



2017 release

**Adobe Illustrator
Photoshop & InDesign CC**
Graphic Design Portfolio

Managing Editor: Ellenn Behoriam
Cover & Interior Design: Erika Kendra
Editor: Angelina Kendra
Copy Editor: Liz Bleau

Copyright © 2016 Against The Clock, Inc.
All rights reserved. Printed in the United States of America. This publication is protected by copyright, and permission should be obtained in writing from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or likewise.

The fonts utilized in these training materials are the property of Against The Clock, Inc. and are supplied to the legitimate buyers of the Against The Clock training materials solely for use with the exercises and projects provided in the body of the materials. They may not be used for any other purpose, and under no circumstances may they be transferred to another individual, nor copied or distributed by any means whatsoever.

Against The Clock and the Against The Clock logo are trademarks of Against The Clock, Inc., registered in the United States and elsewhere. References to and instructional materials provided for any particular application program, operating system, hardware platform, or other commercially available product or products do not represent an endorsement of such product or products by Against The Clock, Inc.

Photoshop, Acrobat, Illustrator, InDesign, Flash, Dreamweaver, and PostScript are trademarks of Adobe Systems Incorporated. Macintosh is a trademark of Apple Computer, Inc. QuarkXPress is a registered trademark of Quark, Inc. Word, Excel, Office, Microsoft, and Windows are either registered trademarks or trademarks of Microsoft Corporation.

Other product and company names mentioned herein may be the trademarks of their respective owners.

The image on the cover shows a spiral staircase leading up to a tower in a cathedral.
(© Andry77 | Dreamstime.com)

10 9 8 7 6 5 4 3 2 1

Print ISBN: 978-1-936201-95-2

Ebook ISBN: 978-1-936201-96-9

AGAINST THE CLOCK
mastering graphic technology

4710 28th Street North, Saint Petersburg, FL 33714
800-256-4ATC • www.againsttheclock.com

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 use 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

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 industry online and print journals. 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.

CONTRIBUTING AUTHORS, ARTISTS, AND EDITORS

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

- **Chris Barnes**, Wilson Community College
- **Olwen Bruce**, Creative Backup LLC
- **Tony Cowdrey**, Against The Clock, Inc.
- **Debbie Davidson**, Against The Clock, Inc.
- **Charlie Essers**, photographer, Lancaster, Calif.
- **Winona Ganey**, Against The Clock
- **Matthew Guanciale**, Fanboy Photo
- **Chana Messer**, Artist, Designer, Adobe Software Evangelist Adobe, ACE/ACI
- **Beth Rogers**, Nossi College Of Art
- **Richard Schrand**, Corporate Education Professional
- **Joseph A. Staudenbaur**, Dakota State University

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

Walk-Through

Project 10

Combined Brochure

Your client is trying to promote tourism 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

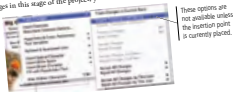
Now that all of the images are in place, you can begin the fine-tuning process for the layout text. As your art director informed you during the project meeting, some of the text work had already been completed before the original designer had to move onto a different project. Your assignment in this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



These options are not available unless the insertion point is currently placed.

- Open the **Track Changes** pane of the **Preferences** dialog box.
- Make sure the **Include Deleted Text Within Spellchecking** option is checked at the bottom of the dialog box. It is a 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 Underline** adds a visual indicator (underline, underlining, or outlining) so you can more easily identify text that is affected by the **Track Changes** function.

574 Project 10: Combined Brochure

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 **Outlines** open, make **Page 4** active in the document window.
- Choose **File > Place**, and select the file to import into InDesign.
- 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.



- 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.



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, "m" and "M" refer to different special characters.)

Character	Code (Metacharacter)	Character	Code (Metacharacter)
Symbol	&#	Paragraph mark	&p
Blank (x)	 	Insert line break (soft return)	&n
Line (x)	
	Column break	&c
Copyright (©)	©	Forme break	&f
Ellipsis (...)	á	Page break	&g
Registered trademark (®)	®	Old page break	&h
Trademark (™)	¤	Form page break	&i
Discourtesy (¤)	¦	Discourtesy bar break	&j
Line (x)	
	Formating Options	
Discourtesy (¤)	¦	ISO character	&I
Line (x)	
	Right angle bar character	&L
Discourtesy (¤)	¦	Triangle or hair character	&N
Discourtesy (¤)	¦	Underscored hash mark character	&u
Discourtesy (¤)	¦	Reverse character	&R
White Space Characters		Variables	
Line space			Running header (singlepass style)	&H
En space		Running footer (doublepass style)	&F
Em space	 	Custom text	&T
Quarter space	|	Last page number	&P
Half space	H	Chapter number	&C
Flush space	·	Section title	&S
Non-breaking space	 	Localization date	&D
Thin space	 	Output date	&O
Very thin space	 	File name	&F
Microspace	​	Metadata	
Outposition Marks		Section marker	&M
Double left quotation mark	“	Anchored object marker	&A
Double right quotation mark	”	Footnote reference marker	&N
Single left quotation mark	’	Endnote reference marker	&E
Single right quotation mark	‘	Wildcards	
Single double quotation mark	“	Any digit	&#
Single triple quotation mark	”	Any letter	&#L
Single quadruple quotation mark	•	Any character	&#C
Single quintuple quotation mark	–	White space (any space or tab)	&#S
Page Number Characters		Any variable	&#V
Any page number character	&#N;		
Current page number character	&#P;		
Next page number character	&#N+;		
Previous page number character	&#N-;		

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 one is used to add visual interest, while the other presents 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 correctly on the bottom guide and is centered horizontally on the center.

Advice and Warnings

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

Project Review

- fill in the blank
1. (An) _____ describe 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.

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.
- 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 **PROJECT_10_PROJECTS_ZIP** 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 cityscapes as a representation of places where graphic designers 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.

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.

- 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.

project justification

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 systems and you can even place one InDesign layout directly into another. The Links panel is a valuable tool for external file in its native application 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 linked objects with specific formatting attributes.
- Track and verify changes during the development process.
- Export a color-managed PDF file with a spot color.

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

Campground Icons

- ❑ Setting up the Workspace
- ❑ Drawing with 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

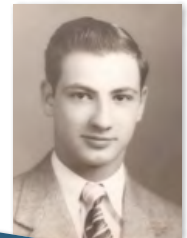
- ❑ Working with Gradient Meshes
- ❑ Working with Type
- ❑ Working with Multiple Artboards
- ❑ Combining Text and Graphics



project 6

Museum Image Correction

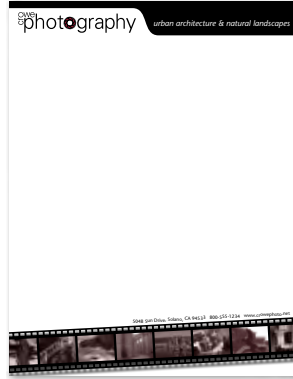
- ❑ Retouching Damaged Images
- ❑ Correcting Lighting Problems
- ❑ Correcting Color Problems
- ❑ Preparing Images for Print
- ❑ Working with HDR Images



project 7

Letterhead Design

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



project 10

Combined Brochure

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



project 8

Festival Poster

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



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.

project 9

Aerospace Newsletter

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



Contents

Acknowledgements	iii
Walk-Through	iv
Projects at a Glance	vi
Getting Started	xiii
The Adobe CC User Interface	1
Explore the InDesign Interface	1
Understanding the Application Frame	3
Menus in Adobe Applications	5
Explore the Arrangement of InDesign Panels	6
Identifying and Accessing Tools in InDesign	8
Customizing Keyboard Shortcuts and Menus	11
Create a Saved Workspace	12
Explore the InDesign Document Views	13
Summing Up the InDesign View Options	14
Controlling Display Performance	17
Explore the Arrangement of Multiple Documents	19
Explore the Illustrator User Interface	23
Identifying and Accessing Illustrator Tools	27
Creating Custom Tools Panels	28
Summing Up the Illustrator View Options	29
Explore the Photoshop User Interface	30
Identifying and Accessing Photoshop Tools	35
Customizing the Photoshop Tools Panel	36
Summing Up the Photoshop View Options	37
Project 1	
Campground Icons	39
Stage 1 Setting up the Workspace	41
Create a New Document	41
Define Smart Guide Preferences	45
Draw Rounded Rectangles	46
More about Working with Live Corners	49
Understanding Selection Basics	51
Control Fill and Stroke Attributes	52
Control Object Positioning	56
Align and Distribute Objects	60
Understanding Alignment Options	62
Import Template Images	63
Manage Multiple Layers	65

Stage 2 Drawing with Basic Shapes	69
Numerically Transform Drawing Objects	69
Shear and Reflect Drawing Objects	71
Manage Artwork with Groups	73
Using the Group Selection Tool	76
Create Artwork with Lines	77
The Stroke Panel in Depth	78
Draw with Live Shapes	81
Transforming Objects with the Bounding Box	83
Understanding the Free Transform Tool	84
Explore Artwork Outlines	85
Working with GPU Preview	87
Draw with the Shaper Tool	88
Draw with the Pencil Tool	92
Edit Individual Grouped Elements	95
Project Review	99
Portfolio Builder Project	100

Project 2 **Regatta Artwork** **103**

Stage 1 Drawing Complex Artwork	105
Prepare the Drawing Workspace	105
Use the Pen Tool to Trace the Sketch	107
Understanding Anchor Points and Handles	107
Understanding Anchor Point and Bézier Curve Tools	110
Reshape Line Segments	111
Editing Anchor Points with the Control Panel	112
Drawing with the Curvature Tool	114
Build Shapes from Overlapping Paths	115
Use the Draw Behind Mode	117
More about the Shape Builder Tool	117
Using the Draw Inside Mode	119
Stage 2 Coloring and Painting Artwork	120
Create Global Custom Color Swatches	120
Add a Color Gradient	124
Edit Global Color Swatches	126
Use the Gradient Tool	127
Understanding Color Terms	129

Stage 3 Creating the Finished Poster	130
Manage Artwork with Sublayers	130
Lock and Hide Artwork	133
Create Shapes with the Blob Brush Tool	135
Combine Shapes with the Pathfinder	137
The Pathfinder Panel in Depth	139
Save the File as PDF	140
Project Review	142
Portfolio Builder Project	143

Project 3 **Identity Package** **145**

Stage 1 Working with Gradient Meshes	147
Set up the Workspace	147
Create a Gradient Mesh	149
Understanding Gradient Mesh Options	150
Work in Outline Mode	150
Edit the Gradient Mesh Lines	153
Stage 2 Working with Type	155
Create Point-Type Objects	155
Working with Adobe Typekit	156
The Character Panel in Depth	161
Point Type vs. Area Type	163
Manipulate Type Objects	165
Convert Type to Outlines	167
Create Custom Graphics from Letter Shapes	170
Stage 3 Working with Multiple Artboards	172
Adjust the Default Artboard	172
Managing Artboard Options	173
Use the Layers Panel to Organize Artwork	175
Copy the Artboard and Artwork	176
Convert Mesh Objects to Regular Paths	178
The Appearance Panel in Depth	179
Add Spot Color to the Two-Color Logo	180
Stage 4 Combining Text and Graphics	182
Work with Placed Graphics	182
Create the Envelope Layout	187
Print Desktop Proofs of Multiple Artboards	189
Project Review	192
Portfolio Builder Project	193

Project 4 **Composite Movie Ad** **195**

Stage 1 Compositing Images and Artwork	197
Open and Resize an Image	198
Crop the Canvas and Place Ruler Guides	202
Understanding File Saving Preferences	203
The Crop Tools in Depth	209
Drag a File to Composite Images	211
Copy and Paste Selected Pixels	213
Understanding Smart Guides	216
Rasterize a Vector File	217
Place Files as Smart Object Layers	218
Working with Embedded and Linked Smart Objects	221
Working with CC Libraries	222
Stage 2 Managing Layers	225
Name Layers and Layer Groups	225
Move and Transform Smart Object Layers	227
Transform a Regular Layer	230
Transform the Background Layer	232
Navigating the History	235
Stage 3 Creating Complex Selections	236
Make a Feathered Selection in a Smart Object	236
Understanding the Lasso Tools	238
Understanding Channels	240
Select a Color Range and Create a Layer Mask	241
More on Selecting a Color Range	243
Edit a Layer Mask	248
Make and Refine a Quick Selection	252
Arrange Layer Position and Stacking Order	256
Stage 4 Saving Photoshop Files for Print	257
Filtering Layers	258
Save a Layered TIFF File	259
Save a Flattened TIFF File	260
Project Review	262
Portfolio Builder Project	263

Project 5 **Vintage Car Montage 265**

Stage 1 Enlarging Source Files	267
Resize and Resample the Existing Source Image.	267
Sharpen the Enlarged Image.	270
Edit the Canvas Size	271
Stage 2 Working with Vector Tools	274
Use the Freeform Pen Tool	275
More about Working with the Paths Panel.	278
Add to an Existing Path	279
Edit Vector Paths.	283
Create a Vector-Based Layer Mask	285
Create a Vector Shape Layer.	286
More About Vector Shape Options	291
Understanding Vector Path Operations	292
Selecting and Modifying Paths	293
Clone and Align Layers	295
Auto-Select Layers.	299
Create Clipping Masks	301
Stage 3 Applying Styles and Filters	302
Add Texture to a Shape Layer	302
Apply Custom Layer Effects	304
Layer Styles in Depth	307
Use the Filter Gallery	311
Fading Filters	312
Liquify a Layer.	313
More about the Liquify Filter	315
Use the Eyedropper Tool	317
Create a Custom Gradient	318
Create a Gradient Fill Layer	321
Create a Pattern Fill Layer	322
Distinguishing Photoshop Blending Modes	325
Print a Composite Proof.	326
Print Output Options	327
Project Review	328
Portfolio Builder Project.	329

Project 6 **Museum Image Correction 331**

Stage 1 Retouching Damaged Images	333
Remove Grain with Blur and Sharpen Techniques	333
The Noise Filters	334
The Blur Filters	335
Heal Severe Scratches	337
Clone out Major Damage.	339
Aligning the Healing Source	339
The Clone Source Panel in Depth	343
Stage 2 Correcting Lighting Problems	344
Correct Problems with Brightness/Contrast	344
Correct Contrast and Tonal Range with Levels	346
Identifying Shadows and Highlights	349
Correct Lighting Problems with the Exposure Adjustment	350
Stage 3 Correcting Color Problems	352
Correct Color Cast with the Color Balance Adjustment	354
Correct Gray Balance with Curves.	356
Adjusting Curves On-Screen	357
Correct Contrast with Curves	360
Understanding Curve Display Options	362
Stage 4 Preparing Images for Print	363
Color Management in Theory and Practice	364
Define Color Settings.	365
Understanding Color Modes.	365
Identify Out-of-Gamut Colors	369
Adjust Highlight and Shadow Points for Print.	370
Converting Image Color Modes	373
Converting Images to Grayscale	375
The Channel Mixer Adjustment.	376
Stage 5 Working with HDR Images	377
Use Merge to HDR Pro.	377
Project Review	381
Portfolio Builder Project.	382

Project 7

Letterhead Design 385

Stage 1 Setting up the Workspace	387
Define a New Layout File	387
Understanding Document Presets	392
Create Ruler Guides	393
Stage 2 Creating Basic Page Elements	395
Create Basic Frames	395
The Control Panel in Depth	398
Create a Rounded Rectangle	400
Editing Object Corners	402
Clone, Align, and Distribute Multiple Objects	402
Create a Compound Path	405
The Pathfinder Panel in Depth	406
Create and Transform Multiple Frames	407
Create a Simple Line	410
Create Bézier Curves	413
Change Color Values	415
Stage 3 Placing External Images	416
Place an Adobe Illustrator File	416
Content Fitting Options	419
Place Images into Existing Frames	421
Stage 4 Creating and Formatting Basic Text	426
Create a Simple Text Frame	426
Selecting Text	428
More About Working with Fonts	430
Place an External Text File	431
Tips and Tricks for Working with Layout Elements	434
Stage 5 Printing InDesign Files	435
Print a Sample Proof	435
Project Review	439
Portfolio Builder Project	440

Project 8

Festival Poster 443

Stage 1 Building Graphic Interest	445
Set up the Workspace	445
Color by Numbers	446
Define Color Swatches	447
Understanding Color Naming Conventions	448
Create the Poster Background	451
Working with Color Groups	451
Define and Apply a Gradient	454
Using the Gradient Tools	457
Create an Irregular Graphics Frame	458
Clipping Path Options	460
Create Visual Impact with Transparency	463
Create a QR Code	468
More about InDesign Effects	469
Stage 2 Importing and Formatting Text	471
Control Text Threading	471
Define Manual Frame Breaks	474
Designing with Placeholder Text	476
Apply Character Formatting	477
Apply Paragraph Formatting	479
Stage 3 Graphics as Text and Text as Graphics	483
Place Inline Graphics	483
Applying Optical Margin Alignment	483
Understanding the Baseline Grid	485
Working with Anchored Objects	486
Create Type on a Path	487
Type on a Path Options	491
Using the Flattener Preview Panel	492
Stage 4 Outputting the File	492
Export a PDF File for Print	493
Resolution Options for PDF	495
Project Review	497
Portfolio Builder Project	498

Project 9 Aerospace Newsletter 501

Stage 1 Working with Templates	503
Manage Missing Fonts	503
Replace Missing and Modified Graphics	507
Understanding the Links Panel	508
Edit Margin and Column Guides	510
Understanding Master Pages	512
Create a New File Based on the Template	513
Implement the Newsletter Template	515
Place a PDF File.	517
Place an InDesign File	520
Stage 2 Working with Styles	524
Apply Template Styles	524
Working with Microsoft Word Files	526
Manage Local Formatting Overrides	529
Edit a Paragraph to Span Columns	531
Control Automatic Text Frame Size	532
Edit Text Inset and Wrap Settings	534
Text Wrap Options.	535
Format Numbered and Bulleted Lists.	536
Stage 3 Working with Tables	540
Place a Microsoft Excel Table	540
Working with the Tables Panel	542
Format Cell Attributes	543
Manage a Table as an Anchored Character	546
Define Table Fills and Strokes	548
More about Working with Tables	550
Stage 4 Preflighting and Packaging the Job	552
Define a Preflight Profile	552
What's in a Preflight Profile?	554
Evaluate the Layout.	557
Create the Job Package	560
Project Review	563
Portfolio Builder Project.	564

Project 10 Combined Brochure 567

Stage 1 Controlling Color for Print.	569
Define Application Color Settings	569
Assign Color Settings to an Existing File	571
Assigning and Converting Color Profiles	572
Stage 2 Working with Linked Files	573
Replace a Native Illustrator File.	573
Place a TIFF File with Alpha Transparency	574
Place Multiple JPEG Images	577
Place a Native InDesign File	581
Place a Native Photoshop File.	584
Preview Separations	589
Convert Spot Color in Illustrator	591
Stage 3 Fine-tuning Text.	594
Enable Track Changes	594
Find and Change Text	595
The Find/Change Dialog Box in Depth.	597
Find and Change Text Formatting Attributes	598
Entering Special Characters in Dialog Boxes.	599
Find and Change Object Attributes	601
Check Document Spelling.	603
Review Tracked Changes	608
Export a Color-Managed PDF File	611
Project Review	614
Portfolio Builder Project.	615

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., **Camping_Print17_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_Print17_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 2017 release of the Adobe Creative Cloud (CC) software:

- Adobe InDesign — v 12.0
- Adobe Illustrator — v 21.0
- Adobe Photoshop — v 18.0

(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.