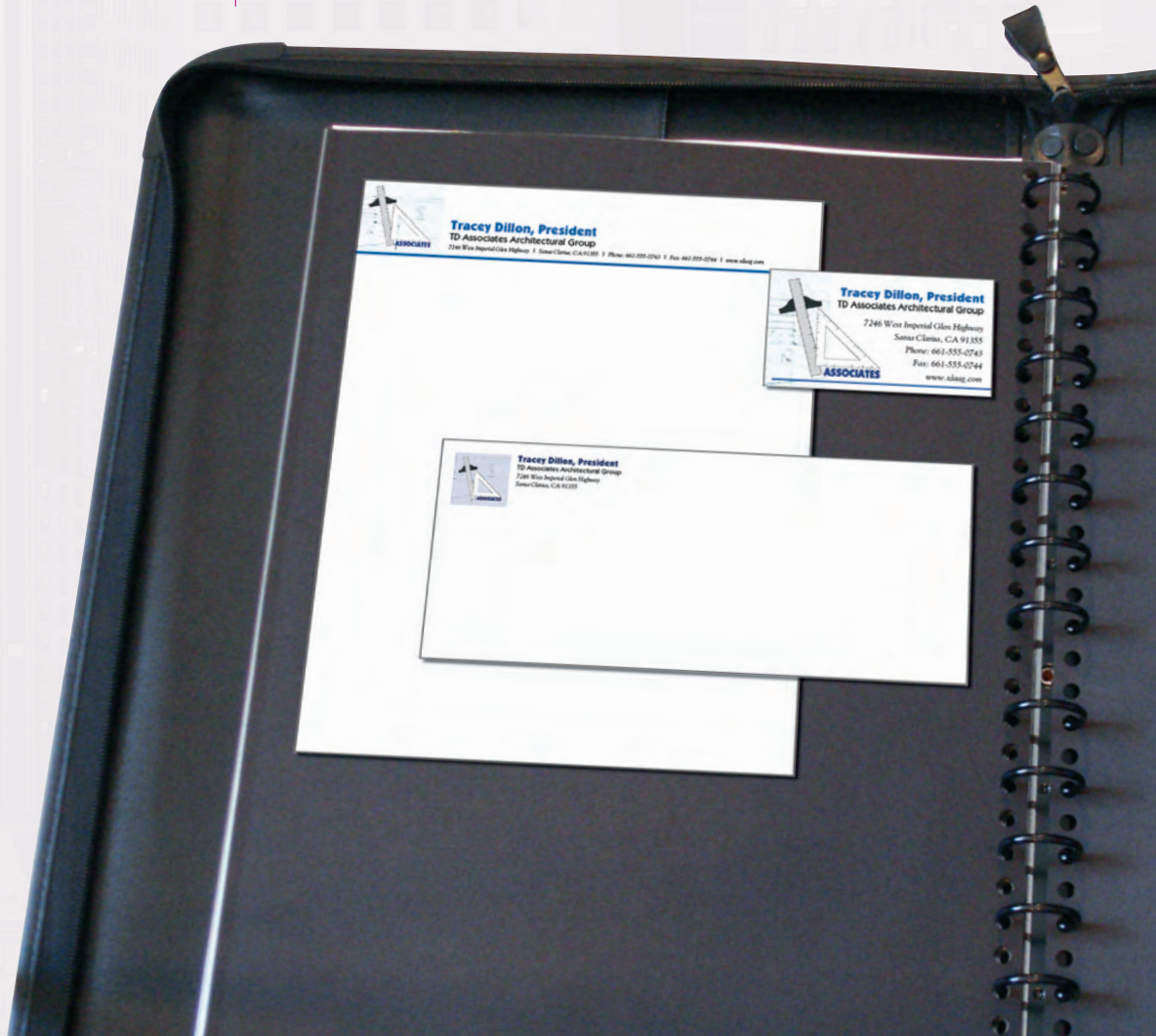


# Identity Package

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 to first develop a logo, and then create the standard identity pieces (business card and letterhead) that she can use for business promotion and correspondence.

This project incorporates the following skills:

- 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



# 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 "4-color" for the business card and letterhead, but "2-color" for the envelope; I really don't know what that means — I'm hoping you do.

## art director comments

I want you to create the logo first 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 tools that people associate with architecture are a T-square and a measuring triangle. The T is obvious, and if you rotate the triangle — instant D!

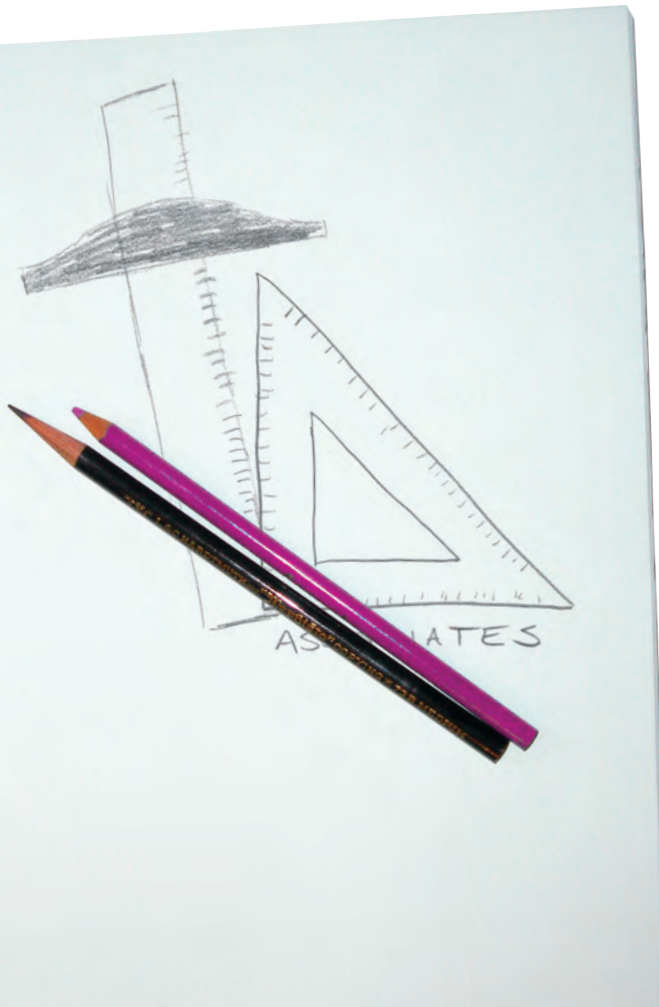
Since logos are used on far more than just these three jobs in this one application, you'll save the final logo in a file format that can be used in different ways, and then place that file into the other three pieces. Tracey wants to print the card and letterhead in 4-color and the envelope in 2-color, 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.

## project objectives

To complete this project, you will:

- Create and save several versions of the same document to meet different requirements for commercial printing.
- Create a document preset to access common job settings
- Draw basic shapes using native InDesign tools
- Work with Bézier paths to create complex shapes
- Edit 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 his or her knives and locates all 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. We start each project from the default Essentials workspace and access other panels in the Window menu as necessary.

## CREATE AND SAVE A BASIC INDESIGN FILE

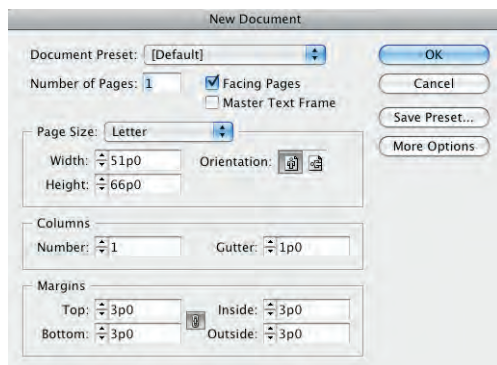
This project ultimately requires four files: one for creating the logo, one for the business card, one for the letterhead, and one for the envelope. The logo file is basically freeform, since it's essentially an artboard on which to draw. The other three files have specific size and output requirements, which you can define when you create the files.

### 1. Copy the **Identity** folder from the **WIP** folder on your **Resource CD** to the **WIP** folder where you're saving your work.

Use this folder to save all files for this project.

### 2. Choose **File>New>Document**.

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



### 3. Highlight the **Width** field and type **3"**.



#### *Note:*

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

#### *Note:*

*Picas are the measuring system traditionally used in typography, and they are still used by many people in the graphic communications industry.*

*1 point = 1/72 inch*

*12 points = 1 pica*

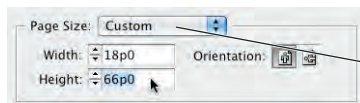
*1 pica = 1/6 inch*

*6 picas = 1 inch*

#### 4. Press Tab to move to the Height field.

You can work with units other than the default; InDesign makes the necessary conversion for you. When you enter a value in a unit other than the default, you have to include the alternate unit.

This technique works in dialog boxes and panels — basically anywhere you can enter a measurement.



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

*Note:*

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

*Note:*

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

#### 5. Change the Height field to 3".

#### 6. In the Margins area, make sure the chain icon is active.

When the chain icon is active (dark gray), all four margin fields will be the same; changing one field changes all margin values to the same value.

#### 7. Highlight the first Margins field (Top) and type 0.

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

#### 8. Press Tab to move the highlight to the next Margins field (Bottom).



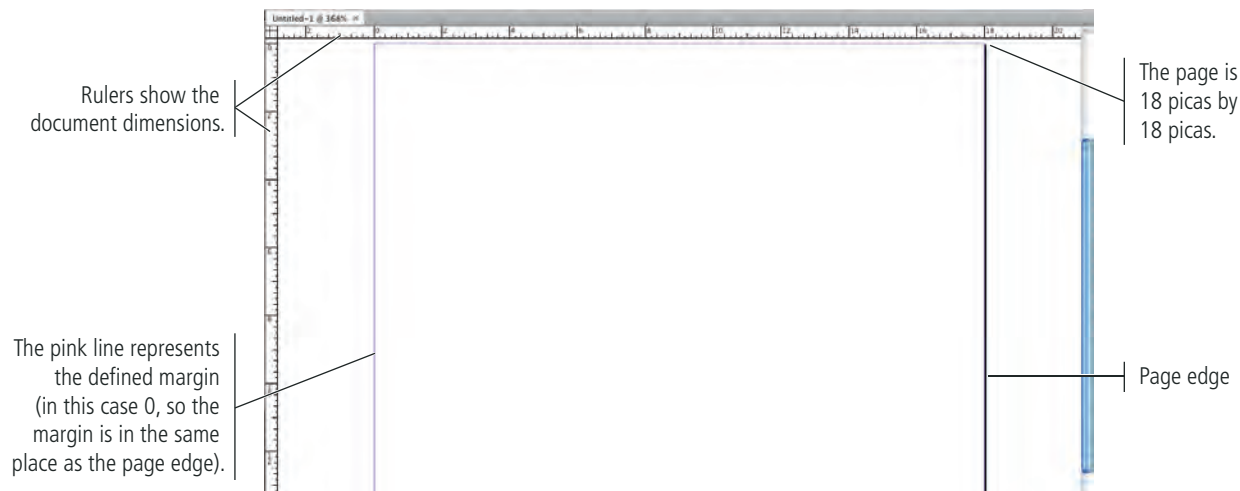
The proper notation is automatically added even though you only typed 0.

When this icon is active (dark gray), changing one margin field changes the other three to the same value.

#### 9. Click OK to create the new document.

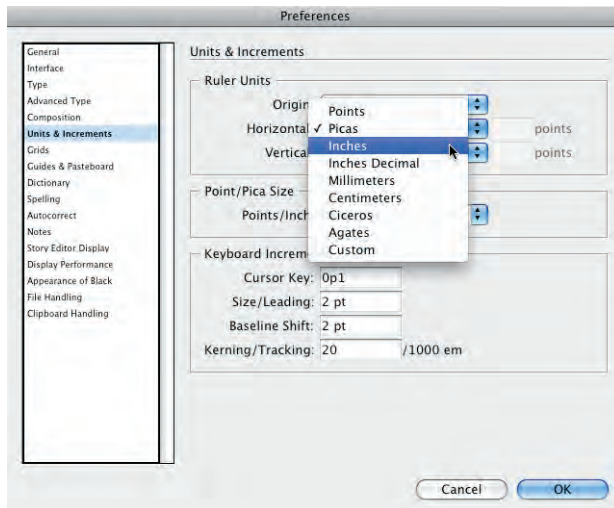
The document window appears, with the file filling the available space. If you look in the bottom-left corner, you probably see that your file is displayed far larger than 100%.

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

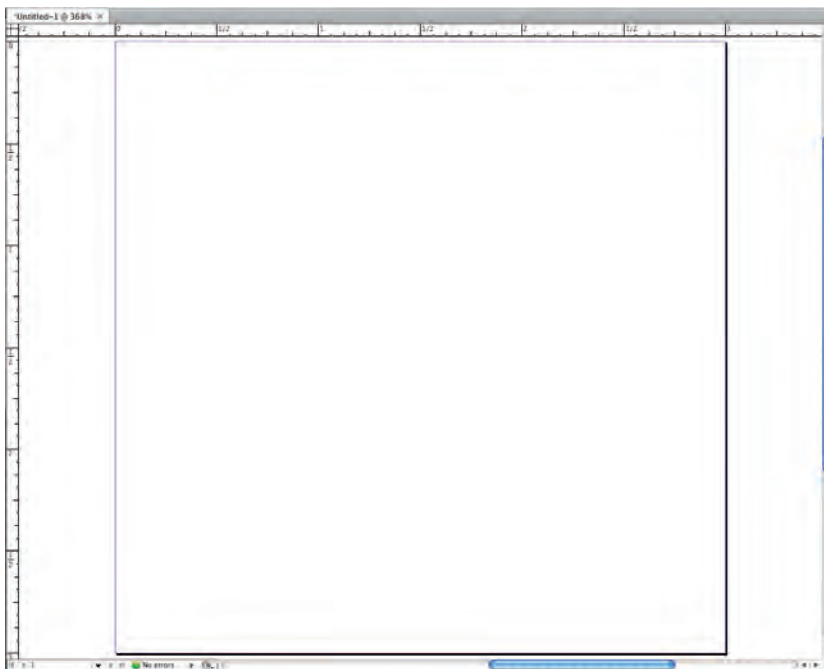


Since most people (in the United States, at least) think in terms of inches, we use inches throughout the projects in this book.

11. Open the Preferences>Units & Increments dialog box (in the InDesign menu on Macintosh or the Edit menu on Windows).
12. In the Ruler Units area, choose Inches in the Horizontal and Vertical menus, and then click OK.



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



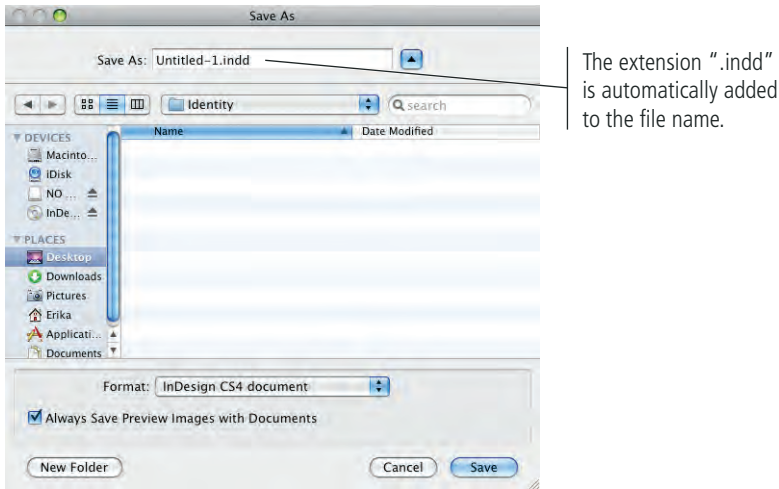
13. Choose File>Save As.

**Note:**

*The first time you save a file, the Save command opens the same dialog box for 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.*

**14. In the Save As dialog box, navigate to your WIP>Identity folder as the target location for saving the file.**

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



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

**16. Close the open document and continue to the next exercise.**

**Note:**

*You can use the Format menu to save a file as a document or a template (you begin working with templates in Project 3).*

## 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 detract from the contents of the letter.

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

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

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

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

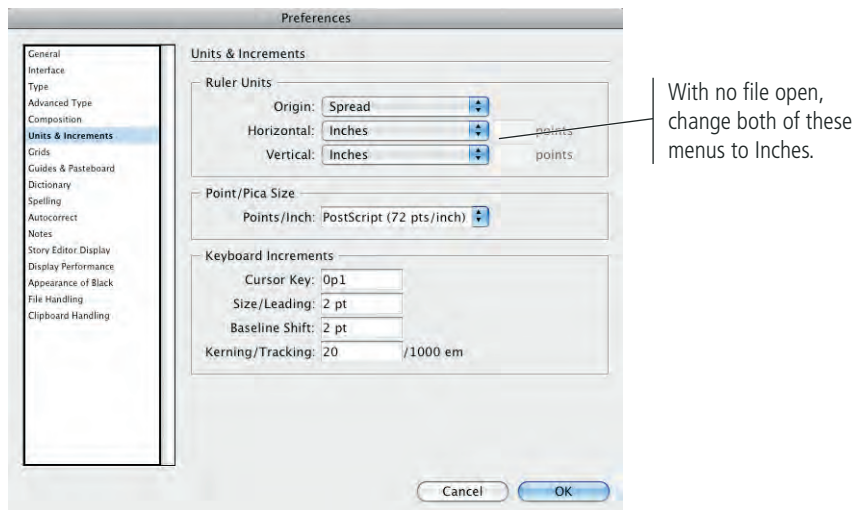
**Note:**

*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 bleed allowance to include.*

**Note:**

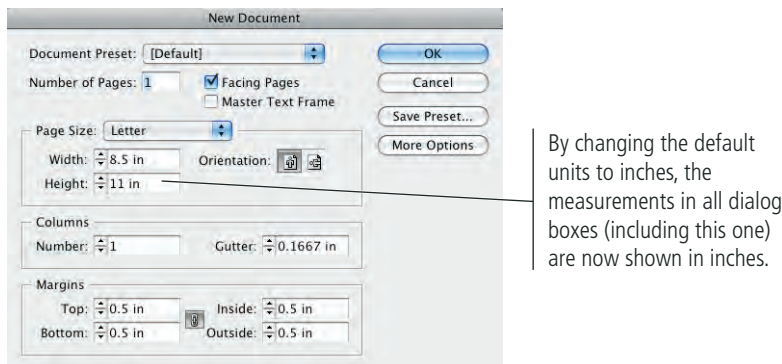
*Older desktop printers typically have a minimum margin at the page edges; you're usually safe with 3/8". Newer inkjet printers often have the capability to print 8.5 × 11" with full bleed. Consult your printer documentation to be sure.*

1. 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.



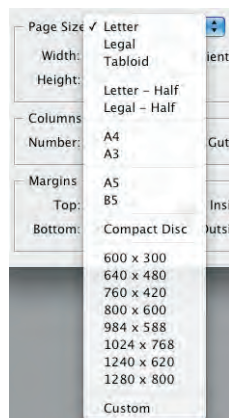
### 3. Choose File>New>Document.

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



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

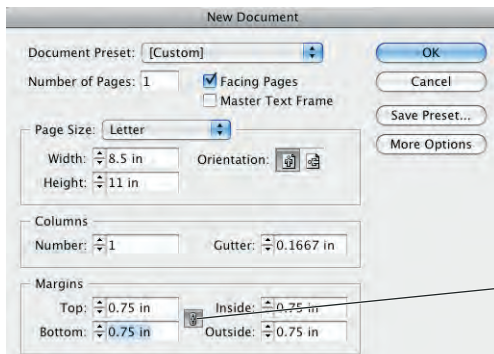
You can use this menu to create a number of standard page sizes.



#### Note:

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

- With the chain icon active in the Margins area, change the Top field to **0.75 in** and then press Tab to move to the next field.

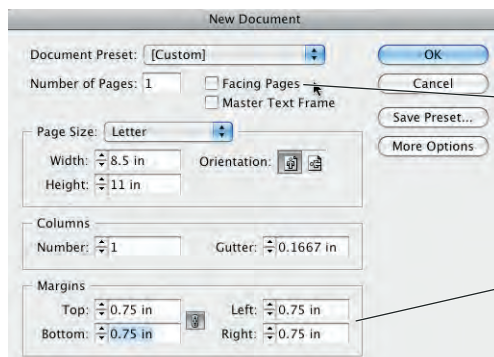


Remember: changing one margin value changes all four when the chain icon is active.

- 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.



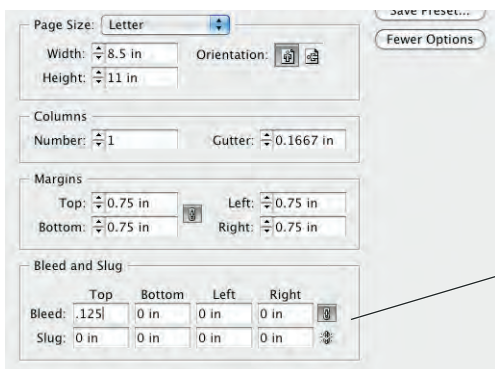
Facing Pages should be turned off (unchecked).

With non-facing pages, the Inside and Outside margin fields change to Left and Right.

- 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.

- To the right of the Bleed fields, make sure the chain icon is active (dark gray), and then change the first Bleed field to **0.125 in** (the decimal equivalent of 1/8 inch).



As with the Margin fields, the Bleed fields can be consistent (locked) or show different values in each field (unlocked).

*Note:*

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

$$1/8 = 0.125$$

$$1/4 = 0.25$$

$$3/8 = 0.375$$

$$1/2 = 0.5$$

$$5/8 = 0.625$$

$$3/4 = 0.75$$

$$7/8 = 0.875$$

*Note:*

You work extensively with facing pages starting in Project 4.

*Note:*

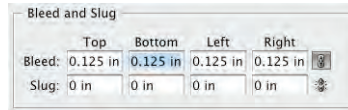
A **slug** is an element entirely outside the page area, but included in the final output. The slug area can be used for file/plate information, special registration marks, color bars, and/or other elements.

*Note:*

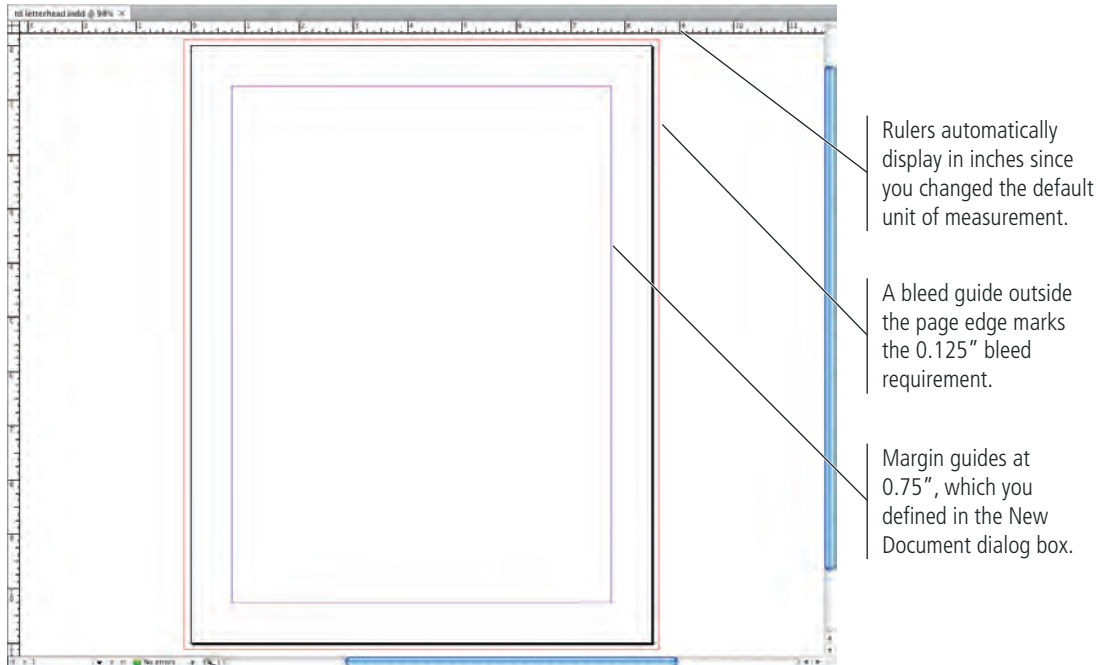
Your default units are now inches, so you don't have to type the units. You also don't have to type the leading "0" before the decimal point.



9. Press Tab to apply the new Bleed value to all four sides.



10. Click OK to create the new file.



11. Save the file as **td letterhead.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 × 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 the left, top, and bottom, and it 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.

1. Choose **File>New>Document**.

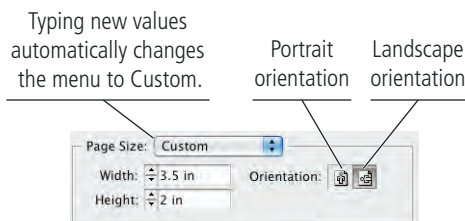
The New Document dialog box always defaults to the last-used document preset.

*Note:*

*The **live area** is the "safe" area inside the page edge, where important design elements should reside. Because printing and trimming are mechanical processes, there will always be some variation — however slight. Elements placed too close to the page edge run the risk of being accidentally trimmed off.*

## 2. In the Page Size area, change the Width to **3.5 in** and the Height to **2 in**.

By typing values that are wider than high, InDesign automatically recognizes that you're creating a landscape document. The Landscape orientation button becomes active.

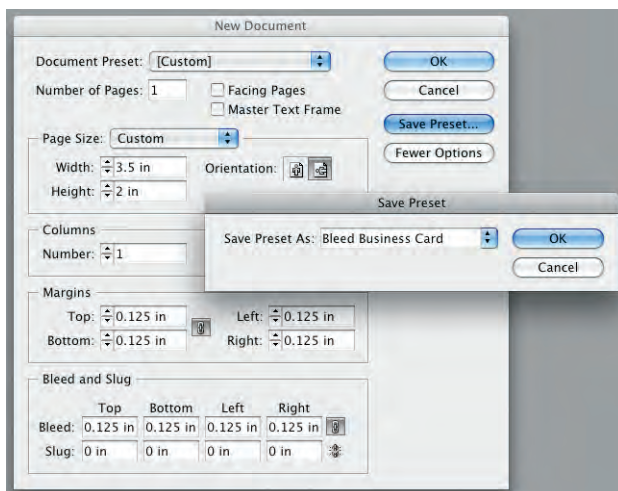


## 3. Uncheck the Facing Pages option, and then define 0.125-inch margins and bleeds for all four sides.

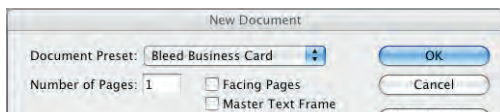
## 4. Click the Save Preset button.

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

## 5. In the Save Preset dialog box, type **Bleed Business Card** in the Save Preset As field and click OK.



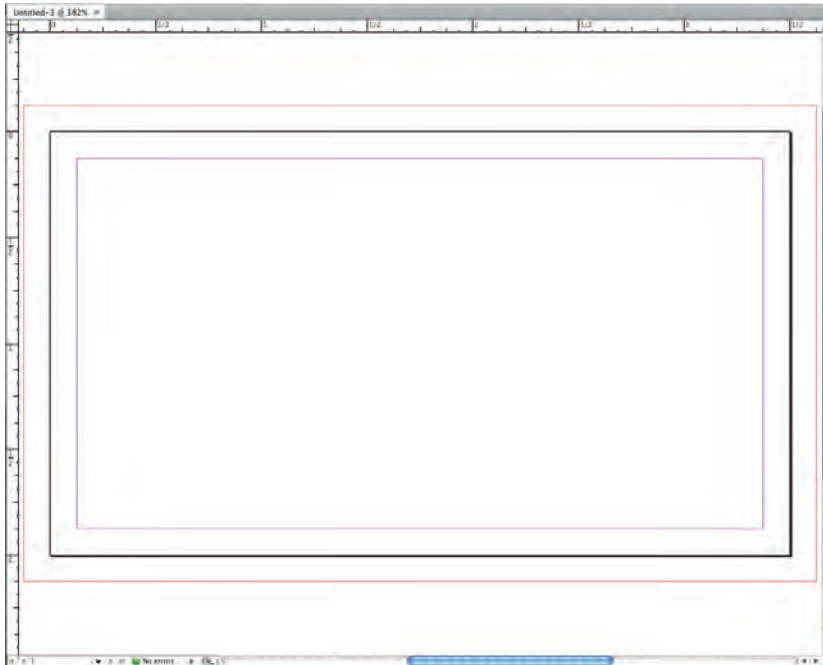
When you return to the New Document dialog box, your new preset appears as the selection in the Document Preset menu. Any time you need to create a business card with the same bleed and live areas, you can choose Bleed Business Card from this menu.



### Note:

*Portrait orientation is taller than wide; landscape orientation is wider than tall. Clicking the opposite button reverses the values in the Width and Height fields.*

## 6. Click OK to create your new document.



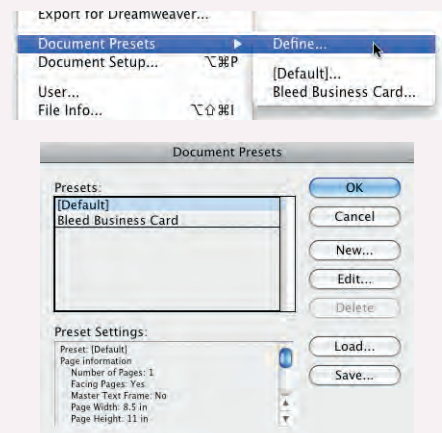
## 7. Save the file as **td card.indd** in your **WIP>Identity** folder, and then close the file.

## Managing Document Presets

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 letter-size page). All the settings you saved in the preset automatically reflect in the dialog box.

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

- Select a preset and click Edit to change the preset's associated options.
- Select a preset and click Delete to remove the preset from the application.
- Click 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 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.

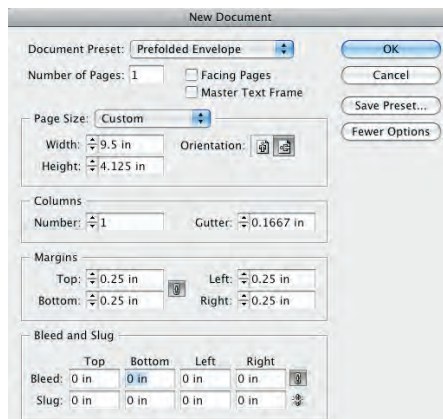
In this case, the design will be output on pre-folded #10 business-size envelopes (9.5 × 4.125"). The printer requires a 0.25" gripper margin around the edge of the envelope where you cannot include any ink coverage.

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

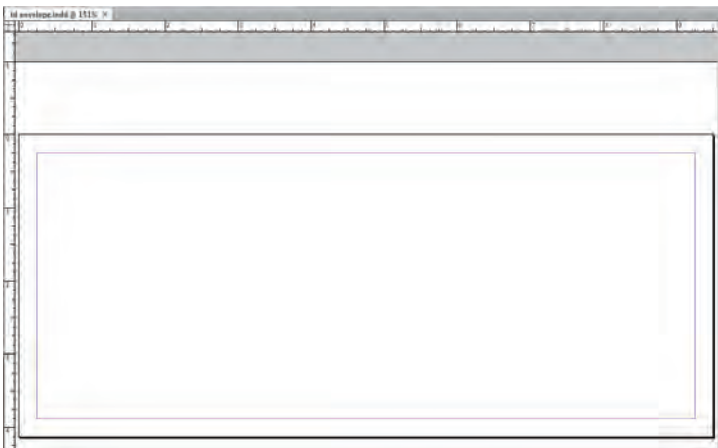
**Size (W × H):** 9.5 × 4.125 inch, without facing pages

**Margins:** 0.25 inch

**Bleed:** 0 inch



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



4. Save the new file as **td envelope.indd**, and then close the file. Proceed to the next stage of the project.

## Stage 2 Drawing in InDesign

Now that you have the basic files you need, the next part of this project is to create the client's logo. When designing a logo, keep these important points in mind. First, logos should be representational; in other words, they are visual devices that suggest a concept without spelling out every detail. There are many schools of thought on this subject, but we believe that as a general rule logos should be relatively simplistic — suggesting an 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 the side of a building. (This creates 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, which means 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 4-color and 2-color versions of the TD logo you need to create in this project).

### Vector Graphics vs. Raster Images

#### INDESIGN FOUNDATIONS

**Vector graphics** are composed of mathematical descriptions of a series of lines and 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 they are automatically output at the resolution of the output device.

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

**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-and-ink 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.*

# Understanding Resolution

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

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

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

### Image Resolution

When a printer creates halftone dots, it calculates the average value of a group of pixels and generates a spot of appropriate size. An image's resolution controls the quantity of pixel data that the printer can read. Regardless of the source — camera, scanner, or files 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.



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.

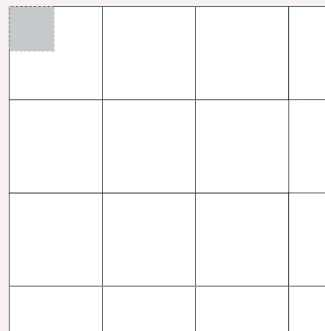
### Screen Ruling

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  $133 \times 133$  (17,689) possible locations for a halftone dot. If the screen ruling is decreased, there are fewer total halftone dots, producing a grainier image; if the screen ruling is increased, there are more halftone dots, producing a clearer image.

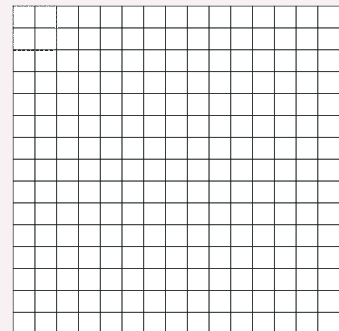
Line screen is a finite number based on a combination of the intended output device and paper. You can't randomly select a line screen. Ask your printer what line screen will be used before you begin creating your images. If you can't find out ahead of time or are unsure, follow these general guidelines:

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

If you find this information a bit confusing, don't worry. As a general rule for preparing a document for commercial printing, most raster images should have about twice the pixel resolution as the line screen that will be output.



72 ppi



300 ppi

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

## CREATE AND TRANSFORM BASIC SHAPES

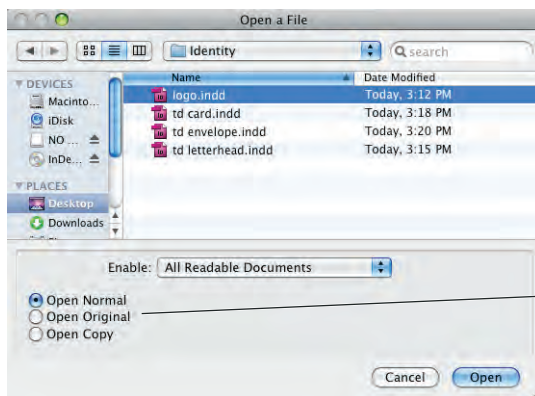
Although much drawing and illustration work — including creating logos — is done in a dedicated illustration program such as Adobe Illustrator, you can use the drawing tools in InDesign to create some types of artwork.

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**.

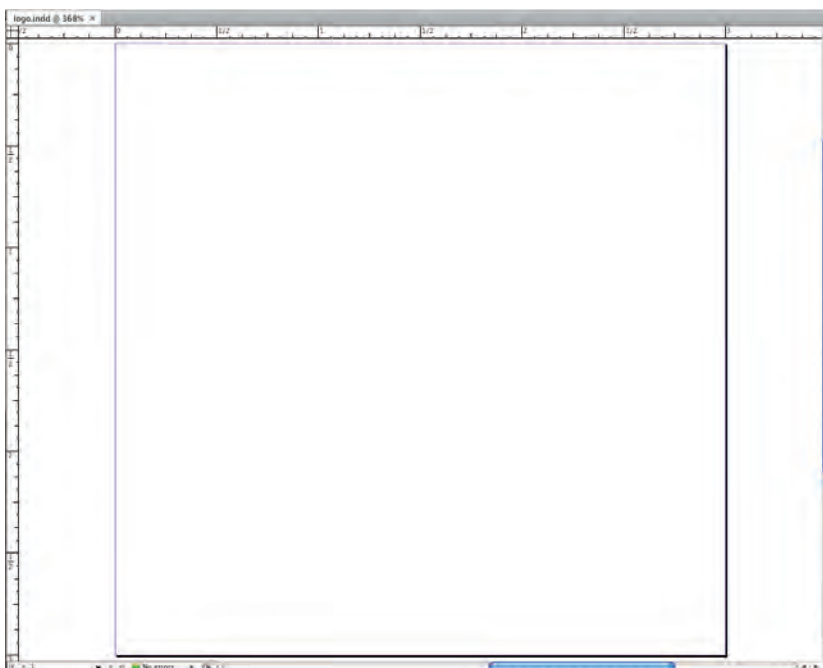
*Note:*

*You can access the Open dialog box by pressing Command/Control-O.*



When you open a file, you can open the normal file, open the original file, or open a copy of the existing file.

When you open a file, the document window defaults to fill the available space on the screen. 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 × 3 inches).



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

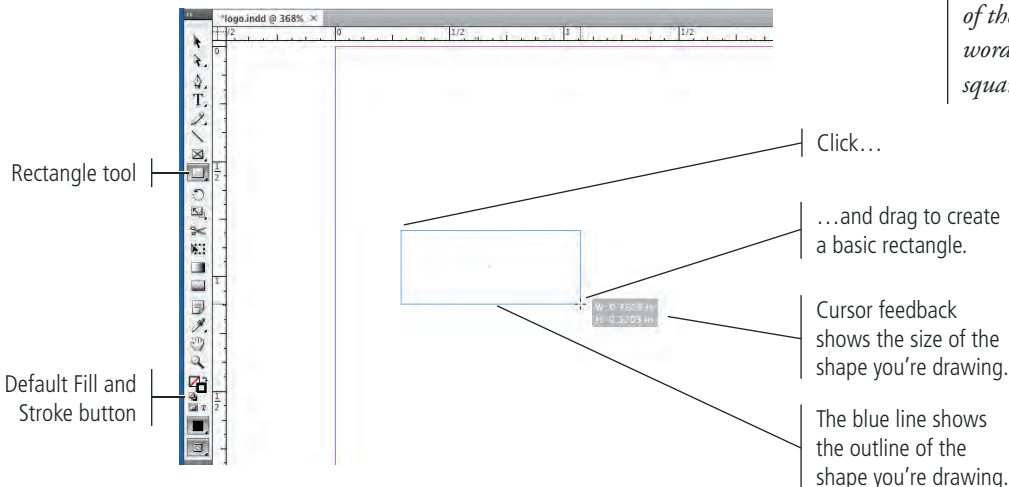
If you don't see the Rectangle tool, click and hold the default shape tool until the nested tools appear; slide over and down to select the Rectangle tool.

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

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

### 5. Click near the left page edge and drag down and right to draw a rectangle. Stay within the page edge as you drag.

For now, the size of the rectangle isn't really important; you change it to a specific size shortly. As you draw, cursor feedback shows the size of the shape you are creating. If you don't see the cursor feedback, choose View>Grids & Guides>Smart Guides to activate that feature.



#### Note:

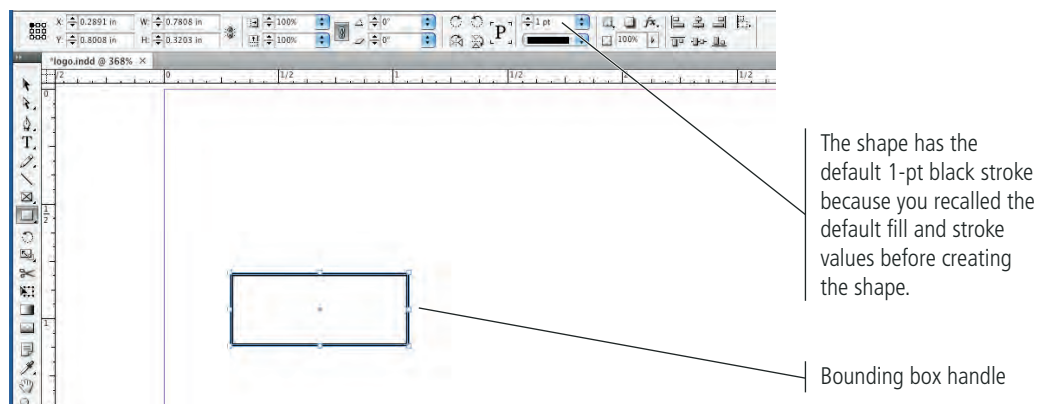
*Tools with nested options default to show the last-used variation in the main Tools panel.*

#### Note:

*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.*

### 6. Release the mouse button to create the rectangle.

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

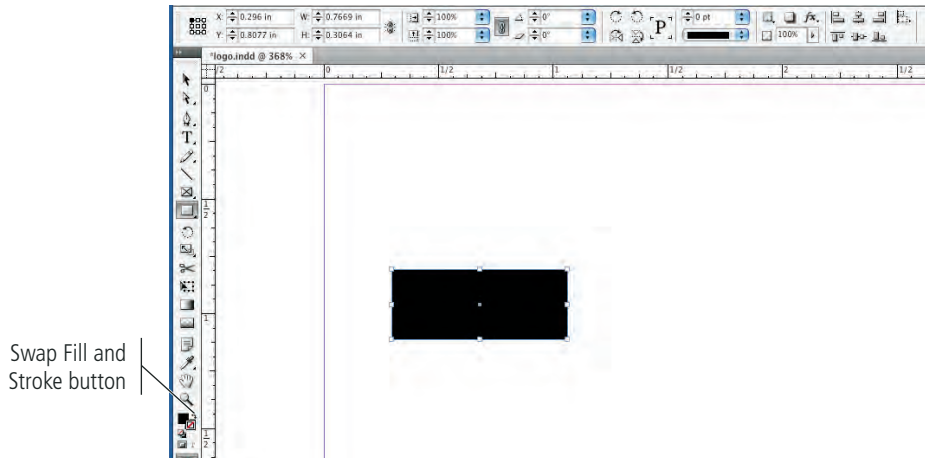


### 7. With the object selected, look at the bottom of the Tools panel.

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.”



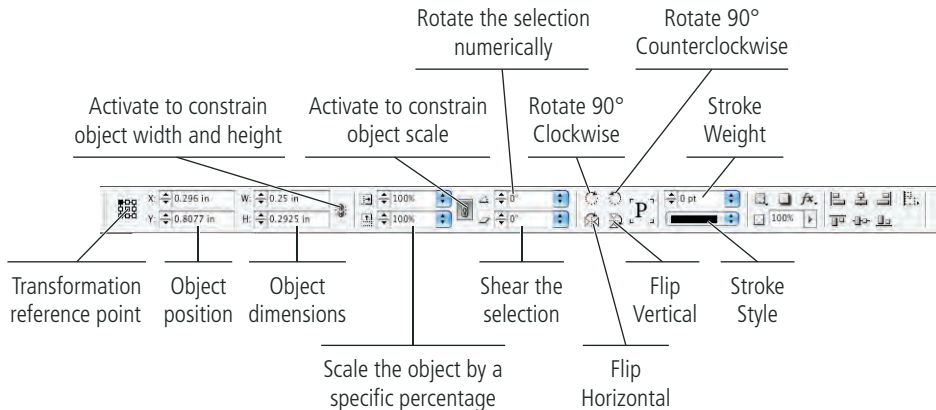
## 8. Click the Swap Fill and Stroke button.



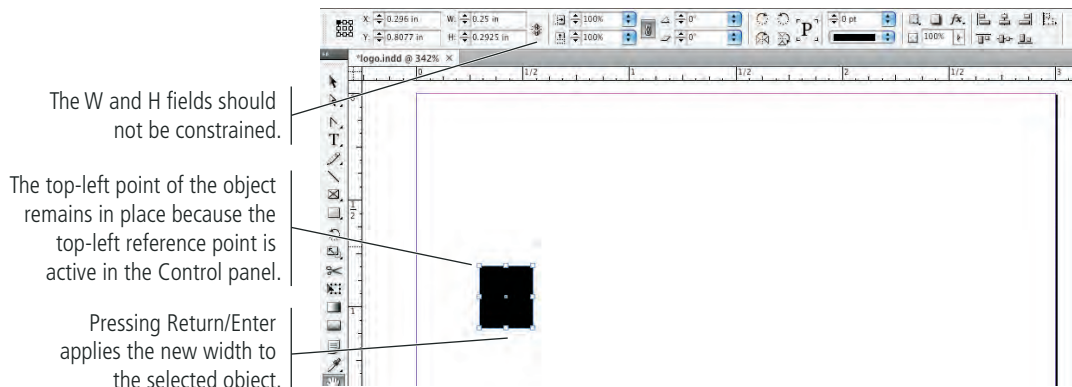
## 9. At the left end of the Control panel, select the top-left reference point.

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

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



## 10. Make sure the chain icon for the W and H fields is inactive (not checked), change the W (width) field to 0.25 in, and then press Return/Enter.



# Understanding the Control Panel

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

If you start with the built-in Essentials workspace, the Control panel presents an abbreviated set of options. If you have a wide enough monitor, the Advanced workspace includes all the available options.



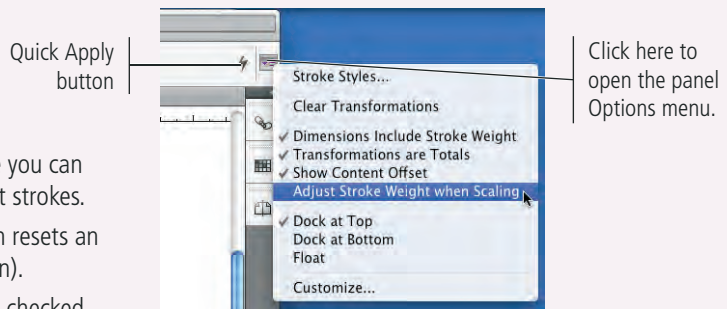
Essentials Control panel when a frame is selected (top) and when text is selected (bottom).



Advanced Control panel when a frame is selected (top) and when text is selected (bottom).

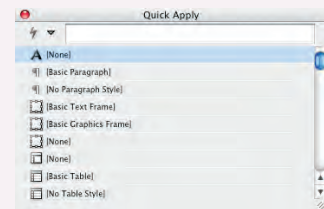
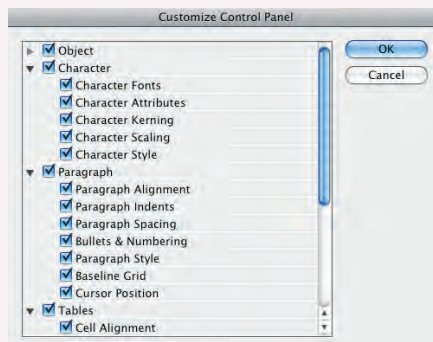
The panel Options menu includes options for controlling the position of the panel (top, bottom, or floating), as well as how transformations affect selected objects:

- **Stroke Styles.** This opens a dialog box where you can edit or define custom styles for lines and object strokes.
- **Clear Transformations.** Choosing this option resets an object to its original position (including rotation).
- **Dimensions Include Stroke Weight.** When checked, width and height values include the object width as well as the defined stroke width. For example: When this option is checked, a square that is 72 points wide with a 1-pt stroke would be 73 points wide (using the default stroke position that aligns the stroke on the center of the object edge).
- **Transformations are Totals.** When checked, transformations to an object's contents reflect the object's transformations plus transformations applied to the content within the frame. For example: If an object is rotated 10°, and the graphic within the object is rotated 5°, the object's rotation displays as 15° when this option is checked.
- **Show Content Offset.** When checked, the Control panel shows X+ and Y+ values for the graphic placed within a frame when the object is selected with the Direct Selection tool.
- **Adjust Stroke Weight when Scaling.** When checked, resizing an object changes the stroke weight proportionally. For example: Resizing an object with a 1-pt stroke to 50% results in a 0.5-pt stroke.
- **Dock at Top, Dock at Bottom, and Float.** These control the position of the Control panel within the workspace.



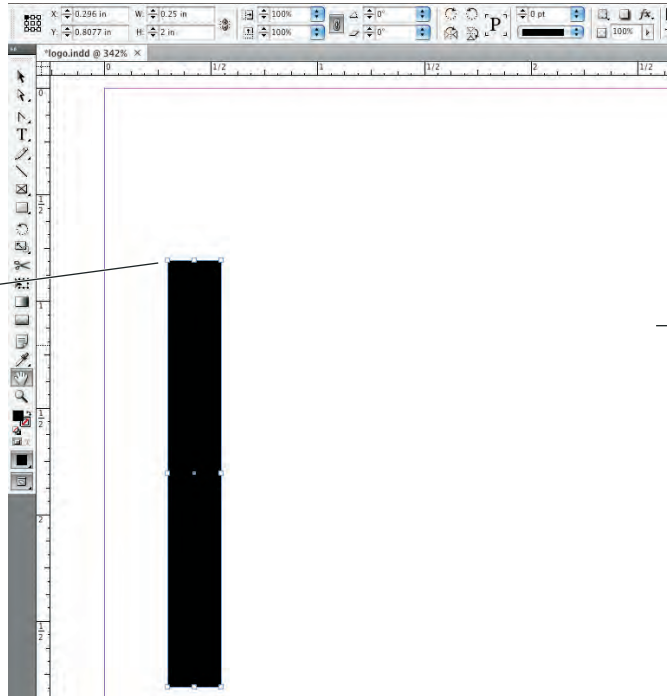
Choosing Customize in the panel Options menu opens a dialog box where you can define the available options in the panel; anything with a checkmark will be available when it's relevant to the selection in the document.

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



11. Highlight the H field and type **2 in**. Press Return/Enter to apply the change.

Again, the top-left point of the object remains in place because the top-left reference point is still active in the Control panel.

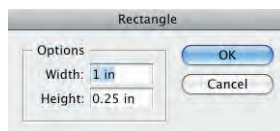


12. Choose the Selection tool, then click away from the rectangle to deselect it.

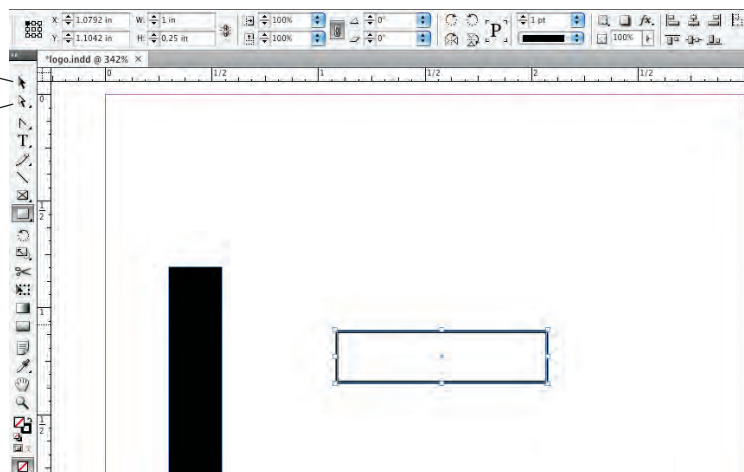
13. Select the Rectangle tool, click the Default Fill and Stroke button in the Tools panel, and then click once near the middle of the page.

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

14. In the Rectangle dialog box, set the Width to **1 in** and the Height to **0.25 in**, and then click OK.



Selection tool  
Direct Selection tool



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

**Note:**

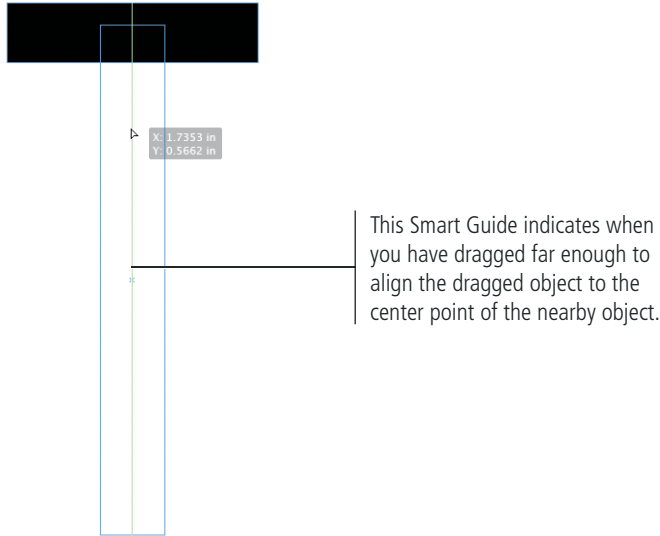
*The Transform panel (Window>Object & Layout>Transform) includes the same options that are available in the Control panel when an object is selected with the Selection tool. You can change an object's position or dimensions, scale an object to a specific percentage, and apply rotation or shear to the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

**16. Choose the Selection tool (solid arrow) in the Tools panel.**

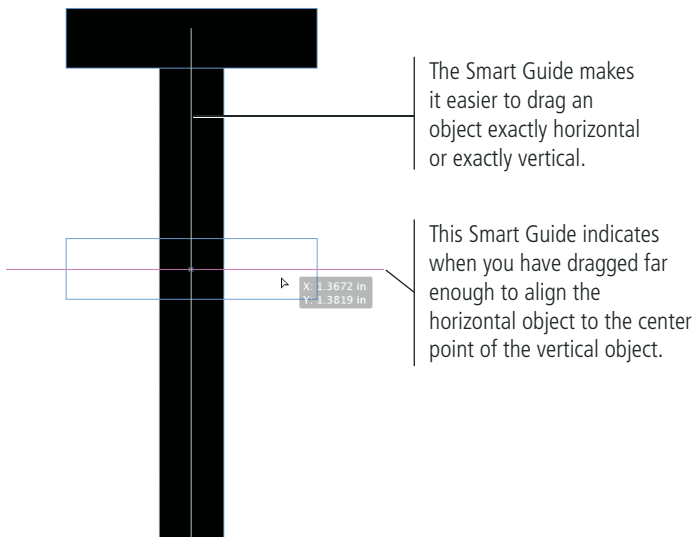
The Selection tool is used to select entire objects; the Direct Selection tool (hollow arrow) is used to select parts of objects.

**17. Click the vertical rectangle and drag right until a green line identifies the center of the horizontal rectangle.**

The green line is a function of InDesign's Smart Guides, which make it easy to align objects to each other by simply dragging.



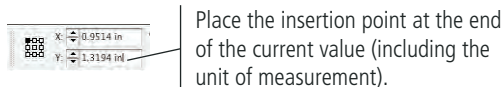
**18. Select the horizontal rectangle and drag down until a horizontal Smart Guide appears.**



*Note:*

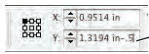
*You can also press the Shift key and drag to constrain movement to exactly horizontal or exactly vertical.*

**19. With the horizontal rectangle selected, click in the Y field of the Control panel to place the insertion point at the end of the existing value.**



## 20. Type **-.5** and press Return/Enter to apply the change.

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



Type **-.5** after the current value and then press Return/Enter.



Subtracting 0.5" from the Y field moves the selected object up by half an inch.

## 21. If any part of the two rectangles is outside of the page area, select both objects with the Selection tool and drag them to the middle of the page area.

## 22. Save the file and continue to the next exercise.

## Using InDesign Smart Guides

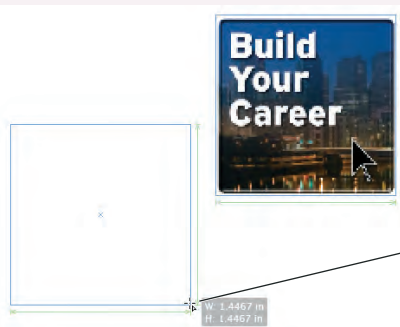
### INDESIGN FOUNDATIONS

In addition to the cursor feedback that appears when you draw or drag an object, Smart Guides (View>Guides>Smart Guides) make it easier to create and align objects relative to one another on the page. You can turn off certain Smart Guide functions in the Guides & Pasteboard category of the Preferences dialog box.



Smart Guides mark object edges and center points when you drag another object near it.

Smart Guides identify equal spacing between multiple objects.



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

# Aligning and Distributing Objects

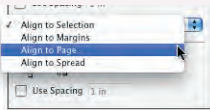
In addition to aligning objects with the assistance of Smart Guides, you can also use the Align panel to align multiple objects relative to one another, to the page margins, to the page, or to the spread.

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

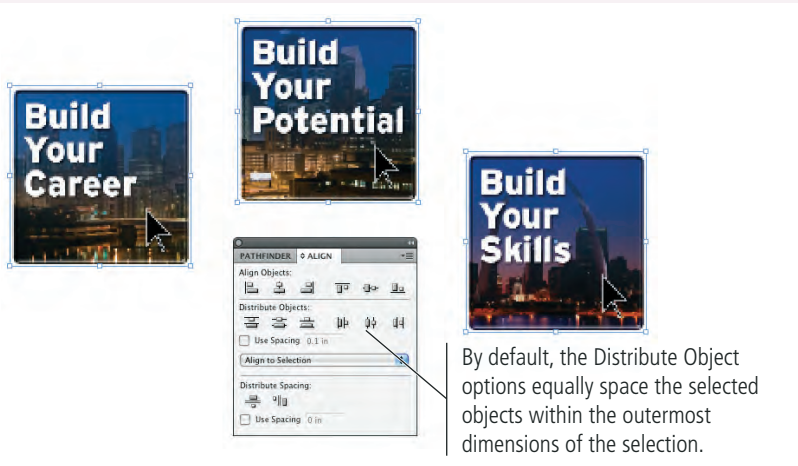
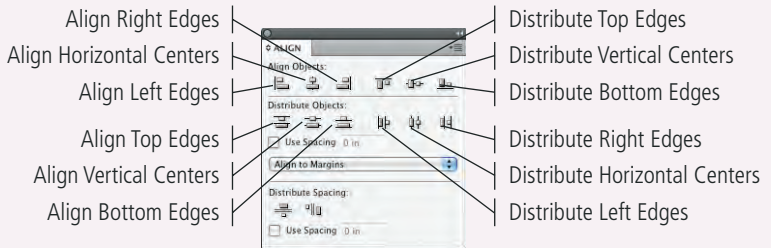
The Distribute Objects options enable you to control the positions of multiple objects relative to each other. By default, objects are equally distributed within the dimensions of the overall selection; you can check the Use Spacing option to space edges or centers by a specific amount.

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

Below the Distribute Objects option, you can choose from the menu to determine how objects will align. (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 or spread.)



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





## CREATE AND EDIT ANCHOR POINTS AND CURVES

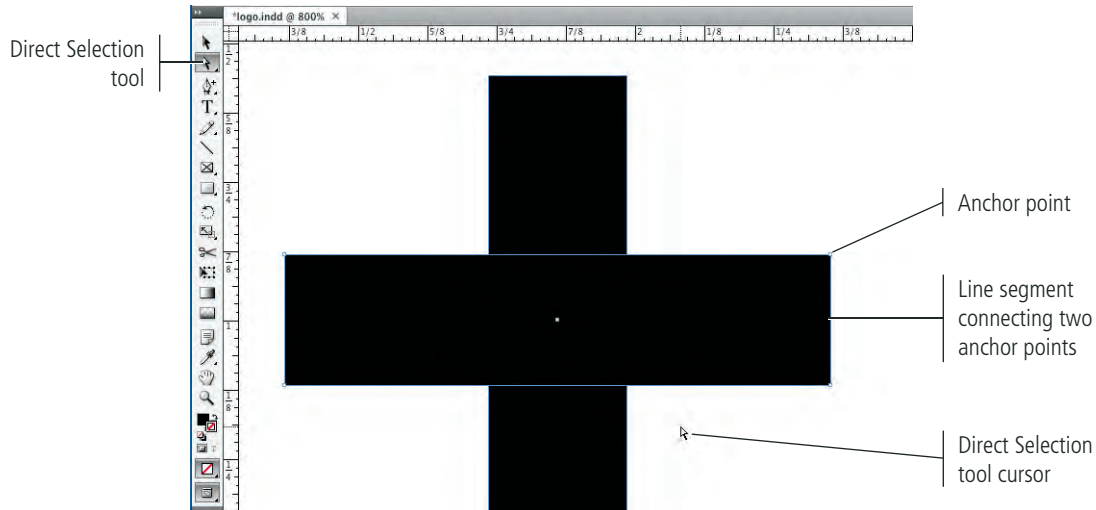
Vector objects are comprised of line segments and anchor points, even if you don't create each point manually with the Pen tool. You can create many objects by starting with basic shapes, and then editing the points and segments to produce the exact shape you want — in this case, the cross-piece of the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

*Note:*

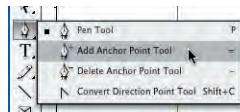
*Unlike raster images, vector graphics can be resized without losing quality.*

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

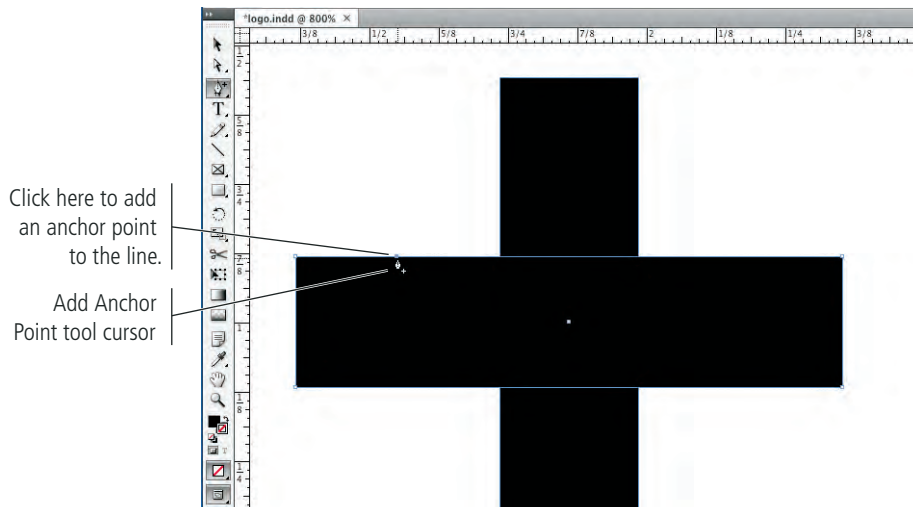
Objects in InDesign are comprised of anchor points and line segments that connect those points. Using the Direct Selection tool, you can access and edit those anchor points and lines.



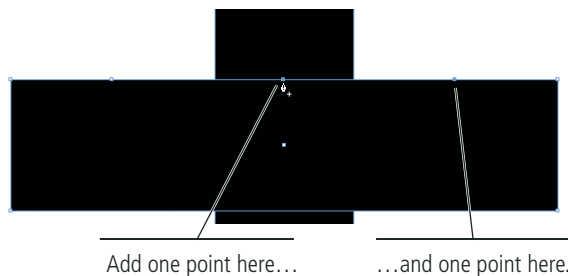
### 2. In the Tools panel, click and hold the Pen tool and choose the Add Anchor Point tool from the menu of nested tools.



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



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

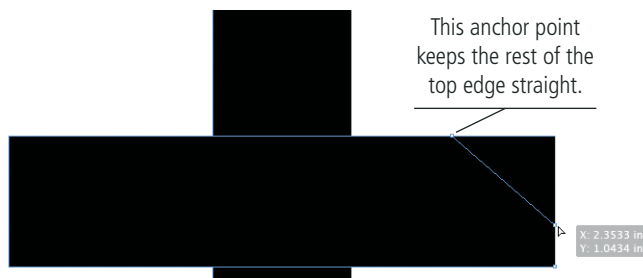


- Choose the Direct Selection tool from the Tools panel and click the top-right anchor point of the rectangle.

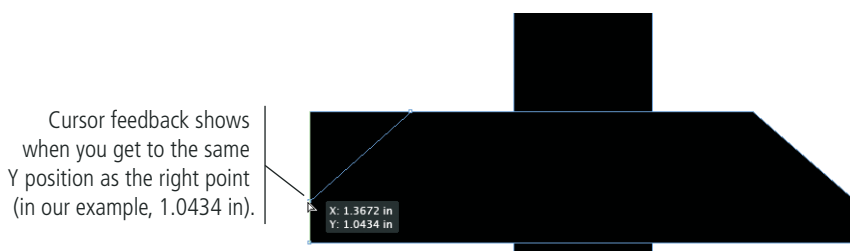
As we mentioned earlier, the Direct Selection tool selects parts of objects — in other words, you can use the tool to select individual anchor points that make up a shape.

- 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 a 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.)



- Drag the top-left point to match the Y position of the adjusted point on the right edge.



- Using the Direct Selection tool, adjust the two points on the top edge of the shape to be halfway between their original position and the points you adjusted in Steps 6–7.





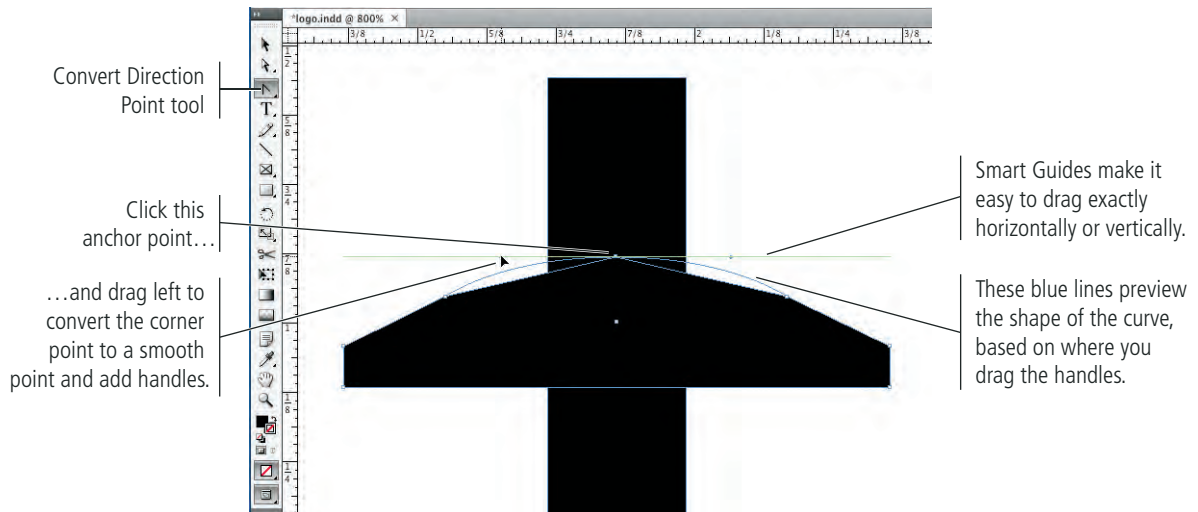
9. Choose the Convert Direction Point tool (nested under the Add Anchor Point tool).

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

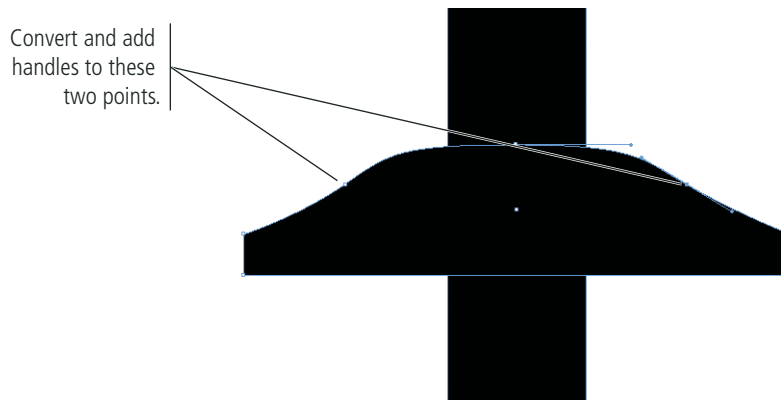
The Convert Direction Point tool changes a corner point to a smooth point. **Smooth points** have handles that control the size and shape of curves connected to the point. You can use the Direct Selection tool to drag handles for a selected anchor point.

*Note:*

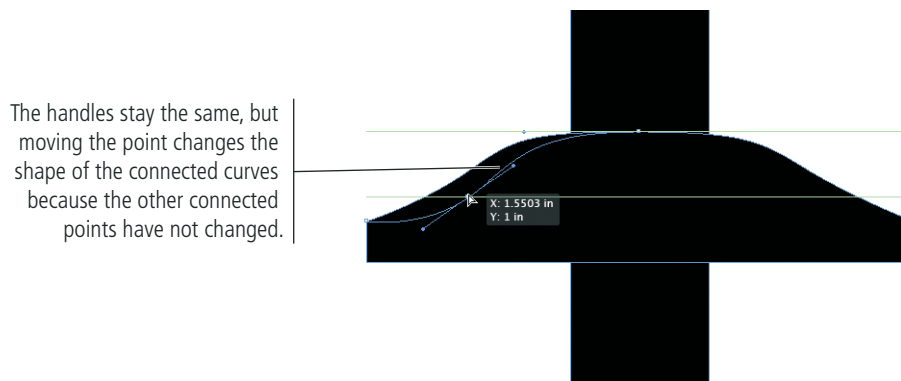
*The lines that connect anchor points based on the angle and length of the control handles are called Bézier curves.*



11. Repeat Step 10 to add handles to the other two points on the shape's top edge.



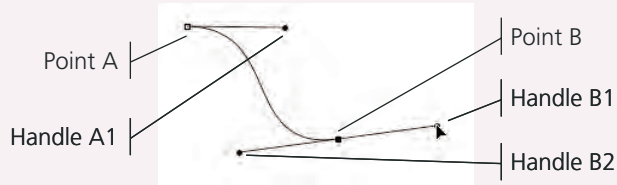
12. Using the Direct Selection tool, drag the left-center point down until the Smart Guides identify the horizontal center of the shape.



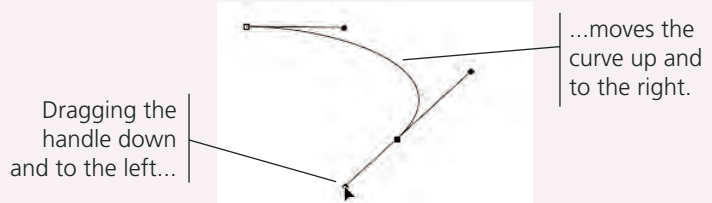
# Understanding Anchor Points and Handles

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

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



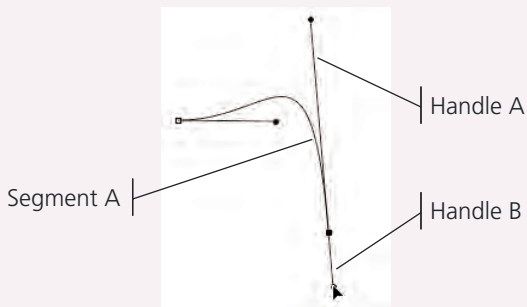
This image shows the result of dragging Handle B1 to the left instead of to the right. Notice the difference in the curve here, compared to the curve above. By dragging the handle, the segment arcs away from the direction of the handle.



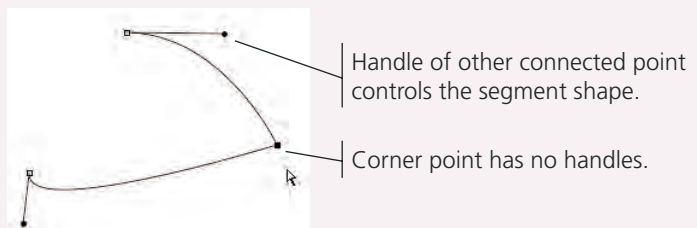
It's important to understand that a segment is connected to two handles. In this example, Handle A1 and Handle A2 determine the shape of Segment A. Dragging either handle to the right pulls out the arc of the connected segment.



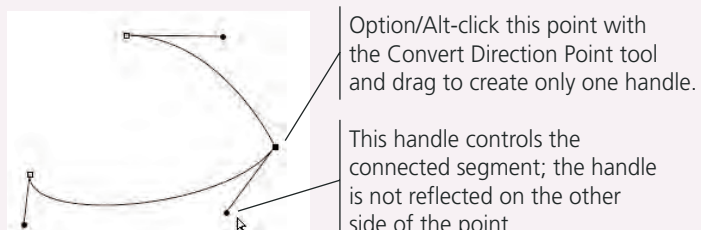
Clicking and dragging a point creates a symmetrical point; both handles start out at equal length, directly opposite one another. Dragging one handle of a symmetrical point also changes the opposing handle of that point. (In the example here, dragging Handle B also moves Handle A, which affects the shape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



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

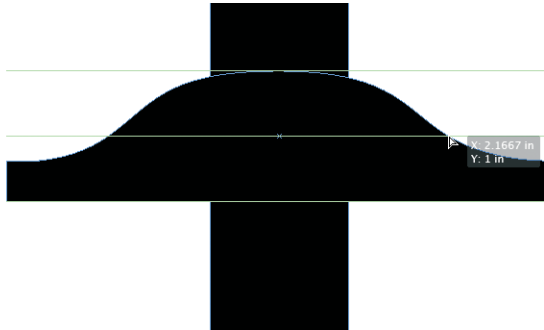


You can convert a symmetrical point into a corner point by clicking the point with the Convert Anchor Point tool [↶] (nested under the Pen tool). You can also add a handle to only one side of an anchor point by Option/Alt-clicking a point with the Convert Anchor Point tool and dragging.



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

Your shape doesn't have to be perfect. Remember that this logo should suggest the idea of a T-square — not be a photograph of a T-square.



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

**Note:**

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

 **APPLY COLOR TO PAGE ELEMENTS**

1. With **logo.indd** open, use the Selection tool to click the vertical rectangle to select it.

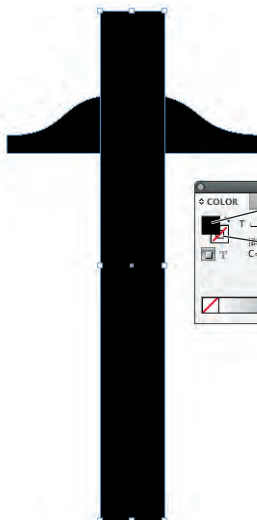
2. Choose **Object>Arrange>Bring to Front**.

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 by choosing Bring to Front or Send to Back, or you can move objects one step up or back by choosing Bring Forward or Send Backward.

3. Open the Color panel.

Remember, all panels can be accessed in the Window menu. Because workspace arrangement is a matter of personal preference, we won't tell you where to place or keep panels. If the Color panel is not in your panel dock, simply choose Window>Color to display that panel.

4. In the Color panel, click the Fill swatch to bring it to the front (if it isn't already).



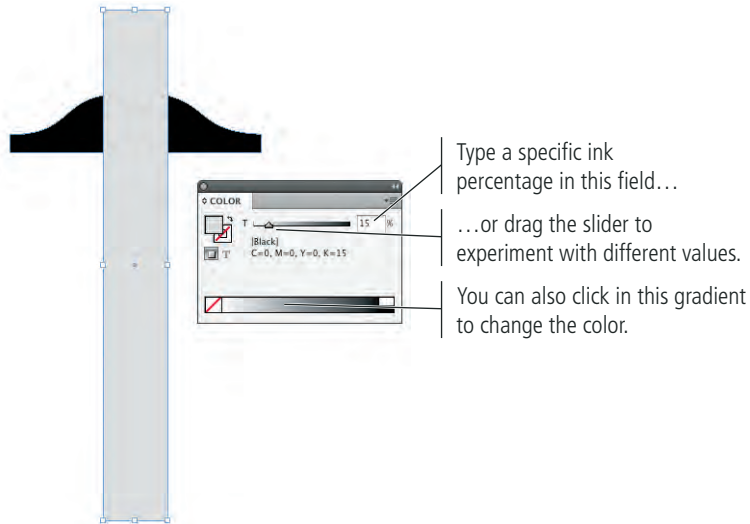
The swatch on top indicates which attribute you can change.

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

The Color panel shows the ink percentages that make up the fill and stroke colors of the selected object.

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

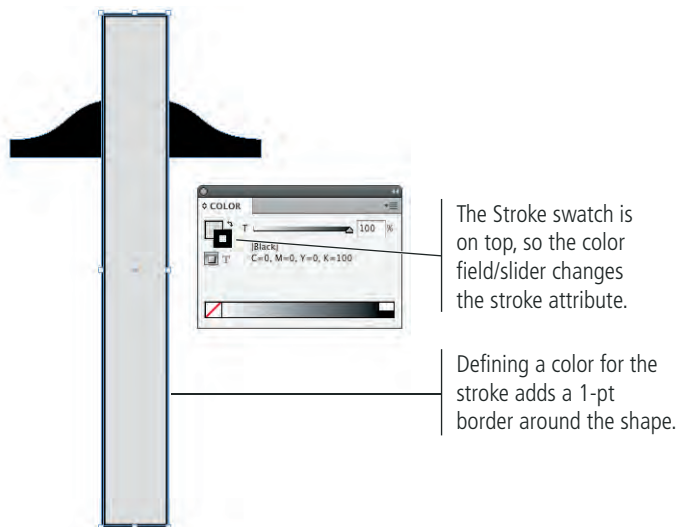
You can change the color by typing a specific value or by dragging the slider below the color gradient.



**Note:**

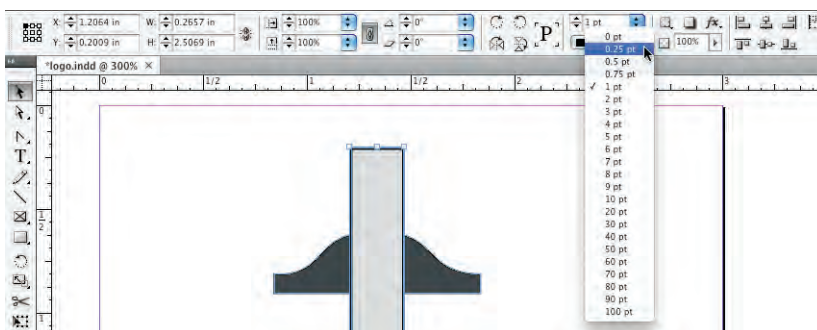
*When an object is selected, changing the fill and stroke values changes those attributes for the selected object. If you change the fill or stroke color value with no object selected, you can define the values for the next object you create.*

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



**7. In the Control panel, open the Stroke Weight menu and choose 0.25 pt.**

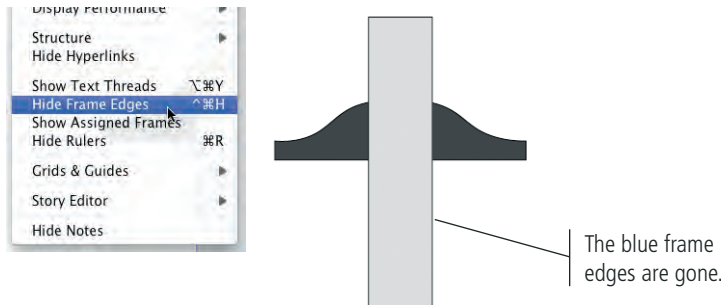
You can type any specific value in the Weight field or choose one of the predefined weights from the menu.



8. Using the same methods, select the horizontal shape and change the fill to 85% black, and change the stroke to 0.25 pt at 100% black.

9. Choose **View>Hide Frame Edges**.

This command turns off the blue border that outlines the two filled 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 distracting in other cases. Always remember that you can toggle the frame edges on and off in the View menu.



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 — straight lines are far more common than curved lines in a standard InDesign job.

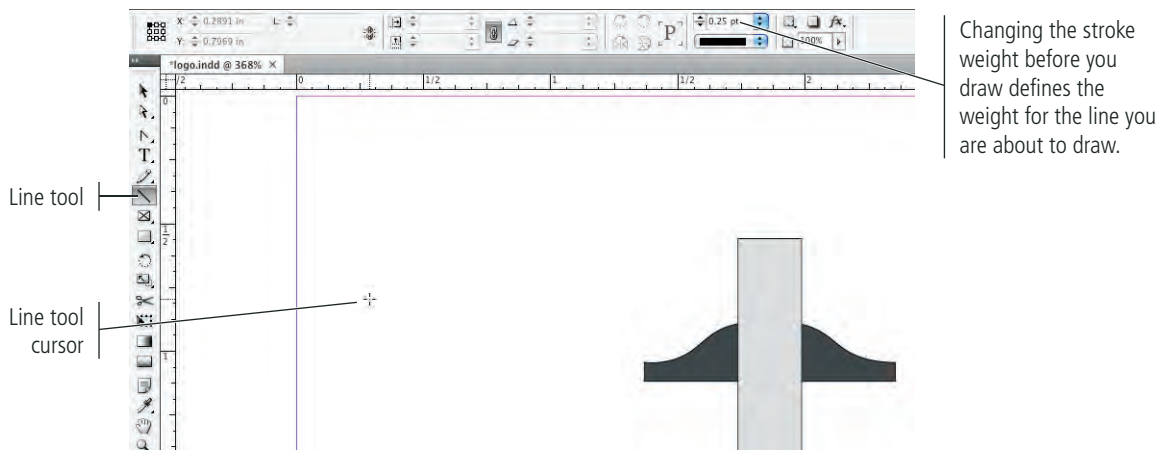
1. With **logo.indd** open, deselect both objects on the page.

2. Select the **Line tool** in the **Tools panel**.

The vertical bar in the T-square is basically a ruler, which means it should have marks indicating 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.)

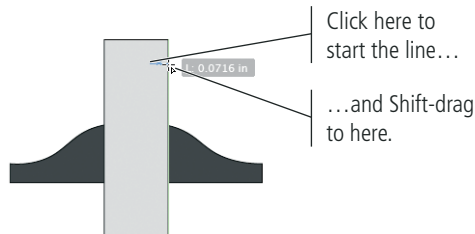
3. In the **Control panel** (with nothing selected on the page), change the **Weight field** to **0.25 pt**.

The default value for new lines is 1-pt black. For the marks on the ruler, 1 pt is 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.

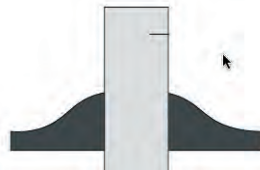
Pressing Shift while drawing with the Line tool constrains the line to 45° increments.



*Note:*

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

5. Click away from the line to deselect it.

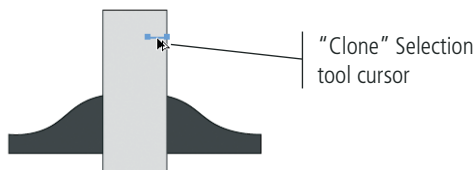


*Note:*

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

6. Using the Selection tool, press Option/Alt, click the line you just drew, and drag down.

Pressing Option/Alt while you drag makes a copy of the original object (called **cloning**).

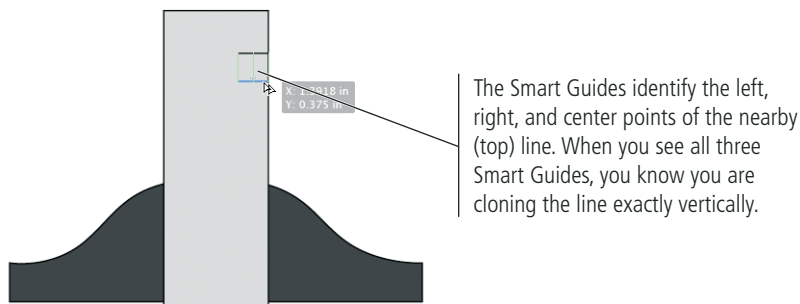


*Note:*

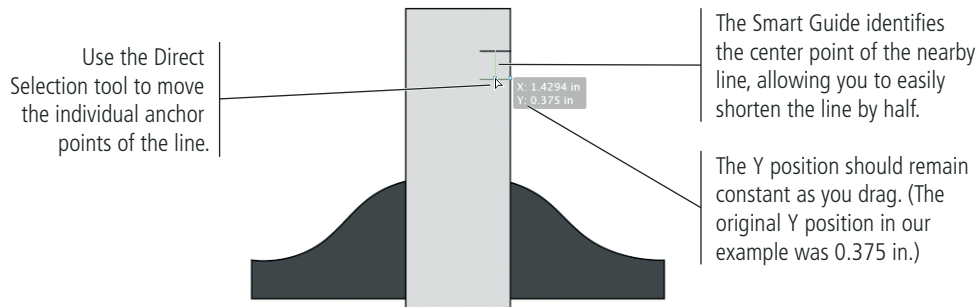
*You can press Shift to constrain the clone to 45° increments, but using Smart Guides make this unnecessary.*

7. Release the mouse button when the new line is approximately 1/8 inch below the original line. (Zoom in if necessary so you can see the small lines more clearly.)

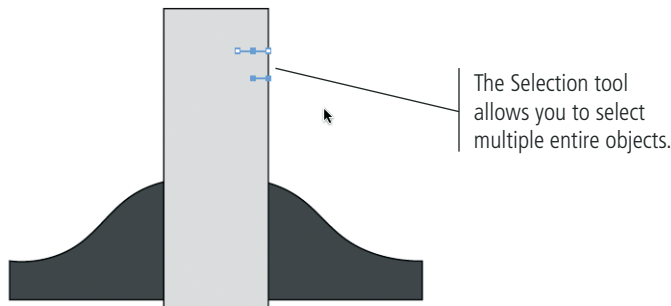
When you release the mouse button, you have an exact copy of the line, placed directly under the original.



- Choose the Direct Selection tool, and then click the left anchor point of the line.
- Drag the left anchor point to the right, using the Smart Guides to keep the line horizontal and change the line to half its original length.

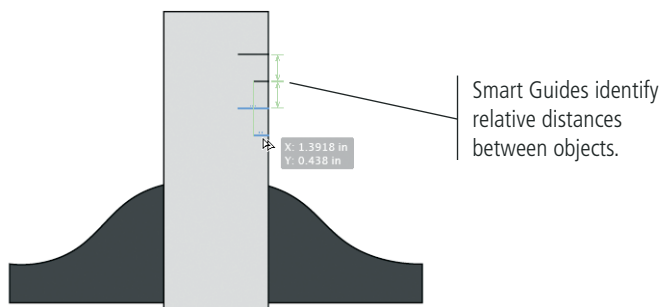


- Choose the Selection tool, and then Shift-click to add the top line to the current selection.

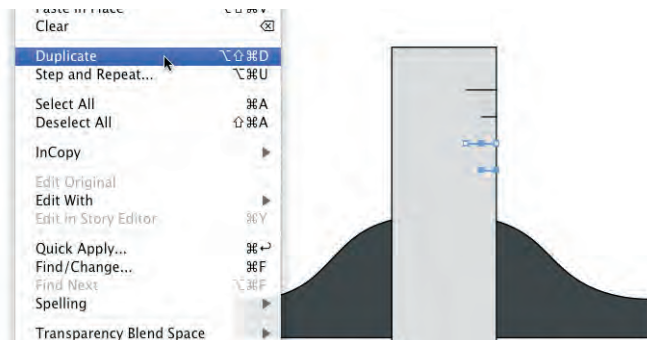


- Press Option/Alt, then click and drag the selected objects down. When the Smart Guides to the right of the object show equality arrows between the original lines and the ones you're cloning, release the mouse button.

In addition to identifying the edges of objects, Smart Guides can also help to space and distribute objects relative to other objects on the page.



- With the two cloned lines selected, choose Edit>Duplicate.

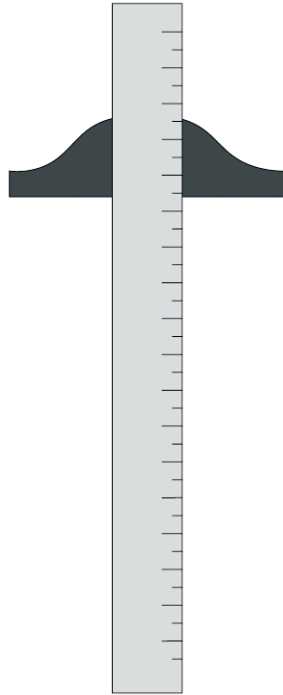


**Note:**

*If some menu commands are not visible, choose Show All Menu Items at the bottom of the Edit menu.*

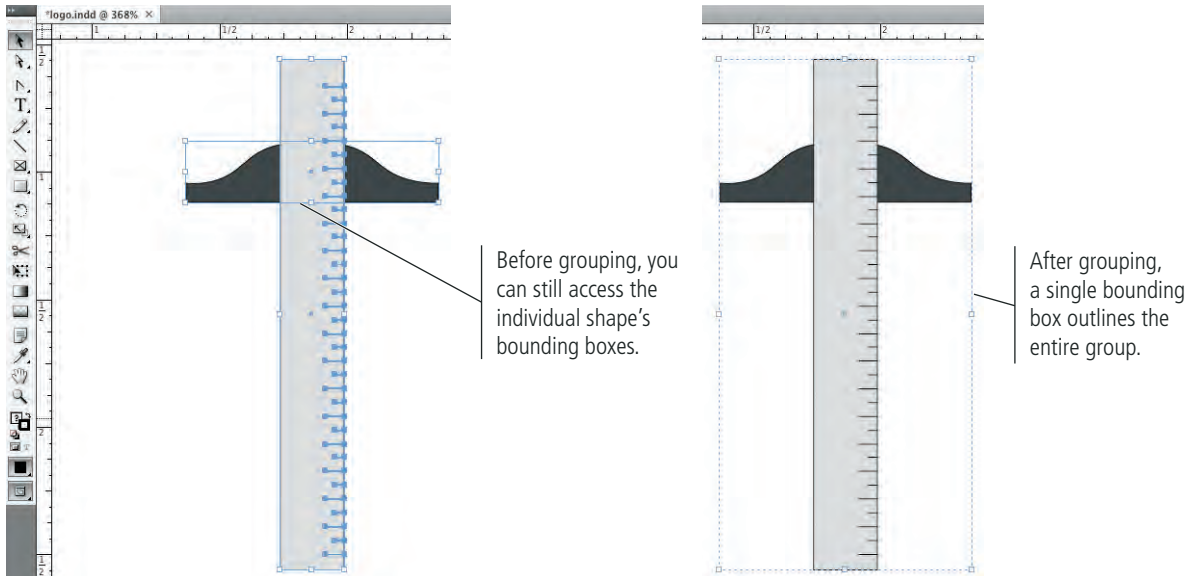
### 13. Using the Duplicate command, add equal-spaced marks to the entire length of the ruler.

When you clone an object, InDesign remembers the distance you moved the clone as the default step-and-repeat measurements (Edit>Step and Repeat). The Duplicate command creates one copy of the selected object using the default step-and-repeat values.



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

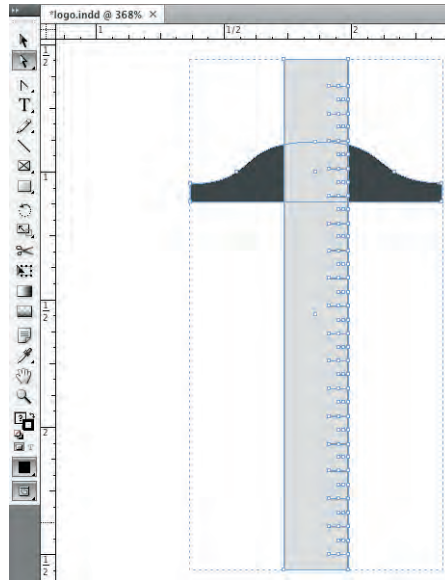
By grouping the selected objects, they are now treated as a single cohesive unit — which is appropriate whenever more than one object makes up an entire design.





## 15. 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 each individual component of the grouped object.



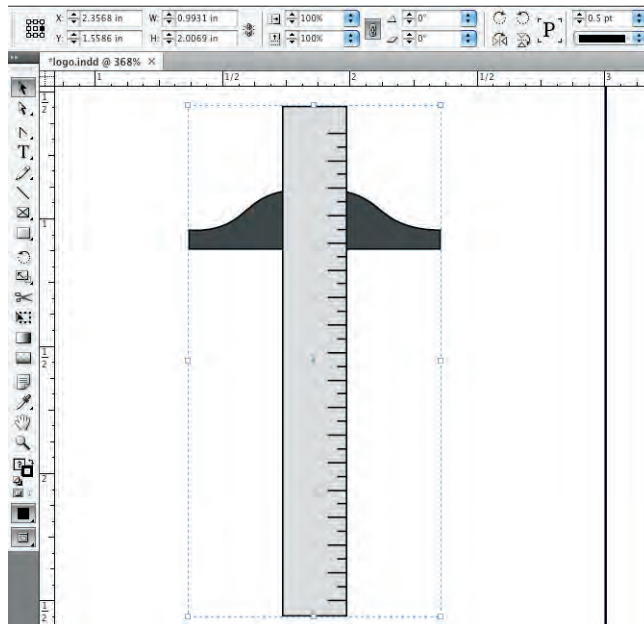
*Note:*

*Group objects by pressing Command/Control-G.*

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

## 16. Switch back to the Selection tool and (with the group still selected) use the Control panel to 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.



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



## CREATE IRREGULAR SHAPES WITH THE POLYGON TOOL

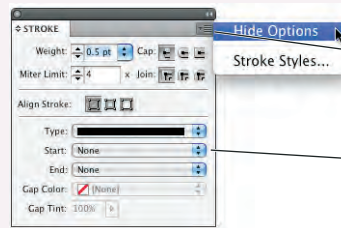
Many designs require shapes other than rectangles and ovals. The Pen tool can create complex objects of any shape, based on Bézier curves. The middle ground is creating straight-sided shapes with anything other than four sides — which you can do with the Polygon tool.

1. With **logo.indd** open, 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

INDESIGN FOUNDATIONS

Although you can use the Control panel to change the stroke weight and style, other stroke options are only available in the Stroke panel. Most of these options are particularly relevant when working with thicker stroke weights; the thin blue line indicates the actual path, regardless of the specific stroke weight. The icons on the various buttons suggest what they do.



Toggle the Stroke panel options on and off in the panel submenu.

When the panel options are hidden, only the Stroke Weight field is visible.

The **Cap options** define the end treatment for a line segment; the end of a line can end exactly where the path ends, or it can extend beyond the end of the path with a rounded or flat cap. The Butt Cap option (left button) is the default setting.



Butt cap



Rounded cap



Projecting cap

The **Join options** determine the appearance of corner points. The default setting creates a mitered join, or you can choose rounded or beveled joints. The Miter Limit field specifies how long a corner point can be before it automatically converts to a beveled joint; the miter limit is a factor of the stroke weight, so a setting of 2 means the corner point can be no more than 2 times the stroke weight.



Mitered join



Rounded join



Beveled join

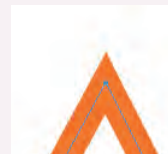
The **Align Stroke options** determine where the stroke is placed in relation to the actual path. The default option aligns the center of the stroke to the path; you can also move the stroke entirely inside or entirely outside the path.



Align stroke to inside

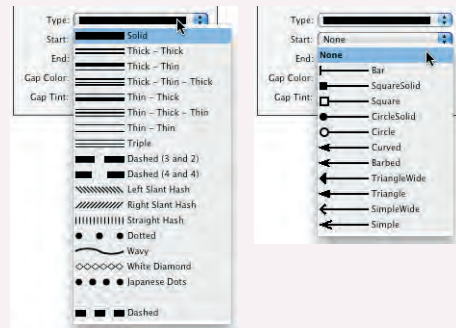


Align stroke to outside



Align stroke to center

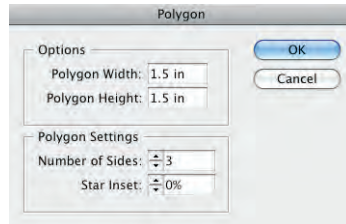
The lower half of the Stroke panel includes options for changing the stroke style and applying special end treatments such as arrowheads. If you choose a style that has a gap (a space between pieces of the style), you can also define a different color for the stroke gaps.



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

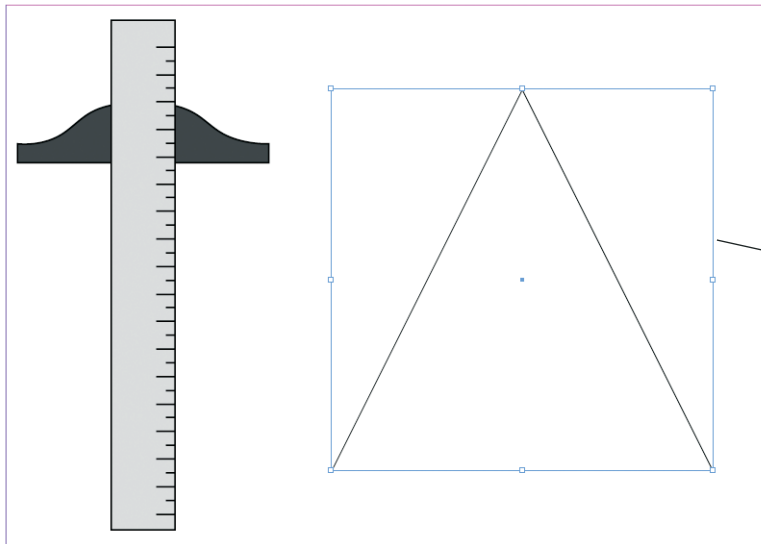
Clicking once opens the Polygon dialog box, where you can define the size of the new object, as well as the number of points and the inset percentage for every other point on the new shape.

4. Change the Height and Width fields to **1.5 in.** Change the Number of Sides field to **3**, and make sure the Star Inset field is set to **0%**.

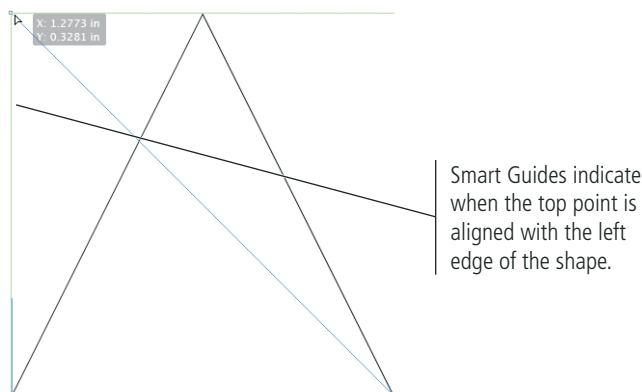


5. Click OK to create the new shape.

6. If necessary, use the Selection tool to drag the new shape to be entirely within the page boundaries.



7. Using the Direct Selection tool, drag the top anchor point until the left side of the triangle is approximately vertical.



*Note:*

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

*Note:*

*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.*

8. Switch to the Selection tool and choose Edit>Copy.

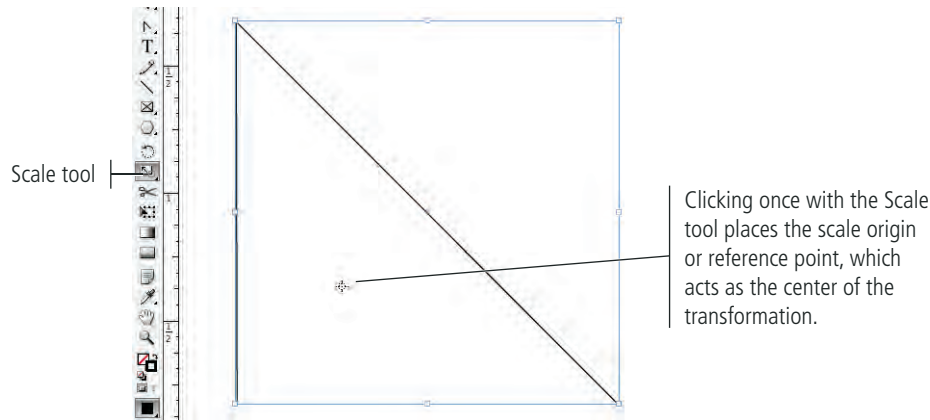
9. Choose Edit>Paste in Place to make an exact copy, placed exactly on top of the original.

*Note:*

*Remember: If you don't see certain menu commands, choose Edit>Show All Menu Items.*

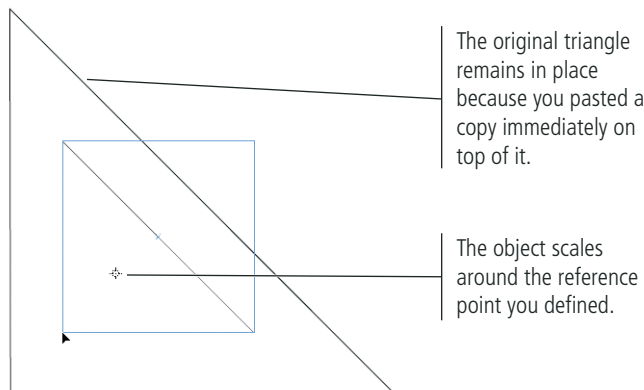
10. Choose the Scale tool in the Tools panel, and then click once near the center of the triangle (do not click the bounding box).

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



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 while you scale it.



12. Save the file and continue.

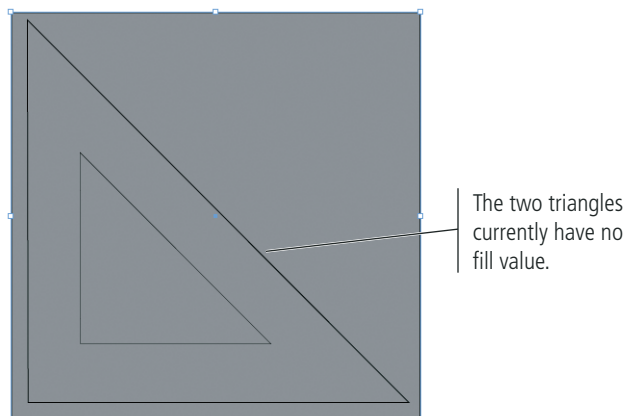


## USE THE PATHFINDER PANEL TO CREATE COMPLEX OBJECTS

So far, you've created basic shapes and lines and edited anchor points to create a non-standard 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. In this exercise, you use the Pathfinder panel to create this type of shape.

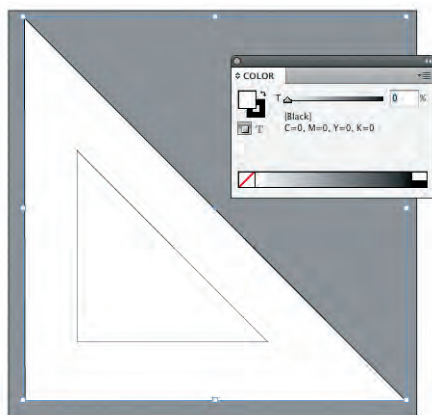
1. With **logo.indd** open, use the **Rectangle tool** to create a rectangle that completely covers both triangles. Fill the rectangle with 50% black and send it to the back of the stacking order (**Object>Arrange>Send to Back**).

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 allows the underlying shape to show through.)

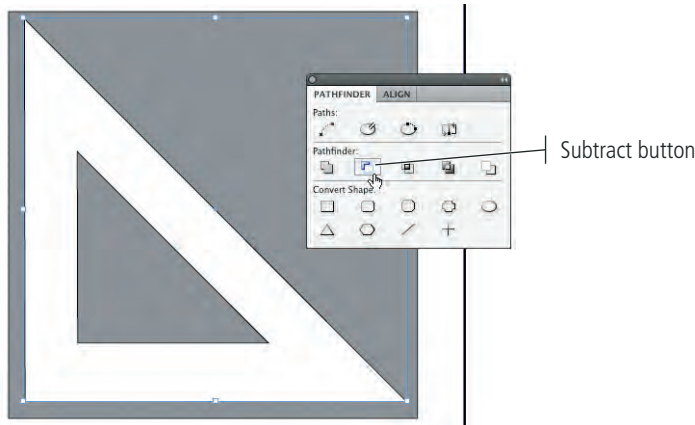


You now need to remove the inner triangle from the outer triangle so the gray background is visible in the center of the shape.

3. Shift-click with the **Selection tool** to select both triangle shapes, and then open the **Pathfinder panel** (**Window>Object & Layout>Pathfinder**).

#### 4. Click the Subtract button in the middle section 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.

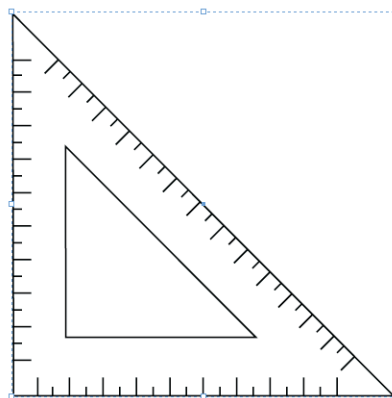


#### Note:

You can accomplish the same result by choosing *Object>Path>Make Compound Path*.

#### 5. Select and delete the gray 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, group the objects, and then change the stroke weight to 0.5 pt.



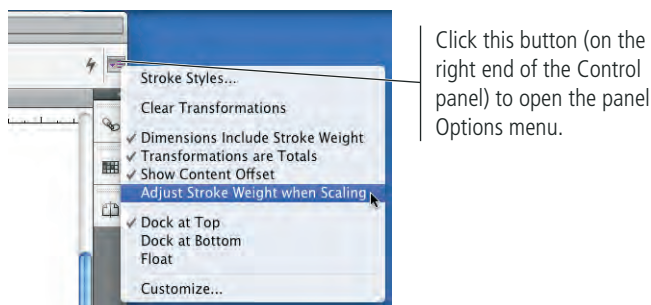
#### Note:

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. Open the Control panel Options menu and uncheck the Adjust Stroke Weight when Scaling option.

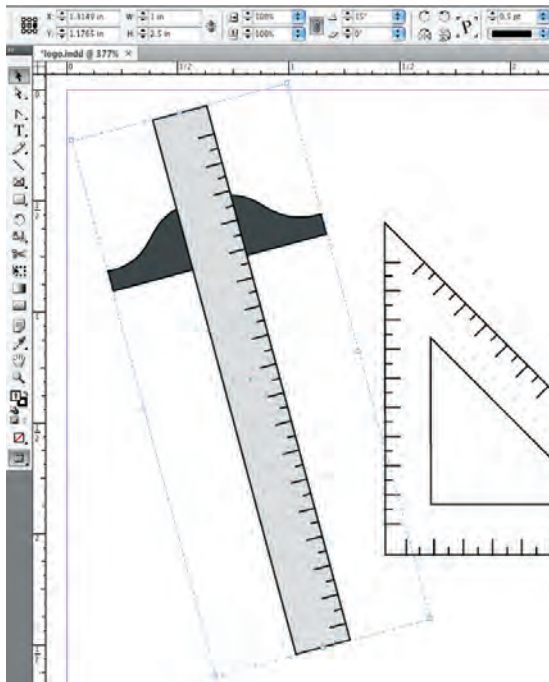
By default, scaling an object proportionally scales the stroke weight. For example, scaling a circle with a 2-pt stroke by 50% results in a 1-pt stroke. In this case, you want to maintain the 0.5-pt stroke, so you are turning off this option.



#### 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.

- Using the Control panel, change the group width to 1 in, the height to 2.5 in, and then rotate it by 15°. If necessary, drag the T-square group to be entirely within the page area.



## The Pathfinder Panel in Depth

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 Objects>Paths, Objects>Pathfinder, and Objects>Convert Shape submenus.)



- |                                       |  |   |
|---------------------------------------|--|---|
| <input type="checkbox"/> Join Path    | <input type="checkbox"/> Add             | <input type="checkbox"/> Rectangle                  |
| <input type="checkbox"/> Open Path    | <input type="checkbox"/> Subtract        | <input type="checkbox"/> Rounded Rectangle          |
| <input type="checkbox"/> Close Path   | <input type="checkbox"/> Intersect       | <input type="checkbox"/> Beveled Rectangle          |
| <input type="checkbox"/> Reverse Path | <input type="checkbox"/> Exclude Overlap | <input type="checkbox"/> Inverse Rounded Rectangle  |
|                                       | <input type="checkbox"/> Minus Back      | <input type="checkbox"/> Ellipse                    |
|                                       |  | <input type="checkbox"/> Triangle                   |
|                                       |  | <input type="checkbox"/> Polygon                    |
|                                       |  | <input type="checkbox"/> Line                       |
|                                       |  | <input type="checkbox"/> + Horizontal/Vertical Line |

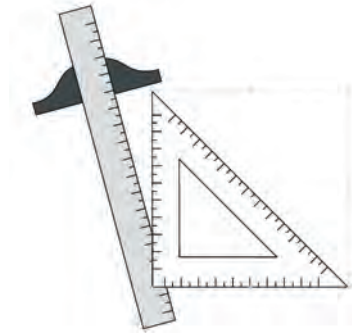
Path options break (open) a closed path, connect (close) the endpoints of an open path, or reverse a path's direction (start becomes end and vice versa, which is relevant if you use stylized end treatments).

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

Pathfinder options 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.

10. Drag the triangle group to slightly overlap the ruler on the T-square group, using the following image as a guide.



11. Select both groups of objects and group them into a single group.
12. Save the file and continue to the next stage of the project.

## Stage 3 Create and Format Basic Text

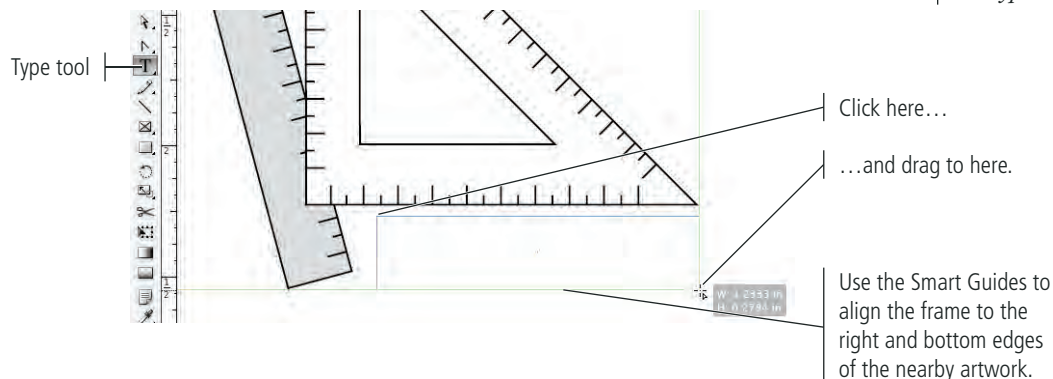
Virtually every project you build in InDesign will involve text in one way or another. This logo project is no exception, even though you place and format only a single word. InDesign is ultimately a page-layout application, not an illustration program. **Page layout** means combining text and graphic elements in a meaningful way to convey a 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

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

1. With **logo.indd** open, 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 then 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.



#### Note:

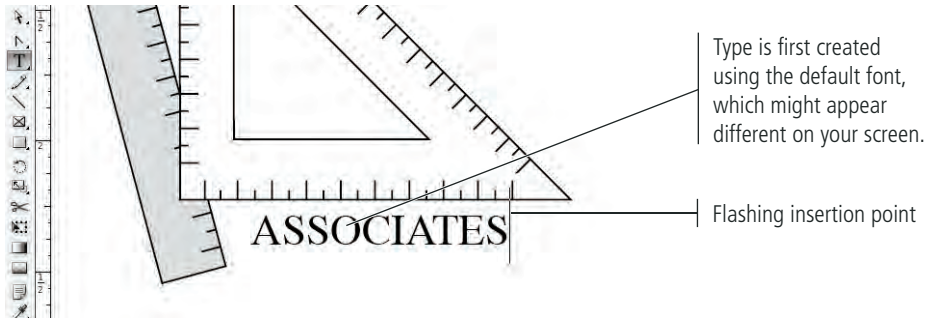
*In an earlier exercise, you hid frame edges to see the thin strokes around shapes. If frame edges were visible here, you would see a thin blue line marking the shape of the frame you drew with the Type tool.*

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

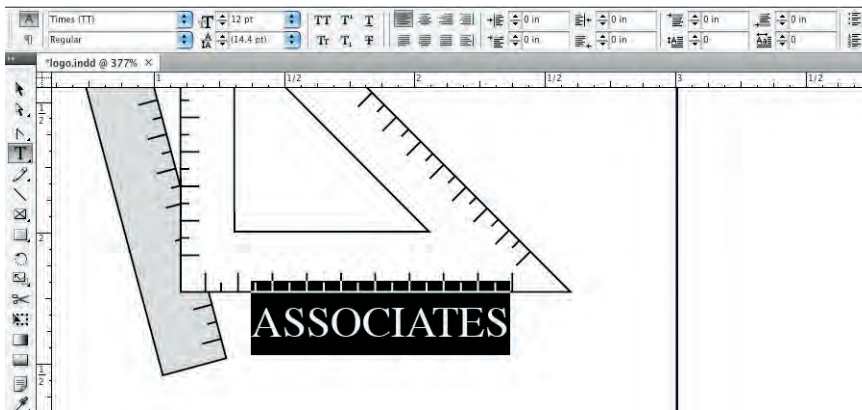


### 3. Type ASSOCIATES.

New text appears, beginning at the flashing insertion point.



### 4. Double-click the word you just typed to select it, and then review the options in the Control panel.



#### Note:

*You explore all the available character formatting options in Project 2.*

## Selecting Text

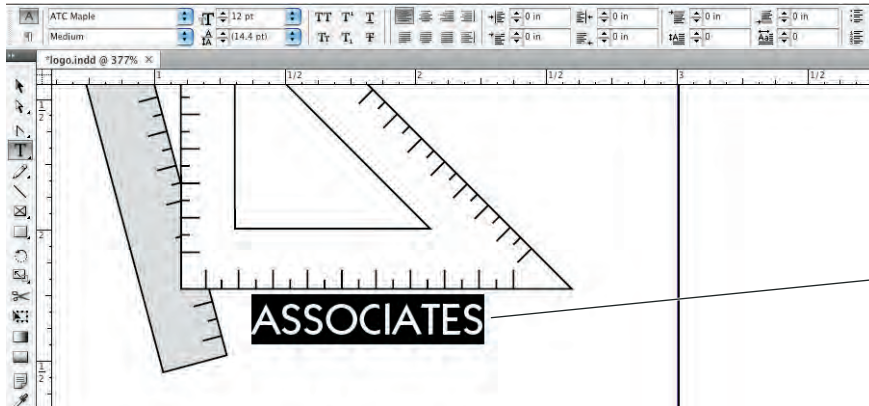
### INDESIGN FOUNDATIONS

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

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

5. In the Control panel, highlight the Font field and type **ATC M**.

When you type in the Font field, InDesign scrolls to the first font that matches the characters you type. In this case, the ATC Maple font is automatically selected as soon as you type the letter M.



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

6. Open the Font Variation menu and choose **Ultra** from the list of options.



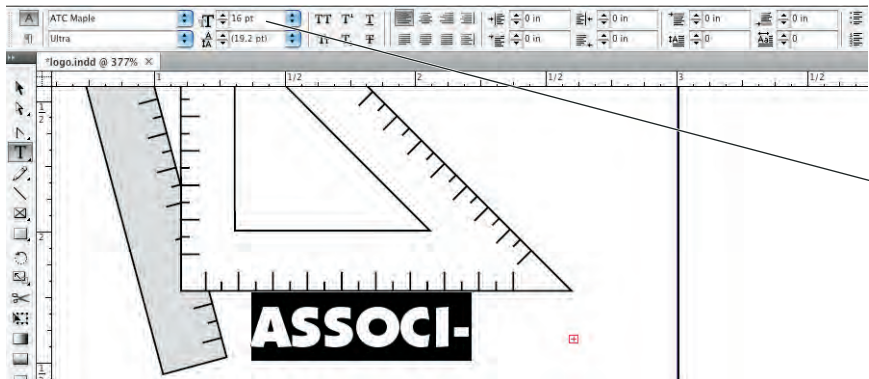
The Font Variation menu lists all available options for the selected font.

*Note:*

*Remember from the Getting Started section at the beginning of this book: To complete the projects in this book, you should install and activate the ATC fonts that are provided on your Resource CD.*

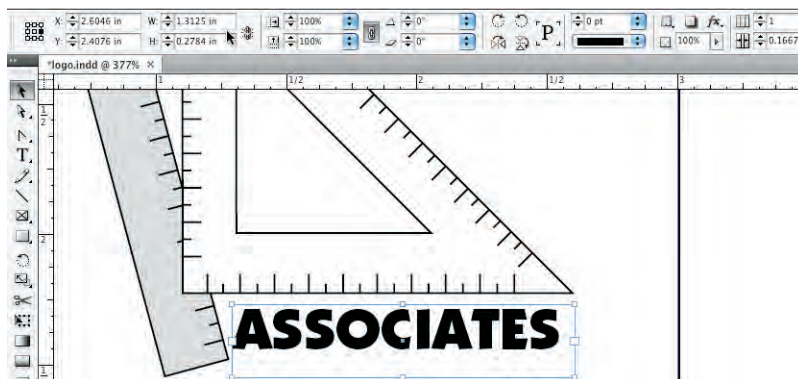
7. Highlight the Type Size field and type **16**, and then press Return/Enter to apply the change.

You don't need to type the unit "pt" for the type size; InDesign automatically applies the measurement for you.



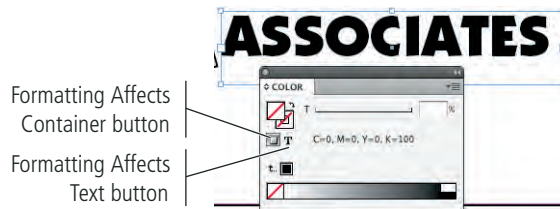
Type Size menu/field

8. If you see a red "X" on your frame border, select the right-center reference point in the Control panel and increase the frame width until all the text is visible again.

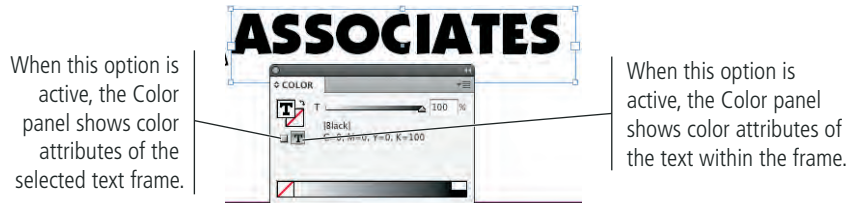


**9. With the text frame selected, open the Color panel.**

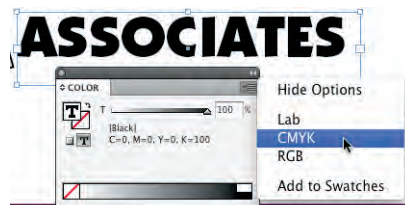
Type defaults to a 100% black fill with no stroke. (You can apply a stroke to type, but you should be very careful when you do to avoid destroying the letter shapes.)



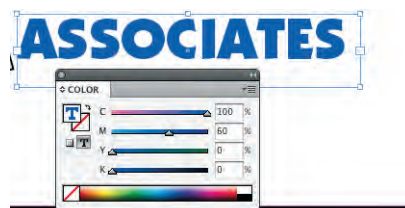
**10. In the Color panel, click the Formatting Affects Text button.**



**11. Open the Color panel Options menu and choose the CMYK color model (described below).**



**12. In the Color panel, change the C (cyan) value to 100%, the M (magenta) value to 60%, and the K (black) value to 0%.**



**13. 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 people on many types of systems, so it's best if you don't use 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.

**Note:**

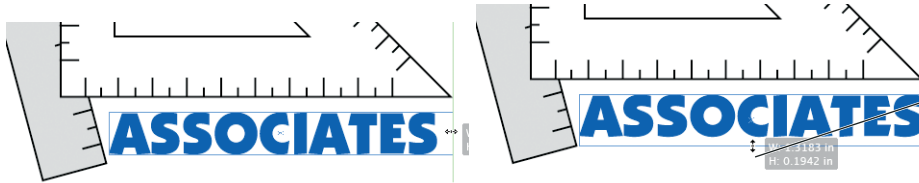
*You can convert individual characters to inline objects by selecting specific characters before you choose Type>Create Outlines.*

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



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

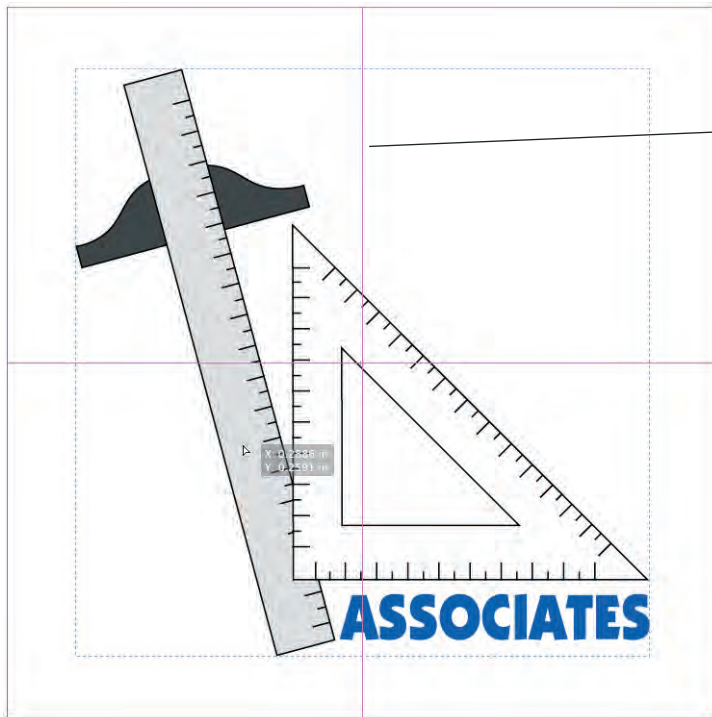
15. Switch back to the Selection tool, and then resize the group of letter shapes to completely fill the area below the triangle and to the right of the T-square.



Drag the bottom-center or right-center bounding box handles to resize the entire object (all grouped letter shapes).

16. Select all the objects on the page and group them.

17. Using the Selection tool, drag the group until the Smart Guides indicate that the group is centered on the page both horizontally and vertically.



Smart Guides help align the group to the center of the page.

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

## Why CMYK?

The CMYK color model, also called **process color**, uses subtractive color theory to reproduce the range of printable colors. The process color model recreates 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 would produce 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 color 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** (range). Special (spot) colors are printed using specifically formulated inks as additional color separations.

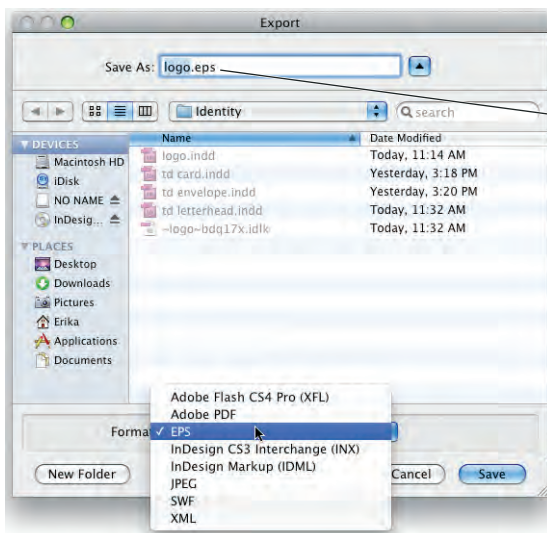


## EXPORT EPS FILES

Now that the logo is complete, you need to save it in the appropriate formats for the documents 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 (Encapsulated 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. InDesign automatically adds the correct extension.

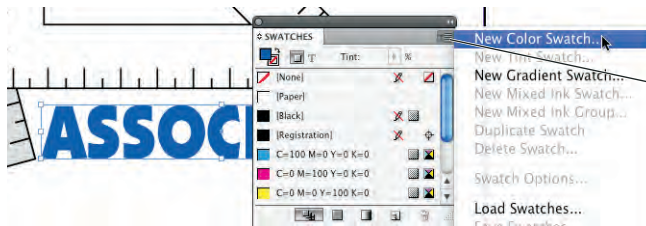
3. In the Save As/File Name field, add **\_cmyk** at the end of the file name, before the extension.
4. Click Save to review the Export EPS options, and then click Export.
5. In the layout, click the fill of any letter in the Associates group with the Direct Selection tool.

Because you grouped all the objects in the logo artwork, you can't use the Selection tool to select only the Associates letter shapes. However, if you click the fill of any one letter shape you select the entire group of letter shapes.

### 6. Open 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 more accurately named because the paper for a job might not be white.

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



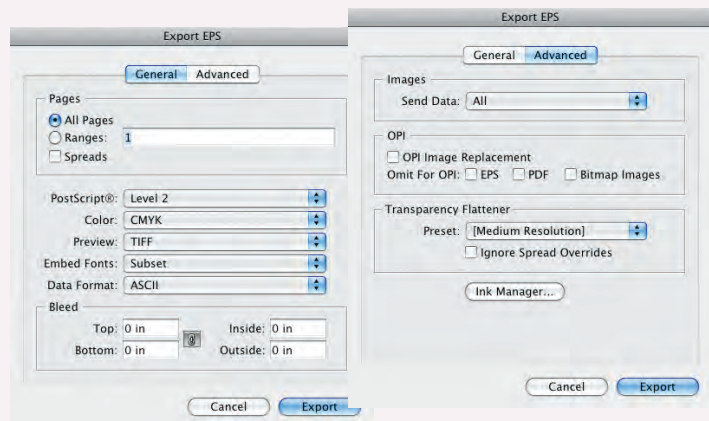
#### Note:

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

## Export EPS Options

In the General tab of the Export EPS dialog box, you can decide which page(s) you want to export, and whether to export single pages or spreads.

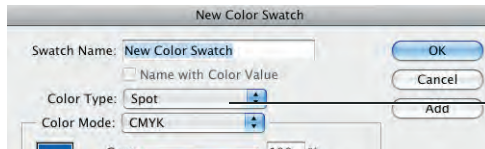
- **PostScript** defines compatibility with the various types of PostScript output devices (Level 2 or Level 3).
- **Color** specifies how color is represented in the exported file. The Leave Unchanged option leaves objects in their original color spaces. CMYK, Gray, and RGB convert all colors in the 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. The None option 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:

- The **Images** option determines how data in bitmap images is included in the exported file. The All option embeds all high-resolution data in the exported file; Proxy includes only low-resolution (72 dpi) versions.
- **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. The Omit For OPI option selectively omits specific types of graphics.
- **Transparency Flattener** defines how transparent areas and effects (see Project 2) are output.

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



Choose Spot in this menu.

## 9. Choose Pantone Solid Coated in the Color Mode menu.

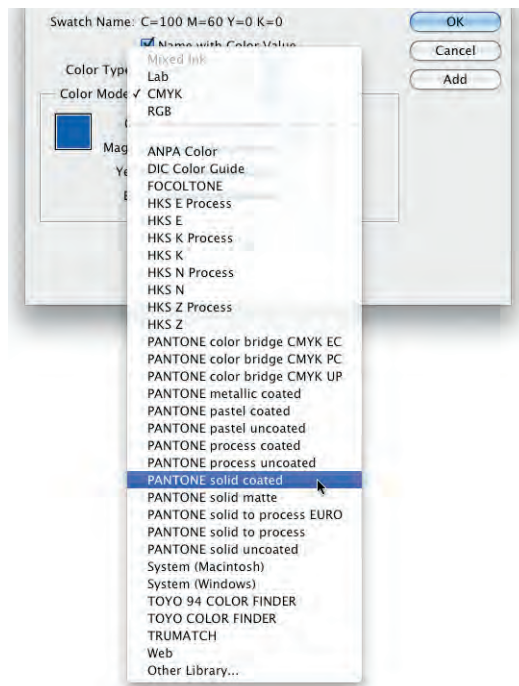
Spot colors are created with special premixed inks to produce a certain color with one ink layer; they are not built from the standard process inks used in CMYK printing. When you output a job with spot colors, each spot color appears on its own separation.

Spot color inks are commonly used when a special color, such as a corporate color, is required. InDesign includes a number of built-in color libraries, including spot-color systems such as 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 expect.

### Note:

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

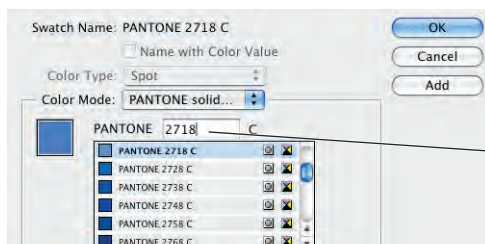


### Note:

*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.*

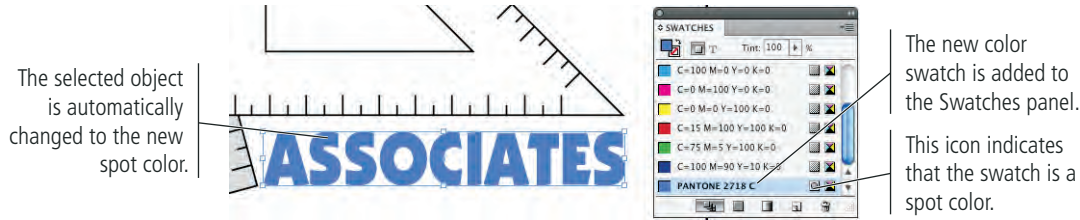
## 10. Place the insertion point in the Pantone field and type 2718.

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



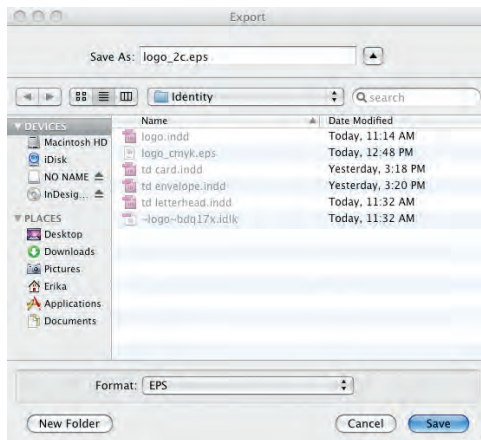
Type a specific color number in this field.

11. Click OK to return to the document window.



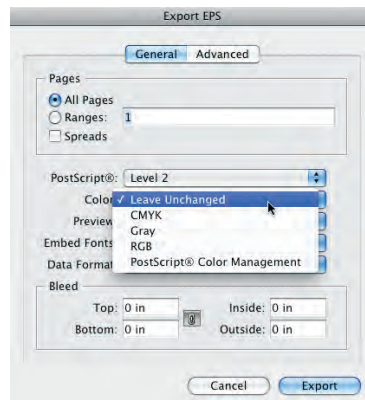
12. Choose **File>Export**, navigate to the **WIP>Identity** folder, name the file **logo\_2c.eps**, and click **Save**.

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 4-color and 2-color versions of the logo.



13. In the **Export EPS** dialog box, choose **Leave Unchanged** in the **Color** menu, and then click **Export**.

You must use this option to maintain the spot color information in the EPS file; if not, the color will be converted to CMYK.



14. Close **logo.indd** (saving changes if asked), and then continue to the next stage of the project.

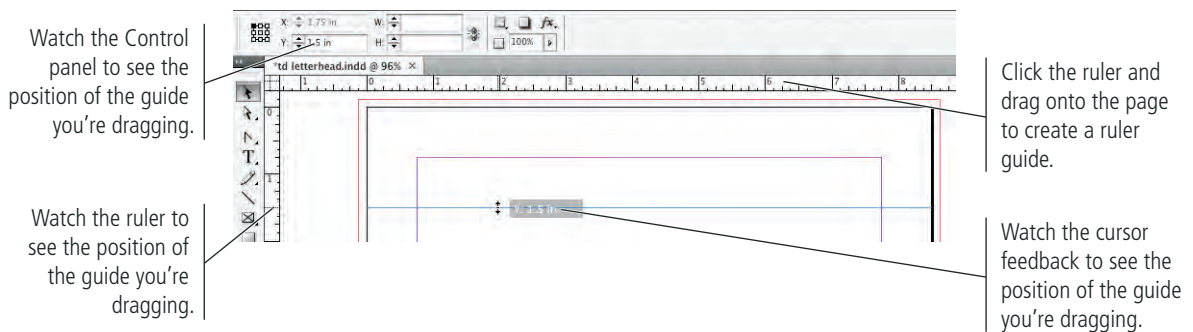


## Stage 4 Creating a Cohesive Layout

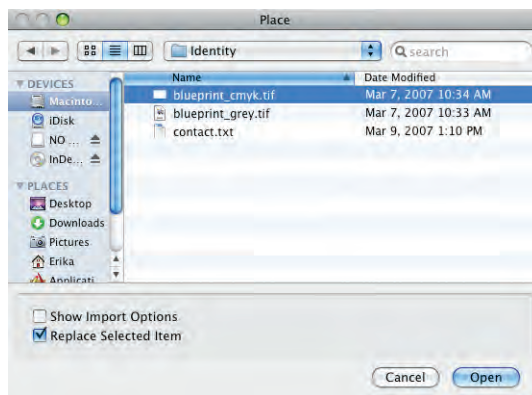
Now that the logo is complete, it's time to put it together with the client's contact information — in other words, it's time to lay out the business card, letterhead, and envelope.

### PLACE EXTERNAL GRAPHICS FILES

1. Open **td letterhead.indd** from your **WIP>Identity** folder.
2. Click in the horizontal ruler and drag down to place a ruler guide at **Y: 1.5 inch**.

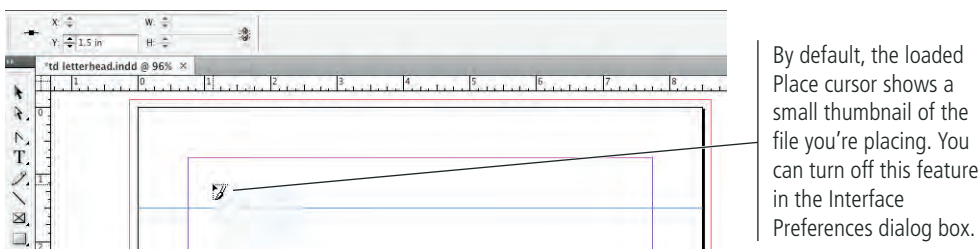


3. Choose **File>Place**, navigate to the **RF\_InDesign>Identity** folder and select **blueprint\_cmyk.tif**.

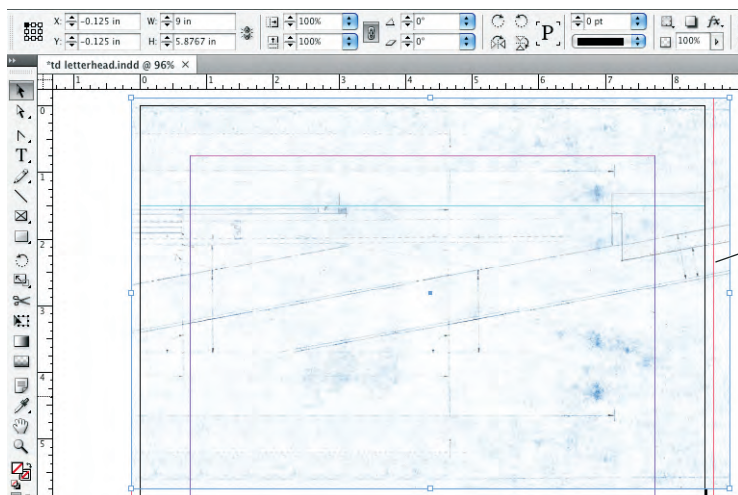


4. Click **Open** to load the cursor with the placed file.

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



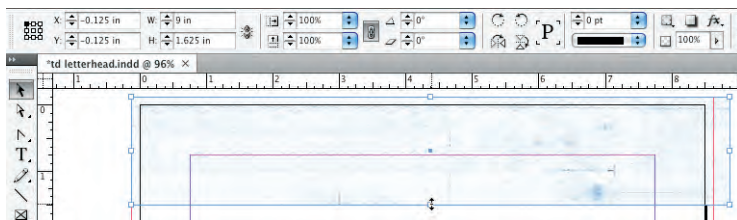
- Click near the top-left corner of the page to place the image, and then use the Selection tool to drag the image to the top-left bleed guides.



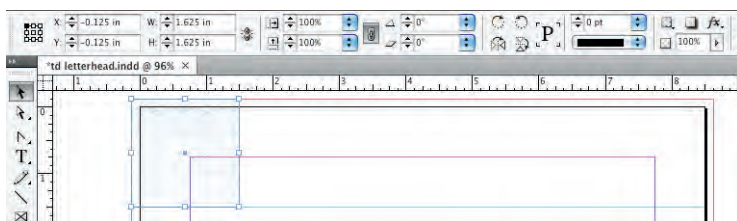
Bleed guides surround the page by 0.125" — the measurement you defined at the beginning of the project.

- Click the bottom-center handle of the bounding box and drag up to the guide at 1.5 inch.

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, the image contained within the frame remains unaffected.



- In the Control panel, select the top-left reference point and change the object width to 1.625 inch.

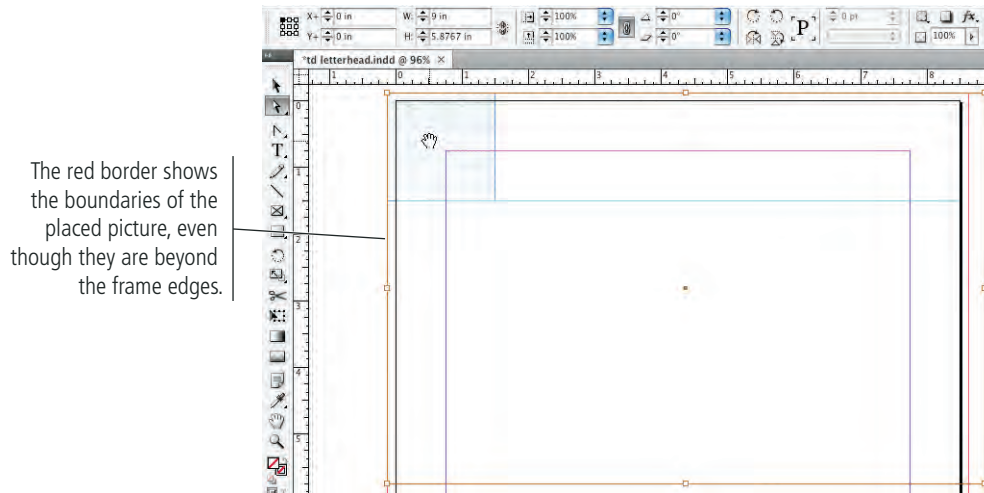


**Note:**

*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 good idea to crop the actual image in Photoshop, and then place the cropped version into your InDesign layout.*

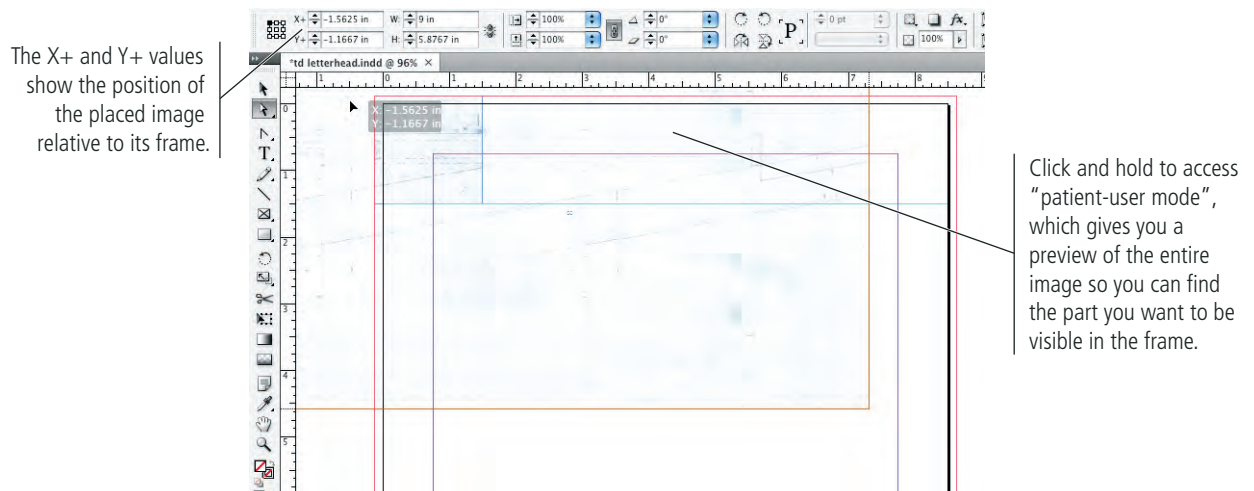
**8. Choose the Direct Selection tool and click the placed image to select it.**

The Direct Selection tool selects the image placed within the object. Options in the Control panel relate to the placed object, not the object containing the placed object.



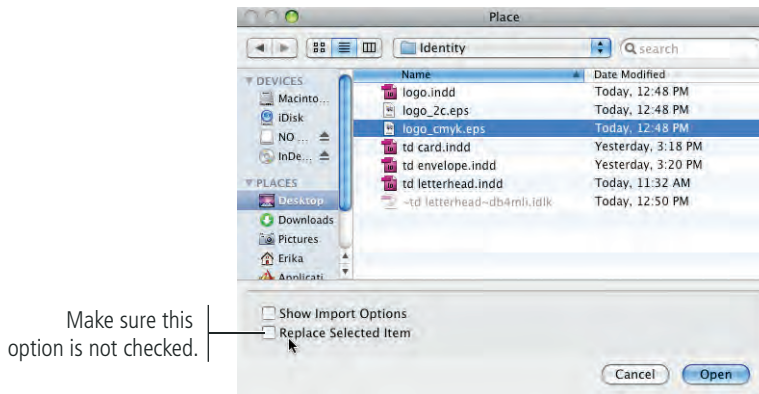
**9. Click and hold down the mouse button until you see a ghosted version of the entire image.**

**10. Drag to reposition the image within the frame. When you are satisfied with the visible portions of the image, release the mouse button.**

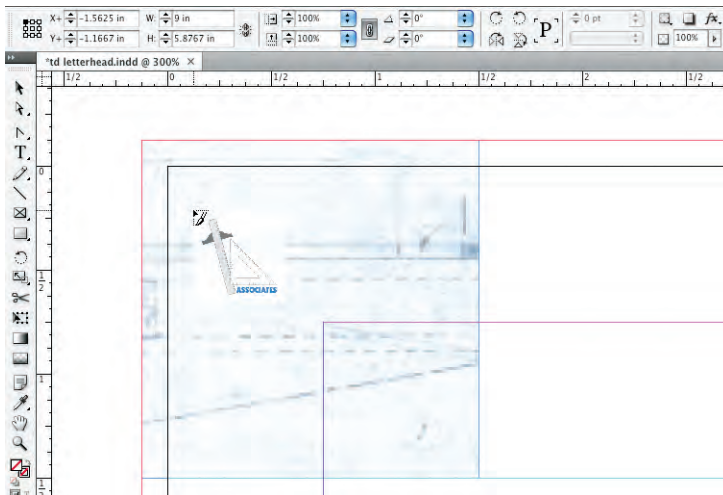


**11. Choose File>Place and navigate to your WIP>Identity folder. Select logo\_cmyk.eps and uncheck the Replace Selected Item option.**

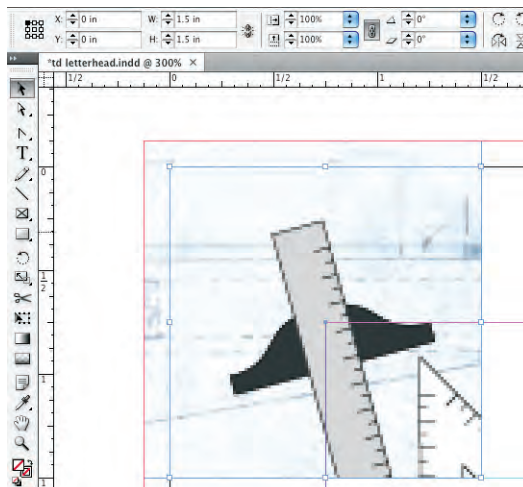
If a frame is selected in the document and the Replace Selected Item option is checked, the file is automatically placed into the frame instead of loaded into the cursor. In this case, you want to add a new image, so the Replace Selected Item option should be unchecked (turned off).



**12. Click Open, and then click to place the image on the page.**

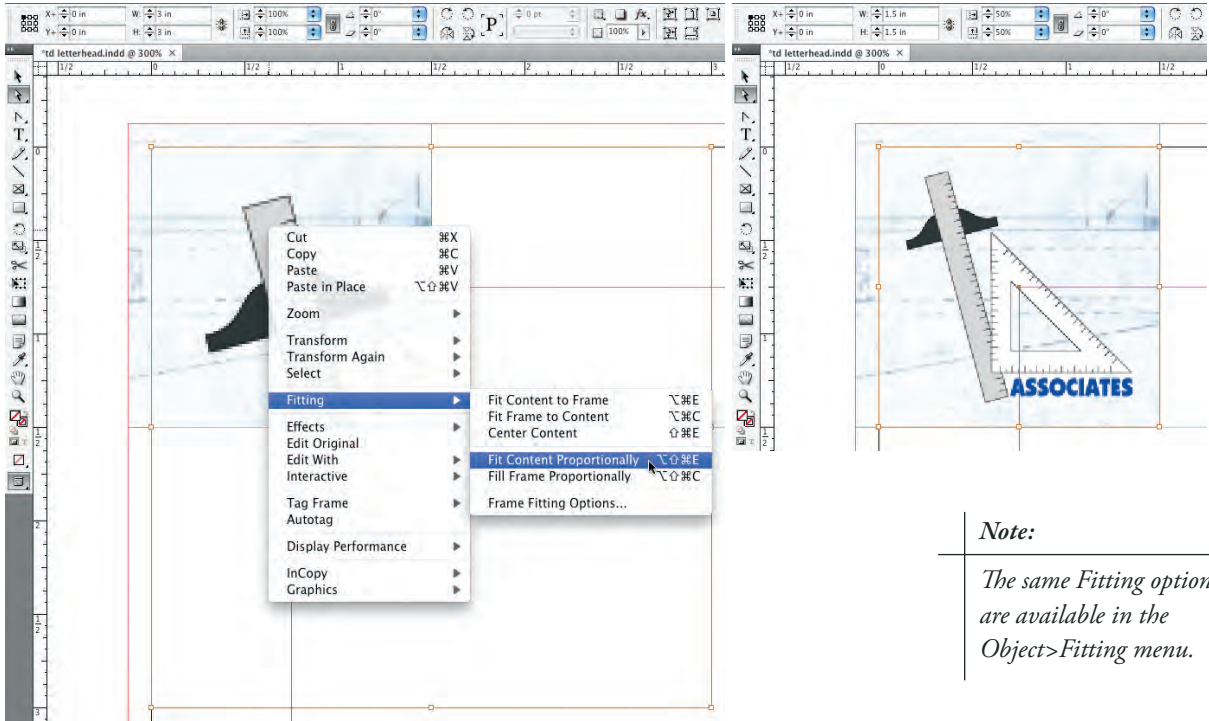


**13. Position the top-left edge of the placed logo frame at X:0, Y:0, and change the height and width to 1.5 inch.**



**14. Choose the Direct Selection tool, Control/right-click the placed logo, and choose Fitting>Fit Content Proportionally from the contextual menu.**

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.



*Note:*  
The same Fitting options are available in the Object>Fitting menu.

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

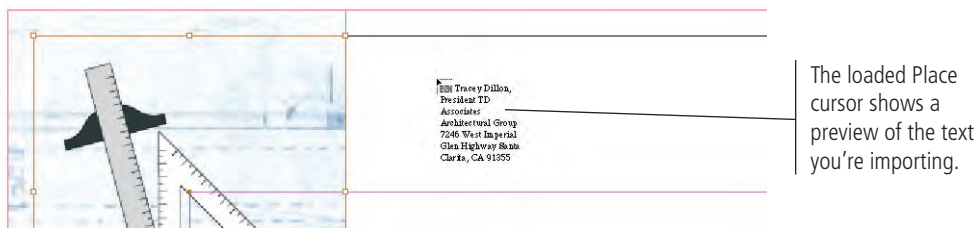
 **PLACE AN EXTERNAL TEXT FILE**

You already know how to create a text frame and enter text elements. 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.

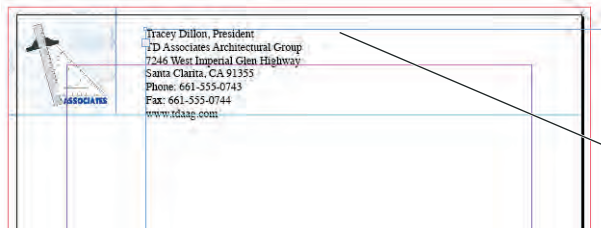
**1. With td letterhead.indd open, make sure nothing is selected in the layout, and then choose File>Place.**

If you leave the graphics frame selected from 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.**

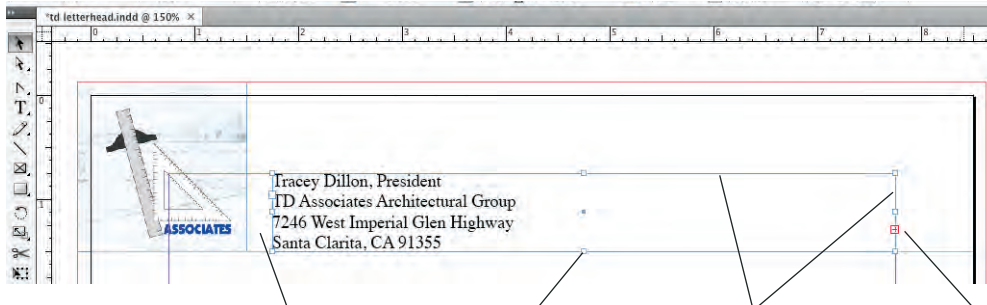


- Click the loaded Place cursor near the top edge of the page, directly to the right of the placed graphics.



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

- Using the Selection tool, adjust the edges of the text frame to fit within the guides at the top of the page. Use the following image as a guide.



Leave 0.25" between the graphics and the left edge of the text frame.

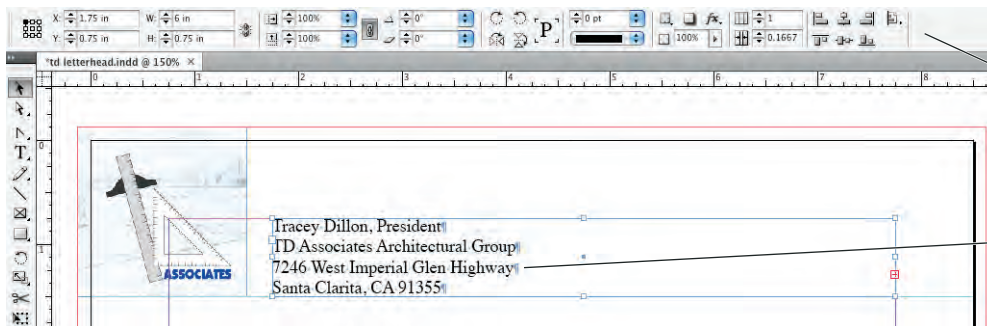
Bring the bottom edge of the frame up to the guide at Y: 1.5".

Snap the top and right edges to the margin guides.

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

- 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.

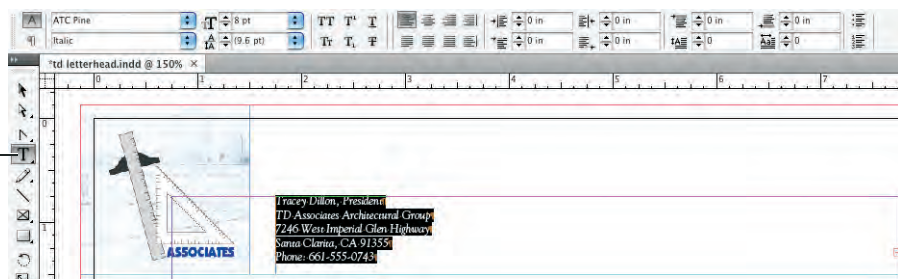


When a text frame is selected with a selection tool, the Control panel contains options relative to the object.

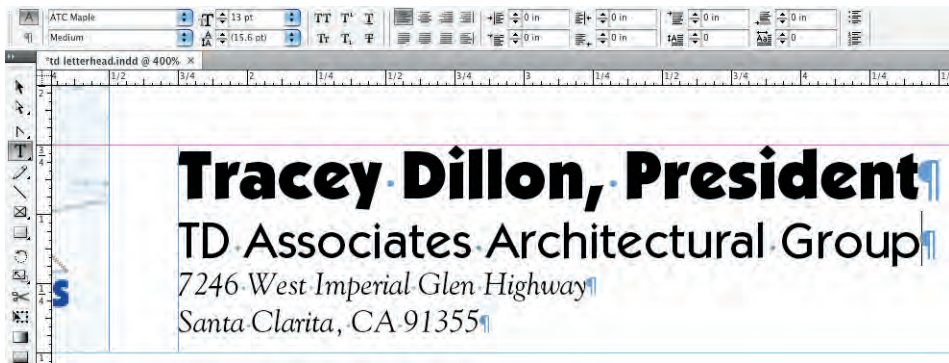
Hidden characters show paragraph returns, spaces, and other non-printing characters.

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

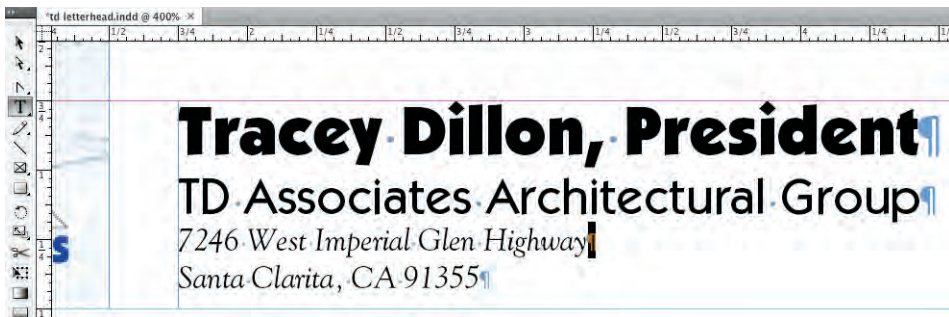
When text in a frame is selected with the **Type** tool, the **Control** panel contains options relative to the text.



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

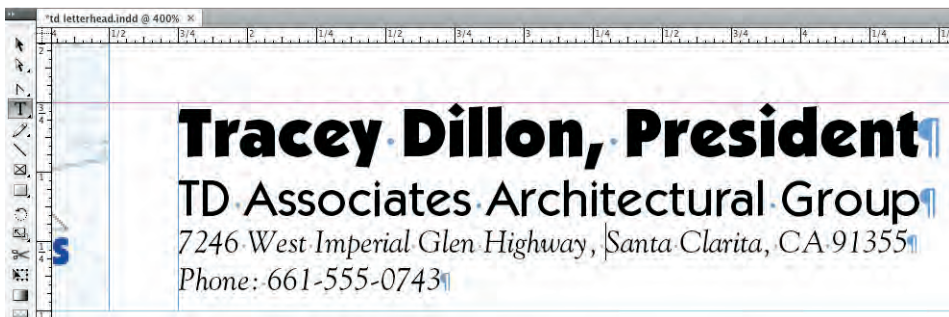


11. Click at the end of the first address line to place the insertion point, and then press Shift-Right Arrow key to select the paragraph return character.

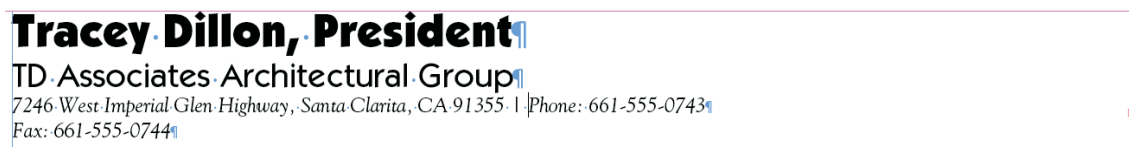


12. Type a comma, and then press the Spacebar.

When you type with text highlighted — including hidden characters — whatever you type replaces the highlighted text.



13. Highlight the paragraph return after the zip code. Press the Spacebar, type |, and then press the Spacebar again.



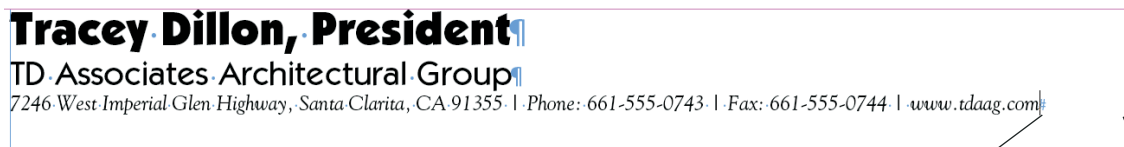
14. Repeat Step 13 to move all the remaining contact information onto the same line as the address.

Extra paragraph returns exist after the Web address, so InDesign thinks there is still more text than will fit. Remove the extra paragraph returns to get rid of the overset text icon on the edge of the text frame. You will often see this type of problem when working with imported text.



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

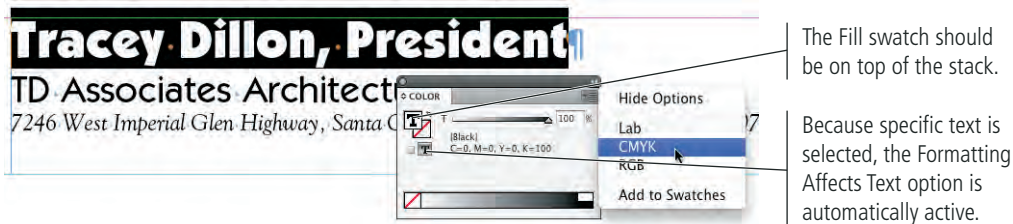
15. Place the insertion point at the end of the line and press the Forward Delete key to remove the extra paragraph returns.



You can't delete the end-of-story character.

The overset text icon is gone.

16. Highlight the first line of text only.
17. In the Color panel Options menu, make sure the Fill swatch is active and choose CMYK.



The Fill swatch should be on top of the stack.

Because specific text is selected, the Formatting Affects Text option is automatically active.

18. Change the color of the selected text to C=100 M=60 Y=0 K=0.



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





## CONTROL PARAGRAPH FORMATTING

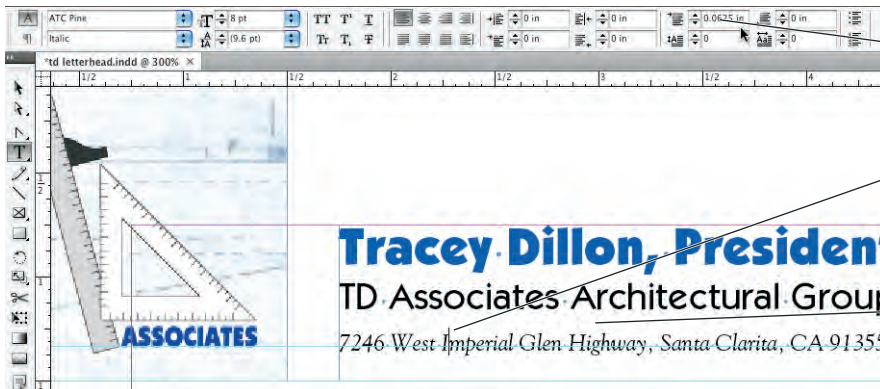
Character formatting includes any option that affects the appearance of selected characters, such as font, size, horizontal scale, and a host of others. Paragraph formatting options, on the other hand, affect an entire paragraph (everything between two paragraph return characters). Paragraph formatting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

1. With **td letterhead.indd** open, drag a horizontal guide that aligns with the bottom of the word “Associates” in the placed logo.



2. Click with the Type tool to place the text insertion point in the contact information paragraph.
3. In the Control panel, click the up arrow button of the Space Before Paragraph field to increase the spacing above the selected paragraph.

Changes to paragraph formatting apply to the entire paragraph; simply place the insertion point within the paragraph, rather than manually selecting the paragraph.



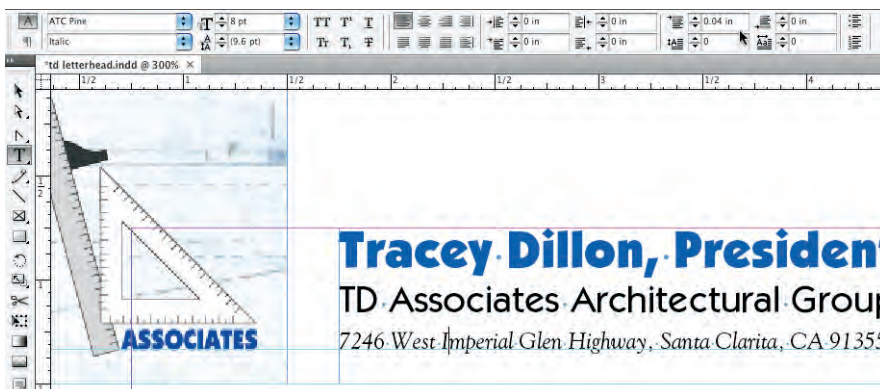
Space Before Paragraph field

The insertion point indicates the selected or active paragraph.

The stepped increment for the Space Before Paragraph value adds too much space above the paragraph.

4. Highlight the value in the Space Before Paragraph field and type **0.04 in.** Press Return/Enter to apply the change.

You can use the arrow buttons to increase or decrease the value in a Control panel field in specific increments, or you can type a specific value.



*Note:*

*You explore all the available paragraph formatting options in Project 2.*

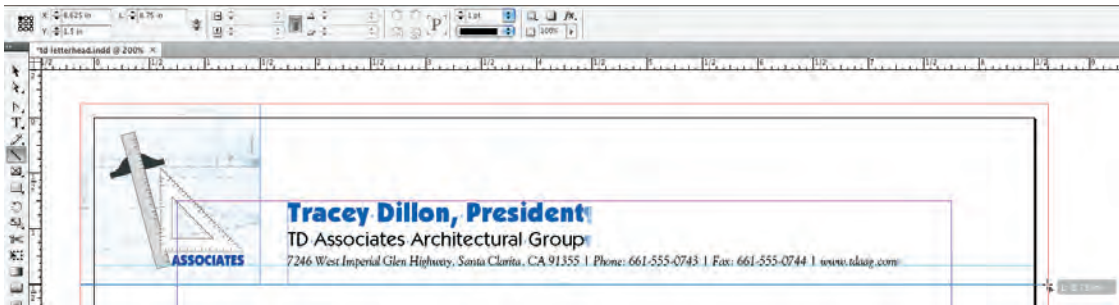
*Note:*

*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.*

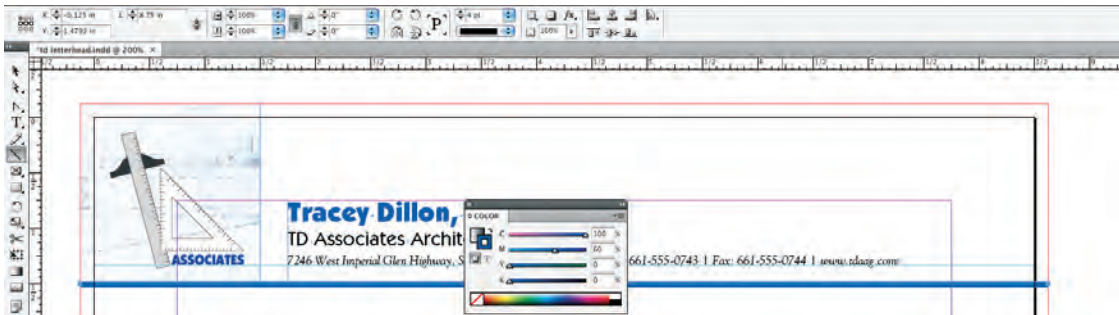
*Note:*

*The arrow buttons for paragraph formatting options step through values in increments of 0.025".*

- Using the Line tool, draw a horizontal line at Y: 1.5 inch that bleeds past both page edges. Use the Color panel to change the stroke color to C=100 M=60 Y=0 K=0.

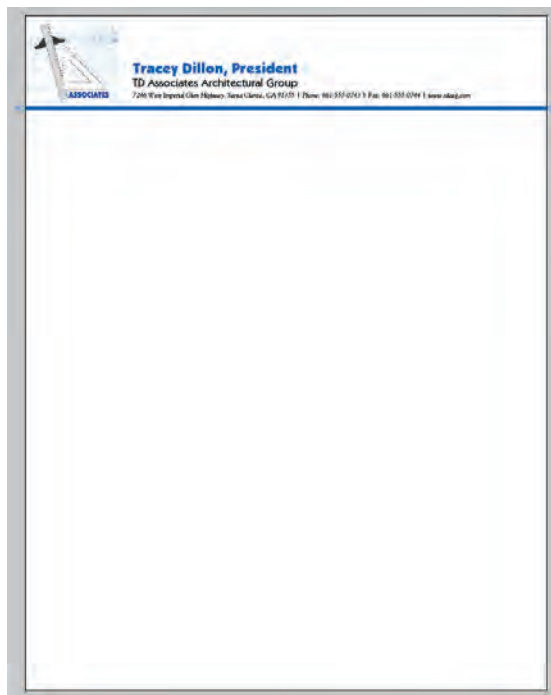
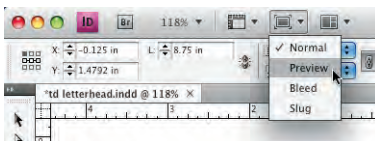


- Use the Control panel to change the stroke weight to 4 pt, and use the Color panel to change the stroke color to C=100 M=60 Y=0 K=0.



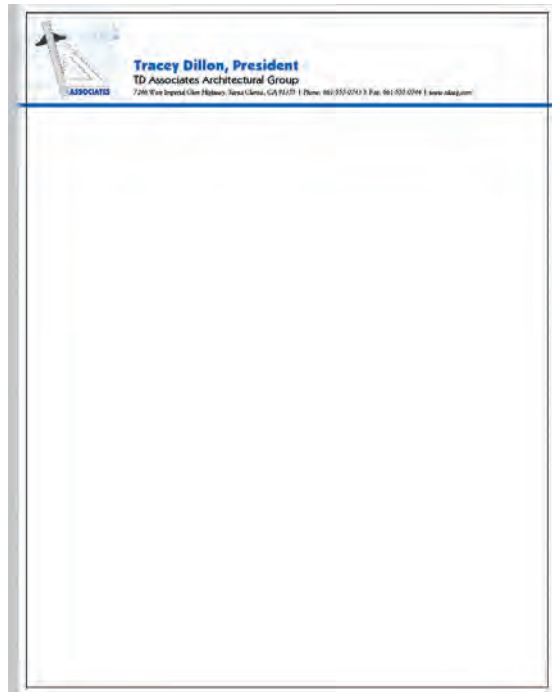
- Click the Screen Mode button in the Application/Menu bar and choose Preview.

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.



## 8. Choose Bleed in the Screen Mode menu.

Bleed mode extends 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 the problem before you output the file.

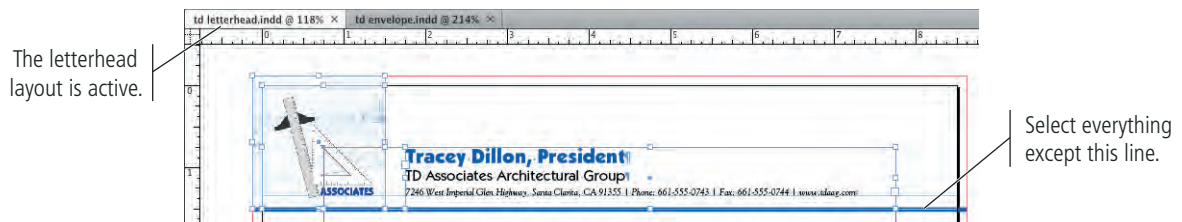


## 9. Return to Normal screen mode, save the file, and continue to the next exercise.

## COPY OBJECTS AND IMPORT SPOT COLORS

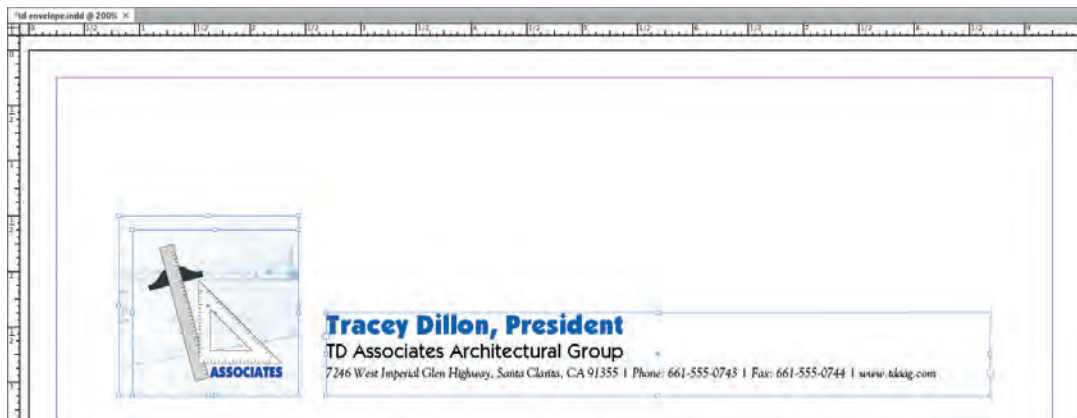
At this point in the project, you've learned how to create various types of objects, how to import external graphics and text files, and how to control various objects and frames on the page. In this exercise, you create the 2-color envelope, which uses many of the same skills you already know, and introduces you to designing with spot colors.

1. Open the **td envelope.indd** file from your **WIP>Identity** folder.
2. Activate the letterhead layout. Using the Selection tool, 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.



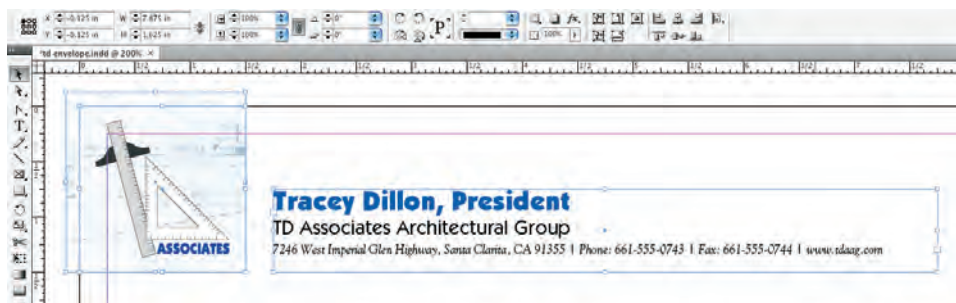
5. Drag the pasted elements so the blueprint image extends 1/8 inch past the top and left edges of the page.

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.

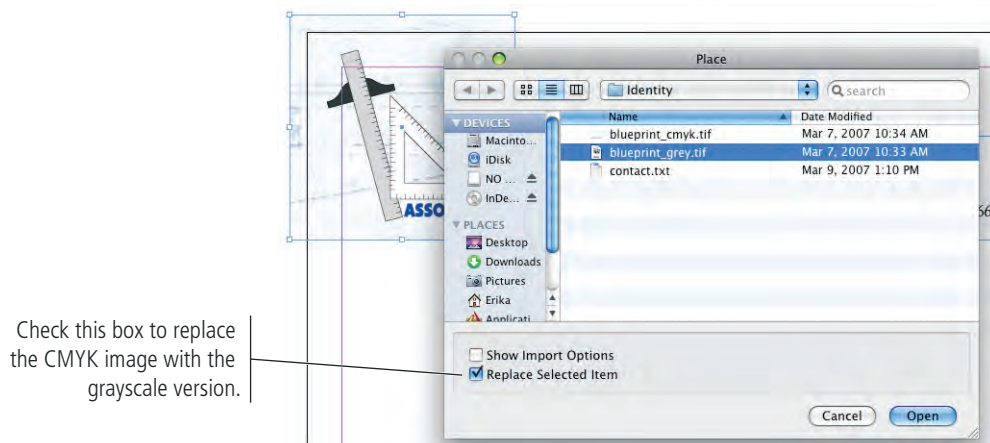
First, the printer said the envelope layout can't bleed. You need to adjust the graphic elements to stay within the 1/4" margin guides.

Second, the envelope is going to be printed 2-color. The logo and blueprint image are both CMYK (4-color), as is the color used for your client's name. You need to replace these images with the 2-color versions.

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



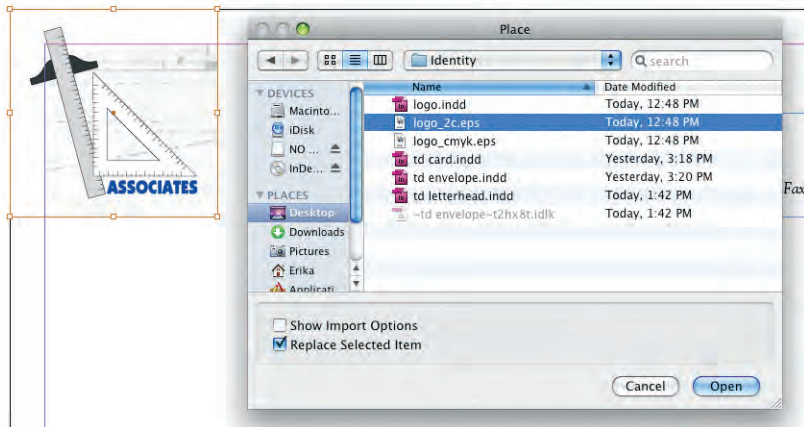
6. Use the Selection tool to select the blueprint image, and then choose File>Place. Navigate to the blueprint\_gray.tif file, click the Replace Selected Item check box, and then click Open.



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



8. Using the same technique, replace the CMYK version of the logo file with the 2-color version you created earlier.

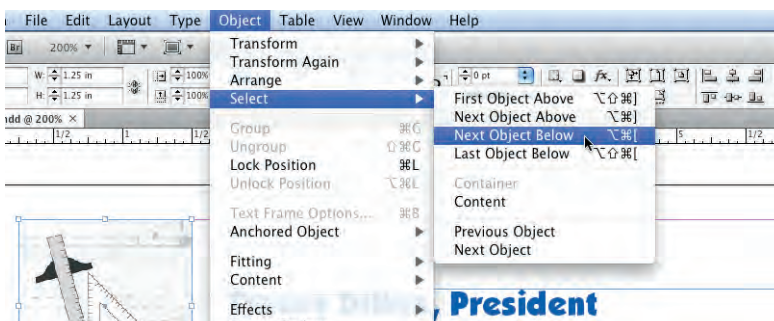


9. Drag the top-left corner of the graphics frame to the top-left margin guide, and then fit the content to its frame (choose Fitting>Fit Content Proportionally in the frame's contextual menu).



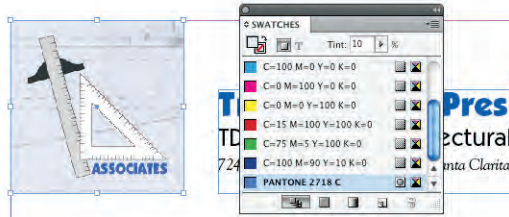
10. With the logo frame selected, choose Object>Select>Next Object Below to select the blueprint image.

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.



**11. With the blueprint image selected, click the Pantone 2718 C swatch in the Swatches panel, and then change the Tint field to 10%.**

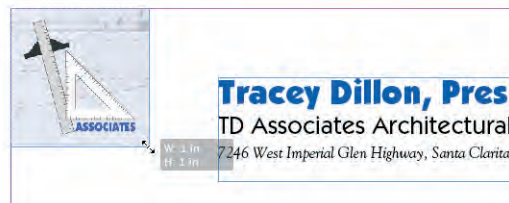
This step was added to illustrate two points: First, when you place an EPS file that contains a spot color, the spot color swatch automatically imports into the InDesign Color palette. Second, the technique of applying a color to a grayscale image is a fairly common method for adding visual interest to a 2-color print job.



**12. Drag a marquee to select both graphics frames, and then group them.**

**13. Click the bottom-right handle of the group bounding box, press Command-Option-Shift/Control-Alt-Shift, and then drag up and to the left to resize the frames to a 1-inch square.**

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



**14. Adjust the text frame so the top edge snaps to the top margin guide, and the left edge is 1/8 inch from the right edge of the graphics frames.**

**15. Make the following changes to the text:**

- Change the first line of text to 12 pt and change the text color to Pantone 2718 C.
- Change the second line of text to 10 pt.
- Change the space before the address line to 0.02 inch.
- In the address line, delete all the text after the zip code.
- Add a paragraph return to move the city, state, and zip code to their own paragraph, and then delete the comma from the end of the street address.

**Note:**

*When you add a paragraph return, the 0.02-inch Space Before Paragraph value is also applied to the new paragraph.*



**16. Save the file and continue to the next exercise.**

## DESIGN THE BUSINESS CARD

Using all the skills you've learned so far, complete the business card layout. (Our solution is shown here; yours will probably be different in one or more ways.) 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 in 4-color. Use the CMYK versions of the blueprint and logo.
- You are building a complete identity package, so all the 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.



## Stage 5 Printing InDesign Files

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

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

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

### Note:

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

## PRINT DESKTOP PROOFS

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

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

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

### Note:

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

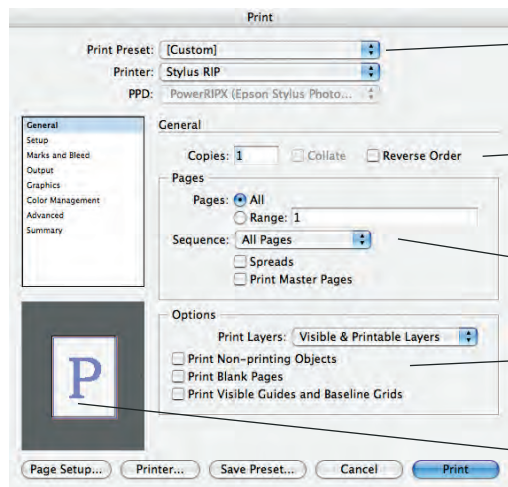
## 1. Open **td letterhead.indd** from your **WIP>Identity** folder.

## 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).



Use this menu to call a defined print preset.

Use these options to print more than one copy and reverse the output order of pages (last to first).

This option defines which pages will print in what order.

With these options, you can include various non-printing elements in the output.

The dynamic preview reflects different settings in the Print dialog box.

*Note:*

*You might want to also print a set of **color-separated proofs** (each ink prints on a separate piece of paper) so you can make certain everything will print in the exact colors you specified. If you mistakenly left a spot color as process (or vice versa), nothing will alert you faster than separated proofs.*

*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.

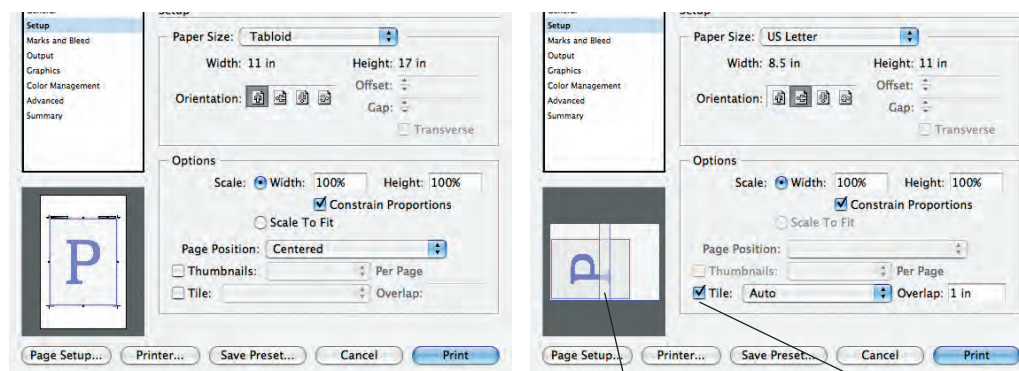
These options determine the paper size that will be used for the output (not to be confused with the page size), the paper orientation, and page scaling and positioning options relative to the paper size.

*Note:*

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

## 5a. 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.

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



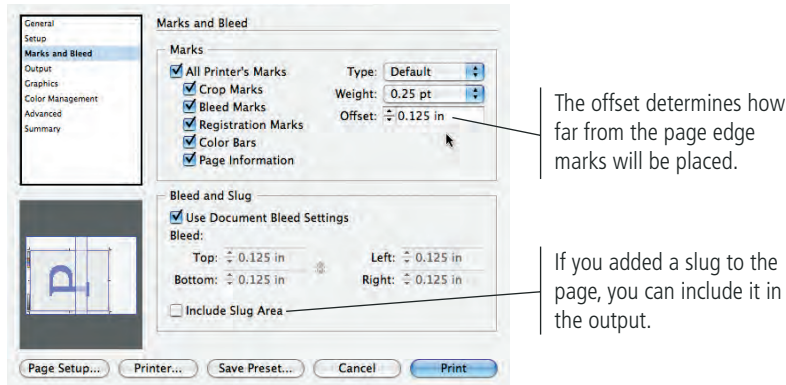
The overlap area is reflected in the preview; this area will print on both pieces of paper.

Check **Tile** to output the page to multiple sheets of paper.



- Click the **Marks & 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 inch (1/8 inch)**. Make sure the **Use Document Bleed Settings** option is checked.

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



The offset determines how far from the page edge marks will be placed.

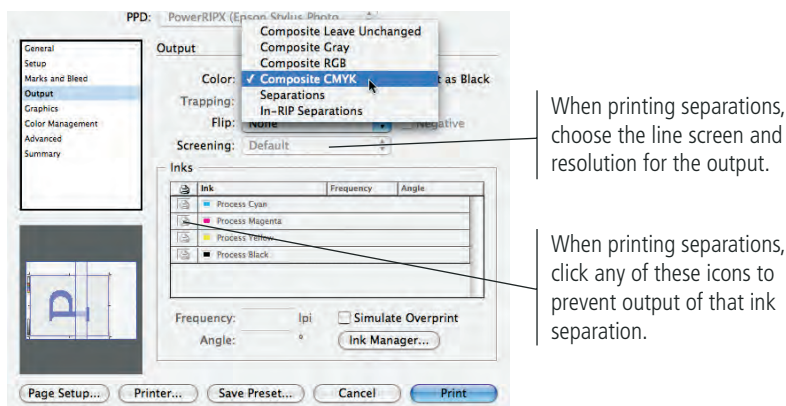
If you added a slug to the page, you can include it in the output.

*Note:*

*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).*

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

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



When printing separations, choose the line screen and resolution for the output.

When printing separations, click any of these icons to prevent output of that ink separation.

*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.*

- Click **Print** to output the page.
- When the document comes back into focus, save and close it.
- 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.
- Close the layout files when you're finished.

*Note:*

*We're intentionally skipping the rest of the panes in the **Print** dialog box. We explain them in later projects when they are relevant to the project content.*

# Project Review

## fill in the blank

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

## short answer

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



# Project 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.

