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# EMAGAZINE



## CS3 What's New!

Todd shares some of  
the new features

## Different Strokes for Different Folks

What are strokes good  
for?

## March Madness and Package Design Contest

Coverage and winners.





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[Illustratorworld.com](http://Illustratorworld.com) Contest  
Coverage

SEND SPELLING OR CONTENT ERRORS TO:  
[toddm@illustratorworld.com](mailto:toddm@illustratorworld.com)





COVER CREATED BY: BALKIRIA. His magazine cover won him first place in round three of the March Madness Contest on [Illustratorworld.com](http://Illustratorworld.com). Graphics on the TOC pages are also taken from his magazine cover file.



Contributing writers:  
Todd Macadangdang  
Layout and design:  
Todd Macadangdang

Published by:  
ETAMEDIA

# W

Summer is upon us. That means vacation time. We hope you'll still drop in and visit us - check out the latest posts and contests. Hopefully your vacation will provide you a little extra time to create that vector masterpiece you've been dying to complete - or get started on.

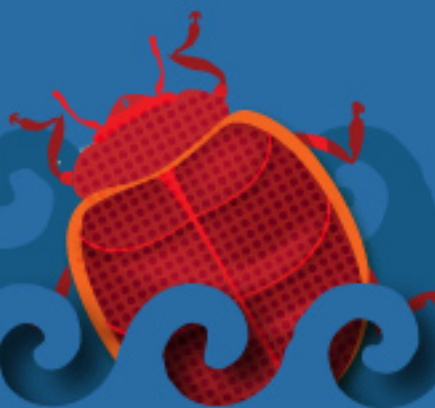
We've included a little bit about the new Illustrator, Illustrator Creative Suite 3 (AICS3). It really has a few cool features that I know I'll use. Take a look, see what you think.

Also, we've included a few interesting techniques with strokes as well as inspiration in the form of student contest winners. The cover and the graphics on these two pages are courtesy of one of the student participants. Not bad, huh? So we hope you'll check those features out as well and find their work fresh and inspirational.

As always, send in your comments or requests. We like to hear from you and value your input.

See you in the gallery!

Todd Macadangdang  
EIC

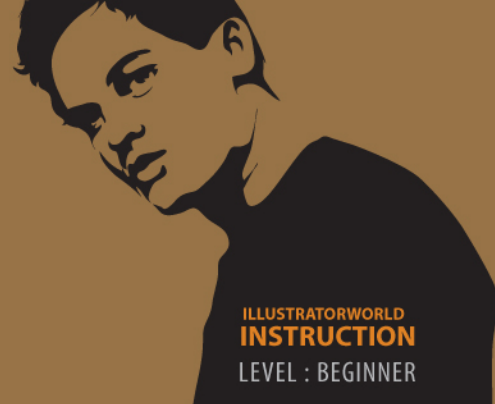




# COLOR MY WORLD

## ILLUSTRATORWORLD STEP-BY-STEP

with Illustratorworld.com IAVAP member Todd Macadangdang



You can't talk about vector art (or most any other type of art for that matter), without talking about color. With the introduction of the computer, printers and the web, one needs to know the difference between CMYK, RGB and Spot color. It's also a good idea to know what the term Out of Gamut means.

Because of some of the questions I get, I thought it would be good to cover some of the basics of color. For those of you who are advanced, feel free to skip forward a few pages to read about a few of the new AI CS3 features.

### COLOR TERMS

#### CMYK

That stands for **C**yan, **M**agenta, **Y**ellow and **B**lack. These are the typical, basic printing process colors. These four colors together can create all the colors you see in your average color newspaper or magazines. We work in CMYK color space when the project we're working on will eventually see print (*Figure 1*).

#### RGB

RGB stands for Red, Green, Blue. This is the color space that your monitor uses. So we normally work in this color space when we're creating graphics that will be viewed online (webpage, web gallery etc.). RGB values are between 0 and 255. However, not ALL colors that our monitors can display, can be displayed by all web browsers (*Figure 2*). So within the RGB color space we have something called **Web Safe RGB** (*Figure 3*). There are 216 colors that are recognized/supported by all web browsers.

So to summarize: Work in RGB for web projects. Work in CMYK for print projects. Spot colors are a totally different beast.

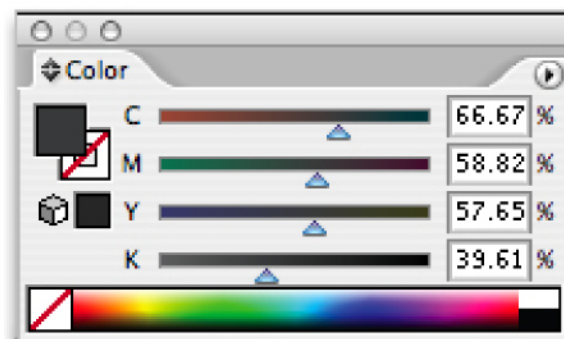


Figure 1 -CMYK Color Palette

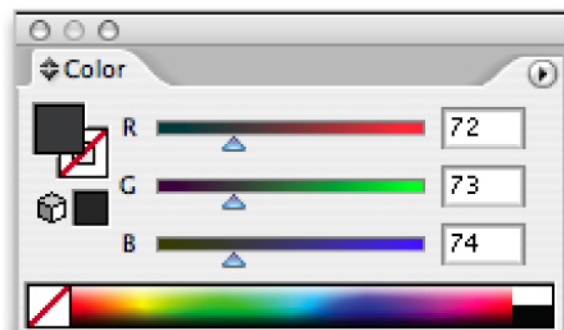


Figure 2 -RGB Color Palette

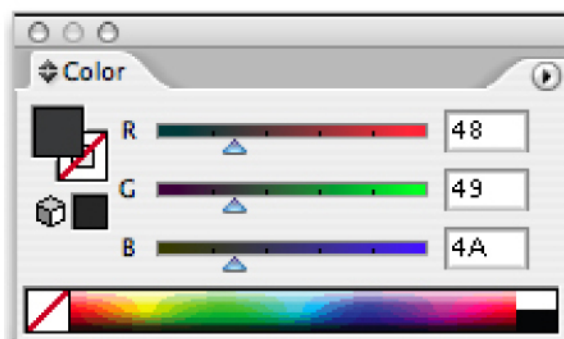


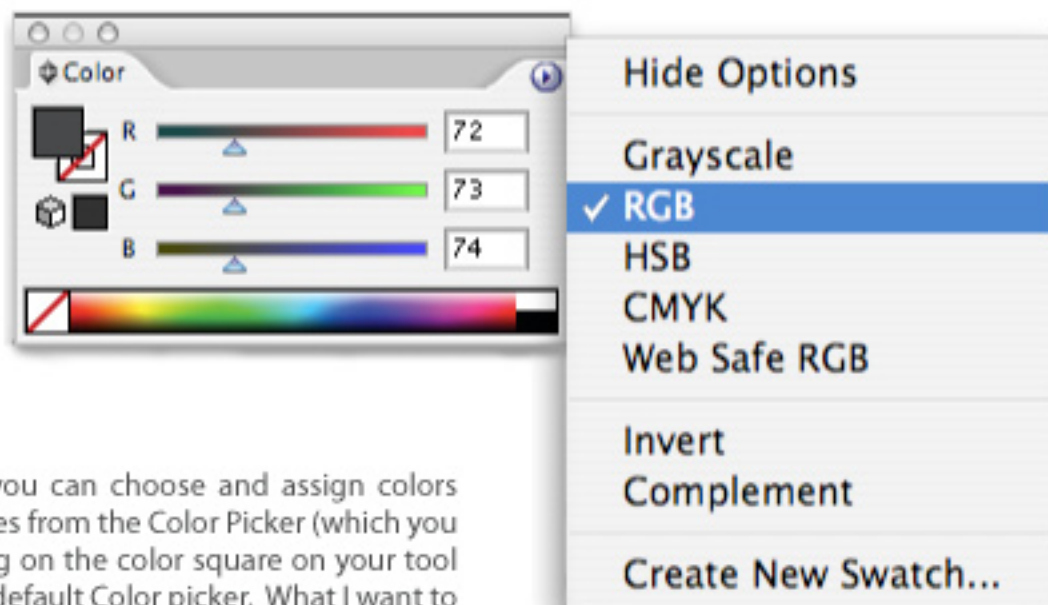
Figure 2 -Web Safe RGB Color Palette. Note that it's a limited version of the RGB color palette, that limits you to the colors that browsers can display.

# COLOR MY WORLD

## ILLUSTRATORWORLD STEP-BY-STEP

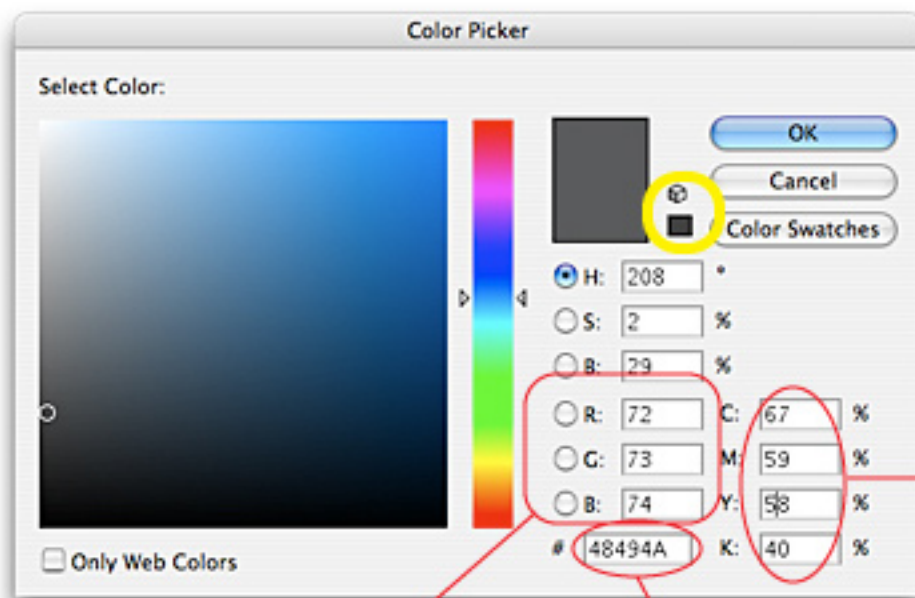
with Illustratorworld.com IAVAP member Todd Macadangdang

Figure 4 - Access the different color mode controls from the pop out menu on the Color palette.



### Color Picker

You should be aware that you can choose and assign colors from the different color spaces from the Color Picker (which you can get to by double clicking on the color square on your tool bar). Below you can see the default Color picker. What I want to point out to newer folks is the small square next to the color swatches- which I've circled with yellow. This icon, and the warning triangle icons mean two different things. Two very different but important things.



From the Color Picker, you can see the RGB, CMYK, HSB and Web Value of the color you select.

RGB color value

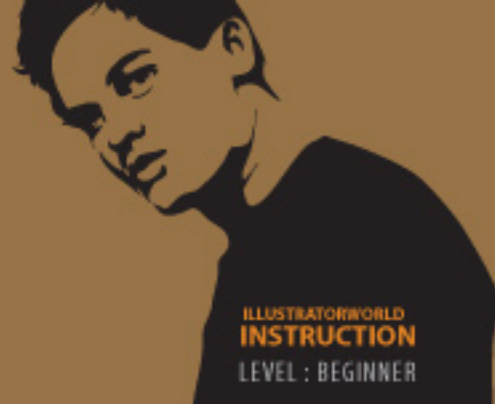
HTML web color value

CMYK color value

# COLOR MY WORLD

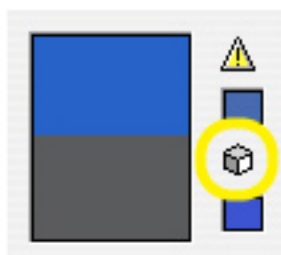
## ILLUSTRATORWORLD STEP-BY-STEP

with [Illustratorworld.com](http://Illustratorworld.com) IAVAP member Todd Macadangdang



### Out of Gamut

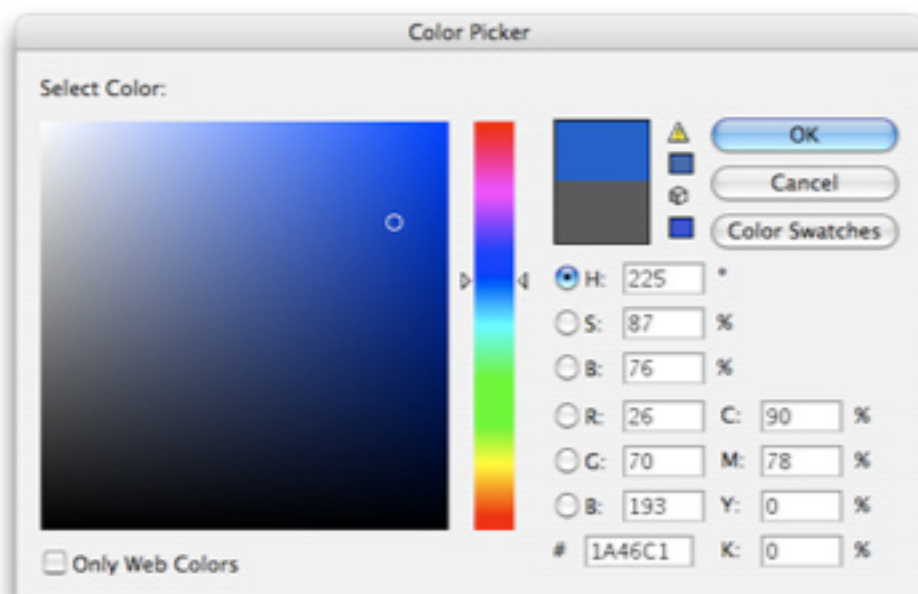
The cube icon appears when the color you've chosen is out of gamut (Figure 6). Out of gamut means that the current color can not be accurately converted into CMYK values. So if you're creating artwork for print, and any color you use in your art triggers the Out of Gamut indicator (the cube icon), you should know that the final printed piece may not look like it does on your screen. You can click on the Out of Gamut indicator and Illustrator will automatically choose the closest color to your original color that CAN be displayed accurately in CMYK color space.



*Figure 6* -The Cube icon (above) is the Out of Gamut indicator. It appears when the color you've selected cannot be displayed accurately in the CMYK color space.



*Figure 7* -The Warning triangle is displayed when the color you've chosen cannot be displayed on the web and cannot accurately match a HTML defined color.



### Web Safe Colors

The other warning icon, the yellow triangle, lets you know that the color you've chosen isn't a web safe color- a color that will display exactly as you see it on your screen. This IS something you should pay attention to if you're doing web interface designs. You may create a graphic that should blend seamlessly on the background of your web page (a color that you've defined in html as #DDFFGG) only to find that you didn't use a web safe color and a slight difference can be detected between your button and the background. I know- you can see that I didn't use web safe color for the [Illustratorworld.com](http://Illustratorworld.com) menu bar!



# COLOR MY WORLD

## ILLUSTRATORWORLD STEP-BY-STEP

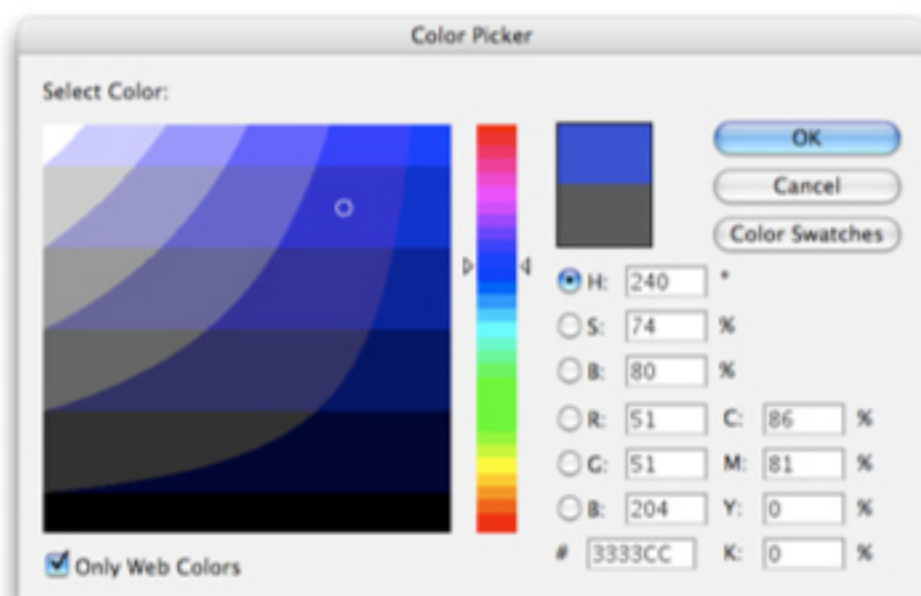
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### Only Web Colors

One thing you can do to help insure that all your graphics match perfectly to the colors defined by your html document, it to use only web colors. You can do this by clicking on the Only Web Colors option at the bottom of the Color Picker dialog box. You can visually see that your color choices are decreased in the graphic below.



If you click on the yellow triangle or color swatch Illustrator will automatically choose the closest web safe color for you.



Normally we would talk about Spot colors as well. But we'll have to save that for another time. But hopefully for those of you who are starting out with Illustrator, and have questions about what color space you should be working in for your various projects, this little tutorial has given you some idea and direction.

As always, if you have more questions, post them in the forum. There are quite a number of color pros ready to share their two cents. Or in some cases, a buck fifty.

See you in the gallery!

# THE NEW LOOK: AICS3

## ILLUSTRATORWORLD STEP-BY-STEP

with [illustratorworld.com](http://illustratorworld.com) IAVAP member Todd Macadangang



Figure 1

The old tool bar used two columns. The new is a single column.

OK, so we've waited till the official release of Illustrator Creative Suite 3 to get this eMag out, so we could include a few little tid bits about the new release. We of course, won't cover everything, or go into great depth (our online courses will cover all the new features from AI10 onward, including CS3). But we'll just give you a small taste of the new release.

The first thing you'll notice is that you have more workspace real estate. Your tool palette has thinned out a bit and is now a single column. Your default palettes are also collapsed. The palettes only take up space when you need them.

So to the far left you have the old tool bar, and the new, slimmer version directly to your left (Figure 1). Below you see the old set of default palettes as well as the new look on the right. The palettes pop-up, only as you need them (Figure 2). Do I like the change? Doesn't matter.

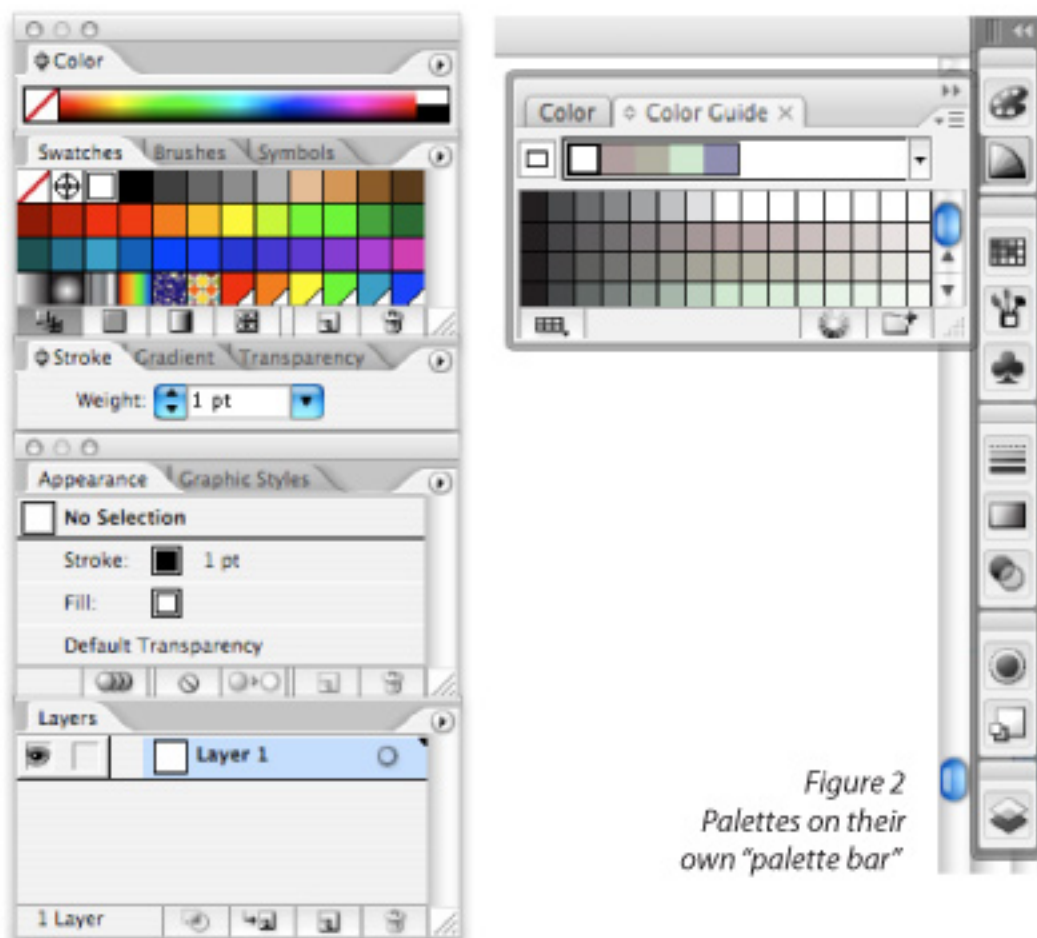


Figure 2  
Palettes on their own "palette bar"



# THE NEW LOOK: AICS3

## ILLUSTRATORWORLD STEP-BY-STEP

with [illustratorworld.com](http://illustratorworld.com) IAVAP member Todd Macadangdang



Personally, I wish the icons for the palettes matched the toolbar palette. But that's just a little picky thing. Yes, I'll probably get use to the change.

Ok, now let's get to one of the new features: LIVE COLOR

The Live Color feature can be accessed via a dialog box (Edit Color Guides Palette>Edit Colors) (see Figure 3). What Live Color allows you to do is create harmonious color groups and then apply them to your artwork. For the seasoned designer this is a nice little tool to help you get started, or just give you some ideas. For the beginner, this is a tremendous LEARNING TOOL. I recommend that students or folks wanting to improve their design/illustration skills just spend a day messing around with the Live Color harmonies picker. This will help train your eye as far as choosing complementary colors are concerned.

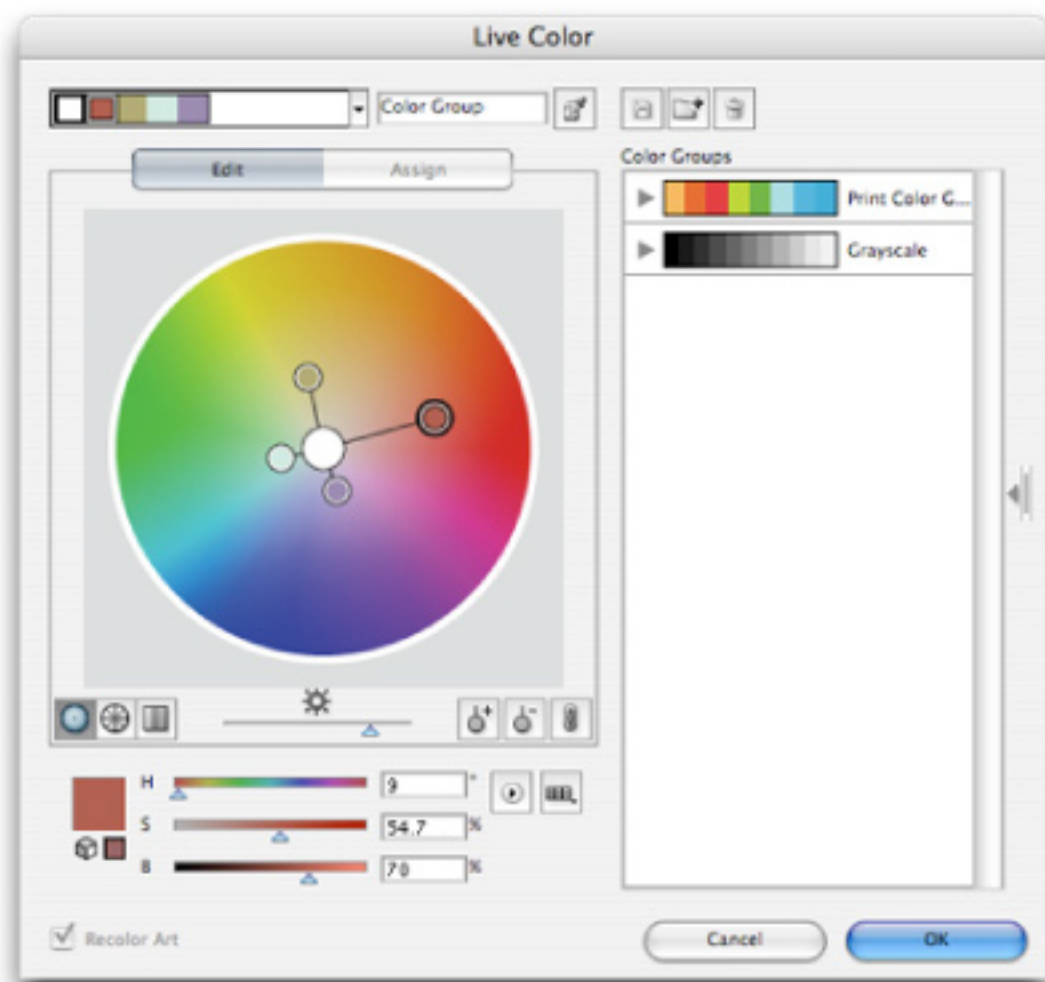


Figure 3

Choose any one of the four color picker circles and automatically generate suggestions for complimentary, harmonious colors.

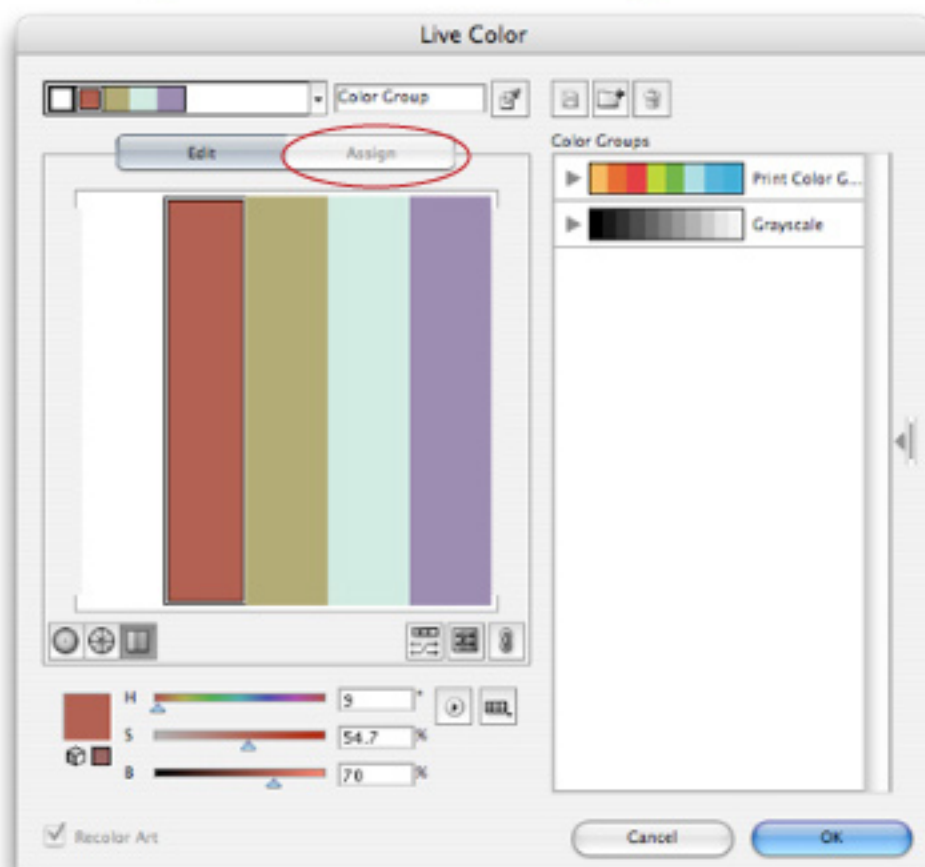
# THE NEW LOOK: AICS3

## ILLUSTRATORWORLD STEP-BY-STEP

with [illustratorworld.com](http://illustratorworld.com) IAVAP member Todd Macadangdang



As I mentioned, one cool thing is that you can replace colors in your current document with new color groups created in the Live Color dialog box. You must have an object or number of objects selected to swap out colors. At that point you can click on the Assign button and designate which new colors will be replacing the existing colors in your document. But again, artwork must be selected. This is great if you're trying to create several versions of the same logo or design but want to see what it would look like with different colors groups assigned.



*Above is the logo I created for a Norwegian American Football team, the Kristiansand Galdiators. If I had CS3 I could have easily copy dragged several versions of the original (at left) and then replaced the colors of one copy at a time with different color groups.*



# THE NEW LOOK: AICS3

ILLUSTRATORWORLD STEP-BY-STEP

with [illustratorworld.com](http://illustratorworld.com) IAVAP member Todd Macadangang



Another cool feature with Live Color is that you can specify what type of color relationship you want in your group. Complementary, Complementary 2, Split Complementary, Left Complement, Right Complement. Analogous, on and on. You get the picture.

The type of harmony rule you choose will effect the number and movement/placement of your color pickers. Figure 4 shows the color picker configuration for Analogous harmony.

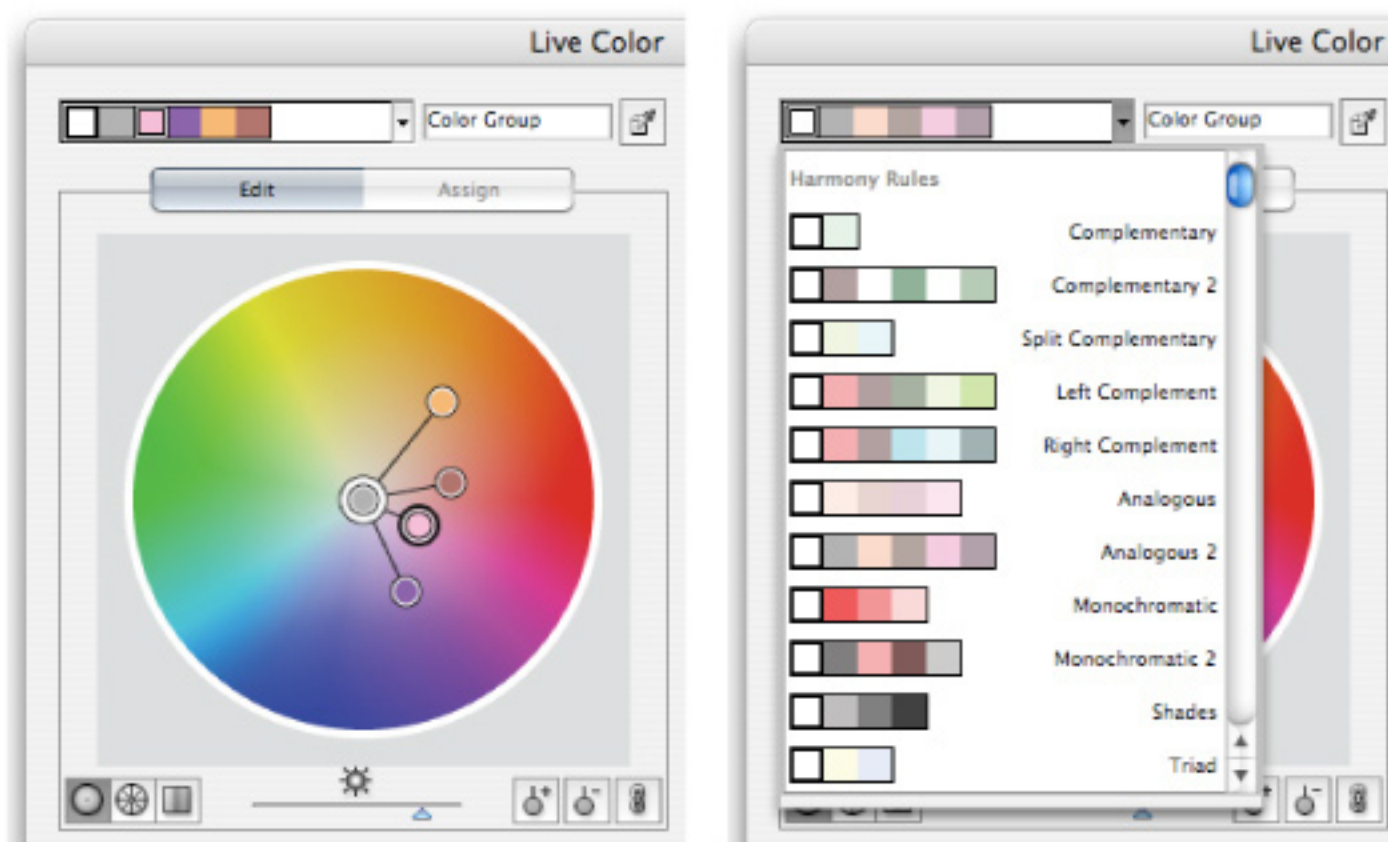


Figure 4 -shows the relationship between the Harmony rule you choose and the number, positioning and interaction of the color pickers on the color wheel.

There is a bit more to the Live Color palette than what I've covered. For example you can save color groups as well. All in all I really like this feature. What they call color editing, is really a very creative process that is quite enjoyable when you're trying to get the color scheme of your illustration or design just right. I think folks will have fun playing with this and USING it in real world situations. *Illustratorworld.com gives this feature 5 out of 5 pen tools!*

NEW FEATURE: LIVE COLOR



# THE NEW LOOK: AICS3

## ILLUSTRATORWORLD STEP-BY-STEP

with Illustratorworld.com IAVAP member Todd Macadangdang



I have to mention the Eraser Tool. Why? Because I'm happy it finally made it in to the tool set. Back when I was at Adobe, this was one of the tools that I suggested along with the other Flash-like tools Live Paint and the Blob Brush. The Blob Brush hasn't made it in, but I'm hoping.

Why was I interested in a tool like the eraser? Because I appreciate tools that allow you to edit objects in a very tactile and creative way. I used it quite a bit in Flash. With the pen tool and bezier curves you can get as precise as you like. But when I wanted to be creative in Illustrator, I didn't feel there were enough free form tools. I really liked the smooth tool - or just editing paths with the pencil tool. But the eraser (and hopefully blob brush) will allow you to work with and really form shapes.

Having written the spec doc for the feature when I was with Adobe, I can say it does exactly what it's supposed to do **-almost.**

You can see that when I swipe across multiple paths, which includes different colors/fills, it simply erases nicely without changing the appearance of the original art (Figure 5). However, if you have a stroke on any of the objects, Illustrator will apply the stroke to fragments of the original that may be left unlike Flash that would treat the strokes like an expanded path..

It also falls short in that you can't erase just the stroke, or just the fill, or just a specific color. Maybe it had to do with a Flash patent infringement thing. I don't know. But it's too bad. The eraser tool was implemented in the simplest form possible.

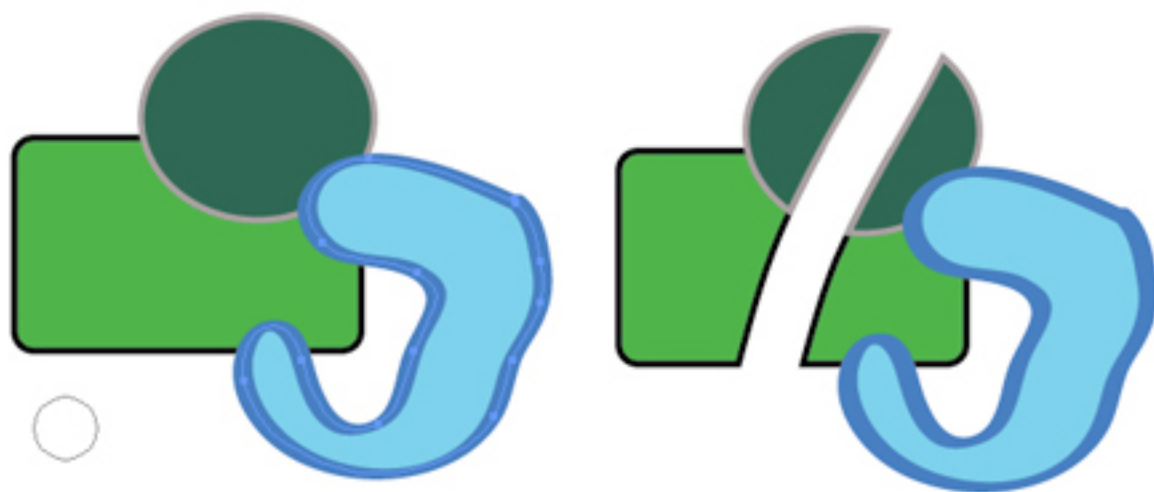


Figure 5 -Erasing preserves the appearance of the original artwork left behind.



# THE NEW LOOK: AICS3

## ILLUSTRATORWORLD STEP-BY-STEP

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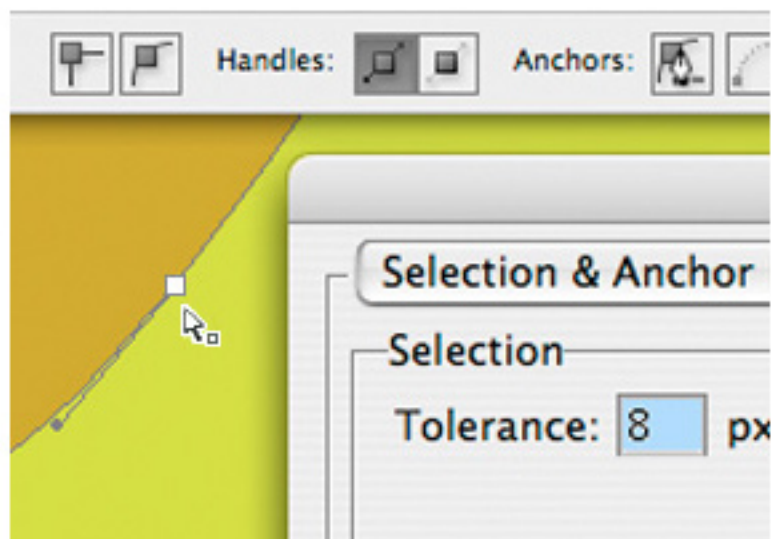


I just have mention briefly that a pretty cool enhancement was the refinements to path/point selection, and the ability to grab the path itself to alter the curve of the path. Again, it's not Flash (with path selection and editing) - and there are/were plugins that did the same thing. But I think you'll get use to the enhancements and find them a plus in the long run.

There are a number of other features and enhancements in the latest version that I didn't even mention. Go to [Adobe.com](http://Adobe.com) to see what else is new.

As always, I know upgrading is a matter of money (or lack thereof). In addition if your current version of Illustrator is getting the job done, it might be easy to think that there's no need to upgrade.

My personal take is IF you have the funds. Yes, upgrade. You'll like the new version - and they've had a chance to refine features that debuted in CS2. If you're getting the job done with your current version of Illustrator but feel a bit out of touch, I'd say the new version is worth saving for. Especially if you're still using AI10 or later.



*CS3 offers drawing enhancements for better control.*

**NOTE:** These are my OWN personal veiws. I was not paid to provide any information or opinions on the latest version of CS3. Just in case you were wondering..- Todd





# PATH, PATH, PATH ... OBJECT!

## ILLUSTRATORWORLD STEP-BY-STEP

with [Illustratorworld.com](http://Illustratorworld.com) community member Ray Mullin

ILLUSTRATORWORLD  
INSTRUCTION

You've just spent fifteen minutes drawing a lovely cartoon character. Of course you didn't draw one object, you drew multiple unclosed paths. Now when you put your background in, your character is see through. You can't have this, now we have to zoom in and retrace the edge, right? Nah, just take some time to think about it and it shouldn't take more than a few clicks.

Before Adobe gave us LivePaint, us illustrator users were stuck with this age old problem. I still don't trust LivePaint (mainly because I don't want to abandon this trick and one time my buddy couldn't get something to print right that was LivePainted). Anyway it never hurts to know another way around a problem. You may end up with a job that doesn't have the latest and greatest software.



1. Select your art that you need object-a-fied and copy it to the pasteboard (ctrl+C). (don't paste it, just copy it)



2. Then outline the strokes (OBJECT>PATH>OUTLINE STROKE) and reselect the art (some things may not be stroked but still need to be included in the final object, illustrator unselects all but the outlined paths after outlining).



3. Go to the Pathfinder palette and "ADD" (and expand)

4. Right click (if your using a Mac, well I don't know what you do, I guess run out and by a PC you dirty hippy) and go to release compound path. If you need to color each individual piece differently, stop now. You can select each piece with your direct select. I recommend deleting the outer most piece and replacing it with those strokes you copied in step one. IF YOU NEED IT ALL ONE COLOR KEEP GOING.



5. Now ungroup it (under right-click) and pathfinder> "ADD" again. Heres your shape, one solid chunk, fill it as needed.

6. Lastly, Paste (ctrl+F) those paths that have been sitting in your pasteboard.



If you get it down to just the shortcuts, (make "outline stroke" a one button shortcut, I think it deserves it) and this process will take seconds. You could even record it as an action and put it in a function button.

# DIFFERENT STROKES FOR DIFFERENT FOLKS

ILLUSTRATORWORLD **STEP-BY-STEP**

with [illustratorworld.com](http://illustratorworld.com) IAVAP member Todd Macadangang



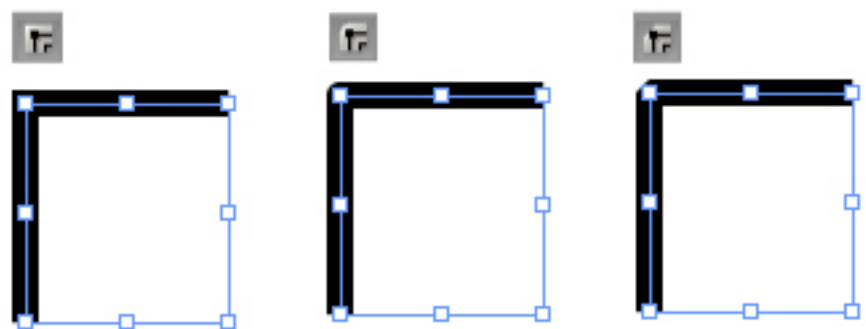
We normally don't think much about strokes. Unless we're using brushes, stroke are just something that defines what we're drawing. An outline if you will.

However, in our pursuit of getting to really know Illustrator we should review some of the basic and new features related to strokes. In addition we'll look at a few cool (I think) things you can do with strokes.

So first the basics. You should know about *caps* and *joins*. There are three types of each. For caps you have *butt*, *round* and *projecting*. You can see these in figure 1 as applied to a 10 point stroke. For joins (or corners) you have *miter*, *round* and *beveled*.



The Cap Option will affect the placement of your bounding box. Above you can see the icon and resulting effect for butt, rounded, and projecting caps.



Above you see the icons and resulting effect for miter, rounded and beveled joins.

Unlike Caps, joins do not affect the placement of your bounding boxes. Line weight is pretty self explanatory as is the dashed line option. However, it's important to be aware of the ability to align the stroke to your path.



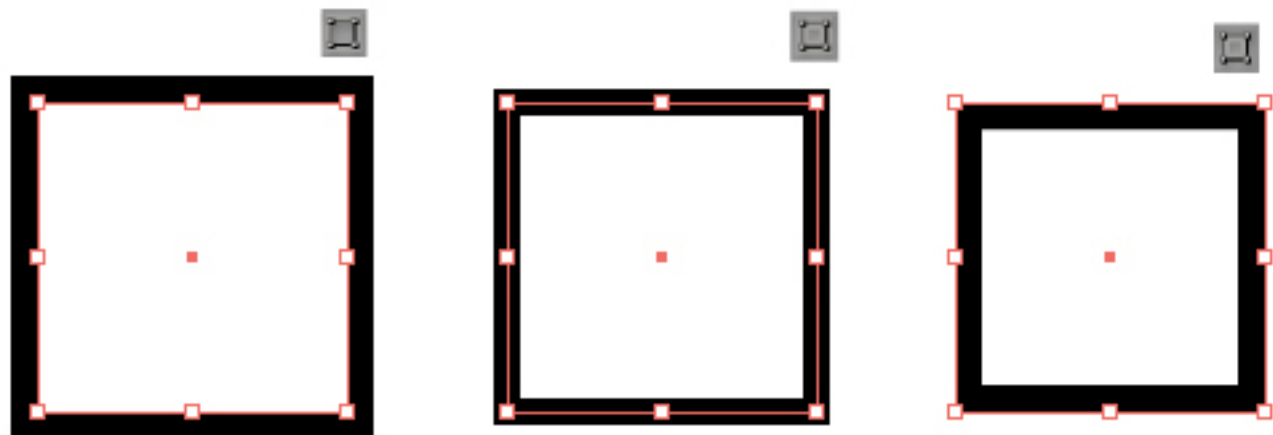
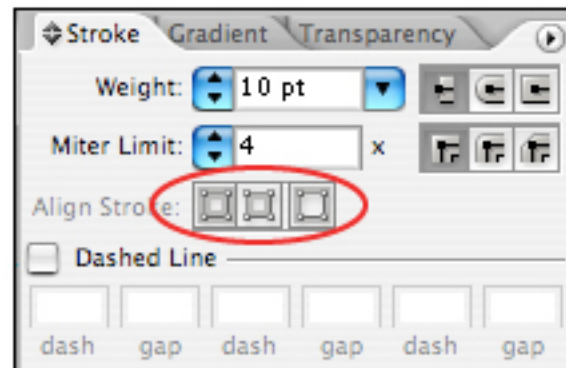
# DIFFERENT STROKES FOR DIFFERENT FOLKS

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Since CS2 you now have the ability to Align strokes to the inside, outside or center of your actual path.



*Now you can align your stroke to the outside (top left), center, or inside. Not how this affects the placement of the bounding box.*

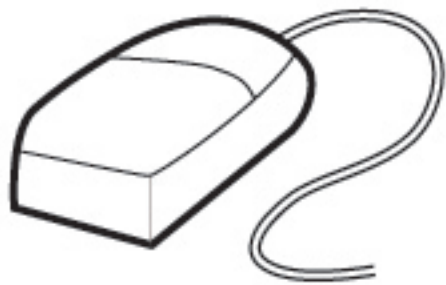
The final point of interest is the Dashed Line option. I won't go into that much. It's pretty self explanatory.

However, I thought it might be fun to look at some things you can do with strokes. How useful these techniques will be to you in the real world, I don't know. I don't use them in my personal illustration style. But some of you may find a way to use the following techniques.

# DIFFERENT STROKES FOR DIFFERENT FOLKS

ILLUSTRATORWORLD **STEP-BY-STEP**

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## Example 1

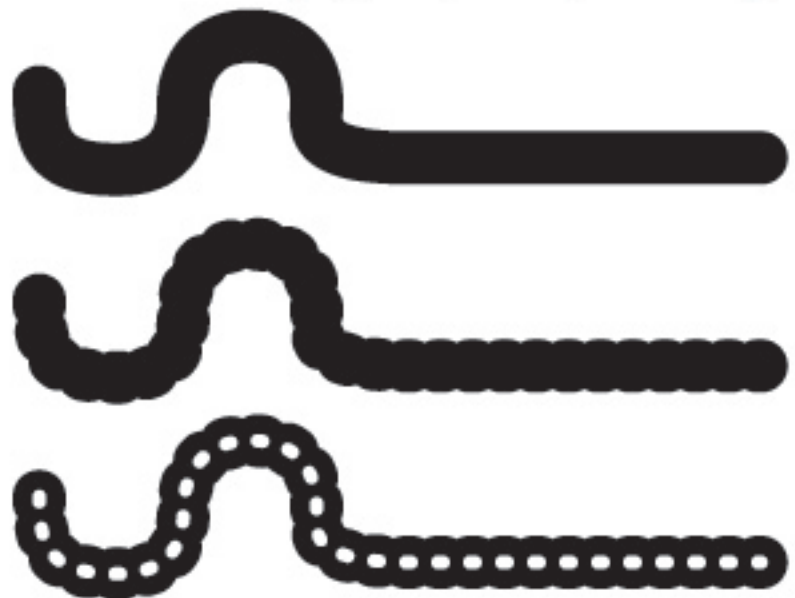
A 4pt black stroke is copied, and the new stroke is placed on top of the old stroke. The new stroke is white, 2pts.

The first thing you might try is overlapping strokes for effect. This simple technique was something I used quite a bit when I did technical illustrations. It's perfect for making cords and such (see example 1).

But you can make some pretty interesting borders or strokes with this concept of overlapping strokes.

Try this: Create a stroke. Make it black, with a width of 20 pixels. Make it dashed, 2, 10. Make the cap Round and Join Round. Copy this path and paste in front (command + F). With the new stroke selected, give it a width of 5 and make it white. Make sure it has the same cap and join values as well as the same dash values (it should since you just copied and pasted the original).

- 1) Start with a single stroke.
- 2) Make it a dashed stroke.
- 3) Copy, paste in front, and change thickness and color.
- 4) Blend



That's an interesting stroke. It could be used to make chain for example. But let's do something more with this. The next trick is blending overlapped strokes. Select both strokes and blend them. And here's what you get:



# DIFFERENT STROKES FOR DIFFERENT FOLKS

ILLUSTRATORWORLD **STEP-BY-STEP**

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*Mixing round cap and projecting cap*

So now you have a worm perhaps? Entrails? Like I said - some of you may find a use for this technique. The point is, try overlapping strokes to see if it can produce anything useful for you. Try making a neon stroke for example.

Perhaps you need decorative borders. Try these overlapping recipes:

All strokes will have round caps and joins.

Blue 20 pts.

White 10 pts

Blue 7 point blue, blend to white 2 point stroke



Black 10 point, dashed, 0, 10. Cap and Join, Round

White 8 point, dashed, 0, 10. Cap and Join, Round

Black 6 point, dashed, 0, 10. Cap and Join, Round



Now try selecting the stroke above, but change the cap to butt. See what happens.

Now get really wild. Throw your inhibitions to the wind. Overlap dashed lines with solid strokes. Mix and match caps and joins AND dashed and solid strokes. Go ahead. Don't be scared. Give it a try.

Ok. As fun as this is, we have to move on. Just a real quick comment: remember that you can assign patterns to your strokes. You *can't* assign gradients to your stroke. You can achieve that look. But that's for another tutorial. Not this one.



# DIFFERENT STROKES FOR DIFFERENT FOLKS

## ILLUSTRATORWORLD STEP-BY-STEP

with [IllustratorWorld.com](http://IllustratorWorld.com) IAVAP member Todd Macadangdang



Select your path, and click on a pattern in the Swatch palette. Easy as that.-go ahead, give it a shot now before we wrap this tutorial up.



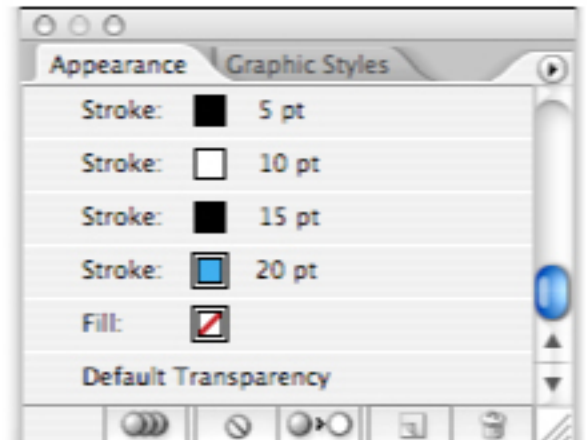
Now let's create a custom path using the appearance palette. If the Appearance palette is not visible, go to Windows in your menu and choose Appearance. Create a path with a stroke. Make the stroke black, five pts.



With the path selected, go to the Appearance palette and in the pop-up menu, choose **Add New Stroke**. Make the next path white, 10 pts. Repeat that step but make the next stroke black, 15 points.



Using this Add New Stroke from the pop-up menu on the Appearance Palette again, create one final stroke - give it a color (I've used blue), and give it a line weight of 20 points. If you've done this correctly, your appearance palette should look like



the figure above. You can see the multiple strokes applied (in the Appearance palette) to your original path. You've just created a custom stroke.

Mess around with adding strokes via the Appearance palette to see what types of effects you can create.

So again, most of the time, a stroke is just a stroke. But give these techniques a try and perhaps you may find one of them useful in a future project.

As always, let us know if this subject/tutorial was of any interest or use at all.

coming to [illustratorworld.com](http://illustratorworld.com) this summer

# SUMMER 2007

## Learn Illustrator Online at [Illustratorworld.com](http://Illustratorworld.com)

### **Adobe Illustrator Quick Start Course**

Todd has created a course to help those who are just learning Illustrator to get off to the best start possible. By the end of the short course, you should be able to create vector art in this classic vector style!



### **Project Courses**

Sign up for an online Project course where you can watch an IW pro complete a project from start to finish! Pick up their pro-tips and tricks.

It's like watching over their shoulder. A number of artists will be providing projects, including the dynamite duo of T n' T! Projects from both Todd Ferris and Todd Macadangdang.

### **Specialization Courses**

If you're making art for t-shirts or want to get started, make sure to reserve your place in the T-shirt course - and learn the ropes from IAVAP members like fan favorites Dirk Muriset and Todd Ferris. Or brush up on your figure drawing with online Life Drawing and Figure Drawing classes!

### **Comprehensive Course**

Our comprehensive course is great for those who want to gain a solid, in-depth understanding of the entire application. Go at your own pace, or choose to take just the individual modules you want! Pick and choose just the modules that you're interested in. If you can follow along with the eMag tutorials, then you'll love the simple, easy way Todd teaches this course.



Illustration by Todd Macadangdang

## Reserve your spot now!

Because most of the classes provide feedback and interaction from the course instructor, spaces are limited. If you are even slightly interested in finding out more about a specific class, or would like to reserve your spot, contact Todd today at [toddm@illustratorworld.com](mailto:toddm@illustratorworld.com)!



# winners 1 and all

## ILLUSTRATORWORLD CONTESTS!

### Illustratorworld.com contests

As of late the number of participants in our contest hasn't been that great. Not sure why. **Maybe folks don't have time.** That's probably the number one reason. **Some folks are scared** to go up against other artists. I can understand that. But if more people went into these contests with an **open mind** thinking that they'll have fun and challenge themselves to be creative, I think we'd have a much better turn out.

On the following pages you'll see some artwork from folks who had that outlook and participated in the **March Maddness** and **Package Design** contests.

To me, the title expresses how I view everyone who participated in the contests. **All of these folks are winners - one and all.**



*Clockwise from top* - Contact85-self portrait,  
Balkiria- Cover design assignment,  
Popdisaster and Theroom, cover design  
assignment from the March Madness  
contest.





Left - Runner up in the Package Design competition, MzMrs

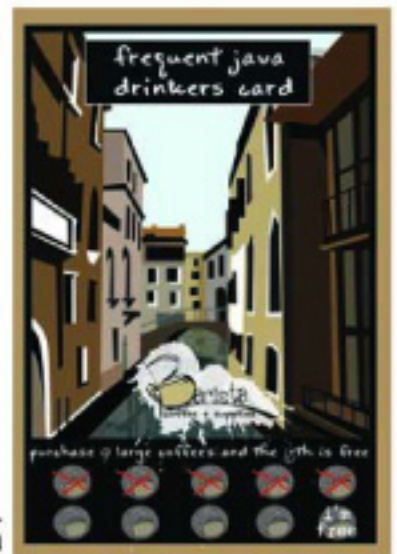
Below - Winner of the Package Design competition, Michelle aka Mismatched



in-store coaster



gift card and envelope



frequent customer punch card



redesigned barista logo



coffee sleeve



in store package design for barista coffee + supplies

# winners 1 and all

## ILLUSTRATORWORLD CONTESTS!

member spotlight



If you want [Illustratorworld.com](http://Illustratorworld.com) to continue to provide contests (and free software) for the community, **please participate.** Have fun, push yourself and get exposure while you're doing it. Otherwise, bye-bye contests.



Above-Winner of the March Madness competition, David Gallardo. This was their final assignment: Spot Illustration about violence against women.