



Adobe® Illustrator® CC

The Professional 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, 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 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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- **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.

Walk-Through

Project 6 Candy Packaging

Your client, a candy manufacturer, has hired you to design and build the packaging for a new product launch at an anniversary party, which will be held at the annual candy expo. You will incorporate client-supplied elements and create custom graphics as you develop an attractive, modern box design.

This project incorporates the following skills:

- Using Image Trace to create a complex illustration
- Sampling colors to create custom swatches
- Using warp and 3D effects to add depth to artwork
- Creating type on an irregular path
- Controlling object blending modes and opacity
- Understanding and defining raster effect settings
- Previewing 3D artwork



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're celebrating our company's 75th anniversary this year. For the annual candy expo, we're introducing SmartTarts™ — a new product that combines different flavor profiles and textures into a single candy. Response at early focus groups has been very positive, so we're excited about the potential.

We would like to create a fun, colorful box to hand out product samples at our reception following the first day of the show. We'd like to give a larger sample size to the VIP guests who are invited to the party, so we need a box that is a 4-inch cube. Later we'll need to create a smaller box that we can use for show-floor samples, as well as final packaging that will be used for the retail product.

art director comments

We have a template from the printer with the package structure already laid out, based on an existing die that's used to cut the flat boxes from the press sheet. There's no need to reinvent the wheel, so use this template to build the finished box artwork.

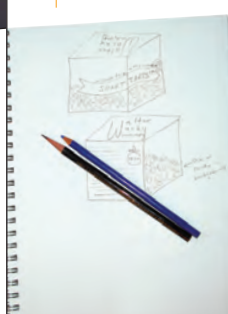
The only thing they said they want is “fun, colorful” packaging, so we have complete artistic freedom for this project. They did send some components that need to be included: a background image, an anniversary logo, and some copy. They didn't send a company logo, so I think we'll try something creative with their company name.

Illustrator has all the tools you need to make this package technically accurate and aesthetically pleasing. When you finish the layout, you can even use built-in tools to create a comp of the final folded box.

project objectives

To complete this project, you will:

- Create the package file from a template
- Sample colors to create custom swatches
- Create warp and 3D effects
- Create type on an irregular path
- Change object blending modes and opacity
- Apply raster effects to vector objects and placed images
- Apply effects to pieces of a group
- Define raster effect settings
- Preview transparency flattening
- Flatten transparency in a PDF file
- Preview a 3D representation of the completed box artwork



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 1 Building the File Structure


When you work on a package design, it's important to realize that many types of packages have a standard size and shape. Although there is something to be said for standing out in a crowd, packaging design is often governed by the space allowed on store shelves — which means you probably won't have any choice regarding the size and shape of the package.

You also need to understand that packages are typically designed and printed as a flat layout, using a template to indicate edges and folds they are then die-cut, folded, and glued. The next time you finish a box of crackers or cereal, tear it apart along the glue flaps to see how the package was designed. Because these types of packages are common uses, printers often have existing templates you can use.

CREATE THE PACKAGE FILE FROM A TEMPLATE

The printer for this package has provided you with a template file that includes the die-cut layout and folding guides. You will use this file as the basis for the entire project.

- Download **die-cut_06_Project6-1.zip** from the Student Files Web page.
- 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 **Candy**, which contains the files you need for this project. You should also use this folder to save the files you create in this project.
- Create a new file by opening the **quarter-box.ai** template file from your **WIP-Candy** folder. Resize the view so you can see the entire artwork.
The file has three layers: one has guides indicating the location of the folds, one has the guides that define margin and bleed areas for each panel, and one has the lines for the box shape.
The box's top and bottom panels are identified, as well as the flap where glue will be applied in the covering process to create the finished box shape. You should notice that the red bleed guide does not extend to the end of the glue flap; the printer for this job has recommended that risk should not be printed in the gluing area (a common requirement for package printing).



4. Save the new file as a native Illustrator file named **candy_box.ai** in your **WIP-Candy** folder, then continue to the next exercise.

Project 6: Candy Packaging


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.


CREATE TYPE ON A PATH

Instead of simply flowing text into a type object, you can create unique typographic effects by flowing text onto a path. A text path can be any shape you can create in Illustrator, whether it's a simple shape created with one of the basic shape tools, a straight line drawn with the Line Segment tool, or a complex graphic drawn with the Pen tool.


- With **candy_box.ai** open, lock the groups on the **Side 1** and **Side 2** layers. You can use the Lock icon for individual subjects or lock those objects without locking entire layers.
- With the **Side 1** layer active, choose the **Pen** tool. Change the fill to **None** and the stroke to **1-pt black**.
- Draw a curve above the banner shape, extending across both panels (as shown in the following image).



- With the path selected, double-click the **Erase** tool in the **Tools** panel. The **Erase** tool erases parts of a shape, whether from an open or closed path. When you use this tool, Illustrator automatically adds anchor points in necessary based on what you erase.
Note: The **Erase** tool erases from the fill and inside of the object. The **Eraser** tool only erases from the selected path; an object's fill is not affected.
- In the resulting dialog box, change the **Size** field to **8 pt**, then click **OK**. You can also use this dialog box to change the angle and roundness (shape) of the **Erase** tool cursor.



- Place the cursor over the panel fold line between the first and second panels.



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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 you can quickly identify important information.

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

Balloon Festival Artwork

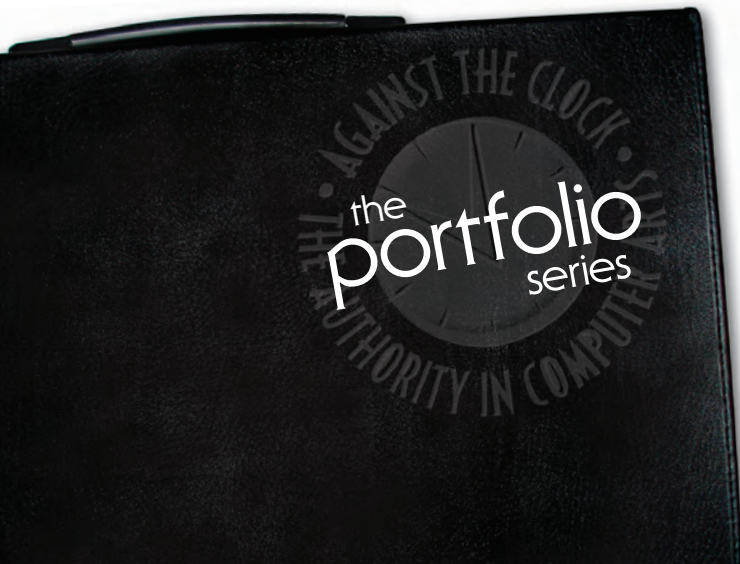
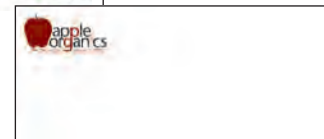
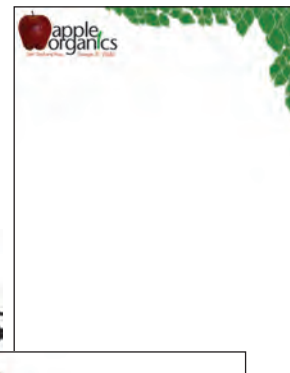
- ❑ Drawing Complex Artwork
- ❑ Coloring and Painting Artwork
- ❑ Exporting EPS and PDF Files



project 3

Identity Package

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



project 4

Ski Resort Map

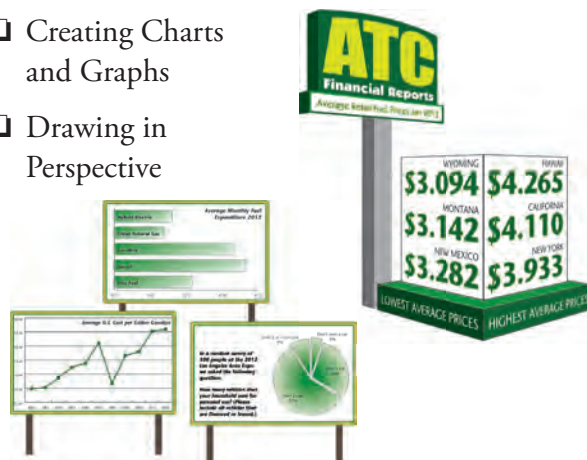
- ❑ Working with Custom Swatches
- ❑ Working with Brushes
- ❑ Using Symbols



project 7

Consumer Infographics

- ❑ Creating Charts and Graphs
- ❑ Drawing in Perspective



project 5

Letterfold Brochure

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



project 8

Web Site Interface

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



project 6

Candy Packaging

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

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 of the files you need to complete the projects in this book — except, of course, the InDesign 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., **AICC_RF_Project1.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 page; these archives are also named by project (e.g., **AICC_PB_Project1.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.

Minimum System Requirements for Adobe Illustrator CC:

Windows

- Intel® Pentium® 4 or AMD Athlon® 64 processor
- Microsoft® Windows® 7 with Service Pack 1 or Windows 8
- 1 GB of RAM (3 GB recommended) for 32 bit; 2 GB of RAM (8 GB recommended) for 64 bit
- 2 GB of available hard-disk space for installation; additional free space required during installation (cannot install on removable flash storage devices)
- 1024×768 display (1280×800 recommended)
- Internet connection and registration are necessary for required software activation, membership validation, and access to online services.*

Mac OS

- Multicore Intel processor with 64-bit support
- Mac OS X v10.6.8, v10.7, or v10.8
- 2 GB of RAM (8GB recommended)
- 2 GB of available hard-disk space for installation; additional free space required during installation (cannot install on a volume that uses a case-sensitive file system or on removable flash storage devices)
- 1024×768 display (1280×800 recommended)
- Internet connection and registration are necessary for required software activation, membership validation, and access to online services.*

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