

# Adobe Design Suite Basics



**Adobe Illustrator**



**Adobe Photoshop**



**Adobe InDesign**



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## Preface

This book is made for students who would like to learn the basics of the three primary Adobe design applications.

The way the book does this is by introducing and explaining the applications in a logical way that builds upon what is previously learned. These applications present a bewildering array of buttons and gadgets that are overwhelming to the new user. This book makes sense of it all, not showing how *everything* works, but instead giving a foundation and a path to learn about all those bewildering buttons and gadgets.

The steps in this book look a bit like tutorials. Like with tutorials, you should work in the applications as you follow along with the reading, even when not specifically instructed to do so. Unlike tutorials, the steps in this book present the information in a way that is geared to having you actually learn the material, not just a list of steps to get something that looks decent.

This book is specialized to Macintosh computers, although with the change of a few keys it could also be used with the Windows versions of these applications. Knowing that the Mac Command key is the same as the Windows Control key, and the Mac Option key is the same as Windows Alt key is just about all you need to know.

This book is also made for version 5 of the Adobe Creative Suite. But it can easily be used for version CS4, CS5.5, and CS6. Nothing much has changed in the material presented here, although in CS6 the colors of the interface are different. If you are using multiple versions of Illustrator or InDesign you will need to save files in a way you can open them in the other version. A quick Google search will point you to how this is done.

Since it is essential to work while reading, these pages have been optimized to read on a portable device. If you are using an iPad, use a good reader, like GoodReader (!), and view the pages with two pages side by side. If you would like the type to be bigger view the pages vertically page by page. With a smart phone this book can be read with the phone in the horizontal orientation.

If you must read these pages on a computer, use a different computer or monitor than the one you are working on. It is very difficult to switch back and forth between the reading while working on the same screen. And finally, these pages can always be printed out.

Some conventions used in this book: New terms that are important are highlighted in red. The sidebar contains helpful illustrations, important repetitions, additional information, and time-saving tips. Menu items are presented with slashes separating the hierarchy of getting to the menu item (e.g. File / Save).

Generally only the most versatile way of performing an action is given. You may want to use other methods, such as keyboard shortcuts (noted next to the menu items) and control-clicking (right-click) objects to bring up a menu.

Repetition is key to learning, and there are several pages at the end of each chapter which will help you learn. The first is the review, where all of the concepts in the chapter are reviewed in list form. You can work through these, making sure you know them all, and referring back to the chapter if you do not.

The quiz is a way to test yourself on your knowledge of the techniques, and the practice is where you can practice the techniques by making designs. Please feel free to add your own quizzes and practices!

*Thomas Payne*  
*August, 2012*





# 1 The Applications

## The Languages

If there is a way to draw on the computer which is just like a pen on paper, then no one has come up with it yet. Instead, there are two rather un-intuitive ways of drawing a line (or anything else) with a computer. One is **vector drawing**. The other is **bit-map drawing**.

Think of drawing a line on paper. Now think of describing that line to someone on the phone so that they could duplicate it on their sheet of paper. You would have to tell them where the line starts and where the line stops. You would also have to tell them how thick the line is and what color it is. If you could see the language of vector drawing, your description is what it would look like. Vector drawing is made up of points and the description of the lines coming from them.

The building blocks of bitmapped images are called pixels, a name derived from 'picture elements'

Now imagine drawing a line on graph paper by only filling in each square completely or not at all. If your graph paper had very small squares (we will call them **pixels**), your line might look pretty, but the bigger the squares of your graph paper the rougher the line is going to look. At any rate, imagine telling someone on the phone how to duplicate your line

using their graph paper. You would tell them which squares were filled in by locating these squares by row and column. This exactly how computers describe a bitmap drawing.

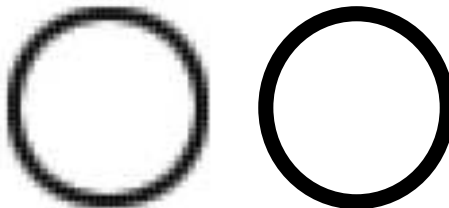
Neither vector nor bitmap drawing is the best way to make a mark in every situation. We need them both for different situations. As you can see from the photograph of Aunt Judy below, a bitmap representation of her works best. In other words, it would be easier to replicate a photo of Aunt Judy using graph paper than it would using lines and points. As long as the graph paper had small enough squares.

Aunt Judy in  
bitmap (left) and  
vector (right)



But when it comes to a circle, vector is clearly better, as you can see from the examples below:

A circle in  
bitmap (left) and  
vector (right)



## Adobe Illustrator



Illustrator is perhaps a little misnamed... But then again, it has a better name than something like 'Adobe Single Page Layout Program that Excels in Flexibility'.

Illustrator is for designs. You see things done with the application every day. Logos. Magazine and newspaper advertisements (on the web or on paper). Charts and graphs done by designers. Instructions for everything and anything. Signs. Many things in this book. The list goes on.

Illustrator is the application you want to use whenever you have some design challenges or want something that looks just right. Its language is vector drawing, so anything you *make* in it will retain its quality at any size. Go ahead and open up Illustrator, go to File / New, and figure out how to draw a circle (click and hold down on rectangle tool to find the circle tool) or some other shape. Then with the magnifying glass, zoom in repeatedly. See? - no change in quality no matter how much you enlarge it.

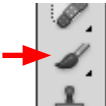


Illustrator also happens to be in a language which is close enough to **PDF** (Portable Document Format) that you can open and save PDFs in the application. PDFs are ubiquitous in communication, as they are easily formatted and emailed or posted on the web. This book is in PDF format.

## Adobe Photoshop



Photoshop is a bitmap application, meaning it is good for things like Aunt Judy, or just about anything with continuous ranges of tones like photographs. Photoshop uses the graph paper-like way of drawing, which means that unless the squares of the graph paper you happen to be using are not small enough, those squares (pixels) are going to be visible to the naked eye.



Photographs and other continuous-tone images are very important in design, so Photoshop is a vital tool in the designer's tool box. To see the graph paper-like quality of Photoshop, open the application up, go to File / New, and figure out how to draw something like a diagonal line with the paint brush tool. Use the magnifier tool to zoom in on this repeatedly until you can clearly see the squares.

## Adobe InDesign



InDesign is the application you should use if you have multiple pages to lay out or need very fine automatic control over typography. Like Illustrator, it is also a vector-based application, so things made with it look good at any size. Actually, InDesign is so much like Illustrator that students will sometimes open the wrong application and work in it for a while before they realize it.

InDesign is used to do magazines, newspapers, brochures, and books. Any designs that have multiple pages, even when those are viewed on the screen

(like this book). It is also used when fine controls over typography are required. Think of it like Microsoft Word, but with a level of control many times greater. Go ahead and open up InDesign, and as you did with Illustrator, make a few things just to get a bit of the feel of the application.

## **All Together Now**

In actual practice these three programs are used together much of the time. So a book like this will be done with InDesign, but the photographs (usually screen-shot images in this case) are done in Photoshop and placed into InDesign, and the line illustrations like the circle a few pages back are made in Illustrator and likewise placed into InDesign.

These are the exact same applications that are used by designers working for the largest brands across the globe. They are excellent tools that have developed into intuitive and flexible ways of communicating.

But in the end, these applications are just tools. They are the easy part of design. The hard part is how you use them. This book attempts to lead you through the basic features of the applications so that you can also learn the more important design aspect with minimum frustration. We are 'sharpening up the saw' so to speak.

This book cannot claim to teach you everything you need to know about these applications. Even the makers of Photoshop profess to be ignorant of everything it can do. What this book will do, however, is give you a very good basic set of tools and lead you through the basics of the applications in such a way that further learning can be done on your own.

## Chapter 1 Practice

Open up each of the applications and play around. Pay attention as you play. Think of the tools and techniques as puzzles, and you are out to solve those puzzles. You don't need to save anything, and you can't break anything by messing around.

Playing is an important part of learning any software application. Don't worry if you can't do something you want to do, instead just find something else to do.

And if you start to get frustrated, stop. Playing should not be frustrating.





# 2 Illustrator Basics



*This chapter introduces the Illustrator workspace and leads you through the making of simple shapes. There is a lot of information, but none of it should be particularly difficult. Please learn it well. Just about everything from this chapter will be used in future chapters. For example: In this chapter, the concept of using the shift key to keep things in proportion or lined-up is covered. The shift key is used across most tools and throughout Illustrator, Photoshop, and InDesign for very much the same thing. If you miss it in the first chapter, you will find life difficult in subsequent chapters. If you are new to Illustrator it might be good to work through this chapter more than once. Most of the information is very much like that shift key.*

## The Workspace

Like all the applications we will be working with, Illustrator uses different areas of the workspace for different things. Go ahead and open Illustrator, then make a new document by going to File / New.

At the very top of the screen is the **menu bar**. Just like in any application, this is where the primary controls are. Let's use a menu item now to standardize the way your screen looks with the one used in this book. Go to Window / **Workspace** / Web (whenever you see this way of stating directions in this book it

means you go to the menu bar at the very top of the screen). What this does is set up the 'workspace' for working on the web. But we don't actually want to do this, so go back to the window and go to Window / Workspace / Essentials. Notice how all of the things on the screen change.



On the left of the screen is a ribbon of **tools**. This is a floating **panel**, and you can drag it wherever you want by clicking and dragging (while holding down the mouse button) on the middle of the very top of it. Also see what happens if you double-click on the top of it. Click on the double arrow on the very top. Click on the circle on the very top left. Oops, if you did it right, you just made the tools disappear. Bring them back by going to Window / Tools (the eighth item in the menu). A check mark next to the menu item indicates it is showing on your screen.



There are more tools in the tool panel than you might think at first. Many are hidden under other tools. Tools that have other tools hidden behind them are marked with a small triangle at the bottom right of the tool. Hold down on a tool with the mouse button and after a slight pause these **associated tools** will appear. You can either directly move over one of these to select it, or move your mouse to the far right of the pop-up tools. This will **tear off** the selected tools onto another floating 'mini tool panel' that you can position where you like or close with the close button at the top left. Try it.



The ribbon on the right side of the screen represents other panels. These are individual boxes that govern how things work in the application. To see their names, put your cursor on the left side border of the icon strip and drag to pull them out. Click on a few to get an idea of how they work. If you close any, or want to bring up more, go to Window menu again and see the list of panels you can work with. Don't let the sheer number overwhelm you. You don't need to use all of them, especially now. Panels can be nested within each other, they can be collapsed or expanded, and they can connect with each other by stacking. But don't worry too much about that until later when you want to have everything you are using most very handy.



Panels also have their own menus on the top right of an open panel. Don't forget about these menus. Sometimes they just duplicate items in the main menu, but sometimes they are the only way to change things. If you are viewing one of those menus now (and you should be), some of the menu items might be greyed out, meaning they are inactive. That's fine for now - Illustrator has to have something selected for many menus to be active, and we haven't gotten there yet.

The panel running horizontally under the menu bar is the **control panel**. It has some of the same controls as other panels, and changes according to the tool you have selected. Don't get too tied to using this at first since it doesn't have all the things you need in it.

## A New Document

The first thing we will do is make a new document. Go to New / Document, and take a quick look at the requester box that shows up. Make sure you have a letter-sized sheet selected and the units are in a measurement system you are familiar with. You will probably want to use inches. You can also name your document now, or you can wait until you save it. Artboards are like multiple pages, but we will not be using them now, so having the default '1' set is fine.



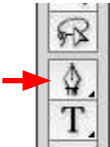
You will also see a **disclosure triangle** next to 'Advanced'. These triangles bring up more options. We don't want to use these yet, but keep in mind that these little boxes with triangles can be important - contrary to their visual appearance.

After you click 'OK' you will have a virtual sheet of paper that you can work on. Let's start this out right, and save your document as the first thing you do by going to File / Save. There are a couple of reasons for doing this. The first is that Illustrator has been known to crash, and if you get into the habit of saving early and often, you will have a much better chance

of having less to redo. The second reason has to do with files you may place into Illustrator. We will get to that later. For now just save early and often.

## Making a line

The things we will be learning in this chapter are not very exciting, but they are important foundations you need. In the toolbox, choose the tool that looks like a fountain pen. It is the **pen tool**. Now, click somewhere on your virtual sheet of paper (don't drag, just click), then click somewhere else (again, don't drag). You just made a line.



Now choose the **selection tool** - a tool you will be using a lot. This does two things. First, it tells Illustrator we are done drawing our line, and second it puts us in the mode to select things. With the selection tool click on a blank area of the page. Clicking on a blank area deselects everything. Now click back on the line. You should notice that there is blue when the line is selected. With the line selected we can change the thickness and color of the line.



To change the thickness of the line go to View / Stroke. A **stroke** is what Illustrator calls a line. A check-box next to the menu item means that it is already open, so you may have to go to this menu a couple of times (the first time will close it, the second time will open it again - this time open so that you will see it). You could also just look for the **panel icon** in your panels - in this case the panel is represented with an icon showing multiple horizontal lines.





There are 72 points in an inch – a good thing to remember!

Change the **weight** (width) of the line to something fairly big – maybe 6 or 8 points. **Points** are a unit of measurement that is much better for small things such as type and line widths because you don't have to deal with small fractions. So instead of having a measurement like .0833 inches, you just have 1 point. A point is  $\frac{1}{72}$  of an inch, so a 72 point line would be one inch wide.



To change the color of the line, bring out the **color panel**, either by going to Window / Color / Color or by looking for the little icon in your panels which has a paint palette on it. Once in the panel, change the panel menu (remember the little menu at the top right of the panel?) to a different color mode, such as Greyscale. Then change it back to RGB or CMYK. Illustrator often defaults to Greyscale, so remember this way of changing to color.



There are two colors to every object – one is the *fill* and the other is the *stroke*. For a line we want to change the color of the stroke (or the line itself). First click the hollow box at the top left of the color panel to activate the stroke option. It will move in front of the fill box. Then just click on any color you would like in the color panel. You can also adjust the color by sliding the sliders. You may notice that (as in the example at left) if you let your mouse stay still over an option in Illustrator a pop-up box will tell you what option you are over. It will also tell you the keyboard shortcut to get to that option (in this case pressing the X key would act as a toggle switch to bring the stroke to the front (or move it back)). Try it.

## Modifying a Line



Almost all key strokes done in combination with the mouse require you to let go of the key after the mouse button is released

The first thing we will modify about our line (in addition to the stroke weight and stroke color) is the placement of line. The selection tool should be still selected - if not, select it. Now click on your line, hold down the mouse button, and move it to another place on the page. Do it again, but this time hold down the **option key** as you move the line. Your cursor should change to a double-pointer to indicate it will copy the line. Let up on the option key *after* you have let go of the mouse button. Get used to holding down keys like this when you perform an action. Illustrator (and the other applications) use this technique quite a bit.



A hollow point indicates not selected, a filled point indicates selected

The selection tool lets you choose and move things (**objects**) in Illustrator. **The direct selection tool** (right under to the selection tool) lets you select and move the *parts* (the **points**) of an object. Using the direct selection tool, click on either the beginning or the end of your line. The small hollow box that represents a point on your line should fill in to indicate that it is selected. The other end of your line should have a hollow point to indicate it is not selected. If this is not the case, click off the line to deselect everything then click back on the beginning or end to select the point and drag to move the point somewhere else.

Every object in Illustrator is made up of points and line(s) coming out of those points. Your line is made with two points. Now select both points with the



direct selection tool. To select multiple points in Illustrator you can either drag your mouse to make a box encompassing both points or you can select one point, then while holding down the shift key select the other. Practice both ways. When you move a point with both points selected (filled in), you are moving the whole line (with the same effect as moving the line using the selection tool).

Points in Illustrator are called anchors or **anchor points**. We will see later that there are two types of anchor points. The type of anchor point we are dealing with now is called a **corner anchor point**.

Play around a bit with points and lines, making multiple lines, moving them, copying them, and changing their stroke weight and color. If you mess up, you can always go to Edit / Undo. Since there are multiple undos, and since undoing something is probably something you will use a lot, you might want to learn the **keyboard shortcut** for this, which is (always) noted next to the menu item. For Edit / Undo pressing both the command key (next to the space bar) and the z key will do the same thing as going to the menu item. This keyboard shortcut works with many applications, so you might know it already.

If you want to delete an object or a point, first select it and then hit the delete key. If you are not used to working on Macintosh computers, it is the large key that is labeled 'delete', not the smaller key normally used with Windows computers.

Keyboard shortcuts are noted next to items in the menus



## Saving a File

Now you should probably save your document. Since you have saved it before, all you really need to do is go to File / Save, and it will overwrite your last version (which had nothing on it). But for now, do a little more. Go to File / Save As.



If the requester box that comes up does not have all the details the example has, then click on that disclosure triangle next to the file name. Where you save your file is very important, and you should always double-check where it is going.

There are several formats you can save your file in. Adobe Illustrator (.ai) is the one you will use most, but the Adobe PDF (.pdf) is also important.

PDFs are files that retain all of their design and information, but can be emailed, put on a disk, or posted on a web page. They can be opened and seen just the way they looked on your screen by just about anyone with a computer. It would be hard to

overestimate the importance of PDFs in today's communication. We are not going to use PDF now because we want to open this file back up in Illustrator, and for that job, the Illustrator format is best.

## Viewing and Nudging

Holding the command key switches any tool to the selection tool

Now with the pen tool make two lines anywhere on the page. After you make one line you will have to go to the selection tool and click with it to tell Illustrator to stop drawing the line, then go back to the line tool. Or with the line tool selected you could hold down the command key and click. Holding down the command key in any tool will switch that tool to the selection tool for as long as the command key is held down.



With the direct selection tool (second tool in tool panel) move the end of one line very close to the end of the other. What we want to do is actually move the points over each other, but in order to do that we need to magnify our view. Choose the **zoom tool** (it looks like a magnifying glass) and click near your two points to zoom in on the view. Click several times to get really close. This is usually necessary in Illustrator since the detail the application is capable of is much higher than the detail the screen is capable of. This does not change anything in your document, just your view of it.

Now with only one point selected, use the arrow keys on the keyboard to move the point closer to the other point. This is called **nudging**. Using the mouse or by nudging, move one point directly over the



The option key often performs the second most wanted thing (option) from the tool it is used with

other. Move around your document while it is enlarged by selecting the hand tool (looks like a hand!) and using it to move the page around.

Now zoom back out to see your whole page. Remember that the option key switches a tool to something you might also want to do with the tool. In the case of the zoom tool, holding down option changes the tool from an enlarging tool to a reducing tool. You can also double-click on the zoom tool itself to bring the page to actual size. And if you double-click on the hand tool itself it will reduce the page to fit in the window you have (two commonly used views).

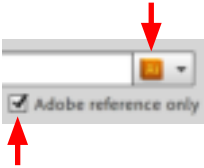
## Preferences & Help

You may have noticed that nudging the point either made it go too far or not far enough. How the application behaves is governed by the preferences. Go to **Illustrator / Preferences / General**.



In the resulting box the first thing you will see is 'Keyboard Increment' - this is how far each push of an arrow key will nudge an anchor or an object. Look

at some of the other things. Check out the other sections of preferences by either pressing the next button or clicking on the drop-down menu labeled 'General'. Most will not make sense to you (don't worry about it), but some will.



While we are at it, check out an extremely important menu by going to Help / Illustrator Help. With Adobe Illustrator selected and 'Adobe reference only' checked, search for something like 'direct selection tool'. Or just choose from the categories in the large window. If you would like to further investigate the workspace beyond what is in this book, just click on 'Workspace'. Going to help to find the answer to a question seems like it takes a long time, but it can save you a lot of time and frustration. Remember it is there. Use it!

## More Object Modifications

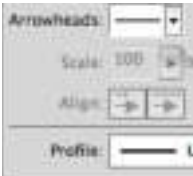
Most of the information in this chapter is like fuel for your car. It doesn't do anything fantastic, but does prepare you for a journey. So let's get back to our lines. With the selection tool, click on a line to select it and go to the stroke panel again (Window / Stroke). If all you see on that panel is the point size, go to the panel menu on the upper right and change it to 'show options'.

The stroke panel with options showing



First change the weight of your line again by either typing in an number and pressing return, using the arrow keys to the right of the number, or the pop-out slider on the right of the number. You will see many **value boxes** that are arranged this way in Illustrator.

Now change the cap of the line to a rounded cap. If you can't see the difference, increase the weight of the line. Now check 'Dashed Line' and enter different values in the first box to see what difference it makes. If you leave all the other boxes blank, your dashed line will have equal spaces and dashes. If you fill them in with numbers your line will have a pattern to the dashes. You will notice with your dashed lines that each dash will have the cap type you specified (either rounded or squared off). While you are at it, look at the 'Arrowheads' and 'Profile' options. Not crucial options, but fun.



## Arranging Objects

You should have several (or many!) lines (objects) floating around on the page you are experimenting with. If you don't, make some more. Color at least three of your lines different colors, and move them so that they lie on top of each other somewhat like the illustration at left. You will notice that the most recent line you made lies on top of the other lines and the oldest line you made lies at the bottom of the other lines. Every object you make automatically has a **stacking order**, as if they were on sheets of clear plastic. If they didn't, Illustrator would not know how to treat the areas where lines intersect.

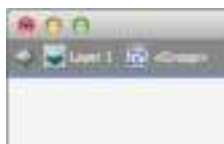


Obviously, we need to be able to change this stacking order. With the top line selected, go to Object / **Arrange** / Send to Back. Now with the middle line selected, go to Object / Arrange / Bring to Front. See how it works? It is a little trickier when you go to Object Arrange / Bring Forward or Send Backward, since there may be things stacked between the lines that are somewhere else on the page. Maybe it would be good to learn the keyboard shortcuts for arranging if that happens to you.

## Grouping Objects

Another thing we will need as our drawings get more complicated is a way to combine several objects so that they move and copy as if they were one object. With all three lines selected, go to Object / **Group**. Now Illustrator treats the objects as one. Select any of the lines and all will be selected, copy any of the lines and they all will copy.

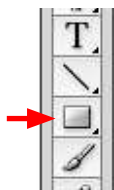
Now make or move another line close to the group of three and select both (by holding down shift or dragging a box around them). Go again to Object / Group. Now all four lines act as one object. With that object selected, go to Object / **Ungroup** click somewhere on the blank area of the page to deselect. Click back on the lines and you will notice that the last grouping was ungrouped, but your three lines are still grouped. With those selected, again go to Object / Ungroup. Now all of your lines will be again separate (you will have to deselect and re-select one to see this). Groups can have as many subgroups as you care to make.

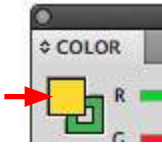


There are several ways to edit individual objects within a group, and one way that may confuse you. If you double click an object within a group, you will be in **Isolation Mode**, which is indicated by a bar at the top of your working window. You can either double click anywhere in your illustration or click the arrow at the top left to get back to normal mode.

## Making a Filled Object

There are two types of objects in Illustrator - a line (stroke) like we have been making, and a **filled object**. To make a filled object, choose the **rectangle tool** and drag to make a box. Change the stroke color and weight of the outside of the box exactly the way you changed it for your line.





Now change the fill (the inside of the rectangle) by choosing the fill option in the color panel. Just click on the filled box (see illustration) to bring it to the front of the stroke box and change the color by picking one or dragging the sliders. If you do not have an option to change colors, go to the panel's menu and change the mode to RGB or CMYK.

Now go to the selection tool and move your rectangle around and copy it (option key). Arrange two rectangles one on top of the other and visa-versa. Group and ungroup your rectangle. You should see that rectangles - indeed any shape behaves just like your lines.

Remember a solid point means the point is selected

Now select a point on the corner of a rectangle using the *direct selection tool* and move it around (you may have to click 'off' your rectangle then click back on the point). You will see that it behaves just like the anchor points on your lines. At its heart, Illustrator is just a bunch of anchor points and the lines and fills attached to them.

## The Shift Key

The shift key is... well, key to many operations in Illustrator. Make another rectangle, but this time hold down the shift key while drawing it (let go after you let go of the mouse button). You will see that it makes a square. In other words, it **constrains the proportion** of the rectangle. Hold the shift key while drawing a circle with the ellipse tool (located under [associated with] the rectangle tool).



Now hold the shift key down while making a line - it will snap to the nearest 45 degree angle. Move or copy a line while holding down the shift key. It will only move or copy in increments of 45 degrees.

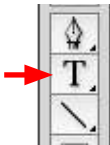
## Making a Closed Shape

You may have noticed while you were drawing your lines that if you keep clicking your line will keep extending. Make a line, but instead of finishing it with the second click, keep clicking around your page to make a shape with several points. Now go back to your original starting point. Without clicking, look at the cursor closely. Notice the little circle next to it when you roll over your starting point? This is a **cursor hint**, and it means that if you click here your lines will become a **closed shape**, like the rectangle. You may have also noticed that you can apply a fill to an unclosed shape. But don't do it - always close your shape first.



## Type

Design applications would be nothing without access to all of those symbols we rely on so heavily and which make up words. Drag a box within part of your page using the **type tool**. You should see a blinking insertion mark at the top left of this **text box**. Illustrator will now act as a word processing application within that box. The panels to control the type style and paragraph formatting are at Window / Type / **Character** and Window / Type / **Paragraph**.



## InDesign

While we are on the subject of type, let's take a quick look at the application that excels in it. Open InDesign and make a new document like you did in Illustrator (specify letter size and vertical). Now do some type exactly the same way as you did in Illustrator, opening the Character and Paragraph panels to control how the type works.

While you are at it, do some other things in InDesign that you did in Illustrator. The point here is that InDesign functions very much the same as Illustrator. We will not be covering InDesign more until a later chapter, but in a way you will be learning about InDesign as you learn about Illustrator. There are very important differences in the two applications, but as far as the basics go, they are very similar.

## The Next Chapter

In the next chapter we will be getting to some difficult things, so we might as well start looking at some things to prepare us. Instead of clicking to make points when we draw a line with multiple points, what happens if we drag each time we click? Try it out. These points that we make by dragging are called curve anchor points. You can also edit these with the direct selection tool. They won't make too

much sense now, but take a few minutes to see if you can figure them out a little. Try moving the little blue handles that show up when you click on one with the *direct selection tool*.

## Now Go Out & Play

This has been the densest chapter that will show up in this book. It is filled with very basic things you will use over and over again. Take some time to play around with the things you learned. Also play around with any things that look interesting. You can't break the application. What about that star tool you might have seen associated with the rectangle tool? Hey, I know for a fact that you like stars (at least better than I do). How could you make one with eight points or with very long spikes? You could look up star tool in the help menu and I bet it would tell you.

And by the way — if you find yourself accidentally getting a colored grid within triangles on your work area, you have a **Perspective Grid**. You can either close your document and start a new one (a pretty good way to cure being in a bad place), or you can go to View / Perspective Grid / Hide Grid.

## Chapter 2 Review

*A good way to go back over this chapter is to work through this review to see if you know how to do everything in it.*

### **The Workspace**

menu items, workspace setting  
tool panel and 'hidden' tools  
tearing off associated tools  
other panels, menus within panels  
control panel

### **A New Document**

new document box, disclosure triangle  
saving a file

### **Making a Line**

pen tool  
selection tool, selecting and deselecting an object  
changing the weight and color of a line (stroke)  
Points as a unit of measure

### **Modifying a Line**

moving and copying an object, option key  
direct selection tool  
selected point is filled, deselected is hollow  
selecting multiple points by dragging box  
selecting multiple points using shift key  
keyboard shortcuts  
deleting objects or points

### **Saving a File**

noting location you are saving to  
Illustrator format and PDF format

### **Viewing and Nudging**

command key to switch a tool to selection tool  
zoom tool, option key to de-magnify; hand tool  
double-clicking on hand and zoom tools themselves  
nudging points or objects

### **Preferences and Help**

preferences to change the way application behaves  
using help menu to save time and frustration

### **More object modifications**

changing value boxes by typing, sliding, or clicking  
changing the cap and adding dashes to a line

### **Arranging Objects**

stacking order, send to front, to back  
move forward and backward

### **Grouping Objects**

making a group out of several objects  
making groups of groups, un-grouping

### **Filled Objects**

rectangle tool, changing stroke and fill of an object  
modifying location of points on a filled object

### **The Shift Key**

using the shift key to constrain proportions  
shift key to constrain direction

**Making a closed shape**

multiple clicks to extend line

cursor hints to see what will happen if you click

closing shape before applying a fill

**Type**

making a text box

using character and paragraph panels

**InDesign**

making a text box

using character and paragraph panels

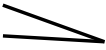
similarities of Illustrator and InDesign

**Playing**

perspective grid

closing document and opening a new one

## Chapter 2 Sample Quiz



Take two lines and move their end points so that they are directly over one another (use the zoom tool to be exact).



Make an 8 point (exactly) horizontal line with a 12 point dash and an 18 point gap. Make the caps rounded and the color red.



Make a square, then select one of the corners and move it to make the shape shown.



Make another square, modify it the same way, and position it as shown. Group the two shapes.



Copy the group above. Make a line at a 45 degree angle and send it to the back of the two shapes.

## Chapter 2 Practice

We don't have many tools under our belt for Illustrator, but we do have enough to make some pretty nice things. Using the techniques in this chapter (and any more you may have happened to come upon), do a design primarily using lines.

Illustrator does not 'default' to a 1 point black line because that is the best type of line. It just has to default to something. Make lines of different widths and different colors. See if you can make them relate to each other to form a 'composition'.

Make it all look good and make sense visually. Good design is simply a matter of putting the right things in the right places. But if this sounds easy and fast, remember that flying is simply a matter of jumping up and then avoiding the ground.

Save your composition as a PDF. Send the PDF to someone and see if it looks the same on their computer.



# 3 Illustrator Paths

*One of the most important but puzzling things to learn in Illustrator is the making and editing of vector shapes. These are the shapes that are native to Illustrator, but they are also used in many other applications, from presentation software to CAD software (as well as in Photoshop and InDesign). They are used for logos, simple drawings, technical drawings, and many other things. They can be enlarged or reduced infinitely with no loss of quality. They take very little disk space and remain able to be modified. If you learn how to deal with these shapes effectively you will be rewarded many times over in the future.*

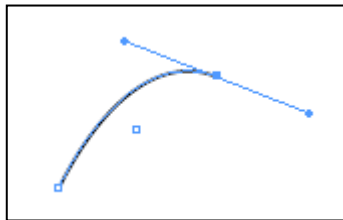
## Corner & Smooth Anchor Points

Vector shapes are drawings that are defined by points and lines connecting these points. You already made some early in the last chapter by drawing a line with the pen tool. You defined the location of the start of a line by clicking, and then defined the location of the end of a line by clicking again. Using the stroke and fill panels you then told Illustrator what size and color to make the line.

The points that you made by clicking with the pen tool are called **corner anchor points**. Lines coming from these points are straight. There is one other type of line called a **smooth anchor point**. Lines

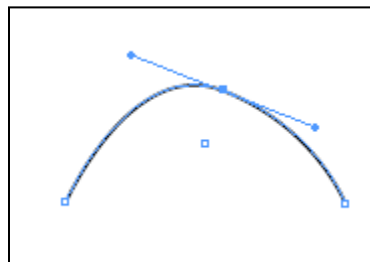
coming from these points come out at a curve. To make one of these, first make a corner anchor point by clicking with the pen tool, then instead of clicking where you want the line to go, click and drag a bit before you let go of the mouse button.

Making a smooth anchor point by clicking and dragging



This is what you should see as you draw the line. You might be wondering what those other lines are. You might be totally confused. That's okay for now. Just move your pen somewhere else and click again to make another corner anchor point.

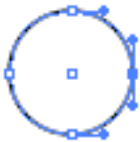
A line made with two corner anchor points and one smooth anchor point



Now go to your direct selection tool and select the smooth anchor point you made. Remember that with the direct selection tool you can tell if a point is selected by if the point is shown solid (selected) or hollow (not selected). In the above illustration the smooth anchor point is the only point selected.

The two blue lines extending from your smooth anchor point are called **handles**. These determine two things: The smoothness of the curve (slope) and the direction the line takes as it exits the point.

Play around with these handles and see what happens. You should see that as you make the handles shorter, the line exiting the point does so at a sharper angle. As a matter of fact, if you move a handle very close to the anchor point, it should behave as if it were a corner anchor point. As you move the handle around, you should notice that your line tries to follow the direction you moved the handle. It can't follow it absolutely since the line has to end at the corner point on the other side of it.



Now make a circle using the Ellipse tool (remember that it is under the rectangle tool). Use your direct selection tool to select one of the points of the circle's four smooth anchor points. Edit the points of the circle. Any shape in Illustrator is made up of smooth and corner anchor points, and can be edited using the direct selection tool. Even type (but we will get to that later).

Don't worry too much if you don't understand what is exactly happening while you are playing. Now go back to the pen tool and draw a line again. Using smooth and corner points, extend that line to make a closed shape. Notice that as you drag on a smooth point you are determining the angle and direction of the line by how much and what direction you drag.



Try drawing a circle. Well, make that a rock — this is not the most natural way of drawing, and it takes a bit of practice.

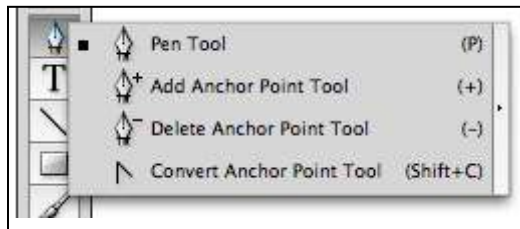


Remember that when you are about to close your shape the cursor indicates with the cursor hint of a small circle that if you click (or click and drag) on that point it will close the lines into a shape that can be filled, scaled, or copied.

## Editing Anchor Points

After you play around making shapes, move back to editing in a little more depth with one of the shapes you made. Associated with the pen tool is the **convert anchor point tool** (see illustration below). With this tool you can edit points in several ways.

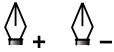
Pen tool and associated point editing tools



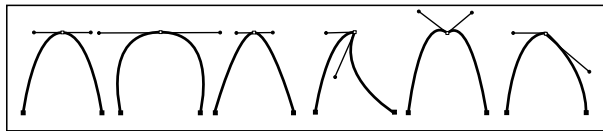
With the convert anchor point tool, click on a curve anchor point that you have made. The point turns into a corner anchor point. Click and drag on this corner anchor point and the tool makes it a curve anchor point. The convert anchor point tool also allows you to split the handles of a curve point by just clicking on a handle and moving it. The handles will no longer act as a teeter-totter, and will now be independent.



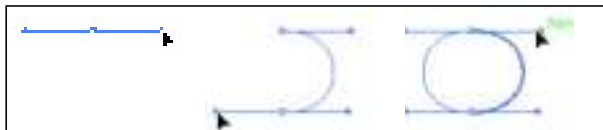
The other two tools under the pen tool are fairly self-explanatory. By clicking on a *line* with the add anchor point tool a point is added, and by clicking on an *existing point* with the delete anchor point tool, that point is deleted. Actually, these two last tools are not needed much since you can do the same thing with the regular pen tool. Watch the cursor closely as you move the pen tool over a point or over a line to see what will happen if you click.



Draw a simple arc and edit it as below.



Now get the hang of drawing with the pen tool. Make it a circle with 2 points by following the three steps below. Don't worry if it isn't perfect, as you can always edit it after you make it.



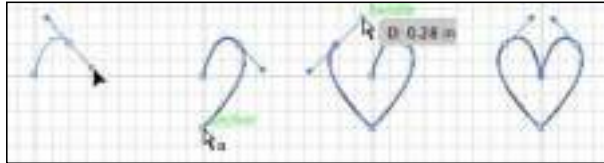
Now a little more difficult shape:



With the pen tool, drag a handle out for your first point. Then click directly below your first point to

make a corner point. Then go back to your first point and click and drag to make an upside-down tear drop shape. With the convert anchor point tool, separate the curve point handles by dragging one handle up a bit. With the direct selection tool locate the handles as shown, then move the point itself to make your heart more proportional.

This heart gets the message across, but drawing it with one extra point will help get the message across better. For this heart, turn on the **document grid** by going to the menu item View / Show Grid.



Make the heart as shown above using two corner points and two curve points. The grid will help you get things symmetrical. The resulting heart might not make your own heart sing, so get out that direct selection tool and edit it until it does.



When you are editing shapes, it is always a good idea to delete as many unnecessary points as possible. Imagine attempting to clean up a circle done with many points. It would take hours and never produce a satisfactory circle.

## Most Important

This step is very important!

Now is a good time to stop following the directions and strike out on your own to practice the pen tool and the associated editing tools. Draw and edit different shapes like a...

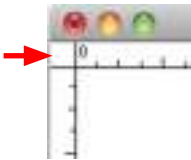
key	cell phone
paper clip	pen
push-pin	car outline
knife	shovel
padlock	etcetera...

Remember to zoom in a lot when doing exacting work

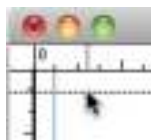
Practice is key here. After about 45 minutes of drawing simple shapes you should find that you understand how to draw in vectors and it will become much more intuitive. But beware - if you do not do this practice it will come back to haunt you over and over again. If you need more help or get stuck on something, use Illustrator's help system. Do a search for 'drawing basics'. You might even learn a few things that were not covered here.

## Rulers & Guides

**Rulers** are a crucial part of any design application. All designs are finalized by the eye, but first organized by dimensions. How else would you find the center of your page for example? To bring out rulers in Illustrator, go to View / Rulers / Show Rulers. The rulers will show up on the top and left side of your window and will be in whatever units you have set in Illustrator / Preferences / Units. The rulers start from the upper left of the document, but you can change the origin by dragging the little square where



the rulers meet (very subtle!) to anywhere in the document. You can reset the zero point of the rulers by double-clicking on that little square.



**Guides** are made by clicking anywhere within the rulers and dragging out to the document. For the heart we could have used guides instead of the grid to place our points precisely. To edit guides, first go to View / Guides / Lock Guides. This will uncheck the option to lock guides. Then with the selection tool you can select the guide, move it, or get rid of it by pressing the delete key.

## Looking Around the Document

In the last chapter we learned how to make the document enlarged or reduced using the zoom tool. Now is a good time to review that. Typically working in Illustrator involves quite a bit of moving the view in and out, so it is probably good to know that with any tool (except the type tool) selected you can hold down the space bar to get the hand tool. Additionally holding down the command key gives you the zoom tool, and add the option key into that and you get the option to zoom back out. Try these things.

We will not be learning any key combinations that require simultaneously holding down over five keys

One other technique is worth mentioning here. When things get complicated in Illustrator it is sometimes hard to see what is going on. By going to View / **Outline** you can see objects without their associated fills and strokes. This can help a lot, but remember to change your view back to View / **Preview** to see your document normally.



Some people also find it useful to turn off all of the hints that pop up as you move your cursor around objects. You can do this by going to the view menu and un-checking **Smart Guides**.

And lastly - that space around the outside of the page? Use it. It is called the **pasteboard** and is handy for storing things that you are working on but you don't yet want part of your design. Get into the habit of copying things you are working on to the pasteboard. If you succeed in making them better there you can place them back on the page, and if you mess them up, then just hit the delete key.

## Scaling & Rotating Objects

As mentioned before, there are several ways to do the same thing in Illustrator. Almost always one way is best for the job you are doing.

After you make a shape in Illustrator, you will probably want to change the size of it. One of the really cool things about vector drawing is that no matter how large or small you make something its quality and level of detail will remain the same.

The first way of scaling is the most direct. First go to View / Show or Hide **Bounding Box** to make sure the bounding box is showing. If it is showing the menu item will read 'Hide Bounding Box'. If you have been paying close attention you may wonder why Illustrator doesn't use the check-mark convention for this menu item as it does in most of the other menu items in this menu!

At any rate, with the bounding box showing, you can simply drag any of the small squares on the bounding box to resize the object. You should always also hold down the shift key so that you do not distort your object (always let go of the shift key after you let go of the mouse button at the end of the drag).



The second way to scale an object is to use the scale tool. The advantage to using this tool is that you can set an origin from which the object scales. To set the origin, just click the mouse. You will see a faint blue cross-hair where you click your mouse (you can change the placement by clicking again). To size the object drag the mouse *anywhere* on the document. Don't forget to hold down the shift key! To make a copy while sizing also hold down the option key.



There is one problem with using both of these methods. Illustrator does not know if you would like to make the stroke of your object bigger or smaller along with the object or not. Generally you do, so go to Illustrator / Preferences / General, and make sure that 'Scale Strokes & Effects' is checked.



The third way of scaling is the most versatile, but is the slowest. Either double-click the scale tool itself or go to Object / Transform / Scale... Both ways will bring up a requester box where you can specify an exact amount to scale (check 'Preview' to see the effect). You can also copy the object while you scale it and specify whether you want to scale the stroke along with the object regardless of the way the preferences are set.

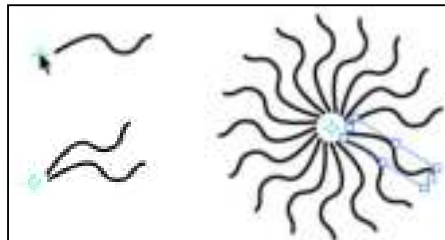
Don't forget to scale your stroke!



Using the same methods as scaling, you can also rotate an object using the bounding box (move the cursor near a corner of a bounding box until it changes to a double-sided arrow), the rotate tool, double-clicking the rotate tool, or the Object / Transform menu.

With both scaling and rotating you can repeat the last transformation by going to **Object / Transform / Transform Again**. Practice this by making a line or a shape. Use the rotate tool to place the source of the rotation (by clicking) near the end of the line, then drag to rotate a bit while holding down the option key (to copy). Go to **Object / Transform / Transform Again** to repeat the transformation. You can also use the key command to do transform again, which is (as always) listed next to the menu item.

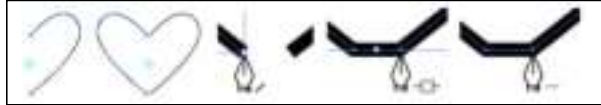
This object could be grouped and rotated again



## Shear & Reflect Tools



The **shear** and **reflect** tools are lesser-used tools associated with basic shape modification. The shear tool (associated with the move tool) 'slants' an object, and the reflect tool (associated with the rotate tool) will mirror an object.



Clicking to set the center is very un-intuitive

Use the reflect tool to making another heart. First make a half-heart by using two corner points and one curve point as in the example above. Using the reflect tool, click once near the center of the heart to set the center for the reflection. Hold down option (to copy) and drag to reflect the side of the heart. Holding down shift as well makes you want more fingers, but it will make our reflection much more accurate by snapping the reflection to the correct angle.

We now need to connect the two parts of the heart. Zoom in on the bottom two points, and with the *pen tool*, put your mouse cursor over one of the ends.



The cursor will show a forward slash next to it when you are ready to continue the line (which we are going to do). Click, then move the cursor to the end of the other line. Now the cursor shows a small box



with a line behind it. This means that clicking will join two lines. Click to join the lines. Now we have two points, where we should have one, but that is not a problem. With the pen tool or the delete anchor point tool click to delete one of the points.





Do the same with the unconnected top two points of the heart. You will notice that the cursor changes to have a circle next to it when you are about to join the lines. This is Illustrator's way of telling you that clicking will produce a closed shape. Now just delete the extra point as you did above.

### More...

One very important thing to do as you are learning Illustrator is to play. Try different things, find out what different tools do. It doesn't take long to sample a tool and see what it does - and if you mess up, just go to Edit / Undo (although I hope you are using the keyboard shortcut for that by now!). There are many things in Illustrator that are self-explanatory to the extent they will not be covered here. Like the line tool - try it. Use the pencil tool as well. Or see if you can figure out the keys that let you edit points *as you draw them with the pen tool...*

But the most important thing to learn from this chapter is the making and editing of simple shapes using the pen tool and its associated editing tools. Don't take the easy way out and skip this. Instead practice and go over the steps here again until you get the hang of vector shapes.

Remember that you can't break Illustrator by pushing the wrong buttons. The worst you can do is mess up the document that you are working on, and it would be hard to do that if you make it a habit of saving frequently. That is a good habit.

You can also connect two points by selecting both and going to Object / Path / Join

## Chapter 3 Review

### Corner and Smooth Anchor Points

clicking while drawing to make a corner anchor  
clicking and dragging to make a smooth anchor  
handles of a smooth anchor (slope and direction)  
making and editing points of an ellipse (circle)  
clicking or dragging to make a closed shape

### Editing Anchor Points

convert anchor point tool to edit points  
changing between smooth and corner anchors  
splitting the handles of a smooth anchor point  
adding and subtracting points of an object  
drawing simple shapes  
showing document grid

### Practice

making and editing simple objects

### Rulers and Guides

showing rulers, changing and resetting origin  
making and deleting guides

### Looking Around the Document

keyboard shortcuts for zoom and hand tools  
changing between outline and preview views  
turning on and off smart guides  
using the pasteboard

### **Scaling and Rotating Objects**

showing and hiding bounding box

scaling with bounding box, scale tool

setting preference to scale strokes (& effects)

scaling by double-clicking scale tool

scaling with transform menu

different methods of rotating an object

### **Shear and Reflect Tools**

how to use shear and reflect tools

continuing a line with the pen tool

connecting two lines with the pen tool

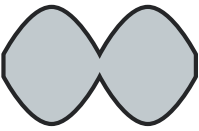
## Chapter 3 Sample Quiz



Using the document grid to get exactly equal lengths, make a line with 5 corner points as shown.



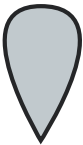
Copy this line and convert the upper points into curve points as shown.



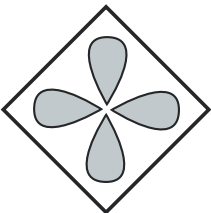
Copy this line again and reflect it DIRECTLY below the original as shown. Connect both shapes to make one enclosed shape, then fill with grey as shown.



The logo for the 2010 Paralympic Games is shown at left. Reproduce it as accurately as possible using the pen tool to make the 3 shapes. Use the circle tool to make the white circle



Using a vertical guide (or guides) to get a perfect shape, make a drop like the one shown with 1 corner anchor point and 1 curve anchor point.



Copy the drop shape and scale it to exactly half its size. Rotate and copy this drop at exactly 90 degree intervals. Make a square and rotate it exactly 45 degrees and center the group of drops within it to make the design shown.



## Chapter 3 Practice

1. On a horizontal letter-sized page, draw various fruits or vegetables using the pen tool and editing points as needed. Arrange these, adding color and any other design elements if you would like. Try to make your entire page a pleasing composition.
2. Find logos for your favorite companies. Remake them the best you can using Illustrator. Also check out [www.logotypes.ru](http://www.logotypes.ru) - There are hundreds of logos here that you can download Illustrator (.ai) versions of. Open them up and see how they are done. Modify them to see what you can get.



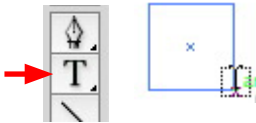


# 4 Illustrator Type

So far we have been examining the drawing tools in Illustrator, but type control is perhaps the most flexible and powerful aspect of the application. In this chapter we will examine some of the type controls in the application, because, after all, it would be unusual to complete a design without using those ubiquitous symbols we call letters.

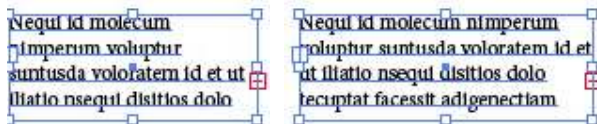
## Two Ways to Make Type

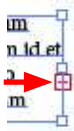
In Chapter 1 we saw how to make a type box by dragging a box with the type tool then typing within it. Go ahead and do this again, typing several paragraphs into the box.



Make sure that the bounding box is on by going to View/Show Bounding Box (if it reads *Hide Bounding Box*, do not select it). Now with the selection tool drag the corners of the completed type box (**type area** in Illustrator terminology) around. The type will move and reformat according to the dimensions of the box. This way of entering text into Illustrator is called **area type**. It is the best way to enter text that will need to flow within the type area.

resizing  
type area





We call longer sections of type and paragraphs **body** or **paragraph** copy. If the type extends past the text area you will get a small red box with a '+' in it which signifies that the box has more text than is shown.

Shorter bits of type, like small statements and headlines are sometimes called **headers**. When you want headers to flow with the body copy that accompanies them, often you put them into these type area boxes. But when you want more flexibility in how short strings of words behave then you make them a different way.

Now instead of dragging a box with the type tool, just click somewhere on the page with the type tool (make sure a type box is not selected when you do this). After you click you can start typing. This is called **point type**. Go ahead and type a couple of words. Go to the selection tool, and click on the words you just made. If you do not see a box around the letters, turn on the bounding box (View / Show Bounding Box).

Area type and point type behave very differently when editing

resizing point type box



Now when you drag the corners of the box with the selection tool the text will enlarge and reduce instead of flowing within the box. As a matter of fact, the text will act just like any other object you have made in Illustrator. Hold down the shift key while you drag to constrain proportions of the type (you

should always do this), or option-drag to copy the type. Or use the rotate tool or any other tool as you did with a line or closed object. Even with the type diagonal and upside down it will remain able to be edited by just clicking inside the type with the type tool.

Clicking *once* with the type tool to make point type is very useful if you have short bits of text that you would like to be very flexible, since it can be transformed (scaled, rotated, etcetera) visually. With short lines of words not connected to a paragraph it is far better than changing type sizes in the character panel since it can be scaled visually.

With both area and point type, change the color of the fill and stroke the same way you did with other objects, but be careful how much stroke you add to your type as it can distort the letter shapes. Try other things, such as reflecting and skewing.

## Character Panel

In Chapter 1 you probably explored part of the character panel. Let's look at it a bit more methodically and how it can effect both area and point type. Remember that to make any changes in Illustrator you must have something selected. With type you can either select the entire box with the selection tool or you can select individual type by dragging over text with the type tool.

Although this book is not about design, several design concepts need to be brought up here. Type is divided into two broad classifications, serif and san

# Times

serif, and any type you choose in the type panel will be one or the other. **Serif** type is distinguished by the small little extra ‘flags’, or serifs, on the ends of some of the letters. The most common (not the best!) serif type style is Times.

The character panel with options hidden using the panel menu



With some text selected, highlight the typeface name in the character panel and start to type ‘times’. It should auto-fill and when the typeface name appears you can hit the return key to apply it. Now choose a very common **san serif** typeface, Helvetica, by using the pop-up menu to the right of the type name. Look at other type styles and figure out if they are serif, which usually have a classic look, or san serif, which usually have a more modern look.

# Helvetica

The variations of a type style appear in the box below the type style in the character panel. Usually you can choose at least bold, italic, or bold italic, but some type styles (often referred to as **fonts**) have many more options. Illustrator (and any other application) does not have its own type styles, but instead shares type styles (fonts) that are installed on the computer. So Illustrator on one computer may have different type styles and variations than the

**Regular**

*Italic*

**Bold**

***Bold Italic***

application will have on another computer. This is an important point to remember as it has many ramifications if you work on more than one computer or collaborate with others.

10 point type with  
11 point leading

10 point type with  
14.5 point leading

The point size box in the character panel should be somewhat familiar to you, but the other main options may not be. **Leading** (pronounced like the metal with an -ing ending) is the space between lines of type (technically the vertical space a line of type takes up). Select several lines of type and see how this works. You can specify increments less than a whole point number as you can also do for the point size of the type itself. Leading can be used to fit copy (text) into a specific space (**copy-fitting**) or more commonly to improve the look or readability of a block of type. The text in this book has a leading of 14.5 points, which is 2.5 points larger than the automatic leading setting. It makes the book easier to read on the screen and seem a little friendlier.

## Way Way

The **kerning** box below the point size controls how much horizontal space there is between two letters. Put your type tool cursor between two letters in a word that is sized to a point size around 40-60. Changing the kerning will alter the space where the cursor is. You would almost never want to do this in body copy, but it is commonly done in headers where the space between each letter is important.

TRACKING  
TRACKING

Next to the kerning value box is **tracking**. Tracking is the space between letters like kerning is, but in this case it is between several or many letters.

Either select a sentence, paragraph, or type box and change the tracking value. As with leading, this can be done to adjust copy-fitting, but is more commonly used to improve the look or readability of a block of text. The text tracking of this book is increased from the default value to compensate somewhat for how it is rendered on the screen (which tends to 'fuzz out' the letters somewhat). The header type has even more positive tracking applied as this makes it look more fluid.

## Paragraph Panel

The paragraph panel is most useful with area text (although you should see what it does using it with point type). With a text box or a paragraph(s) selected, change the **justification** of your paragraphs by clicking on one of the first four boxes at the top of the panel.



The terminology of paragraph alignment is variable, but it is usually clear what is meant (e.g. left justified is also called 'ragged right')

The first will make your text **left justified** or aligned only on the left. This is the most common way to format text, and the main one used in formatting this book. The second box **centers** your type. This makes the text very difficult to read, but every once in a while it is suitable for short bits of text like song lyrics. The third box is **right justified**. This is also an unusual way of formatting text, but can be used for short pieces of text in specific situations (like the sidebars of this book). The fourth box **fully justifies** the text (also called right justified or just 'justified'). This is also a very common way to format text. The other paragraph formatting options change the way the last line of a paragraph appears in justified text and are very rarely used.



The paragraph panel with the options menu



The other part of the paragraph panel that is commonly used is the option to **hyphenate** words available at the bottom of the panel. Going to the options menu in the panel will give you control over how words are hyphenated along with other controls.

Since any paragraph formatting applies to the whole paragraph (the letters after or before where you hit the return key when typing), you do not actually need to select all the type, but only put your cursor in the paragraph you would like to change.

## Type on a Path



You may have noticed that there are other tools associated with the type tool. The third tool down is the **type on a path** tool. It does what the name implies.



To use this tool, first make a circle using the ellipse tool. Now with the type on a path tool, move the cursor over the top of the circle until it has a diagonal dotted line over it. Click and start typing. You should see that the type starts where you clicked and follows the path of the circle. You should also see that

the circle itself is no longer visible - it is no longer a circle, but a circular path. This makes sense, since if you wanted type on a circle, you would want to make another circle somewhat smaller so the type did not sit directly on it.

Practice making other shapes with the pen tool or with other tools and adding type to them. Then edit the type using the type tool and clicking on the letters. This is a good point to review those kerning and tracking options, especially if you have text on the inside of a curve. With the selection tool or the direct selection tool you can also change the size or any other characteristic of the path upon which the type resides. Move a point and its handles using the direct selection tool.

## Moving Type on a Path

When you add type to a path, there are three visual points that are important, but are visualized rather subtly in Illustrator. To see these, first make a rather large circle on your page and add a word in 20-30 point type. Turn off the bounding box (View / Hide Bounding Box) to make things easier to see.

Get used to remembering how to turn on and off the bounding box

Type on a path showing beginning bracket, center bracket, and ending bracket



With the selection tool, click somewhere on the circle. The first point to look for is the center (middle) bracket of the text. This is shown by a faint and skinny blue upside down 'T'. It might not be with your word, but somewhere else on the circle.



Carefully move your cursor over this T until the cursor hint changes to show an upside down 'T' next to it. Now click and drag. What you are doing is moving the center of where the text appears (which moves all of the text). If you center-justify your text, then this will be at the middle of your words. If you drag this 'T' to the inside of the circle the type will jump to the inside of your path.



Now look around on the circle for a point near the beginning of your word. It looks like a long line with a small rectangle on the left side. Move your selection tool cursor over this point until you see your cursor showing a small cross and line next to it. Click and drag. This will also move your type, but what you are actually doing is expanding and contracting the area in which your type fits. If you move it too far to the right you will see that a small red box shows up telling you that there is more type on that line than is visible.



The end bracket should be near the end of your word (but may not be!), and looks and acts just like the start point discussed in the last paragraph. Play around with these points to get used to using them. Practice moving type around on different kinds of paths.

After you are familiar with how to move your text on shapes you can turn back on the bounding box, since hiding it was only enabling us to see what was happening better.

## Outlines from Type

You have probably noticed that we have gone way past the capabilities of a word processing program in the type controls we have. In Illustrator you have infinite control. Select a text area box (or point text) with one word in it. Do not select the type, but the box containing it! Now go to Type / Create Outlines.

What you will see is that the type is no longer type, but instead shapes like any other shapes in Illustrator. After ungrouping move the letters and the points of letters around. Select the bottom points of a letter with the direct selection tool and drag. Reflect, size, edit the handles of a point. What you have here is a very powerful way of editing every single thing, down to the last punctuation mark.



## Compound Paths

Make a lower-case 'a' and convert it to an outline. Now zoom in to where it fills most of your window. Click on it with your selection tool and you will notice that there are two shapes - the white part inside the letter and the black parts of the letter. But notice there no way to select them as separate objects or ungroup them. When two shapes are combined into one like this it is called a **compound path**.

With the shape of the letter selected, go to Object / Compound Path / Release to separate them into two objects like we are familiar with. Since they will both have the same fill, you need to change the fill of the smaller shape to white.

You might want to change this (or another two shapes) back into a compound path if you had a situation where your letter appeared over a pattern or color. Here the white interior of the letter would remain white unless we selected both shapes and went to Object / Compound Path / Make.

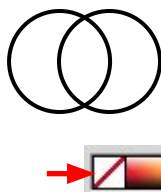
Two paths on the left (inside path with white fill), one compound path on right



## Pathfinder Tools

In modifying shapes or letters that have been made into shapes (outlined), it is sometimes difficult or at least awkward to make certain shapes. This is where the pathfinder panel comes in.

Let's start by making a simple crescent. You could use the pen tool to make and edit this shape, but there is a more precise and easier way. Make two circles or one circle which you then copy. Set the stroke to a black stroke and the fill to none (the color represented by a box with a red diagonal line through it). Now arrange the circles so that they overlap to some degree.





With both circles selected, go to Window / Pathfinder and click on the first box (**Unite**) in the shape modes group. The circles will combine into one shape. Undo this, then go to the second box (**Minus**) in the pathfinder panel. The shape that is laying over the other shape will act as a cookie-cutter, cutting out the overlapping area to make a crescent shape. You will see that this was a much easier way to make a crescent than with the pen tool alone. And you can still edit the points exactly as if you had made it with the pen tool.

The pathfinder panel with lesser-used options stricken



In many situations Illustrator will automatically group objects it makes

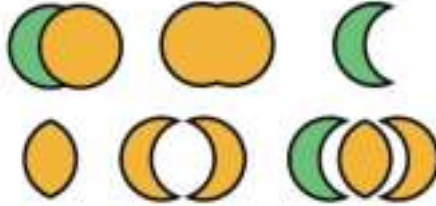
It will help when experimenting with the pathfinder tools to use a different color for the fill of each shape. That way you can see which shape is overlapping the other shape. Now use the other two options in the shape modes box. The third option (**Intersect**) will only make a shape from the intersection of the two shapes, and the fourth box (**Exclude**) will do the opposite of that (and make a group which must be ungrouped).

In reality, learning what each pathfinder does is not too important. You can get a clue from the icon on the button, and when in doubt, you can just try each one until you get the right one.

In the second line of tools, the first one (**Divide**) is by far the most useful. It will make multiple shapes wherever the two shapes overlap - a kind of combination of the last two buttons. Again, you must ungroup the shapes to see the effect.

An alternative to ungrouping objects is to tempo-

Overlapping circles  
and the results  
of the shape and  
pathfinder tools



rarily select the objects in the group with the **group selection tool**. This tool is associated with the direct selection tool. If you use this tool to select items in the group remember to go back to the direct selection tool when you need to select points.



One more thing while we are in the pathfinder panel. Make a circle and color it something like green. Now make a smaller circle and color it something like red. Put the smaller circle within the larger circle, select both, and push to the second option (Minus) in the panel like you did before. The resulting shape is a compound path and the circle in the middle is now a clear circle (move it around or place something behind it to see this).

Use these tools with letters converted to outlines. Subtract (minus) or add (unite) letters with letters, or letters with other shapes. Try using a circle as a cookie-cutter around the edges of a letter.

## Align Panel

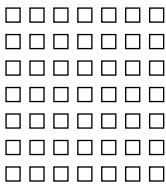
Often when you use the pathfinder tool (or when you are doing many other things) you need to **align** things perfectly. Make five or six squares or rectangles of different sizes. Select them all, then select the different options in the top row of the align panel to align their centers or different sides.



Align (and distribute) panel



- Now make five or six squares or rectangles the same size (by copying with the option key or another method). Put them in a loose vertical row, then align them with the second option. Now in the second row of options use any of the first three options to **distribute** them so that each is an equal space apart.
- Now move the bottom rectangle down a bit and align and distribute again. Distribute will always distribute objects an equal space apart.



You can even group aligned and distributed objects, then align and distribute those groups. Like with the pathfinder tool, you don't really need to remember which option does what - if the icons do not give you enough of a clue then you can always try different options until you get the right one.



There has been a lot of information in this chapter, but hopefully none of it was as hard to get your head around as the making and editing of paths in the chapter before. Practice what we have gone over so that you are able to remember the options when it comes to actually designing something. Also go back and review the making and editing of paths.

For the next few chapters we will be moving into Photoshop, and then back to Illustrator, then to InDesign. InDesign is perhaps the most useful of all the applications, and it might be good for you to try a few things we have learned in the last three chapters in InDesign. Since it works very much like Illustrator you may find that you already know quite a bit about how to do things in InDesign.

## Chapter 4 Review

### Two Ways to Make Type

dragging a box and typing to make area type  
clicking and typing for point type  
modifying type with bounding box

### Character Panel

serif and san serif type styles  
variations of a type style (bold, italics etc)  
fonts as a computer resource  
type size and leading  
kerning and tracking

### Paragraph Panel

left justified, centered, right justified  
fully justified text, hyphenation

### Type on a Path

making type on a path  
moving center point, end points

### Outlines from Type

select type box to create  
ungrouping, modifying

### Compound Paths

making and releasing compound paths

### Pathfinder Tools

using first five pathfinder options  
making compound paths with pathfinder

### Align Panel

aligning and distributing multiple objects

## Chapter 4 Practice

W and U are relatively new members of our alphabet. You can sort of tell by the name of Double-U (dubbayu). Very pragmatic designs as well, especially as Vs were pulling such heavy duty in Roman times.

Come up with another new letter for our alphabet, doing a sketch on paper of it first to get your ideas together.

Produce this letter in Illustrator, using:

- create outlines (from type)

- modified points (curves and position modified)

- pathfinder tool

Show your letter in filled and outlined versions.

Explain why this letter would be a worthy addition to the alphabet.

Explain how you used the tools above (include notes on the page).

...all on one sheet.

You should make this very precise. Zoom in when you need to and make objects bigger than you need, then scale them down to the final size.



## Chapter 4 Sample Quiz

**WIDE**

Make a word in 30 point sans-serif bold text, scaled horizontally 200 percent and tracked to -100.

Top

Make the short word at left and kern only two of the letters. Change text color to grey.

TL

Make two 60 point letters which you convert to outlines. Change one letter shape obviously by dragging points. Turn off fill, have a black stroke.

TL

Copy the outlines of the two letters and combine them into one shape using the pathfinder panel.

type on a wavy path

Make a wavy path with the pen tool and put some type on it. Kern the worst letter spacing in that type.

# 5 Photoshop Basics



*Unlike Illustrator, Photoshop uses a bitmap description of an image. This method is great for what we call continuous tone images – images that do not contain lines and fills, but instead gradations of tone and color. Photographs are a good example of continuous tone images. Many tools and techniques in Photoshop are derived from concepts long used in traditional photography and darkroom techniques.*

*Because Photoshop's basic method of drawing is completely different from Illustrator's, the tools work in very different ways. Fortunately, however, many techniques learned in Illustrator still apply.*

## Pixels

In your web browser, find an image that you like. Click and hold on it, then drag it to the desktop. Now drag the icon for that image (the image file) on the desktop over the Photoshop icon to open it in Photoshop. You could also click on the web image with the control key held down to save the image.



Exactly as you did in Illustrator, use the zoom tool to magnify the image many times. You should see a couple of things. First, the image is composed of squares – these are called **pixels**. Each pixel can be only one color (if they appear to contain more

than one color then it is an optical illusion called an adjacency effect). These pixels are the basic building blocks for an image, and all Photoshop (bitmap) images are composed entirely of these and nothing else.

Images in Photoshop are called 'continuous tone' since they do not have definite lines

The second thing to notice is that there are no lines or objects in Photoshop. What may look like a line, such as at the side of someone's face, is actually just colored pixels transitioning softly to differently colored pixels. This is important. It is a fundamental difference between Photoshop and Illustrator.

## New Document

Close the image you have open in Photoshop and open a new document (File / New). Even though you will probably rarely open a blank image like this instead of a photograph, a blank document will help us to see the basics of the application.

The new document box



Unlike Illustrator, Photoshop has no *page*, only those little pixels that make up an image. The more pixels there are in an image, the smaller they will look. To

use an analogy presented earlier in this book, we need graph paper with very small squares (pixels), hence a lot of squares.

image with 400 pixels (left) and with 4,000 pixels (right)



Although not important, it is interesting to note that a 600 x 600 image has 360,000 pixels

For your image, specify 600 pixels by 600 pixels. For just looking at some things on the screen this is plenty of pixels for now. The number in the resolution box does not matter at all for now. For color mode, choose **RGB**. This stands for Red, Green, and Blue, and these are the colors that Photoshop likes best – more about this later. Also choose **8 bit**. Bits determine many colors each pixel color could be chosen from. Images with more than 8 bits have more color information possible for each pixel, but we wouldn't see it. Let's start with a document filled with white pixels (it has to be filled with some color of pixels), so set the background contents to white.

When you click 'OK' you will get a window with a white square. This is called the **canvas**. If you drag your whole window frame a bit larger you will see the difference between the canvas and the area surrounding it. The canvas is full of pixels we can change, the area surrounding it is... well, just the area surrounding it – no pasteboard, no functionality.

## Brush Tool & Options



Let's treat Photoshop as a painting program for a little while. Choose the brush tool (it may be hidden since it is associated with other tools). Now look at the options panel, which is the horizontal ribbon over the top of the window. Like Illustrator, this top ribbon changes according to the tool you have chosen, but unlike Illustrator, it is the only way to make some settings for the tool you have selected (in this case the paintbrush).

The options panel changes according to the tool that is selected

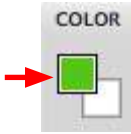


Many of the options are the same for different tools, so let's look at these in detail. The most important options are in the second box on the left. Clicking on this will give you a pop-up menu which allows you to change the size of your brush (let's set it on 30 pixels), the hardness (or fuzziness) of your brush (set it somewhere near the middle), and the shape of your brush (leave it a circle).

Now set the mode of your brush to 'Normal'. The mode determines how the color is applied. The **opacity** and flow of the brush is how dark your paintbrush will paint. 100% on both is good for now. Paint a few lines, then change the size and hardness of your brush and paint a few more lines.



## Color Selection



Change the color of your brush by going to the color panel. Make sure you select the foreground color by clicking on the top left square in the panel. Make a few more lines with different colors. You can also change the color by clicking on the color chip near the bottom of the tool panel.



The background color in Photoshop is not really a background, but instead a secondary color. There is no real 'background' in Photoshop, only pixels of different colors. Change this background color to something other than white by clicking on it in the tool panel. Now click the double arrow right above the color chips in the tool panel. The background and foreground colors switch, allowing you to paint while having two colors handy. If you hover your mouse over the double arrow you will see that the key command to switch colors is 'x'. Even handier. While we are looking at these color chips in the tool panel, notice the small squares next to the double arrows. These reset your colors back to black and white. Photoshop does not assume you will usually be painting in black and white - these 'colors' do additional things as we will see later.



## Selections

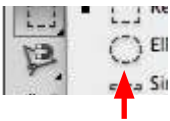


In Illustrator we had objects to select, but as we have seen, Photoshop has no objects. So, obviously selecting is quite a bit different. Choose the rectangular marquee tool and drag a box with it within your 'painting' of lines. You should see a rectangle

of 'marching ants'. Within that box the pixels are selected, outside they are not. With the zoom tool magnify the view on one of these borders to see how the selection lies between pixels, then double-click on the magnify tool to bring the view back to 100%.



Now choose the move tool at the top of the panel. Click and drag to move your selection. Notice that the area where you moved your selection from is now filled with pixels the color of your background color. Select something else and move it. Copy a selection by holding down the option key while dragging (remember from Illustrator?). What happens if you hold the shift key while dragging? Also make a selection using the oval selection tool. To make a circle (**constrain** the proportions), hold down the shift key as you drag out the oval.



## History Panel

Pushing 'command-z' (or Edit / Undo) undoes the last action you did, but unlike Illustrator, doing it again redoes that action instead of stepping back. Photoshop uses the undo command to compare the effect of your last action instead of using it to step back multiple times. To step back multiple times (and then perhaps forwards again), you need to use the **history panel**. Experiment with it.



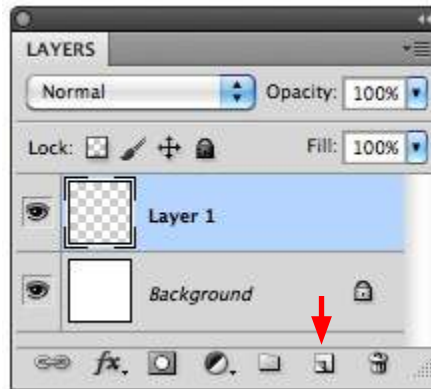
One thing that might take getting used to is the fact that there is not a set number steps that show up in the history panel. How many times you can step back depends on the number of pixels in your image and how much memory Photoshop has available

to it. If you are working on an image that has many pixels (many more than 600x600) then the program can use an incredible amount of memory. If things start slowing down in Photoshop, this is probably what is happening.

## Layers

In Illustrator we saw how making an object over another object made a 'stacking order' where you could bring things forward or back. In Photoshop anything you make actually changes the pixels, and so obliterates anything under it. You can keep the pixels under the new pixels by using the **layer panel**.

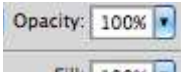
Button to make  
a new layer  
(arrow) and new  
layer (selected)  
with transparent  
content



In the layer panel click on the new layer icon at the bottom of the panel (red arrow in the illustration). Like laying a clear piece of glass over your drawing, this will enable you to make a new drawing 'over' your previous one (which confusing enough is called the 'background' layer). In the layer panel this new layer will show up with a checkerboard, which is Photoshop's way of telling you it is transparent.



With this layer selected (highlighted in blue), draw some lines over your previous drawing, then click the eye next to layer 1 to hide the layer then click again to show the layer. You should see that you have actually made two Photoshop images, one on top of the other.



With the **opacity** setting at the top of the *layers panel* you can also set that layer's transparency so that you can see through it in varying degrees.

The bottom 'layer' called the background cannot be moved

Make new layers and draw on them. Draw on each layer by clicking the layer you want to draw on by choosing it in the layer panel. You can delete layers by selecting them and clicking on the little trash can *at the bottom of the panel* or by dragging the layer icon to that trash icon. You can also change the *stacking order* of the layers by dragging the icons in the layers panel up or down. The layer at the top is always 'over' the other layers in your image. When you are done with your layers you should incorporate them into your image by going to Layers / Flatten Image.

Illustrator also has layers, and they work pretty much the same as in Photoshop, so now you also know something else about Illustrator!

## Getting Images

Up to this point we have been making things from scratch in Photoshop. Although some people make a living doing this, it is much more common to use the application to edit photographs.

You can set a file type to always open in Photoshop by going to File / Get Info in the finder and changing the 'Open with' application

Almost any photographic image can be opened in Photoshop. You can get one from the web (as shown at the beginning of this chapter), from your digital camera or scanner, or just open something someone sent you in an email. Either go to File / Open in Photoshop, drag the image file onto the Photoshop icon, or hold down the control key while holding the mouse down on a image file and choose *open with Photoshop*.

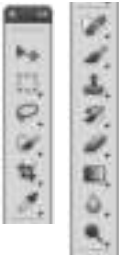
Go ahead and open an image file in Photoshop. Each image that you open will have a different pixel dimension, and as we will see later, the number of pixels in an image is very important. For now, go to Image / Image Size, and see the number of pixels you have. If either dimension is less than about 100, then your image is probably very small, or to put it another way, the pixels will be too big, so you should find another image.

If getting an image from Google, make sure you don't get the preview, but instead go to the actual image

If, on the other hand, either dimension is over 6,000 pixels, then your image is too big, and the sheer number of pixels may be unnecessary and bog down the application. So, you should choose a different image. If you do an image search in Google it will tell you the size of an image in pixels before you go to it, and you can also specify general pixel sizes to search for.

Assuming you have an image which is just right, let's look at a few things. Just like in Illustrator you can zoom in or out of your image by holding down the space and command (and option) keys. If you are

zoomed in, you can hold down the space bar to drag around the view. Zoom in close enough to look at the individual pixels that make up the image. Zoom back out to see how those individual pixels make the illusion of continuous tones.



Now lets look at the tools again. Besides the color tools we examined, we are going to be most concerned with the first two groups (see the dividers in the panel?) of tools. The first group of tools are selector and move tools, and the second group are the tools that actually change the color of pixels, or the editing tools.

## Magic Wand Tool

It is a quandary that a Photoshop image has no objects to select, but usually we really need to select things we SEE as objects. But since these things are usually defined by their color and tonality, we have a number of selection tools that allow us to pick pixels which are of similar color and tonality and leave other ones alone.



The tool with which we can best see how this works is the **magic wand tool** (associated with the quick selection tool). If the **tolerance** (in option panel) is set to 1, this tool will only select the color (and tone) where you click. But in a photograph, one color usually doesn't go very far (zoom up close to a color and you will see that the pixels are usually composed of several colors).



If you set the tolerance to a higher number you will see that the higher the number, the more pixels close to that color will be selected. Checking the box labeled '**contiguous**' is usually a good idea since it will limit the selection to those pixels which actually touch each other, rather than any pixel in the image that happens to be close in color.

Using Magic Wand Tool at tolerances of 40 (left) and 80



Click around your image changing tolerances to see how this works. As in most Adobe number boxes you need to hit the return key after you enter the number. You will also notice that making any selection deselects your last selection. If you would like to add to your selection click on the second box at the left of the options panel (or hold shift), and if you would like to subtract from your selection choose the third box (or hold down the option key). If you would like your selection to be a little smoothed at the edges, then click the option labeled 'anti-alias'.

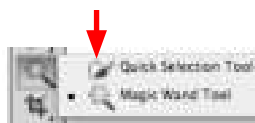


Whenever you have a selection in Photoshop, any action you do will only effect that selection. Choose the brush tool and paint over the selection. Now

change the (brush options) mode from 'normal' to 'color' in the pull-down menu - the brush will only change the color within the selection, not the tonality (darkness). Remember to set the mode back to 'normal' when you are done. Copy your selection using the move tool and holding down the option key while you drag it to see how that works. When you are finished with your selection, go to Select / Deselect.

## Other Selection Tools

Making selections is very important in Photoshop. Although the magic wand tool and the shape tools (such as the rectangle and oval) are straightforward, they are rarely the best tools to use when making selections.



The **quick selection tool** is probably the most useful selection tool. With this tool choose a brush size in the options panel (as with the brush tool), and 'paint in' your selection. The tool will attempt to find the line where colors change and conform to that line. If the selection goes beyond where you want it to, click in the options panel on the icon with the brush and the minus symbol to paint the selection back out (or just hold down the option key while painting), then go back to the plus icon (or hold shift) to add it back in if you need to. By going back and forth like this you are actually teaching Photoshop what the object you are selecting looks like.





The **lasso tool** is one of the crudest selection tools, but also one of the quickest. This tool doesn't look at the colors and tones in an image, but just selects along the line that you draw with it. The **magnetic lasso tool** does much the same thing, but attempts to 'snap' to color changes close to where you are drawing.

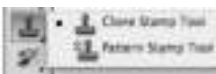
Each of these tools has a use, and there are actually more ways of selecting and refining a selection that we will get to later.



While not exactly a selection tool, the **crop tool** is worth explaining here. Basically you just draw a box around the part of the image you would like to keep and hit the return key. The outside parts of the image are consigned to the ether. In the options panel you can also size your image while cropping it, which is more useful to do after we learn about sizing images.

## Clone Stamp Tool

With all of the editing tools, if you have a selection, the tool only works within that selection. So let's make sure we do not have a selection by going to Select / Deselect (you will probably want to learn the key command for this).



Choose the **clone stamp tool** (also called the rubber stamp tool). What the stamp tool does is take information from one area of the image and paint it on another area. First, while holding down the option

One click to do two things is rather un-intuitive

key, click on the area you want to take from. This sets the **source**. Now with no key held down click where you want to paint and start painting. This does two things: First it sets your **destination** (relative to your source) and secondly it starts painting. If your brush is too big or too small, change the size (and hardness) in the options panel.

If you would like the same source with each click in different areas you can uncheck 'aligned sample' in the options panel

Once you set the destination with that first click, the source and the destination are locked together until you set another source. Experiment with this. If you have two images open (or more than one layer in one image) in Photoshop you can actually set your source at one image or layer and your destination at another. The clone stamp tool is a very good way to not only put another eye on your friends' foreheads, but also to clean up parts of images, such as wires in the sky, trash on the grass or ex-girlfriend in the photo. There are some ethical considerations relating to Photoshop.

## Image Adjustments

Perhaps the most basic and commonly used Photoshop techniques are adjusting the brightness, contrast, and color of images. With any image you work on you should at least consider the possibilities of tweaking these.

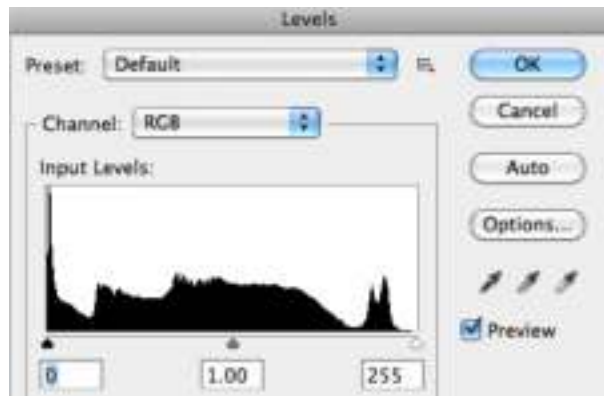
With an open document, go to Image Adjust / **Brightness / Contrast**. With preview selected, adjust your image. If you have a selection it will only work in the area of the selection, but if you have everything selected or nothing selected your entire image will be adjusted.



A more accurate and flexible alternative to brightness / contrast is to go to Image / Adjust / **Levels**.

In the main window of this panel there is what looks like a mountain(s). This is called a **histogram**, and it is actually a map of the different tones in your image. At the left are the darker areas, and at the right are the lighter areas. The height of the mountain is how many pixels there are of a certain tone.

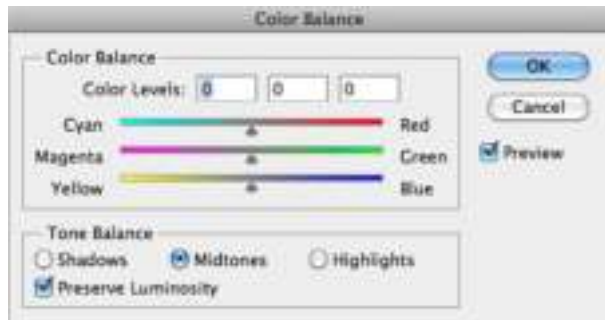
There are 256 tones to an image. Each is numbered 0 through 255



By dragging the small triangle sliders directly below the histogram you can 'remap' the way these tones look. Drag the right slider to make the light areas lighter, and drag the left slider to make the dark areas darker. Generally you first put the triangles near the bottom of the mountains. After you do this, drag the middle slider (called the gamma) back and forth until the image looks good (you may have to go back and tweak the other sliders after you do this). In all Photoshop requester boxes click 'Preview' on so that you can see the results as you adjust.

Using selections with image adjustments is a very powerful way to adjust the way images look

To adjust the colors of an image, go to Image / Adjust / **Color Balance**. Even though there are only three colors you adjust directly, these are all that is needed to adjust *all* the colors in your image. Notice that there is no way to make an image more yellow and more blue at the same time. These colors are opposites. Remember that if you would like to change only one part of your image, make a selection first.



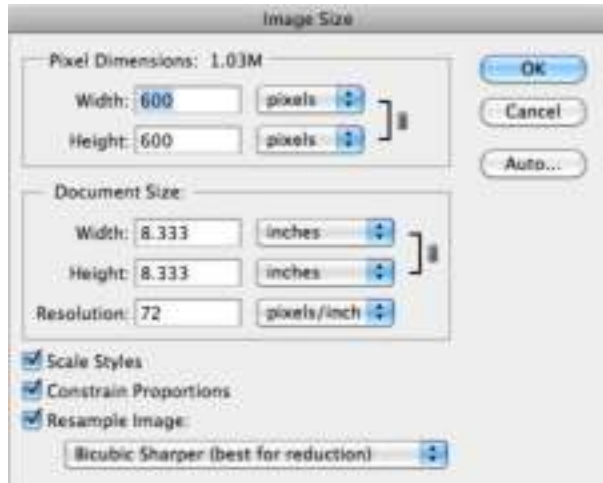
d-1 @ 100% (R)

## Sizing Images for the Screen

At the top of your document window you will see a percentage. Unlike in Illustrator, this is very important in Photoshop. At **100%** your image is the size it will appear if saved and viewed in any other application destined for the computer screen, including web browsers, emails, and presentations.

To adjust this image size for the screen, go to Image / Image Size. For the screen we are only concerned with the pixel dimensions - it does not matter at all what the document size is, since this refers only to printed documents.

At the bottom of the image size box is a way of choosing the method Photoshop uses for sizing. Generally use the option 'best for reduction'.



You should always constrain the proportions of your image!

You should always check '**Constrain Proportions**' when resizing an image. It is the equivalent of holding down the shift key when resizing an element in Illustrator. Without constraining proportions your image will stretch and distort. If you do need a long rectangle from a square image, go back to the crop tool. If that doesn't work, find a new image!

**Resample** is a fancy way of saying 'change the number of pixels', so without this checked we wouldn't be able to do what we need to (check it).

The squares that make an image on a screen are not really pixels, but it is convenient to think of them as such

Now change either the width or the height of the pixel dimensions. If your image is too large at 100%, undo your image size and enter a smaller number. You have to get used to pixels as a measurement. Screens have different sizes and resolutions, so inches or other measurement units really don't apply when talking about screens. A standard small screen is 1024 pixels wide by 768 pixels high.

Never add pixels!

Adding pixels to an image is almost always a very bad idea. Think of it this way: if you had an image that was 5 pixels wide and 5 pixels high, then you would have a total of 25 colored squares – maybe only enough information to convey a rough letter or number, but not much else. Now imagine scaling this image to 500 pixels wide and high. There is no place for Photoshop to get more information, so it would be stuck with the very little information in the original image. And since it would be bigger, it would look worse! Just like spiders. The same thing happens *whenever* you add pixels to an image. So don't.

## Saving an Image

When you save an image you opened from somewhere else, go to Image / Save As... You should save your image in one of two formats: Photoshop or JPEG (in the format box choose the shortest name of either option).



**Photoshop** is the best format to save in if you want to retain everything about your image. It will save your layers (and other things we have yet to get to) and every bit of quality you have.

When you save a JPEG you can choose quality and large file size or visa-versa

If you want to send your image to someone else, then **JPEG** is probably the best option. These are small files that send quickly, and they can be opened in any application that accepts images, including email, presentation, and web applications. The downside is that JPEG compresses the information in the image, so you lose some quality, and you also lose any layers you may have.

Also, when naming an image, keep the file format suffix that Photoshop adds (.jpg or .psd). Changing this suffix or taking it off can lead to trouble.

## Getting Out of Trouble

Now is a good time to get some images and explore the techniques we have been going over. Also experiment with some things we have not gone over. One of the problems with doing this is that you may get yourself into a blind alley until you know more. On the next two pages is a list of things to look at if you are stuck in the program and nothing seems to work right. You may want to bookmark these pages. It is repeated for reference at the end of this book.

## Photoshop Trouble?

**1. What is the memory (bottom of window) and magnification (top of window)?** If your magnification is something less than 20% when the image fills your screen you may have to go into Image / Image Size to reduce the number of pixels.

**2. Are you in Greyscale or RGB (top of window)?** If you are in greyscale, you cannot add color to an image. Go to Mode / RGB to correct this. If you are in Index Mode you might also have problems. Change the mode to RGB.

**3. Are you in Quickmask mode (top of window)?** If the only thing you can paint is red, then you are probably in quickmask mode. Click the icon at the very bottom of the tool panel to get out of it.

**4. Do you have very small marching ants (sometimes you cannot see them)?** It is not unusual to have such a small selection that you don't see it, and since if you have a selection, Photoshop will only act on it, then it will seem like you can't do anything. Go to Select / Select None.

**5. Do you have a minuscule or huge brush (brush panel)?** Strange things will seem to happen if your brush is very big. It can easily surpass your canvas size!



## Photoshop Trouble?

**6. What layer are you on (look in layers panel)?** It is easy to attempt to adjust an image with the layer that doesn't have anything on it selected.

**7. Is the layer set at normal mode and full opacity (layers panel)?** If your layer is set to a very low opacity, or on a mode that won't show up, all the changes in the world won't seem to do anything.

**8. Are tool options set at normal mode and full opacity (tool options palette)?** Like with layers, if you attempt to paint with a brush that is set to a low opacity, nothing will seem to be happening.

**9. Are the preferences set correctly (in File / Preferences)?** Like Illustrator, how Photoshop behaves is governed by Photoshop / Preferences. Take a look at these when something is not working right. Take a look at them anyway.

## Chapter 5 Review

### **Pixels**

concept of pixels (each one color, one color only)  
pixels as building blocks of an image

### **New Document**

opening new image  
pixel size, color mode  
no page, but canvas

### **Brush Tool & Options**

brush size, hardness, mode, and opacity  
foreground & background color chips

### **Selections**

selecting part of an image with rectangle or oval  
moving and copying selections

### **History Panel**

using undo to compare last action  
using the history panel to step back, memory issues

### **Layers**

using layers to draw one image over another  
making new layer  
moving layer order, deleting layer, flattening

### **Getting Images**

getting images from various sources  
opening images in Photoshop  
using zoom and grabber tools, keyboard shortcuts

### **Magic Wand Tool**

setting tolerance and extending selections  
using return key when entering numbers

### **Other Selection Tools**

quick selection tool  
lasso and magnetic lasso tools  
crop tool

### **Clone Stamp Tool**

option-click to set source, click to set destination  
using between images and layers

### **Image Adjustments**

histogram as a map of your image  
changing light, dark, and medium tones  
using color balance to change color of an image

### **Sizing Images for the Screen**

viewing images at 100% (actual size in pixels)  
constraining proportion  
using pixels as measurement  
resample = changing the number of pixels  
never sizing an image to have more pixels

### **Saving an Image**

Photoshop and JPEG file formats  
maintaining correct suffix (.psd or .jpg)

## Chapter 5 Quiz

Find an interesting image which is over 500 pixels wide from the web (if you do a Google search, make sure you don't grab the thumbnail, but instead the larger image you see after clicking the thumbnail).

Crop the image to make either a very tall or wide composition.

Using selections, do several things we have covered to parts of the image, such as painting on it or changing the levels.

Do something to the sized image that hasn't been covered in this book. Look around. You will find something.

Save this image as a JPEG file with as small of a file size as possible without losing too much quality. Use the preview option in the JPEG dialogue box to preview the quality.

Combine two images using layers. Reduce the opacity of the top layer to 'see through' it. Size the resulting image down to make the image fairly small when viewed at 100%.

Save image as a Photoshop file (.psd) so that your layers remain intact.

## Chapter 5 Practice

With the clone stamp tool put Donald Trump's head on Sarah Palin's body (okay, use the personalities du jour instead). Make sure both images you do this from are sized accordingly so that they are the correct size relative to each other at the same magnification (percentage at top of window).

Select things in images a variety of ways using the selection tools you have learned. Which way works the best for which type of situation?

Make selections and alter the levels and color in just the selections. See how dramatic you can make a photograph using this technique.

Either on the web, or preferably from your own photographs, find some images that might benefit from using the levels and color balance controls. Also use Image / Auto Tone, Contrast, or Color. Sometimes these automatic adjustments work very well, other times they do not.



# 6 Photoshop Layers

*Photoshop is a bottomless application. Because you can do multiple operations in sequence to get different effects, the true bounds of the program are as elusive as what one could do in a traditional photographic dark-room. In this chapter we will look at a few new things and look at others like layers in more depth.*

## The View & Filters

Photoshop needs screen space. Since we all don't have multiple large monitors, we need to be able to maximize what we do have. Pressing the 'f' key cycles through different view modes to get rid of the clutter of the window frame so you can concentrate on what you are working on. Combined with this is the tab key, which toggles the panels on and off.

You should always adjust the sharpness of images at 100% view

Just like in Illustrator, zooming in and out of your image is also important. Double-clicking on the zoom tool itself lets you see the image at 100%, which is important when you want to see how the details of the image look. Generally images should at least be assessed at 100% to see if they need sharpening. If your image needs **sharpening**, go to Filter / Sharpen / Sharpen. Sharpen several times to see if it needs more than one 'pass' and to see what happens if you over-sharpen.

If you need less than one pass of sharpening, you can go to Filter / Sharpen / **Unsharp Mask**, and enter an amount of 50% and a radius of 0.5 pixels. This is roughly equivalent to half of a sharpen pass. With 'preview' checked you can see the results of entering different numbers for amount and radius.

Unsharp Mask controls

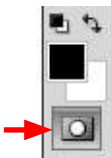


You should always adjust the tonality of images at 'fit in window' view

Double-clicking on the grabber tool fits the image on your screen so that you can see the whole image at once. This is useful when you want to do things like adjust levels or color. While you are in this view, use some of the other filters (the filter used last is listed at the top of the menu). Many of them are fun, and some can be very useful. The **filter gallery** (Filter / Filter Gallery) lets you apply a wide range of filters from one window.

## Quick Mask & Saving Selections

As stated before, making selections is very important in Photoshop. Here is another way of selecting that is very useful. With an image open, make a selection using any of the ways that we have covered. Now click on the very bottom icon in the tool panel. Your image should now have a red overlay where it is not selected and no overlay where it is selected.





The red is called a **mask** and we are in the **quick mask mode**. This mask is like a paper mask you would use to block the paint when spray-painting.

Also notice that any colors you may have had in the tool panel's color chips have now turned to black and white. With the brush tool 'paint out' some of the selection, exchange colors (little double arrow or the 'x' key - remember?) and 'paint in' some of the selection. When you are finished, click again on the quick mask tool to show the selection in marching ants again. You will see your painting changed the selection. With quick mask you can easily modify a selection to get it just right.

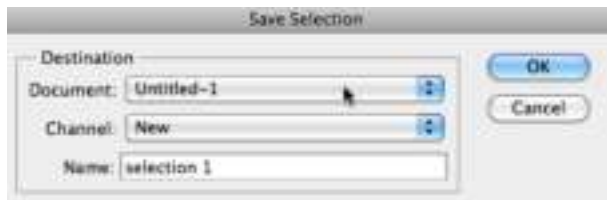
If you had a rather large and soft brush when you were painting in quick mask mode you may have noticed that your selection had soft edges that disappeared when you went back to marching ants. Those soft edges in the selection are actually still there. Selections do not have to be either selected or not - they can have edges (or other parts) that are partially selected.



Paint in quick mask mode with your brush set to 50% opacity. The areas where you paint are actually half-selected. When you toggle out of quick mask mode the marching ants will only show in areas that are more than half-selected. If this makes your brain hurt, don't worry, it only deserves a mention.

Hopefully you can see that making selections can involve quite a bit of work. Fortunately you can save selections.

With an area selected, go to Select / Save Selection. Now name your selection and hit OK. Your selection is part of the document, and if you save your image in Photoshop format (not JPEG) it will be there when you open the file again. To bring your selection back, just go to Select / Load Selection. You can save as many selections as you need to.



Selections are actually separate black & white (grayscale) images called **alpha channels**. With a selection saved, open the channels panel.

A selection at the bottom of the channels panel.

An RGB color image is actually made up of 3 black & white images. These are called channels.



You will see your selection near the bottom of the panel. You can actually edit this selection 'image'. If you understand this, some things later on will make a little more sense. After you note the selection in the channels panel, close it to keep things looking simple.

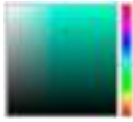
## Fill and Stroke

Some things that are obvious in Illustrator are not as obvious in Photoshop. Lets make a rectangle the Photoshop way. First drag out a selection in the shape of a rectangle. Now go to Edit / Stroke.



The resulting box is where you make a stroke around your rectangle. You have to experiment with how many pixels translates to what width of stroke. It depends on how many pixels your image is. The more pixels there are in your image the more width you will need for your stroke.

You can change the color of the stroke by clicking on the color. You will see a **color picker** which is fairly common in Photoshop. Clicking on an area in the large box will choose the brightness and saturation

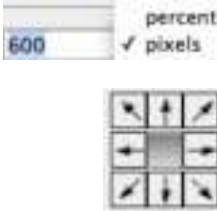


of a color, and clicking on the strip next to it will change the color itself. If you don't like this way of choosing colors you can change the default color picker in Photoshop / Preferences / General.

You can change the fill in your rectangle by going to Edit / Fill. Here you have more ways to specify a color, but otherwise it is the same as specifying a stroke. You can apply a fill and / or a stroke to any shaped selection. However, unlike Illustrator, you cannot edit the stroke or the fill later. They replace the pixels behind them unless they are on a different layer.

## Canvas Size

You have probably noticed that if you try to paint or copy a selection to anywhere outside the borders of your image nothing happens. First you need to extend the area where you can work, otherwise known as your **canvas**. Go to Image / Canvas Size and change the dimensions of your canvas either in pixels or percentage. You can also specify where that space is added to your present image with the buttons below the size. The canvas extension color is what color the added pixels will be.



## More Layers

Now that you have a better understanding of Photoshop, it is a good time to revisit layers. Open two images in Photoshop. Now with one of these images, select everything (Select / All) and copy the selection (Edit / Copy). Activate the other image by

clicking on it or the bar at the top of the image, and go to Edit / Paste. You will now have two layers with each image on a separate layer.

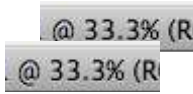
Go to the layer panel, and notice that your first layer is labeled 'background'. This is actually not a true layer, so let's make it one by double-clicking on the representation of the layer in the layers panel. Let the name of the layer be 'layer 0', and hit return or the OK button. Now in the layer panel drag layer 0 over layer 1. Notice how it now comes to the front in your image?



Now with your top layer selected in the layers panel, go to Edit / **Free Transform**. Here you can scale or rotate the top layer by positioning your cursor over a corner box or outside of a corner box (look at your cursor closely to see a hint on what clicking and dragging will do). Remember to always hold down the shift key if you are scaling, otherwise your image will distort. Also don't scale the image larger. If you did, it would be the same as increasing the pixels when you adjusted image size. When you are done, press the return key to commit the transformation.

When cropping or transforming you can also double-click to apply the effect

If the image on the layer you are transforming is much bigger than the original image, the transform box will be much bigger than your image. The best



way to avoid this is to get the image you are going to add to another image approximately the same size (in pixels) before you copy it to the other image. Having both images open at the same magnification (top of document) will show you their sizes relative to each other, and therefore how big the image to be pasted will be when pasted.

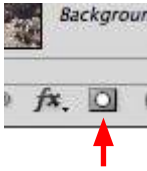
Look at the other transform options by going to Edit / Transform. Here you have more control than in Free Transform. Remember that you must have a layer or a selection in order to transform.

While you have an image with two layers, do something else. Make a selection on your top layer and press the delete key. When you didn't have layers the delete key filled the selection with the background color. Now that you have a layer it replaces the selection with transparent pixels. Hide the bottom layer by clicking the eye next to it in the layers panel. You will see that transparent pixels are indicated by a checkerboard pattern. This is the way Photoshop indicates transparent pixels. You can also paint on the top layer with the eraser tool to make the pixels transparent. Paint with the options for the eraser tool set to 50% opacity. Pixels can have any degree of transparency.



## Layer Mask

There is a lot you can do with combining layers in Photoshop. Deleting or erasing portions of the top layer is one way of doing it, but there is a far better way.

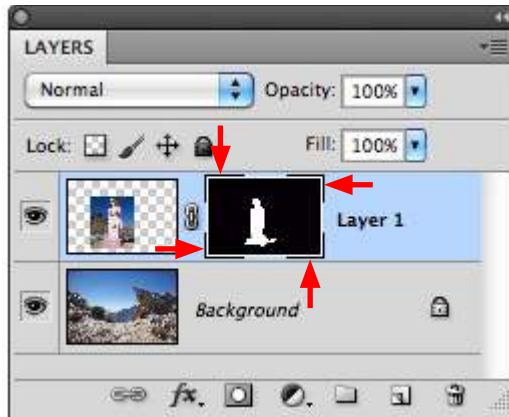


Like before, copy one image on top of another to make two layers (we probably want to start fresh here). With your top layer selected in the layers panel, click on the add layer mask icon (it looks like the quick-mask icon) at the bottom of the panel.



What this does is make a 'mask' (much like a quick-mask) associated with that layer. Make sure the mask is selected by clicking on it in the layers panel (it will have brackets on the corners if it is), and paint with the paint brush tool. You will notice that you can only use black and white (again like the quickmask). Change the foreground color to black with the exchange arrows and paint on the image. You will see that this 'erases' the top layer the same way that painting with the eraser tool did.

Layer Mask on layer 1 showing brackets on corners of the thumbnail meaning that the mask, not the image, is selected



The real power of using this method of erasing parts of a layer lies in the ability to exchange the colors and paint with white to 'paint back in' the layer. By going back and forth painting with white and black you can get exactly what you want in combining the layers. For practice do this on several sets of images.

You can also paint (or anything else) on the images themselves by clicking on the image thumbnail in the layers panel. Make sure there are brackets around the image thumbnail that indicate the image and not the mask is selected.

If you save your image as a Photoshop file (.psd) then your layer mask remains intact for when you want to come back to it. If you are finished with your layer mask you can drag the mask thumbnail to the trash can at the bottom of the layer mask panel and choose to 'apply' the layer mask. This will make the transparent parts permanently transparent pixels.

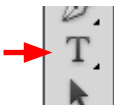


## Type Tool

As we have seen, with the first two groups of tools in the tool panel we can select and edit. The third group of tools are vector tools, and work much the same as they do in Illustrator. But, as we have also seen, Photoshop is not a vector application, so working with these tools is limited and awkward in comparison to Illustrator.



The type tool is one tool you might find useful, although as we will see it is usually better to add type to an image in Illustrator.



With an image open in Photoshop, choose the type tool and look at the options panel. Here you can change the size of the type (pixels is usually the unit you want to use here), the color of the type, and other things. You can also open the character and



paragraph panels to have more options. Type a word or two, and you will notice that a new **type layer** is created in the layers panel.

A type layer in Photoshop behaves in many ways like any other layer. You can use the transform commands, move the layer's stacking order, etcetera. It is different, however, in that the type is still type, and it is able to be edited. Click on a layer other than the type layer to deselect it. Then double-click on the type layer's icon in the layer panel. The text will be highlighted, your tool will change to the type tool and you can edit the text.

At this point the text is still text, and not pixels, so there is limited ways of dealing with the text in combination with your image. For instance, you cannot make selections of your text like you have with other images. To make the text pixels and make the layer behave exactly like any other layer, go to Layer / **Rasterize** / Type. You can now no longer edit the text, but it is now a true Photoshop image. This is roughly equivalent to creating outlines in Illustrator - it changes the text to the native language of the application, which in Photoshop is pixels.

To rasterize something is to change it into a pixels

Since the type is now in pixels, it will have jagged edges if the pixels are not small enough. And since type generally has much harder edges than a photograph or other illustration, these pixels will still show even when they are very small. For that reason, it is usually best to put the photograph into Illustrator and deal with the text there. Which is what we will do in the next chapter.

## Chapter 6 Review

### The View & Filters

screen modes, tab to get rid of panels  
sharpen pass(es) and unsharp mask  
filters & filter gallery

### Quick-mask & Saving Selections

making and editing a quick mask  
saving and loading a selection  
concept of alpha channels

### Fill & Stroke

specifying color (and stroke widths)

### Canvas Size

extending the canvas in different directions

### More Layers

two images on two layers  
making background a layer  
free transform  
scaling, rotating (etc.) selections or layers  
eraser tool and delete key to make transparent

### Layer Mask

making and editing layer masks  
selecting either layer mask or layer image  
applying layer mask

### Type Tool

making and editing type in Photoshop  
rasterizing type

## Chapter 6 Practice / Quiz

Scour the web and / or your own photographs, and collect several which have a lot of pixels (each over 1000 pixels in either direction).

Finding more photographs as you need them, combine your images into different compositions using layer mask and quickmask.

Your photo-compositions should each illustrate one of at least four of the following concepts:

sadness  
surprise  
ugly  
extreme  
wtf  
red  
tangled  
alien  
stupid  
drastic measures  
black & white

Title each composition using Photoshop's type tool. Choose appropriate type styles for each.



# 7 Images to Illustrator

*Almost every well-designed advertisement, poster, flier (etcetera) is designed in Illustrator. But also, the majority of these use photographs or other illustrations done in Photoshop. The real power of using these applications is using them together. In this chapter we will see how to correctly place Photoshop files into your Illustrator designs.*

*Image sizing theory is a very important part of this chapter, but don't worry if you just cannot understand it - there are step by step instructions to sizing images after the explanation.*

## Sizing Images Theory

Illustrator is often used to produce communication destined for the screen, but it does this through the same ways as for print

Before we place Photoshop images into Illustrator we must size them for print, since Illustrator at heart is a print program. Sizing images for print is one of the most difficult concepts to master, but is extremely important if you want high-quality images. And you do.

Open any photograph in Photoshop and go to Image / Image Size. When we consider images for the screen, the size of pixels will always correspond to the 'pixels' on the screen, so we are only concerned with the number of pixels.

For print (or Illustrator) we are also concerned with the size of those pixels, since in printing they may be any size. In particular, if the pixels are too large (another way of saying not enough pixels for the size of the image), then they will be seen by the naked eye, and the image will look bad. So we want to make sure those pixels are small enough. Adjusting the image size is how we do that.

Remember:  
sizing for screen,  
check resample,  
sizing for print,  
uncheck it



To repeat:  
Resample means  
to change the  
number of pixels

The first thing you do when sizing images for print is uncheck 'Resample Image'. We do not want to change the number of pixels now since we want all the pixels we can have. Adding more pixels will only weaken the quality of the image. Notice when you uncheck resample you can no longer change the pixel dimensions.

You may remember that *document size* was another way of saying *print size*. When you take an image to Illustrator we are very concerned with document

size, since that is the size our image will show up on the Illustrator page (and later, the size it will print). In the **resolution** box, enter '200 pixels per inch'. This is the way you tell Photoshop to spread out its pixels so that there will be 200 of them for every inch of print (pixels per inch, or PPI). In general 200 is a good number to use, since there are not many images where you need more pixels per inch to have the pixels disappear.

Some people will claim that number should be 300 PPI, and for some situations they are correct, and at the least it leaves some margin of error. But don't worry about that now – the techniques for image sizing remain the same no matter how many pixels per inch you need to end up with.

Payne's Law states that the image you want from the web will not have enough pixels for its intended use

The width and the height will change when you enter 200 in the Resolution box. Consider these the maximum height or width of your image. In the example above, that will make our image at most 3 inches in either dimension. Think about the math that Photoshop is using to arrive at this number. In our example there are 600 pixels (in either direction). If we want to spread those pixels out so that there are 200 of these little squares per inch, it means that they will cover the distance of 3 inches. In other words  $600 / 200 = 3$ . Without looking to see what Photoshop comes up with, what would the image size be if you entered 300 pixels per inch in the resolution box? Well, if you want 300 pixels per inch, and there are 600 pixels, then you would get 2 inches.

Now look at your own image at 200 pixels per inch. Do the dimensions Photoshop's calculations come up with make sense to you? What we are doing here is not brushing up on your math skills, but attempting to understand this pixels and inches thing. For the purposes of this book  $1/200$  of an inch is the size at which pixels disappear to the naked eye, therefore the dimensions of your image at this resolution is the maximum size it should be in Illustrator. If your image were any larger the pixels would have to be bigger to make up the distance.

This is all physics (the ether kind). If you have an image that is too small (not enough pixels for what you want to use it for), all the wishing in the world will not beat the physics of having pixels which are too big.

Don't worry about copyright when using other peoples' images for your own education. Just don't sell them or post them on the web.

This deserves an example. Let's say you want a photograph to cover an entire flyer which is 8 x 10 inches. You find the perfect photograph on the web and it is wonderful quality. But, it is 500 pixels high (let's leave off the width for simplicity). What happens if you spread those pixels over 10 inches is that you only get to have 50 pixels for every inch. In your resulting print a pixel that is  $1/50$  of an inch will be very visible to the naked eye, and that wonderful looking photograph on the screen will look jagged and blurry in print. In other words, that photograph will not work for this situation. You will have to go find another image that has more pixels.



image with not enough pixels (left) and with enough pixels (right)



Don't stretch images!

If you find that after you size one dimension of your image, the other dimension is too large, use the crop tool to make that dimension smaller. If the other dimension is too small, then resize your image using this dimension. Remember that there is no way to fit a square image so that it fills up a long rectangle without stretching (distorting) the image.

For print, only use resample to reduce the number of pixels

If you find that you have a very large number of pixels per inch once you size an image, you can reduce the number of pixels by checking (!) the resample box and entering 200 or 300 pixels per inch. This will reduce your file size and have no impact on quality. Just make sure the constrain proportions box remains checked.

## Sizing Images in Use

The previous section hopefully gave you some insight into how image sizing works. But, it is a difficult subject for most people, so on the next few pages are some steps you should follow (exactly!) to make sure your images are sized correctly. Also included is a review of sizing images for the screen, and you will see that sizing images for InDesign is the same, so it is included also. Finally, although you probably won't need it, the related subject of sizing to copy and

paste in Photoshop is also included. You might want to bookmark these instructions. They are repeated as reference at the end of this book.

Use these steps to size a few images, and while you are doing that, try to understand what is happening (as explained earlier in this chapter). Image sizing at heart is pretty simple, but dastardly difficult to explain and understand.

## Image Sizing Steps

### **Before sizing any image for print or screen**

Use the scanner or camera settings you think most appropriate when getting an image – you can always do it over if they are wrong. If you are acquiring images from the web, simply drag them to the desktop and then open them in Photoshop. If you cannot find images with enough pixels, then consider making the images smaller in your layout or finding others.

Sizing images should generally be done before any work is done on your image – if you do not know the final print or screen image size, then determining this will be your first step. You might want to slightly over-sharpen your images for print (but not for screen).

### **Sizing images for Print (Illustrator, InDesign)**

1. Scan image at settings you think might be appropriate (or get the biggest you can from web).
2. In Photoshop, go to Image / Image Size. With the resample image box *unchecked*, enter the document size (print size) your image will be in the final print-out or in InDesign (either width or height). If you don't know it the eventual printed size, figure it out before going on.
- 3a. If the resulting Resolution is less than 200 pixels per inch, then go back to step one and scan (or get a web image) with more pixels.

## Image Sizing Steps

3b. If the resulting resolution is more than approximately 300, then (to save disk space) check the resample Image box (and constrain proportions box) and enter a resolution of 200 to 300 in the resolution field. Check at the top dialogue box to make sure that the “was” size is greater than the pixel dimensions size. Click OK or hit the return key.

4. Save image as a Photoshop file if you will be working on it more in Photoshop or taking it into Illustrator or InDesign. You can also save as a JPEG if it is finished.

Never resize in InDesign or Illustrator unless it is to just tweak the size of an image. Making an image larger in these programs is exactly the same as changing the resolution (pixels per inch) to a lower number.

### **Sizing images for screen**

1. Scan image at settings you think might be appropriate (or get the biggest [in pixels] as you can from the web).

2. In Photoshop, go to Image / Image Size. With the resample image box and the constrain proportions boxes *checked*, enter the size in pixels (either width or height). The image size in Photoshop at 100 percent (at top of window) is the size the image will be in any web, email, or digital presentation.

## Image Sizing Steps

3. Check at the top of the dialogue box to make sure that the “was” size is greater than the pixel dimensions size. If it is not, then re-scan your image using more resolution or a higher percentage (or get different web image). If it is greater, then click OK.

4. Save image as a Photoshop file if you will be working on it more in Photoshop, a JPEG file if it is photographic and for use on the web, a Compuserve GIF file if it is hard-edged graphic without many colors and for use on the web. You can also use the Save for Web option for JPEGs and GIFs with the advantage of seeing your quality loss and file size before you save. PNG files are also a good alternative formats to use.

### **Copying and Pasting in Photoshop**

When copying from one image to another, you will notice that the image will paste according to the relative pixel dimensions, not the document size or window size. If you need to make the pasted image bigger, then re-scan it and paste again. If you need to make the pasted image smaller, you can change the pixel dimensions as above or use Photoshop’s transform tool.

## Placing in Illustrator

Once you get an image sized in Photoshop, save it in either Photoshop or JPEG format. Now open Illustrator and save your document in the same folder as your Photoshop image. When **placing** images into Illustrator, the application does not actually put the whole image into the program, but only a preview of it. Therefore, it always needs to know where the original image is. Placing them both in the same folder is the simple way of making sure Illustrator knows where your images are.



Now (in Illustrator) go to File / Place. Make sure that **link** is check-marked and template and replace are not check-marked. Choose your file and hit 'okay'. A **preview** of your image will appear in Illustrator. It can be moved with the selection tool. It can also be scaled in Illustrator, but this should be done only to tweak the size of an image since you will also be changing the pixel dimensions by doing this. And never scale it to a larger size.

You may find that there are other ways of getting images into Illustrator, such as by dragging, pasting, and even opening them. Resist the temptation and don't use these ways. They are for special uses only, and can bloat the file size of your Illustrator document, make the application unstable, and generally make life difficult.

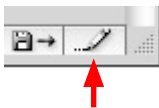
You might notice that your photograph does not look as good in Illustrator as it did in Photoshop. Remember that Illustrator is not a pixel-based application

- it is just showing you a preview of what the image generally looks like. When you print your document or save it as a PDF it will retrieve the original image file and use it to make a high-quality rendering of your images.

## The Link Panel

When you are placing image files into Photoshop, you are **linking** them, and the link panel lets you have control over this. Go to Window / Links and you will see a thumbnail of the image you placed into Illustrator.

A properly linked image

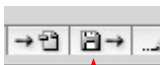


Since Illustrator cannot edit pixel-based images, it allows you to easily edit them in Photoshop. With your image highlighted in the links panel, click on the edit button at the bottom right of the panel. Your image will open in Photoshop. Make an obvious change to your image (maybe just draw a line with the brush tool), and then save the image. Go back to Illustrator, and you should see a box alerting you that your image was modified. Click 'yes' to update the preview in Illustrator.



You should now see your image with changes in Illustrator. This is the way of editing images once they are in Illustrator. The link panel will also tell you where your photographs are located, if they are linked correctly, and allow you to change the links. If you see any alert symbols in the links panel you should find out what Illustrator is trying to tell you.

Warning icons meaning modified link, no link, and missing link. Pay attention to these! You should not have any of them.



A yellow warning sign means that the linked image has been changed, in which case you should highlight the link and click the update link button at the bottom of the window. A small square with shapes in it means that the image is not linked (usually it has been pasted), and the red stop sign means that the link is lost. For these last two problems go to the relink box at the bottom of the panel. If Illustrator cannot find the image it is linking to, your prints and PDFs can only use the preview image, which is of very low quality.



## Photographs with Transparency

In Photoshop, open an image and make parts of that image transparent. Let's do this the easiest way possible. First double-click your background in the layer panel, then say yes to make it layer 0. Backgrounds cannot have transparent pixels, so we have to make the background a layer.



Now with the eraser tool, erase part of your image. The erased part will show up as checker-board indicating those pixels are transparent. You might also want to use the opacity option for the eraser to make some of your transparent areas partially transparent. Quickly size your image, but don't pay attention to the resolution as this is just a test. We don't care about the quality. Save your file in Photoshop format since JPEG format does not have the ability to save transparency.

In Illustrator, draw some things on a page, then place your image. As you move your image around you will notice that the areas that were transparent in Photoshop retain their degrees of transparency in Illustrator. See if you can actually make use of this with an image in Illustrator.

## Clipping Masks

A **clipping mask** is an Illustrator shape that contains an image. Start with an Illustrator document containing a placed image. Now draw an oval over part of that image. The fill and stroke setting do not matter. Now select both the oval and the image

(by shift-clicking or dragging a box with the selection tool). Go to Object / Clipping Mask / Make. You should see that your image is now only inside your shape and any fill or stroke the shape might have had is gone. You are using the shape as a clipping mask for your image.

With the selection tool you can move or scale the shape and the image just as you would expect. The direct selection tool works a little differently. If you click on the oval with the direct selection tool you can edit the path and the points of the oval. However, if you click on the image with the tool, it allows you to move the image in back of the oval. You can instead go to Object / Clipping Mask / Edit Mask or Edit Contents (the menu item toggles between these) to have more control editing either the mask or the contents (in this case the image). If you would like to get rid of the clipping mask, go to Object / Clipping Mask / Release.

Clipping masks can be made using any shape in Illustrator, and you can even make a clipping mask out of type with the type remaining able to be edited. Put a few images in shapes. Put a photograph or a painting of a pattern in a clipping mask made from type. Make the type very bold and add a stroke to it after you have made a clipping mask. Remember that the object you are making the clipping mask with should be arranged over the image and both need to be selected to make the mask.

## Chapter 7 Review

### Image Size Theory

200 pixels per inch minimum  
how pixels are distributed in inches  
reducing width or height by cropping

### Image Size in Use

before image sizing  
sizing images for print  
sizing images for screen or copy / paste

### Placing in Illustrator

saving all elements in the same folder  
placing (and linking) image files in Illustrator  
image in Illustrator is just a preview!

### Link Panel

editing Photoshop files outside Illustrator  
updating, relinking, finding linked files  
link warnings

### Photographs with Transparency

Photoshop format files only  
Photoshop files into shapes and letters in Illustrator

### Clipping Masks

making and editing clipping masks  
using selection tool and direct selection tool  
using type as a clipping mask

## Chapter 7 Quiz



Find an image that has a fairly even background (easily selectable). Convert the 'background layer' to a layer.



Using the quick selection tool and the delete key make the background parts of the image transparent. Save the file in Photoshop format. Find another image and do the same thing, but this time use a layer mask to more accurately delete the background.



In a new Illustrator document place the image you saved and put type in back of it to clearly show the transparency of the image background.



Place an image with a pattern into your Illustrator document and put the image into some very bold letters using a clipping mask. You may then need to add a small stroke to your letters.

## Chapter 7 Practice

Look at movie posters and pick out a few that you like.

Using these for inspiration, combine several images that you will use in your own poster for your own movie. Use the layer mask to combine the images from different layers.

Find images that have many pixels (high resolution). Without sizing the images larger, figure out how large you can make the images at at least 200 pixels per inch.

Place your image or images into Illustrator and complete your movie poster. Use type styles that are appropriate for your 'message'.

You will notice that movie posters follow certain design conventions. Your poster should adhere to these conventions.



# 8 InDesign



*Whenever you need to design communication that spans multiple pages, InDesign is the application to use. InDesign also excels in automatic typography controls, so if your design contains a lot of body copy (like a resume), you should use it instead of Illustrator. InDesign excels at documents as short as newsletter or tri-folds and as long as magazines and books. Although some illustration can also be done in InDesign (as many of the illustrations in this book were), InDesign can get you into trouble quickly if you rely on it too much for this.*

## The Workspace

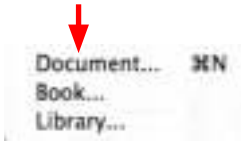
Open InDesign, make a new document, and take a look around. Make some things. If you learned Illustrator well, you should notice that the application is not a lot different. The tools are much the same, the panels are similar, and ways of doing things (like keyboard modifiers) are so much like Illustrator that you might not even notice you are in a different application. This is why there is only one chapter in this book devoted to InDesign - you have already learned much about the program while learning Illustrator. This book could have just as easily gone through InDesign first and then covered Illustrator this same way.

InDesign has no option to make point type

Do some things you learned in Illustrator. Make a type box and start typing. Place an image. Arrange objects, size and move objects. Many things you do not know are also pretty easy to figure out. But let's look at some things that are not so obvious.

## A New Document

Start by opening a new document in InDesign. Right away you should notice that there are some new things in the menu and in the requester box that comes up. Most obviously is the option for setting the number of pages. Since we are just learning some things and since we can always add pages later, leave this set to 1.



In Illustrator text boxes were called *text areas*. In InDesign they are called *text frames*.

When you flip open a book or a magazine there are two pages you see at once. In InDesign these are called '**facing pages**'. Since we are not doing a book or a magazine we can uncheck this option. We can also skip the 'master text frame' option.



Most magazines and some books also have two or three columns per page. If we specified more than one column here, InDesign would add guides (like the guides you made in Illustrator) to show where the columns are. We don't need more than one column here, so we leave it at 1.

Layout / Margins and Columns... is where this can be changed later

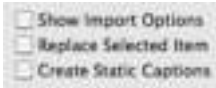
The margins options also adds guides to your document where you want the outside margins to be. These are just guides (not printing limits) and there is nothing magical about the default of a half an inch. Change it or get rid of the guides altogether by specifying '0'. We can change this later or just add guides by dragging them out from the ruler as we did in Illustrator.

Derferias prest qui  
qui se veliquam  
corepti ... oops!

Once you have a new document open in InDesign, add some text. Make a new text frame by dragging a box with the type tool. With the text frame active, go to Type / Fill with Placeholder Text. This fills the text box with latin text. Latin text is often used when designing something you do not have copy for yet. The word lengths are similar to English (so it looks about the same visually), but it stands out enough that you hopefully wouldn't leave any of it in your final design by mistake.

## Text Wrap

Images placed in InDesign behave very much the same as in Illustrator with some important differences. To see these (as in Illustrator), first save your document and save a couple of sized images in in the same folder. Then go to File / Place. When you



place your image, you do not get the option to link your image (they are by default), but you do get other options. Deselect these. After you click 'okay' you will get an image cursor you can use to specify where you want to place the image. Make sure you do not click within your text box. If you did, your image would be in-line with the text, meaning InDesign would treat it the same as a word in your text. This is only desirable if your document will become something like a web page or an e-book.

After you place your image, you might notice that the image quality is very bad. InDesign is only giving you a preview for placement. If you would like a somewhat higher quality for your preview, go to View / Display Performance / High Quality Display. You can set this as the default in InDesign's preferences.

Always select the object you want the text to wrap around, not the text itself!

You will notice that your image floats over your text as you drag it around. Generally, we don't want this, as we want the text to wrap around the image. Open the **text wrap** panel, and with your image selected, specify the second option at the top of the panel, and enter an offset of about a tenth of an inch in one of the boxes below. As in all measurement boxes you could instead add the measurement in points by typing 'pt' after the number.



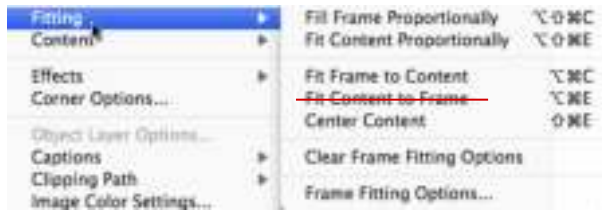
This specifies how close the text will come to the image. If the lock button in the middle is selected, all the boxes will have the same value. You should notice that there is a secondary box now around your image that shows you how close to your image InDesign will allow the type.

Now drag your image over your type box and notice how the type will avoid the image. Also notice that words don't just magically flow perfectly around your image. You will have to adjust the placement of your image to get the right space on the top and bottom of the image, and if your type has too small a space on the left or the right it will have very awkward spacing. Beginners often ignore the fact that type is not like water - it will only flow in particular ways.

## The Image Frame

If you move the corners of your image you will notice that instead of changing the size of your image it will crop your image. Given that InDesign is often used for production work (newspapers, magazines, books), it makes sense that the application treats the image in two parts - the frame and the image.

You can change the size of your frame, and then fit the image (content) within in most directly by going to Object / Fitting, and select the option that best suites your needs. Never *fit content to frame* (see illustration) as this might very well stretch your image - instead use the fit content proportionally menu item.



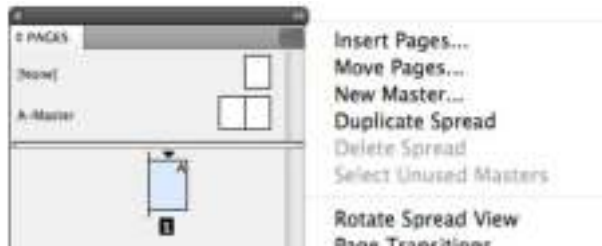
Always hold the shift key when sizing and never size bigger! These are controls that should only be used to 'tweak' the size of an image.

You can also adjust your image very much the same way you adjusted it in Illustrator's clipping path by using the selection tool to adjust the frame and the direct selection tool (yes, InDesign has one too) to adjust the size of the image. Or, if you hold the command key before you start to drag a corner of the frame, both the image and the frame will size together.

## Multiple and Master Pages

Multiple pages in InDesign are handled in the pages panel. With an open page with type on it, go to the pages panel. In the panel menu (top right), add (insert) some pages to your document. You can get to your new pages by either double-clicking on their icon in the pages panel or scrolling in your document.

Pages panel (and its menu) with master pages in top group and document pages in lower group



You might have noticed when you made your pages that you specified that they be made with 'A-Master'. **Master pages** are like templates for the pages in your document, and you can make as many as you need. To see how they work, double-click on the A-Master icon and draw a few things on the page that appears in your window. Also drag out a guide or two (remember? - View / Show Rulers, then drag from them).

Now double-click on any of your regular pages (second group in the panel). You will see that anything you drew on your master page will be repeated on every page you make with 'A-Master'. Generally you would put things such as headers or footers on this master page. You could also use it for guides that you use for many of your pages. In this book guides for the text and the line at the bottom of the page (and the page number) are included on one of the master pages.

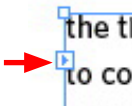
Master pages themselves do not print with your document, nor do they show up as pages in your number of pages. They are simply containers for information that you would like to repeat across multiple pages. You can make more than one master page for your document (see the pages panel menu). You can also add and delete pages and master pages by dragging their icons to the trash icon at the bottom of the pages panel or highlighting the page and clicking that icon. Try these things.

## Threading Text Frames

Generally you are going to want your text to flow from one page to the next and from one column to another. Start with at least two pages with a block of text on your first page. Now resize the text frame on the first page small enough so that not all of the text is visible. You should see a small red plus symbol on the bottom right of your text box. This indicates that there is **overset text** - more text than the frame will accommodate.



With the selection tool, click on this overset text indicator. Your cursor will 'suck up' the overset text. Go to the next page and click at the top left of where you want that text to go. A new text frame will be made, the two frames will now be **threaded** (connected), and the text will flow from one to the other. Go back to the first text frame and make it even smaller - you should see that the text that cannot show in that box is moved to the next. You can thread as many text boxes as you need in InDesign. Within the chapters of this book the text frames are all threaded. Imagine how tedious it would be to edit the text if they were not.



To un-thread your second box, select the frame with selection tool, go to the small blue box near the top left of the box, click, and click again on your first box. The boxes are now un-threaded. Columns are threaded and un-threaded in the same way. If you thread text to an existing text frame a new frame will not be made, and the text will flow into the existing frame instead.

## Paragraph Styles

Each of the applications we are learning have had essential techniques which are difficult for many students to get their head around. In Illustrator it is making and editing paths. In Photoshop it is image sizing. In InDesign it is paragraph styles.

**Paragraph styles** allow you to specify all the attributes of common blocks of text in a central location. So imagine a resume, where you have headers which name things like experience and employment. Then you have body copy between these headers explaining what you did. Obviously you are going to want to change things like the type styles and size in that resume multiple times to find just the right combination. You could go through and change every piece of type, but if you did, it would take a long time, be awkward, and open the design up to many mistakes.

With paragraph styles you can do the same thing in much less time and avoid many mistakes. Even word processing applications allow you to use paragraph styles, and they show up in many other applications from presentation to web production.

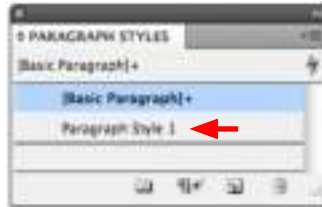


Start with a text box filled with text (placeholder text is fine). Now make some headers (one or two words each) by pressing the return key at several places in your text. Paragraphs in computer terminology are pieces of text before and after you hit the return key. You might want to write your own text with headers that made sense.



A new paragraph style will show up like this

Let's define the whole block of text as 'body copy'. First, select all of your text or the text frame itself, then click the 'new' icon next to the trash icon at the bottom of the Paragraph Styles panel.



Double-click on 'Paragraph Style 1', and in the resulting box type in the style name 'body copy'. From the options on the left of the box choose 'basic character formats', and change your typestyle, size, et cetera to something visibly different than what you had and click 'okay'. You have just not only changed the look of your text, but you have also defined it as 'Body Copy'.



Now for the headers. Select one of your small paragraphs that we will make into headers. Change the typestyle by making it a bit bigger and in a bold font. You will notice that it is still 'body copy' in the paragraph styles panel, but it has a small plus symbol next to the name. This means that it is still the body copy style, but you have added some extra things (size and bold) to it.



Again click on the icon at the bottom of the panel to make a new paragraph style, and double-click on the 'Paragraph Style 1' it makes. Rename this style 'headers' and click okay. Now either select another header (or just put the cursor in the 'paragraph'), and click 'headers' in the paragraph styles panel. Do the same thing to your other headers to define them as 'headers'.

Now the look of your body copy is defined by the paragraph style 'body copy', and the look of your headers by the paragraph style 'headers'. With your text cursor somewhere in the body copy, double click on your 'body copy' style in the paragraph styles panel and change the look of the text. Change other things, like the color of the type. You may have to click through many of the categories on the left side of the paragraph styles editing box to find a particular option.

Now put your cursor somewhere in a header and change the type styles or other things for your 'headers'. Notice that changing the definition for a style changes all the text that is governed by that style.

You can add attributes to text without adding to the paragraph style by going to the character panel and making a word italic (for instance). This **overrides** the style. That word would now show in the paragraph styles panel with a plus after the name of the style. As we saw before, to reset it back to the style, click on the second icon on the bottom of the panel.



Remember that paragraph styles govern whole paragraphs - in other words, the text that is after and before you hit the return key. You could use **character styles** to define styles for smaller pieces of text, but most times paragraph styles is a better choice.

Although this book uses a standard return to separate paragraphs, smaller paragraph spacing is usually desirable

For this book there are paragraph styles for many things, such as body copy, chapter headers, small headers, chapter intros, caption text, etcetera. The red text that shows up when new terms are introduced are governed by a character style (one of only two character styles used). Any of these things can be changed throughout all of the pages in the entire book with just a couple of clicks.

Practice using paragraph styles in different situations. Perhaps even go back to your word processing application and see how they are implemented there. Paragraph styles let you change much more than just typestyle, size, and color in InDesign, and as you work more in the application their full power will become apparent. And although they are a little tricky at first, after time they will become second nature. Use them!

## Character Panel

Where Illustrator excels at flexibility in design, InDesign excels at typography and consistent layouts. You probably noticed how much control you have by the sheer number of options in paragraph styles. Without going into too much detail, here are some other controls you have, some of which are also available in Illustrator.

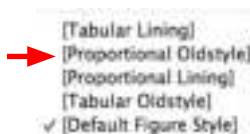


Even some popular fonts have bad letter spacing (called kerning pairs)

With a paragraph selected, go to kerning in the character panel. In the pull down menu you can see that the option for 'metrics' is the default. This spaces each letter according to definitions that are built into the font itself. Good fonts generally have good definitions, but special use or cheap fonts might have very bad definitions, and letter spacing might be awkward. You can instead have InDesign take over the spacing of letters by choosing 'optical'. Sometimes (especially in headers) this will minimize the need to kern each letter individually, especially if your font has bad built-in letter spacing.

ff, fi,

Now change the font in your type box to Minion. This is a good body copy font that should have been automatically installed with the Adobe applications. Within your type box, either find or type some letter combinations of ff, fi, and fj. Zoom in very close and select these letters, then uncheck 'ligatures' in the character panel's menu. You should notice that by default InDesign combines some letter combinations into **ligatures**. These make the copy (text) much cleaner – see how they look with ligatures turned off. Ligatures have been standard in publishing for a long time.



Now with some numbers selected (again use the Minion font), go to the character panel's menu and go to Open Type / Proportional Oldstyle. **Oldstyle numbers** are actually lower case numbers, and often look better when numbers are combined with text, such as in an address (or the body copy of this book).

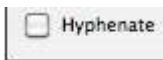
As you might have gleaned from ligatures and old-style numbers there are more shapes built into a font than is readily apparent. To see all of the symbols (**glyphs**) that are built into a font, go to Window / Type & Tables / Glyphs. Different fonts have vastly different numbers of glyphs available, and some may be hidden behind other glyphs (denoted by the disclosure triangles in their boxes). To add a glyph, such as a middle dot (·) or a vertical bar (|), just put your cursor where you want the symbol to appear in your text and double-click on the glyph in the glyphs panel.

In Illustrator and InDesign you can paste text, but never paste images!



## Paragraph Panel

With a new type frame filled with text (not latin - copy text from another application and paste it into a type box), select the entire type frame or all the text in it, and open the paragraph panel. Enter a number of two or three (lines) in the drop cap box in the lower left of the panel. The first word in each paragraph will now start with a drop cap, or larger version of the letter. If you wanted this in only the first paragraph you would just select (or put your cursor in) that paragraph.



Now with a paragraph or your entire text selected, uncheck 'hyphenate'. At the top of the panel, choose another justification method - either the first option (ragged right) or the first option in the second group (fully justified), and check hyphenation on and off to see what happens.

With hyphenation checked on, go to the paragraph panels menu and choose 'Hyphenation'. With preview checked, enter different numbers to see what happens.



The intent here is to show you just a very small amount of the typographic controls in InDesign. You should have seen many other options as you did these. Play around with some of these and see if you can figure out what they do. But also don't forget the simple typographic controls of tracking (letter spacing across text) and leading (line spacing). Most designers would at least consider not using the default settings for either of these.

## Exporting & Printing

Before you finish your InDesign document there are two things which are crucial. The first is (of course) to check your **spelling**. Go to Edit / Spelling. All of the Adobe Design programs have spell checkers, but InDesign also has the option to check spelling as you type (dynamic spelling).



Periodically it is also important to view your document without guides and object boxes so you can see better how it will look when printed or exported to PDF. At the very bottom of the tool panel you can switch between normal and preview modes.

Now check to make sure you do not have any unlinked images and that you don't have any fonts used by mistake (in long documents this is very easy to miss). Remember that fonts are stored on the computer, not with InDesign. If you send someone an InDesign file, you will need to make sure they have the fonts you used as well.

Go to File / **Package** - you will see a report that shows you how many images you have and if there are any unlinked ones that need attention. In the fonts category you can see all of the fonts that are used in the document.



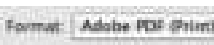
If you were going to send this file to someone else to print (like a commercial printer), you would now click on the package button. This would make a new folder that contained everything that is needed for printing, including all images, all fonts, and any instructions you would like to add. But since you are just using this box to check your document you can click 'cancel'.

If you see a red dot instead of green go to the menu to find what is wrong



You can also check for errors using the small green or red icon at the bottom of your document frame next to the page number you are on. **Preflight** does exactly what package does without the option to actually *package* the document.

In Illustrator we could save a PDF in the save dialogue box. InDesign, on the other hand, is different enough from PDF that the option is in File / Export. After choosing a place to save the file and specifying Adobe PDF (Print) as the format, click 'save' and the PDF box will show up.



To see the file size of a document on a Macintosh, highlight the file icon and go to File / Get Info

At the top, choose 'smallest file size' if your PDF is only going to be viewed on a computer screen. Choose 'high quality print' if it will be printed. The difference in file size between these two can be very dramatic if your document includes placed images.

Printing your document is very much the same as in Illustrator, but since InDesign is usually dealing with multiple pages, there are more options in the way spreads (two pages next to each other) and even / odd pages are printed. Make sure you understand warning boxes that may pop up as you go to print or export.



A very common warning is for overset text, meaning there is a text box in your document that is not big enough to hold all of the text in it. This is easy to have happen when editing text. InDesign will also bring up a warning box if it cannot find a linked image. Take this warning very seriously, since a low quality preview of your image will be printed if the linked image is not found!



## Chapter 8 Review

### **The Workspace**

most things very much like Illustrator

### **A New Document**

column and margin guides, facing pages  
placeholder text

### **Text Wrap**

text wrap (select object to be wrapped around)  
offset and type flow considerations

### **The Image Frame**

do not place images into type box  
images in frames, positioning  
command & shift to resize box and image together

### **Multiple and Master Pages**

adding pages using pages panel  
master pages as 'templates'

### **Threading Text Frames**

threading (linking) text frames  
overflow text symbol  
unthreading frames

### **Paragraph styles**

paragraphs defined with the return key  
defining & changing paragraph styles  
clearing override styles  
character styles

### **Character Panel**

metric (built-in) and optical kerning  
ligatures and character menu  
Open Type options  
glyphs panel

### **Paragraph Panel**

drop caps and hyphenation

### **Exporting & Printing**

spell checking, package, preflight  
exporting as PDF, options  
printing options  
taking warning boxes seriously



## Chapter 8 Practice

Find two pages of a magazine that together contain at least two images, at least 200 words, and at least one headline. This should be editorial (not ads), and may be across a spread or not. Recreate these two pages as precisely as possible in one InDesign document. Don't forget the little details!

You can use placeholder text for the body copy (Type / Fill with Placeholder text), but the typestyle, leading, etcetera should match. You should thread the text frames (link the text boxes) in a logical order. You may not find typestyles to match the original - in this case, use the closest typestyle you can find (Mac HD / Applications / Fontbook). All headlines (large type-size letters) should be kerned appropriately. Use a paragraph style for at least the body copy.

You will need to scan in the photos from the magazine at the correct size settings to place into your pages. Remember your image sizing instructions in chapter 7 or at the end of this book. In Photoshop remove type and other design elements from the photographs with the clone stamp tool so they can be re-created in InDesign.

You are going to have to use the rulers in InDesign and also an actual ruler for this one.

# 9 The Right Tool

*You can use a wrench to pound in nails, but it doesn't usually do a very good job, and the effort required doesn't pay off. In the same way, you can use Photoshop to make a resume. But you wouldn't want to. Learning to use the right tool is an essential part of using the Adobe Design Suite.*

*Do not fall into the trap of using one program over the other because you 'like it better'. That is as absurd as using the wrench as a hammer because you like wrenches better. Each application has its own strengths.*

## **InDesign**

If you want to consider one application your 'go to' for every design, it should probably be InDesign. Typography is king in design - these little symbols that make up this word, this sentence, are key to almost every design, and InDesign handles them very well. It has very fine controls over not only how type looks, but all of the spacing considerations that come up relative to type.

A traditional resume, for example, is something best done in InDesign. Here you would perhaps make two type frames (one for the information at the top of the resume, the other for all of the rest of the information). Through paragraph styles you would

define all of the various forms the text takes, maybe headers that are large and bold, emphasized text in italic, perhaps even different type styles for different purposes in the resume. With paragraph styles you can define just the right amount of leading for your text, the exact space between your headers and text, etcetera.

When it comes time to edit and tweak this resume, you have very much control, and also more importantly, very much consistency. Every space between lines is the same, every space and rule below headers is the same. Every tracking control used in the headers is the same. Using paragraph styles in this situation is not an option, but a requirement!

Think about other designs where typographic consistency is crucial. A book (like this one!). A newsletter, menu, magazine, handout, flyer, business proposition, term paper, instruction manual, annual report, brochure. The list goes on.

InDesign also lets you do simple illustrations, and works very much like Illustrator in this regard. But beware – complicated illustrations are not only difficult in InDesign, but do not lend themselves well to modification, like scaling. InDesign is also not very fluid. If you were to design a sign, for example, you would quickly see that type in a text frame does not easily lend itself to visual adjustments and tweaking.

## Illustrator

Illustrator is flexible, and you should use it when you need flexibility. It will handle any illustration with ease. The illustrations can be easily modified, added to, and subtracted from. You can produce anything from a postcard to a billboard.

With type, you can visually and immediately scale, rotate, and modify your words. There are also many of the same typographic controls we discussed in InDesign. But beware - flexibility with type does not equate to good typography.

Back to the traditional resume. Imagine you want a lot of flexibility in designing your resume, so you do each line of text separately in Illustrator. You can scale each bit visually, you have ultimate control. But lets carry this through a little bit - let's say you want to make all of your headers a couple of points bigger to see how it will look. Well, first you are going to have to do each one separately. Then your spacing is going to be messed on everything else so you will have to adjust that. Before you know it you have an inconsistent mess that you are not going to want to try anything new with. You could have made a couple of dozen different design experiments in InDesign in the time it took you to do one in Illustrator. Your design will suffer. You just used a wrench as a hammer.

But now imagine you are doing a full-page advertisement. You have a photograph that takes up the entire page, a headline with a few words, a short

piece of body copy to explain what you need to, a bit of information about the company at the bottom of the page, and a logo. Here consistency across the elements will largely be visual. In Illustrator you can deal with each of the elements visually, moving them to just the right spot, scaling them, experimenting with different arrangements and different colors. You could do different drafts on different artboards (see Chapter 10). You may even want to break the headline into elements of one word each so you can play with different arrangements within the element. This kind of flexibility is just not possible in InDesign.

So, with Illustrator you are going to be doing things where typographic and spacing consistency is secondary like in ads, posters, letterhead, packaging, logos, symbols, and illustrations.

## Photoshop

The limits of Photoshop are pretty clear. Anything without hard edges (continuous tone) is best done with pixels, so that means Photoshop. Photographs, paintings, drawings, image based patterns, etcetera. Once you get into hard definite edges, such as are present in type, Photoshop will quickly run you into trouble.

Let's go back to that resume and imagine doing it in Photoshop. Ignore the fact that you have very limited typographic controls, and let's just look at how your type will look. You would make a new letter-size document and specify the minimum recommended



200 pixels per inch. Without typing a word your document is now 10 megabytes, and at that resolution your letters will not be sharp – hard edged objects need much more resolution than the 200 pixels per inch we talked about before in reference to ‘continuous tone’ images. So, we go to a resolution of 600 pixels per inch, which is closer to getting those hard-edge pixels to disappear, and our file size is now almost 100 megabytes. And we aren’t anywhere close to even starting a good resume.

Give it up. Don’t ever do type in Photoshop unless you need to for some reason (like when the type becomes ‘part’ of the image).

## **All Together**

There are two ways of producing designs with type from these applications, and only two ways. The first is to use InDesign, and place images and/or Illustrator artwork into your document. This way you can have areas of complex illustrations and photographs combined with areas of consistent type. For example, this book.

The second way is to use Illustrator and place images into it from Photoshop. If the controls in InDesign are not needed, but the controls of Illustrator are, then this is the way to do it.

Students have a habit of combining these programs in ways other than these, with strange and usually ghastly results. Like exporting a PDF from InDesign

and placing it in Illustrator! Or placing an Illustrator file into Photoshop! There is generally no reason to do these things, and unless you really know what you are doing they will lead to disaster. Or at least a mess.

There are, however, dozens of very specialized ways of using the applications that do involve some special ways of doing things. For instance, in the last chapters we will paste an Illustrator drawing into Photoshop. There are good reasons for doing these special techniques, but until you know them, and know why you are doing them, stick with one of these workflows (that represent 99% of the designs you see on the web or print):

**Photoshop to screen (JPEG) or print**

**Illustrator to PDF or print**

**Illustrator with linked Photoshop  
images to PDF or print**

**InDesign to PDF or print**

**InDesign with linked Photoshop  
images and / or Illustrator  
illustrations to PDF or print**

## **Chapter 9 Review**

### **InDesign**

when in doubt, use InDesign  
best for typographic consistency

### **Illustrator**

best for small amounts of type  
retains visual flexibility  
works well with illustrations

### **Photoshop**

for continuous-tone images

### **All Together**

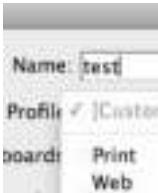
InDesign with placed Illustrator and Photoshop files  
Illustrator with placed Photoshop files



# 10 More Illustrator

*The next three chapters will deal with additional techniques from each of the three applications you have learned. These are things that many beginning students have found useful. After these last chapters the techniques that are most useful for you are many times different than the techniques that others will find useful. In any of the applications the way to learn the techniques that will serve you best is to look around using the help menu or the web when you find yourself at an impasse or when you think there must be an easier way... There probably is!*

## Document Mode



When you open a new document in Illustrator (or InDesign), it asks you to specify a new document profile. The two choices you should use are either 'web' if your final product will be seen on a screen or 'print' if it will be printed out.

The main practical difference between the two is that in printing, color is achieved by the mixing of three colors (cyan, magenta, and yellow) plus the

addition of black; while on the screen color is always achieved by the mixing of only three colors (red, green, and blue). For Illustrator to know how to define colors, it needs to know the final medium. One common problem is the lack of true blacks in print documents that end up as PDFs seen on the screen.

## Artboards

Pages in Illustrator are called **artboards**. You can specify the number of these and their arrangement on the pasteboard (background) when you make a new document.



In a open document, you can change the number and size of artboards by using the artboard tool to drag and resize the artboards. For a more precise way of doing this, change the values in the options panel (top of the window) while the artboard tool is selected. When you are done, choose another tool.

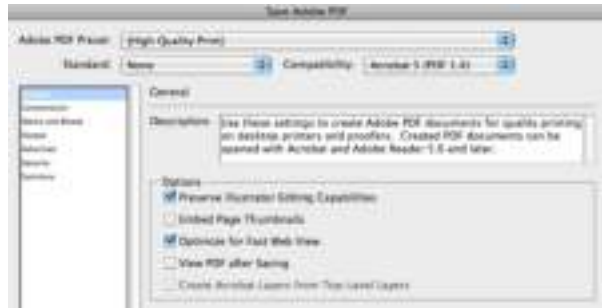
Artboards are not meant to be pages for multi-page documents. Instead, they are handy for keeping multiple parts or multiple versions of a single project in a single file. For example, if you were to do an identity package, you could use one artboard for the business card, another for letterhead and yet another for the envelope design.

## More PDF

PDFs files are incredibly useful and versatile. They may contain only vectors and be of very small file size. Or, like this book, they may contain many pages and combinations of vectors and pixels-based im-

ages. They can have fonts embedded in them so that the computer they are viewed on doesn't have to have the used fonts installed. They can even be interactive like web pages. Although it is beyond the scope of this book to investigate everything about PDFs, a quick look at a few options will be helpful.

With an Illustrator document open, go to File / Save as, and specify Adobe PDF as the file format. In the resulting requester box (as with InDesign), you can change the preset to make a large high quality file for printing or make a screen resolution file which is much smaller. File size is very important when you are emailing a file, and it is always good to check the size of a PDF after you save it. If your file size is over about 5 megabytes think twice before emailing it.



You can change the file size of a preset by modifying it. In The compression tab is where you will find the most savings of file size. See if you can apply what you learned in Photoshop about image sizing in this requester box.

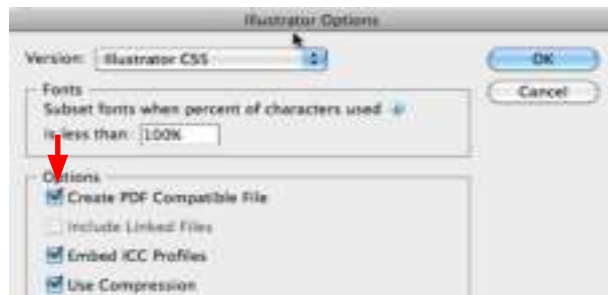
While in the *save Adobe PDF* box you may want to check 'preserve Illustrator editing capabilities', but in almost all situations it is best to save an Illustrator version of your file for editing and save the PDF file with this unchecked for sending to others.

Embedding fonts with PDF files (also an option in this box) generally works well. With some fonts, however, it does not. If you have problems with fonts viewing correctly in your PDF you can select all of your type boxes and convert them to outlines (Type / Create Outlines). Your text will no longer be able to be edited, but there will be no fonts to cause problems.

For special-use PDFs, such as the making of PDF forms, you need to use another application - Adobe Acrobat Pro. Although not covered in this book, it is part of the Adobe Design Suite.

When you save a file in Illustrator format (Adobe Illustrator) you have several options that are fairly self-explanatory or not too important now. One that is important is the option of saving a PDF embedded in your Illustrator file.

If this book has not discussed an option in a box (and it is not self-explanatory), it is safe to leave it at the default setting





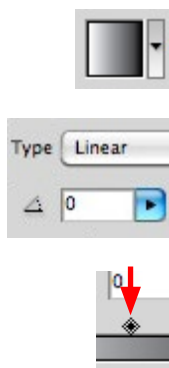
You must have this option checked when placing an Illustrator file into InDesign (InDesign actually uses the PDF portion of the file), but otherwise use caution when checking this box. If there are many images your file size can get very large. Also notice that it is in the Illustrator options box that you can save an Illustrator file to work with previous versions of the application.

## Transparency & Gradients

Any object can be given a stroke or fill that has a level of transparency by specifying that level in the transparency panel. Be careful not to use this as an shortcut to get a lighter color, however. Instead, specify a lighter color in the color panel.

**Gradients** are colors that fade into other colors.

Often these are as overused as star shapes by beginning designers, but they can be useful. Make a shape, open the gradient panel, and specify a gradient from the pull-down menu next to the icon showing the gradient in the upper left of the panel. Now choose the type of gradient, either one from the center out (radial) or one that goes across the shape (linear). You can change the angle of the gradient (if it is linear) by typing in a number in the box below the gradient type and you can change where the fade of one color to the next happens by dragging the diamond at the top of the bar showing the gradient.



Beginning and ending colors of a gradient



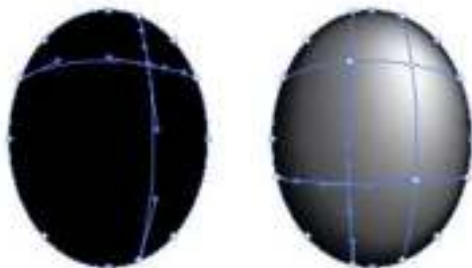
To change the colors of a gradient is a little subtle. Click on either the start color or the end color slider at the bottom of the bar showing the gradient. When clicked the slider will have a black triangle at the top (this is a very slight difference) showing it is selected. Pick a color from the color panel to change the slider color. You can add colors to your gradient by clicking where a new slider would appear below the bar showing the gradient. And you can delete colors by dragging the slider away. You can also control your gradient using the gradient tool, and you can use this tool to have the gradient go across multiple objects.



## Gradient Mesh

While gradients are very limited in their control (linear or radial), a **gradient mesh** is a way to have complete control over gradients. Make an oval with a black fill. With the gradient mesh tool click once on the upper right area of this oval. Now with the direct selection tool, click on the point that you made with the gradient mesh tool and change that point's color to white.

Gradient mesh with one point, and with the color changed to white for that point



Now you can make more points in your shape using the gradient mesh tool, and assign colors to each of those points (and the points at the edges). These points can be edited or selected with the direct selection tool in exactly the same way that points in an object are. Like the points and paths of shapes, gradient meshes are fairly awkward to work with at first, but give you very powerful controls over shading illustrations.

Remember, as with all the techniques in this book, practice and using the help menu will allow you to go farther with this technique.

## Autotrace

**Autotrace** (called **Image Trace** in CS6) allows you to take a continuous tone image and make a vector description of it that can be edited in Illustrator. While not an especially frequent way of dealing with things, it can get you out of trouble, such as when you need to edit a logo or line drawing from a bitmap image.



Start by placing an image into Illustrator. In the options panel at the top of the window, click and hold on the little triangle next to 'live trace'. Choose 'tracing options'.



With preview on, look at the options in the trace box and experiment with different values until you get what you want. See if you can figure out what some of these options mean. Complicated or large images may take quite a while for a preview to generate, so you might find it easier to get your bearings using this technique with a small simple image.

After you get what you want, click 'trace', then click 'expand' in the options panel. Ungroup the object and you can edit it as in any set of objects in Illustrator using the selection tool and the direct selection tool. With complicated objects may want to automatically remove points you don't need by going to Object / Path / Simplify. This is also a good option to try when converting type to outlines.



## Illustrator Effects

In Illustrator's effects menu there are two groups of effects. The first group is composed of Illustrator effects. These can be used to modify shapes or type. Except with using the 'rasterize' effect your shapes and type remain Illustrator vector objects.

Select an object or type and go to Effects / Stylize / Drop Shadow. If you have found the drop shadow option in InDesign, you will notice that in Illustrator it behaves very differently. You can separate the shadow from your shape by going to Object / Expand Appearance and then ungrouping it.

The second group of effects is called 'Photoshop Effects'. These should probably not be used since they convert the object into a bitmap with pixels (rasterize it), leaving you with very limited further controls, bloating your file size, and increase the possibilities of having poor quality.

You may be wondering why Illustrator lets you do so many things the 'wrong' way. Flexibility is key to Illustrator, and the 'wrong' way may turn out to be the 'good' way every once in a while. For example: The office copier broke, and I need a sign to put up for the next twenty minutes until it gets repaired. I could paste a photograph of a cute monkey into Illustrator, run a Photoshop filter to half-disguise the fact that I don't have enough pixels in the image, add some words, and print it out before I close the file without saving. The sign is a bit of fleeting ephemera that needs no sweat about quality..

## Chapter 10 Review

### Document Mode

web (screen) or print modes

### Artboards

making and editing multiple artboards

### More PDF

changing file size of PDFs

embedded fonts

saving PDFs embedded into Illustrator files

Adobe Acrobat Pro for special PDFs

### Transparencies & Gradients

using transparency panel

applying and editing gradients

### Gradient Mesh

making and editing meshes

### Autotrace

using autotrace, options, expanding

### Illustrator Effects

Illustrator (vector) and Photoshop (bitmap) effects

# 11 More Photoshop

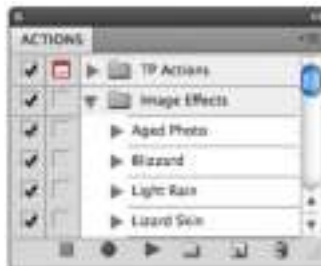
## Actions

Often when editing images you need to perform the same techniques on many images. For example, you have a hundred images from an event, and even though only a few will ultimately be used, they all need to be sized and prepped for InDesign so that alternate designs can quickly be made.

To speed up the process, you can 'record' what you do with one image and 'play it back' on the other images by using the **actions** panel.

With an image open in Photoshop, open the actions panel and in its menu choose one of the pre-made actions in 'image effects'. Run a couple of these actions on an image by clicking the play button at the bottom of the panel.

Notice the top folder labeled 'TP'. This folder contains my own actions I use repeatedly.





To record your own actions, click the new action button next to the trash can. Name your action, then do some things to your image, like changing the image size or the levels. When you are done, click on the stop square next to the red record button. Now open a new image and 'play' your action with it.

Actions are limited in the way they can record mouse movements across an image, so they won't record things like brush strokes, but they are a huge time-saver for other image operations. Many times all of the photographs taken at the same event will need similar image adjustments. Actions can reduce the time needed to process these significantly.

You can even play back an action on a folder of images by going to File / Automate / Batch. Of course the help menu can give you all the information you need to do this.

## Lens Correction

If you are getting images from a digital camera, there are many faults that are common in the images. Straight lines may be distorted (warped) by the lens. There may be parallax distortion by not lining up the camera perfectly with a geometric object. Or the image may get darker at the corners. This is called vignetting.

Going to Filter/ **Lens Correction** will allow you to correct for many of these faults. There is even an automatic mode where it can correct for the faults inherent to the particular camera (and lens) used.



## Bridge

**Bridge** is not actually part of Photoshop, but a separate application of the Adobe Suite that is often used in conjunction with Photoshop. Find Adobe Bridge and within it navigate to a folder of images.

Navigate to a folder of images using the nav bar near the top of Bridge's window



You can see previews of each image in this application. You can also re-order your images, rename them, move them, give them ratings, see the details of them with a magnifier, see written information associated with them and open them in Photoshop by double-clicking on the image.

If you are working with a lot of images, Bridge (or another image cataloguing application such as Adobe Lightroom or Apple Aperture) is a necessary part of the workflow.

## Color Profile

Images on computers (or printers, cameras, scanners, etc.) are actually made up of numbers describing the color of each pixel. What color corresponds with what number is defined in a **color profile**.

While much of the things related to color profiles are automatic and 'behind the scenes', there are aspects that deserve your attention if you are going to be producing the best looking images possible.

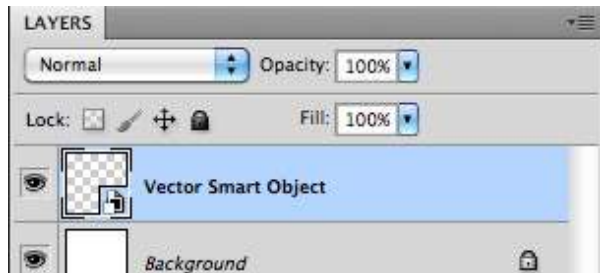
It is beyond the scope of this book to even start to explain the technicalities of color, but put 'learning more about color' on your to-do list.

## Smart Layers

Using **smart layers** is a way of combining Illustrator and Photoshop that is best described by doing it.

Make a shape in Illustrator and give it a color and a stroke. Select it and copy it. Now in Photoshop, open an image and paste this on it (choose 'smart layer'). After scaling your object appropriately, double-click to set it.

A vector layer  
selected in  
Photoshop

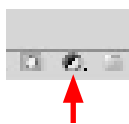


Your Illustrator shape is now a layer in your Photoshop file. But since Photoshop is not able to do much with vector drawings, you cannot edit it directly in Photoshop. In the layers panel, double-click on the vector smart object layer icon and follow the instructions. You will see that you can go back and forth between Illustrator and Photoshop. When you are finished editing your Illustrator shape, go to Layer / Rasterize / Smart Layer to make that layer a pixel layer like any other Photoshop layer.

This is one of many very specialized techniques in the Adobe Creative Suite, and one which can be useful in integrating vector shapes into an image. But remember that it is a specialized technique – never copy and paste willy-nilly (or even higgledy-piggledy) between the applications.

## Layer Adjustments

There are a few more specialized types of layers in Photoshop. The most common is an ‘adjustment layer’, or a layer that only contains image adjustments such as levels.



With an image open in Photoshop, click and hold on the adjustment layer icon next to the layer mask icon at the bottom of the layer panel. Choose ‘levels’ from the pop-up menu. The adjustments panel will appear and you can adjust the levels of the underlying layer as you would in the levels dialogue box.

The advantage of using layer adjustments instead of the way we have learned to do adjustments is that the pixels are never permanently changed, so you can go back and re-adjust at any time. You can have as many adjustment layers as you need.

The disadvantage of using adjustment layers is that things can get very confusing very quickly, especially if you are using layers for other things.

Also remember that things such as adjustment layers and vector layers will only be saved if you save your file in Photoshop format.

## Chapter 11 Review

### **Actions**

using built-in actions  
recording and playing actions  
batch processing folders of images

### **Lens Correction**

correcting distortion and vignetting

### **Bridge**

using bridge with Photoshop

### **Color Profile**

complexity of color on computer

### **Smart Layers**

using and editing vector images in Photoshop

### **Layer Adjustments**

making and editing a layer adjustment

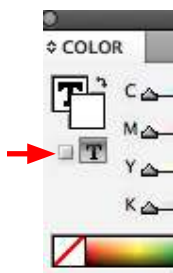
# 12 More InDesign

## Poking Around

With InDesign a lot can be learned from just looking through panels, tools, and menus. There is much that is self-explained or very much like Illustrator. For example, if you wanted type with a drop shadow, go to Object / Effects / Drop Shadow with a type frame selected. You will find that although there are many of the same options for a drop shadow in InDesign, it behaves differently than in Illustrator. For example, unlike in Illustrator, if you don't like your placement of the drop shadow, you can go back and change it. In InDesign a drop shadow is not a separate object, but an attribute for the object. Not that you should use drop shadows - they are just a handy example here!

## Stroke on type

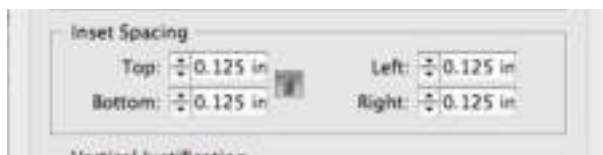
Often when you are printing white (or light type) on a black (or dark background), ink from the dark background will seep into the letters making them effectively thinner. This is one reason why ink-jet printers are not preferable when using small (or even text-sized) letters. But you can compensate for this somewhat by putting a slight (start with 0.1 point) stroke on the letters in the same color as your letters.



InDesign has four choices for what to color in a text frame. The first two choices are the stroke and fill of the text frame itself, and are accessed by clicking on the small box under the stroke and fill options in the color panel. The second two options for a text frame color are for the text. These options are active when you click the small 'T' under the stroke and fill options in the color panel. You can also use stroke on text for a visual effect, but if not used thoughtfully it can easily distort and ruin the design of a nicely shaped letter.

## Text Frame Options

It is not unusual to see text separated from other text by being in a lightly colored box. In InDesign you could just put your text frame over a colored box and group the two, or you can go to Object / Text Frame options.



Here you can specify the amount of margins the text has within the frame, and you can set the color fill of the frame itself with the light color. You may notice that you can also specify that your text frame be of several columns instead of making several text frames for your columns. This may be a time-saving device for a very rigidly formatted book, but is of little use to you now.

## Spreads

If you are doing a multi-page document for printing, it will usually involve pages that face each other called **spreads**. When starting a new InDesign document, you are asked if you would like to set up these facing pages, so that you can format the right hand and left hand pages differently. At the very least page numbers are generally on the outside of pages, meaning they will be on the left of some pages and on the right of other pages.

So when you make a document with facing pages you will have a two-page master spread, and pages will be arranged with the first page (the cover or the first right hand page) alone, then each subsequent page paired with another. After your document is done you can then send it to the printer, or at this stage of the game probably print it yourself.

This is where you will run into problems. If you print spreads and bind it into a small book (for example), you will find that page 3 is the last page in your book! The solution is to take your pages and manually re-arrange them in the pages panel. Or, you could purchase one of a number of **plug-ins** (small applications that give a program extra functionality) that reorder the pages automatically for you.

Related to this is when you need prints that are smaller than the sheet of paper you are printing on. You could specify smaller pages when you make a new document, but it is more direct to always specify the size of paper that you are going to be printing

on, then put cut marks on your master pages that outline the size they will be cut down to.

## Commercial Printers

This way of trimming pages is of course not the way to do it if you are going to be sending your work to a commercial printing company. This book is geared towards the beginning user of these applications, and you should know more before sending jobs to a printing company. If you need to do it now, talk to the printer about how to set up your documents, both in Photoshop if you are using images and in In-Design. As a matter of fact, getting instructions from your printer is a good thing to do even if you know a lot about these applications!

## Paragraph Rules

Underlining type is virtually never done in designs, but adding lines below or above text and extending past the text is done quite a bit. These lines are called **rules**. Since they appear in conjunction with a return, and since pressing the return key defines a paragraph, they are called **paragraph rules**.

To make a paragraph rule, put the cursor in the paragraph (usually a header), and go to the menu item called paragraph rules in the paragraph panel. Here you can specify exactly how you want the rule to appear, and if preview is checked you can see the changes you make as you make them. You can also specify paragraph rules in the paragraph styles panel (by editing your paragraph style). This is where it is done if you repeat rules in your document.



## Baseline Grid

When designing multiple columns of type or even facing pages of type, a designer will strive to keep each line of text directly in line with the line in the other page or column. This is one of hundreds of subtleties of type you have seen many times over but probably never noticed.

Make two text frames as if they were columns and fill with placeholder (or any other) text. Now go to View / Grids&Guides / Show Baseline Grid. This will put a number of horizontal guides on the page so that you can see that each line of text from one column lines up with that in the other. In preferences you could change the spacing of these lines to correspond with your font size (or more accurately your leading), but we don't really need to, as the default probably shows if your text is lined up or not.

The text you have more than likely lines up, and you might wonder why we need that grid for something so obvious. Here is why: Add a header or two a few point sizes bigger than your text. Unless you are incredibly lucky, the text no longer lines up throughout the page. Here is where the baseline grid comes in. Do a little math, and change the paragraph spacing for your headers so that it is a multiple of your text leading. Check the results by using the baseline grid.

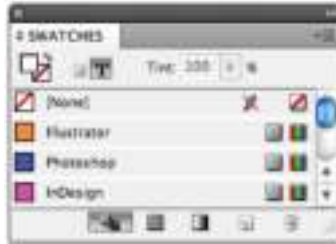
Images and other illustrations can also set the lines apart so that they no longer line up. Good design is difficult, but a baseline grid can help you keep things in order. By the way, in this book there are no mul-

multiple columns or facing pages (although you may be reading two pages side by side), so the baseline grid was not needed.

## Swatches & Tints

You may have noticed that there is a panel for **swatches**. These are commonly used colors in your document. If you use a color multiple times, add it to the swatches so that it is consistent throughout your design. You can add it directly from the menu of the color panel or you can make a new swatch from the menu (or icon at the bottom) of the swatches panel.

You can see the three main colors used in this book here. Other colors used, like the grey for this caption, are not shown.



Near the top of the swatches panel there is a slider to change the tint (lightness) of a color. This is used not only to change the color of an object or type, but also to save money when using certain (spot) colors in commercially printing a project.

## Chapter 12 Review

### **Poking Around**

learning more about the application

### **Stroke on Type**

using stroke to 'push back' ink

stroke and fill on letters and text frames

### **Text Frame Options**

specifying text inset

multi-column text frames

### **Spreads**

facing pages, 2 page master pages

printing issues

pages smaller than print size

### **Commercial Printers**

talking to the printer

### **Paragraph Rules**

using rules and applying in paragraph styles

### **Baseline Grid**

use of baseline grid, grid preferences

### **Swatches & Tints**

using swatches panel and changing tint



## Appendix I: Photoshop Trouble?

**1. What is the memory (bottom of window) and magnification (top of window)?** If your magnification is something less than 20% when the image fills your screen you may have to go into Image / Image Size to reduce the number of pixels.

**2. Are you in Greyscale or RGB (top of window)?** If you are in greyscale, you cannot add color to an image. Go to Mode / RGB to correct this. If you are in Index Mode you might also have problems. Change the mode to RGB.

**3. Are you in Quickmask mode (top of window)?** If the only thing you can paint is red, then you are probably in quickmask mode. Click the icon at the very bottom of the tool panel to get out of it.

**4. Do you have very small marching ants (sometimes you cannot see them)?** It is not unusual to have such a small selection that you don't see it, and since if you have a selection, Photoshop will only act on it, then it will seem like you can't do anything. Go to Select / Select None.

**5. Do you have a minuscule or huge brush (brush panel)?** Strange things will seem to happen if your brush is very big. It can easily surpass your canvas size!

## Photoshop Trouble?

**6. What layer are you on (look in layers panel)?** It is easy to attempt to adjust an image with the layer that doesn't have anything on it selected.

**7. Is the layer set at normal mode and full opacity (layers panel)?** If your layer is set to a very low opacity, or on a mode that won't show up, all the changes in the world won't seem to do anything.

**8. Are tool options set at normal mode and full opacity (tool options palette)?** Like with layers, if you attempt to paint with a brush that is set to a low opacity, nothing will seem to be happening.

**9. Are the preferences set correctly (in File / Preferences)?** Like Illustrator, how Photoshop behaves is governed by Photoshop / Preferences. Take a look at these when something is not working right. Take a look at them anyway.

## Appendix II: Image Sizing Steps

### **Before sizing any image for print or screen**

Use the scanner or camera settings you think most appropriate when getting an image – you can always do it over if they are wrong. If you are acquiring images from the web, simply drag them to the desktop and then open them in Photoshop. If you cannot find images with enough pixels, then consider making the images smaller in your layout or finding others.

Sizing images should generally be done before any work is done on your image – if you do not know the final print or screen image size, then determining this will be your first step. You might want to slightly over-sharpen your images for print (but not for screen).

### **Sizing images for Print (Illustrator, InDesign)**

1. Scan image at settings you think might be appropriate (or get the biggest you can from web).
2. In Photoshop, go to Image / Image Size. With the resample image box *unchecked*, enter the document size (print size) your image will be in the final print-out or in InDesign (either width or height). If you don't know it the eventual printed size, figure it out before going on.
- 3a. If the resulting Resolution is less than 200 pixels per inch, then go back to step one and scan (or get a web image) with more pixels.

## Image Sizing Steps

3b. If the resulting resolution is more than approximately 300, then (to save disk space) check the resample Image box (and constrain proportions box) and enter a resolution of 200 to 300 in the resolution field. Check at the top dialogue box to make sure that the “was” size is greater than the pixel dimensions size. Click OK or hit the return key.

4. Save image as a Photoshop file if you will be working on it more in Photoshop or taking it into Illustrator or InDesign. You can also save as a JPEG if it is finished.

Never resize in InDesign or Illustrator unless it is to just tweek the size of an image. Making an image larger in these programs is exactly the same as changing the resolution (pixels per inch) to a lower number.

### **Sizing images for screen**

1. Scan image at settings you think might be appropriate (or get the biggest [in pixels] as you can from the web).

2. In Photoshop, go to Image / Image Size. With the resample image box and the constrain proportions boxes *checked*, enter the size in pixels (either width or height). The image size in Photoshop at 100 percent (at top of window) is the size the image will be in any web, email, or digital presentation.



## Image Sizing Steps

3. Check at the top of the dialogue box to make sure that the “was” size is greater than the pixel dimensions size. If it is not, then rescan your image using more resolution or a higher percentage (or get different web image). If it is greater, then click OK.

4. Save image as a Photoshop file if you will be working on it more in Photoshop, a JPEG file if it is photographic and for use on the web, a Compuserve GIF file if it is hard-edged graphic without many colors and for use on the web. You can also use the Save for Web option for JPEGs and GIFs with the advantage of seeing your quality loss and file size before you save. PNG files are also a good alternative formats to use.

### **Copying and Pasting in Photoshop**

When copying from one image to another, you will notice that the image will paste according to the relative pixel dimensions, not the document size or window size. If you need to make the pasted image bigger, then rescan it and paste again. If you need to make the pasted image smaller, you can change the pixel dimensions as above or use Photoshop’s transform tool.

## Colophon

This book was produced in Adobe InDesign with Illustrations done in Illustrator and Photoshop.

The text is set in Hoefler & Frere-Jones' Whitney. Although not designed as a font to be used for the screen (nor is it primarily a text font) it gives a more modern look and openness than its closest competitor, Adobe Minion Web, while sacrificing very little in rendering capabilities.

As a multipurpose book designed for different screen reading situations, there were some design sacrifices. Facing pages would have given good design options, but were impractical, even with the preferred viewing environment of seeing two pages at once.

Type size and line width were also dictated by multiple reading situations. This book needed to remain readable and comfortable on devices as diverse as a computer monitor and display phone.