Identity Package

Your client, Tracey Dillon, is a local architect. She hired you to create a corporate identity package so she can begin marketing her services to local land development companies. She asked you first to develop a logo, and then to create the standard identity pieces (business card and letterhead) that she can use for business promotion and correspondence. This project incorporates the following skills:

- **u** Customizing the workspace to maximize your efficiency
- Creating new files in various sizes to meet the project needs
- □ Using the basic InDesign drawing tools to develop a logo
- □ Creating and formatting text
- Placing and manipulating external graphics files
- Incorporating color into the various design elements
- Exporting InDesign files as EPS and PDF to meet various end-use and output requirements

The Project Meeting

Client Comments

I've decided to open my own architectural services firm, and I need to start advertising. That means I need to brand my business so companies who need an architect will recognize and remember my name. I'm calling my business TD Associates.

I want a logo that really says "architect." Then I want you to use the logo on business cards, letterhead, and envelopes that I will have preprinted; I want a more professional feel than I can create using my laser printer. The printer I spoke with said I could do this for less money if I go "four-color" for the business card and letterhead, but "two-color" for the envelope; I really don't know what that means — I'm hoping that you do.

The logo is the first part of this project because you'll use it on the other three pieces. I have an idea that I think will meet the client's needs. Fortunately, Tracey is going to call her business "TD"; two important tools for an architect are a T-square and a measuring triangle. The T is obvious, and if you rotate the triangle instant D!

Art Director Comments

Project

Since logos are used on far more than just these three jobs in this one application, you'll save the final logo in a file format that can be used in different ways, and then place that file into the other three pieces. Tracey wants to print the card and letterhead in four-color and the envelope in two-color, so you'll have to create two different versions of the logo.

One of the colors will be black in this case, because most of the text on the letterhead and envelope should be black. We have to pick one other spot ink color; I think we should use some kind of blue since architects create blueprints.

- To complete this project, you will: **D**biectives
 - □ Create a custom project workspace
 - □ Create and save several different documents to meet different requirements for commercial printing
 - □ Create a document preset for easy access to common job settings
 - Draw basic shapes using native InDesign tools
 - □ Work with Bezier paths to create complex shapes
 - Ledit shapes using the Pathfinder, Align, and Transform panels
 - Apply color to fills and strokes
 - Create and format basic text elements
 - □ Import external text and graphics files
 - Export an EPS file
 - Print desktop proofs



Stage 1 Setting up the Workspace

The best way to start any new project is to prepare your workspace — just as any good chef sharpens the knives and locates all of the necessary ingredients before starting to cook. As you learned in the Interface chapter, InDesign allows you to save custom workspaces that can be called whenever you need them — a very useful function if you're working on a shared computer or if you move back and forth from one job to another on your own computer.

For this project, you'll start by defining a custom workspace with the tools you'll use throughout the project. This method establishes a baseline so your screen will match the screen shots shown throughout this project. It also allows you to recall the workspace if you need to quit and come back to a project later.

CREATE THE PROJECT WORKSPACE

Since we created these projects, we know exactly which tools you'll use to complete each one. As you work on other projects, you might not know which tools you'll use, so you won't be able to create such clear workspaces at the beginning of the project. You can, however, start with a baseline (such as the default workspace) and add panels as you need them.

1. Launch InDesign.

2. Choose Window>Workspace>Default Workspace.

This might or might not do anything, depending on what was done in InDesign before you started this project. The default workspace is what Adobe defined to appear when the application is first launched. If you change anything and quit InDesign, the program will remember your changes when you start it again.

By calling the default workspace, you can start from the same place that you see in our screen shots. A number of panel groups are already placed in the iconized dock on the right side of the screen, the Tools panel is already docked in one-column format at the left side of the screen, and the Control bar appears immediately below the menu bar.



3. In the Welcome screen, check the Don't Show Again option and close the dialog box.

The Welcome screen includes a useful set of shortcuts for opening recently used documents, for creating new files, and for accessing helpful external resources. You can access all of these features from within the application, so you can simply dismiss the Welcome screen.

You can always redisplay the Welcome screen by choosing Help>Welcome

Note:

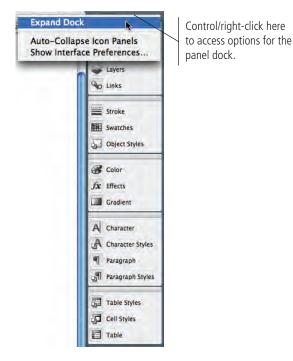
Screen.



Welcome screen from reopening when you close all open InDesign files.

4. Control/right-click the dock above the top panel and choose Expand Dock.

For this project, you won't need many of the default panels. To maximize your efficiency, you're going to close the panels you don't need and add a couple that aren't in the default set. It's easier to do this when the entire panel set is expanded.



5. In the bottom panel group (the one with the Table Styles panel showing), click the "X" (Close) button in the top-right corner to close the entire panel group.



Click here to close the entire panel group.

- 6. Use the same technique to close the top panel group (the one with the Links panel showing).
- 7. In the new bottom panel group, click the Character Styles tab to bring that panel to the top of the group.
- 8. Click the "X" in the Character Styles panel tab to close that panel.



Click a panel's Close button to close an individual panel within a panel group.

- 9. Using the same techniques, bring the Paragraph Styles panel to the front of the group, and then close it.
- 10. In the Color/Effects/Gradient panel group, click in the gray area behind the panel tabs, and then drag the group to the left and out of the dock.

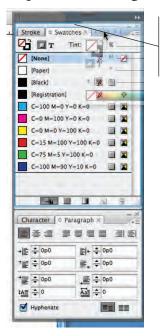


Make sure you drag far enough so the group floats, instead of being dropped into a second column of the dock. If you see a light gray area pop up to the left of the dock, keep dragging; that "drawer" pops up to show that you are adding a panel (or group) to the dock, either below the existing column or in an adjacent column.



The pop-up "drawer" indicates the group would be placed in another column of the dock — which is not what you want in this case.

- 1]. Using the same techniques, close the Effects and Gradient panels from the now-floating group.
- 12. In the dock, close the Object Styles panel in the top group.
- 13. Click the Color panel tab and drag it onto the top panel group in the dock.



The blue border indicates that the panel you're dragging will be placed into the group with the Stroke and Swatches panels.

14. Choose Window>Objects & Layout>Transform.

This opens a new floating panel group, with the Transform panel at the top of the stack.

Path Transform	W-
Y: 12p0	H
	÷ 4 ÷
U II	: 0 :

If you can't find a panel, almost every available panel (except Tabs)

Note:

panel (except Tabs) can be accessed in the Window menu.

15. Close the Align and Navigator panels in this floating group.

16. In the floating group, click the gray area behind the two panel tabs and drag the group to the bottom of the panel dock.

	Character ♦			*= ≣I
	+ 🖹 ≑ 0p0	≣+ ≑	0p0	
	*≣ ÷ 0p0	E. ÷	0p0	
	*≣ ≑ 0p0		0p0	
	tA≣ ≑0	Ài ÷	0	
	Hyphenate			1
PathBader	Transform ×			
		N 72		
000 X 67	p9.75 H:	~		

The blue line indicates where the panel or group will be placed in relation to other groups in the dock.

The pop-up "drawer" below the existing groups indicates that you can add panels or groups to the dock.

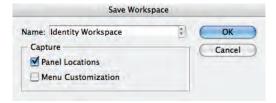
Panels in the default set open automatically in th

Note:

open automatically in the dock, in the same group as they were originally placed. Other panels automatically open as floating panels in their last-used positions. 17. Control/right-click the dock header and choose Collapse to Icons in the contextual menu.

		44
=	Stroke	
	Swatches	
8	Color	
A	Character	
۹	Paragraph	
-	Pathfinder	
	Transform	

- 18. Choose Window>Workspace>Save Workspace.
- 19. In the dialog box, type "Identity Workspace" in the Name field. Make sure the Panel Locations check box is selected, and then click OK.



Note: If you want your panels to be "spring-loaded," you can choose the Auto-Collapse Icon Panels option in the dock contextual menu. We prefer our panels to stay open until we choose to close them, but this is a matter of individual preference.

Expand Dock Auto-Collapse icon Panels Show Interface Preferences...

Note:

Your new workspace should now appear in the Window>Workspace menu. If you need to stop working and come back to this project at any time, you can recall the exact same set of tools (including the Tools panel and Control panel) with a single menu command.

Window Help		
Arrange	- 1	ine]
Workspace	- (Þ	Identity Workspace
Assignments Attributes		Basic Default Workspace

You can delete a custom workspace by choosing Window> Workspace>Delete Workspace, and then choosing the workspace you want to remove in the Delete Workspace dialog box pop-up menu. This project ultimately requires four files: one for creating the logo, one for the business card, one for the letterhead, and one for the envelope. The logo file is basically freeform, since it's essentially an artboard on which to draw. The other three files have specific size and output requirements, which you can define when you create the files.

]. Choose File>New>Document.

InDesign uses picas as the default unit of measurement when you first install the application. The measurements in this dialog box are all shown in picas, using the "ApB" notation (for A picas and B points).

	New Document	
Document Preset: [De	fault]	ОК
Number of Pages: 1	Facing Pages	Cancel
- Page Size: Letter	Master Text Frame	Save Preset
		More Options
Width: ÷ 51p0	Orientation: 👘 🗟	
Height: ÷66p0		
Number: ÷1	Gutter: ‡1p0	
Margins Top: ‡3p0	a Inside: ≑3p0	1
Bottom: ÷ 3p0	Outside: ÷ 3p0	

Note: Before completing this project, copy the Identity folder from the WIP folder on your Resource CD to your WIP folder wherever you are saving your work. When you save files for this project, you will save them in your WIP>Identity

T 7	0	,
Key	Command	!

folder.

Create a new file by pressing Command/ Control-N.

2. Change the Width field to 3" (make sure you type the inch mark).

When you enter a value in a unit other than the default, you have to include the alternate unit.

Page Size:	Letter	
Width:	3"	Orientation: 👸 🗟
Height:	66p0	¢

3. Press Tab to move to the Height field.

If you work with units other than the default, InDesign makes the necessary conversion for you. This technique works in dialog boxes and panels — basically anywhere you can type a measurement.



When you type a different value into the Width or Height field, the Page Size menu changes to Custom.

4. Change the Height field to 3".

5. Highlight the first Margins field (Top) and type "0".

You do not 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.

Margins		and the second second
Top:	÷0	Inside: ÷ 3p0
Bottom:	÷3p0	Outside: ÷ 3p0

Note:

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

Note:

InDesign recognizes measurements in points, picas, inches, inches decimal, millimeters, centimeters, ciceros, and agates.

6. Press Tab to move the highlight to the next field (Bottom).

You can use the chain button in the middle of the Margins area to easily define the same margin on all four sides of the document. If the chain button is active, all four margin fields will be the same.

Inside: ÷0p0

Outside: = 0p0

The proper notation is

automatically added even

though you only typed "0."

When the chain button is

to the same value.

active, changing one margin field changes the other three

7. Click OK to create the new document.

Margins

Top: = 0p0

Bottom: = 0p0

The document window appears, with the file filling the available space. If you look in the bottom-left corner, you'll probably see that your file is displayed at more than than 100%.

8. If you don't see rulers at the top and left edges of the document window, choose View>Show Rulers.

9. Open the Preferences>Units & Increments dialog box (in the InDesign menu on Macintosh or in the Edit menu on Windows).

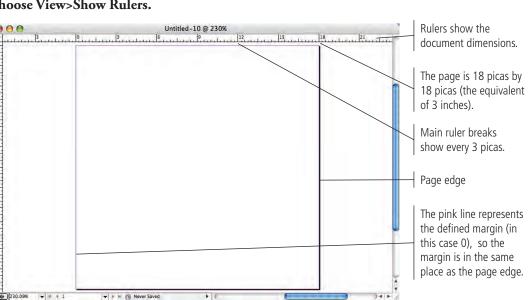
Since most people (in the United States, at least) think in terms of inches, we will use inches throughout the projects in this book.

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

	Preferer	nces		
General	Units & Increments			
Interface Type	Ruler Units		-	-
Advanced Type Composition	Origin:	Points		
Units & Increments Grids		✓ Picas Inches	poin	
Guides & Pasteboard	Vertical:	Inches Decimal	e poin	15
Dictionary Spelling	Point/Pica Size	Millimeters Centimeters		
Autocorrect	Points/Inch:	Ciceros		
Notes Story Editor Display Display Performance	Keyboard Incremen	Agates Custom	_	_



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.



The formal name of the chain button is Make All Settings the Same. When this option is active, the chain links are connected. When it is not active, the links appear to be broken.



Note:

When you return to the document window, you'll see that the rulers now display in inches.

1/2 1 1 1	1/2 2	1/2	3	2 - 1 - 1 - 1
	<u></u>	<u></u>	<u></u> <u>[1/2]</u> , <u>r</u> <u>[1]</u> , <u>r</u> <u>[1/2]</u> , <u>r</u> <u>[2]</u> , <u>r</u> <u>[1/2]</u> , <u>r</u>	

]]. Choose File>Save As.

12. Navigate to the WIP>Identity folder as the location where you will save this file.

The extension ".indd" is automatically added on both Macintosh and Windows computers. You can use the Format menu to save a file as a document or as a template; you'll start working with templates in Project 3.

	: Untitled.indd		
	Didentity	Q searc	1
Name		Modified	
_			
Format	t: InDesign CS3 document	t 😯	
	t: InDesign CS3 document		

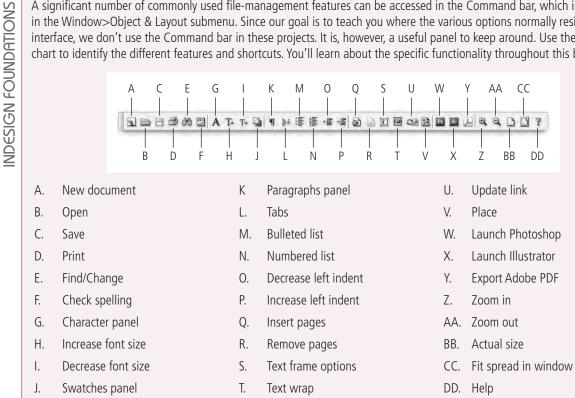
Note:

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.

- 13. Change the file name (in the Save As field) to "logo.indd" and click Save.
- 14. Close the open document and continue to the next exercise.



A significant number of commonly used file-management features can be accessed in the Command bar, which is located in the Window>Object & Layout submenu. Since our goal is to teach you where the various options normally reside in the interface, we don't use the Command bar in these projects. It is, however, a useful panel to keep around. Use the following chart to identify the different features and shortcuts. You'll learn about the specific functionality throughout this book.



CREATE THE LETTERHEAD DOCUMENT

The most important aspect of a letterhead is to clearly and unobtrusively present the sender's contact information. The content on the letterhead — meaning the actual letter being sent — should be the main focus when someone receives a piece of your client's (or your) letterhead. This doesn't mean you can't be creative in the design, but it does mean that you shouldn't get carried away with huge, overbearing design elements that take away from the contents of the letter.

Some production-related concerns will dictate how you design your letterhead. In general, there are two ways to print a letterhead: commercially in large quantities, or one-offs on your desktop laser or inkjet printer. (The second method involves a letterhead template that you can create to write and print your letters from directly within InDesign, which is quite common among designers.)

If your letterhead is being printed commercially, it is probably being printed with multiple copies on a large press sheet, from which the individual sheets will be cut. (In fact, 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. (Older desktop printers typically have a different minimum margin at the page edges; you're usually safe with 3/8". Newer inkjet printers might have the capability to print $8.5 \times 11''$ with full bleed. In either case, consult your printer documentation to be sure.)

The letterhead for this project will be printed commercially. The printer said that the design can safely bleed on all four sides, and their equipment requires a 1/8" bleed allowance.

Note:

These are only general rules. If you're using a commercial printer, always ask the output provider whether it's safe (and cost-effective) to design with bleeds, and find out how much allowance to include.

With no file open in InDesign, open the Units & Increments Preferences dialog box (in the InDesign menu on Macintosh or the Edit menu on Windows).

2. Change both Ruler Units menus to Inches and click OK.

By changing the preferences with no file open, you're changing the application default preferences. Your changes will be applied to any new file you create, but not to already-existing files.

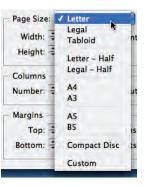
	Prefer	ences			
7.4.2	nits & Increments				
Interface Type Advanced Type Composition Units & Increments Crids Crids & Pasteboard Dictionary Spelling Autocrrect Notes	Ruler Units Origin: Horizontal: Vertical: Point/Pica Size Points/Inch:		• • • 72 pts/inch) •	points points	With no file open, change both of these menus to Inches.
Story Editor Display Display Performance Appearance of Black File Handling Clipboard Handling	Keyboard Incremen Cursor Key: Size/Leading: Baseline Shift: Kerning:	0.0139 in 2 pt 2 pt	/1000 em		

3. Choose File>New>Document.

New Document	
Document Preset: [Default] Number of Pages: 1 Master Text Frame Page Size: Letter Width: \$8.5 in Orientation: 1 Height: \$11 in Columns 0rientation: Number: \$1 Gutter: \$0.1667 in Margins Inside: Top: \$0.5 in Bottom: \$0.5 in	OK Cancel Because you changed the default units to inches, the measurements in this (and other) dialog boxes are now shown in inches.

4. Make sure the Page Size menu is set to Letter.

You can use this menu to create a number of standard page sizes.



Note:

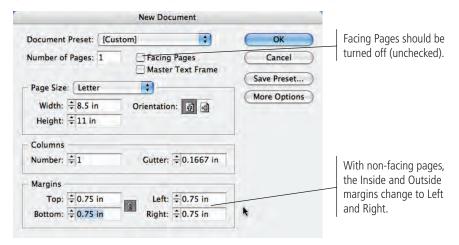
Choosing Custom in the Page Size menu has no real affect. This setting is automatically reflected as soon as you change the Width or Height fields from the standard measurements. 5. With the chain button active in the Margins area, change the Top field to 0.75". Press Tab so the value is applied to all four fields.

New Document		
Document Preset: [Custom] Number of Pages: 1 Page Size: Letter Width: \Rightarrow 8.5 in Orientation: 3 Height: \Rightarrow 11 in	OK Cancel Save Preset More Options	
Columns Number: 🛱 1 Gutter: 🛱 0.1667 in		Remember: changing
Top: ÷ 0.75 in Inside: ÷ 0.75 in Bottom: ÷ 0.75 in Outside: ÷ 0.75 in		one margin changes all four when the chain button is active.

6. At the top of the dialog box, 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).

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.



Note:

You'll work extensively with facing pages starting in Project 4.

7. Click the More Options button.

The printer for this job says you need to include at least 1/8" bleed allowance. In the Bleed and Slug area, you can specify that requirement so you'll see the appropriate marks later when you add design elements to the page.

- 8. To the right of the Bleed fields, make sure the chain button is active, and Note: then change the first Bleed field to 0.125 (the decimal equivalent of 1/8''). Your default units are New Document now inches, so you don't + Document Preset: [Custom] OK have to type the units. Number of Pages: 1 Facing Pages Cancel You also don't have to Master Text Frame Save Preset... type the leading "0" Page Size: Letter + Fewer Options before the decimal point. Width: ÷ 8.5 in Orientation: 💣 🗟 Height: ÷ 11 in Columns Number: ÷1 Gutter: ÷ 0.1667 in Note: Margins Top: = 0.75 in Left: = 0.75 in A slug is an element Bottom: ÷ 0.75 in Right: = 0.75 in entirely outside the As with the margin fields, Bleed and Slug page area, which will the Bleed and Slug fields Тор Bottom Left Right can be consistent (linked) be included in the final Bleed: .125 0 in 0 in 0 in 3 or have different values in output. The slug area Slug: 0 in 0 in 0 in 0 in . each field (unlinked). can be used for file/plate information, special registration marks, color 9. Click OK to create the new file. bars, or other elements. Rulers are automatically in inches since you changed the default units. A bleed guide outside the page edge marks the 0.125-inch bleed requirement. Margin guides appear at 0.75 inch, as you defined in the New Document dialog box.
- 10. Save the file as "TDletterhead.indd" in the WIP>Identity folder, and then close the file.

CREATE THE BUSINESS CARD DOCUMENT

When business cards are printed, they are almost always printed as multiple copies on a single sheet, and then trimmed from the sheet to the standard $3.5 \times 2''$ size. Not long ago, printers asked for business cards to be submitted already **imposed multiple-up** (the term for printing more than one copy of an item on the same page). This practice has largely fallen out of use, partly because software makes it easier for the printer to impose the cards, and partly because the small cards are often **ganged** on a press sheet with other jobs (printed on the sheet outside the main job margins, making efficient use of what would otherwise be wasted paper).

According to the printer, the TD business cards for this project will be printed on their own press sheets; the design can safely bleed on all four sides, and requires a 1/8" bleed allowance. The printer also said you should allow a 1/8" margin to avoid important elements being cut off when the cards are cut from the press sheet.

]. Choose File>New>Document.

The New Document dialog box always defaults to the last-used Document Preset.

	New Docur	nent		Typing new values
Document Preset: [Cust Number of Pages: 1	Facing Pa	ages ext Frame	OK Cancel Save Preset	automatically changes the menu to Custom.
Page Size: Custom				
Width: ≑ 2 in	Orientation:	6 B	(Fewer Options)	Landscape orientation
Height: ≑ 3.5 in				
Columns				Portrait orientation
Number: 🗧 1	Gutter: ≑	0.1667 in		
Margins				
Top: ÷ 0.5 in	Inside: ÷	0.5 in		
Bottom: ÷0.5 in	Outside: ÷	0.5 in		
Bleed and Slug				
Top Bottor	n Inside O	utside		
Bleed: 0 in 0 in	0 in 0	in 🕴		
Slug: 0 in 0 in	0 in 0	in 🔮		

2. In the Page Size area, change the Width to 2'' and the Height to 3.5''.

3. Click the right (landscape) Orientation button.

The Orientation buttons automatically reflect the dimensions that you type (portrait orientation is taller than it is wide; landscape orientation is wider than it is tall). Clicking the opposite button reverses the values in the Width and Height fields.

Page Size:	Custom		
Width:	3.5 in	Orientation:	a
Height: 🖨	2 in		

4. Change the Margins and Bleed fields to 0.125". Uncheck the Facing Pages option.

5. Click the Save Preset button.

A **preset** is a way to store groups of common settings so you can define them once and access the same set later with a single click. You'll apply this concept a number of times in InDesign, when you use style sheets, table styles, object styles, and output presets.

Note:

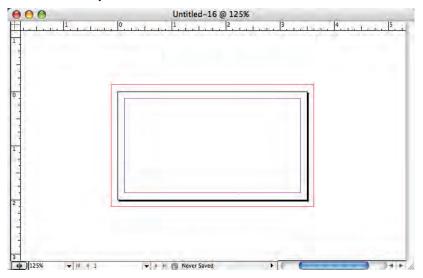
The **live area** is the "safe" area inside the page edge, where important design elements should be kept. Because printing and trimming are mechanical processes, there will always be some variation — however slight. Elements that are too close to the page edge run the risk of being accidentally trimmed off. 6. In the Save Preset dialog box, type "Bleed Business Card" in the Save Preset As field and click OK.

		New Do	cument	-							
Document Preset Number of Pages Page Size: Cus Width: \$3.5	tom	E Facing	g Pages er Text Fra	-			12000	_			
Height: ÷ 2 in					Save	Preset					
	-	-				reset	-		-	-	-
Columns Number: 🐳 1	-	Save Pre	eset As: B	leed B	lusiness			•	000	OK	_
Columns		Save Pre	eset As: B	leed B	lusiness			•	00		_
Columns Number: 후 1	0	Left	eset As: B ≑ 0.125 ≑ 0.125	in	Business			•			_
Columns Number: ‡1 Margins Top: ‡0.12	0	Left	÷ 0.125	in	Business			•			_
Columns Number: ‡1 Margins Top: ‡0.12 Bottom: ‡0.12	0	Left	÷ 0.125	in	Business			•	0		_
Columns Number: ‡1 Margins Top: ‡0.12 Bottom: ‡0.12 Bleed and Slug	25 in	Left: Right: Left	÷0.125	in in	Business			•			_

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 business card with the same bleed and live areas, you can choose Bleed Business Card from this menu.

	New Document
Document Preset:	Bleed Business Card
Number of Pages:	1 Facing Pages Master Text Fram

7. Click OK to create your new document.



8. Save the file as "TDbusiness_card.indd" in your WIP>Identity folder, and then close the file.

Managing Document Presets

NDESIGN FOUNDATIONS

You can access and manage document presets in the File menu. If you choose one of the existing presets in the menu, the New Document dialog box opens, defaulting to the values in the preset you call (instead of defaulting to the application-default Lettersize 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 command opens a dialog box that lists the existing presets.

- Select a preset and click Edit to change the associated options.
- Select a preset and click Delete to remove the preset from the ٠ application.
- 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 can type the preset name instead of clicking the Save Preset button.
- Click Save to save a preset (with the extension DCST) so it can be sent to and used on another computer.
- Click Load to import presets that were created on another computer.

CREATE THE ENVELOPE DOCUMENT

In general, printed envelopes can be created in two ways. You can create and print the design on a flat sheet, which will be specially **die cut** (stamped out of the press sheet), and then folded and glued into the shape of the finished envelope. Alternatively (and usually at less expense), you can print on pre-folded and -glued envelopes.

Both of these methods for envelope design have special printing requirements, such as not putting ink where glue will be applied (if you're printing on flat sheets), or not printing within a certain distance from the edge (if you're printing on pre-formed envelopes). Whenever you design an envelope, consult with the output provider who will print the job before you get too far into the project.

In this case, the design will be output on pre-folded #10 business-size envelopes $(4 \ 1/8 \times 9 \ 1/2'')$. The printer requires a quarter-inch gripper margin around the edge of the envelope where you cannot include any ink coverage.

- 1. Choose File>New>Document.
- 2. Create a document preset named "Prefolded Envelope", using the following settings:

Size $(\mathbf{h} \times \mathbf{w})$: $4.125'' \times 9.5''$ without facing pages **Margins:** 0.25" Bleed: 0″

3. Create a new file from the Prefolded Envelope preset.

Document Preset Document Setup... 1. HP [Default]... Bleed Business Card. User... File Info... 飞企第 **Document Presets** OK Presets: [Default] Cancel Bleed Business Card New.. Edit. Delete Preset Settings: Preset: [Default] Page information Number of Pages: 1 Facing Pages: Yes Master Text Frame: No Page Width & C in Load ... C Save.

Page Width: 8.5 in Page Height: 11 in

Note:

4

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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

4. Save the new file as "TDenvelope.indd", and then close it.



Standard Envelope Sizes

INDESIGN FOUNDATIONS

When designing envelopes, it is usually a good idea to stick with standard sizes. Non-standard sizes can result in extra printing and custom die-cut costs, as well as additional postage costs. (There are several thousand pages of rules about mailing in the United States; go to www.usps.gov for more information.)

The following tables include the most common sizes of two envelope styles, as well as the standard enclosure size that fits inside the envelope. (All measurements are shown in inches.)

A-Style Envelo	pes		Standard Bo	ooklet Envelopes	
Туре	Size	Enclosure size	Туре	Size	Enclosure size
A-1	3.625 × 5.125		3	4.75 × 6.5	4.5 × 6
A-2	4.375 × 5.75	4.25 × 5.5	4 1/2	5.5 × 7.5	5.25 × 7
A-6	4.75 × 6.5	4.5 × 6.25	5	5.5 × 8.125	5.25 × 7.625
A-7	5.25 × 7.25	5 × 6.875	6	5.75 × 8.875	5.5 × 8.375
A-8	5.5 × 8.125	5.25 × 7.75	6 1/2	6 × 9	5.75 × 9
A-Long	3.875 × 8.875	3.75 × 8.625	6 5/8	6 × 9.5	5.75 × 9
A-10	6 × 9.5	5.75 × 9.125	6 3/4	6.5 × 9.5	6.25 × 9
Standard Rusin	ess & Correspond	dence Envelones	7 1/4	7 × 10	6.75 × 9.5
	-		7 1/2	7.5 × 10.5	7.25 × 10
Туре	Size	Enclosure size	9	8.75 × 11.5	8.5 × 11
6 1/4	3.5 × 6	3.25 × 5.75	9 1/2	9 × 12	8.75 × 11.5
6 3/4	3.625 × 6.5	3.5 × 6.25	10	9.5 × 12.625	9.25 × 12.125
8 5/8	3.625 × 8.625	3.5 × 8.375	13	10 × 13	9.75 × 12.5
7	3.75 × 6.75	3.5 × 6.5	15		5175 X 1215
Monarch (7 3/4)	3.875 × 7.5	3.75 × 7.25			
9	3.875 × 8.875	3.75 × 8.675			
9 (policy)	4 × 9	3.75 × 8.5			
10	4.125 × 9.5	4 × 9.25			
DL	4.313 × 8.625	4.125 × 8.375			
11	4.5 × 10.375	4.25 × 10.125			
12	4.75 × 11	4.5 × 10.75			
14	5 × 11.5	4.75 × 11.25			
16	6 × 12	5.75 × 11.75			

Stage 2 Drowing in InDesign

Now that you have the basic files you need, the next part of this project is to create the client's logo. There are several important points to keep in mind when you design a logo. First, logos should be representational; in other words, they are visual devices that suggest a concept without spelling out every detail. There are different schools of thought on the subject, but we believe that as a general rule logos should be relatively simplistic — suggesting the idea rather than being a photographic representation.

Second, logos need to be scalable. A company might place its logo on the head of a golf tee or on the side of a building. (This is a strong argument for the simpler line-art approach instead of photography.) Vector graphics — the kind you can create in InDesign — can be scaled as large or small as necessary without losing quality; photographs are raster images, and they can't be greatly enlarged or reduced without losing quality.

Third, you will almost certainly need more than one version of any given logo — and possibly in more than one file format. Different kinds of output require different formats (specifically, one set of files for print and one for the Web), and some types of jobs might require special options saved in the files (such as the four-color and two-color versions that you need to create the TD logo in this project).

CREATE AND TRANSFORM BASIC SHAPES

Although much drawing and illustration work — including creating logos — is done in a dedicated illustration program such as Adobe Illustrator, you can use the drawing tools in InDesign to create some types of artwork. InDesign and Illustrator are both Adobe products; 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.

1. Choose File>Open.

2. Navigate to the WIP>Identity folder and select the logo.indd file that you created earlier. Click Open.

000	Open a File		dia
Enable: All R	eadable Documents	•	Co
	entity	Q search	'
Name	Date Modified		
logo.indd TDbusiness_card.indd	Today Today		
TDenvelope.indd	Today		
			When you open a file, you can open the normal file, open the original file (relevant when working with templates), or open a copy of the existing file.
Open Normal Open Original Open Copy			

Key Command:

Access the Open dialog box by pressing Command/Control-O.

Vector Graphics vs. Raster Images

Vector graphics are composed of mathematical descriptions of a series of lines and geometric shapes. These files are commonly created in illustration ("drawing") applications such as Adobe Illustrator or in page-layout applications such as Adobe InDesign. Vector graphics are **resolution independent**; they can be freely scaled and are automatically output at the resolution of the output device.

Raster images are made up of a grid of individual 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 not enlarge them without losing image quality.) Raster image quality depends on the file's resolution; when you work with raster images, 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 differentsized dots that fool the eye into believing that 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 become 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).

Screen Ruling

The screens used with old graphic-arts cameras had a finite number of available dots in a horizontal or

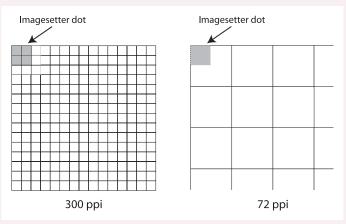
vertical inch. That number was the **screen ruling**, or lines per inch of the halftone. A screen ruling of 133 lpi means that in a square inch there are 133×133 (17,689) possible locations for a halftone dot. If the screen ruling is decreased, there are fewer total halftone dots and a grainier image; if the screen ruling is increased, there are more halftone dots and a clearer image. Line screen is a finite number based on a combination of the 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 images. If you can't find out ahead of time, or you 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 or annual reports): 150–175 lpi (some specialty jobs might use 200 lpi or more)

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 you create 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.



Each white square symbolizes a pixel in a digital image. The grey area shows the pixel information used to generate a halftone dot or spot. 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.

When you open a file, the document window defaults to fill the available space on your screen. The document scales to fill the entire window. In this case, you're using the document as a drawing space, so a view percentage higher than 100% will be useful (remember, the actual document is only $3 \times 3''$).

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()552.96% (*) i* + 1	- I II B Open	 		

3. In the Tools panel, click the Rectangle tool to select it.

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.



Note:

Tools with nested options default to show the lastused variation in the main Tools panel.

Understanding Line Art

NDESIGN FOUNDATIONS

Line art is a raster image 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 drawings.

The rule for line-art reproduction is to scan the image at the same resolution as the output device. Think about it like this: a 600 dpi printer can create a maximum of 600×600 (360,000) dots in one square inch. With line art, we want to give the printer the most information available, which in this case would be 600 pixels per inch. If the art is created and printed at only 300 ppi, then the printer would have to skip to every other possible space to place a dot. The result is known as "stair-stepping" or "bitmapping."

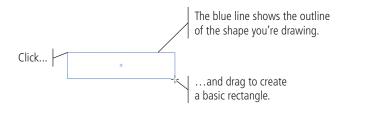
Most laser printers today image at 600 to 1200 dpi, but film on an imagesetter is typically produced at a much higher resolution, possibly 2400 dpi or more. Fortunately, the human eye is not sensitive enough to discern bitmapping beyond 1200 dpi, so you can be fairly safe capturing line art at 1200 ppi.



A bitmap or line-art image has only two colors — black and white. There are no shades of gray or color.

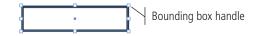
4. Click near the left-center page edge and drag down and right to draw a rectangle.

The size of the rectangle isn't really important since you will change it to a specific size shortly.



5. Release the mouse button to create the rectangle.

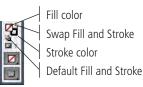
Every shape you create in an InDesign document has a **bounding box**, or a nonprinting rectangle that marks the shape's outer dimensions. (Even a circle has a square bounding box, marking the largest height and width of the circle.) The bounding box has eight handles, which you can drag to change the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



6. With the object selected, look at the bottom of the Tools panel.

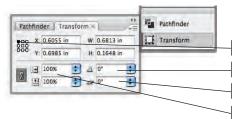
Every object you create with the InDesign drawing tools has a stroke (border) and a fill (background) color — even if one or both of those is colored "None." The InDesign default values set the fill to None and the stroke to 1-pt. black for objects you create with the basic shape tools.

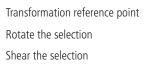
7. Click the Swap Fill and Stroke button.



8. Click the Transform icon in the panel dock to expand the Transform panel.

The Transform panel shows the exact position and dimensions of the selected object(s). You can change any of these values by simply typing in the fields. The top-left area of the panel shows the **reference point** around which transformations will occur. (These points correspond to the object's bounding box handles, as well as to the object's exact center point.)





Scale the selection by a specific percentage

Key Command:

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

Note:

When InDesign is first launched, the reference point defaults to the center point. When you change to a different reference point, InDesign remembers your last-used reference point as the new default position. 9. In the Transform panel, click the top-left reference point. Change the W (width) field to 0.25" and the H (height) field to 2", then press Return/ Enter to apply the change (or just click away from the object on the page.)

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	000	Y: 0.7055	in	H:	2 in	
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•						

- 10. Select the Rectangle tool again and click once near the top-center page edge.
-]]. In the Rectangle dialog box, set the Width to 1" and the Height to 0.25" and click OK.

Single-clicking with a shape tool lets you define specific measurements for the new shape.



The new shape appears with the default fill and stroke colors, even though you changed the first rectangle.

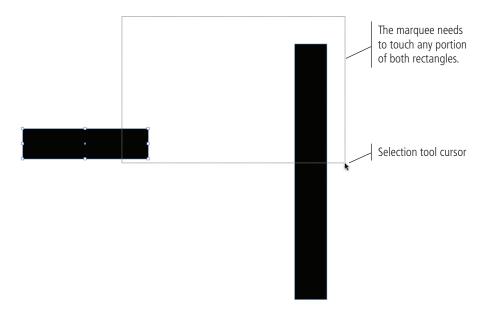
-	0					
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			100%] 4	0"	1
			100%] #	0"	

12. Swap the fill and stroke colors in the second rectangle.

]3. Choose the Selection tool (solid arrow) in the Tools panel.

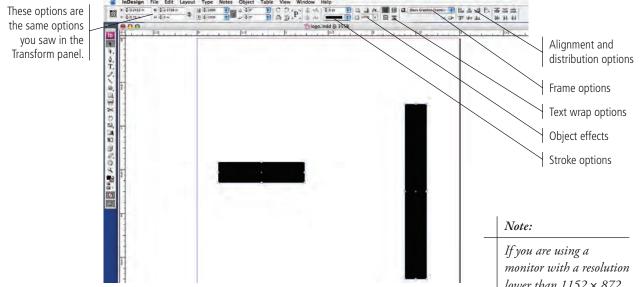
The Selection tool is used to select entire objects; the Direct Selection tool (hollow arrow) is used to select parts of objects. This is an extremely important distinction, which will make more sense shortly.

14. Draw a marquee that touches any part of both rectangles.



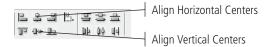
15. With both objects selected, look at the Control bar above the document window.

Virtually any transformation that can be applied to the selected object(s) is available in the Control bar. You'll learn about most of these options in later projects; for now, however, you're going to use the alignment options to control the two selected objects.

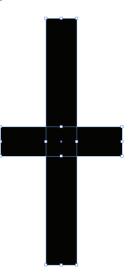


16. In the alignment area, click the Align Horizontal Centers and Align Vertical Centers buttons.

You can use these options to align multiple selected objects to each other; align one or more objects to the page, spread, or margins; or distribute spacing between multiple objects.



If you are using a monitor with a resolution lower than 1152 × 872 pixels, InDesign removes some options from the Control bar, including the Alignment and Distribution options. If you don't see the Align buttons in the Control bar, choose Window>Align and use the Align panel to complete these steps. The center points of the two objects are now exactly on top of each other — and you can start to see the basic "T" shape.



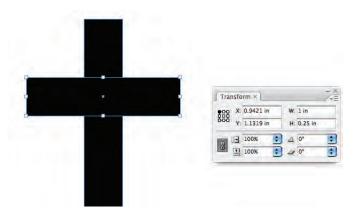
- 17. Click anywhere away from the two objects to deselect them, and then click only the horizontal rectangle to select it.
- 18. Make sure the top-left reference point is selected. Click in the Y field of the Transform panel to place the insertion point at the end of the field, and then type "-0.5" (after the existing Y value).



This is where you need to type the subtraction expression.

19. Press Return/Enter to apply the change.

If you want to move or change something by a specific value, InDesign can recognize mathematical transformations. In this case, you are subtracting 0.5" from the Y (vertical) position — you're moving the object up by half an inch.



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

Note:

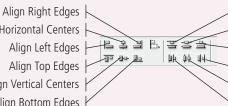
You can add, subtract, multiply, or divide values in an InDesign panel or dialog box. Use "+" to add, "-" to subtract, "*" to multiply, or "/" to divide.

Aligning and Distributing Objects

NDESIGN FOUNDATIONS

The alignment and distribution options can combine to place objects in relation to each other, to the page, or both. The alignment options are fairly self explanatory; when multiple objects are selected, the objects will align based on the edge(s) or center(s) that you click.

Align Horizontal Centers Align Left Edges Align Top Edges Align Vertical Centers Align Bottom Edges



Distribute Top Edges Distribute Vertical Centers Distribute Bottom Edges Distribute Right Edges Distribute Horizontal Centers **Distribute Left Edges**

The distribution options allow you to control the position of multiple objects

relative to each other, or the position of a single object relative to the page. If you select multiple objects, you can use the distribution options to place equal amounts of space between the edge(s) or center(s) that you click.

If you click the button in the center, you can choose how one or more objects will align or distribute. You can use these options to align objects (for example) in the exact horizontal and vertical center of the page without making a single manual calculation.

Alian to Selection 8338 Align to Margins <u>10</u> -0+ <u>00</u> Align to Page Align to Spread

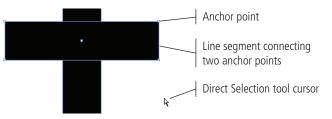
Because you can align objects relative to the document, the align buttons are also available when only one object is selected, allowing you to align any single object to a precise location on the page.

CREATE AND EDIT ANCHOR POINTS AND CURVES

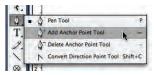
Vector objects are made up of line segments and anchor points, even if you don't create each point manually with the Pen tool. You can create many objects by starting with basic shapes, and then editing the points and segments to get the exact shape you want — in this case, the cross-piece of the T-square.

1. With logo.indd open, use the Direct Selection tool to select only the horizontal rectangle.

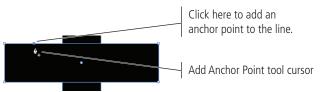
Using the Direct Selection tool, you can access and edit the anchor points and curves that make up a shape.



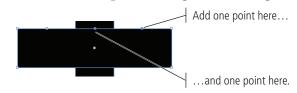
2. In the Tools panel, click and hold the Pen tool and choose the Add Anchor Point tool from the pop-up menu.



3. Place the cursor over the top edge of the horizontal shape and click to add an anchor point to the line segment.



4. Repeat Step 3 to add two more points, using the following image as a guide.

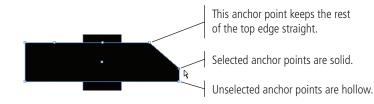


5. Choose the Direct Selection tool and click the top-right anchor point of the rectangle.

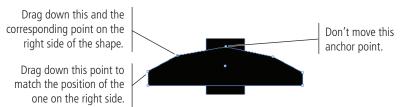
As we mentioned earlier, the Direct Selection tool is used to select parts of objects — in other words, you can use the tool to select individual anchor points that make up a shape.

6. Press the Shift key, click the top-right anchor point, and drag down to make the right edge approximately one-fourth its original height.

By pressing the Shift key, you constrain the point's movement to 45° angles — you can drag it straight up, down, across, or halfway between the two axes. (This technique works when moving any object or selection, using either selection tool.)



7. Drag the remaining points on the top edge to match the shape in the following figure.



8. Choose the Convert Direction Point tool (nested under the Add Anchor Point tool).



9. Click the top-center anchor point of the shape and — without releasing the mouse button — drag to the left.

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

Click this anchor point...

...and drag left to convert the corner point to a smooth point and add handles.



These blue lines preview the shape of the curve, based on where you drag the handles.

Note:

The lines that connect anchor points based on the angle and length of the control handles are called Bezier curves. 10. Repeat Step 9 to add handles to the other two points on the top edge of the shape.



Convert and add handles to these two points.

11. Using the Direct Selection tool, drag the left-center point down and watch the effect on the curve handles.



The handles stay the same, but moving the point changes the shape of the connected curves because the other connected points have not changed.

12. Select the point in the center-right side and drag it down to match the point on the left.

It doesn't have to be perfect; remember, this logo should suggest the idea of a T-square — it's not a photograph of a T-square.



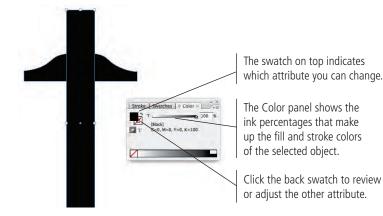
13. Save the file and continue to the next exercise.

RPPLY COLOR TO PAGE ELEMENTS

- 1. In the open logo.indd file, use the Selection tool to click the vertical rectangle to select it.
- 2. Choose Object>Arrange>Bring to Front.

You can use this menu to change the **stacking order** (the top-to-bottom order) of objects relative to each other. You can move the selected object(s) to the front or back of the stack using Bring to Front or Send to Back, or move objects one step up or back by choosing Bring Forward or Send Backward.

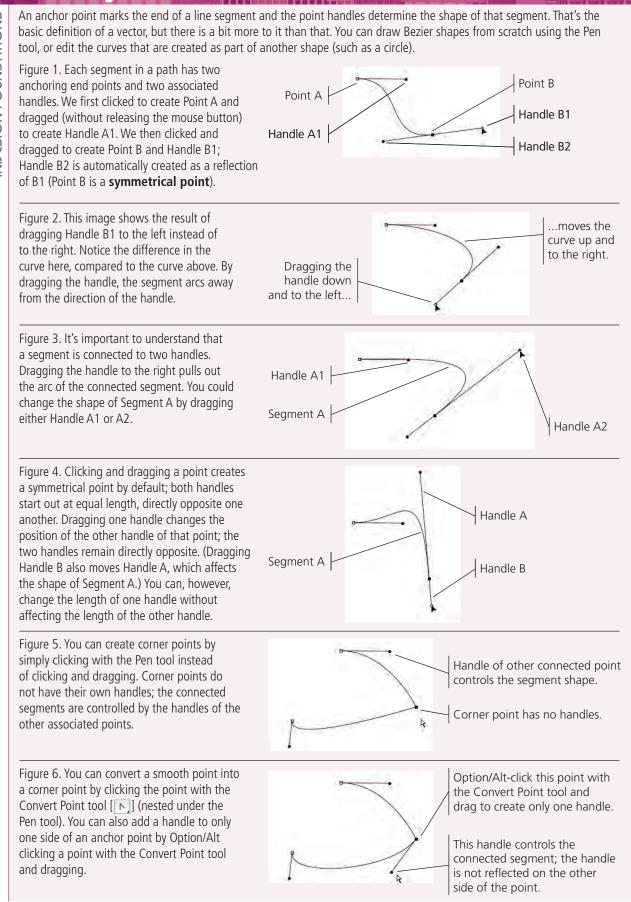
- **3.** Collapse the Transform panel and click the Color icon in the panel dock to expand the Color panel.
- 4. In the Color panel, click the Fill swatch to bring it to the front (if it isn't already).



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

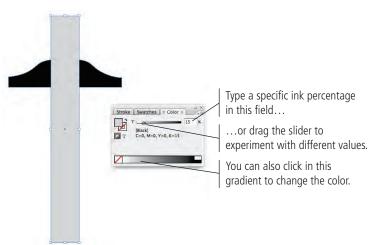
Note:

Understanding Anchor Points and Handles



5. Click the Percentage field to the right of the slider and type "15". Press Return/Enter to apply the change.

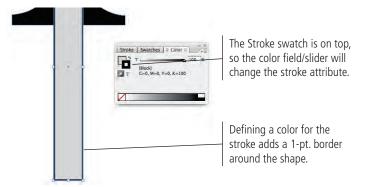
You can change the color by typing a specific value or by dragging the slider below the color gradient.



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 can define the values for the next object you create.

6. Click the Stroke swatch to bring it to the front, and then change the stroke value to 100% black.



7. In the expanded panel group, click the Stroke tab to display the Stroke panel.

8. Click the arrow to the right of the Weight field and choose 0.25 pt.

You can type any specific value in the Weight field or choose one of the predefined weights from the menu.

	and the second se	pt Cap:
1	Miter Limit: 🚑	0.25 pt
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	Type:	2 pt
		3 pt
	Start: No	4 pt
	End: N	
		6 pt
	Gap Color: 🖉	7 pt
	Gap Tint: 100	8 pt
		9 pt
		10 pt
		20 pt
		30 pt
		40 pt
		50 pt 60 pt
		50 pt
		80 pt
		90 pt
		100 pt

- 9. Using the same methods, select the horizontal cross-bar shape and change the fill to 85% black and the stroke to 0.25 pt. at 100% black.
- 10. Save the file and continue to the next exercise.

CREATE AND CONTROL LINES

InDesign includes two tools for creating lines: the Line tool for creating straight lines and the Pen tool for creating curved lines (although you can also create straight lines with the Pen tool). Working with straight lines is relatively straightforward, but don't dismiss them as inconsequential since straight lines are far more common than curved lines in a standard InDesign job.

1. In the file logo.indd, click anywhere on the white space of the page to deselect both objects.

2. Select the Line tool in the Tools panel.

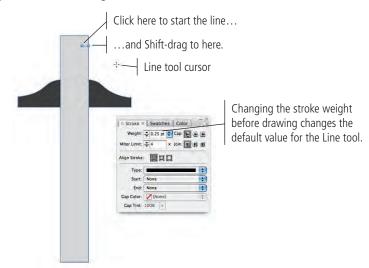
The vertical bar in the T-square is basically a ruler, which means it has marks indicating different measurements. You're going to use lines to add those marks. (The logo you're creating will be representational, so you don't have to be precise with these lines.)

3. In the Stroke panel (with nothing selected on the page), change the Weight field to 0.25 pt.

The default value for new lines is 1-pt. black. For the marks on the ruler, 1-pt lines are too heavy, so you're going to create them at 0.25 pt.

4. Near the top of the vertical "ruler", click about two-thirds of the way across, press the Shift key, and drag to the right edge of the rectangle.

Pressing Shift while drawing with the Line tool constrains the line to 45° increments.



Note:

You might want to zoom in to complete this stage of the drawing.

5. Click away from the line to deselect it.

6. Using the Selection tool, click the line you just drew, press Option/Alt, and start dragging down. Before you release the mouse button, press Shift to constrain the movement to be perfectly vertical.

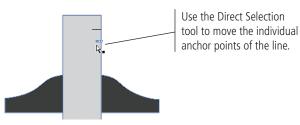
Pressing Option/Alt when you drag an object makes and moves a copy of the object (called **cloning**). By pressing Shift, you constrain the copy's movement to 45° increments so you can move the line exactly under the original.

This method only works if you precisely follow the directions in Step 6. If you Option/ Alt-Shift-click-drag, you'll simply move the original. You must first Option/Alt-drag to make the copy, and then press Shift while you're dragging the copy. This technique also won't work unless you deselect the object before you Option/Alt-click-drag.



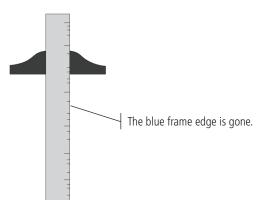
- 7. Click away from the cloned line to deselect it, and then click it with the Direct Selection tool.
- 8. Click the left anchor point, and then Shift-drag that point to the right to make the second line shorter.

Rulers have both long and short marks, so your logo will as well.



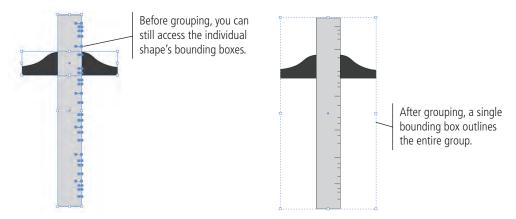
- 9. Using the cloning method you just learned, add more marks to the ruler, spaced randomly with no apparent pattern to the long-and-short line variations. Use the Selection tool to move the lines until you're satisfied with the result.
- 10. Choose View>Hide Frame Edges.

This command turns off the blue border that outlines the two shapes so you can see the actual stroke values. Frame edges can be very valuable when you're working with some objects, but they can be just as distracting in other cases (such as this one). Always remember that you can toggle the frame edges on and off in the View menu.



11. Using the Selection tool, drag a marquee around the entire set of objects and choose Object>Group.

By grouping the selected objects, those objects are now treated as a single cohesive unit — which is appropriate whenever more than one object makes up the entire design.



12. Choose the Direct Selection tool in the Tools panel.

Even when objects are grouped, you can still use the Direct Selection tool to access and modify the individual components of each grouped object.

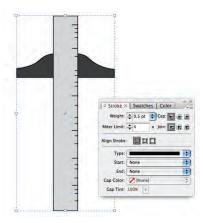


Key Command:

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

3. Switch back to the Selection tool and (with the group still selected) change the stroke weight to 0.5 pt.

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



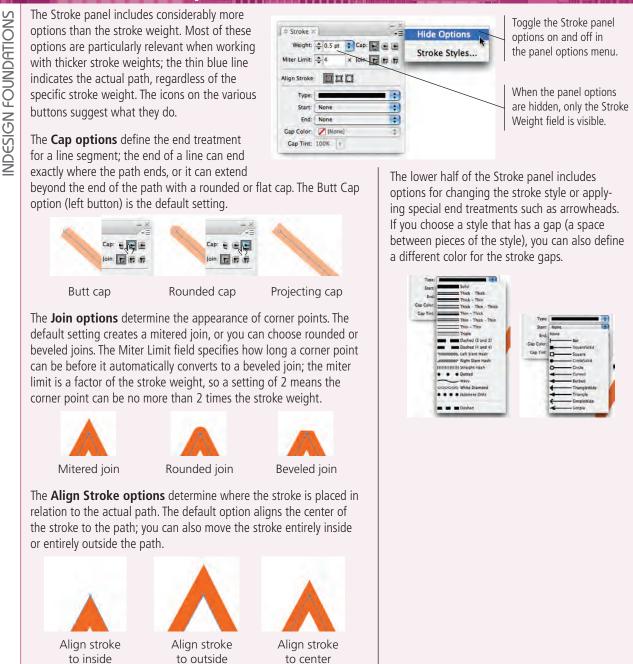
14. Save the file and continue to the next exercise.

CREATE IRREGULAR SHAPES WITH THE POLYGON TOOL

Many designs require shapes other than rectangles and ovals. The Pen tool can create complex objects of any shape, based on Bezier curves. The middle ground is creating straight-sided shapes with anything other than four sides — which is made easy using the Polygon tool.

- 1. In the open logo.indd file, use the Selection tool to drag the existing group to the top-left corner of the page.
- 2. Choose the Polygon tool (nested under the Rectangle tool) in the Tools panel.

The Stroke Panel in Depth



3. Click once on the right side of the page.

Clicking once opens the Polygon dialog box, where you can define the size of the new object, as well as the number of points and the inset percentage for every other point on the new shape.

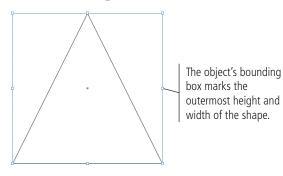
Polygon	
Options	ОК
Polygon Width: 0.8146 ir	Cancel
Polygon Height: 0.707 ir	
Polygon Settings	
Number of Sides: ≑ 6	
Star Inset: ÷ 0%	

Note:

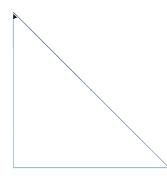
Note:

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

- 4. Change the Width and Height fields to 1.5". Change the Number of Sides field to 3, and make sure the Star Inset field is set to 0%.
- 5. Click OK to create the new shape.



- 6. Using the Direct Selection tool, click the top anchor point of the rectangle to select it.
- 7. Press Shift and drag the anchor point until the left side of the triangle is approximately vertical.

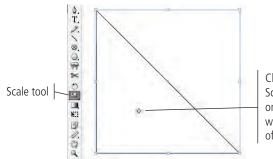


- 8. Switch to the Selection tool and choose Edit>Copy.
- 9. Choose Edit>Paste in Place to make an exact copy, exactly on top of the original.

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.

10. Choose the Scale tool in the Tools panel, and then click once near the center of the triangle (do not click the bounding box).

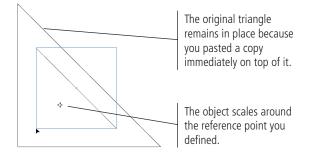
By default, the Scale tool treats the object's bounding box center as the reference point for the transformation; you can change the origin to any location by clicking once with the Scale tool.



Clicking once with the Scale tool places the scale origin or reference point, which acts as the center of the transformation.

11. Click the triangle's bottom-left bounding box handle, press Shift, and drag toward the center of the shape.

Pressing Shift constrains the object's proportions when you scale it.



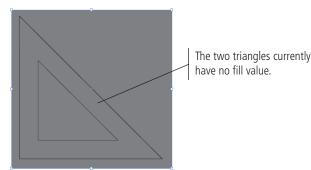
12. Save the file and continue.

Use the Pathfinder to Create Complex Objects

So far you've create basic shapes and lines and edited anchor points to create a nonstandard shape. Some shapes require multiple paths (called **compound paths**) to create empty or void areas, such as the open space in the middle of the letter O or the middle of an architect's triangle. You use the Pathfinder to create this type of shape.

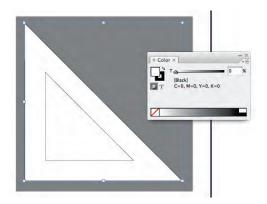
]. In the open logo.indd file, use the Rectangle tool to create a rectangle that completely covers both triangles. Fill the rectangle with 50% black and send it to the back of the stacking order (Object>Arrange>Send to Back).

The two triangles have no fill color, so you can see the entire gray rectangle. You want the space between the two rectangles to be solid.



2. Change the fill of the larger triangle to 0% black.

There is a difference between no fill and 0% of a color. Using 0% of a color effectively creates a solid "white" fill. (In printing, solid white areas **knock out** or hide underlying shapes. A fill of None lets the underlying shape show through.)

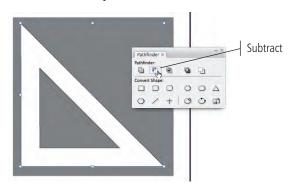


You now need to remove the inner triangle from the outer triangle so the gray background is visible in the center of the shape.

3. Select both triangle shapes and expand the Pathfinder panel.

4. Click the Subtract button in the top half of the Pathfinder panel.

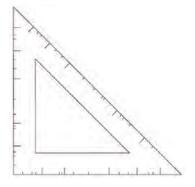
The options in the Pathfinder panel can be used to combine multiple shapes or convert objects from one shape to another. The Subtract option removes the area of the front shape from the area of the back shape.



Note: You can accomplish the same result by choosing Object>Paths>Make Compound Path.

Note:

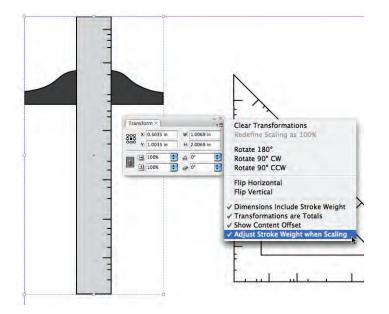
- 5. Delete the background rectangle, and then use the Line tool to add ruler marks around the outside edge of the triangle.
- 6. Select all the objects that make up the triangle and group them, and then change the stroke weight to 0.5 pt.



You can return the two triangles to regular, individual objects by choosing Objects>Paths>Release Compound Paths. 7. Select the T-square group with the Selection tool.

8. In the Transform panel, open the panel options submenu and uncheck the Adjust Stroke Weight when Scaling option.

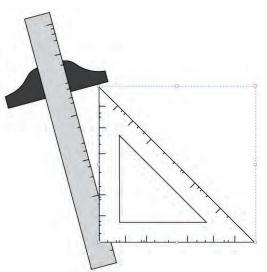
By default, scaling an object proportionally scales the stroke weight; for example, scaling a circle with a 2-pt. stroke by 50% results in a 1-pt. stroke. In this case, you want to maintain the 0.5-pt. stroke, so you are turning off this option.



Note:

This option remembers the last-used setting. In many cases, you actually want the stroke weight to scale proportionally, so make sure you check this option if something looks wrong.

- 9. Change the group width to 1'', the height to 2.5'', and rotate it by 15° .
- 10. Drag the triangle group to slightly overlap the ruler on the T-square group, leaving about 1/4" space from the bottom of the triangle to the bottom of the T-square.



- 1]. Select both groups of objects and group them into a single group.
- 12. Using the Selection tool, make sure the drawing is inside the document page edges.
- **]3.** Save the file and continue.

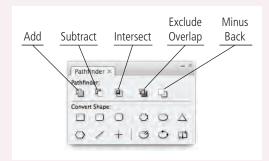
The Pathfinder Panel in Depth

NDESIGN FOUNDATIONS

You can apply a significant 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, and Object>Convert Shape submenus.)

The Pathfinder options allow you to create complex objects by combining multiple existing objects. When you use the Pathfinder options, all but the Subtract function applies the attributes of the front object 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.



The Convert Shape options allow you to 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.

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

Stage 3 Create and Format Basic Text

Virtually every project you build in InDesign will involve text in one way or another. This logo project is no exception, even though you place and format only a single word.

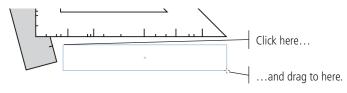
InDesign is ultimately a page-layout application, not an illustration program. **Page layout** means combining text and graphic elements in a meaningful way to convey some kind of message. Text can be a single word (as in this logo), or thousands of pages of consecutive copy (as in a dictionary).

CREATE A SIMPLE TEXT FRAME

Digital page-layout software — especially InDesign — provides extremely precise control over virtually every aspect of every letter and word on the page. As you complete the projects in this book, you will learn how to control virtually every nuance of the text in your designs. For now, however, it's enough to learn how to place some text onto the page.

- 1. In the open logo.indd file, select the Type tool in the Tools panel.
- 2. Click below the triangle and to the right of the T-square in the logo and drag down and right to create a text frame.

All text in InDesign (with the exception of type paths) must exist in a frame. To place text in a layout, you must first create the frame with the Type tool.

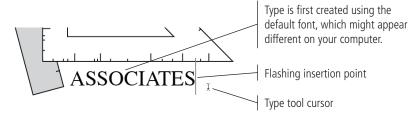


When you release the mouse button, you see a flashing bar (called the **insertion point**) where you first clicked to create the text frame.

Note:

In an earlier exercise, you hid frame edges to see the thin strokes around shapes. If frame edges were visible, you would see a thin blue line marking the shape of the frame that you drew with the Type tool.

3. Type "ASSOCIATES".



4. Double-click the word you just typed to select it, and then expand the Character panel.

The Character panel presents a considerable number of options, most of which you will learn about later. For now, you need only to recognize the font and type size options.

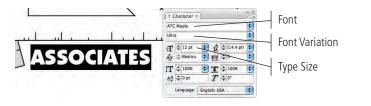
5. Click the arrow to the right of the Font field and scroll to find ATC Maple Ultra.

ATC Laurel Black Italic ATC Laurel Book Italic	Sample Sample			Ultra is a variant of
ATC Maple	Sample	•	Medium Sample	the ATC Maple font.
A ATC Oak	Sample	- 1 P.	Ultra Sample	
a ATC Oak Normal	Sample		*	

The new font will be reflected in the document as soon as you choose it in the menu.

6. Highlight the Type Size field and type "16", and then press Return/Enter to apply the change.

The Font menu shows every font available on your computer. If you choose a font variation from one of the submenus (such as Medium or Ultra, in this case), that variation automatically appears in the Font Variation menu of the Character panel.



Note:

If any or all of your type disappears, you didn't make the text frame large enough. Use the Selection tool to enlarge the frame.



7. With the text still selected, expand the Color panel.

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

Selecting Text

NDESIGN FOUNDATIONS

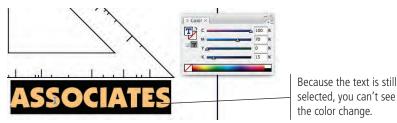
You have a number of options for selecting type characters in a frame:

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

8. Open the Color panel options menu and choose the CMYK color model.

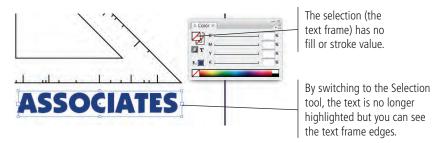


9. In the Color panel, change the C (cyan) value to 100%, the M (magenta) value to 70%, and the K (black) value to 15%.



10. Choose the Selection tool.

Now that the text is no longer highlighted, you can see the change to the text color. (Remember, the Selection tool selects entire objects. In this case, the text frame is the object; you cannot select individual characters using the Selection tool.)



]]. With the text frame selected, choose Type>Create Outlines.

When a job is printed, any font used in the job must be available on the computer that sends the file to the output device. Logos need to be freely distributed to many different people on many types of systems, so it's best if you don't need fonts in a logo file. By converting the text to outlines, you eliminate the potential problem of a missing font file.



After converting the text to outlines, the text frame is gone; it is replaced by a bounding box for the group of letter shapes.

12. Choose the Direct Selection tool in the Tools panel.



Like any other drawing object, you can access the individual anchor points using the Direct Selection tool.

- 13. Switch to the Selection tool, and then resize the group of letter shapes to completely fill the area below the triangle and to the right of the T-square.
- 14. Save the file and continue to the next exercise.

Note:

You can convert individual characters to inline objects by selecting specific characters before you choose Type>Create Outlines.

Export EPS FILES

Now that the logo is complete, you have to save it in the appropriate formats for the jobs you will create (the letterhead, business card, and envelope).

1. With logo.indd open, choose File>Export and navigate to your WIP>Identity folder.

2. In the Format/Save As Type menu, choose EPS.

The EPS (Encapsulate PostScript) format is ideal for logo files since the format maintains vector data and supports transparency (the "holes" in a graphic where the paper color should show).



The file name defaults to the same name as the layout document you are exporting from. InDesign automatically adds the correct extension.

Why CMYK?

The CMYK color model, also called "process color," uses subtractive color theory to reproduce the range of printable colors by overlapping layers of cyan, magenta, yellow, and black inks in varying percentages from 0–100.

Using theoretically pure pigments, a mixture of equal parts of cyan, magenta, and yellow produces black. Real pigments, however, are not pure; the actual result of mixing these three colors usually appears as a muddy brown. 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 model.

In the following image, the left block is printed with 100% black ink. The right block is a combination of 100% cyan, 100% magenta, and 100% yellow inks.



In process color printing, the four process colors cyan, magenta, yellow, and black (CMYK) — are imaged or separated onto individual printing plates. Each color separation is printed on a separate unit of a printing press. When printed on top of each other in varying percentages, the semi-transparent inks produce the range of colors in the CMYK gamut. Special (spot) colors are printed using specifically formulated inks as additional color separations.

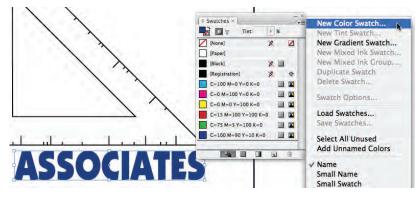


- 3. In the Save As/File Name field, add "_cmyk" at the end of the file name and before the extension.
- 4. Click Save to see the Export EPS options, and then click Export.
- 5. In the layout, select the Associates group with the Selection tool.

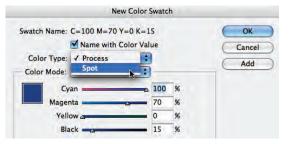
6. Expand the Swatches panel.

InDesign has a number of default options in the Swatches panel. There is one swatch for each primary color in the CMYK and RGB color models. There is also a special Registration color, which is used for trim and printer marks that need to appear on every separation of a job. [Paper] is basically white (a knock out), but the name used is more accurate because the paper for a particular job might not be white.

7. Open the Swatches panel options menu and choose New Color Swatch.



8. In the New Color Swatch dialog box, choose Spot in the Color Type menu.



9. Click the Color Mode menu and choose Pantone Solid Coated.

Spot colors are created with special premixed inks to produce a certain color with one ink layer. Spot colors are not built from the standard process inks used in CMYK printing. When you output a job with spot colors, each spot color appears on its own separation.

These inks are used in two- and three-color documents, and they can be added to process-color documents when a special color, such as a corporate color, is needed. InDesign includes a number of built-in color libraries, including spot-color systems like Pantone, Toyo, and DIC.

In the United States, the most popular collections of spot colors are the Pantone Matching System (PMS) libraries. TruMatch and Focoltone are also used in the United States. Toyo and DICColor (Dainippon Ink & Chemicals) are used primarily in Japan.

Even though you can choose a color directly from the library on your screen, you should look at a swatch book to verify that you're using the color you intend. Special inks exist because many of the colors cannot be reproduced with process inks, nor can they be accurately represented on a computer monitor. If you specify special colors and then convert them to process colors later, your job probably won't look exactly as you expected. Note:

When choosing special colors, ask your printer which ink system they support. If you designate TruMatch and they use Pantone inks, you won't get the colors you expected.

Note:

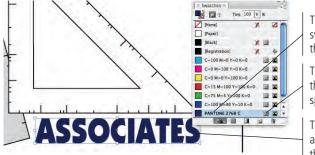
Clicking any of these swatches applies that color to the selected object in the document.

10. Place the insertion point in the Pantone field and type "2768".

You can also scroll through the list and simply click a color to select it.



]]. Click OK to return to the document window.



The new color swatch is added to the Swatches panel.

This icon indicates that the swatch is a spot color.

The selected object is automatically changed to the new spot color.

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Export EPS

General Advanced

.

Pages

All Pages

Spreads

Ranges: 1

PostScript®: Level 2

Color:

Data Format: ASCII

Top: 0 in

Bottom: 0 in

Preview: TIFF

Embed Fonts:

Bleed

CMYK

Subset

Note:

Export EPS

General Advanced

Omit For OPI: EPS PDF Bitmap Images

Ignore Spread Overrides

Preset: [Medium Resolution]

Ink Manager...

+

Cancel Export

Images

OPI

Send Data: All

OPI Image Replacement

Transparency Flattener

Spot colors are generally chosen from a swatch book — a book of colors printed with different inks, similar to the paint chip cards used in home decorating.

Export EPS Options

In the General tab, you can decide which page(s) you want to export, and whether to export single pages or entire spreads.

- **PostScript** defines compatibility with the different types of PostScript output devices (Level 2 or Level 3).
- **Color** specifies how color is represented in the exported file. Leave Unchanged leaves objects in their original color spaces. CMYK, Gray, and RGB convert all colors in the file to the respective color models.
- Preview controls the format of the embedded image preview for applications that can't display EPS files. TIFF can be viewed on Macintosh and Windows computers; PICT is a Macintosh-only file format.
- **Embed Fonts** specifies how to include fonts used in the pages you export. None does not embed the fonts; Complete embeds the entire font; Subset embeds only the necessary characters of fonts.
- **Data Format** determines how InDesign sends image data to a printer (ASCII or Binary).
- The **Bleed** fields determine how much of a bleed area will be included in the EPS file.

In the Advanced tab:

Cancel Expor

Inside: 0 in

Outside: 0 in

- **Images** determines how image data in bitmap images is included in the exported file. All embeds all highresolution image data in the exported file; Proxy includes only low-resolution versions (72 dpi) of bitmap images.
- **OPI Image Replacement** is used if you are working in an Open Prepress Interface (OPI) server-based environment to replace low-resolution placement images with high-resolution graphics at output time. Omit For OPI selectively omits specific types of graphics.
- **Transparency Flattener** defines how transparent areas and effects are output; you'll learn about these options in Project 2.

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12. Choose File>Export, navigate to the Identity folder, name the file "logo_2c.eps", and click Save.

Remember, the printer for this complete identity package wants to print the envelope as a two-color job. That's why you need both the four-color and two-color versions of the logo.

13. In the Export EPS dialog box, make sure the Color menu is set to Leave Unchanged, and then click Export.

You must use this option to maintain the spot color information in the EPS file instead of converting the color to CMYK.

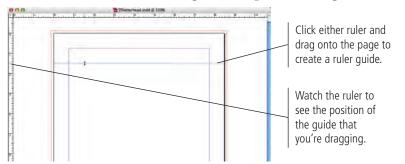
14. Close logo.indd.

Stage 4 Creating a Cohesive Layout

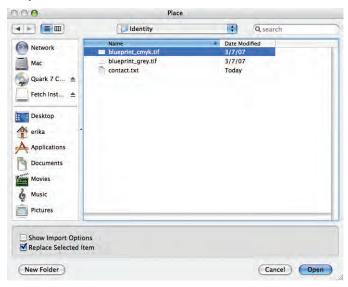
Now that the logo is complete, it's time to put it together with the client's contact information. In other words, it's time to **lay out** the business card, letterhead, and envelope.

PLACE EXTERNAL GRAPHICS FILES

- 1. Open TDletterhead.indd from the WIP>Identity folder.
- 2. Click in the horizontal ruler and drag down to place a ruler guide at Y: 1.5".

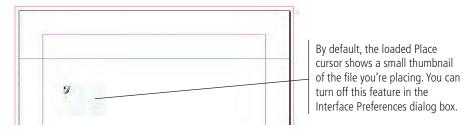


3. Choose File>Place, navigate to the RF_InDesign>Identity folder and select blueprint_cmyk.tif.



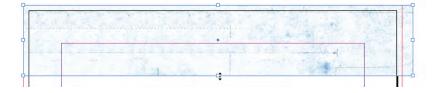
4. Click Open to load the cursor with the placed file.

You still have to place the loaded image in the document.



- 5. Click near the top-left corner of the page to place the image, and then use the Selection tool cursor to drag the image to the top-left bleed guides.
- 6. Click the bottom-center handle of the bounding box and drag up to the guide at 1.5".

Similar to text, every image in an InDesign layout exists in a frame; when you place an image, the containing frame is automatically created for you. When you edit the dimensions of a graphics frame, you do not affect the image contained within the frame.

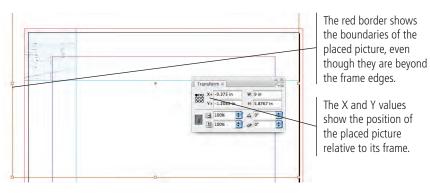


7. Drag a vertical guide from the left ruler to X: 1.5", and then drag the right-center bounding box handle of the graphics frame to the new vertical guide.



8. Show the Transform panel, and then click and drag around in the frame using the Direct Selection tool. Drag the picture until an area with detail shows in the frame.

If you want to affect the frame contents (the placed picture), you must use the Direct Selection tool.

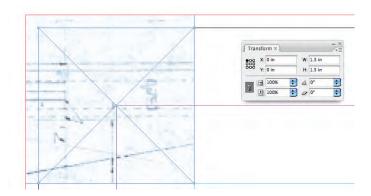


Note:

Even though you can't see the entire image, InDesign still has to process the hidden data when you output the file. Whenever possible, it's a better idea to crop the actual image in Photoshop and then place the cropped version into your InDesign layout.

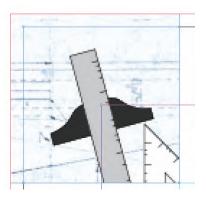
9. Using the Rectangle Frame tool, draw a frame directly over the blueprint image, using the page edge and the guides at 1.5" as the frame boundaries.

The Frame tools work exactly the same as the basic shape tools, except the result is a graphics frame instead of a simple shape.



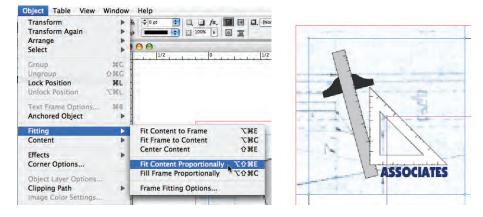
10. With the empty frame selected, place the file logo_cmyk.eps from your WIP>Identity folder.

If a frame is selected when you open the Place dialog box, the file is automatically placed into the frame instead of loaded into the cursor.



1]. Choose Object>Fitting>Fit Content Proportionally.

You can use these menu options to resize the frame and its content relative to each other. Choosing Frame Fitting Options opens a dialog box where you can define how much to clip each edge of the image, the alignment reference point, and how content will be scaled when placed into an empty frame.



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

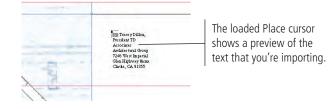
PLACE AN EXTERNAL TEXT FILE

You already know how to create a text frame and type text. You can also import text that was created in an external text editor or word-processing application, which is a common situation when creating page layout jobs.

]. With TDletterhead.indd open, make sure nothing is selected in the layout and choose File>Place.

If you leave the graphics frame selected from the end of the previous exercise, the text might be placed into the graphics frame — which isn't what you want.

2. Navigate to contact.txt in the RF_InDesign>Identity folder and click Open.



3. Click the loaded Place cursor near the top page edge, directly to the right of the placed graphics.

1	rD Associates Architectural Group 7346 West Imperial Glen Highway Santa Clarita, CA 91355	
ASSOCIATES	Phone 661-555-0743 Fax: 501-555-0744 www.tdaag.com	
-	144.775 M	

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

4. Using the Selection tool, drag the top and right edges of the text frame until they snap to the margin guides. Drag the bottom edge to snap to the ruler guide at Y: 1.5".

5. Choose Type>Show Hidden Characters.

Each line in this text is separated by a paragraph return character. When you reduce the height of the text frame, the seven paragraphs no longer fit within the available space.



Hidden characters show paragraph returns, spaces, and other non-printing characters.

This icon indicates that there is more text than will fit in the frame.

- 6. Choose the Type tool and click in the text frame to place the insertion point.
- 7. Choose Edit>Select All to highlight all the text in the frame (including the text you can't see).
- 8. Using the Character panel, change the selected text to 8-pt. ATC Pine Italic.



- 9. Select only the first line and change the text to 18-pt. ATC Maple Ultra.
- 10. Select only the second line and change the text to 13-pt. ATC Maple Medium.

	Character × Paragraph	
B	ATC Pine	
Tracey Dillon, President	Italic	
TD Associates Architectural Group	1 → 8 pt → 4 ↔ (9.6 pt) → 4 ↔ (9.6 pt) → 4 ↔ (9.6 pt) → 4 ↔ 0 ↔ 0 ↔ 0 ↔ 0 ↔ 0 ↔ 0 ↔ 0 ↔ 0 ↔ 0 ↔	
7246 West Imperial Glen Highway	$T \stackrel{\uparrow}{\to} 100\% \stackrel{\bullet}{\bullet} T \stackrel{\uparrow}{\to} 100\% \stackrel{\bullet}{\bullet} $	
Santa Clarita, CA 91355	Language: English: USA	

1]. Click at the end of the first address line to place the insertion point, and then press Shift-Right Arrow to select the paragraph return character.



12. Press the Spacebar twice, type the pipe character (Shift-Backslash), and then add two more spaces.

When you type with text highlighted, whatever you type replaces the highlighted text.



] 3. Repeat Steps 11 and 12 to move all the contact information into the same paragraph.

Extra paragraph returns exist after the Web address, so InDesign thinks there is still more text than will fit. You should remove the extra paragraph returns to get rid of the overset text icon on the text frame edge. This problem is extremely common when working with imported text.



The extra paragraph returns cause the overset text icon to show.

14. Place the insertion point at the end of the line and press the Forward Delete key to remove the extra paragraph returns.



15. Using the Color panel, change the color of the first line to C=100, M=70, Y=0, K=15.

If you only see a black slider in the Color panel, choose CMYK from the panel options menu.

16. Save the file and continue.

Key Command:

key on Windows.

The Forward Delete key

is below the Help key on

Macintosh or the Insert

Control Paragraph Formatting

Character formatting includes any option that affects the appearance of selected characters, such as font, size, horizontal scale, and a host of others. Paragraph formatting options, on the other hand, affect an entire paragraph (everything between two paragraph return characters). Paragraph formatting can control everything from indents to the space between paragraphs to lines above and below paragraphs.

- 1. With TDletterhead.indd open, drag a horizontal guide to line up with the bottom of the word Associates in the placed logo.
- 2. Place the text insertion point in the contact information paragraph and expand the Paragraph panel.
- **3**. Adjust the Space Before Paragraph value until the contact information lines up with the guide you created in Step 1.

Changes to paragraph formatting apply to the entire paragraph; you only have to place the insertion point instead of manually selecting the paragraph.

If you want to apply the same formatting to more than one consecutive paragraph, you can drag to select any part of the target paragraphs. Any paragraph that's even partially selected will be affected.

Note:

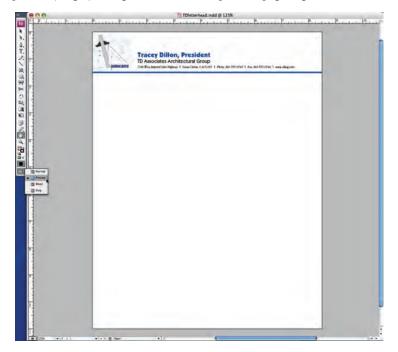


4. Using the Line tool, draw a 4-pt. horizontal line at Y: 1.5" that bleeds past both page edges. Change the stroke color to C=100, M=70, Y=0, K=15 using the Color panel.

You can press Shift to constrain the line to horizontal while you draw it.

5. Choose Preview in the Screen Mode menu at the bottom of the Tools panel.

Preview mode shows you the page without guides or frame edges. The pasteboard is gone, replaced by a gray background that runs up to the page edge.



6. Choose Bleed in the Screen Mode menu.

The Bleed mode extends the Preview mode, showing the bleed area you defined in the New Document dialog box. You can use this mode to make sure all bleed objects extend far enough to meet the defined printer requirements. If any bleed object doesn't extend to the bleed edge, you should fix it before you output the file.

	TDletterhead.indd @ 125%		
8 H. P. d. 1		7	- 12 .
	Tracey Dillon, President TD Associates Architectural Group 2781 En legentian I faine 15 serclane CA1001 1 Ann All Mitchel 1 Ann All Mitc		
T.			
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C Real			
Real Provide State			
1 1 1 2258 • 1 + 1	+ (+ 1) (- 1		

7. Return to Normal screen mode, save the file, and continue to the next exercise.

COPY OBJECTS AND IMPORT SPOT COLORS

By this point, you've learned how to create different types of objects, how to import external graphics and text files, and how to control various objects and frames on the page. You're now going to create the 2-color envelope, which uses many of the same skills you already know and expands on those skills in ways that are specific to designing with spot colors.

- 1. Open the TDenvelope.indd file from your WIP>Identity folder.
- 2. Activate the letterhead layout and drag a marquee that selects all the objects at the top of the page except the horizontal line.



- 3. Choose Edit>Copy, and then close the letterhead layout.
- 4. With the envelope layout window active, choose Edit>Paste.

5. Drag the pasted elements so the blueprint image extends 1/8" past the top and left page edges.

You can copy elements from one layout to another by simply copying and pasting. This is a useful technique, but there are several problems in this case.

First, the printer said the envelope layout can't bleed. You'll need to adjust the graphic elements to stay within the 1/4'' margin guides.

Second, the envelope is going to be printed 2-color. The logo and blueprint image are both CMYK, as is the color used for your client's name. You need to replace these elements with the two-color versions.

Third, the contact information is far too long for a business envelope. You'll need to reformat the text to be appropriate for an envelope.



6. Select the blueprint image with the Selection tool and choose File>Place. Navigate to the blueprint_grey.tif file and click the Replace Selected Item check box before clicking Open.

	000	Place			
		[Identity		Qsearch	
A REPORT OF	Network Mac Quark 7 C Petch Inst Petch Inst Petch Inst Petch Inst Polytop arika Applications Documents Movies Music Petures	Nares Bluepint.cm/k.tf Bluepint.cm/k.tf Bluepint.cjt/k.tf	 Date Motified 37/07 3/3/07 Today 		Check this box to replace the CMYK
Ļ	Show Import Option				image with the grayscale version.
	New Folder			Cancel Open	

7. Drag the top-left corner of the graphics frame to the top-left margin guide.



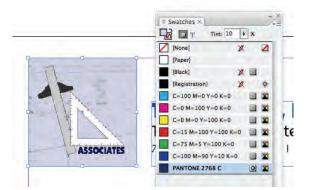
- 8. Using the same technique, replace the CMYK version of the logo with the 2-color version you created earlier (logo_2c.eps).
- 9. Drag the top-left corner of the graphics frame to the top-left margin guide, and then fit the content to its frame (Object>Fitting>Fit Content Proportionally).
- 10. With the logo frame selected, choose Object>Select>Next Object Below to select the blueprint image.

It can be difficult to select underlying objects, especially if they are completely covered by another object. The options in this menu allow you to easily navigate through the stacking order.

-]]. Expand the Swatches panel.
- 12. With the blueprint image selected, activate the Fill swatch in the Swatches panel, click the Pantone 2768 C swatch, and then change the Tint field to 10%.

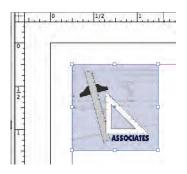
This step illustrates two things: first, when you place an EPS file that was saved with a spot color, the spot color swatch is automatically imported into the InDesign Swatches panel.

Second, this technique of applying a color to grayscale images is a fairly common method for adding visual interest to 2-color print jobs.



13. Drag a marquee to select both graphics frames, and then group them. Click the bottom-right handle of the group bounding box, and then press Command-Option-Shift/Control-Alt-Shift and drag up and to the left to resize the frames to about 1" square.

Using all three modifier keys, you can dynamically resize both frames and their contained graphics.



- 14. Drag the top edge of the text frame to the top margin guide, and the left edge of the text frame to be 1/8" to the right of the graphics.
- **]5.** Make the following changes to the text:
 - In the address line, delete all the text after the zip code (envelope return addresses typically don't include phone numbers or Web addresses).
 - Change the first line of text to 12 pt. using the Pantone 2768 C color.
 - Change the second line of text to 10 pt.
 - Change the Space Before Paragraph value for the first address line to 0.02".
 - Add a paragraph return to move the city, state, and zip code to their own paragraph, and then delete the pipe character from the end of the address line.
 - Change the Space Before Paragraph value for the city line to 0.

**	Tracey Dillon, President TD Auccides Architecture Group 7348 Win Appendia Unit (Baury Smat Cliest, CA 9705	
ABOGENS		

Note:

When you add a paragraph return, the 0.5" Space Before Paragraph value is also applied to the new paragraph.

16. Save the file and continue.



Using all of the skills you've learned so far, complete the business card layout. Keep the following points in mind as you complete the layout:

- The most important point of a business card is to clearly present the contact information.
- The business card can bleed on all four sides.
- The business card will be printed as a four-color job. Use the CMYK versions of the blueprint and logo.
- You are building a complete identity package, so the different pieces should • have a consistent look. Use whatever fonts you prefer, but if you use different fonts on the business card, you should also change the fonts on the letterhead and envelope.

Our solution is shown here; yours will probably be different in one or more ways.



Stage 5 Printing InDesign Files

For a printer to output pages at high resolution, some method of defining the page and its elements is required. These definitions are provided by specialized computer programs called Page Description Languages (PDLs). The most widely used PDL is Adobe PostScript; the current version is PostScript 3.

The PostScript PDL uses mathematics to define the shape and position of elements on a page. When a file is output to a PostScript-controlled device, the raster image processor (RIP) creates a PostScript print file that includes a mathematical description detailing the construction and placement of the various page elements. The print file precisely maps the address 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. PostScript makes computer files device independent — files can be printed at any resolution on a wide variety of PostScript output devices, from a 300-dpi laser printer to a 3,000-dpi imagesetter, with predictable results.

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 laser printers can handle PostScript, at least with an additional purchase. You should consult the technical documentation that came with your printer to make certain that you can print PostScript information.

The commercial printing industry operates almost entirely based on the PostScript pagedescription language. For this reason, the information presented in this chapter assumes you are using a PostScript-based printer. If your printer is non-PostScript compatible, some (possibly many) features in the Print dialog box will be unavailable.

PRINT DESKTOP PROOFS

There are two important points to remember about using inkjet and laser proofs. First, inkjet printers are usually not PostScript driven. Because the commercial output process revolves around the PostScript language, proofs should always be created using a PostScript-compatible printer. If not, they will not accurately represent what will be output in final production. Second, inkjet and laser printers do not accurately represent color.

Having said that, every job leaving your workstation should be accompanied by a desktop proof. At its most basic, the desktop proof is an example of a file's contents at a given time. You'll generate several different versions of proofs as your job advances through the production process — from word-processed copy all the way to a full-size mockup of the finished layout. The final proofs you create and send to your service provider will serve as their bible when they produce your job. These proofs can't be close — they must be exact. Whether your job is a single-color business card or a multiple-color brochure, if you deliver a perfect set of proofs to your service provider, they have no excuse but to deliver a perfect job to you.

Additionally, you should confirm that the supplied proof shows the most recent version of a job file. Many designers create a laser proof, and then make just one more change to the file before submitting it to a service provider. When the service provider can't produce a proof that matches the one you supplied, the workflow stops until you verify that the disk file is the most current, and that the supplied proof is "mostly correct except for..."

Note:

You can purchase a software RIP (such as the one we use from Birmy Graphics) that will allow you to print PostScript information to some inkjet printers. Consult your printer documentation to see if this option is available.

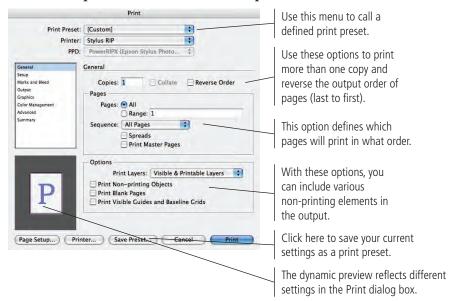
1. Open TDletterhead.indd from your WIP>Identity folder.

2. Chose 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.

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



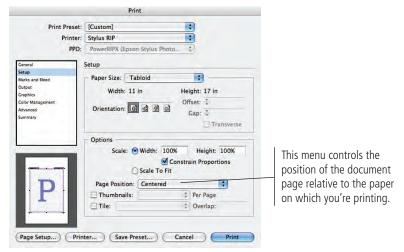
Note:

A print preset is a way to store many different settings in a single menu choice. You can save print presets just as you save document presets for creating new documents.

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

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.

50. If your printer can print to tabloid-size paper, choose Tabloid in the Paper Size menu, and then choose Centered from the Page Position menu.



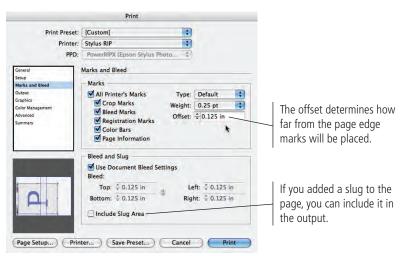
5b. If you can only print to letter-size paper, choose the landscape paper orientation option, and then activate the Tile check box.

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 2 sheets instead of 4 (as shown in the preview area).

	Print	
Print Preset:	[Custom]	
Printer:	Stylus RIP	
PPD:	PowerRIPX (Epson Stylus Photo \$	Offset and Gap fields should only
General	Setup	be used when a job is output to an
Setup Marks and Bleed Output Graphics Color Management Advanced Summary	Paper Size: US Letter Width: 8.5 in Height: 11 in Orientation: Image: Ima	imagesetter or high-end proofing device. They define page placement on a piece of oversized film or on a printing plate.
	Options Scale: Width: 100% Height: 100% Constrain Proportions Scale To Fit Page Position:	Use this menu to print multiple-page thumbnails on a single piece of paper.
Page Setup) (Prin	Thumbnails: Per Page Thit: Auto Thit: Overlap: 1 in	The overlap area is reflected in the preview; this area will print on both pieces of paper.

6. Click the Marks and Bleed option in the list of categories in the left pane. Activate the All Printer's Marks option and change the Offset field to 0.125" (1/8"). 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 ones to include.



Note:

Some printers require printer's marks to stay outside the bleed area, which means the offset should be at least the same as or greater than the defined bleed area.

Composite and Separation Proofs

Composite proofs print all colors on the same sheet, which allows you to judge page geometry and the overall positioning of all elements. You probably do this constantly as you work on the file, but it's important to supply the service provider with a final set as well. They need to know the overall look of the page as much as you do. Composite proofs should include **registration marks** (special printer's marks that are used to check the alignment of individual inks when the job is printed) and page information, and they should always be output at 100% size.

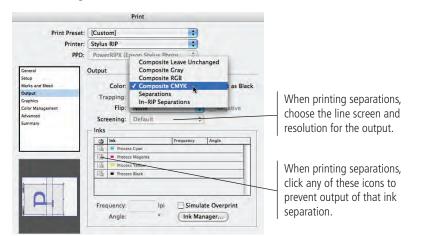
NDESIGN FOUNDATIONS

After you have verified page geometry and elements, you should print a set of **color-separated proofs**. This is your chance to make certain that everything will print in the exact color that you specified. When you print separated proofs, make certain that you print all of the colors in the layout.

You should review each page and confirm that each element is matched to the correct color. If you mistakenly left a spot color as process (or vice versa), nothing will alert you faster than separated laser proofs.

7. Click the Output option in the list of categories in the left pane. If you can print color, choose Composite CMYK in the Color menu; otherwise, choose Composite Gray.

In the Color menu, you can choose the color model you want to use. (If you have a black-and-white printer, this menu will default to Composite Gray.) If you chose either Separations option in the menu, the Inks list shows which inks (separations) will be included in the output.



8. Click the Graphics option in the list of categories in the left pane.

These are the same options you used when you saved the logo as an EPS file.

9. Click the Advanced option in the list of categories in the left pane.

These options are the same as those in the Advanced tab of the Export EPS dialog box.

10. Click the Summary option in the list of categories in the left pane.

This dialog box presents a textual summary of the options you've chosen in the other categories. We rarely use this pane, but it's there if you need it.

-]]. Click Print to output the page.
- 12. When the document comes back into focus, save and close it.
- 13. Using what you just learned about the Print dialog box options, print full-size proofs (with printer's marks) of the envelope and business card layouts. If necessary, tile the envelope layout to multiple sheets.
- 14. Close the layout files when you're finished.

Note:

Note:

The other options

(Trapping, Flip,

imagesetter.

Frequency, Angle, and

Ink Manager) in this

dialog box are reserved

for high-end commercial

output to a filmsetter or

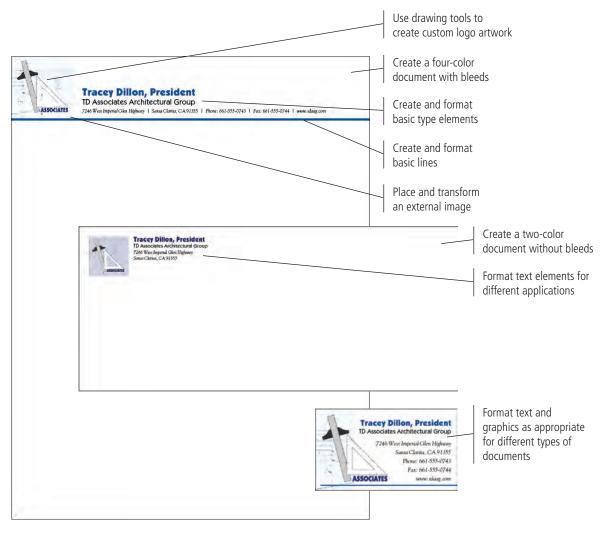
Wére intentionally skipping the Color Management options for now. Those options will be explained in depth in Project 6.

Summary

Although logos are more commonly created in Adobe Illustrator, InDesign has many of the tools you need to create sophisticated vector graphics like the logo you created in this project. You used the basic shape tools and the Pen tool, as well as the Pathfinder panel, to create the final logo to your client's specifications.

Once you completed the logo, you used one of the most basic — and most important — features available in InDesign: creating new documents to meet specific project needs. You learned how to define page sizes and margins, and how to define bleed settings to meet the printer's stated requirements. You also learned about document presets, which can save common page settings so you can later apply the same choices in a single click. To create the three different pieces, you learned about the difference between "four-color" and "two-color" and generated different versions of the logo for each type of job.

You also learned the very basics of working with text and graphics frames — creating the frames and adding content, then applying basic formatting to the text you created. You will build on these basic skills as you complete the rest of the projects in this book.



Portfolio Builder Project 1

The owner of your agency is pleased with your work on behalf of Tracey Dillon's new company. She has decided to create more formal branding for the design agency, and wants you to create a new logo and the accompanying collateral pieces with the new logo.

To complete this project, you should:

- Develop a compelling logo that suggests the agency's purpose (graphic design).
- □ Incorporate the agency's name (Creative Concepts) in the logo.
- Build the letterhead, envelope, and business cards with the same technical specs that you used to design the TD Associates pieces.

"We've been so busy since opening that we never really took the time to brand our own business. But if we want to continue growing and winning new clients, I think it's time we corrected that oversight.

"We've always focused on packaging design until now, but I want to diversify and offer a full range of graphic design solutions (corporate identity, direct mail, product marketing, etc.).

"For the logo, I want something that really says 'graphic design' how can we convince clients that we can design their logos if we don't have a good design for our own? Find some kind of imagery that people will immediately recognize as graphics or art related.

"Use your own contact information as placeholder text for the collateral pieces. The business card needs to have space for a name, title, and email address. The letterhead should have the physical address, phone number, and Web site. The envelope should include only the physical address and Web site.

"Our agency's second anniversary is coming up in about a month, and I want to have a reception for clients and potential clients to celebrate. I'd like to unveil our new identity at the event, so you should finish this project within a week."

