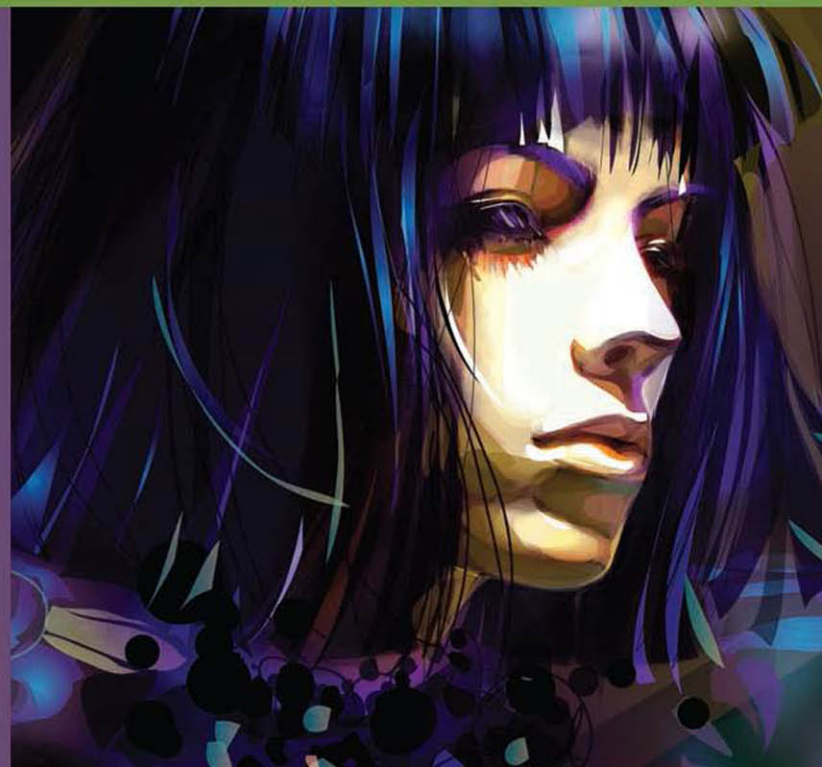




ADOBE® MASTER CLASS  
**ILLUSTRATOR®**

INSPIRING ARTWORK AND TUTORIALS BY ESTABLISHED AND EMERGING ARTISTS



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# **ADOBE® MASTER CLASS: ILLUSTRATOR®**

## **Inspiring artwork and tutorials by established and emerging artists**

**Curated by Sharon Milne**

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Acquisitions and Project Editor: Rebecca Gulick

Developmental Editors: Rebecca Gulick and Liz Welch

Copy Editor: Liz Welch

Production Coordinator: Becky Winter

Cover Design: Charlene Charles-Will

Interior Design and Compositing: Charlene Charles-Will and Kim Scott, Bumpy Design

Cover Images: Nabhan Abdullatif, Justin Currie, Ekaterina Dedova, Maria Goubar, Grelin Machin, Svetlana Makarova, Sharon Milne, Michelle Romo

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*For Paul and the girls: Sam, Shelley, and Super Harls.*

*You keep me sane and always loved.*

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# FOREWORD

For some artists and designers, facing the blank canvas of a new Adobe Illustrator document is an intimidating challenge. But viewing the astonishing and inspiring work that Sharon Milne has curated for this Adobe Press *Master Class* book on Illustrator, it's clear to me that others relish and revel in the creative freedom offered by that open, white canvas and the creative tools at their disposal in Illustrator.

It's such a pleasure for me to write this foreword. Sharon Milne is a true friend of the Illustrator and vector graphics communities. Sharon, whose own creativity and considerable Illustrator skills are matched by her generosity in sharing her techniques and insights with others, has brought together artists from around the world whose work exudes energy, imagination, and passion, along with an impressive mastery of technique. Colorful and happy, elegant and pure, or dark and expressive, each artist is sure to inspire and delight you with his or her remarkable creative vision.

It's my hope that this inspiration continues as these artists share their Illustrator workflows in the detailed tutorials in this book. Learn new ways to capture your own creative vision with the intricate shapes, expressive color, complex effects, and rich typography that are waiting for you to explore in Illustrator.

So embrace that wide-open canvas in Illustrator and the creative freedom it represents. Remember, with vector, you're always on a path that's going somewhere.

—Terry Hemphill  
Senior Product Marketing Manager  
Adobe Illustrator



# INTRODUCTION

When Adobe launched Illustrator in 1987, the key factor was that designers could create crisp illustrations and logos using vectors. Illustrator creates graphics based on mathematical paths and points, so artwork is infinitely scalable. Imagine that! A logo that can literally be printed the size of a billboard without any pixilation—the edges remain the same high quality just as if it were sized at 100%!

Now I confess, when all of this started, I didn't even know what a computer was. I was still messing with pencils and rolls of wallpaper on my mother's carpet. It wasn't until about 10 years ago I discovered vector art and what it was capable of. At the time, I thought of vector art as being something similar to a cartoon-styled graphic, similar to cel shading.

When I ventured into digital art, I wrestled with what size to have my digital canvas. I wanted to make it large so I could have a high-quality piece to print, but it took up so much space on my hard drive and rendered so slowly. So when I learned about the scalable properties of vector art created in Illustrator, my mind was truly blown. When vector came along in my life, I realized size was something I no longer had to worry about. This is one of the things that make vector such an appealing medium.

With each new version of Adobe Illustrator, great new tools and options are introduced, advancing artists from basic color vector graphics in 1987 to creating digital painted artwork, with the advent of Bristle Brush in Illustrator CS5 and Gradients and Strokes in Illustrator CS6. Tools such as Gradient Mesh give the skilled graphic designer the ability to create smooth vector graphics that look like an airbrushed digital painting! With the introduction of Live Trace, which later was replaced in Illustrator CS6 by Image Trace, you can push the medium even further and trace a photograph, color for color, and create a scalable image with realistic detail.

The benefits of Illustrator are not only infinite scalability, but also versatility that can't be matched with raster graphics. What may take hours in a raster image can be done in Adobe Illustrator with a few clicks. That means your client could request color or shape changes at the eleventh hour, and you could effortlessly modify the graphic to their new specifications.

However, there is some trade-off to all these benefits of the medium. As it's all based on mathematical points and paths, if you want to create awesome vector-based paintings, it takes skill, creativity, and a lot of planning! It can be much easier to create that appearance in a

raster-based program, if you're willing to sacrifice the versatility of vector. So who's willing to go through all of that? You'll be happy to know there are phenomenal vector artists out there who continually test the boundaries of the vector medium and Illustrator, proving that creative challenges can make for some very beautiful artwork.

It's my privilege to introduce you to some of these artists.

*Adobe Master Class: Illustrator* presents 31 artists who use Illustrator to create stylish, innovative, and inspiring illustration work, taking the humble paths and points beyond the logo and mascot to full-fledged works of art. As an active member of the online vector community, I've encountered many talented vector artists. They are part of the amazing art communities of deviantArt and Vectortuts+, as well as Adobe's own Illustrator blog.

Although I consider it a blessing to know nearly all these people, it's made the job of selecting artists to showcase in this book extremely difficult. I've chosen artists who not only create aesthetically pleasing work in various styles, but also are technically impressive. I introduce you to artists who stick to the basic tools and recycle elements throughout their work. They are using the fundamental features of Illustrator to create

amazing images that will make the avid raster artist consider crossing over to the scalable side.

The artists featured here tell you about their inspirations and their relationship with Illustrator, and several of them give you firsthand insights into their process through the book's 11 tutorials.

The inspiring artists you'll meet in these pages push the limits of what can be achieved in Illustrator and help chart the course for this powerful software's continued evolution.

—Sharon Milne  
November 2012

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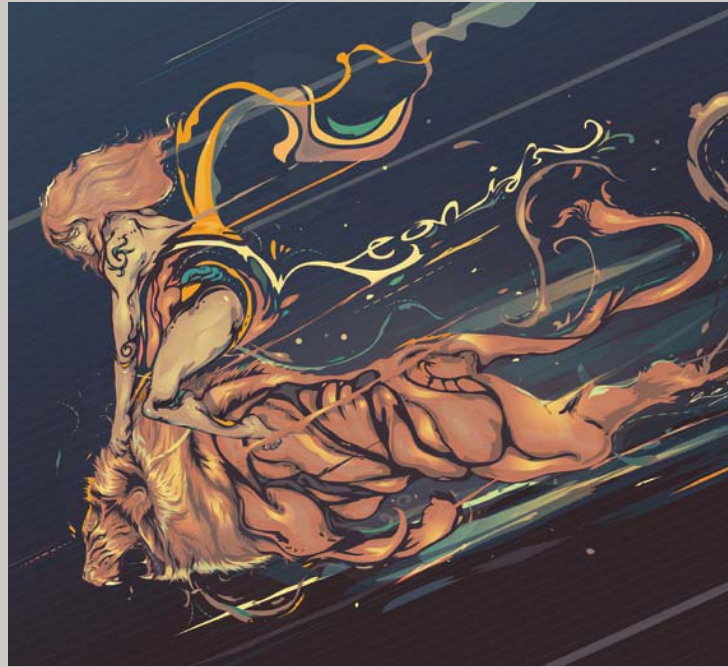
# Rian Saputra

“Engaging the viewer and communicating a message is the main mission for me.”

When creating artwork, I have to consider myself a beginner, a little child who’s still learning. That way I’ll feel no boundaries. I can experiment and play with colors, and the expression of emotions flows smoothly, and the result is often whimsical and affectionate. Role playing is also part of my ritual when making artwork; I think of myself as the subject of the piece so I can study the emotional aspects that need to be expressed visually through familiar signals and gestures. Engaging the viewer and communicating a message is the main mission for me. That’s why while I use familiar and representative gestulation in my artwork.

The first artists who inspired me came from the stories that my family told me when I was a kid. The work of those artists is what my family wanted me to recognize as successful, entertaining fine art. I eagerly doodled on every piece of paper there was, and I sold my very first artwork when I was just eight years old. Mind you, that first illustration was just a bunch of colorful ninjas—not really representing the inspiration that came from those fine artists of the Renaissance period, ironically.

As I grew up, I found more artists to idolize and be inspired by, and along with my artist friends, I became significantly absorbed in vector art and the art industry. These friends helped me grow with their help and friendly competition, and they motivated me in my artwork.



LEONIDS, 2010

► FRIENDLY KILL, 2009



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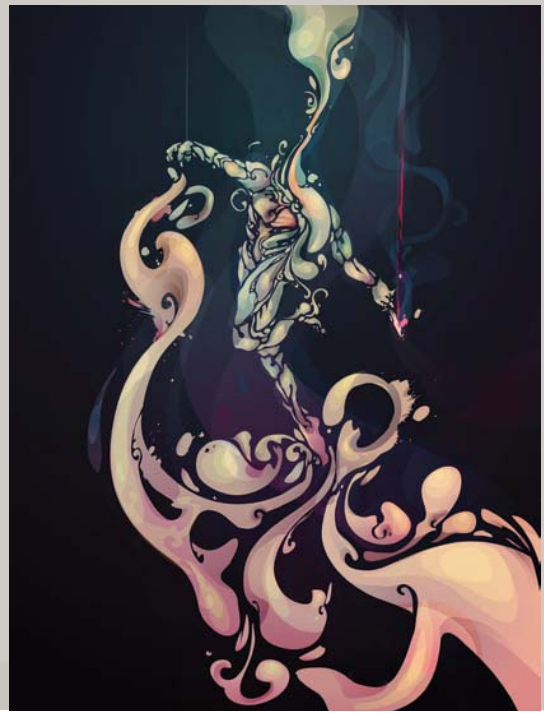


END OF DAEVAS, 2010



MAHARANI, 2010

BARTHOLEMW, 2009





ACCEPT, 2011