

Working with Type in Adobe Illustrator CS2

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Executive overview

For many years, Adobe® Illustrator® software has set the standard for creating high-quality, graphically rich content—first for print, then for motion graphics, then for the web, and now for mobile devices. Creative professionals around the world depend on its innovative features and tight integration with other Adobe products.

When Illustrator CS was released in October 2003, it introduced a completely new text engine with over 175 new or enhanced typographic features for creating a wide range of content from highly readable body copy to inventive ornamental letterforms. Illustrator CS2 builds upon these advances, improving the overall performance and stability of the text engine and rounding out an already robust set of type features with even more.

Using innovative technologies such as OpenType®, the Adobe Paragraph Composer, and Unicode, Illustrator CS2 puts powerful typographic tools in the hands of designers working in virtually any medium. Because Illustrator CS2 uses the same text engine as Adobe InDesign® CS2, Adobe Photoshop® CS2, Adobe After Effects® 6.5, and Adobe Premiere® Pro 1.5, type created in any one of these applications retains its editability, formatting, and other attributes in all the others. What's more, Illustrator CS2 can export Photoshop (.psd) files containing grouped text boxes in which the text remains editable.

To be compatible with the new text engine in Illustrator CS2, text in documents created with Adobe Illustrator 10 and earlier must be updated. This white paper provides an overview of the typographic features in Illustrator CS2 and explains how to update legacy text.

Introduction to the Illustrator CS2 text engine

Although Illustrator has long provided excellent tools for creating high-quality graphics, it is not designed for laying out multi-page documents containing large quantities of text, as is InDesign CS2. Nonetheless, Illustrator artists must often incorporate significant amounts of body copy in artwork ranging from posters to packaging. The Illustrator CS2 text engine provides a full range of features for working with all kinds of type, from letterforms as graphic objects to readable body copy. The Illustrator CS2 text engine enables you to:

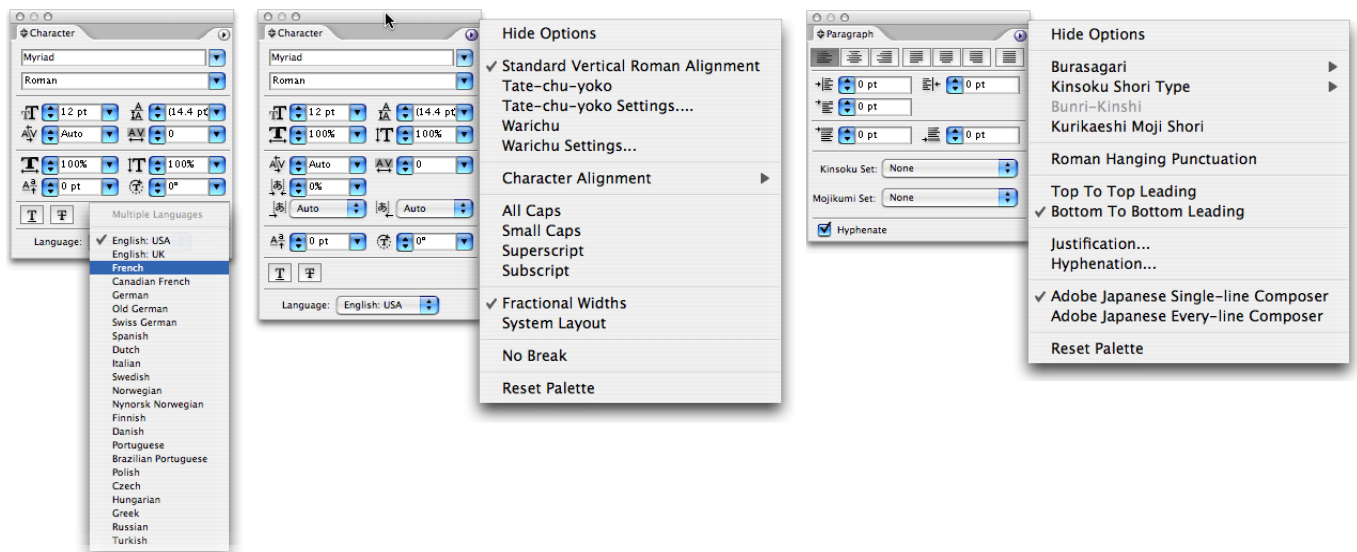
- **Set type of the very highest quality.** With features such as automatic kerning, optical margin alignment, the Adobe Paragraph Composer, and support for OpenType, Illustrator CS2 enables you to control the quality of type with minimal, if any, hand tuning.

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Astonishing Soufflé.....\$14.95

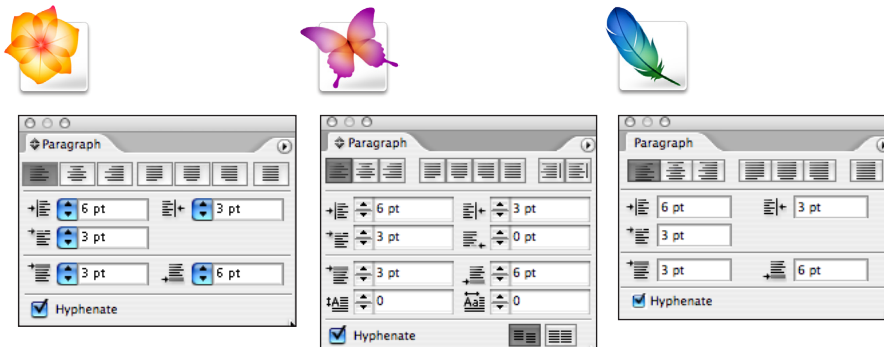
Illustrator CS2 provides a comprehensive set of tools for quickly and easily setting exquisite-looking type. Shown here is plain type (above) and Illustrator CS2 type using swash caps, alternate characters (such as the joined “ffi”), tab leaders, and oldstyle numbers (below).

- **Work in a global marketplace.** Full support for Unicode in Illustrator CS2 makes it much easier to create foreign-language documents and move them between computers or across borders. Plus, you can set characters in almost any language—including Asian languages.



Illustrator CS2 provides powerful tools for working with languages—including many features that enable you to fine-tune composition in Asian languages.

- **Benefit from tight integration among Adobe applications.** Illustrator CS2, InDesign CS2, Photoshop CS2, AfterEffects 6.5, and Adobe Premiere Pro 1.5 share the same text composition technology, which improves typographic consistency for projects that require contributions from more than one Adobe application. For example, if you specify word and letter spacing values for area type in Illustrator CS2 and then place the artwork in InDesign, the Illustrator text will precisely match text set with the same values in InDesign. What's more, because type features function nearly identically in all five applications, you don't change the way you work just because you've switched from one application to another—wrapping text or applying glyph scaling is done the same way in Illustrator CS2 as in InDesign CS2.



As an example of tight integration among Adobe applications, the Paragraph palette is nearly identical in Illustrator CS2 (left), InDesign CS2 (center), and Photoshop CS2 (right).

The Illustrator CS2 text engine provides two additional benefits:

- **Smaller file size.** Artwork containing a large number of text objects occupies much less disk space when saved in Illustrator CS2. (Note that if this same artwork is opened and then saved in Illustrator CS, it reverts to its original larger size.)
- **Backwards compatibility.** Because the text engines in Illustrator CS and Illustrator CS2 are fully compatible, text in files moved back and forth between the two applications retains all its attributes.

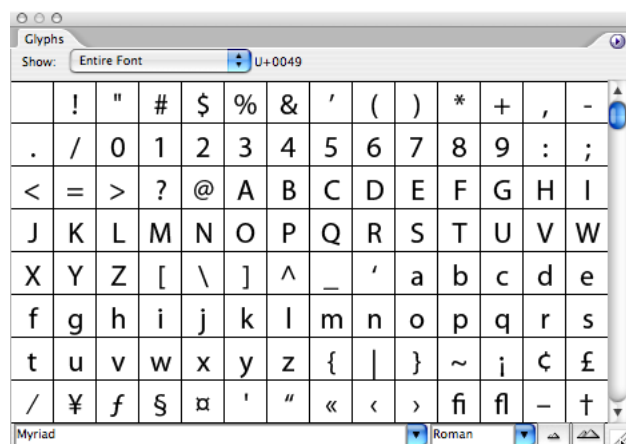
OpenType features

OpenType is a new cross-platform font file format developed jointly by Adobe and Microsoft. Adobe has converted the entire Adobe Type Library into this format and now offers thousands of OpenType fonts. The two main advantages of the OpenType format are its cross-platform compatibility (the same font file works on both Macintosh and Windows computers) and its ability to provide widely expanded character sets and layout features. By supporting OpenType, Illustrator CS2 is able to offer much richer linguistic support and numerous advanced typographic controls.

Illustrator CS2 leverages OpenType to deliver the following benefits:

- **Extended glyph sets.** Typefaces include many characters in addition to the ones you see on your keyboard. Depending on the font, these characters can include ligatures, fractions, swashes, ornaments, ordinals, titling and stylistic alternates, superior and inferior characters, old-style figures, and lining figures. A *glyph* is a specific form of a character. For example, in certain fonts the capital letter A is available in several forms, such as swash and small cap. In the past, a typical Western PostScript® font was limited to 256 glyphs, forcing you to install and manage two or more style-related fonts in order to access “expert set” characters. OpenType fonts can contain more than 65,000 glyphs, which allows a single font file to contain many nonstandard glyphs. OpenType significantly simplifies font management and the publishing workflow by ensuring that all of the required glyphs for a document are contained in one cross-platform font file throughout the workflow. OpenType also makes localization of documents into more languages a reality on the desktop, because Asian character sets contain many more than 256 glyphs.
- **Automatic glyph replacement.** Illustrator CS2 enables you to specify glyph substitution rules, as described in the following section.

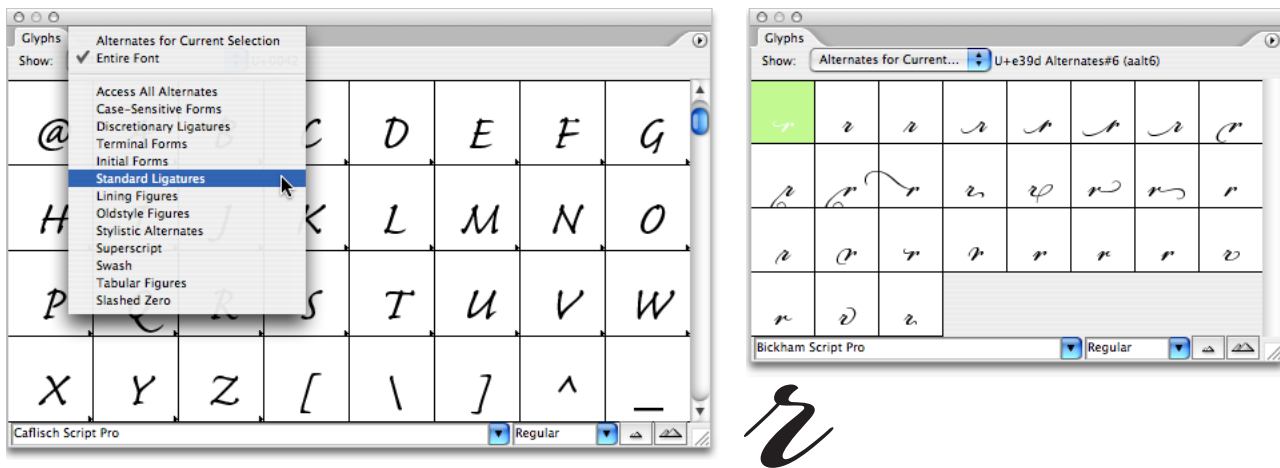
Two Illustrator CS2 palettes enable you to work quickly and easily with OpenType characters. The Glyphs palette lets you view and insert glyphs from any font. The OpenType palette lets you set up rules for using glyphs.



The Glyphs palette can display all the glyphs of a selected font. Zoom buttons in the lower right corner of the palette enable you to determine the size at which glyphs are displayed in the palette.

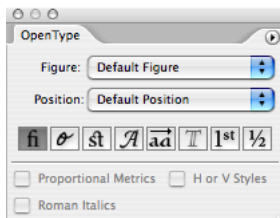
LEARN MORE

To learn more about OpenType, see www.adobe.com/type/opentype/.



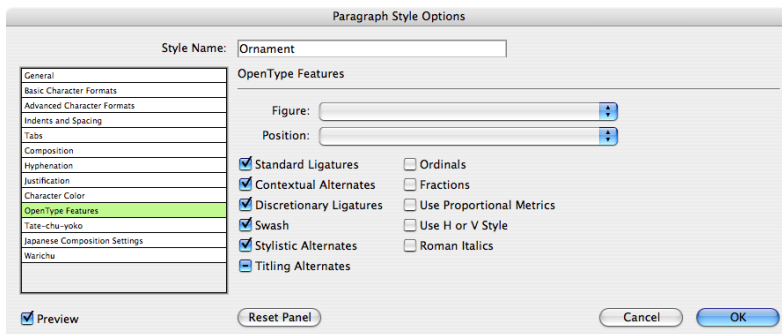
The Show menu (above) controls what types of glyphs the Glyphs palette displays. Selecting a character in a text frame and then choosing Alternates for Current Selection (above right) displays alternate glyphs for that character.

The OpenType palette allows you to specify glyph substitution rules for selected text. Using the OpenType palette is easier than inserting glyphs one at a time and ensures a more consistent result.



The OpenType palette enables you to specify glyph substitution rules for selected text. Depending on the text's font, you can specify Standard Ligatures, Contextual Alternates, Discretionary Ligatures, Swash, Stylistic Alternates, Titling Alternates, Ordinals, and Fractions. The Figure and Position menus enable you to control OpenType figure style (Tabular Lining, Proportional Lining, Proportional Oldstyle, Tabular Oldstyle) and OpenType position style (Superscript/Superior, Subscript/Inferior, Numerator, Denominator).

You can also build glyph substitution rules into character and paragraph styles, as shown in the following figure.



Illustrator CS2 enables you to build glyph substitution rules into paragraph and character styles.

Using the OpenType palette, the Paragraph Style Options dialog box, or the Character Style Options dialog box, you can apply the following alternative glyph types.

- **Standard and discretionary ligatures.** A *ligature* is a typographic replacement character for a certain letter pair. Most fonts include ligatures for standard letter pairs such as fi, fl, ff, ffi, and ffl. In addition, some fonts include discretionary ligatures for letter pairs such as ct, sp, and st. Although the characters in ligatures appear to be joined, they are fully editable and do not cause the spell checker to flag a word erroneously.

Actor waffles after
finding first story.

Text with standard ligatures

Actor waffles after
finding first story.

Illustrator CS2 text with discretionary ligatures

- **Contextual alternates.** Contextual alternates are alternate characters included in some script typefaces to provide better joining behavior between certain letter pairs. For example, when using Caflisch Script Pro with contextual alternates enabled, the letter pairs “bl,” “os,” and “om” in the word “blossom” are joined so that the font looks more like handwriting.

blossom

Basic text

blossom

Illustrator CS2 text with contextual alternates

- **Swashes, stylistic alternates, or titling alternates.** Many OpenType fonts include stylized characters that enable you to add decorative elements to type. Swashes are characters with exaggerated flourishes. Titling alternates are characters (usually all in capitals) designed for use in large-size settings, such as titles. Stylistic alternates are stylized characters that create a purely aesthetic effect.

Aesthetic Effect

Basic text

Aesthetic Effect

Illustrator CS2 text with swash caps and stylistic alternates

- **Fractions and ordinals.** When using an OpenType font, you can automatically format ordinal numbers with superscript characters (for example, 2nd). Characters such as the superscript “a” and “o” in the Spanish words *segunda* (2^a) and *segundo* (2^o) are also typeset properly. You can also convert numbers separated by a slash (such as 1/2) to a shilling fraction (such as ½).

1/2 1/3 1/4 1st 2nd 3rd

Basic text

½ ⅓ ¼ 1st 2nd 3rd

Illustrator CS2 text

- **Numbers.** Many OpenType fonts provide alternate styles for numbers. These alternate styles may include: *tabular lining*, which uses full-height figures all of the same width and is appropriate in situations where numbers need to align from one line to the next, as in tables; *proportional lining*, which uses full-height figures with varying widths and is appropriate for text that uses all caps; *proportional oldstyle*, which uses varying-height figures with varying widths and is appropriate for a classic, sophisticated look in text that doesn't use all caps; and *tabular oldstyle*, which uses varying-height figures with fixed, equal widths and is recommended when you want the classic appearance of old-style figures but need them to align in columns, as in an annual report.

	March	December
Current assets:		
Cash and cash equivalents	\$ 336,525	\$ 343,881
Short-term investments	1,130,578	969,340
Trade receivables	138,352	141,945
Other receivables	28,188	25,495
Deferred income taxes	37,924	51,751
Prepaid expenses	28,372	18,617
Total current assets	\$1,699,939	\$1,551,029

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Numbers set with tabular lining (above) and tabular oldstyle (below).

Advanced typography

Illustrator CS set a new standard for sophisticated typographic controls in illustration software. Illustrator CS2 builds on that foundation, rounding out and refining an already extraordinary selection of tools.

Optical Kerning

Kerning refers to the amount of space between adjacent pairs of letters. Although most fonts provide kerning pairs—metrics that optimize the space between selected letter pairs—some fonts include none, and even fonts with built-in kerning pairs don't address every possible combination of letters. What's more, when two adjacent letters are formatted with a different font—as in the A and W shown on the following page—neither font's kerning metrics can apply.

ULTRAWAVE

As a result, designers often spend a significant amount of time adjusting kerning pairs manually.

Optical kerning adjusts the spacing between adjacent characters based on their shapes. Optical kerning can be applied as a character attribute from the Character palette or added to a character or paragraph style and applied automatically.

AWARE OF WAVES With no kerning

AWARE OF WAVES With optical kerning

Optical Margin Alignment

In high-quality typography, the vertical edges of a paragraph appear straight. In left-aligned type, the left margin should be clean; in justified type, both left and right margins should be clean. Optical margin alignment automatically adjusts the position of punctuation marks and certain letters, such as W and A, so that they hang slightly outside the text margin and hence appear visually aligned.

We carry with us
the wonders we
seek without us.

—Sir Thomas Browne

Without optical margin alignment

We carry with us
the wonders we
seek without us.

—Sir Thomas Browne

With optical margin alignment

Adobe Paragraph Composer

The appearance of type on the page depends on a complex interaction of processes called *composition*. Using the word spacing, letter spacing, glyph scaling, and hyphenation options you've specified, Illustrator CS2 evaluates possible line breaks and chooses the one that comes closest to the specified parameters.

Illustrator offers two composition methods: the Every-line Composer and the Single-line Composer. Both methods evaluate possible breaks and choose the one that best supports the hyphenation and justification options you've specified for a given paragraph. The composition method affects only the selected paragraph or paragraphs, so you can set different composition methods for different paragraphs.

- **Every-line Composer.** The Every-line Composer considers a network of break points for a range of lines and thus can optimize earlier lines in a paragraph in order to eliminate especially unattractive breaks later on.
- **Single-line Composer.** The Single-line Composer offers a traditional approach to composing type one line at a time. This option is useful if you want manual control over how lines break.

Composition method is a paragraph attribute that can be applied as needed or built into a paragraph style. For a comparison of the two composition methods, see the following illustrations.

From graphic designers to broadcasters to fashion photographers, the creative professionals who make up Adobe's longest standing customer base find their inspiration in the place where art and technology intersect. Responsible for laying out the magazines we read, designing the web sites we frequent, and adding special effects to the movies we love, these visionaries rely daily on Adobe software to help them take creative leaps, meet impossible deadlines, and show the world something completely new.

Text composed using the Single-line composer.

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Text composed using the Every-line composer.

Because the Every-line composer optimizes break points over a range of lines, it often produces text with a more even texture.

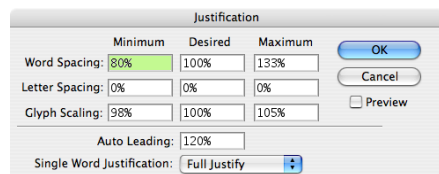
Glyph Scaling

Text is said to be *justified* when it is vertically aligned along both left and right margins.

To optimize the appearance of justified text, small adjustments are made, first to the space between words and then between letters. Sometimes, however, this approach produces a paragraph of uneven texture: some lines have too much space and others too little. To fine-tune justified type, Illustrator CS2 provides a third variable called *glyph scaling*.

Glyph scaling adjusts the width of the characters themselves within parameters you set.

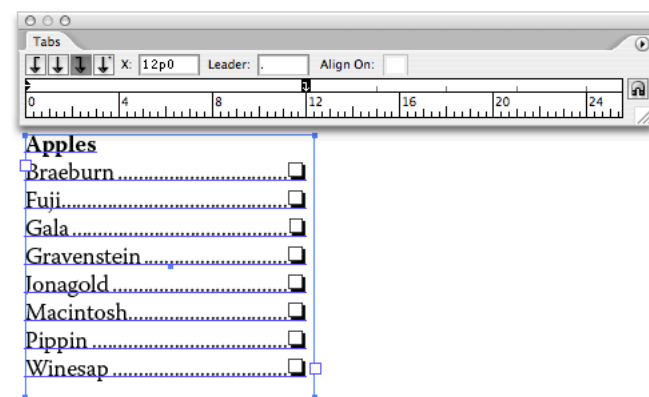
Glyph scaling values can range from 50% to 200%; at 100%, the width of the characters is not changed. All three Justification settings—word spacing, letter spacing, and glyph scaling—can be set as attributes of a paragraph style or applied to an individual paragraph.



Glyph scaling provides a third variable, in addition to word and letter spacing, for creating evenly textured copy.

Custom Tab Leaders

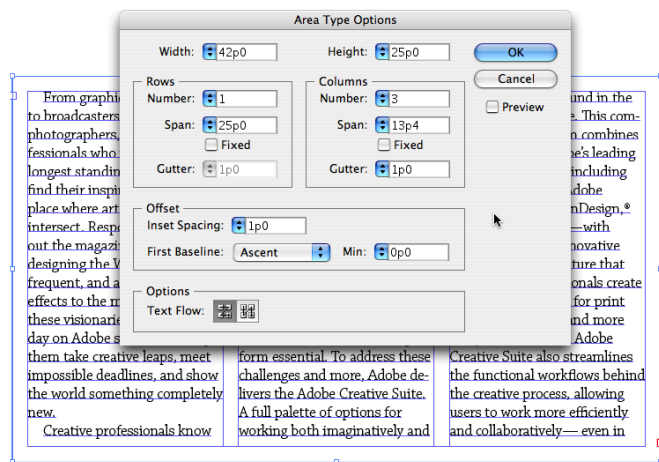
A tab leader is a repeated pattern of characters, such as a series of dots or dashes, between a tab and the following text. A small but distinctive refinement, a tab leader improves the readability of tabbed text by guiding the eye horizontally across columns. Tab leaders can be set either as an attribute of a paragraph style or applied to an individual paragraph.



Custom tab leaders guide the eye horizontally across text columns.

Area Type Options

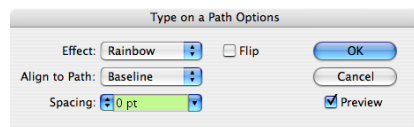
Illustrator CS2 provides numerous tools for controlling the appearance and behavior of text within area type objects. Within an area type object, you can control the inset spacing, or margin, between the text and the bounding path, raise or lower the first baseline in a text area, and create rows and columns of text and specify how text flows between them. A preview feature in the Area Type Options dialog box enables you to test different settings.



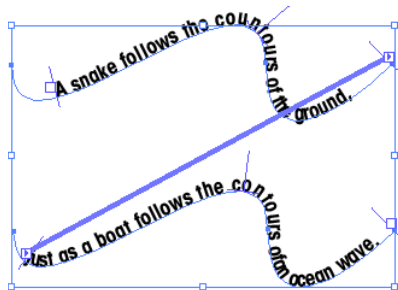
The Area Type Options dialog box provides numerous controls for specifying the exact position of text on a page.

Type on a Path Options

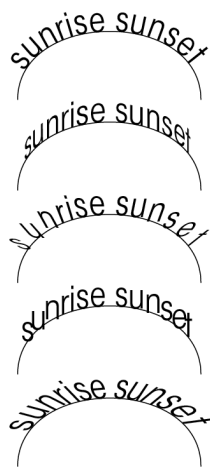
Several new options in Illustrator CS2 increase your control over type on a path. You can move or flip text along a path by dragging one of the brackets that appear at the beginning of the type, at the end of the path, and at the midpoint between the start and end brackets. Five path type effects—Rainbow, Skew, 3D Ribbon, Stair Step, and Gravity—enable you to distort the orientation of characters on a path. Four vertical alignment controls—Ascender, Descender, Center, and Baseline—let you adjust the position of the type baseline relative to the path. When characters flow around a sharp curve or acute angle, they fan out in such a way that there may appear to be extra space between them. You can tighten the spacing of characters on curves using the Spacing option in the Type on a Path Options dialog box.



Type on a Path Options dialog box.



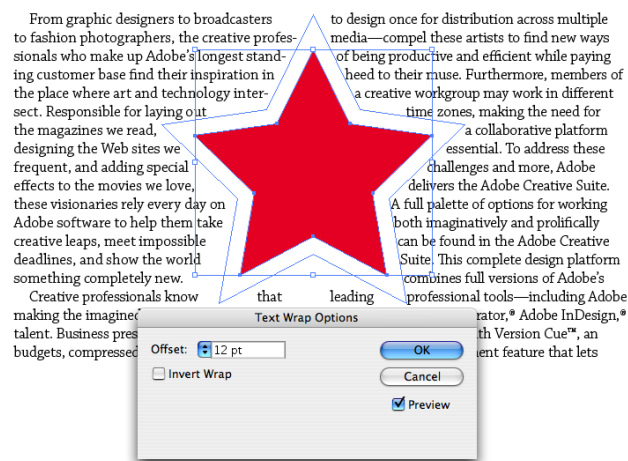
You can use the text threading controls in Illustrator CS2 to make text continue from one path to another.



Using the Type on a Path Options dialog box, you can specify five path type effects. From top to bottom, Rainbow, Skew, 3D Ribbon, Stair Step, and Gravity.

Text Wrap Options

Illustrator CS2 provides several controls for wrapping text around objects. The Text Wrap Options dialog box lets you specify an offset between the object and the surrounding text, invert the wrap so that the text fills the object instead of surrounds it, and preview your choices as you consider them. Text Wrap is now an attribute of an object rather than an effect applied to type, and the object will carry the text wrap attributes when it is moved.

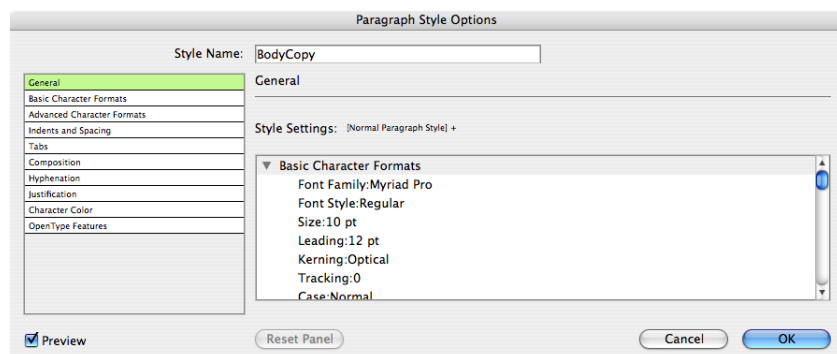


Using the Text Wrap Options dialog box, you can fine tune how text interacts with an object.

Paragraph and Character Styles

A *character style* is a collection of character-formatting attributes that you can apply to a selected range of text. A *paragraph style* includes both character- and paragraph-formatting attributes, and can be applied to a selected paragraph or range of paragraphs. Using character and paragraph styles saves time and ensures consistent formatting.

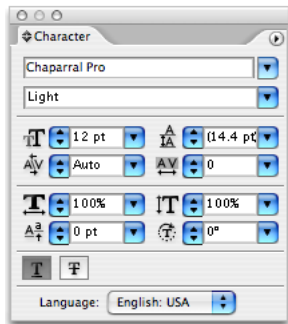
Almost any text-formatting attributes Illustrator CS2 offers—from basic character formats to advanced features for composing Asian languages and OpenType features—can be built into a style. You can also load character and paragraph styles from another Illustrator CS2 document. With automated formatting options such as Optical Kerning, the Every-line Composer, and Glyph Scaling, the same style will adjust to different situations. For example, Glyph Scaling attributes will vary within the range of percentages defined in type, and the style, depending on the text to which they are applied.



Almost all Illustrator CS2 text-formatting attributes can be built into paragraph or character styles, enabling you to format text quickly and consistently.

Underline and Strikethrough

Two new options, underline and strikethrough, complete the selection of character formatting options in Illustrator CS2. Though small, these features are indispensable for certain applications, such as mocking up hyperlinks in web page comps.



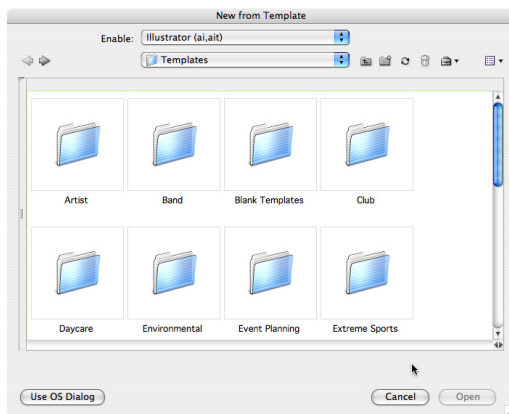
www.adobe.com/products/illustrator

Illustrator CS2 offers two small but important features, underline and strikethrough.

Templates

Templates let you create new documents that share common settings and design elements. For example, if you need to design a series of business cards with a similar look and feel, you can create a template with the desired artboard size, view settings (such as guides), and print options. The template can also contain symbols for common design elements (such as logos) and specific sets of color swatches, brushes, and graphic styles.

Illustrator comes with a variety of templates, including templates for newsletters, CD labels, newsletters, and websites. When you select a template by using the New From Template command, Illustrator creates a new document with identical content to the template, but leaves the original template file untouched.



Illustrator CS2 includes over 270 professionally designed templates for a wide variety of document types in a wide variety of design styles.

Support for the Unicode Standard

Illustrator CS2 supports Unicode, a standard that assigns a unique number to every single character, no matter which language or type of computer you use. Unicode is:

- **Portable.** Letters and numbers don't change when you move the file from one workstation to another. Adding characters for an additional language to a document doesn't cause confusion, because characters have their own designations that don't interfere with the encoding from other languages in the same project.
- **Platform neutral.** Because Windows and Macintosh operating systems now support Unicode, moving a file between the two platforms is easier. No longer do you need to proofread an Illustrator file just because you moved to it a Windows computer from a Macintosh computer or vice versa.
- **Robust.** Because Unicode-compliant fonts offer a larger number of potential characters, specialty type characters are readily available.

LEARN MORE

To learn more about Unicode, see <http://www.unicode.org/>.

- **Flexible.** With Unicode support, substituting a typeface in a project won't result in substituted characters. With a Unicode-compliant font, a g is a g no matter which typeface is used.

All these things make it possible for a French designer to design for a client in Korea and hand the job off to a partner in the United States without having to struggle with the text. The U.S. designer needs only to enable the correct language in the operating system, load the foreign-language font, and continue the project.

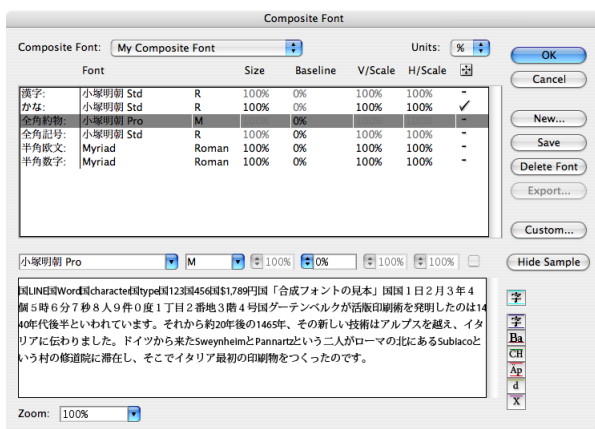
Finally, Illustrator CS2 palettes support Unicode. This support enables you to enter file names, layer names, swatch names, and so on in Unicode format and share them among different language versions of Illustrator.

Asian text support

The text engine in Illustrator CS2 provides numerous features for working with Asian type. First, the Asian text options must be activated (they are active by default in the Asian-localized versions of Illustrator CS2). Choose **Illustrator > Preferences > Type** (Mac OS) or **Edit > Preferences > Type** (Windows), and then select **Show Asian Options**. To activate Asian units for type, choose **Illustrator > Preferences > Units & Display Performance** (Mac OS) or **Edit > Preferences > Units & Display Performance** (Windows), and then select the units you prefer from the **Asian Type** menu.

Illustrator CS2 enables you to work productively and fine-tune the composition of text in Asian languages in a variety of ways. You can:

- **Create composite fonts.** Most Japanese text contains a mixture of Kanji, Kana, and Roman characters. Prior to Illustrator CS2, you had to individually select and optimize the attributes of each character type, a very time-consuming task. The Illustrator CS2 composite fonts feature enables you to make these adjustments once and store them as a composite font. You can export composite fonts to share with other users of Illustrator CS2. You can also import and use them in InDesign CS2, InDesign CS, and InDesign 2.0. You need a Japanese font as the base font to use the composite fonts feature.



Using the Composite Font dialog box, you can select and optimize the attributes of Kanji, Kana, and Roman characters.

- **Specify alternate glyphs.** Variations among traditional, expert, JIS 78, and JIS 83 forms of glyphs can be applied by selecting these options as character attributes or by building them into character styles.
- **Determine Kinsoku settings.** *Kinsoku* specifies line breaks for Japanese text. Characters that cannot be placed at the beginning or end of a line are known as kinsoku characters. Illustrator CS2 provides hard kinsoku sets and soft kinsoku sets. Soft kinsoku sets omit long vowel symbols and small hiragana characters. You can use these existing sets or add or delete kinsoku characters to create new sets. You can also define hanging characters for hanging Japanese punctuation and define characters that cannot be split when a line is exceeded. Kinsoku sets can be shared among Illustrator CS2 and Illustrator CS files.

- **Adjust character spacing.** *Aki* is the white space before or after a character. Usually, fixed spacing is applied between the characters based on the mojikumi setting for the paragraph. However, you can modify the mojikumi setting for special characters using the Insert Aki options in the Character palette. For example, to add a space before an opening parenthesis, use the Insert Aki (Left) option.

再現する際
にしようする
解像度(す
なわち、スク
リーン線数の
二倍)に合わ
せるべきです
。再現する際
にしようする
解像度(す
なわち、スク
リーン線数の
二倍)に合わ
せるべきです
。

Parenthesis without aki (left) and with aki (right).

Tsume reduces the space around a character by a specified percentage. As a result, the character itself is not stretched or squeezed. Instead, the space between the character's bounding box and the em box is compressed. When *tsume* is added to a character, spacing around both sides of the character is reduced by an equal percentage.

壮
大
な
壮
大
な

Character without *tsume* (left) and with *tsume* (right).

- **Determine Mojikumi settings.** *Mojikumi* specifies Japanese text composition for the spacing of Japanese characters, Roman characters, punctuation, special characters, line start, line end, and numbers. You can also specify paragraph indents. Mojikumi enables you to set spacing parameters for categories of characters, for example, to compress punctuation only at the end of a line. This kind of rule-based typographic design, common in traditional Japanese typography, is well-supported in Illustrator CS2. Mojikumi settings can be shared among Illustrator CS2 and Illustrator CS files.

『魅惑の1マイル』を起
点に、川に沿ったシカゴ
ビル群を眺めながら『
シアーズタワー』へ。ル
ープ地域を通り、人気
の『シカゴ美術館』も見
学します。午後からは『
シエツド水族館』見学ま
『魅惑の1マイル』を起
点に、川に沿ったシカゴ
ビル群を眺めながら『
シアーズタワー』へ。ル
ープ地域を通り、人気
の『シカゴ美術館』も見
学します。午後からは『
シエツド水族館』見学ま

YakumonoHankaku (left) uses half-width spacing for punctuation. GyoumatsuYakumonoHankaku (right) uses full-width spacing for most characters except the last character in the line.

『魅惑の1マイル』を
起点に、川に沿ったシ
カゴビル群を眺めなが
ら『シアーズタワー』
へ。ループ地域を通り
、人気の『シカゴ美術
館』も見学します。午
後からは『シエツド水
『魅惑の1マイル』を
起点に、川に沿ったシ
カゴビル群を眺めなが
ら『シアーズタワー』
へ。ループ地域を通り
、人気の『シカゴ美術
館』も見学します。午
後からは『シエツド水

GyoumatsuYakumonoZenaku (left) uses full-width spacing for most characters and the last character in the line. YakumonoZenaku (right) uses full-width spacing for punctuation.

- **Align Asian type characters.** *Mojisoro* is the alignment of characters in Asian type. When a line of text contains different sizes of characters, you can specify how to align text to the largest characters in the line: to the top, center or bottom of the em box (right, center, and left for vertical frames), to the roman baseline, or to the top or bottom of the ICF box (right or left for vertical frames). The *ICF* is the space where characters can be placed.

著者 ジョン・ミューア

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Mojisoru applied to align small characters to the bottom, middle, and top of the em box of the largest characters in the line.

- **Support for the Chinese Guojia Biao zhun GB 18030 character set.** GB 18030 is the most recent update to the Chinese national standard character set. The Peoples Republic of China (PRC) government requires that all language-related products introduced into the Chinese marketplace be able to function using all the characters in GB 18030.

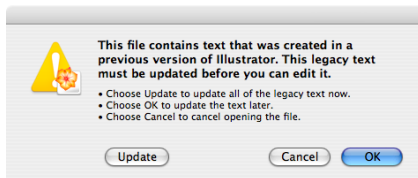
Working with legacy text

The text engine used in Illustrator CS and Illustrator CS2 is fundamentally different than the text engine used in Illustrator 10 and earlier. As a result, type objects created in Illustrator 10 and earlier cannot be edited unless they are updated. If you do not need to edit the text, you do not have to update it. Text that has not been updated is called *legacy text*. Although you can view, move, and print legacy text, you cannot edit it. Legacy text has an x through its bounding box when selected.

If you choose to update legacy text, you can use all the text features in Illustrator CS2, such as paragraph and characters styles, optical kerning, and full OpenType font support. After updating legacy text, you may notice some minor reflow changes. You can easily readjust the text on your own, or you can use a copy of the original text for reference. By default, Illustrator appends the word “[Converted]” to the filename when you update the text in a file, effectively making a copy of your document to preserve the integrity of the your original file.

There are two methods for converting legacy text:

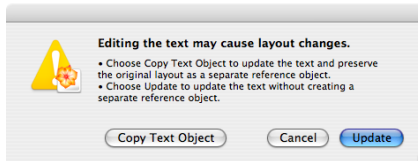
- **Update all legacy text in a document.** When opening a file containing legacy text in Illustrator CS2 for the first time, you will be prompted to update all the legacy text now or to update it later.



Illustrator CS2 provides two methods for converting legacy text: updating all legacy text when you first open a document, or updating individual text objects one at a time.

If you choose to update all the legacy text, you will want to check for text reflow that has created awkward line breaks or copyfitting problems. You may want to print a hard copy of the file (in the original version of Illustrator) so that you have a reference to check for text that has reflowed. Alternatively, you can open the original file in the original version of Illustrator for use as on-screen reference.

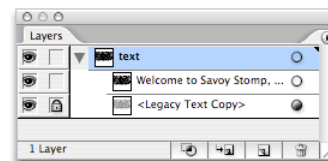
- **Update selected legacy text.** Instead of updating all the legacy text at once when you open the file, you can update it text object by text object. To update a text object, select the text with the Type tool. You are given two options: to update the text and copy the original text for reference, or to update the text without copying the original.



When updating one legacy text object at a time, you can create a reference copy to check for reflow and other alterations.

If you choose Copy Text Object, Illustrator copies the legacy text, places it on its own locked layer, and sets the opacity of the layer to 40%. You can then use this text to check for reflow and adjust the text if you need to match the previous text exactly.

Welcome to **Savoy Stomp**, your intro beat to the highflying, kickstepping, armflapping world of swing! Even if you're a two-left-hooper or less than rhythmically inclined, our instructors will have you hopping in no time and polishing the floorboards with all the right moves and heptitude. Whether you're jiving for Jitterbug, leaping for Lindy, or just bully for Boogie, you can get a jumpstart at any of our ballrooms, located conveniently throughout the county. With summer right around the corner, there's no better time to shake off that zoot suit and get hep to the step!



The Copy Text Object feature copies the original text and places it on a separate layer. By displaying both the updated text layer and the original text layer simultaneously, you can fine-tune the updated legacy text to exactly match the original.

Once you update the type, you can continue working with it as you would any other type you create in Illustrator CS2. Some tips to make the updating process easier:

- **Create styles.** After adjusting a paragraph to match the legacy text, place the insertion point in the paragraph, click Create New Style on the Paragraph Styles palette, and name the style. Then apply this style to the other paragraphs in the document.
- **Create outlines.** If you have type that is a part of a graphic element and you don't want to change it, select the type with the Selection tool and choose Type > Create Outlines in Illustrator CS2. This option will create paths from the type that match the look of the legacy type.
- **Lock the type.** Place type that you don't want to change on a separate layer and lock it, so you don't accidentally select it with the type tool until you are ready to do so. You can also select the type with the selection tool and choose Object > Lock > Selection to lock individual text objects.
- **Keep legacy copies.** When you open a file containing legacy text in Illustrator CS2, the label "[Converted]" is appended to the filename. This addition is intended to help protect the legacy file until you are sure you are ready to discard the old version. Even then, it's a good idea to retain the old version.

When you save or export artwork to a legacy Illustrator format (that is, Illustrator 10 or earlier format) in Illustrator CS2, the text is converted to either individual point text or outlines, depending on the settings in the Document Setup > Type dialog box. (Point type is a horizontal or vertical line of text that begins where you click on the artboard and expands as you enter characters. Entering text this way is useful for adding a few words to your artwork.) If you convert the legacy text to point text, it is broken into small groups of editable letters positioned so as to accurately replicate kerning and wordspacing. If you convert the legacy text to outlines, it cannot be edited. To convert text to individual points, select Preserve Text Editability. To convert legacy text to outlines, select Preserve Text Appearance.

Summary

With Illustrator CS2, designers and illustrators can set type of the very highest quality—as exquisite as type created by typographic craftspeople before the advent of desktop publishing. Not only can you create beautiful ornamental type and precisely kerned display headlines, you can also set professionally composed body copy. Tight integration among Adobe applications means you can move text through all phases of production without having to make any adjustments for differences between your illustration, page layout, and/or video editing and titling tools. Automated justification, optical kerning and margin alignment, and paragraph and character styles further streamline the process.

Whether you design annual reports, posters, web pages, video titling, or nearly anything else, we encourage you to visit www.adobe.com/products/illustrator/ for more product information. To download a 30-day-trial version of Illustrator CS2, visit www.adobe.com/products/tryadobe/.

FOR MORE INFORMATION

For a comprehensive overview of Illustrator CS2, please visit www.adobe.com/products/illustrator/.



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San Jose, CA 95110-2704 USA • www.adobe.com

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