings (such guides), and print choices if you need to design a number of business cards with a similar style. The template may also include particular collections of colour swatches, brushes, and graphic styles as well as symbols for typical design components (such as logos). Templates for business cards, letterhead, brochures, envelopes, certificates, labels, greeting cards, postcards, and websites are among the many that Illustrator has. When a template is chosen using the New From Template command, Illustrator produces a new document with the exact same content and document settings as the template while erasing the template's original file.

Making a template gives you a lot of flexibility for modification and teamwork within your business. A template may be modified by anybody who opens it without risking mistakenly overwriting the original version. For instance, it would be simple to build a template for a business card or a postcard that follows certain rules for the positioning of text.

How can a template layer be created?

A template layer can be used in two different ways. When importing raster artwork into Illustrator as a template, this is the most popular technique to generate a template layer. Select Place > File. Select the artwork you wish to import in the Place dialogue box, check the Template box in the lower-left corner, and then click Place. To ensure that you can see any paths you draw over the file, it is put on a locked layer and muted to 50% by default.

Converting an existing artwork layer into a template is the second approach to creating a template layer. In the Layers panel, double-click a layer name. Select the Template check box in the Layer Options dialogue box that opens, and then click OK. The layer is automatically locked, and the layer symbol in the Visibility column switches from the Visibility icon to the Template icon. It won't be darkened if you turn vector artwork into a template layer.

What are the steps to be followed to create a new template?

Step 1: You must open a new or existing document as your initial step.

Step 2: Any of the following techniques to modify the document:

- When you create new documents using the template, you may configure your Document window to appear how you choose. The degree of magnification, scroll position, ruler origin, guidelines, grids, crop regions, and View menu choices are all included in this.
- You'll now need to add any artwork that suits your needs from the template by editing it or just adding it. Any current swatches, styles, brushes, or symbols that you don't wish to keep should be deleted.
- Additionally, you may import pre-made colours, styles, brushes, symbols, and actions from a number of Illustrator-supplied libraries.
- You may create any type of graph design and add it to the Graph Design dialogue box. Additionally, you may import premade graph designs.
- In the Print Values dialogue box and Document Setup dialogue box, choose the desired options.

Step 3: Choose Save As Template option under File.

Step 4: Choose a location for the file, type a filename, and then click on the option Save in the Save As dialogue box. The file is saved by Illustrator in the AIT (Adobe Illustrator Template) format.



What are the advantages of using a template?

Time savings

A finalised template is just that—hence the name. You log in and contribute

your own stuff, such as text and media. This benefit doesn't just benefit the buyer; the designer may also get time savings by employing completed templates for his clients.

Quicker selection

Customers with few original design ideas will find it much easier to use templates. After all, they are immediately given alternatives. Humans are visual beings who make judgments more quickly if they can see their options. This benefit can also be used by the designer. He may present a variety of various templates to his clients, obtaining a precise layout choice immediately away. In turn, the designer has to work harder.

Cost-saving

No matter how you look at it, using a pre-made template is less expensive than hiring a designer. By using pre-made themes for his clients, the designer also saves money. Typically, this enables him to provide services for a lot less money, maybe earning commissions he would not have received at higher costs.

More rapid switching

In addition to the advantages listed above, there is another one. It is simple to change the design that is based on a template. After a few years, you probably won't want to abandon a costly bespoke design because the pain is still too great. assuming you didn't have a person bend the template till it resembles a completely original design.

What are the disadvantages of using a template?

Unoriginal

There's a good probability that you won't be the only person utilising one of the Adobe Illustrator templates. You shouldn't have to use one of the pre-existing templates when creating a design that has to be distinctive. If your audience has seen the same format a lot, using templates might make it harder to separate from the crowd and can make you appear unoriginal.

Basic

The quality of the readily available templates is quite subpar. Some templates may contain subpar graphics or visual components and rely heavily

on you to fill in the majority of the blanks. If you're wanting to showcase your work or your abilities, such as on a photography portfolio website, you could discover that utilising template results in a final product that is less remarkable than something you might have created entirely on your own. This can work against you.

Unchallenging

You won't reap the benefits of becoming familiar with the ins and outs of the Adobe Illustrator tools you're using if you rely on templates to put together your projects, whether they be banners for the workplace or personal websites. Building your own components from scratch encourages you to become knowledgeable about the functions and principles of the platform in question. Utilizing a template-based approach might prevent you from learning about and investigating the software as much as you otherwise would if you are using the necessary tools for work.

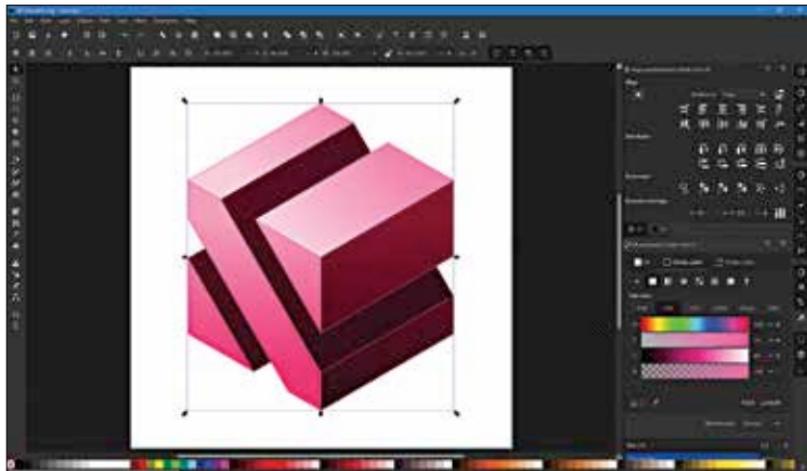
Restrictive

Templates are often created to make it as simple and quick for you to produce results as possible, but frequently the modification possibilities are constrained, constraining what you can do with your files. It's possible that you won't know how to make the essential tweaks and alterations to the template to make it your own if you aren't familiar with all the aspects in question. In other instances, the template won't allow for the level of customization you desire, leaving you with a finished product you're not content with.

What are the major alternatives to Adobe Illustrator?

Inkscape

One of the oldest and most reliable free vector drawing programmes available is Inkscape. It was initially released 15 years ago, and thousands of devoted users all across the world continue to build and maintain it today. Its users may produce the graphic design of a professional calibre that is indistinguishable from costly vector graphics programmes like Adobe Illustrator because of its effectiveness and power. The programme is available for free download at inkscape.org on the official website, so you can start developing it right now. This makes it the perfect graphics application for ambitious and beginning designers. Professional



designers all over the globe use Inkscape to create high-quality designs at affordable prices.

Pros

- Excellent format support
- Comprehensive toolset
- Regular updates

Cons

- May exhibit performance sluggishness

Vectr

Vectr's goal is to provide an easy-to-use and easy-to-learn Adobe Illustrator substitute. It is the perfect tool for novices or people who simply need to make simple designs for logos and drawings because it can be downloaded for free as a desktop programme and used in-browser. It provides simple vector editing tools, including text, several design levels, and the ability to create shapes. The generated designs can be exported locally or stored online.

Pros

1. Simple to Use and Learn
2. solutions for high-end vector graphics
3. An application that is simple and clear



4. Numerous Design Features and Tools
5. Numerous clipart patterns, calendar symbols, stars, lightning bolts, and arrows are examples of advanced features.
6. Every project created using Vectr is automatically saved online.

Cons

Mostly good for vector art purposes, otherwise not.

CorelDraw



The quickest illustrator tool on the market is known as CorelDRAW. Illustrator is an all-in-one design and layout programme that runs on Windows, iOS, Mac, iPad, and even your phone. Designing is made much simpler by the availability of a multipage view and a multi-asset export. With CorelDRAW's cutting-edge collaboration tool, team members may give comments and input directly in the design file. CorelDRAW is the most potent Adobe Illustrator substitute in terms of graphic design skills.

Pros

- Multiple file types, including PSD, DXF, EPS, and TIFF, among others, may be shared and exported.
- The instructional films are in-depth and highly beneficial.

Cons

- Since some of the supplied software's components and functionality must be used to function, it is not entirely offline.
- The freehand brush is challenging for users to utilise.

Figma

Free to use, Figma is a collaborative illustration programme. Figma reduces the amount of manual resizing and alignment with its auto-layout capability. You may also add plugins using it. It is a cloud-based design tool that enables you to view your work through the internet from any location. It works with both Windows and iOS.



Pros

- Users don't need to spend money on several tools because this one has all they need for developing websites.
- Using Figma, several team members may collaborate on the same project at once.
- contains every tool necessary to produce a prototype design.
- As it's cloud-based, you may access data from anywhere.

Cons

- Runs slowly on bulky prototypes; as a result, a graphics card and adequate RAM are needed.
- need an internet connection; it is not offline-compatible.
- The module in Figma lacks global colours.

Affinity Designer



Affinity Designer, which was introduced in 2014 and is compatible with Windows, macOS, and iOS, is a well-liked substitute for Adobe Illustrator. The UI of Affinity Designer, which enables users to create in three different personas—Pixel Persona, Designer Persona, and Export Persona—is its strongest selling point. Affinity Designer is a hybrid of Adobe Illustrator and Adobe Photoshop, and seasoned Adobe users will appreciate how simple it is to transition between vector, pixel, and export modes.

Pros

- Make precise designs
- Over 1,000,000% Vector and Zoom Pixel in One Workflow
- Produce stunning vector artwork
- Real-time pixel preview
- Animated Symbols
- Outline views and split-screen views
- Optimizing UI, Web, and App Designs
- Precision Dynamic Guides
- Options for Advanced Grid Snapping
- Perfect Geometry
- Brilliant Colors
- Brush Stabilization in Game Design
- Impressive Text for Responsive Designs
- Numerous Artboards
- Management of Advanced Memory System Assets
- Support for Advanced Files

Cons

- The functionality of layers might be unclear.
- There is no auto trace option.

Sketch

A 30-day trial version of Sketch, a macOS-based illustrator, is available for free for users to try out. Vector editing, Boolean operations, arithmetic operations, and Variable and OpenType fonts are just a few of its incredible capabilities. Sketch is a collaborative tool that enables users to share libraries of symbols, text and layer styles, and colour variables with other users and work on the same project at the same time.

Pros

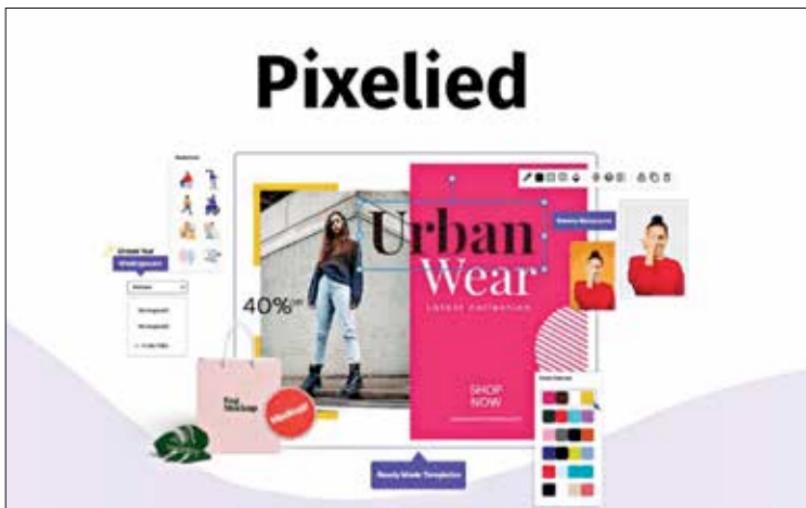
- Sketch has revolutionised the design industry, and its user base is expanding daily. If you ever run into trouble, there are several forums and Facebook groups that give assistance.
- They have a top-notch development staff. It makes sense because they create the go-to programme for user-centred design. More and more problems are fixed and wonderful core features are delivered with each update—and there are a lot of them.

Cons

- Your machine seems to suffer a lot after using Sketch. Sketch can significantly slow down older computers. The software fails to handle files as Adobe products can, even on the fastest Macs.
- Plug-ins appear to be required.

Pixelied

When they need to produce images fast, many Illustrator users turn to programmes like Canva. And Pixelied is a popular Canva substitute on the market. Although it lacks Illustrator's extensive vector editing tools, the application offers a wide variety of materials, vector icons, templates, and pre-made design options. To employ your creations, you may submit vector files from Adobe Illustrator and Photoshop to Pixelied. It is a web application that runs on the cloud.



For individuals who are new to the world of photographic editing software or only require the most basic functionality, Pixelied is a fantastic choice. If you're searching for something more complete, this might not be the greatest option, but if you only need the essentials, like making social media posts and featured blog photos, Pixelied excels at those tasks.

Pros

- lovely pre-made templates

- Drag and drop capability
- Simple and transparent user interface
- really quick loading
- feature for vector upload
- has a free membership

Cons

- Limited credits for background removal
- Limited number of examples
- Saving time with a slow mockup

Canva

Canva is one of the most powerful online graphic design tools that is available right now. With an easy to use interface and a powerful set of tools, it has become a mainstay in the toolkit of many professional and amateur graphic designers across the globe. If the option of some people is to consider, then this tool, with a bit more tweaking to the set of features offered, can be a full fledged replacement for Illustrator, and that is to say a lot, especially considering the fact that it has been around for a shorter time than Illustrator.

Pros

- Easy to use interface
- Vast selection of tools for beginners
- A healthy selection of free and paid templates for all purposes

Cons

- Not powerful enough for professional designing work
- Limited selection of export formats

Conclusion

One of the top platforms now on the market is Adobe Illustrator. If you are unsure about whether to utilise design templates or not, we advise using them only when absolutely necessary. Otherwise, design every artwork from the ground up. Utilize many techniques to carry out the resolution that is in your thoughts. This will enable you to develop your artistic abilities. **d**

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