

1: Photo and Illustration Credits | Science, Evolution, and Creationism | The National Academies Press

The photo credit line or photo credit identifies the photographer, illustrator, or copyright holder for images in a publication or on a website. The photo credit line may appear adjacent to a photo, as part of the caption, or elsewhere on the page.

When it comes to text handling, Illustrator includes options you can use to create single-page layouts and design multicomponent projects without using a full-blown desktop publishing application such as Adobe InDesign. With multiple artboards to hold project components and column-based features to help you finesse your typesetting, you can create materials for your company and your clients without using another application. Select the "Type" tool from the Adobe Illustrator toolbox. Click and drag to draw a box that defines the bounds of an area type object. Alternatively, click on an existing rectangle, polygon or other object with the Type tool to convert the object into a container for area type. Type your text, paste it in from the clipboard or place it from a text or word-processing document. Use the Character panel to set its typeface, style, size, tracking and other attributes. Use the Paragraph panel to add paragraph indents and set alignment. Switch to the "Selection" tool and select your area text object. Open the "Type" menu and choose "Area Type Options". Set options in the Columns section of the Area Type Options dialog box. When you change the Number value, Illustrator automatically adjusts the Span in accordance with the Gutter value. If you reduce or increase the Span, Illustrator adjusts the Gutter. If you increase the Span to a value that requires a wider box than your current area type object, Illustrator widens the object for you. Use the "Preview" check box to verify the results of your settings. Click on the "OK" button to apply them. Tips Adobe Illustrator allows you to set the Gutter to a value between zero and 1, points, including decimal values up to two places. You can set rows as well as columns for area type objects, yielding a result that behaves like a table. Set options to determine how Illustrator flows your text among the rows and columns in your area type object. Use the "Fixed" setting in the Area Type Options dialog box to prohibit Illustrator from adding or removing rows or columns if you change the overall dimensions of an area type object. Warning If you change the size or style of your type, verify that it still fits properly in your area type object.

2: Illustration credits - EndNote Community

Get Text stock illustrations from iStock. Find high-quality royalty-free vector images that you won't find anywhere else.

In the 3D version, this is windowboxed, with the growing fauna spilling out onto the blank areas of the screen, giving the impression that the screen is a window to Underland. Can be seen here. Closing credits of *Married to the Mob* show various non-hilarious outtakes. These literal Walls of Text were arranged by Title Sequence master Saul Bass, who celebrated his engagement to Elaine Makatura by drawing their initials together. Which in the case of the latter made for an amusing contrast between Hayden Panettiere and Paul Rust. Likewise, the credits for *Nine Months* opened with baby pictures of the principal cast. The credits for *Enchanted* featured animated silhouettes with a "woodblock printed paper" background. *Dreamgirls* not only had clips from the movie but sketches of the costumes and sets for their respective credits. The second one plays various scenes during the credits. Art of the Title did an interview with Danny Yount about the sequence here. *Stoker*, *Cherry Falls*, *Bird on a Wire* and *Sticky Fingers* have the credits scrolling down as well, but the last named also has them tilting left and right as they scroll before finally tipping over and falling out of frame at the end! *Big Money Hustlas* has the closing credits play over a gunfight that happens in a funeral, with unexpected revivals of people who died! *Big Money Rustlas* has a similar ending, this time set in a saloon. Some consider the ending credits for *Robin Hood with Russell Crowe* the best part of the entire film not because the film was terrible, but because the credits are so awesome. It plays while the credits zoom in and out of blueprint-style graphics showing the schematics for the Iron Man armor and other devices from the film. The end credits for *Captain America: The First Avenger* are set against various propaganda posters, befitting the tone of the movie. *The Dark World* has credits that show oil paintings of stills from the film, highlighted by only one vibrant color. For instance, most of the stills featuring Thor only have his red cape colored, while shots with Loki have green. *The Winter Soldier* does its credits in a traditional, spy-thriller graphics montage, reflecting the tone of the movie. *Age of Ultron* has the credits pan by a statue of the Avengers battling Ultron bots. Once it gets to the actors, the names of the ones playing the Avengers and Ultron are used in a Video Credits-like manner. *Ant-Man* has animated graphics that go from an Astronomic Zoom to the subatomic scale. *Civil War* has a mix of light and shadow forming the symbols of different characters on a cracked granite surface, representing the division between the heroes. *Doctor Strange* has kaleidoscopic graphics full of mandalas and other spiritual symbols. *Guardians of the Galaxy Vol. 1* has the credits over the characters dancing. *Broken up with five stingers*. *Ragnarok* features several Kirby-esque silhouettes of characters and key scenes from the film. The end credits do not have any amazing art or animation per the norm for other MCU films: *Ant-Man and the Wasp* has key scenes of the movie set up like dioramas to pay tribute to the "miniature" aspect of the characters. The *Matrix* film series had the credits appearing from a line of Matrix code running horizontally across the screen, leaving the credit lines. The only names to not get shot are those of the actors that played characters that survive, or of the backstage staff. *The Chronicles of Narnia: The Voyage of the Dawn Treader* recaps the film using the original book illustrations by Pauline Baynes. *Superman III* and *Supergirl* had most of their closing credits coming towards the camera in a staircase manner. The German comedy *Men* The camera closes in further and further until it focuses on one construction worker leaning against a pillar. Once he leaves, it turns out his hand was blocking a red jewel embedded in the concrete. The jewel was part of a ring that belonged to minor character Serena, who had been killed by Big Bad Kevin Dunne, then thrown into a cement mixer. Horror comedy *Waxwork II: Lost in Time* has the credits roll over a music video for the rap title theme tune "Lost In Time". As well as displaying clips from the movie and behind the scenes moments, the video also features the cast dancing around in the various sets used throughout the film. The credits themselves are followed by another Call-Back to the beginning of the film where Bugs and Daffy argue about who gets to ride out on the Warner Bros. Just as random, but at least it ties together. *Sucker Punch*, for its end-credit nightclub duet between Blue and Dr. Van Sant used to do something like this regularly on his films, such as the basketball game being played behind the credits for *Finding Forrester* and Janice skating over the frozen lake where the late Suzanne is interred throughout the end

credits of *To Die For*. *Star Trek* and *Star Trek: Into Darkness* have their end credits zip by an array of planets, either shattered, on the verge of shattering, or primordial, as well as a few stars, to show off the main cast and crew names. The earlier *Star Trek* movies stuck with basic crawls on either plain black or starfield backgrounds, except for *Star Trek IV: The Voyage Home*, which ran the crawl over a mix of stills and clips mostly clips from the film. As the final film to include the entire original main cast, *Star Trek VI*: During the end credits, a many-faceted gem filters the cast members into multiple images as they file past - on the soundtrack "The Barber of Seville" overture plays as The Beatles hum, laugh, and talk over it. The credits are staggered and scattered across the screen, and interspersed with black-and-white "woodblock" images of Coney Island rides and roller coasters. The audio consists of very faint seaside and carnival sounds. The end credits for *Hotel for Dogs* feature the canine companions of many members of the cast including star Emma Roberts and crew. When the director realized that audiences thought the footage depicted the air strike mentioned in the film, he removed it. Most copies of the film have plain white-on-black credits instead. *Deadpool* has closing credits with an animated *Deadpool* fooling around, making jokes about the actors, and prancing about the screen on a unicorn. The outtakes are presented on various screens, and most of the cast and crew have their Twitter handles accompanying their credits. The credits is also shown in the style of various social media websites and apps, including Vine, Twitter, YouTube, Tumblr, Instagram and Snapchat. The credits feature a summarized version of the entire movie played as an 8-bit style video game cutscene. *Alien Abduction* presents the closing credits as a series of partially-redacted government documents, newspaper clippings, and photographs regarding the Brown Mountain Lights phenomenon, with key portions circled or left un-redacted. *Filth* features an animated short where Bruce is represented as a cartoon pig in a Sugar Bowl and his antics are represented as innocent cartoon shenanigans. *Ghostbusters* The end credits highlight the various gadgets "Holtzmann" built for the team including the Inner workings of the proton pack, Ecto 1 and the ghost trap. They also feature several post credit scenes of the *Ghostbusters* fitting into their new firehouse and a deleted dance number by Chris Hemsworth's character "Kevin" possessed by the big bad Rowan. *Bad Moms* has out-of-character interview footage of the lead actresses and their mothers over the first part of the credits: First each actress talks about their mother and growing up, then each mother talks about their daughter, and finally the mothers and daughters are shown together. This ends with a scene of.

3: Illustration Credits | Pueblo Indian History for Kids

Illustration of modern visa card in vector Ai file format. Font is editable, link can be found in text file. Use this illustration for any type o Read More Illustration of modern visa card in vector Ai file format. Font is editable, link can be found in text file. Use this illustration for any.

Enter text at a point Point type is a horizontal or vertical line of text that begins where you click and expands as you enter characters. Entering text this way is useful for adding a few words to your artwork. Select the Type tool or the Vertical Type tool. The pointer changes to an I-beam within a dotted box. The small horizontal line near the bottom of the I-beam marks the position of the baseline, on which the text rests. Optional Set text-formatting options in the Control panel, Character panel, or Paragraph panel. Click where you want the line of text to begin. Be sure not to click an existing object, because doing so converts the type object into area type or type on a path. If an existing object is located where you want to enter text, lock or hide the object. Beginning with the CC release, Illustrator enters placeholder text by default when you use the Type tool or the Vertical Type tool. For more details, see Fill type objects with placeholder text. When you finish entering text, click the Selection tool to select the type object. For more information about working with type in Illustrator, see this video. Enter text in an area Area type also called paragraph type uses the boundaries of an object to control the flow of characters, either horizontally or vertically. When the text reaches a boundary, it automatically wraps to fit inside the defined area. Entering text this way is useful when you want to create one or more paragraphs, such as for a brochure. Define the bounding area: Draw the object you want to use as the bounding area. Creating a type area by dragging top compared to converting an existing shape to a type area bottom Note: If the object is an open path, you must use the Area Type tool to define the bounding area. Illustrator draws an imaginary line between the endpoints of the path to define the boundaries. Press Enter or Return to begin a new paragraph. Example of overflow text You can resize the text area or extend the path to display the overflow text. You can also thread the text into another object. You can place text from files in the. For example, you can place text from a. After the text file is loaded in the place gun, click the path of the shape. The text is placed inside the shape. You can now apply the desired styles and effects to it. By default, Illustrator automatically fills new objects created using type tools with placeholder text. The placeholder text retains the font and size applied to the previous type object. Samples of type objects with placeholder text using Type tools A. Vertical Area Type Tool Fill only selected type objects with placeholder text You can disable the default Illustrator behavior of filling all new type objects with placeholder text. Use a Point or Area Type tool to create a type object. Alternatively, select an existing type object on the artboard. Do one of the following: Right-click the text frame to open the in-context menu. Select Fill With Placeholder Text. Manage the text area Resize a text area You can resize text in different ways, depending on the whether you are creating point type, area type, or text along a path. There is no limit for the amount of text that can be written using point type, so resizing of the text box is not required in this case. When using the area type tool, you drag an object and type inside the selected area. In this case, the text resizes when you resize the object using the Direct Selection tool. When you type text along a path, you can thread text between objects see Threading text between objects , if the text does not fit in the selected path. In this case also, the text is resized if you resize the path using the Direct Selection tool. Make sure that the bounding box setting is set to Show Bounding Box. To resize, do one of the following: Select the type object using the Selection tool or Layers panel, and drag a handle on the bounding box. Resizing a text area with the Selection tool Select the edge or corner of the type path with the Direct Selection tool. Then drag to adjust the shape of the path. Change the margin around a text area When working with an area type object, you can control the margin between the text and the bounding path. This margin is referred to as the inset spacing. Select an area type object. Type without inset spacing left compared to type with inset spacing right Raise or lower the first baseline in a text area When working with an area type object, you can control the alignment of the first line of text with the top of the object. This alignment is referred to as the first baseline offset. For example, you can make text stick up above the top of the object or fall a specific distance below the top of the object. For First Baseline, choose

one of the following options: **Cap Height** The tops of uppercase letters touch the top of the type object. **Em Box Height** The top of the em box in Asian fonts touches the top of the type object. This option is available regardless of the Show Asian Options preference. **Fixed** Specifies the distance between the baseline of the first line of text and the top of the type object in the Min box. **Legacy** Uses the first baseline default used in Adobe Illustrator 10 or earlier. For Min, specify the value for the baseline offset. **Create rows and columns of text** Select an area type object. In the Rows and Columns sections of the dialog box, set the following options: **Number** Specifies the number of rows and columns you want the object to contain. **Span** Specifies the height of individual rows and the width of individual columns. **Fixed** Determines what happens to the span of rows and columns if you resize the type area. When this option is selected, resizing the area can change the number of rows and columns, but not their width. Leave this option deselected if you want row and column widths to change when you resize the type area. **Options for resizing rows and columns** **Gutter** Specifies the distance between rows or columns. In the Options section of the dialog box, select a Text Flow option to determine how text flows between rows and columns: **Fit** a headline across the full width of a type area Select a type tool, and click in the paragraph you want to fit across the type area. If you change the formatting of the type, be sure to reapply the Fit Headline command. **Threading text between objects** To thread or continue text from one object to the next, you link the objects. Linked type objects can be of any shape; however, the text must be entered in an area or along a path not at a point. Each area type object contains an in port and an out port, which enables you to link to other objects and create a linked copy of the type object. An arrow in a port indicates that the object is linked to another object. A red plus sign in an out port indicates that the object contains additional text. This remaining unseen text is called overflow text. **Ports on linked type objects** You can break threads and have the text flow into either the first or the next object, or you can remove all threads and have the text stay in place. When working with threaded text, it can be useful to see the threads. **Thread text** Use the Selection tool to select an area type object. Click the in port or the out port of the selected type object. The pointer changes to the loaded text icon. The pointer changes to a . Click the path to link the objects. To link to a new object, click or drag on an empty part of the artboard. Clicking creates an object of the same size and shape as the original; dragging lets you create a rectangular object of any size. **Remove or break threads** Select a linked type object. Do any of the following: To break the thread between two objects, double-click the port on either end of the thread. The text flows into the first object. The text flows into the next object. The text stays in place. **Wrap text around an object** You can wrap area text around any object, including type objects, imported images, and objects you draw in Illustrator. If the wrap object is an embedded bitmap image, Illustrator wraps the text around opaque or partially opaque pixels and ignores fully transparent pixels. Wrapping is determined by the stacking order of objects, which you can view in the Layers panel by clicking the triangle next to the layer name. To wrap text around an object, the wrap object must be in the same layer as the text and located directly above the text in the layer hierarchy. You can drag contents up or down in the Layers panel to change hierarchy.

4: 20 Illustrator Text Effects That'll Blow Your Mind ~ Creative Market Blog

Below is the uncorrected machine-read text of this chapter, intended to provide our own search engines and external engines with highly rich, chapter-representative searchable text of each book.

5: Grunge rubber stamp with text Credit,vector illustration | Stock Vector | Colourbox

Formatting a paper with Endnote I want to have a list with illustration credits at the end of my text beside an own list with the literature used.

6: Freebie - Vector Visa Credit Card on Behance

Download Credit insurance text images and photos. Over Credit insurance text pictures to choose from, with no signup

needed. Download in under 30 seconds.

7: Money Bag Illustration. Royalty Free Cliparts, Vectors, And Stock Illustration. Image

Buy the royalty-free stock vector image "Grunge rubber stamp with text Credit,vector illustration" online All rights included High resolution vector.

8: How to Hyperlink With Texts in Illustrator | www.enganchecubano.com

Similar Illustrations See All Application for credit grunge rubber stamp on white, vector illustration Grunge rubber stamp with text Application For Credit,vector illustration.

9: How to Create Columns in Illustrator | www.enganchecubano.com

You can wrap area text around any object, including type objects, imported images, and objects you draw in Illustrator. If the wrap object is an embedded bitmap image, Illustrator wraps the text around opaque or partially opaque pixels and ignores fully transparent pixels.

Modernization and the Japanese factory Contentious consul The bell-branch rings Steelmaker: Joe Magarac. Selections from the decorative arts in the J. Paul Getty Museum Protecting the Soul Method in Unit Delimitation (Pericope) The linguistic basis to lexicalism Scm Study Guide to Christian Ethics (Scm Study Guide S.) Intensive care anesthesia analgesia Tai-Shion Lee Biing-Jaw Chen V. 2 Biographical essays. 1851. The Golden Compass for Character-Based Decision Making The merck manual go-to home guide for symptoms Embroidery Design Anatomy of human breast Address of the Senate to the people of the Commonwealth of Massachusetts. lit jee 2012 question paper 1 with solutions Who are the emergent Christians? Rise and fall of the Anabaptists. 2003 kia optima service manual Disability Rights Movement CI Methods of conducting research Vermeer the art of painting Freedom : possession or process? William Shakespeare; an introduction to his life, times, and theatre. The application of goal setting in sport Kieran M. Kingston and Kylie M. Wilson Create compelling spectacles law 38. Aerosmith Toys in the Attic More Tests And Teaser Complete handbook of sewing machine repair Solving child behavior problems at home at school College Prowler University of California Santa Barbara Ickworth, Suffolk Stalinism embodied The usual, predictable, suspects : the over-zealous National Geographic United States Atlas for Young Explorers Catholic Charities CYO GI microbiota and regulation of the immune system Monkey Business (Animal Inn, No 3) Annie Montague Alexander