

# Creative Suite Skills Workshop

Summer 2014

Boston Architectural College

Distance M. Arch. Intensive

Peter M. Gruhn

# R

## esources

There are a lot of good tutorials on the web, YouTube, Adobe TV, smaller blogs. I usually just Google my question “InDesign less hyphenation”. Indeed, Google is usually better at finding the right official Adobe documentation than the Adobe documentation search engine.

I have some more extensive books and pamphlets at <http://www.hwb.com/gruhn/howto/workshops/> Since this document is not done yet, it is not on the web yet. I’ll try to get it there within the day.

I like Robin William’s “Non-Designer’s” books.

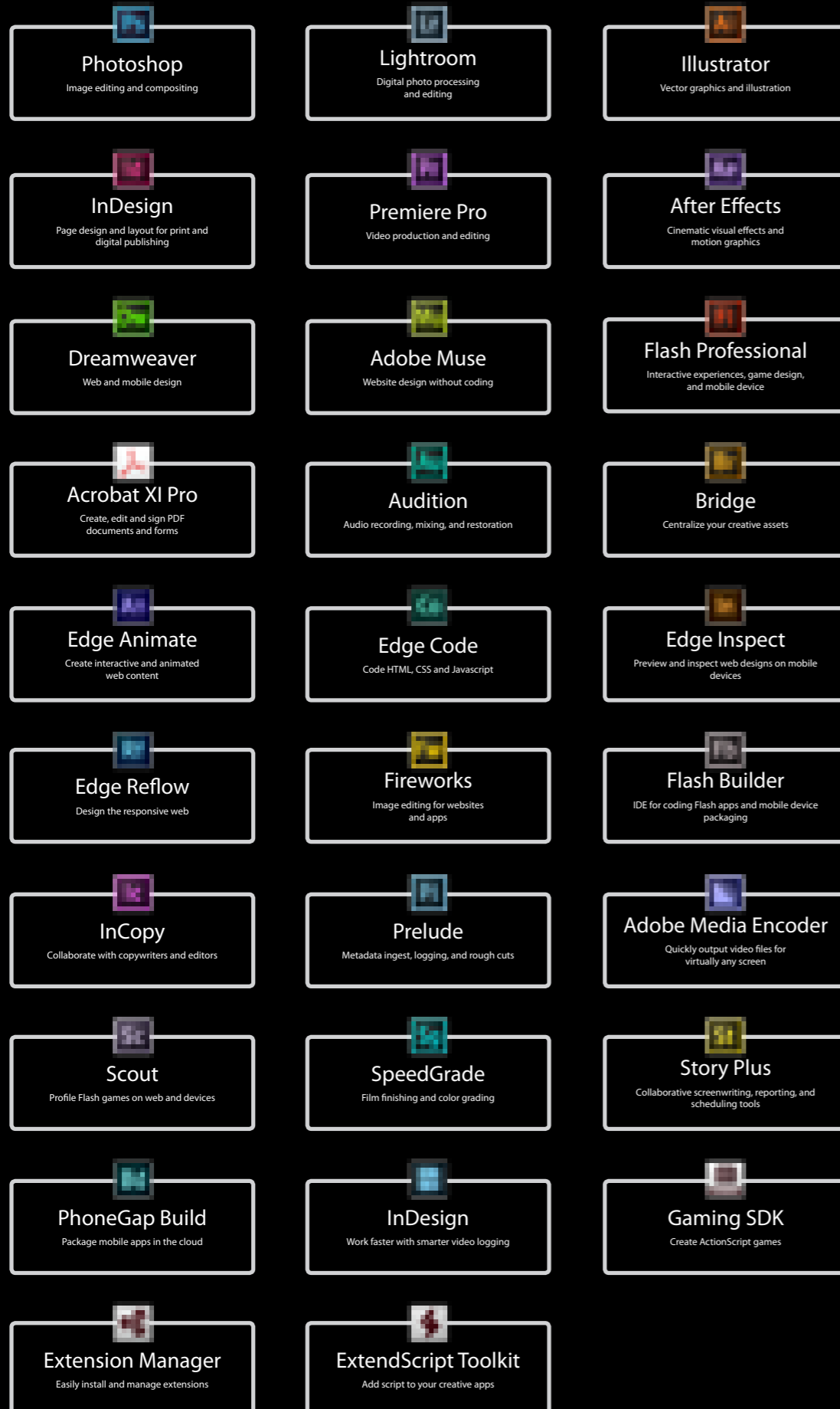
# N

## ot Writ in Stone

We are going to touch on rules of thumb, general guidelines, things to get your feet wet. As you use the software and learn you will find different ways to do things and you will begin to break out of these training wheels. That’s okay.






























## So, what is Creative Suite?

A bunch of computer programs produced by a company called Adobe. They focus on a broadly defined field of creative arts. They have offerings for audio recording, film effects, photography, web design...



# Fortunately

We only need to look at a handful of those.

 <b>Photoshop</b> Image editing and compositing	 <b>Lightroom</b> Digital photo processing and editing	 <b>Illustrator</b> Vector graphics and illustration
 <b>InDesign</b> Page design and layout for print and digital publishing	 <b>Premiere Pro</b> Video production and editing	 <b>After Effects</b> Cinematic visual effects and motion graphics
 <b>Dreamweaver</b> Web and mobile design	 <b>Adobe Muse</b> Website design without coding	 <b>Flash Professional</b> Interactive experiences, game design, and mobile device
 <b>Acrobat XI Pro</b> Create, edit and sign PDF documents and forms	 <b>Audition</b> Audio recording, mixing, and restoration	 <b>Bridge</b> Centralize your creative assets
 <b>Edge Animate</b> Create interactive and animated web content	 <b>Edge Code</b> Code HTML, CSS and Javascript	 <b>Edge Inspect</b> Preview and inspect web designs on mobile devices
 <b>Edge Reflow</b> Design the responsive web	 <b>Fireworks</b> Image editing for websites and apps	 <b>Flash Builder</b> IDE for coding Flash apps and mobile device packaging
 <b>InCopy</b> Collaborate with copywriters and editors	 <b>Prelude</b> Metadata ingest, logging, and rough cuts	 <b>Adobe Media Encoder</b> Quickly output video files for virtually any screen
 <b>Scout</b> Profile Flash games on web and devices	 <b>SpeedGrade</b> Film finishing and color grading	 <b>Story Plus</b> Collaborative screenwriting, reporting, and scheduling tools
 <b>PhoneGap Build</b> Package mobile apps in the cloud	 <b>InDesign</b> Work faster with smarter video logging	 <b>Gaming SDK</b> Create ActionScript games
 <b>Extension Manager</b> Easily install and manage extensions	 <b>ExtendScript Toolkit</b> Add script to your creative apps	






**Photoshop**  
Image editing and compositing




**Lightroom**  
Digital photo processing and editing



**Illustrator**  
Vector graphics and illustration



**InDesign**  
Page design and layout for print and digital publishing




**Premiere Pro**  
Video production and editing




**After Effects**  
Cinematic visual effects and motion graphics



**Dreamweaver**  
Web and mobile design




**Adobe Muse**  
Website design without coding




**Flash Professional**  
Interactive experiences, game design, and mobile device




**Acrobat XI Pro**  
Create, edit and sign PDF documents and forms




**Audition**  
Audio recording, mixing, and restoration




**Bridge**  
Centralize your creative assets



**Edge Animate**  
Create interactive and animated web content




**Edge Code**  
Code HTML, CSS and Javascript




**Edge Inspect**  
Preview and inspect web designs on mobile devices



**Edge Reflow**  
Design the responsive web




**Fireworks**  
Image editing for websites and apps




**Flash Builder**  
IDE for coding Flash apps and mobile device packaging




**InCopy**  
Collaborate with copywriters and editors



**Prelude**  
Metadata ingest, logging, and rough cuts




**Adobe Media Encoder**  
Quickly output video files for virtually any screen




**Scout**  
Profile Flash games on web and devices



**SpeedGrade**  
Film finishing and color grading



**Story Plus**  
Collaborative screenwriting, reporting, and scheduling tools




**PhoneGap Build**  
Package mobile apps in the cloud




**InDesign**  
Work faster with smarter video logging



**Gaming SDK**  
Create ActionScript games



**Extension Manager**  
Easily install and manage extensions



**ExtendScript Toolkit**  
Add script to your creative apps



**Photoshop**



**Illustrator**




**Bridge**



**InDesign**

  
**Photoshop**  
Image editing and compositing

  
**InDesign**  
Page design and layout for print and digital publishing

  
**Illustrator**  
Vector graphics and illustration

  
**Bridge**  
Centralize your creative assets



**Photoshop**  
Bitmap/raster graphics



**Illustrator**  
Vector graphics



**Bridge**  
Like Explorer or Finder



**InDesign**  
Text and graphics on pages

**Content  
Creation**

**Content  
Management**

**Document  
Creation**

*makin' stuff*



**Photoshop**  
Bitmap/raster graphics



**Illustrator**  
Vector graphics



*findin' stuff*

**Bridge**  
Explorer or Finder

Content Management

*puttin' stuff together*



**InDesign**  
Text and graphics on pages

Creative Suite



## **Photoshop**

Bitmap/raster graphics

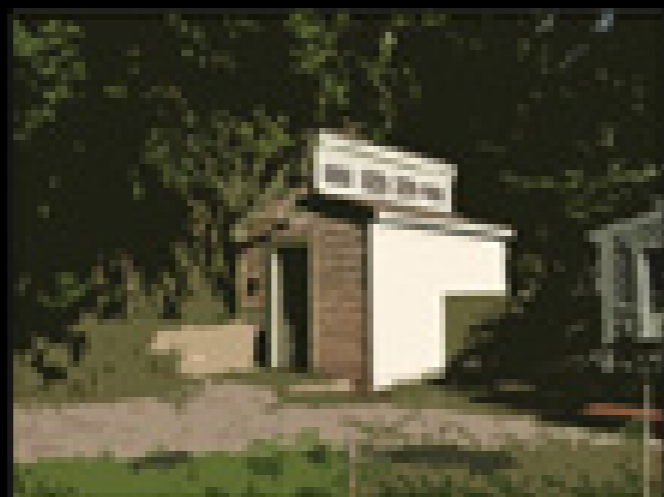
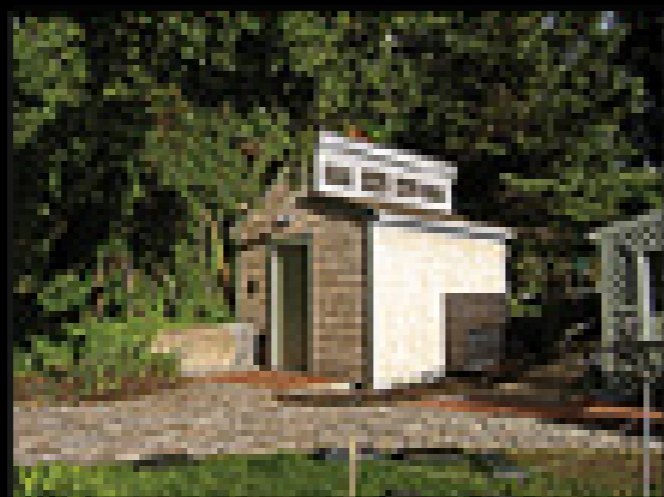
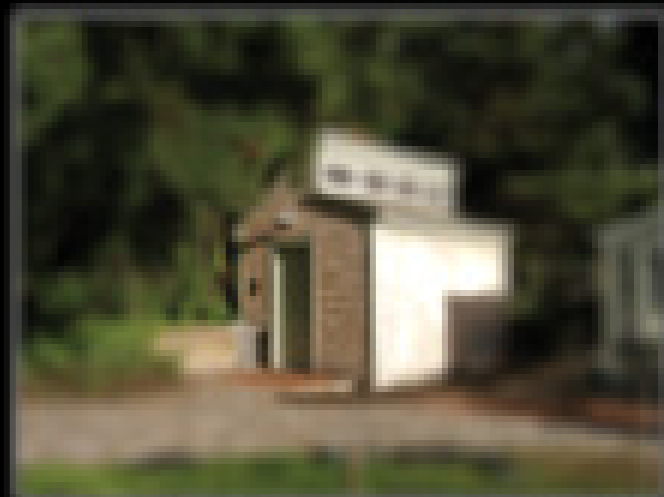
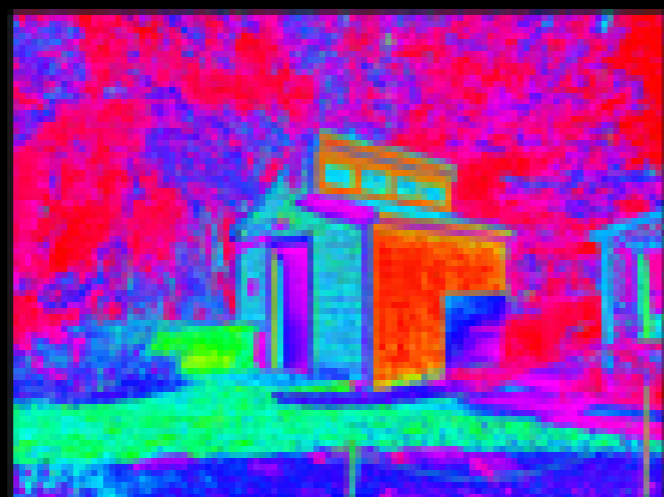
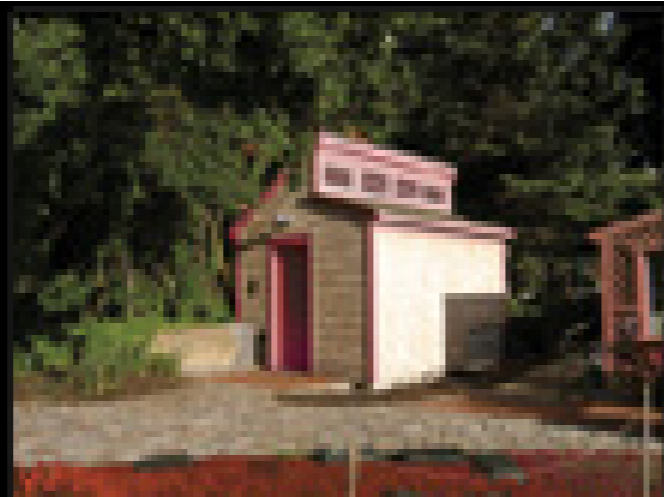
I don't think we tend to draw brand new art in Photoshop that much. We use it to manipulate existing art. Not that you can't draw from scratch.

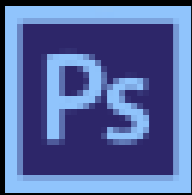
*makin' stuff*



## Modifying

Photoshop has a number of tools for altering color, tone, text, blurring, sharpening, applying artistic effects...





# Collage

Collage also covers things like adding people to models, adding models to site photos...









# Fixing

Photoshop is very helpful for cleaning up scans. From simply making the tone even and erasing dust to making something hand drawn look a little more crisp.





# Rendering

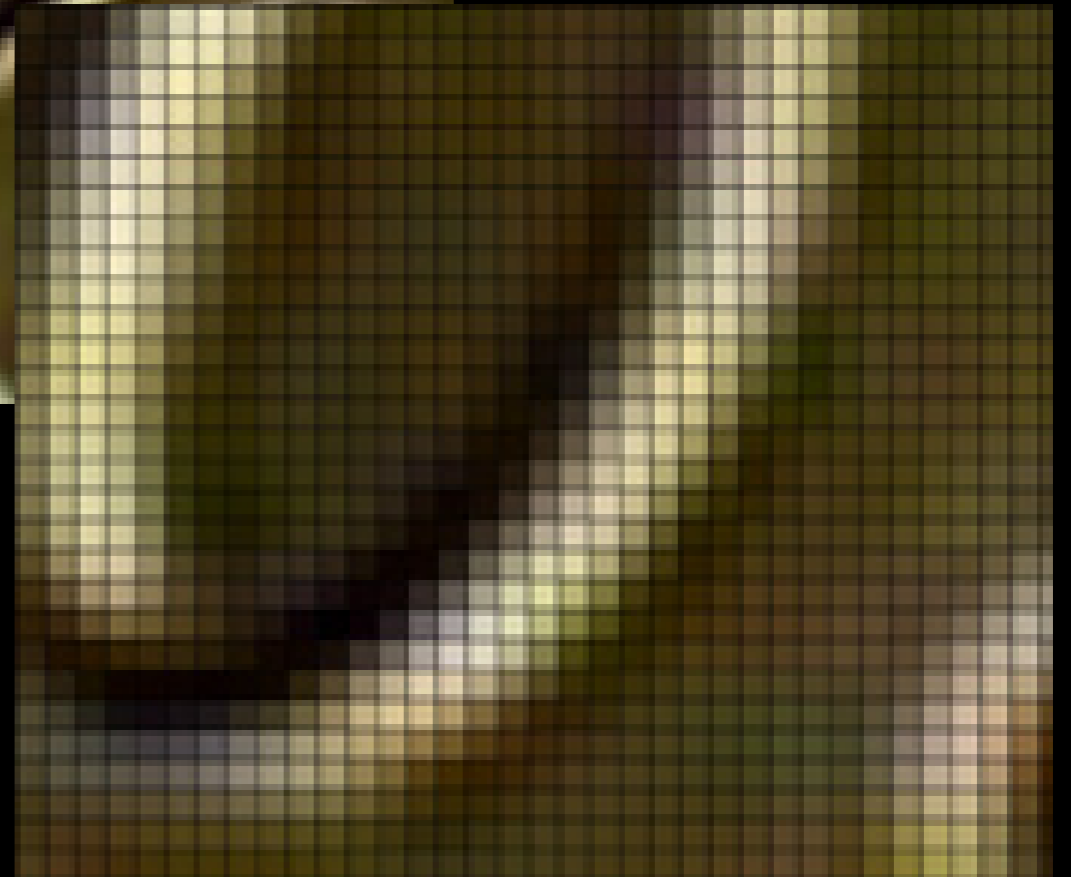
There was once a time when “rendering” meant elaborating with colored pencils. Photoshop’s good at that too.





# It's all about pixels.

A mosaic of individual squares of color. Enough of them together looks like a picture.



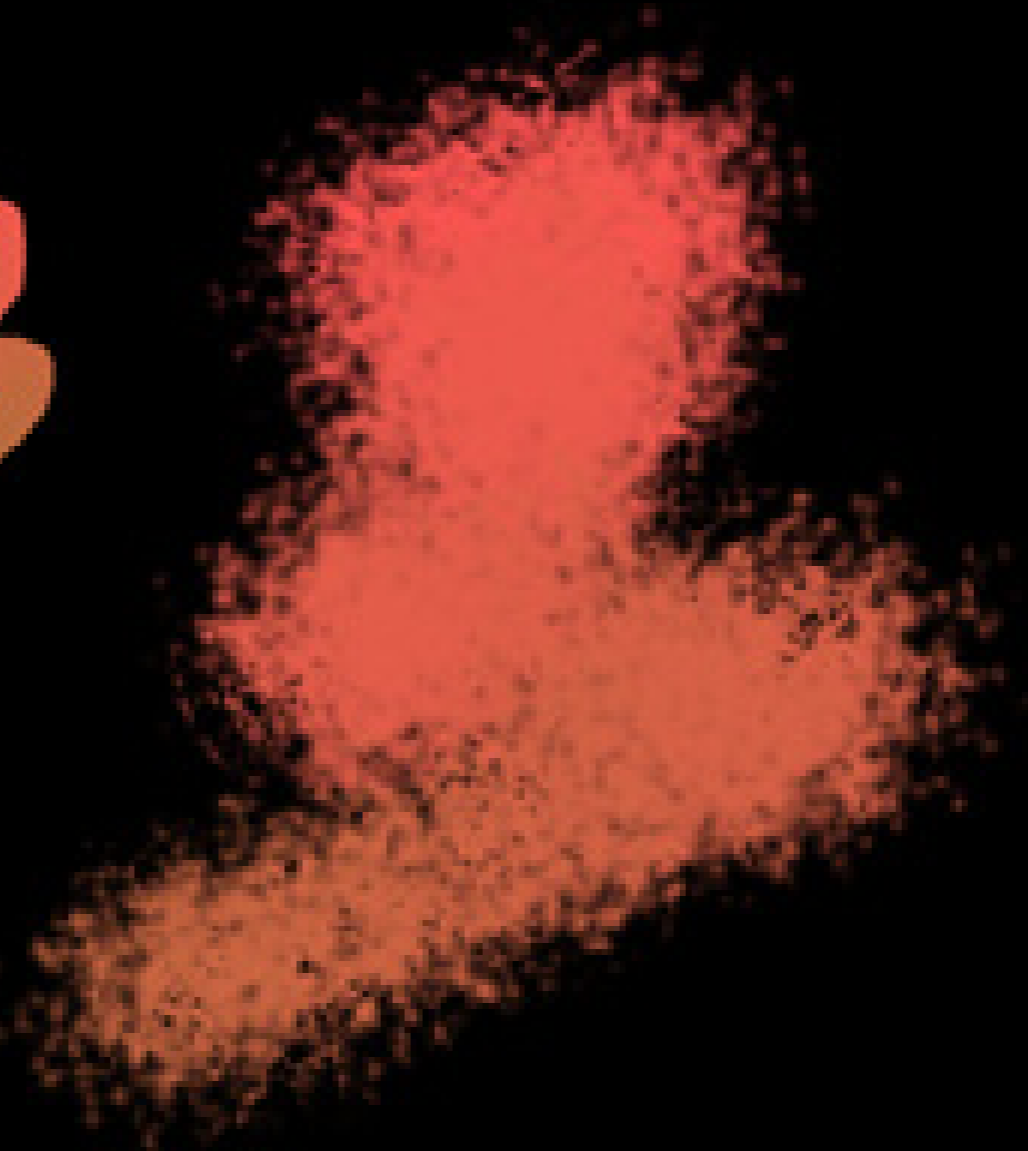
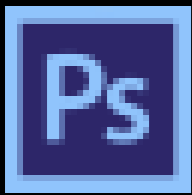


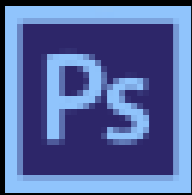
# Brushes

Photoshop has a lot of different brushes for making marks on the page. Some simple. Some fancy.









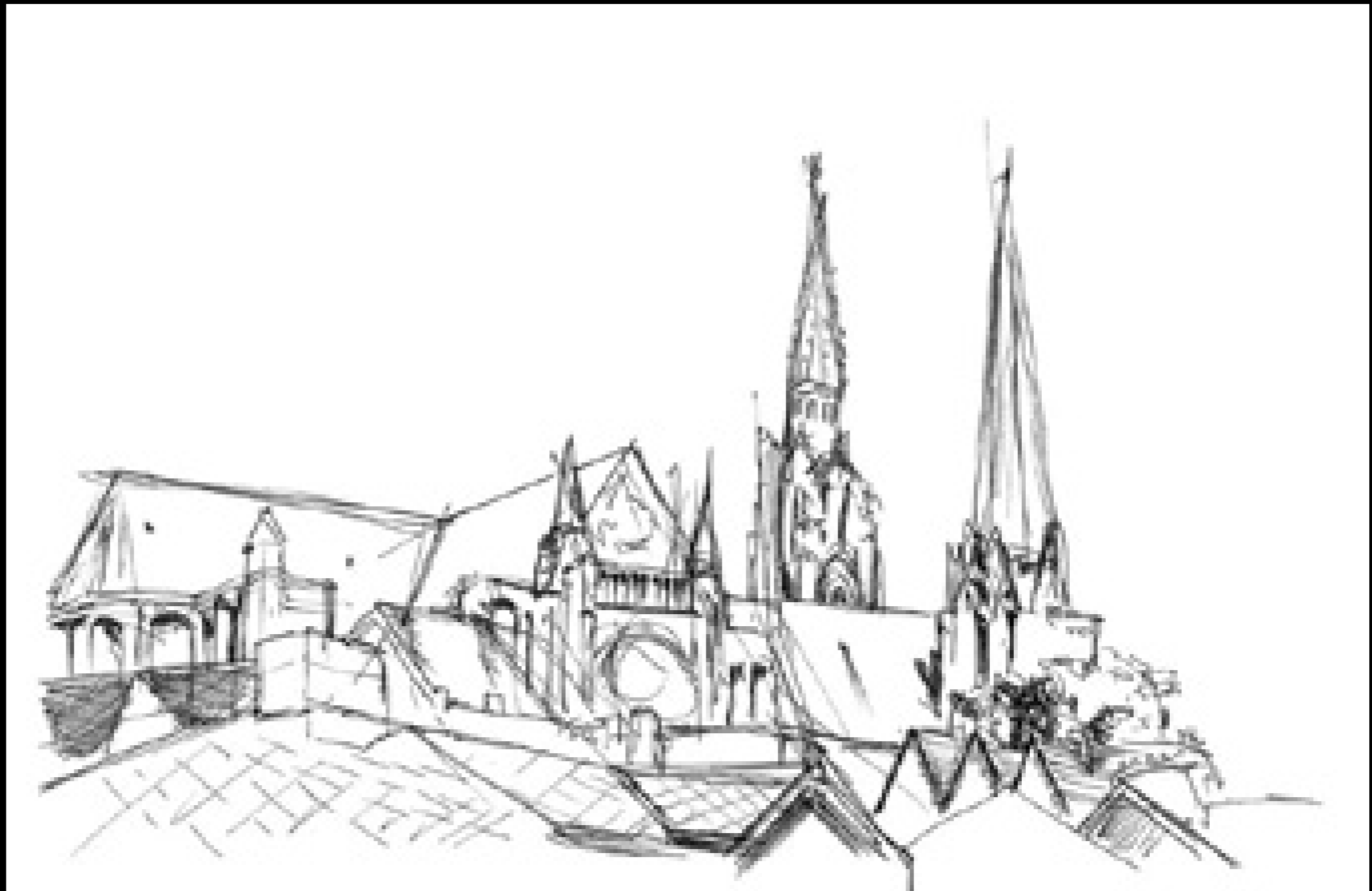
33



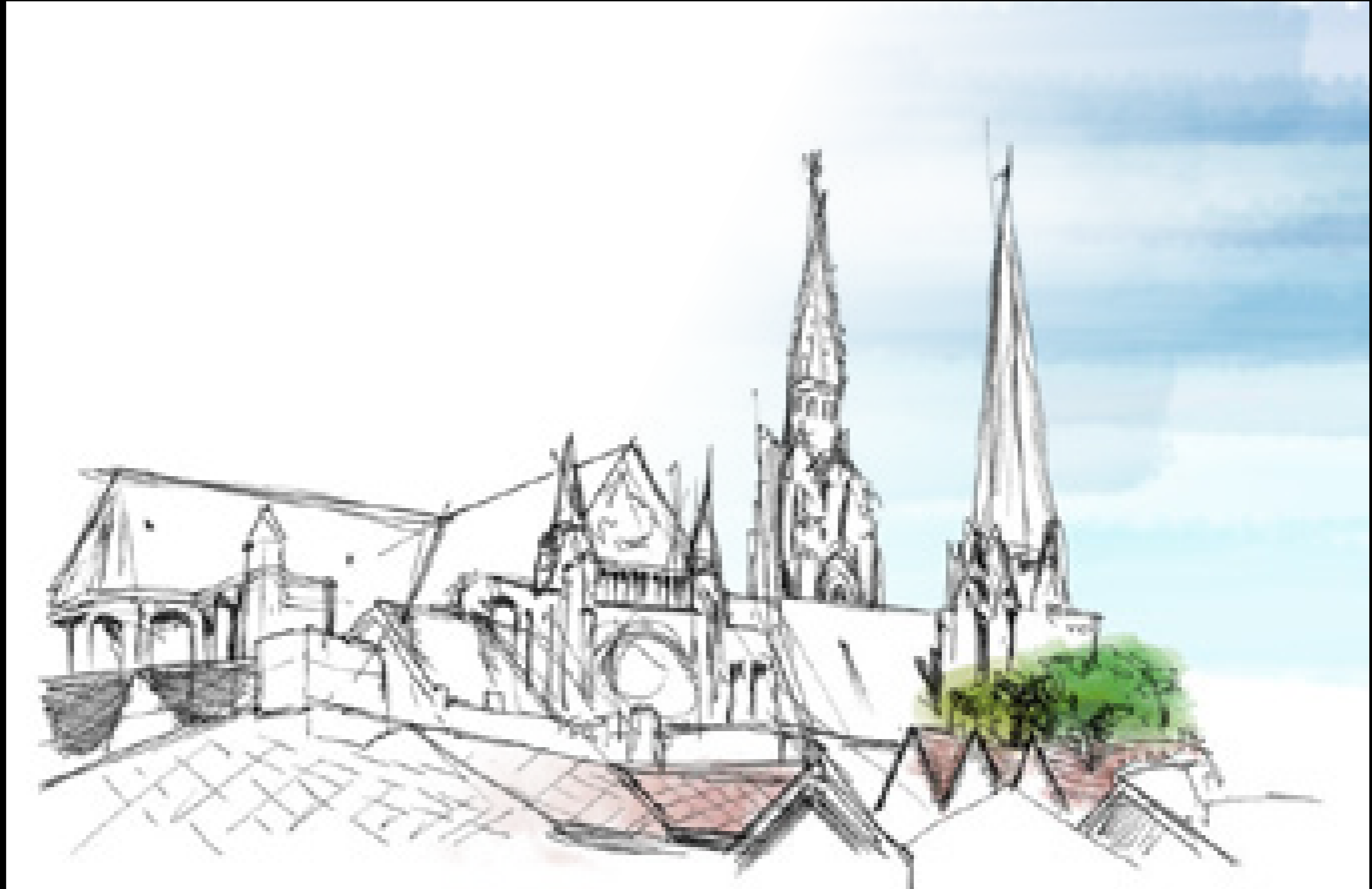


# Wash

I like to run a brush over a sketchbook scan and make a quick watercolor for pin-up.





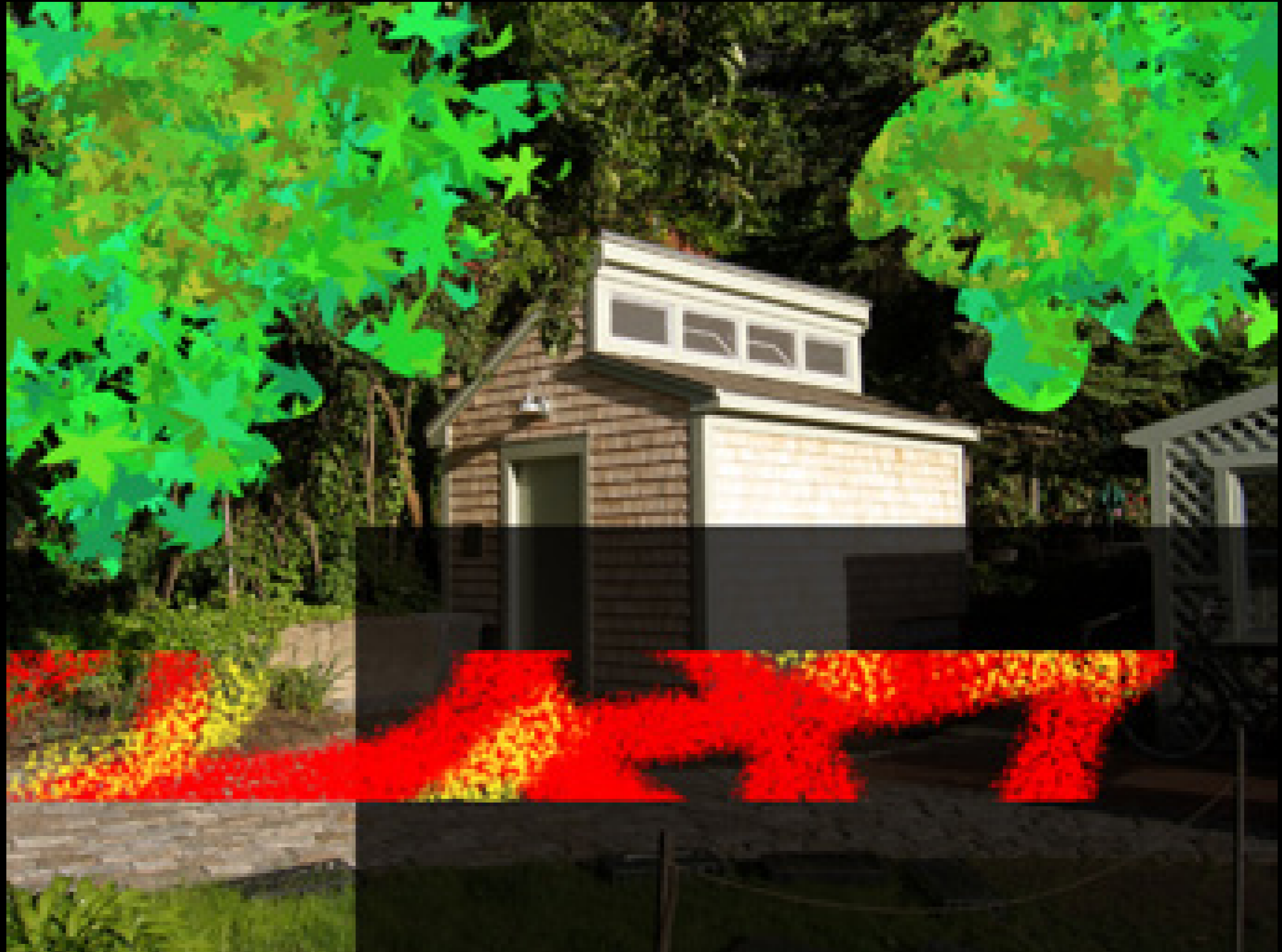






# Selection

There are a bunch of tools that help you select parts of an image to constrain actions. Magic Wand, Lasso, Quick Select, Select By Color... and more.





# Selection

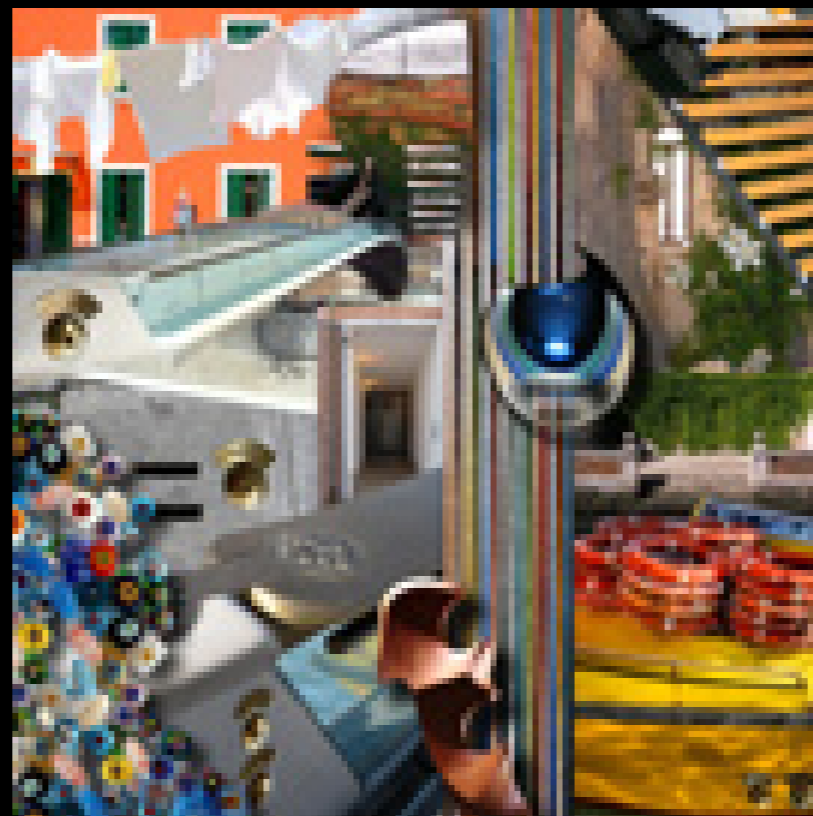
Selections are the starting point for turning parts of an image into layers. And once you've got layers, the sky is the limit.

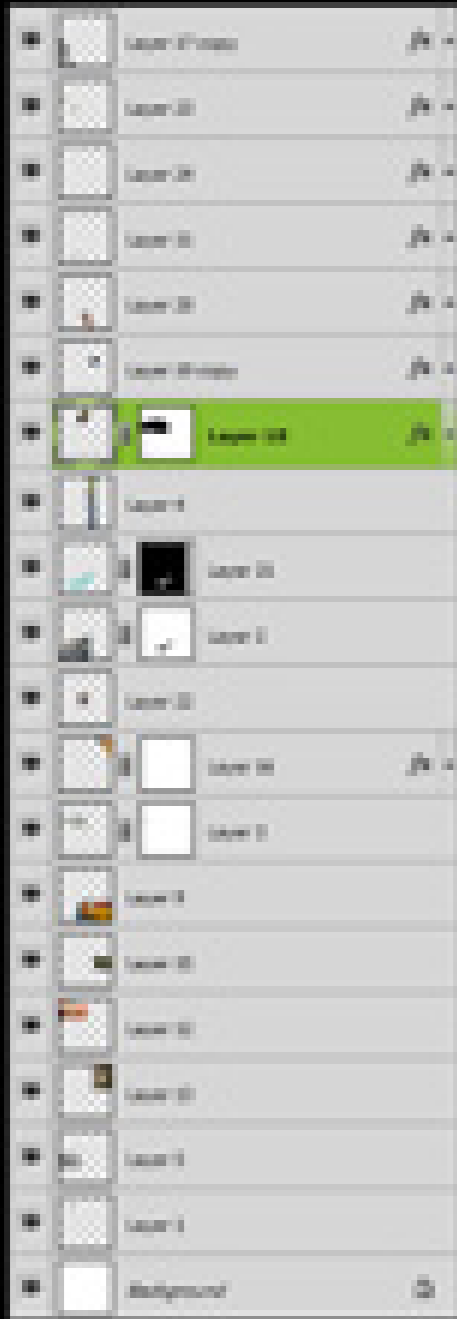




## It's all about layers.

Remember this picture? It isn't one picture, it's 19 of them working together. Each image occupies its own "layer". A collage in Photoshop can be taken apart and rearranged. Here, let me show you...







Layers are independent of each other.





Here's a vase.







I can give it a drop shadow...





... and move it around. The background does not get destroyed. The vase can be partly transparent.



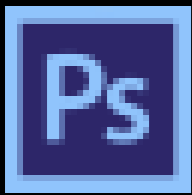




Resized

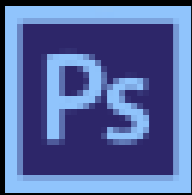






Duplicated





# Masks

Layers can have masks that control the visibility of an image. It's like erasing except you can selectively unerase a week later.





## Rich

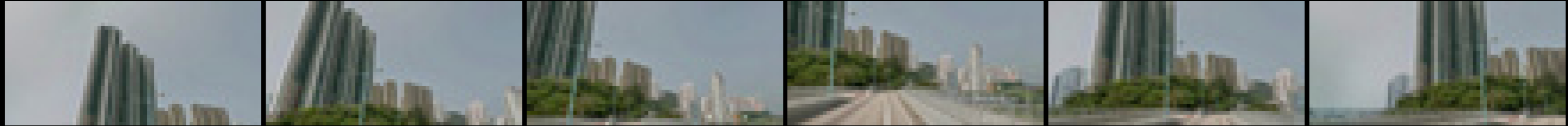
There's so much to show about Photoshop and no time to show it. But I have to at least mention...





# Photomerge

Take a bunch photos and Photoshop will put together a single panorama for you. You may want to get a bigger memory card for your camera.





# Healing

The clone stamp, healing and content aware tools. You can remove a speck of dirt from a scan, a boat from the harbour or whole buildings from.. where whole buildings shouldn't be.



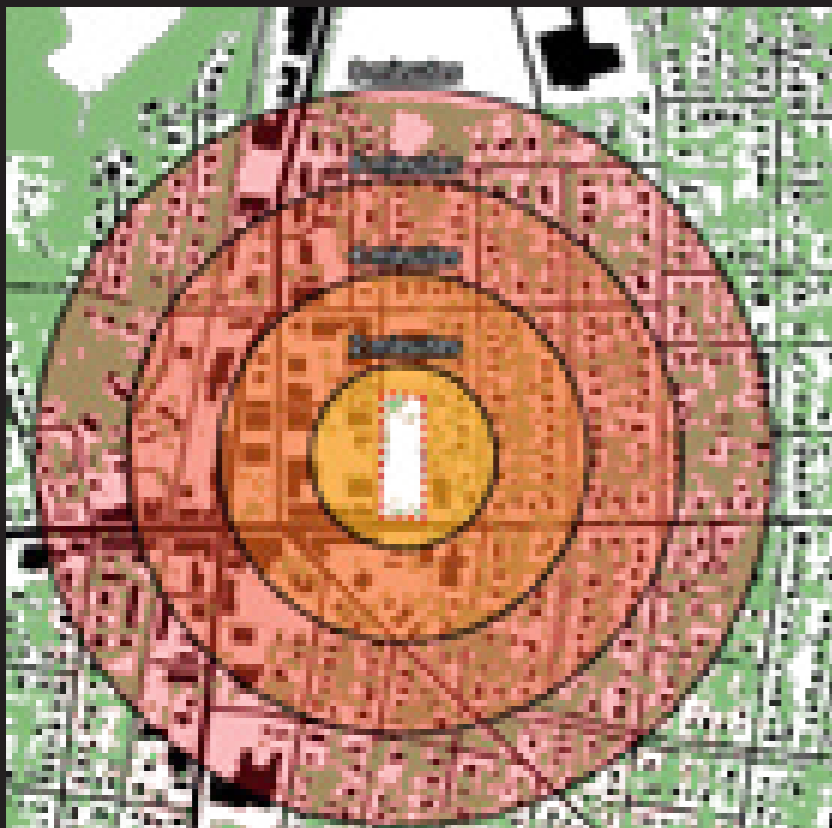
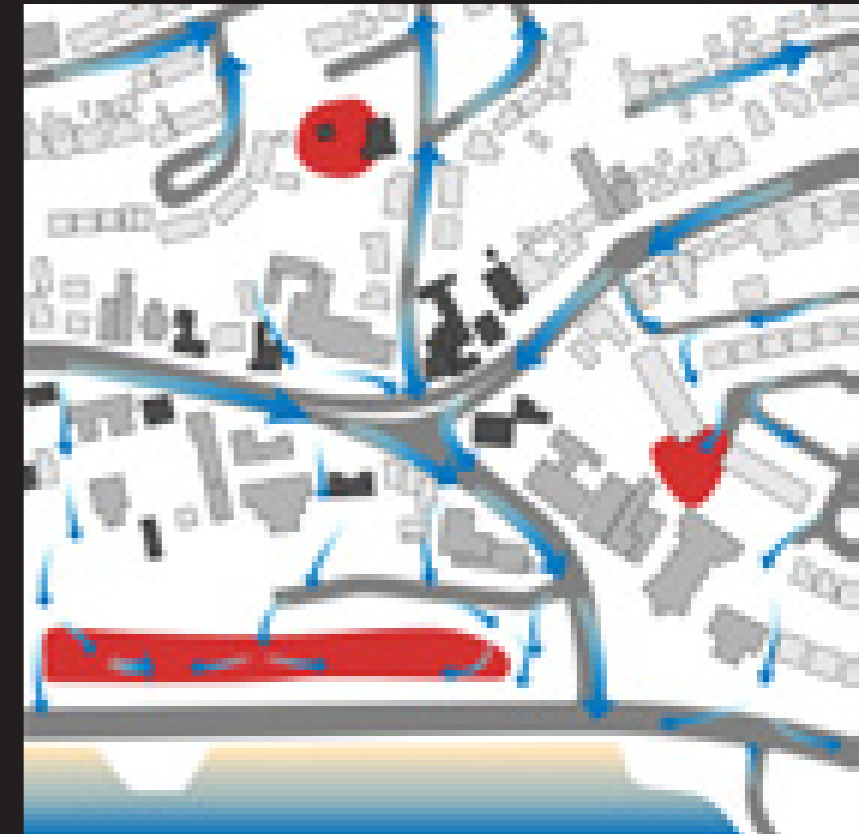
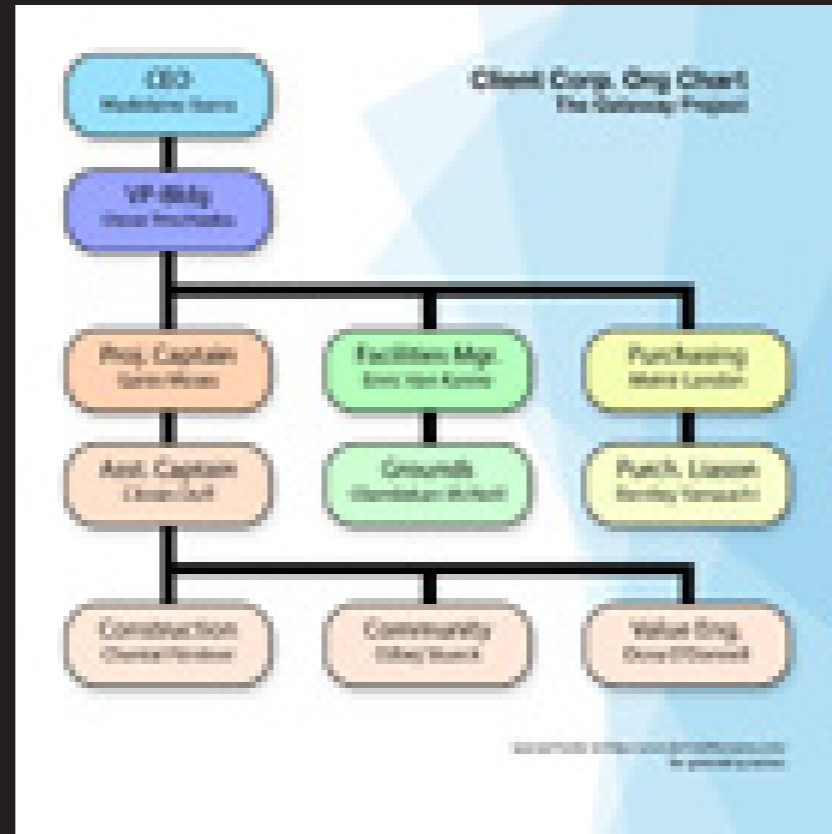


## **Illustrator**

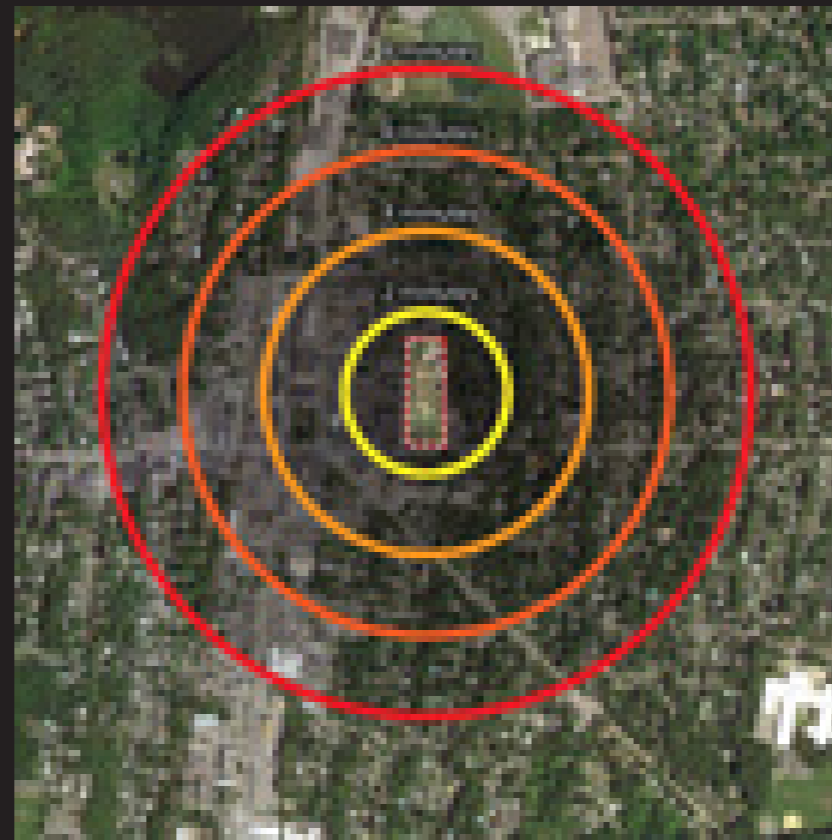
Vector graphics

Illustrator can be used in a great many ways but for our purposes it is easiest to think of it this way - use Illustrator to make diagrams.

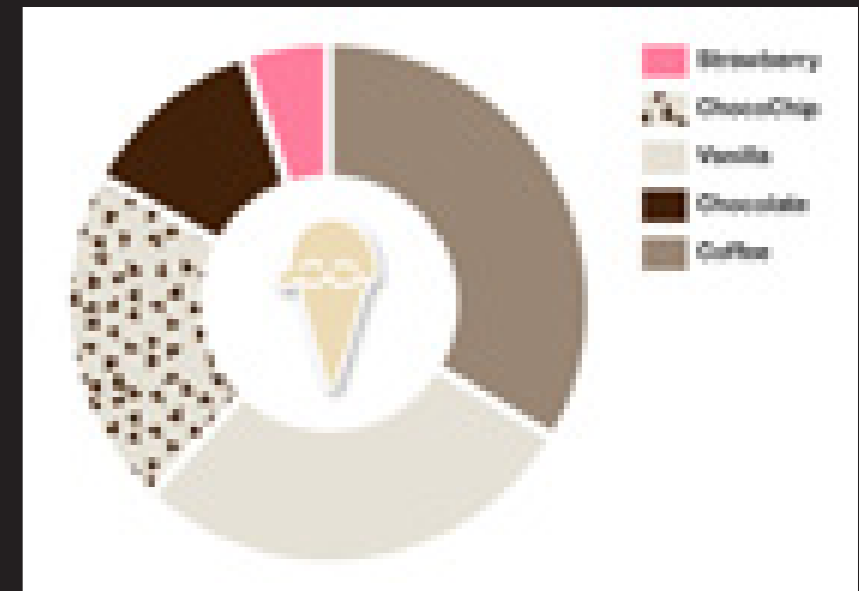
*makin' stuff*



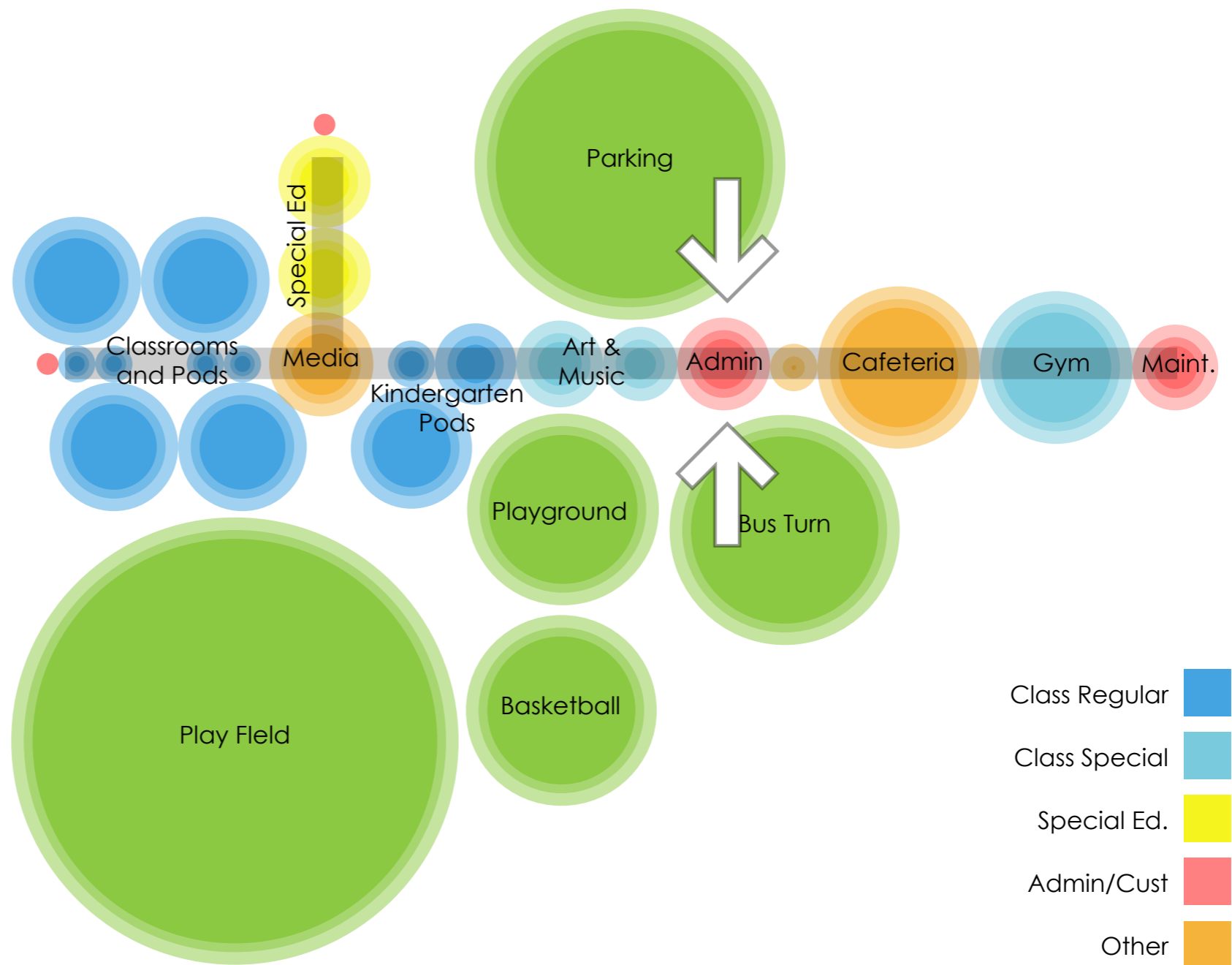
Walking Radius



Walking Radius



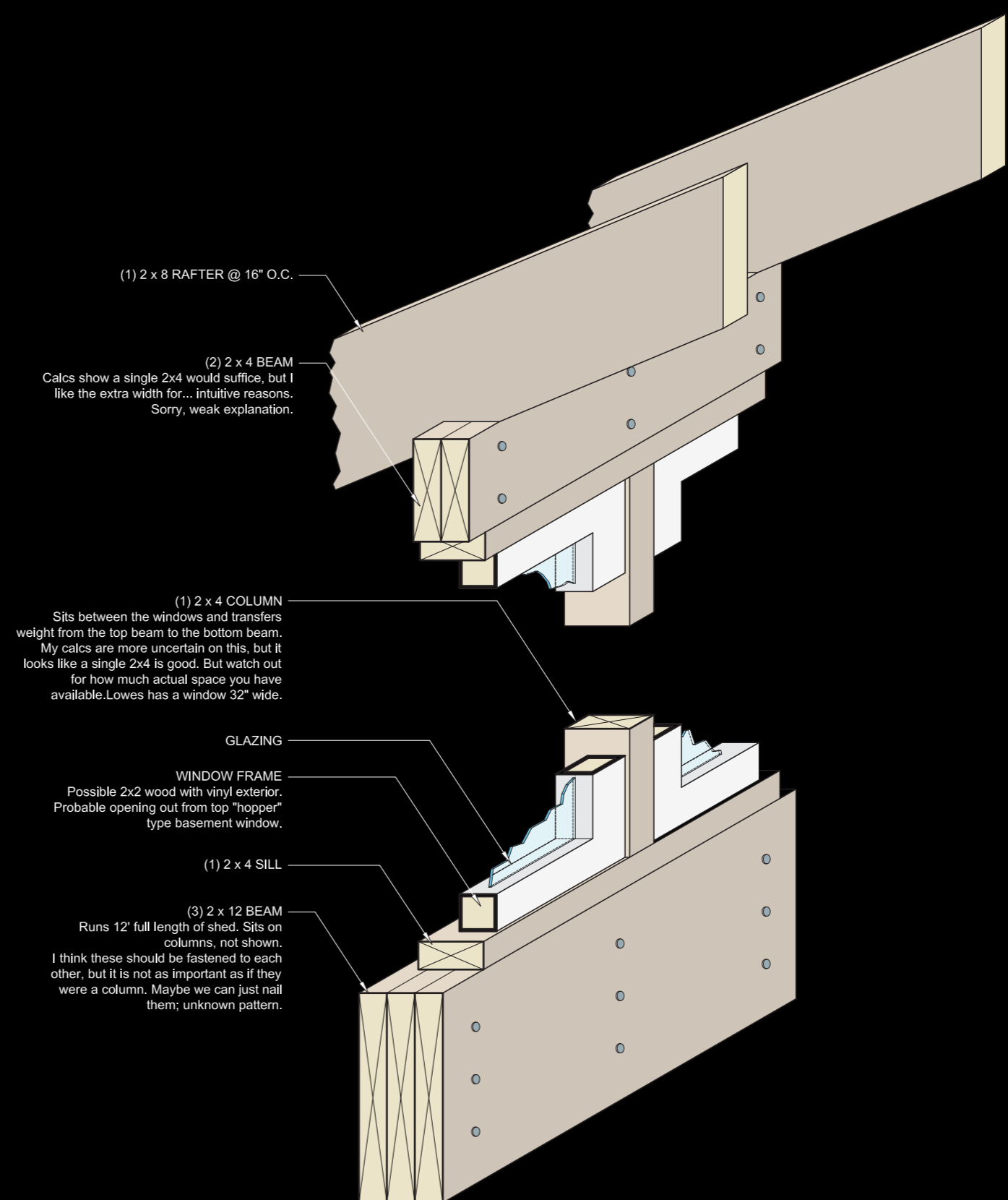
Pie Chart

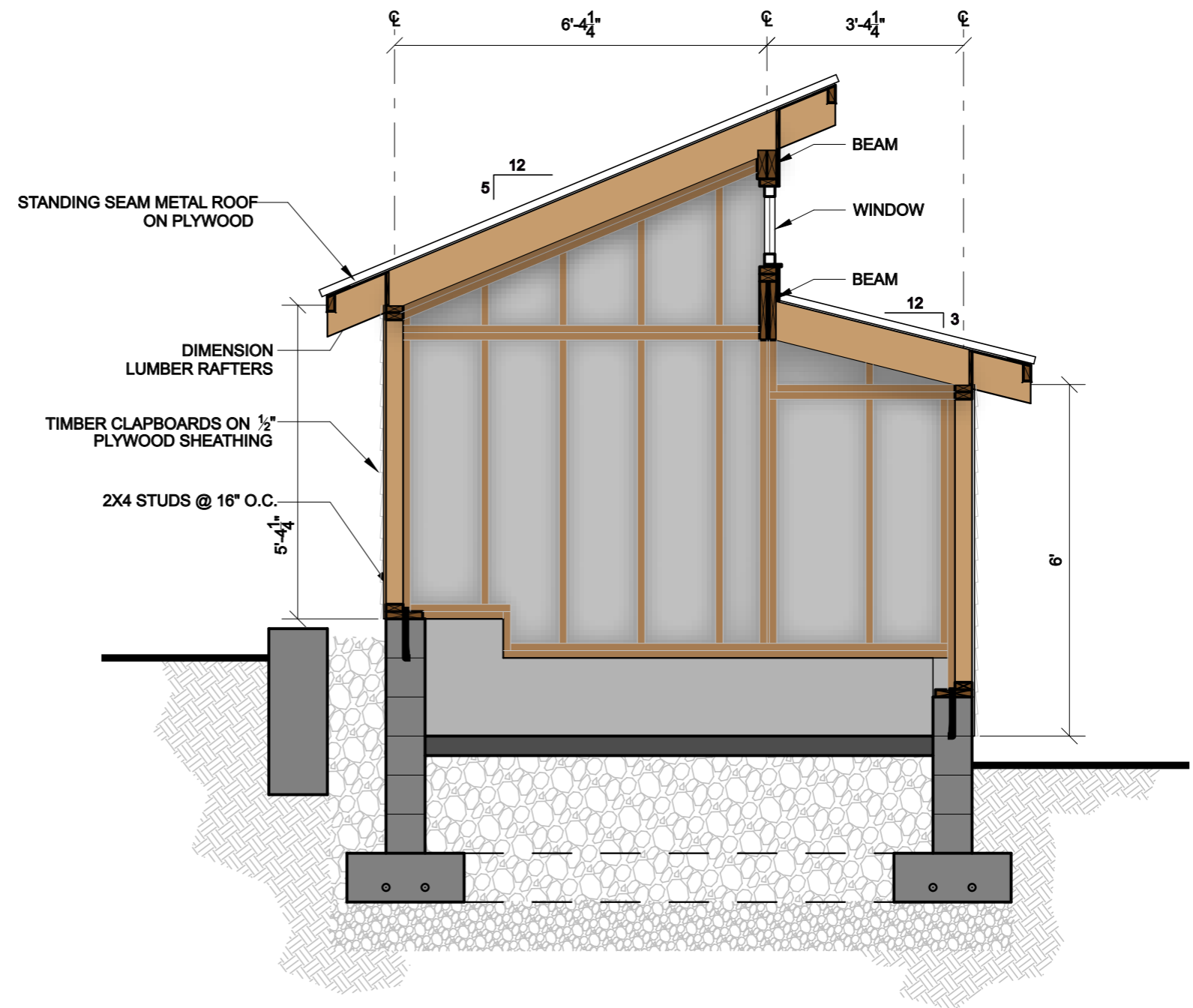


- Class Regular 
- Class Special 
- Special Ed. 
- Admin/Cust 
- Other 
- Site 
- Circulation 



Charlestown  
Community Garden Shed



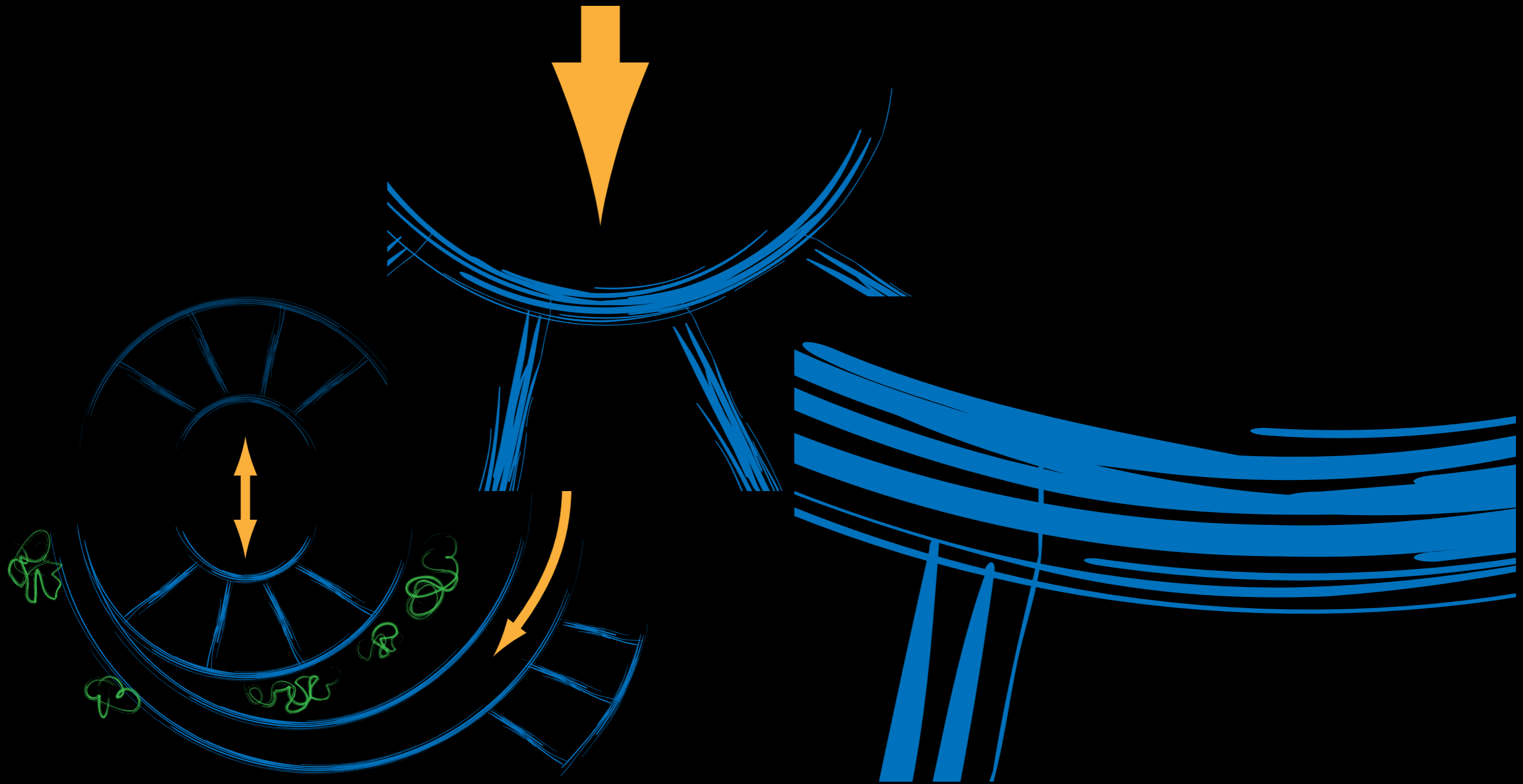






# It's all about Shapes

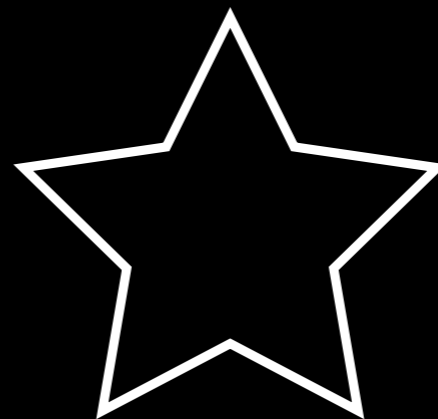
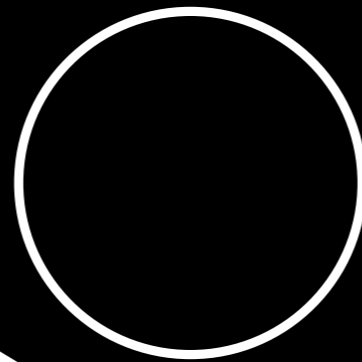
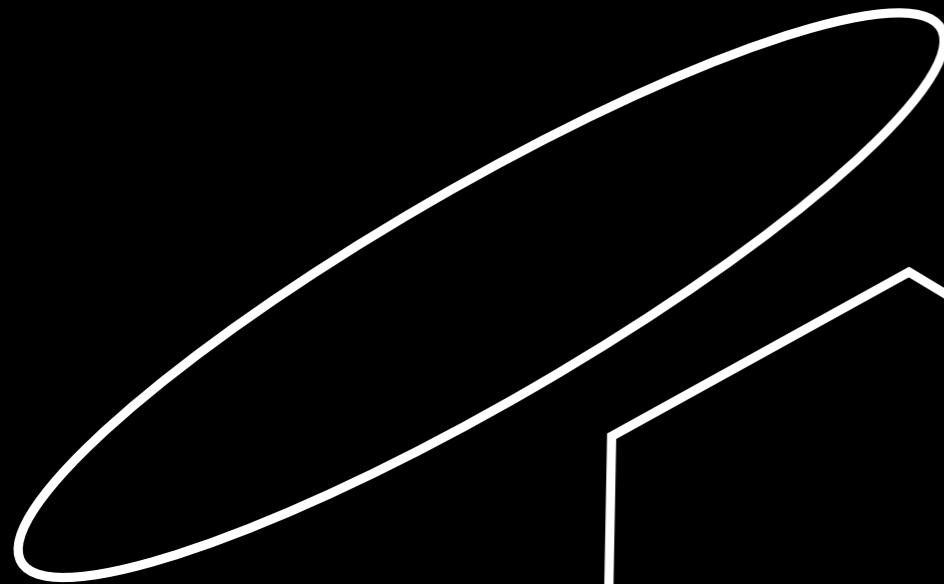
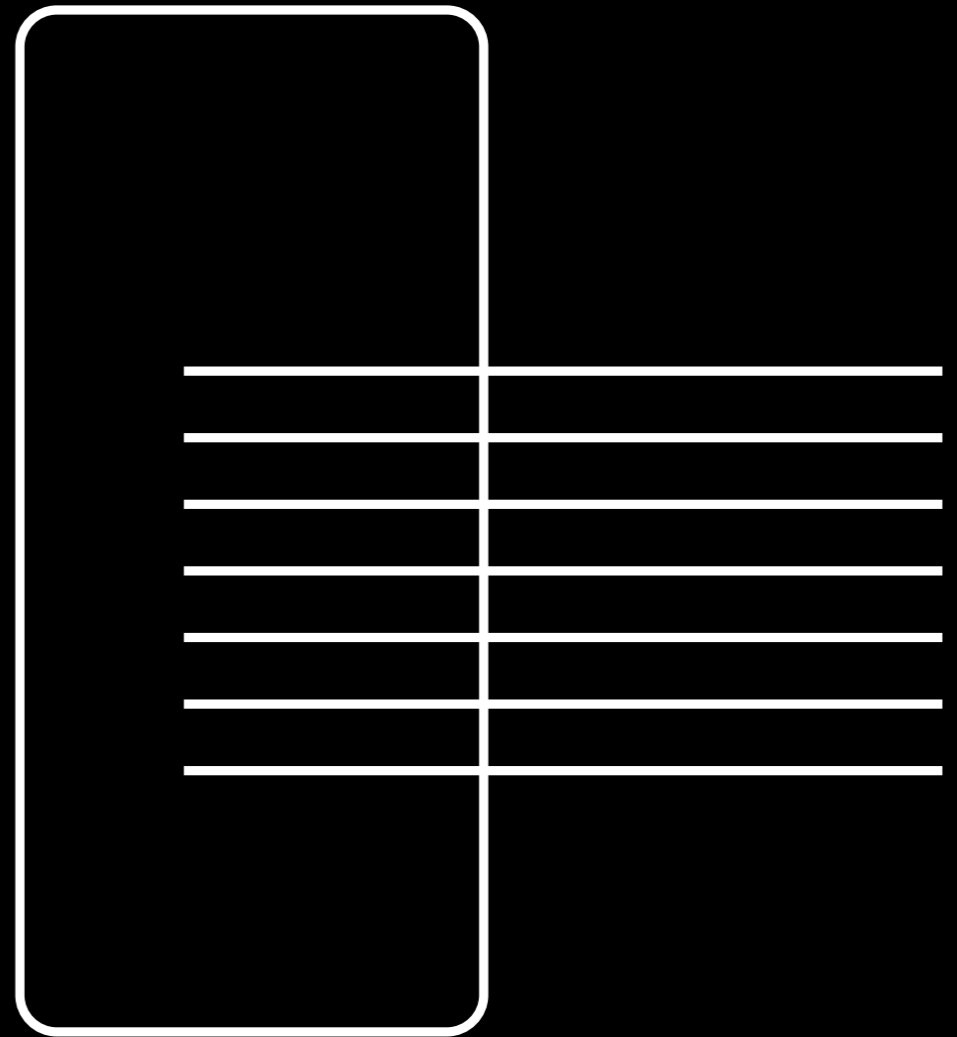
When you zoom in with Illustrator it does not turn into big square pixels. Edges stay sharp, corners stay pointed, curves stay smooth.





# Simple Shapes

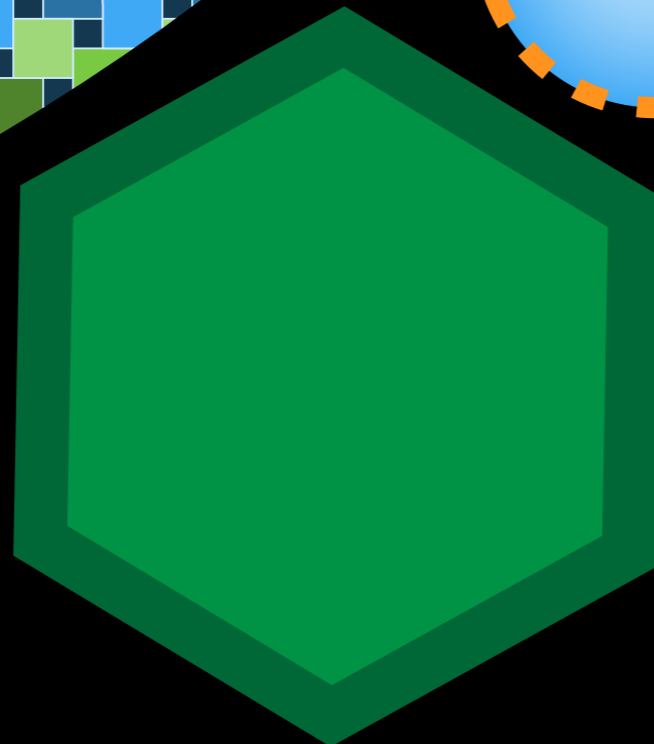
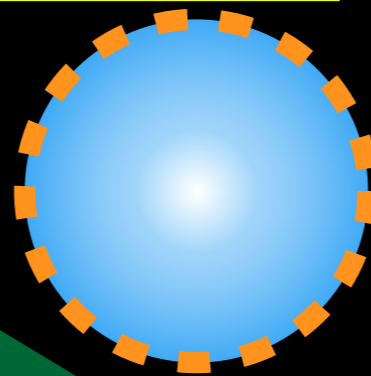
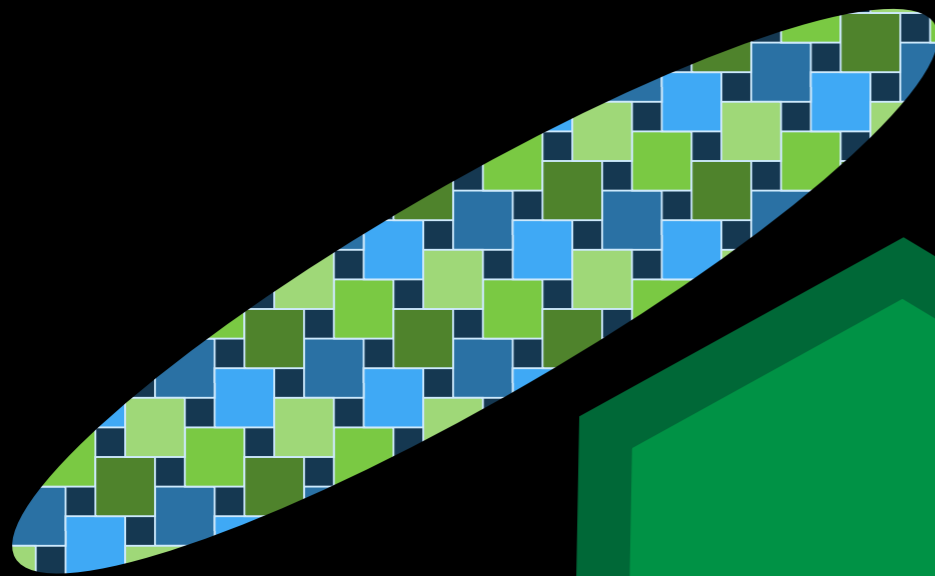
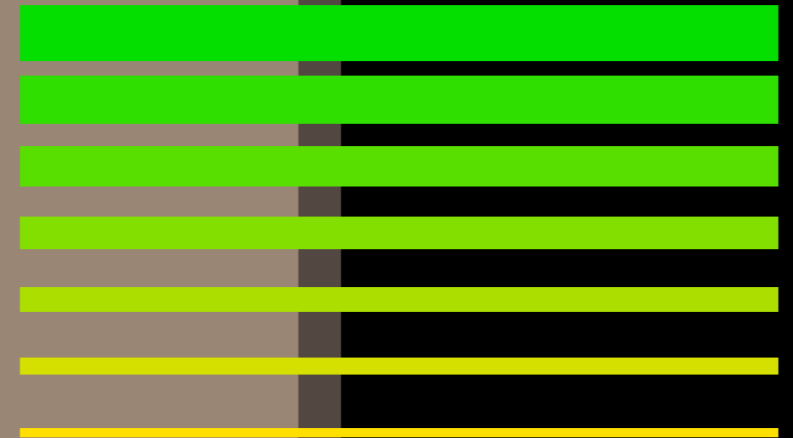
You can make simple geometric shapes.





# Appearance

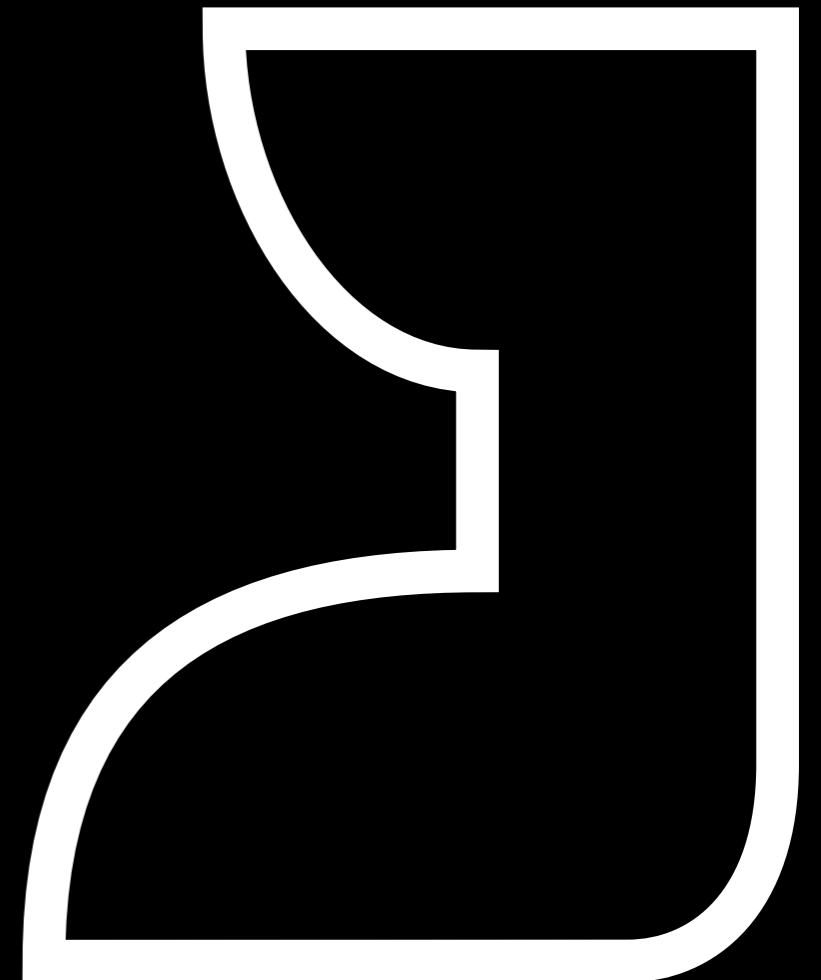
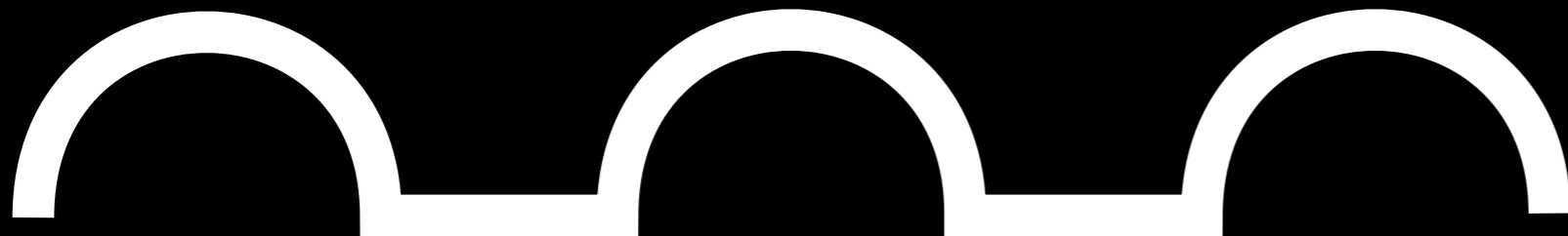
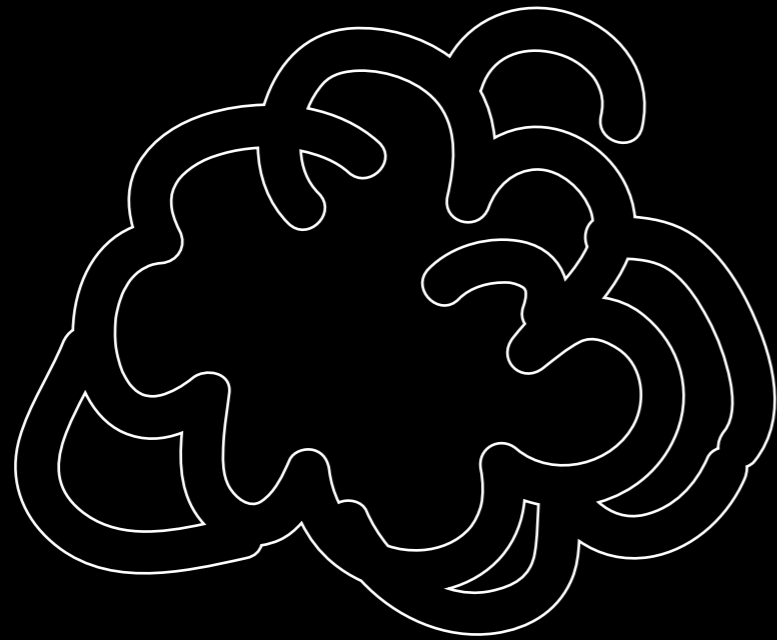
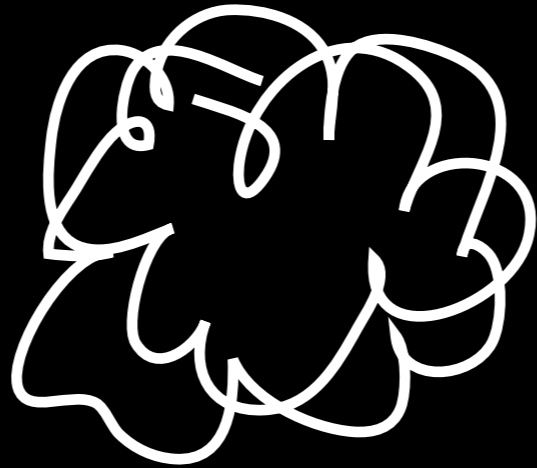
It wouldn't be fun if you couldn't make them pretty.





# Pen and Brush Tools

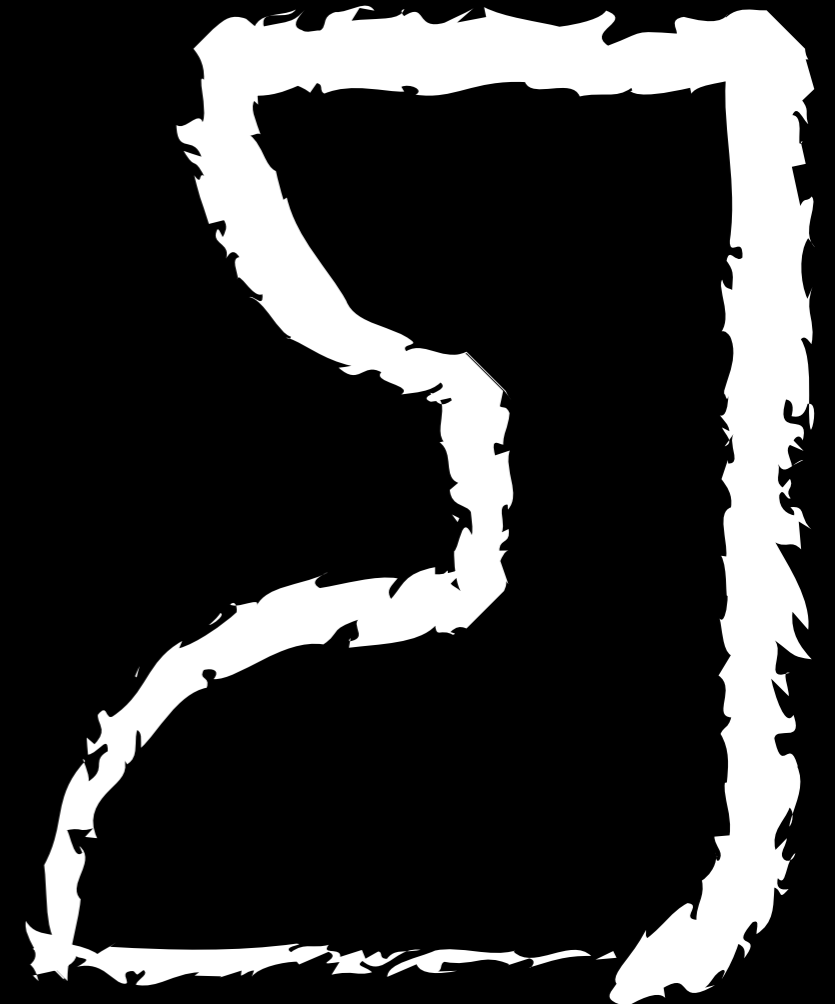
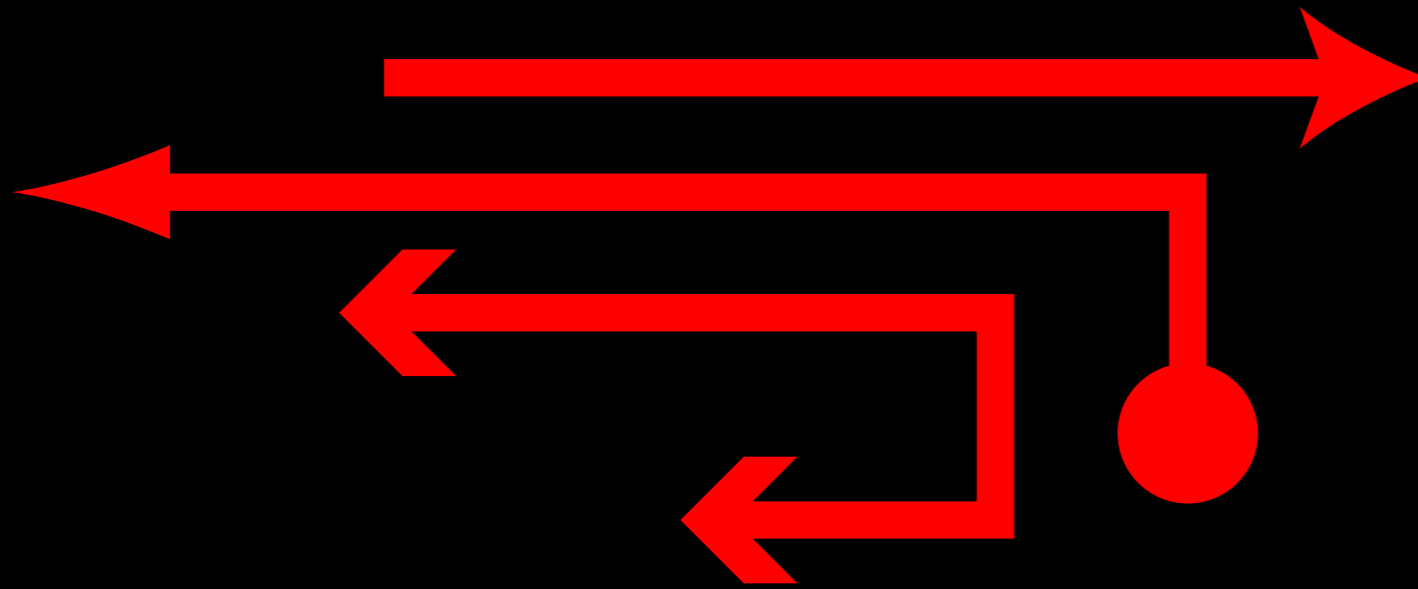
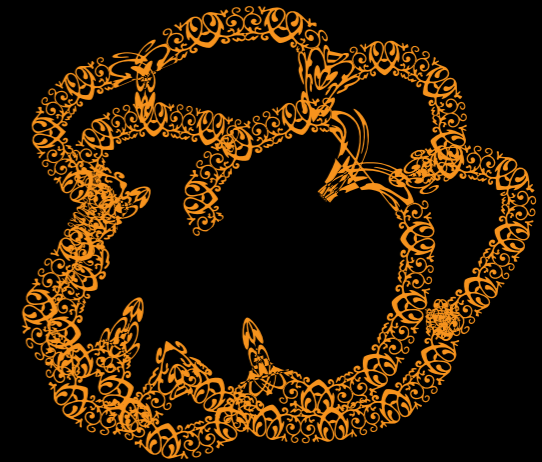
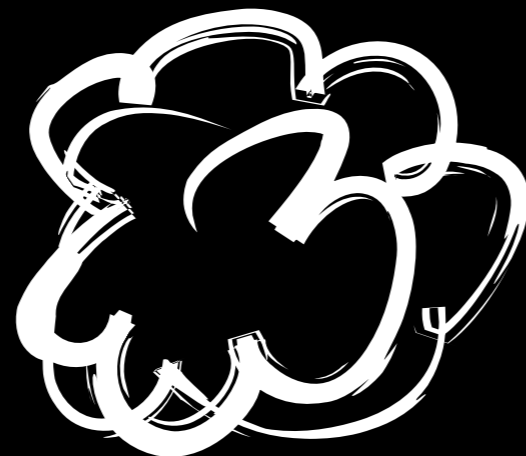
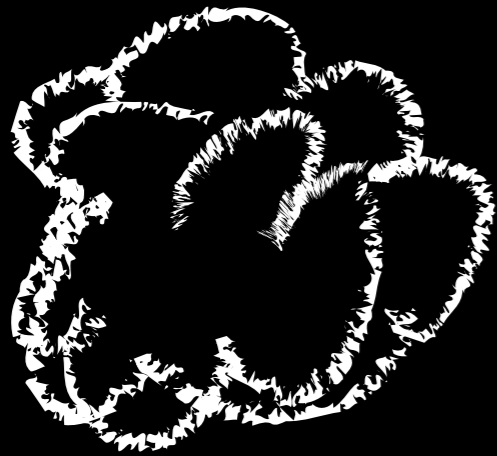
Pencil, Paintbrush, and Blob Brush tools allow fluid shape creation. The Pen Tool allows precise efficient shape creation. It's hard but powerful.





# Brush Strokes

Then there are Brushes which offer a great variety of artistic effects. You can also make your own.





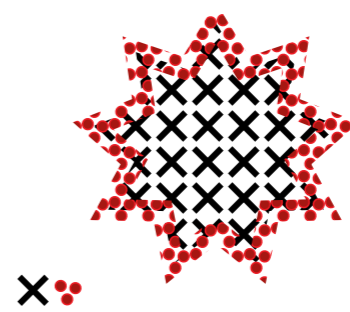
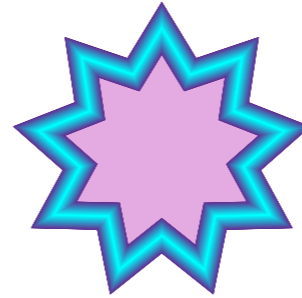
*Original*



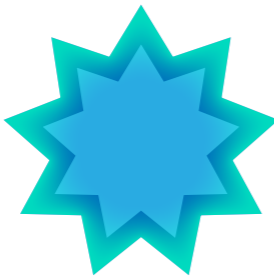
*3d Extrude and Bevel*



*Roughen*



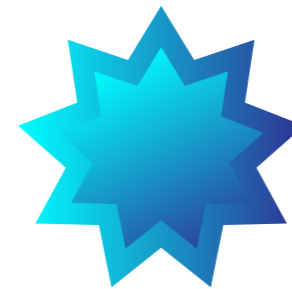
*Drop Shadow*



*Inner Glow*



*Rounded Corners*



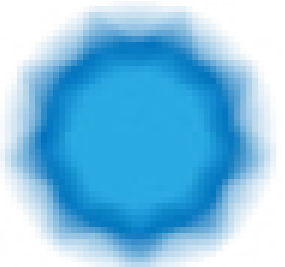
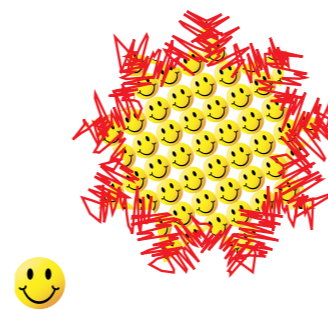
*Scribble*



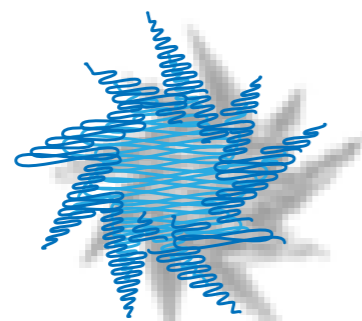
*Twist*



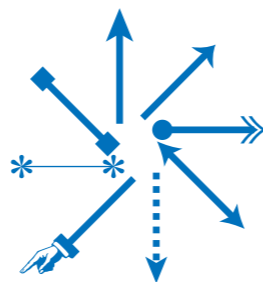
*Rough Pastels*



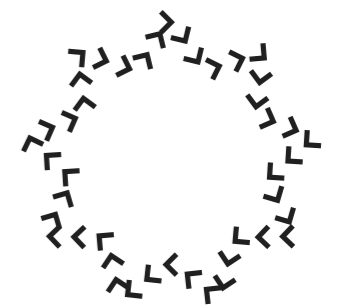
*Radial Blur*



*Twist. Scribble. Drop Shadow*



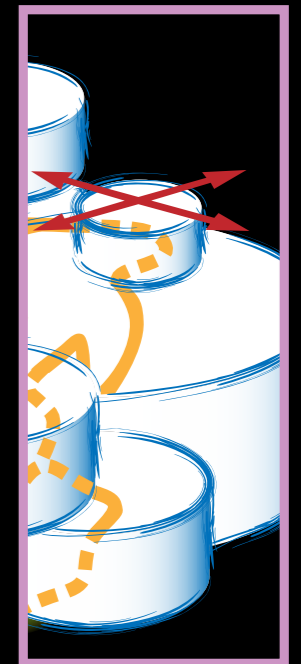
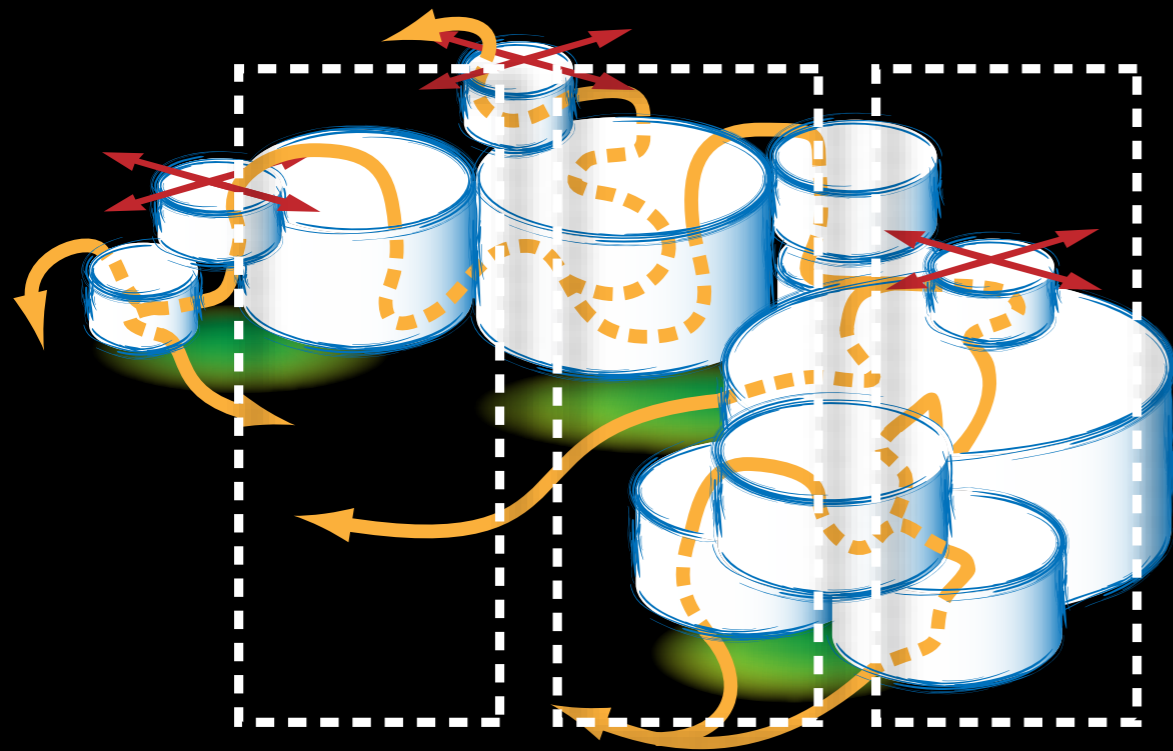
*Add Arrowhead*





# Clipping Mask

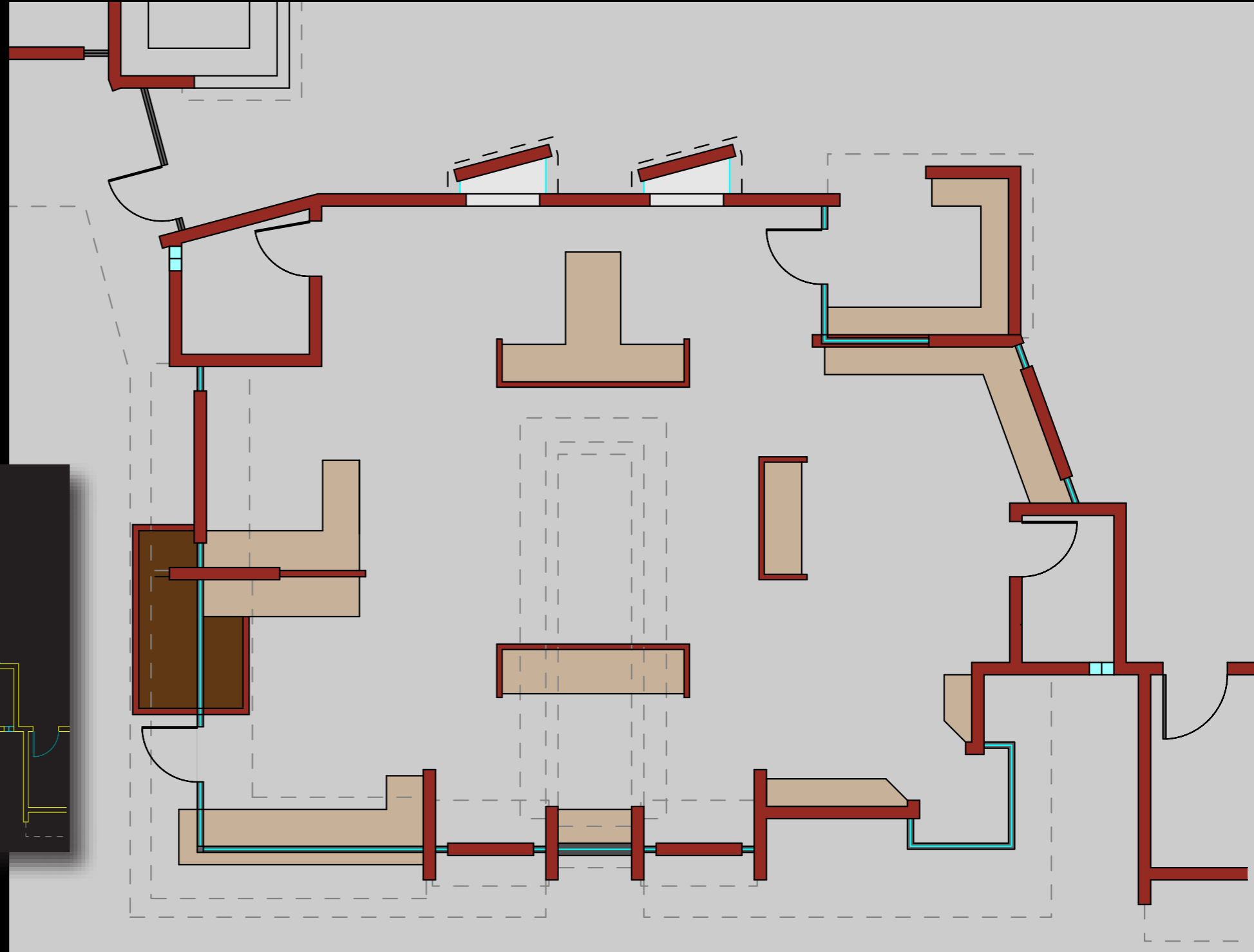
You can use one shape to limit the visibility of other shapes.





# Live Paint

Live Paint is similar to the paint bucket in Photoshop and other pixel based programs, but it makes vector objects that can be selected and edited later. The painted areas also respond to edits to the base geometry. It's a great way to color in CAD.





## Content Management



### Bridge

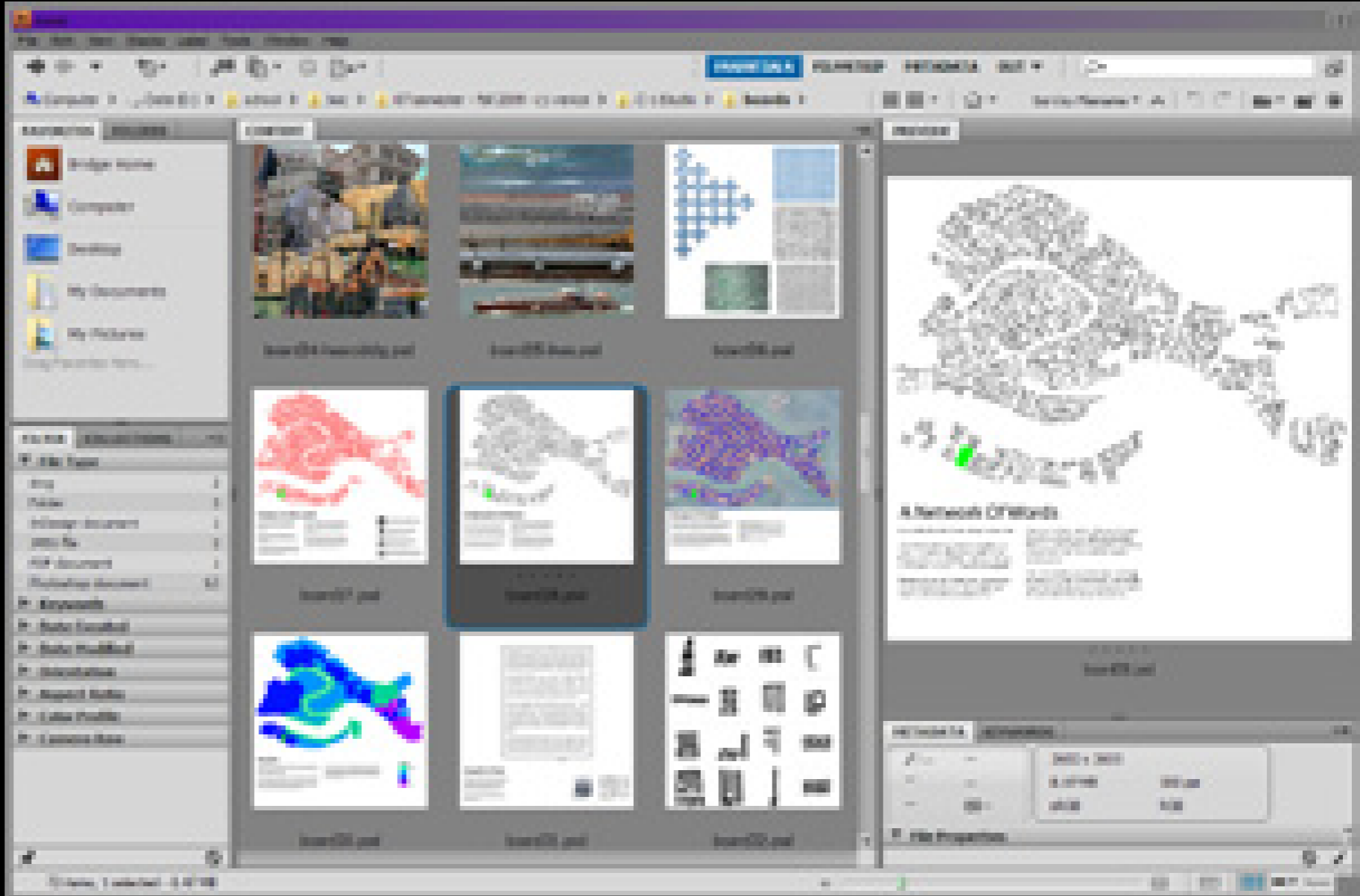
Like Explorer or Finder (or File Manager if you're that old).

*findin' stuff*



# Thumbnails

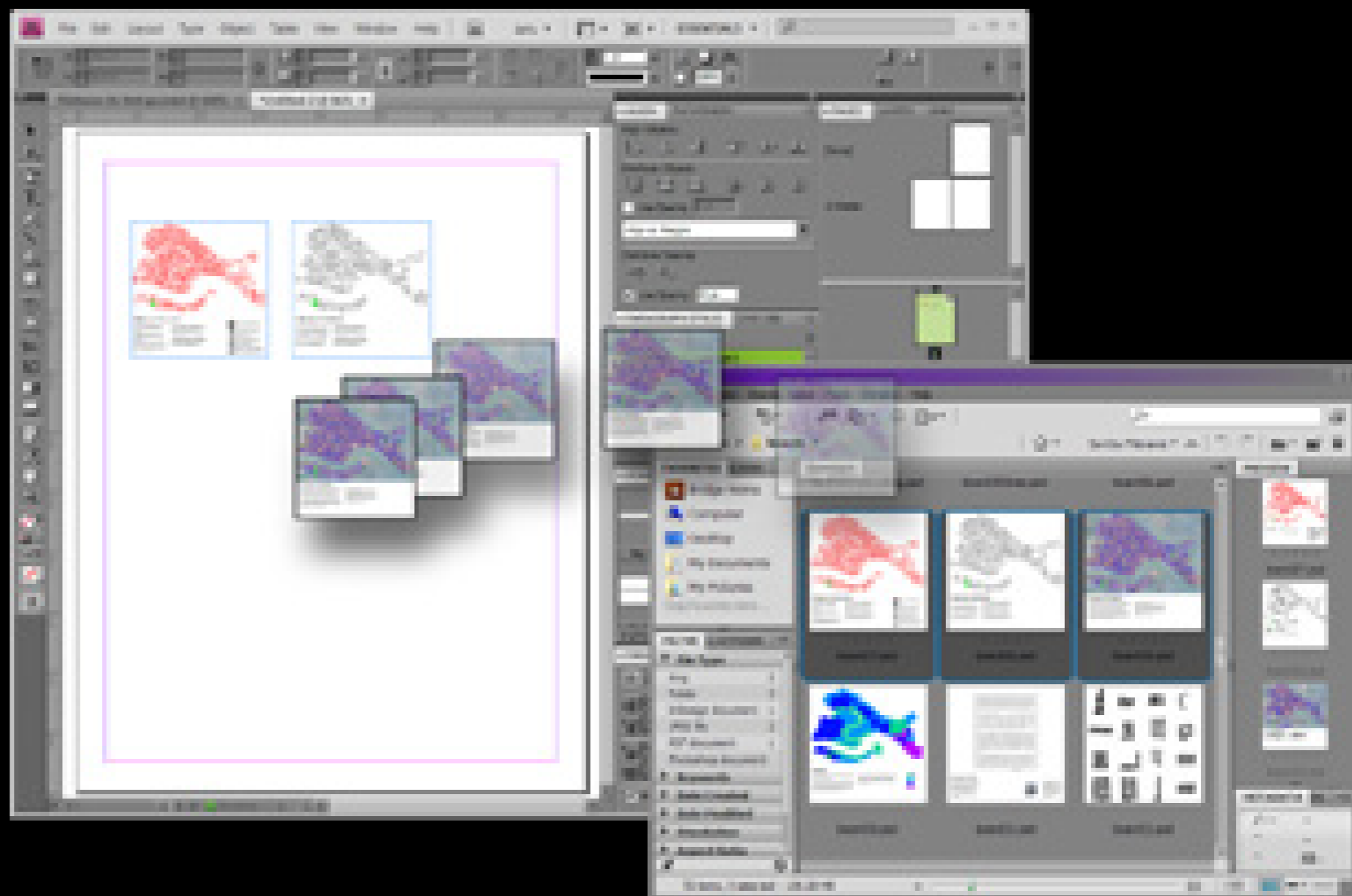
Bridge is just a way to browse your files but it shows resizable thumbnails, nice previews, you can filter by file type, you can group files to help make a ton of pictures managable. You can run Photoshop scripts on a batch of images. I have a twenty year old thumbnailer that I usually use, but Bridge does a much nicer job with PDF and Illustrator files; especially multi-page or multi-artboard files. And the single click filtering is helpful.





## Drag and Drop

When you find a file you like, you can drag and drop it right onto a page in InDesign. For me, this is a great way to work. Use Bridge to get related files grouped into folders (Studio B1, The Simpson Residence...). Then use InDesign to create some empty pages. Then drag and drop files from Bridge onto the pages and watch the document come together as you think about how to organize your story and how to tell it.

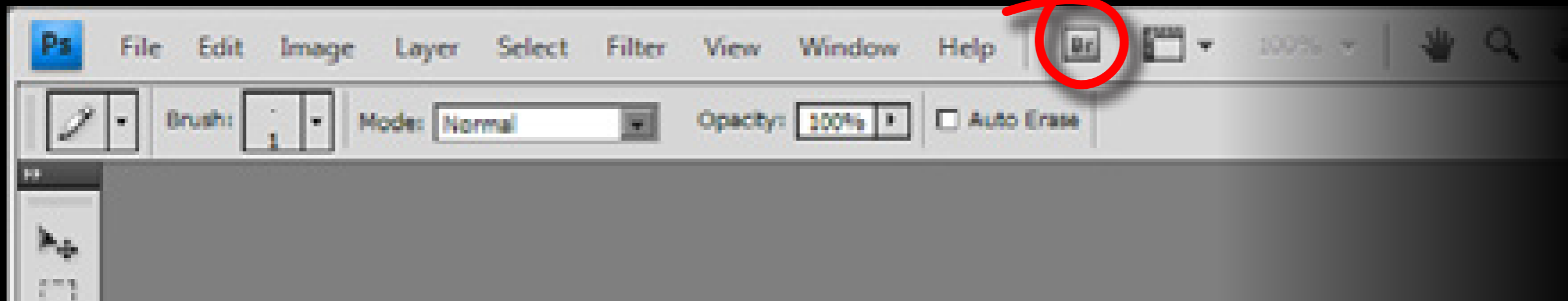




## The Button and More!

Photoshop, Illustrator, and InDesign each have a button up by the menu to launch Bridge. You can also run it like a normal program.

More recent versions of InDesign also have something called MiniBridge which shows up on a palette inside InDesign.





## InDesign

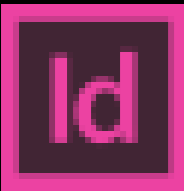
Text and graphics on pages.

InDesign is for making documents. You can do all of your writing in InDesign and very little of your art creation. The art usually comes from other programs.

A document could be: business card, résumé, term paper, presentation board, portfolio, novel, encyclopedia...

I encourage you to use InDesign to write your papers, résumés and the like. It will help you get familiar with the program so you will be up to speed when you really need it. Don't say "Oh, I'll use Word for now and worry about InDesign later."

puttin' stuff  
together

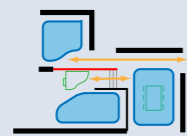


# Sherman Road Montessori

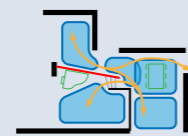
peter m. gruhn - boston architectural

## An Organically Designed Primary School

### Scharoun



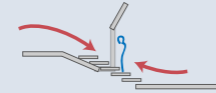
Flow limited and truncated. Constrained Spaces.



Smooth flow into spaces. Expanding spaces.



Hall and Lobby spaces meet their own needs but fail to join.



Each adapts to the other.

### Montessori



#### The Child

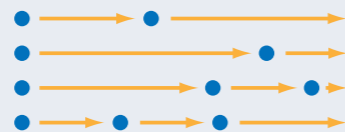
The individual child as the primary actor in her own education.



#### Fluidity of Grouping

An individual in the classroom (student or teacher) may work on their own, with another individual, with a small group or with a larger - even whole class sized - group. Any given group may be focused on any given individual.

Movement from one grouping situation to another is unpredictable; any option may happen as the student's needs dictate.



#### Variable Time Parameters

An individual in the classroom will spend what time is needed for any given work undertaken. A student may select to do some work which is over quickly and then move on to another or may become engrossed in some work which takes quite a long time with the full ability to pursue that work until they are satisfied, either at its completion or to continue at another time.

### Harmonious Emergence

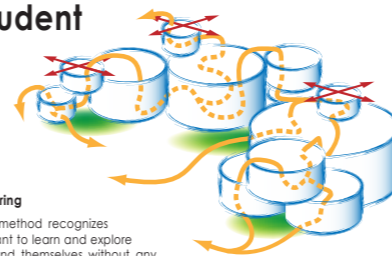
Organic Design is...

Form found by the interplay of core requirements and elements with responses geared towards the natural desires of the spaces. Form falls from the stabilization of the myriad dialogs between design inputs.

Of particular importance is the denial of importance to formal systems.

Read one way, Organic Design is nothing more than Good Architecture.

### The Student



#### Learning/Exploring

The Montessori method recognizes that children want to learn and explore everything around themselves without any external prodding. Observing my own childhood and the behavior of others we see that learning/exploration takes various characters:

- multi-pathed
- active across the subject
- static and insular
- stands off and observational

#### Thinking

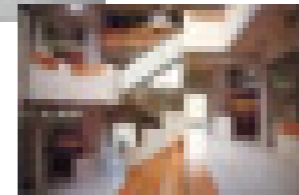
With the Montessori emphasis on the individual student's role in his own education it is important to look at the student on his own. He won't be just doing busy work to fill quotas or give the teacher some peace. His work will be of utmost importance and involve active thinking/exploration/learning and that frequently in a solo mode.

There are two general ways that a solo experience can relate to the world:

- Introverted: turned away from externalities focusing on a smaller world. External stimuli are ignored or even blocked.
- Extroverted: turned towards the rest of the world for observation and/or interaction. Focus is directional with a block to the rear to prevent swamping.

While most students can usually just occupy any piece of floor, mixing and close proximity with others, they sometimes need more defined spatial support.

### Precedent



Herman Hertzberger. Montessori School, Delft.

I had encountered these images years ago and they impressed me for being masses arranged to form space rather than pierced boxes; for their attempt to make a school that was driven more by children than by teachers; for the multi-layered interpenetrating space. On learning that I was going to do a school these images immediately came to mind. That they are of the same work by one architect and a Montessori school is an interesting coincidence.

These precedents inhabit this project not as formal rules but rather a texture flavoring the design. They serve as a reminder of a flavor towards which I wanted to push.



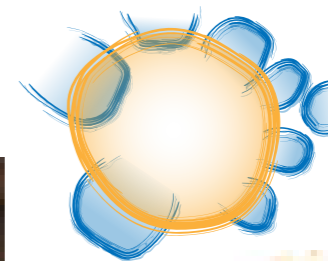
#### Italian Piazzas

The Piazza speaks to the Montessori classroom as a central gathering space where a number of people can gather either as a group, as in a class's Circle time, or engaged in their own pursuits. Further, the piazza is not the only space in town. Its face is permeable and work goes on behind the walls of the buildings facing it and in the streets and buildings beyond.

From the piazza, take:

- Edge definition
- Permeability
- Sunlit walls for indirect light
- Slivers of direct light

### Development



#### Core and Pods

The central core forms as a left over space with no identity of its own surrounded by auxiliary spaces and programs and their circulation.

The first appearance of a penetration of the internal space by the exterior shows up at the 10:30 position. The outside world makes demands on the interior.



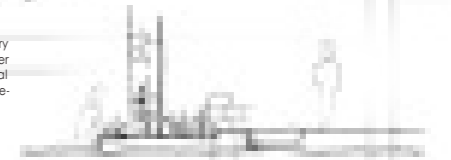
#### Piazza

The Piazza appears as an organizing concept for the central space. The exterior becomes a stronger presence in the space. Yet the Piazza is too isolated and the periphery uses too much of its space for circulation.



#### Inside/Outside

The inside/outside boundary has to be a weather barrier but can it be at a transitional zone rather than a hard delineation?



#### Sitting

The Piazza needs activation. Breaks allow for utilizing the peripheral spaces as well as providing the Explorer multiple paths through the class environment. Stairs become seats, or even tables; the edges become active and the space becomes more inviting and a little larger as the edges become useful.

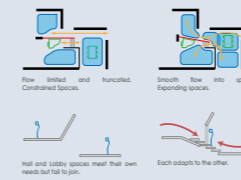


# Sherman Street Montessori

peter m. gruhn - boston architectural

## An Organically Designed Primary School

### Scharoun



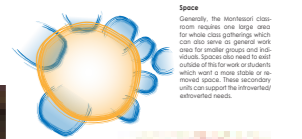
### Harmonious Emergence

Organic Design is...  
 Form found by the interplay of core requirements and elements with responses geared to ward the natural desires of the space. Form falls from the stabilization of the myriad dialog between design needs.  
 Of particular importance is the detail of importance to formal systems.  
 Read one way: Organic Design is nothing more than Good Architecture.

### Precedent



### Development



**Space**  
 Generally, the Montessori classroom requires one large area for whole class gathering which can also serve as general work area for smaller groups and individual. Spaces also need to meet outside of this for work or students which need to move inside or removed spaces. These secondary work can support the interwoven sub-worked needs.

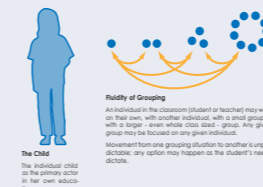
**Core and Pods**  
 The central core forms as a left over space with no identity of its own surrounded by auxiliary spaces and programs and their circulation.

**Plaza**  
 The Plaza appears as an organizing concept for the central space. The exterior becomes a stronger presence in the space. The Plaza is too distant and the design may lose too much of its space for circulation.

**Inside/Outside**  
 The interdisciplinary boundary has to be a weather barrier but can't be all of a barrier zone rather than a hard delineation.

**Sitting**  
 The Plaza needs activation. Needs allow for seating the peripheral spaces as well providing the E-provenience path through the site environment. Steps become seats or even tables. The edges become active and the space becomes more inviting and a little larger as the edge becomes detail.

### Montessori



**Fluidity of Grouping**  
 An individual in the classroom (student or teacher) may work on their own, with another individual, with a small group or with a larger - even whole class sized - group. Any given group may be focused on one given individual.

**Variable Time Parameters**  
 An individual in the classroom will spend what time is needed for one given work undertaking. A student may want to do some work which is over quickly and then move on to another or may become engrossed in some work which takes quite a long time with the full ability to pause that work until they are satisfied either at its completion or to continue at another time.

### The Student



**Learning/Exploring**  
 The Montessori method recognizes that children want to learn and explore anything around themselves without any external prompting. Observing the world around them and the behavior of others we see that learning/exploration takes various characters:

- multiphased
- active across the subject
- tactile and tactile
- stands off and observational

**Thinking**  
 With the Montessori emphasis on the individual student's role in his own education it is important to look at the student on his own. He won't be just going back work to fill quiet or give the teacher a sense of peace. His work will be of utmost importance and intense active. Thinking/exploration learning and that frequently in a solo mode.

There are two general ways that a solo experience can relate to the world:

- Intentional: formed away from attentional focusing on a smaller world. External stimuli are ignored or even blocked.
- Externalized: turned towards the rest of the world for observation and/or interaction. Focus is directed with a look to the rest to prevent interrupting.

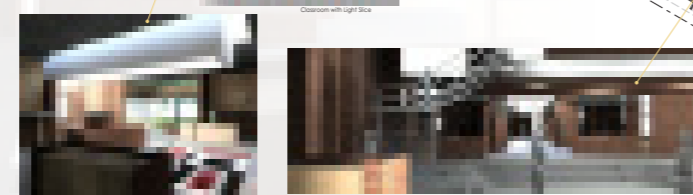
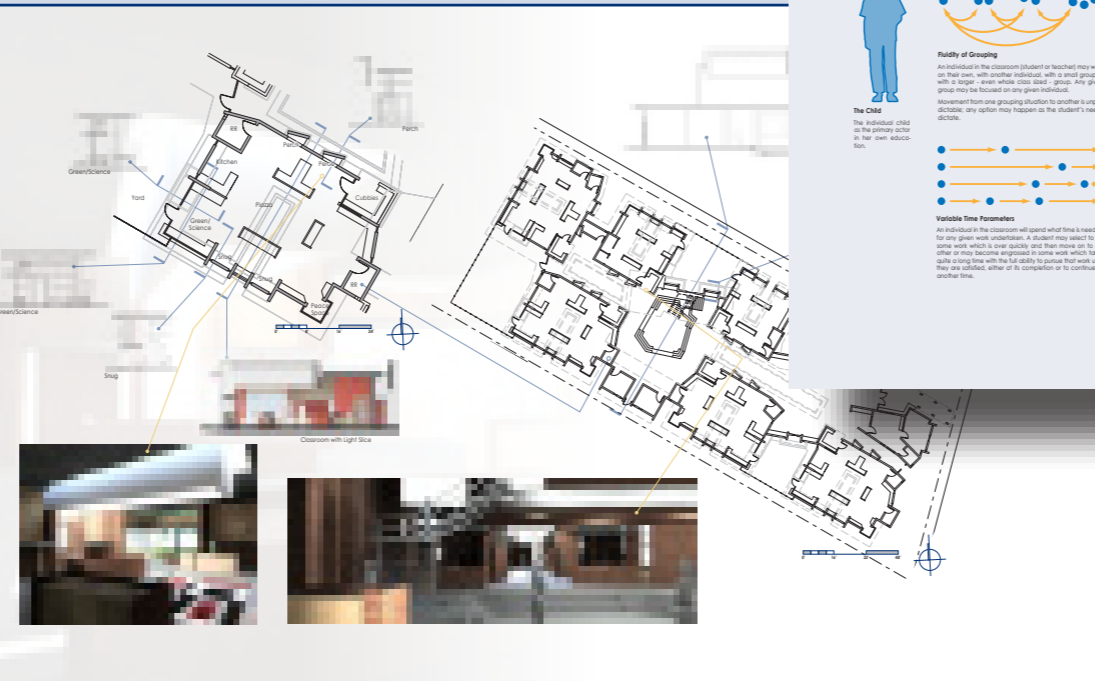
While most students can usually just occupy one piece of floor, meeting and close proximity with others, they sometimes need more defined spatial support.

**Rattan Plazas**  
 The Plaza exists to the Montessori classroom as a central gathering space where a number of people can gather either as a group, as in a class, Circle time, or engaged in their own pursuits. Further, the plaza is not the only space in town. Its focal is permeable and work goes on behind the walls of the building facing it and in the streets and buildings beyond.

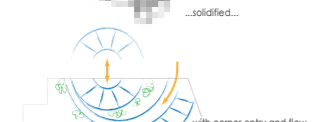
From the plaza, take:

- Edge definition
- permeability
- built walls for indirect light
- sheets of direct light

# Sherman Street Montessori



# Sherman Street Montessori



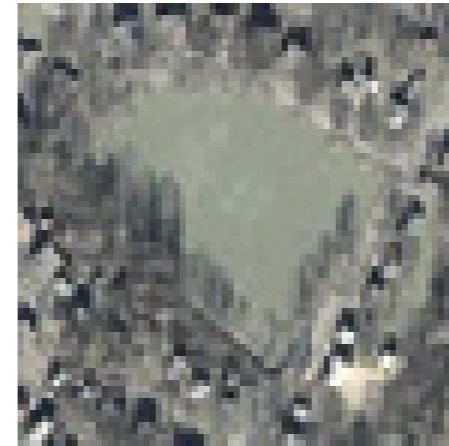


## Sun and Shadow

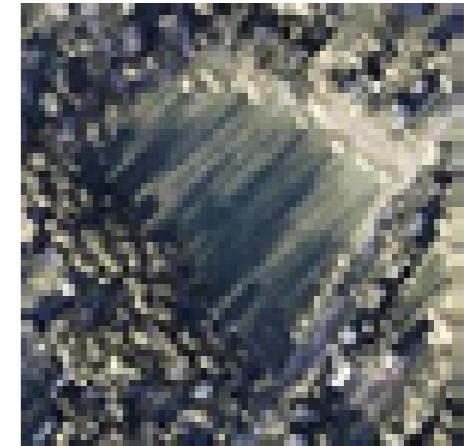


December

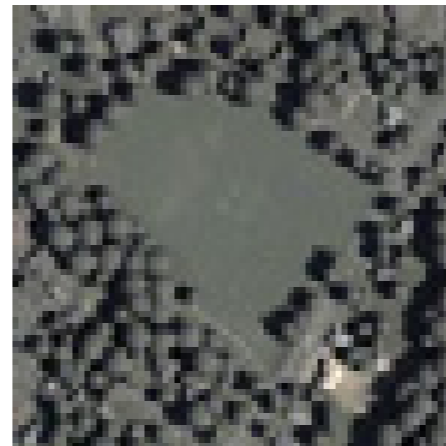
9 am



12 noon

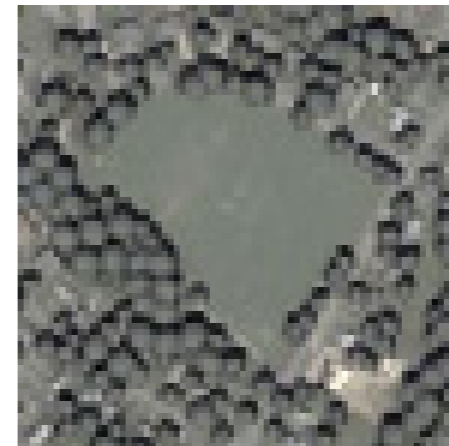


3 pm

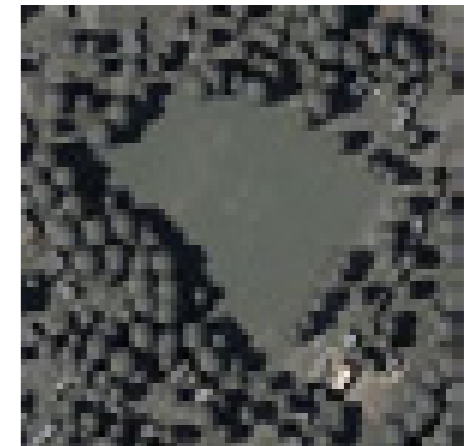


June

9 am



12 noon



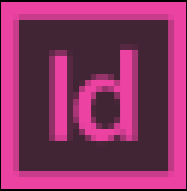
3 pm

The site is broad and open. The forested rise to the south does cast shadow across the site which would make the ground floor close to the hill a little dark on winter afternoons. The upper storey should be fine due to height. Any location towards the center or north receives full insolation throughout the year. The area is open enough that care should be taken to prevent too much solar gain in the warmer months. While the Hillside Ave. frontage is planted with mature trees, they are not frequent or deep enough to create a major shading problem. The corner to the far west of the site is heavily shaded and that it remains so throughout the year is attested to by observations of ground conditions and the accompanying shadow studies showing minimal solar coverage even in the depths of summer.

The woods to the south are an asset to the site and community. The ledge below them is construction issue. They are best preserved for their own right and avoidance of social and physical difficulty. They can be a distinct asset to the new school and care should be taken to distance any new construction properly for the effects desired.

With the size of the site and the zoning of the neighborhood, the roof of the new school will not be overshadowed in the foreseeable future. Preliminary calculations indicate that a 30kW photovoltaic system will serve the electricity needs of the school. Such a system will fit comfortably on the roof of the allowable footprint with adequate space for mechanical and passive solar installations. Such a system is strongly recommended for further exploration.





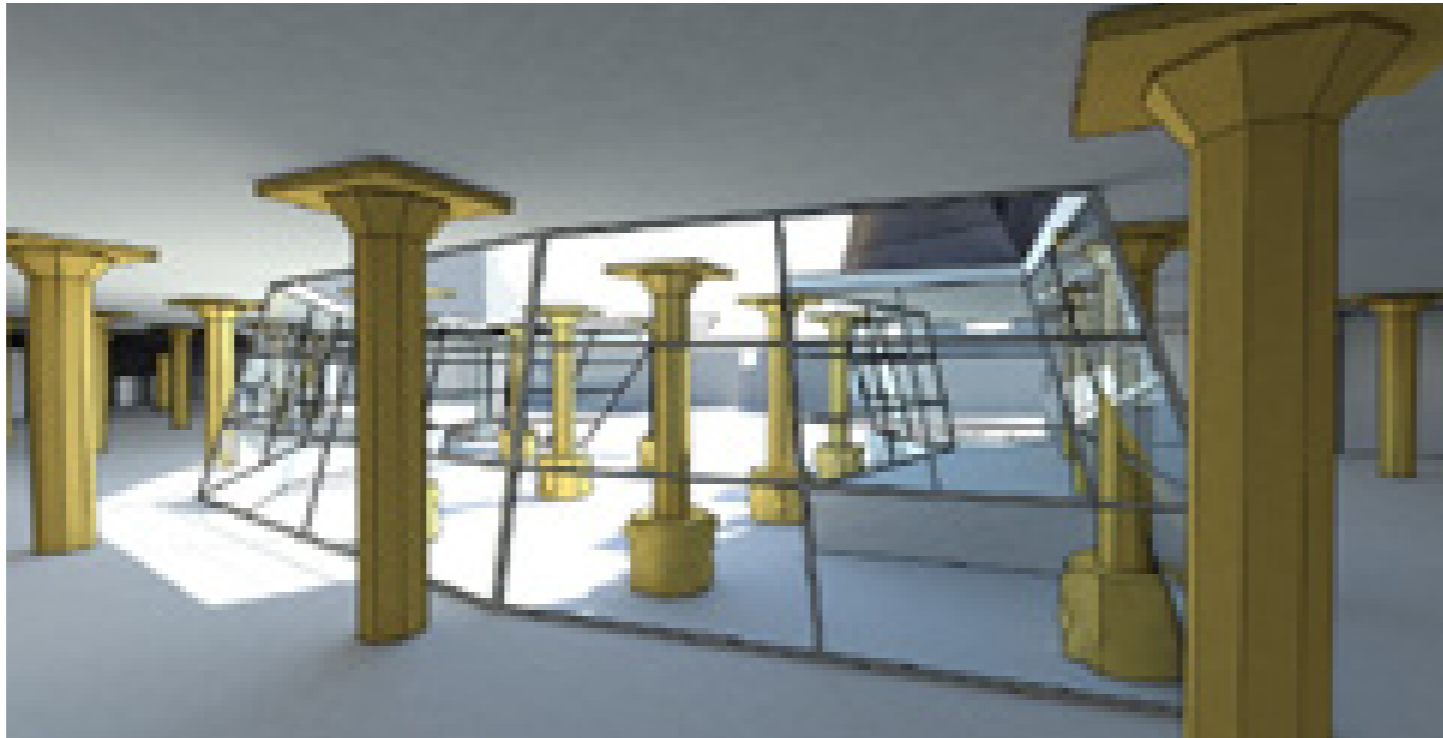
### PROPOSAL

As 3d printing grows a part, our proposal grows up out of the existing factory onto the hill. CNC mills rout material at street level to provide an entry court, activate the sidewalk, and move light deeper into the maker space.

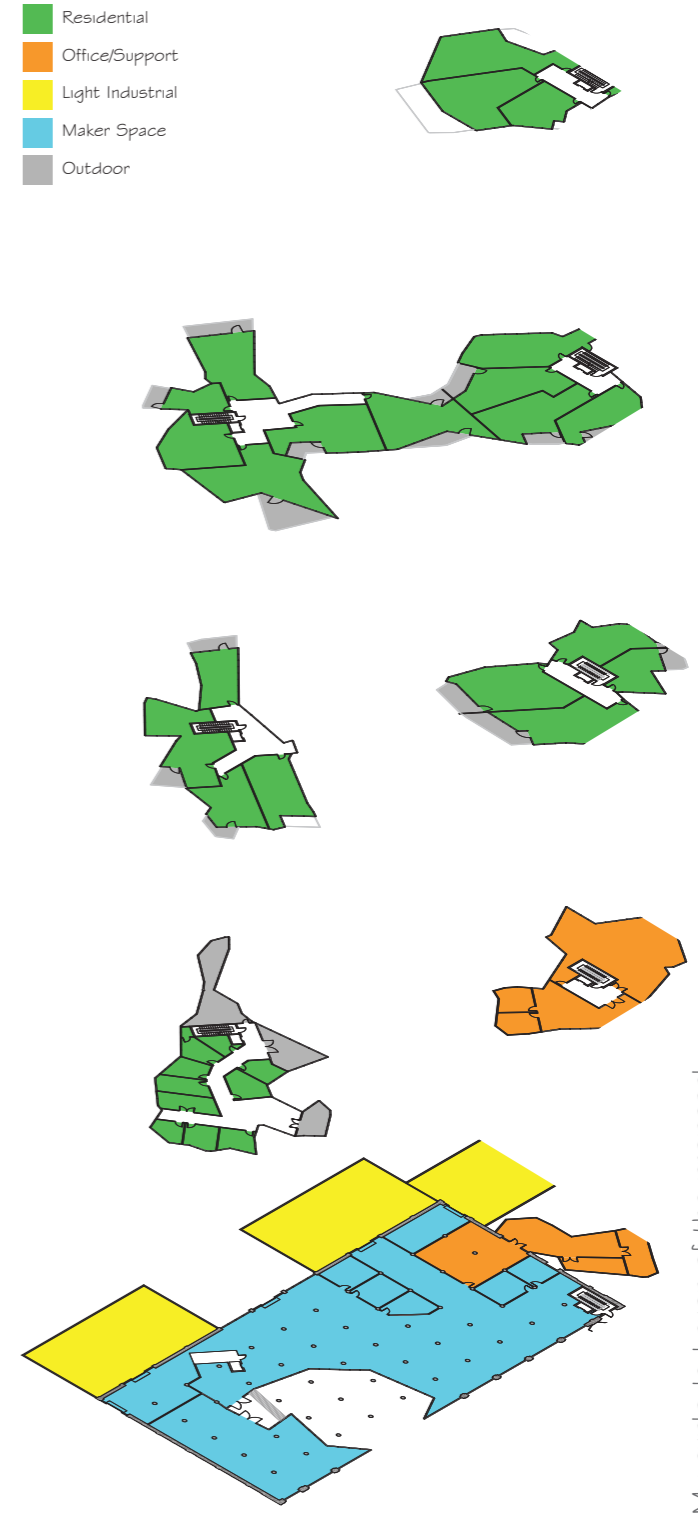
The new construction mostly contains residential units screened by panels that can be created in the facility below to customize according to the occupants needs.



Corey's Rendering o Courtyard.



My rendering of courtyard.



My exploded axon of the proposal.



## Peter M. Gruhn

5 Charlesdale Rd., Medfield, MA 02052 • 508-801-0514 m • 508-359-2847 h • peter.gruhn@the-bac.edu

### Education

Boston Architectural College, B. Arch. candidate. January 2006 - Present  
Rensselaer Polytechnic Institute, B.S. Computer Science, minor Architecture. 2005  
Scottsdale Community College, A.A.S. Arch. Tech. With Highest Distinction (4.0 GPA). 2005

### Design Experience

**Charlestown Community Garden Shed (BAC Gateway Project)** Boston, MA  
Team Member Jan. 2012 - Present

- Created majority of BRA submittal drawings. Currently completing CD set for construction later summer 2012.
- Involved with team in final design redevelopment, site survey, and design presentation tasks.

**DiMella Shaffer (via Dakota Design Staff)** Boston, MA  
Draftsperson Feb. 2008 - May 2008

- Developed responses to RFIs in cooperation with other members of Construction Administration team for high end 750,000 multi-family residential project.
- Prepared sketches, researched code, suggested design changes as appropriate.

**Stirling/Brown Architects (via Dakota Design Staff)** Winchester, MA  
Draftsperson Sept. 2007 - Dec. 2007

- Developed alternates for design problems
- Created new and modified existing drawings for DD and CD phases of projects including 7,000+ s.f. custom home, and 1,700 s.f. columbarium addition. Work encompassed generating roof plans, and elevations, completion of building sections to include existing and modified details, creation of 3d models to generate complex elevations.

**Boston Architectural College** Boston, MA  
Various Sept. 2006 - Present

- Tutor: Structures, AutoCAD, 3DS Max, Photoshop, Studio, Design Principles, and others. Sept. 2006 - Present
- TA: Workshop: Computing Drawing Space. Create learning materials, tutor computer programming. Spring 2012
- Design Principles: Assisted instructor with classroom operations.
- New Student Orientation: Student Ambassador : lead incoming students in introductory design school experiences.

**Self Employed** Boston, MA  
Consultant Ongoing

- RAR Architects - Create architectural visualizations using AutoCAD, 3ds Max and Photoshop. Ongoing
- VFA, Inc - Check and correct as-builts using AutoCAD. Dec. 2006 - Mar. 2007
- AppAxis - Web development using MSVS, C#, ASP.NET, CSS, HTML, Photoshop. Jan. 2006 - Apr. 2006

**Reece Angell Rowe Architects** Phoenix, AZ  
Assistant Jan. 2001 - Feb. 2006






























- Field measured existing sites and buildings; supervised architectural interns in field.
- Prepared drawings from site visits using AutoCAD.
- Prepared context plans using site photography, web GIS software and AutoCAD.
- Created colored elevations using Photoshop and AutoCAD.
- Participated in city and client meetings.
- Maintained and updated marketing material using digital photography, Photoshop and MS Word.
- Provide receptionist and general office help services, including phone and typing.

### Other Employment Experience

**A. C. Moore** Framingham, MA  
Customer Framer May 2010 - Sept. 2011

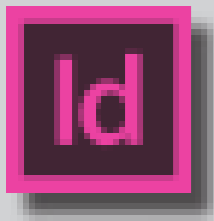
**Software Engineer** 1990 - 1999



 <b>Photoshop</b> Image editing and compositing	 <b>Lightroom</b> Digital photo processing and editing	 <b>Illustrator</b> Vector graphics and illustration
 <b>InDesign</b> Page design and layout for print and digital publishing	 <b>Premiere Pro</b> Video production and editing	 <b>After Effects</b> Cinematic visual effects and motion graphics
 <b>Dreamweaver</b> Web and mobile design	 <b>Adobe Muse</b> Website design without coding	 <b>Flash Professional</b> Interactive experiences, game design, and mobile device
 <b>Acrobat XI Pro</b> Create, edit and sign PDF documents and forms	 <b>Audition</b> Audio recording, mixing, and restoration	 <b>Bridge</b> Centralize your creative assets
 <b>Edge Animate</b> Create interactive and animated web content	 <b>Edge Code</b> Code HTML, CSS and Javascript	 <b>Edge Inspect</b> Preview and inspect web designs on mobile devices
 <b>Edge Reflow</b> Design the responsive web	 <b>Fireworks</b> Image editing for websites and apps	 <b>Flash Builder</b> IDE for coding Flash apps and mobile device packaging
 <b>InCopy</b> Collaborate with copywriters and editors	 <b>Prelude</b> Metadata ingest, logging, and rough cuts	 <b>Adobe Media Encoder</b> Quickly output video files for virtually any screen
 <b>Scout</b> Profile Flash games on web and devices	 <b>SpeedGrade</b> Film finishing and color grading	 <b>Story Plus</b> Collaborative screenwriting, reporting, and scheduling tools
 <b>PhoneGap Build</b> Package mobile apps in the cloud	 <b>InDesign</b> Work faster with smarter video logging	 <b>Gaming SDK</b> Create ActionScript games
 <b>Extension Manager</b> Easily install and manage extensions	 <b>ExtendScript Toolkit</b> Add script to your creative apps	

## So, what is Creative Suite?

A bunch of computer programs produced by a company called Adobe. They focus on a broadly defined field of creative arts. They have offerings for audio recording, film effects, photography, web design...



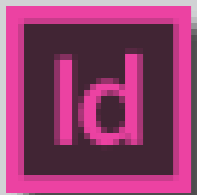
# Most Important Stuff

You can use InDesign successfully, in the end, by just sitting down and creating your document. But you will suffer for your art.

InDesign has some specific strengths that will make your life happy, easy, and fun. InDesign has some tools that strongly support those strengths. You should, I am **BEGGING** you, become familiar with these tools. Use them on your small documents so you can be smooth with them when you have to make a Portfolio.

## The Strengths:

- Consistency - it is easy to make all your pages use the same set of layouts, fonts, colors and so forth.
- Modifiability - it is easy to change fonts and colors throughout the document with a handful of clicks. [Layout is... let's say "possible."]



# Three Things

There are three most important support tools.

- Master Pages
- Paragraph Styles
- Swatches



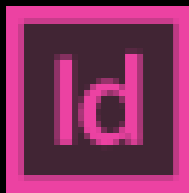
# Master Pages

A Master Page is not a page that prints in your document. It is a template on which you base pages in your document.

This document has four simple Master Pages. One for each program with the right little icon up in the corner. So this screen right here is “based on” the InDesign Content Master Page.

Each of the four content master pages is based on an empty master page that only has some margins and a couple of guidelines that are used to lay stuff out.

Let's look at my portfolio...



# Portfolio Masters

These are just mine, you don't have to copy me.

There's a Root master which just contains page numbers and grid lines.

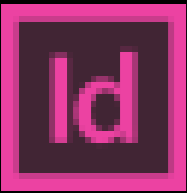
Then there's a master with all the layout for a chapter heading. Each studio project gets a chapter.

I think Zone was for the major divisions: Studio, Other Academic, Practice, etc.

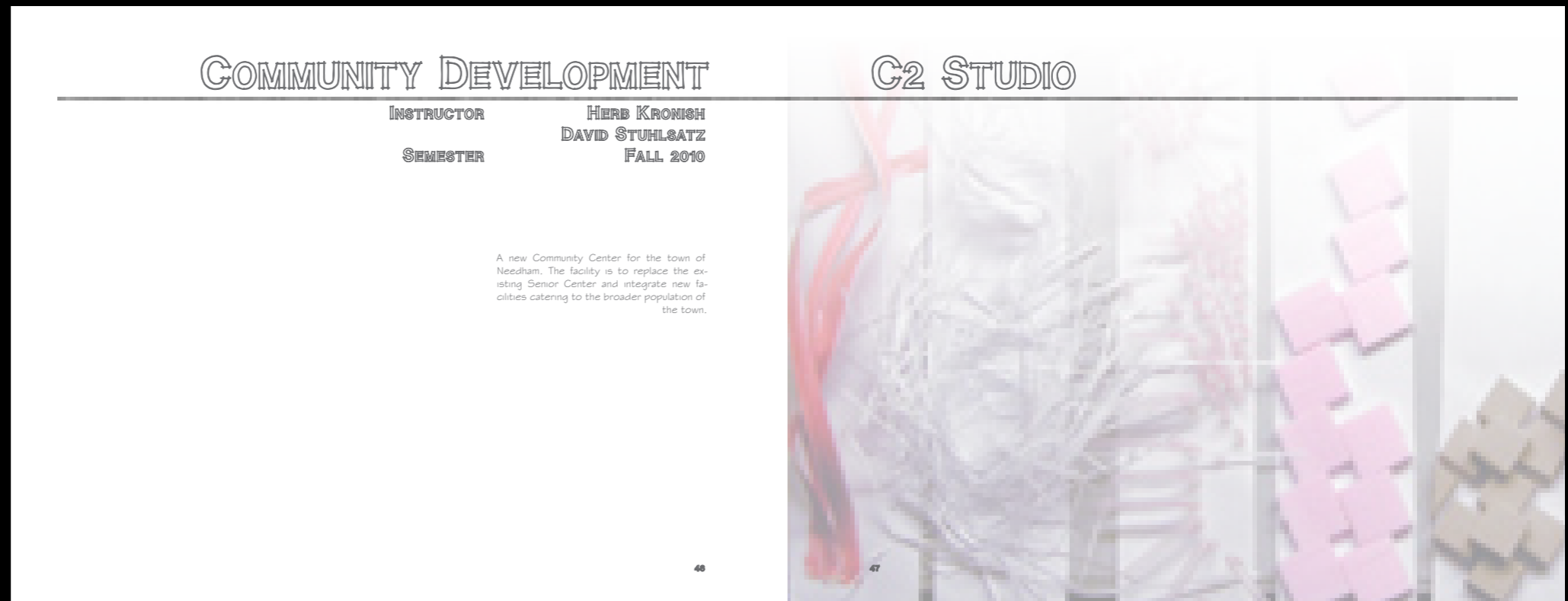
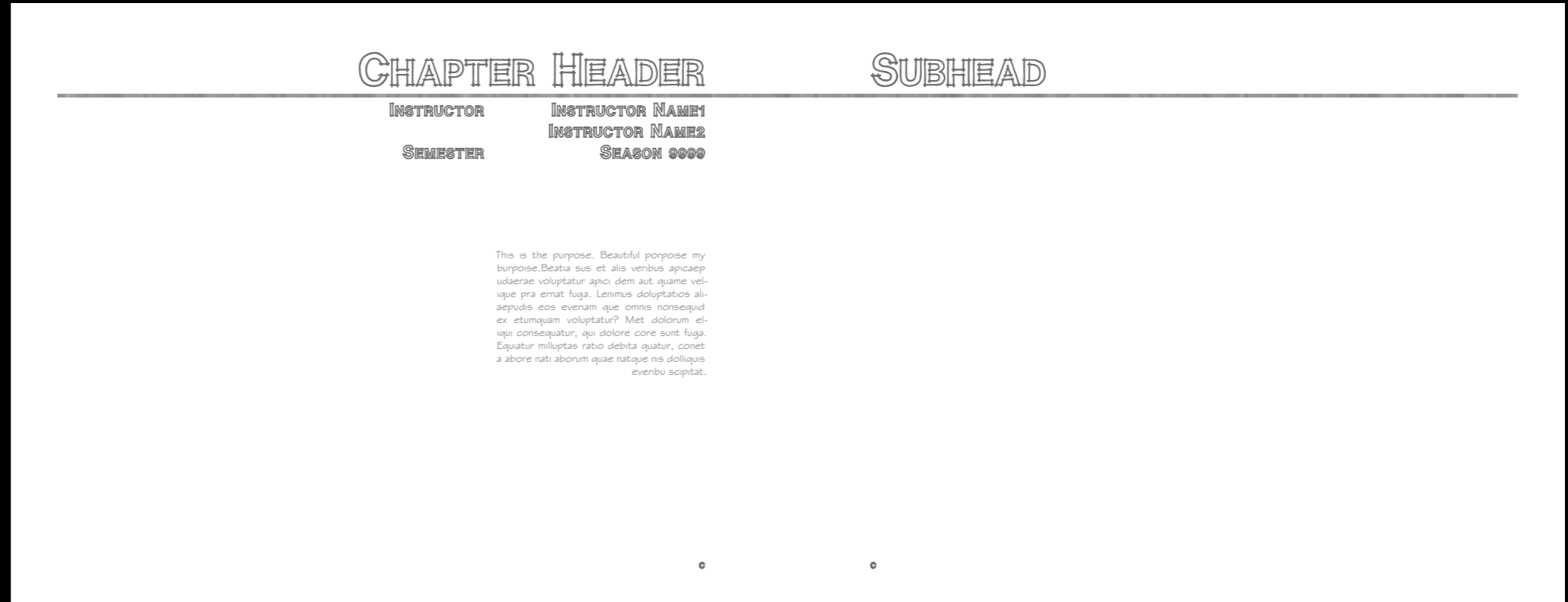
Then each project has a number of pages of content. Since I want a lot of space to put words and pictures, you can see that the content master is pretty sparse.

Then at the end of each project I had a page for me to compliment and critique the project with the advantage of some distance. That's the Looking Back master.

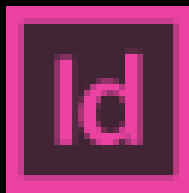




Here is the Master Page for a Chapter. It is all laid out and ready to use. Then when I got to page 43 and needed a new chapter, I just made an instance of this Master and filled it in and it looks right.







# Paragraph Styles

A Paragraph Style is a collection of type attributes that can be applied to a whole paragraph at a time. If you modify a paragraph style, all of the type in your document that uses it will update to match. Say I suddenly wanted this whole presentation to be done in Courier New? One click and it all changes. When you are entering text in InDesign, you'll notice that there's this very handy



control bar at the top of the screen to help you change your fonts and your paragraph spacing and all sorts of things.

Never use it. Just don't. If you need a new font or indent or some different style to your current paragraph, make a Paragraph Style for it.

I'm not saying you can't make a document with it. I'm saying you will lose the easy consistency and modifiability. Do you really want to go back over 80 pages and fix all the captions to 8 point Courier New Italic by hand? Or was it 9 point Caslon Demi-bold?



# Type Power

The typography in InDesign is... as powerful as I need. Here is some plain text. The fanciest thing in there are some tabs to separate out different data items.

Add a few carefully crafted paragraph styles and voila!

The Gateway Project Book  
Section 1      Problem Scope Fleagle Smith  
Client Needs  
Existing Site  
Neighborhood Meetings  
Put questionnaires in an Appendix  
Section 2      Research Beagle Jones  
Site  
Sound, Light, Traffic  
Put these together  
Materials  
Timber  
TerraCotta Rain Screen  
Bamboo  
Use Snork's colored pencil studies  
Technology  
Geothermal  
Passive Solar  
Brown Water  
Section 3      Design Development      Goober Hanson, Fleagle  
Smith  
Charette  
Activity  
Make this fun  
Pin-up  
Not much "pictures of the pin-up" and more "pictures that  
were pinned up"  
Massing and Program  
Program Realization  
Don't be shy  
Materiality  
See if you can use real materials for the official office copy of the  
book  
Bringing It All Together  
Sketches  
Final Presentation  
Line pin-ups, show a few of the presentation and a lot of direct ma-  
terial - same as used on boards



There is no drawn art on this page. It's all carefully styled text.

## The Gateway Project Book

### Section 1 Problem Scope

Fleagle Smith

#### CLIENT NEEDS

#### EXISTING SITE

#### NEIGHBORHOOD MEETINGS

Put questionnaires in an Appendix

### Section 2 Research

Beagle Jones

#### SITE

Sound, Light, Traffic

Put these together

#### MATERIALS

Timber

TerraCotta Rain Screen

Bamboo

Use Snork's colored pencil studies

#### TECHNOLOGY

Geothermal

Passive Solar

Brown Water

### Section 3 Design Development

Goober Hanson, Fleagle Smith

#### CHARETTE

Activity

Make this fun

Pin-up

Not much "pictures of the pin-up" and more "pictures that were pinned up"

#### MASSING AND PROGRAM

#### PROGRAM REALIZATION

Don't be shy

#### MATERIALITY

See if you can use real materials for the official office copy of the book

#### BRINGING IT ALL TOGETHER

Sketches

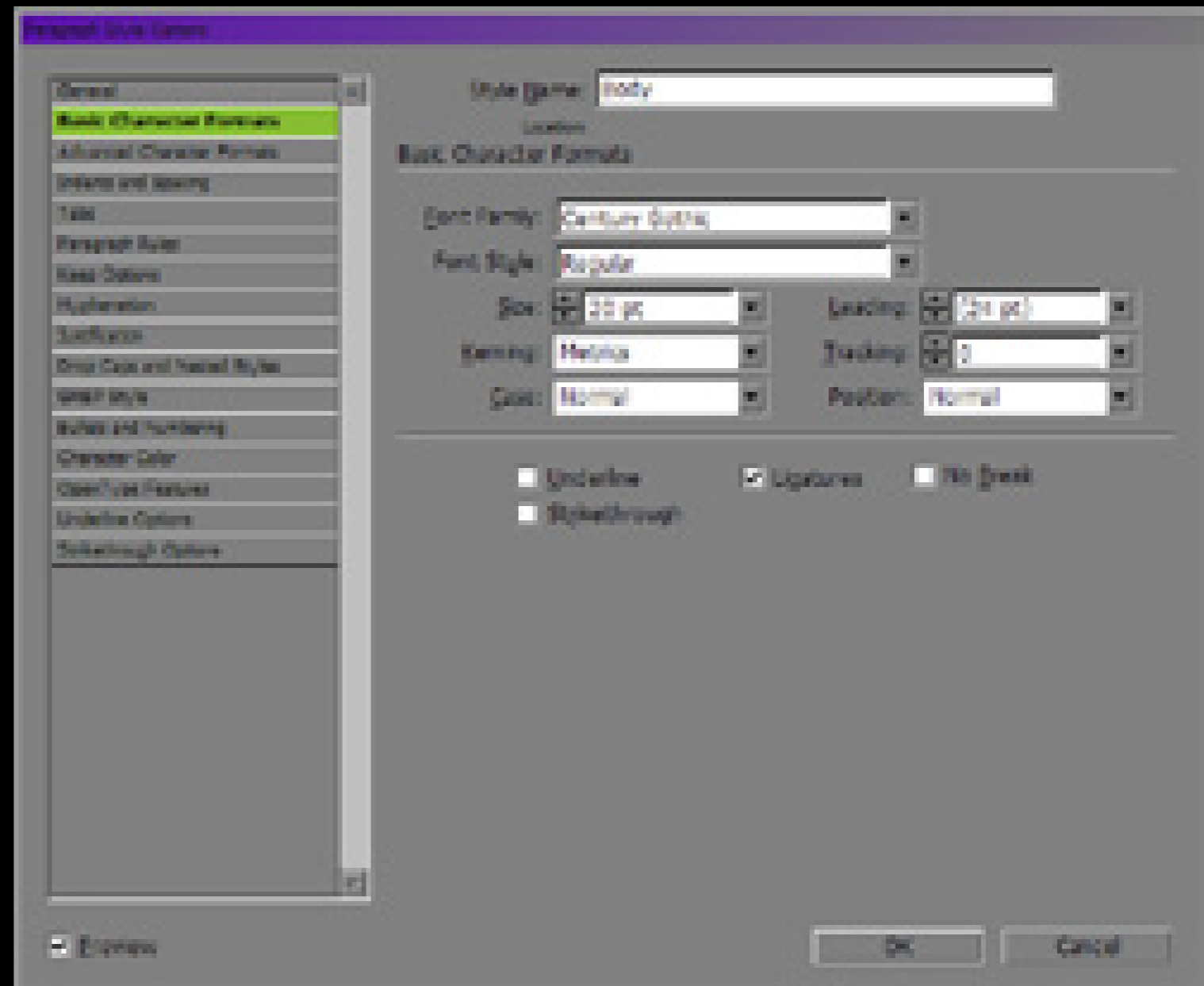
#### FINAL PRESENTATION

Line pin-ups, show a few of the presentation and a lot of direct material - same as used on boards



# There's So Much!

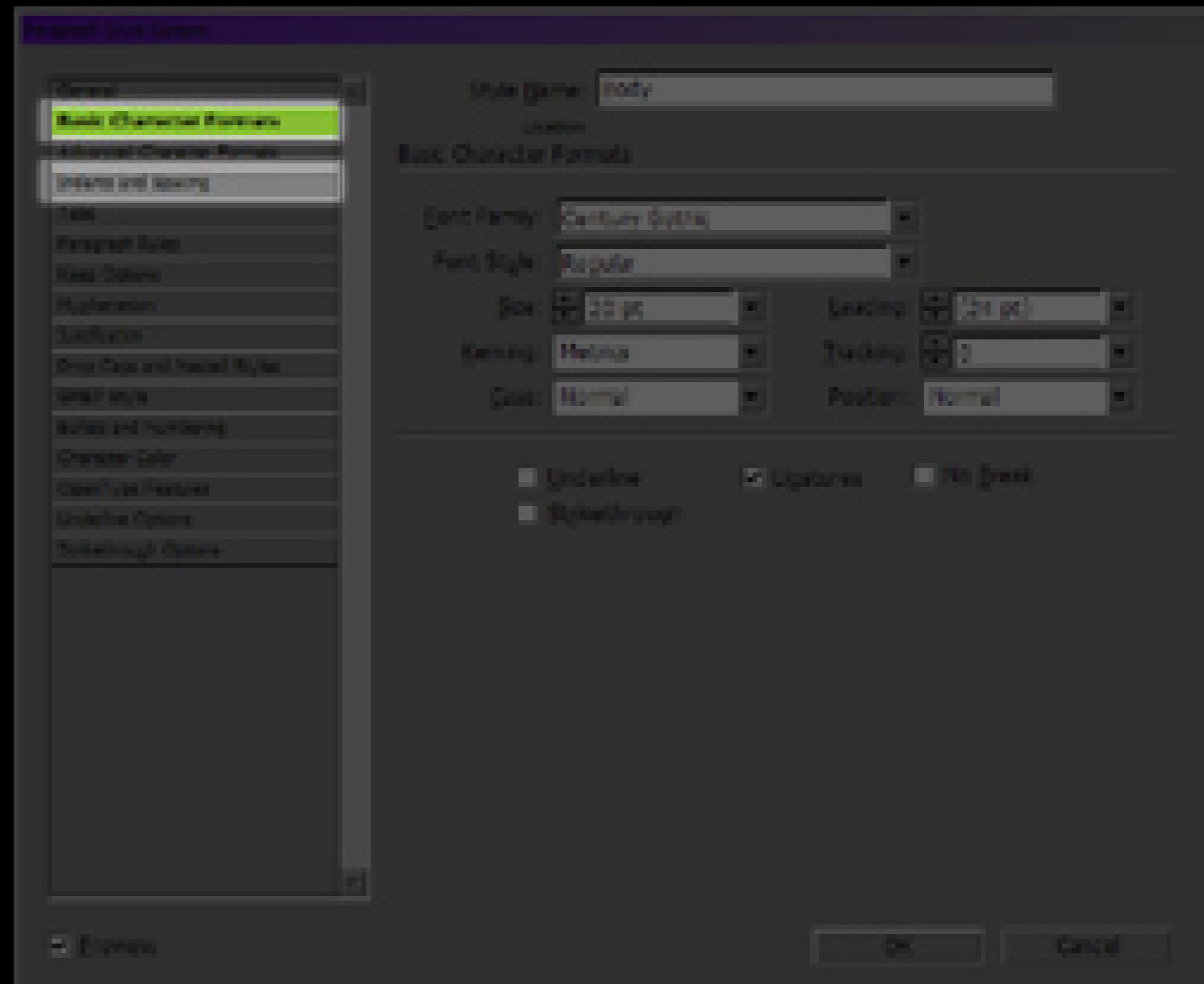
When you look at the Paragraph Style options it looks pretty daunting. There's 16 topics and 12 items on this topic alone so there's probably well over a hundred buttons and knobs to play with. Having that much power is cool, but to begin with you don't need to juggle that much.





# There's So Much!

You can get going with “Basic Character Formats” and “Indents and Spacing.” And you won't need everything on those.





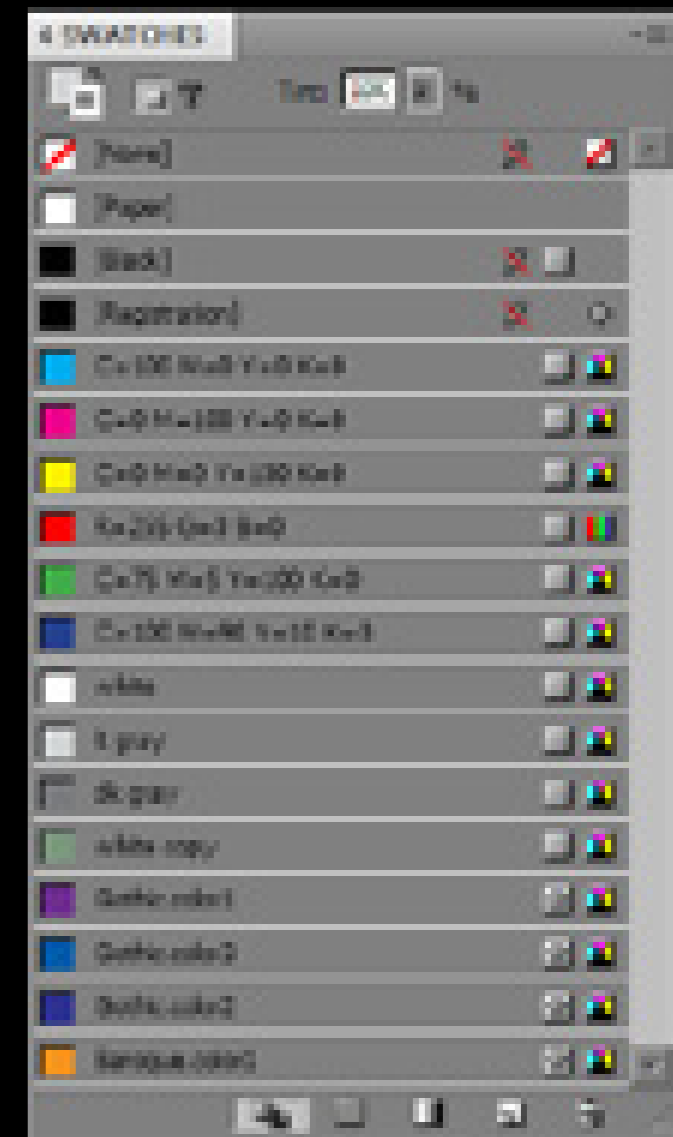
# Swatches

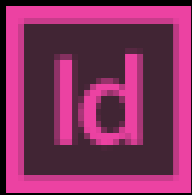
A Swatch is just a color definition. You can give it a cool name. For instance, this text is “It gray”. I made that name up all by myself.

By setting up a selection of swatches for the colors you will use in a document you support consistency. “Oh, I need to make a blue thing on this page. I will use ‘Studio Blue’.” The next page or board will use the same blue and you will look organized and competent.

It gets better.

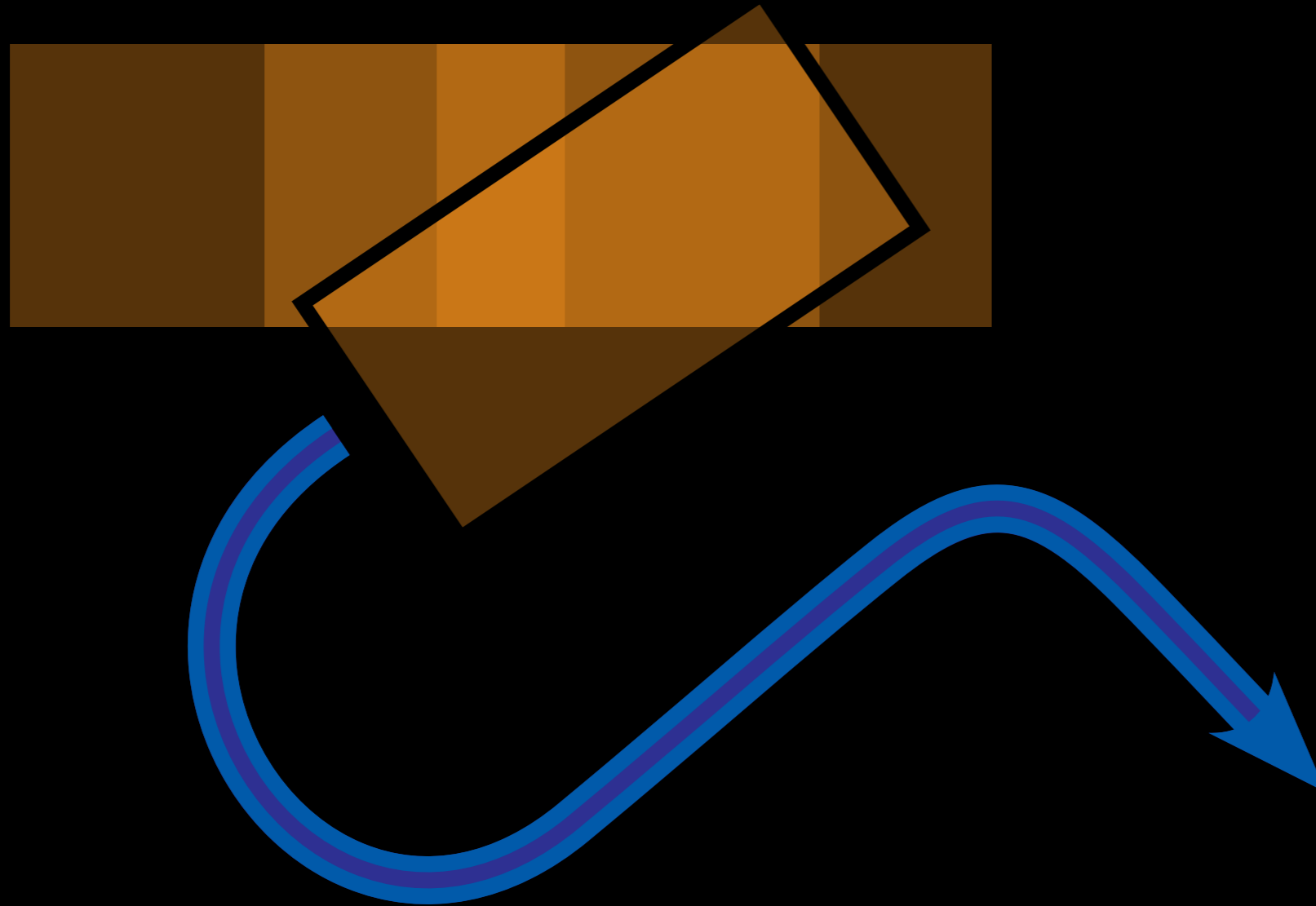
Later when you decide that your blue needs to lean a touch more green and brighten up just a bit you change, not the 347 pieces of art in your document, but just the one swatch and all of the blue updates.





## Art

InDesign has some tools for making vector art right there at your fingertips. If you need to make some pretty colored rectangles or arrows or something relatively simple, go ahead and use them. But they are a limited toolkit and anything more interesting will probably drive you to Illustrator.





## Linked Art

Usually your art in InDesign is linked to an external file. Like an XREF in AutoCAD. The InDesign document does not hold the full picture, it just holds a pointer to it. "Here, on this page show House.jpg."

This is good because it keeps the InDesign file from becoming huge.

This is good because it lets you edit your images with programs meant for the task.

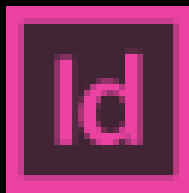
This is a little bad because if you move your InDesign file you have to remember to bring the supporting linked files with you. If you don't, InDesign will show a low resolution thumbnail so you can keep working.

If your files are all over the place, you can use the Package command to bundle everything up into one place.

You can link all sorts of files. JPEG, Photoshop PSD, PDF, Excel, Illustrator, and more.

To show CAD in InDesign the best results come from plotting, from CAD, to PDF. That preserves your line-weights and everything.





## Editing Linked Art

If you change a linked file when InDesign is not looking it will raise an alarm. Just to let you know. You can go to the Links panel and relink and everything will be fine.

If you see a need to edit a linked file while you are working in InDesign you can Edit Original and InDesign will open the program associated with that file type on your computer. Then you can edit it. Save and close. When you get back to InDesign you'll see that your changes have already been updated.

If the default editor for a file on your computer isn't what you want to edit with, you can Edit With... and select the proper program. Sometimes it's worth changing the association in the operating system if you are going to be doing a lot of InDesign work.

# Thank You

This is page 78 and since we only have 50 minutes together I'd better be done.

Hopefully there is a little time left for you to open a program and play with it a little and/or ask questions.

quittin' this