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Adobe Illustrator
Photoshop & InDesign CC
Graphic Design Portfolio

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AGAINST THE CLOCK
mastering graphic technology

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Acknowledgements

ABOUT AGAINST THE CLOCK

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, Hagerstown Community College, Kean University, Southern Polytechnic State University, and many other educational institutions.

ABOUT THE AUTHOR

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 thirty 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 fifteen years, Erika was a key partner in developing *The Professional Portfolio Series* of software training books.

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Walk-Through

Project 10 Combined Brochure

Your client is trying to promote routes in a newly redeveloped downtown area. As the production artist, your job is to complete the brochure layout, verify that everything is correct, and create the final file for print output.

This project incorporates the following skills:

- Managing color in layout files and placed images
- Controlling import options for a variety of image file types
- Searching and replacing text and special characters
- Searching and changing object attributes
- Controlling the language and checking the spelling in layout text
- Outpacing a color-managed PDF file

Project Goals

Each project begins with a clear description of the overall concepts that are explained in the project; these goals closely match the different "stages" of the project workflow.

Project Meeting

client comments: We just heard from the printer that we can only use one spot color based on the quote he provided. The logo uses two different spot colors, and those are used throughout the layout as well. We decided to keep the metallic gold, but we need you to change the other one. Now that it's official, we'd also like to use the actual name "The BLVD" rather than just saying "Downtown Lancaster" in most places. We have a lot of great pictures from Charlie Easers, a local photographer. We'd like to use as many of those as possible in the layout.

art director comments: The text has already been placed into the template for this brochure, but the original designer had to move on to a different project. As the production artist, your job is to assemble the rest of the pieces, and check the text and images for errors or technical problems. When everything is in place and verified, you will export a color-managed PDF file using high-quality settings for the commercial printer.

project objectives: To complete this project, you will:

- Define application color settings
- Assign color settings to an existing file
- Replace a native Illustrator file
- Place a TIFF file with Alpha transparency
- Place multiple JPEG images
- Place a native InDesign file
- Place a native Photoshop file
- Preview color separations in a file
- Convert spot color in Illustrator
- Track changes during the development process
- Find and change specific text, with and without formatting attributes
- Find and change object formatting attributes
- Check document spelling
- Export a color-managed PDF file

The Project Meeting

Each project includes the client's initial comments, which provide valuable information about the job. The Project Art Director, a vital part of any design workflow, also provides fundamental advice and production requirements.

Project Objectives

Each Project Meeting includes a summary of the specific skills required to complete the project.

Stage 3 Fine-tuning Text

Now that all of the images are in place, you can begin the fine-tuning process for the layout text. As your art director informed you during the project meeting, some of the text work had already been completed before the original designer had to move onto a different project. Your assignment in this stage of the project is to verify that all text in the document is correct.

Some text issues have little to do with typography and more to do with "user malfunctions" — common errors introduced by the people who created the text (most often, your clients). Regardless of how careful you are, some problems will inevitably creep into the text elements of your layouts. Fortunately, InDesign has the tools you need to correct those issues as well.

ENABLE TRACK CHANGES

In many cases, multiple users collaborate on a single document — designers, editors, content providers, and clients all go back and forth throughout the design process. Each person in the process will request changes, from changing the highlight color in a document to rewriting the copy to fit in a defined space. Because the works in a design are a vital part of communicating the client's message, tracking text changes throughout the process can be useful to make sure that all changes are accurate and approved before the job is finalized.

- With **boutlevard.indd** open, use the **Type** tool to place the insertion point in any story.
- Choose **Type > Track Changes > Enable Tracking in All Stories**. The Track Changes feature can be activated to monitor text editing during development. This allows multiple users to edit the text without permanently altering that text until the changes have been reviewed and approved or rejected. (After you have made all the changes in this stage of the project, you will review and finalize those changes.)
- Open the **Track Changes** pane of the **Preferences** dialog box. These options are not available unless the insertion point is currently placed.
- Make sure the **Include Deleted Text Within Spellchecking** option is checked at the bottom of the dialog box. It is very easy to make a mistake when spellchecking, so it's a good idea to keep this option checked.
- Make sure the **Added Text, Deleted Text, and Moved Text** options are checked. Remember, preferences are accessed in the InDesign menu on Macintosh or in the Edit menu on Windows.
- Choose **Underline** in the **Added Text Marking** menu. The Marking option adds a visual indicator (underline, underline, or outline) so you can more easily identify text that is affected by the Track Changes function.

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Real-World Workflow

Projects are broken into logical lessons or "stages" of the workflow. Brief introductions at the beginning of each stage provide vital foundational material required to complete the task.

PLACE A NATIVE INDESIGN FILE

In addition to the different types of image files, you can also place one InDesign layout directly into another InDesign file. As with PDF files, you can determine which page is placed (if the file contains more than one page), which layers are visible (if the file has more than one layer), and the specific file dimensions (bounding box) to use when the file is placed. Placed InDesign pages are managed as individual objects in the file where they are placed.

- With **boutlevard.indd** open, make **Page 4** active in the document window.
- Choose **File > Place**, and select the file **in1.indd**.
- Make sure **Show Import Options** is checked, then click **Open**.
- In the **General** tab of the **Place InDesign Document** dialog box, choose **Bleed Bounding Box in the Crop To** menu. By default, the first page in the selected file appears as the previewed page that will be loaded into the Place cursor. If you choose to import multiple pages at one time, each page is loaded as a separate file. When you place a native InDesign file into another InDesign file, you can use the **Crop To** menu to place pages based on the defined page, bleed, or slug, as described in the Document Setup dialog box.

If a file has more than one page, use these buttons to change the previewed page.

Use this option to load all pages in the file into the Place cursor.

Use this option to import a single page or range of pages.

- Click the **Layers** button at the top of the dialog box. InDesign files can include multiple layers. You can determine which layers to display in the placed file by toggling the eye icons on or off in the **Show Layers** list. In the **Update Link** Options menu, you can determine what happens when/if you update the link to the placed file.
 - Keep Layer Visibility Overrides** maintains your choices regarding which layers are visible in the InDesign layout where the file is placed.
 - Use PDF's Layer Visibility** restores the layer status as saved in the placed file.

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Step-By-Step Exercises

Every stage of the workflow is broken into multiple hands-on, step-by-step exercises.

Visual Explanations

Wherever possible, screen shots are annotated so that students can quickly identify important information.

Entering Special Characters in Dialog Boxes

You can enter special characters in InDesign dialog boxes using the following special codes, called metacharacters. (Note that these metacharacters are case-specific; for example, "a" and "A" refer to different special characters.)

Character	Code (Metacharacter)	Character	Code (Metacharacter)
Symbol	&#	Paragraph return	&#
Line feed	
	Escaped line break (soft return)	

Carriage return		Column break	
Ellipsis (...)		Line break	
Paragraph mark		Escaped paragraph mark	
Escaped paragraph mark		Escaped line break	
Section (1)		Escaped paragraph mark	
Section (2)		Escaped line break	
Section (3)		Escaped paragraph mark	
Section (4)		Escaped line break	
Section (5)		Escaped paragraph mark	
Section (6)		Escaped line break	
Section (7)		Escaped paragraph mark	
Section (8)		Escaped line break	
Section (9)		Escaped paragraph mark	
Section (10)		Escaped line break	
Section (11)		Escaped paragraph mark	
Section (12)		Escaped line break	
Section (13)		Escaped paragraph mark	
Section (14)		Escaped line break	
Section (15)		Escaped paragraph mark	
Section (16)		Escaped line break	
Section (17)	 	Escaped paragraph mark	
Section (18)	!	Escaped line break	
Section (19)	"	Escaped paragraph mark	
Section (20)	#	Escaped line break	
Section (21)	$	Escaped paragraph mark	
Section (22)	%	Escaped line break	
Section (23)	&	Escaped paragraph mark	
Section (24)	'	Escaped line break	
Section (25)	(Escaped paragraph mark	
Section (26))	Escaped line break	
Section (27)	*	Escaped paragraph mark	
Section (28)	+	Escaped line break	
Section (29)	,	Escaped paragraph mark	
Section (30)	-	Escaped line break	
Section (31)	.	Escaped paragraph mark	
Section (32)	/	Escaped line break	
Section (33)	0	Escaped paragraph mark	
Section (34)	1	Escaped line break	
Section (35)	2	Escaped paragraph mark	
Section (36)	3	Escaped line break	
Section (37)	4	Escaped paragraph mark	
Section (38)	5	Escaped line break	
Section (39)	6	Escaped paragraph mark	
Section (40)	7	Escaped line break	
Section (41)	8	Escaped paragraph mark	
Section (42)	9	Escaped line break	
Section (43)	:	Escaped paragraph mark	
Section (44)	;	Escaped line break	
Section (45)	<	Escaped paragraph mark	
Section (46)	=	Escaped line break	
Section (47)	>	Escaped paragraph mark	
Section (48)	?	Escaped line break	
Section (49)	@	Escaped paragraph mark	
Section (50)	A	Escaped line break	
Section (51)	B	Escaped paragraph mark	
Section (52)	C	Escaped line break	
Section (53)	D	Escaped paragraph mark	
Section (54)	E	Escaped line break	
Section (55)	F	Escaped paragraph mark	
Section (56)	G	Escaped line break	
Section (57)	H	Escaped paragraph mark	
Section (58)	I	Escaped line break	
Section (59)	J	Escaped paragraph mark	
Section (60)	K	Escaped line break	
Section (61)	L	Escaped paragraph mark	
Section (62)	M	Escaped line break	
Section (63)	N	Escaped paragraph mark	
Section (64)	O	Escaped line break	
Section (65)	P	Escaped paragraph mark	
Section (66)	Q	Escaped line break	
Section (67)	R	Escaped paragraph mark	
Section (68)	S	Escaped line break	
Section (69)	T	Escaped paragraph mark	
Section (70)	U	Escaped line break	
Section (71)	V	Escaped paragraph mark	
Section (72)	W	Escaped line break	
Section (73)	X	Escaped paragraph mark	
Section (74)	Y	Escaped line break	
Section (75)	Z	Escaped paragraph mark	
Section (76)	[Escaped line break	
Section (77)	\	Escaped paragraph mark	
Section (78)]	Escaped line break	
Section (79)	^	Escaped paragraph mark	
Section (80)	_	Escaped line break	
Section (81)	`	Escaped paragraph mark	
Section (82)	a	Escaped line break	
Section (83)	b	Escaped paragraph mark	
Section (84)	c	Escaped line break	
Section (85)	d	Escaped paragraph mark	
Section (86)	e	Escaped line break	
Section (87)	f	Escaped paragraph mark	
Section (88)	g	Escaped line break	
Section (89)	h	Escaped paragraph mark	
Section (90)	i	Escaped line break	
Section (91)	j	Escaped paragraph mark	
Section (92)	k	Escaped line break	
Section (93)	l	Escaped paragraph mark	
Section (94)	m	Escaped line break	
Section (95)	n	Escaped paragraph mark	
Section (96)	o	Escaped line break	
Section (97)	p	Escaped paragraph mark	
Section (98)	q	Escaped line break	
Section (99)	r	Escaped paragraph mark	
Section (100)	s	Escaped line break	

Design Foundations

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

9. In the Layers panel, click the empty space to the left of the top two layers to make them visible.

These two layers are type layers, identified with a "T" in place of the thumbnail. After making them visible, you can see how to use a solid black rectangle, while the other process important information (the client's Web address).

In InDesign, you know that the layout requires 0.125" bleed. The image frame correctly extends into the bleed area, and the image was created to match the frame size.

As you can see, the artist who created the file placed guides 0.125" from each image edge. The Web address at the bottom site directly on the bottom guide and is centered.

Advice and Warnings

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

Project Review

fill in the blank

1. An _____ describes the color reproduction characteristics of a particular input or output device.
2. The _____ can be used to review the location of specific spot colors in a layout.
3. An _____ can be used to create a smooth transition from solid pixels to transparent pixels in an image.
4. When placing images into a layout, press _____ to select multiple, non-contiguous files in the Place dialog box.
5. When placing a native Photoshop file, you can check the _____ option in the Place dialog box to be able to control layer visibility before the file is placed.

short answer

1. Briefly explain the difference between additive and subtractive color.
2. Briefly explain the concept of color management, as it relates to building a layout in InDesign.
3. Briefly explain how spot colors relate to print separations.

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Project Review

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

Portfolio Builder Project

Use what you learned in the project to complete the following transform exercises.

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

Against The Clock is considering a new design for the covers of its Professional Portfolio series of books. You have been hired to design a new cover comp for the Photoshop CC book.

- Measure the cover of your existing Professional Portfolio book to determine the required trim size.
- The title of the Photoshop book is *Adobe Photoshop CC: The Professional Portfolio*. Be sure to incorporate the publisher's logo, as well as the text that appears on the bottom-right corner of your book. (The logo file is in the `PHNCL_P8_Project15_2.psd` archive on the Student Files Web page.)
- Create compelling images and artwork to illustrate the concept of the book title.
- Design the cover to meet commercial printing requirements.

client comments

We really like the existing cover design, but after five editions we're starting to think a fresh book might be a good thing.

Obviously, the most important element of the cover is the title. However, it seems that Adobe is going to stop using version numbers in its software releases, so we're also going to need a way to differentiate editions; your design should include an edition number (2nd edition, etc.)

In the existing covers, we chose the crop marks as a representation of places where graphic students find jobs. We don't really have ideas for new imagery, but there should be a connection between graphic design and imagery you choose.

Finally, keep in mind that the design is for repositioning for the other titles in the series.

project justification

Portfolio Builder Projects

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

Project Summary

As you have seen, placing pictures into an InDesign layout is a relatively easy task, whether you place them one at a time or load multiple images at once and then simply click to place the loaded images into the appropriate spots. InDesign allows you to work with all of the common image file formats, and you can even place one InDesign layout directly into another. The Links panel is a valuable tool for external file links in native applications so you can easily make changes in placed files. Fine-tuning a layout requires checking for common errors — both technical and practical, such as spelling errors.

- Fast place images using the links panel.
- Place a TIFF file using an Alpha channel.
- Load and place multiple JPEG images at one time.
- Place a native InDesign layout as a link.
- Place a native Photoshop file with multiple layers.
- Find and replace text, with and without specific formatting attributes.
- Check for and correct spelling errors.
- Find and replace specific objects with specific formatting attributes.
- Lock and un-lock objects during the development process.
- Export a color-managed PDF file with a spot color.

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Visual Summary

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

Projects at a Glance

project 1

International Symbols

- ❑ Setting up the Workspace
- ❑ Drawing Basic Shapes



project 4

Composite Movie Ad

- ❑ Compositing Images and Artwork
- ❑ Managing Layers
- ❑ Creating Complex Selections
- ❑ Saving Photoshop Files for Print



project 2

Regatta Artwork

- ❑ Drawing Complex Artwork
- ❑ Coloring and Painting Artwork
- ❑ Creating the Finished Poster



project 5

Vintage Car Montage

- ❑ Enlarging Source Files
- ❑ Working with Vector Tools
- ❑ Applying Styles and Filters



project 3

Identity Package

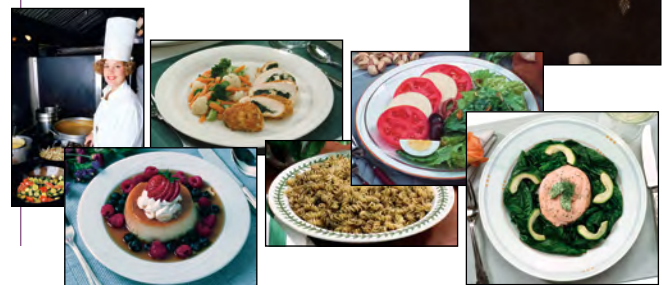
- ❑ Working with Gradient Meshes
- ❑ Working with Type
- ❑ Working with Multiple Artboards
- ❑ Combining Text and Graphics



project 6

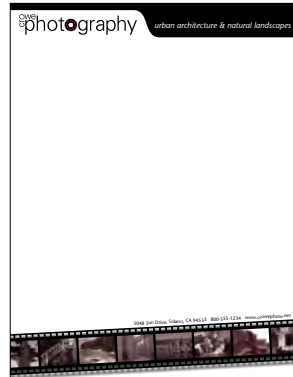
Menu Image Correction

- ❑ Retouching Damaged Images
- ❑ Correcting Lighting Problems
- ❑ Correcting Color Problems
- ❑ Preparing Images for Print
- ❑ Working with HDR Images



Letterhead Design

- ❑ Setting up the Workspace
- ❑ Creating Basic Page Elements
- ❑ Placing External Images
- ❑ Creating and Formatting Basic Text
- ❑ Printing InDesign Files



Combined Brochure

- ❑ Controlling Color for Print
- ❑ Working with Linked Files
- ❑ Fine-tuning Text



Festival Poster

- ❑ Building Graphic Interest
- ❑ Importing and Formatting Text
- ❑ Graphics as Text and Text as Graphics
- ❑ Outputting the File



Aerospace Newsletter

- ❑ Working with Templates
- ❑ Working with Styles
- ❑ Working with Tables
- ❑ Preflighting and Packaging the Job



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 a larger project.

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 print design jobs using Adobe Illustrator, Photoshop, and InDesign. When you finish the ten projects in this book (and the accompanying Portfolio Builder exercises), you will have a solid foundational knowledge of the three most popular applications in the print design market — and have a substantial body of work that should impress any potential employer.

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Getting Started

PREREQUISITES

The Professional Portfolio Series is based on the assumption that you have a basic understanding of how to use your computer. 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

All the files you need to complete the projects in this book — except, of course, the Adobe application files — are on the Student Files Web page at 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_Print15_RF.zip**). At the beginning of each project, you must download the archive file for that project and expand that archive 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 Web page; these archives are also named by project (e.g., **Airborne_Print15_PB.zip**).

ATC FONTS

You must download and install the ATC fonts from the Student Files Web page to ensure that your exercises and projects will work as described in the book. Specific instructions for installing fonts are provided in the documentation that came with your computer. You should replace older (pre-2013) ATC fonts with the ones on the Student Files Web page.

SYSTEM REQUIREMENTS

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.

SOFTWARE VERSIONS

This book was written and tested using the initial versions of the 2015 release of Adobe Creative Cloud (CC) software, as released in June 2015:

- Adobe InDesign 11.0
- Adobe Photoshop 2015.0
- Adobe Illustrator 19.0

(You can find the specific version number of your applications in the Splash Screen that appears while an 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.