

back	front
2	31
30	3
4	



## CHAPTER 14

# PAGINATION AND PRINTING

**THE EXERCISES IN** this chapter build upon the exercises in Chapter 13 with lessons that explore pagination in Adobe InDesign. You will review the Actions panel in Adobe Photoshop (see Chapter 13) to prepare your files for printing before setting up the InDesign print space. The final result is a flipbook, ready to be printed in a folded, saddle-stitched booklet.

# COLORS, RESOLUTION, AND CALIBRATION

In Chapter 6, you learned that the RGB color space is largely used for screen distribution and that the CMYK color space is mainly used for printing. Because this chapter emphasizes printing, let's assume that you will be preparing a document for a commercial printer. Remember: Always check with your print technician to determine what color space you should use. If you are printing at home, you will most likely be working with an inkjet printer, which is typically configured for the RGB color model. However, many commercial printers utilize the CMYK color space. You may also choose a specific color from the Pantone color set. These dyes can be added to the print run to allow you to match, exactly, the color in your document to the desired color on the printed page. Corporations hire designers to create brand guidelines (or spec documents) that include how a logo can appear in various contexts and which Pantone colors should be used for corporate identity materials.

Templates and prepress settings are available for business cards, books, prints, postcards, and more on such printing websites as Adorama Pix, Modern Postcard, Moo, Vista Print, and others.

If you are working with a printer, you will also want to know what resolution to use (300 DPI is usually fine for home inkjet printers) and what file formats are acceptable. Many printers will request a PDF, and some will specify which version of PDF to choose during the saving process.

Finally, many printing technicians print from computers that are calibrated to their printers. At home, you can follow your computer's wizard to calibrate your monitor.

Monitor calibration will be different on various computers. On my MacBook Pro running macOS 10.13, I can calibrate the monitor by choosing System Preferences from the Apple menu, clicking Displays, clicking Color, then clicking Calibrate. This opens the Display Calibrator Assistant, which walks me through the process.

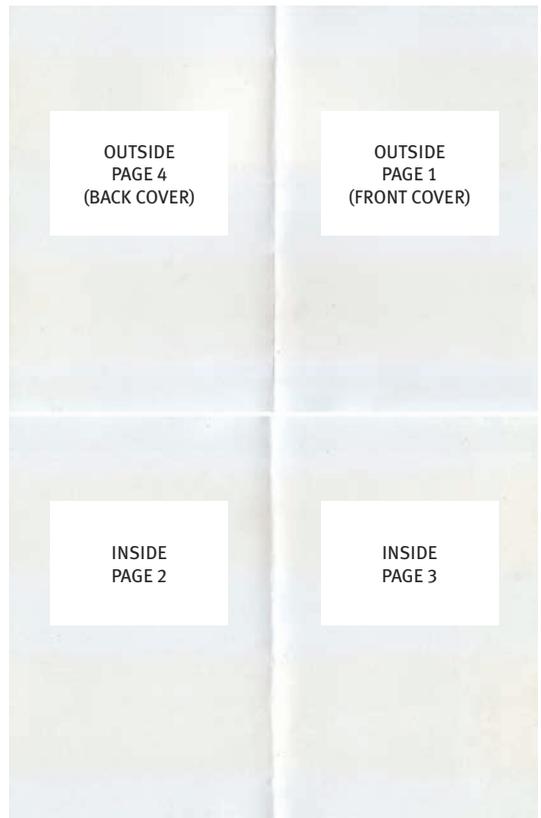
## PAGINATION AND BINDING

InDesign settings allow you to set up your document with single pages or facing pages. If you wanted to create, for instance, a PDF document with a series of screen-sized pages, you would use single pages. You would choose facing pages if you wanted to layout a publication with pages on the left and right sides. For Exercise 3 in this chapter, you have options to explore layout creation using single pages (Option A) or facing pages (Option B).

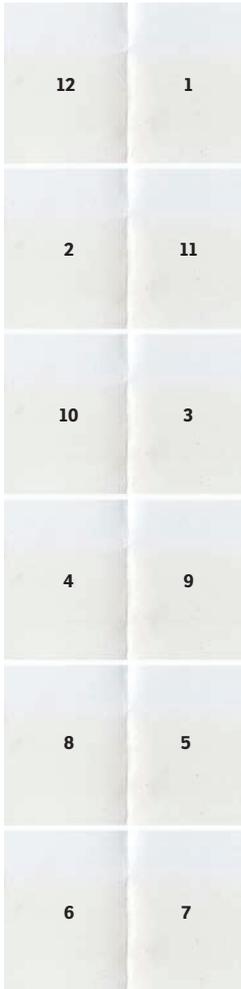
When you use facing pages, the Pages panel displays icons of each page side by side. The first page is always a single page (you can ignore this page entirely or use it as you see fit). After this page, the rest of the document shows two pages side by side. This is where things get a little tricky. When you are designing for facing pages, you have to consider how the pages are going to print on the paper. If you are folding your paper in half in order to

print “two pages” (or a separate page layout on each half of the paper), then you are not exactly printing two pages; you’re printing one layout on one half of the paper and one layout on the other half. To make matters even more confusing, you’ll probably be printing on *both* sides of the paper. For this reason, when you are using facing pages (and assuming you are printing on paper that will be folded in half after the printing has completed on both sides of the paper), you will count your “pages” in fours. Fold a piece of paper in half then count how many sides there are, this is the same as the number of “pages” created: four (FIGURE 14.1).

*Are you with me so far? Because now we’re going to see something even more difficult to explain (but clear as day when you print).* When you set up your document, you have to take this folding process into consideration. So, if you are printing and folding at home, you will need to remember that in the Pages panel, the pagination will go something like this: Skip the first page. On the first set of facing pages, the left page is the back cover and the right page is the front cover. The next set of facing pages will be the pages: (page 2) on the left and (back cover minus 1) on the right. For instance, in a 12-page pamphlet, the second set of facing pages will be 2 and 11. The third set of pages will be (back cover minus 2) and (front cover plus 2)—in our example, that’s 10 and 3. This crisscross pattern is extended until you reach the last set of facing pages, which is always the center spread in the publication (FIGURE 14.2). You have to keep this in mind and under control as InDesign is simply going to label the pages 1, 2, 3, 4, and so on without awareness of the pagination that you may be using for your project. I recommend placing an easy-to-read number someplace on the Artboard next to each page to remind you which page you are truly working on. When it’s time to print you can export the “true” (to how they are labeled in InDesign) pages 2 through the final page, ignoring page 1 as a PDF. This will place just the facing pages in the exported PDF.



**FIGURE 14.1** Fold the page in half. Label the inside and outside of the paper on each half (“front” or “back”). Then label each folded half page with the numbers 1 through 4. (Number 1 is placed on what will end up as the front cover of the pamphlet.)



**FIGURE 14.2 (LEFT)** When three sheets of paper are folded and numbered consecutively, you can unfold the paper and see the pagination pattern for 12 pages (3 sheets of paper \* 4 sides to each sheet) that you would assign to the pages as you work on them in InDesign.

Facing pages typically result in a folded publication in which the individual sheets of paper are bound together. You will bind your pages using a saddle stitch on the fold. This can be done with a stapler or waxed thread and a needle. The folded part is called the “gutter,” and you will want to allow plenty of room between the gutter and the area where you position foreground, essential elements of your composition (for instance, type that should be legible or images that should be easy to see). It is common to allow background images, colors, or large, decorative graphic elements to fill the entire composition—all the way to the gutter.

If all of this seems too complicated, instead of working with facing pages you may choose to continue to layout your publication on single sheets of paper. You can bind the single sheets at the spine with glue, called a *perfect bind*, or by using a giant clip.

## DESIGNING SPREADS

When you do use facing pages, you should consider your composition across both pages where you will see the two-up spread. Of course, you may want to design the pages so that you can see how the two pages look next to one another before disassembling them and putting them in the order that you need to for correct pagination. To create unity, you might consider a simple solution, such as a single color, image, or pattern on one side of the spread with content on the other side (**FIGURE 14.3**). There is room in the duality of spreads to play with contrast, repetition, rhythm, and chaos. Consider the two-page spread as a place where one side is “on” and the other is “off,” or one is active while the other passive. How will you allude to this duality using visual cues?



**FIGURE 14.3** Crystal Adams for Designful Studio, *Promotional Portfolio Book*, Client: Clive Wilkinson Architects, 2012. The book was designed to showcase the firm’s winning submission to the Smithsonian Cooper-Hewitt National Design Award. Here a two-page spread is unified by a single background color, the sans serif class of typography, and the alignment of the type on the pages.

**LINK** Learn to sew your saddle stitch with Sea Lemmon’s DIY Tutorial at [youtu.be/aWHkY5jOoqM](https://youtu.be/aWHkY5jOoqM).

**LINK** Learn to glue a perfect bind with Charmaine Martinez’s tutorial at [youtu.be/pH283zNUGhY](https://youtu.be/pH283zNUGhY).

## WHAT YOU'LL NEED

Download the following source materials to complete the exercises in this chapter:

- ✓ The **chapter14-workfiles.zip** file from the downloads area on the companion website. It includes the 10 Photoshop files created in Chapter 13 exercise files, using the Actions panel.
- ✓ You will also need to create prints, and you will need supplies for trimming and binding.

## WHAT YOU'LL MAKE

In the exercises in this chapter, you'll create and bind a printed flipbook (FIGURE 14.4).



**FIGURE 14.4** In these exercises, you'll create a flipbook bound with clips (such as the book on the left) or with a saddle stitch (the book on the right).



## REVISIT THE ACTIONS PANEL

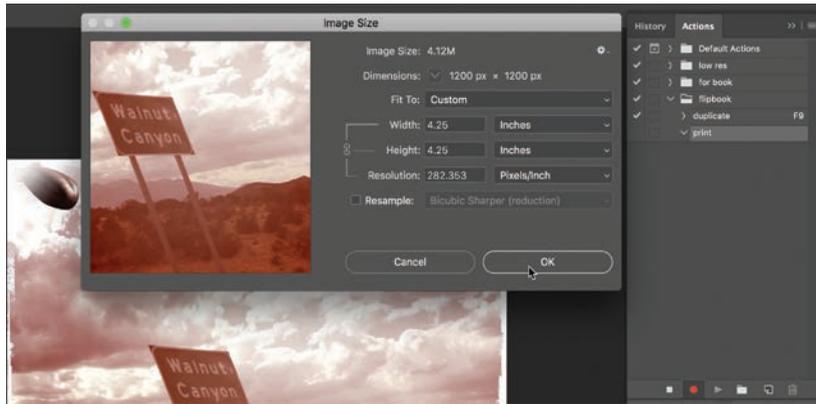
To begin, you will create an action that converts the Photoshop files resulting from the exercises in Chapter 13 into TIFF files that are print-ready (saved with the proper resolution and color space for your printer). You can create your own actions by following these steps, or you can simply load and play my actions (see the “Loading Saved Actions” sidebar). See Chapter 13 to review the Actions panel.

1. Launch Photoshop and open any one of the ten Photoshop files (**01.psd** through **10.psd**) from the **chapter14-start** folder. Display the Actions panel by choosing **Window > Actions**.
2. In the next steps, you will either create a new action named **print** or load and play the **print** action I saved in the **flipbook-w-print.atn** file in the **chapter14-start** folder. Decide if you will make an action or load an action now. If you are making an action, proceed to Step 3. If you are loading and playing an action, follow the directions in the “Loading Saved Actions” sidebar.
3. Click the **Create New Action** button, name the action **print**, and click the **Record** button.
4. Choose **Image > Image Size**, change the dimensions to 4.25 by 4.25 inches with **Resample** turned off (FIGURE 14.5), and click **OK**. This will drop the DPI to a little under 300—it still prints legibly on my inkjet printer.

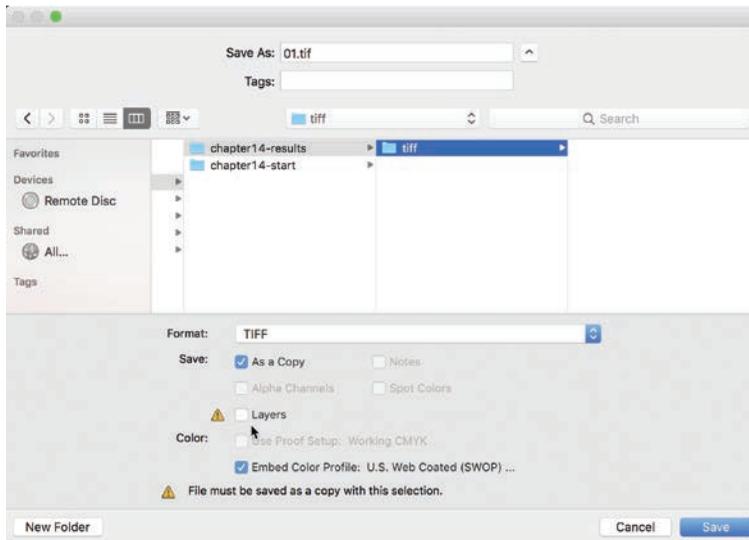
### WORKSPACE >

**PHOTOGRAPHY >** With Photoshop open, set the workspace to **Photography** using the **Workspace Switcher** in the **Options bar** or by choosing **Window > Workspace > Photography**.

**FIGURE 14.5** The image size is 4.25 by 4.25 inches and just under 300 DPI with Resample unchecked. You can also see that the **print** action is being recorded in the Actions panel.



**FIGURE 14.6** When saving the file in TIFF format while the Save As command is being recorded in the Actions panel, be sure not to rename the file. Also, select Save As A Copy and deselect Layers.



5. Change the color mode to CMYK or leave it as RGB, depending on your printer. I changed mine to CMYK by choosing Image > Mode > CMYK to match my lab's printers. Click OK through any dialog boxes asking to flatten layers or in regards to color profiles if you do modify the color mode.
6. Choose File > Save As, then choose TIFF from the Format menu in macOS or, in Windows, choose TIFF (\*.TIF;\*.TIFF) from the Save As Type menu. Don't click the Save button yet.
7. Create a **chapter14-results** folder, and, inside of it, create a new folder named **tiff** where you will save these images. Do *not* change the file name. Turn off (uncheck) the Layers option beneath the Format menu; this will save the file as a copy (FIGURE 14.6). Click Save, and then click OK in the TIFF Options dialog box to save the file.

If you already have a **chapter14-results** folder downloaded on your hard drive, amend the name of the folder you create in Step 7 with your initials.

8. Click the Stop recording button and view your action (FIGURE 14.7).
9. Close the original file, and do not save it.

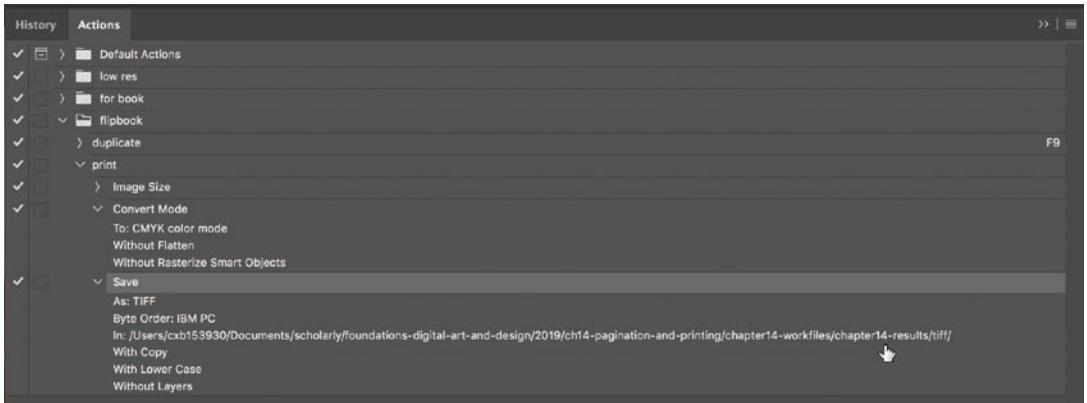


FIGURE 14.7 The **print** action expanded in the Actions panel. Notice the Save As command does not include a file name and is pointed to the **tiff** folder inside the **chapter14-results** folder.

## LOADING SAVED ACTIONS

If you do not want to create a new action, you can load mine into your Actions panel. Simply use the Actions panel menu to choose Load Actions (FIGURE 14.8). My **print** action is saved within the **flipbook-w-print.atn** file, located in the **chapter14-results** folder. Select this file to load it into your Actions panel, and click OK if you see a warning about shortcuts. This action file includes the **duplicate** action, created in Chapter 13, and the **print** action created for this exercise. Once this action is loaded you are ready to begin Exercise 2.

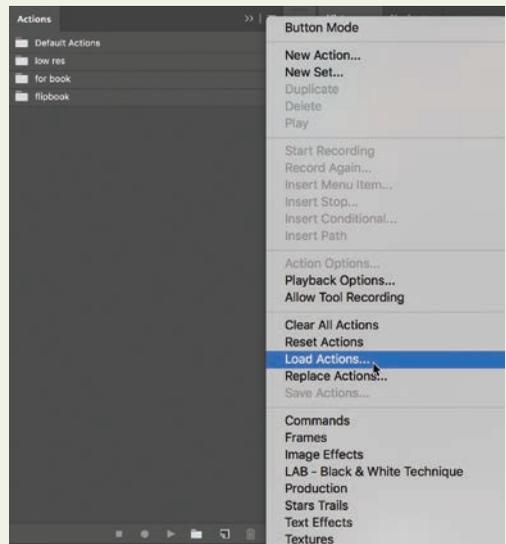


FIGURE 14.8 Load actions from Actions panel menu.



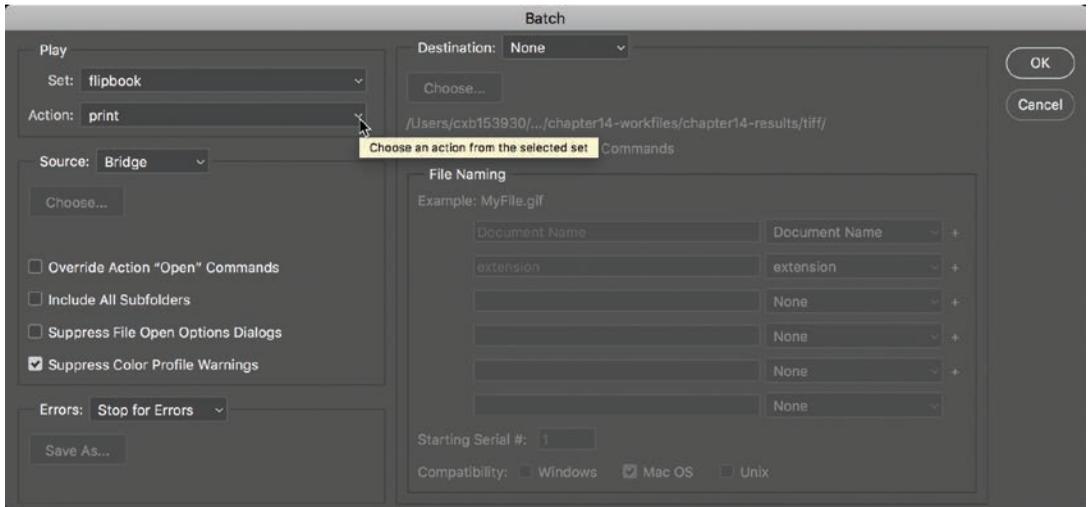


FIGURE 14.10 The Batch dialog settings. If you did not create a *flipbook* set by following the Chapter 13 exercises, you may have saved your action to the *Default Actions* set.



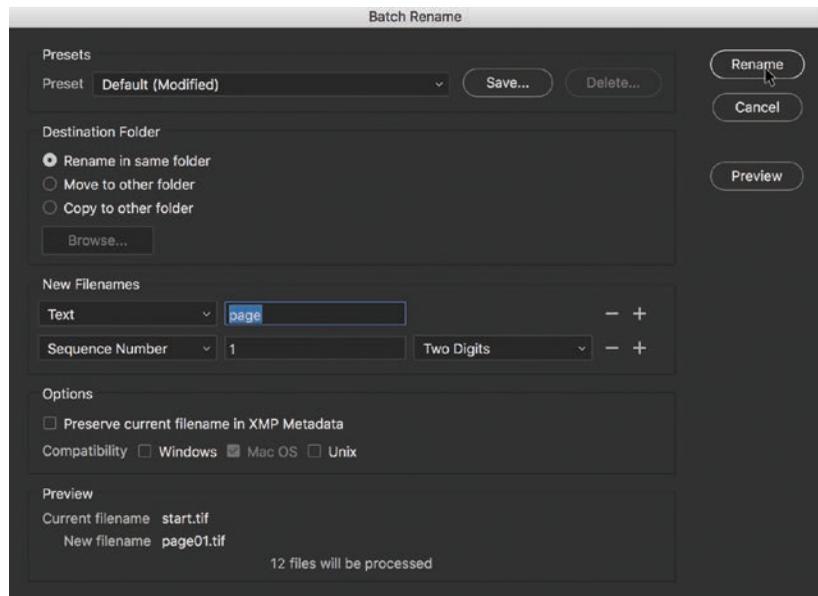
FIGURE 14.11 Hide the *balloon-original* layer group in the Layers panel, then choose Save As to save a *start.tif* file.

- The flipbook will seem more complete if you start and end with the same image. In this case, you should save an image of the background without the balloon to use as the first and final image. All of the files remain open in Photoshop because we did not record a Close command. Choose any one of those files, and click the eyeball icon to hide the *balloon-original* layer group (FIGURE 14.11).
- Save the file as *start.tif* in the *chapter14-results/tiff* folder. Choose TIFF from the Format (or the Save As Type) menu. Click Save As A Copy to select it, and deselect Layers. Click Save, and then click OK through the default TIFF Options dialog box.

8. Return to Bridge, then navigate to the **chapter14-results/tiff** folder. You will notice that the file names of the copied images include a space and the word “copy.” You will rename the files in step 10. Before doing that, create a duplicate of **start.tif** file to use as the final page in the flipbook: Select the file, and choose **Edit > Duplicate**.
9. Organize the set of images by dragging **start copy.tif** (or **start.tif**) to the beginning of the set of images.
10. You may notice you have an extra file. It is common to create an action, play it across a batch of files, and end up with a duplicate of the image initially used to make the action. Delete the duplicate file (mine is named **01 copy.tif**). Click it, then press **Delete/Backspace**. You will have to click the OK button through a warning dialog box to finalize the deletion. Now the set of 10 images is bookended by the same file, which does not display a balloon, for a total of 12 images.
11. Select all of the files and rename them by choosing **Tools > Batch Rename**. Create settings that will eliminate the space and the word “copy,” include a two-digit sequence number, and save the files in the same folder. I renamed my files to **page01.tif** through **page12.tif** (FIGURE 14.12).
12. Quit Adobe Bridge and Photoshop.

**REMINDER** Renaming files with the Batch Rename command is covered in more detail in Chapter 4.

**FIGURE 14.12** Rename the files using sequential numbers. You can add a text element such as “page” or “flipbook” too.



## EXERCISE 3

# TWO OPTIONS FOR PRINTING AND BINDING

This exercise is offered as two options, A and B. You will prepare your booklet for printing and binding in Adobe InDesign. Choose *Option A: Single Pages and Easy Binding* if you'd like to create a simple, single-page document that can be bound with a giant clip or perfect bound with glue. Choose *Option B: Paginating Facing Pages for a Saddle-Stitched Binding* to create facing pages for a publication with a seam on its fold.

I created InDesign starting files for you to use in each of the options. Both files have a guide set on the master page named A-Master. Master pages are used to set guides or other elements that should always appear in the same location across multiple pages.

## EXERCISE 3A

### OPTION A: SINGLE PAGES AND EASY BINDING

In the following steps you will use a set of single pages in the InDesign Pages panel to layout a multi-page document that you can print from InDesign or from an exported PDF.

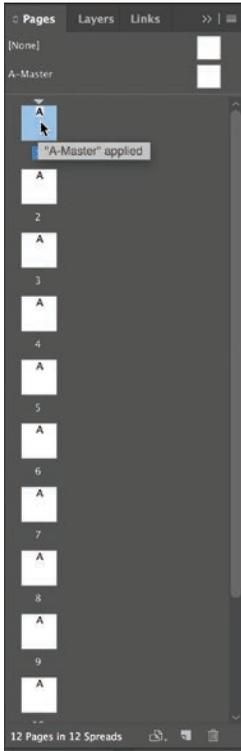
1. From the **chapter14-start** folder, open the **InDesign-start** folder, then open **single-pages.indd** in InDesign. This 6-by-6-inch document was created for printing, with twelve single pages (they are not “facing” pages, which would be useful for folded pages, used in Option B).
2. You will notice that there are 12 pages in the document. Look in the Pages panel on the right side of the Application Frame. Notice that each of the 12 pages has an “A” in its page thumbnail (FIGURE 14.13). This means that each page includes design elements set in the document “A-Master.” I set one guide on A-Master, which you will use to align the images on all 12 pages in order to create continuity.
3. Double-click page 1 in the Pages panel to navigate to it. Choose **File > Place**, or press **Command-D/Ctrl-D**, and navigate to the **tiff** folder you created in the **chapter14-results** folder in Exercise 2. Select all 12 files, and click the **Open** button.
4. You will see a “loaded pointer” in InDesign. The pointer now holds all 12 image files. Place the pointer at the intersection of the top guide and left margin on page 1, and click once (FIGURE 14.14). The first image loads on the page, and the pointer still holds the remaining 11 images.

#### WORKSPACE >

**ESSENTIALS** Open InDesign, and set the workspace to Essentials by choosing it from the Workspace Switcher in the Application bar or by choosing **Window > Workspace > Essentials**.

#### KEYBOARD SHORTCUT

Press **Command-R/Ctrl-R** to show or hide rulers in any Adobe application. To change the units, right-click the ruler and choose a different unit of measurement, for instance, from picas to inches or pixels.



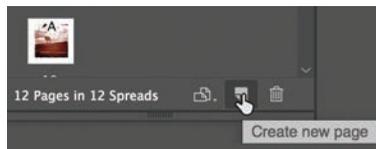
**FIGURE 14.13** The Pages panel displays thumbnails of each page. All 12 pages are based on A-Master.

You will see in Option B that when pages are printed and folded for a bind at the center of the fold you are restricted to working in multiples of four.



**FIGURE 14.14** Add the first image to page 1 at the intersection of the left margin and the guide. Notice the loaded pointer contains the remaining 11 images.

5. Double-click page 2, and click the loaded pointer at the intersection of the left margin and guide to place the next image. Continue to activate the next page and place images, one at a time, through page 12.
6. Save the file as **single-pages-final.indd** in your **chapter14-results** folder. I save my native files in an outside folder (or top-level directory) and any linked or placed files in a subfolder (in this case, the tiff folder that you created in Exercise 2).
7. Because this book will be bound on one side, and the pages are not folded before they are bound, it can include any number of pages. If you would like to, you can add a title page and/or a page at the end of the book now. Double-click page 1 in the Pages panel to navigate to it. Click the Create New Page button at the bottom of the Pages panel (**FIGURE 14.15**).



**FIGURE 14.15** Add a new page to the document in the Pages panel.

8. You will see a new page appears as page 2, beneath page 1 in the Pages panel. Click the page 2 thumbnail, and drag it to the left of page 1 to relocate it (FIGURE 14.16).
9. Add title page content of your choice to this new page. I copied the image from page 6 to it. After the book was printed, I drew the title onto the book with a pen (FIGURE 14.17).
10. If you want to add a new page at the end of the document, repeat the basic procedures in Steps 7 through 9. Start by double-clicking the last page in the Pages panel. Add any content you like to the last page. I added a line of text to my version of page 14. The Type tool in InDesign is similar to the Type tool in Illustrator, but you must draw a text box to use it. You can experiment with this tool, import another image, or hand-draw content on this page after it's printed.
11. Save your InDesign file.
12. Choose File > Export, and save an Adobe PDF (Print) of the multi-page booklet. In the Export Adobe PDF dialog box, choose Marks And Bleeds from the menu on the left side, and then select Crop Marks (FIGURE 14.18). This will provide a guide for you when it is time to trim your printed pages. Close the InDesign file.

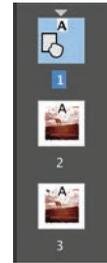


FIGURE 14.16 Relocate the new page so it becomes the first page in the document.

**KEYBOARD SHORTCUT**  
Option-Shift-Command-V/Ctrl-Alt-Shift-V will allow you to paste in place so your copied image will paste aligned at the intersection of the left margin and the guide set by A-Master.



FIGURE 14.17 Add content to the new title page. I copy and pasted the image that appears on page 6 in the document and drew the title on the book after it was printed. This is a view of my final printed cover.

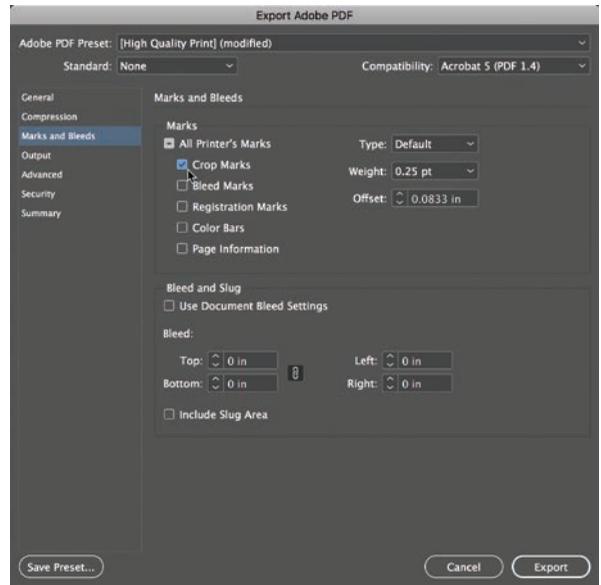


FIGURE 14.18 Add crop marks using the Export Adobe PDF dialog box.

13. Print the PDF file, and trim the pages using the trim marks as a guide, then bind the left side using a giant clip or glue. For books of shorter length (such as this one), I've noticed that having the pages laminated with a thin laminate (an office supply store will typically be able to do this for you) makes them flip a bit more easily and provides audible feedback when they are flipped (FIGURE 14.19).

**FIGURE 14.19** This flipbook consists of laminated pages and is bound with two clips purchased at an office supply store.



### SCREENCAST 14-1 CREATING A MOCKUP

It is greatly important to draw a mockup of your book before you start to sequence its pages in InDesign. In this screencast, I will show the mockup I created for the saddle-stitched flipbook developed in Exercise 3, Option B.

All screencasts are available on the companion website, [www.digitalart-design.com](http://www.digitalart-design.com), or on the Vimeo playlist, <http://bit.ly/foundations-demos>.

**EXERCISE**  
**3B**

## OPTION B: PAGINATING FACING PAGES FOR A SADDLE-STITCHED BINDING

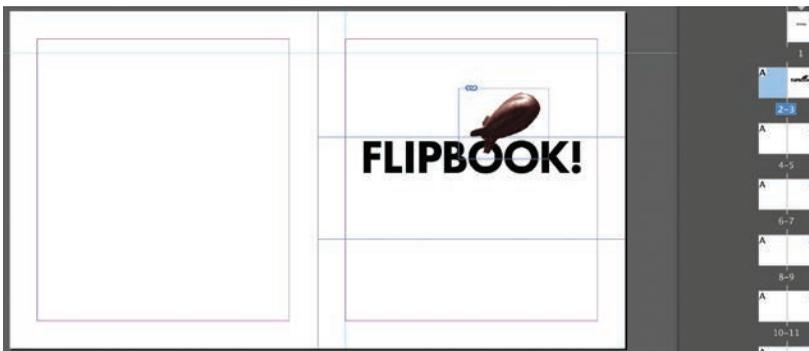
This option in Exercise 3 is not too different from Option A, but it provides for the pagination of a booklet or pamphlet that incorporates folded pages with printing on both sides and a saddle stitch to bind the publication. The steps below mimic those above; however, you will use facing pages and carefully place images on the correct pages in order to achieve the printed document in your mockup. You will use a set of facing pages in the Pages panel to layout a multi-page document that you can print from InDesign or an exported PDF.

It's always a good idea to draw a mockup before you begin. We will have 32 pages in our document. Divide that number by 4, and you will arrive at the number of sheets of paper you will need for printing (8 sheets of paper). Stack 8 sheets of paper, fold them in half, then label each page starting with "cover" and ending with "back cover" (FIGURE 14.20).

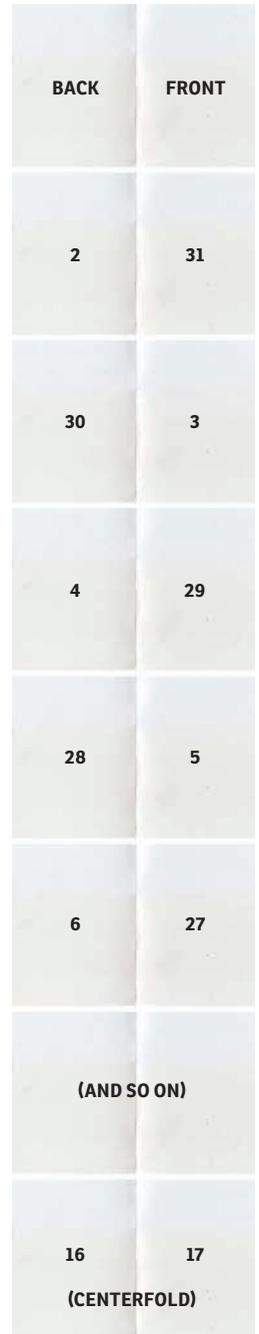
1. From the **chapter14-start** folder open the **InDesign-start** folder, then open the **facing-pages.indd** file in InDesign. This 6-by-6 inch document was created for printing, with sets of pages called facing pages that account for the fold at the center of each piece of paper (FIGURE 14.21).

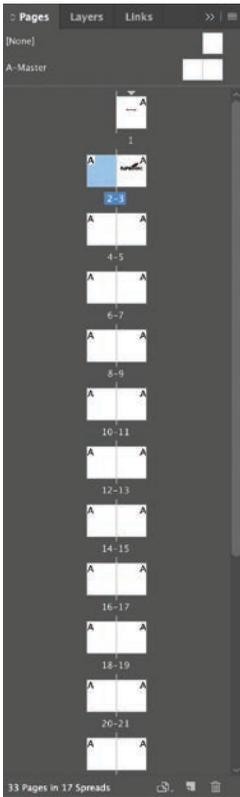
**WORKSPACE > ESSENTIALS** Open InDesign and set the workspace to Essentials by choosing it from the Workspace Switcher in the Application bar or by choosing Window > Workspace > Essentials.

**FIGURE 14.20 (RIGHT)** When the eight sheets of paper are unfolded and the pages are labeled correctly, starting with the front cover, and decrease, starting with the back cover, until you reach the centerfold.



**FIGURE 14.21** The pink and purple frame around each page indicates its margins. The black vertical line in the center is where the paper will fold. At the right of the image you will see that we are looking at pages 2 and 3, facing pages in the Pages panel.



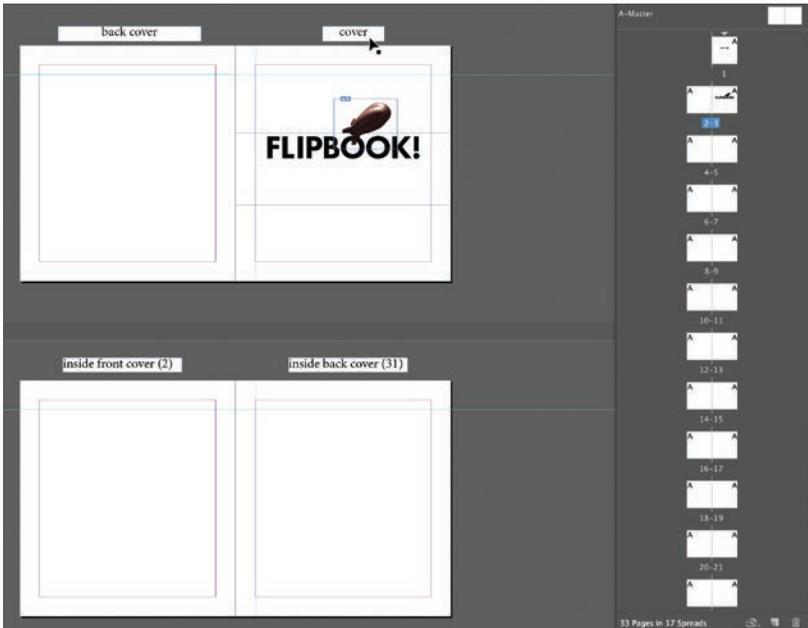


**FIGURE 14.22** The Pages panel displays thumbnails of each page. All 33 pages include a guide set on A-Master.

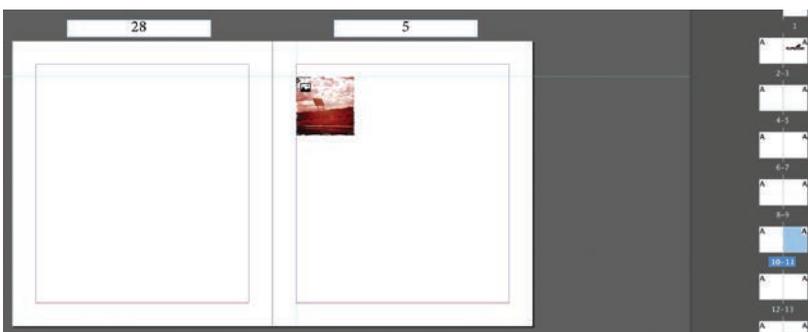
2. Explore the Pages panel in the document. Look in the Pages panel on the right side of the Application Frame. Notice there are 33 pages in the document, and that each page thumbnail contains an “A” (FIGURE 14.22). This means that each page includes design elements set in the document “A-Master.” I set one guide in A-Master, which you will use when placing images on pages. Having a consistent location for placing page elements creates continuity within the book.
3. Explore facing pages in the document. Notice that after page 1, pages 2 through 33 are facing one another. For this book you will “skip” page 1. You will not put content on it, and when you export the PDF at the end of this exercise you will plan to export pages 2 through 33.
4. Explore pagination in the document. Each of the thumbnails in the Pages panel represents one face of the printed page. Because you will print on the front and back of the paper, and then fold the paper, each piece of paper potentially contains four printed faces—two “inside” faces and two “outside” faces. In the design of this book, all of the even InDesign pages will be blank. You will also start with a few blank facing pages, which will be folded after the front cover and before the back cover. You will add content to 16 InDesign pages, including the front and back cover. To simplify decisions about placing content, it is a good idea to label all of the pages. You can see that I have labeled the pages for their pagination on every page in this InDesign document (FIGURE 14.23); notice my labeling in InDesign matches the sketch in FIGURE 14.20. I also added cover art to the cover page (page 3 in the Pages panel).

If you are sending a booklet to a commercial printer, you should ask the print technician how to save the pages—usually saving them as single pages is preferred. The printer will paginate the document for you, so you do not have to manually paginate in InDesign as you are doing in this exercise. However, if you want to make a book on your home inkjet printer, you should know how to prepare your file.

5. Because I already added cover art, and we have only 12 images to place, we will skip a few pages at the top of the digital document—this will leave blank pages after the front cover and before the back cover. You’ll begin placing images on what will be printed page 5. Begin by double-clicking page 11 in the Pages panel. This will bring you to facing pages 10 and 11 in the document (printed pages 28 and 5). If you double-click and one page appears, zoom out by pressing **Command- -**(minus)/**Ctrl- -**(minus). Choose **File > Place**, or press **Command-D/Ctrl-D**, and select the first TIFF image (mine is **page01.tif**) from the tiff folder (saved inside the **chapter14-results** folder). Click **Open**.



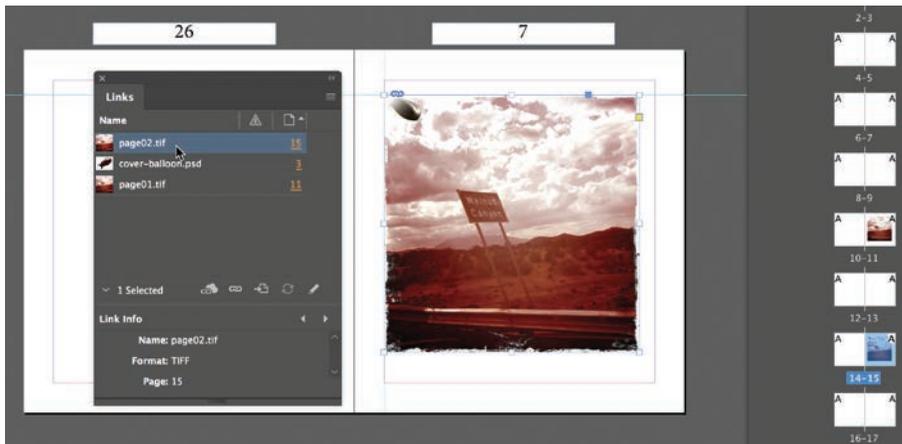
**FIGURE 14.23** The back and front covers (pages 32 and 1, respectively) are labeled on the facing pages 2 and 3 in InDesign. The next set of InDesign facing pages, 4 and 5, are labeled according to the sketch in Figure 14.20—when printed, they will be pages 2 and 31. You will notice the numbering pattern for the faces of printed pages in the labels I set above each page in the InDesign document.



**FIGURE 14.24** With the loaded pointer, place the first image (mine is **page01.tif**) on printed page 5 at the intersection of the margin on the left of the page and the blue guide that was set on A-Master.

6. You will see a “loaded pointer” in InDesign. Place the pointer at the intersection of the top guide and left margin on the page labeled as printed page 5 (page 11 in the Pages panel), and click once (FIGURE 14.24).
7. Scroll down your document or double-click page 15 in the Pages panel, and press **Command-D/Ctrl-D** to place the next image (mine is **page02.tif**) at the intersection of the top guide and left margin. The second image is placed on printed page 7. You can view the Links panel (Window > Links) to see information about the image you placed in the document; this can be especially helpful after you have placed several images, for instance, if you lose track of which image number you are on (FIGURE 14.25).

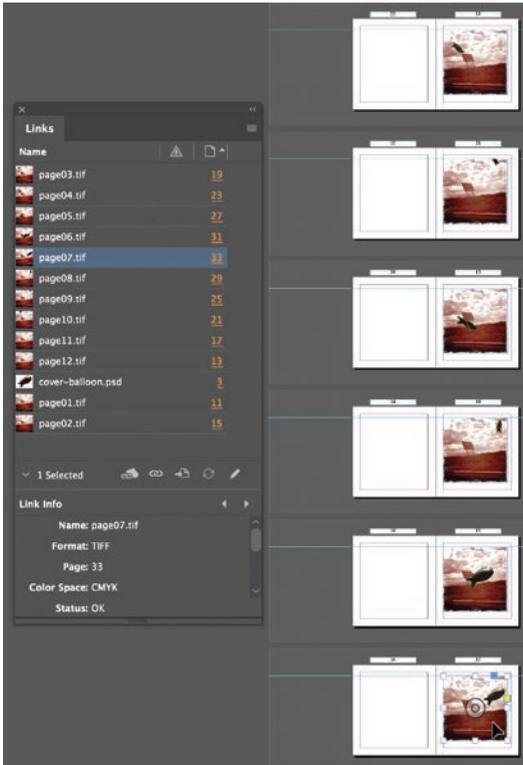
**KEYBOARD SHORTCUT**  
 Press **Command-R/Ctrl-R** to show or hide rulers in any Adobe application. To change the units, right-click the ruler and choose different units from the context menu.



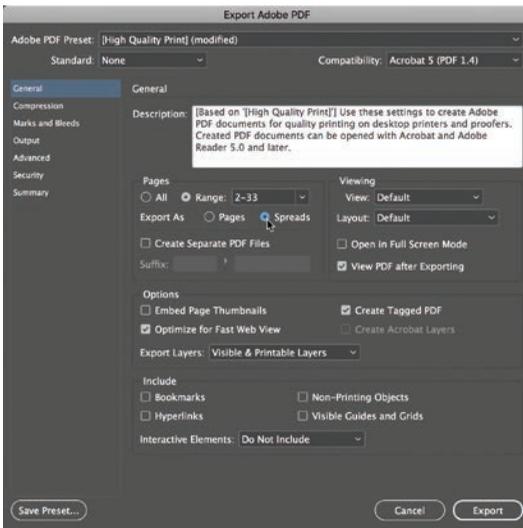
**FIGURE 14.25** Place the next image (mine is **page02.tif**) on printed page 7 at the intersection of the margin on the left of the page and the blue guide that was set on A-Master. I opened the Links panel—when **page02.tif** is selected the Page column (at the right side of the panel) that this image has been placed on page 15 as listed in the Pages panel.

It is normal to have extra or blank pages at the beginning and/or ending of a book or pamphlet bound with a saddle stitch. This is a result of having to work in multiples of four. You may want to use those pages to hold small amounts of copy or images relating to a brand or series, if that is applicable.

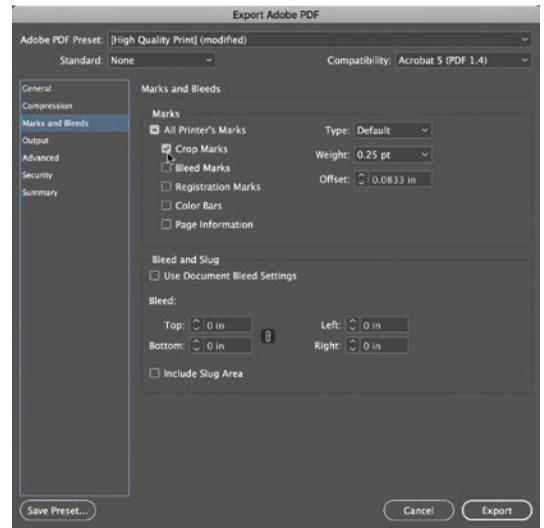
8. Save the file as **facing-pages-final.indd** in your **chapter14-results** folder. I save my native files in an outside folder (or top-level directory) and any linked or placed files in a subfolder (in this case, the tiff folder).
9. The next image should appear on printed page 9. Continue to activate the next odd numbered page in the printed book—follow the labels for the pages (that is, the labels for 9, 11, 13, 15, 17, and so on), not the Pages panel numbering—and place images, one at a time, through the page labeled 27. Be sure to work in the order of the labeled pages so that your images will appear on the correct pages when the document is printed. This means you'll place images down the right side of the facing pages, to the bottom of the InDesign document. Then you'll place images moving back up towards the top of the right side of facing pages in the document as you position images on odd-numbered pages that occur after the center spread on facing pages 32 and 33 in the Pages panel (**FIGURE 14.26**).
10. Choose **File > Export**, and save an Adobe PDF (Print) of the 32-page booklet. Match my settings in the Export Adobe PDF dialog box as follows:
  - Select the General category. Set the Pages Range to pages 2–33, and click the Spreads button to maintain facing pages in the PDF (**FIGURE 14.27**).
  - Select the Marks And Bleeds category. Select Crop Marks (**FIGURE 14.28**). This will provide a guide for you when it is time to trim your printed pages.
11. Click **Export** to close the dialog box and produce the PDF file.



**FIGURE 14.26** The center spread is on the last two pages in the Pages panel. You can see that I placed **page07.tif** on the right facing page in the center spread. You can also see which pages other images are placed on by observing the Links panel.

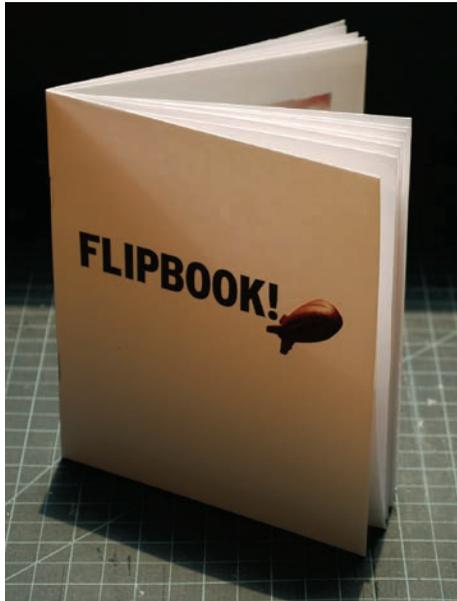


**FIGURE 14.27** Be sure to export the page range for facing pages (2–33) and that the file is exported as spreads to preserve your facing-pages design.



**FIGURE 14.28** Add crop marks while saving the PDF to create a guide you will use when trimming the printed paper.

12. Print the PDF then trim and fold the pages. You will probably need to trim excess paper around the perimeter of the book that you will see once the PDF has been printed and folded. Multipage documents will require a final trim at the edges because the fold disrupts the precise sizing of the paper. We left plenty of space in the margins to account for a final trim size that will be slightly less than 6 by 6 inches.
13. Bind your project in the gutter area using a stapler that opens (do this on a carpeted floor or a cutting mat then fold the staples over) or sew it with waxed thread (FIGURE 14.29).



**FIGURE 14.29** The final saddle-stitched book has staples on the spine. You may want to trim the outer edges of the pages once the book is assembled.

### PRINT ON THE FRONT AND BACK OF A MOCKUP PAGE

Your home printer (whether it is a black-and-white laser printer, a color inkjet, or something else) may be programmable for printing on the front and back of a page of paper. However, it is also likely that you will have to manually turn your paper in order to print each side separately. This can be a little annoying to figure out at first, but once you have figured out the process you should take notes or record yourself so you don't have to learn to do this again in the future.

### LAB CHALLENGE

Develop your own pamphlet, booklet, or magazine then explore methods of printing and binding.