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The Professional Portfolio

AGAINST THE CLOCK
mastering graphic technology

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Acknowledgements

ABOUT AGAINST THE CLOCK

Against The Clock, long recognized as one of the nation's leaders in courseware development, has been publishing high-quality educational materials for the graphic and computer arts industries since 1990. The company has developed a solid and widely-respected approach to teaching people how to effectively use graphics applications, while maintaining a disciplined approach to real-world problems.

Having developed the *Against The Clock* and the *Essentials for Design* series with Prentice Hall/Pearson Education, ATC drew from years of professional experience and instructor feedback to develop *The Professional Portfolio Series*, focusing on the Adobe Creative Suite. These books feature step-by-step explanations, detailed foundational information, and advice and tips from industry professionals that offer practical solutions to technical issues.

Against The Clock works closely with all major software developers to create learning solutions that fulfill both the requirements of instructors and the needs of students. Thousands of graphic arts professionals — designers, illustrators, imaging specialists, prepress experts, and production managers — began their educations with Against The Clock training books. These professionals studied at Baker College, Nossi College of Art, Virginia Tech, Appalachian State University, Keiser College, University of South Carolina, Gress Graphic Arts Institute, Kean University, Southern Polytechnic State University, Brenau University, and many other educational institutions.

ABOUT THE AUTHOR

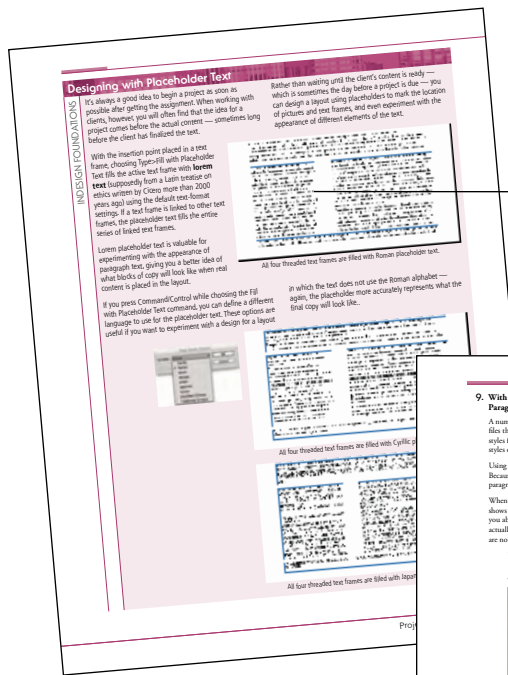
Erika Kendra holds a BA in History and a BA in English Literature from the University of Pittsburgh. She began her career in the graphic communications industry as an editor at Graphic Arts Technical Foundation before moving to Los Angeles in 2000. Erika is the author or co-author of more than thirty books about Adobe graphic design software. She has also written several books about graphic design concepts such as color reproduction and preflighting, and dozens of articles for industry online and print journals. Working with Against The Clock for more than fifteen years, Erika was a key partner in developing *The Professional Portfolio Series* of software training books.

CONTRIBUTING AUTHORS, ARTISTS, AND EDITORS

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

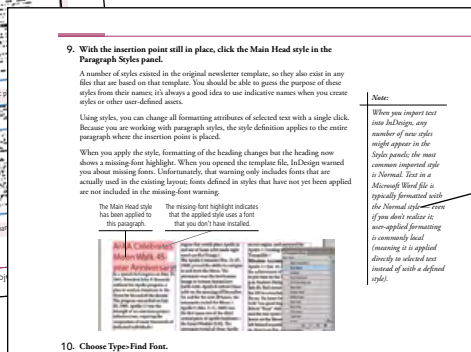
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- **Debbie Davidson**, Against The Clock, Inc.
- **Charlie Essers**, photographer

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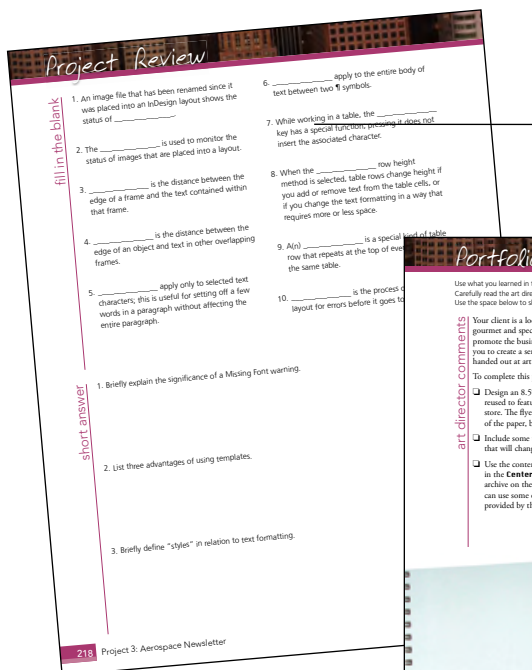
InDesign Foundations

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



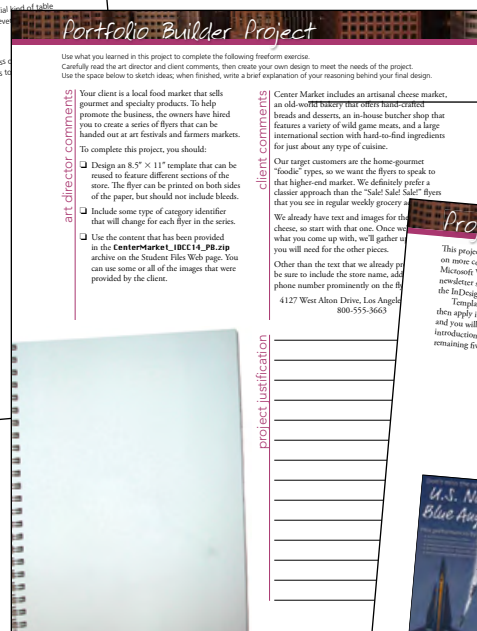
Advice and Warnings

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



Project Review

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



Portfolio Builder Projects

Each step-by-step project is accompanied by a freeform project, allowing you to practice skills and creativity, resulting in an extensive and diverse portfolio of work.



Visual Summary

Using an annotated version of the finished project, you can quickly identify the skills used to complete different aspects of the job.

Projects at a Glance

The *Against The Clock Portfolio Series* teaches graphic design software tools and techniques entirely within the framework of real-world projects; we introduce and explain skills where they would naturally fall into a real project workflow.

The project-based approach in *The Professional Portfolio Series* allows you to get in depth with the software beginning in Project 1 — you don't have to read several chapters of introductory material before you can start creating finished artwork.

Our approach also prevents “topic tedium” — in other words, we don't require you to read pages and pages of information about text (for example); instead, we explain text tools and options as part of larger projects (in this case, beginning with placing text on a letterhead).

Clear, easy-to-read, step-by-step instructions walk you through every phase of each job, from creating a new file to saving the finished piece. Wherever logical, we also offer practical advice and tips about underlying concepts and graphic design practices that will benefit you as you enter the job market.

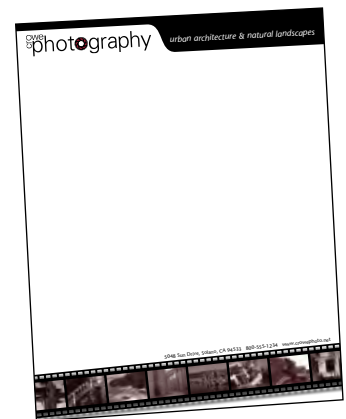
The projects in this book reflect a range of different types of InDesign jobs, from creating a client letterhead to implementing a newsletter template to compiling a multi-chapter book. When you finish the eight projects in this book (and the accompanying Portfolio Builder exercises), you will have a substantial body of work that should impress any potential employer.

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

project 1

Letterhead Design

- ❑ Setting up the Workspace
- ❑ Creating Basic Page Elements
- ❑ Placing External Images
- ❑ Creating and Formatting Basic Text
- ❑ Printing InDesign Files



project 2

Festival Poster

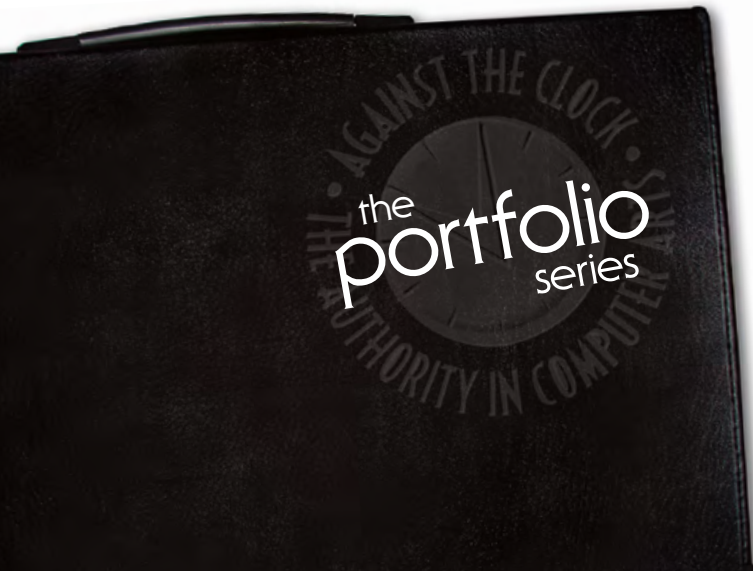
- ❑ Building Graphic Interest
- ❑ Importing and Formatting Text
- ❑ Graphics as Text and Text as Graphics
- ❑ Outputting the File



project 3

Aerospace Newsletter

- ❑ Working with Templates
- ❑ Working with Styles
- ❑ Working with Tables
- ❑ Preflighting and Packaging the Job



project 4

Museum Exhibits Booklet

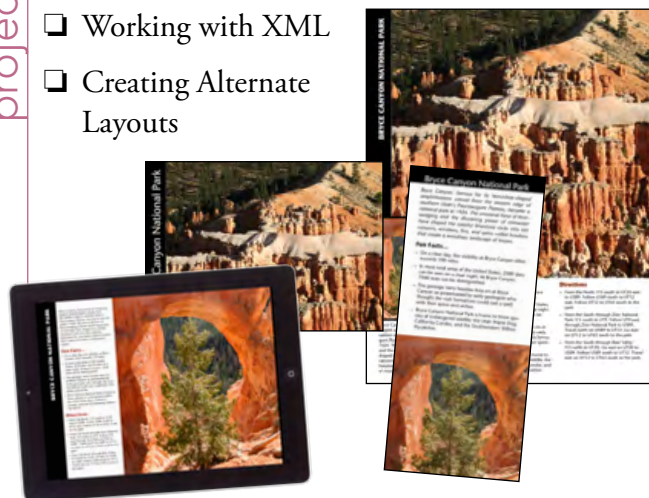
- ❑ Working with Master Pages
- ❑ Controlling the Flow of Text
- ❑ Outputting Variations of Files



project 7

National Parks Info Pieces

- ❑ Working with XML
- ❑ Creating Alternate Layouts



project 5

Ireland Travel Brochure

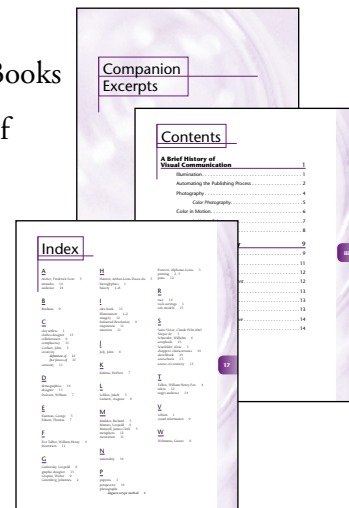
- ❑ Building a Folding Template
- ❑ Advanced Frame Options
- ❑ Advanced Text Formatting



project 8

Multi-Chapter Booklet

- ❑ Combining Documents into Books
- ❑ Building a Table of Contents
- ❑ Building an Index
- ❑ Exporting Book Files
- ❑ Merging Data into an InDesign Layout



project 6

Digital Layout Variations

- ❑ Controlling Color for Output
- ❑ Creating Interactive Elements
- ❑ Creating EPUB and HTML Files



Our goal in this book is to familiarize you with the majority of the InDesign tool set, so you can be more productive and more marketable in your career as a graphic designer.

It is important to keep in mind that InDesign is an extremely versatile and powerful application. The sheer volume of available tools, panels, and features can seem intimidating when you first look at the software interface. Most of these tools, however, are fairly simple to use with a bit of background information and a little practice.

Wherever necessary, we explain the underlying concepts and terms that are required for understanding the software. We're confident that these projects provide the practice you need to be able to create sophisticated artwork by the end of the very first project.

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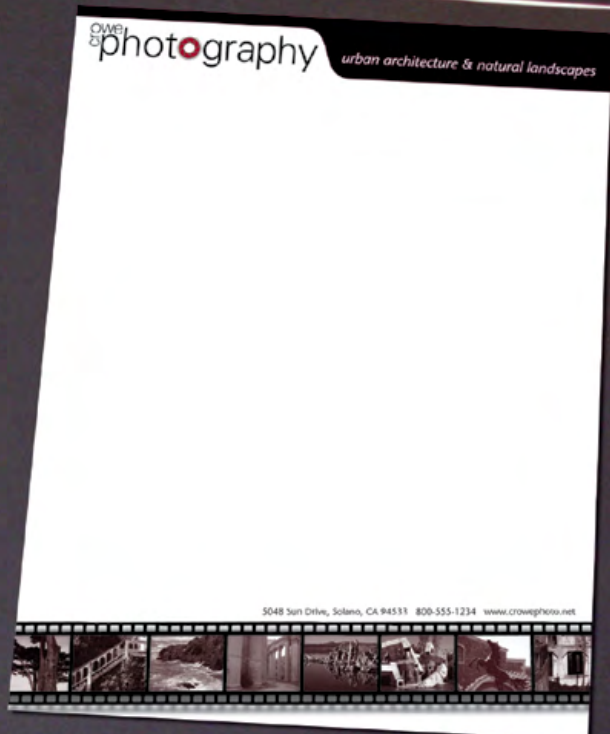
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Letterhead Design

Your client, Amelia Crowe, is a local photographer. She hired you to create a letterhead design that incorporates her personal logo and a set of images representing the kind of work she does. She is going to have the letterhead printed commercially so she can use it to print letters, invoices, and other business correspondence.

This project incorporates the following skills:

- ☐ Creating a new file to meet defined project requirements
- ☐ Using the basic InDesign drawing tools to develop visual interest
- ☐ Selecting objects and object contents
- ☐ Creating and formatting basic text attributes
- ☐ Placing and manipulating external graphics files
- ☐ Printing a desktop proof sample



Project Meeting

client comments

Until now, I've just added my logo and address at the top of a Word document whenever I sent out correspondence. My business has been growing lately, and I want something more professional and more indicative of my work in photographing urban architecture and natural landscapes.

I sent you my logo, which was created in Adobe Illustrator. I also selected a bunch of images that I really like; I want to include at least a few of those on the letterhead to give people an idea of my work.

Can you get my contact information from my email sig file, or do I need to send that to you as a separate document?

art director comments

I've looked over the client's images, and I think we should use all of them. Since she's a photographer, a filmstrip across the bottom of the page will make a nice container; InDesign has everything you need to create the necessary graphics directly on the page layout. I already sized the photos down to thumbnails that should be close to the right size, so you won't have to manipulate the actual image files.

I also copied the client's contact info into a file for you. Since she specifically mentioned two areas of photographic specialty, I want you to include the words "urban architecture & natural landscapes" as a tag line.

It might feel like there's a lot involved in creating this piece, but it's not too complicated. The client liked the initial sketch, so putting in the effort at this point will be worth it.

project objectives

To complete this project, you will:

- ☐ Create a new document based on the requirements of a commercial printer.
- ☐ Place ruler guides to define "safe" areas on the page.
- ☐ Draw basic shapes using native InDesign tools
- ☐ Edit shapes using the Pathfinder and Align panels
- ☐ Work with anchor points and handles to create a complex shape
- ☐ Apply color to fills and strokes
- ☐ Create and format basic text elements
- ☐ Import external text and graphics files
- ☐ Print a desktop proof



Stage 1 Setting up the Workspace

The best way to start any new project is to prepare your workspace. As you learned in the Interface chapter, InDesign gives you extensive control over your workspace — you can choose where to place panels, whether to collapse or expand open panels, and even to save workspaces with sets of panels in specific locations. Because workspace issues are largely a matter of personal preference, we tell you what tools to use, but we don't tell you where to keep the various panels. Many of our screen captures show floating panels so that we can maximize the available space and clearly focus on a specific issue. Likewise, we typically don't tell you what view percentage to use; you should use whatever you are comfortable with to accomplish the specific goal of an exercise.

DEFINE A NEW LAYOUT FILE

Some production-related concerns will dictate how you design a letterhead. In general, there are two ways to print letterhead: one-offs on a desktop laser or inkjet printer, or commercially in large quantities. (The first method typically involves creating a letterhead template, which you then use to write and print letters from directly within InDesign — a fairly common practice among graphic designers.)

If letterhead is being printed commercially, it's probably being printed with multiple copies on a large press sheet, from which the individual letterhead sheets will be cut. Most commercial printing happens this way. This type of printing typically means that design elements can run right off the edge of the sheet, called **bleeding**.

If you're designing for a printer that can only run letter-size paper, you have to allow enough of a margin area for your printer to hold the paper as it moves through the device (called the **gripper margin**); in this case, you can't design with bleeds.

The most basic process in designing a layout is creating a new InDesign file. The New Document dialog box has a large number of options, and the following exercise explains all of those. Don't be overwhelmed by the length of this process; in later projects, we simply tell you what settings to define without re-explaining every field.

Note:

Some desktop printers have a minimum margin at the page edges; you're usually safe with 3/8". Many newer inkjet printers have the capability to print 8.5 × 11" with full bleed. Consult your printer documentation to be sure.

1. Download **Letterhead_IDCC15_RF.zip** from the Student Files web page.
2. Expand the ZIP archive in your WIP folder (Macintosh) or copy the archive contents into your WIP folder (Windows).

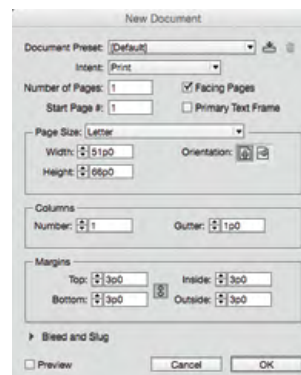
This results in a folder named **Letterhead**, which contains all of the files you need for this project. You should also use this folder to save the files you create in this project.

If necessary, refer to Page 1 of the Interface chapter for specific information on expanding or accessing the required resource files.

3. In InDesign, choose **File>New>Document**.

The New Document dialog box opens with the last-used document preset; if no user-defined preset exists, the dialog box opens with the settings that are stored in the Default preset.

Some of the options we define in the following steps might already be reflected in the New Document dialog box, but we can't be sure because someone might have modified the default settings on your computer. If something is already set to the value we define, simply leave that value as is.



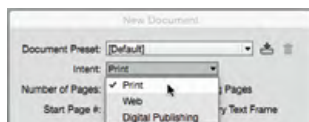
Note:

You can create a new file by pressing Command/Control-N.

4. Choose Print in the Intent menu.

InDesign uses picas as the default unit of measurement for print documents; measurements in this dialog box are shown in picas and points, using the “ApB” notation (for A picas and B points). Colors in a print-intent document default to the CMYK color model (see Page 55 in this project).

If you choose Web or Digital Publishing, InDesign changes the default unit of measurement to pixels, which is more appropriate for Web design. Colors in a Web-intent document default to the RGB color model.



5. Set the Number of Pages field to 1.

A letterhead is a single page, usually printed on only one side. A one-sided, one-page document needs only a single layout page in the InDesign file.

6. Set the Start Page # field to 1.

This option is useful when you work with multi-page files. Odd-numbered pages always appear on the right, as you see in any book or magazine; you can define an even-numbered starting page number to force the first page of a layout to the left. (This will make more sense when you begin working with longer documents in Project 4: Museum Exhibits Booklet.)

7. Uncheck the Facing Pages check box.

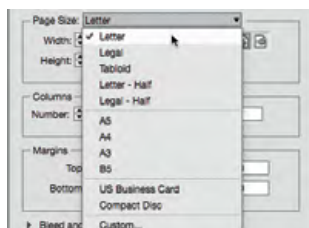
Facing pages are used when a printed job will be read left to right like a book — with Page 1 starting on the right, then Page 2 facing Page 3, and so on. Facing-page layouts are based on **spreads**, which are pairs of left-right pages as you flip through a book (e.g., Page 6 facing Page 7).

8. Uncheck the Primary Text Frame option.

When this option is checked, InDesign creates a text frame that automatically fills the area created by the defined page margins. A letterhead design primarily focuses on the area outside of the margins, so you don't need to add a primary text frame to this file.

9. Choose Letter in the Page Size menu.

This menu includes a number of common sizes based on the selected intent. Choosing any of these options automatically changes the width and height fields to match the selected size.



Note:

Picas are the measuring units traditionally used in typography; they are still used by many people in the graphic communications industry.

1 point = 1/72 inch

12 points = 1 pica

1 pica = 1/6 inch

6 picas = 1 inch

Note:

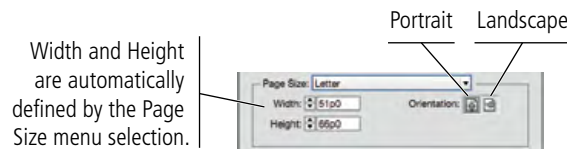
You work extensively with facing pages starting in Project 4: Museum Exhibits Booklet.

Note:

Choosing Custom in the Page Size menu has no real effect. This setting is automatically reflected as soon as you change the Width or Height field from the standard measurements.

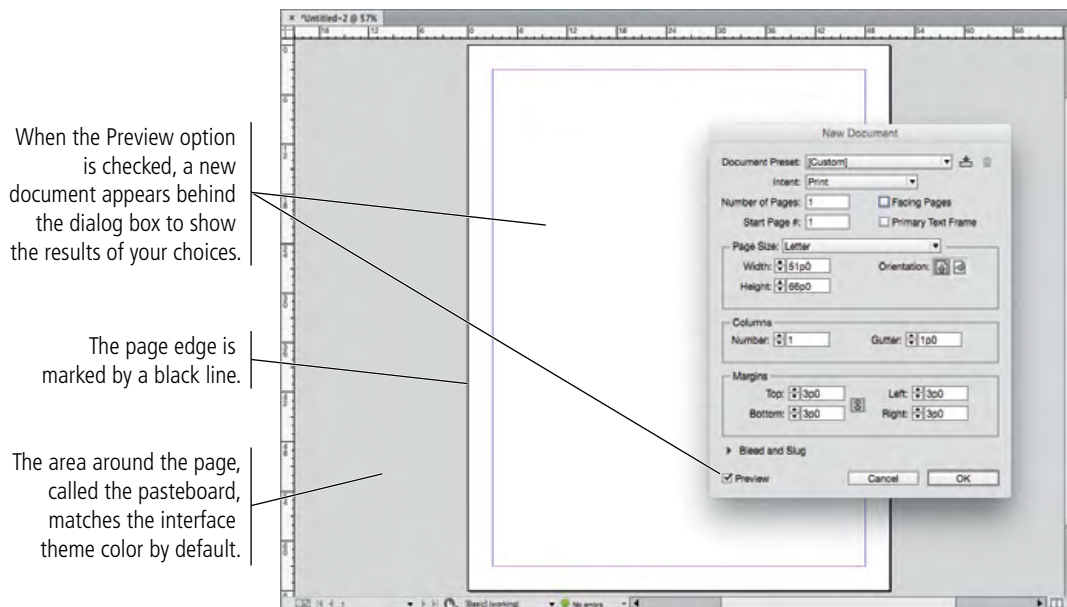
10. Choose the Portrait Orientation option.

Portrait documents are higher than they are wide; **landscape** documents are wider than they are high. If you click the orientation option that is not currently selected, the Width and Height values are automatically reversed.



11. At the bottom of the dialog box, check the Preview option.

When this option is active, you can see the result of your choices (behind the dialog box) before you click OK to create the new file.

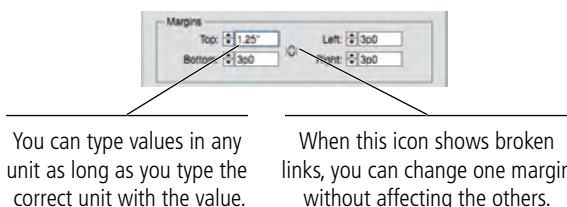


12. If the chain icon between the Margin fields shows two connected links, click the icon to break the link between the fields.

When the chain icon is active (connected links or highlighted dark gray), all four margin fields will be the same; changing one field changes all margin values to the same value. For this project, you need to define different values for the top and bottom than for the left and right, so you need to unlink (unconstrain) the fields if they are currently linked.

13. Highlight the first Margins field (Top) and type 1.25".

Even though the default measurement is picas, you can type values in any unit as long as you type the appropriate unit along with the value; InDesign makes the necessary conversion for you, so the values will still be displayed in the default units.

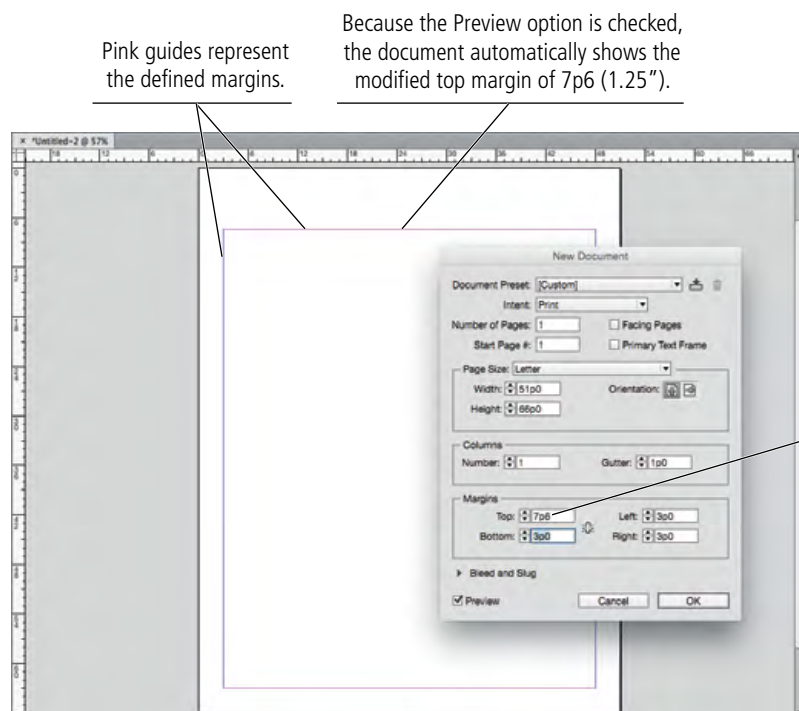


If you enter a value in a unit other than the default, you have to include the alternate unit. This technique works in dialog boxes and panels — anywhere that you can enter a measurement.

Note:

When you work with non-facing pages, the Inside and Outside margin fields change to Left and Right respectively. Technically, non-facing pages do not have an inside (spine edge) or outside (face or trim edge), so there are only left and right sides.

14. Press Tab to move to the Bottom field.



Note:

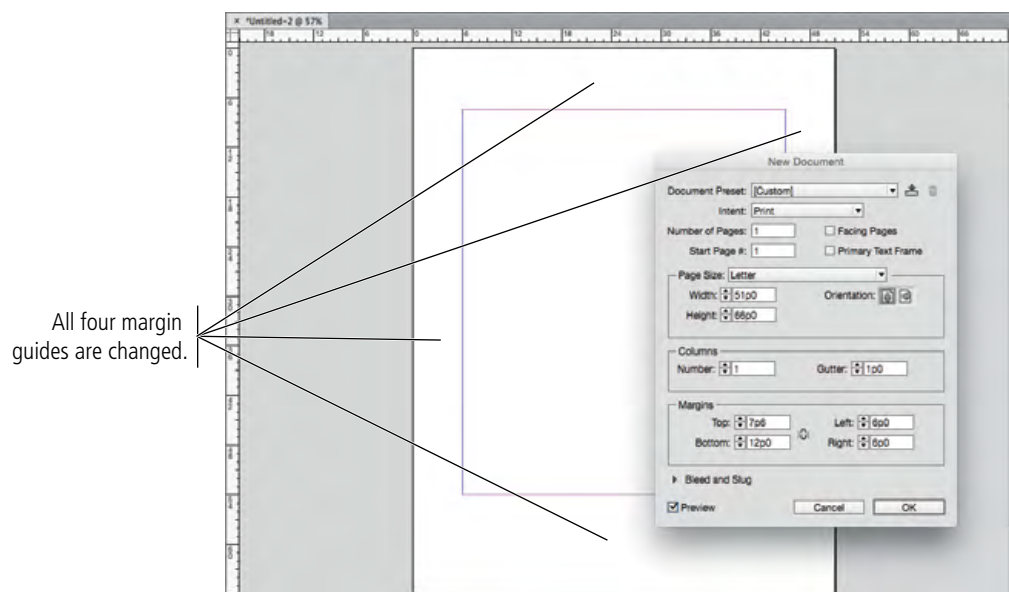
You can tab through the fields of most dialog boxes and panels in InDesign. Press Shift-Tab to move the highlight to the previous field in the tab order.

When you move to the next field, InDesign converts the Top value to the default unit of measurement (picas).

15. Change the Bottom field to 2", then press Tab two times.

The first time you press Tab from the Bottom field highlights the chain icon. You have to press Tab a second time to highlight the Left field.

16. Change the Left field to 1", press Tab, and then change the Right field to 1".



17. Click the arrow button to the left of the **Bleed and Slug** heading.

18. Make sure the chain icon to the right of the **Bleed fields** is active (unbroken links), then change the first **Bleed field** to **0.125"** (the decimal equivalent of 1/8). Press **Tab** to apply the new **Bleed value** to all four sides.

The letterhead for this project will be printed commercially; the printer said the design can safely bleed on all four sides, and its equipment requires a 1/8" bleed allowance. In this case, you want all four edges to have the same bleed, so the chain icon should be active to constrain all four **Bleed fields** to the same value.

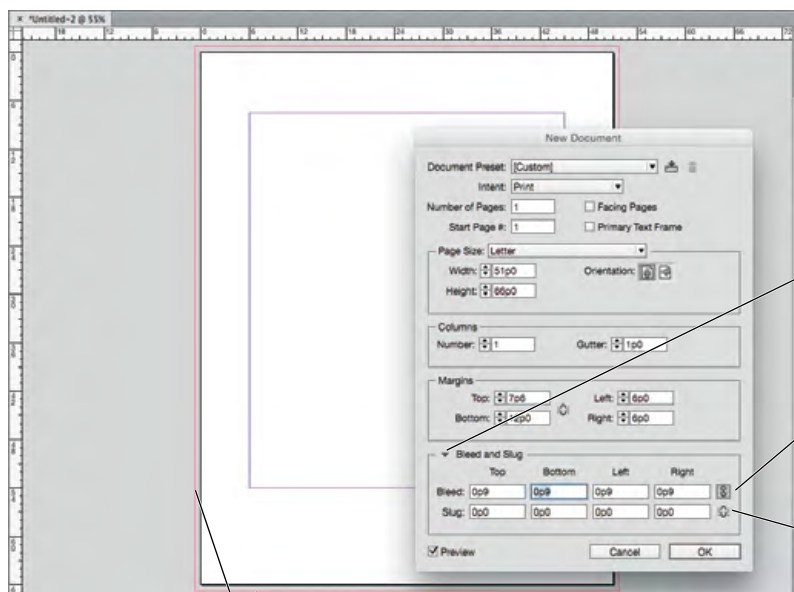
19. Make sure all four **Slug fields** are set to **0**.

A **slug** is an area outside of the bleed, where designers typically add job information that will not appear in the final printed piece. (You'll use this slug area in Project 5: Ireland Travel Brochure.)

You don't need to type the full "0p0" notation when you change measurements using the default units. Zero pica is still zero, so you don't need to worry about converting units.

Note:

A **slug** is an element entirely outside the page area, but included in the final output. The slug area can be used for file/plate information, special registration marks, color bars, and/or other elements that need to be printed on the press sheet, but do not appear within the job area.



The bleed area is represented by a red line.

Click this button to show the **Bleed and Slug** options.

When this icon shows two unbroken links, changing any linked field will apply the same value to the other three fields.

When a chain icon shows two broken links, you can change any one field without affecting the other related fields.

20. Click **OK** to create the new document.

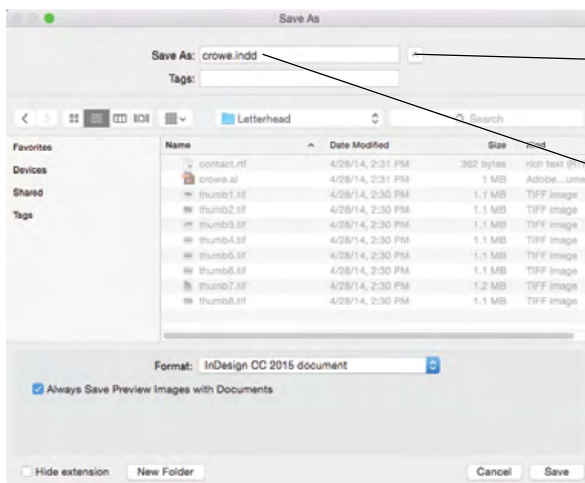
The document appears, filling the available space in the document window. Your view percentage might appear different than what you see in our images.

21. Choose **File>Save As**. In the **Save As** dialog box, navigate to your **WIP>Letterhead** folder as the target location for saving the file.

The **Save As** dialog box follows a system-standard format. Macintosh and Windows users see slightly different options, but the basic InDesign functionality is the same.

22. Change the file name (in the Save As field) to **crowe.indd** and click Save.

If the Hide Extension option is checked at the bottom of the dialog box, the ".indd" will not appear in the file name.



Click here if you don't see the full navigation options on Macintosh.

The extension ".indd" is automatically added to the file name.

Note:

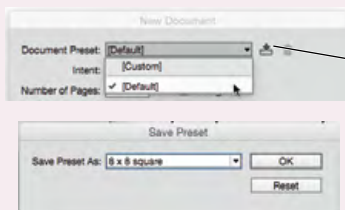
The first time you save a file, the Save command opens the same dialog box as the File>Save As command. After saving the file once, you can use Save to save changes to the existing file, or use Save As to create an additional file under a new file name.

23. Continue to the next exercise.

Understanding Document Presets

A **preset** stores groups of common settings; you define a preset once, and then you can access the same group of settings later with a single click. You'll often use this concept while building InDesign documents — when you use text styles, table styles, object styles, and output documents for printing.

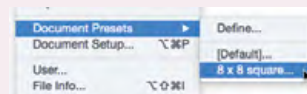
If you frequently define the same document settings, you can save those choices as a preset so that you can create the same document settings with minimal repetition. Clicking the Save Document Preset button in the New Document dialog box opens a secondary dialog box where you can name the preset.



Click here to save a new preset.

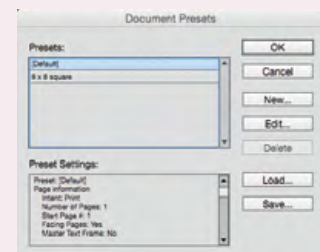
When you return to the New Document dialog box, your new preset appears as the selection in the Document Preset menu. Any time you need to create a file with the same settings, you can choose the saved preset from this menu.

You can also access and manage document presets in the File>Document Presets submenu.



If you choose one of the existing presets in the menu, the New Document dialog box opens, defaulting to the values in the preset that you called (instead of defaulting to the application-default letter-size page). All the settings you saved in the preset automatically reflect in the dialog box.

You can also create, edit, and manage presets by choosing Define in the Document Presets submenu; this opens a dialog box that lists the existing presets.



- Click New to open the New Document Preset dialog box, which is basically the same as the New Document dialog box, except the Preset menu is replaced with a field where you type the preset name instead of clicking the Save Preset button.
- Select a preset and click Edit to change the preset's associated options.
- Select a preset and click Delete to remove the preset from the application.
- Click Load to import presets from another computer.
- Click Save to save a preset (with the extension ".dcst") so that it can be sent to and used on another computer.

CREATE RULER GUIDES

In addition to the margin and bleed guides that you defined when you created the document, you can also place ruler guides to mark whatever other positions you need to identify in your layout.

The **live area** is the “safe” area inside the page edge where important design elements should reside. Because printing and trimming are mechanical processes, there will always be some variation — however slight. Elements placed too close to the page edge run the risk of being accidentally trimmed off. The printer for this job recommended a 1/8" live-area margin. You defined the margins for this file to describe the area that would typically occupy the content of a letter; in this exercise you will create ruler guides to mark the live area.

Note:

You should become familiar with the common fraction-to-decimal equivalents:

$$1/8 = 0.125$$

$$1/4 = 0.25$$

$$3/8 = 0.375$$

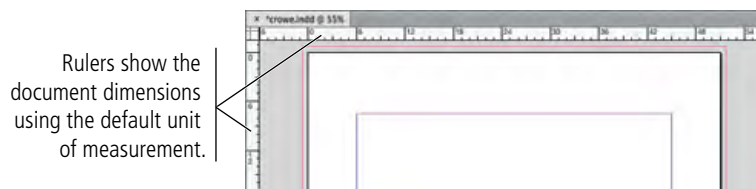
$$1/2 = 0.5$$

$$5/8 = 0.625$$

$$3/4 = 0.75$$

$$7/8 = 0.875$$

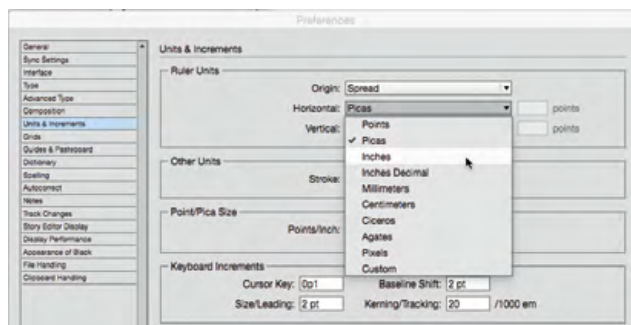
1. With **crowe.indd** open, choose **View>Show Rulers** if you don't see rulers at the top and left edges of the document window.



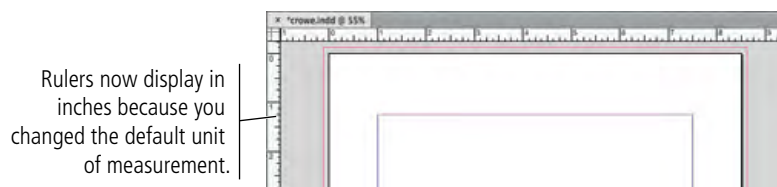
2. Open the **Units & Increments** pane of the **Preferences** dialog box (from the **InDesign** menu on Macintosh or the **Edit** menu on Windows).

Since most people (in the United States, at least) think in terms of inches, we use inches throughout the projects in this book.

3. In the **Ruler Units** area, choose **Inches** in both the **Horizontal** and **Vertical** menus, and then click **OK**.



When you return to the document window, the rulers now display in inches.



4. Click the horizontal page ruler (at the top of the document window) and drag down until the cursor feedback indicates that the guide is positioned at Y: 0.125 in. With the cursor inside the page area, release the mouse button.

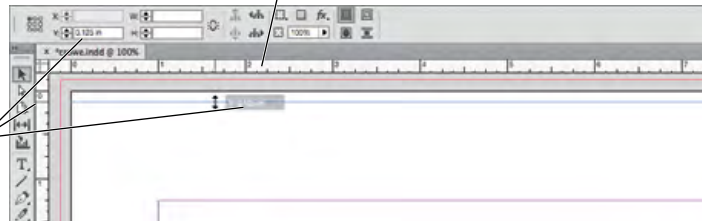
As you drag, cursor feedback shows the current position of the guide you are placing; this makes it very easy to precisely position guides. (You might need to zoom in to at least 100% to drag the guide to the correct position.)

Click and drag from the horizontal ruler to add a horizontal guide.

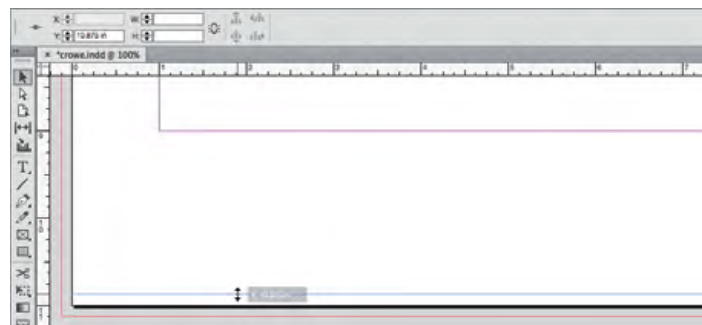
Note:

Y values define vertical (top-to-bottom) position; X values define horizontal (left-to-right) position.

The Control panel, ruler, and cursor feedback all show the location of the guide you're dragging.



5. Click the horizontal page ruler again and drag a guide to Y: 10.875 in.



Note:

If you drag a guide outside of the page edge, the guide will extend across the entire pasteboard. You can also press Command/Control while dragging a guide onto the page to extend the guide the entire width of the pasteboard.

6. Click the vertical ruler and drag a guide to X: 0.125 in.

Watch the marker on the horizontal ruler to judge the guide's position.

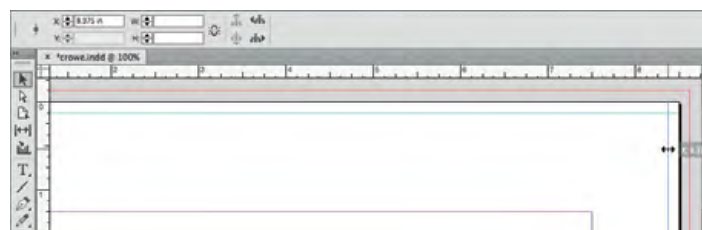
Drag from the vertical ruler to add a vertical guide.



Note:

If the Control panel is not visible, you can show it by choosing Window>Control.

7. Click the vertical ruler again and drag a second vertical guide to X: 8.375 in.



Note:

You can click the intersection of the rulers and drag to reposition the zero point away from the top-left corner of the page. If you do reposition the zero point, you can double-click the ruler intersection to reset the original zero point.

8. Using the Selection tool, click anywhere in the document space to deselect the guide you just created.

9. Save the file and continue to the next stage of the project.

Stage 2 Creating Basic Page Elements

Based on the approved sketch, the client's letterhead includes several elements:

- A “filmstrip” graphic to frame a number of thumbnails of the client's work
- A logo that was created in Adobe Illustrator
- A tag line, separated from the logo with a curved line
- Contact information, which was provided to you as a rich-text file
- Actual thumbnails of the client's photographs, which were supplied to you as ready-to-print TIFF files.

Other than the logo and the supplied photos, you need to create these elements directly in the InDesign file. Fortunately, the software includes sophisticated drawing tools that can create everything you need. Before you begin, however, you should understand the different types of elements that you will encounter when you design files in InDesign.

Vector graphics are composed of mathematical descriptions of a series of lines and shapes. Vector graphics are resolution independent; they can be freely scaled, and they are automatically output at the resolution of the output device. The shapes that you create in Adobe InDesign, or in drawing applications such as Adobe Illustrator, are vector graphics.

Raster images, such as photographs or files created in Adobe Photoshop, are made up of a grid of independent pixels (rasters or bits) in rows and columns (called a bitmap). Raster files are resolution dependent — their resolution is determined when you scan, photograph, or otherwise create the file. You can typically reduce raster images, but you cannot enlarge them without losing image quality.

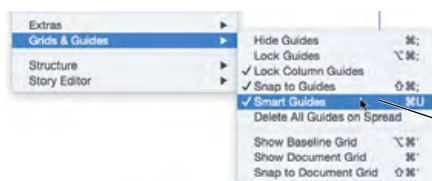
Line art is a type of raster image that is made up entirely of 100% solid areas; the pixels in a line-art image have only two options: they can be all black or all white. Examples of line art are UPC bar codes or pen-and-ink drawings.

CREATE BASIC FRAMES

Although much drawing and illustration work is done in a dedicated illustration program such as Adobe Illustrator, you can use the drawing tools in InDesign to create vector artwork. In fact, the drawing tools in InDesign are actually a limited subset of the more comprehensive Illustrator toolset, which means you can create fairly sophisticated artwork entirely within the layout application. In this exercise, you are going to use the basic InDesign drawing tools to create a filmstrip graphic, which will serve as the background for the client's image samples.

1. With **crowe.indd** open, choose **View>Grids & Guides>Smart Guides** to make sure this option is toggled on. If the option is already checked, move the cursor away from the menu and click to dismiss it.

Smart guides are a useful function of the application, making it easy to create and precisely align objects. Smart guides show the dimensions of an object when you create it; the position of an object when you drag it; the edge and center position of nearby objects; and the distance between nearby similar objects.



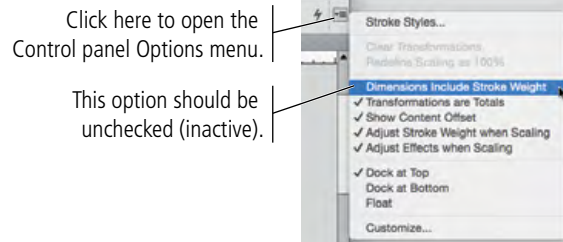
This option should be checked (active).

Note:

You can turn off specific Smart Guide functions in the Guides & Pasteboard pane of the Preferences dialog box.

2. Click the button at the right end of the Control panel to open the panel Options menu.
3. If the Dimensions Include Stroke Weight option is checked, choose that item to toggle the option off.

When this option is active, the size of an object's stroke is factored as part of the overall object size. Consider, for example, a frame that is 72 points wide by 72 points high with a 1-point stroke. If you remove the stroke from the frame, the frame would then be only 70 points by 70 points.



Note:

These options remember the last-used settings.

4. Choose the Rectangle tool in the Tools panel.

If you don't see the Rectangle tool, click and hold the default shape tool until the nested tools appear; slide over and down to select the Rectangle tool.

5. Click the Default Fill and Stroke button at the bottom of the Tools panel.

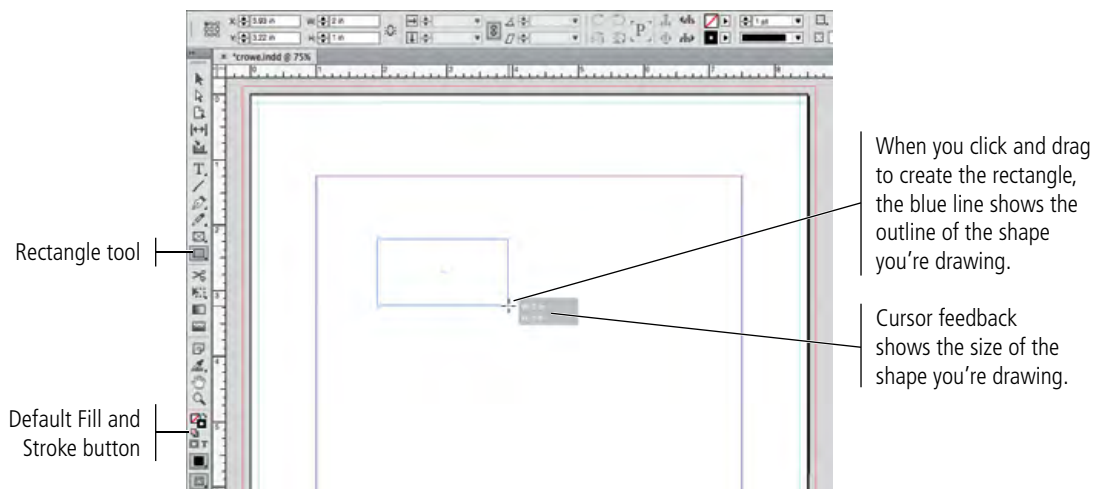
In InDesign, the default fill is None, and the default stroke is 1-pt black.

Note:

Tools with nested options default to show the last-used variation in the main Tools panel.

6. Click anywhere on the page, and drag down and right to draw a rectangle that is about 1" high and 2" wide.

As you draw, cursor feedback shows the size of the shape you are creating.

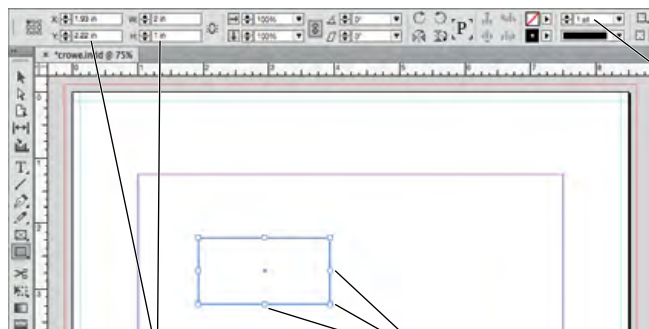


7. Release the mouse button to create the rectangle.

Every shape you create in an InDesign document has a **bounding box**, which is a non-printing rectangle that marks the outer dimensions of the shape. (Even a circle has a square bounding box, marking the largest height and width of the object.) The bounding box has eight handles, which you can drag to change the size of the rectangle. If you can see an object's bounding box handles, that object is selected.

Note:

Press Shift while drawing a shape to constrain the horizontal and vertical dimensions of the shape (in other words, to create a perfect square or circle).

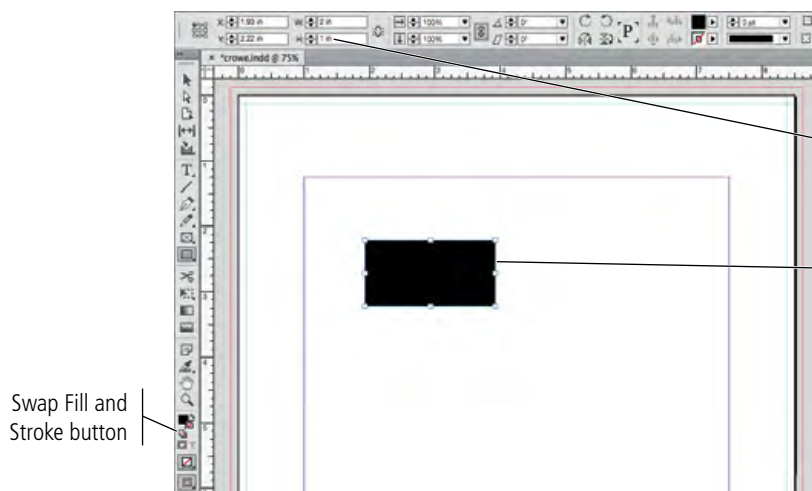


The shape has a 1-pt black stroke because you recalled the default fill and stroke values before creating the shape.

The Control panel shows the position and dimensions of the selected object.

Bounding box handles

8. At the bottom of the Tools panel, click the Swap Fill and Stroke button.



Because you turned off the Dimensions Include Stroke Weight option, removing the stroke has no effect on the object's size.

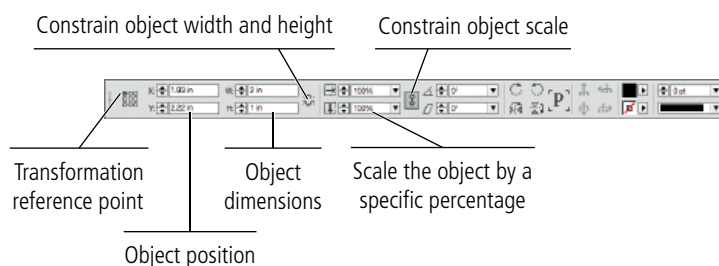
The object now has a black fill and no stroke.

Swap Fill and Stroke button

9. At the left end of the Control panel, select the top-left reference point.

The Control panel is context-sensitive, which means different options are available depending on what is selected in the document. This panel consolidates the most common options from multiple InDesign panels.

The **reference point** determines how transformations will occur (in other words, which point of the object will remain in place if you change one of the position or dimension values). These points correspond to the object's bounding box handles, as well as to the object's exact center point.



Constrain object width and height

Constrain object scale

Transformation reference point

Object dimensions

Scale the object by a specific percentage

Object position

The Control Panel in Depth

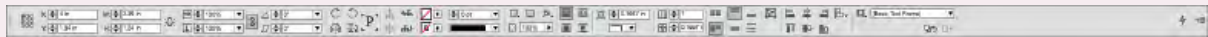
The Control panel is one of the most versatile, productive tools in the InDesign workspace, combining all of the most common formatting options into a single, compact format across the top of the workspace. It is context sensitive, which means different options are available depending on what is selected in the layout. Finally, it is customizable, which means you can change the options that are available in the panel.

It is also important to note that the options available in the Control panel might be limited by the active workspace, as well as by the width of your monitor or Application frame.

Essentials Control panel when a graphics frame is selected:



Essentials Control panel when a text frame is selected:



Essentials Control panel when text is selected:



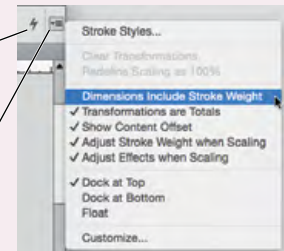
Essentials Control panel when text is selected, using a 13-inch laptop monitor:



When anything other than text is selected (or nothing is selected), the panel Options menu includes options for controlling the position of the panel (top, bottom, or floating), as well as how transformations affect selected objects:

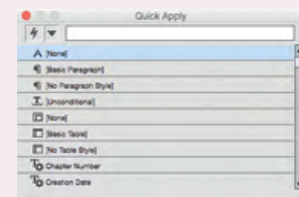
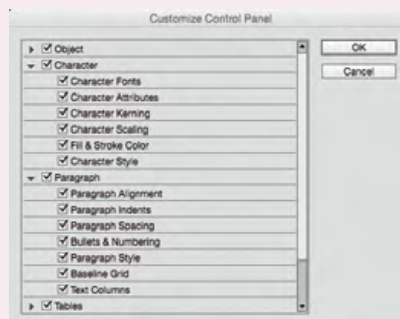
- **Stroke Styles.** This opens a dialog box where you can edit or define custom styles for lines and object strokes.
- **Clear Transformations.** Choosing this option resets an object to its original position (including rotation).
- **Dimensions Include Stroke Weight.** When checked, width and height values include the object width as well as the defined stroke width. For example, if this option is checked, a square that is 72 points wide with a 1-pt stroke would be 73 points wide (using the default stroke position that aligns the stroke on the center of the object edge).
- **Transformations are Totals.** When checked, transformations such as rotation are cumulative for the frame and the frame contents. For example, an image frame is rotated 10°...
 - When Transformations are Totals is checked, the image in the frame also shows 10° rotation; you can change the content rotation to 0° to return the image (but not the frame) to horizontal.
 - When not checked, the image in the frame shows 0° because the content is not rotated relative to its container. You have to rotate the content –10° to return it to horizontal without affecting the frame's rotation.
- **Show Content Offset.** When checked, the Control panel shows X+ and Y+ values for a graphic placed within a frame when the actual graphic (not the frame) is selected.
- **Adjust Stroke Weight when Scaling.** When checked, resizing an object changes the stroke weight proportionally. For example, resizing an object with a 1-pt stroke to 50% results in a 0.5-pt stroke.

Quick Apply button
Click here to open the panel Options menu.



Choosing **Customize** in the panel Options menu opens a dialog box where you can define the available options in the panel; anything with a checkmark will be available when it's relevant to the selection in the document.

Clicking the Quick Apply button (to the left of the panel Options button) opens a special navigation dialog box. This feature enables you to easily find and apply what you want (menu commands, user-defined styles, and so on) by typing a few characters in the text entry field and then clicking the related item in the list.

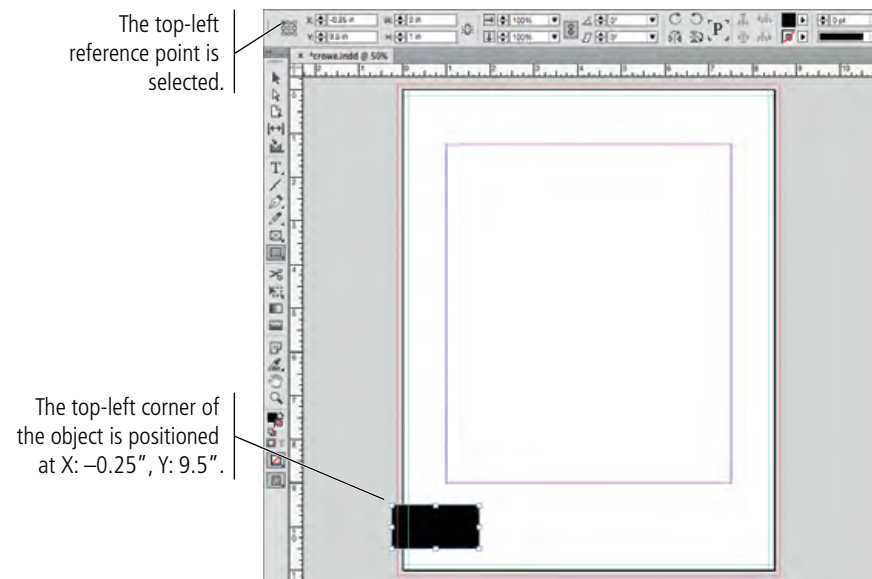


10. Highlight the X field in the Control panel and type **-0.25**, then press Tab to move the highlight to the Y field.

As in dialog boxes, you can use the Tab key to move through the fields in the Control panel. The X and Y fields determine the position of the selected object. X defines the horizontal (left-to-right) position, and Y defines the vertical (top-to-bottom) position.

11. With the Y field highlighted, type **9.5** and then press Return/Enter.

Pressing Return/Enter applies your changes in the Control panel. You can also simply click away from the object to apply the changes, but then you would have to reselect the object to make further changes.



Note:

Because inches are now the default unit of measurement for this file, you don't need to type the unit in the field.

Note:

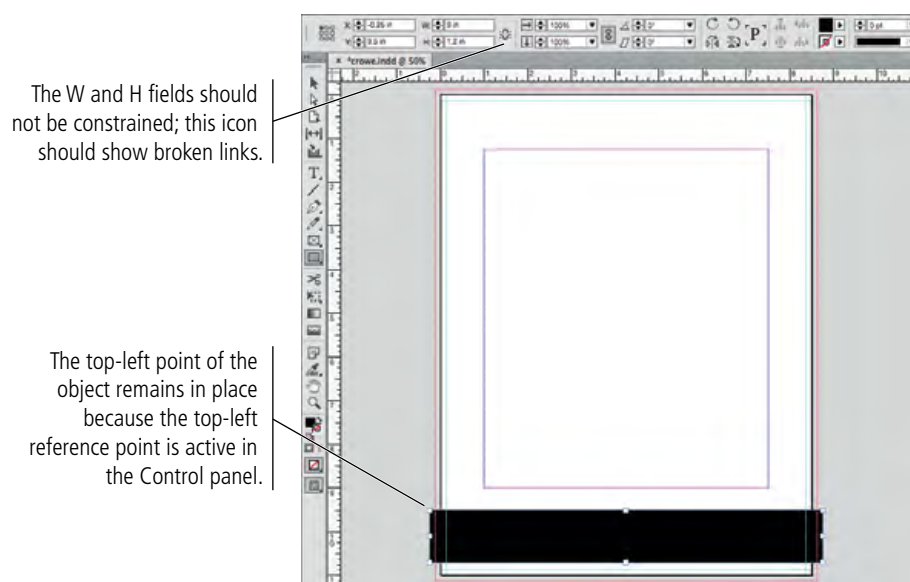
You can use math operators to add (+), subtract (-), divide (/), or multiply (*) existing values in the Control panel. This is useful when you want to move or change a value by a specific amount.



Type **+5** after the value to move the object down half an inch.

12. In the Control panel, make sure the chain icon for the W and H fields is inactive (not linked). Change the W (width) field to **9"**, change the H (height) field to **1.2"**, and then press Return/Enter to apply the change.

Remember, you don't need to type the units if you are working with the default units.



Note:

The Transform panel (Window>Object & Layout>Transform) includes the same options that are available in the Control panel when an object is selected with the Selection tool. You can change an object's position or dimensions, scale an object to a specific percentage, and apply rotation or shear to the selected object. The Transform panel Options menu includes the same options that are available in the Control panel Options menu, as well as commands to rotate and flip the selected object.

13. Save the file and continue to the next exercise.



CREATE A ROUNDED RECTANGLE

In addition to basic rectangles, you can create frames with a number of special corner treatments. The Rounded Rectangle tool automatically creates frames with special corners, but you can also easily modify the corners of an existing frame to create the effect you want.

1. With **crowe.indd** open, make sure the **Rectangle** tool is active, then zoom into the left end of the black rectangle.
2. Press **Command/Control**, then click away from the existing shape to **deselect** it.

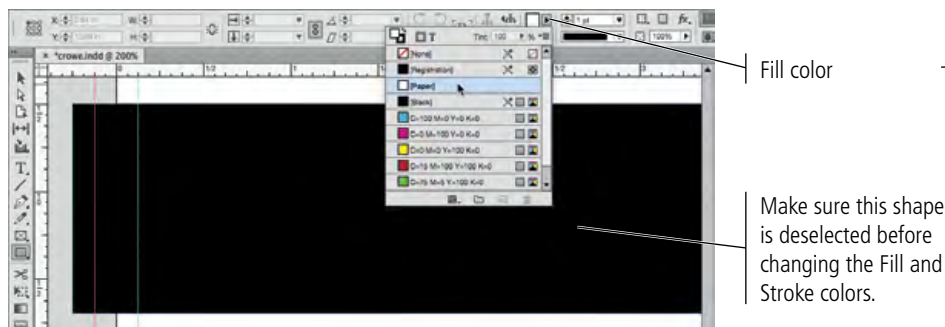
If you don't deselect the existing shape, the changes you make in the next step would affect the selected object.

Pressing **Command/Control** temporarily switches to the last-used Selection tool (Selection or Direct Selection). This allows you to easily make selections — or, in this case, deselect an object — without changing the active tool.

When you click to deselect the active object, be careful that you don't accidentally click a white-filled object instead of the empty page or pasteboard area.

3. In the **Control** panel, click the arrow button to the right of the **Fill** swatch to open the attached **Swatches** panel. Choose **Paper** from the pop-up panel.

There is a difference between no fill and 0% of a color. Using 0% of a color — or using the **Paper** color — effectively creates a solid “white” fill. (In printing, solid white areas **knock out** or hide underlying shapes.)



Note:

To deselect objects, you can also choose **Edit>Deselect All**.

Note:

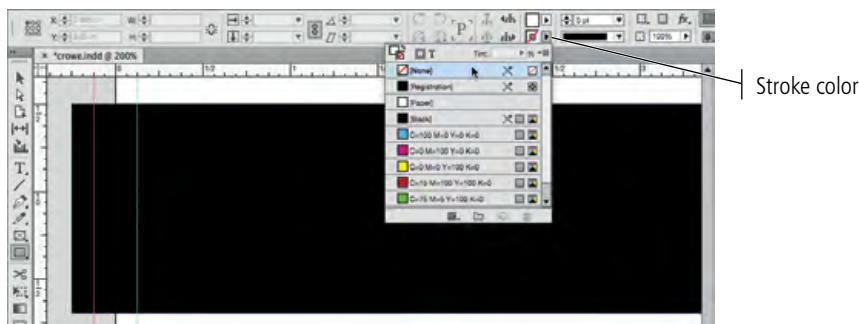
When an object is selected, changing the fill and stroke values changes those attributes for the selected object. If you change the fill or stroke color value with no object selected, you define the values for the next object you create.

Note:

Paper is basically white, but more accurately named because the paper for a specific job might not be white.

4. In the **Control** panel, click the arrow button to the right of the **Stroke** swatch and choose **None** from the pop-up panel.

The “None” color option essentially removes color from that attribute. Underlying objects will be visible in areas where None is applied.



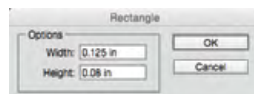
Note:

Changing a fill or stroke attribute when a group is selected affects all objects in the selected group.

5. Click once on the page to open the Rectangle dialog box.

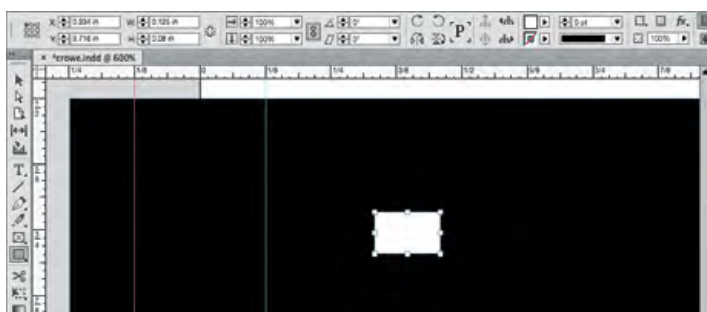
Single-clicking with a shape tool opens a dialog box where you can define specific measurements for the new shape.

6. In the Rectangle dialog box, set the Width to **0.125 in** and the Height to **0.08 in**, and then click OK.



The new rectangle is placed with the selected reference point where you clicked.

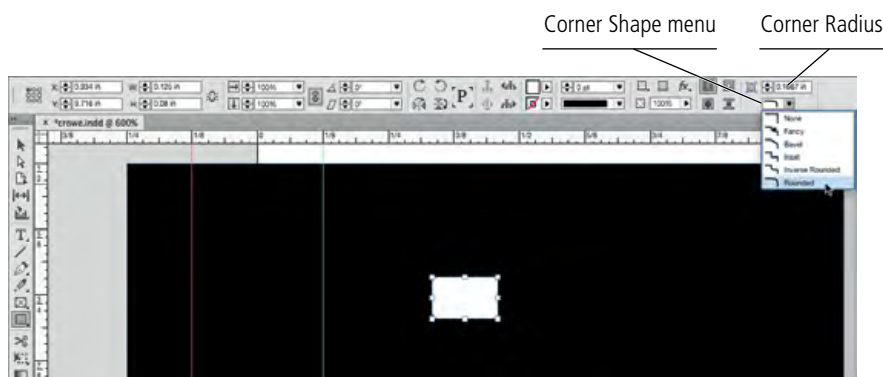
7. Zoom in so you can more clearly see the small rectangle you just created.



8. With the new rectangle selected, open the Corner Shape menu in the Control panel and choose the rounded option.

Leave the Corner Radius field at its default value of 0.1667" (the equivalent of 1 pica).

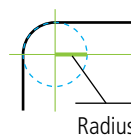
Even though the object now has rounded corners, the **bounding box** still marks the outermost corners of the shape. (You might need to zoom in to see the effect of the new corner shape.)



Note:

If you don't see the Corner Shape menu in the Control panel, choose Object>Corner Options to modify the shape of an object's corners. (See Editing Corner Options on Page 40.)

A rounded-corner rectangle is simply a rectangle with the corners cut at a specific distance from the end (the corner radius). The two sides are connected with one-fourth of a circle, which has a radius equal to the amount of the rounding.



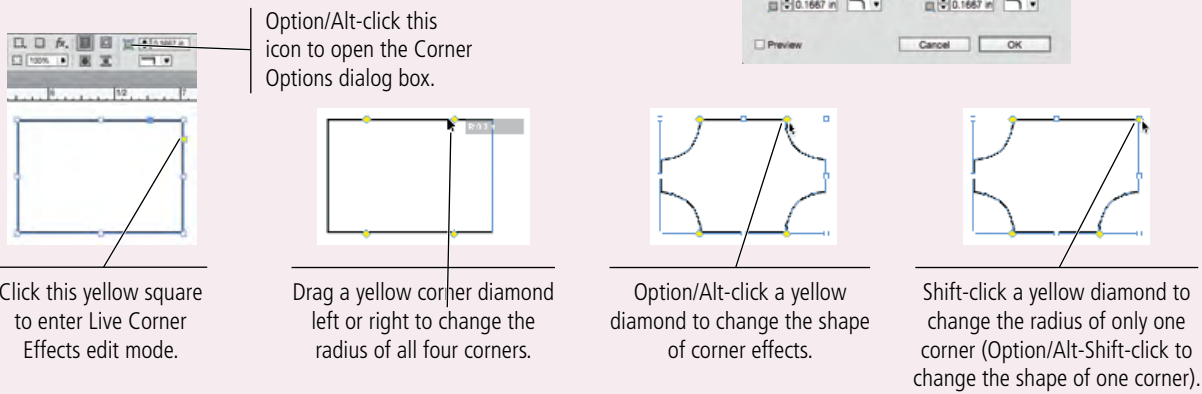
In this case, the rectangle is so small that the corner radius field is not relevant. The application applied the largest possible radius, which is just large enough to see the effect on the corners of the shape.

9. Save the file and continue to the next exercise.

Editing Object Corners

When a rectangular frame is selected in the layout, a small yellow square appears on the right edge of the shape's bounding box. You can click this button to enter Live Corner Effects edit mode, where you can dynamically adjust the appearance of corner effects for all corners or for one corner at a time. Simply clicking away from the object exits the edit mode.

You can also edit the corners numerically in the Corner Options dialog box, which you can open by Option/Alt-clicking the icon in the Control panel.



CLONE, ALIGN, AND DISTRIBUTE MULTIPLE OBJECTS

As you should have already noticed, there is often more than one way to accomplish the same task in InDesign. Aligning multiple objects on a page is no exception. In fact, InDesign offers a number of methods for aligning objects, both to the page and to each other. In this exercise you will explore a number of those options as you create sprocket-hole shapes that will turn the black rectangle into a strip of film.

1. With **crowe.indd** open, choose the **Selection tool** in the **Tools panel**.

The Selection tool is used to select entire objects; the Direct Selection tool is used to select parts of objects or the contents of a frame.

2. Click inside the area of the rounded rectangle to select the shape. If necessary, click and drag to make sure the rounded rectangle is entirely within the page boundaries.

Smart guides, which you will use in the next steps, do not function when moving objects on the pasteboard (outside the page boundaries.)

3. Using the **Selection tool**, click inside the rounded rectangle area, press the **Option/Alt** key, and drag right. Release the mouse button when the preview shows a small space between the two objects.

Pressing Option/Alt as you drag moves a copy of the selected object (called **cloning**). As you drag, a series of green lines mark the top, center, and bottom of the original object. These green lines are a function of InDesign's Smart Guides, which make it easy to align objects to each other by simply dragging.

Note:

You can also press Shift to constrain the cloning movement to 45° angles.



- Click the second shape, press Option/Alt, and drag right. Release the mouse button when you see opposing arrows below/between the first and second pair, and the second and third pair of shapes.



Smart Guides identify equal spacing between multiple objects.

Note:

Smart Guides also identify equal dimensions when you create a new object near an existing one.

- Press Shift and then click the first and second shapes to add them to the current selection.

You can Shift-click an object to select it in addition to the previously selected object(s), or Shift-click an already selected object to deselect it without deselecting other objects.

- Click inside the area of any of the selected shapes. Drag the selected objects (the three rounded rectangles) so that a small amount of the black background rectangle is visible above the rounded rectangles, and the left rounded rectangle is centered on the bleed guide.

Click inside the area of any selected object to drag all selected objects.

Align the center of the left shape to the bleed guide and leave a small amount of space above the rounded rectangles.



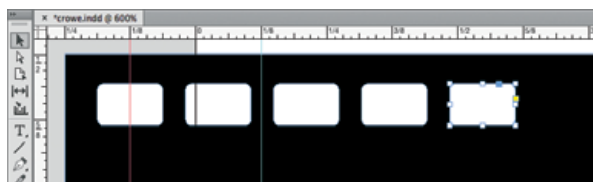
- Click away from the active objects to deselect them, then click only the third rounded rectangle. Option/Alt-click and drag right; release the mouse button when the fourth object is evenly spaced with the first three.

This step re-establishes the cloning movement as the last-applied transformation.



- With the fourth object still selected, choose Object>Transform Again> Transform Again.

This command applies the last-used transformation to the selected object. Because you used the cloning movement in the previous step, the result is a fifth copy that is spaced at the same distance you moved the copy in Step 7. (The Transform Again command can be used to re-apply rotation, scaling, sizing, and other transformations.)



Note:

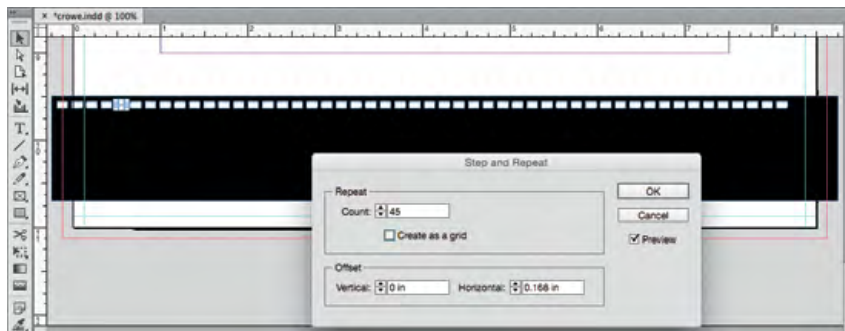
You could also choose Edit>Duplicate, which makes a copy of the selected object using the last-applied movement distance.

9. Zoom out so you can see the entire width of the document.
10. With the new fifth object selected, choose **Edit>Step and Repeat**. Activate the **Preview** option in the resulting dialog box. Type **45** in the **Count** field, then press **Tab** to initiate the change in the document (behind the dialog box).

The Step and Repeat dialog box makes a defined number of copies, spaced according to the defined Offset values. By default, these values are set to the last-used movement that you applied in the layout. As you can see, the 50 copies (the original 5 and the 45 that will result from the Step and Repeat process) are all equally spaced, but not enough to fill the filmstrip.

Note:

For the dialog box Preview option to work properly, you have to move the highlight away from the field you changed. Pressing Tab while the dialog box is open allows you to see the results of your changes.



11. Click **OK** to make the copies, then click away from the resulting shapes to deselect them.
12. Zoom in to the right end of the black rectangle, and select only the right-most rounded rectangle.
13. Press **Shift**, then drag horizontally until the center of the object snaps to the bleed guide.

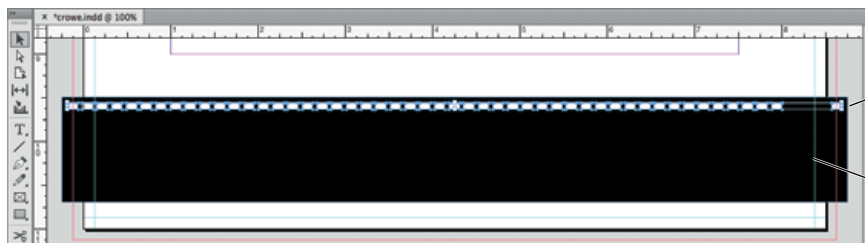
Because this object ends up entirely outside the page edge, the Smart Guides no longer appear to mark exact horizontal movement. Pressing **Shift** while dragging constrains the movement to 45° angles.



As you drag, the bleed guide acts as a magnet; the object's center point snaps to that guide.

14. Zoom out so you can see the entire page width, then choose **Edit>Select All**.
15. Press **Shift** and click the black rectangle to deselect only that object.

When you are working with a large number of objects, it is often easier to deselect what you don't want than to select the ones you do want. Steps 14 and 15 show a very easy way to select most, but not all, of the objects on a page.



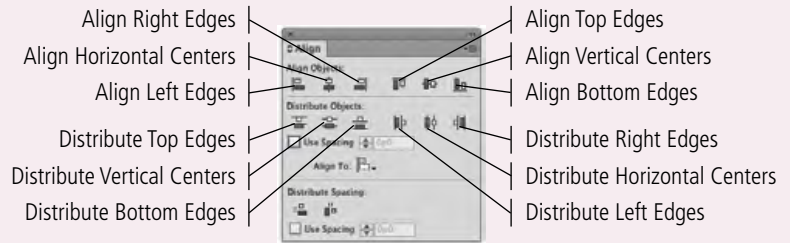
All of the rounded rectangles are still selected.

Shift-clicking a selected object removes it from the active selection.

Aligning and Distributing Objects

You can also use the Align panel to align multiple objects relative to one another, to the page margins, to the page, or to the spread.

The Align Objects options are fairly self explanatory; when multiple objects are selected, the objects align based on the edge(s) or center(s) you click.

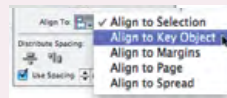


Align To Options

You can use the Align To menu to determine how objects will align.

Using the (default) Align To Selection option, selected objects align to one another based on the outermost edge of the entire selection. In other words, aligning the top edges moves all objects to the same Y position as the highest object in the selection.

If you use the Key Object option, you can click any object in the selection to designate it as the key. (The key object shows a heavier border than other objects in the selection.)



By default, the Align Objects options apply based on the outermost edge of the active selection. (Dashed lines indicate the original top edges of the three selected objects.)



Using the Align To Key Object option, the Align options apply to the edges of the defined key object.

Distribution Options

The Distribute Objects options enable you to control the positions of multiple objects relative to each other. By default, objects are equally distributed within the dimensions of the overall selection; you can check the Use Spacing option to space edges or centers by a specific amount.

By default, the Distribute Objects options equally space the selected objects within the outermost dimensions of the selection.

Use Spacing places a specific amount of space between the edges (or centers) of selected objects.

The Distribute Spacing options place a specific amount of space between selected objects.

The Distribute Spacing options place equal space between the overall selected objects. You can also check the Use Spacing option to add a specific amount of space between the selected objects.

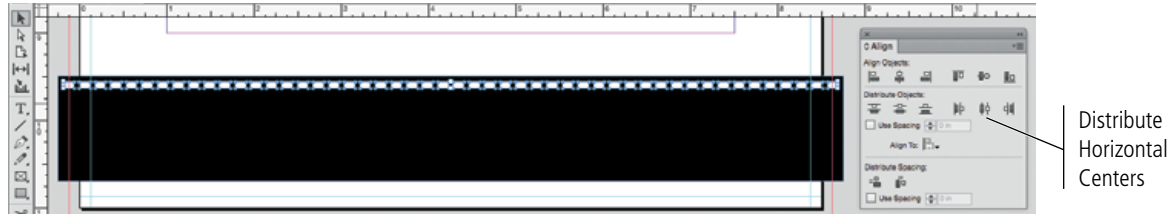


Many of the options from the Align panel are also available in the Control panel; the Align options are also available in all of the built-in workspaces. If you are using the Essentials workspace, the Distribute options are not available in the Control panel; you can turn them on by customizing the panel or by choosing the Advanced workspace option.

16. Open the Align panel (Window>Object & Layout>Align).

17. With all of the rounded rectangles selected, click the Distribute Horizontal Centers button in the Align panel.

This button places an equal amount of space between the center points of each selected object. The two outer shapes in the selection act as the anchors; all other objects between the outer objects are repositioned.



18. Click any of the selected shapes, press Option/Alt-Shift, and drag down. Position the cloned row near the bottom of the black rectangle, leaving the same amount of space as above the rounded rectangles.

By pressing Shift, you constrain the drag/cloning action to 45° angles. In this case, you clone the row of shapes to be automatically aligned below the top row.



19. Save the file and continue to the next exercise.



CREATE A COMPOUND PATH

Many shapes are composed of more than one path. The letter “O,” for example, requires two separate paths — the outside shape and an inner shape to remove the area inside of the letter; without either path, the shape would be incomplete — just a circle instead of a recognizable letter. In this project, you will combine all of the existing shapes so the filmstrip is treated as a single object rather than 101 separate shapes.

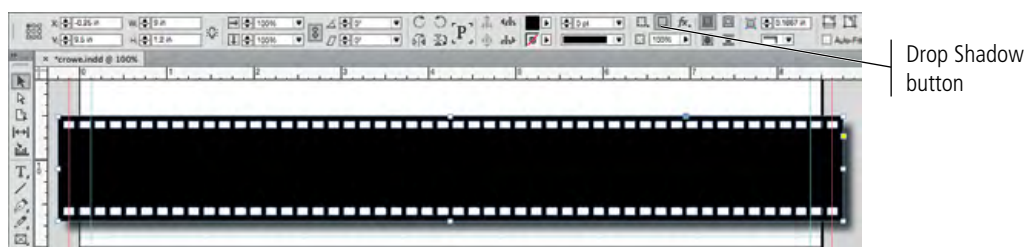
1. With **crowe.indd** open, deselect all objects on the page and then click to select only the black rectangle.

2. In the Control panel, click the Drop Shadow button.

This button applies a drop shadow to the selected object using the default effect settings. As you can see, the shadow is not visible through the sprocket holes because you filled them with the Paper color — which knocks out all underlying color (including the applied shadow). To make the graphic work properly, you have to remove the areas of the rounded rectangles from the black rectangle.

Note:

You will learn how to change these effect settings in Project 2: Festival Poster.



3. Using the Selection tool, click and drag a marquee that touches all objects that make up the filmstrip graphic.

Using the Selection tool, any object that is at least partially surrounded by the selection marquee will be included in the resulting selection.



The Pathfinder Panel in Depth

You can apply a number of transformations to objects using the Pathfinder panel. (The options in the Pathfinder panel are the same as those in the Object>Paths, Object>Pathfinder, Object>Convert Shape, and Object>Convert Point submenus.)



- | | | | |
|--------------|-----------------|---------------------------|-------------------|
| Join Path | Add | Rectangle | Plain Point |
| Open Path | Subtract | Rounded Rectangle | Corner Point |
| Close Path | Intersect | Beveled Rectangle | Smooth Point |
| Reverse Path | Exclude Overlap | Inverse Rounded Rectangle | Symmetrical Point |
| | Minus Back | Ellipse | |
| | | Triangle | |
| | | Polygon | |
| | | Line | |
| | | Horizontal/Vertical Line | |

Path options break (open) a closed path, connect (close) the endpoints of an open path, or reverse a path's direction (start becomes end and vice versa, which is relevant if you use stylized end treatments).

Pathfinder options create complex objects by combining multiple existing objects. When you use the Pathfinder options (other than Subtract), the attributes of the front object are applied to the resulting shape; the Subtract function maintains the attributes of the back object.

- **Add** results in the combined shapes of all selected objects.
- **Subtract** returns the shape of the back object minus any overlapping area of the front object.
- **Intersect** results in the shape of only the overlapping areas of selected objects.
- **Exclude Overlap** results in the shape of all selected objects minus any overlapping areas.
- **Minus Back** results in the shape of the front object minus any area where it overlaps other selected objects.

Convert Shape options change the overall appearance of an object using one of the six defined basic shapes, or using the default polygon settings; you can also convert any existing shape to a basic line or an orthogonal (horizontal or vertical) line.

Convert Point options affect the position of direction handles when a specific anchor point is selected.

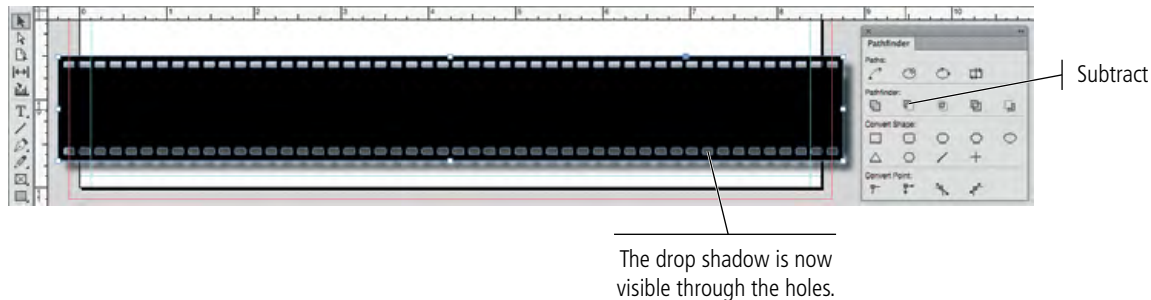
- **Plain** creates a point with no direction handles.
- **Corner** creates a point that produces a sharp corner; changing the direction handle on one side of the point does not affect the position or length of the handle on the other side of the point.
- **Smooth** creates a point with opposing direction handles that are exactly 180° from one another; the two handles can have different lengths.
- **Symmetrical** creates a smooth point with equal-length opposing direction handles; changing the length or position of one handle applies the same change to the opposing handle.

4. Open the Pathfinder panel (Window>Object & Layout>Pathfinder).

5. Click the Subtract button in the Pathfinder panel.

This button removes the area of front objects from the area of the backmost object. The result is a **compound path**, which is a single shape that is made up of multiple paths; interior paths are removed from the background shape, allowing underlying elements to show through.

It might take a while for the process to complete because InDesign has a lot of information to process to create the compound shape.



6. Click away from the active shape to deselect everything.

7. Save the file and continue to the next exercise.



CREATE AND TRANSFORM MULTIPLE FRAMES

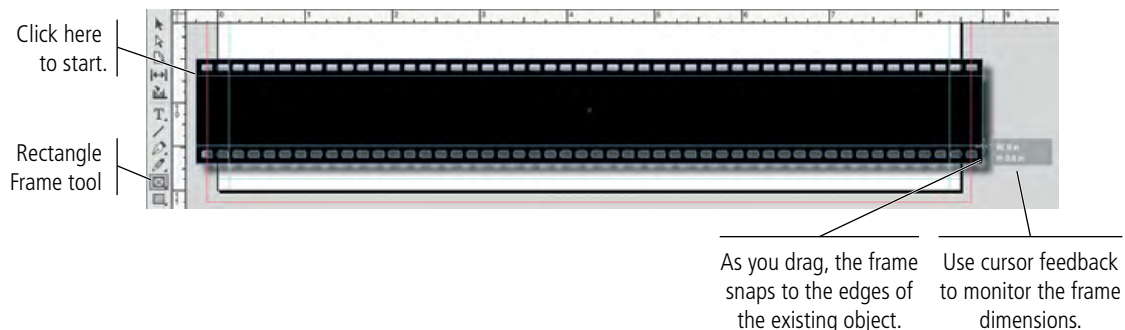
Many layouts have defined space requirements for various elements. This letterhead layout, for example, requires eight thumbnail images across the filmstrip graphic, evenly spaced and equally sized — just as you would see on a traditional piece of photographic film. Rather than simply placing the images and resizing the resulting frames for all eight images, you can speed up the process by first creating empty graphics frames that will contain the images when you place them.

1. With **crowe.indd** open, arrange your document window and view percentage so you can see the entire filmstrip at the bottom of the page.

2. Choose the Rectangle Frame tool in the Tools panel.

The frame tools work the same as the basic shape tools; the only difference is that the resulting shape automatically becomes a container for imported graphics or images.

3. Click the left edge of the filmstrip graphic just below the top row of holes, then drag down and right until cursor feedback shows **W: 9 in, H: 0.8 in**. Do not release the mouse button.



4. While still holding down the mouse button, press the Right Arrow key.

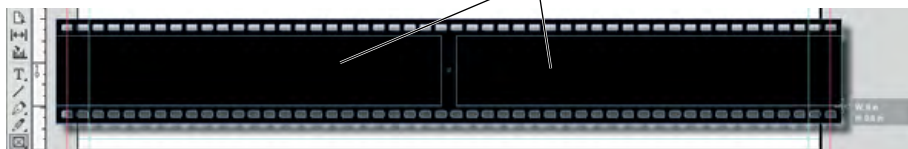
If you press the arrow keys while creating a frame, you can create a grid of frames within the area that you drag.

- Press the Right Arrow key to add columns.
- Press the Left Arrow key to remove columns.
- Press the Up Arrow key to add rows.
- Press the Down Arrow key to remove rows.

Note:

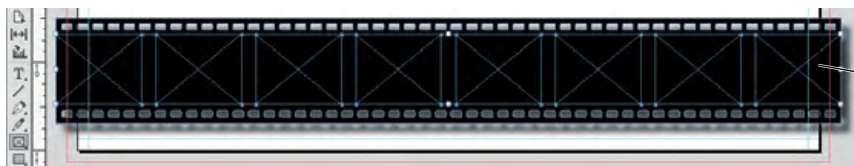
*This method of creating multiple frames, called **gridified tools**, works with any of the frame or basic shape tools.*

Pressing the Right Arrow key splits the area you draw into two equal-sized frames.



5. Press the Right Arrow key six more times to create a total of eight frames, then release the mouse button.

The resulting frames are equal in size, and have the same amount of space between each.



Crossed diagonal lines indicate that these are empty graphics frames.

6. With the eight resulting frames selected, choose the Selection tool.

As we stated previously, the Selection tool is used to access and manipulate entire objects. Using the Selection tool, you can:

- Click and drag a handle to resize selected objects.
- Shift-click and drag to resize objects proportionally.
- Command/Control-click and drag to scale selected objects.
- Command/Control-Shift-click and drag to scale selected objects proportionally.
- Press Option/Alt with any of these to apply the transformation around the selection's center point.

Note:

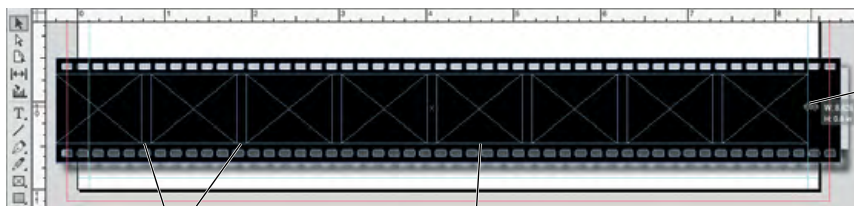
In InDesign CC, you can resize, rotate, or scale multiple objects at once without first grouping them.

7. Click the right-center bounding box handle of the active selection. Press and hold the Spacebar, then drag left. When the cursor feedback shows W: 8.625 in, release the mouse button.

As you drag, the space between the selected objects changes; the size of the actual objects is not affected. This method is called **live distribution**; to work properly, you must click the handle before pressing the Spacebar.

Note:

You might need to zoom in to get an accurate three-decimal value in the cursor feedback.



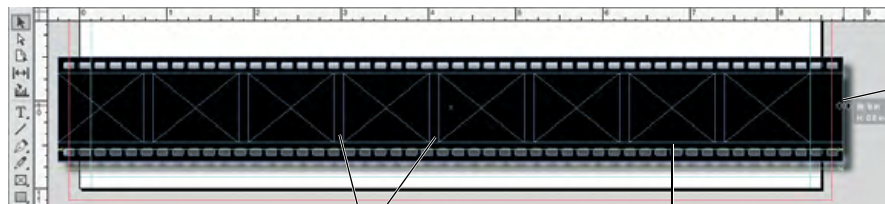
Click the center handle, then press the Spacebar and drag left.

The space between selected objects is reduced.

The size of selected objects is not affected.

8. Click the right-center handle again. Without pressing the Spacebar, drag right until the handle snaps to the right edge of the filmstrip.

Simply dragging the handle resizes the entire selection; the spacing and position of various selected objects relative to one another is not affected.



The space between selected objects is not affected.

The selected objects are stretched horizontally.

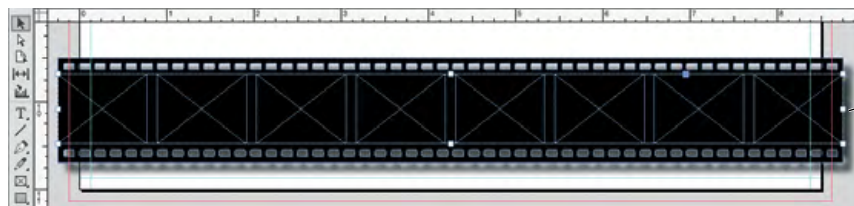
Click the center handle, then drag right.

Note:

Dragging a center handle changes the object size in only one direction.

9. With the eight empty frames selected, choose Object>Group.

Grouping multiple objects means you can treat them as a single unit. This is necessary when you want to use the align options to position the group of frames relative to other objects without affecting the positioning of the placeholder frames relative to one another.



After grouping, a single bounding box outlines the entire group.

Note:

Group objects by pressing Command/Control-G.

Ungroup objects by pressing Command/Control-Shift-G.

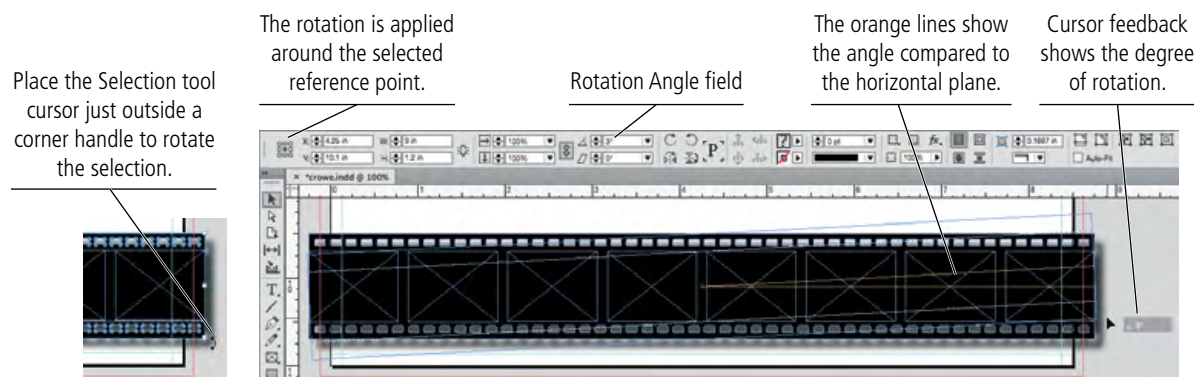
10. Press Shift, and click the filmstrip graphic to add it to the active selection.

11. Using the Align panel or the Control panel, click the Align Horizontal Centers and Align Vertical Centers buttons.

Depending on how precisely you created and transformed the frames, this might have a very noticeable effect; it ensures that the frames are centered to the filmstrip graphic.

12. In the Control panel, choose the center reference point.

13. Place the Selection tool cursor just outside any corner handle of the selection. When you see the Rotate cursor, click and drag up until the cursor feedback shows 3°.



14. Using the Selection tool, click away from the shapes that make up the filmstrip graphic to deselect the objects.

15. Save the file and continue to the next exercise.

CREATE A SIMPLE LINE

InDesign includes two tools for creating lines: the Line tool for creating straight lines and the Pen tool for creating curved lines called **Bézier curves** (although you can also create straight lines with the Pen tool). In this exercise, you create the most basic element possible: a straight line. You then add anchor points to the line to create a multi-segment path.

Every line is composed of anchor points and line segments that connect those points. Even a simple straight line has two points, one at each end. More sophisticated shapes can be created by adding anchor points, and manipulating the direction handles of those points to control the shape of segments that connect the different points.

This concept is the heart of Bézier curves and vector-based drawing, and can be one of the most challenging skills for new designers to master. The Pen tool (and its variations) is extremely powerful, but also very confusing for new users. The best way to understand this tool is simply to practice. As you gain experience, you will become more comfortable with manipulating anchor points, handles, and line segments.

Note:

Bézier curves can be difficult to master without a relatively deep understanding of geometry or trigonometry. The best training is to practice until you can recognize and predict how moving a point or handle will affect the connected segments.

1. With **crowe.indd** open, choose the **Line tool** in the **Tools panel**.
2. Click the **Default Fill and Stroke** button at the bottom of the **Tools panel**.

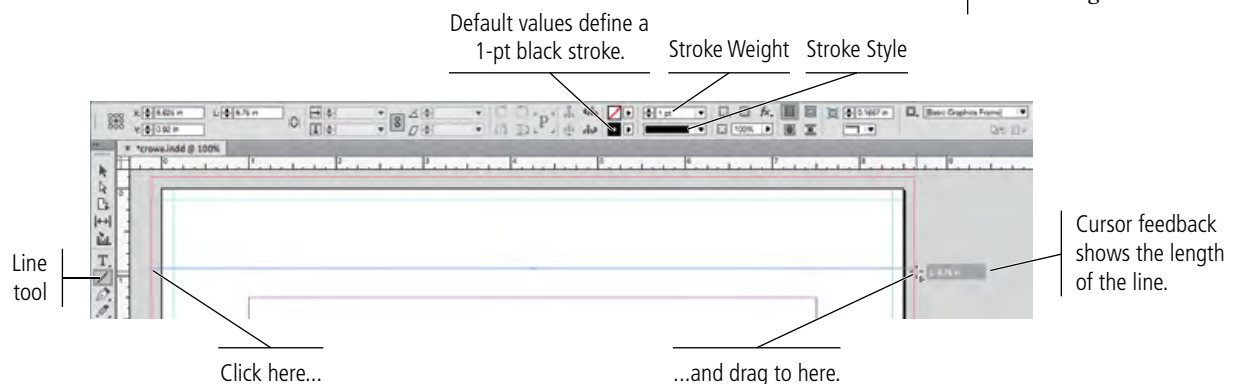
The default options for the Line tool are a 1-pt black stroke with no fill.

3. At the top of the page, click at the left bleed guide and drag to the right bleed guide. Press **Shift**, and then release the mouse button.

As you drag, the cursor feedback shows the length of the line you are drawing. The blue line previews what will appear when you release the mouse button. Pressing **Shift** as you draw forces or constrains the line to exact 45° angles — including exactly horizontal.

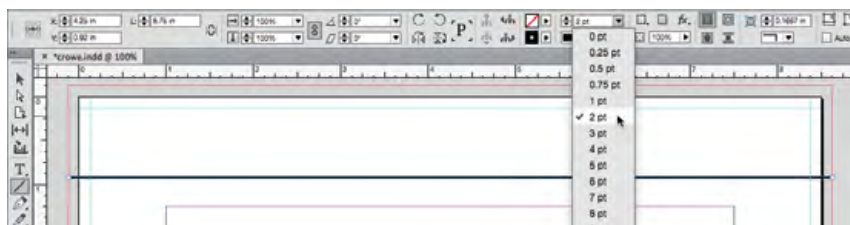
Note:

When drawing lines, cursor feedback shows the length of the segment you are drawing.



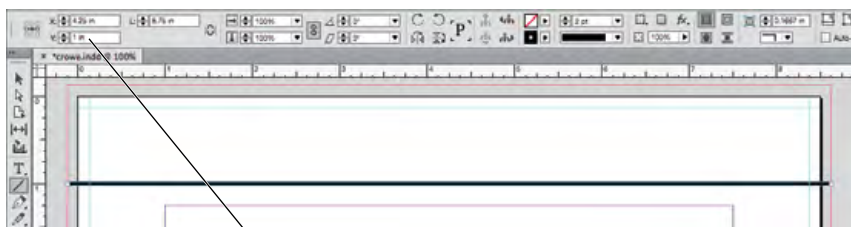
4. In the **Control panel**, open the **Stroke Weight** menu and choose **2 pt**.

You can choose one of the stroke weight presets from this menu, or simply type any value in the field.



- At the left end of the Control panel, change the Y field to **1"** and press Return/Enter to apply the change.

Because you constrained this line, changing the Y field moves the entire line.



The Y value controls the horizontal position of the line.

Note:

Remember, you do not need to type the units if you are entering a measurement in the default unit of measurement. We include the units in our steps for the sake of clarity.

- Choose the Pen tool in the Tools panel.

- Move the cursor over the line you just created.

When the Pen tool is over an existing selected line, it automatically switches to the Add Anchor Point tool cursor; clicking adds a new point to the selected line.

If the Pen tool is over a specific point on a selected line, it automatically switches to the Delete Anchor Point tool cursor; clicking removes that point from the line.

When over an existing selected line, the Pen tool cursor changes to the Add Anchor Point tool cursor.

This gray mark shows the position of the cursor.

This is the "object's" center point. It is not an actual anchor point.

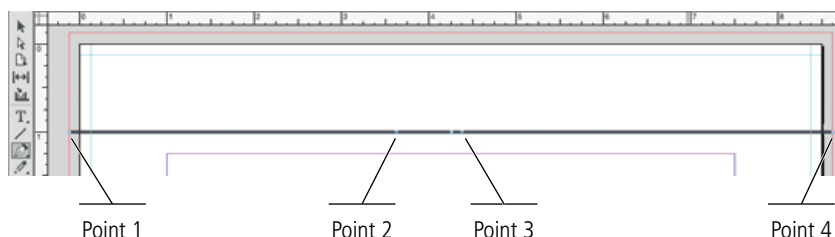


- When the cursor is at the 3.625" mark of the horizontal page ruler, click to add a point to the line.

The visible center point of the selected line is a bit deceptive. This simply marks the center of the shape (a line, in this case); it is not an actual point on the line.

- Move the cursor right to the 4.375" mark and click to add another point.

All vector objects are composed of anchor points and connecting line segments, even if you don't create each point manually. The original line had two regular points, one at each end, and a straight connecting segment. You added two new points, for a total of four points and three connecting segments.

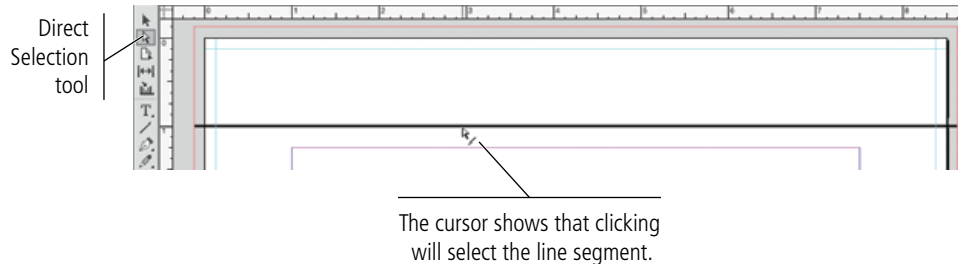


10. Choose the Direct Selection tool in the Tools panel, and click away from the line to deselect it.

The Direct Selection tool is used to select individual pieces of objects, such as a specific point on a line, or a specific line segment between two points. However, you have to first deselect the entire line before you can select only part of it.

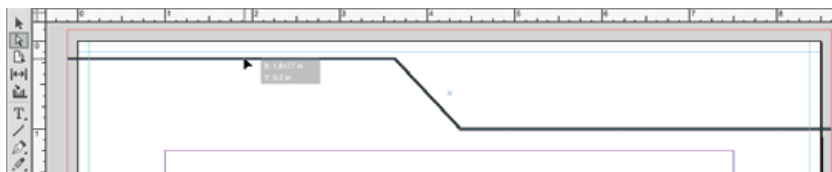
11. Move the cursor over the left part of the line.

When the Direct Selection tool cursor shows a small line in the icon, clicking will select the specific segment under the cursor.



12. Click anywhere between the first and second points on the line. Press Shift, and drag up until the cursor feedback shows the Y position of 0.2 in.

The segment you selected moves, and the segment between points 2 and 3 adjusts as necessary to remain connected. The segment between points 3 and 4 is not affected.



Note:

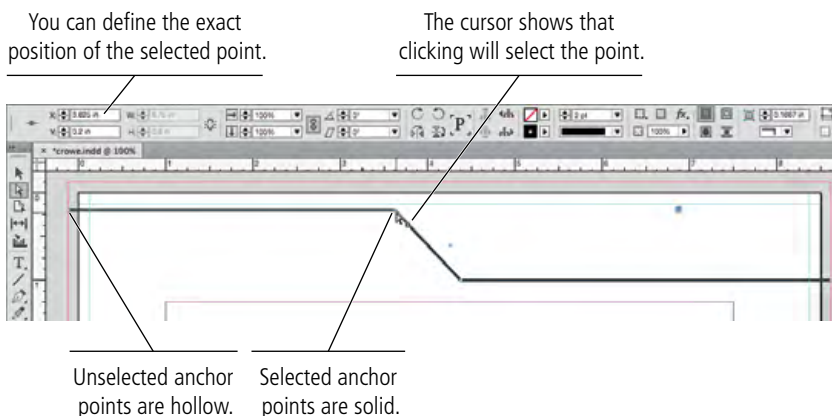
You might need to zoom in to achieve the correct position for the segment you are dragging.

13. Using the Direct Selection tool, click the second point from the left (Point 2).

When the Direct Selection tool cursor shows a small circle in the icon, clicking will select the specific point under the cursor.

14. In the Control panel, change the X position of the selected point to 3.625 in.

As you can see, you can control the precise position of every point in a shape.



15. Save the file and continue to the next exercise.



CREATE BÉZIER CURVES

In this exercise you will make very simple manipulations to the straight line you just created. We also encourage you to practice as much as possible using the Pen tool until you are more proficient; for example, try copying the outlines of various shapes in photographs.

1. With **crowe.indd** open, make sure the line at the top of the page is selected.
2. Choose the **Convert Direction Point** tool nested under the **Pen** tool.

The **Convert Direction Point** tool changes a corner point to a smooth point. **Smooth points** have handles that control the size and shape of curves connected to that point. You can use the **Direct Selection** tool to drag handles for a selected anchor point.



Note:

Using the **Convert Direction Point** tool, you can click an existing point and drag to add handles to the point, converting the point to a smooth point.

3. Click the second point on the line, press **Shift**, and drag right until the ruler shows that the cursor is at 4.125".

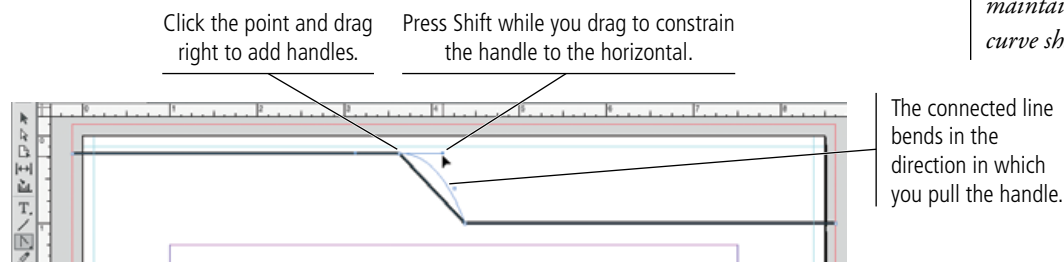
When you click a point with the **Convert Direction Point** tool and immediately drag, you add direction handles to the point. Those direction handles define the shape of the line segments that are connected to the point. As you drag farther away from the point, the affected segment's curve increases.

Pressing **Shift** constrains the new direction handles to 45° angles — in this case, exactly horizontal. If you look closely, you can see that the direction handle on the left side of the point is exactly on top of the line.

By default, clicking and dragging creates a smooth, symmetrical point in which equal-length handles are added to each side of the point directly opposite each other. As long as a point is symmetrical, changing the angle of one handle also affects the handle on the other side of the point.

Note:

If you add points to a curved line segment, the new points automatically adopt the necessary direction handles to maintain the original curve shapes.



4. Click the third point, press **Shift**, and drag right until the ruler shows that the cursor is at 4.875".

As we just explained, the affected curve gets larger as you drag farther away from the point. Because you're dragging exactly horizontally, the horizontal segment on the right is not curving.

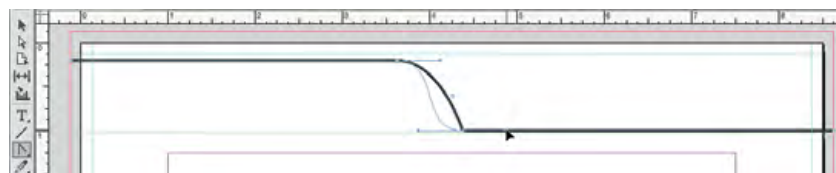
On the left side of the point, however, you can see the effect of converting Point 3 to a symmetrical point. Dragging to the right side of the point adds direction handles on *both sides* of the point; the length and position of the left handle defines the shape of the curve on the left side of the point — which is the one you want to affect in this step.

Note:

The lines that connect anchor points based on the angle and length of the control handles are called **Bézier curves**.

Note:

When you drag direction handles, the blue lines preview the effects of your changes.



5. Choose the Pen tool in the Tools panel. (It is now nested under the Convert Direction Point tool.)

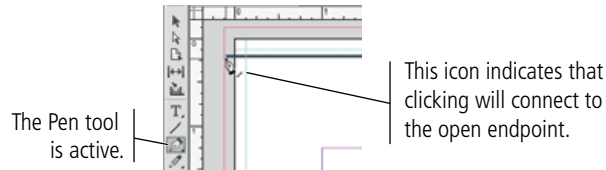
When you choose a nested tool variation, the nested tool becomes the default option in that position on the Tools panel.



Note:

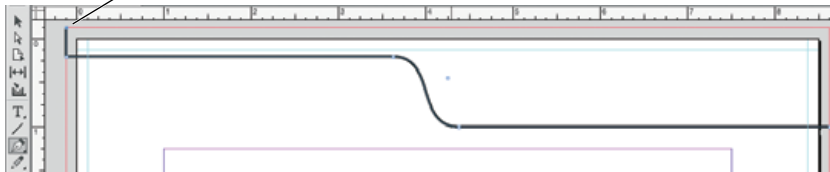
If you move an anchor point that has direction handles, the handles don't change angle or length. The related curves change shape based on the new position of the point.

6. Move the cursor over the left endpoint of the line. When you see a diagonal line in the cursor icon, click to connect to the existing endpoint.

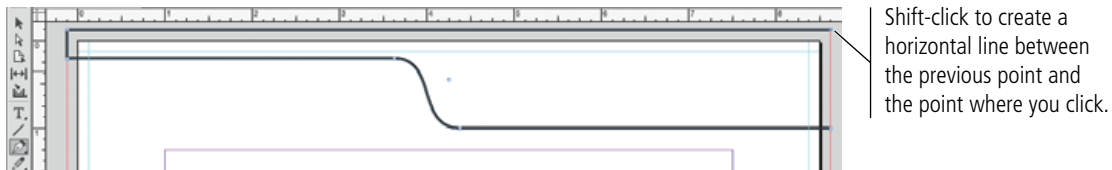


7. Press Shift, then click at the top-left bleed guide.

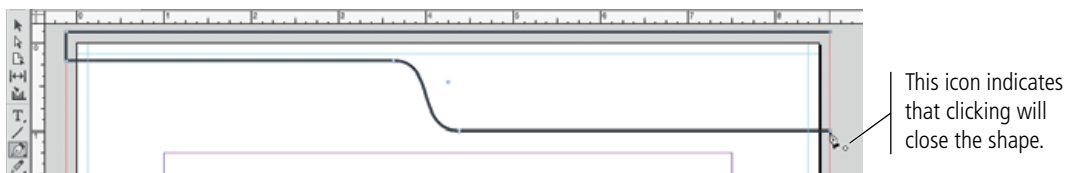
Shift-click to create a vertical line connected to the previous point.



8. Press Shift, then click the top-right bleed guide.

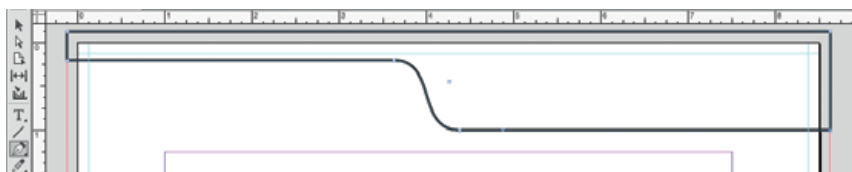


9. Move the cursor over the open endpoint at the right end of the original line. When you see a small circle in the cursor icon, click to close the shape.



You could have created this shape as a regular rectangle and then modified the bottom line with the Pen tool. However, our goal was to teach you how to create a basic line, and then how to perform some basic tasks with the Pen tool and its nested variations.

It's important to realize that there is almost always more than one way to accomplish a specific goal in InDesign. As you gain experience, you will develop personal preferences for the most effective and efficient methods of doing what you need to do.

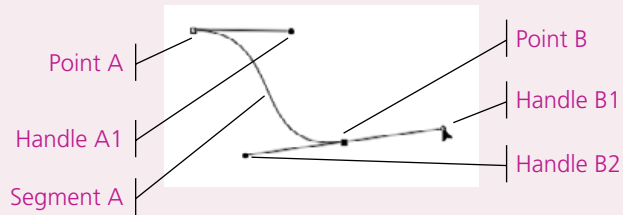


10. Save the file and continue to the next exercise.

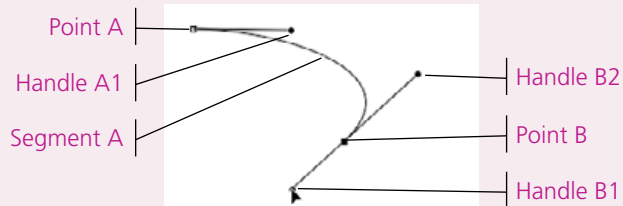
Understanding Anchor Points and Handles

An anchor point marks the end of a line segment, and the point handles determine the shape of that segment. That's the basic definition of a vector, but there is a bit more to it than that. You can draw Bézier shapes from scratch using the Pen tool, or you can edit the curves that are created as part of another shape (such as a circle).

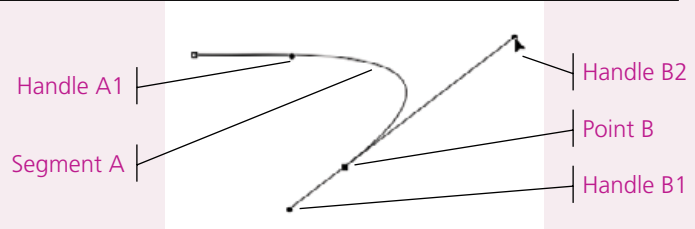
Each segment in a path has two anchor points and two associated handles. We first clicked to create Point A and dragged (without releasing the mouse button) to create Handle A1. We then clicked and dragged to create Point B and Handle B1; Handle B2 was automatically created as a reflection of B1 (Point B is a **symmetrical point**).



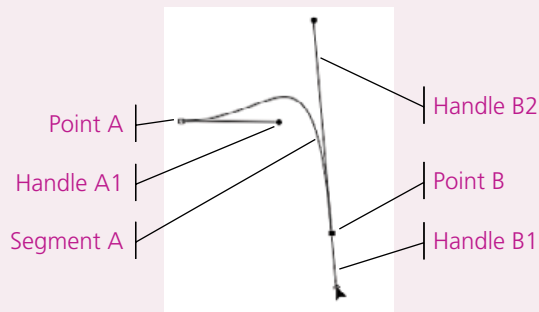
This image shows the result of dragging Handle B1 to the left instead of to the right when creating the initial curve. Notice the difference in the curve here, compared to the curve above. When you drag the handle, the connecting segment arcs away from the direction of the handle you drag.



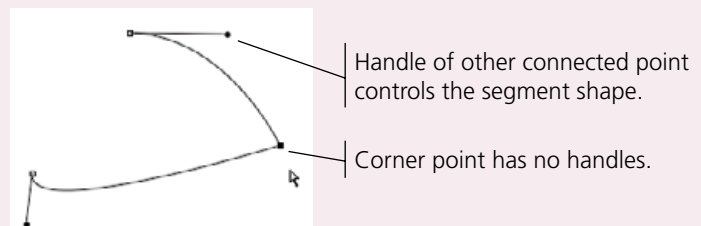
It's important to understand that every line segment is connected to two handles. In this example, Handle A1 and Handle B2 determine the shape of Segment A. Dragging either handle affects the shape of the connected segment.



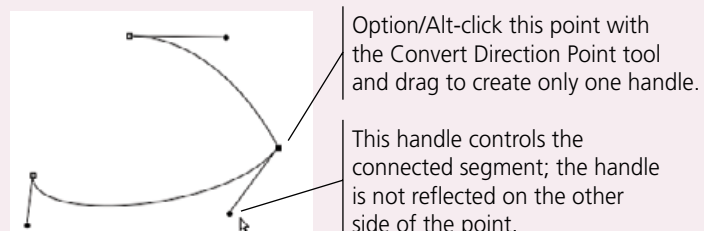
Clicking and dragging a point creates a symmetrical (smooth) point; both handles start out at equal length, directly opposite one another. Changing the angle of one handle of a symmetrical point also changes the opposing handle of that point. In the example here, repositioning Handle B1 also moves Handle B2, which affects the shape of Segment A. (You can, however, change the length of one handle without affecting the length of the other handle.)



You can create corner points by simply clicking with the Pen tool instead of clicking and dragging. Corner points do not have their own handles; the connected segments are controlled by the handles of the other associated points.



You can convert a smooth point into a corner point by clicking the point with the Convert Direction Point tool [↶] (nested under the Pen tool). You can also add a handle to only one side of an anchor point by Option/Alt-clicking a point with the Convert Direction Point tool and dragging.



Creating Irregular Shapes with the Polygon Tool

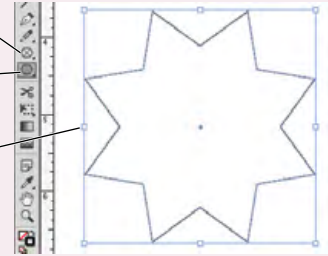
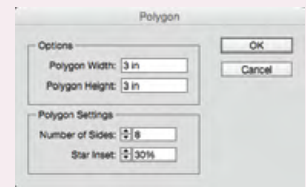
The Polygon Frame and Polygon tools can be used to create odd shapes with a defined number of straight edges (including triangles).

Clicking once with either Polygon tool opens the Polygon dialog box, where you can define the size of the new object, as well as the number of points on the new shape.

To create a starburst, every other anchor point in the shape needs to be closer to the object's center; the Star Inset field determines how much closer those inside points will be to the center (an inset of 0% creates all points at the same distance from the object's center).

If you simply click and drag with the Polygon tool, you create a new shape with the tool's default settings.

Polygon Frame tool
Polygon tool
The object's bounding box marks the outermost height and width of the shape.

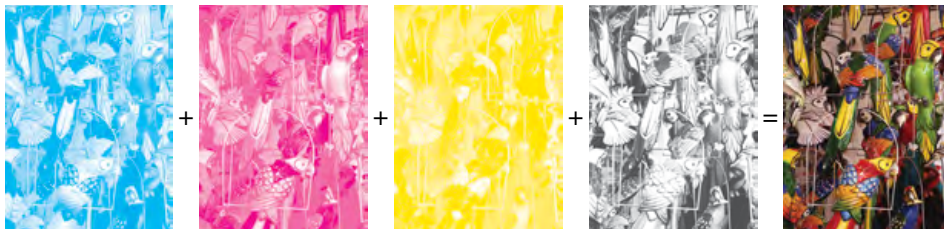


CHANGE COLOR VALUES

Although there are several default color choices built into the Swatches panel of every InDesign file, you are not limited to these few options. You can define virtually any color based on specific values of component colors.

When you are building a page to be printed, you should use CMYK colors. The CMYK color model, also called **process color**, uses subtractive color theory to reproduce the range of printable colors by overlapping semi-transparent layers of cyan, magenta, yellow, and black inks in varying percentages from 0–100.

In process-color printing, these four colors of ink are imaged (or separated) onto individual printing plates. Each color separation is printed with a separate unit of a printing press. When printed on top of each other in varying percentages, the semi-transparent inks produce the CMYK **gamut**, or the range of possible colors. Special (spot) colors can also be included in a job by using specifically formulated inks as additional color separations.



Using theoretically pure pigments, a mixture of equal parts of cyan, magenta, and yellow should produce black. Real pigments, however, are not pure; the actual result of mixing these three colors usually appears as a muddy brown. In the image to the right, the left block is printed with 100% black ink. The right block is a combination of 100% cyan, 100% magenta, and 100% yellow inks.



The fourth color, black (K), is added to the three subtractive primaries to extend the range of printable colors and to allow much purer blacks to be printed than is possible with only the three primaries. Black is abbreviated as “K” because it is the “key” color to which others are aligned on the printing press. Using K for black also avoids confusion with blue in the RGB color model, which is used for jobs that will be distributed digitally (Web sites, some PDF files, etc.).

1. With **crowe.indd** open, use the Selection tool to make sure the shape at the top of the page is selected.
2. At the bottom of the Tools panel, click the Swap Fill and Stroke button.



3. Open the Color panel (Window>Color>Color).

4. Click the Fill swatch to bring it to the front (if it isn't already).

When you apply color from any of the Swatches panels (including the ones in the Control panel), the Color panel shows a swatch of that color as a single slider. You can use this slider to easily apply a percentage of the selected swatch.

5. Click the Options button in the top-right corner of the panel and choose **CMYK** from the Options menu.

This option converts the single swatch slider to the four process-color sliders. You can change any ink percentage to change the object's fill color.

Note:

Remember, all panels can be accessed in the Window menu. Because workspace arrangement is a matter of personal preference, we won't tell you where to place or keep panels.

The swatch on top indicates which attribute you can change (in this case, Fill).

Click the back swatch to review or adjust the other attribute.



The black fill is a saved (default) swatch; it appears in the panel as a single slider.

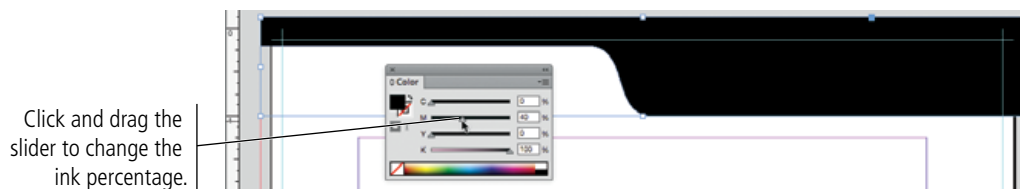
Click here to open the panel Options menu.

6. Click the M slider and drag until the field shows 40%.

This color, 100% black with some percentage of another ink, is called a **rich black** or **super black**. By itself, plain black ink often lacks density. Rich blacks are commonly used to add density or "temperature" to flat black; adding magenta results in "warmer" blacks, and adding cyan results in "cooler" blacks.

Note:

You can change the color by typing a specific value or by dragging the slider below the color gradient.



Click and drag the slider to change the ink percentage.

7. Save the file and continue to the next stage of the project.

Understanding Resolution

Raster image quality depends directly on the file's resolution; when you work with raster image files, you need to understand the resolution requirements from the very beginning of the process:

- **Pixels per inch (ppi)** is the number of pixels in one horizontal or vertical inch of a digital raster file.
- **Lines per inch (lpi)** is the number of halftone dots produced in a horizontal or vertical linear inch by a high-resolution imagesetter in order to simulate the appearance of continuous-tone color.
- **Dots per inch (dpi)** or **spots per inch (spi)** is the number of dots produced by an output device in a single line of output. Dpi is sometimes used interchangeably (although incorrectly) with pixels per inch.

When reproducing a photograph on a printing press, the image must be converted into a set of different-size dots that fool the eye into believing it sees continuous tones. The result of this conversion process is a halftone image; the dots used to simulate continuous tone are called **halftone dots**. Light tones in a photograph are represented as small halftone dots; dark tones are represented as large halftone dots. Prior to image-editing software, photos were converted to halftones with a large graphic-arts camera and screens. The picture was photographed through the screen to create halftone dots, and different screens produced different numbers of dots in an inch (hence the term "dots per inch").

Image Resolution

When a printer creates halftone dots, it calculates the average value of a group of pixels and generates a spot of appropriate size. An image's resolution controls the quantity of pixel data that the printer can read. Regardless of the source — camera, scanner, or files created from scratch in a program such as Photoshop — images need to have sufficient resolution for the output device to generate enough halftone dots to create the appearance of continuous tone.

Ideally, the printer has four pixels for each halftone dot created. The relationship between pixels and halftone dots defines the rule of resolution for all raster-based images — the resolution of an image should be two times the screen ruling (lpi) that will be used for printing.

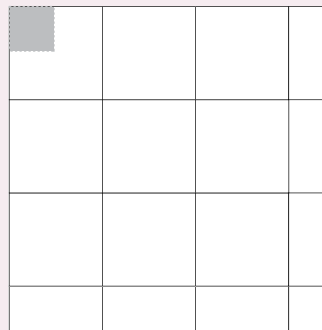
Screen Ruling

The screens used with old graphic-arts cameras had a finite number of available dots in a horizontal or vertical inch. That number was the **screen ruling**, or lines per inch of the halftone. A screen ruling of 133 lpi means that in a square inch there are 133×133 (17,689) possible locations for a halftone dot. If the screen ruling is decreased, there are fewer total halftone dots, producing a grainier image; if the screen ruling is increased, there are more halftone dots, producing a clearer image.

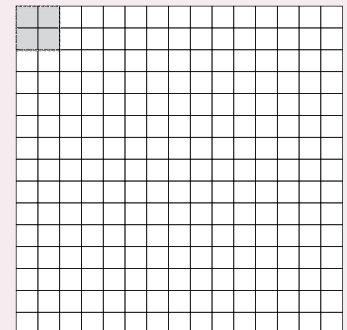
Line screen is a finite number based on a combination of the intended output device and paper. You can't randomly select a line screen. Ask your printer what line screen will be used before you begin creating your images. If you can't find out ahead of time or are unsure, follow these general guidelines:

- Newspaper or newsprint: 85–100 lpi
- Magazine or general commercial printing: 133–150 lpi
- Premium-quality-paper jobs (such as art books): 150–175 lpi (some specialty jobs use 200 lpi or more)

If you find this information a bit confusing, don't worry. As a general rule for preparing commercial print layouts, most raster images should have twice the pixel resolution (at 100% size) as the line screen that will be used.



72 ppi



300 ppi

Each white square represents a pixel. The highlighted area shows the pixel information used to generate a halftone dot. If an image only has 72 pixels per inch, the output device has to generate four halftone dots per pixel, resulting in poor printed quality.



The same raster image is reproduced here at 300 ppi (left) and 72 ppi (right). Notice the obvious degradation in quality when the resolution is set to 72 ppi.

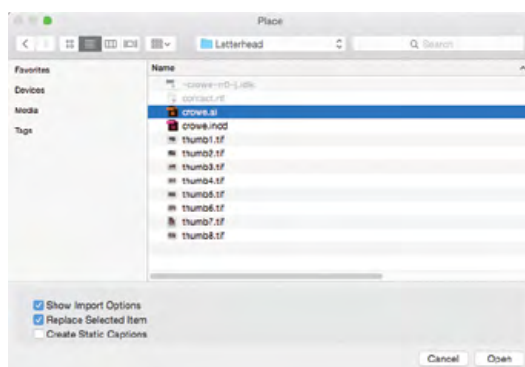
Stage 3 Placing External Images

As you saw in the first stage of this project, InDesign incorporates a number of tools for building graphics directly in a layout. Of course, most page-layout projects will include files from other sources — logos created in Adobe Illustrator, raster-based images created in Adobe Photoshop, digital photographs, stock images, and many other types of files can be incorporated into a larger project.

PLACE AN ADOBE ILLUSTRATOR FILE

Every image in a layout exists in a frame. You can either create the frame first and place a file into it, or you can simply place an image and create the containing frame at the same time. In this exercise, you are going to place the client's logo and transform the file to fit into the space to the left of the curved line at the top of the layout.

1. With **crowe.indd** open, make sure nothing is selected in the layout.
2. Choose **File>Place**. Navigate to the **WIP>Letterhead** folder and select **crowe.ai**. At the bottom of the dialog box, check **Show Import Options**.



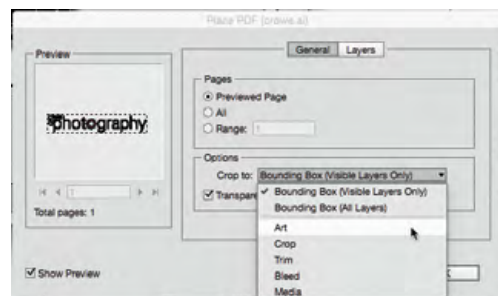
3. Click **Open**.

When **Show Import Options** is checked, the **Place [Format]** dialog box opens with the options for the relevant file format. Every file format has different available options.

4. In the **General** tab, choose **Art in the Crop To** menu.

The **Crop To** menu determines what part of the file will import:

- **Bounding Box** places the file based on the minimum area that encloses the objects on the page. (You can also choose whether to include all layers or only visible layers in the bounding box calculation.)
- **Art** places the file based on the outermost dimensions of artwork in the file.
- **Crop** places the file based on the crop area defined in the file. If no crop area is defined, the file is placed based on the defined artboard dimensions.
- **Trim** places the file based on trim marks defined in the placed file. If no trim marks are defined, the file is placed based on the defined artboard size.
- **Bleed** places the file based on the defined bleed area. If no bleed area is defined, the file is placed based on the defined artboard size.
- **Media** places the file based on the physical paper size on which the PDF file was created. This option is not relevant for native Illustrator files.



When the **Transparent Background** option is checked, background objects in the layout show through empty areas of the placed file. If this option is not checked, empty areas of the placed file knock out underlying objects.

Note:

Artwork in an Illustrator file must be entirely within the bounds of the artboard (page) edge. Anything outside the artboard edge will not be included when you place the file into InDesign.

Note:

When you place a native Illustrator file, the dialog box shows **Place PDF** options because the PDF format is the basis of Illustrator files that can be placed into InDesign.

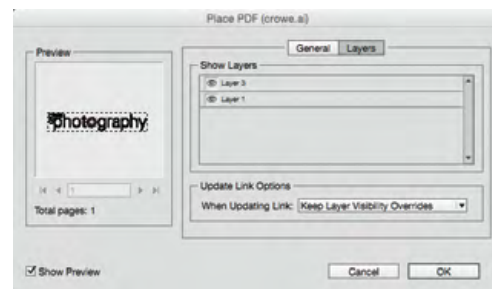
Note:

In the **General** tab, you can also define the specific PDF page or Illustrator artboard of the file to place.

5. Click the Layers tab to display those options.

PDF and native Illustrator files can include multiple layers. You can determine which layers to display in the placed file by toggling the eye icons on or off in the Show Layers list. In the Update Link Options menu, you can determine what happens when/if you update the link to the placed file.

- **Keep Layer Visibility Overrides** maintains your choices regarding which layers are visible in the InDesign layout.
- **Use PDF's Layer Visibility** restores the layer status as saved in the placed file.



6. Click OK to load the cursor with the placed file.

By default, the loaded Place cursor shows a small thumbnail of the file you're placing. You can turn off the thumbnail preview feature by unchecking the Show Thumbnails on Place option in the Interface pane of the Preferences dialog box.



7. Click near the top-left corner of the page to place the image.

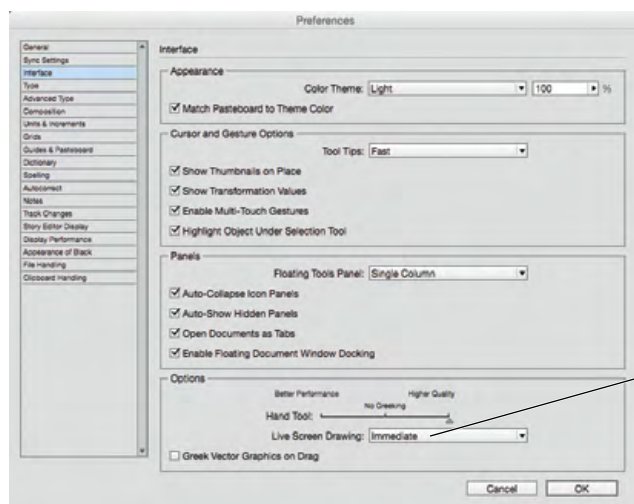
Every image in an InDesign layout exists in a frame. When you click an empty area of the page to place an image, the containing frame is automatically created for you.

When the frame is selected, the Control panel defines the frame parameters.

The blue handles show the edge of the graphics frame that contains the logo.



8. Open the Interface pane of the Preferences dialog box. Choose Immediate in the Live Screen Drawing menu, then click OK.



Note:

Remember, preferences are accessed in the InDesign menu on Macintosh and in the Edit menu on Windows.

Choose Immediate in this menu.

Live Screen Drawing controls the appearance of an image when you move or resize it. The default behavior, Delayed, means the image does not appear inside the frame while you change the frame parameters (position, etc.).

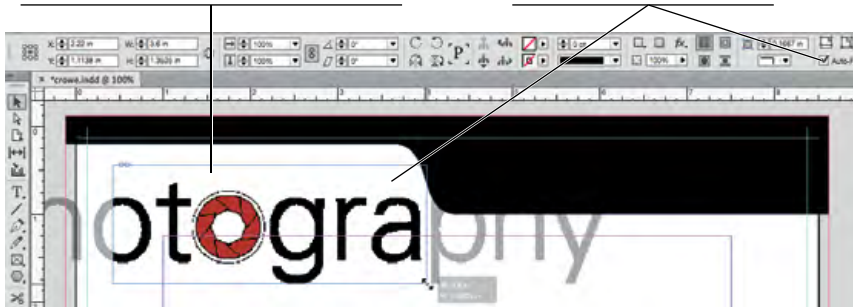
Using the Immediate live-screen drawing option, the image inside the frame always appears inside the frame when you move or resize the frame. If Delayed is selected, you can click and hold down the mouse button for a couple of seconds to temporarily access the Immediate preview behavior.

9. With the placed image selected, check the Auto-Fit option in the Control panel.
10. Click the bottom-right corner of the frame, then drag left to make the frame smaller. When cursor feedback shows the frame is 3.6 in wide, release the mouse button.

By default, the image contained within the frame remains unaffected when you edit the dimensions of a graphics frame. When the Auto-Fit option is checked, however, resizing the frame automatically resizes the contained image to fit the new frame size; the image remains centered inside the frame. Areas of the resized image outside the resized frame remain visible while you hold down the mouse button.

Because the Immediate live-screen drawing option is active, you can immediately see the result of resizing the frame.

When Auto-Fit is checked, resizing the frame also affects the graphic inside the frame.

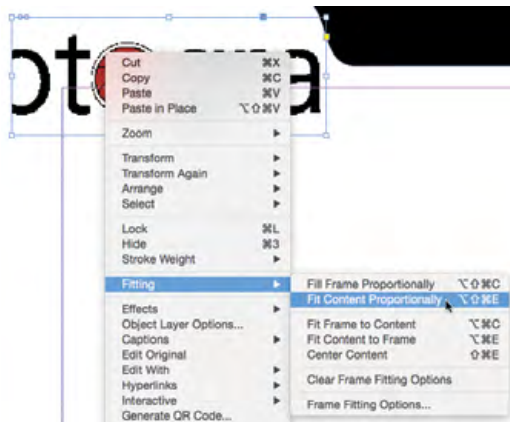


11. Uncheck the Auto-Fit option in the Control panel.

If you don't turn off this option, you will not be able to manually apply other frame fitting commands in the next steps.

12. Control/right-click the selected image and choose Fitting>Fit Content Proportionally from the contextual menu.

The fitting options can resize the image relative to its frame, or resize the frame relative to its content.



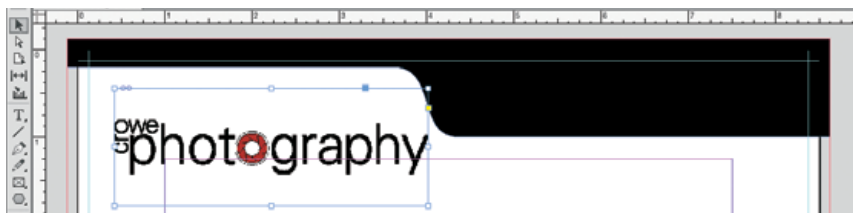
Note:

Unlike raster images, vector graphics can be resized without losing quality.

Note:

When the Auto-Fit option is not selected, you can press the Command key while resizing a frame to scale the content at the same time.

In this case, you defined the available frame width; you are using the fitting options to force the content proportionally into that available space.

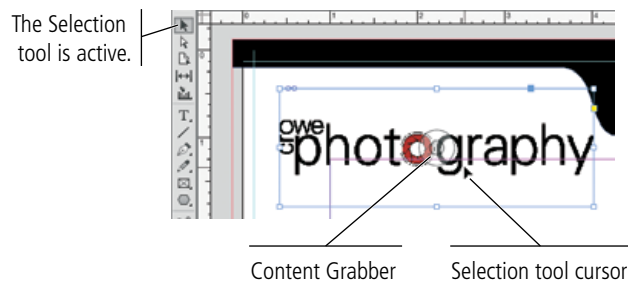


Note:

Press Shift while dragging a corner to maintain the original height-to-width aspect ratio in the resized frame.

13. With the Selection tool active, move the cursor inside the resized frame.

This reveals the Content Grabber, which you can use to access and manipulate the frame's content without the need to switch tools.



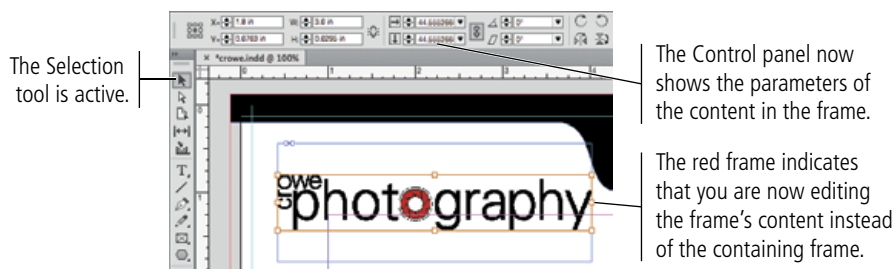
Note:

Depending on the width of your monitor, fitting options might be available in the Control panel.



14. Click the Content Grabber in the logo frame.

When the frame's content is selected, options in the Control panel relate to the placed object and not the containing frame. The X+ and Y+ fields define the position of the image *within the frame*. The Scale X and Scale Y fields show the file's current size as a percentage of the original.



Note:

You can also use the Direct Selection tool to access and edit the content inside a graphics frame.

Content Fitting Options

INDESIGN FOUNDATIONS

The Fitting options resize content relative to the containing frame, or resize the containing frame to match the placed content.

- **Fill Frame Proportionally** resizes content to fill the entire frame while preserving the content's proportions. Some of the image area might be cropped.
- **Fit Content Proportionally** resizes content to fit entirely within its containing frame, maintaining the current aspect ratio of the image. Some empty space might result along one dimension of the frame.
- **Fit Frame to Content** resizes the frame to the dimensions of the placed content.
- **Fit Content to Frame** resizes content to fit the dimensions of the container, even if that means scaling the content out of proportion (stretched in one direction or another).
- **Center Content** centers content within its containing frame, but neither the frame nor the content is resized.

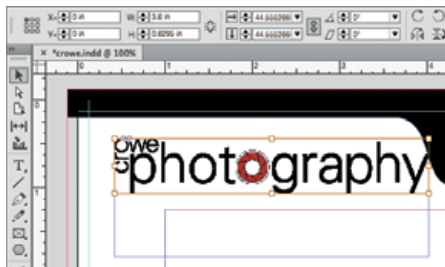


Fitting proportionally places the entire image into the frame; some areas of the frame might be empty.



Filling proportionally fills the frame; some areas of the image might be cropped.

15. With the frame content selected, select the top-left reference point in the Control panel and change the Y+ field to **0**.



16. Control/right-click the frame and choose Fitting>Fit Frame to Content in the contextual menu.



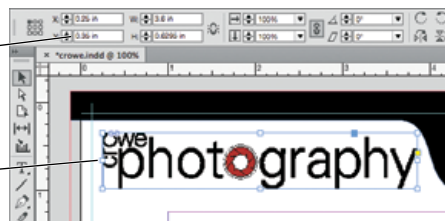
17. Press Esc to return to the frame of the selected object.

The graphics frame is again selected, and the Selection tool is still active.

18. Using the Control panel, choose the top-left reference point and then change the frame's position to X: **0.25 in**, Y: **0.35 in**.

The Control panel now shows the parameters of the frame.

The blue frame indicates that you are again editing the frame and not the frame's content.



19. Save the file and continue to the next exercise.



PLACE IMAGES INTO EXISTING FRAMES

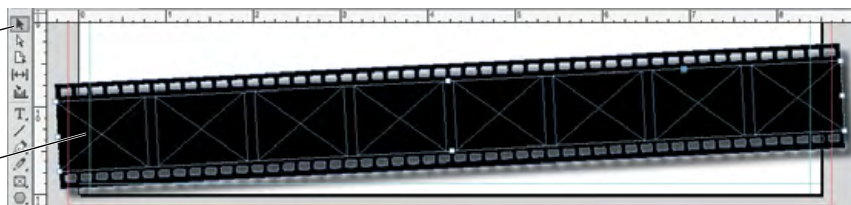
In many cases, you will need to place an image or graphic into an existing frame and then manipulate the placed file to suit the available space. In the previous stage of this project, you created eight empty graphics frames across the filmstrip graphic; in this exercise, you will place the client's thumbnail photos into those frames.

1. With **crowe.indd** open, make the filmstrip graphic at the bottom of the page visible in your document window.
2. Using the Selection tool, click one of the empty graphics frames.

When objects are grouped, the Selection tool selects the entire group.

The Selection tool is active.

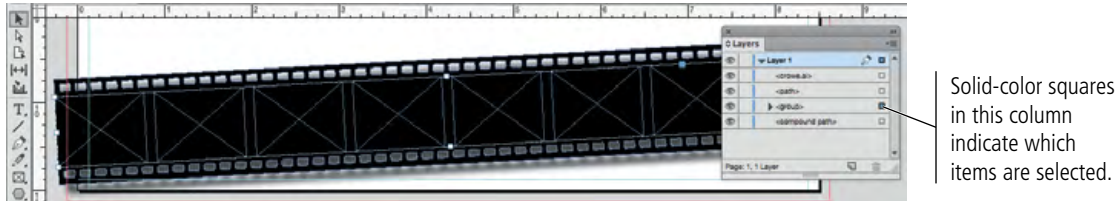
Clicking part of a group selects the entire group.



3. Open the Layers panel (Window>Layers), then click the arrow to the left of Layer 1 to expand the layer.

Every file has a default layer named “Layer 1,” where any objects that you create exist automatically. (You will use multiple layers in a later project to create multiple versions of a document.)

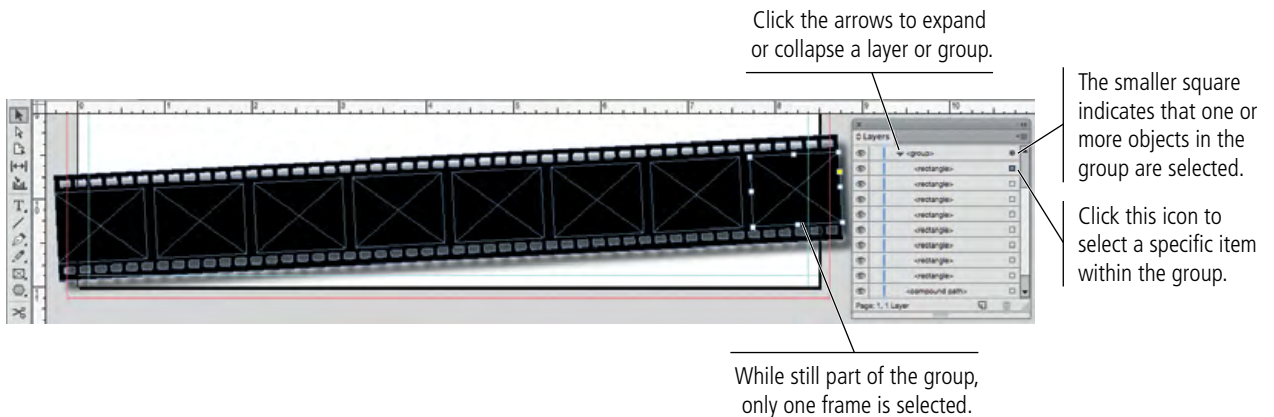
The Layers panel also serves another purpose. Every object on a layer is listed in the panel, nested under the appropriate layer name. Groups, which you created in an earlier exercise, can be expanded so you can access and manage the individual components of the group.



4. Click the arrow to the left of the <group> item to expand the group.

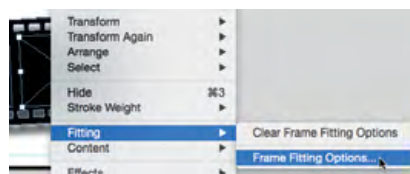
5. Click the Select Item button for the first <rectangle> item in the group.

This method makes it easy to work with individual items in a group without first breaking apart the group.



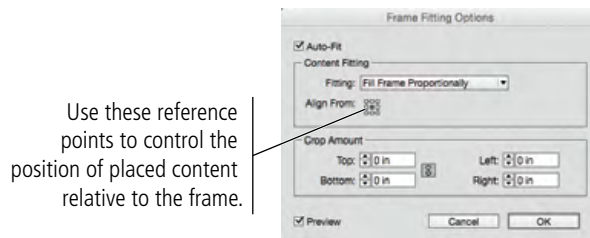
6. Using the Selection tool, Control/right-click the selected graphics frame and choose Fitting>Frame Fitting Options in the contextual menu.

In this case, you know how much space is available, but you don't yet know the size of the images that are intended to fill the space. You can use the Frame Fitting options to determine what will happen when you place any image into the existing frames.



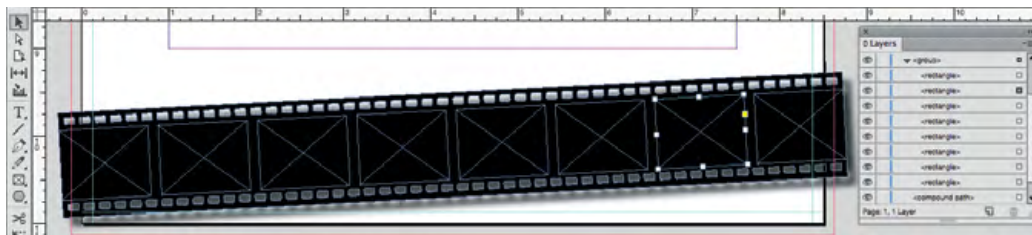
7. In the Frame Fitting Options dialog box, activate the Auto-Fit option. Choose Fill Frame Proportionally in the Fitting menu, choose the center point in the Align From proxy, and click OK.

When an image is placed into this frame, it will fill the entire frame and the aspect ratio of the image will be maintained.



8. With the Selection tool still active, click the seventh frame to select it.

When you are already “inside” a group, you can use the Selection tool to select another individual object within the same group.



9. Click the Auto-Fit option in the Control panel.

Because the center registration point is the default Content Fitting option, you do not need to open the Frame Fitting Options dialog box for each frame in this filmstrip.

Note:

You can also use the Direct Selection tool to select individual objects within a group.

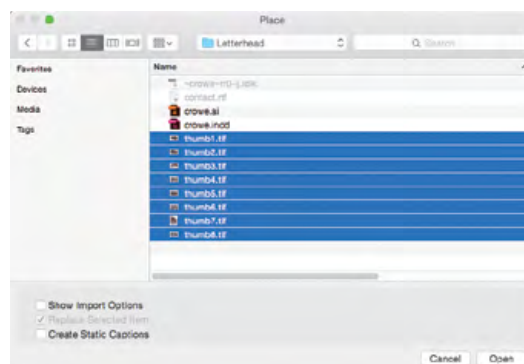
10. Repeat Steps 8–9 for the remaining six placeholder frames.

11. Choose File>Place. If necessary, navigate to the WIP>Letterhead folder. Uncheck all options at the bottom of the Place dialog box.

If you leave Show Import Options checked, you would see the TIFF Options dialog box for each of the selected images. In this case you simply want to place the images, so you don't need to review the file options.

12. Click thumb1.tif to select it. Press Shift and click thumb8.tif to select it and all in-between files.

In many cases, you will need to place more than one image from the same location into an InDesign layout. You can streamline the process by loading multiple images into the cursor at once and then clicking to place each image in the correct location.



Note:

Press Shift to select multiple contiguous files in a dialog box.

Press Command/Control to select multiple non-contiguous files.

13. Click Open to load the selected files into the Place cursor.

When you select multiple files in the Place dialog box, the cursor is loaded with all of the selected pictures; a number in the cursor shows the number of files that are loaded.

Eight images are currently loaded in the Place cursor.



This thumbnail shows the content of the first file in the cursor.

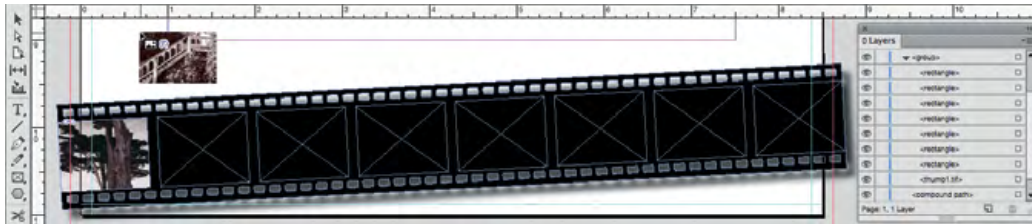
Note:

When more than one file is loaded in the Place cursor, the Links panel shows "LP" for the item that is active in the Place cursor.

You can use the Left Arrow and Right Arrow keys to navigate through the loaded images, watching the cursor thumbnails to find the one you want to place.

14. Click inside the left placeholder frame to place the first image.

As soon as you place the first file, the next loaded image appears as the cursor thumbnail.



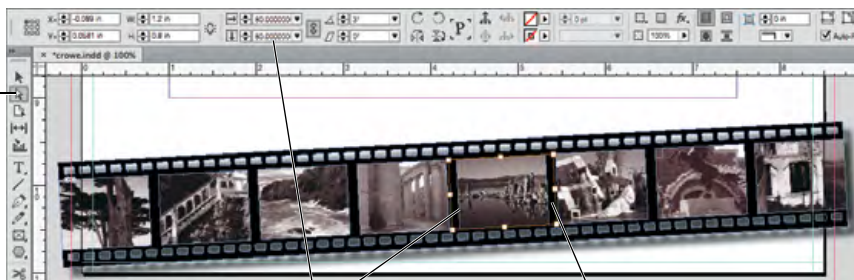
15. Click inside each empty frame to place the remaining loaded images.



16. Choose the Direct Selection tool, and then click the fifth image thumbnail.

As already mentioned, the Direct Selection tool can be used to access and manipulate the contents inside a frame. This tool does not require ungrouping. (You could also double-click a grouped item with the Selection tool to access only one item in a group, and then use the Content Indicator icon to access the frame content.)

The Direct Selection tool is active.



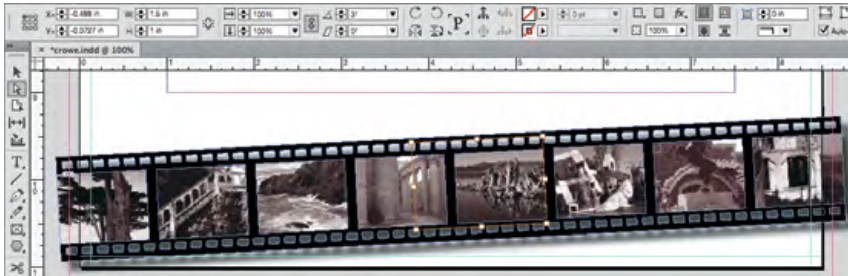
The image is proportionally scaled to fill the frame.

Part of the image extends beyond the frame edge.

17. In the Control panel, make sure the link icon for the scaling fields is active (unbroken links). Type **100** in the Scale X field and press Return/Enter to apply the change.

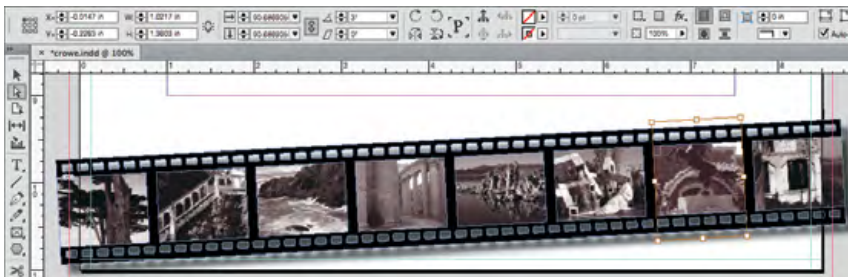
Because you used the Auto-Fit option, these thumbnail images have all been placed at (approximately) 80% proportionally. The images are already small, and reducing the percentage makes the detail in the fifth image *too* small. You can always change the image scaling after it has been scaled by the Auto-Fit option.

18. Click inside the frame area and drag until the right edge of the image is approximately aligned to the right edge of the frame.

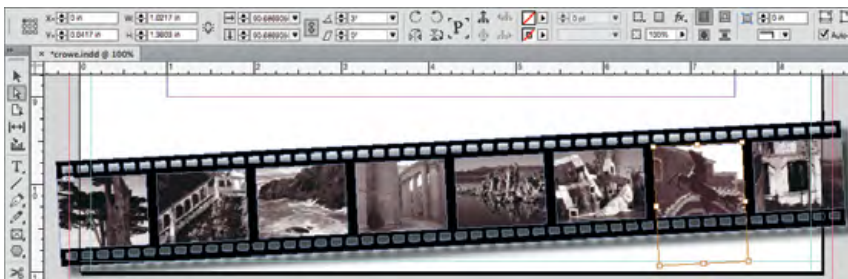


19. Using the Direct Selection tool, select the seventh image in the filmstrip.

Remember, the default reference point for the Auto-Fit option centers the image inside the frame. In this image, the horse's head is cut off.



20. Drag the image down inside the frame until the horse's head is visible.



21. Save the file and continue to the next stage of the project.

Stage 4 Creating and Formatting Basic Text

InDesign is ultimately a page-layout application, not an illustration program. **Page layout** means combining text and graphic elements in a meaningful way to convey a message. Text can be a single word (as in the logo used in this project) or thousands of pages of consecutive copy (as in a dictionary). Virtually every project you build in InDesign will involve text in one way or another; this letterhead is no exception.

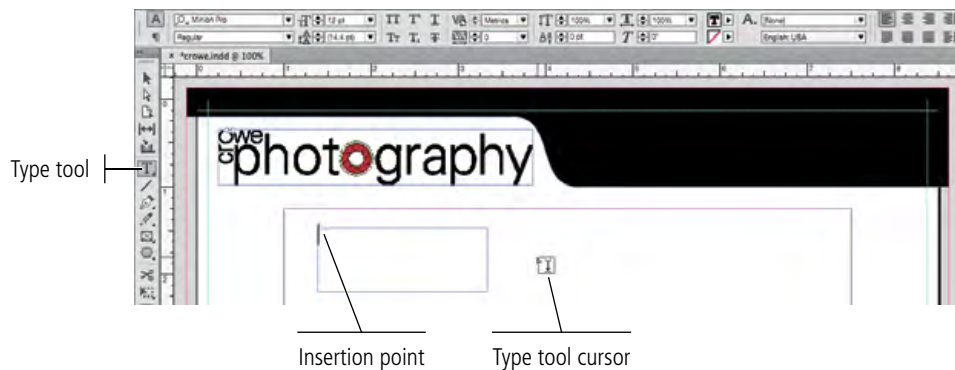
CREATE A SIMPLE TEXT FRAME

Adding text to a page is a relatively simple process: draw a frame, and then type. In this exercise, you'll create a new text frame and add the client's tag line, then apply some basic formatting options to style the text.

Keep in mind that this project is an introduction to creating elements on a layout page; there is far more to professional typesetting than the few options you use here. InDesign provides extremely precise control over virtually every aspect of every letter and word on the page. In the following projects, you will learn about the vast number of options that are available for setting and controlling type, from formatting a single paragraph to an entire multi-page booklet.

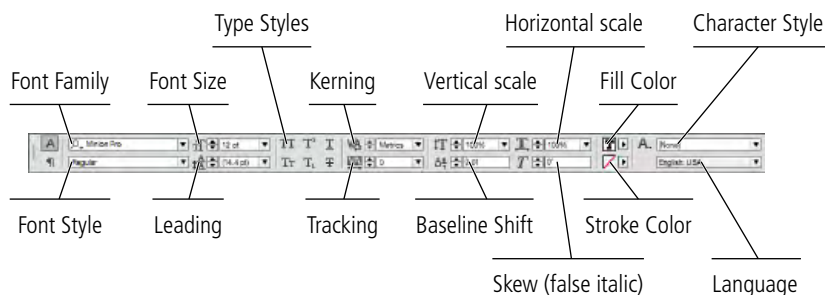
1. With **crowe.indd** open, select the **Type tool** in the **Tools panel**.
2. Click in the empty space below the placed logo and drag to create a frame.

To type text into a layout, you must first create a frame with the Type tool; when you release the mouse button, you see a flashing bar (called the **insertion point**) where you first clicked to create the text frame.



The tag line for the letterhead is supposed to appear in the black area to the right of the logo. However, if you click inside that area with the Type tool, it will convert the existing shape to a type area. In this case you want a simple rectangular text frame, so you are creating it in an empty area, and then moving it into place.

3. Review the character formatting options in the **Control panel**.



Note:

Remember from the Getting Started section at the beginning of this book: to complete the projects in this book, you should install and activate the ATC fonts that are provided with the book resource files.

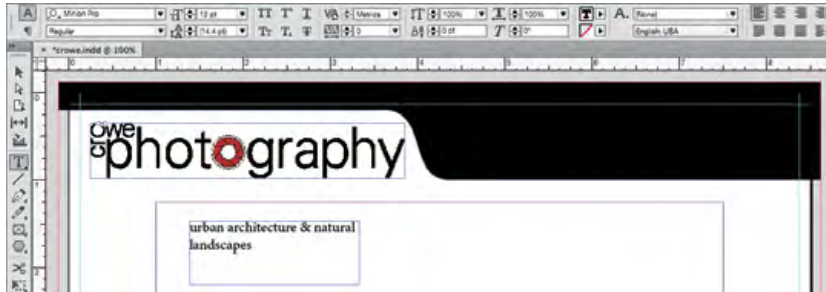
4. Type **urban architecture & natural landscapes.**

The text appears, beginning at the flashing insertion point. Depending on the size of your frame, the text might automatically wrap to a second line within the frame.

New text in InDesign is automatically set in black 12-pt Minion Pro. This font is installed along with the application, so it should be available on your computer unless someone has modified your system fonts. Don't worry if your type appears in some other font; you will change it shortly.

Note:

Type defaults to a 100% black fill with no stroke. (You can apply a stroke to type, but you should be very careful when you do to avoid destroying the letter shapes.)



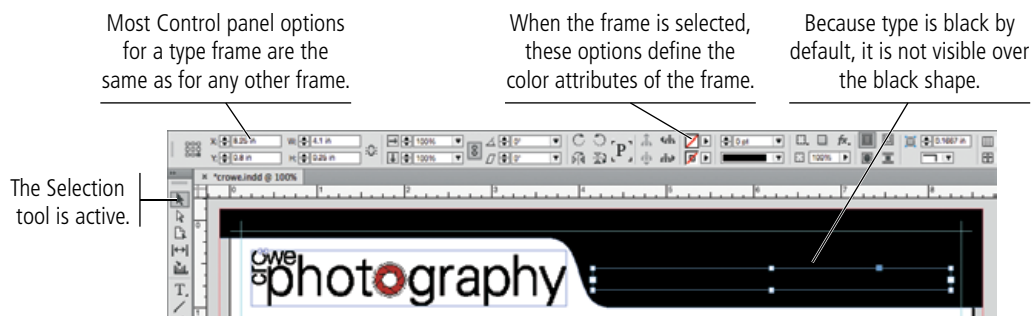
5. Choose the Selection tool in the Tools panel.

You must use the Selection tool to change the position and size of a text frame. You can either drag the handles to manually change the frame, or use the Control panel options to define specific parameters.

6. In the Control panel, choose the bottom-right reference point and then change the frame's dimensions to:

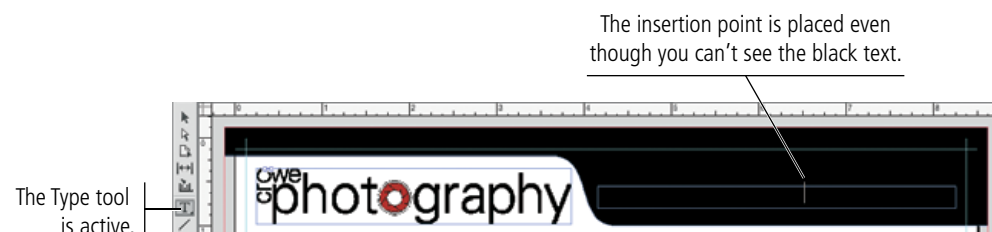
X: 8.25 in W: 4.1 in
Y: 0.8 in H: 0.25 in

Some attributes of a type frame are no different than a graphics frame. You can change the position and size (based on the selected reference point) using the fields on the left end of the Control panel.



7. Choose the Type tool, and click inside the repositioned text frame to place the insertion point.

Because the default type format is black, you can't see the characters on the black background. Because you know they are there, you can still select them.



Selecting Text

You have a number of options for selecting type characters in a frame.

- Select specific characters by clicking with the Type tool and dragging.
- Double-click a word to select the entire word.
- Triple-click a word to select the entire line that contains the word.
- Quadruple-click a word to select the entire paragraph that contains the word.
- Place the insertion point and press Shift-Right Arrow or Shift-Left Arrow to select the character to the immediate right or left of the insertion point, respectively.
- Place the insertion point and press Shift-Up Arrow or Shift-Down Arrow to select all characters up to the same position as the insertion point in the previous or next line, respectively.
- Place the insertion point and press Command/Control-Shift-Right Arrow or Command/Control-Shift-Left Arrow to select the entire word immediately to the right or left of the insertion point, respectively.
- Place the insertion point and press Command/Control-Shift-Up Arrow or Command/Control-Shift-Down Arrow to select the rest of paragraph immediately before or after the insertion point, respectively.

8. Choose Edit>Select All to select all of the text in the frame.

Character formatting such as the font, style, and size apply only to selected characters.

9. In the Control panel, open the Fill swatch panel and click the Paper color.

The white-filled text now appears over the black background. (It is still highlighted, so it currently appears in reverse.)



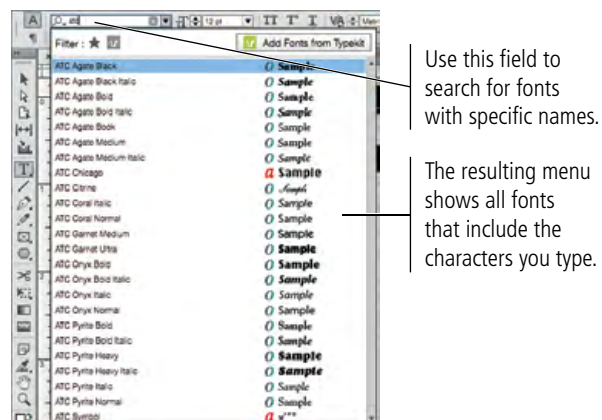
10. With the text still selected, click in the Font Family field to highlight the current font name.

11. With the font name highlighted, type **ATC**.

When you type in the Font Family field, the application automatically presents a menu of all fonts that include the letters you type.

By default, the application presents any font that includes the search characters *anywhere in the font name*; a search for “gar” would find both Garamond and Devangari. This kind of search returns all matching fonts in the pop-up menu.

If you click the magnifying glass icon, you can also choose to Search First Word Only. In this case, typing “gar” would automatically change the Font Family field to the first font that begins with those characters; no menu is presented.

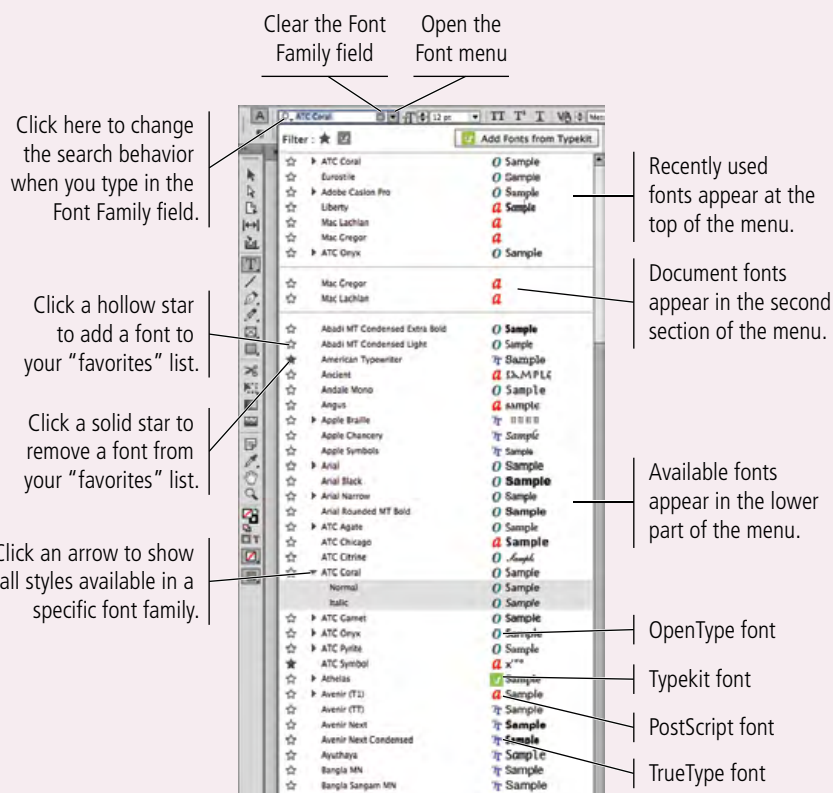


More About Working with Fonts

If you click the arrow to the right of the Font Family menu, you will see a menu that lists every font that is available to InDesign.

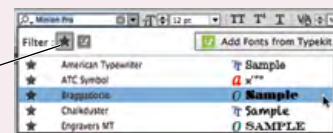
The top section of the menu lists the ten most **recent fonts**. By default, these appear in the order they were used (the most recently used appears at the top of the menu). In the Type pane of the Preferences dialog box, you can change the number of displayed fonts; you can also choose to list them alphabetically instead of in the order they were used.

The second section of the menu lists **document fonts** (if any). These are fonts that exist in a "Document Fonts" folder that resides in the same folder as the active InDesign file. Document Fonts are available for the active file even if they are not installed on your operating system. (See Project 3: Aerospace Newsletter for more about creating a job package.)



The top of the Font menu includes options for filtering fonts to show only fonts that are marked as favorites, or fonts that are synced through Typekit. (You can also click the Add Fonts from Typekit button to navigate to the Adobe Typekit Web site, where you can browse and select fonts to sync in your Adobe Creative Cloud account; Typekit is explained in greater detail in Project 3: Aerospace Newsletter.)

Toggle these buttons to show only favorite fonts or only Typekit fonts.



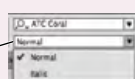
Each font listed in the Font menu includes a number of elements:

- You can use the star icons on the left side of the font menu to define "favorite" fonts. You can then use the button at the top of the menu to show only those fonts that you have marked as favorites.
- The font family names in each section appear in alphabetical order.

An arrow to the left of a font name indicates that a specific font family includes more than one style. You can click the arrow to show all possible styles.

If you apply a font that includes more than one style, the style you choose appears in the Font Style menu below the Font Family field. You can open the Font Style menu to change the style without changing the font family.

Use the Font Style menu to choose a specific style that is available in the selected font family.



- An icon identifies the type of each font.

PostScript (Type 1) fonts have two file components (outline and printer) that are required for output.

TrueType fonts have a single file, but (until recently) were primarily used on the Windows platform.

OpenType fonts are contained in a single file that can include more than 60,000 glyphs (characters) in a single font. OpenType fonts are cross-platform; the same font can be used on both Macintosh and Windows systems.

Typekit fonts are those that have been activated from the Adobe Typekit Web site through your Creative Cloud account.

There are other types of fonts, including PS Type 3 and Multiple Master, but these should generally be avoided.

- A WYSIWYG sample of each font appears at the right side of the menu. You can change the size of the sample in the Type pane of the Preferences dialog box.

12. Choose ATC Onyx Italic in the font-search menu.

After choosing the font you want, you should notice that the Control panel shows ATC Onyx in the Font Family menu and Italic in the Font Style menu.

The applied font appears in the Font Family menu.

The specific style appears in the Font Style menu.



13. Click the Up-Arrow button for the Font Size field until you see a red icon on the right edge of the frame.

Each time you click, you increase the type size by one point. The red X is the **overset text icon**; it indicates that more text exists than will fit into the frame.

Click these buttons to change the type size by 1 point.

Overset text icon



Note:

You can also choose from the common preset type sizes in the menu, or type a specific size in the field.

If you type in the Font Size field, you don't need to type the unit "pt" for the type size; InDesign automatically applies the measurement for you.

When you see an overset text icon, you can:

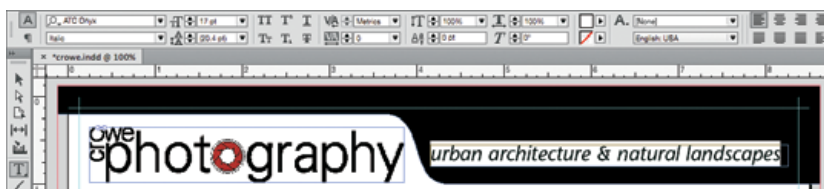
- Edit the text to fit the space, which is usually not allowable for a graphic designer.
- Make the frame larger to fit the text, which is not always possible.
- Add more frames to the story and thread the text into the extra frames, which is also not always possible.
- Reduce the type size or adjust other formatting options to make the type fit into the available space, which can make text unreadable (depending on how small you have to make it).

Note:

Press Command/Control-Shift-> to increase the type size by 2 points, or Command/Control-Shift-< to decrease the type size by 2 points.

14. Click the Down-Arrow button once to reduce the type size by 1 point.

This allows all the type to fit in the frame.

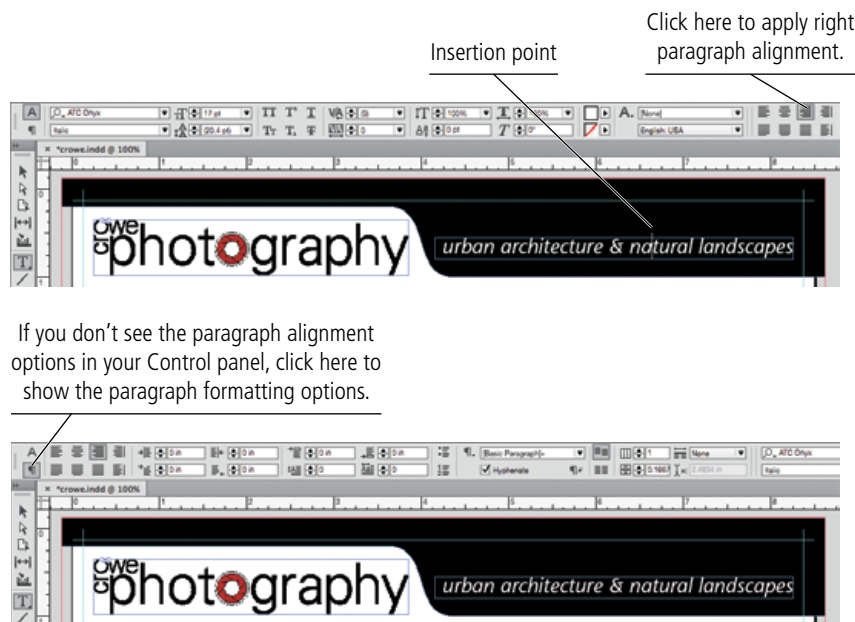


15. Click anywhere in the selected text to place the insertion point.

This removes the highlight, indicating that the characters are now deselected.

16. In the Control panel, click the [Paragraph] Align Right option.

Paragraph formatting — including alignment — applies to the entire paragraph where the insertion point is placed. You don't have to first select the entire paragraph.



Note:

When a type frame is selected with the Selection tool, you can double-click inside the frame to place the insertion point inside that frame. In this case, the type tool is automatically selected.

17. Save the file and continue to the next exercise.



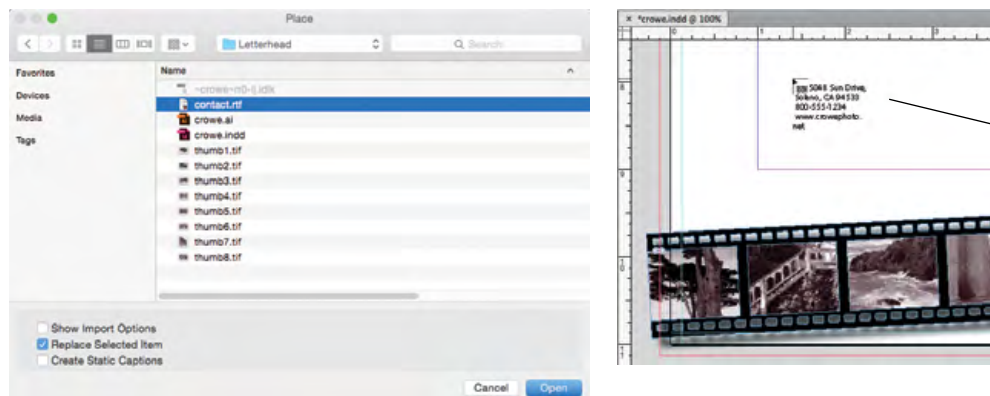
PLACE AN EXTERNAL TEXT FILE

You just learned how to create a text frame and create new text. You can also import text that was created in an external word-processing application, which is a common situation when creating page-layout jobs (more common, perhaps, than manually typing text in a frame). In this exercise, you import text that was saved in a rich-text format (RTF) file, which can store type-formatting options as well as the actual text.

1. With **crowe.indd** open, make sure nothing is selected in the layout and then choose **File>Place**.

Remember, you can choose **Edit>Deselect All**, or simply click in an empty area of the workspace to deselect any selected objects.

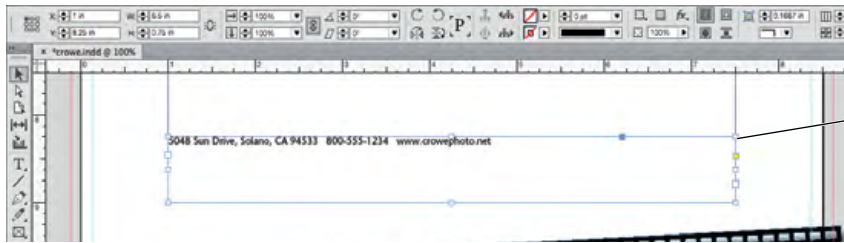
- 2. Navigate to `contact.rtf` in the `WIP>Letterhead` folder. Make sure none of the options are checked at the bottom of the dialog box and click Open.**



The loaded Place cursor shows a preview of the text you're importing.

3. Click the loaded Place cursor near the bottom of the page, above the filmstrip graphic but within the margin guides.

The resulting text frame is automatically created as wide as the defined margin guides, and extending down to the bottom margin guide on the page.

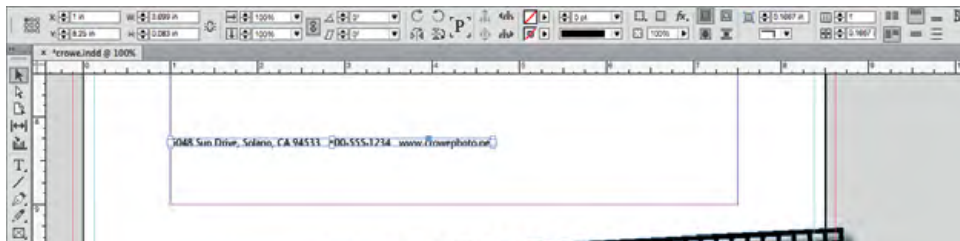


Placing text from a file automatically creates a text frame to contain the text.

4. Choose the Selection tool. With the text frame selected, click the Fit Frame to Content button in the Control panel.

If you don't see this button, you can Control/right-click the text frame and choose Fitting>Fit Frame to Content.

When working with a text frame, this option reduces the frame to the smallest possible size that can contain the existing text.

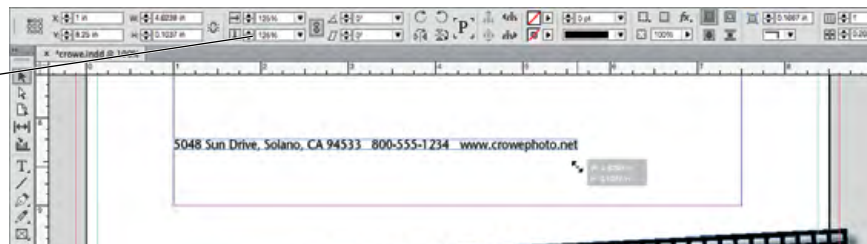


Fit Frame to Content button

5. Click the bottom-right bounding box handle of the frame. While still holding down the mouse button, press Command/Control-Shift, and then drag to the right. When the Scale X and Scale Y fields in the Control panel show approximately 125%, release the mouse button.

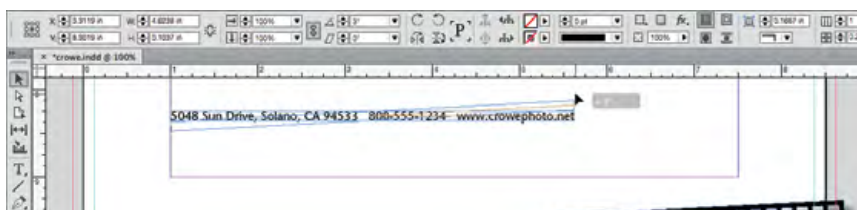
As you drag the frame handle, pressing Command/Control allows you to resize the type along with the frame. Pressing Shift constrains the scaling to maintain the original height-to-width ratio.

The Scale X and Scale Y fields in the Control panel shows the percentage to which the frame and its content are being scaled.



6. Move the cursor outside the top-right corner handle until you see the rotation cursor. Click and drag up until you have rotated the frame by 3°.

This is the same angle that you used for the filmstrip graphic.

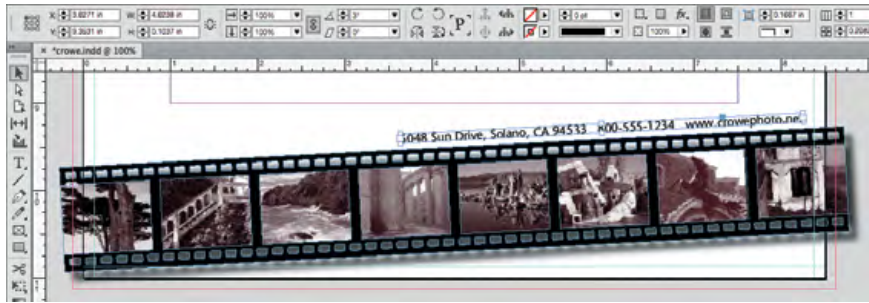


Note:

You can also use the Free Transform tool to rotate an object, but changing tools is not necessary since the same rotation functionality can be accessed with the Selection tool.

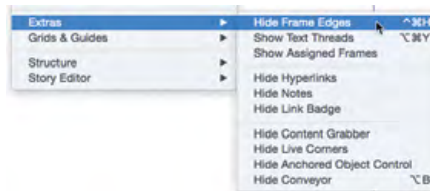
7. Using the Selection tool, move the rotated text frame into place just above the filmstrip, with the right edge at 8.25".

Use the following image as a guide for placing the frame.



8. Click away from the text frame to deselect all objects, then choose **View>Extras>Hide Frame Edges**.

This command turns off the blue borders that surround every frame. Frame edges can be very valuable when you're working with some objects, but they can be distracting in other cases. Always remember that you can toggle the frame edges on and off in the **View>Extras** submenu.



Note:

If a menu command is not visible, choose Show All Menu Items at the bottom of the menu.



When frame edges are hidden, moving the Selection tool cursor over a frame reveals its edges. This frame highlighting can make it easier to find exactly the object you want, especially when working in an area with a number of overlapping or nearby objects.

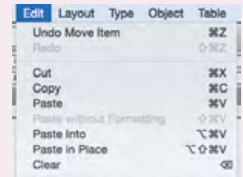


9. Save the file and continue to the final stage of the project.

Tips and Tricks for Working with Layout Elements

Copying and Pasting

The standard Cut, Copy, and Paste options are available in InDesign, just as they are in most applications. Whatever you have selected will be copied or cut to the Clipboard, and whatever is in the Clipboard will be pasted. InDesign has a number of special pasting options in the Edit menu:



Paste. If you are pasting an object (frame, etc.), the object will be pasted in the center of the document window. If you are pasting text, it will be pasted at the location of the current insertion point; if the insertion point is not currently placed, the text is placed in a new basic text frame in the middle of the document window.

Paste without Formatting. This command is available when text is in the Clipboard; the text is pasted using the default type formatting options (12-pt black Minion Pro, if it hasn't been changed on your system).

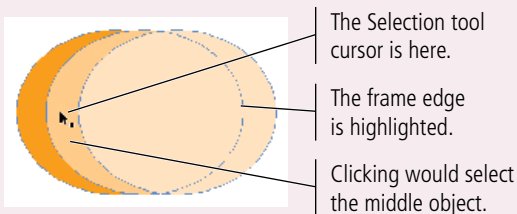
Paste Into. This command is available when an object is in the Clipboard and another object is selected. The pasted object becomes the contents of the object that is selected when you choose this command.

Paste in Place. This command pastes an object at the exact position as the original. If you paste on the same page as the original, you create a second object exactly on top of the first. You can also use this command to place a copy in the exact position as the original, but on a different page in the layout.

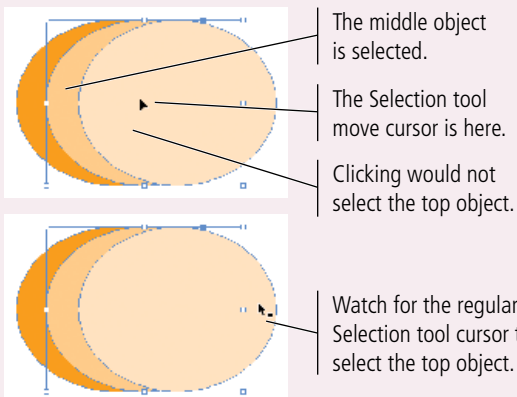
Managing Stacking Order

The top-to-bottom order of objects is called **stacking order**; each object you create is stacked on top of existing objects. When you have multiple stacked objects — especially ones that are closely spaced — it can be difficult to select exactly what you want. Fortunately, the application provides a number of options to make it easier.

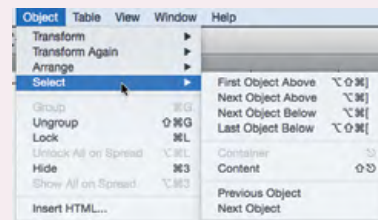
When you move the Selection tool cursor over an object, the edges of the object are highlighted. This lets you know what will be selected if you click.



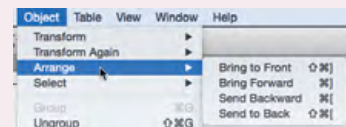
When an object is already selected, InDesign favors the already selected object. This prevents you from accidentally selecting an object higher in the stacking order (for example, if you want to drag only the middle object), but this also means you have to be careful if you do want to select a different object.



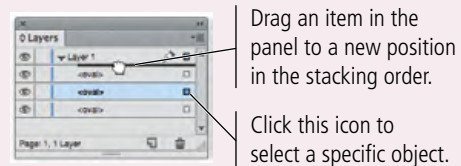
You can use the Object>Select submenu commands (or their related keyboard shortcuts) to access objects relative to their order in the stack.



You can use the Object>Arrange submenu commands (or their related keyboard shortcuts) to change the stacking-order position of objects.



Finally, you can use the individual item listings in the Layers panel to select exactly the object you want, or to rearrange objects in the layer stack.



Stage 5 Printing InDesign Files

Although the PDF format is the *de facto* standard for submitting files to a commercial printer, you will still need to output printed proofs at some point in your career — whether to show hard copy to a client or to simply review a document's content away from a monitor. Creating those proofs requires a basic understanding of how the software and hardware translate what you see on the screen to ink on paper.

For a printer to output high-quality pages from Adobe InDesign, some method of defining the page and its elements is required. These definitions are provided by Page Description Languages (PDLs), the most widely used of which is Adobe PostScript 3.

When a file is output to a PostScript-enabled device, the raster image processor (RIP) creates a file that includes mathematical descriptions detailing the construction and placement of the various page elements; the print file precisely maps the location of each pixel on the page. In the printer, the RIP then interprets the description of each element into a matrix of ones (black) and zeros (white). The output device uses this matrix to reconstruct the element as a series of individual dots or spots that form a high-resolution bitmap image on film or paper.

Not every printer on the market is capable of interpreting PostScript information. Low-cost, consumer-level inkjet printers, common in the modern graphic design market, are generally not PostScript compatible. (Some desktop printers can handle PostScript, at least with an additional purchase; consult the technical documentation that came with your printer to make certain it can print PostScript information.) If your printer is non-PostScript compatible, some features in the InDesign Print dialog box will be unavailable and some page elements (particularly EPS files) might not output as expected.

If you do not have a PostScript output device, you can work around the problem by first exporting your InDesign files to PDF (see Project 2: Festival Poster) and then opening the PDFs in Acrobat to print a proof. This is a common workflow solution in the current graphic design industry.



PRINT A SAMPLE PROOF

Not too long ago, every job sent to a commercial printer required a hardcopy proof to accompany the disk as an example of the layout content. As digital file submission continues to gain ground, however, physical printer proofs are becoming less common.

In general, every job you create will be printed at some point in the workflow — whether for your own review, as a client comp, or as a final proof that accompanies a file to the commercial printer. So, whether you need a basic proof or a final job proof, you should still understand what is possible in the InDesign Print dialog box.

Composite proofs print all colors on the same sheet, which allows you to judge page geometry and the overall positioning of elements. Final composite proofs that are provided to the printer should include **registration marks** (special printer's marks used to check the alignment of individual inks when the job is printed), and they should always be output at 100% size.

Note:

It is also important to realize that desktop inkjet and laser printers typically do not accurately represent color.

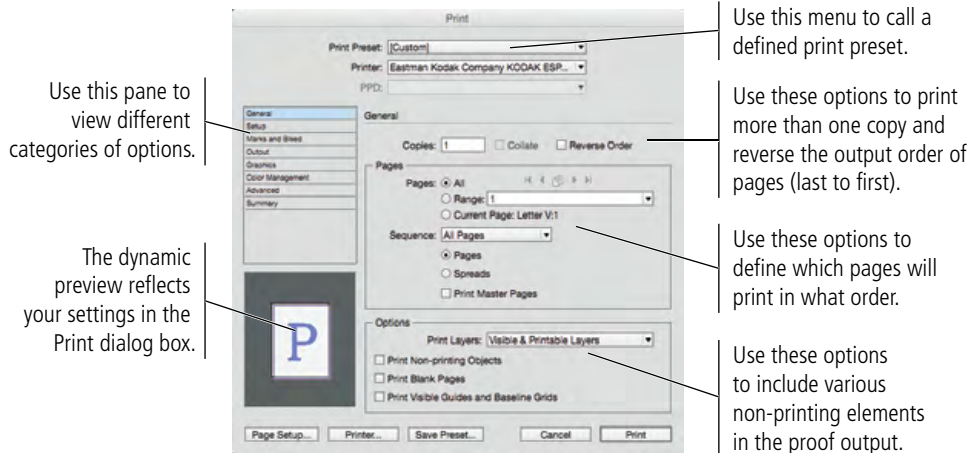
1. With **crowe.indd** open, choose **File>Print**.

The Print dialog box includes dozens of options in eight different categories.

The most important options you'll select are the Printer and PPD (PostScript printer description) at the top of the dialog box. InDesign reads the information in the PPD to determine which of the specific print options are available for the current output.

2. Choose the printer you want to use in the Printer menu, and choose the PPD for that printer in the PPD menu (if possible).

3. Review the options in the General pane.



If you frequently use the same options for printing proofs, simply click the Save Preset button at the bottom of the dialog box after defining those settings. You can then call all of those same settings by choosing the saved preset in the Print Preset menu.

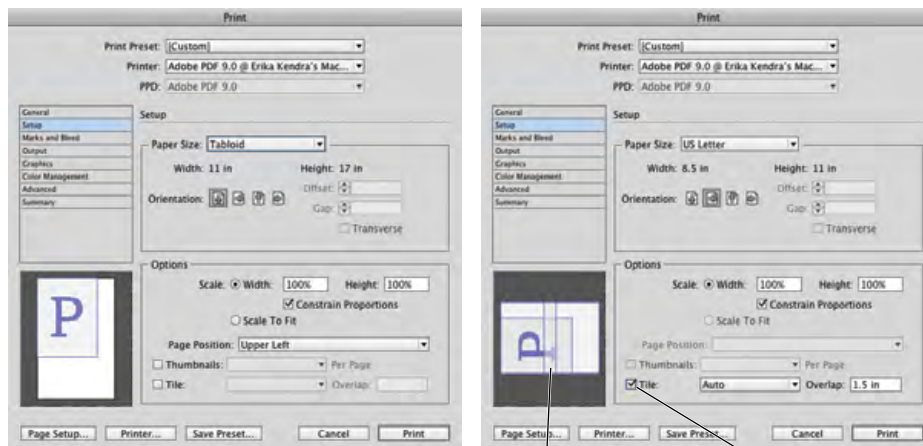
4. Click the Setup option in the list of categories.

These options determine the paper size that will be used for the output (not to be confused with the page size), the paper orientation, and page scaling and positioning options relative to the paper size.

5. If your printer can print to tabloid-size paper, choose Tabloid in the Paper Size menu.

If you can only print to letter-size paper, choose the landscape paper orientation option, and then activate the Tile check box.

To output a letter-size page at 100% on letter-size paper, you have to tile to multiple sheets of paper; using the landscape paper orientation allows you to tile to two sheets instead of four (as shown in the preview area).



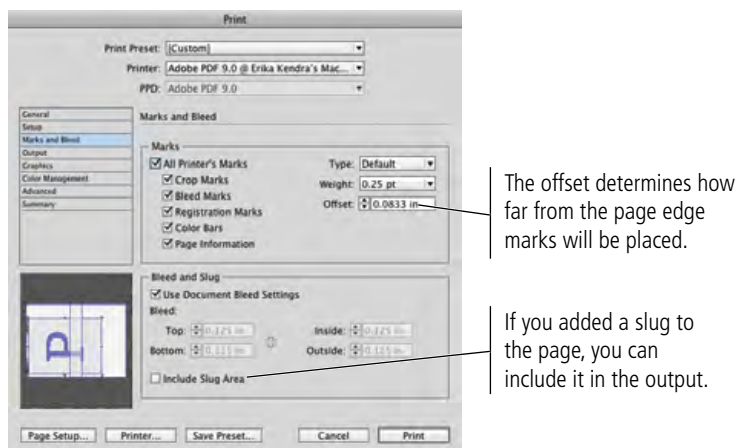
The Offset and Gap fields should only be used when a job is output to an imagesetter or high-end proofing device. They define page placement on a piece of oversized film or on a printing plate.

6. Click the Marks and Bleed option in the list of categories.

Activate the All Printer's Marks option and change the Offset field to 0.125 in. Make sure the Use Document Bleed Settings option is checked.

You can specify individual printer's marks, or simply print them all. For proofing purposes, the crop and bleed marks are the most important options to include.

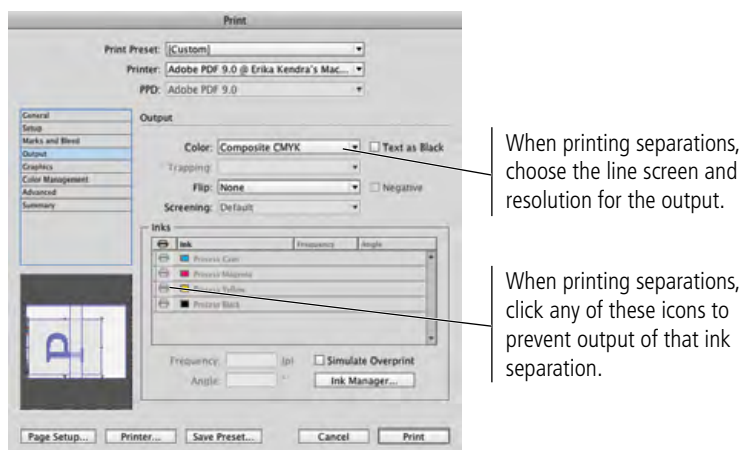
The Offset value determines how far from the page edge printer's marks will be placed; some printers require printer's marks to stay outside the bleed area, which means the offset should be at least the same as the defined bleed area.



7. Click the Output option in the list of categories.

If you can print color, choose Composite CMYK or Composite RGB in the Color menu; otherwise, choose Composite Gray.

In the Color menu, you can choose the color model you want to use. (If you only have a black-and-white printer, this menu will default to Composite Gray.) The composite options output all colors to a single page, which is appropriate for a desktop proof. If you choose either Separations option in the menu, the Inks list shows which inks (separations) will be included in the output.



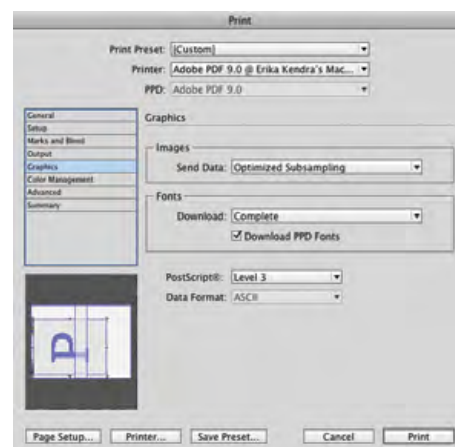
The Trapping, Flip, Negative, Screening, Frequency, and Angle options should only be used by the output service provider; these options relate to the way separations are imaged on a printing plate for commercial print output.

8. Click Graphics in the list of categories.

9. Choose Optimized Subsampling in the Images Send Data menu.

This menu determines how much data is sent to the output device for placed images.

- All, the default option, sends full-resolution image data.
- Optimized Subsampling sends only the necessary data to output the best possible resolution on the printer you are using.
- Proxy outputs low-resolution screen previews, which reduces the time required for output.
- None outputs all placed images as gray frames with crossed diagonal lines. This is useful for reviewing overall placement when developing an initial layout comp.



10. Choose Subset in the Fonts Download menu if possible.

This menu determines how much font data is downloaded to the printer. (Font data is required by the output device to print the job correctly.)

- None sends no font information to the printer. (This can cause output problems, especially if you use TrueType fonts.)
- Complete sends the entire font file for every font that is used in the document.
- Subset sends font information only for the characters that are used in the document.

11. Check the Download PPD Fonts option.

Professional-quality output devices include a number of resident fonts, from just a few to the entire Adobe type library. If this option is checked, InDesign sends data for all fonts in the document, even if those fonts are installed on the output device. (This can be important because different fonts of the same name might have different font metrics, which can cause text to reflow and appear different in the print than in the file that you created.)

12. Leave the PostScript and Data Format menus at their default values.

The PostScript menu defines which level of PostScript to use. Some older devices cannot process PostScript 3. You should generally leave this menu at the default value.

The Data Format menu defines how image data is transferred. ASCII is compatible with older devices, and is useful for cross-platform applications. Binary is smaller than ASCII, but might not work on all platforms.

13. Click Print to output the page.

14. When the document comes back into focus, save and close it.

Note:

We're intentionally skipping the Color Management and Advanced panes in the Print dialog box. We explain them in later projects when they are relevant to the project content.

Project Review

fill in the blank

1. _____ is the area of an object that extends past the edge of a page to compensate for variations in the output process.
2. _____ is a special kind of raster image that has only two possible color values, black or white.
3. The _____ defines the outermost dimensions of an object; it is always a rectangle, regardless of the object's specific shape.
4. _____ are based on the concept of anchor points and their defining control handles.
5. _____ are the four primary colors used in process-color printing.
6. The _____ tool is used to select entire frames or other objects.
7. The _____ tool can be used to select the image contained within a specific frame when the frame is part of a group.
8. The _____ panel can be used to create complex shapes by combining multiple objects.
9. The _____ can be used to access a frame's content when the Selection tool is active.
10. The _____ is context sensitive, reflecting different options depending on what is selected in the document.

short answer

1. Briefly explain the difference between a vector graphic and a raster image.
2. Briefly explain how resolution affects a page laid out in InDesign.
3. Briefly explain the concept of process color.

Use the space below to sketch ideas; when finished, write a brief explanation of your reasoning behind your final design.

- ❑ Develop a compelling logo that suggests the agency's purpose (graphic design). Incorporate the agency's name — Creative Concepts — in the logo.
- ❑ Build a letterhead using the same specifications that you used to design the Crowe letterhead.
- ❑ Build a business card that is 3.5" wide by 2" high, with 1/8" bleeds.
- ❑ Build an envelope layout for #10 business-size envelopes (9.5" × 4.125").

Keep in mind that you're building a complete identity package, so all pieces should have a consistent look. Whatever you do on the letterhead, you should use similar visual elements on all three pieces.

This image shows a blank, cream-colored page from a spiral-bound notebook. The spiral binding is visible along the left edge, and the page is otherwise empty of any text or markings.

Project Summary

We designed this project to introduce you to the basics of page layout with InDesign; you will expand on these skills throughout this book. Creating a new document to meet specific project needs — including page size, margins, and the printer's stated bleed requirements — is one of the most important tasks you will complete in InDesign.

After the page structure is created, InDesign has many tools for creating objects — basic shapes, lines and Bézier curves, placeholder frames, and text frames. The built-in drawing tools can create sophisticated artwork directly on the page, such as the filmstrip in this letterhead layout (although InDesign should not be considered an alternative to Adobe Illustrator for creating all vector artwork). You can also place external image and text files, and then transform those files to meet the specific needs of a given project.

There are many different methods for managing objects and their content. The Selection and Direct Selection tools, the Content Indicator icon, frame edge highlighting, and the Layers panel all provide ways to access only — and exactly — what you want to edit.

