



# Adobe Illustrator Photoshop & InDesign CS4

## Graphic Design Portfolio

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mastering graphic technology

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# Acknowledgements

## ABOUT AGAINST THE CLOCK

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Against The Clock has been publishing graphic communications educational materials for more than 17 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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**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.

**Gary Poysstick**, 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.

## CONTRIBUTING AUTHORS, ARTISTS, AND EDITORS

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# Walk-Through

## Project 2

### Balloon Festival Artwork

Your client is the marketing director for the Tempe's Hot Air Balloon Festival, which attracts thousands of tourists to the desert community throughout the three-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, souvenirs, etc.).

This project incorporates the following skills:

- Drawing complex, custom shapes with the Pen tool
- Using the Blob Brush tool
- Editing anchor points and handles to control the precise position of vector paths
- Creating a custom color scheme using saved swatches
- Adjusting color, both globally and in specific selections
- Adding interest and depth with color gradients
- Saving multiple file versions for various print applications



## 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

Here's a basic synopsis of the movie:

*Most American history books teach us that our "fathers" were esteemed, venerable men who crafted the United States out of lofty and respected ideals. But there's an old saying that history is written by the victors... In other words, who were those men really, and exactly how honorable were they? The movie is about the events during and after the American Revolution — not the war itself, but the personal aspects that drove these individuals to do what they did. It's not a war movie, and it's not a political movie. It's more a study of the human condition... How greed and power can corrupt even the most idealistic of men.*

This movie is going to be one of our summer blockbusters, and we're showing a lot of resources behind it. We'll be putting the same ad in multiple magazines, and they all have slightly different page sizes. We've forwarded the advertising specs for two of them to your art director, since those are the only ones we have right now.

art director comments

The client loved the initial concept sketch I submitted last week, so we're ready to start building the files. I've had the photographer prepare the images we need, and the client has provided the studio and rating logo files. They also sent me the two magazine specs:

- Magazine 1
  - Files should be submitted as native layout files or layered TIFF; CMYK only
  - Bleed size: 8.75 × 11.25"
  - Trim size: 8.5 × 11"
  - Live area: 8 × 10.5"
- Magazine 2
  - Files should be submitted as native layout files or flattened TIFF; CMYK only
  - Bleed size: 8.25 × 10.25"
  - Trim size: 8 × 10"
  - Live area: 7.5 × 9.5"

project objectives

To complete this project, you will:

- Create a single file that can contain multiple page sizes
- Composite multiple images into a single background file
- Incorporate both raster and vector elements into the same design
- Use selection techniques to isolate images from their backgrounds
- Transform and arrange individual layers to create a cohesive design
- Create layer groups and nested groups to easily manage files
- Save two different types of TIFF files for different ad requirements



## 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 2 Compositing with Smart Objects

Your client provided a number of animal pictures that you can use in the finished artwork. In Project 4, you learned the two basic methods for compositing files into another file — copy and paste (or drag) and placing a file as a Smart Object. Your ultimate goal determines which of these methods is most appropriate for a specific job.

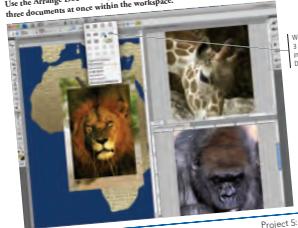
Smart Objects are layers that preserve source content, which means you can apply non-destructive transformations to the layer. (Non-destructive means you do not alter the actual image data; you can restore the original image content, or make changes to the transformations that you apply without negatively affecting the image quality.) Smart Objects also allow you to apply non-destructive image filters. When you apply a Photoshop filter to a regular layer, the pixels on the layer are permanently affected (unless you undo the filter or step back through the History panel). Using Smart Objects means you can apply non-destructive filters to a layer since you aren't affecting the actual file data.

### COMPARE SMART OBJECT LAYERS TO NORMAL LAYERS

In this exercise, you apply layer masks and filters to the client's animal pictures. However, you don't want to modify the actual photo files, and you want to be able to change the filter settings if the client doesn't like the initial results. To accomplish both of these objectives, you will place the animal images as Smart Objects.

1. With *afrika\_working.psd* open, choose **File > Place**.
2. Navigate to *afrika.tif* in the **lib\_Design>afrika** folder, click **Place**, and then press **Return/Enter** to finalize the placement in the document window.
3. Repeat Step 2 to place *lion.tif* into your working file.
4. Choose **File > Open**, select *giraffe.jpg* and *gorilla.tif* and click **Open**.
5. Use the **Arrange Documents** panel in the **Applications/Menu bar** to show all three documents at once within the workspace.

We used the 3-up arrangement in the **Arrange Documents** panel.



Project 5: African Wildlife

## 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 THE NEW FILE

1. On your desktop, copy the **Liberty 86** folder from the **WIP** folder on your Resource CD to the **WIP** folder where you're saving your work. Save all files for this project in your **WIP>Liberty Ad** folder.
2. In **Photoshop**, choose **File > New**. If Clipboard is showing in the **Presets** menu, the new file settings will match the current contents of the system clipboard (whatever you last copied in any application). You can create new files based on a number of included presets, including standard paper sizes (U.S. Paper, International Paper, and Photo) and standard sizes for different devices (Web, Mobile & Devices, and Film & Video).
 

Note: The **New File** dialog box displays in the Clipboard preset if you have anything copied or to the last-used settings.

Note: Choosing **U.S. Paper** in the **Presets** menu automatically chooses the **Width and Height** measurement units in inches. Choosing **International** in the **Presets** menu changes the default measurement units to millimeters.
3. Highlight the **Name** field and type **Movie Ad**. When you save the file, the file name defaults to the name you define when you create the file (in this case, “Movie Ad”). The name you assign here also appears in the **Windows** menu and on the document tabs at the top of the document window.
4. Press **Tab** to highlight the next field (**Width**) of the dialog box. Similar to most applications, you can press **Tab** to move through the fields of a dialog box. Pressing **Shift-Tab** moves to the previous field in the dialog box.
5. Click the menu to the right of the **Width** field and choose **inches**. When you change one unit of measurement (width), the other (height) changes too.
 

Note: You can change the default units of measurement in the **Preferences>Units and Rulers** dialog box.

Note: Don't worry about the initial values. You're going to define exactly what you need in the following steps.

The **Image Size** area shows the base dimensions of the file's pixel density. This number changes automatically whenever you change an option in this dialog box.




Project 4: Four-Color Movie Ad 211

## 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.

### Understanding Master Pages

There are two kinds of pages in InDesign:

- Layout pages** are the pages on which you place text and images.
- Master pages** are the pages on which you place recurring information, such as running heads (information at the top of the page) and running footers (information at the bottom of the page).

Master pages are one of the most powerful features in professional layout software. Think of a master page as a template for individual pages; anything on the master appears on the related layout page(s). Changing something on a master layout applies the same changes to the object on related layout pages (unless you already changed the object on the layout page, or detached the object from the master).

Master pages are accessed and controlled in the top half of the Pages panel. Layout pages, in the lower half of the panel, show the error that corresponds to the master applied to that page. The Pages panel Options menu has a number of indistinguishable options for working with master pages:

- New Master** opens a dialog box where you can assign a custom profile a meaningful name, whether the master will be based on another master page, and the number of pages (from 1 to 10) to include in the master layout.
- Select Unused Masters** highlights all master pages not associated with at least one layout page and not used as the basis of another master page. This option can be applied if you want to clean up your layout and remove extraneous elements.
- Master Options** opens a dialog box with the same options you defined when you created a new master.
- Apply Master to Pages** allows you to apply a specific master to selected pages. You can also apply a specific master to a layout by dragging the master icon onto the layout page icon in the lower half of the panel.
- Save as Master** is useful if you've built a layout on a layout page and want to convert that layout to a master. Instead of copying and pasting the page contents, you can simply select the page and choose **Save as Master**.

**Load Master Pages** allow you to import one master page element from one InDesign file to another. Assets such as colors and styles used on the imported master will also be imported into the current InDesign file.

**Hide/Show Master Items** toggles master items on layout pages.

**Override All Master Page Items** and **Change Master** items on a layout page-by-page basis. You can also use **Override** to indicate that this context is important to the object you want to override.

**Remove All Local Overrides** removes from the master items to which the **Override** items you have a specific object layout page.

**Detach All Objects from Master** removes objects on a layout page related to the master. In this case, the master has no effect on related layout pages.

**Allow Master Overrides on** allows you to allow objects to be overridden on a layout page. You can protect specific objects from being overridden on a layout page and toggle this master layout and toggle this

## Design Foundations

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

10. With the insertion point still in place, click the **Heading** style in the Paragraph Styles panel.

Using styles, you can change all formatting attributes of selected text with a single click.

11. Place the insertion point anywhere in the first paragraph of body copy, and then drag to select the rest of the visible text in the 3-column frame.

*Note:* You can apply the basic style definition to selected text by clicking the **Clear Overrides** button at the bottom of the Paragraph Styles panel, or by **Option/Alt** clicking the applied style name.

*Note:* Paragraph styles can include character attributes as well as paragraph attributes; character styles can only define character-formatting attributes.

## 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 they're handled) 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 create a path along the solid color based on the defined brush size and the area you drag with a single mouse click.
- The \_\_\_\_\_ appears over 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 \_\_\_\_\_ switch are reflected in all element color is applied.
- The \_\_\_\_\_ dialog box to change individual colors in an \_\_\_\_\_ make global changes to all color.

**short answer**

- Briefly explain three ways to detect the current selection on the Artboard.
- Briefly explain the difference between the Selection tool and the Direct Selection tool.
- Briefly explain the significance of "process color" related to Illustrator artwork.

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## Project Review

After completing each project, students can complete these fill-in-the-blank and short-answer questions to test their understanding of the concepts in the project.

## Portfolio Builder Projects

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

### 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 design to meet the needs of the project. Use the space below to sketch ideas; when finished, write a brief explanation of the reasoning behind your design.

Tantamount Studios is pleased with your work on the **Forefathers** ad, and they would like to hire you again to create the ad concept and final files for another movie that they're releasing early next year.

To complete this project, you should:

- Find appropriate background and foreground images for the movie theme (see the client's comments at right).
- Incorporate the title artwork, logos, and using placeholder that the client provided.
- Composite the different elements into a single completed file; save both a layered version and a flattened version.

**art director comments**

**client comments**

The movie is titled *Alive and Beyond*. Although the story is fiction, it's set in the time period of the first U.S. airborne unit (the 501st), which suffered more than 2000 casualties in the European theater of World War II.

We don't have any other images in mind, but the final ad should reflect the time period (the 1940s) of the movie. The 501st Airborne was trained to parachute into battle, so you should probably incorporate some kind of parachute image.

This movie is another joint venture between Sun and Tantamount, so both logos need to be included in the new ad. It isn't rated yet, so please use the "This Movie Is Not Yet Rated" artwork (in the **RF\_Builders-Airborne** folder) as a placeholder. Create this ad big enough to fit on an 8.5 x 11" page, but keep the live area an inch inside the trim so the ad can be used in different sized magazines.

**project justification**

### Project Summary

Get introduced a number of concepts and tools that will be very important to you work complex page layout jobs. Importing text content from other applications — specifically, Word and Microsoft Excel — is a foundational skill that you will use in most projects this year.

Use what you learned in this project to complete the following freeform exercise. Carefully read the art director and client comments, then create your design to meet the needs of the project. Use the space below to sketch ideas; when finished, write a brief explanation of the reasoning behind your design.

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**project justification**

## Visual Summary

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

# Projects at a Glance

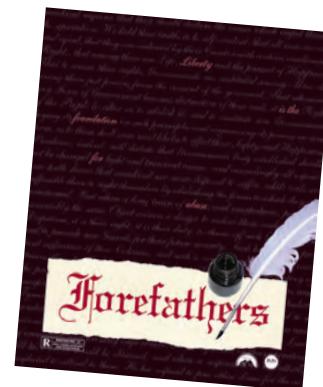
## project 1 *International Symbols*

- ❑ Digital Drawing Basics
- ❑ Drawing Basics



## project 4 *Four-Color Movie Ad*

- ❑ Setting Up the Workspace
- ❑ Compositing Images and Artwork
- ❑ Creating Silhouettes
- ❑ Managing Multiple Layers
- ❑ Saving Photoshop Files for Print



## project 2 *Balloon Festival Artwork*

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



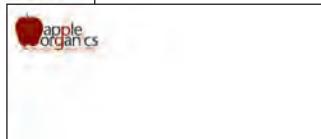
## project 5 *African Wildlife Map*

- ❑ Setting Up the Workspace
- ❑ Compositing with Smart Objects
- ❑ Using Filters and Adjustments
- ❑ Creating an Artistic Background
- ❑ Creating Variations



## project 3 *Identity Package*

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



## project 6 *Menu Image Correction*

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



project 7

## Festival Poster

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



project 10

## Combined Catalog

- ❑ Controlling Color for Output
- ❑ Placing and Controlling Images
- ❑ Controlling and Checking Text
- ❑ Editing Linked Files



project 8

## HeartSmart Newsletter

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



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 type (for example); instead, we explain type tools and options as part of larger projects.

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 print design jobs using Adobe Illustrator, Photoshop, and InDesign. When you finish the ten projects in this book (and the accompanying Portfolio Builder exercises), you will have a solid foundational knowledge of the three most popular applications in the print design market — and have a substantial body of work that should impress any potential employer.

project 9

## Letterfold Catering Menu

- ❑ Building a Folding Template
- ❑ Working with Imported Text
- ❑ Editing Advanced Frame Options



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