



ILLUSTRATION BY JASON ARBER
www.pixelsurgeon.com



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NEW RELEASE!

ILLUSTRATOR CS EXPLORED

Pixel surgeon's Jason Arber gets his hands on the brand new version of *Illustrator*. Discover how to combine techniques you've already perfected with its new and exciting feature-set

Illustrator 10 was one of the first major applications out of the door when Apple released OS X, so it wasn't surprising to find a few bugs here and there, the biggest being its lack of speed. As a result, designers and illustrators were keen to get their hands on the latest version to see how it fares, and illustrator Jason Arber is glad to report that it's satisfyingly nippy when performing complex pathfinder operations – tasks that previously gave you time to make a cup of tea and skim through the Sunday papers.

So with that major issue out of the way, creative types have now turned to the application's new features. Many of these, such as the ability to save for *Microsoft Word* and *PowerPoint*, are very handy, but they don't have a direct bearing on creating artwork. For artists and designers, the really exciting new feature is *Illustrator CS's* ability to create basic 3D shapes, including mapped artwork, based on Adobe's fondly remembered *Dimensions* application. The beauty of *Dimensions* and *Illustrator's* new 3D capabilities is their simplicity and seamless integration into the vector world.

But the ability to extrude, revolve and rotate isn't just aimed at packaging designers; with a bit of thought, it's also possible to use *Illustrator's* new features to add extra levels to your tried-and-trusted techniques – something that Jason Arber discovered shortly after his copy of *Illustrator CS* arrived in the post...

INFO Words and pictures from Jason Arber.

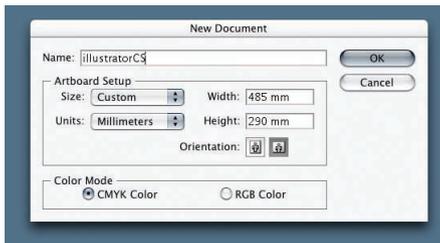


PART 1 WHAT'S NEW?

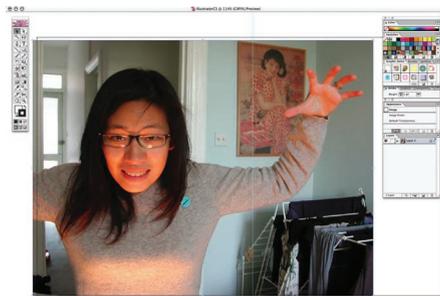
Get started in *Illustrator CS* by crafting the basic shapes ↓



1 The new welcome screen that greets you when you first open *Illustrator CS* is, to quote Jason Arber, “sexy” – which is a good start. As well as enabling you to create a new document or open a previous one, you can now open a Template – one of *Illustrator CS*'s new features.



2 Clicking on New shows that not much has changed with the New Document dialog box. On the Artboard Setup, make sure the units are set to Millimetres and choose a custom width of 485mm and a height of 290mm. Because this is for print, make sure the Colour Mode is CMYK.



3 With the new document open, drag a guide from the ruler to define the spread's gutter and place *rina.tif* – a scene of domestic bliss at Pixelsurgeon Mansions (www.pixelsurgeon.com) that's included in the tutorial files attached to this pdf in the *illustrator* folder. Scale the image by dragging the corners with the Shift key held down.

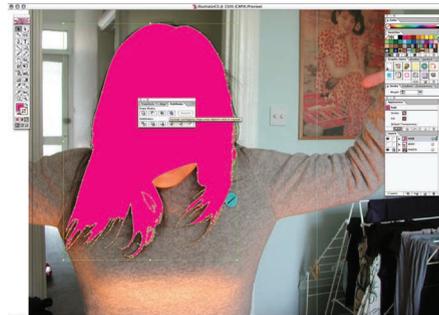
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LEGACY TEXT

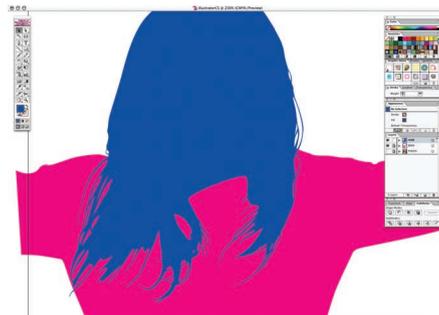
When opening files saved from previous versions of *Illustrator*, you'll get the following dialog box if the file contains live text: “This file contains text that was created in a previous version of *Illustrator*. This legacy text must be updated before you can edit it.” Clicking Update will change the text to *Illustrator*'s new CS format, based on *InDesign*'s text handling. Choosing to update later treats the text like a placed graphic, and you're then unable to edit it or select it.



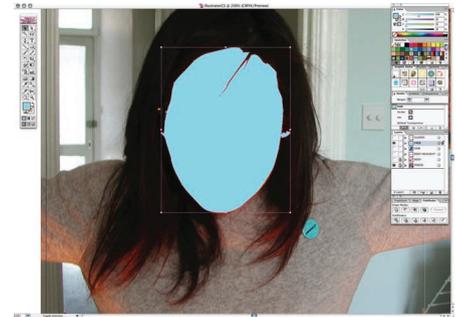
4 Lock the layer and create a new one. With the Pen tool selected, set the Fill to None and the Stroke to a colour you'll easily see on the photograph. Trace the outline of the body, clicking and dragging to create the appropriate Bézier curves.



5 Once you've finished tracing the main figure, hide the layer and then create a new layer for the hair. Use the Pathfinder palette's Exclude function to remove areas of no hair from inside the hair layer. When you're finished, click the Expand button.



6 Use the Pathfinder palette's Add To Shape Area function to add strands of hair that were too fiddly to include when drawing the initial path. As before, click the Expand button to unite all the paths.



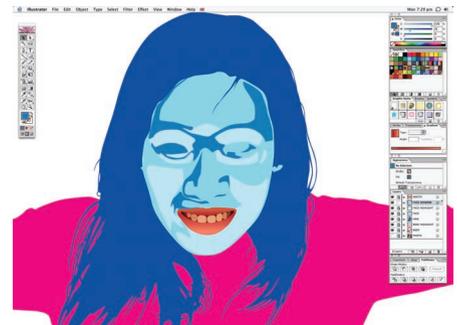
7 Hide the hair and body layers and create a new layer for the face outline. Using the Pen tool, draw around the edge of the face. Include any strands of hair that might be straying across the forehead.



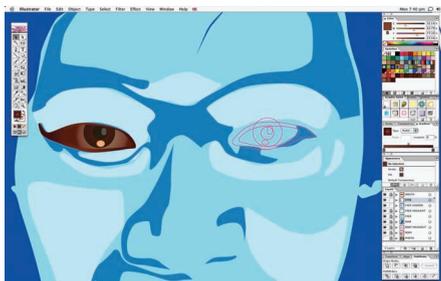
8 Create a layer for the mouth. Use the Eyedropper to sample the photograph for colours. For the inside of the mouth and the lips, create gradients using the Gradient palette. Click and drag with the Gradient tool to define the gradient direction.

PART 2 ADDING DETAIL

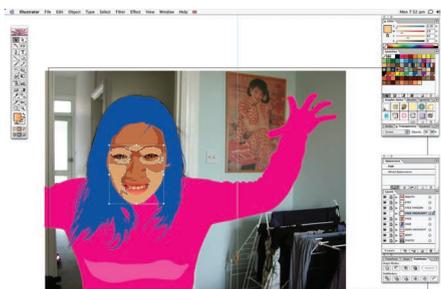
Next, time to add subtlety to the image – and a monkey... ↓



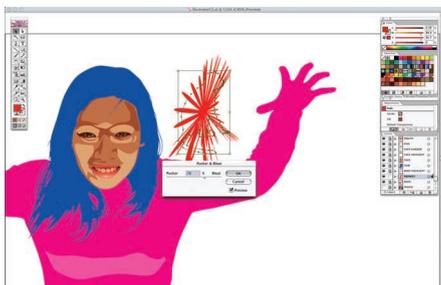
9 Hide the face and hair layers so you can see more clearly what you're doing – then, on new layers, create paths for the facial highlights and shadows using the Pen tool. Don't be afraid to guess where the graduated tones from the photograph should end.



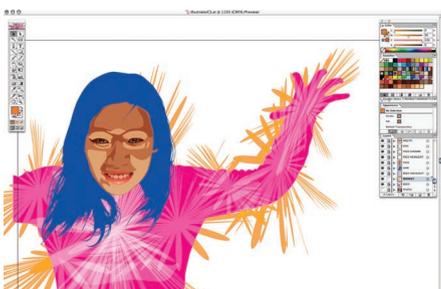
10 On another layer, with the facial and hair layers hidden, use the Pen tool to draw the outlines of the eyes. Again, use the Eyedropper tool to sample colours to drag into the Swatches palette. Use these for the eyes and as a basis for gradients.



11 The naturalistic eyes and lips look a little too harsh with the blue face, so use colours from the photograph for the midtone, highlight and shadow. Using the Transparency palette, select the shadow and change the mode to Multiply. Change the highlight to Screen and adjust the opacities.



12 Open the image monkey.ai from the CD and paste it into the main document. Use the Pucker & Bloat filter (Filter>Distort>Pucker & Bloat...) with the preview turned on to bloat the shape into an explosive flower shape. Click OK.



13 Change the colour to orange and the mode to Screen in the Transparency palette dropdown menu. Drag the flower over the body and Option-drag (Mac) or Alt-drag (PC) new instances from the original and layer them. Randomly resize/rotate some of these.

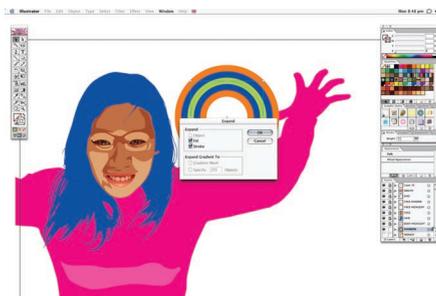
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INSERTING GLYPHS

Illustrator CS's Glyphs palette (Type>Glyphs) is based on *InDesign 2.0's* Insert Glyphs palette (Type>Insert Glyphs) and is a godsend when you can't remember the keyboard combination to find that obscure accented character. It displays all the characters in a font, and really comes into its own with Adobe and Microsoft's new Unicode-based OpenType format, which can contain huge character sets, including Chinese, Japanese and Korean.

TIME-SAVING TEMPLATES

An interesting new feature of *Adobe Illustrator CS* that has yet to make waves – but which is bound to be useful for designers and illustrators – is the new .ait format for saving templates. This enables you to use finished designs as the basis for new artwork. Pasteboard dimensions, character and paragraph styles and guides are all preserved, which is great if you want to, say, create CD inlays based on a standard design.



14 Draw a circle with a stroke of 100pts, then copy and paste it in front (Edit>Paste In Front). Change the colour and the stroke to 60pts. Paste another copy in front, then change the colour and the stroke to 20pts. With all the circles selected, expand the stroke (Object>Expand Appearance).



15 With the strokes expanded into filled shapes, use the Pathfinder palette's Divide function to split the shapes into five distinct filled circles, which you can then fill with rainbow colours.



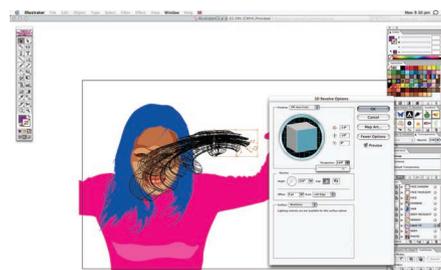
16 With the individual circles filled with rainbow colours, draw a rectangle over the bottom-half of the circles. With the circles and the rectangle selected, use the Pathfinder palette's Divide function to separate the lower half so that you can delete it.

PART 3 GOING 3D

On to *Illustrator CS's* new 3D tools ↓



17 Using *Illustrator's* new 3D Extrude tool (Effect>3D>Extrude & Bevel) with the preview turned on, set the Extrude depth to zero and the Surface to No Shading. Set the perspective to 122 degrees and use the cube to rotate the rainbow so that it appears to be emerging from the figure.



18 Hide the rainbow layer, and with a small random shape, use the 3D revolve function (Effect>3D>Revolve) to create a wireframe model. Set the perspective to 140 degrees, the angle to 231 degrees and the surface to Wireframe, then click OK. Note that high perspective values may not work.

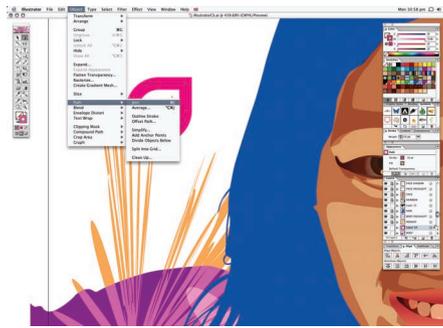


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WHAT'S NEXT FOR ILLUSTRATOR?

Those hoping for world-shattering improvements to *Illustrator's Flash* exporting will be disappointed with this release. The Export command does give you more control over bitmap compression options, but that's really about it. Perhaps the next release will give us proper animations from blends and better symbol handling. And now that *Dimensions* has been resurrected, it can only be a matter of time before the designer's friend, *Streamline*, is incorporated with *Illustrator*.

19 Option-click (Mac) or Alt-click (Windows) with the Rectangle and Ellipse tools to create a square and circle of equal size, perfectly overlaid using the Align palette. Add extra anchor points to the square (Object>Path>Add Anchor Points) and delete all the square's points apart from the top-right corner.



20 Delete the circle's top-right segment, then join the remains of the square and circle together by selecting overlapping control points and using the Join command (Object>Path>Join).

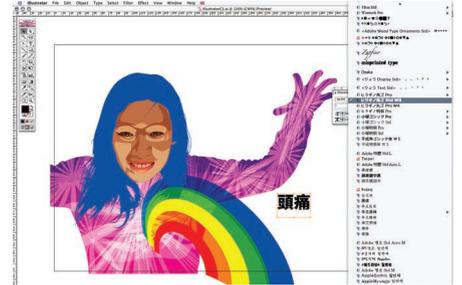


21 Copy the new shape, paste in front, and resize with the Option (Mac) or Alt (PC) key and Shift held down. Group the two shapes (Object>Group), select a transparency of Multiply and copy and paste over the figure repeatedly to create a complex pattern. Set Rainbow transparency to Hard Light.

22 Give the body shape a nice gradient and duplicate the layer (by dragging the layer to the new document icon at the bottom of the Layers palette), moving the monkey, shapes and wireframe layers below the duplicate body.



23 Lock all the layers except the duplicate body, monkey, shapes and wireframe layer and, ensuring the duplicate body is above the other, select everything (Select>All). From this selection, make a clipping mask (Object>Clipping Mask>Make). The top object becomes the mask for the objects underneath.



24 *Illustrator CS's* handling of text has been vastly improved. Typefaces in the font menu are now displayed visually, which speeds up font choices. In addition, small icons indicate if typefaces are PostScript, TrueType or the new OpenType format. There are more options for Japanese text as well.

FINAL STEP

The finished illustration mixes techniques from previous versions of *Illustrator* with effects only possible with the latest version. Now Adobe has opened the gates to creative experimentation for those who thought they'd never dabble in 3D... □

