

**DigitalArts**  
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# DESIGN FOR PRINT

## AN EXPERT GUIDE



CREATE YOUR BEST EVER WORK USING  
ADOBE CREATIVE SUITE 5.5 DESIGN STANDARD

# CONTENTS

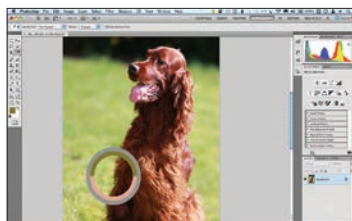
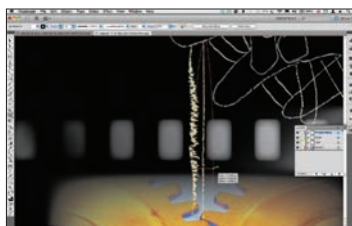


**P3** Be A Better Designer  
With Adobe Creative Suite 5.5 Design Standard

**P6** Designed For Life  
Using InDesign CS5.5

**P8** Vector Magic  
With Illustrator CS5

**P9** Master Your Art  
With Photoshop CS5



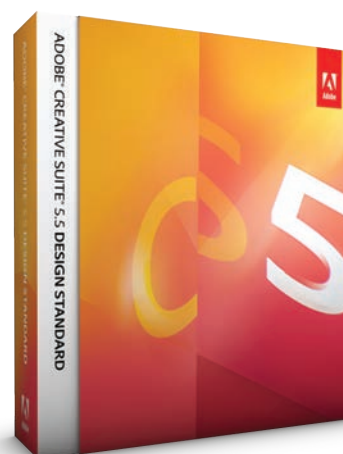
**P10** Ministry of Sound & Vision  
Fantastic flyers created using Creative Suite Design Standard

**P12** Made Easy  
Designing a front cover using a winning mix of Illustrator, Photoshop and InDesign

**P14** Step By Step: Rebranding Quenched  
Follow along as Charles Williams redesigns the identity of a music promoter

**P18** Get A Smooth Workflow  
Using Acrobat X Pro

**P19** Win Adobe Creative Suite 5.5  
Software worth over £2,000



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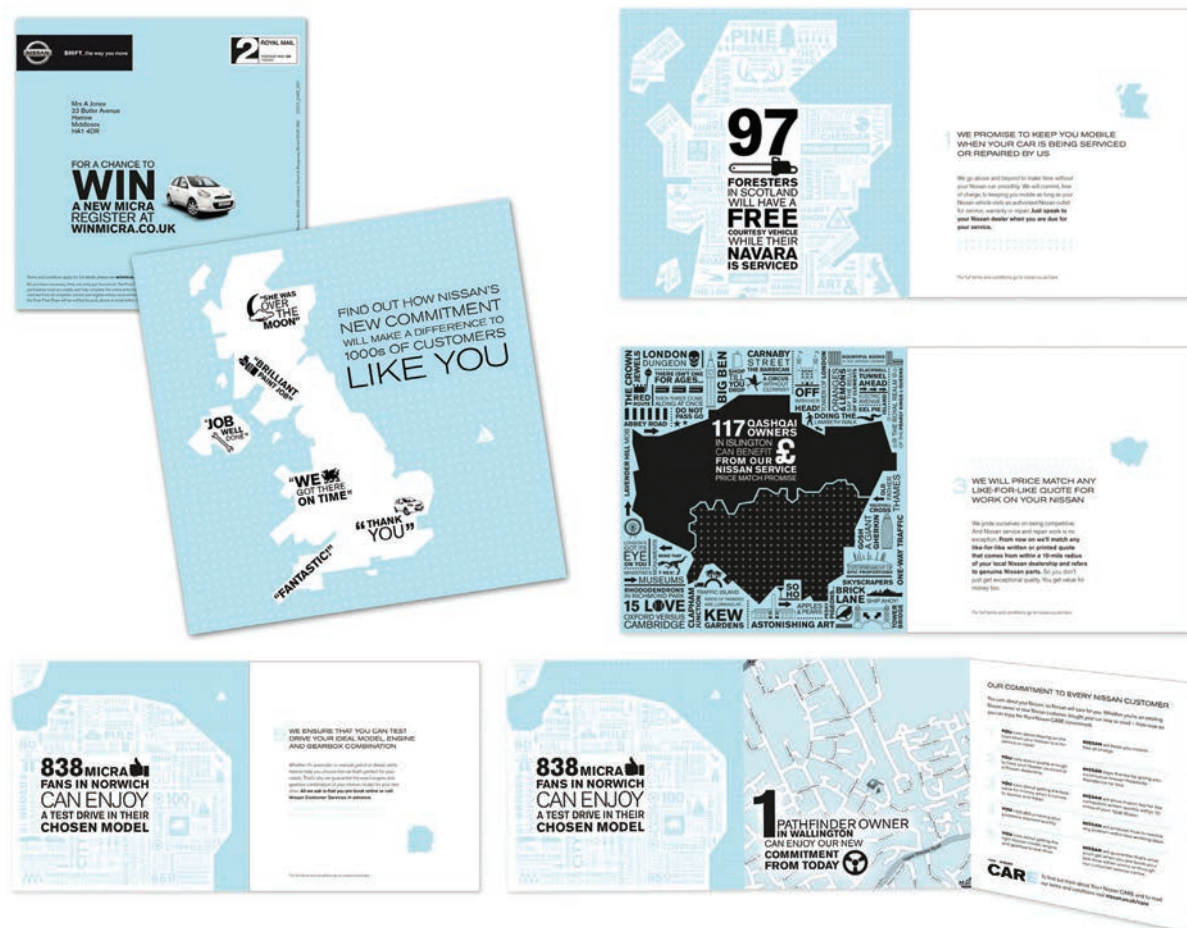
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IN-DEPTH ADOBE CREATIVE SUITE 5.5 DESIGN STANDARD

# BE A BETTER DESIGNER

InDesign, Photoshop, Illustrator and Acrobat Pro now work harder together to help you be more creative and work faster



Left Digital marketing agency Tullo Marshall Warren used Adobe Creative Suite to create the You + Nissan CARE campaign

Designers today have to work harder than ever to get the job done. Competition has never been fiercer, and in these cash-strapped times workflow efficiency is key. It's such efficiency that Adobe offers with its new Creative Suite 5.5 Design Standard, a family of graphic design tools that work together to solve many of the problems designers face.

Creative Suite 5.5 Design Standard combines the latest versions of the tools every designer needs: InDesign, Illustrator, Photoshop, Acrobat Pro and Bridge. Designers upgrading from Creative Suite 4 will find a wealth of new design, illustration, photo manipulation and production tools – and if you haven't upgraded since Creative Suite 3, you will be blown away by just how quickly you can put together breathtaking print projects.

The brand new Creative Suite 5.5 release adds digital publishing tools for designers

with their eye on producing projects for devices such as the iPad, but also introduces a subscription scheme that enables you to own Creative Suite 5.5 for as little as £52 plus VAT per month.

A key theme of this latest collection is integration between applications, which is something of a tradition for the Creative Suite. The use of an integrated platform for design, illustration and print work addresses the common concerns of font and graphic consistency across a project as well as colour management, especially when multiple designers are involved. Of course, the best way to find out how effective the Design Standard edition of the Adobe Creative Suite is to ask people who depend on it.

"There seems to be more synergy between the applications in [the latest version of] Creative Suite, with greater support for the bespoke features of each application," says designer Oliver Lindsey

There is more synergy between the applications in Creative Suite, with greater support for the bespoke features

of Play Nicely. "For example, layer comps from Photoshop being seen as 'pages' in InDesign. You can work within the programs best suited to each job and then update multiple documents in one go, rather than having to work from separate files and keep track of updates, changes and templates across multiple files and versions."

As print jobs become more complex they place greater demands on the software and computers of designers. It's not uncommon these days for design projects to be based on high resolution assets such as Raw files from digital cameras, produce comps of 2GB in size or to work with High



The 64-bit Photoshop CS5 is a major improvement for our workflow. We can work to a much higher specification and achieve better end results



**Above and right** Spreads from *HUCK* magazine, published by creative agency The Church of London who use "every publishing package Adobe has," says creative director Rob Longworth

Dynamic Range images of 32-bit colour space. To support this demanding workflow, the most recent versions of Photoshop and Acrobat are now 64-bit applications. This means they have access to a greater amount of memory and can process more data, thus delivering better performance.

Some of the latest components of Creative Suite 5.5 Design Standard can also take advantage of the power of your graphics card for GPU-accelerated features. For example Photoshop uses OpenGL to dynamically resize brushes, adjust bristle hardness, and display a colour sampler ring when working with the Eyedropper and onscreen colour picker.

"The 64-bit release [of Photoshop CS5] is a major improvement for our workflow," says Lindsey. "It allows large-scale artwork to be worked on in much higher resolution, and without such a broken workflow. Where previously we would have to break

**Right** Branding work by Lyall Bruce of Sooper Double D, created using InDesign and Illustrator CS5



down images into components for large campaigns, we can now work to a much higher specification in a single piece and achieve the same or better end results."

Collaboration is central to many design projects, but can be aided by the asset sharing facilities of the Share My Screen command introduced into Creative Suite 4 Design Standard. It allows colleagues to see your desktop on their screens as you work using the format of a live web conference. You can start working online with immediate feedback, with up to two guests at a time for no additional service charge, although a studio level service will require a subscription.

Adobe Creative Suite Design Standard 5.5 products also integrate with Adobe CS Review, part of the new Adobe CS Live set of online services. This can really streamline collaborative working by initiating shared reviews from within Photoshop, Illustrator, and InDesign. You can invite colleagues and clients to comment with easy-to-use annotation tools, and then view



comments within the context of your layout – so the changes needed are clearly marked, and making them is swifter and simpler.

Another form of collaboration leads to inspiration: Kuler, accessed via a Panel in many of the suite applications, gives you access to thousands of colour themes shared online by Adobe and other designers. It lets you browse themes by criteria like most popular or highest rated, or search themes by tag word, title, or creator. Chosen themes can then be downloaded and moved to your Swatches panel with a single click.

Of course all these designers working on projects gives rise to a very large number of files, and organising these assets can be a big problem. Since Adobe Creative Suite 2, such asset management duties have been provided by Adobe Bridge. The latest enhancements to this central component offer faster performance and a variety of views with rich data, one-click full-screen previews and search results. You can organise related assets in collections, based on either freeform or search-based virtual groups, even when assets are spread across multiple folders.



**Far left** Brochures and posters for the Globe Theatre's Shakespeare productions created by Play Nicely with Creative Suite 5

There's also new support for previewing PDF contact sheets and the Review mode, which cycles selected images in a carousel. In addition a new panelised version of Bridge, called Mini Bridge, is available in Photoshop and InDesign CS5.5, providing quick image access and management from within the host applications. This can help address the time-consuming task of creating complex compositions, which require designers to work with multiple images individually, and then combine them.

In Creative Suite 5.5 Design Standard you can drag and drop images directly from Bridge, the Mini Bridge or document windows on your desktop into Photoshop. Multiple images will become new editable Smart Objects in individual layers. The saving in time that this feature provides is considerable. Whether singly or in a studio environment, designers usually go through several iterations of a design, and keeping track of such versions can be crucial.

## PROJECT TRACKING

It's also wise, when a project is being worked on by several creatives at once, to be able to track who is working on the most recent version. The Version Cue control system in Creative Suite 4 and older has been superseded by Adobe Drive, which retains compatibility for Version Cue CS4, but also allows the use of a third-party digital asset management (DAM). Drive offers simple, intuitive access to remote assets through Mac and Windows file browsers or dialogs such as Open and Save, through Adobe Bridge, and directly from the menus and UIs of Drive-integrated Creative Suite 5.5 applications including Photoshop,

Illustrator and InDesign. Such integration allows users to perform asset management functions directly from the application, such as viewing version history, or adding a check-in comment when saving a file.

Designers often need to have several documents open at the same time, but comparing and switching between them takes time. For increased workflow efficiency, Creative Suite 4 introduced a new 'unified' application frame that included a tab-based window, which allows you to switch from one open image or document to another far more quickly.

An increase in productivity is also delivered by the Application Bar, which gives quick access to different interface configurations. This was enhanced in CS5 with task-specific workspaces, which consist of the most efficient arrangement of panels for workflows such as design, photography and painting. The interface also offers self-adjusting panels, which dynamically resize when you scale the application frame, while greater screen real estate is offered by spring-loaded panels that can be reduced to an icon with a keystroke.

Together the new enhancements reduce the time previously taken to work with documents and manage windows by half. Such productivity gains might seem minimal in some cases – saving a few minutes or even a few seconds here and there, but when those seconds add up over days, weeks and sometimes months spent on a project, the efficiency savings are considerable. ●



## 5 WAYS CREATIVE SUITE 5.5 DESIGN STANDARD CAN MAKE YOU A BETTER DESIGNER

- Collaborate with colleagues via Share My Screen, part of the CS Live suite of productivity tools
- Use Kuler to explore and create colour themes, or extract and share your own
- Streamline application interfaces with tabbed document layouts, self-adjusting and spring-loaded panels, and task-specific workspaces
- Benefit from improved watermarking, web galleries, enhanced previews and batch processing in Adobe Bridge
- Access and manage assets directly in Photoshop and InDesign using the Mini Bridge panel



To learn more, visit [adobe.com/uk/designstandard](http://adobe.com/uk/designstandard)

**Left** T-shirts produced in Illustrator CS5 by Season Lab, whose lead designer Brian Doran says, "I save time and money by avoiding using a separate program from the one the artwork was designed in to see the colour separations"



# DESIGNED FOR LIFE

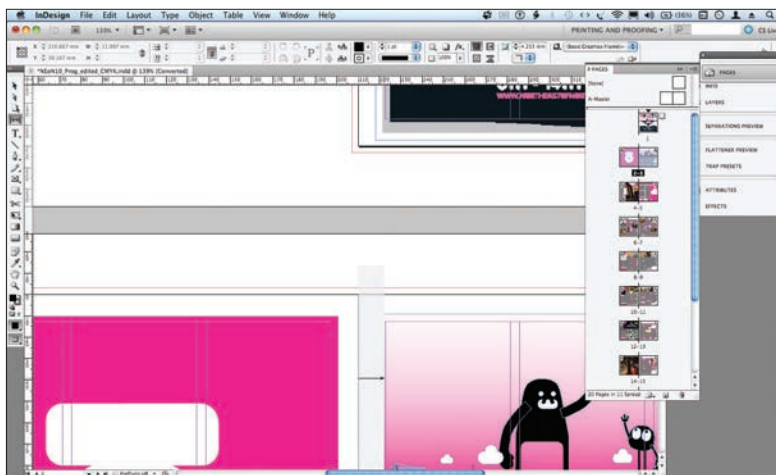
InDesign CS5.5 is packed with increased innovations built to make a designer's life easier and more productive

**Right** The Gap Tool, shown bottom centre, is a one-step way to adjust the spacing between frames by directly grabbing, moving and resizing the whitespace

**T**he latest version of Adobe InDesign is built to address the key workflow concerns of print designers. With each successive version this goal is refined and the application is tuned to make tasks easier and designers' time more productive.

Ever since InDesign CS4, productivity has increased with innovations in the way print designers produce documents. The Rotate Spread View allows you to view your document in 90-degree increments – ideal for working on a publication with vertical elements. When aligning and resizing objects, you can use Smart Guides, which are dynamically drawn when you transform an object, then disappear automatically when you stop. You can set preferences for the guides, including Smart Spacing, Smart Dimensions, and ultra-precise positioning.

InDesign takes the Smart idea further with a context-sensitive Selection Tool that enables designers to resize and rotate text and image boxes, as well as crop and rotate placed images without changing tools. Double-clicking on an image with the Selection Tool toggles the selection between the object frame and its content. The Selection Tool turns into the Content Grabber, which appears when you mouse over an image. With the image selected, drag, rotate and transform it without affecting the frame itself. Cropping becomes simple as the image is moved, but not the frame. InDesign also lets you import several files in one step using a smarter File > Place



command. It offers thumbnail views of the files to more easily find the ones you want.

Conditional Text is another Smart feature introduced in InDesign CS4, allowing you to hide or reveal content at the paragraph, word, and character levels without relying on layers. Apply conditions to selected text, then use this feature to quickly hide or show all text throughout your document with the condition applied.

The Smart Text Reflow feature works in conjunction with Conditional Text to automatically reflow the visible text and anchored objects. It can also facilitate the automatic addition of pages at the end of a story, selection or document when text is overset. Complex layouts will also benefit from the split Columns and Span Columns paragraph attributes, which allow you to handle content flow more easily.

There are also productivity enhancements, such as those made to the Links and Layers Panels. The Layers Panel in InDesign CS5.5 features a disclosure triangle that can be expanded to reveal the objects and their stacking order. The

Links Panel has been rejigged to display placed files, link attributes and metadata in a collapsible tree view. Each object is displayed in a thumbnail view, which can be clicked to access additional information about that link, such as scale, rotation, and resolution. Multiple instances of the same file are grouped in an expandable list and can all be updated simultaneously when the parent file is edited.

Adobe Bridge has evolved to become a key part of a designer's toolset. InDesign CS5.5 takes this further, with a panelised version called Mini Bridge, which provides image access and management from within the host applications. This offers a quick way to drag and drop images onto the layout, adding links in the same way as the File > Place command. To locate files previously used in InDesign, check in Mini Bridge for spreads displaying a small link icon. Right click such a spread and choose Show Linked Files. Mini Bridge displays thumbnails of all the assets linked to the spread in the Content Pane, even if the assets are located in different folders.

You can also use this tool while within InDesign to locate relevant assets without leaving the application. Click the status pop up menu at the bottom left of the screen and choose Reveal in Mini Bridge. The Mini Bridge Panel will open and display the contents of the folder containing the spread you're working on.

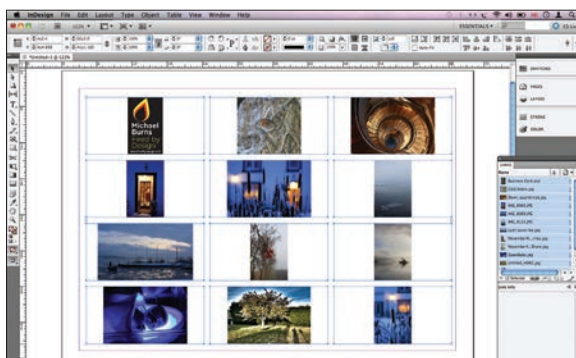
It's also now easier to perform common layout design tasks far more quickly.

To learn more,  
visit [adobe.com/uk/designstandard](http://adobe.com/uk/designstandard)

## 5 KEY NEW TOOLS IN ADOBE INDESIGN CS5.5

- Auto-Fit: a persistent frame-fitting feature maintains relationships between content and frames
- Mini Bridge: an asset management and workflow tool
- Content Grabber: a simplified onscreen manipulator that rotates and repositions content
- Layers Panel: organise, stack, hide or reveal page elements
- Enhanced Page Tool: define different page sizes

**Below** Quickly create a contact sheet by placing multiple images in a grid arrangement





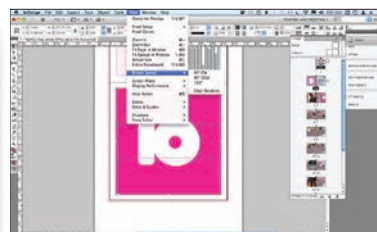
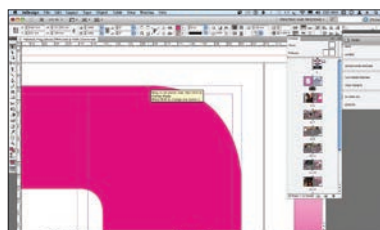
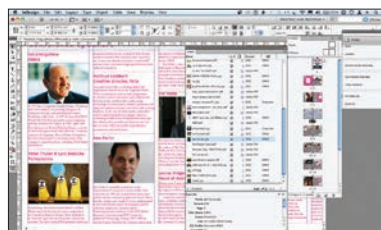
Like the multiple artboards in Adobe Illustrator, InDesign now offers support for different page sizes in a single document, so you could quickly assemble a letterhead, business card and brochure cover in the same layout. Simply use the Page Tool to change settings for existing pages using a drop down Control Panel.

InDesign CS5.5 also features on-object controls that make it simple to dynamically change the look and feel of a frame as you design the layout, for example dragging a corner of a frame to directly affect its radius and shape. Additionally, a new Auto-fit check box allows you to proportionally scale content as its frame is resized.

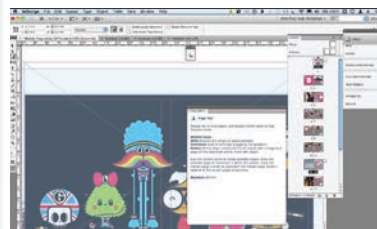
If you press the arrow keys while dragging out the frame tools in InDesign

CS5.5, such as the Rectangle Tool or Type Tool, you can automatically split the frame into a grid of smaller frames. InDesign's Alt-drag object duplication method is also enhanced by grid mode. You just release the Alt key and instead use the arrow keys to create multiple and equally-spaced duplicates in columns and/or rows. Added in InDesign CS5, the Gap Tool provides a quick way to adjust the size of a gap between two or more items.

The latest version of InDesign is refined and tuned to make tasks easier and designers' time more productive



**Left** InDesign CS5.5 offers full editing capability at 90- and 180-degree angles so that you can work on non-horizontal design elements



**Below left** The Tool Hints panel lists all the hidden modifier key behaviours available for the currently selected tool

**Far left** A brochure created in Adobe Illustrator, InDesign and Photoshop by Studio Small. Says creative director David Hitner: "The main advances in Creative Suite are the convergence of tools across applications and the ability to transfer designs across different programs"

InDesign has offered tools for preflighting layouts since the beginning. This is the check that the application runs before outputting your layout to a print job – are fonts and images all legal and in place, are there any broken links and so on. As such it used to be the last job you performed before handing off the project to a bureau for a print run or sending the job to a local printer in your studio.

When you package a file in InDesign, you create a folder that contains the InDesign document, any necessary fonts, linked graphics, text files, and a customised report. However, InDesign now does away with some of the time-wasting aspects of this final stage by offering continuous preflighting. This alerts you to potential production problems as you design and fix them in real time. A special Preflight Panel and contextual tips let you identify the problem objects and offer solutions to address them, making this final stage much less stressful and letting you get on with the job of creative design. ●

## 5 WAYS INDESIGN CS5.5 WILL MAKE YOU A BETTER DESIGNER

- Use visual feedback such as frame edge, and path and point highlighting, or live screen drawing for object manipulation
- Scale or rotate multiple items in unison and proportionally resize the space between them
- Adjust layouts with on-frame controls or the Gap Tool
- Use keyboard modifiers to easily create grid-based designs
- Maintain proportions with Smart Guides and Auto-Fit options

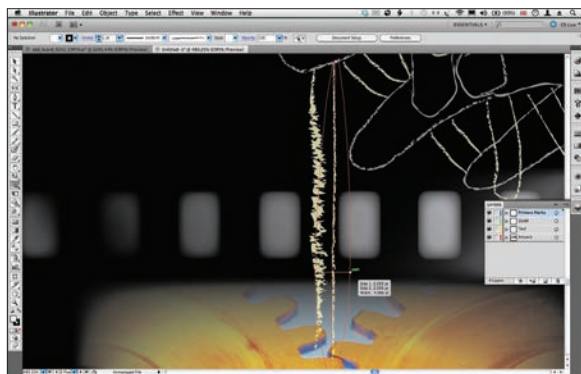
**Far left** Customise the Links Panel to find, sort, and organise placed content and view link attributes  
**Left** Click on the yellow diamonds on any frame corner and drag to adjust the size of the rounded corners



IN-DEPTH ADOBE ILLUSTRATOR CS5

# VECTOR MAGIC

Graphic designers will find improved tools in Illustrator CS5 to make digital art a cinch



**Above** You can now add width points to a stroke. Drag either side of a stroke in or out independently, move width points along a stroke, and save width profiles

Adobe revolutionised its approach to graphic design when it introduced multiple artboards into Illustrator CS4. It's a feature that allows designers to create a design once, then adapt it for multiple deliverables. For example you could create a design and work with it on independent artboards for a poster, a postcard, business card and a T-shirt design.

The feature is enhanced in Illustrator CS5, allowing you to work on up to 100 artboards in one document. It also offers a full Artboards Panel, where you can add, delete, and duplicate artboards. When arranging your new artboards you can take advantage of the enhanced version of Smart Guides with on-object controls. These show readouts of positions and size dimensions on your cursor, halving the time previously

taken to align objects. This approach can also be seen with the enhanced clipping mask that only displays the clipped object or group. You can edit the masking object in Isolation Mode or choose to make it visible using the Clipping Path menu options. Illustrator CS5 goes further and allows you to draw behind other objects without choosing layers or setting the stacking order.

Illustrator CS5 also introduces enhanced stroke capabilities. Chief among these is the ability to use the Width Tool to draw strokes with variable widths. You can gain access to the stroke width and adjust it, or move, duplicate and delete the width point. Also create and save custom width profiles, which you can reapply to any stroke. Meanwhile new improvements in corner handling mean that stroke shapes behave predictably in tight angles or around sharp points. You can also access arrowheads from the Stroke Panel and associate controls to adjust size.

Transparency is enabled for gradients, allowing you to create cover-up fades or to reveal underlying objects or images. There's no need to work with the gradient panel either, because from Illustrator CS4 a gradient annotator appears that features on-object controls to give instant visual feedback. In addition, radial gradients are enhanced with the new ability to set dimensions independently, to create an

## 5 WAYS ILLUSTRATOR CS5 WILL MAKE YOU A BETTER DESIGNER

- Create one design and adapt it for many different deliverables using multiple artboards
- Select, position, and stack objects precisely using smart guides and isolation modes
- Move, scale, duplicate, and transform objects dynamically in true perspective mode
- Finely control stroke width, dashes, arrowheads, and how brushes stretch along a path
- Create complex shapes with timesaving tools

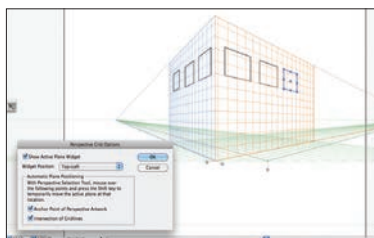
elliptical gradient of any proportion. Grids provide the basics of much print design, but Illustrator CS5 allows you to use a grid that supports drawing directly in accurate 1-, 2-, and 3-point linear perspectives. Using the Perspective Grid Tool, it's also possible to create objects in flat space and then apply them to a perspective plane, automatically transforming them into the correct shape.

Illustrator CS4 introduced a completely new tool, the Blob Brush, which lets you sketch a shape freehand style using overlapping strokes. When you finish painting, these strokes are instantly merged to create one clean, unified vector object. There's also the Shape Builder Tool, which enables merging of objects, breaking overlapping shapes into distinct objects, subtracting areas, and more. ●

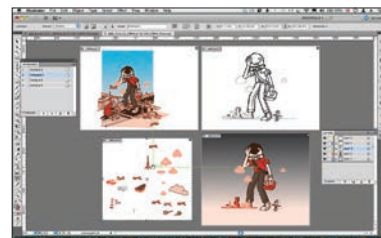
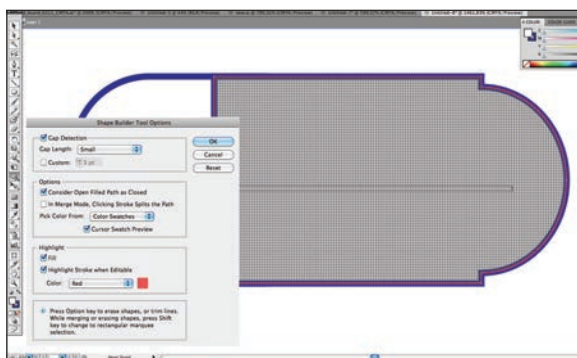
## 5 KEY NEW TOOLS IN ADOBE ILLUSTRATOR CS5

- Perspective Grid: Draw directly on planes of true perspective
- Enhanced Multiple Artboards: Name, reorder, and quickly arrange multiple artboards
- Shape Builder: Combine, subtract, and colour overlapping shapes without using the Pathfinder Panel
- Variable-width strokes: Control width points on a stroke and save width profiles
- Enhanced Stroke Panel: New controls for arrowheads and dashed strokes

**Right** Perspective Grid allows you to represent a scene as the human eye naturally perceives it



**Below** Merge objects, break up overlapping shapes and subtract areas with the Shape Builder Tool



**Above** You can create multiple artboards in different sizes, resize them by using the Artboard Tool, and position them anywhere on the screen

To learn more,  
visit [adobe.com/uk/  
designstandard](http://adobe.com/uk/designstandard)



# MASTER YOUR ART

Photoshop CS5 includes new and improved features to make photo retouching and manipulation even quicker and easier

**D**esigners work with images every day and the power of Adobe Photoshop is well known. But just what the latest version of the software is capable of may surprise even long-term users.

Photoshop CS4 introduced a dedicated Adjustments Panel, which allows one click application of Photoshop's adjustment layers effect, complete with a new layer and mask. The panel includes the Vibrance adjustment, which gives designers greater control over colour saturation while preserving delicate textures such as skin tones. The Adjustments Panel features a wide variety of modifiable presets for each effect, including more than 20 preconfigured, customisable starting points. Another productivity boost in this area is new on-image adjustments for Hue/Saturation and Curves.

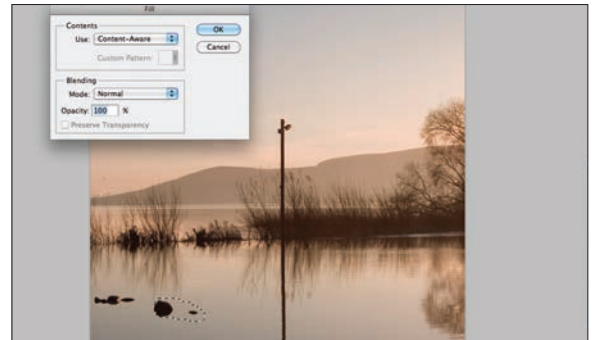
Photoshop CS4 also brought image refinement a step closer to the true digital darkroom with enhancements made to the Dodge, Burn, and Sponge Tools. Dodge and Burn can be set to protect skin tones while Sponge, which changes colour saturation, gained a Vibrance setting. Designers requiring a more artistic touch are well served in Photoshop CS5 with the Mixer Brush. This features a 'wet canvas' method for picking up multiple colours on a single tip, then mixing and blending them with the underlying hues on the canvas.

Photoshop CS5's enhanced workflow

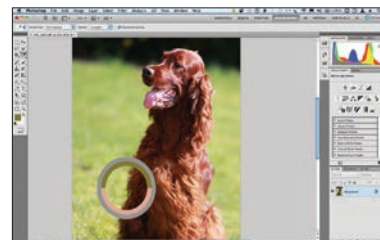
features include a Straighten option for the Ruler Tool, allowing realigning of crooked photos. An enhanced Zoom function uses OpenGL acceleration for continuous and smooth zooming and an on-screen HUD Color Picker provides quick colour selection and alteration of saturation and lightness.

Selection, masking and object removal are key tasks in Photoshop. A top new feature is the Refine Radius Tool, which enhances the Refine Edge selection utility, so makes creating accurate selections of intricate elements – like hair – more achievable. The powerful Masks feature, useful for isolating selections and applying effects to precisely-defined areas of an image, is now available as a dedicated panel offering controls for adjusting pixel and vector masks. Quick sliders give access to mask density and feathering adjustments, with control over both the sharpness of the mask edge and how much of the adjustment effect you'd like to reveal, while the new Refine Mask feature allows fine-grained control over the mask size and edges.

The new Content-Aware Fill Tool can 'magically' remove elements from an image. The fill randomly synthesises similar image content leaving the space behind with matching lighting, tone, and noise. A similar effect can be achieved when using the Spot Healing Brush Tool with the Content-Aware setting activated. Another dramatic



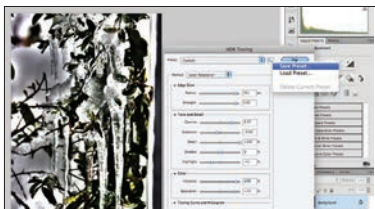
**Above** Use Content-Aware Fill with the Photoshop Spot Healing brush to remove distractions



**Left** The HUD Color Picker, available as a Hue Strip or Hue Wheel, is a more interactive way to select colours and alter their saturation



**Left** The Adjustments panel features a wide variety of modifiable presets for each effect



## 5 KEY NEW TOOLS IN ADOBE PHOTOSHOP CS5

- Content-Aware fill for retouching images with content that seamlessly integrates into its surroundings
- Refine Edges for making more accurate selections and more professional composites
- Mixer Brush for traditional painting effects, simulating bristles and mixing colours on the canvas
- Straighten Edges with the enhanced Ruler tool
- HDR Toning for creating highly photorealistic or surreal high dynamic range images

These tools aren't just gimmicks; rather they give valuable and time-saving control over the manipulation of images

effect can be seen when the Content-Aware Scaling feature is used. This time, Photoshop will automatically recompose an image as you resize it, preserving vital areas such as people or buildings, as the image adapts to the new dimensions.

The wow factor doesn't end there – the Puppet Warp feature allows the precise repositioning of any element within a Photoshop document by simply clicking and dragging pinned sections of the image. Of course these tools aren't just gimmicks; rather they give valuable and time-saving control over the manipulation of images. ●

**Left** HDR Toning features an adjustable slider and a list of presets to create the stylised look of a high dynamic range image

## 5 WAYS PHOTOSHOP CS5 WILL MAKE YOU A BETTER DESIGNER

- Trial a look by adding non-destructive adjustments to images
- Produce highly accurate, re-editable masks
- Use Content-Aware tools to fill, heal, or resize images
- Work creatively with images using digital darkroom tools
- Edit photos at any angle with canvas rotation and use GPU-accelerated pan, zoom, preview, and painting tools

CASE STUDY FANTASTIC DESIGN WORK PRODUCED IN ADOBE CREATIVE SUITE

# MINISTRY OF SOUND & VISION

Design agency Studio Output works in conjunction with Ministry of Sound to produce the club's promotional flyers



**Right and far right** All of Ministry of Sound's themed flyers are created using all Creative Suite Design Standard applications

**S**tudio Output is a small but diverse team of creatives based in both the hearts of Nottingham and London. Understanding what is new, what is now and what is next, the team translate this into inspired, relevant, creative work across every medium for brands and companies. Currently working on major projects for the likes of MTV, Universal Pictures, Westfield and Tate, the studio also has a number of long-standing clients such as Sony PlayStation, BBC, Thomas Cook and Arts Council England.

Studio Output has also worked with London nightclub Ministry of Sound since

2005, creating the artwork for its flagship Saturday Sessions nights. This involves creating a quarterly concept that will run across the monthly flyers for the club.

"Over the years we have been asked to focus on different aspects of the club and the brand," says account director Gemma Ballinger. "From drawing attention to the iconic logo to creating something less obvious to play on the credibility of the DJs and nights. Our work has involved coming up with creative concepts, working on 3D renders, creating hand drawn illustrations and also working with a series of illustrators to push the artwork in a different direction.

Ballinger says that Studio Output now has an open brief from Ministry of Sound, as the club trusts them to create something original every quarter that perfectly fits with their brand ethos.

"Throughout this time we have used the features in the Creative Suite Design Standard applications to create the flyer artwork," says Ballinger. "It has been

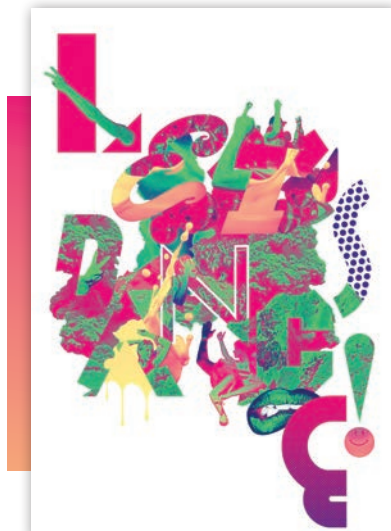
interesting to use the product over the years and for us to see the changing styles we have been able to create, and with it we stay on top of trends." The process always begins with the team brainstorming ideas independently. As Ballinger explains, "These ideas are then presented internally at Studio Output. We develop the ideas into mood boards which are then presented to the team at MoS for their feedback. Once a route has been chosen we get on with the design."

Dedicated Ministry of Sound designer Shahnaz Ahmed works in-house at the club four days a week, using the latest version of Creative Suite Design Standard. She says, "Generally the working process involves sketching initial ideas, these are then scanned in and manipulated in Photoshop."

Once the finished images are created in Photoshop, they are imported into InDesign to finish the layout of the flyer. The imported images in InDesign are kept as PSD files so they can be tweaked accordingly and re-linked, which has to be

It has been interesting to use the Creative Suite product over the years and for us to see the changing styles we have been able to create. With it we stay on top of trends



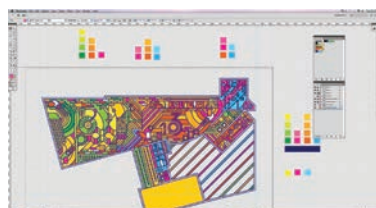


## THE MAGIC TOOL: PHOTOSHOP CS5'S CONTENT-AWARE FILL

It is often a challenge to make diverse images of DJs work together to create an eye-catching piece of artwork for Ministry of Sound, such as the flyer artwork (left).

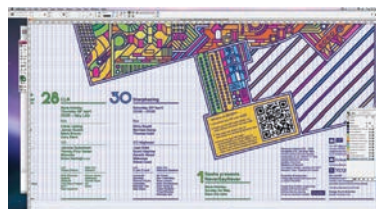
"The Clone Tool used to be the main tool used to recreate whole areas that were missing, but it was time-consuming to do it well," says designer Shahnaz Ahmed. "The new Content-Aware Fill in Photoshop CS5 has cut a significant amount of time. For me it's the new magic tool, the new Clone Tool for areas that don't even exist. Within seconds I can create whole areas of a sunset sky, brick wall, or any background, keeping the lightening or darkening of the image consistent."

"By just highlighting which parts I want to fill in, or get rid of, whole areas of wall, or sky, or tree are seamlessly made up or deleted within seconds. The time saved is much appreciated when the turnaround of work is so fast."



**Top left** A flyer to promote a Basement Jaxx club night

**Top right** Flyer designs are themed each month, with a new theme emerging each quarter  
**Left and far left** Flyers to promote the Ministry of Sound's 20th birthday reflect the club's unique floorplan



done a number of times to ensure image and copy/layout work together.

All the current work on MoS projects is done within Adobe Creative Suite Design Standard. It's not the first edition of the suite the team has used, but it certainly seems to have addressed certain creative and technical challenges for them.

"There seems to be much better integration between the suite in the newer versions," says Ahmed. "The Adjustments palette in CS5 made adjusting the levels, hues and other colour adjustments easier than earlier editions of Photoshop, as you no longer needed to change them one at a time in a pop-up window. The InDesign feature which allows you to have multiple page sizes in the document really helps when designing in different formats and enables experimentation on the page."

Ballinger adds, "Illustrator CS5's perspective tools and 3D features have proved very useful in work we have done for previous Ministry of Sound flyers and for different clients including HMV and Sony PlayStation. Previously we would have been more reliant on Cinema 4D for some of the functionality we can now find in CS5."

An example of the process can be seen in a poster for a Saturday Sessions featuring Basement Jaxx: a collage of two images coming together to create the illusion of as many animals as the viewer can see. "The peacock in the foreground is the main focal animal here, and its feathers create the eyes for other animals behind it," says Ahmed. "Images of the animals were used as guidelines, while images of smoke and lightning were collated and placed to give the illusion the animals were turning into smoke. There were many layers involved in making this image, and all needed layer adjustments, which were made easier by Photoshop CS5's Adjustment Panel." The panel allows each layer change to be made faster than doing them individually in dialog boxes. The new symbols representing the different layer adjustments make it easier and quicker to jump to the different adjustments, instead of the usual keyboard shortcut or going through the Image menu.

2011 is a special year for MoS as it is the club's 20th anniversary. To celebrate there are special events, including club nights and exhibitions to mark the occasion. Studio Output's flyer artwork from the last six years

has been displayed in a gallery space.

"To celebrate Ministry of Sound's 20th birthday this year," Ballinger says, "the concept for the April to June flyers was to focus on the club's floorplan, which is split over four rooms and two floors. Collecting imagery, experiences and objects from the club itself, the illustration simplifies the club down to vector form; geometric lines slotting together to create a swarm of shapes and colours."

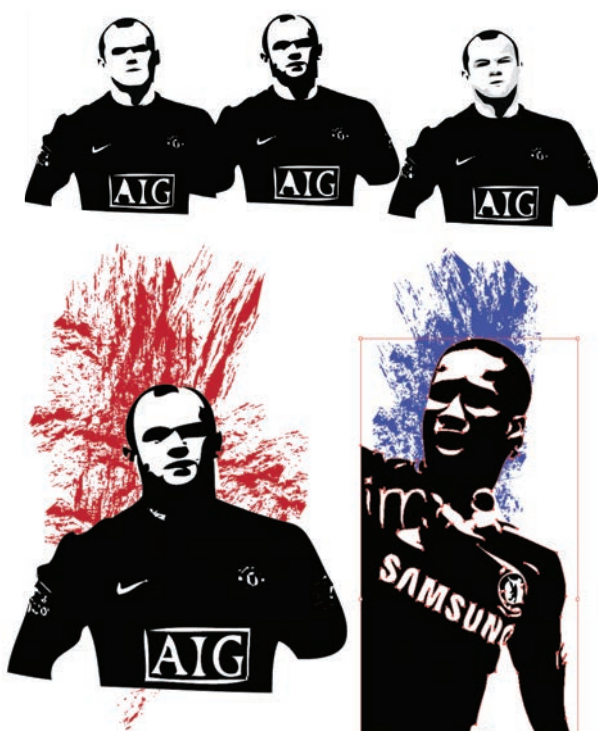
Ahmed adds, "In the April to June flyers, designs went from sketchbook straight to Illustrator CS5. Once work was completed in Illustrator, it was then imported into InDesign to lay out all the copy. It was easy to switch between both applications when anything needed tweaking. Being able to set your bleed on Illustrator was really helpful because it imported into InDesign seamlessly. Previously we may have just created a larger Artboard in Illustrator. Having multiple Artboards really helped with the working process."

To learn more,  
visit [adobe.com/uk/  
designstandard](http://adobe.com/uk/designstandard)

## CASE STUDY STRIKING DESIGNS USING ADOBE CREATIVE SUITE

# MADE EASY

Andy Thirsk used a winning mix of Illustrator, Photoshop and InDesign to create a sport supplement front cover



Above and right  
The *Daily Mail*  
supplement cover  
in its various stages

By day Manchester-born Andy Thirsk is designer and art director for The Think Tank in London. But he also has his own personal design venture, Made.

Over the past seven years, Thirsk has worked with brands such as Toni&Guy, Dulux, Bridgestone and RBS, while the large variety of different projects he takes on as Made has enabled him to turn his hand to everything from design, to illustration and photography.

One such client was the *Daily Mail*, for whom Thirsk's Made studio was asked to create and design the front cover of a football pullout supplement. He says, "With the Premier League about to start, they wanted the piece to highlight some of the key players at the clubs fighting for the title, such as Rooney, Drogba and Torres."

Thirsk had the idea of comparing the strikers to hitmen, so he sketched out the idea and sent it over to the editor. The main



inspiration for the look of the design came, Thirsk says, from an image from the film *Reservoir Dogs*, which showed the various character photos in strips.

"I decided this could be a good start as I would have to highlight several different people within the design," he explains. "This approach could be more interesting, and would also give me the option to be more accurate with the angles of the players."

"For the initial roughs I used the Live Trace Tool in Illustrator CS5," he says. The Live Trace Tool allows scanned drawings to be swiftly turned into editable vectors. "This meant I could have more control over the shape and features of the players, making them more recognisable and enabling me to adjust them to best fill the allocated space within the layout."

Thirsk says that for the final design,

he used a paintbrush effect in a single colour as a background to each player. He says that this enabled him "to add more colour to the design, but also gave each player more emotion by using an explosion of paint in the team colours to give it that burst of energy."

The project was created using pencil and paper for sketching, then all of the key art and design applications within the latest version of Creative Suite Design Standard: Illustrator, Photoshop and InDesign. Thirsk explains that the integration of the Creative Suite applications was a definite help.

"With three of the Adobe Creative Suite programs being so instrumental in the design, it was important that they work well together," he says. "With the job being for a newspaper, it meant that even minor amendments needed to be made accurately and quickly due to tight time frames."

The illustrations were drawn in Illustrator, but the backgrounds behind each player were created in Photoshop and the layout was put together in InDesign.

"This meant that if there was a change to the illustration, or even the background,





**Left and far left**  
Andy Thirsk's work also includes the design and layout of *&What*, a publication featuring work and opinions of designers, created using Creative Suite Design Standard



I would need to amend two, maybe three files before adjusting the layout in InDesign," Thirsk explains. "The Creative Suite automatically amended these links as and when they were updated. This saved me a lot of time, improving workflow."

Thirsk created illustrations for 10 players, from which five would be chosen to be used in the supplement. Thirsk says, "There was lots of tweaking and amends that had to be done efficiently. Creative Suite made this a smooth process; I didn't have to worry about the programs I used conflicting with each other."

## Suite Dreams

Thirsk is a long-term user of the Creative Suite. Asked about which tools from the newest versions of the Creative Suite Design Standard lineup have given him the most artistic opportunities, Thirsk says that Illustrator's latest additions have made a huge impact.

"The interactive gradients in Illustrator are a fantastic addition," he says. "It used to be such a fiddly job to tweak gradients using the options given in the Gradients

Window. With this feature I can now adjust the gradient on the actual design. This gives me the scope to be more precise about how quickly the gradient changes, the angle, the start and end points, and the shape. It's so helpful to be able to see the changes I make happen instantaneously in my design."

"Illustrator's multiple artboards are also such a timesaving benefit, especially when at the concept stage of a design. When I design in Illustrator, one design can quite easily lead to a slightly different one; a progression. The multiple pages mean that I no longer need several different files for the various designs. I can now see all the options together, which assists in the design decisions. It's equivalent to printing all of them out and sticking them on the wall."

Thirsk says Creative Suite 5 Design Standard has made his working methods a lot faster. "Creatively it has meant that programs no longer dictate what can and can't be done when it comes to design," he says. "If I want to do something in particular, there are fewer restrictions on what can be done. In this respect it boosts creativity by removing restrictions."

Andy Thirsk made use of the output features in InDesign CS5 to create a press-ready PDF for the *Daily Mail*.

"This feature is so much more advanced and easier to use than my old system for sending a job to print," he says. "InDesign has the benefit of allowing so much control over options such as transparencies and drop shadows. And the PDF export process is so simple. As well as being able to preflight a PDF for potential problems before I have even made it, there are accurate presets for particular styles. So if I want a press-ready PDF or a low-res PDF for proofing, I can just select the Adobe PDF presets for them. [It's] a more simple, efficient and trustworthy process for the production of print-ready files."

To learn more, visit [adobe.com/uk/designstandard](http://adobe.com/uk/designstandard)

**Above and left** Andy Thirsk produced the supplement cover using the latest versions of Illustrator, Photoshop and InDesign

**Creative Suite makes a smooth process of amendments, automatically updating links between applications. Speed and accuracy are vital when working to tight time frames**

STEP BY STEP ADOBE CREATIVE SUITE 5.5 DESIGN STANDARD

# REBRANDING QUENCHED

Award-winning designer Charles Williams explains how using Creative Suite 5.5 can make a rebranding project faster and simpler



In this tutorial, illustrator and graphic designer Charles Williams – aka Made Up – introduces some of the wonderful new things you can do using Creative Suite CS5.5, from multiple page sizes in InDesign to Content-Aware Fill in Photoshop. Of course, lots of sketching and thinking and planning is vastly important, so make sure you do that too.

Here Charles details how he put these tools to use as part of a rebrand of hip band promoter Quenched Music. It was an open brief, but as these things often do, had to start with a redesign of the company logo using a mix of Illustrator and Photoshop. After bringing the logo bang up to date, he then moved onto designing a brochure and business cards around it, tapping InDesign's newfound ability to include different sized pages in a single document.

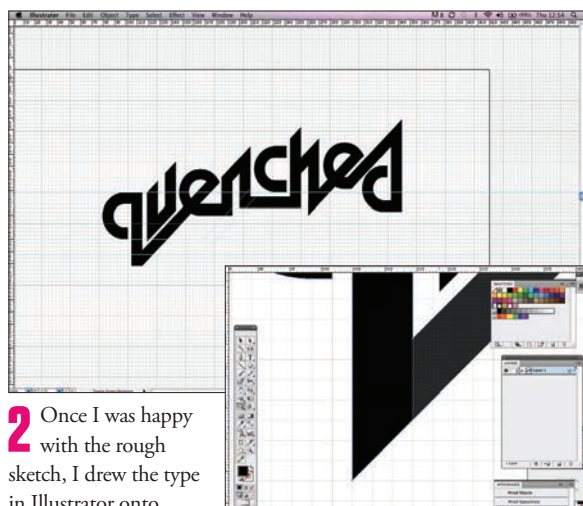


**1** Start by sketching ideas. At this stage I'm looking at the letterforms, how they relate to each other, and natural flow. I originally developed an idea based on origami and folding (*above*). I spent ages designing it, then decided it wasn't right, changed tack, and started afresh – aiming for something simpler that has a more musical feel (*right*).



If you don't already own Creative Suite 5.5, follow along by downloading the trial version from [adobe.com/uk/designstandard](http://adobe.com/uk/designstandard)



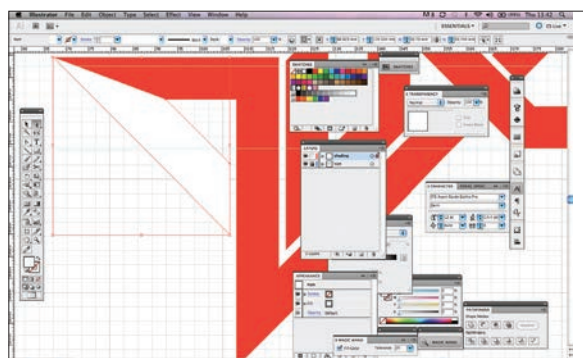


**2** Once I was happy with the rough sketch, I drew the type in Illustrator onto a layer called, naturally, Type. A handy new feature in the latest version of Illustrator is the Shape Builder Tool (*Shift + M*). If you want to quickly merge two overlapping shapes, just select them and drag the tool across the shapes.




**3** Even when I'm completely happy with my type, I still like to experiment some more in case I luck into something new – as I did here by playing around with a more geometric look and discovered the hard edges and sharp points gave rise to a look that make the viewer immediately think of music, as they bring to mind classic rock band logos of the early 1980s. To avoid losing what I've created, I always create a duplicate of the Artboard to play around with. The best way to do this is to use the Artboard Tool (*Shift + O*). You can then *Alt*-drag duplicates of the artboard to where you want it.

My final step for the flat logo was to ensure that all the distances and thicknesses were consistent. This could then be used across a lot of the branding – but I also wanted to create a more textured version for use as a piece of type art.



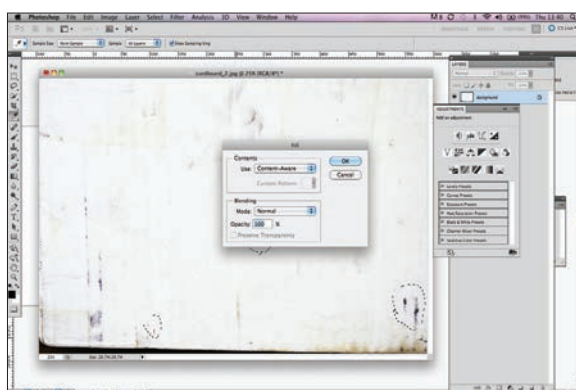
**4** Next I wanted to add a bit of depth. I created a layer above Type, called Shading. Using the Direct Selection Tool (*A*), I copied an area of the type that I wanted to apply shading to, then pasted it in place (*Cmd/Ctrl + Shift + V*) on the Shading layer. I changed its colour to white and set its blending mode to Multiply. I locked the other layers to focus on the shading.

The first time you use Photoshop's  Content-Aware Fill, I guarantee you'll be wowed by it



**5** With the white shape selected, I clicked the Shape Builder Tool to close the shape. Next I clicked on the black transparent gradient in the Swatches Panel and used the Gradient Tool to angle the gradient properly. I then repeated this process across the rest of the type.

To create more depth, I repeated Step 4 but applied gradient meshes to the corners.

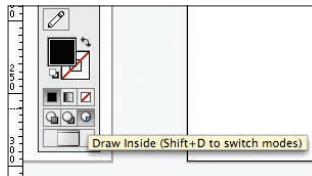


**6** Next I moved over to Photoshop, I opened up a paper texture image. Overall this was exactly the texture I was looking for, but there were a few large blemishes I could do without.

To remove them, I selected them with the Marquee Tool and hit Delete. Selecting Content-Aware Fill in the dialog box that appeared made the blemishes disappear while filling its space with a seamless version of the surrounding texture.

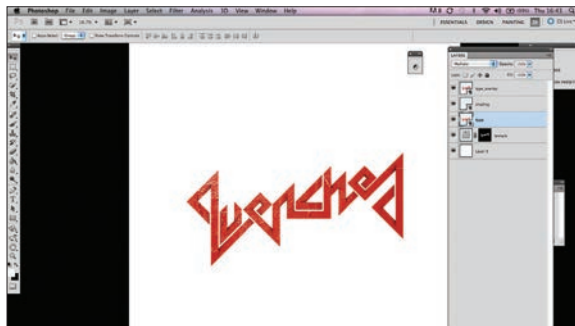
The first time you use Photoshop's Content-Aware Fill, I guarantee you'll be wowed by it.

**7** Back in Illustrator, I copied the type shapes and pasted them in place into a new layer called Texture. I then made the type white, and set the layer's blending mode to Multiply.

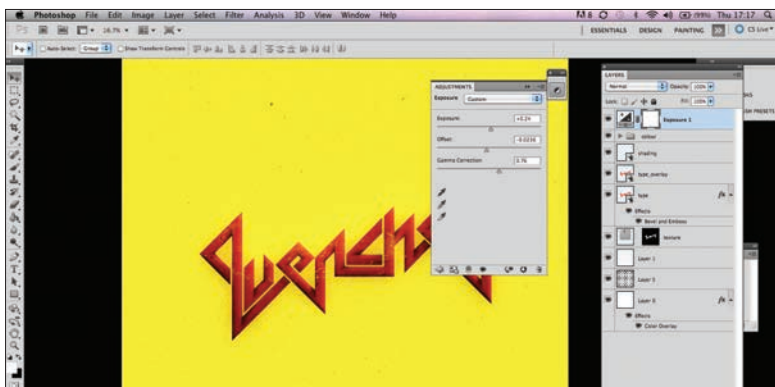


By clicking on the Draw Inside icon and then using **File > Place**, I brought the texture into the document. It automatically placed the texture inside the type. This is really exciting, try to remain calm.

I'm doing this in Illustrator just to get a sense of how the texture and type work together before moving over to Photoshop for the actual compositing.



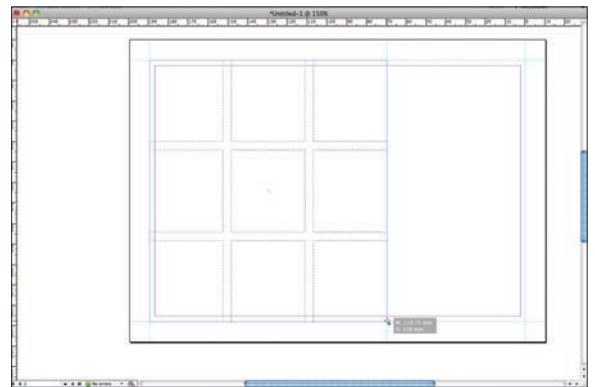
**8** In Photoshop, I created a new 420 x 420mm document. Back in Illustrator I selected the Type layer and copied and pasted it into Photoshop as a Smart Object. I then repeated this for the Shading layer, setting its blending mode in Photoshop to Multiply. It's always handy to keep these on separate layers in case the client wants you to change colours or produce different versions.



**9** Next I placed the texture image file from Step 6 into this document. I dragged this texture layer under the type in the Layers Panel and created a Layer Mask using a selection taken from the type layer. I set the type layer's blending mode to Multiply, then duplicated it. This new layer was given a blending mode of Overlay and an Opacity of 50%, so it emphasises the textured look.

It needed to 'ping' even more than it does already, so I added an Exposure Adjustment layer using the new Adjustments Panel. I put a yellow textured background, and the Adjustments Panel allowed me to quickly adjust the Exposure setting for the best overall look, without having to open and close a dialog repeatedly. Finally I cropped the image to A5 landscape ready for use in InDesign.

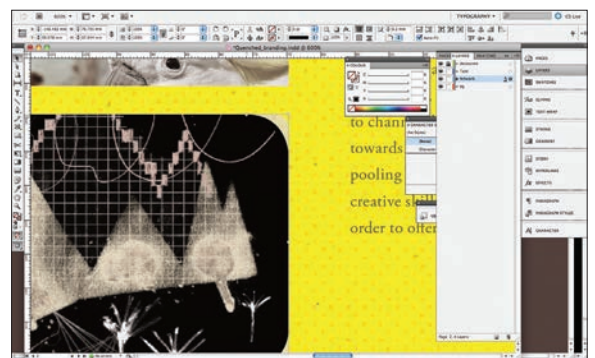
Using Creative Suite 5.5 allows me to spend less time working out what I want to create and more time producing great designs that are a hit with clients



**10** For a flyer, I created a new two-page A5 document in InDesign. The first page used the textured logo large, which was just brought in at 100% and placed.

On page two, I wanted an irregular grid showing some of the artists using Quenched Music. Grids like these are much easier to create in InDesign CS5.5 than in CS3. You just go to **File > Place** and select the nine images you want to place, then – while holding down **Cmd/Ctrl + Shift**, draw a grid. Let go of **Cmd/Ctrl + Shift** and use the arrow keys to dictate the number of squares in the grid.

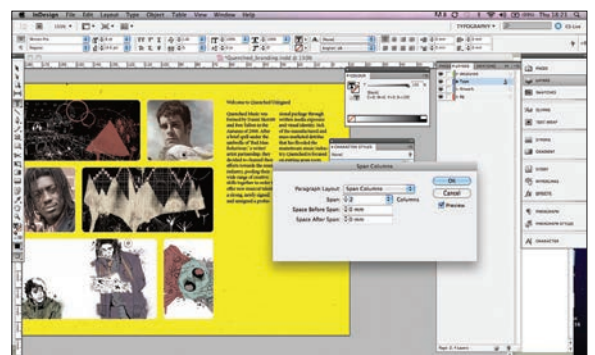
When drawing out the grid, I allowed a third of the page for type.



**11** You can make resizing images in InDesign CS5.5 easier by making them automatically fit to the frames they're in. Just select **Object > Fitting > Frame Fitting Options** and check Auto-fit.

I hit **U** to access the Gap Tool. This allowed me to click between the images and drag them around to create a more interesting layout. I also deleted some images to allow more room to extend some images. I added a rounded corner to some of the text boxes using the new corner control handles accessed by clicking on the yellow box on the right edge of every picture frame.

I then added a yellow textured background to match the type art.



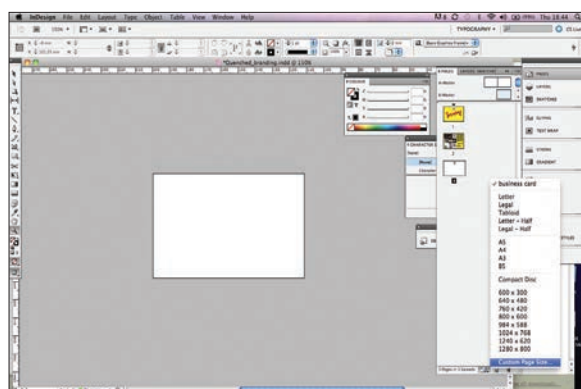
**12** Next the layout needed some words. I created a text box and pasted on a company introduction with a title. I selected the copy and created two columns.

The title needed to span across the columns, so it was time to tap the new Span Columns function. From the menu in InDesign's top right corner, select **Span Columns** and set the Paragraph Layout to **Span Columns**. You can guess what happens.





**13** I styled the copy using Adobe Garamond Pro, a grey colour and a blending mode of Multiply, so that some of the underlying texture comes through for an on trend, handmade feel.

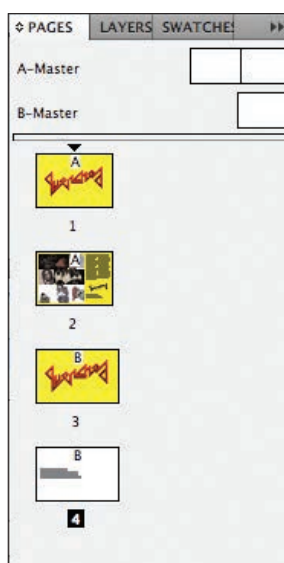


**14** Our girls and guys need business cards too. In InDesign CS4 or older, you'd have to create multiple documents to do this – but since InDesign CS5, things have been made easier. We can just make a new page, at a different size, with ease.

I created a new Master Page, clicked on the small menu at the bottom of the Pages Panel and selected Custom Size. I changed it to a business card size of 58 x 88mm. I dragged this down to create pages three and four as both sides of the card.

**15** I then created specific artwork for the business card by *Alt*-dragging the logo and some of the text from the flyer page and resizing – much swifter than working with multiple documents.

I was done. Using Creative Suite 5.5 allowed me to spend much less time on working out how to achieve what I wanted to create and more time on producing great designs that were a real hit with the client. ●



## AUTHOR CHARLES WILLIAMS

Charles is an award-winning illustrator and designer based in London. His clients include *Digital Arts* magazine, Volkswagen, BBC, Nike, TBWA London, Seat, and Adobe. To see his work, visit [madeup.org](http://madeup.org).



Left An impressionist portrait of cricketer Viv Richards for *GQ* magazine



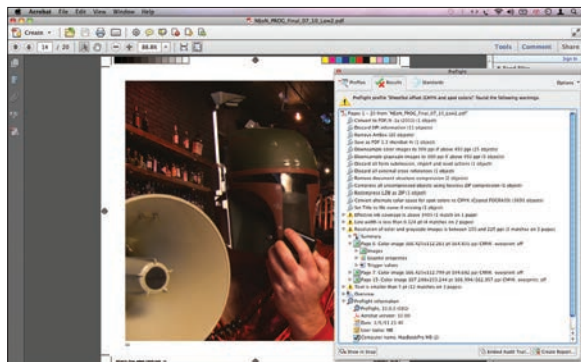
Left Soccer star Rio Ferdinand as illustrated for *GQ* magazine



Above Striking type produced for Adobe

# A SMOOTH WORKFLOW

Creatives can save time and avoid pre-press errors by making the most of Acrobat X Pro's new features



**Above** Reduce errors and delays at the printer using Preflight checks. Run checks and fixes on selected objects, and view improved reports

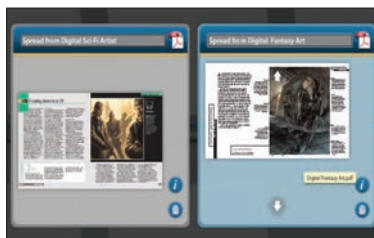
**Above right** Visual Themes provide many options for changing the look and feel of a PDF Portfolio without having to write custom coding or scripts

**Right** Action Wizard is similar to Photoshop's Actions Panel, in that a series of tasks are first recorded, then played back in order whenever required

Acrobat X Pro – Adobe's PDF creation, communication and collaboration tool – has a streamlined interface that makes it even more productive and efficient. Tools and menu panels only appear when users require them in a new mode that's designed for reading and presenting PDFs.

Acrobat and PDFs are ideal for print production tasks; for example, when proofing colour-separated documents, Acrobat offers an onscreen simulation that approximates blending and overprinting. Print designers are also well served by an enhanced Output Preview featuring an Object Inspector for detailing information about assets and enhanced colour conversion.

You can use Acrobat to add printer marks temporarily by using the Marks And Bleeds panel of the Advanced Print Setup



dialog box, or you can embed printer marks in the file using the Add Printer Marks dialog. Significant enhancements have also been made to the transparency flattener in Acrobat X Pro, allowing more accurate work with transparent layers during pre-press.

## TAKE OFF

Acrobat also offers a Preflight tool that analyses a PDF and identifies possible problems such as issues with colours, fonts, transparency, image resolution, ink coverage, PDF version compatibility, and more. It inspects the file against a set of user-defined values – Preflight Profiles – using them to correct errors, and run checks and fixups on visible areas or certain objects.

Designers working with print have always had to perform sets of tasks like these before finalising their work. Adobe intends to address this with a new feature in Acrobat X Pro called Action Wizard, a way to automate repetitive tasks. You can use one of seven pre-built Actions, customise one to suit your specific file preparation needs, or create your own Action with a few steps.

Say you are preflighting a document and

## 5 KEY NEW TOOLS IN ADOBE ACROBAT X PRO

- **Read mode:** Streamline your screen for reading and presentation of PDFs
- **Action Wizard:** Guide users through multi-step tasks and share with others
- **SendNow:** Send and store large documents using *Acrobat.com* services
- **Portfolio wizard:** Assemble content into PDF Portfolios in three easy steps
- **Centralised Annotations:** Streamline markup operations and view comments from a single Annotations panel

adding printer marks so that you can send a file to your print bureau. Using the menu-driven Action Wizard, you can build a script that will execute your normal sequence of standard preflight steps, packaging it into a standardised Action that can be applied to single PDF files or batches of files. This Action can then be reused or shared with anyone in your studio or with outside vendors such as print service providers. All recipients of the Action have to do is double-click it and confirm that they want to import it, Acrobat does the rest.

Another key tool for creatives is the PDF Portfolio feature, where multiple media types can be assimilated into one compressed PDF file. With Acrobat X Pro, this too gains a new wizard, able to create a portfolio in three steps, digitally sign the portfolio and add customised options such as new layouts, visual themes, and colour palettes to reflect your branding.

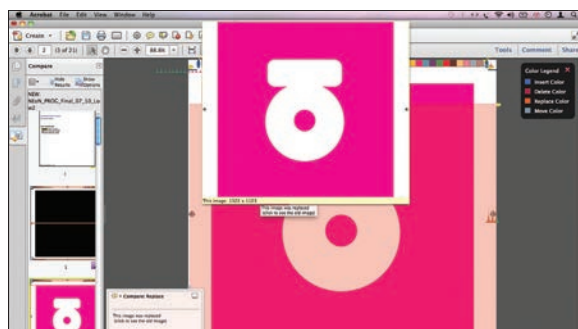
Acrobat also works in conjunction with Shared Reviews, the new document markup and collaboration services offered by Adobe's *Acrobat.com*. Your clients don't need the full Acrobat X Pro application either – anyone with Adobe Reader can join the review process. Final delivery of print assets can also cause frustration and high costs, but SendNow, another *Acrobat.com* service, enables you to send and receive large files directly within Acrobat X Pro, as well as track them with proof of receipt. The days of depending on overnight delivery may just be over.

To learn more, visit [adobe.com/uk/designstandard](http://adobe.com/uk/designstandard)

## 5 WAYS ADOBE ACROBAT X PRO WILL MAKE YOU A BETTER DESIGNER

- Preview, preflight, correct, and prepare PDF files for high-end print production
- Use PDF Portfolio to unify and customise a wide range of content into a single document
- Send Actions to colleagues and print shops to ensure processes are followed consistently
- Use Acrobat.com utilities to share and distribute documents
- Ensure a design prints the way you expect with advanced print production tools

**Below** You can use the Compare Documents feature to show the differences between two versions of a PDF, with many custom options for displaying the compare results





# WIN ADOBE CREATIVE SUITE 5.5 SOFTWARE WORTH OVER £2,000!

**A**dobe and *Digital Arts* are giving you the chance to get your hands on some fantastic Creative Suite 5.5 products to help you transform your creative business – enabling you to deliver better design projects quicker to happier clients. If your appetite has been whetted by the hot new tools and wonderful design work produced in this Expert Guide, now you can win some or all of these Creative Suite tools in our superb competition.

One winner will receive a copy of Creative Suite 5.5 Design Standard, worth over £1,000, while two runners up will win a copy of the design tool of your choice of either InDesign CS5.5, Photoshop CS5 or Illustrator CS5 – each worth up to £600.

Creative Suite 5.5 Design Standard is the must-have toolset for print-focussed designers. It enables you to create stunning illustrations and graphics in Illustrator CS5, swiftly make images look incredible in Photoshop CS5, produce beautifully stylish layouts in InDesign CS5.5 and take control of your output in Acrobat X Pro.

## To enter:

Just answer the question at  
[digitalartsonline.co.uk/competitions](http://digitalartsonline.co.uk/competitions)  
before July 31, 2011

The answer can be found within the pages of this *Expert Guide*



## Which of these tools isn't part of Adobe Creative Suite 5.5 Design Standard?

- A) InDesign CS5.5
- B) Photoshop CS5
- C) Dreamweaver CS5.5

## TO ENTER, VISIT [DIGITALARTSONLINE.CO.UK/COMPETITIONS](http://DIGITALARTSONLINE.CO.UK/COMPETITIONS)

The competition is open to anyone over the age of 18. One entry per household only. No entries accepted from anyone connected with either company. Responsibility will not be accepted for any entries lost or delayed. No cash alternative. The winner will be the first correct entry selected after the closing date of July 31, 2011 and will be notified shortly afterwards. The winner's name will be published in a future issue of *Digital Arts*. IDG cannot be held responsible in the event of a company providing a prize being unable to honour its obligation, for whatever reason. Full terms and conditions can be found at [digitalartsonline.co.uk/competitions](http://digitalartsonline.co.uk/competitions)

# DESIGN FOR PRINT

## AN EXPERT GUIDE



In this special guide created by the team behind *Digital Arts* magazine, in association with Adobe, discover how you can take your design projects to the next level using Adobe Creative Suite 5.5 Design Standard. You'll learn how the latest versions of InDesign, Illustrator, Photoshop and Acrobat Pro combine to help you work faster and produce your best work ever.

See how the UK's best independent design studios are using Adobe's tools

to create fantastic work for clients including both household names and hip underground brands. We've also got a step-by-step guide by award-winning designer Charles Williams as he guides you through the techniques he used in a recent music-focussed rebranding project.

You'll also have the chance to win Creative Suite software worth over £2,000. Look inside to find out how.

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