



Adobe® Illustrator® CS6

The Professional Portfolio

Managing Editor: Ellenn Behoriam
Cover & Interior Design: Erika Kendra
Copy Editor: Angelina Kendra
Printer: Prestige Printers

Copyright © 2012 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.

A portion of the images supplied in this book are copyright © PhotoDisc, Inc., 201 Fourth Ave., Seattle, WA 98121, or copyright ©PhotoSpin, 4030 Palos Verdes Dr. N., Suite 200, Rollings Hills Estates, CA. These images are the sole property of PhotoDisc or PhotoSpin and are used by Against The Clock with the permission of the owners. They may not be distributed, copied, transferred, or reproduced by any means whatsoever, other than for the completion of the exercises and projects contained in this Against The Clock training material.

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, PageMaker, Flash, Dreamweaver, Premiere, and PostScript are trademarks of Adobe Systems Incorporated. Macintosh is a trademark of Apple Computer, Inc. QuarkXPress is a registered trademark of Quark, Inc. FrontPage, Publisher, PowerPoint, Word, Excel, Office, Microsoft, MS-DOS, 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.

10 9 8 7 6 5 4 3 2 1

978-1-936201-13-6

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 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

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

- **Bill Carberry**, Adobe Certified Instructor, ACI4Hire
- **Jorge Diaz**, International Academy of Design & Technology-Tampa
- **Pamela Harris**, Missouri Southern State University
- **Debbie Davidson**, Against The Clock, Inc.
- **Matthew Guanciale**, Against The Clock, Inc

Finally, thanks also to **Angelina Kendra**, editor, for making sure that we all said what we meant to say.

Walk-Through

Project 4

Ski Resort Map

Your client manages a ski resort. He wants to create a basic map of the resort to show the locations of various resort features and amenities. The map will be printed independently, but also placed into other projects such as the local entertainment magazine and local restaurant menu.

This project incorporates the following skills:

- ❑ Accessing and managing built-in libraries of swatches, brushes, and symbols
- ❑ Defining custom art and pattern brushes for specific applications
- ❑ Applying and controlling brush strokes in relation to paths
- ❑ Saving user-defined libraries of custom assets
- ❑ Opening and using symbol libraries created by other users
- ❑ Understanding and creating symbols and symbol instances
- ❑ Transforming symbol instances and editing symbol artwork
- ❑ Replacing symbols in placed instances
- ❑ Creating a clipping mask



Project Meeting

client comments

This map will be available on kiosks around the resort, but it is also going to be used in advertising and cross-promotional marketing. We'll be placing it into the local entertainment magazine and papers with some coupons, and we also have some interest from local restaurants to print the map on their placemats and menus.

I started to create the map I want, but I need you to finish it. I did find some nice graphics for the resort lodge, but I realized that I don't have the time or skills to create something that looks good.

art director comments

When you see what he gave us, you can see what needs to be done. He didn't get any further than different colored lines and some text telling where some things are.

I already showed the client some ideas for icons instead of text to identify different amenities. He approved those, so I created a library for you to use when you build the completed file. You'll need to include the icons both in the legend and wherever they are indicated by the existing text.

We also discussed the possibility of converting this into an interactive map for digital kiosks in the lodge, and on the resort's Web site. I want you to use symbols as much as possible so the artwork will import smoothly into Flash if we get the go-ahead for those projects too.

project objectives

- To complete this project, you will:
- ❑ Open and use built-in swatch libraries
 - ❑ Define custom gradient swatches
 - ❑ Modify a stroke width profile
 - ❑ Create a new custom pattern swatch based on existing artwork
 - ❑ Define custom art and pattern brushes
 - ❑ Save a custom brush library so it can be accessed again later
 - ❑ Open and use an external symbol library
 - ❑ Place and control symbol instances
 - ❑ Edit symbols to change all placed instances
 - ❑ Break the link from placed instances to the original symbols
 - ❑ Replace symbols in placed instances
 - ❑ Spray multiple symbol instances
 - ❑ Create a clipping mask to hide unwanted parts of the 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.

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.

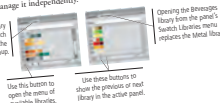
Stage 1 Working with Custom Swatches

The default Swatches panel (Window>Swatches) includes a seemingly random collection of swatches from the various built-in libraries. Illustrator also includes a large number of built-in swatch libraries, many of which contain thematic color schemes (such as Earthtone, Metal, and Nature). These libraries are accessed by choosing Window>Swatch Libraries or by opening the Swatch Libraries menu at the bottom of the Swatches panel.



If you open more than one swatch library from the Window>Swatch Libraries menu, each library opens as a new panel, grouped with other open swatch libraries. Library panels open in the same location and state as the last time they were used. If a panel is not automatically grouped with other library panels, it was already used and repositioned.

If you open a different library using the menu at the bottom of an open library panel, the new library panel replaces the one that was active when you opened the new library. You can drag any library panel out of the group to manage it independently.



MANAGE THE SWATCHES PANEL

In this project, your client created the basic elements, but was unable to complete the entire map. The first logical step in any project where you are provided with an existing file is to review the supplied artwork.

1. Download **116_BF_project4.zip** from the Student Files Web page.
2. Expand the ZIP archive in your ZIP folder (Macintosh) or copy the archive contents into your ZIP folder (Windows). This results in a folder named **skimg**, which contains the files you need for this project. You should also use this folder to save the files you create in this project.

Project 4: Ski Resort

Real-World Workflow

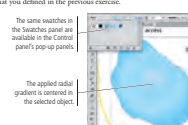
Projects are broken into logical lessons or "stages" of the workflow. Brief introductions at the beginning of each stage provide vital foundational material required to complete the task.

APPLY AND CONTROL GRADIENTS

Once you have created gradient swatches, you can apply them by simply selecting an object, selecting the target attribute (fill or stroke), and then clicking the appropriate swatch. You can then use the Gradient panel and Gradient tool to control the position of an applied gradient.

1. With **summit map.ai** open, use the Selection tool to select the lake shape on the artwork.
2. Open the **FILL Color** panel in the Control panel, and click the **Ice Radial** swatch.

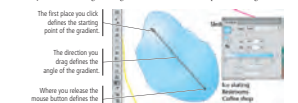
The Fill and Stroke Color panels include the same swatches that are available in the document's Swatches panel. Because you deleted the unused swatches from the default set, you see only the few colors that were part of the original file and the two gradient swatches that you defined in the previous exercise.



3. Using the Gradient tool, click near the top area of the lake object and drag to the bottom area.

When you first choose the Gradient tool, the Gradient Annotator appears; by default, it is exactly horizontal. After you complete this step, the Gradient Annotator matches the line you drag with the Gradient tool.

When you are using a radial gradient, the first place you click with the Gradient tool defines the center point (the starting color) of the applied gradient. The location where you release the mouse button marks the outer edge of the radial gradient. The area beyond the outer edge of the gradient fills with the end-stop color of the gradient.



Note:
If you are not satisfied with the length and angle of your gradient, simply click and drag again to change it.

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 you can quickly identify important information.

Creating Variable-Width Stroke Profiles

Once you have edited the shape of a path, you can even save your work as a custom stroke profile so you can apply that same stroke appearance to other paths.

If you want to apply the same stroke change to more than one path, you can save your work as a stroke profile. The Variable Width Profile menu is available in both the Control and Stroke panels. Stroke profiles do not include the initial stroke width; the profile is applied proportionally based on the defined width of the stroke where you apply the profile.

Choose the Uniform option to remove all width values from a path.

Click the Add to Profile button to save the existing stroke modification as a profile.

Click a saved profile to apply it to the selected path.

A profile is applied proportionally based on the defined stroke width.

CREATE A CUSTOM PATTERN

Illustrator CS6 includes a new Pattern Options panel, which makes it very easy to create a custom pattern from any artwork. In this project, you will create a snowflake pattern that fills the background of the entire artwork.

- With **summit.map.ai** open, make sure **nothing** is selected on the artboard.
- Using the Selection tool, click the snowflake artwork and drag it to the Swatches panel.

Drag any artwork into the Swatches panel to create a new pattern swatch.

Illustrator Foundations

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

- With the brushed path selected, double-click the Ski Lift brush in the Brushes panel to open the Art Brush Options dialog box.
- In the Art Brush Options dialog box, change the Width field to 200% and then click OK.

The Width field defines the brush stroke width as a percentage of the applied stroke weight.

Note: You can also click the Options button at the bottom of the Brushes panel to edit the brush options.

Note: You could accomplish the same result by changing the path stroke to 2 pt. Every job has different requirements, so it's important to understand your options.

198 Project 4: Ski Resort Map

Advice and Warnings

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

Project Review

Fill in the blank

- The _____ provide access to handles that you can use to manually resize the artboard in the workspace.
- Press _____ and click the eye icon on a specific layer to switch only that layer between Preview and Outline mode.
- When _____ are active, moving your cursor over an unselected object reveals the paths that make up that object.
- The _____ tool is used to sample colors from an object already placed in the file.
- The _____ is used to monitor and change the individual attributes (fill, stroke, etc.) of the selected object.
- The _____ is the imaginary line on which the bottoms of letters rest.
- _____ is the spacing between specific pairs of letters (where the ascension point is placed).
- The _____ command makes the vector shapes of letters accessible to the Direct Selection tool.
- A _____ is a special ink used to reproduce a specific color, typically used for one- or two-color jobs.
- Click the _____ in the _____ to select a specific sublayer.

short answer

- Explain the advantages of using a gradient mesh, compared to a regular gradient.
- Briefly explain two primary differences between point-type objects and area-type objects.
- Explain the potential benefits of using multiple artboards rather than different files.

174

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 Project

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

Your client, Tracy Dillon, is a local architect. She has hired you to create a corporate identity package so she can begin marketing her services to local land development companies. She has asked you first to develop a logo, and then to create the standard identity pieces that she can use for business promotion and correspondence.

To complete this project, you should:

- Develop a compelling logo that suggests the agency's purpose (architectural services).
- Incorporate the agency's name (TD Associates) into the logo.
- Build the letterhead and envelope with the same technical specs that you used to design the Apple Organics pieces.
- Build the business card layout to the standard 3.5 x 2" size.

art director comments

client comments

I've decided to open my own architectural services firm, and I need to start advertising. That means I need to brand my business on computers who need an architect will recognize and remember my name. I'm calling my business TD Associates.

I want a logo that really says 'architect', and I want the central color in my logo to be blue — like the blue you'd see on a blueprint.

Once the logo is finished, I need you to use the logo on business cards, letterhead, and envelopes that I will have prepared. I want a professional feel that I can create using printers. The printer I spoke with said this for less money if I go 4-color for it but 2-color for the envelope.

Eventually, I'll be incorporating my logo into all kinds of advertising — newspapers, magazines, and even the Internet. I'd create whatever versions you think fit the purpose.

project justification

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.

Project Summary

Logos are one of the most common types of artwork that you will create in Illustrator. These can be as simple as text converted to outlines, or as complex as a line drawing based on an object in a photograph. Most logos will actually be some combination of drawing and text-based elements. As good as you can be used in many different types of projects and output in many different types of print processes. To accomplish this goal, logos should work equally well in grayscale, four-color, and spot-color printing.

By completing this project, you worked with complex gradients to draw a realistic apple, then added creative eye treatments to build the finished logotype. After completing the initial logo, you converted it to other variants that will work with different output processes (two-color and one-color). Finally, you incorporated the logo artwork into completed stationery to help solve your client's communication needs as he expands his business.

Choose a four-color layout with the necessary bleed allowance.

Use a gradient mesh to create depth in a rectangular business card.

Use drawing tools to create custom logo artwork based on a photograph.

Create a complete layout with text outlines.

Create a two-color document without bleeds.

Create logo variations as appropriate for different print requirements.

176 Project 3: Identity Package

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 CS6 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

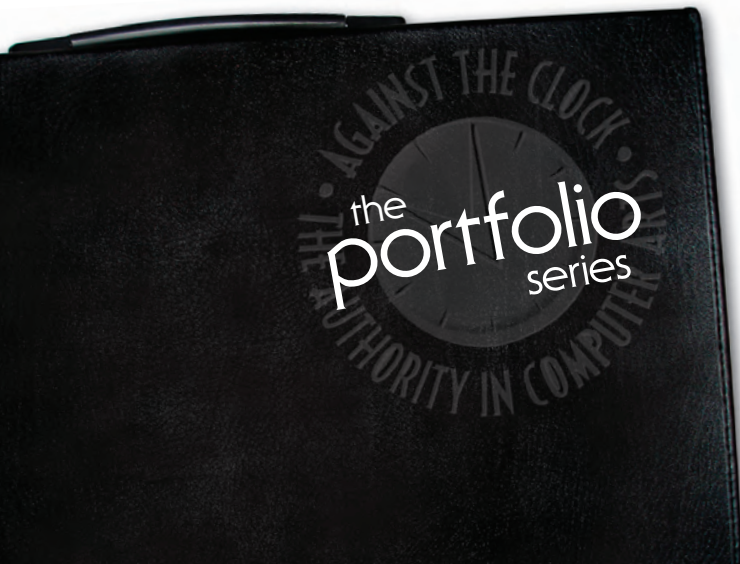
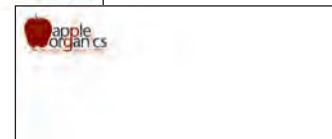
- ❑ Drawing Complex Artwork
- ❑ Coloring and Painting Artwork
- ❑ Exporting EPS and PDF Files



project 3

Identity Package

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



project 4

Ski Resort Map

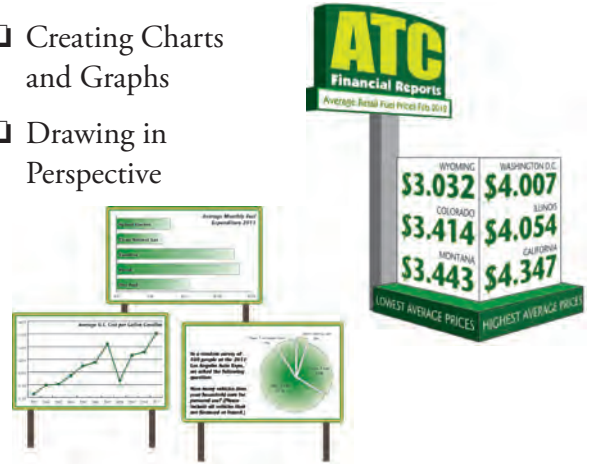
- ❑ Working with Custom Swatches
- ❑ Working with Brushes
- ❑ Using Symbols



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 Image Trace and Live Color
- ❑ Creating Web Site Graphics



project 6

Cereal Box

- ❑ Building the File Structure
- ❑ Understanding Package Requirements
- ❑ Working with 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.

ACKNOWLEDGEMENTS	III
WALK-THROUGH	IV
PROJECTS AT A GLANCE	VI
GETTING STARTED	XIV
THE ILLUSTRATOR USER INTERFACE	1
Explore the Illustrator Interface	1
Understanding the Application Frame	3
Explore the Arrangement of Illustrator Panels	4
Identifying and Accessing Illustrator Tools	7
Customizing Keyboard Shortcuts	10
Create a Saved Workspace	12
Explore the Illustrator Document Window	13
Explore the Arrangement of Multiple Documents	17
Moving Around an Illustrator File	21
Project 1 INTERNATIONAL SYMBOLS	23
Stage 1 Setting up the Workspace	25
Create a New Document	25
Using Smart Guides	28
Define Smart Guide Preferences	28
Draw Basic Shapes	29
Selection Basics	32
Control Fill and Stroke Attributes	33
Transforming Objects with the Bounding Box	35
Free Transform Options	36
Control Object Positioning	39
Align and Distribute Objects	42
Edit Individual Grouped Elements	44
Using the Group Selection Tool	46
Import Template Images	47
Manage Multiple Layers	49
Stage 2 Drawing Basic Shapes	53
Create Artwork with Lines	53
Reflect Drawing Objects	56
Rotate Drawing Objects	58
Divide Basic Shapes into Component Pieces	60
The Stroke Panel in Depth	62
The Pathfinder Panel in Depth	65
Work in Isolation Mode	66
Use Measurements to Adjust Your Artwork	68
Draw with the Pencil Tool	69
Project Review	72
Portfolio Builder Project	73

Project 2	BALLOON FESTIVAL ARTWORK	75
Stage 1	Drawing Complex Artwork	77
	Prepare the Drawing Workspace	77
	Use the Pen Tool to Trace the Sketch	79
	Select and Edit Complex Paths	83
	Build Shapes from Overlapping Paths	85
	More on the Shape Builder Tool	88
	Adjust Anchor Points and Handles	88
	Understanding Anchor Point and Bézier Curve Tools	90
	Add Detail with the Pencil and Line Segment Tools	90
	Editing Anchor Points with the Control Panel	92
	Create Shapes with the Blob Brush Tool	92
	Using the Draw Inside Mode	94
Stage 2	Coloring and Painting Artwork	95
	Use the Color Panel to Define Custom Swatches	95
	Create Global Swatches	97
	Add a Color Gradient	99
	Edit Global Color Swatches	101
	Use the Gradient Tool	103
	Manage Artwork with Layers	106
	Understanding Color Terms	109
	Recolor Artwork	110
	Recoloring Options	113
	EPS Options	114
Stage 3	Exporting EPS and PDF Files	114
	Save an EPS File	114
	Save a File as PDF	115
	Project Review	117
	Portfolio Builder Project	118
Project 3	IDENTITY PACKAGE	121
Stage 1	Working with Gradient Meshes	123
	Set up the Workspace	123
	Draw the Apple Shapes	125
	Create a Gradient Mesh	126
	Gradient Mesh Options	128
	Work with a Mesh Using Smart Guides	131
	Color the Remaining Objects	134
	Use Filters to Add Object Highlights	136
	The Appearance Panel in Depth	138
Stage 2	Working with Type	138
	Create Point-Type Objects	139
	The Character Panel in Depth	142
	Point Type vs. Area Type	144
	Manipulate Type Objects	145
	Convert Type to Outlines	147
	Create Custom Graphics from Letter Shapes	150

Stage 3 Working with Multiple Artboards	152
Adjust the Default Artboard	152
Managing Artboard Options	153
Use the Layers Panel to Organize Artwork	155
Copy the Artboard and Artwork	156
Convert Mesh Objects to Regular Paths	158
Add Spot Color to the Two-Color Logo	161
Export EPS Logo Files	163
Stage 4 Combining Text and Graphics	165
Work with Placed Graphics	165
Understanding Placed-Image Bounding Boxes	166
Create the Envelope Layout	169
Print Desktop Proofs of Multiple Artboards	171
Project Review	174
Portfolio Builder Project	175

Project 4 SKI RESORT MAP **177**

Stage 1 Working with Custom Swatches	179
Manage the Swatches Panel	179
Define Gradient Swatches	181
Using Spot Colors in Gradients	183
Apply and Control Gradients	184
Edit a Path Profile	186
Create a Custom Pattern	189
Creating Variable-Width Stroke Profiles	189
Stage 2 Working with Brushes	194
Create a New Art Brush	194
Understanding Art Brush Options	197
Control an Art Brush Stroke	198
Expand Brush Strokes into Objects	199
Create Pattern Brush Tiles	202
Create a New Pattern Brush	204
Pattern Brush Options	205
Save Custom Brushes	208
Stage 3 Using Symbols	210
Open Custom Symbol Libraries	210
Control Symbol Instances	211
Editing Symbols in Place	214
Replace Symbols	215
Spray Symbols	217
Symbolism Tools Options	219
Modifying Symbol Sets	220
Create a Clipping Mask	222
Project Review	226
Portfolio Builder Project	227

Project 5 LETTERFOLD BROCHURE 229

Stage 1 Creating Documents that Fold 231

 Use Artboards to Create the Panel Layout Structure 233

 Control Artboard Size and Position 234

 Create Margin and Bleed Guides 239

 Create Folding Marks 241

Stage 2 Working with Imported Images 245

 Place Layout Images 245

 Manage Linked and Embedded Files 249

 Managing Linked Files 252

Stage 3 Working with Imported Text 253

 Import Text for the Inside Panels 253

 Thread Multiple Type Areas 255

 Using the Find Font Dialog Box 255

 Work with Hidden Characters 256

 Using the Find and Replace Dialog Box 257

 Define Paragraph Styles 258

 Import Styles from Other Files 262

 Define a Character Style 264

Stage 4 Fine-Tuning Text 266

 Apply Smart Punctuation 266

 Control Hyphenation and Justification 267

 Format Tabbed Text 269

 Check Spelling 270

 Check Spelling Options 272

 Export a PDF File for Print 272

Project Review 276

Portfolio Builder Project 277

Project 6 CEREAL BOX 279

Stage 1 Building the File Structure 281

 Create the Package File from a Template 281

 Sample Colors and Create Custom Swatches 282

 Create the Background Shapes 284

Stage 2 Understanding Package Requirements 287

 Place the Nutrition Panel Content 287

 Place the Front Panel Content 289

 Place the Jumpstart Panel Content 291

 The Glyphs Panel in Depth 292

 Place the Back Panel Content 294

 Use a Line to Create a Triangle 296

 Create Type on a Path 297

 Type on a Path Options 299

Stage 3 Working with Effects	300
Apply an Effect to Part of a Group	300
Technical Issues Concerning Transparency.	302
Apply Raster Effects to Design Elements	303
Understanding Blending Modes	304
Change Object Blending Modes and Opacity	305
Understanding Transparency Panel Options	306
Creating an Opacity Mask.	307
Warp Design Elements	308
Create a 3D Effect.	310
Stage 4 Preparing Artwork for Output	312
Define Raster Effect Settings	312
Expand Appearance Attributes.	314
Preview Transparency Flattening	314
Understanding Flattener Presets.	316
Flatten Transparency for Selected Objects	317
Export a PDF File for Proofing	318
Stage 5 Previewing the Box Design in 3D	319
Create Symbols for Box Panels.	319
Map the Art to a 3D Box.	320
Project Review	324
Portfolio Builder Project	325

Project 7 CONSUMER INFOGRAPHICS 327

Stage 1 Creating Charts and Graphs	329
Distinguishing Types of Graphs.	329
Create a Line Graph	330
Format Graph Elements	333
Change Graph Options	335
Create a Bar Graph	336
Edit Graph Data	339
Create a Pie Graph	341
Edit Pie Graph Elements	343
Stage 2 Drawing in Perspective	346
Define the Perspective Grid	346
Default Perspective Grids.	351
Draw in Perspective.	352
Moving Objects in Perspective.	354
Work with Type in Perspective.	357
Transforming Perspective Type Objects	359
Attach Objects to the Perspective Grid	360
Other Perspective Grid Options	363
Project Review	365
Portfolio Builder Project	366

Project 8	WEB SITE INTERFACE	369
Stage 1	Using Image Trace and Live Color	371
	Use Image Trace to Create a Complex Image	371
	Image Trace Options	376
	Use a Color Group to Change Multiple Swatches	377
	Use a Color Group to Manage File Colors.	379
	Work with Live Paint Groups	382
Stage 2	Creating Web Site Graphics	385
	Examine the Pixel Grid	385
	Compound Effects to Create a Graphic Style.	386
	Create Slices from Selections	388
	Understanding User and Automatic Slices	389
	Divide Slices	391
	Optimize Image Settings and Export Slices	394
	File Formats for the Web	395
	Create the Rollover Images	398
	Project Review	400
	Portfolio Builder Project	401
	INDEX	403