

ADVANCED

CLOUDBER

GUIDE

TemplateCloud

the design marketplace



WELCOME TO ADVANCED CLOUDING!

Congratulations on becoming a TemplateCloud Advanced Clouder!

This guide contains everything you need to know to take you to the next level of TemplateCloud designing including tips and advanced design techniques to give you greater creative flexibility and your designs more selling power.

HOW DO I BECOME AN ADVANCED CLOUDER?

TemplateCloud Clouders are split into the following levels:

Virgin Clouder: This level is for designers who have taken the first step and signed up to TemplateCloud but haven't yet submitted a design.

Pre-Clouder: Once you've uploaded your first design we will check your file before you can advance to the next level.

Starter Clouder: Once your initial Pre-Clouder design has been approved, you can go on to upload numerous designs.

Advanced Clouder: Promotion to Advanced Clouder level is only available after a minimum of 25 correctly supplied design submissions and is subject to our approval.

WHAT'S THE DIFFERENCE?

As an Advanced Clouder you can enjoy:

- The freedom to set your own design selling price
- The ability to turn your designs into templates yourself and to send them directly to channel managers for approval
- Priority in the design approval queue
- Greater creative flexibility with your designs via advanced template building techniques

WHAT NEW COOL DESIGN STUFF CAN I DO?

Now that you have mastered the basics, experiment with our advanced design functionality to help you to build designs with greater selling power. This guide covers all of our advanced design techniques as well as some great tips on how to make sure your designs appeal to clients. This is essential to drive higher sales and royalties for your designs.



BUILDING & UPLOADING TEMPLATES

BUILDING

When you upload your file you will now see a **Build Template** button (see Fig 1). This allows you to turn your designs into templates yourself and speeds up the process of getting your designs up and selling on our retail partner sites.

The **Build Template** step is where you will receive warnings if anything is incorrect in your file. If this happens, make sure you go through the Checklist on the reverse of the **Template Creation Guide**. If you've used alternative fonts, this is also where you will be prompted to replace them with fonts from the Linotype library (see page 3 for more information on this).

TEST YOUR DESIGN

When your design is successfully built you need to try and save your template in the editor. Click **Try Template** to open the editing interface and test your design. Remember that this is the same interface that clients editing your design will use, so ensure that you fully test its editable functionality and how easy it is to adapt and change.

Once you are happy with your templated design, click **Save** in the top right of the editor and await the **Save was a success** confirmation (see Fig 2). Refresh the page to load the test PDF of your design and to proceed to the next steps.

TAGS

The next steps are to add **Tags** and **Colours** to your design. These are related to the search functionality on our partner retail sites. You need to make sure they are related to the content of your design to make it appear in relevant searches. Add tags for the industry you have designed for (eg. Plumber) as well as for content in your design (eg. tap, pipes, heating, water, bathroom etc.).

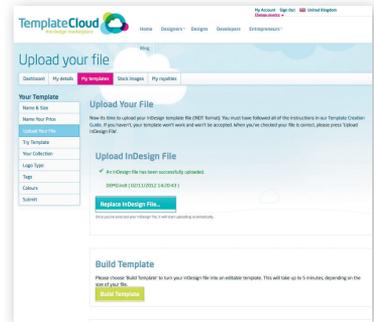


Fig 1: The **Build Template** button allows Advance Clouder to turn designs into templates themselves

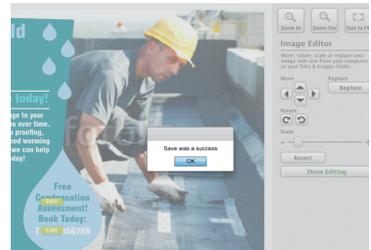


Fig 2: Save your design once you have tested it thoroughly and refresh the page to continue

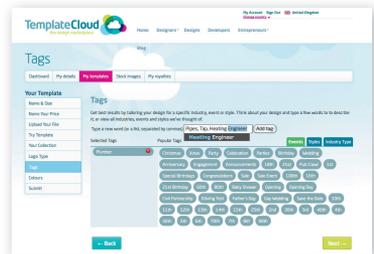


Fig 3: Add tags and colours to help clients find your design when searching on our partner retail sites.

PARAGRAPH STYLES

HOW DO I ADD MORE FONT OPTIONS?

Alternative font options can make your design more attractive to potential buyers. You can add more font choices by creating new paragraph styles in your InDesign document for fonts that do not feature in your design (see Fig. 4). Do this repeatedly until you have a good range available in your paragraph styles. We recommend 10 to 15 different paragraph styles per design comprising 3 to 4 different font families to offer a good range.

Remember: all fonts used in paragraph styles must be from the Linotype Originals 2.0 Library. View an online version of this at [templatecloud.com/uk/font-list](https://www.templatecloud.com/uk/font-list)

REPLACING FONTS

If you want to use fonts from the Linotype Originals 2.0 Library but you don't have them available on your computer then you can use our **Replace Font** tool when uploading your design.

To do this, use a similar font in your design and have this font set up as a paragraph style in your InDesign document. When you upload your document this will automatically open up the **Replace Font** tool. Simply select the font you wish to use via the drop down menu and click **Substitute Font** (see Fig. 5). This will replace all instances of the font with the selected Linotype font in your design template.

The **Replace Font** tool can be used for paragraph styles as well as for fonts that are actually present within your document. This means that you can add extra fonts for clients to choose when editing your design without actually having them on your computer.

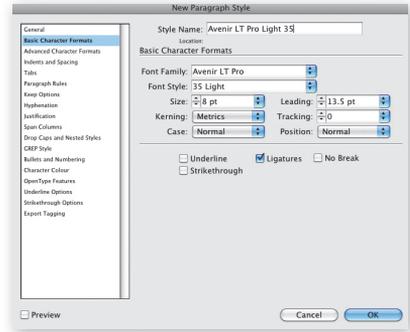


Fig 4: You can add extra paragraph styles to give clients greater choice of fonts when editing your design.

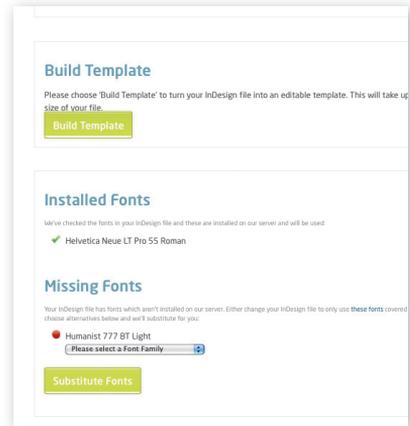


Fig 5: When prompted for missing fonts, select replacement fonts using the drop down menus



USING STOCK IMAGES

WHY USE IMAGES?

Clients love images. The best selling TemplateCloud designs are image based. It is therefore important as an Advanced Clouder that you include striking, relevant images in your design. Make sure they are editable to give clients more incentive to purchase your design and adapt it for their own purposes.

Any images you use in your designs need to be your own to make sure you own the rights to use them. However, if you aren't a talented photographer there's no need to despair as the TemplateCloud Image Library has over 14 million Folia photos and images to choose from and use in your designs.

HOW DO I USE THE IMAGE LIBRARY?

To use one of our images go to the **Stock Images** tab in your TemplateCloud account (see Fig. 6). Search for the content you wish to use and once you've selected your image you can download a low resolution, watermarked 'comp' image free of charge (see Fig 7). Place the image as required in your design and embed it as usual.

These images can only be used as editable images and cannot be placed on the **-Background** layer. The images are named in a special way so **don't rename them and do not modify the image in any way**.

We'll replace it with the high resolution image when your template is used by a customer on one of our retail partner websites. Clients can also choose to replace your selected image with their own or they can browse the TemplateCloud Image Library and choose an alternative from the millions available.



Fig 6: Browse our Folia image library to use images in your templates.



Fig 7: Download a low res 'comp' image for use in your design. This will only be replaced when a customer uses the image via your design.

VIEW
DEMO
VIDEO



HOW TO USE V-LAYERS

WHAT ARE V LAYERS?

V layers give more creative flexibility and allow you to create both irregular shaped editable images and fixed vector graphics that overlay editable images.

HOW DOES IT WORK?

To create a V layer you need to create a mask (or masks) of the shape you want to use and place it on its own layer. 'V' stands for vector which means that anything on a V layer **must** be a vector object - **you cannot use images, EPS files or other graphic elements on a V layer.**

HOW DO I DO IT?

There are two ways of creating your vector mask depending on the function of your V layer.

1. Create your desired vector graphic by drawing it yourself in InDesign or Illustrator ready to place over an editable image (see Fig. 12 for an example of this V layer design technique).
2. Punch a shape out of vector object to create an irregular shaped editable image frame (see business card design in Fig. 8 which shows a circular image made by punching a circle shape out of a blue rectangle).

To punch out a shape, select the vector object you wish to punch the shape out from as well as the shape you wish to punch out. You can then use the **Subtract Pathfinder** tool in InDesign to punch the shape out of the vector object, you can find this tool under: **Objects > Pathfinder > Subtract** (see Fig. 9).



Fig 8: shaped editable images created from 'punching out' a simple circle from a blue rectangle shape.

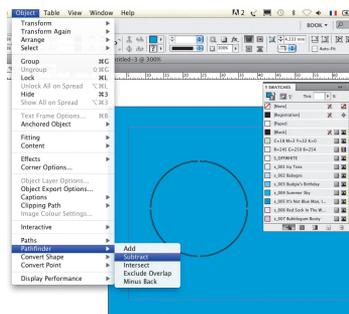


Fig 9: measure the size of the shape you want to use for your image frame before punching it out using the **Subtract Pathfinder** tool.



Once you have your vector object, create a new layer for it. The layer should be labelled 'v_', for instance '**v_layer 1**'. Put the mask shape or vector object onto this layer and then place the editable image layer(s) behind it. You can see in Fig. 10 that the image from the previous example is then placed behind the vector mask in the layer order. This process creates a shaped editable image in your design.

Add further V layers to create the desired look. In Fig. 11, more V layers have been added. The extra layers are for the white and blue circles and lines on the artwork. Remember, everything above a V layer must be editable and therefore must be on its own layer. You can add as many V layers as you like, but **you can only have one vector element per V layer**.

You can also use V layers to design vector objects that overlay an image, making the image behind editable. In Fig. 12, the two blue shapes are locked but both the image and the text on top is made editable.

Take a look at the V layers tutorial on the next pages and the online version available on our blog to give you more ideas of what exciting things you can do with V layers:
templatecloud.com/uk/blog/v-layer-tutorial-3795

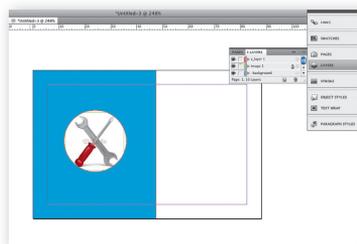


Fig 10: Edtable images are positioned below the v layer in the layers palette..

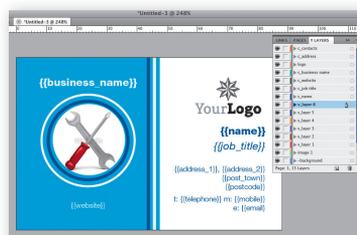


Fig 11: Use more V layers to create a more exciting look and feel to your design.

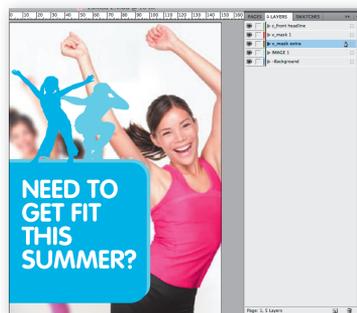


Fig 12: You can also use v layers to overlay graphic elements over editable images

V LAYERS: KEY POINTS TO REMEMBER

- Label your layer as v_ (v_layer 1 for instance)
- Only use vector shapes on V layers
- Only one item per V layer
- You can have more than one V layer per design
- Position any images that are to be editable through your V Layer below the V layer
- Remember that V layers aren't editable by the end user

V-LAYERS TUTORIAL

OVER TO YOU...

Now that you know about how V layer technology works, have a go at designing a leaflet with shaped images and overlaid graphics to make sure you have got to grips with the V layers template building process.

Download the test file from our blog:
templatecloud.com/uk/blog/v-layer-tutorial-3795/
You can see a thumbnail of the layout you are looking to recreate in Fig. 13.

STEP 1 - PUNCH OUT A SHAPE

Firstly we are going to make the shaped, circular image in the bottom right hand corner. To do this:

- Create a light grey rectangle the size of your A5 document.
- Create a circle shape at the size you wish the circular image to be (approximately 58mm in diameter).
- Place this circle over the rectangle at the point where you want the image to be displayed. Select both the rectangle and the circle and go to: **Object > Pathfinder > Subtract** in InDesign to 'punch out' the circle from your rectangle (see Fig. 14).

- Create a new layer and call it 'v_layer 1' and place the rectangle shape on to it. Place the smaller foot image on its own layer called 'Image 1' and ensure it is below your new V layer.

- Put the 3 blue rectangle boxes for the text headers on to their own individual V layers (ie. 'v_blue box 1' etc.). These should be above 'v_layer 1' in your layers palette and each text box will need to be above its V layer in the layer palette stacking order (see Fig.15).

Don't forget, only one element per editable layer.

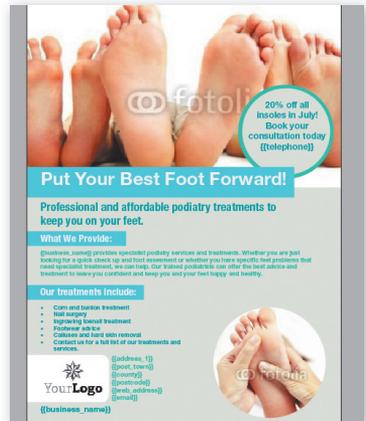


Fig 13: This is how your completed design layout should look once you have added all V layers to the layout.

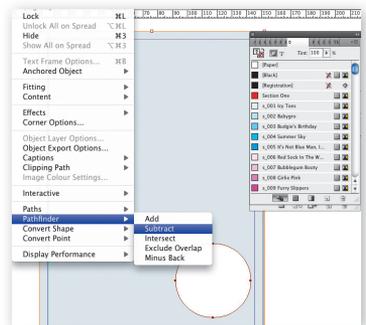


Fig 14: Select both the rectangle and circle before 'punching out' using the Subtract Pathfinder tool.



Fig 15: Place the blue rectangles and sub header text boxes on V layers and text layers above your first V layer.

STEP 2 - VECTOR ELEMENT OVER AN IMAGE

Next we're going to place a circular vector with text over the second image. To do this:

- Place the larger image with several feet at the top of your InDesign document so that it spans the full width. It should be on its own layer (eg. 'Image 2'). Make sure you leave the white box behind it on the background, this acts as a white 'canvas' behind the image in case the client deletes it.

- Create a turquoise blue vector circle and put it onto a new V layer (eg. 'v_Layer 2')

- Create a slightly smaller grey circle and position it on top of your turquoise circle. Again put it on its own individual V layer (eg. 'v_Layer 3').

- Position the promotional text box above the two circles on its own layer (see Fig. 16). Consider using Copyfit to give clients more editing flexibility.

STEP 3 - CHECK, FINALISE & UPLOAD

Once you've positioned all images, text boxes and V layers as described, separate out the remaining elements onto layers and check the layers palette to ensure they are in the right order (see the **V Layers Stacking Order Checklist** to the right).

If you want to use non-standard shapes (eg. rounded corners, stars etc.), you will need to draw these yourself as no InDesign Object Effect or Corner Effect options are allowed on a V layer.

Check the **Key Points to Remember** section on page 6 before uploading your design. When you upload and build your design, name it using your name and 'V Layer Test' in the title so we know to remove your design from the Design Approval List.



Fig 16: Align the two circle shapes over your stock image before placing your text box on top.



Fig 17: This is how the completed design looks to the end client when editing

V LAYERS STACKING ORDER CHECKLIST

- Images should be **below** V layers
- Relevant text boxes should be **above** V layers
- Anything that overlaps a V layer **must be editable or another V layer**

WRITING COPY AND CONTENT

TEXT SELLS

Clients will find it much easier to envisage your design working as a successful promotional tool for their business if it is already specific to their sector. We find that, other than contact details, most clients only make minor text changes to existing copy within a design. Having good content will consequently increase the chances that they will buy your design if it uses copy that is relevant to their business.

Spend some time researching the sector you are designing for and add some relevant text and a key message. Make sure that all-important heading for your design is pertinent and demands attention. The header will be one of the first thing end-users and their clients see and you only get one chance to make a good first impression.

MORE THAN WORDS

Consider how businesses will want to use marketing material to promote themselves and what it should include. For example, beauty salons often want to have price lists on their leaflets and home maintenance and building companies often feature photos of completed jobs they have done to endorse their skills and experience.

Different products are also more popular for certain sectors so think carefully about what you are actually going to include in your design collection. Call out cards in the form of a business card are very popular amongst locksmiths and taxi companies and it is unlikely that those companies will use business stationery. You should therefore do more variations of leaflets and business card flyers when designing for these industries instead of business stationery sets.



TEMPLATECLOUD TACTICS

Make sure your designs follow our simple guidelines below to increase their chances of selling!

TARGETED

Think carefully about the industry you are designing for and research before starting your design. What message do they want to send? What will they want to include? What advantage do they offer to their clients? What colours, look and feel should their marketing use?

ADAPTABLE

Make as many editable elements as possible. This allows greater flexibility for the clients allowing them to personalise their designs and tailor them to their business and local market.

CONTENT DRIVEN

Create good content. Don't just put a "Put text here" layer. Think about what you would put if you were designing this for the client. See page 9 for more tips on this.

TECHNICALLY SOUND

Use the template checklist for every template to make sure they will work correctly. Also consider the end user when setting text frames etc. to make sure your templates function with the greatest of ease for customers.

IMAGE BASED

Our most popular designs centre around one or two large images – big images sell! So using an image as the focus of your design will appeal to clients. See page 4 for more tips on this.

COLOURFUL

The more colourful your design, the more likely it is to sell Use colours which compliment the industry and use contrasting colours to make important details stand out and jump off the page.

SELLING POWER

Run all your content through the **A.I.D.A.** magic formula below to ensure you write killer copy:

Attention: Attract your reader's attention with an exciting headline.

Interest: Evoke interest from potential customers by telling them life-enhancing benefits.

Desire: Make them want it. Make it irresistible. Give them money back guarantees or discounts. (Don't forget to state the urgency – make your offer timebound)

Action: Tell them what to do! Make it clear what the next step is and make it stand out.

Read more about the TemplateCloud Tactics at: templatecloud.com/uk/blog/template-tactics-3589

**HAPPY
DESIGNING!**

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