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# Adobe® Illustrator® CC

The Professional Portfolio

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The image on the cover shows the Louvre Pyramid in the main courtyard of the Louvre Palace in Paris, France.

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**AGAINST THE CLOCK**  
mastering graphic technology

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# Acknowledgements

## ABOUT AGAINST THE CLOCK

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Against The Clock, long recognized as one of the nation's leaders in courseware development, has been publishing high-quality educational materials for the graphic and computer arts industries since 1990. The company has developed a solid and widely-respected approach to teaching people how to effectively utilize graphics applications while maintaining a disciplined approach to real-world problems.

Having developed the *Against The Clock* and the *Essentials for Design* series with Prentice Hall/Pearson Education, ATC drew from years of professional experience and instructor feedback to develop *The Professional Portfolio Series*, focusing on the Adobe Creative Suite. These books feature step-by-step explanations, detailed foundational information, and advice and tips from industry professionals that offer practical solutions to technical issues.

Against The Clock works closely with all major software developers to create learning solutions that fulfill both the requirements of instructors and the needs of students. Thousands of graphic arts professionals — designers, illustrators, imaging specialists, prepress experts, and production managers — began their educations with Against The Clock training books. These professionals studied at Baker College, Nossi College of Art, Virginia Tech, Appalachian State University, Keiser College, University of South Carolina, Gress Graphic Arts Institute, Kean University, Southern Polytechnic State University, Brenau University, and many other educational institutions.

## ABOUT THE AUTHOR

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**Erika Kendra** holds a BA in History and a BA in English Literature from the University of Pittsburgh. She began her career in the graphic communications industry as an editor at Graphic Arts Technical Foundation before moving to Los Angeles in 2000. Erika is the author or co-author of more than twenty books about Adobe graphic design software. She has also written several books about graphic design concepts such as color reproduction and preflighting, and dozens of articles for online and print journals in the graphics industry. Working with Against The Clock for more than ten years, Erika was a key partner in developing *The Professional Portfolio Series* of software training books.

## CONTRIBUTING AUTHORS, ARTISTS, AND EDITORS

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A big thank you to the people whose artwork, comments, and expertise contributed to the success of these books:

- **Olwen Bruce**, Creative Backup LLC
- **Chana Messer**, Artist, Designer, Adobe Software Evangelist Adobe, ACE/ACI
- **Chris Barnes**, Wilson Community College
- **Richard Schrand**, Corporate Education Professional
- **Debbie Davidson**, Against The Clock, Inc.

Finally, thanks to **Angelina Kendra**, editor, and **Liz Bleau**, copy editor, for making sure that we all said what we meant to say.



### The Free Transform Tool in Depth

The Free Transform tool (F) allows you to change the shape of selected objects by dragging the transformation handles.

**The Touch widget:** which you can use to change the active transformation mode, appears when the Free Transform tool is active. To move the Touch bar in the workspace, click away from the three buttons and drag to another location.

Moving the mouse cursor over a handle shows the transformation that can be made by dragging that handle. Clicking transformation handles appears over all eight of the selected object's bounding box handles. In this case, most of the transformation handles appear the same as those you can make when the Selection tool is active (see page 37).

When you first select the Free Transform tool, the widget shows that the **Free Transform** mode is active. Larger transformation handles appear over all eight of the selected object's bounding box handles. In this case, most of the transformation handles appear the same as those you can make when the Selection tool is active (see page 37).

Drag a corner handle diagonally in or out to scale the selection horizontally and vertically at the same time.

Drag a center handle perpendicular to the bounding box edge to scale the selection in one direction.

Drag a center handle parallel to the bounding box edge to skew the selection.

Press Shift, or activate the **Constrain** option, to constrain the selection proportionally (maintaining the original height-to-width ratio).

Click a corner handle and drag around to rotate the selection.

Press **Option/Alt** to apply the transformation around the corner point.

If you activate the **Free Distort** option, you can drag the Free Transform handles to distort the object's perspective. The **Constrain** option is active, you can only drag the corner exactly horizontal or vertical from its previous position.

When the Free Transform mode is active, you can accomplish the same goal by clicking a corner handle, then pressing **Command-Option-Shift/Control-Alt-Shift** and dragging.

**width (use the following image as a guide).**

Clicking and dragging with the Gradient tool defines the width and angle of the gradient within a selected object.

When working with a linear gradient, the first place you click with the Gradient tool defines the location for the starting color of the gradient; where you release the mouse button marks the location for the ending color of the gradient. Any areas beyond the two ends fill with the end-stop colors of the gradient.

As you drag, the mouse shows a preview of the gradient width. When you release the mouse button, the gradient annamator snaps back to the object's corner; its angle matches the angle you defined.

**Note:** Click and drag the gradient annamator (the smaller circle) on the annamator to change the gradient width.

Place the cursor just outside the gradient endpoint on the annamator to reveal the annamator; click and drag to change the angle of the gradient.

38 Project 1: International Symbols

## Illustrator Foundations

Additional functionality, related tools, and underlying graphic design concepts are included throughout the book.

## Advice and Warnings

Where appropriate, sidebars provide shortcuts, warnings, or tips about the topic at hand.

### Project Review

**fill in the blank**

- The \_\_\_\_\_ tool is used to place anchor points that are connected by line segments.
- The \_\_\_\_\_ tool is used to change a smooth anchor point to a corner anchor point (and vice versa).
- The \_\_\_\_\_ tool is used to edit individual anchor points (and their related handles) on a vector path.
- \_\_\_\_\_ is the range of possible colors within a specific color model.
- \_\_\_\_\_ are the four component colors in process-color output.

**short answer**

- Describe three ways to deselect the current selection on the artboard.
- Briefly explain the significance of "process color" related to Illustrator artwork.
- Briefly explain the advantage of using the PDF format for creating printable files.

**art director comments**

- The \_\_\_\_\_ panel includes value sliders for each component in the defined color model.
- The \_\_\_\_\_ of solid color based on the defined brush size and the area you drag with a single mouse click.
- The \_\_\_\_\_ appears over a gradient-filled object when selected with the Gradient tool; you can use it to control the position and direction of color in the gradient-filled object.
- Changes made to a \_\_\_\_\_ switch are reflected in all elements color is applied.
- Individual objects on a layer \_\_\_\_\_ in the Layers panel.

**project justification**

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## Project Review

After completing each project, you can complete these fill-in-the-blank and short-answer questions to test your understanding of the concepts in the project.

### Portfolio Builder Project

Use what you learned in this project to complete the following freeform exercise. Carefully read the art director and client comments, then create your own design to meet the needs of the project. Use the space below to sketch ideas; when finished, write a brief explanation of your reasoning behind your final design.

**art director comments**

Your local animal shelter hosts an annual fundraising gala on the first Saturday in October. You have been hired to create a poster advertising this year's theme — a classic, black-tie masquerade ball.

Design an 11" × 17" poster to promote the event in local storefronts and other public venues.

Develop a creative type treatment for the event name: "Barking Mad for the Masquerade."

Find or create imagery and graphics to support the event theme.

Include the event date (look at this year's calendar to find out the exact date) prominently in the poster design.

Include the contact information (phone number and Web address) for your local animal shelter.

**client comments**

We raise a considerable portion of our annual operating budget during this annual event. This year's theme is a very classic masquerade in the style of Victorian-England opulence... Think "Phantom of the Opera," the state dining room on the Titanic, that sort of thing. Men in tuxes and women in flowing gowns, everyone masked in some fashion until the traditional "reveal" at midnight.

Every year the event includes a silent auction with some incredible prizes that are donated by local businesses, as well as a gourmet four-course prepared by a celebrity chef.

If there is any way you can tastefully incorporate a couple of animal photos into the poster, we like that, but it isn't really a requirement as the shelter's name and contact information clearly displayed.

**project justification**

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## Portfolio Builder Projects

Each step-by-step project is accompanied by a freeform project, allowing you to practice skills and creativity, resulting in an extensive and diverse portfolio of work.

### Project Summary

This project incorporated more advanced drawing techniques that allow you to exercise precise control over every point and path in a file. The box is arguably one of the most important tools you will use throughout your career as an illustrator; although it can be challenging at first, practice is the best way to master this skill.

This project also explored working with color in Illustrator, applying color, saving global color swatches to make changes more efficiently, and using gradients to add visual interest. Finally, you saved your artwork in a file format that is commonly used to share Illustrator artwork with other applications. The PDF format is an invaluable part of design workflows using software applications that can import native Illustrator files.

Use the Pen tool to create a custom artwork based on lines in a hand-drawn sketch.

Use the Shape Builder tool to build and combine shapes into individual shapes.

Use the Gradient Anamator to control the content and position of gradients within specific objects.

Use global swatches to apply color to all objects where that color is applied.

Use layers and sublayers to manage the various elements in a complex file.

Project 2: Regatta Artwork 125

## Visual Summary

Using an annotated version of the finished project, you can quickly identify the skills used to complete different aspects of the job.



# Projects at a Glance

The *Against The Clock Portfolio Series* teaches graphic design software tools and techniques entirely within the framework of real-world projects; we introduce and explain skills where they would naturally fall into a real project workflow.

The project-based approach in *The Professional Portfolio Series* allows you to get in depth with the software beginning in Project 1 — you don't have to read several chapters of introductory material before you can start creating finished artwork.

Our approach also prevents “topic tedium” — in other words, we don't require you to read pages and pages of information about text (for example); instead, we explain text tools and options as part of larger project (e.g., creating a logotype or building a folding brochure).

Clear, easy-to-read, step-by-step instructions walk you through every phase of each job, from creating a new file to saving the finished piece. Wherever logical, we also offer practical advice and tips about underlying concepts and graphic design practices that will benefit you as you enter the job market.

The projects in this book reflect a range of different types of Illustrator jobs, from creating a series of icons to designing a corporate identity to building a Web page. When you finish the eight projects in this book (and the accompanying Portfolio Builder exercises), you will have a substantial body of work that should impress any potential employer.

The eight Illustrator projects are described briefly here; more detail is provided in the full table of contents (beginning on Page viii).

## project 1

### *International Symbols*

- ❑ Setting up the Workspace
- ❑ Drawing Basic Shapes



## project 2

### *Regatta Artwork*

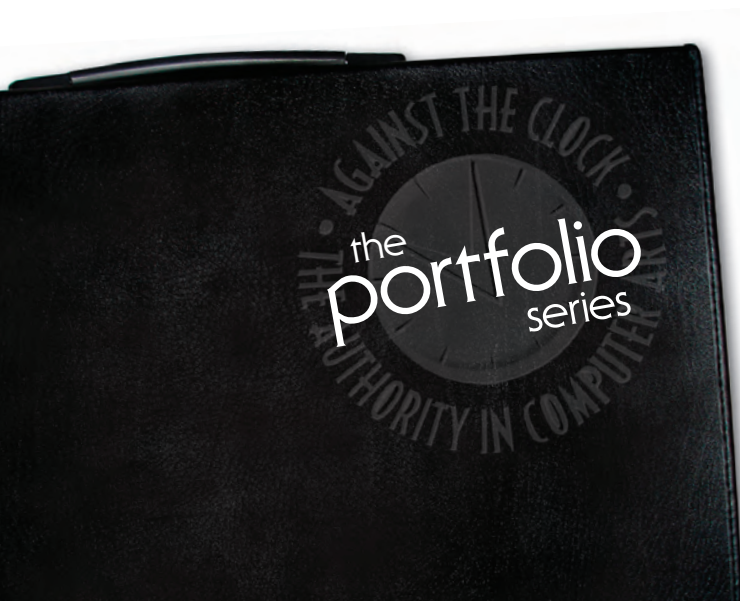
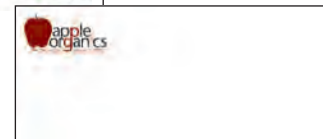
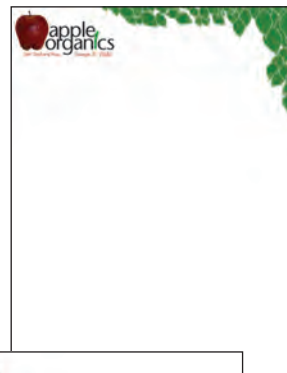
- ❑ Drawing Complex Artwork
- ❑ Coloring and Painting Artwork
- ❑ Working with Adobe Typekit
- ❑ Creating a Finished Poster



## project 3

### *Identity Package*

- ❑ Working with Gradient Meshes
- ❑ Working with Type
- ❑ Working with Multiple Artboards
- ❑ Combining Text and Graphics





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# Getting Started

## PREREQUISITES

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To use *The Professional Portfolio Series*, you should know how to use your mouse to point and click, as well as how to drag items around the screen. You should be able to resize and arrange windows on your desktop to maximize your available space. You should know how to access drop-down menus, and understand how check boxes and radio buttons work. It also doesn't hurt to have a good understanding of how your operating system organizes files and folders, and how to navigate your way around them. If you're familiar with these fundamental skills, then you know all that's necessary to use the Portfolio Series.

## RESOURCE FILES

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All the files you need to complete the projects in this book — except, of course, the Illustrator application files — are on the Student Files Web page at [againsttheclock.com](http://againsttheclock.com). See the inside back cover of this book for access information.

Each archive (ZIP) file is named according to the related project (e.g., **Symbols\_AICC14\_RF.zip**). At the beginning of each project, you must download the archive for that project and expand it to access the resource files that you need to complete the exercises. Detailed instructions for this process are included in the Interface chapter.

Files required for the related Portfolio Builder exercises at the end of each project are also available on the Student Files page; these archives are also named by project (e.g., **Triumph\_AICC14\_PB.zip**).

## ATC FONTS

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You must download and install the ATC fonts from the Student Files Web page to ensure that your exercises and projects work as described in the book. You should replace older (pre-2013) ATC fonts with the ones on the Student Files Web page.

## SOFTWARE VERSIONS

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This book was written and tested using the 2014 release of Adobe Illustrator CC (v 18.0) software, as released in June 2014. (You can find the specific version number in the Splash Screen that appears while your application is launching.)

Because Adobe has announced periodic upgrades rather than releasing new full versions, some features and functionality might have changed since publication. Please check the Errata section of the Against The Clock Web site for any significant issues that might have arisen from these periodic upgrades.

## SYSTEM REQUIREMENTS

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*The Professional Portfolio Series* was designed to work on both Macintosh or Windows computers; where differences exist from one platform to another, we include specific instructions relative to each platform. One issue that remains different from Macintosh to Windows is the use of different modifier keys (Control, Shift, etc.) to accomplish the same task. When we present key commands, we always follow the same Macintosh/Windows format — Macintosh keys are listed first, then a slash, followed by the Windows key commands.