Letterhead Design

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

This project incorporates the following skills:

❏ Creating a new file to meet defined project requirements

❏ Using the basic InDesign drawing tools to develop visual interest

❏ Selecting objects and object contents

❏ Creating and formatting basic text attributes

❏ Placing and manipulating external graphics files

❏ Printing a desktop proof sample

client comments

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

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

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

art director comments

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

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

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

project objectives

To complete this project, you will:

- ❏ Create a new document based on the requirements of a commercial printer.
- ❏ Place ruler guides to define "safe" areas of the page.
- ❏ Draw basic shapes using native InDesign tools
- ❏ Edit shapes using the Pathfinder and Align panels
- ❏ Work with anchor points and handles to create a complex shape
- ❏ Apply color to fills and strokes
- ❏ Create and format basic text elements
- ❏ Import external text and graphics files
- ❏ Print a desktop proof
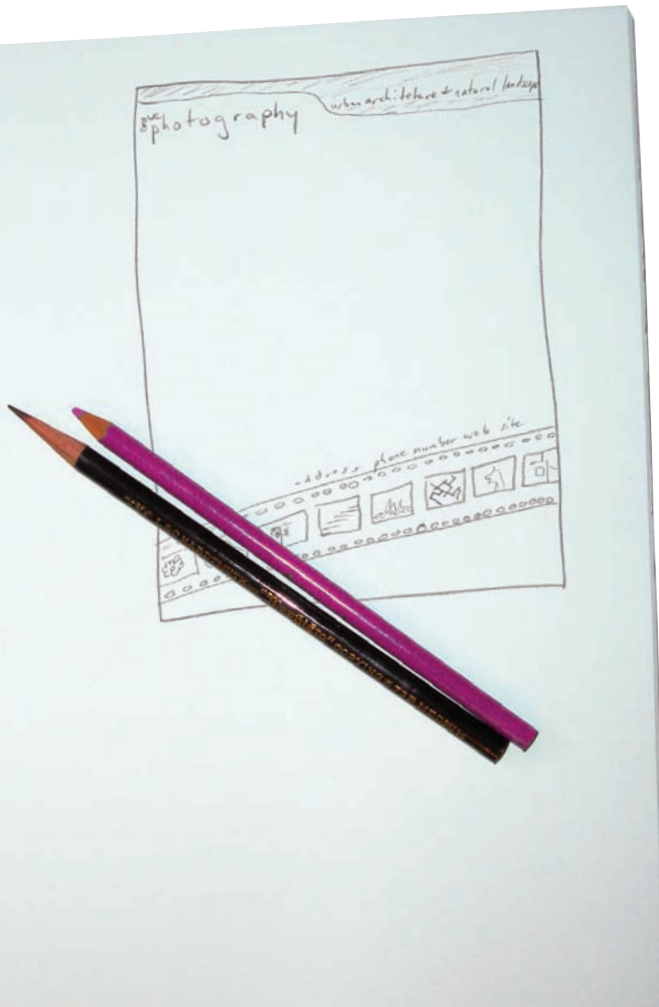
Stage 1 **Setting up the Workspace**

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

DEFINE A NEW LAYOUT FILE

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

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

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

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

Note:

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

1. **Download `ID5_RF_Project1.zip` from the Student Files web page.**

2. **Expand the ZIP archive in your WIP folder (Macintosh) or copy the archive contents into your WIP folder (Windows).**

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

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

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

   The New Document dialog box always defaults to the last-used document preset; if no presets exist, the dialog box opens with the settings that are stored in the Default preset. Some of the options we define in the following steps might already be reflected in the dialog box, but we can't be sure because someone might have modified the default settings on your computer. If something is already set to the value we define, simply leave that value as is.
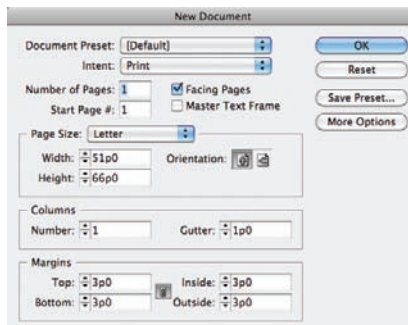
Note:

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

4. **Choose Print in the Intent menu.**

   InDesign uses picas as the default unit of measurement for print documents; measurements in this dialog box are shown in picas and points, using the "ApB" notation (for A picas and B points). Colors in a print-intent document default to the CMYK color model (see Page 56 in this project).

   If you choose Web, InDesign changes the default unit of measurement to pixels, which is more appropriate for Web design. Colors in a Web-intent document default to the RGB color model.
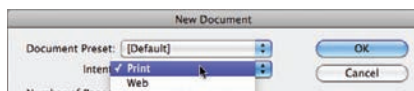
5. **Set the Number of Pages field to 1.**

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

6. **Set the Start Page # field to 1.**

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

7. **Uncheck the Facing Pages check box.**

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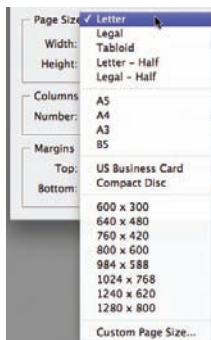
   Note:

   You work extensively with facing pages starting in Project 4.

8. **Uncheck the Master Text Frame option.**

   When this option is checked, InDesign creates a text frame that automatically fills the area created by the defined page margins. A letterhead design primarily focuses on the area outside of the margins, so you don't need to add a master text frame to this file.
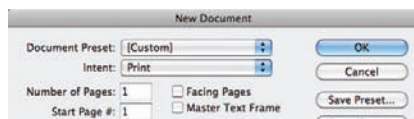
9. **Choose Letter in the Page Size menu.**

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

   Note:

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

10. **Choose the Portrait Orientation option.**

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

Portrait   Landscape

Width and Height are automatically defined by the Page Size menu selection.
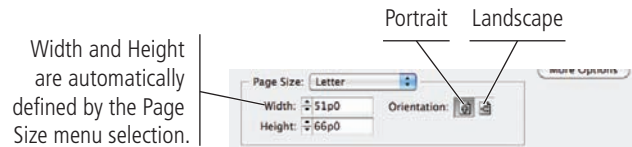
11. **If the chain icon between the Margin fields shows two connected links, click the icon to break the link between the fields.**

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

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

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

You can type values in any unit as long as you type the correct unit with the value.

When this icon shows broken links, you can change one margin without affecting the others.

13. **Press Tab to move to the Bottom field.**

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

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

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

15. **Change the Left field to 1", then press Tab.**

16. **Change the Right field to 1".**
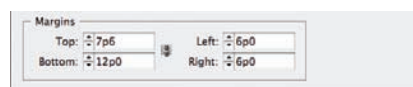
17. **Click the More Options button to show the Bleed and Slug fields.**

   If this button reads "Fewer Options", the Bleed and Slug fields are already showing.

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

The letterhead for this project will be printed commercially; the printer said the design can safely bleed on all four sides, and their equipment requires a 1/8″ bleed allowance. In this case, you want all four edges to have the same bleed, so the chain icon should be active to constrain all four Bleed fields to the same value.
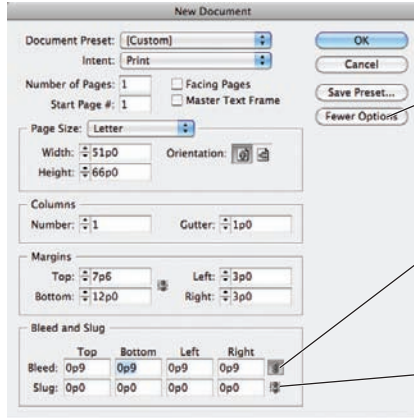
If this button reads "More Options", click to show the Bleed and Slug options.

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

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

19. **Make sure the chain icon to the right of the Slug fields is active, and then change the first Slug field to 0.**

A **slug** is an area outside of the bleed, where designers typically add job information that will not appear in the final printed piece. (You'll use this slug area in Project 4.)

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.
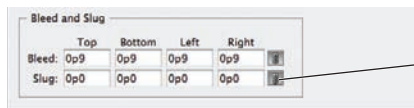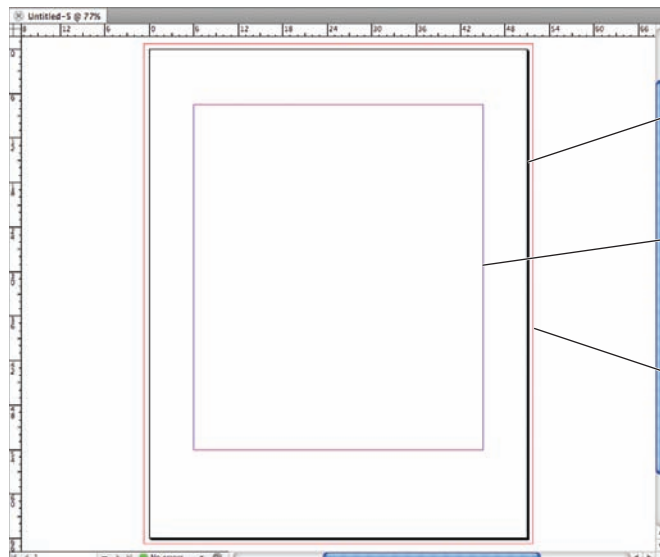
Activate the link icon and change the Slug values to 0.

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

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

The page edge is marked by a solid black line.

Pink margin guides appear at the measurements you defined in the New Document dialog box.

A red bleed guide outside the page edge marks the defined 1/8″ bleed.

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

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

22. **Change the file name (in the Save As field) to identity.indd and click Save.**
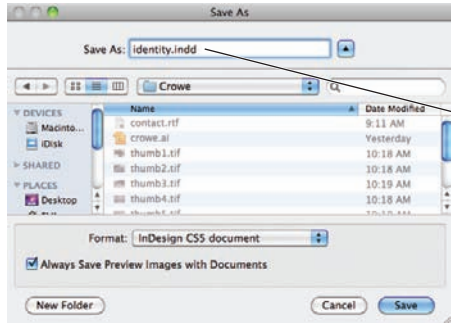
The extension ".indd" is automatically added to the file name.

**23.** **Continue to the next exercise.**

Understanding Document Presets

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

If you frequently define the same document settings, you can save those choices as a preset so you can create the same document settings with minimal repetition. Clicking the Save Preset button in the New Document dialog box opens a secondary dialog box where you can name the preset. When you return to the New Document dialog box, your new preset appears as the selection in the Document Preset menu. Any time you need to create a file with the same settings, you can choose the saved preset from this menu.
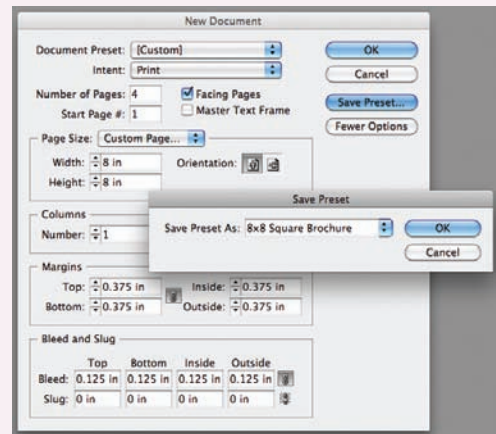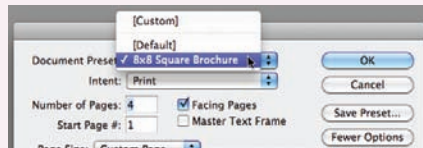
You can access and manage document presets in the File menu. If you choose one of the existing presets in the menu, the New Document dialog box opens, defaulting to the values in the preset that you called (instead of defaulting to the application-default letter-size page). All the settings you saved in the preset automatically reflect in the dialog box. You can also create, edit, and manage presets by choosing Define in the Document Presets submenu; this opens a dialog box that lists the existing presets.
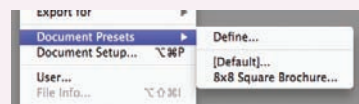
- Click New to open the New Document Preset dialog box, which is basically the same as the New Document dialog box, except the Preset menu is replaced with a field where you can type the preset name instead of clicking the Save Preset button.
- Select a preset and click Edit to change the preset's associated options.
- Select a preset and click Delete to remove the preset from the application.
- Click Load to import presets created on another computer.
- Click Save to save a preset (with the extension ".dcst") so it can be sent to and used on another computer.

CREATE RULER GUIDES

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

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

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

Rulers show the document dimensions using the default unit of measurement.
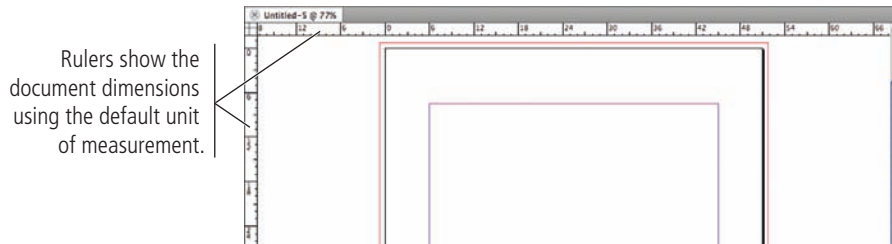
2. **Open the Units & Increments pane of the Preferences dialog box (from the InDesign menu on Macintosh or the Edit menu on Windows).**

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

3. **In the Ruler Units area, choose Inches in both the Horizontal and Vertical menus, and then click OK.**
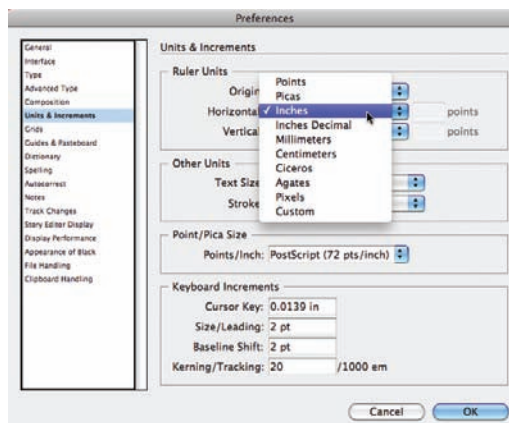
When you return to the document window, the rulers now display in inches.

Rulers now display in inches because you changed the default unit of measurement.

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

As you drag, cursor feedback shows the current position of the guide you are placing; this makes it very easy to precisely position guides.

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

The Control panel, ruler, and cursor feedback all show the location of the guide you're dragging.
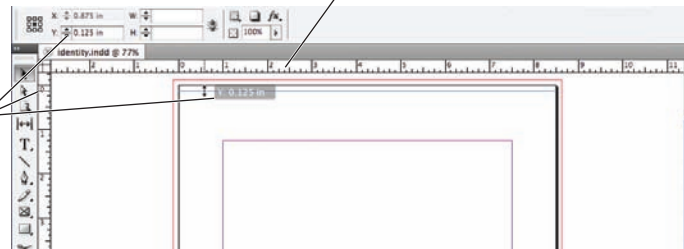
5. **Click the horizontal page ruler again and drag a guide to Y: 10.875″.**

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

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

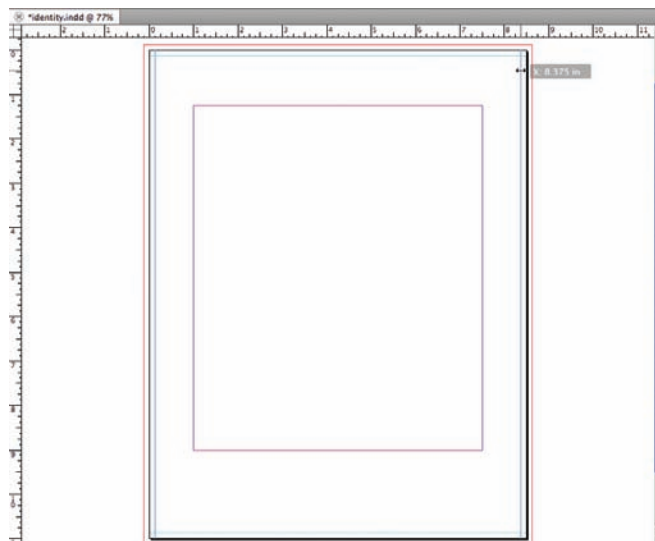Drag from the vertical ruler to add a vertical guide.

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

8. **Save the file and continue to the next stage of the project.**

Stage 2 Creating Basic Page Elements

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

- A "filmstrip" graphic to frame a number of thumbnails of the client's work

- A logo that was created in Adobe Illustrator

- A tag line, separated from the logo with a curved line

- Contact information, which was provided to you as a rich-text file

- Actual thumbnails of the client's photographs, which were supplied to you as ready-to-print TIFF files.

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

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

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

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

CREATE BASIC FRAMES

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

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

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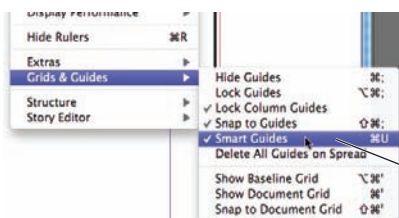
This option should be checked (active).

INDESIGN FOUNDATIONS

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 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.

Screen Ruling

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

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

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

If you find this information a bit confusing, don't worry. As a general rule for preparing commercial print layouts, most raster images should have twice the pixel resolution (at 100% size) as the line screen that will be used.
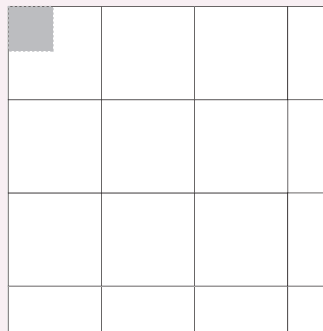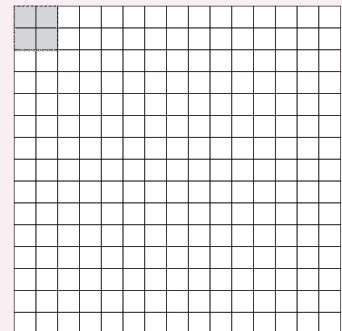
72 ppi   300 ppi

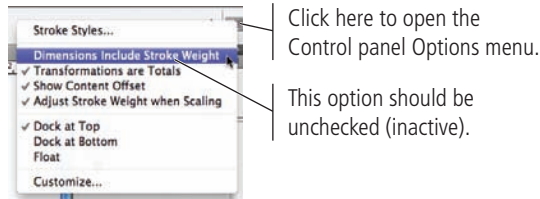*Each white square represents a pixel. The highlighted area shows the pixel information used to generate a halftone dot. If an image only has 72 pixels per inch, the output device has to generate four halftone dots per pixel, resulting in poor printed quality.*

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

2. **Click the button at the right end of the Control panel to open the panel Options menu.**

3. **If the Dimensions Include Stroke Weight option is checked, choose that item to toggle the option off.**

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

Click here to open the Control panel Options menu.

This option should be unchecked (inactive).

4. **Choose the Rectangle tool in the Tools panel.**

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

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

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

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

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

Rectangle tool

Default Fill and Stroke button

Click and drag to create a basic rectangle.

Cursor feedback shows the size of the shape you're drawing.

The blue line shows the outline of the shape you're drawing.
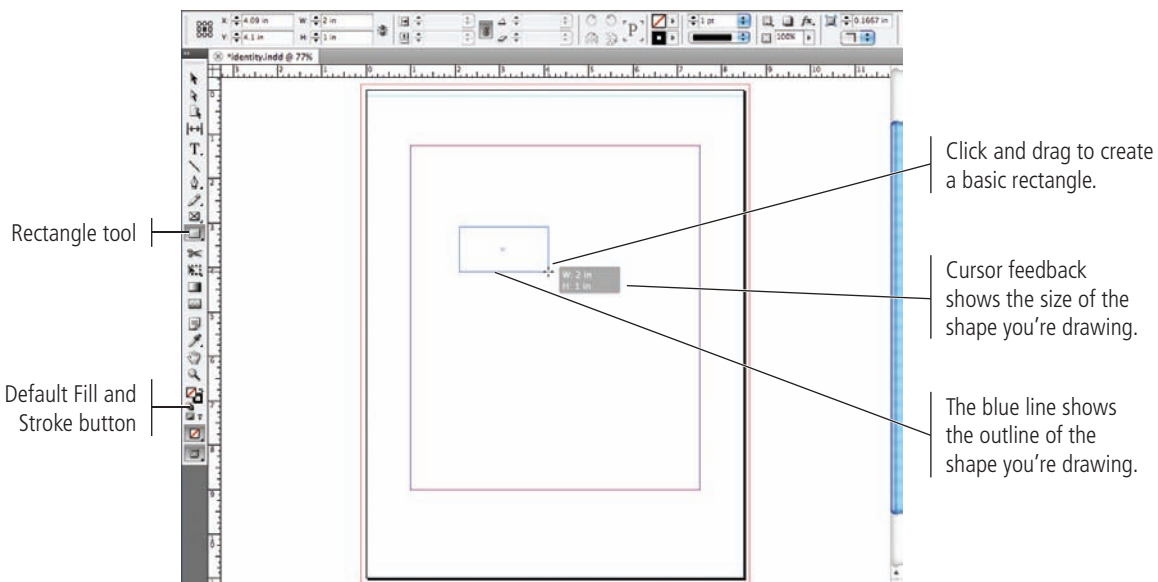
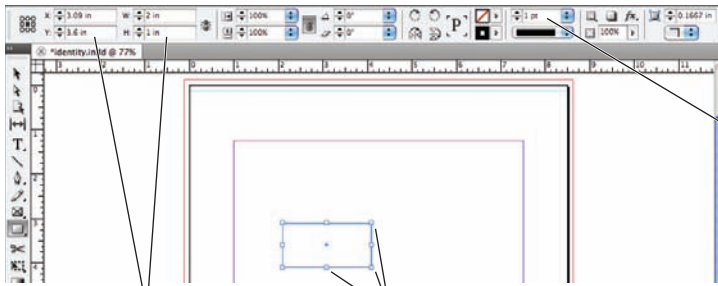7. **Release the mouse button to create the rectangle.**

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

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

Bounding box handles

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

Note:

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

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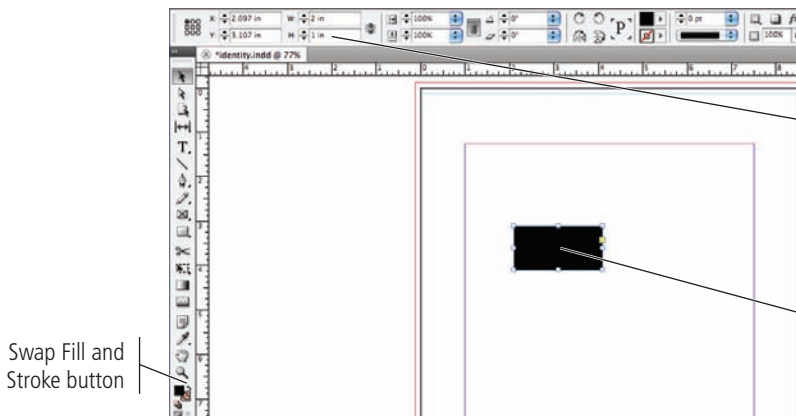

Swap Fill and Stroke button

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

The object now has a black fill and no stroke.

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

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

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

Constrain object width and height

Constrain object scale
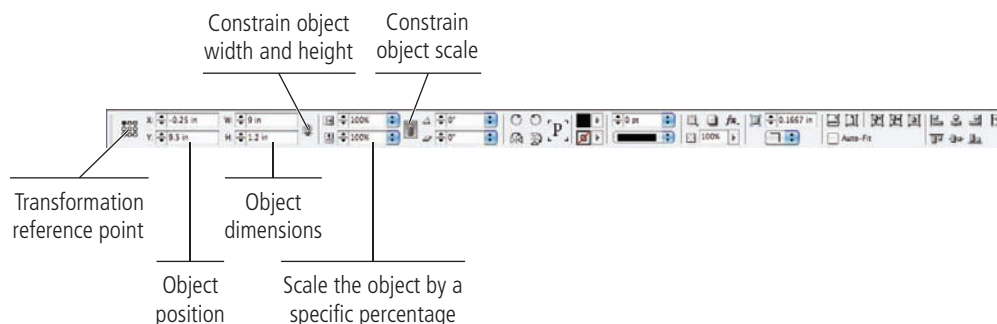
Transformation reference point

Object dimensions

Object position

Scale the object by a specific percentage

The Control Panel in Depth

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

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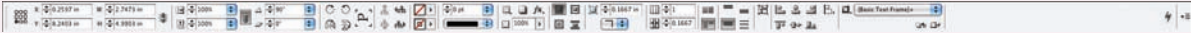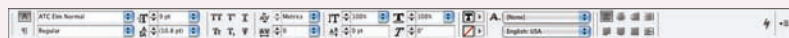

Essentials Control panel when a graphics frame is selected.

*Essentials Control panel when a text frame is selected.*

Essentials Control panel when text is selected.

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

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:

Quick Apply button

Click here to open the panel Options menu.

- **Stroke Styles.** This opens a dialog box where you can edit or define custom styles for lines and object strokes.

- **Clear Transformations.** Choosing this option resets an object to its original position (including rotation).

- **Dimensions Include Stroke Weight.** When checked, width and height values include the object width as well as the defined stroke width. For example, if this option is checked, a square that is 72 points wide with a 1-pt stroke would be 73 points wide (using the default stroke position that aligns the stroke on the center of the object edge).

- **Transformations are Totals.** When checked, transformations 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 a graphic placed within a frame when the actual graphic (not the frame) is selected.

- **Adjust Stroke Weight when Scaling.** When checked, resizing an object changes the stroke weight proportionally. For example, resizing an object with a 1-pt stroke to 50% results in a 0.5-pt stroke.
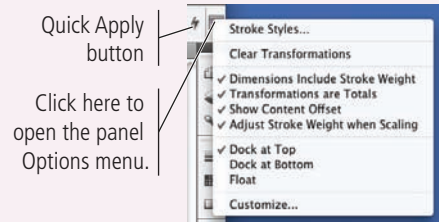
Choosing **Customize** in the panel Options menu opens a dialog box where you can define the available options in the panel; anything with a checkmark will be available when it's relevant to the selection in the document.

Clicking the Quick Apply button (to the left of the panel Options button) opens a special navigation dialog box. This feature enables you to easily find and apply what you want (menu commands, user-defined styles, and so on) by typing a few characters in the text entry field, and then clicking the related item in the list.
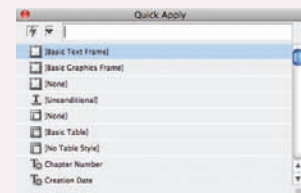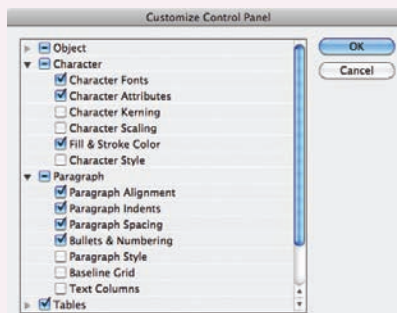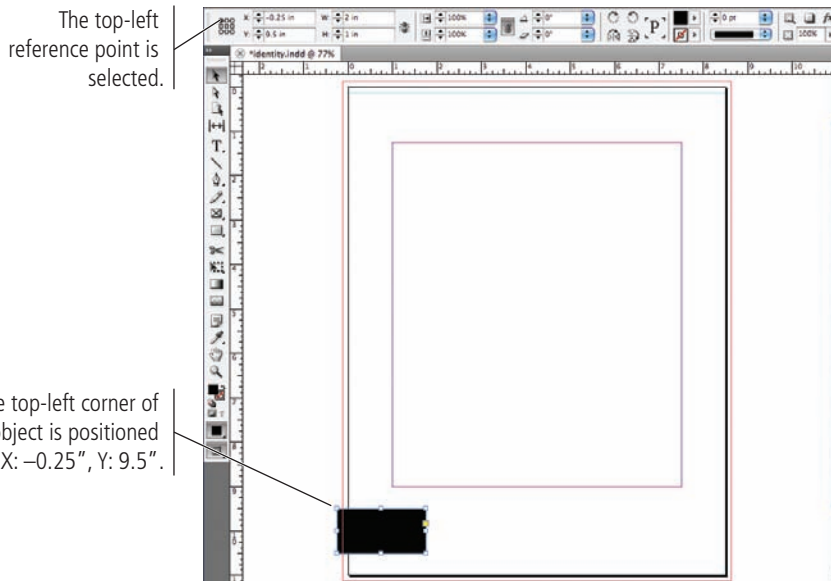
10. **Highlight the X field in the Control panel and type −0.25, then press Tab to move the highlight to the Y field.**

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

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

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

The top-left reference point is selected.

The top-left corner of the object is positioned at X: −0.25″, Y: 9.5″.

Note:

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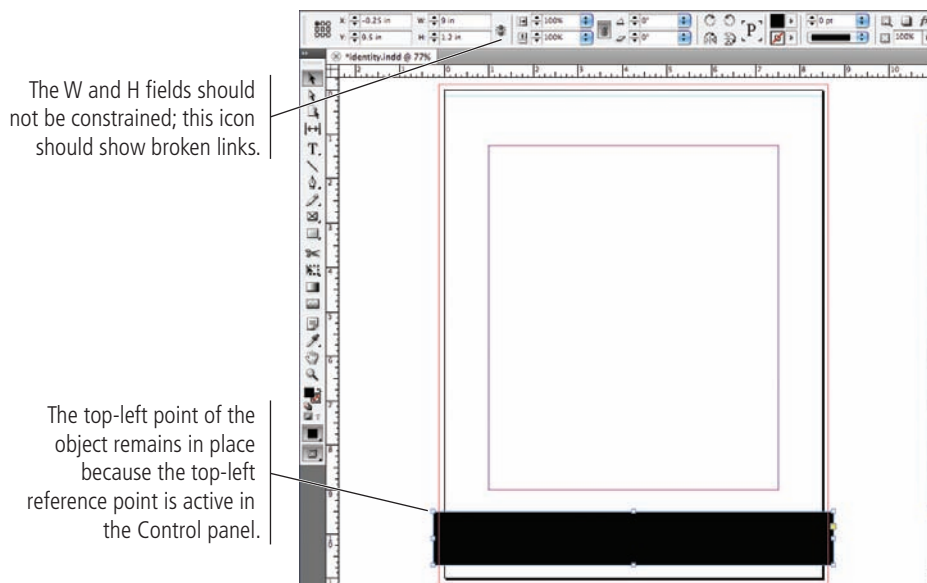
Note:

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

X: 0.9514 in
Y: 1.3194 in−.5
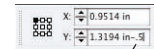
Type −.5 after the value to move the object up half an inch.

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

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

The W and H fields should not be constrained; this icon should show broken links.

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

Note:

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

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

CREATE A ROUNDED RECTANGLE

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

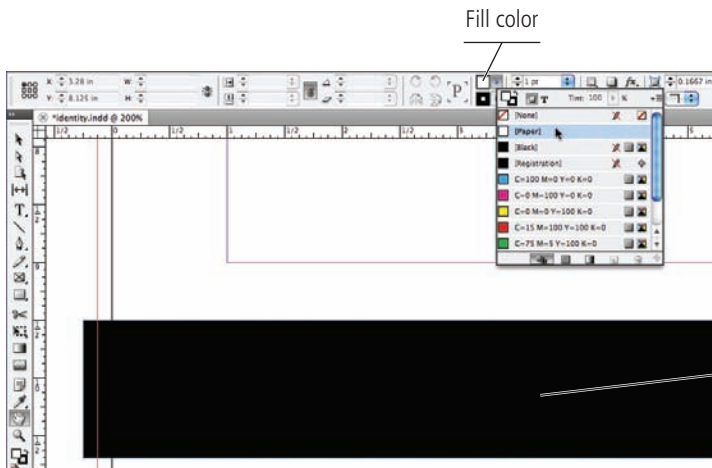1. **With identity.indd open, zoom into the left end of the black rectangle.**

2. **Click away from the existing shape to deselect it (if necessary).**

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

3. **Make sure the Rectangle tool is active.**

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

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

Fill color

Make sure this shape is deselected before changing the Fill and Stroke colors.

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

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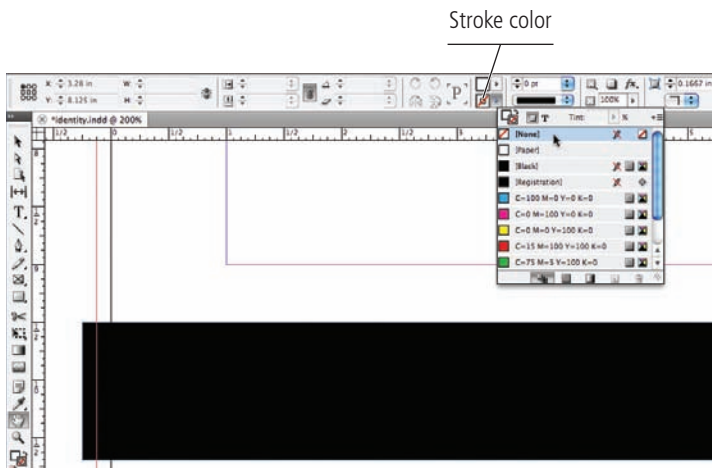
Stroke color

6. **Click once on the page to open the Rectangle dialog box.**

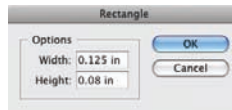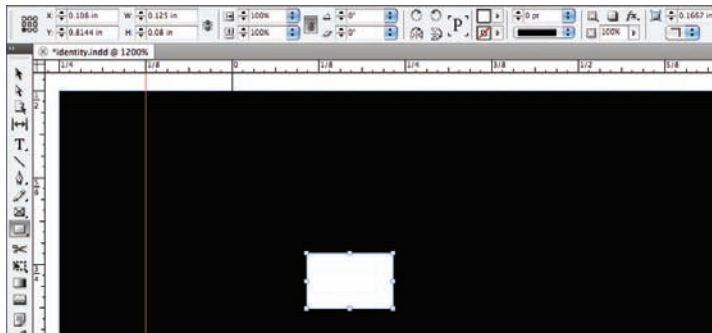   Single-clicking with a shape tool opens a dialog box where you can define specific measurements for the new shape.

7. **In the Rectangle dialog box, set the Width to `0.125″` and the Height to `0.08″`, and then click OK.**

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

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

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

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

   Corner Radius

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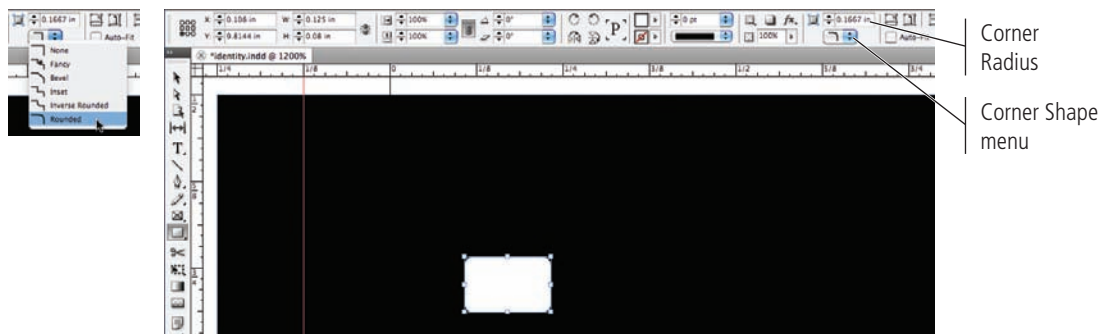
   A rounded-corner rectangle is simply a rectangle with the corners cut at a specific distance from the end (the corner radius). The two sides are connected with one-fourth of a circle, which has a radius equal to the amount of the rounding.

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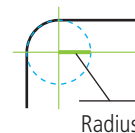
10. **Save the file and continue to the next exercise.**

Editing Object Corners

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

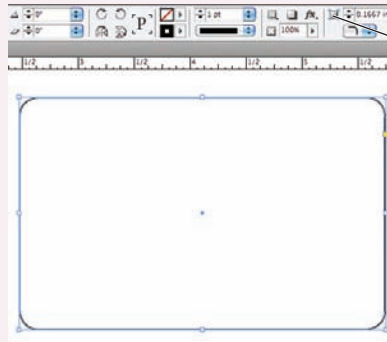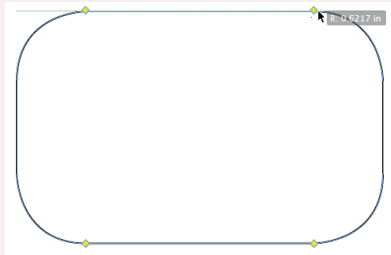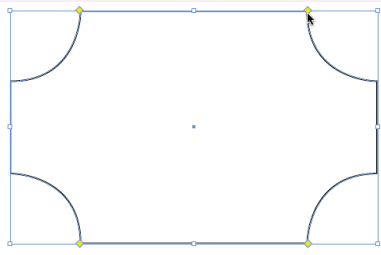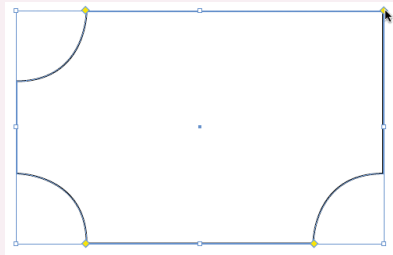Option/Alt-click this icon to open the Corner Options dialog box.

Click this yellow square to enter Live Corner Effects edit mode.

Drag a yellow corner diamond left or right to change the radius of all four corners.

Option/Alt-click a yellow diamond to change the shape of corner effects.

Shift-click a yellow diamond to change the radius of only one corner (or Option/Alt-Shift-click to change the shape of only one corner).

CLONE, ALIGN, AND DISTRIBUTE MULTIPLE OBJECTS

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

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

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

2. **Click inside the area of the rounded rectangle, press the Option/Alt key, and drag right. Release the mouse button when the preview shows a small space between the two objects.**

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

   Selection tool

   Pressing Option/Alt while you drag clones the selected object.

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

   "Clone" Selection tool cursor
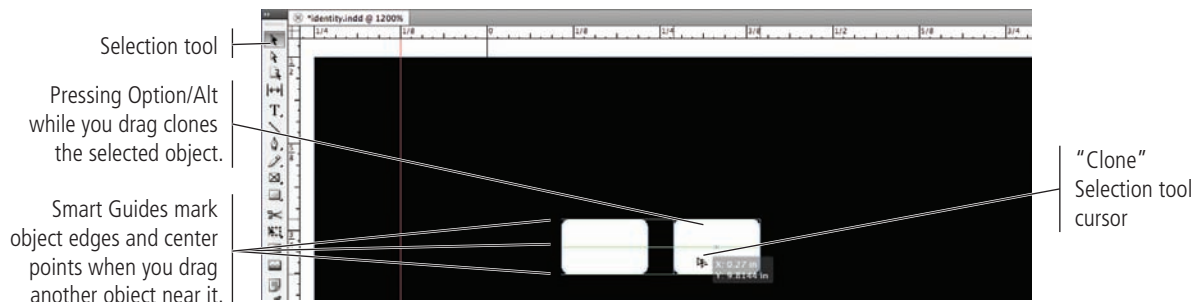
3. **Click the second shape, press Option/Alt, and drag right. Release the mouse button when you see opposing arrows below/between the first and second pair, and the second and third pair of shapes.**

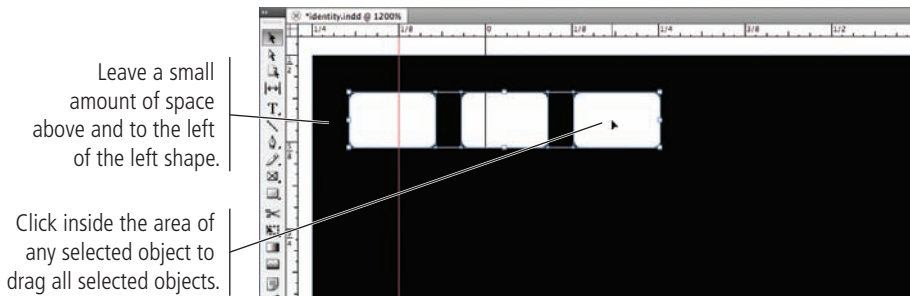Smart Guides identify equal spacing between multiple objects.

Note:

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

4. **Press Shift and then click the first and second shapes to add them to the current selection.**
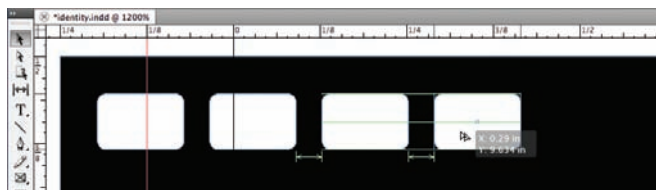
   You can Shift-click an object to select it in addition to the previously selected object(s), or Shift-click an already selected object to deselect it without deselecting other objects.

5. **Click inside the area of any of the selected shapes. Using the following image as a guide, drag the selected objects to the top-left corner of the black rectangle.**

Leave a small amount of space above and to the left of the left shape.

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

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

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

Note:

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

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

   This command applies the last-used transformation to the selected object. Because you used the cloning movement in the previous step, the result is a fifth copy that is spaced at the same distance you moved the copy in Step 6. (The Transform Again command can be used to re-apply rotation, scaling, sizing, and other transformations.)

8. **With the new fifth object selected, choose Edit>Step and Repeat.**

9. **Activate the Preview option in the resulting dialog box, and type 45 in the Count field.**

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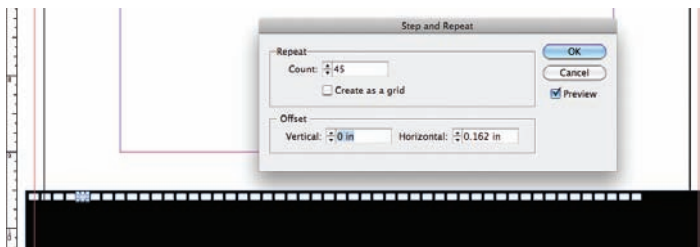
10. **Click OK to make the copies, then click away from the resulting shapes to deselect them.**

11. **Zoom in to the right end of the black rectangle, and select only the right-most rounded rectangle.**

12. **Press Shift, then drag to the right until the center of the object snaps to the bleed guide.**

    Because this object ends up entirely outside the page edge, the Smart Guides no longer appear to mark exact horizontal movement. Pressing Shift while dragging constrains the movement to 45° angles.
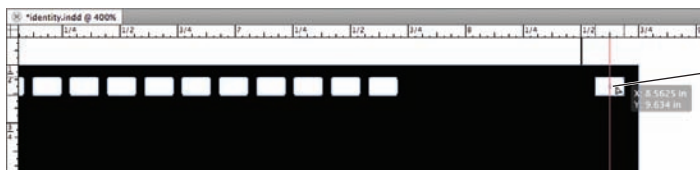
    As you drag, the bleed guide acts as a magnet; the object's center point snaps to that guide.

13. **Zoom out so you can see the entire page width, then choose Edit>Select All.**

14. **Press Shift and click the black rectangle to deselect only that object.**

    When you are working with a large number of objects, it is often easier to deselect what you don't want than to select the ones you do want. Steps 13 and 14 show a very easy way to select most, but not all, of the objects on a page.
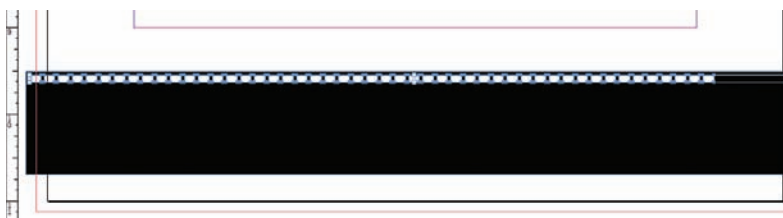
    All of the rounded rectangles should be selected.

    The black rectangle should not be selected.

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

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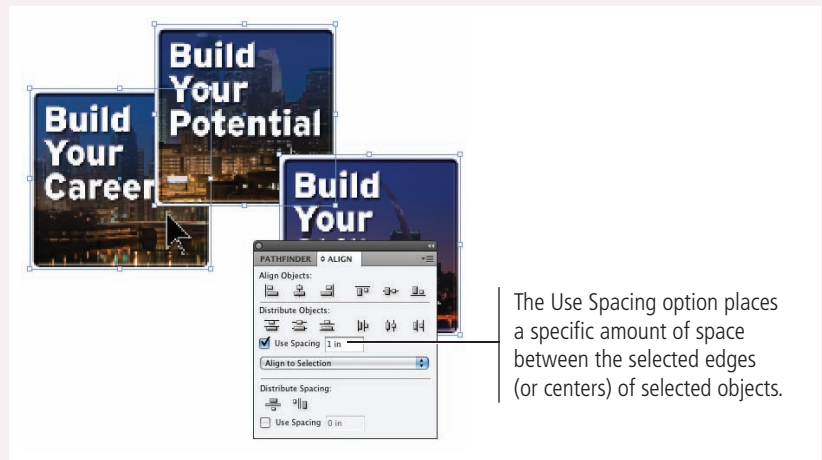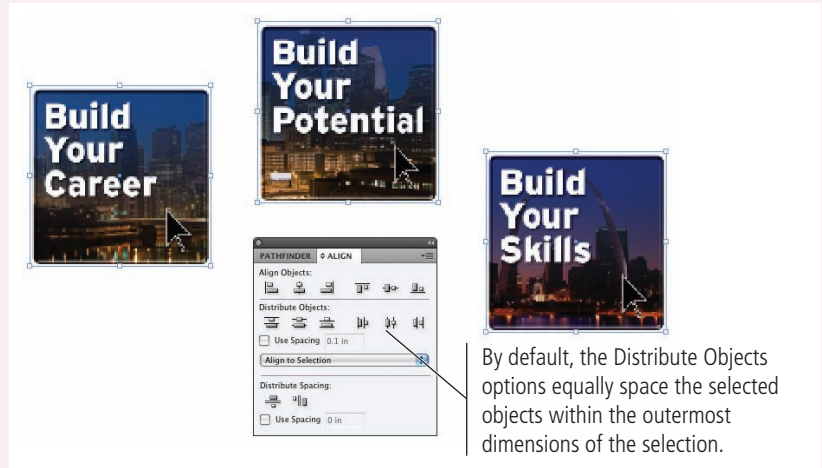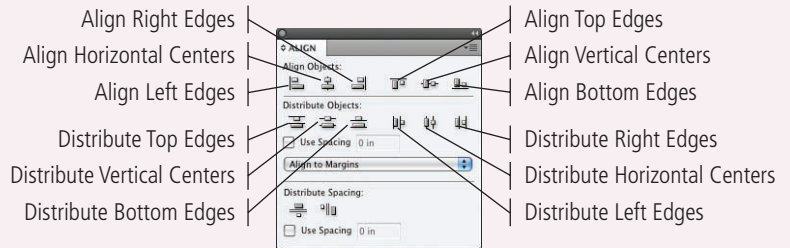
The Distribute Objects options enable you to control the positions of multiple objects relative to each other. By default, objects are equally distributed within the dimensions of the overall selection; you can check the Use Spacing option to space edges or centers by a specific amount.

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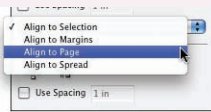
Many of the options from the Align panel are also available in the Control panel; the Align options are also available in all of the built-in workspaces. If you are using the Essentials workspace, the Distribute options are not available in the Control panel; you can turn them on by customizing the panel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

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

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

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

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

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

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

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

Distribute Horizontal Centers
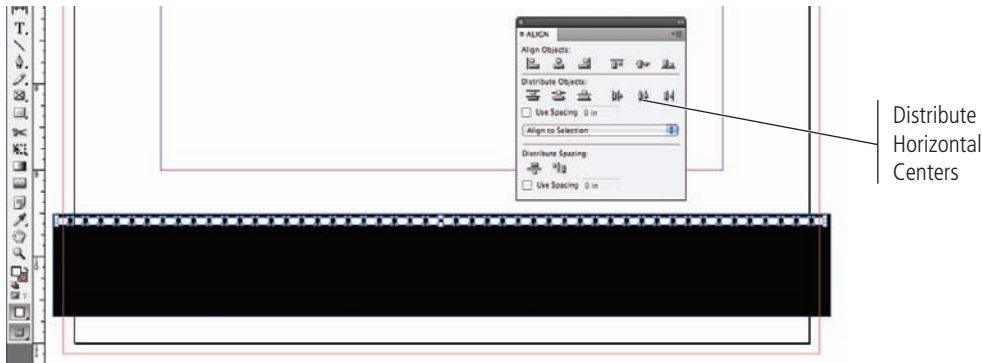
17. **Click any of the selected shapes, press Option/Alt-Shift, and drag down.**

This creates a second row of rounded rectangles that is automatically aligned below the top row.

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

CREATE A COMPOUND PATH

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

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

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

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

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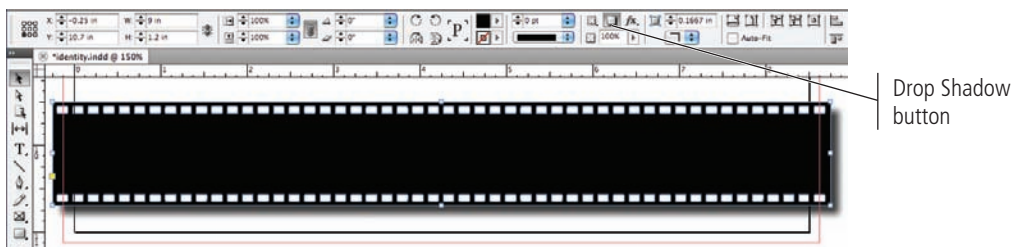
3. **Using the Selection tool, click and drag a marquee that touches all objects that make up the filmstrip graphic.**

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

The gray line identifies the selection area.

Objects even partially selected by the marquee are selected.

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

The Pathfinder Panel in Depth

You can apply a number of transformations to objects using the Pathfinder panel. (The options in the Pathfinder panel are the same as those in the Object>Paths, Object>Pathfinder, Object>Convert Shape, and Object>Convert Point submenus.)
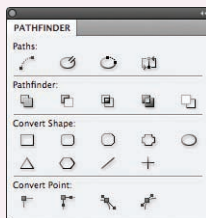
⌒ Join Path	▯ Add	▢ Rectangle	⌐ Plain Point
⌀ Open Path	▯ Subtract	▢ Rounded Rectangle	⌐ Corner Point
⌀ Close Path	▯ Intersect	◯ Beveled Rectangle	⌐ Smooth Point
⌂ Reverse Path	▯ Exclude Overlap	◠ Inverse Rounded Rectangle	⌐ Symmetrical Point
	▯ Minus Back	◯ Ellipse	
		△ Triangle	
		◯ Polygon	
		╱ Line	
		+ Horizontal/Vertical Line	

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

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

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

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

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

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

5. **Click the Subtract button in the Pathfinder panel.**

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

Subtract

The drop shadow is now visible through the holes.
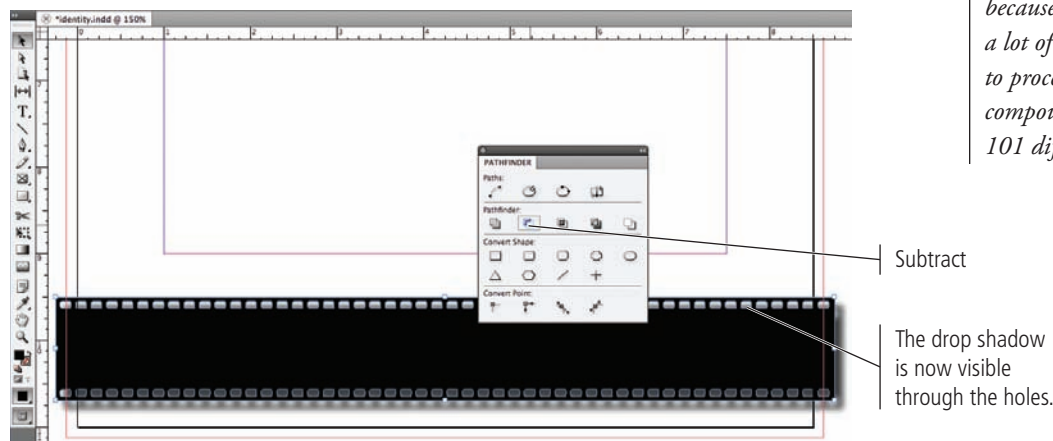
6. **Save the file and continue to the next exercise.**
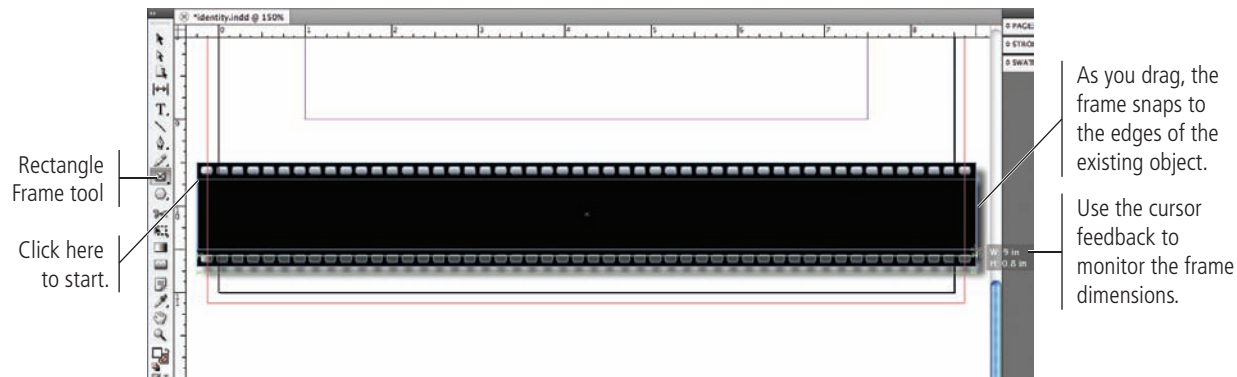
Create and Transform Multiple Frames

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

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

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

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

3. **Click the left edge of the filmstrip graphic just below the top row of holes, then drag down and right until cursor feedback shows W: 9″, H: 0.8″.**

Rectangle Frame tool

Click here to start.

As you drag, the frame snaps to the edges of the existing object.

Use the cursor feedback to monitor the frame dimensions.

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

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

   • Press the Right Arrow key to add columns.

   • Press the Left Arrow key to remove columns.

   • Press the Up Arrow key to add rows.

   • Press the Down Arrow key to remove rows.

Note:

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

Pressing the Right Arrow key splits the area you draw into two equal-sized frames.
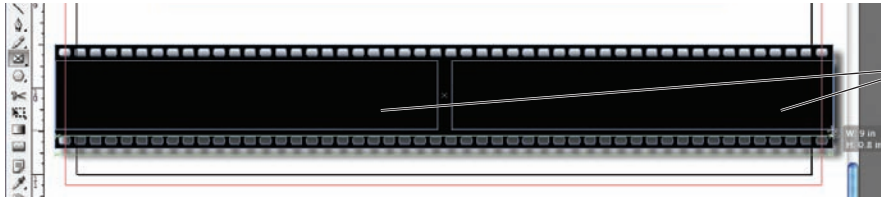
5. **Press the Right Arrow key six more times to create a total of eight frames, then release the mouse button.**

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

Crossed diagonal lines indicate that these are empty graphics frames.
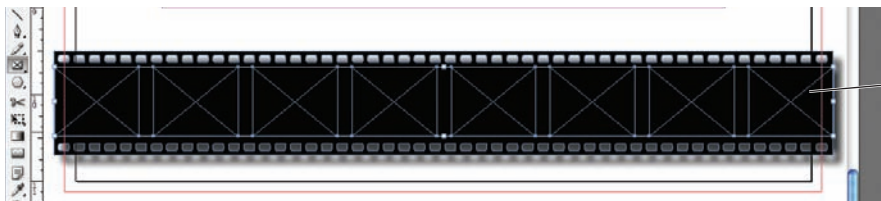
6. **With the eight resulting frames selected, choose the Selection tool.**

   As we stated previously, the Selection tool is used to access and manipulate entire objects. Using the Selection tool, you can:
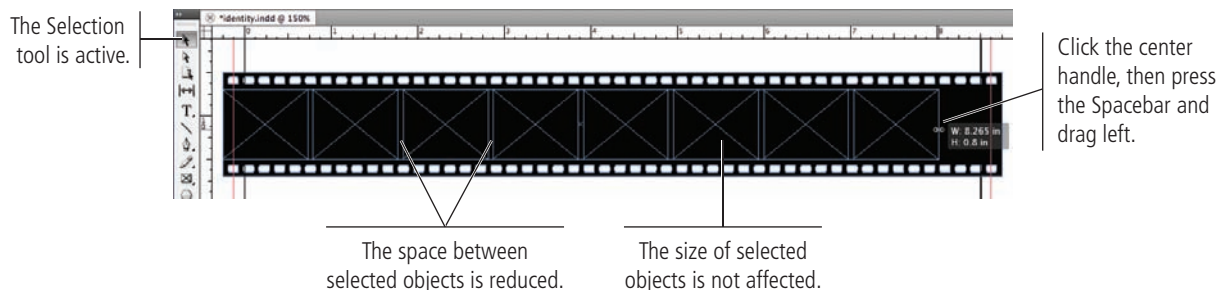
   • Click and drag a handle to resize selected objects.

   • Shift-click and drag to resize objects proportionally.

   • Command/Control-click and drag to scale selected objects.

   • Command/Control-Shift-click and drag to scale selected objects proportionally.

   • Press Option/Alt with any of these to apply the transformation around the selection's center point.

Note:

In previous versions of InDesign, you had to group multiple objects before you could transform them as a single unit. In CS5, you can resize, rotate, or scale multiple objects at once without first grouping them.

7. **Click the right-center bounding box handle of the active selection. Press and hold the Spacebar, then drag left.**

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

The Selection tool is active.

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

The space between selected objects is reduced.

The size of selected objects is not affected.

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

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

   Click the center handle, then drag right.
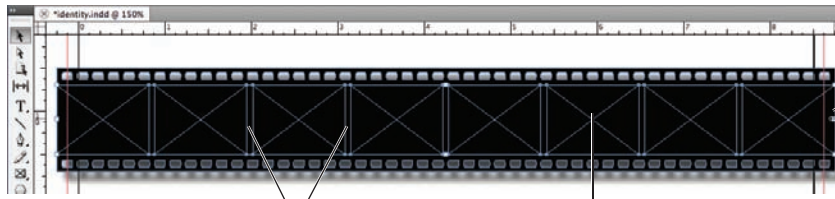
   The space between selected objects is not affected.

   The selected objects are stretched horizontally.

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

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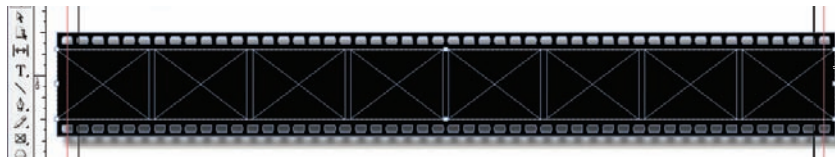
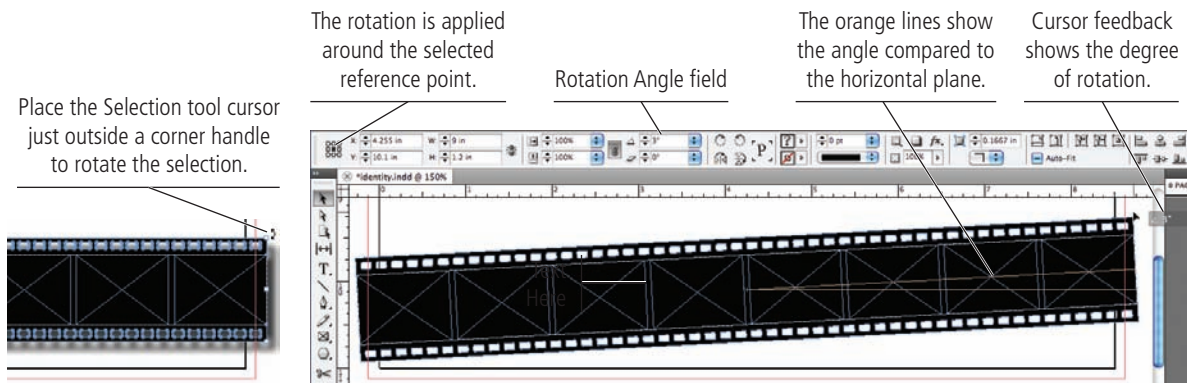   After grouping, a single bounding box outlines the entire group.

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

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

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

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

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

    The rotation is applied around the selected reference point.

    Rotation Angle field

    The orange lines show the angle compared to the horizontal plane.

    Cursor feedback shows the degree of rotation.

    Place the Selection tool cursor just outside a corner handle to rotate the selection.

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

CREATE A SIMPLE LINE

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

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

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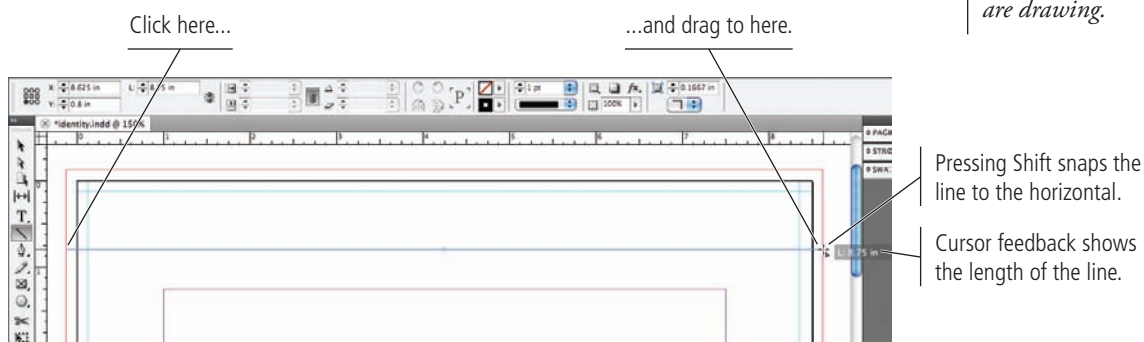
1. **With identity.indd open, choose the Line tool in the Tools panel.**

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

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

Default values define a 1-pt black stroke.   Stroke Weight   Stroke Style

Line tool

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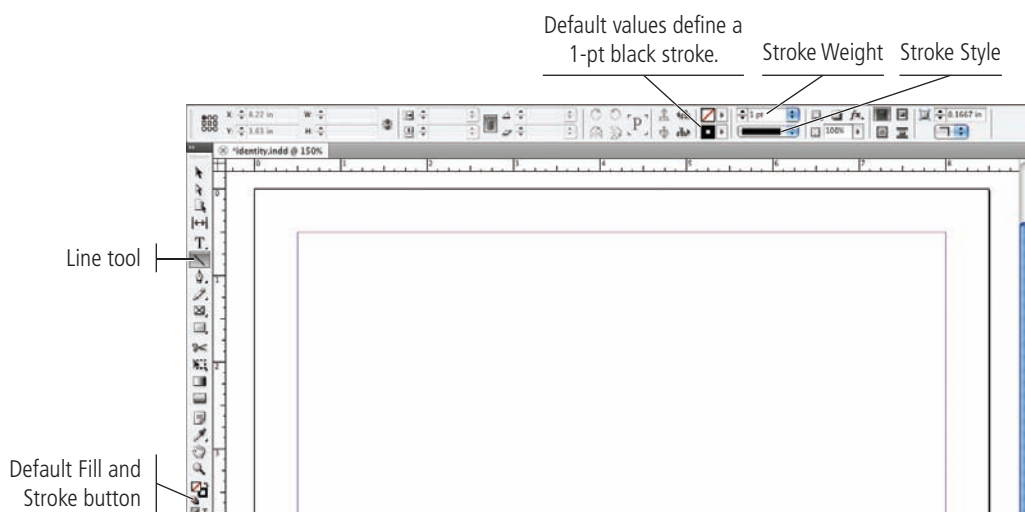
3. **At the top of the page, click at the left bleed guide and drag to the right bleed guide. Press Shift, and then release the mouse button.**

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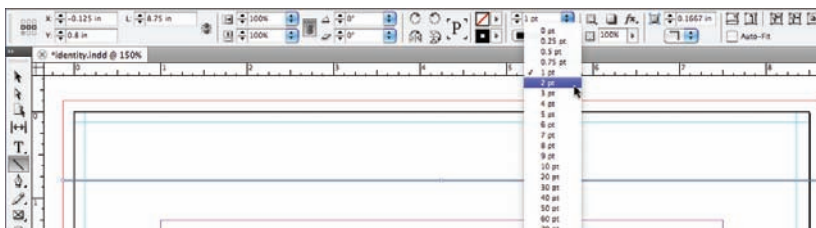
Click here...   ...and drag to here.

Pressing Shift snaps the line to the horizontal.

Cursor feedback shows the length of the line.

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

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

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

Because you constrained this line, changing the Y field moves the entire line.
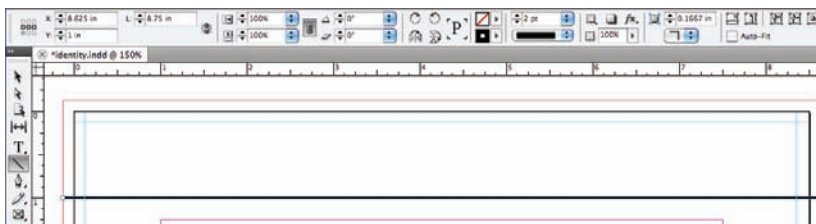
6. **Choose the Pen tool in the Tools panel.**

7. **Move the cursor over the line you just created.**

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

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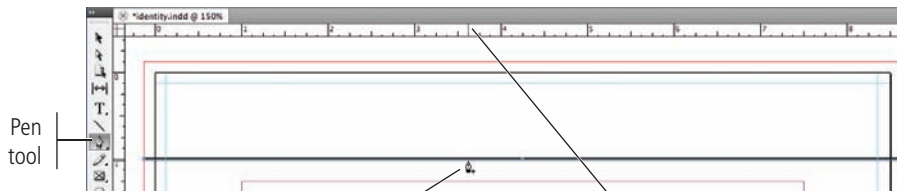

Pen tool

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

This gray mark shows the position of the cursor.

8. **When the cursor is at the 3.625″ mark of the horizontal page ruler, click to add a point to the line.**

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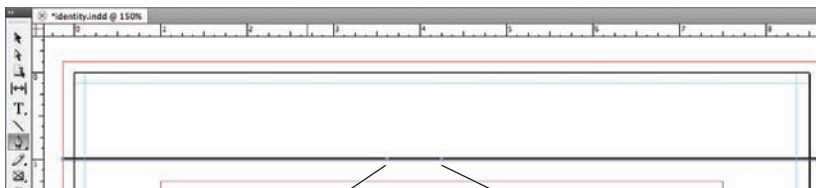

This is the point you just added.

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

9. **Move the cursor right to the 4.375″ mark and click to add another point.**

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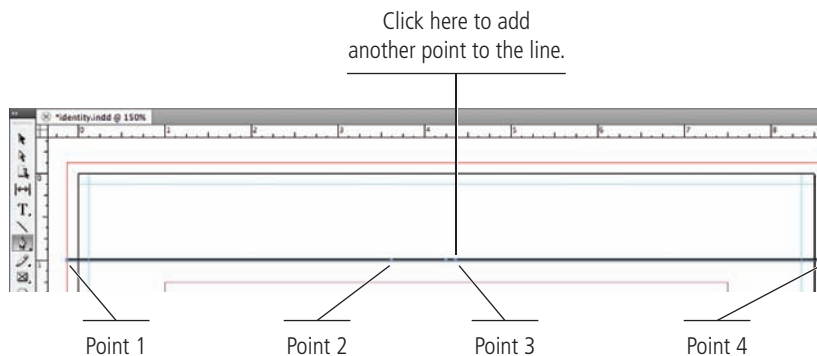
Click here to add
another point to the line.

Point 1   Point 2   Point 3   Point 4

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

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

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

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

Direct
Selection
tool

The cursor shows that
clicking will select the
line segment.
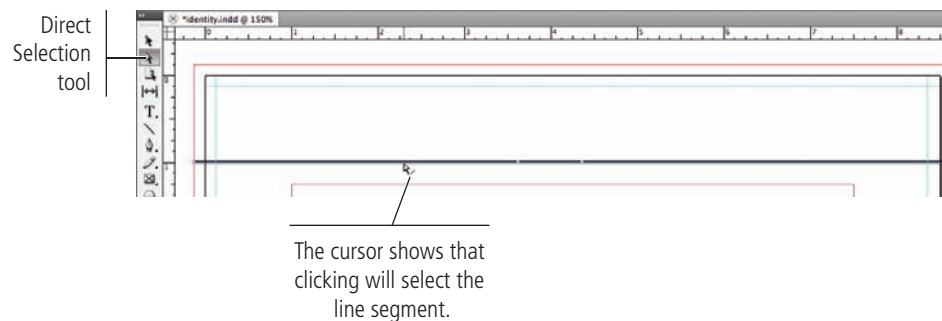
12. **Click anywhere between the first and second points on the line. Press Shift, and drag up until the cursor feedback shows the Y position of 0.19″.**

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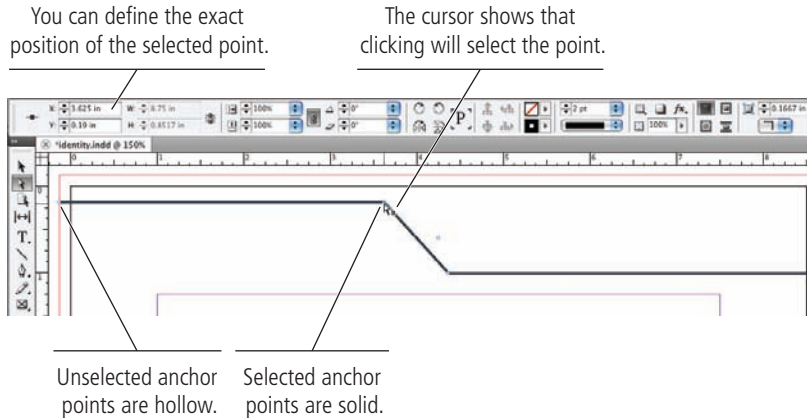

13. **Using the Direct Selection tool, click the second point from the left (Point 2).**

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

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

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

You can define the exact position of the selected point.

The cursor shows that clicking will select the point.

Unselected anchor points are hollow.

Selected anchor points are solid.

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

CREATE BÉZIER CURVES

In this exercise you will make very simple manipulations to the straight line you just created. In Project 2, you will use the Pen tool to create a new curved line. We also encourage you to practice as much as possible using the Pen tool until you are more proficient; for example, try copying the outlines of various shapes in photographs.

1. With identity.indd open, make sure the line at the top of the page is selected.

2. Choose the Convert Direction Point tool nested under the Pen tool.

The Convert Direction Point tool changes a corner point to a smooth point. **Smooth points** have handles that control the size and shape of curves connected to that point. You can use the Direct Selection tool to drag handles for a selected anchor point.
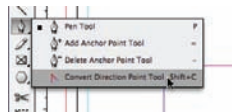
3. Click the second point on the line, press Shift, and drag right until the ruler shows that the cursor is at 4.125″.

When you click a point with the Convert Direction Point tool and immediately drag, you add direction handles to the point. Those direction handles define the shape of the line segments that are connected to the point. As you drag farther away from the point, the affected segment's curve increases.
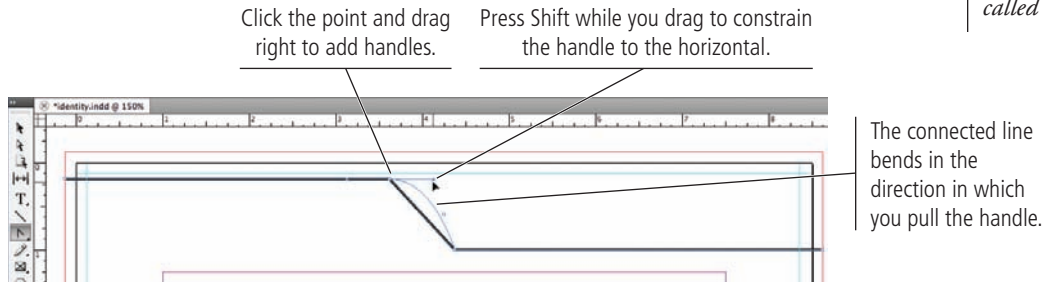
Pressing Shift constrains the new direction handles to 45° angles — in this case, exactly horizontal. If you look closely, you can see that the direction handle on the left side of the point is exactly on top of the line.

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

Click the point and drag right to add handles.   Press Shift while you drag to constrain the handle to the horizontal.

The connected line bends in the direction in which you pull the handle.

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

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

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

Converting a point creates symmetrical handles on both sides of the point.   The opposite handle affects the shape of the connected curve.
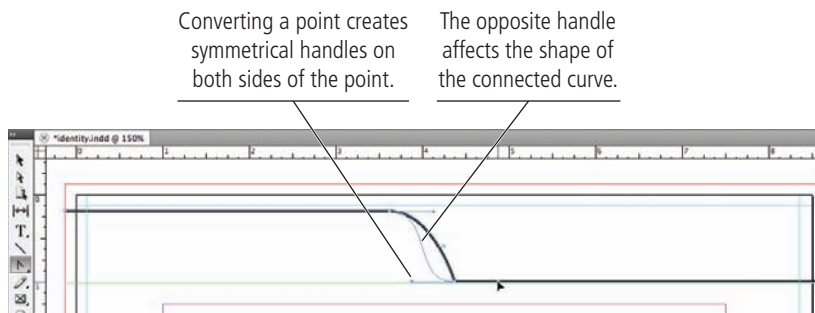
5. **Choose the Pen tool in the Tools panel. (It is now nested under the Convert Direction Point tool.)**

When you choose a nested tool variation, the nested tool becomes the default option in that position on the Tools panel.
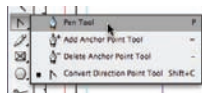
6. **Move the cursor over the left endpoint of the line. When you see a diagonal line in the cursor icon, click to connect to the existing endpoint.**

This icon indicates that clicking will connect to the open endpoint.
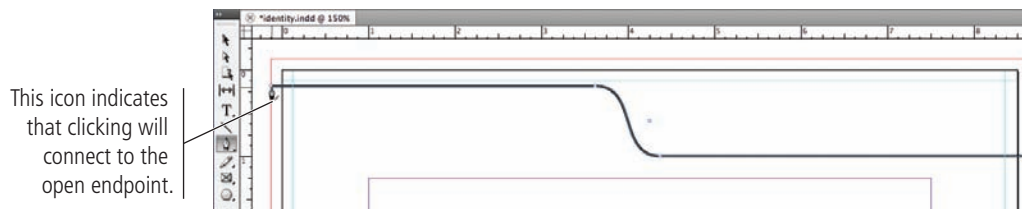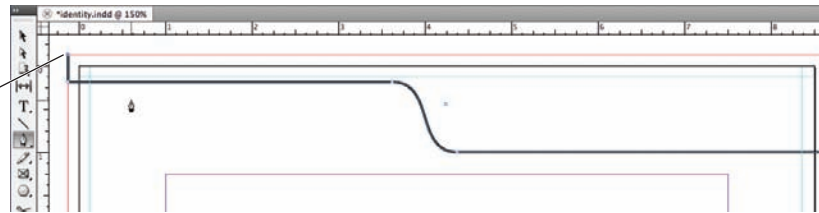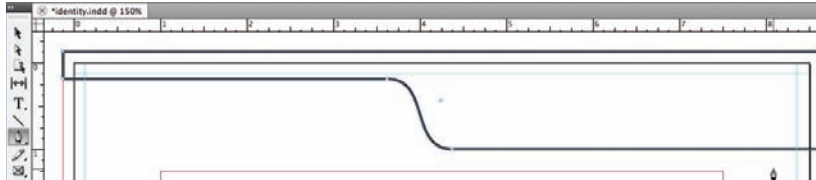
7. **Press Shift, then click at the top-left bleed guide.**

Shift-click to create a vertical line between the previous point and the point where you click.
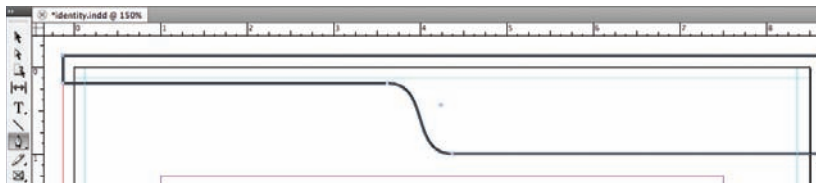
8. **Press Shift, then click the top-right bleed guide.**

Shift-click to create a horizontal line between the previous point and the point where you click.

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

This icon indicates that clicking will close the shape.

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

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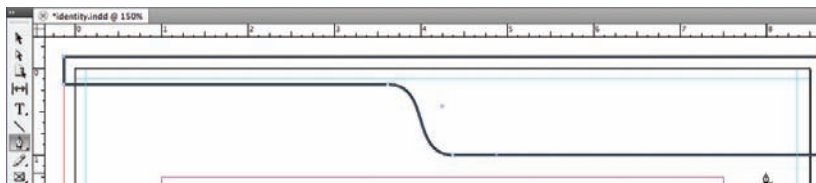
10. **Save the file and continue to the next exercise.**

Creating Irregular Shapes with the Polygon Tool

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

Clicking once with either Polygon tool opens the Polygon dialog box, where you can define the size of the new object, as well as the number of points on the new shape. To create a starburst, every other anchor point in the shape needs to be closer to the object's center; the Star Inset field determines how much closer those inside points will be to the center (an inset of 0% creates all points at the same distance from the object's center).

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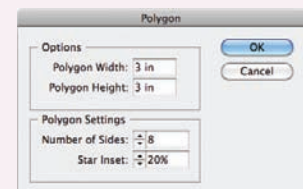
Polygon Frame tool

Polygon tool

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

Understanding Anchor Points and Handles

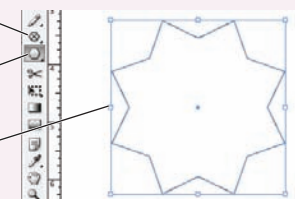An anchor point marks the end of a line segment, and the point handles determine the shape of that segment. That's the basic definition of a vector, but there is a bit more to it than that. You can draw Bézier shapes from scratch using the Pen tool, or you can edit the curves that are created as part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

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

Point A
Point B
Handle A1
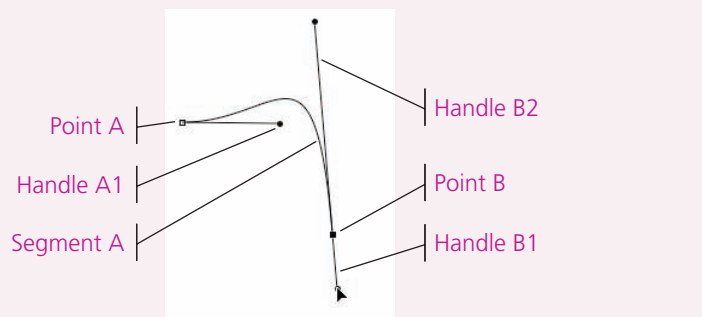Handle B1
Segment A
Handle B2
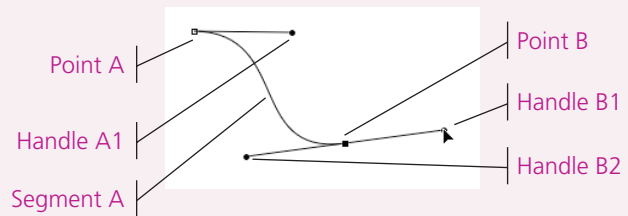
This image shows the result of dragging Handle B1 to the left instead of to the right when creating the initial curve. Notice the difference in the curve here, compared to the curve above. When you drag the handle, the connecting segment arcs away from the direction of the handle you drag.

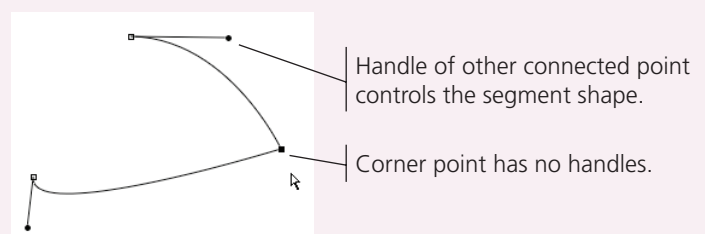Point A
Handle A1
Handle B2
Segment A
Point B
Handle B1
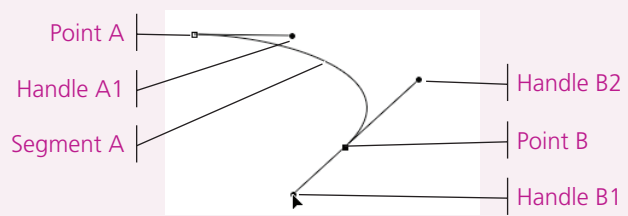
It's important to understand that every line segment is connected to two handles. In this example, Handle A1 and Handle B2 determine the shape of Segment A. Dragging either handle affects the shape of the connected segment.

Handle A1
Handle B2
Point B
Segment A
Handle B1
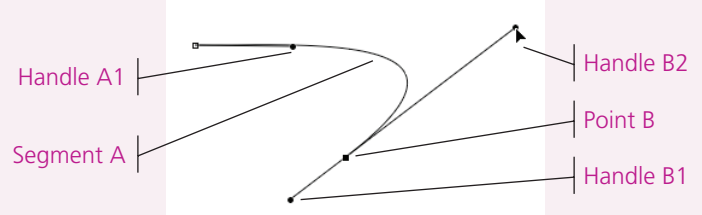
Clicking and dragging a point creates a symmetrical (smooth) point; both handles start out at equal length, directly opposite one another. Changing the angle of one handle of a symmetrical point also changes the opposing handle of that point. In the example here, repositioning Handle B1 also moves Handle B2, which affects the shape of Segment A. (You can, however, change the length of one handle without affecting the length of the other handle.)

Point A
Handle B2
Handle A1
Point B
Segment A
Handle B1

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.

Handle of other connected point controls the segment shape.

Corner point has no handles.

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

Option/Alt-click this point with the Convert Direction Point tool and drag to create only one handle.

This handle controls the connected segment; the handle is not reflected on the other side of the point.
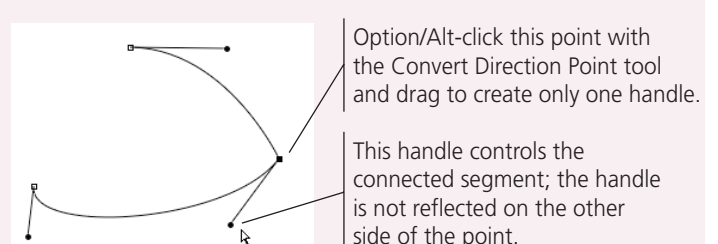
CHANGE COLOR VALUES

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

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

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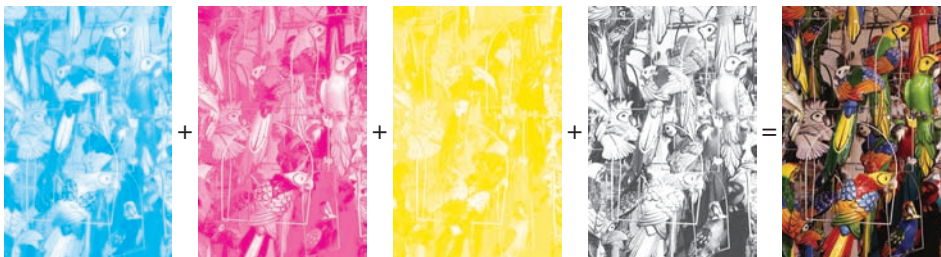

Using theoretically pure pigments, a mixture of equal parts of cyan, magenta, and yellow should produce black. Real pigments, however, are not pure; the actual result of mixing these three colors usually appears as a muddy brown. In the image to the right, the left block is printed with 100% black ink.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

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

1. **With identity.indd open, use the Selection tool to make sure the shape at the top of the page is selected.**

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

Swap Fill and Stroke button
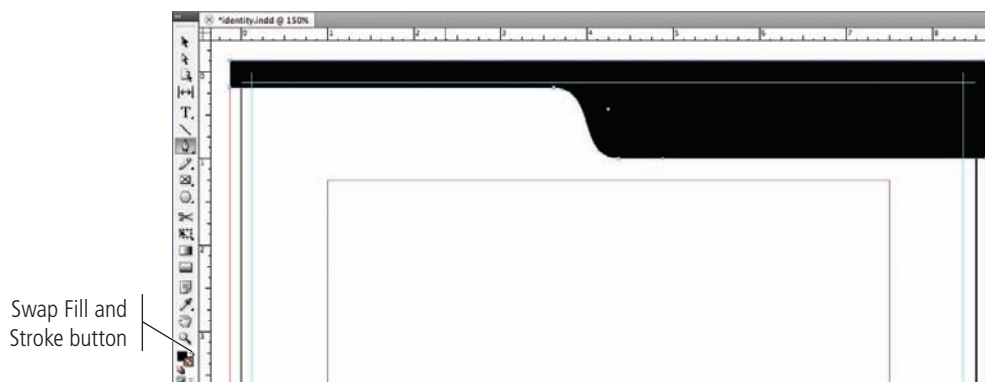
3. **Open the Color panel.**

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>Color to display that panel.

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

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

The panel shows the ink percentages that make up the fill or stroke color (depending on which is active) of the selected object.
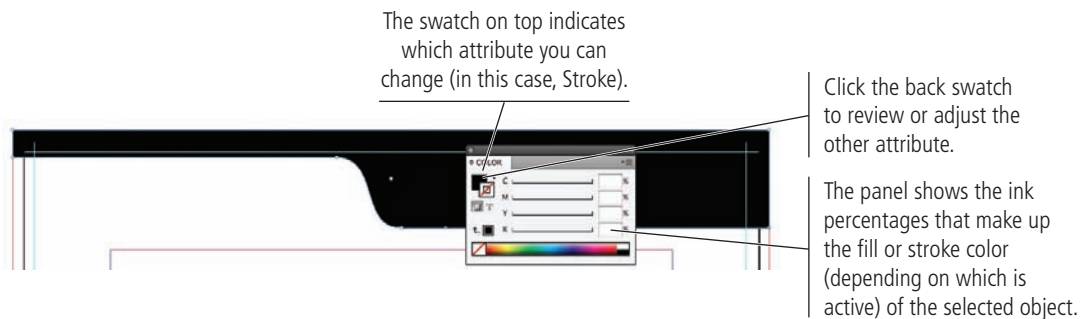
4. **Click the Fill swatch to bring it to the front (if it isn't already).**

When you apply color from any of the Swatches panels (including the ones in the Control panel), the Color panel shows a swatch of that color as a single slider. You can use this slider to easily apply a percentage of the selected swatch. (You'll work more with color swatches in Project 2.)

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

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

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

Click here to open the panel Options menu.

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

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

Click and drag the slider to change the ink percentage.
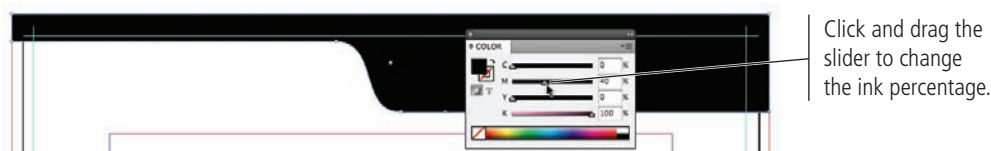
7. **Save the file and continue to the next stage of the project.**

Stage 3 **Placing External Images**

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

## PLACE AN EXTERNAL GRAPHICS FILE

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

1. **With identity.indd open, make sure nothing is selected in the layout.**

   To deselect objects, you can choose Edit>Deselect All, or simply click an empty area of the workspace. If you do click the workspace, though, be careful that you don't accidentally click a white-filled object instead of the empty page or pasteboard area.

2. **Choose File>Place. Navigate to the WIP>Crowe folder and select crowe.ai. At the bottom of the dialog box, make sure none of the options are checked.**

   You will learn about these options in later projects. For now, you simply want to place the logo file into the letterhead.
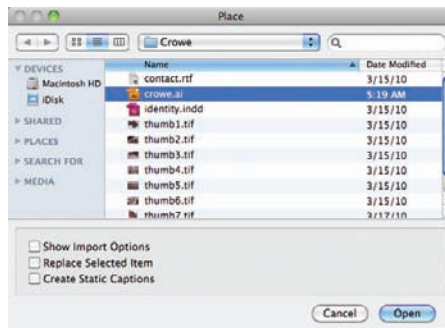
3. **Click Open to load the cursor with the placed file.**

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

   By default, the loaded Place cursor shows a small thumbnail of the file you're placing.
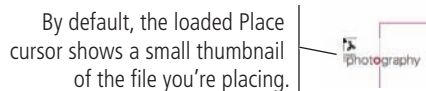
4. **Click near the top-left corner of the page to place the image.**

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

5. **Click the placed image with the Selection tool to select the frame. Using the Control panel, choose the top-left reference point and then change the frame position to X: 0.25″, Y: 0.3″.**

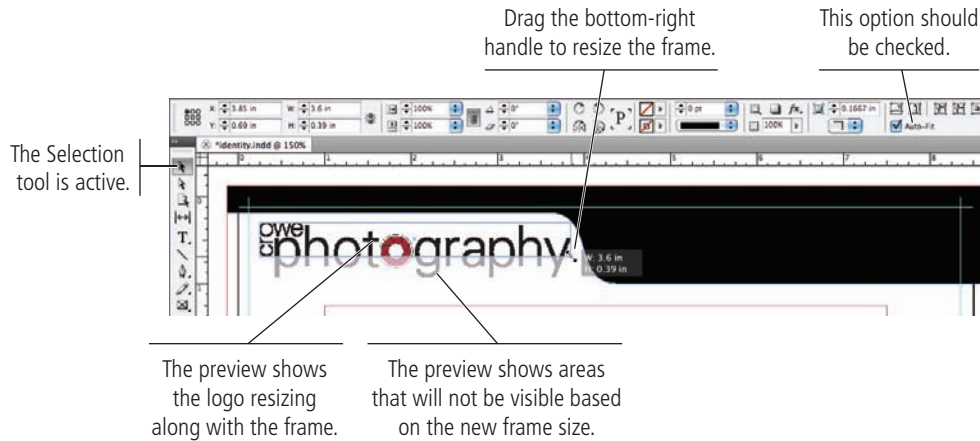When the frame is selected, the Control panel defines the frame parameters.

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

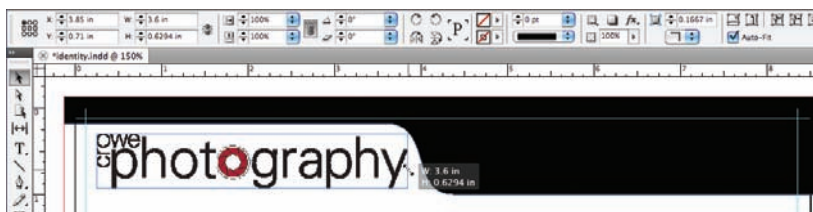6. **With the frame selected, check the Auto-Fit option in the Control panel.**

By default, the image contained within the frame remains unaffected when you edit the dimensions of a graphics frame. When the Auto-Fit option is checked, however, resizing the frame automatically resizes the contained image to fit the new frame size.

7. **Click the bottom-right handle of the frame. Drag up and left until the cursor feedback shows W: 3.6″. Don't release the mouse button.**

Drag the bottom-right handle to resize the frame.

This option should be checked.

The Selection tool is active.

The preview shows the logo resizing along with the frame.

The preview shows areas that will not be visible based on the new frame size.

8. **Press Shift to constrain the proportions of the resized frame.**

Pressing Shift maintains the original height-to-width aspect ratio in the resized frame. This means the resized frame will be large enough to show the entire (resized) logo.

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

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

The Selection tool is active.
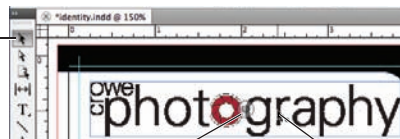
Content Indicator icon   Selection tool cursor

10. **Click the Content Indicator icon in the logo frame.**

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

The Selection tool is active.

The Control panel now show the parameters of the content in the frame.

The red frame indicates that you are now editing the frame's content instead of the containing frame.

11. **Press Esc to return to the frame of the selected object.**

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

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

Place Images into Existing Frames

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

1. **With identity.indd open, make the filmstrip graphic at the bottom of the page visible in your document window.**

2. **Using the Selection tool, click one of the empty graphics frames.**

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

The Selection tool is active.

Clicking part of a group selects the entire group.
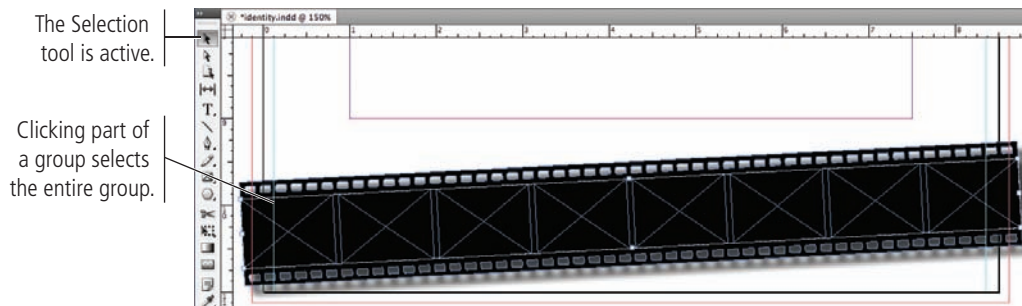
3. **Open the Layers panel (Window>Layers), then click the arrow to the left of Layer 1 to expand the layer.**

Every file has a default layer named "Layer 1", where any objects that you create exist by default. (You will use multiple layers in a later project to create multiple versions of a document.)
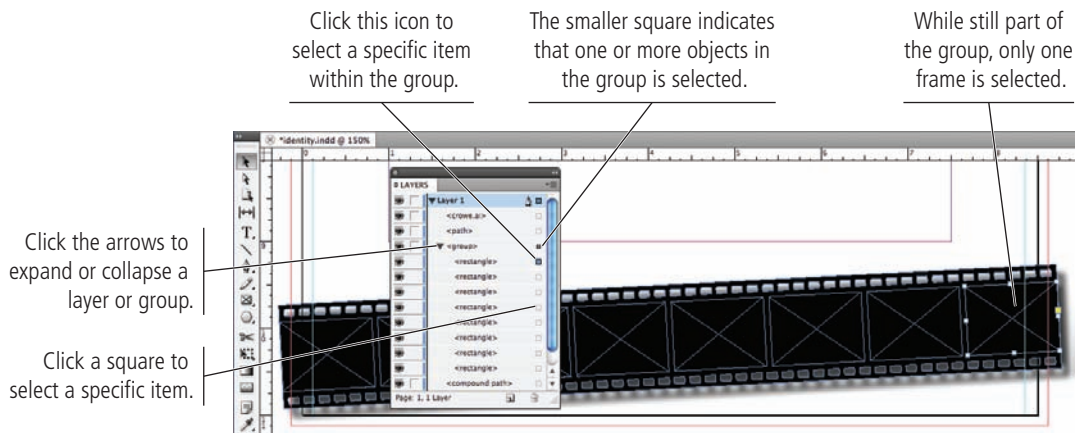
The Layers panel in InDesign CS5 also serves another purpose. Every object on a layer is listed in the panel, nested under the appropriate layer name. Groups, which you created in an earlier exercise, can be expanded so you can access and manage the individual components of the group.

Solid-color squares in this column indicate which items are selected.
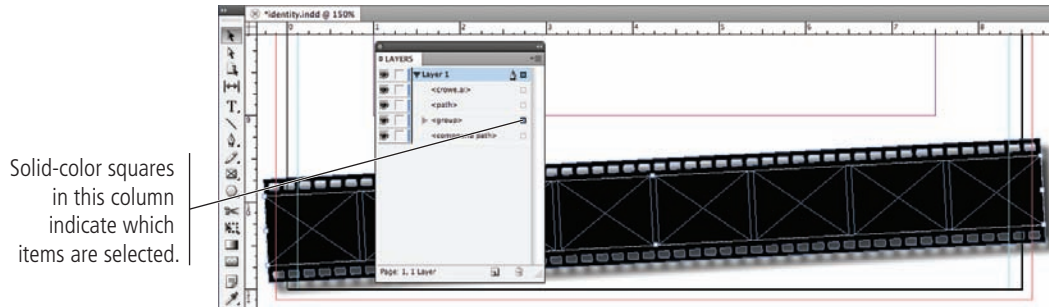
4. **Click the arrow to the left of the <group> item to expand the group.**

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

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

Click this icon to select a specific item within the group.

The smaller square indicates that one or more objects in the group is selected.

While still part of the group, only one frame is selected.

Click the arrows to expand or collapse a layer or group.

Click a square to select a specific item.

6. **In the Control panel, check the Auto-Fit option.**

When this option is checked, the image you place into the frame will automatically be scaled proportionally to fit the available space in the frame.
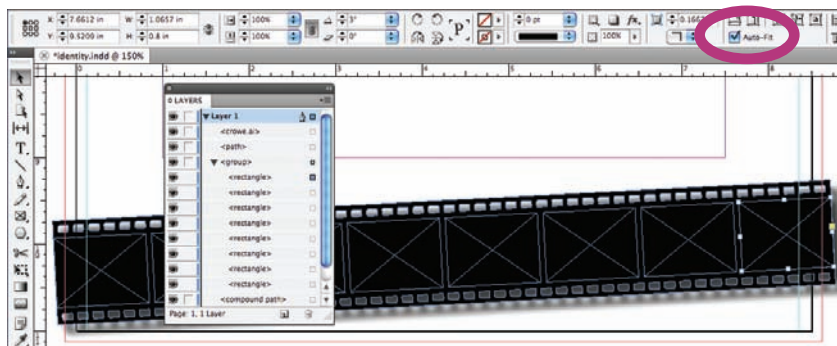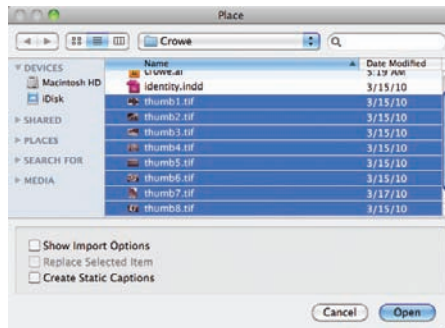

Note:

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

7. **Repeat Steps 5–6 for the remaining seven placeholder frames.**

8. **Choose File>Place. If necessary, navigate to the WIP>Crowe folder.**

9. **In the Place dialog box, click thumb1.tif to select it. Press Shift and click thumb8.tif to select it and all in-between files.**

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

10. **Click Open to load the selected files into the Place cursor.**

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

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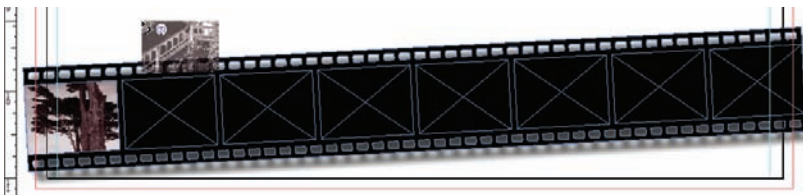
Eight images are currently loaded in the Place cursor.

This thumbnail shows the content of the first file in the cursor.
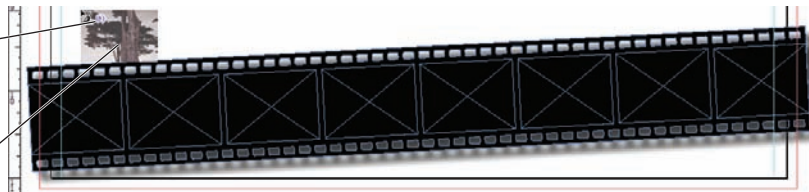
11. **Click inside the left placeholder frame to place the first image.**

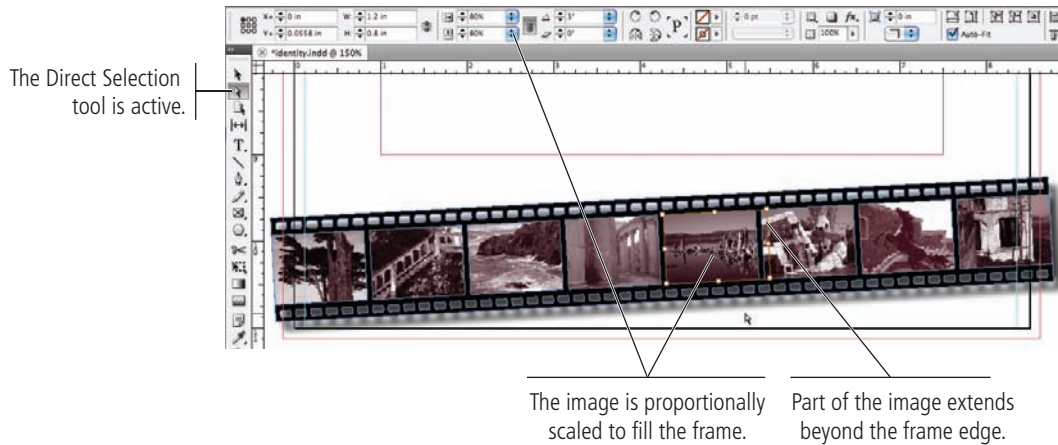   As soon as you place the first file, the next loaded image appears as the cursor thumbnail.

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

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

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

The Direct Selection tool is active.

The image is proportionally scaled to fill the frame.

Part of the image extends beyond the frame edge.

14. In the Control panel, make sure the link icon for the scaling fields is active (unbroken links). Type 100 in the Scale X field and press Return/Enter to apply the change.
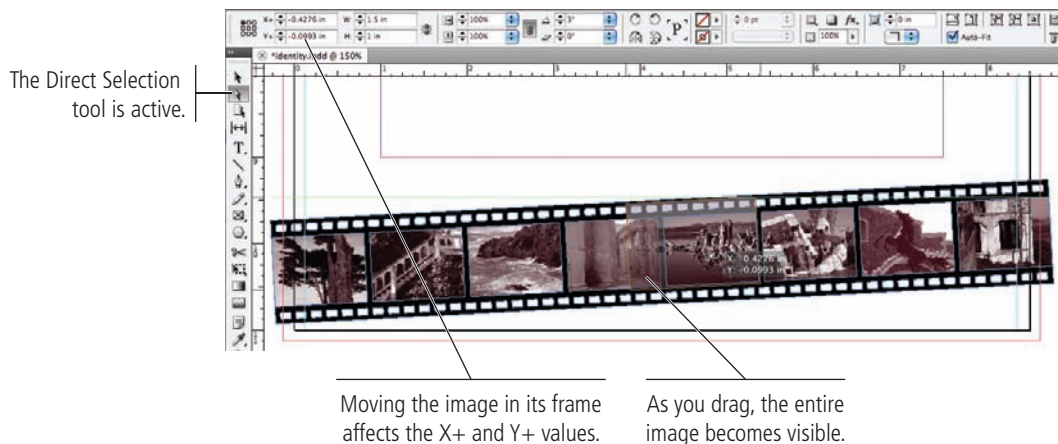
Because you used the Auto-Fit option, these thumbnail images have all been placed at 80% proportionally. The images are already small, and reducing the percentage makes the detail in the fifth image *too* small. You can always change the image scaling after it has been scaled by the Auto-Fit option.

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

When you drag an image within the frame, the entire image becomes visible; this makes it easy to find the area of the image that you want to be visible.

The Direct Selection tool is active.

Moving the image in its frame affects the X+ and Y+ values.

As you drag, the entire image becomes visible.

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

Stage 4 **Creating and Formatting Basic Text**

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

CREATE A SIMPLE TEXT FRAME

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

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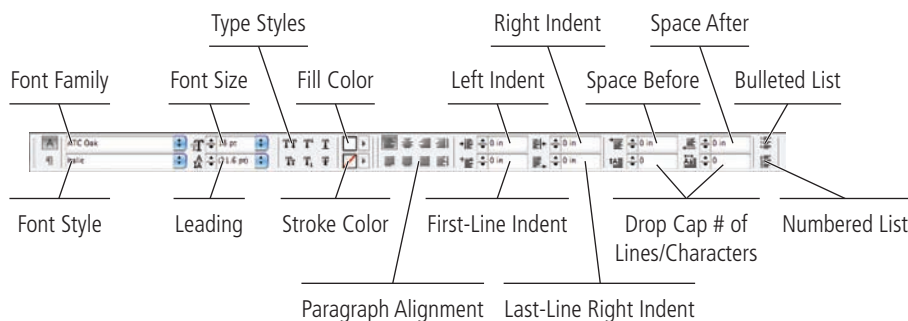
1. **With identity.indd open, select the Type tool in the Tools panel.**

2. **Click in the empty space below the placed logo and drag to create a frame.**

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

Type tool

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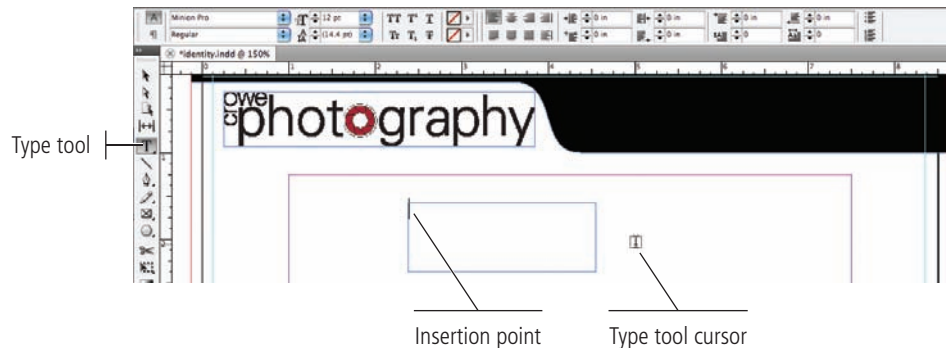
   The tag line for the letterhead is supposed to appear in the black area to the right of the logo. However, if you click inside that area with the Type tool, it will convert the existing shape to a type area. In this case you want a simple rectangular text frame, so you are creating it in an empty area,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

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

Type Styles   Right Indent   Space After

Font Family   Font Size   Fill Color   Left Indent   Space Before   Bulleted List

Font Style   Leading   Stroke Color   First-Line Indent   Drop Cap # of Lines/Characters   Numbered List

Paragraph Alignment   Last-Line Right Indent

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

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

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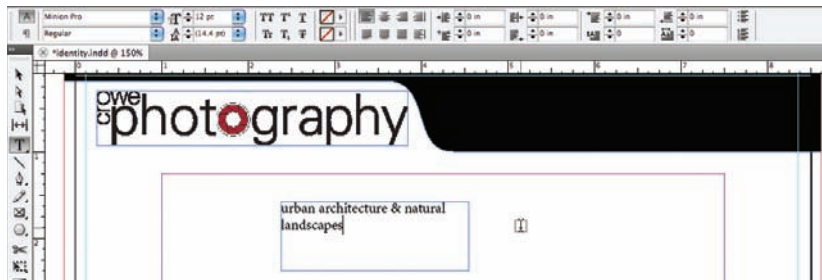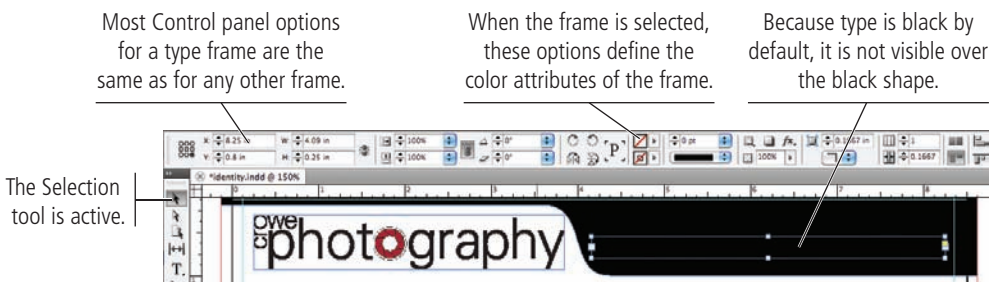

5. **Choose the Selection tool in the Tools panel.**

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

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

X: 8.25″	**W: 4.1″**
Y: 0.8″	**H: 0.25″**

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

Most Control panel options for a type frame are the same as for any other frame.

When the frame is selected, these options define the color attributes of the frame.

Because type is black by default, it is not visible over the black shape.

The Selection tool is active.

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

Because the default type format is black, you can't see the characters on the black background. Because you know they are there, you can still select them.
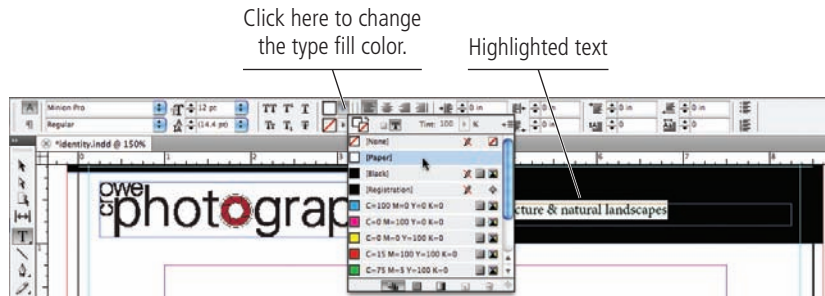
The insertion point is placed even though you can't see the black text.

The Type tool is active.
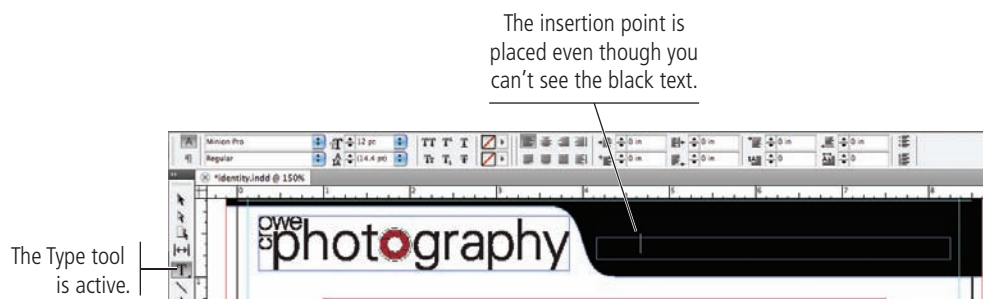
8. **Choose Edit>Select All to select all of the text in the frame.**

Character formatting such as the font, style, and size apply only to selected characters. You will learn about all of the available character formatting options in Project 2.

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

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

Click here to change the type fill color. Highlighted text

10. **Macintosh: With the text still selected, open the Font menu in the Control panel and choose ATC Oak>Italic.**

Different styles of the same font appear as submenus to the main font list; the primary font is listed in the menu, and variations are listed in the attached submenu.

Windows: Open the Font Family menu and choose ATC Oak, and then open the Font Style menu and choose Italic.

Windows does not display different font styles in submenus. You have to choose the font first, and then use the secondary menu to choose the appropriate style.
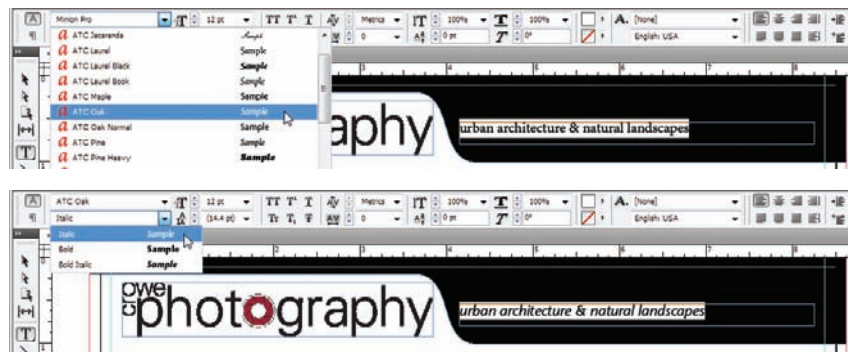
11. **Click the Up-Arrow button for the Font Size field until you see a red icon on the right edge of the frame.**

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

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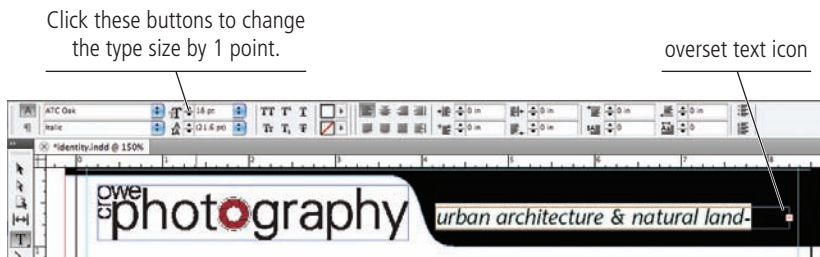
overset text icon

When you see an overset text icon, you can:

- Edit the text to fit the available space, which is usually not allowable for a graphic designer.

- Make the frame larger to fit the text, which is not always possible.

- Add more frames to the story and thread the text into the extra frames, which is also not always possible.

- Reduce the type size or adjust other formatting options to make the type fit into the available space, which can make text unreadable (depending on how small you have to make it).

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

This allows all the type to fit in the frame.

13. **Click anywhere in the selected text to place the insertion point.**

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

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

Paragraph formatting — including alignment — applies to the entire paragraph where the insertion point is placed. You don't have to first select the entire paragraph. (You will learn about the available paragraph formatting options in Project 2.)

Click here to apply right
paragraph alignment.

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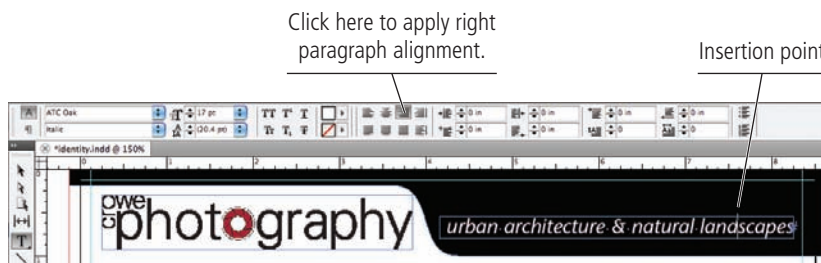
15. **Save the file and continue to the next exercise.**

Selecting Text

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

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

PLACE AN EXTERNAL TEXT FILE

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

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

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

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

The loaded Place cursor shows a preview of the text you're importing.
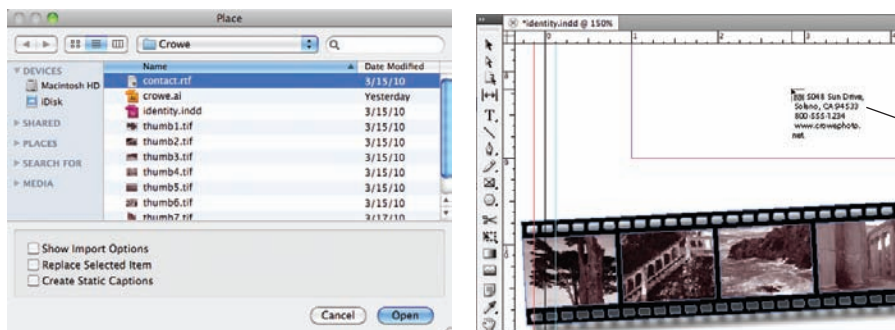
3. **Click the loaded Place cursor near the bottom of the page, above the filmstrip graphic but within the margin guides.**

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

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

4. **Using the Selection tool, click the bottom-right handle of the frame and drag until the frame is just large enough to contain the text.**
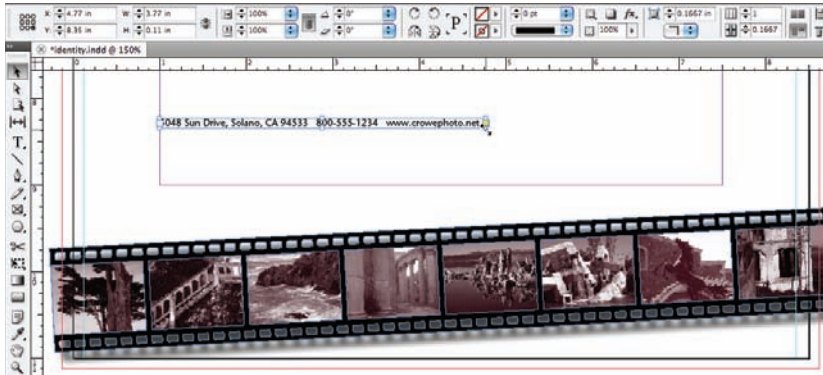
5. **Click the bottom-right bounding box handle of the frame. Press Command/Control-Shift, and then drag to the right.**

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

6. **When the Scale X and Scale Y fields in the Control panel show approximately 125%, release the mouse button.**

The Control panel shows the percentage to which the frame and its content are being scaled.

Click the handle, press Command/Control-Shift, and then drag the handle to resize the frame and the text inside it.
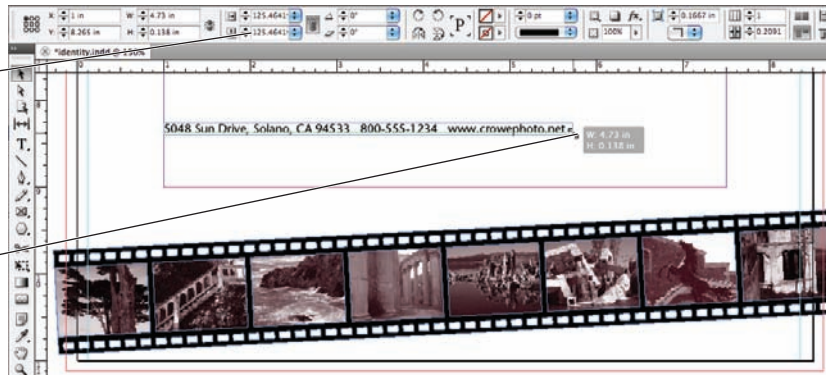
7. **With the Selection tool active, double-click inside the text frame.**

   This automatically switches to the Type tool and places the insertion point in the text in the frame where you double-clicked.

Double-clicking with the Selection tool places the insertion point into the frame.

Type options are available in the Control panel.

The Type tool is automatically selected.
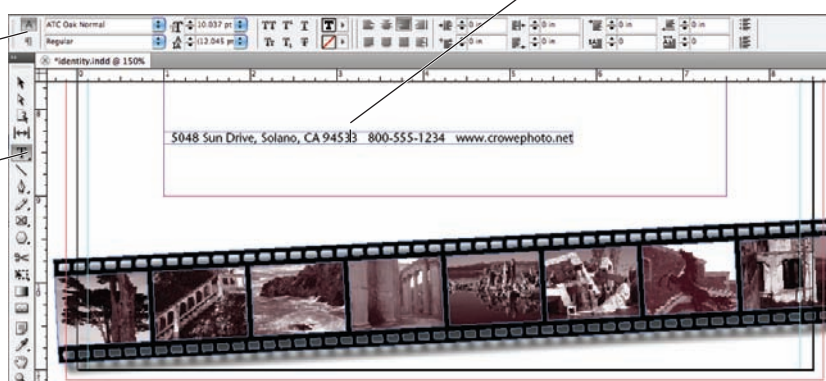
8. **Click the Selection tool to activate it again. Move the cursor outside the top-right corner handle until you see the rotation cursor. Click and drag up until you have rotated the frame by 3°.**

This is the same angle that you used for the filmstrip graphic.
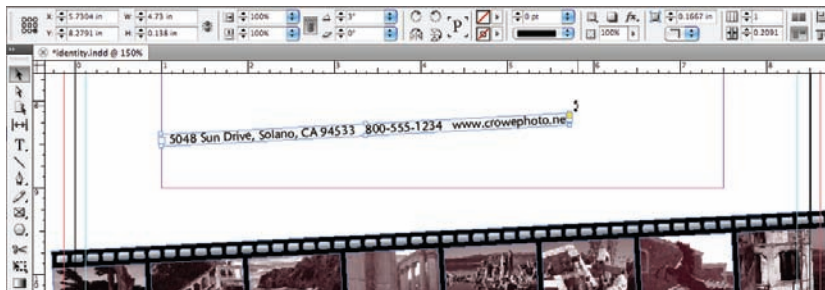
9. **Using the Selection tool, move the rotated text frame into place just above the filmstrip, with the right edge at 8.25″.**

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

10. **Choose View>Extras>Hide Frame Edges.**

This command turns off the blue borders that surround every frame. Frame edges can be very valuable when you're working with some objects, but they can be distracting in other cases. Always remember that you can toggle the frame edges on and off in the View>Extras submenu.
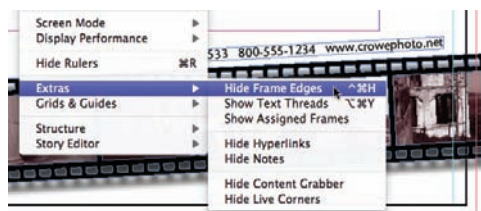
When frame edges are hidden, moving the Selection tool cursor over a frame reveals its edges. This frame highlighting can make it easier to find exactly the object you want, especially when working in an area with a number of overlapping or nearby objects.

11. **Save the file and continue to the final stage of the project.**

INDESIGN FOUNDATIONS

Copying and Pasting

The standard Cut, Copy, and Paste options are available in InDesign, just as they are in most applications. Whatever you have selected will be copied or cut to the Clipboard, and whatever is in the Clipboard will be pasted. InDesign has a number of special pasting options in the Edit menu:
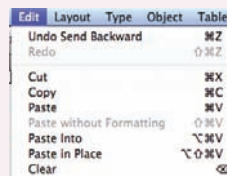
Paste. If you are pasting an object (frame, etc.), the object will be pasted in the center of the document window. If you are pasting text, it will be pasted at the location of the current insertion point; if the insertion point is not currently placed, the text is placed in a new basic text frame in the middle of the document window.

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

Paste Into. This command is available when an object is in the Clipboard and another object is selected. The pasted object becomes the contents of the object that is selected when you choose this command.
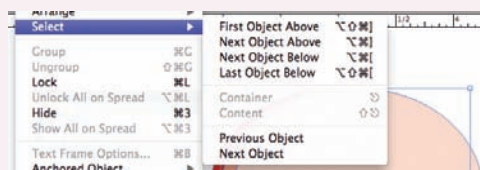
Paste in Place. This command pastes an object at the exact position as the original. If you paste on the same page as the original, you create a second object exactly on top of the first. You can also use this command to place a copy in the exact position as the original, but on a different page in the layout.

Managing Stacking Order

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

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

The Selection tool cursor is here.

The frame edge is highlighted.

Clicking would select the middle object.

When an object is already selected, InDesign CS5 favors the already selected object. This prevents you from accidentally selecting an object higher in the stacking order (for example, if you want to drag only the middle object); but this also means you have to be careful if you do want to select a different object.

The middle object is selected.

The Selection tool move cursor is here.

Clicking would not select the top object.

Watch for the regular Selection tool cursor to select the top object.

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

You can use the Object>Arrange submenu commands (or their related keyboard shortcuts) to change the stacking-order position of objects.
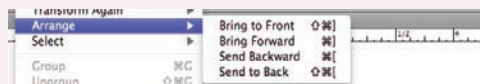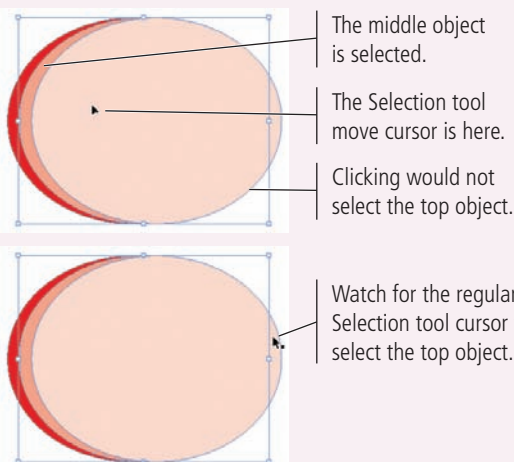
Finally, you can use the individual item listings in the Layers panel to select exactly the object you want, or to rearrange objects in the layer stack.

Drag an item in the panel to a new position in the stacking order.

Click this icon to select a specific object.
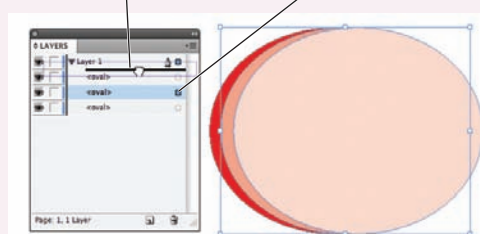
Stage 5   Printing InDesign Files

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.

PRINT A SAMPLE PROOF

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

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

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

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

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

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

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

3. **Review the options in the General pane.**

Use this pane to view different categories of options.

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

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).

Use these options to define which pages will print in what order.

Use these options to include various non-printing elements in the proof output.

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

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

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

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

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

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

The 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.

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

6. **Click the Marks and Bleed option in the list of categories.**
   Activate the All Printer's Marks option and change the Offset field to 0.125″.
   Make sure the Use Document Bleed Settings option is checked.

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

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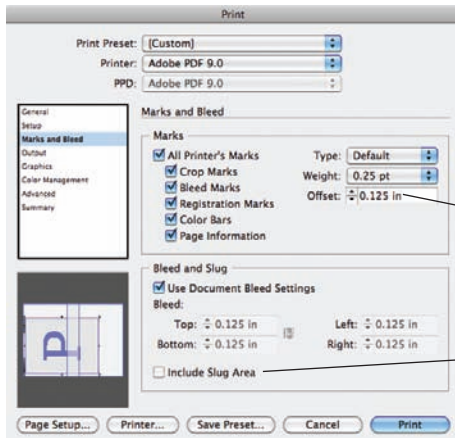
The offset determines how far from the page edge marks will be placed.

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

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

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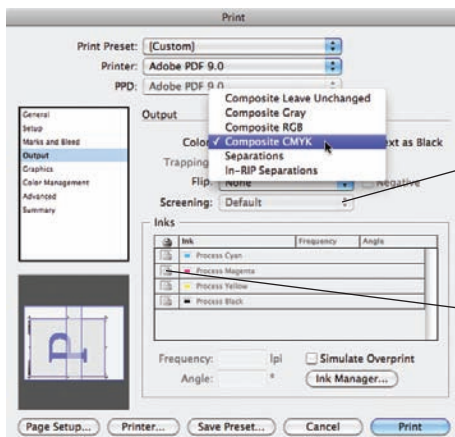
When printing separations, choose the line screen and resolution for the output.

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

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

8. **Click Graphics in the list of categories.**

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

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

   - All, the default option, sends full-resolution image data.

   - Optimized Subsampling sends only the necessary data to output the best possible resolution on the printer you are using.

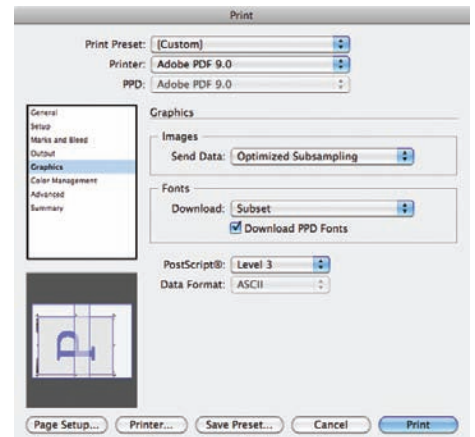   - Proxy outputs low-resolution screen previews, which reduces the time required for output.

   - None outputs all placed images as gray frames with crossed diagonal lines. This is useful for reviewing overall placement when developing an initial layout comp.

10. **Choose Subset in the Fonts Download menu.**

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

    - None sends no font information to the printer. (This can cause output problems, especially if you use TrueType fonts.)

    - Complete sends the entire font file for every font that is used in the document.

    - Subset sends font information only for the characters that are used in the document.

11. **Check the Download PPD Fonts option.**

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

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

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

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

13. **Click Print to output the page.**

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

15. **Close the layout files when you're finished.**

Note:

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

1. _____ is the area of an object that extends past the edge of a page to compensate for variations in the output process.

2. _____ is a special kind of raster image that has only two possible color values, black or white.

3. The _____ defines the outermost dimensions of an object; it is always a rectangle, regardless of the object's specific shape.

4. _____ are based on the concept of anchor points and their defining control handles.

5. _____ are the four primary colors used in process-color printing.

6. The _____ tool is used to select entire frames or other objects.

7. The _____ tool can be used to select the image contained within a specific frame when the frame is part of a group.

8. The _____ panel can be used to create complex shapes by combining multiple objects.

9. The _____ can be used to access a frame's content when the Selection tool is active.

10. The _____ is context sensitive, reflecting different options depending on what is selected in the document.

1. Briefly explain the difference between a vector graphic and a raster image.

2. Briefly explain how resolution affects a page laid out in InDesign.

3. Briefly explain the concept of process color.

Use what you learned in this project to complete the following freeform exercise.

Carefully read the art director and client comments, then create your own design to meet the needs of the project.

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

art director comments

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

To complete this project, you should:

❏ Develop a compelling logo that suggests the agency's purpose (graphic design). Incorporate the agency's name — Creative Concepts — in the logo.

❏ Build a letterhead using the same specifications that you used to design the Crowe letterhead.

❏ Build a business card that is 3.5″ wide by 2″ high, with 1/8″ bleeds.

❏ Build an envelope layout for #10 business-size envelopes (9.5″ × 4.125″).

client comments

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

The letterhead should have the company's mailing address, phone number, and Web site. The business card needs to include a name, title, mailing address, email, and phone number. The envelope should only have the mailing address and the Web site. Use your own contact information as placeholder text for everything.

For the envelope, we're going to print pre-folded envelopes so you can't use bleeds. In fact, you need to keep all objects at least 0.25″ from the edges.

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

project justification

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

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

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

Create a four-color document with bleeds

Change the fill and stroke attributes for different elements

Create a text frame and format basic text attributes

Create a custom shape with Bézier curves

Place and transform an external graphics file

Import formatted text from an external file

Place images into placeholder frames

Use drawing tools to create custom artwork