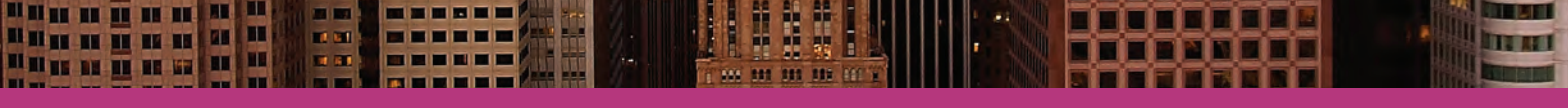
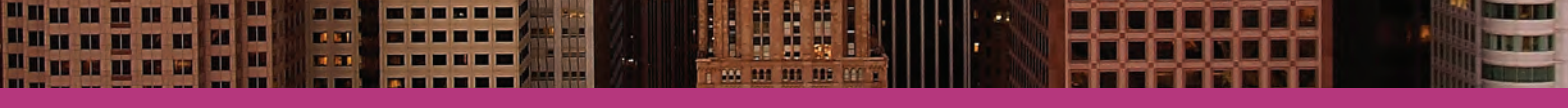


Adobe Illustrator Photoshop & InDesign CS6

Graphic Design Portfolio

AGAINST THE CLOCK

mastering graphic technology



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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 thirty books about Adobe graphic design software. She has also written several books about graphic design concepts such as color reproduction and preflighting, and dozens of articles for 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:

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- **Brian McDaniel,** Central Georgia Technical College
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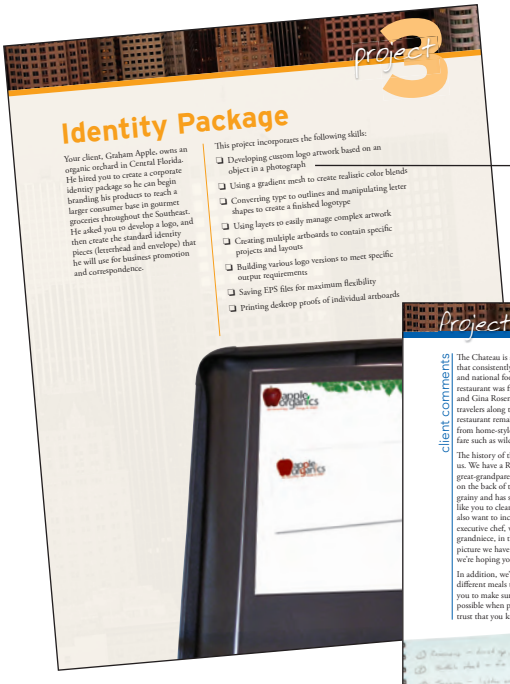
Walk-Through


project 3

Identity Package

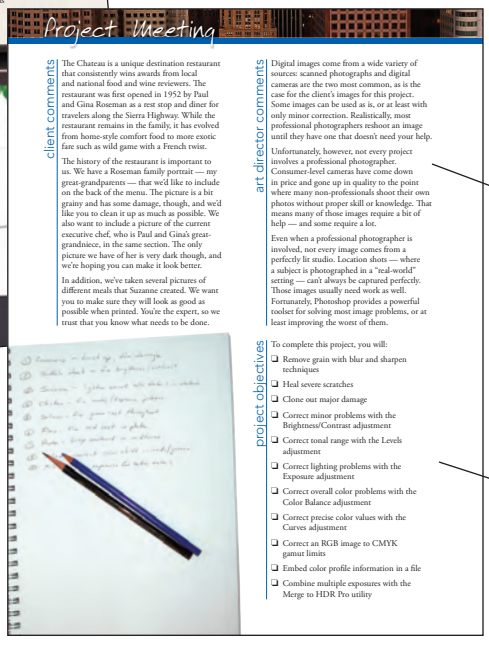
Your client, Graham Apple, owns an organic orchard in Central Florida. He hired you to create a corporate identity package so he can begin branding his products to reach a larger consumer base in gourmet groceries throughout the Southeast. He asked you to develop a logo, and then create the standard identity pieces (letterhead and envelope) that he will use for business promotion and correspondence.

This project incorporates the following skills:

- Developing custom logo artwork based on an object in a photograph
- Using a gradient mesh to create realistic color blends
- Converting type to outlines and manipulating letter shapes to create a finished logotype
- Using layers to easily manage complex artwork
- Creating multiple artboards to contain specific projects and layouts
- Building various logo versions to meet specific output requirements
- Saving EPS files for maximum flexibility
- Printing desktop proofs of individual artboards

Project Goals

Each project begins with a clear description of the overall concepts that are explained in the project; these goals closely match the different "stages" of the project workflow.


Project Meeting

client comments

The Chateau is a unique destination restaurant that consistently wins awards from local and national food and wine reviewers. The restaurant was first opened in 1952 by Paul and Gina Roseman as a rest stop and diner for travelers along the Sierra Highway. While the restaurant remains in the family, it has evolved from home-style comfort food to more exotic fare such as wild game with a French twist.

The history of the restaurant is important to us. We have a Roseman family portrait — my great-grandparents — that we'd like to include on the back of the menu. The picture is a bit grainy and has some damage, though, and we'd like you to clean it up as much as possible. We also want to include a picture of the current executive chef, who is Paul and Gina's great-grandniece, in the same section. The only picture we have of her is very dark though, and we're hoping you can make it look better.

In addition, we've taken several pictures of different meals that Suzanne created. We want you to make sure they will look as good as possible when printed. You're the expert, so we trust that you know what needs to be done.

art director comments

Digital images come from a wide variety of sources: scanned photographs and digital cameras are the two most common, as is the case for the client's images for this project. Some images can be used as is, or at least with only minor correction. Realistically, most professional photographers reshoot an image until they have one that doesn't need your help.

Unfortunately, however, not every project involves a professional photographer. Consumer-level cameras have come down in price and gone up in quality to the point where many non-professionals shoot their own photos without proper skill or knowledge. That means many of those images require a bit of help — and some require a lot.

Even when a professional photographer is involved, not every image comes from a perfectly lit studio. Location shots — where a subject is photographed in a "real-world" setting — can't always be captured perfectly. Those images usually need work as well. Fortunately, Photoshop provides a powerful toolset for solving most image problems, or at least improving the worst of them.

project objectives

To complete this project, you will:

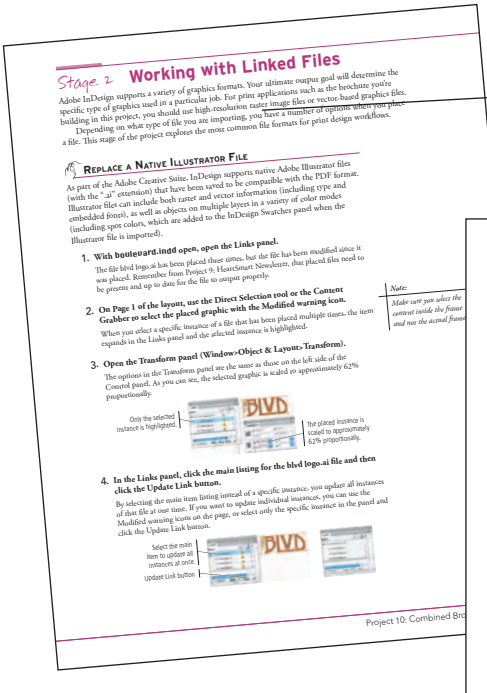
- Remove grain with blur and sharpen techniques
- Heal severe scratches
- Clone out major damage
- Correct minor problems with the Brightness/Contrast adjustment
- Correct tonal range with the Levels adjustment
- Correct lighting problems with the Exposure adjustment
- Correct overall color problems with the Color Balance adjustment
- Correct precise color values with the Curves adjustment
- Correct an RGB image to CMYK gamut limits
- Embed color profile information in a file
- Combine multiple exposures with the Merge to HDR Pro utility

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 Working with Linked Files

Adobe InDesign supports a variety of graphics formats. Your ultimate output goal will determine the specific type of graphics used in a particular job. For print applications such as the brochure you're building in this project, you should use high-resolution raster image files or vector-based graphics files.

Depending on what type of file you are importing, you have a number of options when you place a file. This stage of the project explores the most common file formats for print design workflows.

Replace a Native Illustrator File

As part of the Adobe Creative Suite, InDesign supports native Adobe Illustrator files (with the ".ai" extension) that have been saved to be compatible with the PDF format. Illustrator files can include both raster and vector information (including type and embedded fonts), as well as objects on multiple layers in a variety of color modes (including spot colors, which are added to the InDesign Swatches panel when the Illustrator file is imported).

1. **With boulevard.indd open, open the Links panel.**
   The file blvd logo.ai has been placed three times, but the file has been modified since it was placed. Remember from Project 9: HeartSmart Newsletter, that placed files need to be present and up to date for the file to output properly.
2. **On Page 1 of the layout, use the Direct Selection tool or the Content Grabber to select the placed graphic with the Modified warning icon.**
   When you select a specific instance of a file that has been placed multiple times, the item expands in the Links panel and the selected instance is highlighted.

   Note: Make sure you select the content inside the frame and not the actual frame.

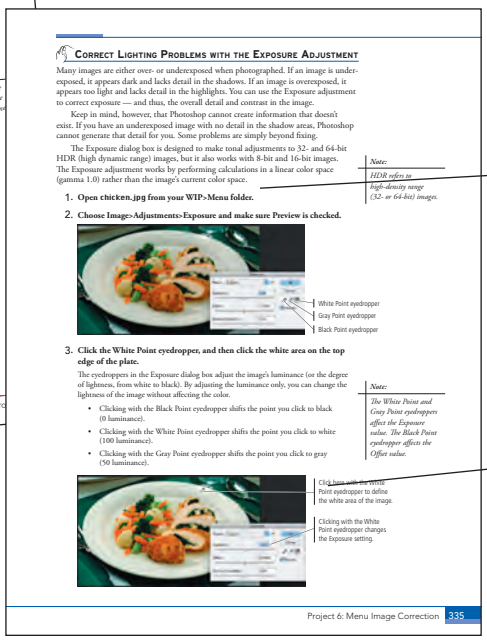
   Only the selected instance is highlighted. The placed instance is scaled to approximately 62% proportionally.
3. **Open the Transform panel (Window>Object & Layout>Transform).**
   The options in the Transform panel are the same as those on the left side of the Control panel. As you can see, the selected graphic is scaled to approximately 62% proportionally.
4. **In the Links panel, click the main listing for the blvd logo.ai file and then click the Update Link button.**
   By selecting the main item listing instead of a specific instance, you update all instances of that file at one time. If you want to update individual instances, you can use the Modified warning icons on the page, or select only the specific instance in the panel and click the Update Link button.

   Select the main item to update all instances at once. Update Link button

Project 10: Combined Bro

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.


Correct Lighting Problems with the Exposure Adjustment

Many images are either over- or underexposed when photographed. If an image is underexposed, it appears dark and lacks detail in the shadows. If an image is overexposed, it appears too light and lacks detail in the highlights. You can use the Exposure adjustment to correct exposure — and thus, the overall detail and contrast in the image.

Keep in mind, however, that Photoshop cannot create information that doesn't exist. If you have an underexposed image with no detail in the shadow areas, Photoshop cannot generate that detail for you. Some problems are simply beyond fixing.

The Exposure dialog box is designed to make tonal adjustments to 32- and 64-bit HDR (high dynamic range) images, but it also works with 8-bit and 16-bit images. The Exposure adjustment works by performing calculations in a linear color space (gamma 1.0) rather than the image's current color space.

Note: HDR refers to high-density range (32- or 64-bit) images.

1. **Open chicken.jpg from your WIP>Menu folder.**
2. **Choose Image>Adjustments>Exposure and make sure Preview is checked.**

   White Point eyedropper
   Gray Point eyedropper
   Black Point eyedropper
3. **Click the White Point eyedropper, and then click the white area on the top edge of the plate.**
   The eyedroppers in the Exposure dialog box adjust the image's luminance (or the degree of lightness, from white to black). By adjusting the luminance only, you can change the lightness of the image without affecting the color.
   - Clicking with the Black Point eyedropper shifts the point you click to black (0 luminance).
   - Clicking with the White Point eyedropper shifts the point you click to white (100 luminance).
   - Clicking with the Gray Point eyedropper shifts the point you click to gray (50 luminance).

   Note: The White Point and Gray Point eyedroppers affect the Exposure value. The Black Point eyedropper affects the Offset value.

   Click here with the White Point eyedropper to define the white area of the image.

   Clicking with the White Point eyedropper changes the Exposure setting.

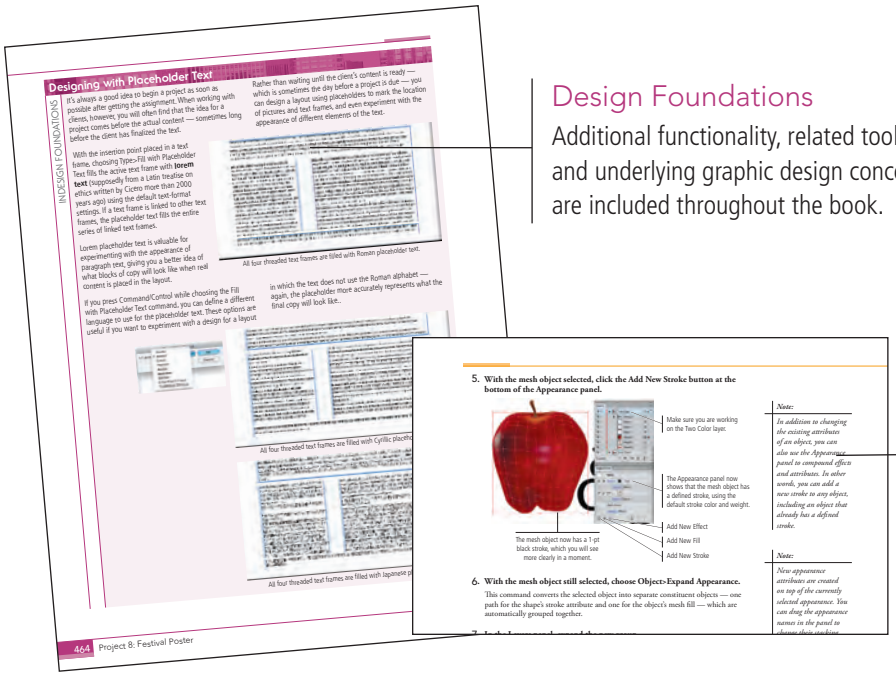
Project 6: Menu Image Correction 335

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.

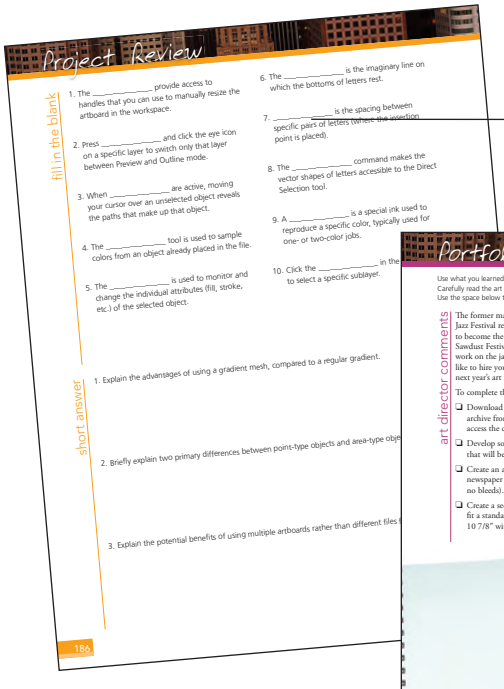


Design Foundations

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

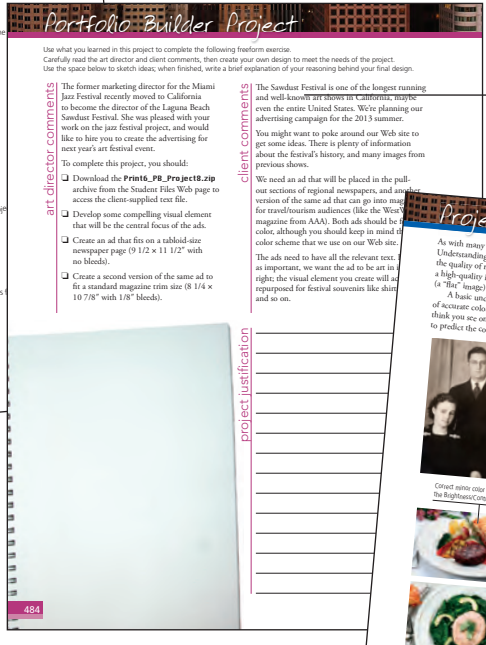
Advice and Warnings

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



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.

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

- ❑ Setting up the Workspace
- ❑ Drawing Basic Shapes

project 2

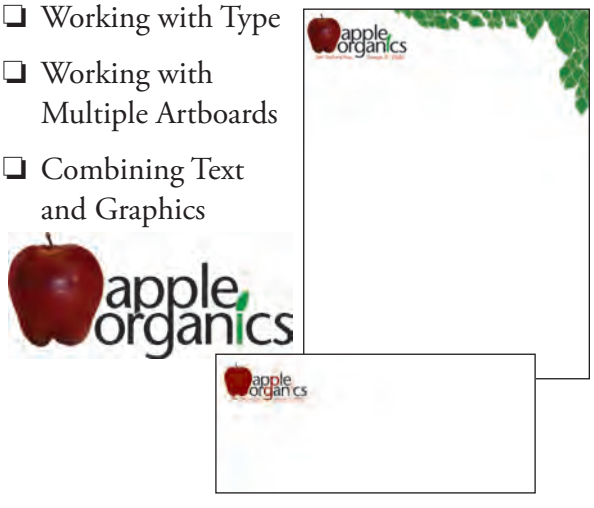
Balloon Festival Artwork

- ❑ 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

Composite Movie Ad

- ❑ Compositing Images and Artwork
- ❑ Managing Layers
- ❑ Creating Complex Selections
- ❑ Saving Photoshop Files for Print

project 5

African Wildlife Map

- ❑ Working with Vector Shape Layers
- ❑ Compositing with Smart Objects
- ❑ Using Filters and Adjustments
- ❑ Creating an Artistic Background
- ❑ Outputting Files

project 6

Menu Image Correction

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

project 7

Letterhead Design

- ❑ Setting up the Workspace
- ❑ Creating Basic Page Elements
- ❑ Placing External Images
- ❑ Creating and Formatting Basic Text
- ❑ Printing InDesign Files

project 8

Festival Poster

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

project 9

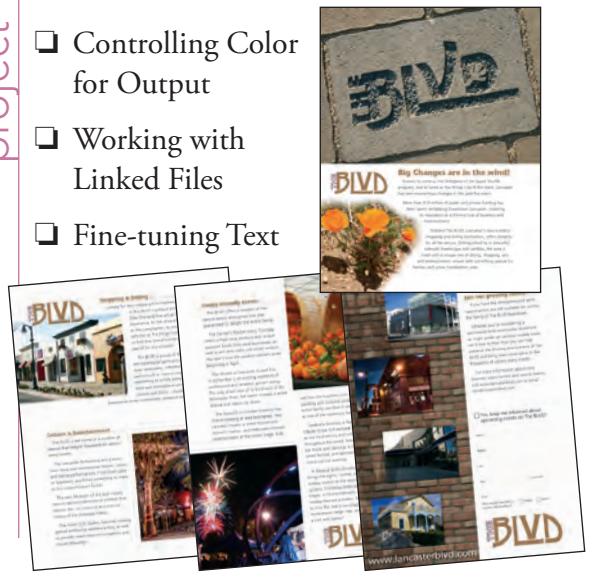
HeartSmart Newsletter

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

project 10

Combined Brochure

- ❑ Controlling Color for Output
- ❑ Working with Linked Files
- ❑ Fine-tuning Text



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 a larger project.

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 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.

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