



# Adobe® Illustrator® CS3

*The Professional Portfolio*

**AGAINST THE CLOCK**  
mastering graphic technology

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# Acknowledgements

## ABOUT AGAINST THE CLOCK

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Against The Clock has been publishing computer arts educational materials for more than 15 years, starting out as a Tampa, Florida-based systems integration firm whose primary focus was on skills development in high-volume, demanding commercial environments. Among the company's clients were LL Bean, The New England Journal of Medicine, the Smithsonian, and many others. Over the years, Against The Clock 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.

Against The Clock has been recognized as one of the nation's leaders in courseware development. Having developed the *Against The Clock* and the *Essentials for Design* series with Prentice Hall/Pearson Education, the firm works closely with all major software developers to ensure timely release of educational products aimed at new version releases.

## ABOUT THE AUTHORS

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**Gary Poysick**, co-owner of Against The Clock, is a well-known and often controversial speaker, writer, and industry consultant who has been involved in professional graphics and communications for more than twenty years. He wrote the highly popular *Workflow Reengineering* (Adobe Press), *Teams and the Graphic Arts Service Provider* (Prentice Hall), *Creative Techniques: Adobe Illustrator*, and *Creative Techniques: Adobe Photoshop* (Hayden Books), and was the author or co-author of many application-specific training books from Against The Clock.

**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 fifteen books about graphic design software, including QuarkXPress, Adobe Photoshop, Adobe InDesign, and Adobe PageMaker. 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 seven years, Erika was a key partner in developing the new Portfolio Series of software training books.

## CONTRIBUTING AUTHORS, ARTISTS, AND EDITORS

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- **David McGill**, Azusa Pacific University
- **Debbie Davidson**, Sweet Dreams Designs
- **Dean Bagley**, Against The Clock, Inc.

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# Walk-Through

## Project

### International Symbols

Bioetch Services manages large-scale manufacturing facilities specializing in everything from digital photographic equipment to machines used to drill for oil. The company builds plants all over the world that in many cases handle dangerous chemicals and undertake dangerous tasks — which means they must prominently display danger warnings. Bioetch Services hired you to create a digital collection of universal symbols they can use to create signs, print on the side of large machines, place as icons on their Web sites, and embroider onto employee uniforms.

This project incorporates the following skills:

- Placing raster images into an Illustrator file to use as drawing elements
- Creating and managing simple shapes and lines
- Using various tools and panels to transform objects' color, position, and shape
- Closing objects to minimize repetitive tasks
- Using layers to organize and manage complex artwork
- Drawing complex shapes by combining simple shapes and using Bézier curves

## 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.

## The Project Meeting

**Client Comments**

We have a set of universal warning symbols on our Web site, but we need to use those same icons in other places as well. Our printer told us that the symbols on our Web site are "low res," which can't be used for print projects. The printer also said he needs vector graphics that will scale larger and still look good. The printer suggested we hire a designer to create digital versions of the icons so we can use them for a wide variety of purposes, from large machinery signs to small plastic cards to anything else that might come up. We need you to help us figure out exactly what we need and then create the icons for us.

**Art Director Comments**

Basically, we have the icons, but they're low-resolution raster images, so they only work for the Web, and they can't be enlarged. The good news is that you can use the existing icons as templates and more or less trace them to create the new icons.

The client needs files that can be printed clearly and scaled from a couple of inches up to several feet. Illustrator vector files are perfect for this type of job. In fact, vector graphics get their resolution from the printer being used for a specific job, so you can scale them to any size you want without losing quality.

**Project Objectives**

To complete this project, you will:

- Create a grid that will eventually hold all fourteen icons in one document
- Control objects' stroke, fill, and transparency attributes
- Import and use the client's raster images as templates, which you can then trace
- Use the Line tool to create a complex object from a set of straight lines
- Lock, unlock, hide, and show objects to navigate the object stacking order
- Scale, rotate, and reflect objects to create complex artwork from simple shapes
- Use Layers to manage complex artwork
- Use Live Trace to automatically create a vector outline of a raster image
- Use the Pathfinder to combine simple shapes into a single complex object
- Use the Pen tool to manually draw complex shapes

## 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 5 Drawing Complex Objects

You have learned about drawing primitive shapes, manipulating their anchor points and push controls, and placing them appropriately. Now it's time to expand that core knowledge and skill set, and placing them appropriately. Now it's time to expand that core knowledge and skill set, and placing them appropriately. Now it's time to expand that core knowledge and skill set, and placing them appropriately. Now it's time to expand that core knowledge and skill set, and placing them appropriately.

You learned that you can use the Object-Lock command to lock a specific object on the page. But when it comes to locking 14 objects, the Object-Lock command can be somewhat clumsy. It locks and unlocks all objects at the same time. You don't have the option of locking or unlocking individual objects. Layers, however, provide much more flexibility in locking and unlocking individual objects on the page.

### Use Layers to Lock Individual Objects

In this exercise, you use the Layers panel for the first time, create a new layer, and move your 14 rectangular frames onto the new layer. This way, as we move forward, you can lock imported template graphics without locking with the frames in which they reside.

- In the open Symbols panel, select each of the four rows of rectangles (don't select the snowflake icon you already drew).  
You're going to lock all of the rectangles at once by dragging them to their own layer and locking that layer instead of the individual ones of rectangles.
- Click the Layers icon on the Dock to show the Layers panel.  
This little icon represents the selected objects, which are on the layer. If there were more than one light, you could drag this icon to move objects from one layer to another.  
Click this button to create a new layer.
- Click the New Layer button at the bottom of the Layers panel, and then double-click Layer 2 to open the Layer Options dialog box.

## 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 A NEW DOCUMENT

In this project, you will draw a variety of international warning symbols. For now, however, all you need is one new document to complete all of your preliminary work.

- Start Illustrator.**  
When you launch Illustrator, the Welcome screen appears. If you don't see the Welcome screen, someone has changed this feature from appearing when the program starts.
- If you can't see the Welcome screen, choose Help > Welcome Screen.**  
The Open Recent item column on the left of the Welcome screen displays the last eight or ten images you worked on, along with an Open icon that allows you to browse around until you find the file you need. Different categories of new file types are available on the right side of the dialog box.
- Click Print Document in the Create New column on the right side of the Welcome screen.**
- In the resulting New Document dialog box, type "Symbols" in the Name field and click the Advanced button on the lower left.**

**Note:** Before completing this project, copy the Symbols folder from the WIP folder on your Resource CD to your WIP folder wherever you are saving your work. When you save files for this project, you will save them in your WIP-Symbols folder.

This column lists files you've been working on and allows you to browse around to find a specific file.

Start a new print document by clicking this icon.

This list offers interactive help and links to external resources.

You can prevent the Welcome screen from appearing by checking this check box.

Click this button to see more options for your new document.

**Note:** It's always a good idea to keep high-resolution copies of the files that you show on the Web. If you ever need to print that file, you'll already have the data you need. It's much easier to reduce a file from 300 dpi to 72 dpi than to increase from 72 dpi to 300 dpi.

When you first look at the New Document dialog box, it appears in Standard view. Clicking the Advanced button expands the dialog box, allowing you to change color mode (RGB for the Web or CMYK for print jobs) and resolution, which determines the number of pixels in a square inch of an image; higher resolution numbers are used for print jobs and lower numbers are used for Web distribution. The default setting is 300 dpi — the standard resolution used to print color magazines. If your artwork is destined for the Internet, 72 dpi is the preferred setting.

## 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 students can quickly identify important information.

### Using Templates

**ILLUSTRATOR FOUNDATIONS**

Templates are Illustrator files that are saved in such a manner that they can't be altered, but they can be saved as all-new documents. Templates contain information, illustrations, layouts, backgrounds, and workspaces that you can use to create other projects. For example, if you create a template for your company's business card, you can use that template to create business cards for your clients as well — all you need to do is save the template under a unique file name and make the necessary changes. You will save hours of development time using templates. The hard work is done once, and then all you need to do is "make" (make minor changes) the template to create new files.

When you first start Illustrator, the Welcome screen provides a number of different categories of new drawings, such as their purpose, Web of different categories of new drawings, and more. At the bottom of the screen, on the right, is a folder icon named Templates, which is where you'll find the templates the artists at Adobe designed for you.

The images to the right show two examples of the many templates that come with Illustrator. Artists working on these types of projects could save hours of development time if they used the guides, shapes, type positions, text selection, and general production information contained in the templates. It would be easy to change client logos, copy, and graphics without having to re-invent the entire document from scratch.

The use of templates differs widely from one user to the next. Some people make their own templates, choosing not to rely on the dozens of templates that ship and install with Illustrator. Other people — particularly those in corporate environments — just want them to save time and effort. And then there are people who have been using Illustrator for decades but don't realize that the program includes templates.

Project 1: Interior

## ILLUSTRATOR FOUNDATIONS

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

- Use the Stroke panel to change the circle's stroke to 2 pt. and align the stroke to the outside of the path.
- Drag the crop tool the bottom of the shape touches the circle's stroke. Use the Align panel to center the crop on top of the circle.
- Select the circle and choose View>Guides>Make Guides.

This command changes the selected path into a guide so you can use the crop tool area when the crop tool is selected. The 2 pt. thick stroke is now gone (but not unresponsive).

**Key Command:**  
 To make a guide from a regular object, first select the object and then press Command+Control+5. To save a guide object back into the regular object, first select the guide object, then press Command+Control+5. To make a guide from a regular object, first select the object and then press Command+Control+5.

- Select the crop with the Selection tool, and then choose the Rotate tool in the Tools panel.
- Option/Alt-click the Rotate tool on the corner of the circle guide.

## ADVICE AND WARNINGS

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

### Summary

The skills you used to complete these four icons will be the foundation for most work you do in Illustrator. You learned how to draw primitive shapes and transform them by scaling, rotating, cloning, and aligning objects to meet specific needs. You also learned how to place raster images as templates, from which you created scalable vector graphics that will work for virtually any printed application.

Creating the individual icons required a number of different techniques and skills, transforming simple lines (like the snowflake), Live Tracing a bitmap image (for the fish), combining simple shapes into complex artwork (for the radioactive icon), and creating custom Bezier lines with the Pen tool (for the crashed hand).

As you move forward through the projects in this book, you'll build on the basic skills that you learned in this project.

- Create and transform basic rectangles with rounded corners.
- Control object fill and stroke colors.
- Clone, rotate, and mirror basic lines.
- Use Live Trace techniques to generate complex artwork shapes from a bitmap image.
- Use the Pathfinder to combine basic shapes into complex artwork.
- Use the Pen tool to draw complex shapes from custom Bezier curves.
- Use math to calculate precise object dimensions.

## VISUAL SUMMARY

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

### Portfolio Builder Project 1

The client is pleased with the first four icons, and they want you to complete the rest of the warning icons. They also want you to create an additional set of icons for travel and outdoor activities that they offer as benefits during their international corporate conferences.

To complete this project, you should:

- Complete the remaining international warning icons. The bitmap versions are in your RF\_Illustrator-Symbols folder.
- Carefully consider the best approach for each icon and use whichever tool (or tools) you feel is most appropriate.
- Create a second Illustrator file for the six new recreation icons.

"We host a number of large, international conventions and conferences every year, and many attendees bring their families along for a working vacation. To keep everyone happy, we're started offering different outdoor activities for the families while their spouses are attending sessions, but the international nature means that a lot of people need visual help getting to the right place."

"Since you did such a good job on the first four icons, would like you to finish these. But first, we want you to create icons for horseback riding, sailing, swimming, hiking, rock climbing, and nature walks."

"We don't have the images for these ones. Can you find something on the Internet to use as a guide? Remember, icons need to be easily recognizable in any language, so they should very clearly convey visually what each one is for."

## PORTFOLIO BUILDER PROJECTS

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



# 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. For example, rather than an entire chapter about printing (which most students find boring), we teach printing where you naturally need to do so — when you complete a print-based project.

The project-based approach in the *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.

The project-based approach of the *Portfolio Series* 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 (in this case, as part of a kitchen design guide).

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 students as they 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 kitchen planning guide 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 CS3 projects are described briefly here; more detail is provided in the full table of contents (beginning on Page viii).

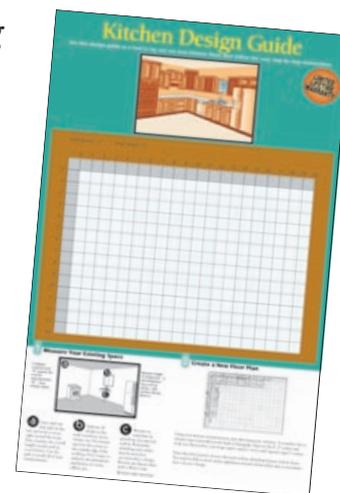
## Project 1 *International Symbols*

- Drawing Primitive Shapes
- Scaling, Cloning, and Alignment
- Controlling Fills and Strokes
- Drawing Other Simple Objects
- Drawing Complex Objects



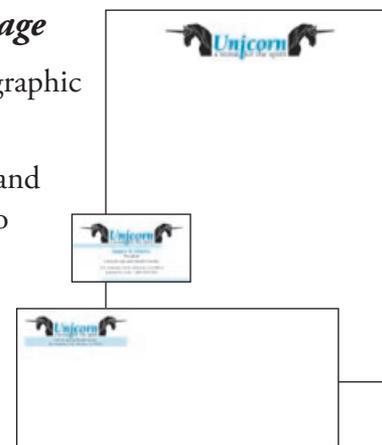
## Project 2 *Kitchen Planning Guide*

- Align Text to Specific Objects
- Creating Technically Accurate Artwork
- Controlling Basic Type Attributes
- More Advanced Typesetting
- Placing Images and Outputting Files



## Project 3 *Identity Package*

- Using Photographic Templates
- Using Color and Type for Logo Design
- Creating the Corporate Stationery



## Project 4 Realty Development Map

- ❑ Swatches, Gradients, and Patterns
- ❑ Using Brushes and Brush Libraries
- ❑ Using Symbols for Repetitive Graphics



## Project 5 Letterfold Brochure

- ❑ Creating Documents that Fold
- ❑ Managing Imported Text
- ❑ Fine-Tuning Text



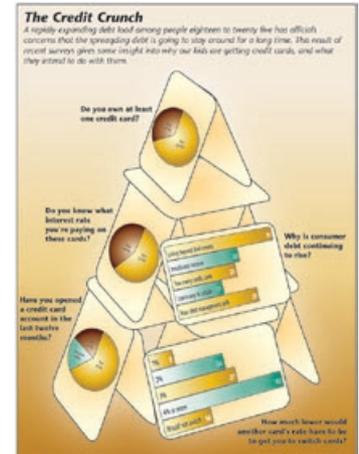
## Project 6 Cereal Box Artwork

- ❑ Building the File Structure
- ❑ Understanding Package Requirements
- ❑ Working with Effects and Filters
- ❑ Preparing Complex Artwork for Output
- ❑ Preview the Box Design in 3D



## Project 7 Financial Infographics

- ❑ Creating Charts and Graphs
- ❑ Drawing in Perspective



## Project 8 AppleOne Web Site

- ❑ Shaping the Primary Illustration
- ❑ Creating and Working with Meshes
- ❑ Using Live Trace and Coloring
- ❑ Working with Graphic Styles



Some experts claim that most people use only a fraction — maybe 10% — of their software's capabilities; this is likely because many people don't know what is available. As you complete the projects in this book, our goal is to familiarize you with the entire 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 so you need to create sophisticated artwork by the end of the very first project.

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*Whole Numbers or Percentage?*

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*Change Graph Legends*

*Color Graph Components*

*Filling Wedges with Gradients*

*Create a Bar Graph with Imported Data*

*Edit and Format Graph Labels*

*Using Graph Designs*

### Stage 2 Drawing in Perspective

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*Change the Default Constrain Angle*

*The Free Transform Tool in Depth*

*Create Cards on Different Perspective Planes*

*Arrange Layers Logically and Realistically*

*Place Graphs in Perspective*

*Finish the Design*

**Portfolio Builder Project 7**

## PROJECT 8 APPLEONE WEBSITE

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### Stage 1 Shaping the Primary Illustration

### Stage 2 Creating and Working with Meshes

### Stage 3 Using Live Trace and Coloring

### Stage 4 Working with Graphic Styles

**Portfolio Builder Project 8**

# Getting Started

## PREREQUISITES

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

## RESOURCE FILES

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All of the files that you need to complete the projects in this book are on the provided Resource CD in the RF\_Illustrator folder. The main RF folder contains nine subfolders, one for each project in the book; you will be directed to the appropriate folder whenever you need to access a specific file. Files required to complete the related Portfolio Builder exercises are in the RF\_Builders folder.

The Resource CD also includes a WIP folder, which also contains (mostly empty) subfolders for each project in the book. This is where you will save your work as you complete the various projects. In some cases, the location of a file will be extremely important for later steps in a project to work properly; that's why we've provided a specific set of folders with known file names.

Before you begin working on the projects in this book, you should copy the entire WIP folder to your hard drive or some other recordable media such as a flash drive; when we tell you to save a file, you should save it to the appropriate folder on the drive where you put that WIP folder.

## ATC FONTS

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You must install the ATC fonts from the Resource CD to ensure that your exercises and projects will work as described in the book; these fonts are provided on the Resource CD-ROM in the ATC Fonts folder. Specific instructions for installing fonts are provided in the documentation that came with your computer. You should replace older (pre-2004) ATC fonts with the ones on your Resource CD.

## SYSTEM REQUIREMENTS

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As software technology continues to mature, the differences in functionality from one platform to another continue to diminish. The Portfolio Series was designed to work on both Macintosh or Windows computers; where differences exist do from one platform to another, we include specific instructions relative to each platform.

One issue that remains constant 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 command.

### *System Requirements for Adobe Illustrator CS3:*

#### Windows®

- Intel® Pentium 4 or higher or equivalent
- Microsoft® Windows XP with Service Pack 2 or Windows Vista™ Home Premium, Business, Ultimate, or Enterprise
- 512MB of RAM
- 2 GB of available hard-disk space
- 1024×768 monitor resolution with 16-bit video card
- DVD-ROM drive
- QuickTime 7.1 required for multimedia features

#### Mac OS

- PowerPC® G4 or G5 or Intel-based Macintosh
- Mac OS X v.10.4.8
- 512MB of RAM
- 2.5 GB of available hard-disk space
- 1024×768 monitor resolution with 16-bit video card
- DVD-ROM drive
- QuickTime 7.1 required for multimedia features