Adobe® Photoshop® CS4

The Professional Portfolio

AGAINST THE CLOCK

mastering graphic technology

Managing Editor: Ellenn Behoriam
Cover & Interior Design: Erika Kendra
Copy Editor: Laurel Nelson-Cucchiara
Proofreader: Angelina Kendra

Copyright © 2009 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

978-0-9815216-5-7

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 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

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 Poyssick, 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.

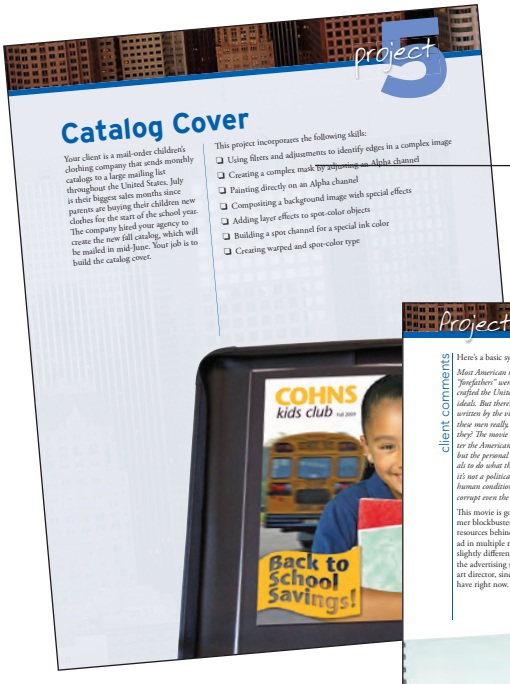
Contributing Authors, Artists, and Editors

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

- **Greg Williams**, Keiser University
- **Don Mangione**, Baker College of Muskegon
- **John R. Craft**, Appalachian State University
- **JoAnn Burkhart**, Dodge City Community College
- **Robin McAllister**, Against The Clock, Inc.
- **Debbie Davidson**, Sweet Dreams Design
- **Dean Bagley**, Against The Clock, Inc.
- **Tim Hubbell**, Tampa, Florida
- **Roger Morrissey**, Lancaster, California

Thanks also to **Laurel Nelson-Cucchiara**, editor, and **Angelina Kendra**, proofreader, for their help in making sure that we all said what we meant to say.

Walk-Through


project 5

Catalog Cover

Your client is a mail-order children's clothing company that sends monthly catalogs to a large mailing list throughout the United States. July is their biggest sales months since parents are buying their children new clothes for the start of the school year. The company hired your agency to create the new fall catalog, which will be mailed in mid-June. Your job is to build the catalog cover.

This project incorporates the following skills:

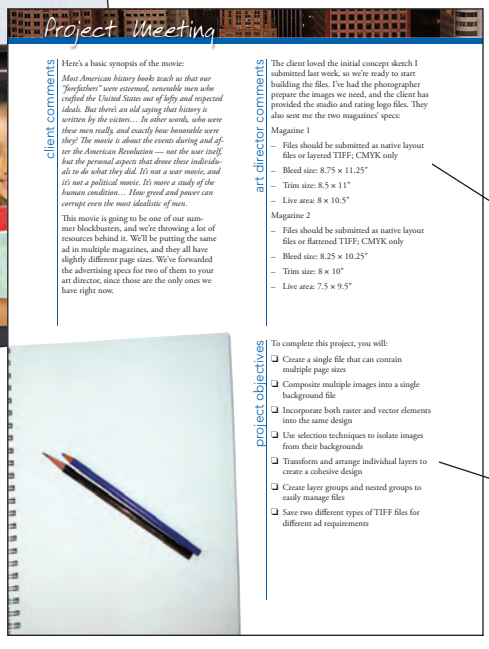
- ❑ Using filters and adjustments to identify edges in a complex image
- ❑ Creating a complex mask by adjusting an Alpha channel
- ❑ Painting directly on an Alpha channel
- ❑ Compositing a background image with special effects
- ❑ Adding layer effects to spot-color objects
- ❑ Building a spot channel for a special ink color
- ❑ Creating warped and spot-color type

COHNS kids club

Back to School Savings!

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 "forefathers" 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 these 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 throwing 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 magazines' 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:

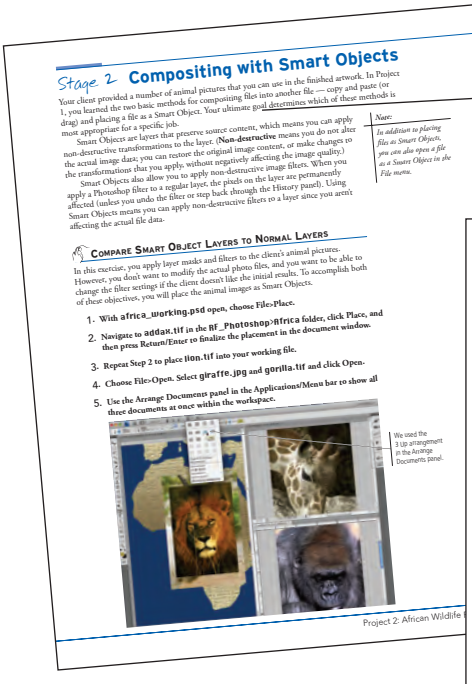
- ❑ Create a single file that can contain multiple page sizes
- ❑ Composite multiple images into a single background file
- ❑ Incorporate both raster and vector elements into the same design
- ❑ Use selection techniques to isolate images from their backgrounds
- ❑ Transform and arrange individual layers 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 1, 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.

Note: In addition to placing files as Smart Objects, you can also open a file as a Smart Object in the File menu.

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.

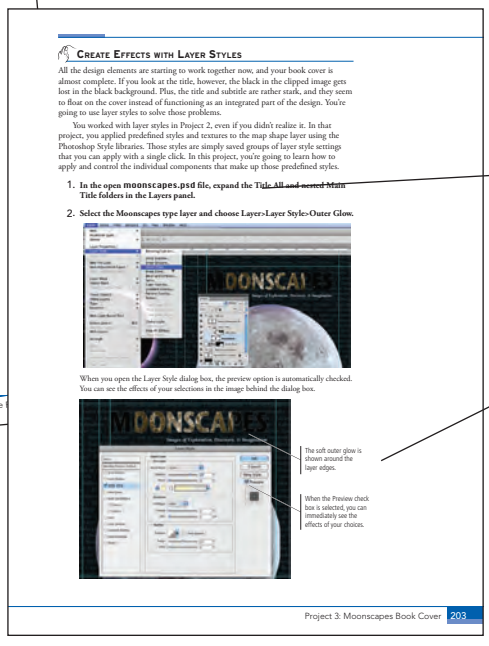
1. **With africa_working.psd open, choose File>Place.**
2. **Navigate to addax.tif in the RF_Photoshop\africa folder, click Place, and then press Return/Enter to finalize the placement in the document window.**
3. **Repeat Step 2 to place lion.tif into your working file.**
4. **Choose File>Open. Select 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 2: 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 Effects with Layer Styles

All the design elements are starting to work together now, and your book cover is almost complete. If you look at the title, however, the black in the clipped image gets lost in the black background. Plus, the title and subtitle are rather stark, and they seem to float on the cover instead of functioning as an integrated part of the design. You're going to use layer styles to solve those problems.

You worked with layer styles in Project 2, even if you didn't realize it. In that project, you applied predefined styles and textures to the map shape layer using the Photoshop Style libraries. Those styles are simply saved groups of layer style settings that you can apply with a single click. In this project, you're going to learn how to apply and control the individual components that make up those predefined styles.

1. **In the open moonscapes.psd file, expand the Title All and nested Main Title folders in the Layers panel.**
2. **Select the Moonscapes type layer and choose Layer>Layer Style>Outer Glow.**

When you open the Layer Style dialog box, the preview option is automatically checked. You can see the effects of your selections in the image behind the dialog box.

The soft outer glow is shown around the layer edges.

When the Preview check box is selected, you can immediately see the effects of your choices.

Project 3: Moonscapes Book Cover 203

Step-By-Step Exercises

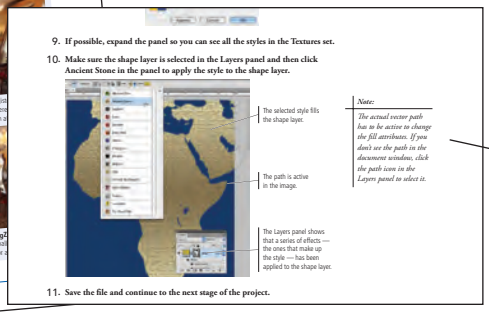
Every stage of the workflow is broken into multiple hands-on, step-by-step exercises.

Visual Explanations

Wherever possible, screen shots are annotated so students can quickly identify important information.

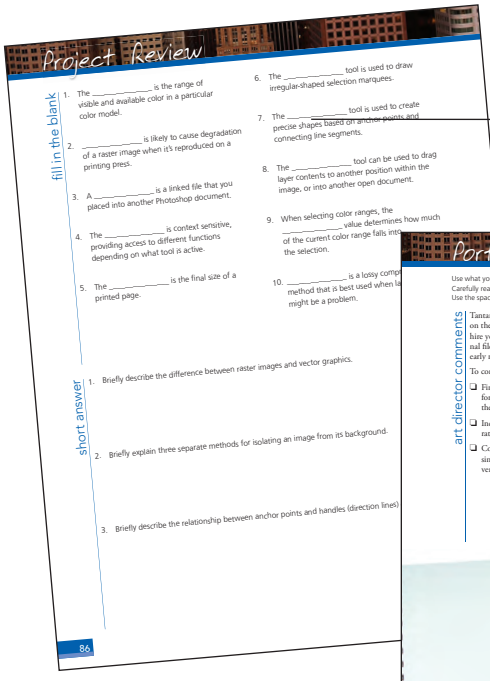
Photoshop Foundations

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



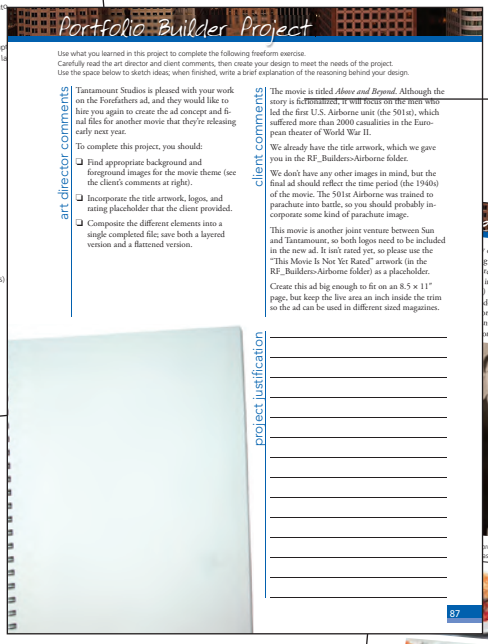
Advice and Warnings

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

The *Portfolio Series* is specifically designed to meet the unique needs of graphic arts educators.

The *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 offering 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 (Project 2).

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 book cover).

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 Photoshop jobs, from creating a magazine ad to correcting menu images 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 Photoshop CS4 projects are described briefly here; more detail is provided in the full table of contents (beginning on Page viii).

project 1

Four-Color Movie Ad

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

project 2

African Wildlife Map

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

project 3

Moonscapes Book Cover

- ❑ Setting up the Workspace
- ❑ Working with Text
- ❑ Editing Layers for Visual Impact
- ❑ Outputting Files

project 4

Menu Image Correction

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

project 5

Catalog Cover

- ❑ Creating a Complex Selection
- ❑ Compositing Complex Selections
- ❑ Working with Spot Channels

project 6

Advertising Samples

- ❑ Cleaning and Adjusting Images
- ❑ Working in Perspective
- ❑ Working with Lighting
- ❑ Working in Three Dimensions

project 7

House Painting

- ❑ Preparing the Workspace
- ❑ Filling Solid Areas
- ❑ Painting with Brushes
- ❑ Working with Patterns
- ❑ Painting Nature
- ❑ Publishing the Project

project 8

Photo Gallery Web Page

- ❑ Automating Repetitive Tasks
- ❑ Building Frame Animations
- ❑ Slicing the Page

Some experts claim most people use only a small 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 Photoshop 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. And 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.

Contents

Acknowledgements iii

Walk-Through iv

Projects at a Glance vi

Getting Started xv

The Photoshop User Interface 1

Photoshop Menus . . . 1
The Macintosh Application Frame . . . 2
Explore the Photoshop Interface . . . 2
Identifying and Accessing Photoshop Tools . . . 6
Keyboard Shortcuts and Nested Tools . . . 7
Explore the Arrangement of Photoshop Panels . . . 8
Create a Saved Workspace . . . 11
Customizing Photoshop Preferences . . . 12
Explore the Photoshop Document Views . . . 13
Customizing Keyboard Shortcuts and Menus . . . 13
Summing Up the Photoshop View Options . . . 19
Explore the Arrangement of Multiple Documents . . . 20
Navigating the History . . . 25

Project 1 Four-Color Movie Ad 27

Stage 1 **Setting Up the Workspace** . . . 29
Understanding Line Art . . . 29
Create the New File . . . 31
Understanding Color Modes . . . 33
Define the Background . . . 34
Place Page Guides . . . 36

Stage 2 **Compositing Images and Artwork** . . . 39
Navigate Files with Adobe Bridge . . . 39
Composite Multiple Images . . . 42
Adobe Bridge: Four Useful Tools for Graphics Professionals . . . 43
The Lasso Tools . . . 47
Resizing Raster and Vector Images (Effective Resolution) . . . 48
Rasterize a Vector File . . . 49
Place Vector Graphics . . . 51

Stage 3 **Creating Silhouettes** . . . 52
Transform a Layer . . . 52
Make and Refine a Quick Selection . . . 56
Draw a Vector Path . . . 59
Understanding Anchor Points and Handles . . . 60

Edit a Vector Path . . . 64
Create a Layer Mask . . . 66
Select a Color Range . . . 68
Selecting Localized Color Clusters . . . 69
Stage 4 **Managing Multiple Layers** . . . 74
Manipulate and Arrange Layers . . . 74
Create a Nested Group . . . 78
Finish the Ad . . . 80
Stage 5 **Saving Photoshop Files for Print** . . . 81
Save a Layered TIFF File . . . 81
Save a Flattened TIFF File . . . 83
Common File Formats . . . 85
Project Review . . . 86
Portfolio Builder Project . . . 87

Project 2 African Wildlife Map 89

Stage 1 **Setting Up the Workspace** . . . 91
Review and Resample the Existing Source Image . . . 91
Create a Vector Shape Layer . . . 93
More on Resolution and Resampling . . . 94
Add to an Existing Shape Layer . . . 98
Control and Edit a Shape Layer . . . 100
Subtract from a Shape Layer . . . 102
Resample the Shape Layer and Change the Canvas Size . . . 104
Add Color and Texture to the Shape Layer . . . 106
Stage 2 **Compositing with Smart Objects** . . . 109
Compare Smart Object Layers to Normal Layers . . . 109
Understanding Channels . . . 111
Work with Feathered Selections in Quick Mask Mode . . . 112
Apply a Layer Mask to a Smart Object Layer . . . 114
Edit a Layer Mask . . . 117
Use the Masks Panel . . . 121
Accessing Brush Libraries . . . 121
Convert Layers to Smart Objects . . . 124
Rasterizing Smart Objects with Masks . . . 127
Create a Clipping Mask . . . 128
Stage 3 **Using Filters and Adjustments** . . . 131
Apply Non-Destructive Filters to Smart Objects . . . 131
Apply Destructive Filters to Regular Layers . . . 134
Fading Effects . . . 136
The Stylize Filters . . . 137
The Distortion Filters . . . 138
Lens Correction . . . 139

Stage 4 **Creating an Artistic Background** . . . 140
Create a Custom Gradient . . . 140
Create a Gradient Fill Layer . . . 143
Create a Pattern Fill Layer . . . 144
Adjust Layer Order and Blending Mode . . . 146
Distinguishing Photoshop Blending Modes . . . 148
Liquify a Layer . . . 149
Liquify Filter Tools . . . 151
Stage 5 **Creating Variations** . . . 152
Unify Effects with a Solid Color Overlay . . . 152
Create Layer Comps . . . 154
Project Review . . . 156
Portfolio Builder Project . . . 157

Project 3 **Moonscapes Book Cover** **159**

Stage 1 **Setting up the Workspace** . . . 161
Color Management in Theory and Practice . . . 164
Define Color Settings . . . 164
Understanding Rendering Intents . . . 167
Defining Custom CMYK Spaces . . . 168
Build a Color-Managed File . . . 169
Manage Profile Mismatches and Missing Profiles . . . 172
Stage 2 **Working with Text** . . . 176
Place and Format Point Text . . . 177
Anti-Alias Options for Type . . . 177
The Character Panel in Depth . . . 178
Transform a Type Layer . . . 180
Create an Additional Type Layer . . . 182
The Paragraph Panel in Depth . . . 185
Create and Control a Multi-Line Point Type Layer . . . 186
Place and Format Area Type . . . 189
Stage 3 **Editing Layers for Visual Impact** . . . 193
Create Effects with Layer Opacity . . . 193
Remove the Moons from Their Backgrounds . . . 195
Placing Images into Type . . . 199
Creating Type Selections . . . 200
Create Effects with Layer Styles . . . 203
Layer Styles in Depth . . . 207
Stage 4 **Outputting Files** . . . 210
Print the Composite Proof . . . 210
Print Output Options . . . 211
Project Review . . . 212
Portfolio Builder Project . . . 213

Project 4 MENU IMAGE CORRECTION 215

Stage 1 **Retouching Damaged Images** . . . 217
Remove Grain with Blur and Sharpen Techniques . . . 217
The Blur Filters . . . 219
The Smart Sharpen Filter . . . 221
The Noise Filters . . . 222
Heal Severe Scratches . . . 223
Aligning the Healing Source . . . 225
Clone Out Major Damage . . . 226
The Clone Source Panel . . . 230

Stage 2 **Correcting Lighting Problems** . . . 231
Correct Problems with Brightness/Contrast . . . 231
Correct Contrast and Tonal Range with Levels . . . 233
Histogram Statistics . . . 234
Identifying Shadows and Highlights . . . 237
The Gradient Map Adjustment . . . 238
Correct Lighting Problems with the Exposure Adjustment . . . 238

Stage 3 **Correcting Color Problems** . . . 241
Understanding Color Terms . . . 242
Correct Color Cast with the Color Balance Adjustment . . . 243
The Variations Adjustment . . . 245
Correct Gray Balance with Curves . . . 246
Curve Display Options . . . 249
Adjusting Curves On-Screen . . . 250
Correct Contrast with Curves . . . 251

Stage 4 **Preparing Images for Print** . . . 255
Correct Out-of-Gamut Color with Curves . . . 255
Automatic Color Correction . . . 255
Adjust Highlight and Shadow Points for Print . . . 257
Converting Image Color Modes . . . 261
Converting Images to Grayscale . . . 263
The Channel Mixer Adjustment . . . 264
The Match Color Adjustment . . . 265

Project Review . . . 266

Portfolio Builder Project . . . 267

Project 5 Catalog Cover 269

Stage 1 Creating a Complex Selection . . . 271
Evaluate and Duplicate an Existing Image Channel . . . 271
Find and Isolate Edges in the Alpha Channel . . . 275
"Other" Filters . . . 278
Remove Shading from the Alpha Channel . . . 279
Special Effects Adjustments . . . 280
Erase and Paint the Alpha Channel . . . 281

Stage 2 Compositing Complex Selections . . . 284
Define the Composite File . . . 284
Verify Color in the Component Images . . . 285
Composite the Component Images . . . 287
Transform and Style the Component Images . . . 290
Create a Shape Layer and Warped Text . . . 292
Warp Options . . . 296

Stage 3 Working with Spot Channels . . . 297
Define a New Spot Channel . . . 297
Understanding Duotones . . . 299
Copy Layer Information to a Spot Channel . . . 300
Move Layer Content to a Spot Channel . . . 304
Save the File with Spot Color Information . . . 306

Project Review . . . 307

Portfolio Builder Project . . . 308

Project 6 Advertising Samples 311

Stage 1 Cleaning and Adjusting Images . . . 313
Use the Patch Tool . . . 313
Replace Colors in Parts of an Image . . . 316
Selective Color Adjustment . . . 321
Using Adjustment Presets . . . 322
Adjust Hue and Saturation with an Adjustment Layer . . . 322
Painting Image Correction Tools . . . 323
Using the Adjustments Panel . . . 324
The Photo Filter Adjustment . . . 327
Extended Control for Shadows/Highlights Adjustments . . . 328
Adjust Image Shadows and Highlights . . . 328
Painting Image Exposure and Saturation . . . 330

Stage 2 Working in Perspective . . . 331
Transform the Perspective of a Layer . . . 331
Free Transform Options . . . 332
Content-Aware Scaling . . . 334

Use the Vanishing Point Filter . . . 335
Vanishing Point Controls . . . 340
Warp the Sample Ad . . . 341
Apply a Custom Warp . . . 343

Stage 3 **Working with Lighting** . . . 346
Lighting Effects in Depth . . . 347
Apply an Omni Lighting Effect . . . 349
Apply a Directional Lighting Effect . . . 351
Apply a Spotlight Lighting Effect . . . 352
The Rendering Filters . . . 354

Stage 4 **Working in Three Dimensions** . . . 355
Create a 3D Object . . . 356
Understanding the 3D Tools . . . 363
Adjust Materials for the 3D Object . . . 364
Working with 3D Materials . . . 366
Adjust Light Sources . . . 368
Creating 3D Postcards from 2D Layers . . . 369
Lighting Options . . . 370

Project Review . . . 373

Portfolio Builder Project . . . 374

Project 7 House Painting 377

Stage 1 **Preparing the Workspace** . . . 379
Convert a Bitmap to RGB . . . 379
Import Custom Swatches . . . 382

Stage 2 **Filling Solid Areas** . . . 384
Create Fill Shapes . . . 384
Fill Areas with the Paint Bucket Tool . . . 386

Stage 3 **Painting with Brushes** . . . 388
Use Hard Brushes . . . 390
The Pencil Tool . . . 392
Use Soft Brushes . . . 393
Erasing Pixels . . . 396
Duplicate Repeating Elements . . . 397
Painting Back in Time . . . 399
Create Strokes and Shading . . . 401
Paint behind Existing Color . . . 403
Create Texture with a Faux Finish Brush . . . 405
Use Opacity and Blending Modes to Create Deep Shadows . . . 407
Apply Strokes to Closed Paths . . . 410
Apply Strokes to Open Paths . . . 412
Paint Window Shadows to Add Depth . . . 414

Stage 4 **Working with Patterns** . . . 417
Create a New Pattern . . . 417
Define a New Pattern . . . 421
Save Custom Patterns . . . 424
The Pattern Stamp Tool . . . 425
Stage 5 **Painting Nature** . . . 426
Paint Shades of Nature . . . 426
Change Brush Settings to Paint Random Elements . . . 429
Brush Settings . . . 430
Create a Brush Preset . . . 435
Finish the Painting . . . 436
Creating Sampled Brushes . . . 437
The Tool Presets Panel . . . 439
Stage 6 **Publishing the Project** . . . 440
Export a PDF File for Print . . . 440
Project Review . . . 443
Portfolio Builder Project . . . 444

Project 8 **Photo Gallery Web Page** **447**

Stage 1 **Automating Repetitive Tasks** . . . 449
Explore the Sample Site . . . 449
The Actions Panel in Depth . . . 450
Save an Action Set . . . 451
Create a New Action . . . 453
Inserting Action Stops and Menu Options . . . 456
Batch-Process Files . . . 457
Place and Align Thumbnails on the Page . . . 460
Arrange the Thumbnail Images . . . 462
Stage 2 **Building Frame Animations** . . . 466
Prepare Layers for Animation . . . 466
Create New Frames . . . 468
Create a Tween . . . 471
Control Animation Timing . . . 473
Optimizing Animations . . . 474
Stage 3 **Slicing the Page** . . . 475
Create Slices from Guides . . . 475
Divide Slices Automatically . . . 476
Create Manual Slices . . . 479
Creating No Image Slices . . . 480
Create Slices from Layers . . . 481
File Formats for the Web . . . 483
Optimize Image Settings and Export HTML . . . 484
HTML Output Options . . . 487
Project Review . . . 489
Portfolio Builder Project . . . 490

Prerequisites

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

Resource Files

All of the files that you need to complete the projects in this book are on the provided Resource CD in the **RF_Photoshop** folder. This folder contains nine subfolders, one for each project in the book (including the Interface); you will be directed to the appropriate folder whenever you need to access a specific file. Files required for 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

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 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

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 from one platform to another, we include specific instructions relative to each platform.

One issue that remains different from Macintosh to Windows is the use of different modifier keys (Control, Shift, etc.) to accomplish the same task. When we present key commands, we always follow the same Macintosh/Windows format — Macintosh keys are listed first, then a slash, followed by the Windows key command.

Minimum System Requirements for Adobe Photoshop CS4:

Windows

- 1.8GHz or faster processor
- Microsoft® Windows® XP with Service Pack 2 or Windows Vista® with Service Pack 1
- 512 MB of RAM (1 GB recommended)
- 1 GB of available hard-disk space for installation
- 1,024×768 display with 16-bit video card
- Some GPU-accelerated features require graphics support for Shader Model 3.0 and OpenGL 2.0
- DVD-ROM drive
- QuickTime 7.2 required for multimedia features

Macintosh

- PowerPC® G5 or multicore Intel® processor
- Mac OS X v10.4.11–10.5.4
- 512 MB of RAM (1 GB recommended)
- 2 GB of available hard-disk space for installation
- 1,024×768 display with 16-bit video card
- Some GPU-accelerated features require graphics support for Shader Model 3.0 and OpenGL 2.0
- DVD-ROM drive
- QuickTime 7.2 required for multimedia features