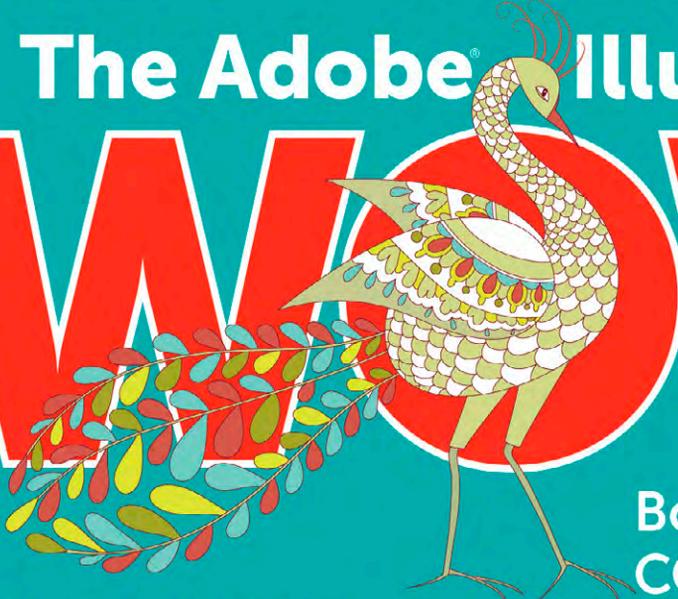


TIPS, TRICKS, & STEP-BY-STEP TECHNIQUES WITH THE NEW CREATIVE TOOLS



The Adobe® Illustrator®

WOW!

A stylized illustration of a swan with green and white feathers, standing in front of the letter 'O' in the word 'WOW!'. The swan is holding a branch with colorful leaves.

Booklet for June 2013
CC Release

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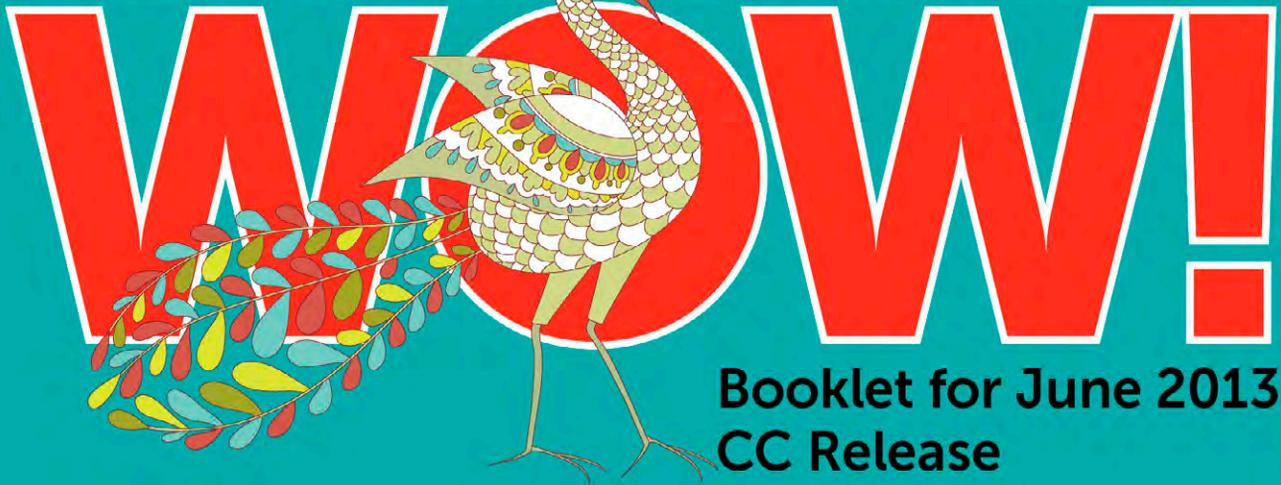


Sharon Steuer AND THE ILLUSTRATOR WOW! TEAM





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The Adobe Illustrator **WOW!** Booklet for June 2013 CC Release

Sharon Steuer

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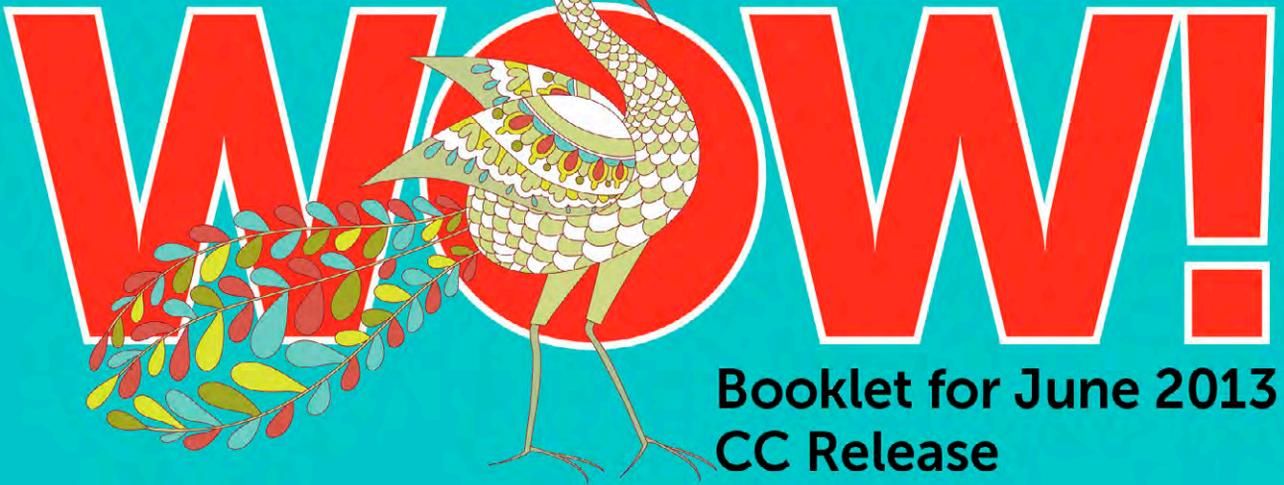
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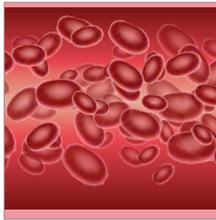
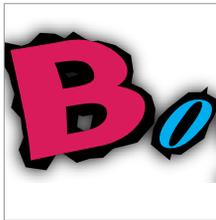
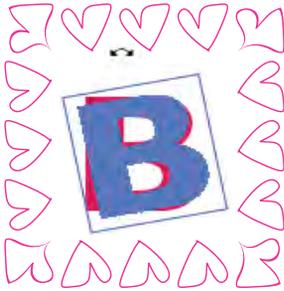


**Booklet for June 2013
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**TIPS, TRICKS, & STEP-BY-STEP TECHNIQUES
WITH THE NEW CREATIVE TOOLS**

Sharon Steuer
AND THE ILLUSTRATOR WOW! TEAM

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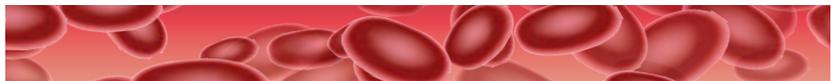


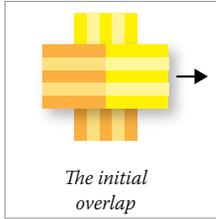
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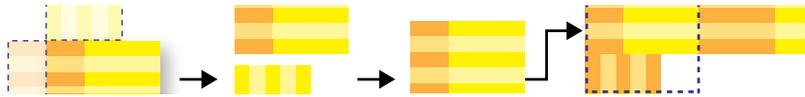
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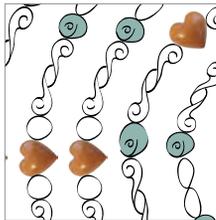




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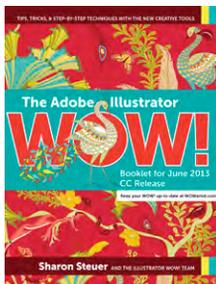
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The Adobe Illustrator **WOW!** Team

for June 2013 CC Release

Sharon Steuer has been teaching, exhibiting, and writing in the digital art world since 1983. Sharon is the originator and lead author of **The Illustrator WOW! Book** series (twelve editions), and author of **Creative Thinking in Photoshop: A New Approach to Digital Art**. In between book projects Sharon is a full-time artist working in traditional and digital media (www.sharonsteuer.com). She lives with the love of her life, her audio professor husband Jeff Jacoby (jeffjacoby.net). As always, she is extremely grateful to **WOW!** team members (past and present), Peachpit, Adobe, and of course the amazing **WOW!** artists for constant inspiration, and for making this book possible. Stay up-to-date with new **WOW!** content from **WOWartist.com**, and find out about her **lynda.com** digital art courses on sharonsteuer.com/lynda. You can keep in touch with her via SharonSteuer.com/contact, facebook.com/SharonSteuer, and [@SharonSteuer](https://twitter.com/SharonSteuer) (Twitter).



Jean-Claude Tremblay is the owner of Proficiografik, a consulting and training service for the graphic and print community, designed to help clients work efficiently. He is an Adobe Certified Expert Design Master and an Adobe Community Professionals member. He has been deeply involved as chapter representative for the InDesign User Group of Montréal and Quebec City. After serving as a magnificent **WOW!** tester, Jean-Claude returns for his fourth mandate as the **WOW!** technical editor, chief advisor, and resident magician. You can find him hanging out on Twitter [@jctremblay](https://twitter.com/jctremblay). He lives in the greater Montréal area with his wonderful daughter Judith.



Cristen Gillespie has contributed to other **WOW!** books, including coauthoring **The Photoshop WOW! Book**. She has recently also authored articles for **CreativePro.com**. With a decades-long enthusiasm for the digital world of art and multimedia, and an equal interest in digitally preserving and presenting family histories, Cristen tackles step-by-step Techniques, Galleries, and Introductions with avid interest and commitment. She looks forward with every edition of the book to learning from wonderful artists and writers, and hopes she'll be part of the **Illustrator WOW!** family for many years to come.

The Adobe Illustrator **WOW!** Team

for June 2013 CC Release (continued)

Steven H. Gordon is a returning coauthor for step-by-step Techniques and Galleries. Steven has been an ace member of the team since **The Illustrator 9 WOW! Book**. He has too many boys to stay sane and pays way too much college tuition. Steven runs Cartagram (www.cartagram.com), a custom cartography company located in Madison, Alabama. He thanks Sharon and the rest of the **WOW!** team for their inspiration and professionalism.

Lisa Jackmore writes both Galleries and step-by-step Techniques. She is an artist both on and off the computer creating artwork for nearly anyone who asks nicely. Lisa's doodles and designs are often inspired by her life's events and observations—whether the mundane or the extraordinary— and is continually grateful for those who provide the inspiration for her illustrated thoughts. She so thoroughly enjoys being a part of the **WOW!** team that she doesn't consider it work at all.

Additional members of this team:

Our line-editor: Eric Schumacher-Rasmussen has been writing and editing copy since long before it was his job. He's currently a freelance writer and editor, as well as editor of *Streaming Media* magazine (www.streamingmedia.com), and is returning as our amazing line-editor for the **WOW!** book.

Our fabulous WOW! testers for this edition: For over 20 years **Gary Ferster** has been a freelance illustrator and animator (www.garyferster.com). He's been a featured artist in **The Illustrator WOW! Books** since the first edition, is an Adobe Certified Expert in Illustrator, and is excited to also now be a new tester for the **WOW!** book. **Gustavo Del Vechio** is a designer, teacher, and author of books on Adobe Illustrator published in Brazil (in Portuguese). He is an Adobe Certified Expert in Illustrator since CS2 and has been a featured artist in the **WOW!** book for a number of editions. **Federico Platón** likes to re-create urban scenes and common objects using the wide variety of Illustrator tools, using a close realism approach. **Nini Tjäder** is a Mac nerd (since 1984) with a love for photography, imaging, flowers, the Internet... and a lot of other things. She is a former educator in most Adobe applications since the end of the 80s. **Chana Messer** is an artist; designer; Adobe Certified Expert in Illustrator, InDesign, Photoshop, and Lightroom, and the manager of the LA Adobe Illustrator User Group. **Monika Gause** is a graphic designer, illustrator, teacher, and author of books on Adobe Illustrator published in Germany and is a featured artist in **The Adobe Illustrator CS6 WOW! Book**.

Important: Read me first!

If you're a beginner...

Beginners are most welcome to find inspiration in this book. However, the assumed user level for this booklet is intermediate through professional. If you're a novice user, please supplement this book with basic Illustrator instruction, including free training videos from the Adobe TV website (<http://tv.adobe.com/product/illustrator/>), and from the Learn section in the Creative Cloud (<https://helpx.adobe.com/creative-cloud/products.html>).

Where & What is WOW! ONLINE?

The best way to really learn how to make things in Illustrator is to examine complex artwork created by professional artists using Illustrator. You're in luck! ALL of the artists in this booklet have allowed us to post their works for you to pick apart. When you see this icon, you'll find related artworks on



WOW! ONLINE. To access **WOW! ONLINE** files, register your purchase of this booklet at www.peachpit.com/register. **WOW! ONLINE** also includes a PDF excerpt of **The Adobe Illustrator CS6 WOW! Book** (you can also download it here), plus a sample *Design Tools Monthly* newsletter with discount coupon and link to download more issues.

First of all, I am very excited about this continuation of the **Illustrator WOW!** series. In order to bring you materials in a much more timely manner, we've decided to release smaller, topic-specific **WOW!** booklets, and in this first PDF booklet we are focusing on the creative features introduced between Adobe Illustrator CS6 and the June 2013 release of Adobe Illustrator Creative Cloud (CC). This smaller format should make it possible for us to better keep up with the continually updating Creative Cloud, and to deliver these materials in a more timely manner. We are designing these booklets to function as both stand-alone resources for getting up to speed with new features, and as updates to **The Adobe Illustrator CS6 WOW! Book**. This booklet continues our tradition of emphasizing creating art and design with Adobe Illustrator, leaving both the more basic and most technical aspects of the program to other authors and instructors.

Creating the **WOW!** books is a truly collaborative project, and this one has been lovingly created for you by an amazing team of international experts. As I plan and oversee the project, our technical editor Jean-Claude, and the entire team of writers, as well our stellar **WOW!** testers, actually test and critique every page as it develops. This amazing group of experts, scattered around the globe, come together by email, iChat, acrobat.com, Facebook, and Twitter to deliver the **WOW!** books to you, our reader.

All lessons are 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 supervised classrooms.

I'm immensely proud of and grateful to everyone working with me on this project. And I welcome you to the **WOW!** team.

Most sincerely,



Sharon Steuer

How to use this book...

This **Adobe Illustrator WOW! Booklet** has been designed and tested for intermediate through professional-level users of Adobe Illustrator, and we assume that you will be making your own art as you follow along with our instructions. To inspire you even further, this icon  tells you to look for the featured artwork within that chapter's folder at **WOW! ONLINE** (see Tip, "Where & what is **WOW! ONLINE?**" on the previous page for details).

HOW THIS BOOK IS ORGANIZED...

Where we include keyboard shortcuts, our convention is to always begin with Macintosh shortcuts first, then the Windows equivalent (⌘-Z/Ctrl-Z). Please also see the Glossary section at the back of this booklet for a full explanation of the terms that we use in the **WOW!** books.

This booklet contains several different types of information. The Introduction section opens this booklet. Here you'll find densely packed information you'll likely want to refer to again as you get more comfortable with the new tools. Mainly in the introduction, but also in the lessons and galleries, you'll find useful information organized into short Tip boxes for easy reference.

Following the introduction you'll find step-by-step Techniques (lessons) and Gallery pages. All of the lessons and galleries focus on helping you to integrate the new creative Illustrator features (added after CS6 and through the June 2013 CC Release) into your workflow. Although this booklet focuses mainly on the new features, you can often explore other aspects of how an image is created by examining the actual artwork from **WOW! ONLINE** (see Tip "Where and What is **WOW! ONLINE**" on the previous page).

The final sections in the back of the booklet include valuable tips from *Design Tools Monthly*, the Mac and Windows Glossaries of **WOW!** terms, an appendix that lists our **WOW!** artists, and coupon codes for **The Adobe Illustrator CS6 WOW! Book** (35% off), and Sharon's Illustrator brushes courses on lynda.com (7-day FREE trial).

What's new in CC?

Major new features for CC include auto-generated corners for Pattern brushes, and using raster artwork in Art, Scatter, and Pattern brushes. Find fonts and swatches with improved searching methods, place multiple files in one step, unembed art, and package files for output with their links and fonts included. Export CSS and SVG code to your HTML editor, and transform text and artwork with a new interface that works with touch devices.

Tip boxes

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

Keep in touch with us!

Join us at **WOWartist.com**, where you'll be able to keep up-to-date on the latest **WOW!** happenings, including future booklets covering Adobe Creative Cloud releases, topical ebook and print editions of **WOW!** books, free course outlines for use with the books, links to CreativePro **WOW!** articles, and more. From **WOWartist.com** you'll also be able to find out more about Sharon's lynda.com online video courses in Illustrator, sign up for Sharon's occasional newsletters, subscribe to her blog (updated a few times a month), access her daily Twitter and Facebook posts, or contact her directly.



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Escape the Grid

To hide the Perspective Grid in Illustrator CC, simply press the Esc key. To show the grid again, reselect the Perspective Grid tool after you've selected any other tool, or select the command View > Perspective Grid > Show Perspective Grid (⌘-Shift-I [Mac]/Ctrl-Shift-I [Win]). If the Perspective Grid tool is active when you hide the grid with the Esc key, clicking on the tool again won't do anything.

How Big is a Megapixel?

A megapixel is roughly one million pixels. Multiply W x H in pixels to get the total area. A filled rectangle 1024 x 1024 px is the maximum usable size, but can sometimes be larger if the artwork boundaries contains fully transparent pixels.

Place Those Guides Quickly

To create guides, you no longer have to drag out each guide from a ruler onto the artboard. Now, double-click anywhere on a horizontal ruler, for instance, to place a vertical guide where you clicked, or Shift-click to force the guide to the nearest tick mark. Holding ⌘ (Mac)/Ctrl (Win), click-drag from the upper-left corner of a ruler to create crossing horizontal and vertical guides on your artboard.

The newest “feature” in Illustrator is that it's now fully part of the Creative Cloud subscription model. To get any of the other new features, users will have to purchase a monthly or annual subscription, either for Illustrator as a stand-alone application, or for all the applications and services in the Creative Cloud. Support for CS6 will continue, but only for an as-yet-undetermined period of time. In the following pages, we'll cover most of the features that have been tweaked or added since CS6, with the emphasis on those features that impact our creative workflow. The lessons and galleries that follow will focus mainly on new features that affect brushes and type.

BRUSHES

Image Brushes

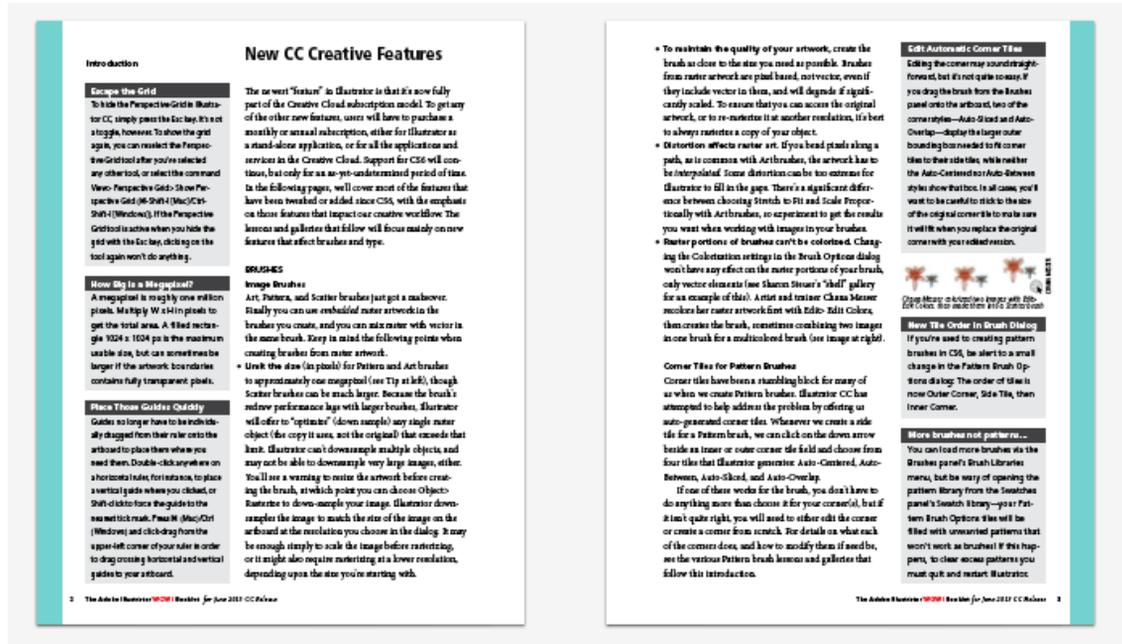
Art, Pattern, and Scatter brushes just got a makeover. Finally you can use *embedded* raster artwork in the brushes you create, and you can mix raster with vector in the same brush. Keep in mind the following points when creating brushes from raster artwork.

- **Limit the size** (in pixels) for Pattern and Art brushes to approximately one megapixel (see Tip at left), though Scatter brushes can be much larger. Because the brush's redraw performance lags with larger brushes, Illustrator will offer to “optimize” (down sample) any single raster object (the copy it uses, not the original) that exceeds that limit. Illustrator can't downsample multiple objects, and may not be able to downsample very large images, either. You'll see a warning to resize the artwork before creating the brush, at which point you can choose Object > Rasterize to down-sample your image. Illustrator down-samples the image to match the size of the image on the artboard at the resolution you choose in the dialog. It may be enough simply to scale the image before rasterizing, or it might also require rasterizing at a lower resolution, depending upon the size you're starting with.

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Tips, Tricks, & Step-by-Step Techniques with the New Creative Tools

(Thumbnail Preview of Introduction pages 2–3)



The Adobe Illustrator **WOW!** Booklet for June 2013 CC Release

Tips, Tricks, & Step-by-Step Techniques with the New Creative Tools

(Thumbnail Preview of Type Lesson and Galleries pages 8–11)

Touching Type

Muching (Touch) letter characters

Overview: Create a point or area text object, use the Touch Type tool to select individual letter characters, move, rotate, and skew characters in a text object, manipulate letter spacing, style the text using the Appearance panel.



- 1. Setting the type.** Gordon begins by selecting the Type tool, clicking on the artwork, and typing "Boquete" in Illustrator's default font. Next, he individually selects each character with the Type tool and changed its font and color from the Control panel. When he finished, each letter in the title displayed a unique font and color.
- 2. Distorting letters with the Touch Type tool.** To give the letters a playful, slanted effect, Gordon chose to distort each character's size, dimensions, angle, and letter spacing. He discovered to keep the type editable he could change them depending on how the design developed. Illustrator CC's Touch Type tool hides under the Type tool icon in the Tools panel. After you graphics-transformed letters while preserving their editability as type, if the Character panel is open, you can click the Touch Type tool button to enable the tool. As you move the cursor toward the type object you want to edit, notice the Touch Type cursor icon. It appears as a T surrounded by a box with corner points.

To change a letter, click on it with the Touch Type tool. When you select a letter, Illustrator displays a selection box with five control points around the character. You'll see four points to stretch the box.

The Point Is the Area
You can use the touch type tool to edit characters in both point and area type objects.

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Gordon begins by clicking the letter B with the Touch Type tool. He clicked the upper-right control point and dragged it to uniformly enlarge the character. To rotate the character, he clicked and dragged the control point above the character and dragged it to the left.

You can use the other control points to scale or reposition a character. Clicking and dragging the upper-left point rotates the character vertically while the lower-right point rotates it horizontally.

If you click the middle circle control point in the lower-left or inside the selection box, you can drag the character in any direction. If you drag to the left, the letter moves closer to the letter on its left. And if you drag to the right, the letter doesn't move closer to its neighbor on the right; instead, it increases the space from its neighbor on the left. You can also change letter spacing by clicking the Type tool and adjusting the leading or tracking.

While type remains editable when you use the Touch Type tool, be careful about selecting and replacing multiple letters if you want to reuse the Touch Type tool's graphic modifications. When you select multiple letters and apply a character style to the Touch Type graphic modifications of the first letter you're applying to all the letters you replace as you type. You'll need to adjust each letter separately to re-create the visual look you want.

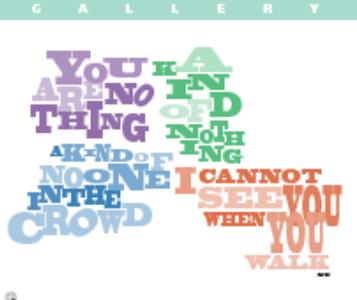
- 3. Styling the title with the Appearance panel.** Gordon completed his title by applying several effects from the Appearance panel to the type object. Selecting his title, he used the Character panel to change characters entirely by choosing "None." Then from the Fill pop-up menu, he chose the Add New Swatch icon in the panel menu, then increased the stroke's thickness and moved the stroke and moved the Character attribute in the panel. Gordon wanted a rough border for the stroke, so from the Stroke he applied the Dotted & Tapered: Roughen effect and then completed the title by applying the Drop & Char Glow effect (also from the panel) to the stroke to give the lettering a slightly ethereal appearance.



Overlapping Character
While you can reposition letters up and down in a word using the touch type tool, consider designing the same with type on a path using type on a path tool. It's easier!

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GALLERY



Frank Payne
A multidisciplinary artist, Frank Payne plays bass guitar in the local band that he fronts by Complex (<http://www.kamlin.com/complex-band-camp.com>). After completing an album, Frank created a sound-based audio-visual animation featuring music, images, and typographic titles that used Illustrator's touch type tool. Frank started by creating a new type object and typed the song's lyrics using the tab and first shift-click keys. Next, he created multiple artboards that he would use later in a scripting workflow for animation. Then he went through the file menu type object and copied lyrics and pasted them as separate area text objects on the artboards. Using the direct selection tool, he adjusted the width of some of the type objects, then, to graphically modify the words, Frank selected the touch type tool (shift+r) and adjusted the pointy size, and rotation of some of the letters in the lyrics. He changed the color of words by selecting and changing their fill to different colors and tints, because the type remained editable, Frank could change words when the bass singer decided to refine the lyrics. When Frank finished, he exported each artboard as an individual file and then imported the file into Adobe Edge Animate to create the video animation.

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GALLERY



Frank Payne
As a guest on the animation for his track "None" (Kamlinby Complex) by the band complex (complexbandcamp.com), Frank Payne set up a grid of artboards, when he was ready to further develop a frame he'd reuse the artwork to another document where he'd refine the elements, and prepare the file for output. For more details on how he created the type effects, see his gallery on the previous page.

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Tips, Tricks, & Step-by-Step Techniques with the New Creative Tools

(Thumbnail Preview of Pattern Brush Lesson and Galleries pages 16–19)

Brush Corners

Robert Jackson shows how to create a brush.

Overview: Decide a part of a photo to use as a vector brush by creating a mask for it in Photoshop or ImageLab. Export the image into Illustrator and create a new brush. Use the Pattern Brush Options to specify the attributes.



Applying a Pattern brush along a path is fairly simple, and now Illustrator can help create the corners for you. In fact, Illustrator can assist in creating corners for raster brushes!

- Preparing a bitmap image to use as a brush in Illustrator:** To screenshot, Lisa Jackson selected the condition in her photo, clicked the Layer Mask icon (to define it) and then with the mask selection active the **Image > Crop to Use the Mask** to the size of the condition. To bring the image into Illustrator as an embedded image, she then used **File > Place** to keep the file size as small as possible. You can use either JPEG or PNG to bring in a masked object with opacity. Jackson opened the image directly in Illustrator. Alternatively if you choose **File > Place**, you can disable the Link option, or if it's already linked (so in your document you can click outside from the Content Panel) Jackson then used the image to the correct size for the frame she intended to make (holding Shift when she dragged the corner of the bounding box).
- Creating the Pattern Brush:** Jackson dragged the image to the Brushes panel, selected Pattern Brush, and clicked OK. For a demonstration of her brush, in the Pattern Brush Options, she named the brush, kept the stroke filled (color), Spacing, and she selected the Corner Corner.

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The second one Auto-Corner, then clicked on the Inner Corner. The next one Auto-Corner, as well. Jackson chose Approximate Path and Spacing at 0. She made a rectangle with the Rectangle tool and selected the Modified Pattern Brush in the Brushes panel. Jackson then chose the Approximate Path option and Spacing at 0, her modified Pattern Brush evenly distributed around the path with no gaps between the conditions, and wider distance. However, depending on the size, it adjusts the path size to accommodate the pattern tile. The smaller the pattern, the less your pattern will be modified as it's applied. She can reduce the size of your pattern by just adjusting the stroke weight in the Control panel.

Experimenting with Stroke Size: When experimenting with stroke size always best to work with a duplicate. To do this, drag the brush you wish to modify to the New Brush icon at the bottom right of the Brushes panel. Then to modify the brush, double-click it in the panel. In Pattern Brush Options you can then try the different spacing options as well as a different type of Auto-Corner, Fill, and Scale. Remove the brush to reset the modifications that you chose, and click OK. You can then apply the brush to another path, or you can duplicate the original path, and then apply the modified version so you can compare the brushes.

You can continue to make new brushes and you've experimented with all the different parameters, and if the brushes are meaningful to you, you'll be able to figure out if there is a different icon based on Corner, Fill, and Scale you want to try. If your image is a complicated shape, or has a repeating pattern, it will be more challenging to load the right Auto-Corner. If you find you do not like the Auto-Corner results, you may have to go back into your image editor and make adjustments to the image and then try the Auto-Corner again. If this doesn't completely fit your needs, you can manually edit the corners in Illustrator (use the following gallery for more about applying brush definitions).

Existing Image scope
Make and crop your image in Photoshop to the desired file size rather than trying to apply a clipping mask to the placed image in Illustrator, because Illustrator will use the entire placed image dimensions—and not use the intended crop dimensions—on the file size.
—Cary D'Avella



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GALLERY

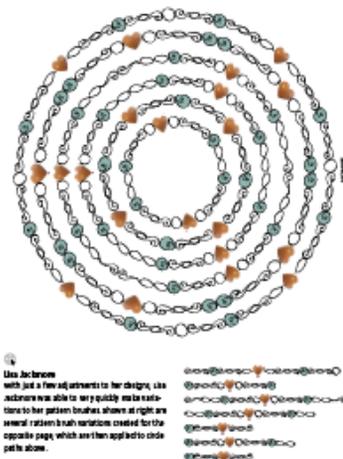
Lisa Jackson uses Adobe Create to create a pattern brush using variable width stroke. She began by drawing the bottle, the text, one set of necklace links, and the blue head with a slight gap. She used the pen and tablet, set the heart head she scanned a stone, then created it in Photoshop. Jackson then placed the raw image of the stone heart onto the artwork in Illustrator, then in the control panel clicked the embed link and scaled the image properly. Jackson aligned the image properly to the heart, dragged them together into the workspace, and selected raster brush, keeping all the default settings. Jackson chose the raster with tool, made a circular path, and clicked on the raster brush to apply it to the path to suggest perspective and slightly sag head up, she selected the path, switched to the width tool, and then selected several points. She held the Shift key down while dragging one point to uniformly modify the width. She continued until the beads looked as though they were lying flat, with some of the hearts slightly larger than others. She saved the profile by clicking the Add to Profile icon in the variable width profile menu in the control panel, with her main elements in place, Jackson added background color with the brush and the text, and flowers with a calligraphic brush, using saved the profile in the application settings, she now has access to this custom profile to apply to paths of any type, including brushes. Jackson created one of variations of the original brush that she can use substitute for the pattern, you can see some in the opposite page.



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GALLERY

Lisa Jackson used just a few adjustments to her design, Lisa Jackson was able to very quickly make variations to her pattern brushes. Always at right are several raster brush variations created for the opposite page, which are then applied to circle path above.



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Tips, Tricks, & Step-by-Step Techniques with the New Creative Tools

(Thumbnail Preview of Pattern and Art Brush Galleries pages 20–23)

GALLERY

Use Audition
 Lisa Anderson found inspiration for this rafter brush in a steel-beam detail. She used a raster image detail of the beam as a new image in the pattern brush. She opened it in Illustrator, auditioned the embedded image in the swatches panel and selected raster as a path in the new swatch dialog. In raster swatch options she kept the default scale and spacing, she only needed to check for a frame, so for the pattern she chose auto-embed and applied raster path, named it, and clicked OK. She made and selected a rect path, then clicked on the pattern brush in the swatches panel and applied the brush. Anderson was aiming for a seamless pattern that didn't distort the image; this attempt was pretty close, but not quite perfect looking above right. Anderson felt she needed to tweak the raster brush slightly so the beam seem, if not, as both were better aligned and not cut off. To solve the puzzle about why her pattern repeat wasn't working perfectly she dragged the brush from the swatches panel onto her artboard to see how close they have the parts fit together. An auto-embed over the top made of two objects overlapping each other within an unclipped, unflattened rectangle defining the corner parameters. To adjust the corner fit, Anderson selected one image object at a time and used the arrow keys to move it within the file until she figured out how to solve her problem. She then went back to Photoshop and made adjustments to the original image, including deleting one of the bolts, enlarging the end of the image to extend the bolt-free area, and adjusting the dark area on one side to align evenly with opposite side (directly above left). Once she thought the right changes were made, she brought the image back into Illustrator and selected a new raster brush. Because the image was completely custom-made to make a few more steps to Photoshop and then back to Illustrator to make new brushes with her files to finally achieve the perfect image, and in the end the auto-embed worked perfectly below right shows pulled apart.

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GALLERY

Sharon Steiner
 Borrowing elements from Illustrator art she created several pens and art brushes Steiner reimagined the original calligraphic brushwork with the addition of a frame made with a raster brush, mimicking the look of a craft frame made by children on a beach vacation. Steiner duplicated (scaled) and rearranged the shells and starfish, cropping them into the swatches panel, she chose raster as a path, selected stretch to fit under fill, chose 100% and was as the color set on method, and clicked OK. Next the corner, she decided to use a photograph of a real shell. After making the photo in Photoshop, she placed it as an embedded image in Illustrator. To add the photo as a corner tile to the pattern brush, she selected the swatch shell, then—in the swatches panel in thumbnail view—held Option/Alt as she dragged the photo to the far left “file space” of the raster brush, checking that her settings were still correct, she clicked OK after applying the

brush to a rectangle to form a frame, she didn't like the position of the photo, so figure out how to reposition the shell, she used the frame on the artboard as a reference and positioned a copy of the scaled shell photo over the original corner of the frame, rotating it into the desired position, holding down the Option/Alt key, Steiner dragged the scaled shell onto the pen tool corner tile in the swatches panel, retaining the other options. To make raster as a path selection, she worked with duplicate of the original raster brush, changing the stroke weight in the control panel and playing with different colorization methods in swatch options. To apply the color to vector objects of the raster path, she changed the stroke color to apply it shadow to the frame she selected stroke in the appearance panel, clicked on the fly icon, then selected stroke color palette. Some of the color and scale repeat events are shown below right.

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GALLERY

Sharon Steiner
 Sharon Steiner chose her photo of three rainbow chard leaves on a white background as source material for raster Illustrator brushes. In Photoshop Steiner used a combination of tools to select each chard leaf from the others and from the white background. Her Photoshop Layers panel above: she saved each leaf in its own file in raw format. In a new Illustrator file she chose File > Place, if needed the link option for the placed files would be selected, then she selected all three chard leaf raw files in the dialog (hold Shift), and clicked OK. Moving her loaded cursor into her artboard she clicked to place each of her images. One after the other, dragging the first leaf into the swatches panel, she chose a fill stroke and clicked OK, but received a warning dialog that the artwork's resolution was too high, she cancelled, reloaded

the three chard leaves, and then duplicated them. Selecting one of the duplicates, she chose Object > Merge, then enabled the warning OK to go and repositioned with up and clicked OK, dragging the downloaded image into the swatches panel, she chose art stroke and clicked OK. This time art stroke option opened, when she enabled stretch to fit stroke length and the up-pointing direction arrow before clicking OK. She then applied rasterize to the other two duplicates and made brushes for each of them as well. With the three chard brushes prepared, Steiner switched to the artboard tool and created a new artboard. She then drew a pair of colored rectangles as a background, clicking on this layer, she created another layer above for the raster brushes, with the rainbow tool, she painted within this set of brushes, creating a simple dot forest.

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GALLERY

Sharon Steiner
 After creating a chard leaf forest from raster art brushes (see the previous page), Sharon Steiner was able to quickly correct an error and then make a new variation on her composition. When a friend spotted a mistake in the look of a leaf, she selected the original leaf in Photoshop, repaired the result, and saved the new file. Next in Illustrator, she selected the problem leaf, opened the Links panel, it had the link button, and selected the new image, which then automatically rasterized the original dimension. After applying rasterize to this version at 300 dpi, she held Option/Alt as she dragged the repaired leaf over the original. After making sure her options settings were correct, she clicked OK and then enabled apply to stroke to automatically update all instances of the brush. To create a variation on the composition, she first duplicated her chard forest artboard, she opened the swatches panel,

then selected each leaf and clicked on a different brush to apply her brush to the selected path. By nudging a few paths with the cursor keys, using the bounding box to scale a slightly crooked a leaf, or moving a leaf up and down in the stacking order using the layers panel. In just a few minutes she was able to create a variation on the chard forest arrangement. In the image directly above she used the new fill and stroke tools to create fills, applied gradients to copies of the background rectangles (holding Shift for the fill), a customized color gradient from the match library menu for the ground, and adjusted the angle and range of each gradient using the gradient tool. Finally, locking the background layer, Steiner selected all the leaves and enlarged the leaves as a unit using the bounding box.

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NOTE:

Artists who contributed to this booklet are in black.

Artists not in this booklet, but who are in *The Adobe Illustrator CS6 WOW! Book*, are in gray.

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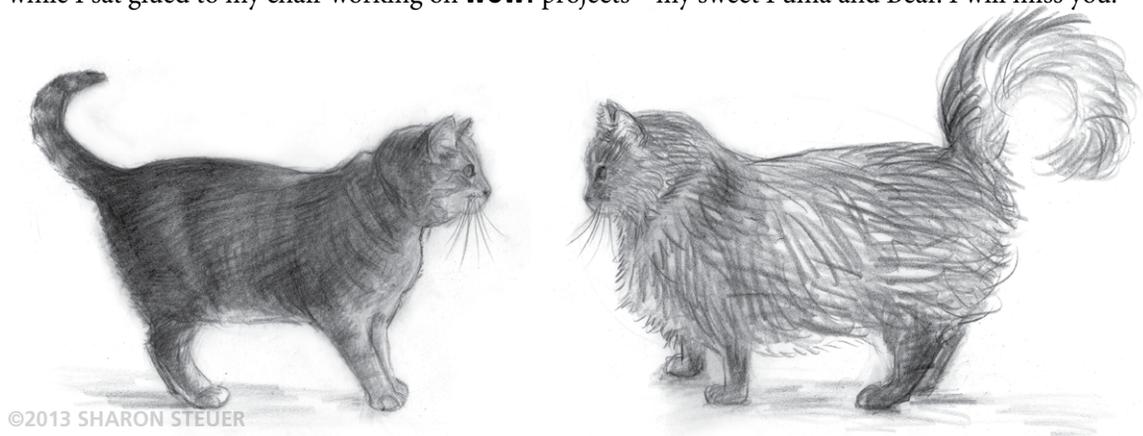
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The Adobe Illustrator **WOW!** Book Production Notes

for June 2013 CC Release

Interior Book Design and Production

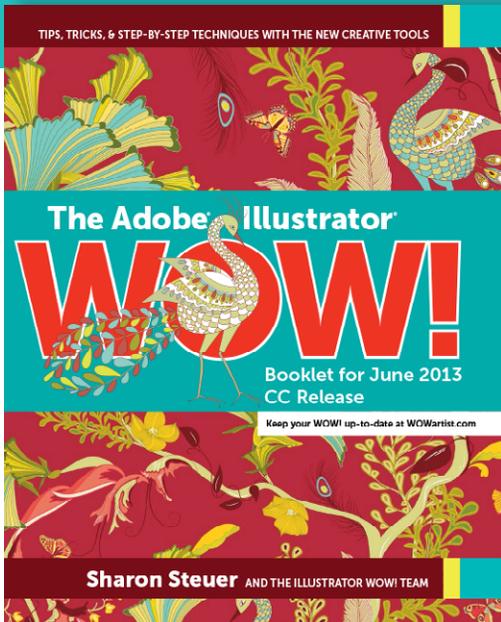
This book was produced with InDesign CS5.5 and CS6 using Adobe's Minion Pro and Frutiger LT Std OpenType fonts. Barbara Sudick is the artist behind the original **Illustrator WOW!** design and typography, using Jill Davis's QuarkXPress layout of **The Photoshop WOW! Book** as a starting point. Cary Norsworthy and Mimi Heft (who also designed our book cover) contributed to new page-design specs. Victor Von Salza modernized our style sheets and led the porting of our templates from QuarkXpress to InDesign. Not only is Jean-Claude Tremblay our technical editor, but his company Proficiografik produces (and troubleshoots) all the PDFs for the book.

Additional Hardware and Software

Although most of the **WOW!** team uses Macintosh computers, we have testers and writers who do Windows (or both Mac and Win). In addition to Adobe InDesign CS5.5 and CS6, we used Adobe Illustrator CC (of course!), Adobe Photoshop CS5/CS6/CC, and Ambrosia Software's Snapz Pro X for the screenshots. We used acrobat.com and Adobe Acrobat 9/10/11 for distribution of the book pages among the authors, testers, editor, indexer, Peachpit, and proofreaders. Many of us use Wacom tablets and Art Pens.

How to Contact the Author

If you would like to submit artwork that you've created using Illustrator's new features for consideration in future **Illustrator WOW!** books, please email a link to a web page containing samples of your work (no files please!) to Sharon at **SharonSteuer.com/contact**. For timely updates about all things digital, including future announcements about upcoming print and digital forms of the **WOW!** books, please stop by **WOWartist.com**, where you can also sign up for Sharon's newsletter and subscribe to her blog. For more frequent updates you can also find Sharon at **facebook.com/SharonSteuer** and **@SharonSteuer** (Twitter).



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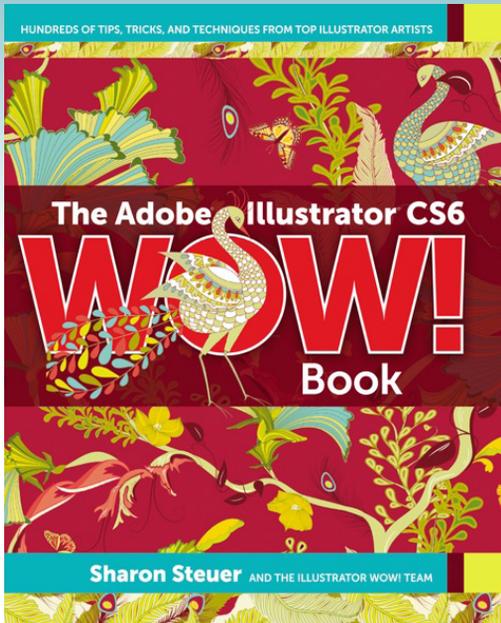
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In this concise standalone update to the award-winning **Adobe Illustrator CS6 WOW! Book**, Sharon Steuer and her **WOW!** team focus on the new creativity-enhancing features included in the June 2013 update to the Creative Cloud edition of Adobe Illustrator. This digital booklet includes tips, tricks, and step-by-step techniques designed to help Intermediate through professional users of Illustrator to efficiently integrate changes in workflow and get up to speed on the more creative features of this software update (register the booklet to download sample art files). Find additional **WOW!** content, course outlines, and further Creative Cloud updates at WOWartist.com.

For the past three decades, **Sharon Steuer** has pioneered the merging of traditional and digital art forms. Sharon's recent artwork weaves together oil paintings, digital paintings, drawings, photographs, and personal artifacts in an exploration of fragmented childhood memory. She is the author of the bestselling *Adobe Illustrator WOW! Books* and *Creative Thinking in Photoshop*, and she regularly contributes to CreativePro.com, hosts and curates the #DigitalArtistSpotlight at AstuteGraphics.com, and teaches digital art courses on lynda.com (www.sharonsteuer.com/lynda). Sharon has been honored to receive the Faber Birren Color award, a Windsor Newton Painting award, three Benjamin Franklin Awards, and an Artist Fellowship Grant from the Connecticut Commission on the Arts. Sharon's painting studio is in the Mission district in San Francisco.

Find out more about Sharon and all things **WOW!** at www.WOWartist.com.



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The award-winning **Adobe Illustrator CS6 WOW! Book** is designed to teach and inspire intermediate through professional users of Adobe Illustrator. Sharon Steuer and her **WOW!** team thoroughly test this comprehensive collection of real-world tips, tricks, and techniques extracted from the artwork of many of the world's best Illustrator artists. This definitive book on Adobe Illustrator focuses on Illustrator CS6 features such as powerful new ways to construct and edit objects, create complex repeating patterns, apply gradients to a path, edit and apply custom and preset stroke profiles, use improved live trace, work with Bristle and Blob brushes, add transparency to mesh and gradients, create 3D with the perspective grid, manage multiple artboards, crop with clipping masks, control transitions with opacity masks, and more. Find additional **WOW!** content, course outlines, and links to CC updates to this book at WOWartist.com.

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