

The Illustrator 7



BEST COMPUTER BOOK 1997

Wow!

Book



Sharon Steuer

Tips, Tricks & Techniques from 100 Leading Illustrator Artists

Step-by-Step!

The
Illustrator 7
Wow!
Book
Sharon Steuer

The Illustrator 7 Wow! Book,

Sharon Steuer

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Dedications

Important: Read me first!

Stop the presses!

With access to the Worldwide Web, you can download updates, additions, new format plug-ins and bug fixes for current Illustrator versions via: www.adobe.com

Please check this site regularly!

This book is based on the way version 7.0.1 edits spot colors, so please make sure that you are using 7.0.1 or later.

For the latest information and workarounds on known production issues, check the “Tech folder” on the *Wow!* disk and the *Wow!* website (where you’ll also find *Wow!* artists’ e-mail addresses and links to related websites):

www.peachpit.com/wow.html

Additional Illustrator training

Learning is usually accelerated by taking a good class; the *Wow!* Website (see Tip above) will include a list (and links to) facilities offering classes in Illustrator. Try the animated tutorials on the *Adobe Illustrator CD*. Also see the Training folder on the *Wow!* disk for *Zen Lessons* (that supplement Chapter 2) and a suggested *Illustrator Wow!* course curriculum. Suggested reading can be found in the *Publications* appendix.

This book has been designed to help you harness the enormous power of Adobe Illustrator by providing you with hundreds of pages of useful production techniques, timesaving tips and beautiful art generously shared by *Illustrator Wow!* artists nationwide. Whether you’re a recent convert to Illustrator, or one of the thousands of Illustrator experts who haven’t had the time to learn the newer features, this book is for you. All techniques were kept deliberately short to allow you to squeeze in a lesson or two between clients, and to encourage the use of this book within the confines of a supervised classroom.

In order to keep the content in this book tantalizing to everyone—from novice to expert—I’ve assumed a reasonable level of competence with basic Mac and Windows concepts such as opening and saving files, launching applications, copying objects to the clipboard, and doing mouse operations. I’ve also assumed that you’ve completed the *Adobe Illustrator Tutorial*, and understand conceptually the basic functionality of the tools.

I’d love to tell you that you can learn Adobe Illustrator by flipping through the pages of this book, but the reality is, there is no substitute for practice. The good news is, the more you work with Illustrator, the more features you’ll be able to integrate into your creative process.

Use this book as a reference, a guide for special techniques, or just a source of inspiration. After you’ve read this book, read it again, and you’ll undoubtedly learn something you missed the first time. As I hope you’ll discover, the more experienced you become with Adobe Illustrator, the easier it will be to assimilate all the new information and inspiration you’ll find in this book.

Happy Illustrating!



Sharon Steuer

Important: Read me first!

How to use this book...

Before you do anything else, read the *Wow! Glossary* on the pull-out quick reference card at the back of the book. The *Glossary* provides definitions for the terms used throughout *The Illustrator 7 Wow! Book* (such as: ⌘ = the Command key for Mac/the Control key for Windows, or what “toggle” means).

WELCOME TO WOW! FOR WINDOWS AND MAC

If you already use Adobe Photoshop 4 or later, you'll see many interface similarities to Illustrator 7. Adobe intends this version of Illustrator to create, in part, a common look and feel across Photoshop, PageMaker and Illustrator. The change should make the time you spend on learning each program much shorter (especially if you're a newcomer to all three products). Your productivity should also increase across the board once you adjust to the new shortcuts and methodologies (see “Shortcuts and keystrokes” following, and Tips on page 3).

Setting up your palettes

In terms of following along with the lessons in this book, you'll probably want to disable the “Type Area Select” option (see the red Tip on page 133). Next, I recommend you view swatches as sorted by name: hold down Option (Alt) and choose “Name” from the Swatches pop-up menu to list all Swatch views by name (see at right).

By default, Illustrator 7.0 has the habit of filling palettes with excess styles. In order to follow the lessons without these extraneous styles getting in your way, see the ReadMe in the “Custom Prefs” folder on the *Wow!* disk; it contains alternative preferences and startup files you can use to simplify your workspace. Even if you use stripped-out Startup files, Illustrator 7.0 may introduce unwanted junk into documents created in previous versions of Illustrator when opened in 7. To clear out a palette of unused styles, click on the All Swatches icon,



With the All Swatches icon selected and the Option (Alt) key pressed, choosing “Name” from the Swatches pop-up



All Swatch views now display by Name

How to use this book...



Choosing *Select All Unused* from the Swatches pop-up, then clicking the Trash icon



After deleting (and repeating select / delete)



Printable shortcuts charts from Help

For Mac: Restoring AI 6.0 prefs

Unfortunately, this is Mac only.

In General Preferences (⌘-K),

“AI 6.0 Tool Shortcuts” restores:

- Control-key access to Convert-direction with Direct-select, and Add/Delete Points with the Pen.
- One-handed access to Lock/Hide functions, though slightly different from the originals: Lock ⌘-2, Unlock ⌘-Option-2, Hide ⌘-3, Show ⌘-Option-3.
- The ability to cycle units of measurement (⌘-Control-U).
- The ability to access individual locked guides (see Tip, page 21).

Note: This disables Context-sensitive menus, but toggle it on and off with Wow! *QuickKeys* (text at right).

then choose “Select All Unused” from the Swatches pop-up, and click the Trash icon to remove these unwanted extras (sometimes you’ll have to repeat the select-and-delete procedure to ensure the palette is cleared).

Shortcuts and keystrokes

To simplify the reading of this book, keyboard shortcuts are given almost exclusively in Macintosh terminology—if you’re on Windows, simply substitute **Ctrl** (Control) for ⌘, and **Alt** for Option. On the *Wow!* disk you’ll find “Adam Z’s Shortcuts Kit,” which, along with the “Shortcuts” listing found in the Help menu, can be printed and kept tucked into the book.

Although Illustrator 7.0 introduced many improvements to keyboard navigation (such as single key tool access and Tab to hide palettes), Adobe did replace some keystrokes that were vital to efficient work flow with some that many find awkward or unusable, in particular: Lock/Unlock, Hide/Show All, Average/Join, and Average-Join in one step. However, since similarity of interface seems to be the goal at Adobe, it’s likely that updates to Illustrator 7 will integrate an “Actions” palette (as Adobe has already done in Photoshop), which would give us the option to reassign keystrokes.

Since you’re likely to use shortcuts only if they’re efficient, awkward shortcuts aren’t always included in the text. Instead, menu-routing information will be accompanied by reminders to use Context-sensitive menus, if applicable. In addition, I’ve included “QK:” (QuickKeys) keystroke alternatives to use as guides in constructing more user-friendly keystrokes, if that option is available to you. Regrettably, for the time-being, if you’re on Windows, you can’t customize keystrokes until either Adobe provides the tools, or QuickKeys (or another macro program) becomes available for Windows. Meanwhile, if you’re hungry for shortcuts, refer to Adobe’s shortcuts as listed in “Adam Z’s Shortcuts Kit” on the *Wow!* disk.

Luckily, if you’re a Mac user, you can immediately access the QK: keystrokes by installing the special version

How to use this book...

of CE Software's QuickKeys from the *Wow!* disk. If you use QuickKeys already, just install the *Wow!* keyset. (The QK: keystrokes are based on time-tested shortcuts from previous versions of Illustrator.) Some of these shortcuts are available even without QuickKeys, if you use the "AI 6.0 Tool Shortcuts" instead of Context-sensitive menus (see Tip at left)—but *Wow!* QuickKeys allows you to access these keystrokes *and* use Context-sensitive menus. You'll find a full listing of the QK: keystrokes (including some all-new shortcuts such as turning AI 6.0 Tool Shortcuts on and off) in "QuickKeys Folder" on the *Wow!* disk. 🍷

HOW THIS BOOK IS ORGANIZED...

You'll find six kinds of information woven throughout this book—all of it up-to-date for Illustrator 7.0.1:

Basics, Tips, Exercises, Techniques, Galleries and References.

1 Basics. *Chapter 1: Illustrator Basics* and *Chapter 2: The Zen of Illustrator* qualify as full-blown chapters on basics and are packed with information that distills and supplements your Adobe Illustrator manuals and disks. Every chapter starts with a general overview of the basics. Although these sections have been designed so that advanced users of Illustrator can move quickly through them, I strongly suggest that the rest of you read them very carefully. Please keep in mind that this book serves as a supplement to, not a substitute for, your Adobe Illustrator *User Guides* and CD-ROM.

2 Tips. Look to the information in the gray and red boxes for hands-on tips that can help you work more efficiently. Usually you can find tips alongside related textual information, but if you are in too impatient a mood to read a section in depth, you might just want to flip through, looking for tips that are of interest to you. The red arrows ➡, red **outlines** and red **text** found in tips (and sometimes with artwork) have been added to emphasize or further explain a concept or technique.



2 Tip boxes

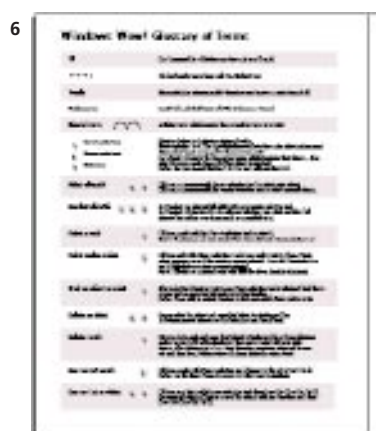
Look for these gray boxes to find Tips about Adobe Illustrator.

Red Tip boxes

The red Tip boxes contain warnings or other essential informa-



How to use this book...



How to use this book...

3 Exercises. (Not for the faint of heart.) I have included intermediate-level, step-by-step exercises to help you make the transition to Illustrator technician extraordinaire.

Chapter 2: The Zen of Illustrator and the *Zen Lessons* on the *Wow!* disk are dedicated to helping you master the mechanics, and the soul, of Illustrator. Take these lessons in small doses, in order, and at a relaxed pace.

4 Techniques. In these sections, you'll find step-by-step techniques gathered from almost a hundred *Illustrator Wow!* artists. Most *Wow!* techniques focus on one aspect of how an image was created, though I'll often refer you to different *Wow!* chapters (or to a specific page where a technique is introduced) to give you the opportunity to explore a briefly-covered feature in more depth. Feel free to start with almost any chapter, but, since each technique builds on those previously explained, try to follow the techniques within each chapter sequentially. Some chapters conclude with an **Advanced Technique**, which assumes that you have assimilated all of the techniques found throughout the chapter. *Chapter 8: Masks & Special Effects* is an entire chapter dedicated to advanced tips, tricks and techniques.

5 Galleries. The gallery pages consist of images related to techniques demonstrated nearby. Each gallery piece is accompanied by a description of how the artist created that image, and may include steps showing the progression of a technique detailed elsewhere. *Chapter 9: Illustrator & Other Programs* consists almost entirely of gallery pages to give you the flavor of Illustrator's flexibility.

6 References. *Technical Notes*, *Resources*, *Publications* and *Artists* appendixes, and a *General Index* can be found in the back of this book. In addition, I will sometimes direct you to the *User Guide* or *Getting Started* when referring to specific information already well-documented in either the *Adobe Illustrator User Guide* or the *Getting Started* supplement. 🍓

The Zen of Illustrator

2

Zen: *“Seeking enlightenment through introspection and intuition rather than scripture.”**

You’re comfortable with the basic operations of your computer. You’ve conquered the Adobe Illustrator *Tutorial*. You’ve committed enough hours to Illustrator to be familiar with how each tool in the palette (theoretically) functions. You even understand how to make Bézier curves. Now what? How do you take all this knowledge and turn it into a mastery of the medium?

As with learning any new artistic medium (such as engraving, watercolor or airbrush), learning to manipulate the tools is just the beginning. Thinking and seeing in that medium is what really makes those tools part of your creative arsenal. Before you can determine the best way to construct an image, you have to be able to envision at least some of the possibilities. The first key to mastering Illustrator is to understand that Illustrator’s greatest strength comes not from its myriad tools and functions but from its extreme flexibility in terms of how you construct images. The first part of this chapter, therefore, introduces you to a variety of approaches and techniques for creating and transforming objects.

Once you’ve got yourself “thinking in Illustrator,” you can begin to *visualize* how to achieve the final results. What is the simplest and most elegant way to construct an image? Which tools will you use? Then, once you’ve begun, allow yourself the flexibility to change course and try something else. Be willing to say to yourself: How else can I get the results that I want?

* Adapted from *Webster’s New World Dictionary of the English Language*

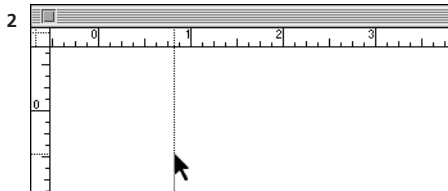
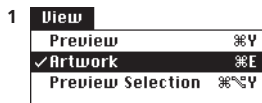
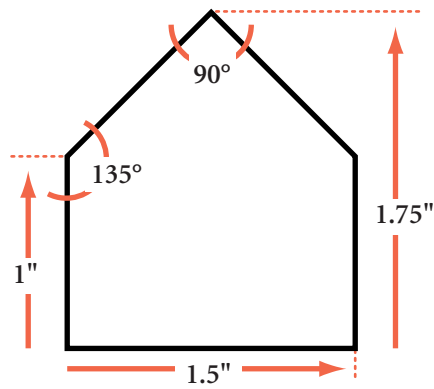
The second key to mastering Illustrator (or any new medium) is perfecting your hand/eye coordination. In Illustrator, this translates into being proficient enough with the “power-keys” to gain instant access to the tools and functions through the keyboard. With both eyes on the monitor, one hand on the mouse, and the other hand on the keyboard, an experienced Illustrator user can create and manipulate objects in a fraction of the time required otherwise. The second part of this chapter helps you to learn the “finger dance” necessary to become a truly adept power-user.

The ability to harness the full power of Illustrator’s basic tools and functions will ultimately make you a true master of Adobe Illustrator. Treat this chapter like meditation. Take it in small doses if necessary. Be mindful that the purpose of these exercises is to open up your mind to possibilities, not to force memorization. When you can conceptualize a number of different ways to create an image, then the hundreds of hints, tips, tricks, and techniques found elsewhere in this book can serve as a jumping-off point for further exploration. If you take the time to explore and absorb this chapter, you should begin to experience what I call the “Zen of Illustrator.” This magical program, at first cryptic and counterintuitive, can help you achieve creative results not possible in any other medium.

Building Houses

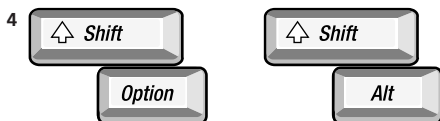
Sequential Object Construction Exercises

Overview: Explore different approaches to constructing the same object with Illustrator's basic construction tools.



Show Info

Dragging out a guide from the Ruler, and choosing Window: Show Info to open the Info palette if it's not open before you begin



Hint: Hold down the Shift key to constrain movement to horizontal/vertical direction. For more modifier key help, see the end of this chapter for the "Finger Dance" lesson.

This sequence of exercises explores different ways to construct the same simple object, a house. The purpose of these exercises is to introduce you to the flexibility of Illustrator's object construction, so don't worry if some exercises seem less efficient than others. In File: Preferences: Units & Undo, set Inches for Ruler units (so you can use the numbers provided and the measurements above). And read through the recommendations below for preparing your working environment.

1 Work in Artwork mode. Doing so keeps you from being distracted by fills or line weights and lets you see the centers of geometric objects (marked by "x").

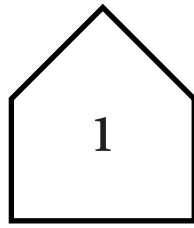
2 Use Show Rulers and Show Info. Choose Show Rulers from the View menu (⌘-R) so you can "pull out" guides. Use the Info palette to view numeric data as you work (I arrived at these numbers just this way!), or ignore the numeric data and just draw the houses by eye.

3 Read through the Wow! Glossary. Please make sure to read *How to use this book* and the *Glossary* pull-out card.

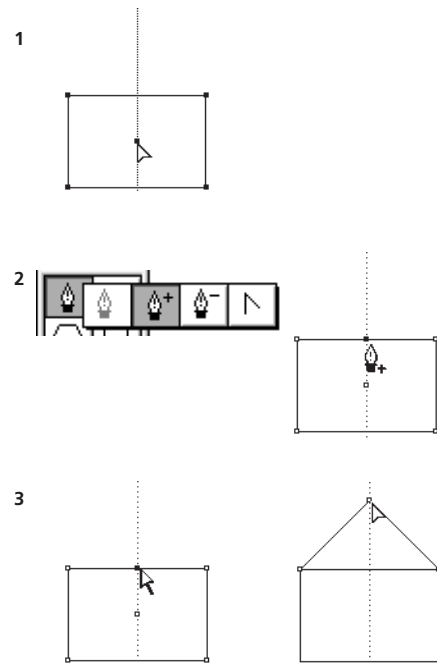
4 Use "modifier" keys. These exercises use Shift and Option (Alt) keys, which you must hold down until *after* you release your mouse button. If you make a mistake, choose Undo (⌘-Z) and try again. Some functions are also accessible from the Context-sensitive menu.

Exercise #1:

Use Add-anchor-point tool

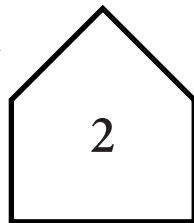


- 1 Create a rectangle and a vertical guide.** Create a wide rectangle (1.5" x 1") and drag out a vertical guide that snaps to the center.
- 2 Add an anchor point on the top.** Use the Add-anchor-point tool to add a point on the top segment over the center guide.
- 3 Drag the new point up.** Use the Direct-selection tool to grab the new point and drag it up into position (.75" for a total height of 1.75").

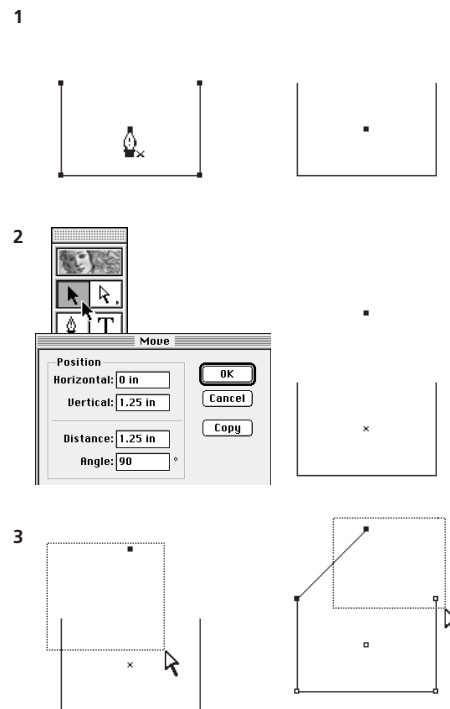


Exercise #2:

Make an extra point



- 1 Create a rectangle, delete the top path and place a center point.** Create a wide rectangle (1.5" x 1"). With the Direct-selection tool, select the top path and delete it. With the Pen tool, place a point on top of the rectangle center point.
- 2 Move the point up.** Double-click on the Selection tool in the Toolbox to open the Move dialog box and enter a 1.25" vertical distance to move the point up.
- 3 Select and join the point to each side.** Use the Direct-selection tool to select the left two points and join (⌘-J) them to the top point. Repeat with the right two points.



Tracing a Scan

Creating Custom Templates for Tracing

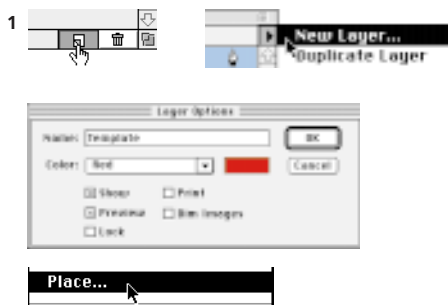
Overview: Scan a photo; place it into its own layer in Illustrator and set layer options; tint the photo for easier tracing; trace the photo in a layer above using a variety of tools.

About your old templates...

Previous versions of Illustrator had a separate “Template” feature. If you open an old Illustrator file that has such a template, the former template will become an embedded image-object (see Tips on page 179), located on the bottom layer titled “Template.”

Saving images for tracing

While EPS is often the preferred format for placed images (see the *Chapter 9* introduction), saving images in TIFF format will display more detail for tracing.



Option-clicking on the icon or selecting from the pop-up to create a new layer, setting layer options, then placing the scan



Illustrator now allows you to place grayscale or color images to use as templates. Because images placed for template use are not intended for final printing, you can tint these placed images from within Illustrator.

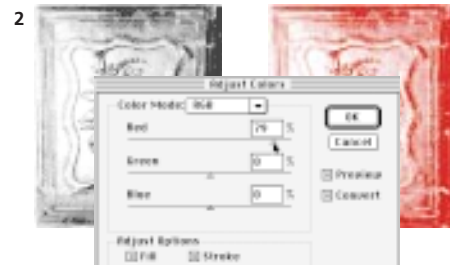
For its mail-order catalogue, Exposures wanted to reproduce a tooled-leather daguerreotype case from the Smithsonian Institution’s collection. With only a color snapshot to work with, Exposures commissioned me to produce the black-and-white line version they needed to create the molds for the new leather cover (artist’s rendering shown above). Using Illustrator’s layers functions, I traced over a tinted grayscale version of the scanned photo to re-create the original relief image as line art.

1 Scanning and placing the image into a custom layer.

Scan the image you wish to use as a tracing template as grayscale and save it in TIFF format. For the Exposures project, I optimized the low contrasts of the relief by scanning the photo in only 16 levels of gray (4-bit). In Illustrator, open the Layers palette to see “Layer 1,” in which you’ll create your line illustration. Option-click on the New Layer icon in the Layers palette (or choose New Layer from the palette arrow pop-up) to name the layer “Template” and enable your view and print options, but don’t lock it. Click OK to apply these layer options. Then, select File: Place to place the scan into your Template layer. (To change options later, double-click on the layer name.)

2 Tinting the scan. With your scan selected, choose Filter: Colors: Adjust Colors. Choose RGB from the Color Mode pop-up, and enable Convert and Preview, then adjust the RGB sliders to tint your photo so it's a different color from the Illustrator path lines you'll be drawing with.

IMPORTANT: *Only use Adjust Colors on images intended for on-screen use, and that won't go to final output. Use Photoshop (or other high-end photo manipulation program) on images intended for pre-press output.*



Original scan, then tinted using Filter: Colors: Adjust Colors (choosing RGB, Preview, Convert)

3 Reordering the layers. Grab the Template layer and drag it below Layer 1 so the photo will be underneath your future line drawing. Now lock the template (click to the right of the Eye to show the Crossed-out Pencil) and click on Layer 1 to make it the active layer for drawing.



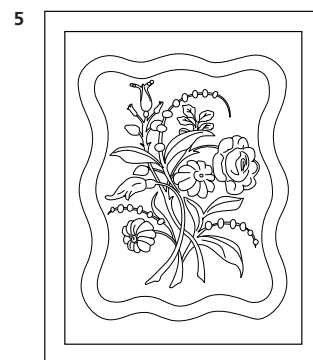
Moving the Template layer below Layer 1, then locking the template and activating Layer 1

4 Tracing with geometric tools. Examine your photo template. If you see objects that are almost symmetrical, use a Rectangle or an Oval tool to trace an approximation of that object, then use the transformation tools (Rotate, Scale, Reflect and Skew) to adjust the object to fit the photo better. Lastly, use the Direct-selection and Pen tools to reshape and redraw paths. For instance, I started the wavy borders surrounding the flowers with a rounded rectangle and used the Oval tool to approximate the circular flower pods. In both of these cases, I used transformation tools on the objects, redrew sections with the Pen tool, and used the Direct-selection tool to adjust the paths.



Using the Direct-selection tool to adjust paths drawn with the Oval and Pen tools

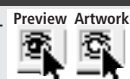
5 Using the Pen and Brush tools to draw freeform objects. For creating objects constructed of fluid lines and curves, use the Pen tool. When you are drawing squiggly or calligraphic marks, use the Pencil tool. I used the Pen tool to create all flowers and leaves, and the Pencil tool only for the squiggly centers of the flowers. 😊



The final line illustration

Previewing one layer at a time

To toggle a layer between Preview and Artwork mode, ⌘-click the Eye.



Jiffy-quick Wow! templates

The "Templates" folder on the Wow! disk includes "instant" templates with ReadMe instructions.

Instant Variations

Composing with Ink Pen and Path Patterns

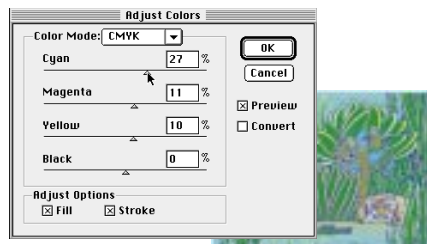
Advanced Technique

Overview: Rasterize a pattern; create primary elements and layers; alter copies of objects; create Path Patterns; make color variations; apply Ink Pen textures; color-correct final elements.

1



Before rasterizing the pattern, and the rasterized object in detail and full view



Using Adjust Colors to tint the rasterized object

Taking control of layers...

Hold Option and choose New Layer Above from the Layers pop-up menu to place the next layer above the active layer (for details on layers, see *Chapter 4*). To visually crop objects across multiple layers use Layer Masks (see the Introduction to *Chapter 8*).



STEUER

Sometimes the best way to become familiar with a new version of a program is to design a project using the new features; this project was focused on using Adobe Illustrator's Path Patterns, Ink Pen and Colors filters.

1 Rasterizing a pattern to use as a template. There are many ways to create Illustrator templates, but for this illustration I wanted to use my repeating jungle pattern (see "Intricate Patterns," *Chapter 3*, pages 72–75). Because patterns take so long to redraw to the screen, I rasterized the pattern. First, draw a rectangle the correct size for your template and fill it with a pattern. After adjusting the pattern so that it repeats as you wish within the rectangle (see the section "Transformations," *Chapter 1*, page 13, and Tip on page 74, *Chapter 3*), choose Object: Rasterize, and select options appropriate to your needs. I rasterized at 72 ppi, in RGB, and antialiased. For easier tracing, or as a guide to final colors, you can colorize your template using Filter: Colors: Saturate or Adjust Colors. I used Adjust Colors to apply a tint.

2 Blocking basic compositional elements into separate layers. Start by renaming as "Template" the layer containing your template (double-click on the layer name in the Layers palette) and locking that layer (click next to the eye icon). Then, using separate layers whenever

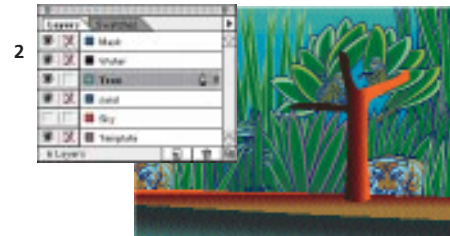
appropriate (see *Chapter 4* for help working with layers), block in the basic elements of your composition starting with the background objects on the bottom layers (I began with the sky, sand, tree and water, each on separate layers). If the template becomes obscured by objects on subsequent layers, Hide layers (click on the Eye to toggle between visible and hidden) or change that layer to Art-work mode (⌘-click the Eye).

3 Using previously drawn elements to create new objects. Often new objects are made most easily by altering existing ones, rather than starting from scratch. Begin by selecting a source object and making a new layer. In the Layers palette, Option-drag the colored dot to the right of the layer name to the new layer (this places a copy of the selected object in exact registration on the new layer). So that I could apply different gradients to each of the branches and the trunk, I Option-dragged the tree to a new layer, locked all layers except the new one, then used the Knife tool to cut around first one branch and then the other—separating each branch.

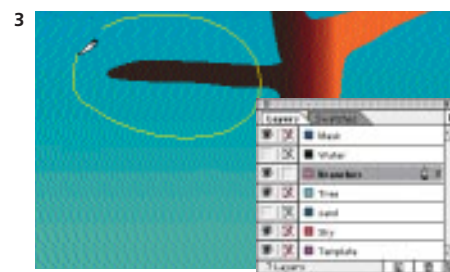
4 Creating Path Patterns to generate foliage. While Path Patterns can be used to create seamless borders that miraculously fit any shape, Path Patterns can also generate complex illustrations. In a separate document, design your pattern tiles; for objects that will “grow” on both sides of your path (such as vines and leaves), design your pattern horizontally. For asymmetrical patterns that will run in one direction only (like grass and ferns), design the pattern vertically. Define each tile with an unstroked, unfilled rectangle behind the objects (on a layer below is easiest), select your pattern elements (including the bounding rectangle), and choose Edit: Define Pattern to name your pattern. Next, to copy each named pattern into your main document, deselect all objects, click on a named pattern swatch and Copy (⌘-C). Then in your main document click on the New Swatch icon! (To access multiple swatches see “Color Systems...” on page 24.)

Reselecting Path Patterns

Once applied, Path Patterns are sets of grouped editable objects. To select an applied tile, click twice with the Group-selection tool, click once more (total of three clicks) to select all tiles applied to the same path.



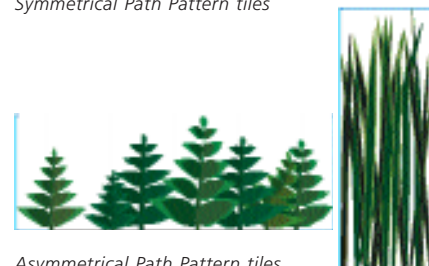
Blocking the basic elements into layers over the template layer



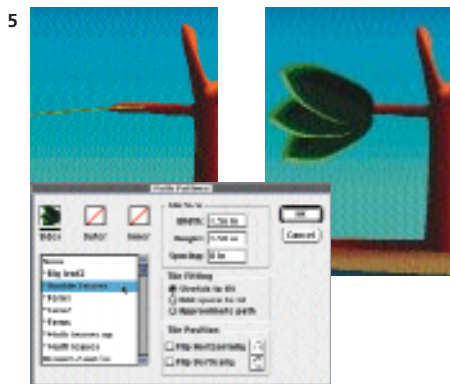
Using the Knife tool to separate branches



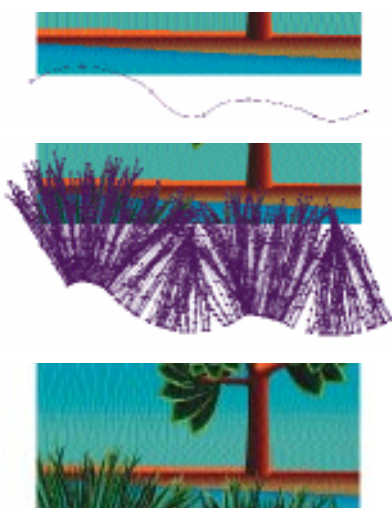
Symmetrical Path Pattern tiles



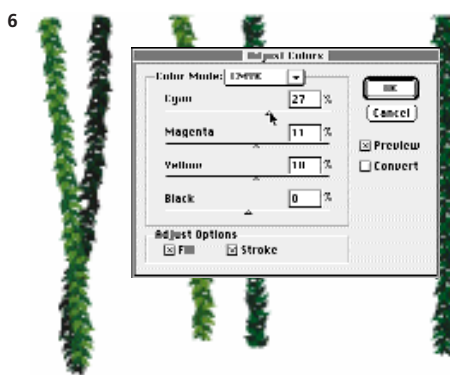
Asymmetrical Path Pattern tiles



A path before and after Path Patterns is applied to create the leaves



A path, the Path Patterns grass applied and selected, then deselected



Creating color variations on vine Path Patterns using Filter: Colors: Adjust Colors

5 Applying Path Patterns. In your main document, lock all other layers, then create a new layer. With the Pen tool, draw a path (each at least one tile in length) onto which the path patterns will be created and, while it's selected, choose Filter: Stylize: Path Pattern. In the Path Pattern dialog box, click on the "Sides" icon, then choose the pattern, make certain that the "Stretch to fit" option is chosen and click OK. Path Patterns can be applied to multiple paths at one time, or can be reapplied to another path (choose Filter: Path Pattern, or ⌘-E). The applied Path Patterns are actually individual objects, sub-grouped in tile-length clusters, then grouped together with the other tiles along each path—the original path remains intact underneath the Path Pattern.

6 Using Adjust Colors to create color variations in Path Patterns. Instead of defining dozens of Path Patterns with different color variations, use Adjust Colors to vary the Path Pattern objects after they are created. Select a group of Path Pattern objects by clicking with the solid Selection tool. To see the color adjustments as you experiment, hide the selection edges (View: Hide Edges, or ⌘-H). Next, choose Filter: Colors: Adjust Colors. Experiment with color adjustments, then enable the Preview box to view your adjustments—the Preview will update after each slider adjustment. When you are satisfied, click OK. Don't forget to Show Edges (⌘-H).

7 Using Gradients, the Ink Pen and Saturate to create texture. Fill a background object with a Gradient and use the Gradient tool to adjust the length and range of the gradient within the object. With your background object selected, create a New Layer Above your current layer (see Tip on page 124), name it "Texture," then Option-drag a copy of the background object to the Texture layer. With the copied object still selected, lock the original background layer and choose Filter: Ink Pen: Effects. Play (endlessly!) with the various setting options. (For hints, see the Ink Pen folder on the Wow! disk.) For

the “Atmosphere” texture I selected the “Grass” preset from the Settings pop-up, and chose “Match Object” from the “Hatch Color” pop-up. The result will be hundreds of objects replacing the selected gradient. To make Ink Pen objects visually separate from the original gradient (which should be locked on a layer below), while the objects are still selected, hide edges (⌘-H), then open Filter: Colors: Saturate and increase the saturation 15%.

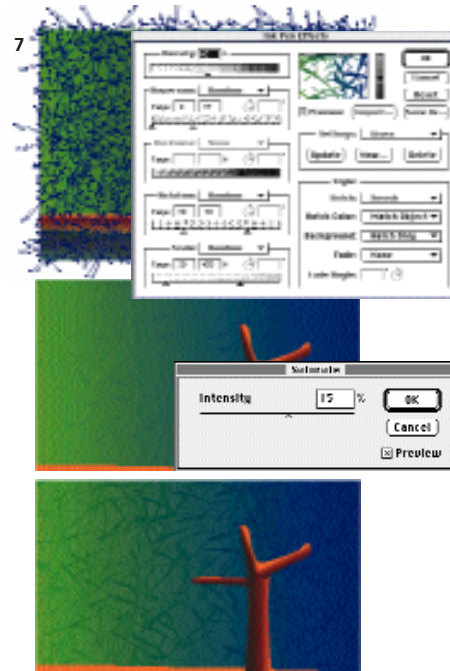
8 Using the Ink Pen to create a reflective surface. This time, create an Ink Pen effect that *contrasts* with the original. As before, create an object on one layer and Option-drag a copy to a new layer immediately above. (To create the water in my jungle, I resized the copy so it was slightly inset from the original.) Next, fill the copy with a contrasting gradient and, while it’s selected, reopen the Ink Pen dialog (choose Filter: Ink Pen: Effects, or if it’s available, choose Filter: Effects). Select a hatch pattern and settings open enough that you can see the original object below, and set the “Hatch Color” to “Match Object.” Although I experimented with creating my own Ink Pen “hatch” in waterlike shapes (by creating a path, then choosing Filter: Ink Pen: Hatches and clicking New), ultimately I ended up choosing the “Wood Grain Light” settings with the “Match Object” hatch color.

Note: Screenshot is of Illustrator 6 Ink Pen because, unlike version 7, you can see all the modifiers in one screen.

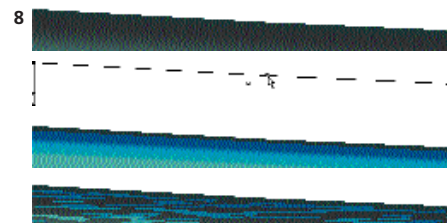
9 Final color and light adjustments. For final color correction and adjustments, unlock appropriate layers so that you can make necessary changes to gradient fills (with the Gradient tool or by adjusting the gradient itself), or Path Pattern and Ink Pen objects (hide edges and apply Adjust Colors and Saturate filters).

Reversing an upside-down path pattern

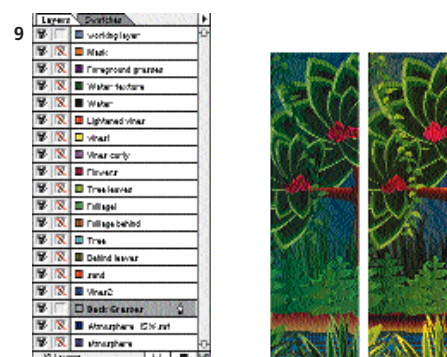
If your vertical Path Pattern is facing the wrong direction, adjust the top and bottom anchor points so that the bottom point is to the right of the top point.



A selected “texture” created with the Ink Pen (dialog is Illustrator 6), the texture after Hide Edges, then after Filter: Colors: Saturate



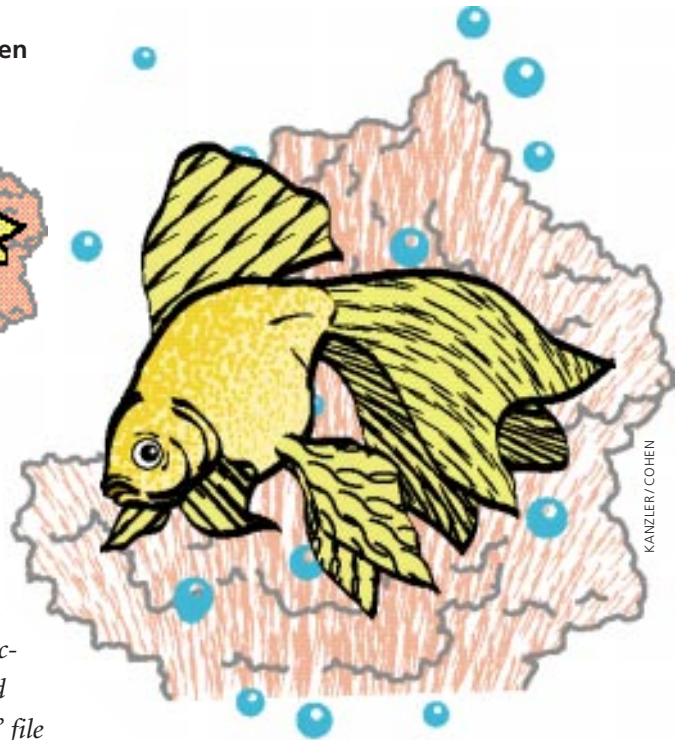
Making an inset copy, filling the copy with a gradient, and applying Ink Pen to the gradient



The final layers, and a detail shown before and after final color corrections

Gallery: Diane Hinze Kanzler & Sandee Cohen

Starting with Diane Hinze Kanzler's "Goldfish" illustration (near right), Sandee Cohen used the Ink Pen filter to add texture. The coral was given a plain pink fill. The Ink Pen filter was then applied using the "Swash" hatch. The same Swash hatch was also used on the top fin. The body of the fish was created using the "Dots" hatch. The two wavy fins at the back were filled with the "Wood grain" swatch. The front fins were filled with the "Vertical lines" hatch, set for different angles. The middle wavy fins were filled with the "Worm" hatch. Finally, a hatch was defined for the bubble. Then a large rectangle was created over the entire illustration and filled with bubbles. See the "Cohen/H-K Ink Pen" file on the Wow! disk for specific steps and settings.



Gallery: Kevin Barrack

Kevin Barrack began "Batik Dancer" by applying Streamline (see Chapter 9) to one of his scanned drawings. In Illustrator he then filled the body shapes with gradients (see Chapter 5), and on a separate layer, he created "blobby" shapes for the background. In another layer, called "Ink Pen," he created a new blobby shape with a green fill. To this shape he applied Filter: Ink Pen: Effects, to set the fourth "color" indicator box, Hatch = Worm, Color to Match Object, Background = Hatch Only, Fade = None, Density = 75%, Dispersion = Constant 180, Thickness = Constant 70, Rotation = Random 10–180, Scale = Linear 56–610, 270°. Lastly, Barrack added thick strokes to the black solid-filled shapes outlining his figure.

Technical Notes

Book Design

Barbara Sudick is the artist behind the *Illustrator Wow!* design and typography. Using Jill Davis's layout of *The Photoshop Wow! Book* as a jumping-off point, she designed the pages in QuarkXPress, using Adobe fonts Frutiger and Minion, and, on the front cover, Sabon and Univers.

Hardware and Software

My primary computer configuration was a PowerMacintosh 8500 180c with 192 MB of RAM, an AppleVision 1710 monitor, APS and Zip drives, SupraFax/Modem, and an APS Archive Python DAT backup using Dantz's Retrospect archiving software. Color proofs were made on a Tektronix Phaser 140 printer. TIFF Export (Vision's Edge) creates thumbnails for the Wow! website.

For software, in addition to Adobe Illustrator I used: Adobe Photoshop, QuarkXPress, QuicKeys (CE Software), Captivate (Mainstay), XPert Tools II (ALAP), Day-to-Day Contacts (Day-to-Day Software) to maintain my database, DropStuff and Stuffit Expander (Aladdin), and Dantz's Retrospect for archiving. I communicated with testers using Claris EMailer, sending pages in Acrobat PDF format.

Pre-press (Color Separations and Proofs)

High Resolution, Inc., based in midcoast Maine, led by Peter Koons and Sandy Soards, produced the color-separated composite film and final color proofs for this book and for its cover. The photos in the book were drum-scanned on an Optronics ColorGetter and imported using Kodak Precision Color Management. Many illustrations were trapped using Island Trapper (Island Graphics Corporation). Screen captures were separated in Photoshop using a GCR with maximum black generation. To track updated placed files and convert spot colors within illustrations, HighRes used PictAttributes (Markware), and Spot (ALAP), respectively. Individual pages were spooled through Helios Ethershare to a Sun Microsystems Sparc Workstation, swapping FPO scans for full resolution images via OPI as served by Kodak Prophecy. Pages were rasterized by Adobe PostScript RIPs and output using Panther imagesetting technology employing ESCOR screening from Prepress Solutions. Color proofs of each page were made using the Kodak Contract proofing system.

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This revision required a major team effort, and would not have happened if not for an amazing group of people. Robin Olson co-authored the text-heavy portions of the Illustrator 7 revisions with humor, patience, and friendship. Diane Hinze Kanzler meticulously updated screenshots, rerouted menu commands, updated the Training materials, and kept me giggling. Peg Maskell Korn did everything I asked of her (and then some) with unsurpassed loyalty and dedication. Elizabeth Rogalin edited cheerfully at all hours. Paul Rauschelbach patiently assembled and mastered the CD from items sent and e-mailed from all over. Marjorie Maggenti created the new index, Zelda Edelson was the on-site proofreader. Mordy Golding was the Illustrator 6 revisions co-author, and contributed this edition to the web portions of the book. Gary Pfitzer edited the first two editions, and prepared the stylesheet that we all lived by. Barbara Sudick expertly designed the layout of this book. And as always, thanks also goes to the stellar team of testers and consultants: Adam Z Lein, Lisa Jackmore, Phil Runquist, Whitney Stevens Miller, Richard Marchessault and Terry Sisk Graybill. Sandee Cohen's role defies categorization, but some of the things she did were: take frantic calls from me at all hours, ensured me that I wasn't losing it altogether, and prepared some essential trouble-shooting information in the book and CD.

Thanks to: A.J. Rogers, with Jennifer Jones and Sally Lampe (Tektronix), Aladdin Software and Dantz. Thanks also to the Adobe Type department, ALAP, Aridi, Avenza, BareBones, BeInfinite, Cartesia, CE Software, Chronchart, Day-to-Day Software, Design Tools Monthly, Dynamic Graphics, Extensis, Hot Door, Image Club Graphics, Macromedia, MetaCreations, Photoshpere, Ultimate Symbol and Vertigo Technology for their special *Wow!* offers.

High Resolution Inc. (Peter Koons, Sandy Soards, Shawna Elwell, Chris Cunningham and John Higgins), a phenomenal prepress facility in midcoast Maine, expertly produced *all* the PostScript color separations for this book. And just for the record, there is no way that a computer separation option would come close to getting the separations that High Resolution got. High Resolution wishes to thank: Island Graphics (Jeff Guns and Mark Alan Cirino), and PrePRESS Solutions (Bob Trenkamp and Irene Schrader).

Thank you Lynda Weinman and Bruce Heavin for adapting the Illustrator section of their *Coloring Web Graphics.2*, and for allowing us to include this material.

And of course, thanks to Linnea Dayton (the *Wow!* series editor) and to everyone at Peachpit (especially Corbin Collins, Cary Norsworthy and Kate Reber) for helping pull this book together.

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Dave White

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New Riders Publishing

Indianapolis IN
Designing Web Graphics.2
Color Web Graphics.2

by Lynda Weinman and
Bruce Heavin

Peachpit Press

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Yale University Press

New Haven, CT
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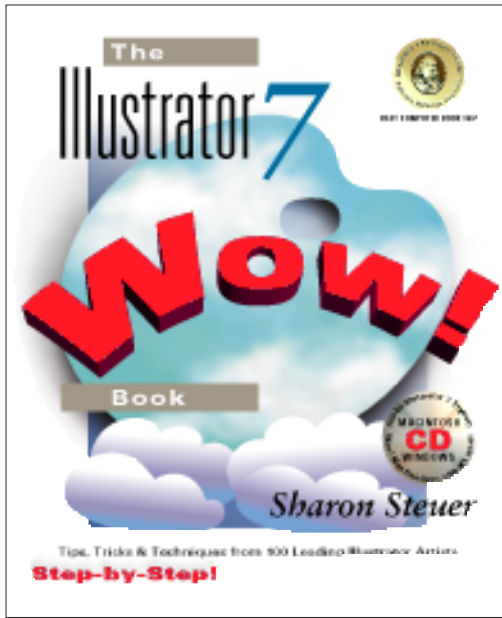
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