



Adobe® Photoshop® CS6

The Professional Portfolio

AGAINST THE CLOCK
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 12 years, Erika was a key partner in developing *The Professional Portfolio Series* of software training books.

CONTRIBUTING AUTHORS, ARTISTS, AND EDITORS

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

Walk-Through

Project 4

City Promotion Cards

Your client is the Redevelopment Authority for the city of Lancaster, in the California High Desert (north of Los Angeles). You have been hired to create a series of promotional postcards featuring the improvements that have been made over the last two years, that will help drive tourism to the area.

This project incorporates the following skills:

- Creating new files
- Managing nesting and unlinked images
- Working with content-aware tools
- Adding effects in the Blur Gallery
- Creating and managing different types of text layers
- Using paragraph styles to format text
- Applying layer styles
- Working in 3D
- Creating layer comps

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

We want to feature two of our proudest achievements in a postcard campaign that we're hoping will help drive tourism to the area. In the past two years, more than \$50 million in public and private funding has been spent revitalizing the downtown Lancaster area. The BLVD, Lancaster's new outdoor shopping and dining destination, is distinguished by its beautiful sidewalk streetscape and ramblas. The BLVD is lined with a unique mix of dining, shopping, arts, and entertainment venues.

The Poppy Festival is attended by more than 20,000 visitors over two days. It's an award-winning festival that celebrates California's state flower, which is fitting since we're also the home of the Antelope Valley Poppy Preserve.

The images you create will be used in digital advertising and on Web sites, but we also plan to print them for inclusion in a larger promotional package that we send to conference coordinators around the country.

art director comments

The client wants to create these files for both digital and print applications, so you should define the file size to meet the print specs:

- Time: 5" high, x 7" wide
- Bleed requirement: 0.125" on all four sides

I want each postcard to include two images. The ones we have are excellent, but they will require some manipulation to work in the overall composition.

Although compositing type and images is typically done in a page layout application, there isn't a lot of text to include on these postcards. You can use the Photoshop type tools to do what you need, without requiring a separate file.

I'd also like to see two different versions of each postcard. The 3D options in Photoshop can create the appearance of depth even in a flat file — which might just be the “pop” that the client asked for.

When you're finished, save each version as a JPEG that we can email for approval.

Project objectives

- To complete this project, you will:
 - Create a new color-managed file
 - Apply content-aware scaling
 - Use the Content-Aware Move tool
 - Apply a tilt-shift blur effect
 - Apply an iris blur effect
 - Place and format point text
 - Create and control area type
 - Work with paragraph styles
 - Create a solid-color fill layer
 - Apply layer effects
 - Create a 3D postcard
 - Create a 3D sphere
 - Create layer comps

The Project Meeting

Each project includes the client's initial comments, which provide valuable information about the job. The Project Art Director, a vital part of any design workflow, also provides fundamental advice and production requirements.

Project Objectives

Each Project Meeting includes a summary of the specific skills required to complete the project.

Stage 5 Working in 3D

Photoshop CS6 Extended includes the ability to create real-time, three-dimensional artwork, either from scratch or by importing wire frames and rendered artwork from other software. 3D applications such as Maya or 3D Studio Max.

The following is a brief introduction to Photoshop's 3D functionality. If you have never worked in real three dimensions before, you will almost certainly have to spend some extra time learning the related terminology. We also encourage you to experiment with the various 3D options and you are comfortable manipulating objects in digital space.

You should already be familiar with the concept of the X and Y axes. When you work with 3D files, you also need to understand the concept of the Z axis, which creates the illusion of depth.

Note:
You must have Photoshop Extended or Photoshop CS6 Extended installed to use the 3D options in this stage of the project.

Note:
In 3D environments, moving an object in 3D space (out to the Z axis) is called a **translation**, rotating an object in 3D space is called a **transformation**.

Meshes (sometimes called **wireframes**) are the basic skeletons of three-dimensional objects. The mesh defines the underlying shape of the 3D object.

Materials refer to the physical surface of an object (for example, the aluminum of a soda can or the felt of a fedora hat). Photoshop uses a number of texture-map characteristics to create the material appearance of a 3D object; you can also define existing two-dimensional Photoshop layers as the material for a mesh.

Lighting affects the way highlights and shadows are created on and by a 3D object. Photoshop supports four different types of lighting (ambient, spot, point, and image) to create different lighting effects.

Camera position refers to the point of view relative to the object. Photoshop includes the ability to move the camera around an object on all three axes.

To understand digital 3D modeling, you should try to think about the way you interact with the world at large. When you walk around a car, for example, you are able to see the different sides of the car, the front, back, and sides all have different appearances.

You should also understand that what you see depends not only on your position relative to an object, but also on the position of the object. For example, if you stand still but someone backs a car into a parking space, you see a different aspect of the same car.

Finally, when you see a 3D object, it also depends on the position of the light. When the light shines behind you, for example, you might see your own reflection in the car's windshield. When the light shines in front of you, you see more of the car's interior than your reflection.

It's important to keep three overall concepts in mind: 3D modeling considers the physical shape and position of an object, your position relative to the object, and the position of light sources relative to the object.

It is important to realize that while books are written about Photoshop's 3D features, the exercises in this stage were designed to introduce you to the possibilities relative to enhancing a static image such as the postcards in this project.

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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 AN IRIS BLUR EFFECT

The Iris Blur filter mimics the effect of changing the aperture, focal length, and focus distance with a camera. The blur applies around a central point; you can use on-screen controls to define the shape and size of the blur.

1. Make the **festivals.jpg** file active.
2. With the **Bloom** layer selected, choose **Filters>Blur>Iris Blur**.

The Iris Blur is also controlled in the Blur Gallery interface.

Note:
You can apply a blur to only certain parts of a layer by creating a selection, creating a layer mask, or opening the Layer Gallery. In this case, you can use the Selection Blend option in the Options bar to determine how much the selected area blends with the unselected area.

3. Click the center “pin” and drag to position the blur so it is approximately centered on the flowers.

You can click away from the existing blur controls to add a new pin — which means you can define more than one focal point on the same layer.

4. Click the right ellipse handle and drag in to change the width of the ellipse.

If you click the ellipse away from the handle, you can enlarge or shrink the existing ellipse without affecting its proportional shape.

Note:
Click the **Roundness Handle** and drag to make the blur shape more or less rectangular.

Drag the pin to move the blur.

Drag the Ellipse handle to make or change the shape of the blur ellipse.

Drag the Ellipse to resize the blur without changing its shape.

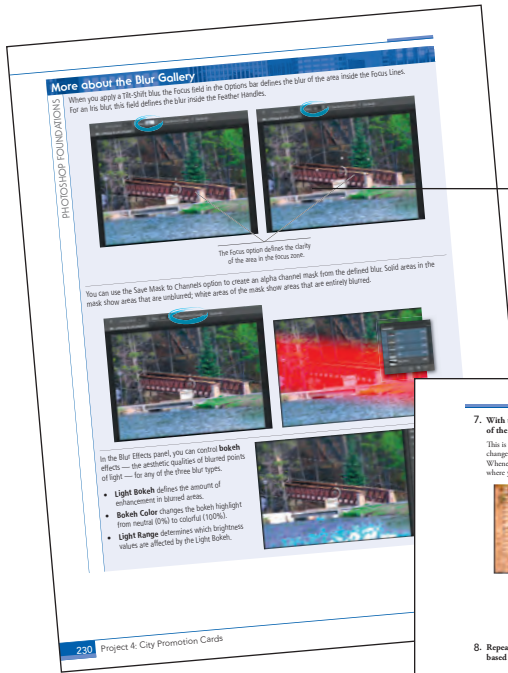
228 Project 4: City Promotion Cards

Step-By-Step Exercises

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

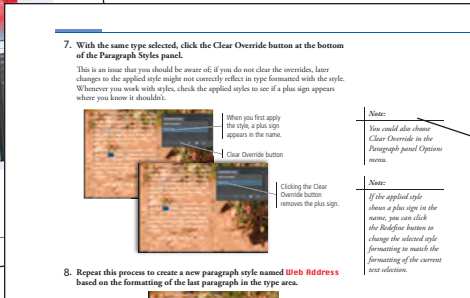
Visual Explanations

Whenever possible, screen shots are annotated so you can quickly identify important information.



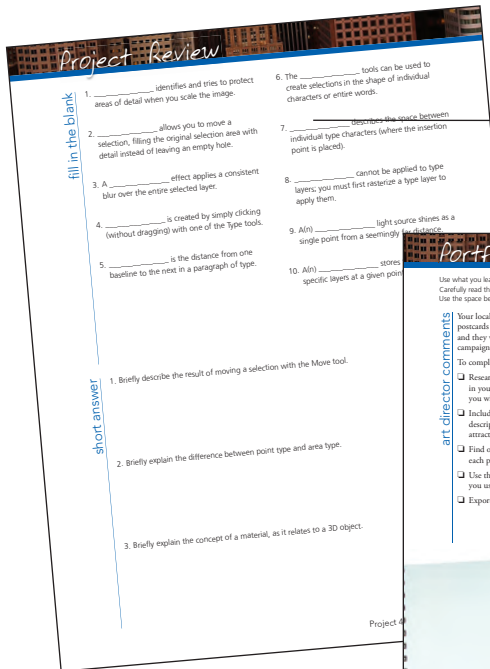
Photoshop Foundations

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



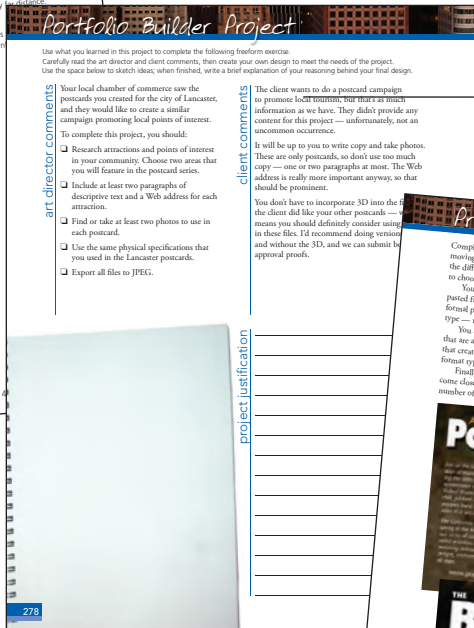
Advice and Warnings

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



Project Review

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



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.



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 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 CS6 projects are described briefly here; more detail is provided in the full table of contents (beginning on Page viii).

project 1

Composite Movie Ad

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



project 2

African Wildlife Map

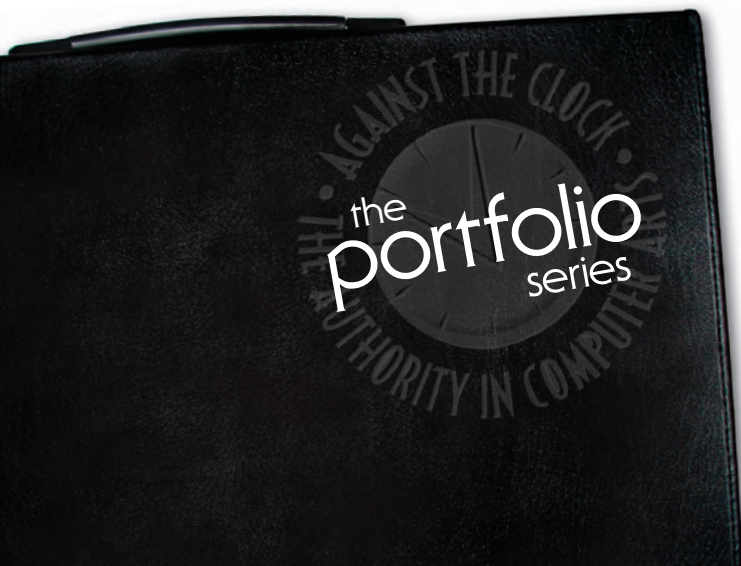
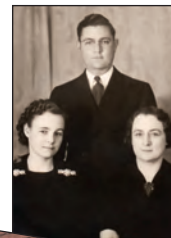
- ❑ Working with Vector Shape Layers
- ❑ Compositing with Smart Objects
- ❑ Using Filters and Adjustments
- ❑ Creating an Artistic Background
- ❑ Outputting Files



project 3

Menu Image Correction

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



project 4

City Promotion Cards

- Creating New Files
- Manipulating Pixels
- Working with Text
- Creating Style with Layers
- Working in 3D



project 7

House Painting

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



project 5

Catalog Cover

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



project 8

Photo Gallery Web Page

- Automating Repetitive Tasks
- Editing Layers for Visual Effect
- Building Frame Animations
- Slicing the Page



project 6

Advertising Samples

- Cleaning and Adjusting Images
- Working in Perspective
- Working with Lighting



Our goal in this book is to familiarize you with the majority of the Photoshop 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. 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.

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