

YO

InDesign Guide

FALL 2018

HOW TO CREATE A NEW DOCUMENT

File >> New >> Document
or command+N

Choose a page size or set a custom width and height.

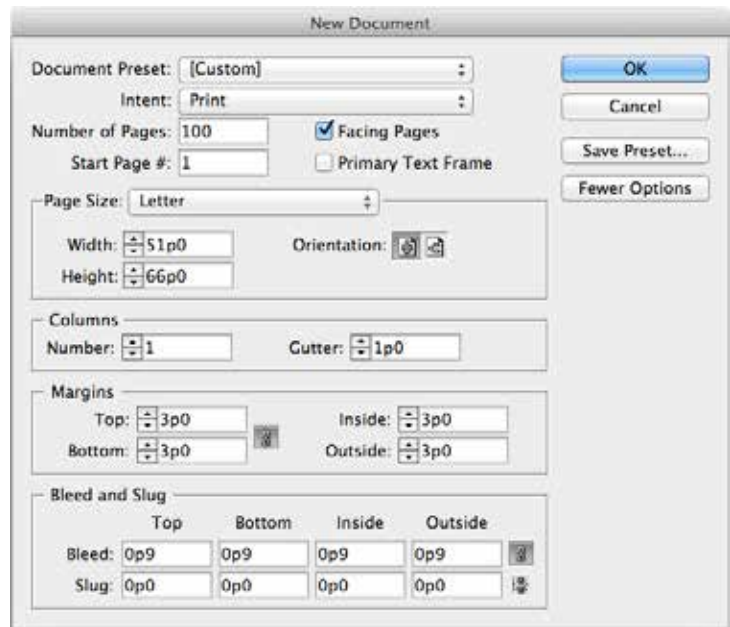
Select an orientation: landscape or portrait.

Decide on a margin size: 3p0 (.5")

Add a p9 (.125") bleed for all pages.

Select "facing pages" at the top (if you want your document to be set up as spreads).

Press "OK"



Adding pages to the document using the Pages Palette

Window >>Pages

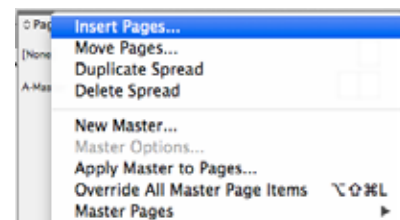
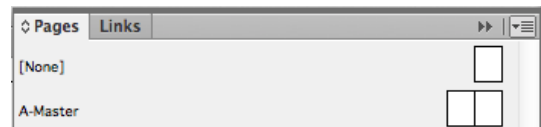
or press command+F12 to pull up the Pages Palette

Two ways to add pages to your document:

1. click on the master page and drag it to the right of page 1. You will see a dark line which means you're adding this new page AFTER page 1. If you drag it to the left of page 1 you'll be adding the page before the first page creating, of course, a new page 1. Do this over and over again until you get the desired amount of pages.

OR

2. At the top left of the pages palette there is a button with a down arrow and three horizontal lines. Click once and you'll see tons of options. Go to "insert pages." Type in the number of pages you want to insert and indicate whether or not you want them to go before or after the first page. If you've set up a series of master pages you can choose which one you'd like to add.



MASTER PAGES

What is a Master Page?

A master page is like a template. If you have many pages in your document that will look alike (for example, a series of pages with the same size picture on them with a caption and a page number all in the same place) creating master pages will make your life easier because you won't have to set up each page the same way over and over again.

Create a New Master Page:

Decide what form your Master will take and assign an appropriate name to stay organized – some books have dozens of master pages with minute variations. Next choose how many pages (2 for a standard spread, 4 or 6 for gatefolds). You will probably keep your document's page size.



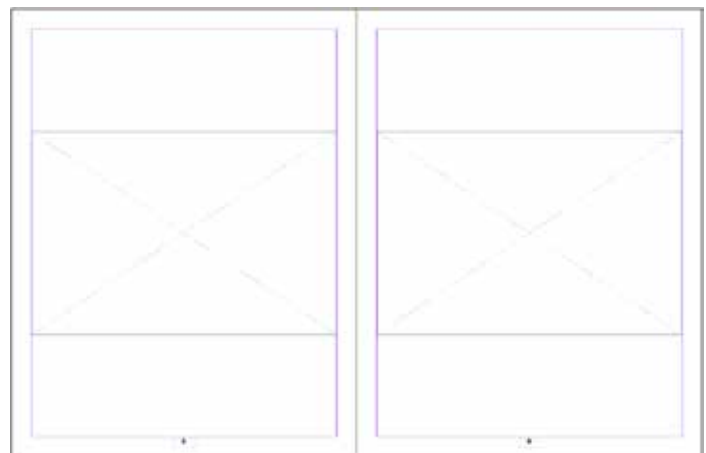
Setting Up Your New Master Page:

Double-click on your new Master Page in the Pages Palette. This will bring you into the world of the master, which exists parallel to and behind the scenes of actual design content. A new master will appear as a blank spread. In this example, we will set up the master page for a spread with two vertically centered 35mm proportion images with page numbers. Choose the Rectangle Frame Tool and click on the document. Create a box proportional to a 35mm photograph (1:1.5). Use the Selection Tool to grab this frame. Hold Command+Shift while dragging a corner to enlarge the frame proportionally. Once frame is appropriate size (7.5" x 5.5"), hold the Option key and drag frame edge to make exact duplicate. Use the Selection tool to move both frames into the vertical and horizontal center of each page.



Adding Page Numbers to Your New Master Page:

To add page numbers, choose the Type Tool and drag a new text frame. In the application bar, go to Type >> Insert Special Character >> Markers >> Current Page Number. The Master Page will now display the Master Page "prefix" in the text box, but when the Master is applied to a page with design content, the correct number will display.



Three Ways to Apply a Master Page to a Page in Your Document:

Click once on the page you want to change. It will turn a color. Hold down the Option key and click once on the Master Page you'd like to apply. **OR** Right-click on a page in the Pages Palette and choose Apply Master to Pages. Select your Master and choose the page-range. **OR** Drag the Master Page onto a page already in the Pages Palette.

KEY COMMANDS

new document command + N

close document command + W

open a document command + O

group items command + G

ungroup items command + shift + G

capitalize selection command + shift + G

undo command + Z

cut command + X

copy command + C

paste command + V

paste in place command + option + shift + V

select all command + A

place an image command + D

hug the content command + option + c

fit image proportionally in box command + option + shift + e

Palettes

F5 color swatches

F6 color with gradations (percentages of each color)

F7 layers

F8 info

F9 transform

F10 stroke

F11 style sheets

F12 pages

Moving around your document

use the hand tool in the tools palette (H on the keyboard)

or

press the space bar to get the hand

or

when working with an active text box you can press the option key and you will get the hand

Viewing your document

Full Page Zoom command + 0 (zero)

Full Screen Preview shift + W

To zoom in command +

To zoom out command -

To get the positive magnifying glass command-space bar

To get the negative magnifying glass command-option-space bar

To make guides, drag from the rulers into the pasteboard with the black arrow.

To get rid of the guides, press the W key. Don't do this while working with text – it will insert a W – click out of the text box first.

THE TOOLS PALETTE

BLACK ARROW: selection tool
moves around objects, selects objects

WHITE ARROW: direct selection tool
selects art INSIDE objects, edits handles and lines

LINE TOOL:
hold shift to create straight vertical or horizontal lines

PEN TOOL:
Create or delete points to make organic shapes.

RECTANGLE FRAME TOOL:
(Also makes Polygons and Ellipses)
makes frames, boxes, picture boxes

ELLIPSE TOOL (circle tool):
(Also makes Rectangles and Polygons)
makes circle frames and objects

EYEDROPPER TOOL:
samples colors, tones, and character styles

TYPE TOOL:
makes text boxes, you type into them

Tools Key Commands

black arrow (selection tool) V

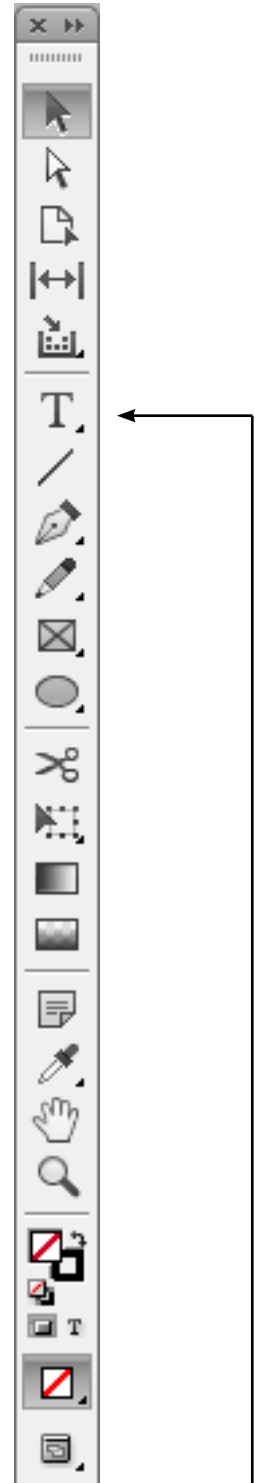
white arrow (direct selection tool) A

text tool T

picture box F

pen tool P

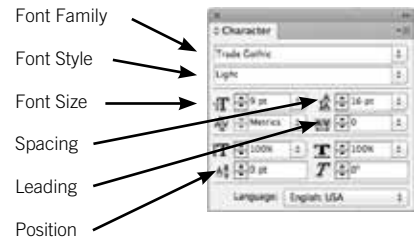
***each tool corresponds to a key on the keyboard. If you place your cursor over a tool for a few seconds a window will pop up to tell you the name of the tool and it's key on the keyboard.



OTHER PALETTES

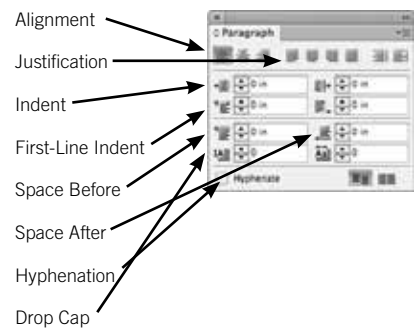
Character

The Character Palette is the home base for typographical design and decision-making. Here you'll choose a Font Family (Helvetica, Trade Gothic, Garamond, Bodoni, etc), its Font Style (Medium, **Bold**, *Oblique*, Light, etc), and its size. Font spacing describes the distance between each line of type. Font height and width should probably remain at 100%. Leading describes the amount of space between each typed character. Position moves type up or down – this is how you create a super-scripted or sub-scripted characters.



Paragraph

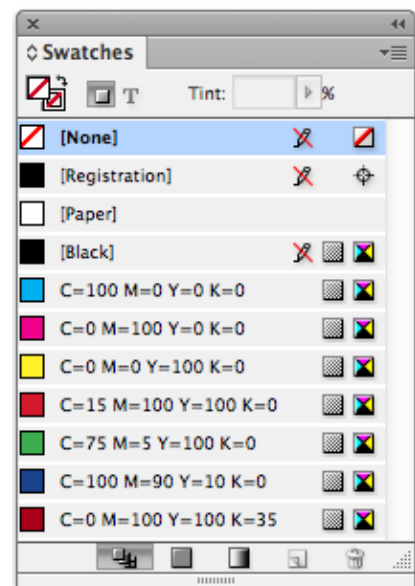
The Paragraph Palette allows the structure and form of each paragraph to be adjusted. Text can be aligned Left, Center, or Right. Justified text will act similarly, except that every line will be equal to the width of its container text box. An indent describes the amount of space between the edge of a text box and edge of the text. A First-Line Indent, in contrast, describes the amount of space between the edge of a text box and the first letter of the first line of a paragraph. This is like pre-setting a tab. Space Before allows you to increase or decrease the amount of space between lines of type separated by a hard-return. Whereas a soft-return uses will inherit the Font-spacing determined in the Character Palette.



A hard-return (enter) is a paragraph break, beginning a new paragraph. A soft-return (shift+enter) allows a line-break within a paragraph without starting a new paragraph. Space After also allows you to increase or decrease the amount of space between paragraphs in a single text box; it sets the amount of space (in addition to the Font spacing) after a paragraph. A drop cap allows the first letter of a paragraph to automatically enlarge to the height of your specified number of lines of text.


Swatches

The Swatches Palette is color central in InDesign. Swatches allow you to preset and pre-mix your own color in CMYK, RGB, LAB, or Pantone. In print publication, always create swatches of color in CMYK or choose a pre-made Pantone color. To create a color swatch, click the down arrow in the top right corner or click the new swatch button at the bottom of the Swatches Palette (and double click the new duplicated swatch). In the New Color Swatch window, Color Type should be Process. Color Mode should be CMYK. Then, mix it up!



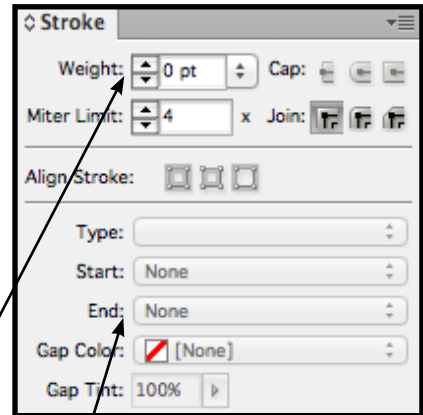
OTHER PALETTES

Stroke

The Stroke Palette is useful for adding an accent to any line or outline. For instance, let's say you want to create an arrow. 

First, choose the Line tool, and draw your line. If you want it to be a straight line, hold the Shift key while dragging. If, by default, your Stroke Weight is set to 0 pts your line will disappear as soon as you click away. You can find it again by dragging a selection with the Selection Tool or by holding Command while clicking in the area where you drew your line. Holding Command while clicking allows your selection to cycle through the various layers in the area of the document where you are clicking. Select your line, and go to Window > Stroke.

This will open the Stroke Palette. Now type in a weight or click the up arrow to the left of the 0 pt until your line is as thick as you want it. Now you'll have a line, but there will not be any arrows at its end. To create an arrow head, click the Start or End drop down menus and choose the type of effect you want to apply to the ends of your line. Start describes the end of the line where you started dragging. End describes the end of the line where you released your mouse button. The Stroke Palette also allows you to change the appearance of the line beyond its thickness or its start and end symbols. Select your line and choose the Type dropdown menu on the Stroke Palette. This will allow you to create, for instance, a dotted line. These same effects can be used not only on lines, but on boxes, ovals or other frames. The Stroke palette screenshot above has a 2pt stroke on its frame.



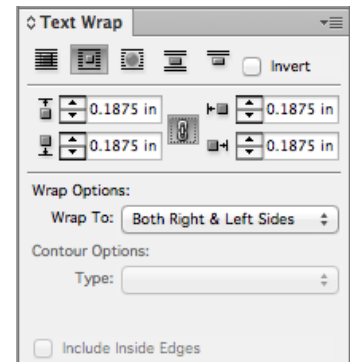
Now you'll have a line, but there will not be any arrows at its end. To create an arrow head, click the Start or End drop down menus and choose the type of effect you want to apply to the ends of your line. Start describes the end of the line where you started dragging. End describes the end of the line where you released your mouse button. The Stroke Palette also allows you to change the appearance of the line beyond its thickness or its start and end symbols. Select your line and choose the Type dropdown menu on the Stroke Palette. This will allow you to create, for instance, a dotted line. These same effects can be used not only on lines, but on boxes, ovals or other frames. The Stroke palette screenshot above has a 2pt stroke on its frame.



Text Wrap

The Text Wrap Palette allows you to build in padding around an object, such as an image frame or text box. This is useful when interspersing images within or near text. An image without text wrap that is placed into a region with text will either cover the text or be covered by the text, depending on the layer hierarchy. The same image frame, with text wrap, will interact with the text dynamically, meaning that if you move the image frame the text placement will also change, flowing or "wrapping" around the frame based on your settings. The arc to the left has .125 inches of text wrap around the "object shape." The Text Wrap Palette screen shot to the right has 0.1875

inches of padding wrapped around all four sides of its "bounding box". Without text wrap, this text would be either disappear behind the image or be unreadable on top of it. To vary the wrap on each side of an image, click the chain-link button so that it is no longer dark grey; this will allow you to change the text wrap setting disproportionately.



OTHER PALETTES

Styles Palettes

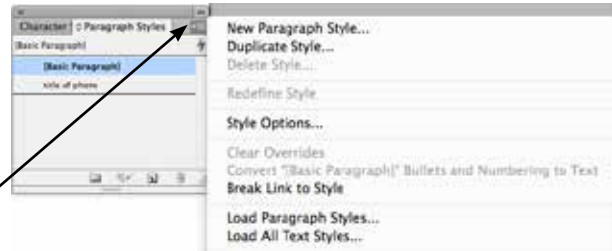
Working with type, especially with a lot of type, will require you to use **paragraph and character styles**. You can, of course, not use style sheets but if you do they will make your life much easier and faster.

Style Sheets; Paragraph Styles

The best way to work with style sheets is to first have a block of copy and style it as you wish.

For example:

TITLE OF PHOTO
Photographer name goes here
medium medium medium
extra info maybe goes here and here



Then go to Window >> Styles >> **PARAGRAPH STYLES**

Highlight the first line you want to style and then press once on the little arrow at the top right of the paragraph styles window and click “New Paragraph Style.”

TITLE OF PHOTO
Photographer name goes here
medium medium medium
extra info maybe goes here and here

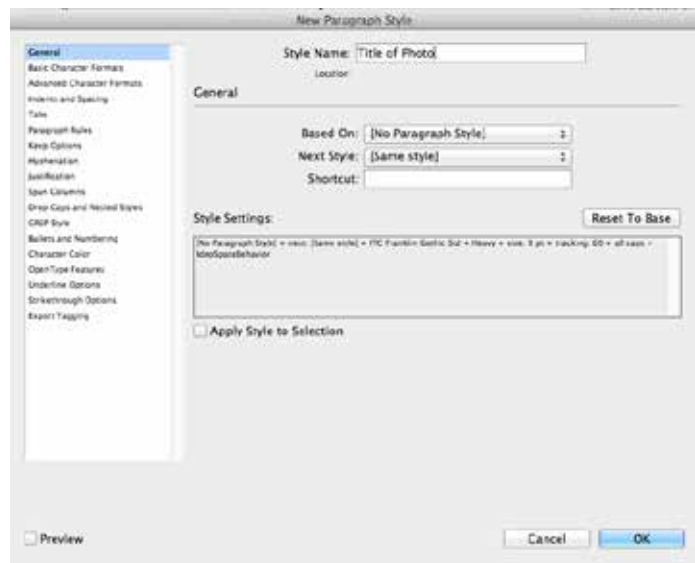
Paragraph Styles refer to the style of an entire PARAGRAPH. This paragraph can be one line long or 500 words long. For words or individual letters within a paragraph you will use *Character Styles*.

Because you have already picked the style of this type you don't have to worry about the options on the left. All you have to do is name your style and press ok. Do this for the rest of the lines of your text block. Try to name the different styles in such a way that is easy for you to remember and apply.

To apply your style to the rest of your text do the following:

1. Open up the Paragraph Styles palate and make sure, “No Paragraph Style” is highlighted.
2. Go to your text and highlight the paragraph you want to style.
3. Click once on the style you want to apply.

If you make a mistake and click on the wrong style just click once on the other one that you want. You don't have to go back to No Paragraph Style.



OTHER PALETTES

Paragraph Styles continued

If you need to change or edit the paragraph style you have created make sure you're out of the text box (ie: make sure no text is selected and your cursor is not within any text on the page). Then do one of the following things:

1. Double click on the style you want to change and the "Paragraph Style Options" box will come up.
2. Click once on the style you want to change so that it's highlighted and then go to the arrow at the top left corner of your paragraph styles palate. Click once on that arrow to bring up it's options.

Then go down to "Style Options" and the "Paragraph Style Options" box will come up.

You can then edit your style as you wish by choosing from one of the options listed at the left.

After you've made your changes you will notice that every piece of text that had been styled with the old version of the style you've just changed will now become the new style.

Placeholder Text

An automatic function that will save a lot of time is FILL WITH PLACEHOLDER TEXT. This can be found in the Type drop down menu. If you're designing a page and just want to fill it with dummy copy do the following:

1. Create a text box
2. While it's selected, ie: when the cursor is in it, go up to TYPE > Fill with Placeholder Text.
3. Your text box will fill with lorem ipsum nonsense type along the lines of "Rorae verovitati rerum atemporpos"

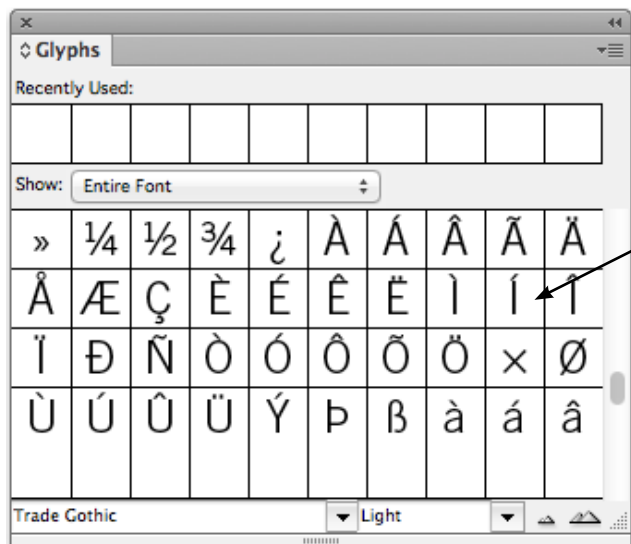
Special note regarding placeholder text and text in general

When you create a text box in InDesign if you have a character style or paragraph style selected any type you put into this box will take that style. Any placeholder text you put in will take the style that is selected.

Anything you type in will take the style that is selected.

Glyphs

The Glyphs Palette allows you to insert a special character (such as a letter with an accent) into your copy. Select the character you want to replace with your cursor, then go to TYPE > GLYPHS.



1. At the bottom of the Glyphs window you can pick the typeface you're currently working in or want the accent to be in.
2. Find the accent you want and double click on it. Close the Glyphs window. Your accented letter will be where your cursor had been.
3. This also works with any symbols you might want to place in your text like a copyright or trademark symbol.

INDESIGN TIPS & TRICKS

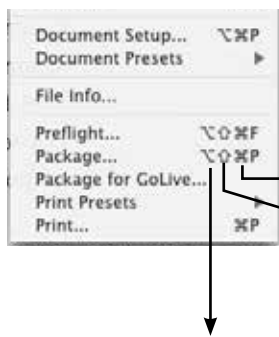
Page Numbers

Page numbers are very easy. If you have a document that requires page numbers simply do the following:

1. Go to your masters page in your PAGES palate.
2. Double click on it to open it up.
3. Figure out where you want to have a page number.
4. Make a text box
5. Go up to TYPE > INSERT SPECIAL CHARACTER > AUTO PAGE NUMBER

Keyboard keys: what's what and how to execute a keyboard command

Keyboard commands (except for the tool keys) are always in pairs of two or three or sometimes four. When you see the symbols for the different keyboard commands they can look like heiroglyphics so here is a brief rundown of what's what.



This is the COMMAND key and is located to the immediate left and right of the space bar.

This is the SHIFT key and is located (on the left) directly under the caps lock key and (on the right) directly under the return key.

This is the OPTION key and is located next to the command key.

When you see a line up of symbols as in the above example for “Package...” the way to execute the command (and this goes for ANY command whether it’s “save” or “open” or “close”) is to press the symbol keys down FIRST and, while holding them down with one hand, use the other hand to press the letter key once.

For example: to execute the “package...” command I hold down with my left hand the command, option and shift keys (it doesn’t matter what order you press them in) with my thumb, index and middle finger accordingly. While holding these keys down with my left hand I use my right index finger to press whatever key is needed, in this case the “P” and then I let go of the keys I’m holding down with my left hand.

Window shortcuts

Keyboard commands will make you infinitely faster and more efficient. Most windows (Pages, Color, Style Sheets, etc) have a keyboard command that brings them up and takes them away. If you go to Window at the top of your screen you will see the list of windows you can bring up and their commands.

Moving objects from page to page

If you have an item that you want to move from one page to another and you want it to be in the exact same space on both pages do the following:

1. Using the black arrow, select the object you want to copy, and press command + C.
2. Go to the page you want to copy the object to and press Command + Option + Shift + V.

This is the “Paste in Place” command and your copied object will be pasted into the same spot on the second page as it was on the first.

INDESIGN TIPS & TRICKS

How to see your pictures better

Navigate to View > Display Performance

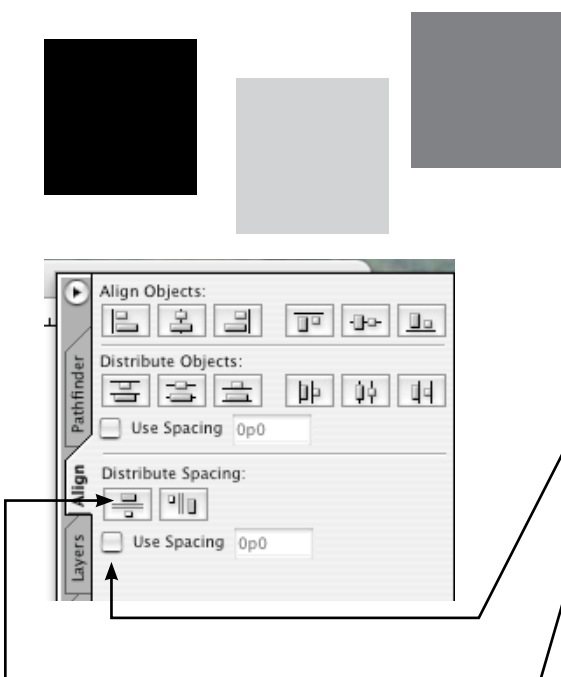
You have three options for seeing your photos. To make your document quick and still be able to see your photos, you should view your pictures at “Typical.” This will keep your photos at a low *viewing* resolution. They have not been changed in any way—don’t worry! If you have a photo that you want to see in it’s actual resolution click on the photo and choose “High Quality Display.” This will show you your art as you view it in photoshop in it’s full resolution. If you structure your whole document to show all of your pictures as high quality then moving around will be very slow. Choosing “Optimized” display makes each photo into a gray box.

Guides

If you have a spread and you want to drag a horizontal guide down from the top of the page and want the guide to go across both pages of your spread and not just the left or the right hold the command key down while you drag the guide away from the ruler.

Aligning Objects

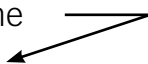
The Align Palette is a simple way to get objects in a layout to line up exactly. If you have three boxes and they are all the same size and you want them to have equal distance between them and line up at the same level you can do the following.



1. Using the black arrow select all three boxes.
2. Press the SHIFT key and then the F7 key. This brings up the ALIGN box.
3. While your objects are selected click on one of the buttons under the heading “Align Objects.” The buttons give you the option to align the left sides, the centers vertically, the right sides, the tops, the bottoms, and the centers horizontally.
4. If you want a specific space between each box click the “Use Spacing” button which is right at the bottom under “Distribute Spacing” and type in the amount of distance you want between each box, such as .25” for a quarter of an inch. Then select the boxes again and press one of the buttons under “Distribute Spacing”. The one on the left distributes the boxes vertically and the one to the right distributes the boxes horizontally.




WORKING WITH TYPE IN INDESIGN

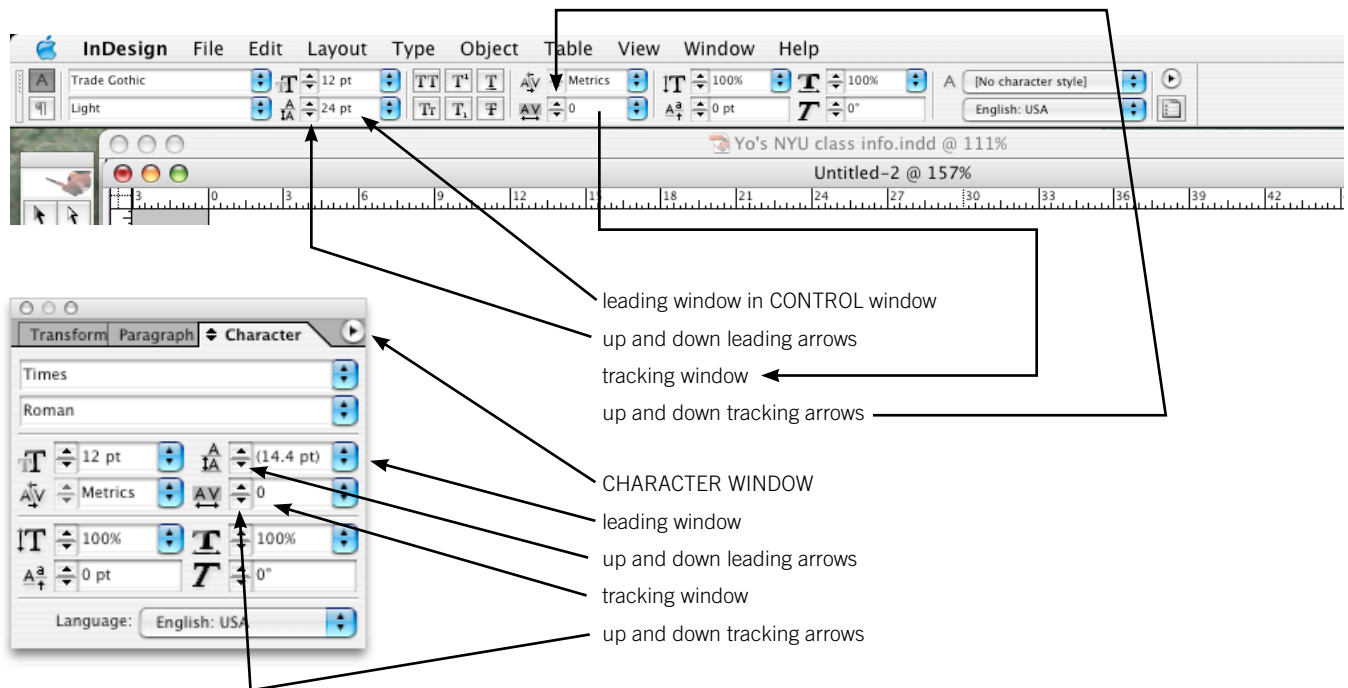
Leading is the 
space between lines.

To change the leading in a block of text:

1. highlight entire text block and in the CHARACTER window (command T)
press the up or down arrows to change the leading.
2. highlight entire text block and press the OPTION key and the up or down arrow
on the keyboard.
3. highlight entire text block and change the leading in the CONTROL window
at the top of your screen.

Tracking is the space b e t w e e n letters. 

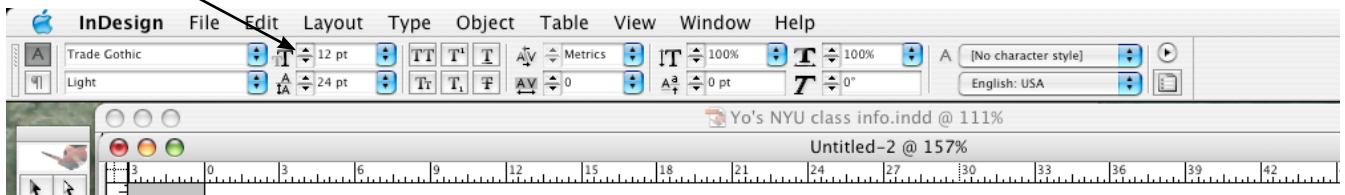
1. highlight what you want to change and in the CHARACTER window press
the up or down arrow in the tracking window to change the space between the letters.
2. highlight what you want to change and press the OPTION key and either
the left or right arrow on the keyboard.
3. highlight what you want to change and press the up or down arrow in the CONTROL window
at the top of your screen.



TYPE SIZE

To change the type size you can do one of the following things:

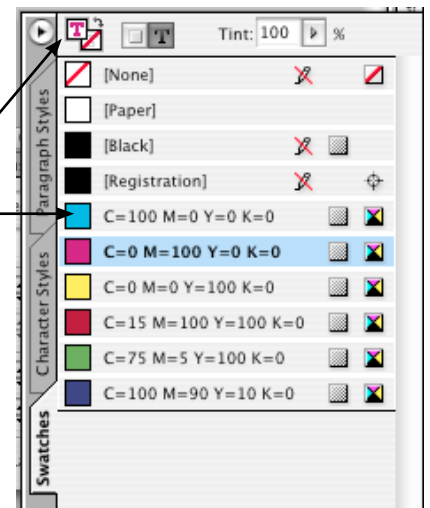
1. highlight the word or words you want to change and in the CHARACTER window either type in the point size you want or use the up or down arrow to pick a size.
2. highlight the word or words you want to change and in the CONTROL window at the top of your screen change the type size to what you want by either typing in a number or using the up or down arrows.
3. highlight the word or words you want to change and on the keyboard hold down the COMMAND and the SHIFT keys and then press either the . (period) or the , (comma) key to make the type size go up or down.



TYPE COLOR

To change the type color you can do one of the following things:

1. highlight the word or words you want to change and in the SWATCHES window click once on the color you want the type to be. (You can find the SWATCHES palette by pressing F12 on the keyboard or you can find it under WINDOW at the top of the screen)



TYPE FACE

When you create a text block and start typing into it your computer will default to a typeface like Times or Helvetica (whatever it's set to default to). To change they typeface to what you want you can do one of two things:

1. highlight the text you would like to change and in the CHARACTER window press the blue up /down arrow to bring up your list of typefaces and pick one.
2. highlight the text you would like to change and in the CONTROL window press the blue up or down arrow to select your typeface.

Below the typeface window in both the CHARACTER and the CONTROL windows the typeface will show it's different varieties such as, italic, bold, small caps, etc.

You choose whatever option you want for your type in this window in the same way that you would pick a typeface.

Certain typefaces are good for body copy (long texts) and some are better for headlines.

You don't have to follow any rules for what you do but some typefaces are more legible than others at specific sizes.

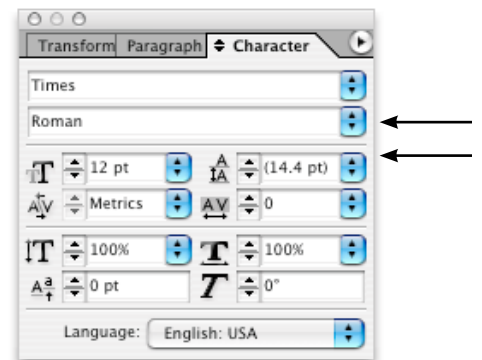
Here are some typefaces that are good for body copy or captions:

- Garamond 3 (medium)
- Bodoni Std (book)
- Goudy Old Style Std (regular)
- ITC Franklin Gothic Std (book)
- Trade Gothic (light or medium)

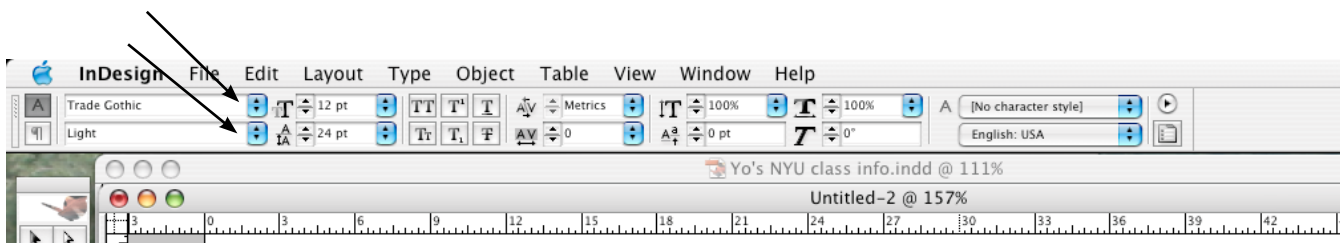
Some typefaces that are good for headline or large display type:

- ITC Franklin Gothic Std (**demi**, condensed or EXTRA COMPRESSED)
- Trade Gothic (**bold** or **BOLD NO. 2**)

DIDOT
LIGHTLINE GOTHIC



more type examples next page



Examples of headline or display type.

NYU PHOTO 2011 trade gothic bold condensed 20

NYU PHOTO 2011 itc franklin gothic std book extra compressed

NYU PHOTO 2011 itc franklin gothic std medium condensed

NYU PHOTO 2011 itc franklin gothic std heavy

NYU PHOTO 2011 gill sans light

NYU PHOTO 2011 rosewood std fill

NYU PHOTO 2011 engravers lt std regular

NYU PHOTO 2011 lightline gothic regular

NYU PHOTO 2011 didot

NYU Photo 2011 bodoni std poster

NYU Photo 2011 bodoni std poster compressed

NYU Photo 2011 corvinus skyline

NYU PHOTO 2011 strada

Examples of body copy styles.

*Below each block of type is the type face with it's size/leading.

Ismodo consequam quis num velissim quisit volore ea feu feui blam do corem init, quisit praessendre et alit vullutat nulla at. Iquipisisi blaorer iustrud eu feuis dolorti nciduis ese conullan velent luptat. Ming esenibh et, veliquam, sequism oloreet lutpat augiam quat. Ip eugait lum quis aci tat praestin eu facincil ullutpatem vendio del del dio od tion endip enit ad do od ex er ipis nit velendit aliquat. Duisim ipisissit lut ullummolore cortio.

Goudy Old Style Std regular 10/14

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garamond medium 12/14

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ITC Franklin Gothic Std book 9/14

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Trade Gothic light 9/14

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Gill Sans light 9/14

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Adobe Caslon regular 10/14

Examples of caption styles.

*Below each block of type is the type face with it's size/leading.

Photographer Name, *Title of Photo*, 2010

ITC franklin gothic demi and demi oblique, 9pt.

Photographer Name, *Title of Photo*, 2010

Garamond 3 medium and italic, 9.5pt.

Photographer Name, *Title of Photo*, 2010

Adobe caslon pro regular and italic, 9.5pt.

Examples of captions from previously published works.

THIS PAGE, TOP: *Jasmijn Towards the Light*, 2008, 58 x 48 in.;
BOTTOM: *Jasmijn Nude*, 2008, 58 x 48 in.; OPPOSITE: *Fay Painting*,
2009, 48 x 48 in.

All images © Richard Learoyd; Jasmijn images courtesy Fraenkel Gallery, San Francisco; all other images courtesy McKee Gallery, New York

This caption was done in ITC franklin gothic and describes three pictures with directionals plus gives the copyright info small at the bottom. This caption was from Aperture magazine.

Subha Barry (*with husband, Jim Barry, and on opposite page with friend Ruby Suresh*) is known for her dedication to others.

This caption was done in garamond 3 bold and is a descriptive caption with directionals in parentheses. This caption was from CR magazine.

Yard, Car Wash Café, East Jefferson Avenue

This caption was done in minion pro for Andrew Moore's Detroit book.

TYPOGRAPHY TIPS & TRICKS

1. Adding Text or filling with place holder text

Go to the “T” tool in your tools palatte.
Click on your page and drag to make a text box.

Now you can either type directly into this box

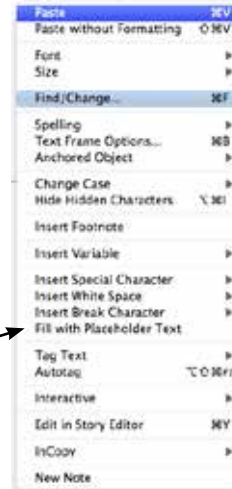
OR

Copy text from a Word document or other source

OR

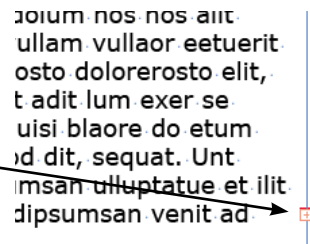
Right click with your mouse with your cursor in the text box.
scroll to “FILL WITH PLACEHOLDER TEXT”

Filling a text box with “placeholder text” fills a box with dummy copy and can be worked with and styled just like regular text.



2. What is that red box in the corner of my text box and how do I get rid of it?

The red box signals that you've got “runover” text.
Your text isn't GONE it just doesn't fit into the text box you made.



You can either:

Open up or resize the text box to accomidate more words

OR

Change the point size and leading of your type to make the text smaller so that more of it fits into the text box

OR

You can CONNECT the text to another text box:

- make another text box next to your original. **make sure it's empty of text**
- switch tools to the black arrow tool (selection tool)
- with the black arrow tool, click once on the red box, then once into the empty text box.
- the text “threads” or connects from one box to another.

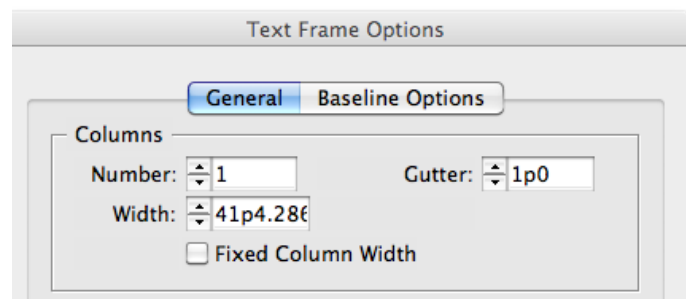


You can also delete all text after the red box, even though it's hidden.

- place your cursor after the last word or letter in the text box that appears before the red box.
- ON A REGULAR KEYBOARD: press command–shift with your left hand, then press the “end” key with your right fore-finger. The “end” key is above the arrows on most keyboards.
- ON A LAPTOP (or laptop-like keyboard): press command–fn–shift with your left hand, then press the ► arrow

3. How do I make columns?

- Make a text box
 - On the keyboard press: command B.
- Or go up to the object menu and to TEXT FRAME OPTIONS
- Where it says “columns” type in the number of columns you want.
 - The “gutter” refers to the space between the columns.
- As a rule I put MORE space between columns of justified text and LESS space between columns of flush left (left aligned) text.



An example of good balance between the spaces on the sides of the columns, between the columns, and between the lines of the text.

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An example of bad balance.

Columns are too close to the trim, lines of type too tight, gutter between columns is too big.

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COLUMN WIDTH

As a general rule do not make your columns of text too wide. It is too hard for the reader's eye to travel down a line and then track back to the next line under what they have just read.

If you DO want to make wide columns of text raise the point size and open the leading.

An example of good balance between the spaces on the sides of the columns, between the columns, and between the lines of the text.

The point size of the text is a little smaller here and there are three columns instead of two. The spaces on the left and right of the text block are small but the larger space on the bottom compensates.

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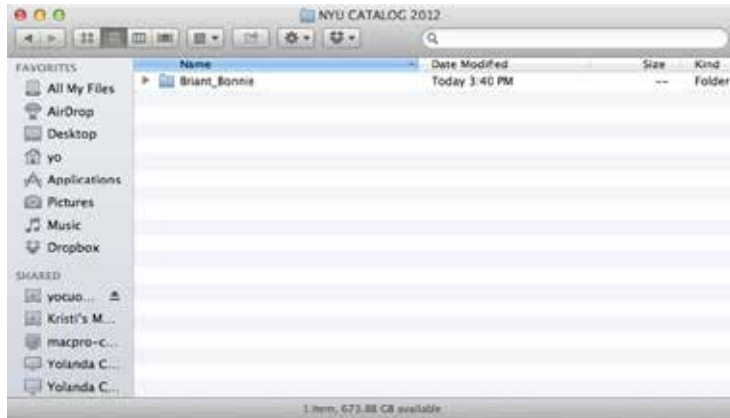
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HOW TO ORGANIZE YOUR FILES

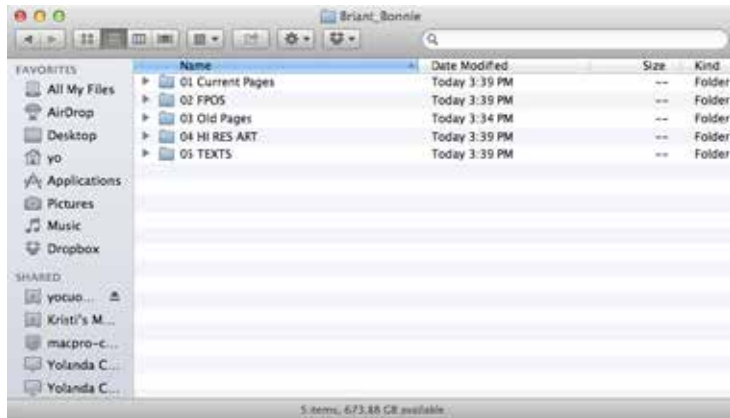
All your files should be well organized and in ONE MAIN FOLDER.

1. Make a main folder for each of your students student's name on it (Last name_first name)

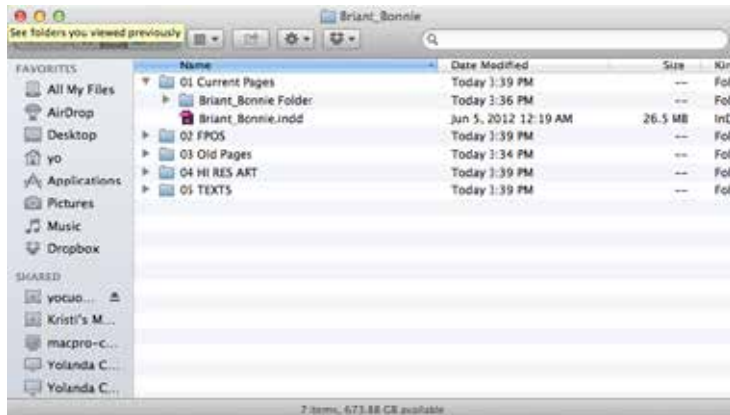


Inside that make the following folders:

- 01 CURRENT PAGES
- 02 FPOs
- 03 OLD PAGES
- 04 HI-RES ART
- 05 TEXTS



2. Inside "01 Current Pages" goes your final layout as well as your packaged InDesign



HOW TO ORGANIZE YOUR FILES

3. The folder called “02 FPOs” contains just low-res pics for placement only
4. The folder called “03 HI RES ART” contains your finished hi-res pictures that will be linked to the layout when the design is finalized.
5. The folder “04 Texts” will contain word or text files, if you have any text on the layout.

Name	Date Modified	Size	Kind
▶ 01 Current Pages	Today 3:39 PM	--	Fold
▼ 02 FPOS	Today 3:39 PM	--	Fold
Briant_0001.jpg	Apr 10, 2012 12:08 AM	3.4 MB	JPEC
Briant_0002.jpg	Apr 21, 2011 7:40 PM	4.6 MB	JPEC
Briant_0003.jpg	Apr 21, 2011 7:40 PM	338 KB	JPEC
Briant_0004.jpg	Yesterday 8:37 PM	2.8 MB	JPEC
Briant_0005.jpg	Apr 27, 2011 8:01 AM	2.4 MB	JPEC
▶ 03 Old Pages	Today 3:34 PM	--	Fold
▼ 04 HI RES ART	Today 3:39 PM	--	Fold
Briant_0001.jpg	Apr 10, 2012 12:08 AM	3.4 MB	JPEC
Briant_0002.jpg	Apr 21, 2011 7:40 PM	4.6 MB	JPEC
Briant_0003.jpg	Apr 21, 2011 7:40 PM	338 KB	JPEC
Briant_0004.jpg	Yesterday 8:37 PM	2.8 MB	JPEC
Briant_0005.jpg	Apr 27, 2011 8:01 AM	2.4 MB	JPEC
▼ 05 TEXTS	Today 3:39 PM	--	Fold
Briant Text	Today 3:39 PM	139 bytes	Rich

HOW TO PRINT YOUR PAGES OUT

File >> PRINT

or command + P

REGULAR PRINTING INSTRUCTIONS

1. Go to FILE>Print

At the top of the box pick the printer you will be using.

2. Under GENERAL type in the amount of copies you want to print out

3. Below that click ALL to print out all of your pages or fill in a range of pages

4. Only click SPREADS if you want your document to print as spreads, for single pages keep it unclicked.

5. Under the Options heading click on “Print Blank Pages” if you have blank pages in your document, if this isn’t checked off InDesign won’t print your blank pages



6. Under SETUP pick the paper size you want.

11 x 17 is called a few different things depending on the printer

(B, tabloid, 11 x 17) *Below the paper size drop down menu are width and height numbers. When you pick a size of paper the width and height show up and let you know what you’ve picked.*

7. Below that under Options type in the percentage you want your pages printed out as. Keep “Constrain Proportions” clicked so that nothing gets funky.

8. Decide on a page position.



9. Under MARKS AND BLEED pick the crop marks you want

10. Keep “Use Document Bleed Settings” checked unless you want to manually have the printer print past the trim marks. If you want that uncheck that option and fill in the amount of space beyond the crop marks you want the printer to print. This will be represented in your preview window as a pink border around your page.



11. Under GRAPHICS you can tell the printer to send the data as

“Optimized Subsampling” or “Proxy”.

Optimized Subsampling means the printer links up with your images and you get a nice print quality but it might be sort of slow.

Proxy means that the printer doesn’t link up to your images and prints a low res version of your images but it will print quickly.



HOW TO PRINT YOUR PAGES OUT

12. Under COLOR MANAGEMENT you can work on syncing your printer up with your files or your paper to get the best quality possible.

13. Bottom left corner, click on PAGE SETUP.

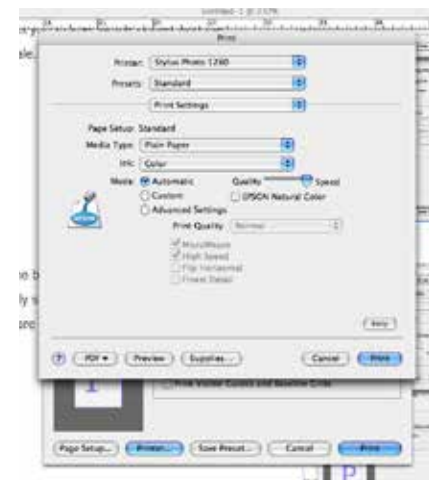
14. You'll get a dialog box that asks you to specify the printer and the paper size and orientation and scale. Fill these out. press OK.

15. Next to Page Setup click on the button that says PRINTER

16. Here is where you can be really specific with your printer details.

Under "Copies and Pages" there are many options, go down to "Print Settings" and here is where you can specify that type of paper, ink and quality you want. There are many options here, pick which you think is best for the type of printing you want to do.

17. Press Print. The document won't print just yet, you have to press PRINT again in the bottom right corner of the print dialog box.



PRINTING THUMBNAILS

1. File>Print
 2. Choose your printer at the top of the box
 3. Under GENERAL type in the amount of copies you want to print out
 4. Below that click ALL to print out all of your pages or fill in a range of pages
 5. Only click SPREADS if you want your document to print as spreads, for single pages keep it unclicked. *when printing thumbnails for a book it's good to print the pages as spreads so you can see your pages as spreads.*
 5. Under the Options heading click on "Print Blank Pages" if you have blank pages in your document, if this isn't checked off InDesign won't print your blank pages
 6. Under SETUP choose your paper and orientation.
 7. Below that in the "options" section you want to check off THUMBNAILS
- Next to that you'll see options for how many per page. This also determines the size of the thumbnails. As you go through the different choices you'll see your preview window change to reflect what you've picked.
8. Follow instructions from here for regular printing.



TILING YOUR PAGES

1. File>Print
2. Under the SETUP menu
3. Choose your paper size
4. Choose the best orientation for your document
5. Make the scale 100% (if that's what you want)
6. Click on the TILE button
7. Keep it on AUTO
8. Change the overlap to a smaller amount like half an inch (3p)
9. Under MARKS AND BLEED pick the kind of crop marks you want
10. Follow regular printing instructions from here.



PREPARING FILES FOR PRESS

1. In Photoshop - Go into Edit Menu - Color Settings
 - North America General Purpose 2
 - Gray 1.8
 - Preserve Embedded Profiles (for all)

2. Go into Edit Menu - Convert to Profile
 - Destination Space
 - U.S. Web Coated (SWOP) v2
 - Conversion Options
 - Engine: Adobe ACE
 - Intent: Perceptual
 - Use Black Point Compensation and Dither

3. Save image to a "Working Files" folder, keep as either PSD or Tiffs

4. Crop

5. Adjust image size (if needed)

6. Fix any dust spots (If photographer hasn't)

7. Adjust color to match the match prints from the photographer.
 - Avoid adjusting contrast and brightness, try to do all work in curves or histograms
 - Avoid comb effect in the histogram.
 - Do not lose any blacks or whites

8. Save file.

9. Go to edit menu - Convert to Profile
 - Double check that Source Space says it is U.S. Web Coated (SWOP) V 2
 - Under Conversion Options make sure the Intents is Perceptual and Dither is selected.

10. If Image is grayscale, convert from 16-bit to 8-bit

11. Make sure files are named cohesively
 - nameofphotographer_01.tif

HOW TO ORGANIZE AND SEND FILES TO THE PRINTER AKA: PREPRESS

1. Make sure your document is absolutely perfect, no spelling errors, etc.

2. If you have any photos that are “bleed” meaning they have no borders and their edges go off the page you have to make sure that the edges of your photo go over the edge at least .125”.

This is the minimum amount. If your photos don’t have the extra bit hanging over the edges you run the risk of your pages being trimmed badly and little white hairline borders at the edges of your pages.

3. Make sure all of your photos are “linked”.

Go to window>links. The links window will pop up and show you a list of all of the photos in your document. If there is a question mark next to any of the images then you’ll need to relink them.

4. Make sure all of your fonts are ok.

Go to type>find font. In this window, basically, it’s the same thing as the links window. If you are missing a font you’ll see a question mark next to the font that is missing and you’ll have to make sure your fonts are all turned on.

5. Make sure all of your colors are cmyk.

Check to make sure all images are cmyk. Check to make sure all of the colors you use in your document are cmyk. Printers do not print RGB.

If you are using a Pantone for anything make sure the printer is aware of this and that your job is spec’d out to be a 5 color job to include the pantone along with the 4 other colors. Pantone is considered ONE color. If you have a 4-color job PLUS a Pantone that equals a 5-color job. If you have only grayscale images PLUS one pantone color this is considered a 2-color job (black + pantone = 2 colors).

6. Make final printouts of your pages at 100% and 50%. The pages can be printed as b/w. The pages at 100% are to show the printer exactly the size of the images and positioning of type, etc. Use the pages that are at 50% to mark up anything you’d like the printer to be aware of such as the following:

- **Type or borders or lines in color**, these should be marked and labeled telling the printer exactly what color you’re using.

If you are using a cmyk breakdown then your note has to show the exact cmyk breakdown. If you’re using pantone colors your note should indicate the exact number for the pantone color.

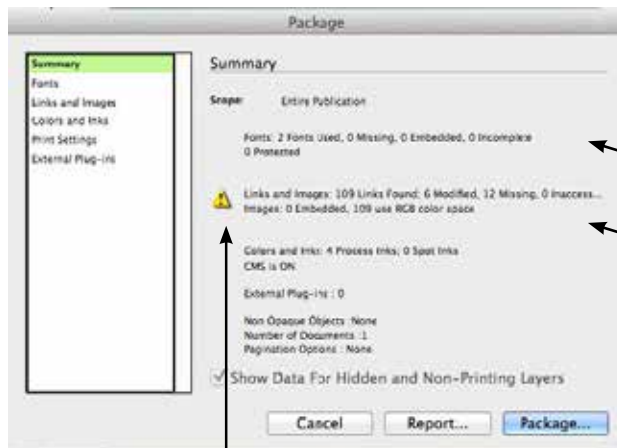
- **Retouching**. If you have any retouching that you’d like the printer to do then it has to be marked on the printouts and explained.

- **Anything special** that you think the printer should watch out for, like making sure the photo doesn’t print too dark or too light, etc.

7. Type up a note to go with your printouts to indicate what these printouts and disk are for. This note should have your name and contact info in case the printer has any questions. Staple this note to the front of the printouts.

8. Ok, now you’re ready to “package” the file. Under **File** go to **Package**.

PACKAGING AN INDESIGN FILE

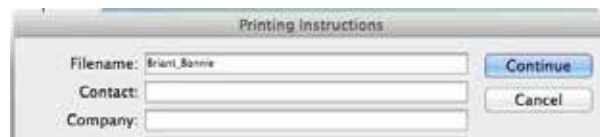


The first window that will pop up tells you if there are any errors indicated by a **yellow sign** that will appear next to the Links or Fonts.

FONTS

LINKS

The second window that will pop up is a window asking for printing instructions. Fill out your name, etc. This is pretty much a duplicate of the note you're attaching to the printouts but fill it out anyway, it's good to be redundant and overly careful.



The next window, "Create Package Folder" asks you where the folder should go, what it should be called, and what should go into it. This means that InDesign is going to take your document and fonts and pictures and package them all up into one file and place it where you want. This window is also where you name the folder. At the bottom of this window you can choose whether or not to include the fonts and pictures, etc. by checking off different boxes.

Next press PACKAGE at the bottom right. The computer (if you've chosen to include fonts) will ask you about font copyrights, etc. just press OK. You'll then see a series of windows and progress bars go by and when the program is finished you'll see your folder on your desktop (or wherever you've decided to place it).

9. This folder should have everything the printer needs to print out your document. Everything in this folder is a duplicate. So you will still have a copy of your document and your art and your fonts on your computer.

10. This folder should be burned onto a cd or dvd and then sent with your printouts in one package to the printer. Some printers want you to upload files to their FTP site. If this is the case it's best to send the marked up printouts first thing (like FedEx) so that the printer gets the job right away after they download your files.

11. As a precaution I like to keep all of my packaged files with dates on them in a folder (per job) called "Final Files." That way I know exactly what I sent to the printer and when.

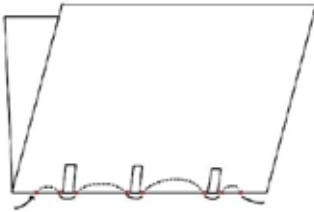
12. Some printers want hi-res pdfs of my files. This is fine but it's good to have the back up "hard copies" of the original files. Some printers won't be able to open your version of InDesign but can accept a pdf. Always check with the printer before submitting your job. They always have specs for sending in files.

BOOKBINDING: HOW TO KETTLE STITCH



1. Fold paper into signatures. Poke holes in the spine with a needle slightly smaller than the width of the thread.

-The size of the book will determine the number of holes needed. You will need at least one at each end, and one on either side of every piece of tape you use.



2. Here is a diagram of where the holes could be placed. You could use as many holes as you feel necessary, as long as it is an even number.



3. Thread your needle with ample thread and a knot at one end. Start sewing from the outside the outside of the book, so the knot ends up in the spine.



4. Keep sewing and complete the first stitch.



5. Sew over the pieces of tape, using the same stitch as the first one. Make sure the thread is tight and straight. Continue down the spine till you reach the end.

BOOKBINDING: HOW TO KETTLE STITCH



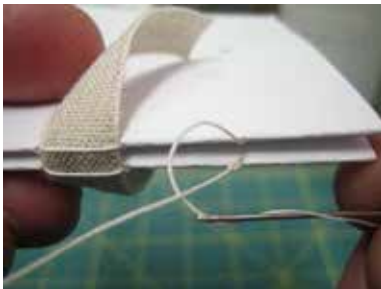
6. When you have finished the first signature, don't cut the thread or tie a knot. Continue on to the second one. Place them side by side and repeat the same steps. Make sure your string is always taut, so the pages will stick together.



7. When you get to the tape, sew over it in the same way you did at the very beginning. In the end the tape will be sewn into all the Signatures to bind them.



8. When you get to the end of the second signature you will start the kettle stitch.



9. Loop the thread around the piece sticking out, at the very beginning of the first signature.



10. Bring the needle around completely and pull it through the loop created.

BOOKBINDING: HOW TO KETTLE STITCH



11. If you are adding a third signature, continue on sewing and complete a third signature just like the first two. If not, tie a simple, neat knot and snip the end of the thread.



12. If you added a third signature, when you get to the end, loop your needle through the stitch that connects the first and second signature.



13. Again here you can tie a small, neat knot or continue and add another signature.



14. Binding complete!