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Adobe® Illustrator® CC

The Professional Portfolio

AGAINST THE CLOCK
mastering graphic technology



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The image on the cover shows the circular skylight at the Modern Art Museum in Munich, Germany.
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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 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

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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 2

Regatta Artwork

Your client is the marketing director for the Long Beach Regatta, which attracts tens of thousands of visitors to the beach community throughout the four-day event. You have been hired to create the primary artwork for this year's event, which will be used in a variety of different products (ads, posters, etc.).

This project incorporates the following skills:

- Drawing complex custom shapes with the Pen tool
- Editing anchor points and handles to control the precise position of vector paths
- Drawing irregular shape outlines by painting with the Blob Brush tool
- Creating a custom color scheme using saved swatches
- Adding interest and depth with color gradients
- Adjusting color both globally and in specific selections
- Working with a file that uses Typekit fonts
- Saving a PDF file for print distribution



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

The poster to promote the Regatta is basically the "play bill," and we will place it in movie windows, public sites, and on bulletin boards all over the city. It will also be placed in local newspapers and entertainment magazines, and used as the cover for the souvenir program that we produce for the event.

We want the artwork to be very colorful and vivid, so the main focus — and most of the poster real estate — should be on the graphics. The only text for the poster is the event name, date, and location.

art director comments

I sketched a mock-up of a sailboat that you can use as the basis for the artwork. You should use the Pen tool to draw the necessary paths because simple shapes won't work and the Blob Brush tool doesn't provide fine enough control to efficiently achieve what you need.


I assigned the ocean background artwork to another designer, so you will have to incorporate your artwork into that file. The poster file includes several text objects that use Adobe Typekit fonts, so you'll have to install those on your computer for the type to appear correctly when you open the file.

This is going to be a complex piece of artwork, so you should pay close attention to the layer names when you organize the various pieces. That will make it far easier to edit specific components as necessary if the client decides to make changes.

project objectives

To complete this project, you will:

- Use the Pen tool to draw precise curves
- Adjust anchor points and handles to precisely control the shape of vector objects
- Reshape line segments with the Anchor Point tool
- Use the Blob Brush tool to "paint" the area of vector shapes
- Define custom color swatches to allow easy universal changes
- Create color gradients to blend multiple colors in a single object
- Adjust gradients in context on the artwork
- Install fonts from Adobe Typekit
- Manage artwork with sublayers
- Save the file as PDF



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.

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.

Stage 1 Using Color Groups and Live Color


As you should already know, you can use Illustrator to create virtually any type of illustration — from a basic vector drawing to a complex, realistic illustration. You can also use Illustrator to design an entire composition, whether a letterhead brochure that will be printed or a Web site interface that will be used as the map for an HTML page. In the first stage of this project, you are going to use color groups and Live Color to adjust global and specific colors to unify various elements of the existing site design.

USE A COLOR GROUP TO CHANGE MULTIPLE SWATCHES

Color groups are useful for organizing color swatches into logical and manageable collections. You can make changes that affect all colors within a group; this takes the concept of global color swatches one step further. In this exercise, you create a group from the tracing object swatches, so you can make changes that affect the entire illustration.

1. Download Website_01EE14_01.zip from the Student Files Web page.
2. Expand the ZIP archive in your WIP folder (Macintosh) or copy the archive contents into your WIP folder (Windows). This results in a folder named **Website_01**, which contains the files you need for this project. You should also use this folder to save the files you create in this project.
3. Open the file **01-site.ai** from the WIP_Website folder.
4. In the Layers panel, expand all five layers and review the various elements.

The basic site layout follows a arrangement that is fairly common in Web site design. Four layers — Header, Navigation, Main, and Footer — represent the various sections of a basic HTML page. A fifth layer, named Background, contains a single path with a solid gray fill — representing the background color of the entire page.

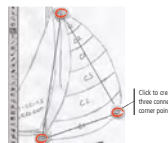


Project 2: Web Site Intro

RESHAPE LINE SEGMENTS

In Illustrator, you have numerous options to create, select, and modify shapes — or parts of shapes — so you can create exactly what you need, regardless of what is already on the artwork. In this exercise you use a new method to easily behind line segments in the shapes you need.

1. With **01-site.ai** open, make the right sail in the sketch visible in the document window.
2. Using the Pen tool, click to place three connected anchor points at the corners of the sail.



Note:
As a general rule, use as few points as necessary to create a shape with the Pen tool.

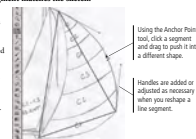
3. Press the Option/Alt key to temporarily access the Anchor Point tool.

The Anchor Point tool, nested under the Pen tool, can be used to change anchor points from corner to smooth (or vice versa).

- Click a smooth point to convert it to a corner point.
- Click and drag a corner point to convert it to a smooth point with symmetrical handles.
- Option/Alt-click a handle to move only that handle. If the selected point has an opposing handle, a smooth point is converted to a corner point as you drag the handle.

4. While holding down the Option/Alt key, click the right segment of the sail and drag until the segment matches the sketch.

You can click and drag a segment to bend it into a different shape; handles are added to or adjusted as necessary for the selected points. This method of reshaping a line segment makes it very easy to edit your artwork without manually manipulating anchor points or handles.



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 you can quickly identify important information.

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 one of the transformation handles shows a larger icon to indicate the possible transformation.

When you first select the Free Transform tool, the widget shows that the **Free Transform** mode is active. Larger transformation handles appear on all eight of the selected object's bounding box handles. In this case, most of the available transformations are 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 its 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 transform the selection proportionally (transformer handles visible).

Press Shift, or activate the **Constrain** option, to transform the selection proportionally (transformer handles visible).

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

Press Option to apply the transformation around the corner point.

Press Shift, or activate the **Constrain** option, to transform the selection proportionally (transformer handles visible).

If you activate the **Perspective Distort** option in the Touch widget, you can drag the object's perspective handles to change the object's perspective. (The **Constrain** option is not available when the **Perspective Distort** option is active.)

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-Click, and dragging.

Project 1: International Symbols

Illustrator Foundations

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

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 area beyond the two ends fill with the end-most colors of the gradient.

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

Note: Click and drag the gradient monitor (the smaller circle) on the monitor to reveal the monitor corner; click and drag to change the angle of the gradient.

Place the corner just inside the gradient monitor on the monitor corner; click and drag to change the angle of the gradient.

5. Save the file and continue to the next stage of the project.

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.
- The _____ panel includes value sliders for each component in the defined color model.
- The _____ is used to select objects of solid color based on the defined brush size and the area you drag with a single mouse click.
- The _____ appears on 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 _____ swatch are reflected in all color objects to which the swatch is applied.
- Individual objects on a layer _____ in the layer.

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

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" x 17" poster to promote the event in local newspapers 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 the 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 long as the chef's name and contact information is clearly displayed.

project justification

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 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.

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

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project justification

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 Pen tool is arguably one of the most important tools you will use to master this skill.

This project also explored working with color in Illustrator: applying color, saving global color with other applications. The PDF format is an invaluable part of design workflow using software applications that can't import native Illustrator files.

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

Use the Shape Builder tool to create overlapping objects from individual shapes.

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

Use global switches to allow universal changes 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

Campground Icons

- ❑ Setting up the Workspace
- ❑ Drawing with Basic Shapes



project 2

Regatta Artwork

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



project 3

Identity Package

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



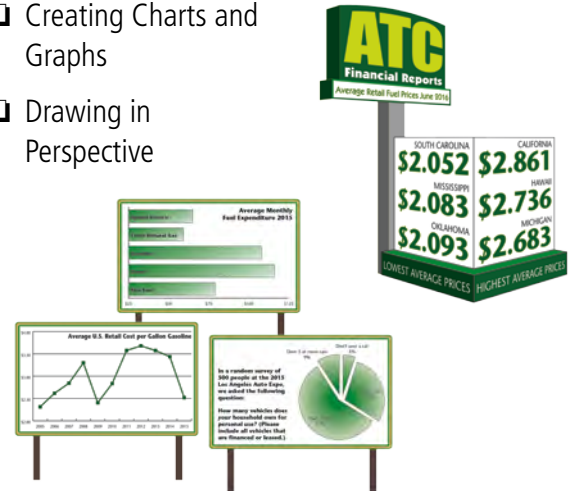
Ski Resort Map

- ❑ Working with Custom Swatches
- ❑ Working with Brushes
- ❑ Using Symbols



Consumer Infographics

- ❑ Creating Charts and Graphs
- ❑ Drawing in Perspective



Letterfold Brochure

- ❑ Creating Documents that Fold
- ❑ Working with Imported Images
- ❑ Working with Imported Text
- ❑ Fine-Tuning Text



Web Site Interface

- ❑ Using Color Groups and Live Color
- ❑ Creating Web Site Graphics



Candy Packaging

- ❑ Building the File Structure
- ❑ Working with Styles and Effects
- ❑ Preparing Artwork for Output
- ❑ Previewing the Box in 3D



Our goal in this book is to familiarize you with the majority of the Illustrator tool set, so you can be more productive and more marketable in your career as a graphic designer.

It is important to keep in mind that Illustrator is an extremely versatile and powerful application. The sheer volume of available tools, panels, and features can seem intimidating when you first look at the software interface. Most of these tools, however, are fairly simple to use with a bit of background information and a little practice.

Wherever necessary, we explain the underlying concepts and terms that are required for understanding the software. We're confident that these projects provide the practice you need to be able to create sophisticated artwork by the end of the very first project.

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Getting Started

PREREQUISITES

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

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. 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_AICC16_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_AICC16_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 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

This book was written and tested using the June 2016 release of Adobe Illustrator CC software (version 20.0). You can find the specific version number in the Splash Screen that appears while your application is launching, or by choosing About Illustrator in the Illustrator CC/Help menu.

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

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.