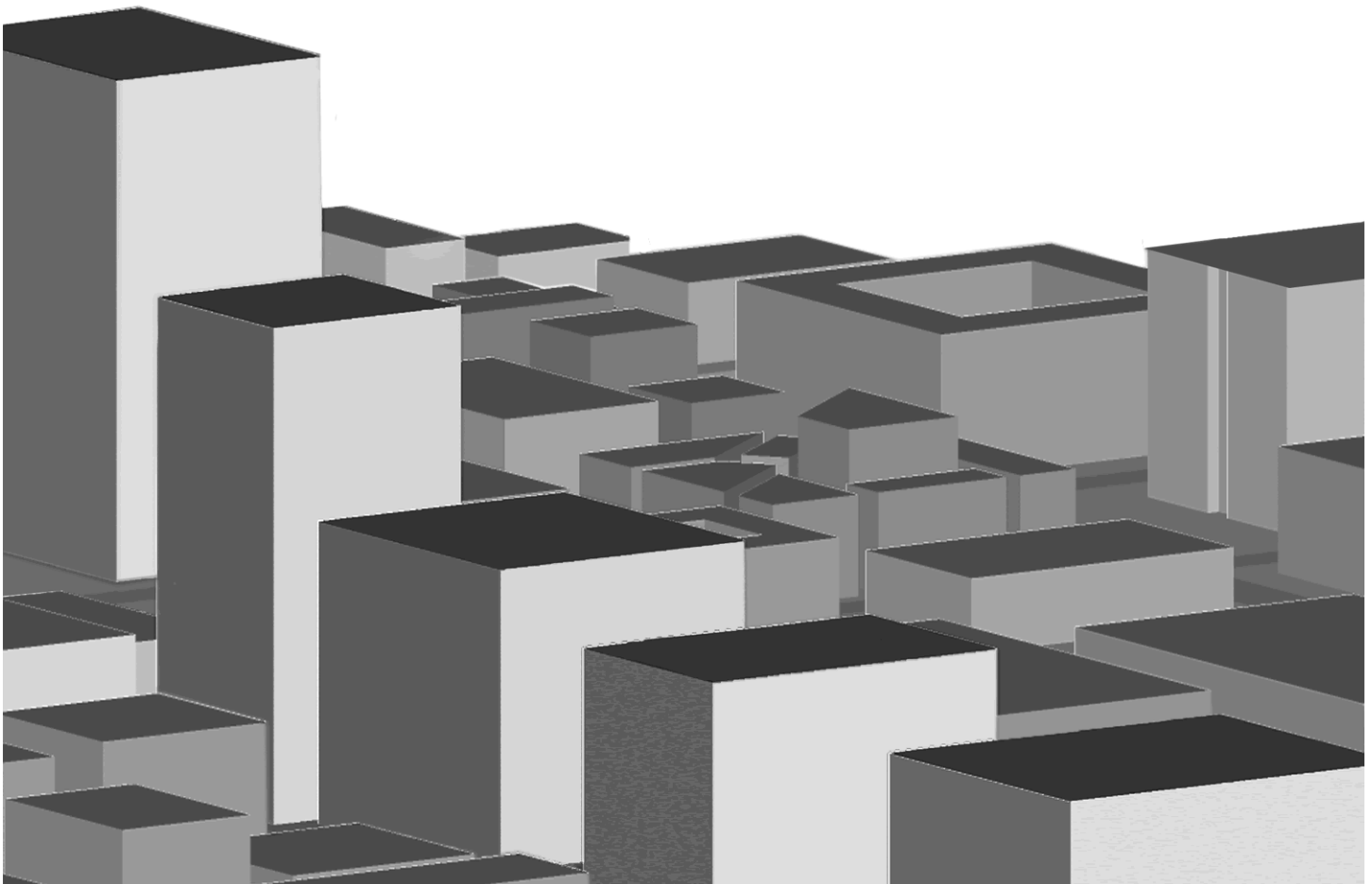




InDesign: Basic Page Layout



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Welcome and Introduction

Welcome to *InDesign: Basic Page Layout*.

What You Should Already Know

This workshop assumes that you have already taken the prerequisite workshops, *Word: The Essentials*, and either *Photoshop: The Basics*, or *Illustrator: The Basics*, or that you have equivalent skills. Specifically, you should be able to:

- Use word processing features
- Apply text styles
- Use and be familiar with Adobe tools and palettes
- Be proficient with refined mousing tasks

What You Will Learn

This workshop introduces manipulation of text and graphic objects using a broad range of InDesign tools. It provides hands-on practice with how to:

- Apply basic principles of layout and design
- Set up a publication
- Configure Master pages
- Create, edit, and apply styles to format text
- Work with text and graphic frames
- Import and place external graphics

What You Will Need to Use These Materials

To complete this workshop successfully, you will be provided with:

- The use of Adobe InDesign CS2
- The folder **InDesign_Basics**, and its contents, the exercise files: **classroom.tif**, **classroom_narrow.tif**, **main.txt**, **online approaches.doc**, and **swipe.indd**.

Getting Started

These materials presume you will begin work from the desktop, and have any required exercise files located in an eclass folder there. For instructions on obtaining the exercise files, see below.

If you need assistance logging on or starting an application, please consult your instructor.

Finding Help

If you have computer-related questions not answered in these materials, you can look for the answers in the UITS Knowledge Base, located at:

<http://kb.iu.edu/>

Self-Study Training

Want to learn more on your own?

IT Training Online makes self-study computer-based courses available on a wide range of IT topics. You may also purchase STEPS workshop materials to use in learning on your own. To find out more, go to:

<http://ittraining.iu.edu/online/>

Getting the Exercise Files

Most of our workshops use exercise files, listed at the bottom of page 1 of the materials. In our computer-equipped classrooms, these files are located in the eclass folder, which should already be on the computer desktop. If you are using our materials in a different location, you may obtain the exercise files from our Web site at:

<http://ittraining.iu.edu/workshops/files/>

Once you are logged on and have the needed files in an eclass folder on your desktop, you are ready to proceed with the rest of the workshop.

Today's Project

For today's project, we will use the Adobe InDesign page layout application to create a four-page, printable newsletter entitled "Classroom Technology Today." The newsletter is to be aimed at educators, and as such it will address issues related to teaching with technology. The publication will incorporate

text, graphics, and some common publishing techniques. As we work with the newsletter project, we will learn to use Adobe InDesign; in addition, we will learn general methods of structuring a document and various approaches to important design choices. Along the way, we will also acquire some layout terminology.

In the beginning, we'll spend some time getting acquainted with the InDesign workspace.

Introducing Page Layout in Adobe InDesign

Adobe InDesign is a professional page layout software application that is used to design sophisticated publications. Like others of its type (e.g., PageMaker, QuarkXPress, and Microsoft Publisher), InDesign is especially useful when we want to:

- Combine text and graphics on a page
- Control many advanced formatting characteristics of text
- Create templates to make our publications consistent and easier to work with
- Print to a laser or color desktop printer
- Create an Acrobat PDF file for draft or Web distribution
- Save and send work to a printing service provider

Before deciding to use InDesign with its many complex graphical features, it is important to know if InDesign is best suited to the needs of our publication or whether a word processing application such as MS Word would be more appropriate.

Understanding Page Design vs. Word Processing

Although layout applications readily accept text that is directly entered into documents, the main function of these programs is not of typing but of positioning imported text and graphics in appealing ways. Accordingly, when a document that contains significant amounts of text requires a detailed layout, it may be most effective to handle it in a two-phase workflow. First, the textual content may be generated in a word processing application like MS Word; then, after the writing is done, the text can be imported into a layout application such as InDesign to be skillfully arranged.

It is important to understand that these two types of applications offer complementary features. Because layout applications are complex design tools, they present sophisticated layout options, but they lack many of the intricate text manipulation tools used in word processors. In contrast, although most

advanced word processing programs include layout options, their handling of graphical features is not nearly as efficient or powerful as the layout applications like InDesign.

Keeping this in mind, the following section outlines some projects that are appropriate for page layout software such as InDesign and then specifies others that are best completed with word processing software such as Microsoft Word.

Page layout software is better suited for:

- Documents that require precise layout of text and graphics, such as brochures, newsletters, and professional-looking flyers
- Advanced typographic (text) adjustments
- Accurate color management within publications
- Templates used for consistent layout

Word processing software is better suited for:

- Medium to long documents
- Documents that include endnotes or footnotes
- Text documents that require few or no graphics, such as reports, dissertations, theses, or letters
- Documents that require very light layout of text and graphics together, such as basic flyers

For information about printing resources at IU, see “Appendix 4: Printing Resources” on page 103.

Understanding the Workspace

The InDesign workspace exhibits many familiar features common to other Adobe applications such as Photoshop or Illustrator. As such, the workspace presents a visual representation of the document in progress, displayed with color-coded cues that indicate frames and objects. Around the document is a complex array of tools, palettes, and menus.

We will become acquainted with the interface after we have specified some fundamental characteristics of our new document.

Creating a New Publication

When we begin creating a new document, InDesign does not automatically open a blank page. Instead, when we start a document, we are first required to specify some information about our publication such as the document’s paper size, orientation, margins, and number of columns.

Let's begin to create our publication and explore these new document specifications.

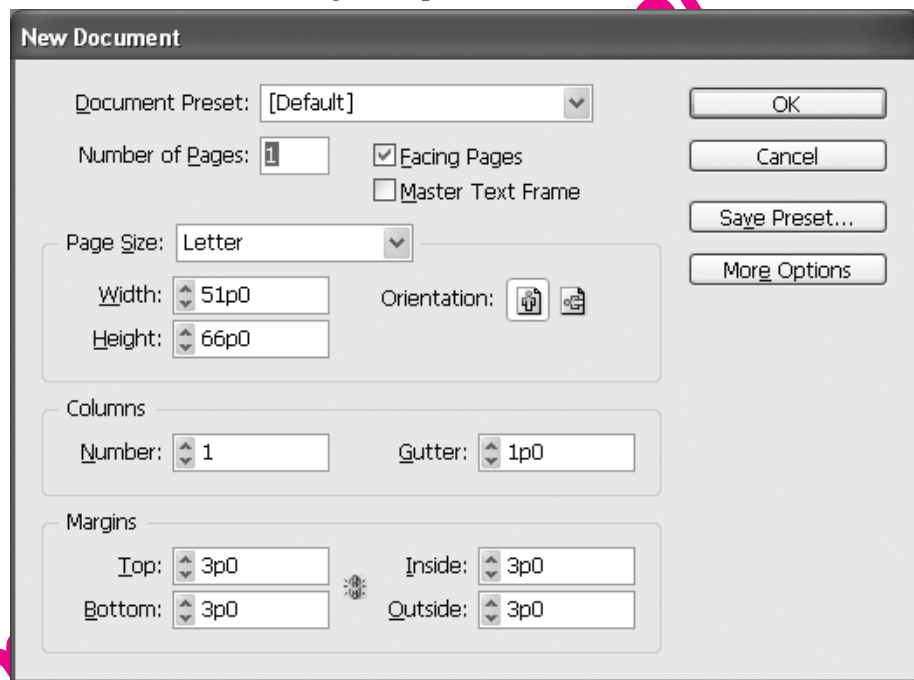
1. Launch InDesign.

We see a blank window with a menu bar and several panels of buttons. In order to examine the workspace more thoroughly, we will first create a new document.

2. To begin creating a new document, on the menu bar,




The **New Document** dialog box opens:



This dialog box requires us to specify the following settings:

Option	Description
Document Preset	To name and save document settings that include page size, columns, margins, and others, and later invoke them when creating similar documents.
Number of Pages	To set the number of pages in the initial document. More pages can be added or subtracted later in Document view.

Option	Description
Facing Pages	To indicate that the document is to open up in a book fashion, with right and left pages facing each other (as opposed to attached together in a single stack). When this option is checked, the Right and Left Margins below are transformed to Inside and Outside Margins.
Master Text Frame	To configure the initial set of frames to allow text to be entered directly into it, as opposed to imported. (When it is checked, however, importable text is still an option.)
Page Size	Offers several familiar paper size and layout options.
Width, Height, Orientation	To type or choose our own values in Width and Height. Orientation offers portrait or landscape.
Columns	To set the automatic number of columns appearing on all new pages. The setting may be overridden with manual text frames.
Gutter	To set the space between columns.
Margins	To set page margins. A number may be typed directly or the selector buttons may be clicked to select these settings. If the link icon  is checked, the four fields stay equal as they are resized. If Facing Pages, above, has been checked, Right and Left are displayed as Inside and Outside (when the document opens like a book, the edges that meet at the fold or binding will be considered the inside margins).
Save Preset	To allow us to save and name these settings to use later.
More Options	To set some options regarding Bleed and Slug, which are non-printable areas of the document.


Our “Classroom Technology Today” newsletter project will span four pages with a groundwork layout of three columns throughout. However, to add interest to the layout, in certain areas we will be manually overriding this three-column setting. We will begin with one document page and add others as we incorporate content.

Because we want the newsletter to open in a book fashion, we will design the document so it will include facing pages with equal margins on all sides. Because our articles are ready-made for us in separate text documents, we will choose to import text into the layout instead of typing the text directly into the underpinning frames.

Many of these settings are already provided to us by default. We're going to change several to customize our document. Let's make these settings.

1. To specify three columns, in the Columns Number field,

 the value; type: 3

NOTE: If necessary, make sure that the Number of Pages setting is still 1, the Facing Pages checkbox is checked, the Page Size is Letter, and make sure the Portrait button  is selected in the Orientation section.



2. To set the gutter width at .15 inch, in the Gutter field,

 the value; type: .15in 

The Gutter measurement turns to 0p10.8. At this point, all of the settings are listed in a graphic designers' measurement system of picas and points (with 6 picas or 72 points per inch.) These setting will be adjusted to inches later in the workshop. For now, rest assured that as long as we specify which measurement we are using, InDesign will make the conversions automatically.

3. To make all margins equal, on the Margins section,

NOTE: If the margin settings do not read "3p0,"  the value after clicking the  button, and type: ".5in."

4. To accept the new document settings,

A new, blank document appears. Let's save it now.

5. To save the new document, on the menu bar,

 File,  Save

You see the Save As dialog box.

We need to specify where to save the file and what to call it.

Setting the Location and Filename


When the dialog box opens, it lists a default location for saving the file. On a PC, this location is displayed in the Save in field at the top-left corner of the dialog box.

We want to move to the eclass folder, which is where we will save our file.

1. To move to the eclass folder, on the Save in drop-down list,



The eclass folder is now listed as the Save in location. You see its contents.

Note for Macintosh Users - On a Macintosh, the Save in field is above the list of visible folders and files, and is labeled “Where:”. To move to the desktop, press the key combination  + D. From there, you can move into the eclass folder.

We want to save this document in the **InDesign_Basics** subfolder of the eclass folder.

2. To open the correct subfolder,



Now that we have specified the Save in location, we need to specify the filename.

Let's make sure that the filename is highlighted first.

3. If the filename is not highlighted,



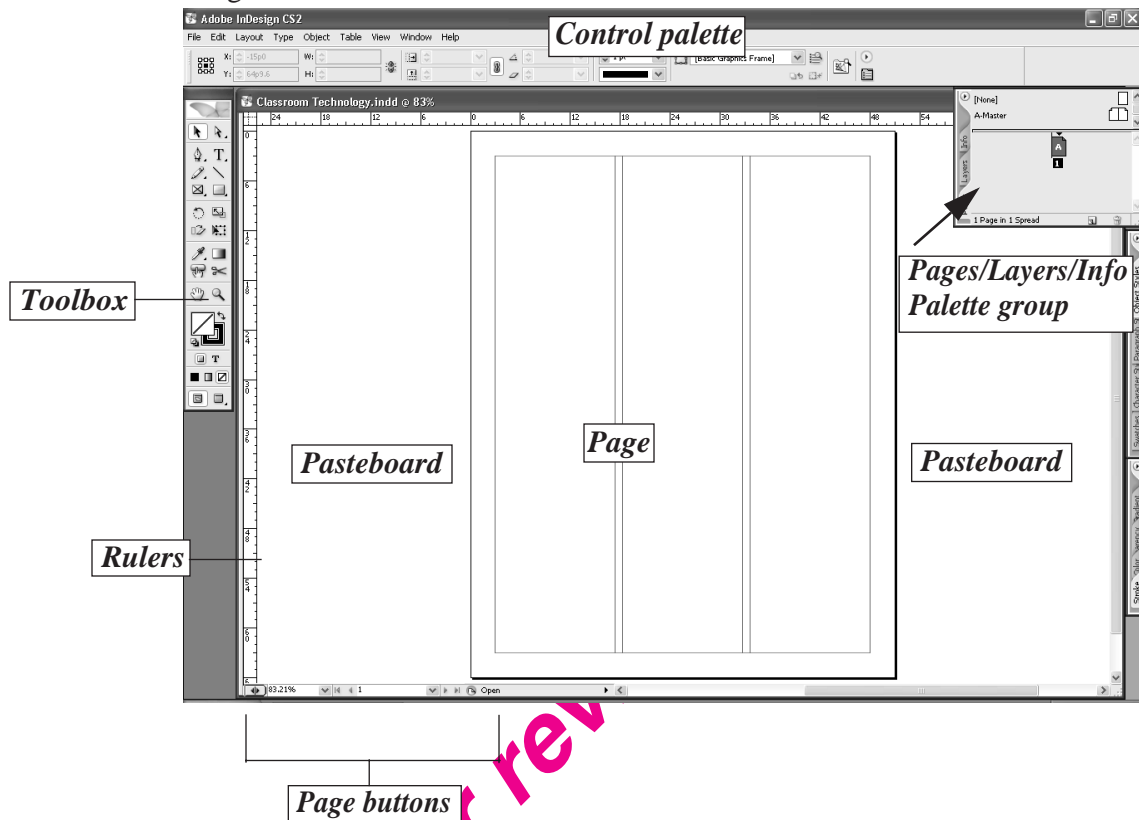
4. To name the document, in the Name field, type:

Classroom Technology.indd 

The blank document is set on top of a white background that is bounded by a ruler on the top and left side. It is surrounded by groupings of control buttons and menus. We'll explore the components of the publication window.

Understanding the Publication Window

The components of the *publication window* are summarized in the following diagram and table:



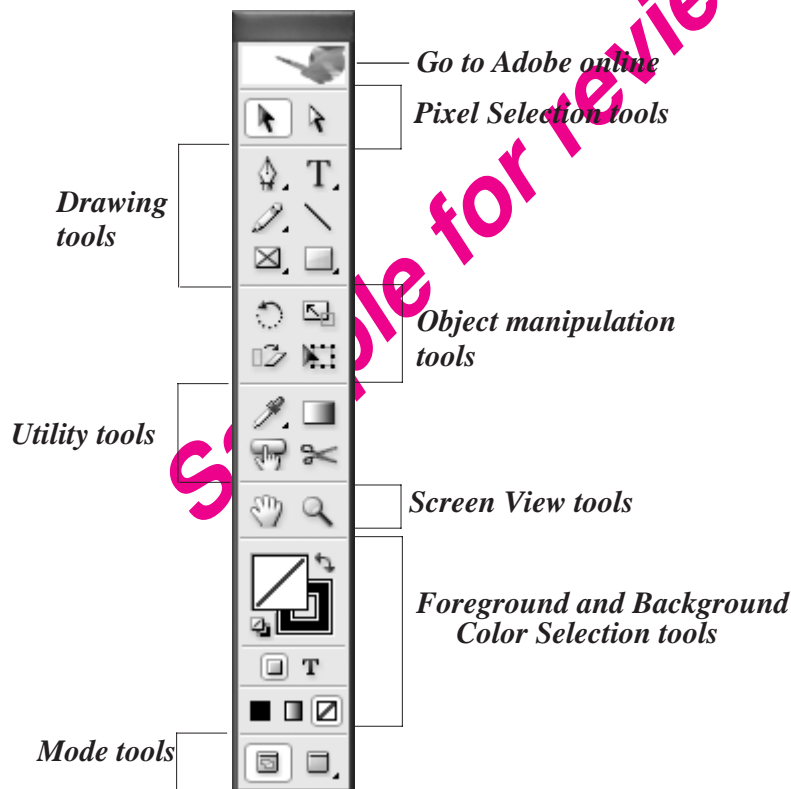
Component	Description
Pages/Layers/Info Palette group	Used to work with Master pages, to navigate from page to page, to work with layers, and view locations and dimensions of objects in the document.
Palette Bar	Contains collapsed palettes that are used to modify type and object characteristics such as sizes and styles, colors, and borders.
Toolbox	Palette that contains tools used to create and modify objects.
Rulers	Visual guides to page dimensions; can be used to create workspace guides to align objects.

Component	Description
Pasteboard	White area surrounding workspace, used to store objects; pasteboard items are not printed; remains constant no matter which page you're working on
Page	Used to lay out text and graphics.
Control palette	Displays options for selected tool; context sensitive.
Page buttons	Used to move between pages.

Selecting Tools

The *Toolbox* on the left of the screen displays many tools for selecting objects, working with type, drawing, and viewing, as well as controls for applying and changing color fills, strokes, and gradients. Its tools are grouped into sections by function. Many of these tools are hidden.

These sections are outlined in the following diagram:



A tool can be activated or *selected* by clicking it in the Toolbox or by using its keyboard shortcut. Positioning the cursor over a tool displays a *tool tip* with the tool's name and keyboard shortcut.

If you have used Adobe Photoshop before, these features should be familiar to you.

Changing the Document's Position and View Size

When working with a crowded workspace, we may want to change the view size or move the document around on screen. InDesign allows us to control both view size and the position of the document.

Let's see how this works.

1. To increase the view size, in the bottom-left corner of the window,



The document appears larger.

2. To move the position of the document on the screen with the Hand tool,



We see a different section of the document.

3. To reduce the view to fit in the window, with the Hand tool, in the Toolbox,



4. To zoom in, in the Toolbox,



5. To zoom out, with the Zoom tool active, press:



Note for Macintosh Users - To zoom out, with the Zoom tool active, press: **Option** and **Click** the artboard.



- To reduce the view to fit in the window, in the Toolbox,



We are now positioned on the first page.




Viewing and Configuring Rulers

Because we'll be intricately positioning objects on our page, we will make some ruler adjustments. InDesign has a variety of options for units of measurement. The default values are in picas. A pica is a standard publishing unit, which equals 1/6 of an inch. Picas are subdivided into 12 points per pica, thus making 72 points per inch. Since we may be new to these terms, we will change the default values so that we can work in inches.

NOTE: Rulers are often on by default, but if you cannot see them, from the menu bar  View,  Show Rulers.

- To change the default units of measurement, on the Menu bar,



Note for Macintosh Users - To change the default units of measurement, on the Menu bar,  InDesign,  Preferences,  Units & Increments.

The Units & Increments category of the Preferences dialog box appears.

- To change the horizontal unit of measurement, in the Horizontal field,



Because font sizes are expressed in points, designers occasionally prefer to work with points instead of inches along the vertical axis. InDesign allows us to choose the units of both rules independently from each other. However, for this newsletter project, we will keep them the same.

- To change the vertical unit of measurement, in the Vertical field,



4. To accept the choices,



Notice that the rulers surrounding the document now use inches.

NOTE: Because of our screen size and resolution, the rulers may display the numeric values only every 2 inches. More units may be displayed with magnification of the view size.

We are now ready to begin designing the basic layout of our "Classroom Technology Today" newsletter. Before we lay out some more features of the document, we need to make sure we have a plan for our design.

Planning the Document

When creating a complex document, layout and organization should be planned before adding text, graphics, or formatting.

Before designing any publication, keep in mind some of the following basic design principles:

- **Consistency:** Consistency helps to orient the readers to where they are and where they can find specific information. A simple example of this would be our expectation that page numbers appear in the same place on every page. Other aspects such as color and borders should also continue throughout the document. This technique is referred to as applying *repeating elements*. The number of fonts and formats should be kept to a minimum. As a rule, professional graphic designers typically use no more than three fonts in a layout.
- **Legibility:** Text should be easy to distinguish and read. When text is legible, the reader is able to distinguish individual letters from each other. Standard use of upper and lowercase letters makes a document easier to read, causing less eye strain. Imagine having to read a long document typed in all capital letters. This would cause more eyestrain than reading a combination of upper and lowercase letters.
- **Clarity and Meaningfulness of Graphics:** Graphics should be clear. Clarity can be achieved by adjusting image contrast, sharpness, and brightness, just like on a television. Aside from technical considerations, graphics should support the communicative purpose of the document; they should not be used simply to decorate a page.
- **White space:** White space is the blank space around the edges and between the lines of a document. Use white space to indicate separate parts of the document and to make the document more readable. Tightly compressed text is very hard to read.

We will explore each of these principles as we work through today's project. These items are just a few of many important considerations in page design. In addition to this quick overview, there are many useful books and Web sites that provide information about design principles.

Since we know some basic specifications of the publication, we'll create some underlying structural pages with basic elements such as the title of the publication, headers, and footers.

Understanding Master Pages

Every publication automatically comes with a blank set of *Master Pages*. A Master Page is a template that we can apply to individual pages in our document. All objects we put on a given Master Page will appear on any document pages to which we apply that Master. Usually, basic page design elements, such as a header, footer, and page number, are placed on a Master Page. Non-printing items, such as column and margin guides, can also be placed on a Master Page. Every Master Page object is protected from being modified on the document pages.

In InDesign, we may create many Master Pages. This would make it easier to create long documents such as books. Using this method, a separate Master Page could be created for each of the following: main body text pages, chapter title pages, tables of contents, and indexes. If we need to add pages to the document, we could apply the appropriate Master page. In this way, Master Pages provide publications consistent elements throughout documents without having to redo all the elements on each page.

In addition to applications within a single document, Master document settings can be used for other editions of a publication. Hence, once the Master pages have been created, the document can easily be saved as a template for subsequent issues.

About the Pages Palette

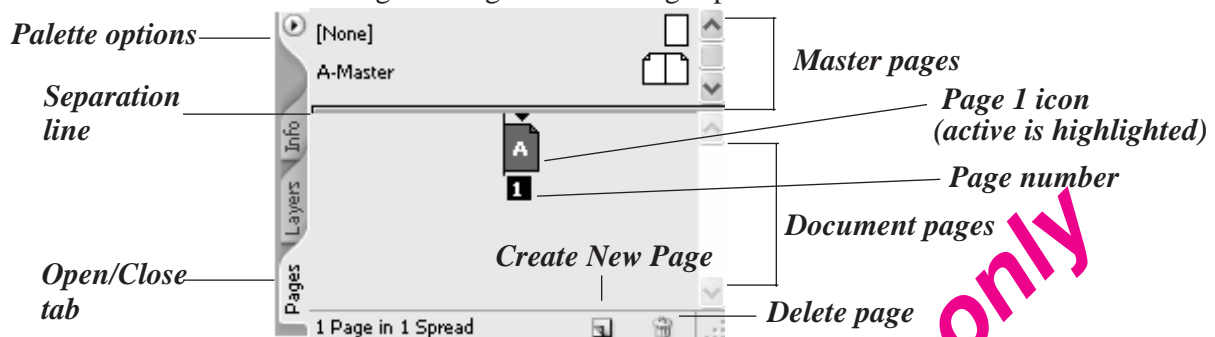
The Pages palette is docked on the bar of palettes at the upper right of our screen. It is divided into two scrollable sections: the Master section at the top and the Document section at the bottom. Each section contains thumbnails that represent pages.

In a document such as ours with facing pages, we see a few things:

- The top section for Master pages automatically contains two thumbnails: a single page named “[None]” and two facing pages named “A-Master.” As we create our own Master pages, we'll be adding some new thumbnails to this section.
- The bottom section of the palette contains a tiny layout of each of the Document, or content-containing, pages we have specified for our document.

If—like our newsletter—the layout specifies facing pages, the thumbnails will be aligned along a central bar that indicates the binding or central fold of the document. Page 1 will be on the right side, and the final page will be on the left.

Following is a diagram of the Pages palette and the icons:



New Master Pages may be created from the Palette Options button located on the upper left side of the docked palette. For our newsletter project, we will be creating several custom Master pages.

NOTE: To restore the InDesign palettes to default settings, **⌘** Window, **⌘** Workspace, **⌘** Default. The entire InDesign default workspace—including tool settings—can be restored to default settings when it is restarted. To restore settings on a PC, exit the application and press **Ctrl** **Alt** **Shift** while re-launching InDesign. To restore default settings on a Mac, exit the application and press **Ctrl** **Option** **Shift** **Command** while re-launching InDesign.

Creating a Cover Page Master

We will be creating three Master Pages for the “Classroom Technology Today” newsletter project: one for the cover page and two linked inside pages (left and right). The back page containing a mailing panel will inherit the Master for the inside pages. Using these three Master pages, if we need to add more pages, we don’t need to re-do the header and footer on each of the inside pages. Moreover, once created, we could use our Master Pages for future documents.

The cover page Master must contain special items such as a title, a date, and information about the issue and volume number. In addition, some elements that give it an identity should be present in consistent locations. These might include a logo, a table of contents, and perhaps some other text or graphic objects that would be unique to the publication.

First, let’s begin creating the cover page Master.

1. To start making a new Master page, in the Pages palette,



The New Master dialog box appears. It contains the following fields:

- **Prefix code:** The Prefix allows us to label our Master pages with a letter so we can quickly tell from the thumbnails which Master is applied.
- **Name:** The text here will be the displayed name of the Master page.
- **Based on Master:** This field allows us to use Master pages already available.
- **Number of Pages:** Since pages are frequently linked together in twos (as in right-left pages) or threes (foldout pages) or even more, in this field we type the number of pages we want to put in the set.

We will give our first Master a prefix of “A” and name it “Cover Page.” It will only have one page because the first page of facing pages is always considered a right page and stands alone; at the top of a volume, a cover page is naturally always viewed by itself.

2. To assign the Master page a Prefix of A, in the Prefix field, type:

A

3. To assign a name, in the Name field,



Since we don't have other appropriate Masters at this point, we will leave the Based on field set at [None].

4. To specify a single page, in the Number of Pages field,



5. To accept the new Master page specifications,



The new Master Page thumbnail appears in the Master Pages section of the Pages palette.

At this point, we will add a publication name and some other information to our Cover Page Master. In order to precisely position objects, we will use a grid.

Using the Grid

When we're working with any graphic design application, it helps to know exactly at what point on the page we are working. The Grid is a device we can use to locate objects precisely where we want them. It works like traditional graph paper in that it contains evenly spaced horizontal and vertical lines.

We will use the Grid lines to roughly size our text and graphic objects and place them in approximate locations. Since we want to start positioning objects, we will activate the Grid.

1. To show the Grid, on the Menu bar,



A light gray grid appears in the background. These lines are visual aids only; they won't print in the final version.

Since our objects will be fairly large in this document, we'll want to make our grid units larger.

2. To change our Grid sector divisions to inches, on the Menu bar,



Note for Macintosh Users - To change the grid sector divisions to inches, on the Menu bar, **Click** InDesign, **Point** Preferences, **Click** Grids...

The Grids portion of the Preferences settings dialog appears. It displays two sections with several options:

The **Baseline Grid** deals with alignment of text. Here we can specify grid color, distance between and origin of gridlines, and at what magnification they are viewable.

The **Document Grid** is used to align frames with text, pictures, and drawing objects. Here we can specify the distance between major gridlines, how many subdivisions each major section contains, and the color of the gridlines.

We would like to leave the major sections at 1" but make the subdivisions 1/4" squares.

- To specify 4 subdivisions per inch along both axes, in the Horizontal Subdivisions field,



Make sure all the subdivisions are set at 4.

- To accept the settings,



The document now displays more sparsely spaced gridlines. We'll use these to position our objects. Because we want exact positioning of our objects, we will force their boundaries to align with the grid.

Snapping to the Grid

Misaligned objects can adversely affect the look of a publication. Even though readers may not immediately notice that objects are slightly out of alignment, inaccurate positioning makes a publication look unprofessional overall. The Grid in InDesign offers a feature that compels us to align shapes only along the grid lines, thus simplifying the task of perfectly positioning objects on a page. To help control our design, we can choose to snap our shapes to the Grid.

Let's see how the Snap feature works.

- To snap our objects to the Grid, on the Menu bar,



From now on, our objects will be precisely located on our pages.

At this point, we can begin to enter some text in the form of a title for the newsletter.

Working with Text

In most cases, the use of text is a primary mode of communication. Before we start adding text to our newsletter, we need to consider some important aspects about *typography*, which is the art and science of type. It is important to understand some fundamentals of good typography and point out a few issues about text in a publication.

Making Typographic Decisions

A publication needs to convey a message to a target audience. In our case, we are trying to present to educators of all classroom levels interesting articles about the use of technology in the classroom. The design of our newsletter should communicate this message as clearly as possible. If our publication's type is difficult to read or doesn't esthetically fit the tone of the publication, the intended message is not adequately conveyed. In our publication, we will be working with Times New Roman and Arial.

Most people do not specifically notice good typography; however, bad typography is easy to spot. In using InDesign's typographic controls, our primary goal is to maximize the impact of the publication while minimizing the reader's distraction when reading it.

Working with Frames

All text that appears in documents created with InDesign must be located within text boxes, or *frames*. A frame is simply a container for text or graphic objects. Although we have already divided our page into a three-column sub-structure, our design is not limited to the three columns; we can simply add some frames if we want to place our objects in custom spaces and shapes.

Since we can create a custom space for our text, we want to add one large frame for the publication's name, which will extend across the columns. This feature of a publication is the *Nameplate*.

The nameplate is the most important visual object of any publication. The nameplate can be otherwise called a title. As such, it uniquely identifies a publication and should span a large area across the cover page. It should include the name of the publication and issue number information. Often, the nameplate also contains a logo and the date of publication. A nameplate may appear anywhere on a cover page, but most designs incorporate the nameplate across the top.

Creating a Text Frame with the Type Tool



Our newsletter's nameplate will span the top of the cover page, and include the date and some issue information. The items that make up the nameplate will be contained within several grouped text frames.

There are several ways to create a frame. The most straightforward way to create a text frame is to draw it with the Type tool.

Let's create the nameplate's title frame with the Type tool.

1. To activate the Type tool, in the Toolbox,



The cursor turns to a text insertion icon . As we move the cursor, our location is shown by dotted lines that move on the ruler: 

2. To correctly position the cursor,

 the cursor's crosshatch  to the upper left corner of the left column

3. To draw the frame with the Type tool,

 diagonally downward across all columns, to the 1 3/4" marker

NOTE: In this view, the 1" label may not be visible.

A blue, horizontal line appears 1 3/4 inches from the top margin, and we see a blinking text cursor in the upper right corner. The horizontal line indicates the bottom part of the text frame, but we cannot see the remaining text frame borders because the Snap to Grid feature has caused our frame to align exactly with the gridlines.

We'll get a better view of this text frame.

- To view at 100%, on the Menu bar,



We can see the document more closely.

At this point, we want to add and format text—in the form of the publication’s name, “Classroom Technology Today.”

- To add the publication name, type:

Classroom Technology Today

The text appears in the upper left corner, but it is in the tiny default font. We need to format it.

Understanding the Control Palette

The Control palette across the top of the page is context-sensitive; it offers only the options that are available to the active tool. Hence, since we are using the Type tool, the Control palette looks much like the formatting button bar of a word processing application, except it displays more features. The functions of these buttons may not be intuitive by their icons. However, we can tell what they do by simply hovering the cursor over them and reading the pop-up tool tips.

Surprisingly, the Control palette for text actually contains two sets of buttons that we can toggle back and forth: the Character set and the Paragraph set. The set of character buttons contains information relating to specific characters such as font name, size, and spacing. The set of paragraph options allows us to control features of blocks of text, including alignment and indentation. In the next section, we will see how to utilize these tools to format our text.

Formatting Characters

Since “Classroom Technology Today” is aimed at an academic audience, we want the name of our newsletter to be large, executed in a serious typeface. We will keep the font face as Times New Roman, but we will enlarge the characters and fit the publication’s name into the frame.

- If necessary, to select the Character options, in the Control palette,



- To select the name of the title,



- To change the font size on the Control palette, in the Font field,



- To fit the document in the window, in the Toolbox,



The type size looks fine, but we can't see it all because much of it falls outside of the frame. We can squeeze characters together with techniques called *tracking* and *kerning*.

Understanding Tracking and Kerning

Tracking and *kerning* are typographic terms having to do with the space between characters. When designers of specific type faces create a given type face, they build in a default amount of space around each character. This spacing is intended by the artist to be the most effective distance. In layout applications like InDesign, we can override these defaults; each term is used to make these adjustments described below.


Tracking controls the white space between characters in an entire block of text. Generally, tighter tracking is appropriate for larger text, and looser tracking is better for smaller text. The default tracking settings for body text are usually adequate, but larger display text may need to have a tighter tracking setting.

Kerning controls the white space between individual characters. Each character takes up a different amount of space, depending on the font face. Normally, kerning is used to reduce the space between a pair of characters. Usually, body text is small enough that kerning is not needed. However, headlines sometimes look better with tighter kerning. This helps remove unnecessary white space between two characters.

Since this title text is too large to fit in the frame, in order to squeeze together the entire grouping of characters, we will change the overall tracking; then we will adjust the kerning between a few characters.

Changing the Tracking

Tracking refers to the spacing between characters in a block of text. We already have this group of characters highlighted, so we can adjust the tracking without having to change the selection.

1. To begin adjusting the tracking, locate the Tracking (in thousandths of an em) icon,  in the center of the control pallet.
2. To change the tracking, in the Tracking field,



The text now fits within the frame. That accomplished, we can see that the spacing between some of the letters is different. At this point, we can make some of the individual character spacing more even.

Changing the Kerning

Kerning is the spacing between a pair of characters, and is appropriate where open spaces of letters—like the area directly under the horizontal stroke of a capital T—make character spacing look awkward. We will alter the kerning between some pairs of characters. Specifically, we can see that the letters to the right of both of the capital Ts could be nudged closer.


1. To activate the Type tool, in the Toolbox,




2. To begin moving the letters T and e in “Technology” closer together,



The blinking cursor appears between the letters.

3. To begin adjusting the kerning, locate the Kerning (in thousandths of an em) button,  just above the Tracking icon.
4. To change the kerning, in the Kerning field,



NOTE: To change the kerning in increments, the up or down arrow controls  can also be clicked.

5. To make adjustments between other pairs of characters, repeat steps 1-3, adjusting the value accordingly.

Now the text fits horizontally in the frame, but it is still aligned at the left. We need to make some more adjustments.

Formatting a Paragraph

The name of the publication appears to be the right size, but it still needs to be centered horizontally within the frame. We can do this with the Paragraph Control palette. When we make an adjustment in the Paragraph Control palette, our changes are applied to the entire paragraph.

First, we need to activate the Paragraph Control palette and then make the alignment change.

1. To activate the Paragraph Control palette, on the Control palette,



The Character Control palette changes to the Paragraph Control palette.

2. To center the paragraph in the text frame, in the Paragraph Control palette,





The text is centered within the frame.

To effectively display this newsletter title, we still need to make adjustments to the location of the text relative to its frame. We can determine where it should be located from the top or bottom borders of the frame, and also where it is aligned vertically in the frame. We will make the alignment adjustments from the Control palette to start. This operation requires manipulation of the frame itself, not the text. When we adjust frame specifications, we use the Selection tools.

Modifying a Frame with the Selection Tool

At the top of the Toolbox there are two selection tools, represented by arrows: one black and one white. These tools select frames and objects so we can manipulate them.

- The black arrow  is the Selection tool. It selects an entire frame so it can be smoothly moved, resized, or rotated.
- The white arrow  is the Direct Selection tool. It selects parts or segments of a frame to apply various effects, such as distorting or skewing, to each piece.


Changing Alignment Within a Frame

To work with alignment of text within a frame, we need to work with options that pertain to the frame as a whole, so we must use the Selection tool.

1. To activate the Selection Tool,



The Frame control palette appears.

We can tell the frame is selected because the text is now bordered by a light blue box with tiny squares known as *handles*  which could be used to resize the frame. Now that we have activated the frame, we can check some of its options.

2. To center the text vertically in the frame, in the Control palette,



The text is now in the middle of the text frame.

Stacking Frames Together

We have created an attractively rendered name for our classroom technology newsletter, but as part of a publication nameplate, it should contain information about the issue number and the date. Since we will want to locate this information underneath the name and then apply some separate formatting characteristics, the task would be easiest to accomplish in an independent, but overlapping, frame.

The text frame containing the publication is already in place, and now we want to add a frame on top of it. Since this frame is already functioning as a text frame, the Type tool can only be used inside it to highlight existing text; hence, we cannot successfully use the Type tool to press and drag a new frame over it. Because of this, we will need to use another tool: the Rectangle Frame tool.

Creating a Frame with the Frame Tool

The Rectangle Frame tool is used to create rectangular frames with unspecified content. Once a frame has been created, it can be used as a placeholder to import a file containing text or graphics. Additionally, we can make it a text frame by simply clicking inside the frame after it has been created.

Let's use the Rectangular Frame tool to draw a new frame.

1. To activate the Rectangular Frame tool, in the Toolbox,



The tool is highlighted and the cursor becomes a crosshair with a tiny arrow. Notice as we move the cursor, our position is indicated in the ruler with a dotted line. We will use this feature to precisely draw the frame.

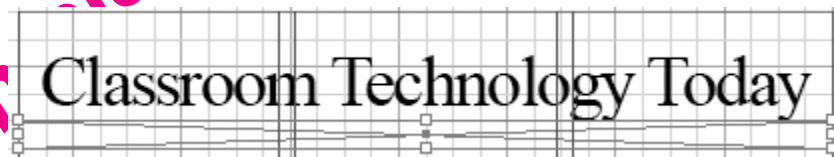
2. To position the cursor,



3. To draw the new frame,



A new 1/4" frame appears, extending across all three columns and overlapping the bottom of the nameplate frame. It has a large "X" inside it, spanning from corner to corner. The frames should look like the following:



Because we still have Snap to Grid active, the frame is aligned exactly along the bottom of the previous frame.

Now we will make it a text frame by clicking inside it with the Type tool.

4. To activate the Type tool,



The "X" inside the frame disappears, and a blinking cursor is activated. Now we can type the volume number inside.

Where to Go From Here

The rest of this document has been intentionally deleted.

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