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# Adobe® Photoshop® CC

The Professional Portfolio

**AGAINST THE CLOCK**  
mastering graphic technology

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**AGAINST THE CLOCK**  
mastering graphic technology

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# Acknowledgements

## ABOUT AGAINST THE CLOCK

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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, Kean University, Southern Polytechnic State University, Brenau University, and many other educational institutions.

## ABOUT THE AUTHOR

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

- **Joseph A. Staudenbaur**, Dakota State University
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- **Charlie Essers**, photographer, Lancaster, Calif.

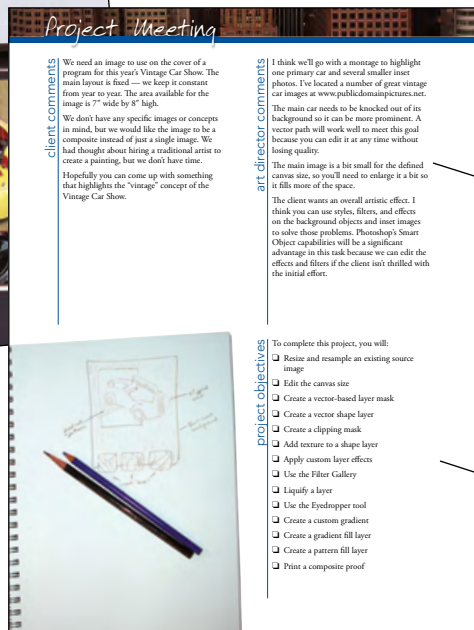
Finally, thanks to **Angelina Kendra**, editor, and **Liz Bleau**, copy editor, for making sure that we all said what we meant to say.

# Walk-Through



## Project Goals

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

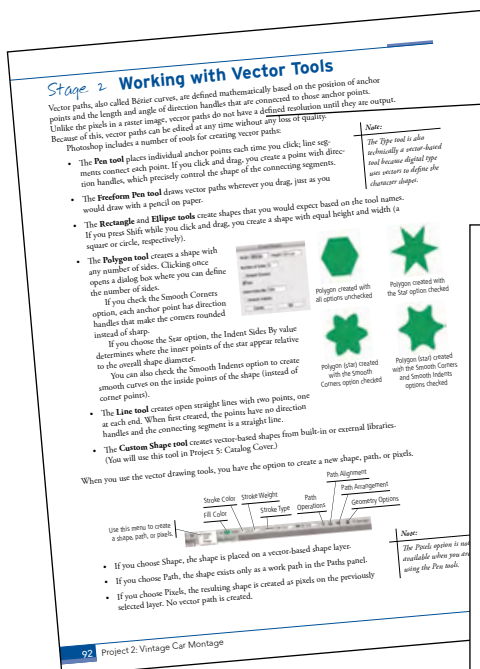


## The Project Meeting

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

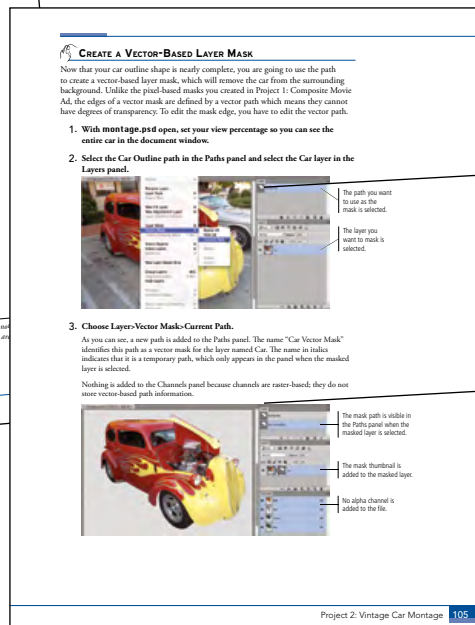
## Project Objectives

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



## 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.



## 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 that you can quickly identify important information.

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# 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 postcard series).

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 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

### ***Vintage Car Montage***

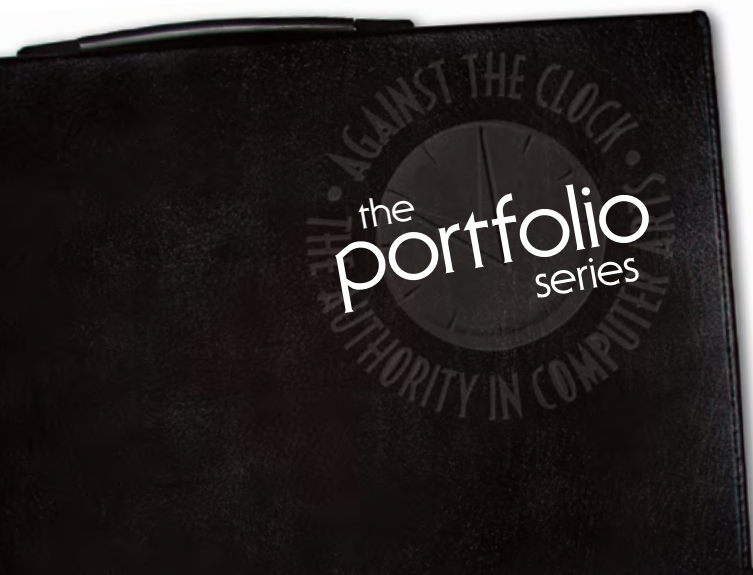
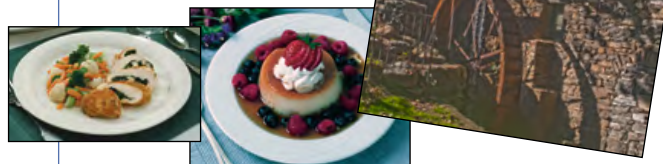
- ❑ Enlarging Source Files
- ❑ Working with Vector Tools
- ❑ Applying Styles and Filters



## project 3

### ***Menu Image Correction***

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



## City Promotion Cards

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



## House Painting

- ☐ Filling Solid Areas
- ☐ Painting with Brushes
- ☐ Working with Patterns
- ☐ Painting Nature



## Calendar Cover

- ☐ Managing Missing Fonts
- ☐ Creating a Complex Mask
- ☐ Creating Custom Vector Shapes
- ☐ Working with Spot Channels



## Photographer's Web Page

- ☐ Automating Repetitive Tasks
- ☐ Editing Layers for Visual Effect
- ☐ Generating Web-Ready Assets



## 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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# Getting Started

## PREREQUISITES

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To use *The Professional Portfolio Series*, 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

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All the files you need to complete the projects in this book — except, of course, the Photoshop application files — are on the Student Files Web page at [againsttheclock.com](http://againsttheclock.com). See the inside back cover of this book for access information.

Each archive (ZIP) file is named according to the related project (e.g., **Movie\_PSCC15\_RF.zip**). At the beginning of each project, you must download the archive for that project and expand it to access the resource files that you need to complete the exercises. Detailed instructions for this process are included in the Interface chapter.

Files required for the related Portfolio Builder exercises at the end of each project are also available on the Student Files page; these archives are also named by project (e.g., **Airborne\_PSCC15\_PB.zip**).

## ATC FONTS

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You must download and install the ATC fonts from the Student Files Web page to ensure that your exercises and projects work as described in the book. You should replace older (pre-2013) ATC fonts with the ones on the Student Files Web page.

## SOFTWARE VERSIONS

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This book was written and tested using the 2015 release of Adobe Photoshop CC software, as released in June 2015. (You can find the specific version number in the Splash Screen that appears while your application is launching.)

Because Adobe has announced periodic upgrades rather than releasing new full versions, some features and functionality might have changed since publication. Please check the Errata section of the Against The Clock Web site for any significant issues that might have arisen from these periodic upgrades.

## SYSTEM REQUIREMENTS

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*The Professional 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 commands.