



InDesign® CC

Introduction & Beyond

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Helpful Web Links

Adobe on YouTube

youtube.com/user/AdobeCreativeCloud

Adobe Forums

forums.adobe.com

Get feedback from Adobe staffers, vote on new features or changes you'd like to see in an application.

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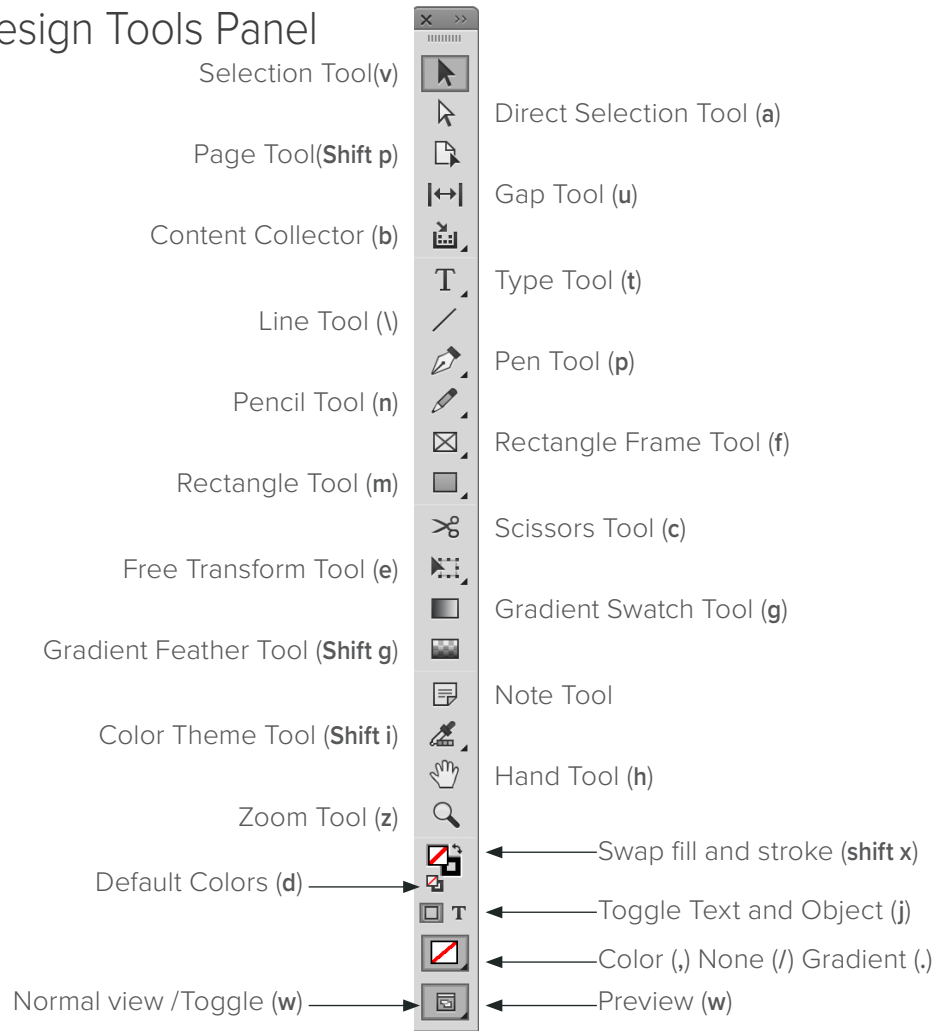
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InDesign Tools Panel



Hide Panel Shortcuts

Tab: Hide all panels

Shift Tab: Hide all panels (*except tools & control panel*)

Toolbar Layouts

InDesign offers two toolbar layouts, **Single Column** or **Double Column**. There is a 3rd column layout for a Horizontal row that you can access through your Interface preferences.

Shortcuts for Nested Tools

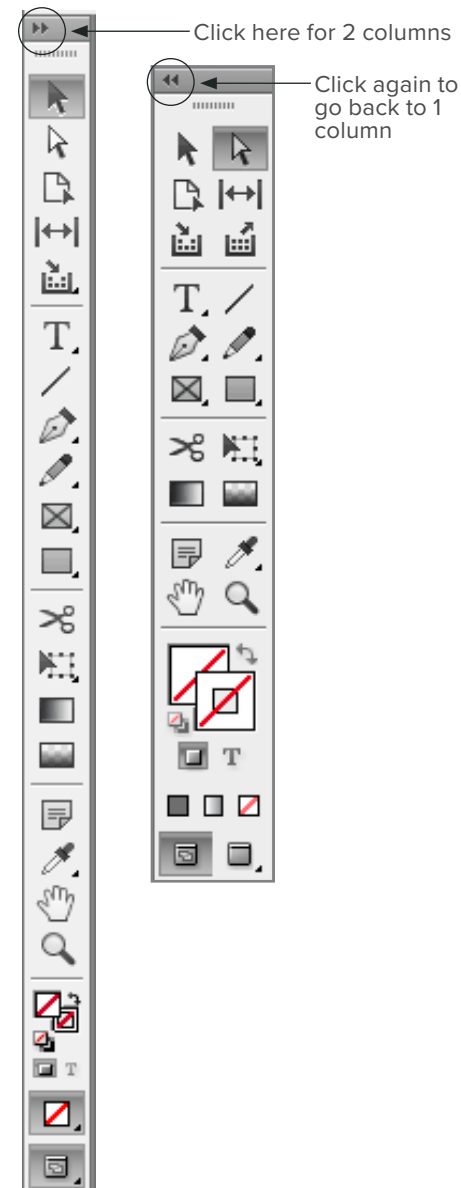
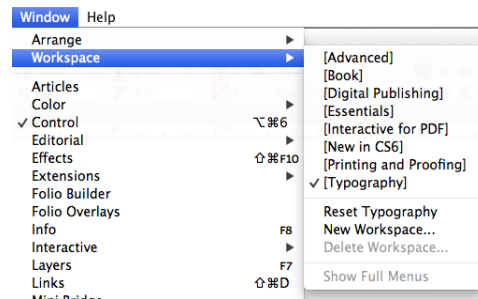
Nested tools are hidden under the main tools on your tools panel. You can tell which tools have nested ones underneath by looking at the lower right corner of the tool. A tiny arrow indicates if you click and hold on the tool, nested tools will pop up.

- Add Anchor Point Tool (=)
- Delete Anchor Point Tool (-)
- Convert Direction Point Tool (**shift c**)
- Path Type Tool (**shift t**)
- Ellipse Tool (l)

Default Workspace

Panel locations can be saved as custom workspaces (so InDesign remembers which panels you use if they get moved or out of order). Workspaces (saved panel arrangements) can be switched at any time, based on the task you are completing that day. The **default** workspace is **Essentials**.

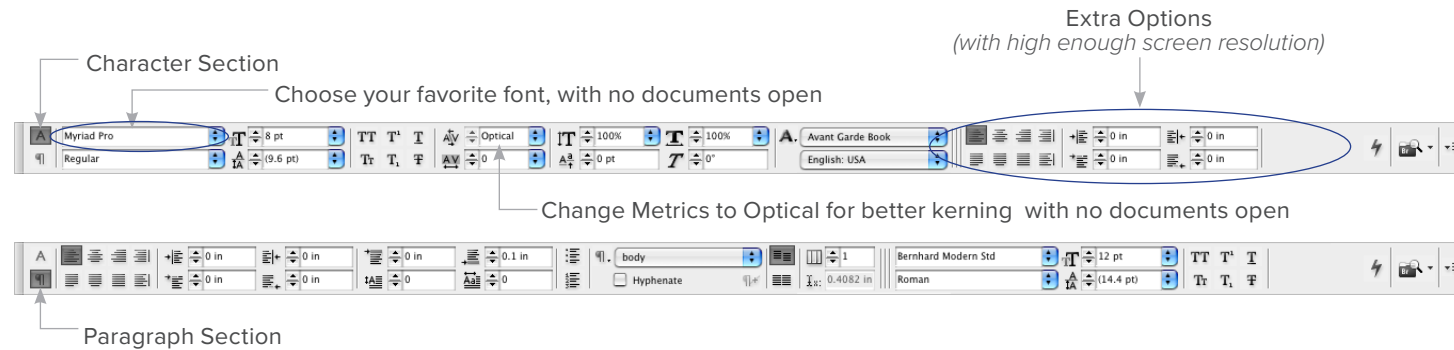
I prefer to load the **Typography** workspace before I start working in InDesign. Do this by choosing **Window > Workspace > Typography**.



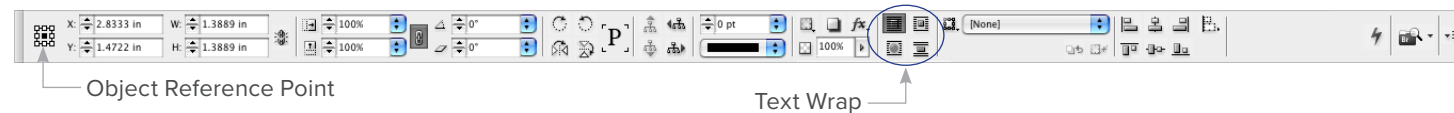
The Control Panel

The Control Panel (*at the top of your InDesign screen*) pretty much eliminates the need for the Character and Paragraph Panels (*although Adobe did leave them in*). To **switch** between **Character** and **Paragraph** sections hit **Command Option 7** or **Ctrl Alt 7**.

Text Tool Active

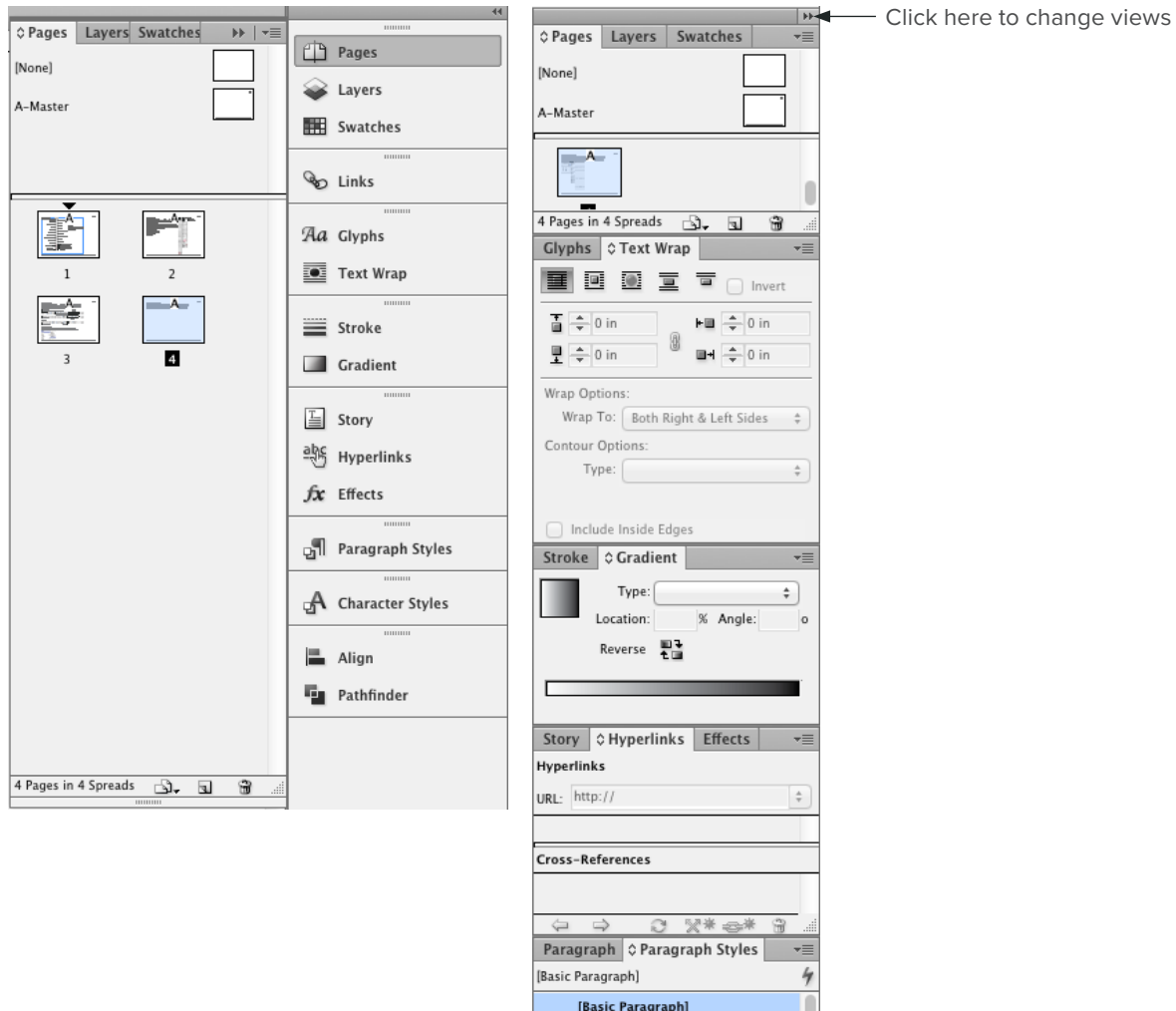


Object Selected



Collapsible Panel Layout

In Adobe applications today the word palette is gone, it has been changed to **panel**. Panels can be docked in **collapsible Panel bays** that are tucked on the right edge of your window. Panels can be re-organized by grabbing the top of the Panel and dragging it to the desired location. One click on the name of the Panel will collapse or expand the panel.

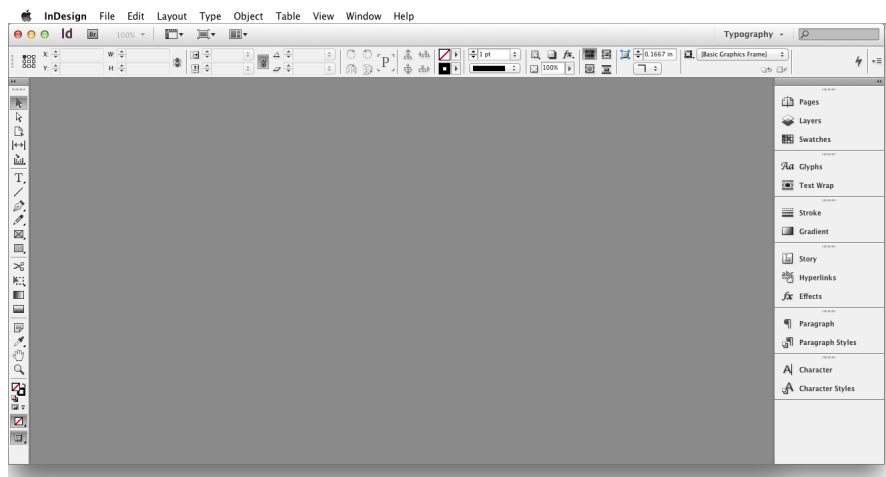


What is InDesign

Adobe InDesign is the hottest page layout program on the market. Many large corporations are switching to this ground breaking product to create books, magazines, flyers, business collateral and much more. During this course we will use some standard conventions, **Mac** shortcuts will appear in **Bold**, **PC** shortcuts will appear in **this font**.

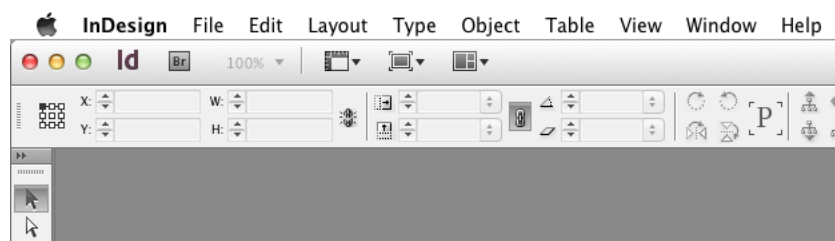
Application Frame

This setting isn't necessary for Windows users, but is fabulous for the Mac. I can't tell you how often a student inadvertently clicks on the desktop and jumps out of the program I'm teaching, by turning on the new Application frame, this will never happen again. You can also use this to move the entire InDesign application onto a secondary monitor. This is available in most all Creative Suite and Creative Cloud Applications. To turn on this feature choose **Window > Application Frame**.



Application Bar

This feature was added to all CS4 applications located below the menu bar on the Mac and to the right of the menu bar on the PC. There is a button to jump to Adobe Bridge and buttons for changing screen mode, view options, zoom level and arranging multiple documents. The Application bar also has a search field for accessing Adobe's online help and a workspace switcher on the right side of the screen.



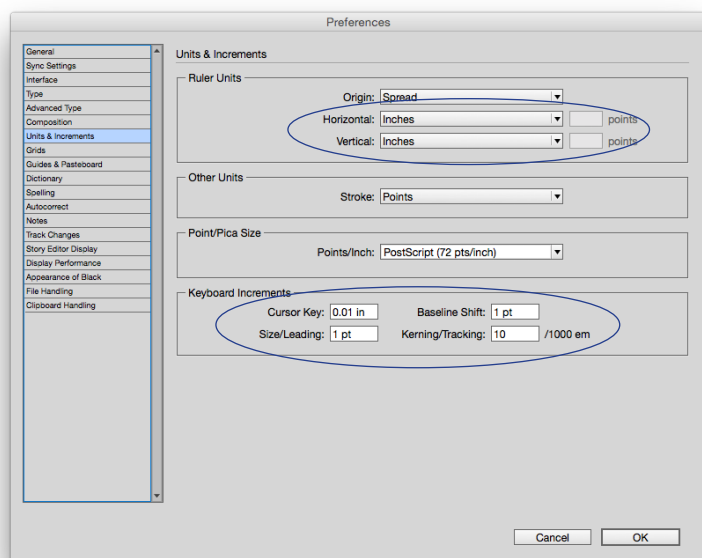
Arrange Documents

I personally love this feature for quickly tiling windows horizontally or vertically. Located on the Application bar is an Arrange Documents menu.



Changing Preferences

The default unit of measure for InDesign is set to **Picas**, which most Typesetters prefer, but today more designers are using **inches**. To change this setting choose **InDesign > Preferences > Units & Increments (Mac)**, **Edit > Preferences > Units & Increments (Windows)**. There is also scale for Points Per Inch, Adobe PostScript (72 ppi) or Traditional Typesetting (72.27 ppi).



Note: To increase your text size:

Command Shift >

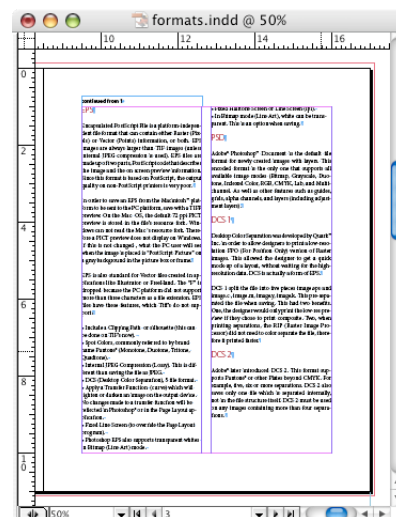
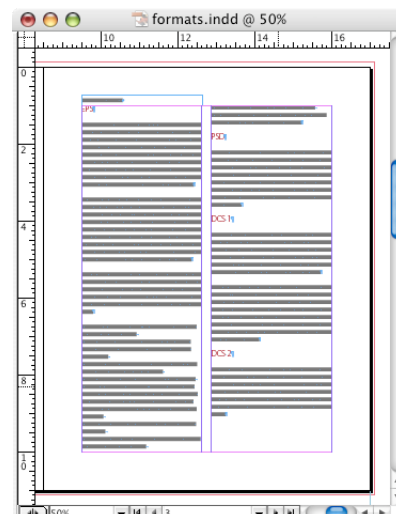
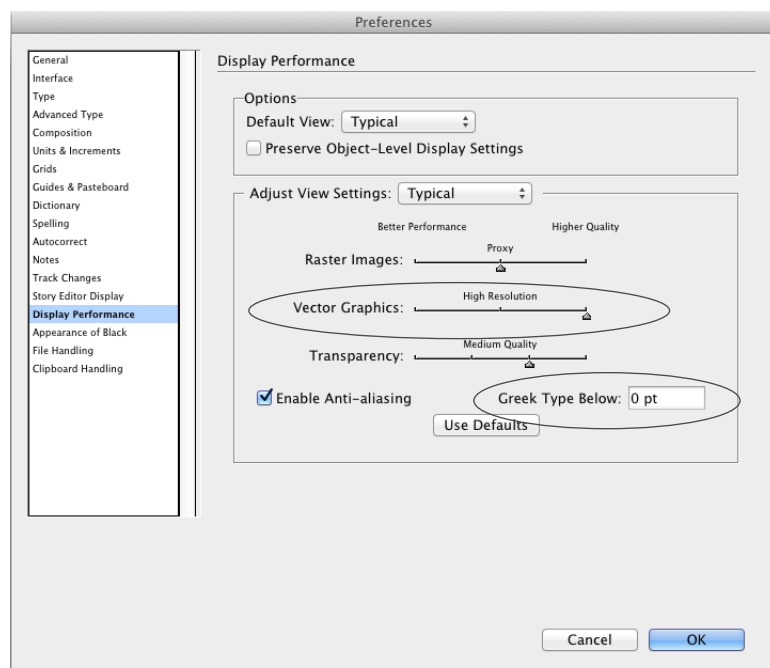
or

Ctrl Shift >

*This increases your text size by 2 points at a time, unless you change your preferences. If you add **Option** or **Alt** key to this shortcut it will move 10 points at a time. When you changes your preferences (as shown on the left, the shortcut above will increase the text 1 point at a time and 5 points when you add the **Option** or **Alt** keys.*

Display Preferences

Often **Vector images** (Logos, Artwork, or *Illustrator EPS files*) will display with a white box behind them when no white box exists. To prevent this from happening choose **InDesign > Preferences > Display Performance (Mac)** or **Edit > Preferences > Display Performance (Windows)**. In the dialog, slide **Vector Graphics** to **High Resolution**. Another useful setting in Display Performance is to set **Greek Type Below** to **0**, so you will see actual characters when you zoom out (instead of a grey lines).



Setting the Defaults for Type

I am a huge fan of the female author **Robin Williams** ratz.com, not the Actor/Comedian (although I like him too). She wrote a few of these great books:

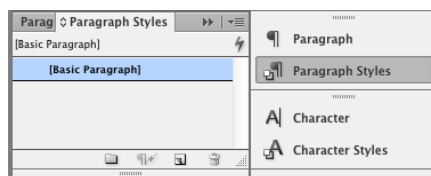
The Mac is not a typewriter

The PC is not a typewriter

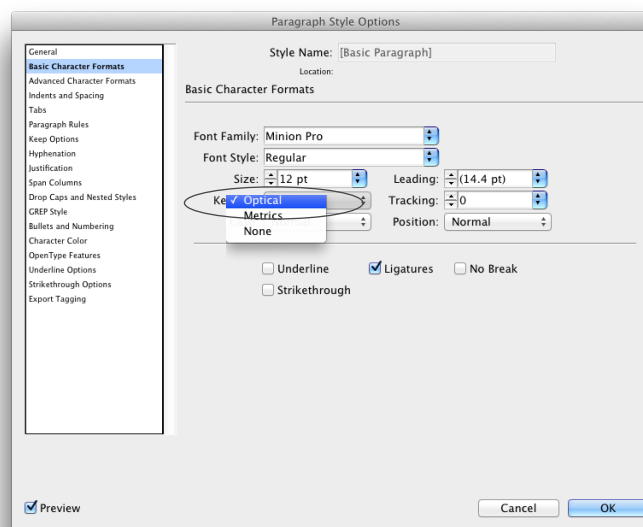
The Non-Designer's Design Book

Some of her golden rules are never use Times, Times New Roman, Arial or Helvetica, it tells the world you are just like everyone else. Having said that, I want to change the default font for InDesign to an OpenType font, so it works on both Mac & PC without any type reflow or character switching. To change the default font, make sure no documents are open:

1. Click on Paragraph Styles on the Right



2. Double click on Basic Paragraph
3. Click on Basic Character Formats
Select **Optical** kerning.



Note: If you've already built documents in InDesign, they will pick up your old default preferences. These changes will affect all new InDesign files.

Preferences Checklist

Make sure No Documents are Open when you change these settings. On the **Mac**, Preferences are under the **InDesign** menu. On **Windows**, Preferences are under the **Edit** menu:

1. **Window > Workspace > Typography**
2. **Preferences > Units & Increments**
 Size & leading to 1
 Baseline shift to 1
 Kerning Tracking to 10 (or 5)
3. **Preferences > Display Performance**
 Vector Graphics > High Resolution
 Greek Type Below: 0
4. **Preferences > Type**
 Smart Text Reflow
 CHECK **Delete Empty Pages**
5. **Preferences > Interface**
 Color Theme: **Light**
 Un-check: **Match Pasteboard to Theme Color**
6. **Edit > Spelling > Dynamic Spelling**
7. **Paragraph Styles** panel > Double-click **Basic Paragraph**
 Basic Paragraph Formats: Turn on **Optical Kerning**
 Better **Hyphenation** Settings (*see Hyphenation settings on page 12*)
8. CC & Newer: **Pages panel menu > View Pages > Horizontally**
 CS5: Pages Panel Menu > Panel Options
 Un-check Show Vertically for Pages at the top of the dialog
9. **View > Extras > Show Text Threads**
10. **View > Extras > Hide Content Grabber** (optional)
11. **Links** panel menu > **Panel Options...**
 Check the box under Show Column: **Effective PPI**
 (*This will show the post-scaled resolution of every placed image!*)

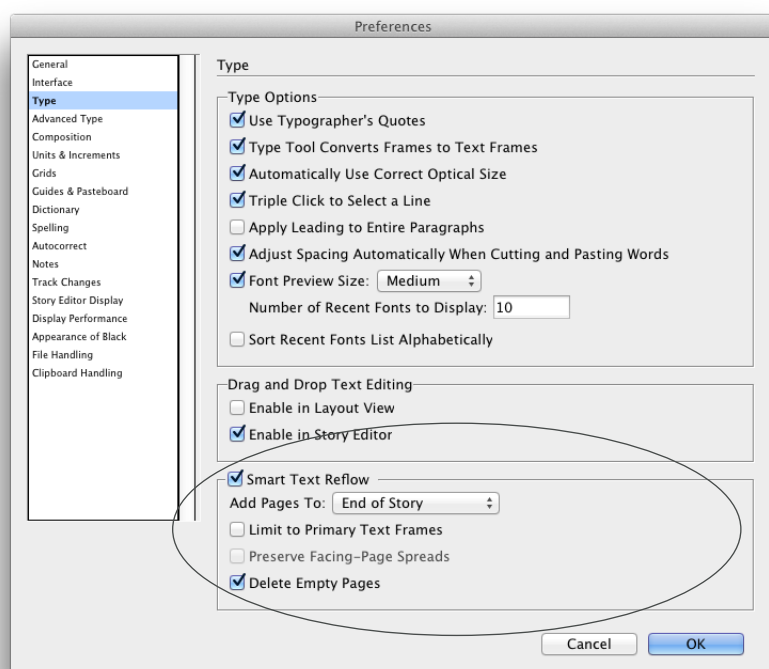
NEW Preference!

Preferences > General

UN-CHECK Show Start Workspace when
No Documents Are Open

Smart Text Reflow

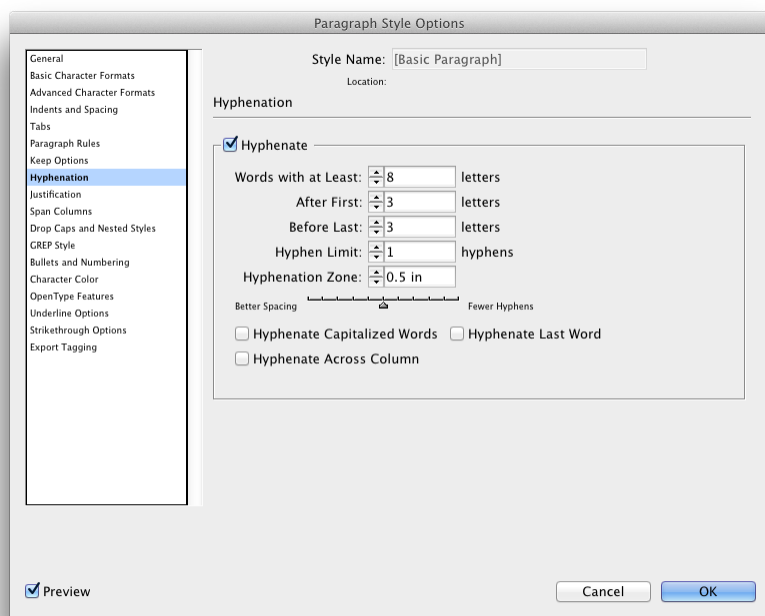
InDesign CS4 added a new setting called Smart Text Reflow which will add or remove pages as your formatting or content changes. This feature is useful if you want a new page to be added whenever you type more text than can fit on the current page, it also prevents overset text or empty blank pages. By default, Smart Text Reflow is limited to master text frames, which doesn't make sense to me, since I never use Master Text Frames. To change this feature to be more useful choose **InDesign > Preferences > Type** or **Edit > Preferences > Type** (*Windows*).



Default Hyphenation Settings

While we're here, we should setup our default Hyphenation settings. People either need Hyphenation, or hate Hyphenation. If you don't ever want Hyphenation on change these settings:

1. Make sure you have no documents open.
2. Go to **Window > Styles > Paragraph Styles**.
3. Double-click **[Basic Paragraph]**.
4. Un-check Hyphenation, or make the rules stricter, as shown below.



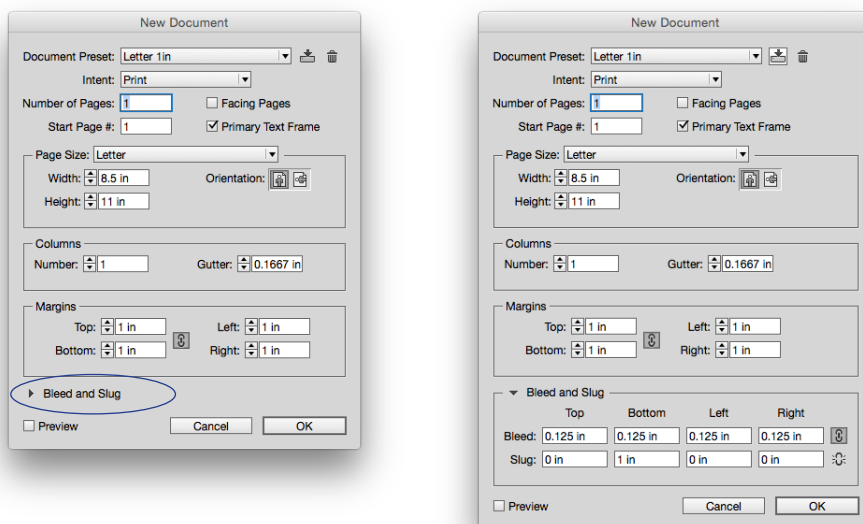
Creating a New Document

Let's start with the basics, creating a new document. **File > New > Document** (**Command N** or **Ctrl N**).

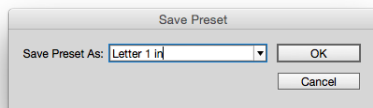
Document Presets

For a quick way to setup documents with varying sizes and margins, InDesign offers **document presets**. This will save all your settings in the New Document dialog, to re-use those again later. To create a document preset:

1. Create a **New Document**, clicking **Bleed and Slug** on the bottom will bring up more settings.



2. Click **Save Document Preset** button at the upper right corner of the dialog. To access the preset in the future click on **Document Preset** at the top of the New Document dialog.



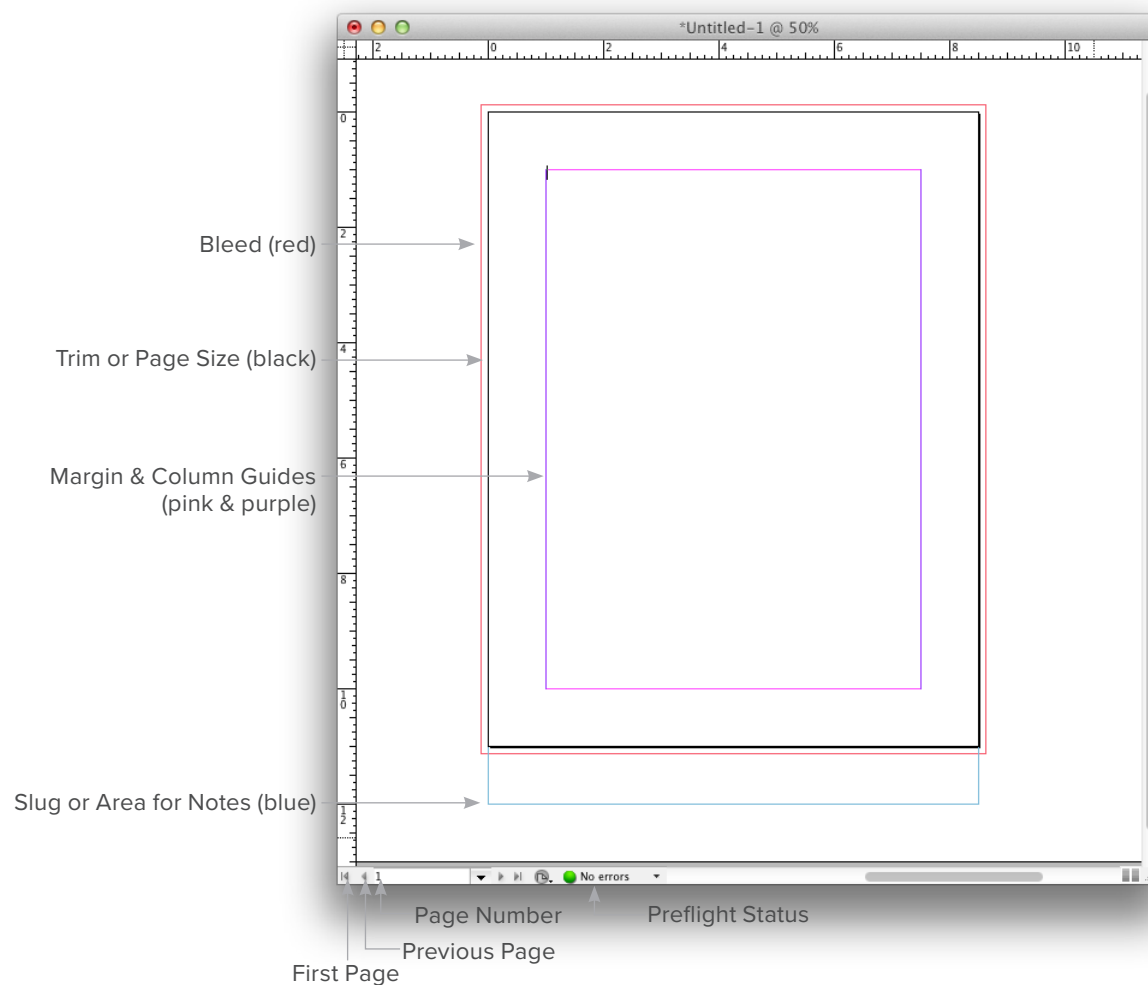
Primary Text Frame

InDesign CS6 added **NEW Primary Text Frame** that automatically creates a text frame inside the margins on the A-Master Page.

In InDesign CS6 and NEWER users can now **click directly** on the page and **type** in the **Primary Text Frame** directly on the page. *(More like Word.)*

Tip: You can use a keyboard shortcut, **(Command Shift Click** or **Ctrl Shift Click)** if you ever need release an item from the master and edit it in the document.

Page Layout



Note: To see your whole document, the keyboard shortcut is:

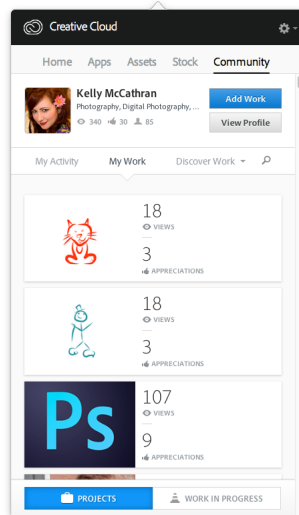
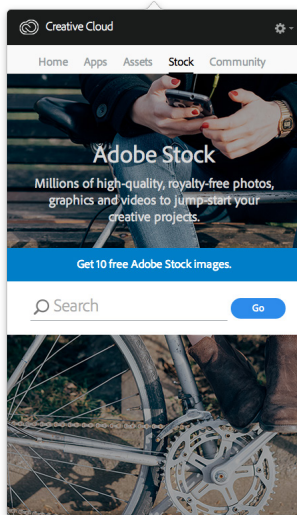
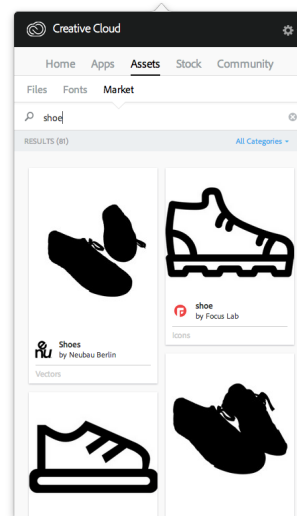
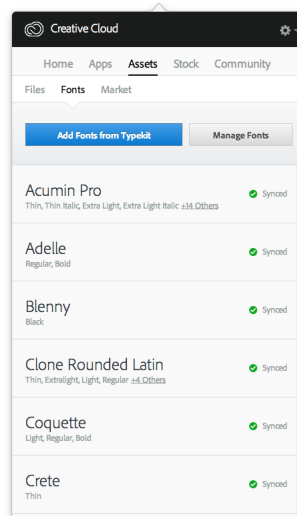
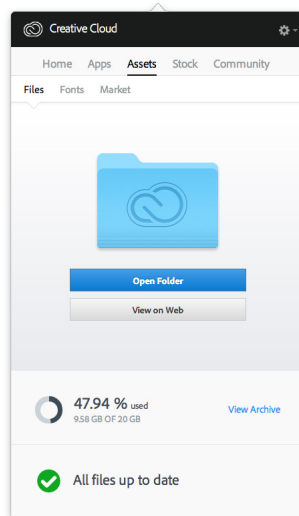
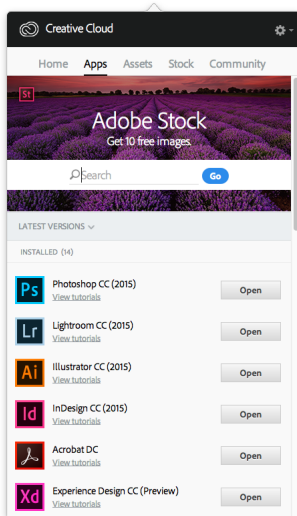
Command 0 or **Ctrl 0**

If you are working in Facing Pages (or Spreads) the shortcut for Fit Spread in Window is:

Command Option 0 or **Ctrl Alt 0**

Creative Cloud Desktop

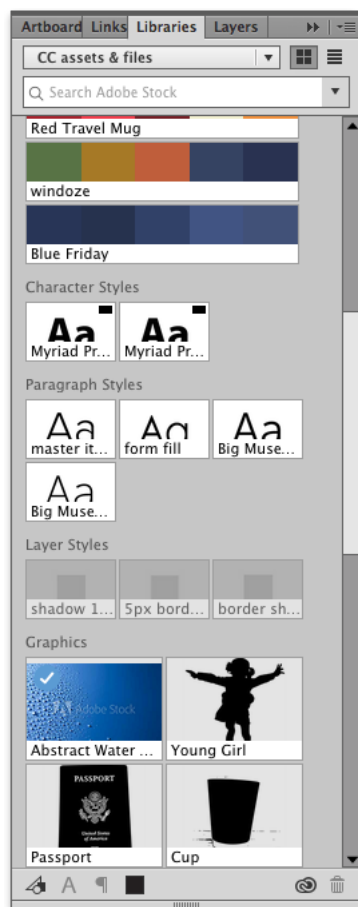
To install any Creative Cloud application, you need the desktop version of the Creative Cloud app.



Creative Cloud Libraries

You can create personal (*and shared*) libraries to keep track of brand identity assets, icons for web & mobile layouts, video clips, brushes, and color themes. Library items are automatically synced to your Creative Cloud account using your Adobe ID and password on desktop and mobile.

Add assets created in Illustrator, Photoshop, InDesign, Premiere Pro, After Effects, Dreamweaver, Fuse CC (Preview), and Animate CC to a Creative Cloud Library. Also add assets created in Adobe mobile apps or downloaded from Adobe Stock & Creative Cloud Market to make them available on your desktop.

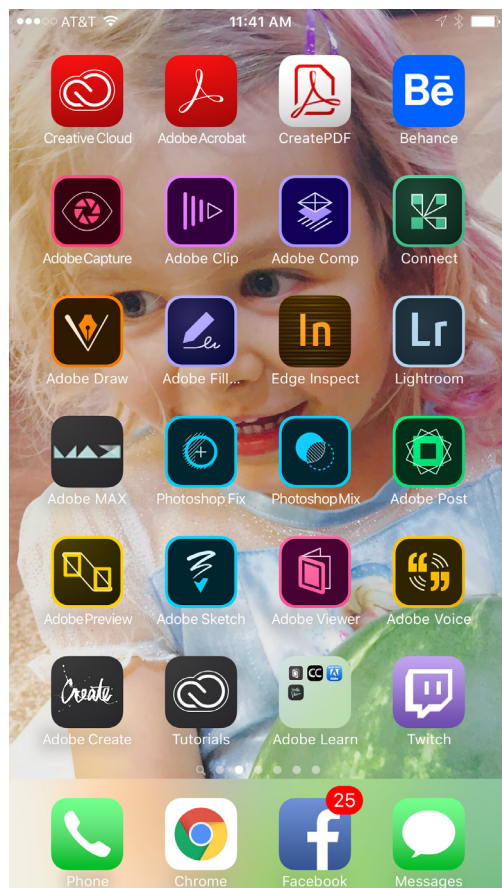


Creative Cloud Mobile Apps

All your apps and assets are connected through your desktop and mobile devices. Sketch, draw, paint, create layouts, edit photos and make videos with Adobe's family of mobile apps.

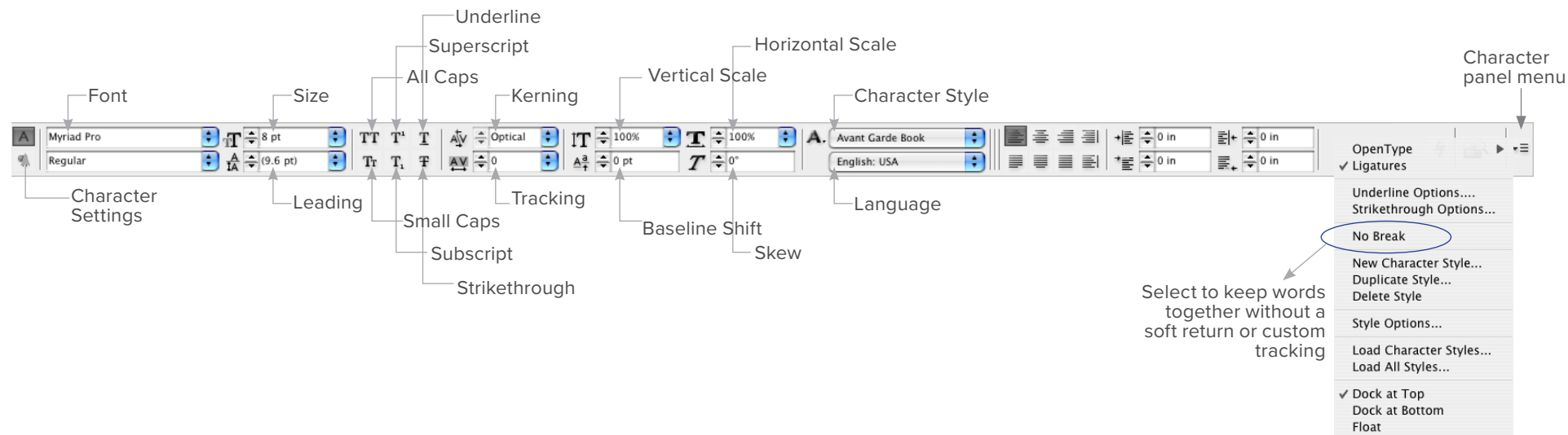
Adobe Capture

All the features of Adobe Color CC, Shape CC, Brush CC and Hue CC are now available in Adobe Capture CC.

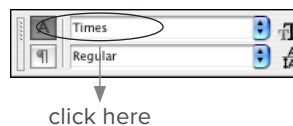


Character Formatting

For the quickest **Character** formatting use the new **Control Panel**, **Window > Control** (**Command Option 6** or **Ctrl Alt 6**). If you were more comfortable with floating panel (*i.e. you have two monitors*), the Character Panel can be found under **Type > Character** or **Window > Type > Character** (**Command T** or **Ctrl T**). To switch from the **Character** section to the **Paragraph** section of the Control panel hit **Command Option 7** or **Ctrl Alt 7**.






Tip: If you **click in the font name** (not the arrow to the right of the font name) and press the up ↑ or down arrow ↓ on your keyboard (or use the wheel on your mouse) InDesign will change the highlighted text to the next alphabetic font in the list. In essence, this let's you play with the fonts on the selected text until you land on just the right typeface.




Placing Content

Unlike popular page layout applications, such as QuarkXPress, InDesign doesn't force you to create a text box (*frame*) or picture box (*frame*) before placing content, simply choose **File > Place (Command D or Ctrl D)** and InDesign will create a text or picture frame for you, automatically.

Placing Text

Text can be placed three different ways: **File > Place Command D or Ctrl D** (*without creating a text box*), create a text box and choose **File > Place** or drag a text file from the operating system into the document window. Once you place and see the **loaded cursor icon** , there are three options for how to place that text: click once on the margins to fill the page, **Shift click**  to **Autoflow** the text (*automatically create new pages and link text boxes*), **Option or Alt click and drag**  to do **Semi-Autoflow** (*manually link text boxes as you place*).

Tip: *To Autoflow, hold down the Shift key when you see text loaded in your cursor.*

1. Create a **New Document**, **File > New (Command N or Ctrl N)** with these settings:
Facing Pages Off
8.5 x 11
1" margins on all sides
1 Column
0.125" bleed
2. There is no need to create a text box before placing the text. Simply go to the **Select** tool and choose **File > Place (Command D or Ctrl D)**.
3. Navigate to the **InDesign_class_files** folder.
4. Choose the file **amtrak.txt**.
5. Once the file has been selected a **loaded cursor icon** will appear on screen. **Click once** on the pink margin guides to fill the page.

6. **Double click** the text box to edit the text.
7. **Save** the document as **amtrak.indd** (*it is always a good idea, yes even you Mac users, to leave the period and 3 or 4 letter extension*).

Autoflow

When dealing with long documents, it is inefficient to link pages one by one and like other Page Layout applications, it would be troublesome to have pages added without warning when the text is scaled up. InDesign has a magnificent feature for placing text and creating the proper number of pages necessary as it is placed. This feature is called **Autoflow** and works by simply holding down the **Shift** key.

*Note: To stop the threading of text click on the **Black Arrow** tool.*

Placing Text and Adding Pages

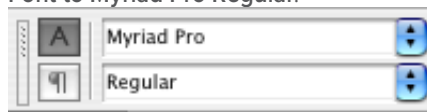
1. In your amtrak.indd document, since we have **unlimited undos**, choose **Edit > Undo (Command Z or Ctrl Z)** until the cursor is back to the loaded text icon:



2. Hold down the **Shift** key and the **loaded cursor icon** will get a **solid arrow**, indicating InDesign is ready to Autoflow the text.



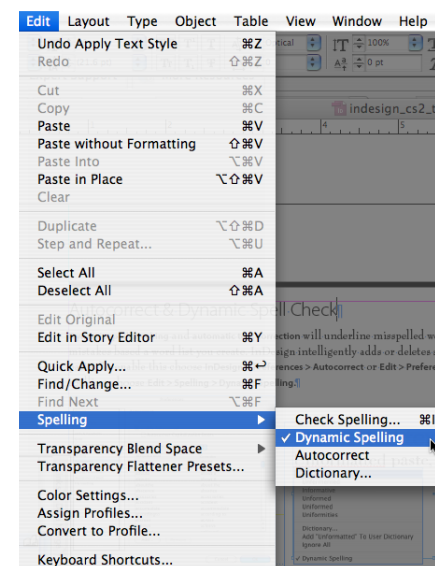
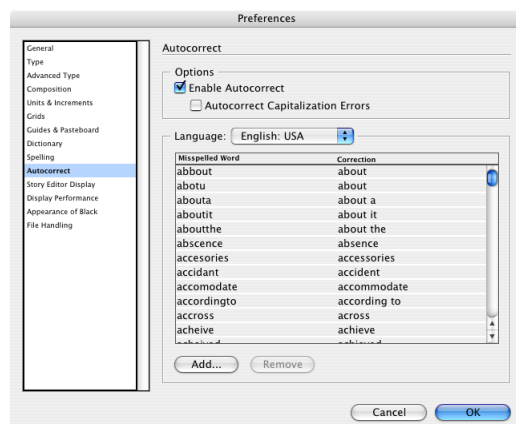
3. Click once on the pink margins to Place the amtrak text and add new pages.
4. Double-click the text to get inside the text box (frame), this will change the program automatically to the text tool. Select all the text to re-format it, **Edit > Select All (Command A or Ctrl A)**.
5. Go to the Character Section of the Control Panel (*bar at the top of the screen*) and change the **Font to Myriad Pro Regular**.



6. **Save (Command S or Ctrl S)** and **Close (Command W or Ctrl W)** the thel document.

Autocorrect & Dynamic Spell Check

Dynamic spell checking and **automatic text correction** will underline misspelled words, and automatically correct common mistakes based a word list you create. InDesign intelligently adds or deletes spaces as necessary when you copy and paste. To enable this choose **InDesign > Preferences > Autocorrect** or **Edit > Preferences > Autocorrect**. To enable dynamic spelling, choose **Edit > Spelling > Dynamic Spelling**.



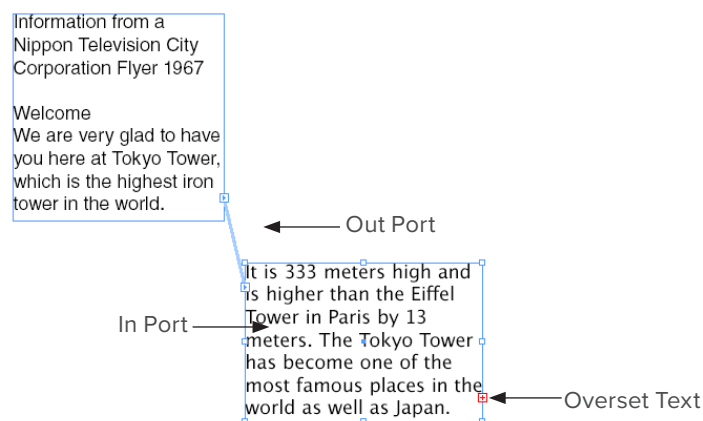
To correct the text **Right-click** or **Control-click (Mac)** the underlined word, and select a suggested correction. Select **Add To User Dictionary** to make sure the word is not flagged on the next spell check. You can also select **Ignore All** to ignore occurrences of this word in all documents. When InDesign is restarted, the word is flagged again as a misspelling.

Improved Text Handling

InDesign has powerful text handling features such as the ability to **drag and drop** text and **paste without formatting text**. **Un-formatted paste** automatically formats pasted text with the styles in your InDesign document (*where the cursor is sitting*), instead of its original formatting. To do this choose **Edit > Copy (Command C or Ctrl C)**, then choose **Edit > Paste without Formatting (Command Shift V or Ctrl Shift V)**.

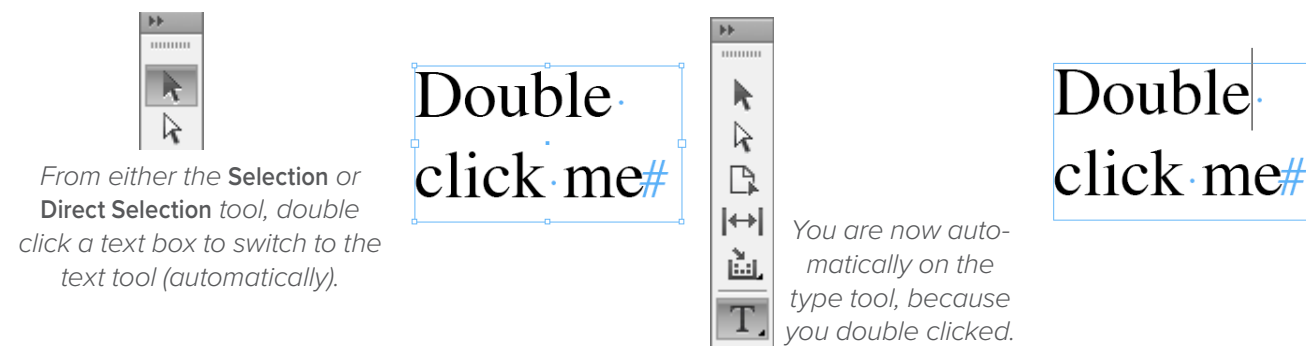
Threading Text | In Port and Out Port

Technically, Adobe calls the box at the top left corner (*just below the re-size handle*) the **In Port**, at the bottom right is the **Out Port**. This is how text linking is accomplished, there is no link tool. To see the text links choose **View > Show Text Threads (Command Option Y or Ctrl Alt Y)**. In order to create (*or break*) text links the user must be on the **Selection** tool.



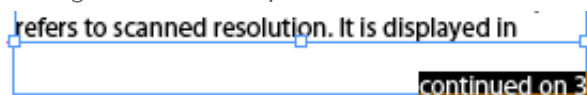
Double-Click to Edit Text

Now, users can **double-click a text frame** to switch instantly to the **Type tool**. Text also stays selected as you move a box or another object. The **Command (Mac)** or **Ctrl (Windows)** will interactively re-size a text frame. To open a linked graphic in the original application **Option double-click (Mac)** or **Alt double-click (Windows)**.



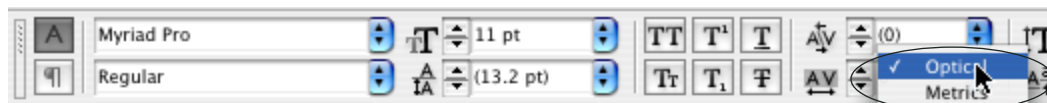
Formatting the Text

1. Now let's make the type look better.
2. **Double click** inside the Continued on text box and choose **Edit > Select All (Command A or Ctrl A)**.
3. Change the font through the Control Panel (*bar at the top of the screen*) to **Myriad Pro Regular**.
4. Change the **Size** to **10 point**.



Optical Kerning

Many type designers do not build in appropriate kerning pairs. In the past it would have been too much effort to manually kern body copy. Now, with InDesign's built in Optical Kerning Engine, all text can be beautifully kerned. Go to the Character panel (**Command T** or **Ctrl T**) and change the setting from **Metrics** to **Optical**.



Metric Kerning

One of the most exciting things a
Oaxaca is the large artist commur
works there. My wife Judith and I

Optical Kerning

One of the most exciting things al
Oaxaca is the large artist commur
works there. My wife Judith and I

Text Selection Tips

In order to quickly select text, these shortcuts are helpful:

Select a Word	Double Click
Select a Line	3 Clicks
Select a Paragraph	4 Clicks
Select All	5 Clicks
Select to the End of the Story	Command Shift End
.....	Ctrl Shift End
Select to the Beginning of the Story	Command Shift Home
.....	Ctrl Shift Home

Type Keyboard Shortcuts

Align Left	Command Shift L
.....	Ctrl Shift L
Align Center	Command Shift C
.....	Ctrl Shift C
Align Right.....	Command Shift R
.....	Ctrl Shift R
Justify	Command Shift J
.....	Ctrl Shift J
Increase Text Size	Command Shift .>
.....	Ctrl Shift .>
Decrease Text Size.....	Command Shift <.
.....	Ctrl Shift <.
Leading	Option up ↑ or down arrow ↓
.....	Alt up ↑ or down arrow ↓
Kerning/Tracking	Option left ← or right arrow →
.....	Alt left ← or right arrow →

*Note: Add the **Option** or **Alt** key to increase or decrease the text size in 5x greater increments than the setting in the Text Preferences.*

Hidden Characters

To see all non-printing (*or invisible characters*), choose **Type > Show Hidden Characters** (Command Option I or **Ctrl Alt I**).

Some useful icons:

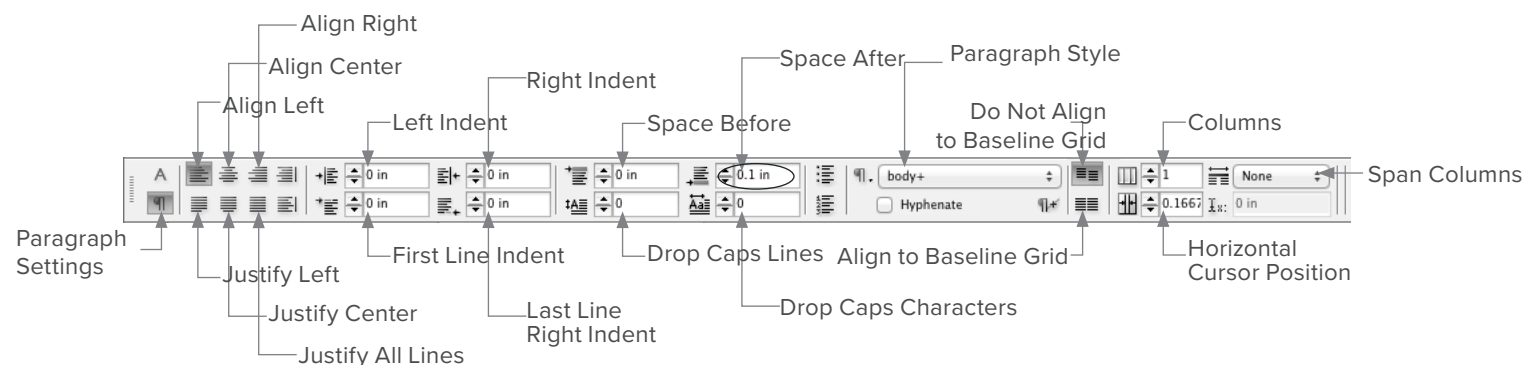
¶ – Paragraph Return . – Space

⌘ – Indent to Here (Command \ or **Ctrl **) ~ – Forced Page or Column Break (**Enter key**)

– End of Text » – Tab

Paragraph Formatting

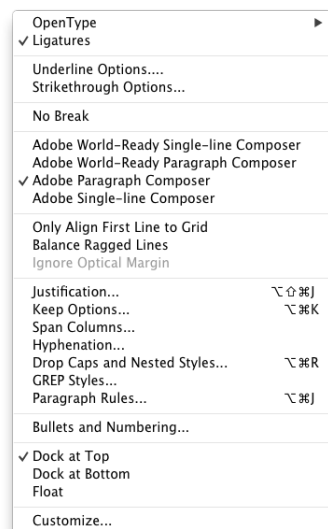
By clicking on the **Paragraph** symbol, **below** the **A**, on the left side of the **Control panel**, paragraph settings can be made. Many are the same as other page layout applications, but there are two which are unique to InDesign, **Justify with last line aligned center** and **Justify with last line aligned right**. The panel menu on the Paragraph panel, or Control panel contains other formatting options such as Hyphenation settings, Keep options, Rule Above and Rule below.



Context Sensitive Menu

When using entering text such as the bullet •, trademark ™ and copyright © symbol, it can be difficult to remember the key combination to insert these characters. For that reason, InDesign has added full support of context sensitive menus. On a PC simply *right-click*, on a Mac hold down **Ctrl** and click (*or simply right click if you paid extra for a two button mouse*).

Control Panel Menu for Character

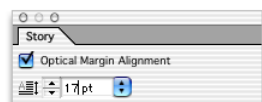


Located on the top right corner. Both panels control the size, leading, kerning, tracking, horizontal scale, vertical scale, baseline shift and skew (*false italic*). From the panel menu, more formatting options are available such as all caps, small caps, superscript, subscript, underline and strikethrough.

No Break is an interesting option, if two words are selected and no break is chosen, InDesign will not allow those two words to appear on separate lines.

Hanging Punctuation

In the past, users have had to draw small text boxes outside the margins to be able to hang punctuation, that is no longer necessary. Choose **Type > Story** and turn on **Optical Margin Alignment**. The number 12 is relative to a 12 point type size, in the example below, we have increased the value to 17.



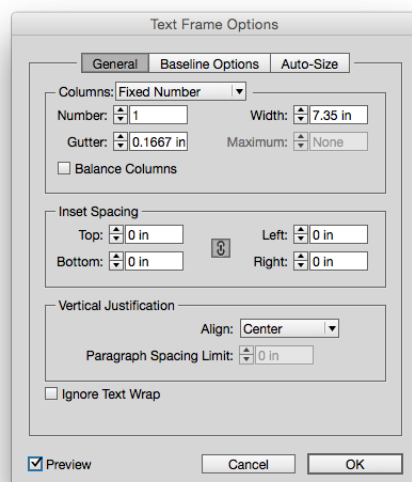
“One” of
lives and

“One” of
lives and

Text Frame Options

To split text into **columns** or **center text vertically**, first select the text box, then choose **Object > Text Frame Options** (**Command B** or **Ctrl B**).

Note: If body text is selected, Text Frame Options will not be available under the Object menu, in order for this to appear, click inside the text box until the flashing cursor appears or click on the Selection tool.



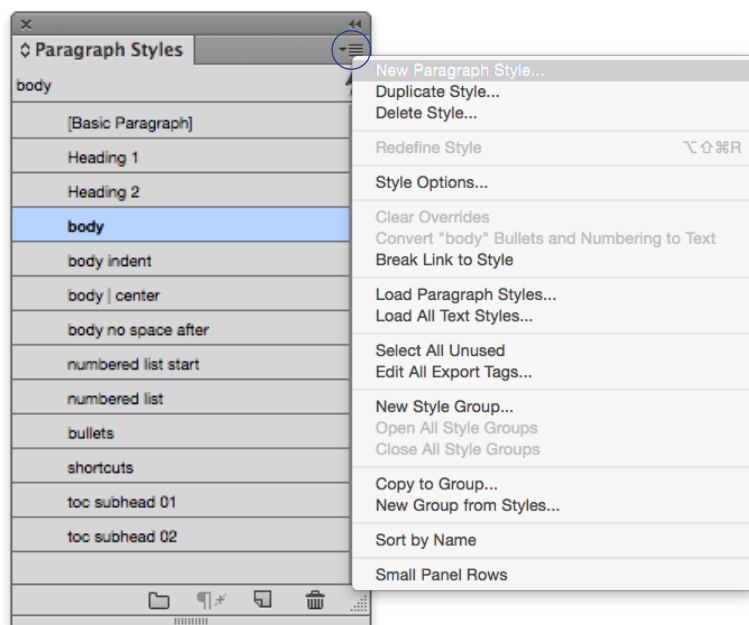
Warning! Do not set Text Frame Options with no objects selected, this will change the defaults for all new text frames in that document.

Paragraph & Character Styles

InDesign supports Character and Paragraph styles, these can be found under two menus: **Type > Character Styles** or **Window > Type > Character Styles**. A trick for quick text formatting, select a style such as Body before you place text and it will be imported in that style. Also any new text boxes will default to the body style.

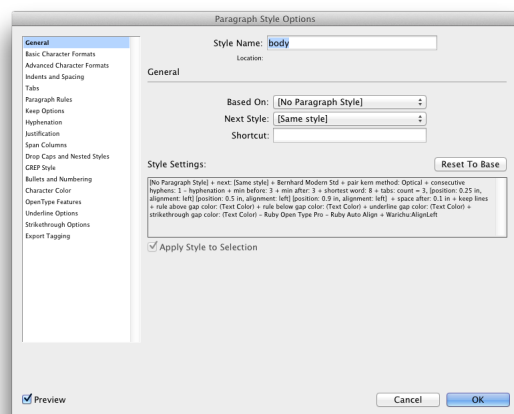
The keyboard shortcuts are **F11** for Paragraph Styles or **Shift F11** for Character Styles. Creating a docked panel group makes these easier to use. When assigning a **keyboard shortcut** to styles, the **Function keys** (*F1, F2, F3 etc.*) **can not** be used. You must use **Command** or **Ctrl** with the keys on your **numeric keypad**.

From the **Character** or **Paragraph Styles panel** menu a style can be changed to match the selected text by using **Redefine Style**.



*Note: If a style appears with a plus sign next to the name, this indicates that the text using that style has been modified, creating an impure style. **Option click** or **Alt click** the style name to restore the pure style.*

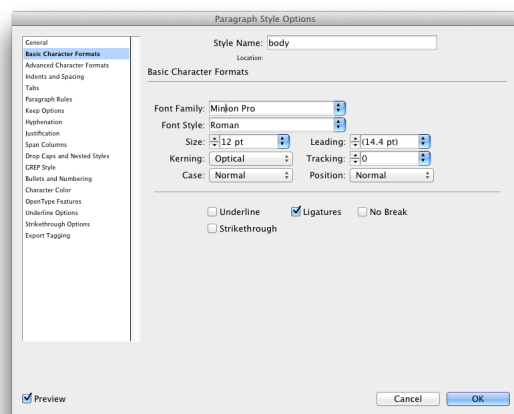
Building a Paragraph Style



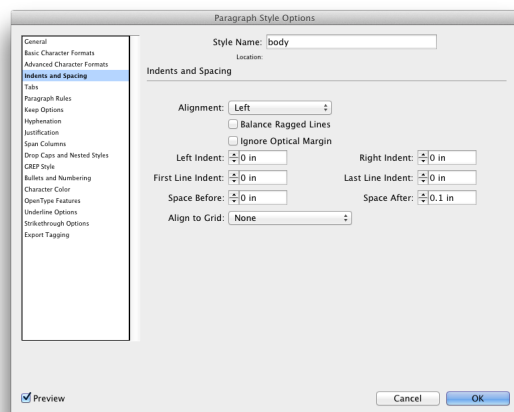
Paragraph styles apply to lines of text up to the paragraph return, so highlighting is often not necessary. To create a new style, format the text as desired, go to the **Paragraph Styles panel** and choose **New Style**. In the **General** section of the Paragraph styles panel, users can select a Shortcut.

*Note: InDesign only supports keyboard shortcuts for styles that use the numeric keypad, for example **Command** (keypad) 1 or **Ctrl** (keypad) 1. Pressing the 1 key above the letter Q on the keyboard will not work. Function keys such as F1, F2, etc. will also not work. Therefore, people with laptops usually can not assign keyboard shortcuts to styles.*

The **Basic Character Formats** section contains Font (*Typeface*), Size, Style, Leading, Kerning and Tracking values.

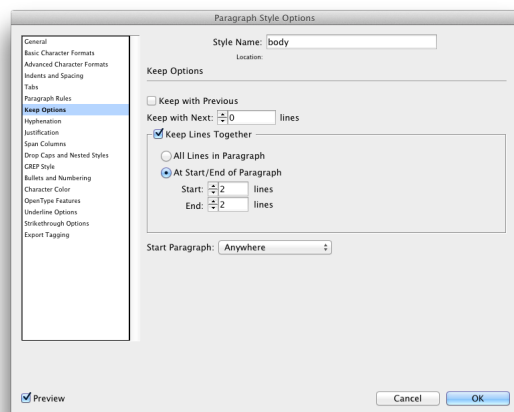


Space After



In the **Indents and Spacing** section of Paragraph styles, users can apply an automatic Space Before or Space after a Paragraph. This can also be set in the Paragraph panel if styles are not being used.

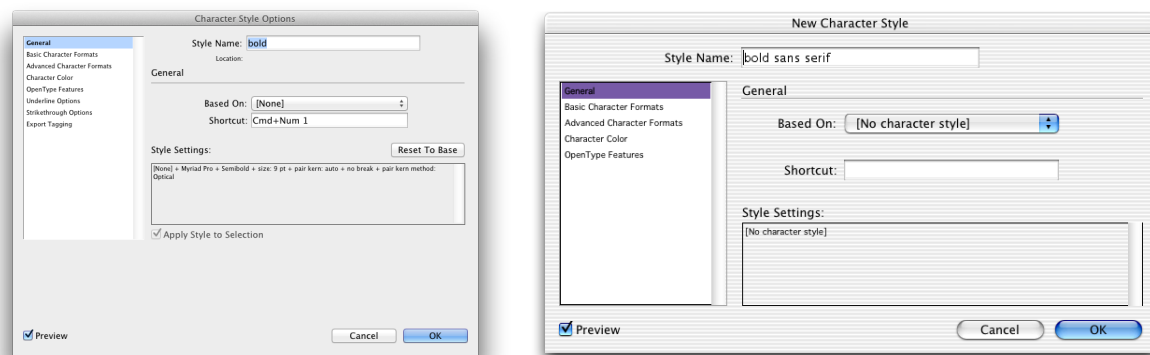
Widow & Orphan Control | Keep Options



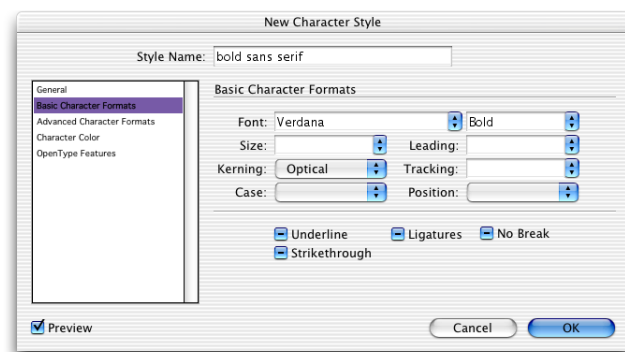
Keep options allows for automatic **widow** and **orphan** control. By checking Keep lines together, InDesign will not allow a single line by itself at the beginning (*orphan*) or the end (*widow*) of a page or column.

Building a Character Style

Character styles apply to individual words or letters. They are helpful for applying bold, italic or using a symbol. Also, it is necessary to build a Character Style before creating a **Nested Style**. **Highlighting** is required to apply a Character style. To create a Character Style, go to the **Character Styles panel menu** and choose **New Character Style...**



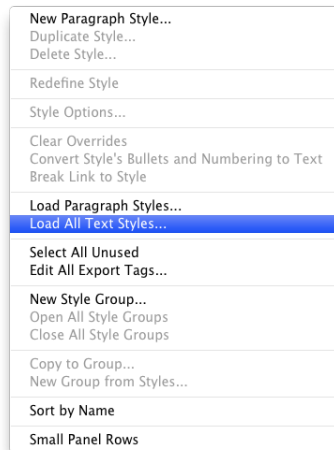
In the **Basic Character Formats** section on the left, it is best **not** to choose only a style such as **bold** or *italic*. InDesign does not support fake styles, and in many cases the manufacturer may not have created a bold or italic version of a particular typeface. If bold or italic is chosen and no such font exists, InDesign will highlight the text in pink.



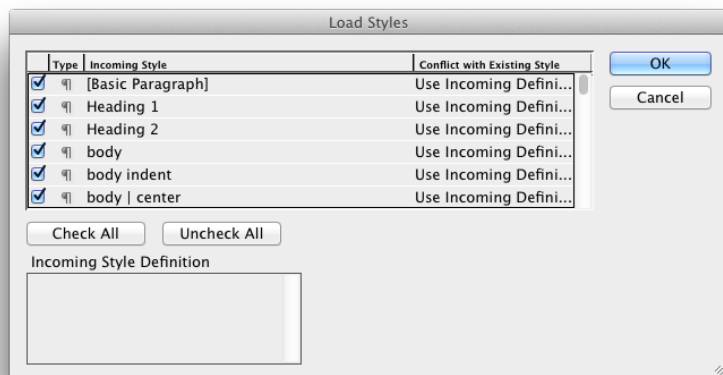
*Note: Leading should **never** be set in a Character style, even though InDesign allows for this.*

Loading Styles from InDesign Documents

Styles can also be loaded from one document to the next, through the **Paragraph panel menu**, choose **Load All Text Styles** (to bring in Character and Paragraph).

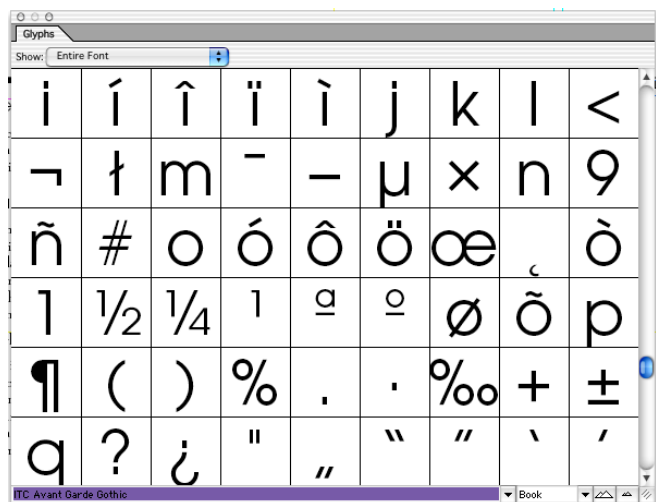


Choose which styles to load.



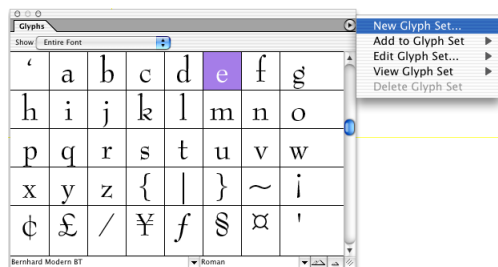
Glyphs Panel

Many extra characters require remembering keyboard shortcuts, well now users can reserve that part of the brain for something else. In order to see the entire character map for any installed font choose **Type > Insert Glyphs**. At the bottom of the panel, users can select a different font, such as Zapf Dingbats or Windings.



User-specified Glyph Sets

Glyphs (*characters*) that are frequently used can be placed into sets that you can easily access in the Glyphs panel **Type > Glyphs**.



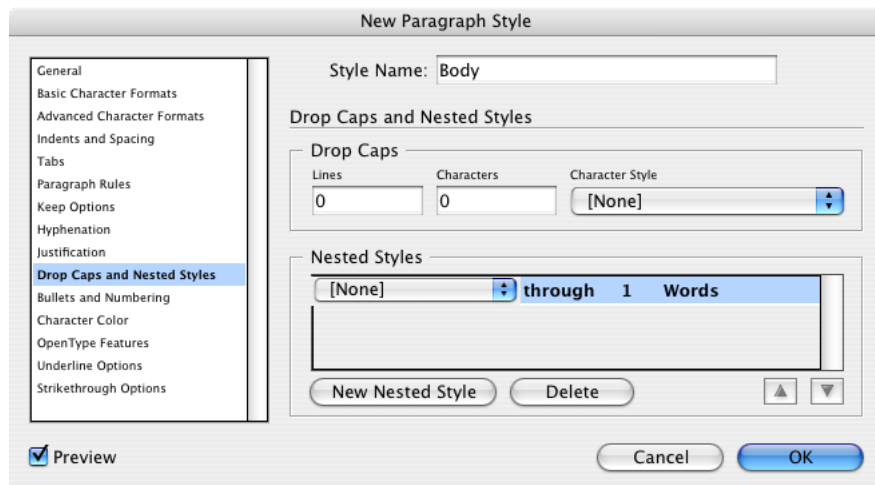
Nested Styles

Nested Styles allow you to apply character level formatting which works inside a Paragraph style. You can also set up two or more nested styles to work together, one taking over where the previous one ends.

Nested styles are especially useful for run-in headings. For example, you can apply one character style to the first letter in a paragraph and another character style that takes effect through the first em dash. For each nested style, you can define a character that ends the style, such as a tab character or the end of a word.

You can setup Nested Styles by first building a Character Style, then creating a new Paragraph style and clicking **Drop Caps and Nested Styles**.

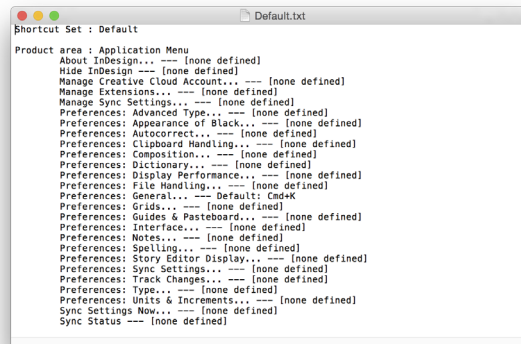
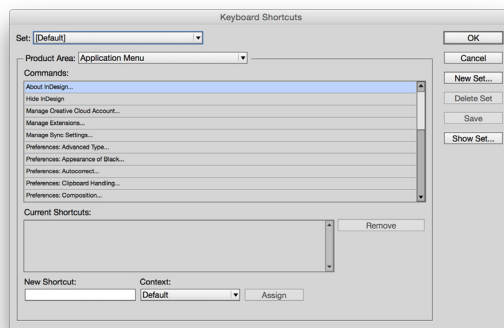
1. Create the necessary **Character Style(s)** such as **bold** or **italic**
2. Create a **Paragraph Style** to nest the Character Style inside of
3. In the **Paragraph Styles** dialog box click **Drop Caps and Nested Styles**
4. Click **New Nested Style**
5. Choose either **bold** or **italic**, then pick the character for the style to stop on
6. Click on the word **Words** and choose **Forced Line Break**



Keyboard Shortcuts

In all Adobe applications you can generate a list of ALL the keyboard shortcuts built into the program. To do this choose:

1. **Edit > Keyboard Shortcuts.**
2. Once this dialog box appears click **Show Set** and InDesign will launch the computer's built in text editing application and provide a list of all pre-defined keyboard shortcuts.

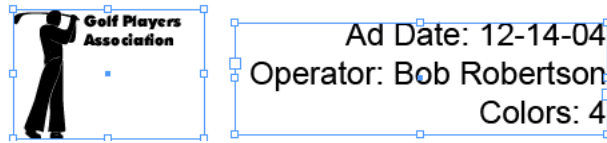


InDesign Snippets

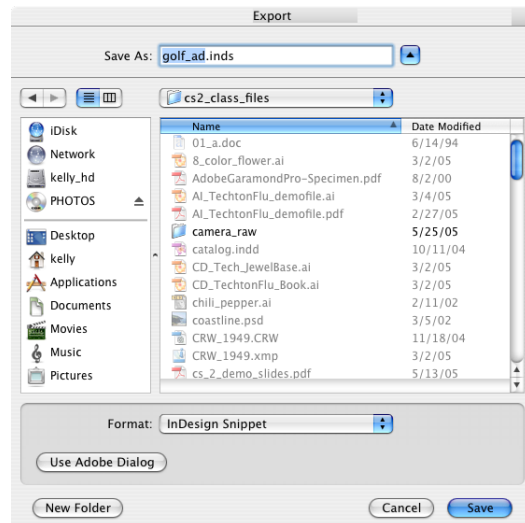
Similar to the functionality of Libraries, InDesign has added **Snippets**, which can be shared on a network or reused in other documents. When you place or drag a snippet into a page, InDesign re-creates the original objects, their formatting, and their position on the page.

Tip: *Snippets will retain their X & Y values if that preference is turned on.*

1. For example, if you have slug information that you would like to attach to certain ads, you can select the objects, then choose **File > Export**.



2. In the Export dialog at the bottom choose **InDesign Snippet**.



3. Now from **Bridge**, the separate items can be dragged and dropped into a page. Or, you can choose **File > Place** to put the items in a page.

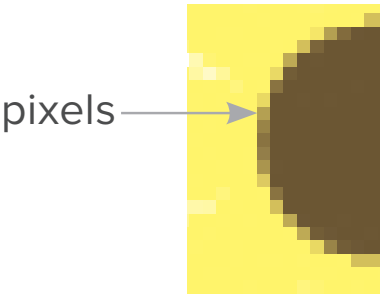
Graphics Info

All computer based images fall into one of two categories: **Raster** or **Vector**.

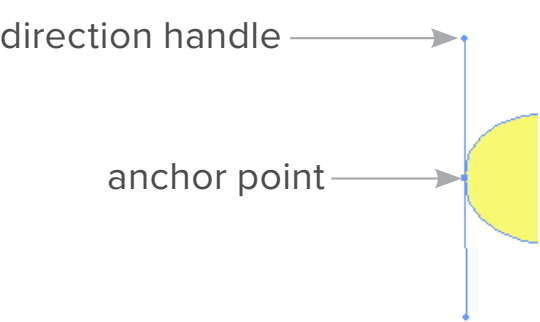
Adobe® Photoshop® is the most popular **Raster** image editing application. Photos (*typically*) are made up of **pixels** (*a raster image may also be called a **Bitmap***).

Adobe® Illustrator® is the most common **Vector** drawing application (*vector art may also be called **Bézier Curve***). Vector graphics consist of lines and curves, defined mathematically, and are made up of **points**. Vector images have **no resolution**. Vector drawings typically have smaller file sizes than Raster photos. Vector images and can be printed at 2% or 2,000% without a quality loss

Raster (*pixels*)



Vector (*points*)



Raster or Bitmap	Vector or Bézier Curve
<ul style="list-style-type: none">• The image resolution made up of Pixels (<i>it is measured in pixels per inch, ppi</i>)	<ul style="list-style-type: none">• Has no resolution and is made up of Points
<ul style="list-style-type: none">• Images typically can not be scaled up beyond 120% or they become “jaggy”	<ul style="list-style-type: none">• Printed images will look good at 2% or 2,000%
<ul style="list-style-type: none">• Raster images are usually much larger than vector	<ul style="list-style-type: none">• Vector images are typically smaller than raster at the same size

Ideal Resolution

300 ppi	Press Quality
150 – 225 ppi	Laser/Inkjet or “Office Quality”
72 ppi	Web & Device (standard) — 144 ppi for Retina or HiDPI (2x web resolution)

Common Line Screens

Newspaper	=	85 – 100 lpi
Magazine	=	133 – 175 lpi
Coffee Table Books	=	200 lpi and up

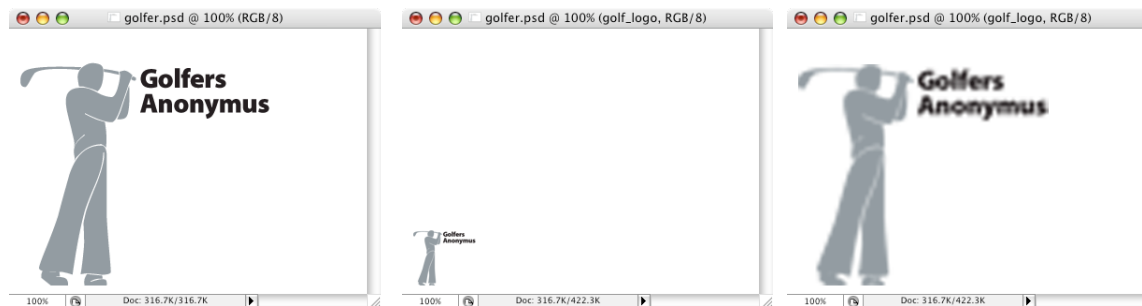
How Resolution Affects File Size

Every time you double the resolution of a Raster image, the file size gets 4x bigger. These file sizes are for flat PSD images, when you add layers the file grows larger.

8.5 x 11 • 72 ppi • RGB	=	1.39 MB
8.5 x 11 • 150 ppi • RGB	=	6 MB
8.5 x 11 • 300 ppi • RGB	=	24 MB
8.5 x 11 • 600 ppi • RGB	=	96 MB

Transforming Raster Images

If you take an image that starts at a decent laser printer resolution, for example 150 ppi, then scale it down and decide to scale it up again later, significant quality loss occurs.



DPI vs PPI

DPI (*Dots Per Inch*) technically refers to dots in an inch, also called spi. **PPI** (*Pixels Per Inch*), usually refers to scanned resolution. It is displayed in Photoshop under image size and is also called dpi. When referring to hardware resolution, **SPI** (*Spots Per Inch*) is more technically accurate. PPI is a better method of differentiating between hardware and software terminology. PPI would mean software, SPI would mean hardware, unfortunately DPI is used commonly to describe both.

Resolution Formula

The formula below is to be used for all Grayscale, RGB and CMYK images.

2 x Line Screen = Ideal Resolution

1.5 x Line Screen = Minimum acceptable Resolution

Practice

LPI = 85 Ideal = _____ Minimum = _____

LPI = 100 Ideal = _____ Minimum = _____

LPI = 133 Ideal = _____ Minimum = _____

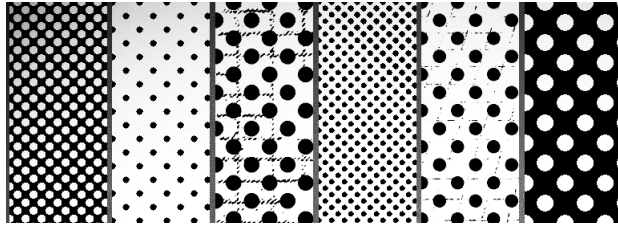
LPI = 150 Ideal = _____ Minimum = _____

LPI = 175 Ideal = _____ Minimum = _____

LPI = 200 Ideal = _____ Minimum = _____

LPI

LPI (*Lines Per Inch*) refers to **Halftone Screen** or **Line Screen** or **Frequency**. When printing on offset presses, gray ink is not actually used. A screen is created of black dots that trick the eye into seeing shades of gray and simulate continuous tone. Fewer lines in an inch create lighter shades of gray. More lines in an inch create darker shades of gray.



After the Scan

Determining Proper Resolution after an image has been scaled.

Starting PPI ÷ Scaling %

Example: $300 \text{ ppi} \div 200\% (2) = 150 \text{ ppi}$ • or $300/2 = 150$

Practice

PPI = 100 Scaling = 200 % New Printed Resolution = _____

PPI = 200 Scaling = 150% New Printed Resolution = _____

PPI = 300 Scaling = 50% New Printed Resolution = _____

Resolution vs Quality



30 ppi ▪ 12 KB



72 ppi ▪ 28 KB



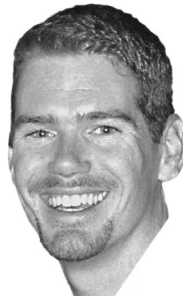
100 ppi ▪ 40 KB



225 ppi ▪ 144 KB



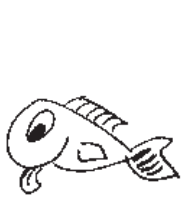
300 ppi ▪ 240 KB



500 ppi ▪ 644 KB

Exception to the Rule

LineArt/Bitmap is the exception to the scanning rule. All LineArt images should be scanned at 600 – 1200 ppi. You may go as high as your imagesetter output resolution, for example 2400 or 2540 ppi.



100 PPI • 16 KB



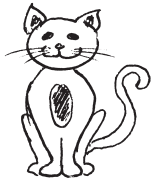
300 PPI • 76 KB



600 PPI • 284 KB



1200 PPI • 1 MB



2400 PPI • 4.2 MB

Graphic File Formats

It is important as a graphics professional to choose the correct format for the intended use of the image. Here is a summary of the most popular file formats.

Print Formats

PSD

Adobe® Photoshop™ Document is the default file format for newly created images with layers. This encoded format is the only one that supports all available image modes (*Bitmap, Grayscale, Duotone, Indexed Color, RGB, CMYK, Lab, and Multichannel*). As well as other features such as guides, grids, alpha channels, and layers (including adjustment layers).

TIFF

TIFF (*Tagged Image File Format*) was developed by Aldus Corporation as a standard for images created by scanners. TIFF is one of the two primary print applications. TIFF is used for black and white (bitmap), grayscale, indexed, RGB and CMYK.

- Always smaller than EPS (unless the EPS is JPEG compressed)
- Can do LZW (Lossless) compression
- Whites are transparent in Bitmap (LineArt) by default

Lempel-Ziv Welch compression

LZW was designed by Terry Welch in 1984 in hardware for high-performance disk controllers. It is a variant of LZ78, one of the two Lempel-Ziv compression schemes. LZW compression and decompression are licensed under Unisys Corporation's 1984 U.S. Patent 4,558,302 and equivalent foreign patents.

EPS (not recommended today)

EPS (*Encapsulated PostScript*) is a platform-independent graphic file format that is supported by most illustration and page layout programs. An EPS file has two parts, PostScript code that describes the image and a graphic used as the on-screen preview. When printed the PostScript portion of the file is sent to the output device. When printing to a non-PostScript printer, the preview is printed instead. An EPS can be **Raster** (*made of Pixels*) or **Vector** (*made of Points*) EPS is usually larger because it can store special things in the header of the file that TIFF can not.

Those things are:

- A Clipping Path (*Silhouette*), this can be done on TIFF's now
- Spot Colors, such as Pantone®
- JPEG Compression (*inside the EPS file, not raw JPEG*)
- DCS (*Desktop Color Separation*), 5 file format which pre-separates the images in the file structure
- Transfer Function (*Curve*)
- Fixed Line Screen (*to override what is sent by the Page Layout program to the output device*)
- Photoshop EPS also supports transparent whites in Bitmap mode.

An used to need to be in EPS format to support these color modes: Monotone, Duotone, Tritone or Quadtone. PSD now works better for these. You may still need to go back to EPS for a fixed line screen or a custom transfer curve.

*Note: Save the EPS with a **TIFF preview** (also known as PC format). The Mac OS 72 ppi PICT preview is stored in the file's resource fork. Since Windows applications cannot read the Mac resource fork, a PICT preview does not display on Windows. Instead, the words "PostScript Picture" display on a gray background in the picture box. If you save the EPS on a Windows computer, choose a TIFF preview instead of a WMF preview.*

DCS & DCS 2

Desktop Color Separation (DCS), was developed by Quark Inc. and it enables certain applications, such as QuarkXPress, to print Low Resolution placement files with separations off and High Resolution data with separations on. When you save a CMYK image in Photoshop EPS format, you have the option of saving the image as an extension of the standard EPS format. Saving in DCS format creates five files: one file for each of the color channels in the CMYK image and a fifth master file corresponding to the composite color channel. To save the file in standard EPS format without the DCS option, choose Off. This method allows the RIP to process the file faster, because it is pre-separated.

Same as the DCS listed above, except that it now supports more than four colors from Photoshop. DCS 2 also creates one file, instead of five separate files on your hard drive

Web Formats

PNG

PNG (Portable Network Graphic) has 2 flavors: 8-bit & 24-bit. The 8-bit format gives you up to 256 colors. The 24-bit format gives you all the colors of a JPEG (*16,777,216*) with the added bonus of transparency and animation. PNG can be larger or smaller than JPEG depending on the colors and the image itself.

Format benefits:

- Transparency
- Animation
- 16+ million colors (*in 24 bit*)

JPEG (ok for print today)

JPEG (*Joint Photographic Experts Group*) is a **LOSSY** format that can greatly reduce the size of a file. If you do too much compression or save a JPEG many times you will experience **PERMANENT quality loss**. JPEG supports 24-bit color, grayscale, RGB, and CMYK. JPEG typically defaults to RGB color space (*and is the default format for most smartphones, tablets and digital cameras*). JPEG was designed for continuous-tone images, so it won't work well with line art (*logos & maps, for example*) or images that contain only a few colors. JPEG files cannot be transparent or have silhouettes, so they will **always** appear **rectangular** on a web page or device screen.

Format benefits:

- Millions of Colors
- Smaller file size with higher compression settings

GIF

GIF (*Graphics Interchange Format*) is an older, highly compressed format that is dying off today and being replaced by PNG. GIF has three main benefits. The first benefit of GIF is interlacing. Interlaced images do not need to be completely downloaded before a user begins to see the image on a web page. GIFs start by showing a very low-resolution version of the image. Then, the image becomes gradually sharper as more of the image is downloaded.

The second benefit of a GIF is the ability to have a transparent background (*or silhouettes*). The last benefit of a GIF is animation. GIF images are stored in Indexed color space and should **NEVER** be used for print.

Formats to Avoid

PICT

The PICT (*Picture*) format is widely used among Macintosh® graphics and page-layout applications as an intermediary file format for transferring files between applications. The PICT format is especially effective at compressing images that contain large areas of solid color. This compression can be dramatic for alpha channels, which often consist of large areas of white and black. When saving an RGB image in PICT format, you can choose either a 16-bit or 32-bit pixel resolution. For a grayscale image, you can choose from 2, 4, or 8 bits per pixel. If you're using a Macintosh with QuickTime installed, you can also choose from four JPEG compression options for the file.

BMP

The BMP (*Bit Mapped Paint*) format is widely used among office based PC users. BMP is typically in RGB (Red, Green, Blue) color space and low resolution (72 ppi). This should be avoided by people who want to print. It is acceptable for on-screen use only. BMP contains black&white, 16-color, 256-color and Truecolor image data. The palletized 16-color and 256-color images may be compressed with run length encoding.

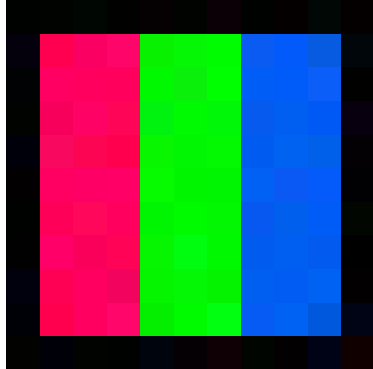
WMF

The WMF (Windows Metafile) format is also widely used among office based PC users, it was developed by Microsoft. WMF is typically in RGB (Red, Green, Blue) color space and low resolution (72 ppi). This should be avoided by people who want to print. It is acceptable for on-screen use only. It file consists of a set of Windows specific instructions to draw a Vector (point-based) graphic. This is an nice format for image interchange between Windows applications, but is not very useful on other platforms.

Color Modes

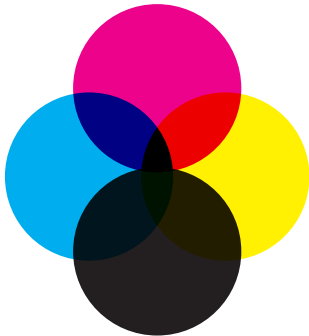
There are two primary color spaces for images: RGB (*Web Only*) and CMYK (*Print*).

RGB



RGB (*Red, Green and Blue*) is used primarily for web-based images and is known as **Additive** color. RGB is measured in Color Levels from 0 - 255, for a total of 256 shades.

CMYK



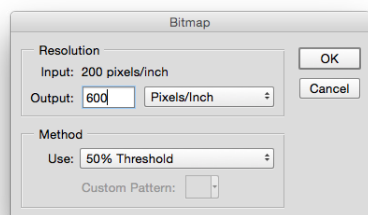
CMYK (*Cyan, Magenta, Yellow and Black*) are the four primary print colors for all printing presses and color printers. CMYK is known as **Subtractive** color and is typically referred to by printers as **Process** color. CMYK is measured in Percent from 0% – 100%.

Grayscale

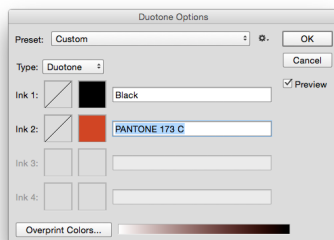
Grayscale images are used in print for photos that are black and white. Grayscale files have **1 color channel** with **256 shades** (or levels) of gray. To convert a color photo to Grayscale for print in Photoshop, choose **Image > Mode > Grayscale**.

Bitmap/Line Art

Other print modes include **Bitmap**, which includes **no shades** of **Gray** instead it's black or white only. Truly Bit on or Bit off, hence the name Bitmap.



Duotone



When trying to save money on print costs for press runs Duotone images use 2 inks (*commonly*) instead of 4 Process colors. To convert to Duotone:

1. First go to **Image > Mode > Grayscale**.
2. Then choose **Image > Mode > Duotone**.
3. In the dialog, choose **Type > Duotone**.
4. Click the white square next to Ink 2.
5. Hit the Color Libraries button and type a Pantone Number.

Placing Images

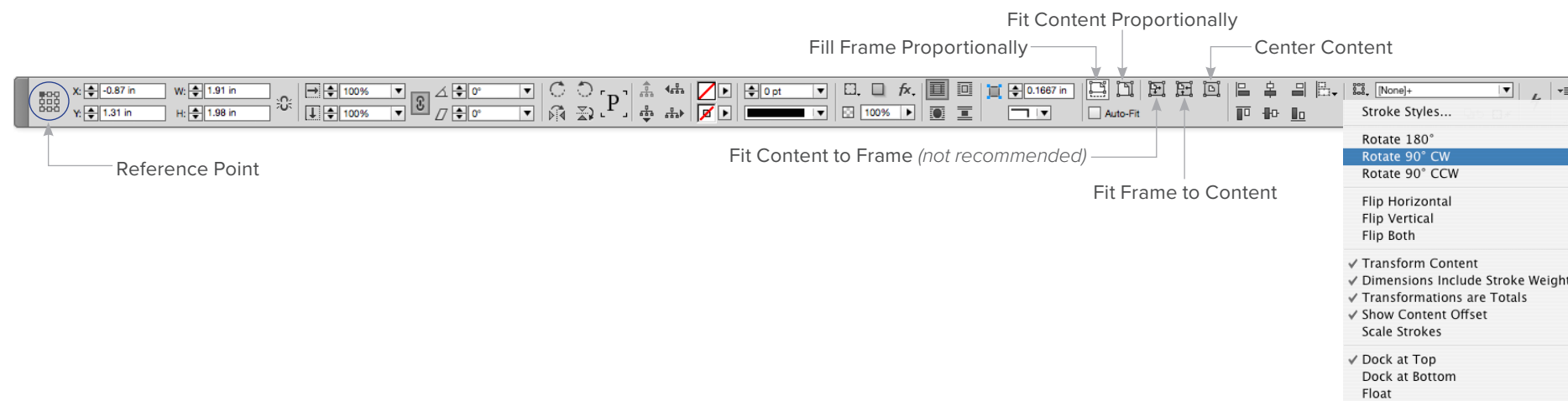
InDesign can place a variety of file formats such as TIFF, EPS, PDF, DCS, JPEG and **Native PSD** (*Photoshop*) and *AI* (*Illustrator*) files. In addition, it is not necessary to create a picture box or text box before choosing **File > Place** (**Command D** or **Ctrl D**).

Selection vs Direct Selection Tool

The **Selection** (**v**) tool (*black arrow*) will **NEVER** report the real scale of an image. This tool is intended to make adjustments to the size of the frame, crop area and position on the page. The **Direct Selection** (**a**) tool (*white arrow*) will adjust allow you to select the image inside a frame, to scale or move the visible portion of a cropped image. **Orange** points will show up at the corners & middle of an image that is selected inside a frame. To see the **real scale** of an image (*including transformations done on the Selection tool and/or using keyboard shortcuts*), **Double-click the blue frame to get to the orange points of the image inside a frame**. The Transform Panel (**Window > Transform** or **F9**) will now report the actual scale.

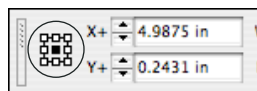


Scaling & Fitting Images Using the Control Panel



Reference Point

The Reference point can now be found on the new **Control Panel**. InDesign's default is to indicate or adjust the position of a box from the center reference point. Quark will always measure objects from the **upper left corner**. To change the reference point, click on the upper left corner point in the Transform or Control panel.



Enhanced Support for Photoshop

Native Photoshop (*PSD*) files with transparency can be placed as well as duotone, tritone, and quadtone PSD files. Also, PSD and TIFF files that contain spot channels are supported.

Drag & Drop

Images and text files can also be dragged and dropped from the operating system directly into an open InDesign document.

Scaling Images

To quickly scale an image, go to the Selection tool (black arrow) and click on the image. Now press:

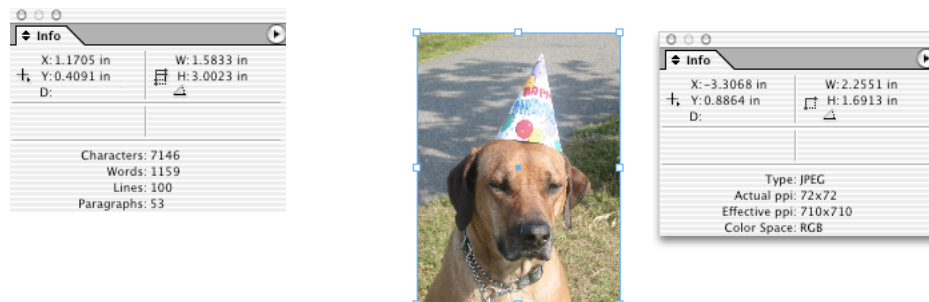
- | | |
|---|---|
| Command < or Ctrl < | • Decrease image and Frame in 1% increments |
| Command > or Ctrl > | • Increase image and Frame in 1% increments |
| Command Option > or Ctrl Alt > | • Increase image and Frame in 5% increments |
| Command Option < or Ctrl Alt < | • Decrease image and Frame in 5% increments |
| Command Shift Drag or Ctrl Shift Drag | • Scale the Picture and Frame visually while you drag
(<i>Shift keeps it proportional</i>) |

Dynamic Graphics Preview

Clicking and holding (*for two seconds*) on an image will display a ghosted version of an image as you drag to scale or move the image.

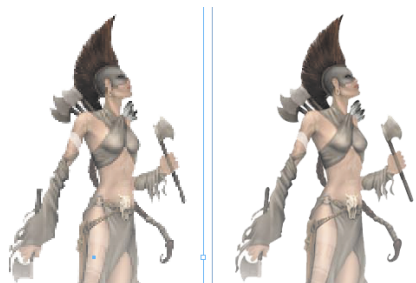
Info Panel

The new Info panel can be used to view the **current** and **original resolution** of images as well as their color space and type. For **text information** such as the number of characters, words, lines, and paragraphs in a text frame, or the amount of text that is overset be sure that **nothing is selected**.



High Resolution Image Display

Users can actually display the resolution of a Photoshop image and zoom in farther than Photoshop allows. Choose **Object > Display Performance > High Quality Display**. This can also be globally changed from **View > Display Performance > High Quality Display**.



Bleed and Slug Preview

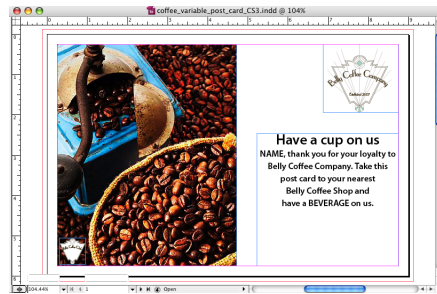
Now, users can specify **bleed** and **slug** areas that can be independently sized for each document. These are created in document setup (*slugs typically contain job details and approvals*). You can also control whether bleeds and slugs appear in print and PDF output. To set these values click **More Options** in the **New Document** dialog box.

These buttons are located at the bottom of the toolbar, the **letter W** will switch from **Preview Mode** to **Normal** mode (or the last active mode on the right side).

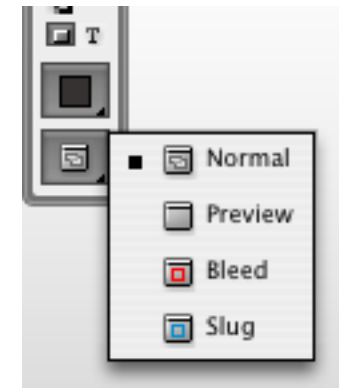
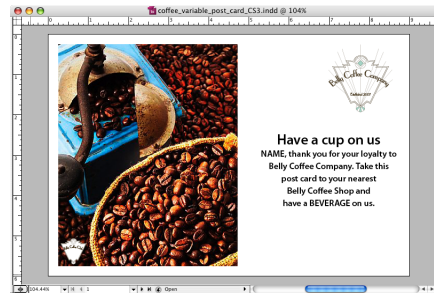
Preview Options at the bottom of the Toolbar

Print Preview

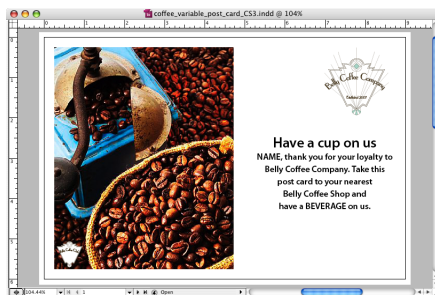
Normal View



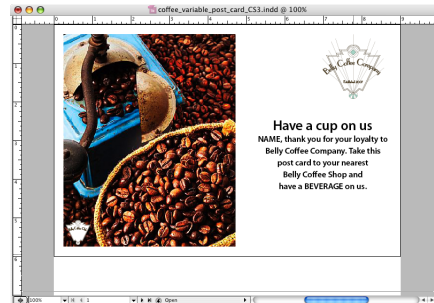
Preview Mode



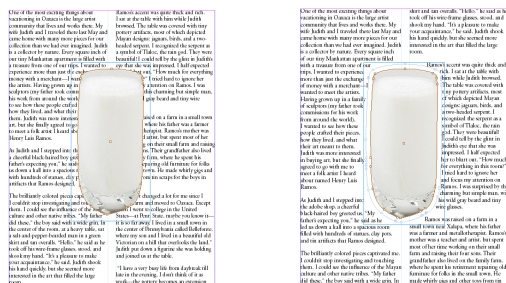
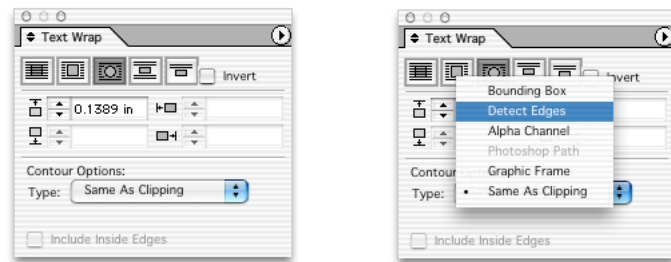
Bleed Mode



Slug Mode



To wrap text around an image choose **Window > Type & Tables > Text Wrap (Command Option W or **Ctrl Alt W**)**. Click **Wrap Around Object Shape** (*the middle icon*) to wrap around the silhouette of an image. If there is a clipping path the wrap around the silhouette is automatic, if there is no clipping path, users may need to click on **Same as Clipping** and change it to **Detect Edges**. This will cause InDesign to create a path, just for the text wrap.



There are five options for text wrap:

No Wrap - The Default

Wrap Around Bounding Box - This wrap has no default outset, but does push the text away from the image.

Wrap Around Object Shape - Used for wrapping around silhouettes.

Jump Object - This will force text away from the left and right edge of the image.

Jump to Next Column - This will force all the text to the next page.

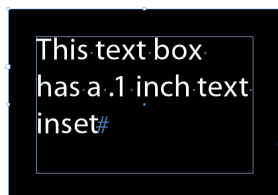
Enhanced Text Wrap

Users can now choose whether or not text wrap settings apply to text and graphic objects on hidden layers. Also, wrap can be set to affect all of the text frames in a stack or just the ones beneath the wrapped object.

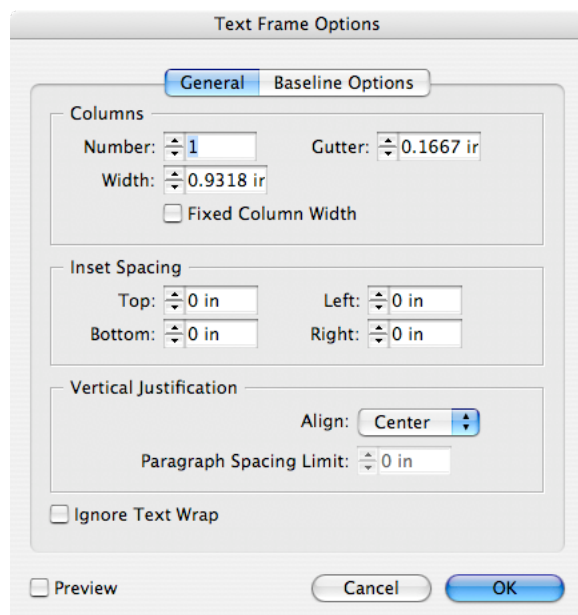
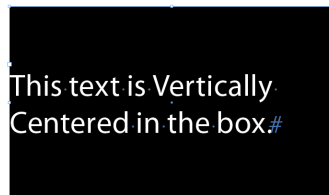
Text Frame Options

If you'd like to create an **Inset** on a text box (as shown below), or change the **Vertical Justification** of text within a box you will need **Object > Text Frame Options** (Command B or **Ctrl B**).

Inset Text Box

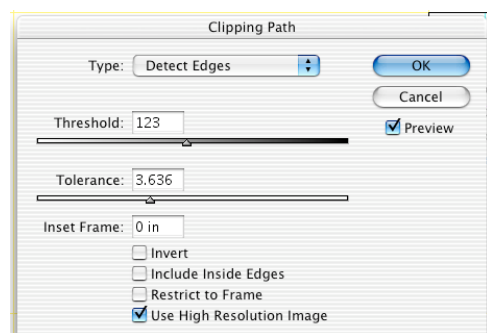


Vertical Centering



Clipping Path

Object > Clipping Path (Command Option Shift K or **Ctrl Alt Shift K**) will create a silhouette around an image that does not have a built in Photoshop path.

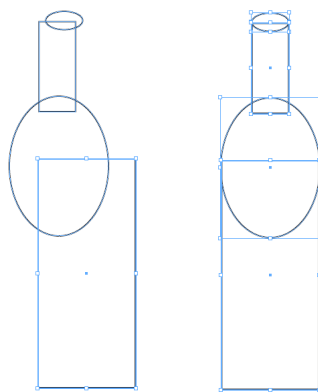
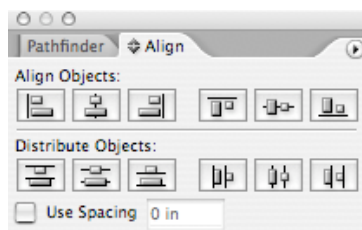


To see the path, click **Ok** and choose the **Direct Select tool** (*white arrow*) and click the edge of the image. The higher the **Threshold** (0-255), the more colors will be cut away, the higher the **Tolerance**, the fewer points InDesign will create. Tolerance should not typically be set below 2, or the image may have too many points and may become un-printable.



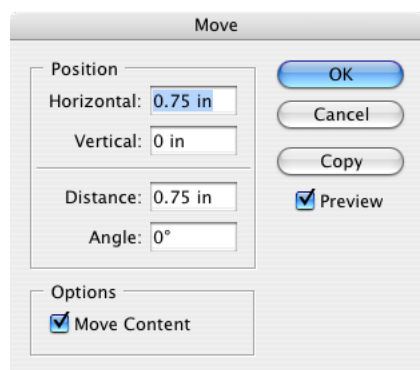
Align Panel

The Align panel is an essential tool for any page layout application **Window > Object & Layout > Align**. If you've used the Align panel in Illustrator, you've already got the fundamentals. In the example below, 4 shapes were created, then selected. After that the **Align Horizontal Centers** button was hit in the Align panel.



Repeated Transformations

Transformations can now be automatically be repeated, such as scale, skew, rotate, and fit, from one object to another. To start, hold down **Option** or **Alt** and drag the object to make a copy, then choose **Object > Transform Again > Transform Sequence Again (Command Option 4 or Ctrl Alt 4)**. There is also a Move dialog box if you would like to type an exact value, through **Object > Transform > Move (Command Shift M or Ctrl Shift M)**.



Pathfinder Panel

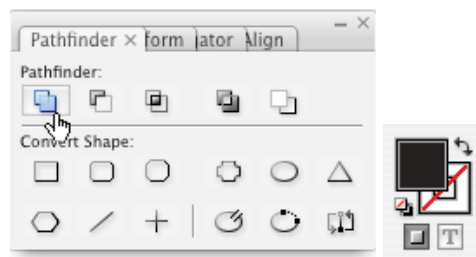
InDesign CS3 expanded the Pathfinder panel **Window > Object & Layout > Pathfinder**. You can convert any path into a predefined shape. For example, you can convert a rectangle to a circle.

The stroke settings for the original path remain the same for the new path. If the new path has a corner effect, its radius size is based on the size setting in the **Object > Corner Effects** dialog box.

1. Select the path.
2. Choose **Object > Convert Shape > Ellipse** (for a circle).

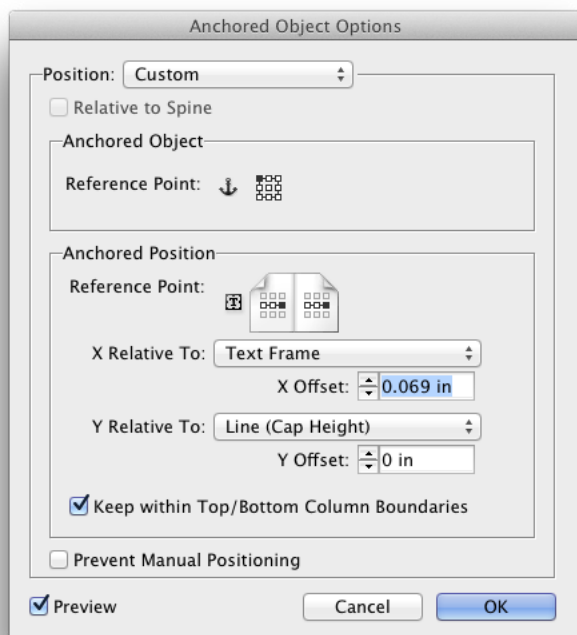
Or, in the Pathfinder panel, **Window > Object & Layout > Pathfinder**, click a shape button in the Convert Shape area.

Merging Objects

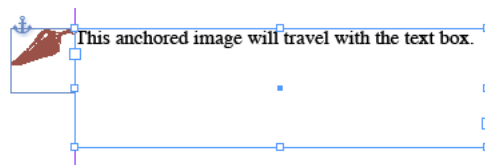


Anchored Objects

Easily anchor sidebars, call-outs, figures, pull quotes, margin notes, and graphics to text. Anchored objects are items, such as images or text boxes, that are anchored (*attached*) to specific text. The anchored object travels with the text containing as the text re-flows. Anchored objects can be used for images that you want associated with a particular line or block of text.



1. To create an Anchored Object choose **Object > Anchored Object > Insert**.
2. This will anchor the image to the **left** of the text frame.



Inline aligns the anchored object with the baseline of the insertion point. This is the default type of anchored object.

Above Line places the anchored object above the line, the alignment can be changed to Left, Center, Right, Towards Spine, Away From Spine, and Text Alignment. Text Alignment is the alignment applied to the paragraph that holds the anchor marker.

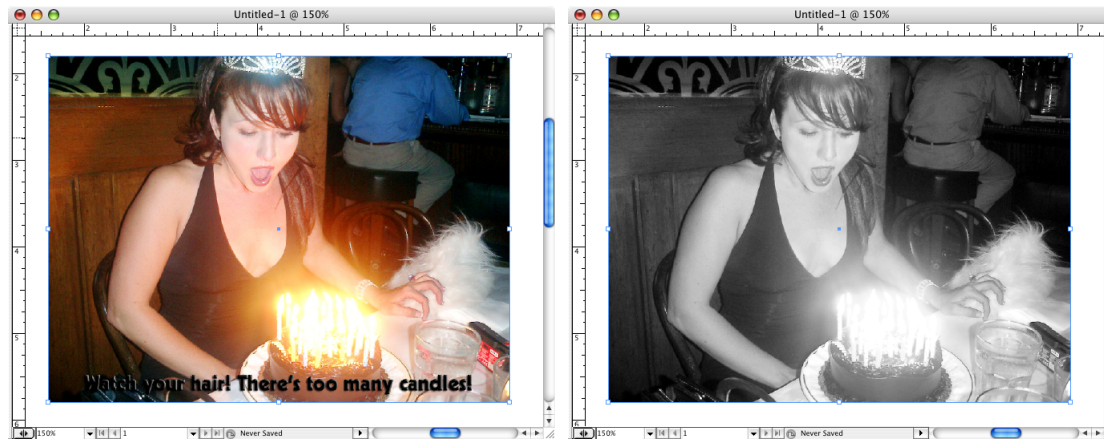
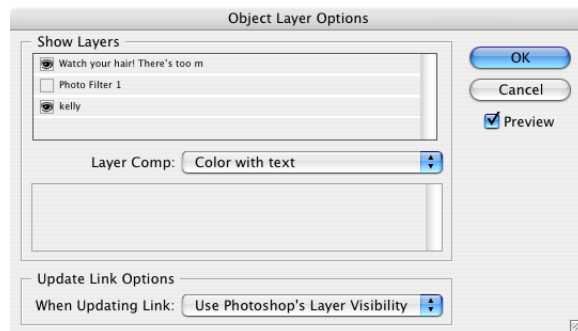
Custom places the anchored object in the position that you define in the Anchored Object Options dialog box.

Tip: To edit your Anchored Object position choose **Object > Anchored Object > Options...**

You can create an anchored object by clicking in a paragraph with the **Text tool** and **pasting** or choosing **File > Place** or by using the **Insert Anchored Object** command. When you place the object, InDesign adds an anchor marker. Anchored objects inherit the rotation and skew of the text frame they're anchored to—even if the object is positioned outside of the text frame (*that can be changed by selecting the object and adjusting its attributes*).

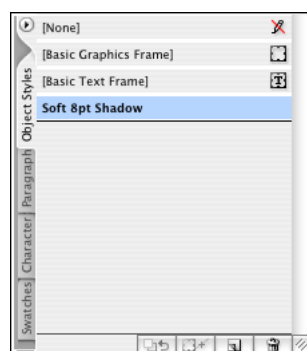
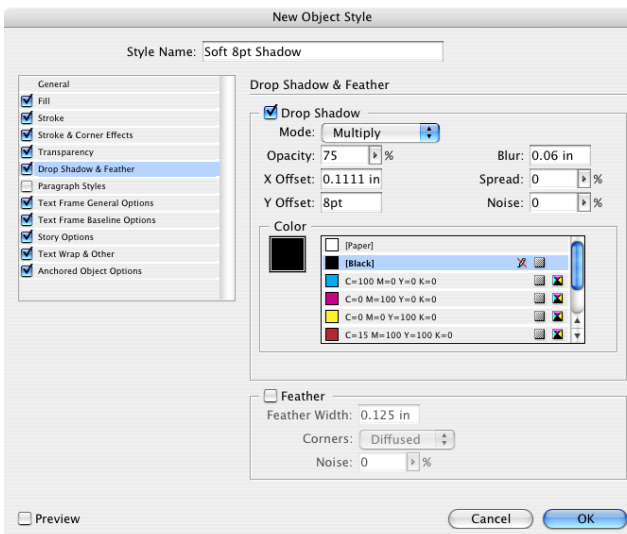
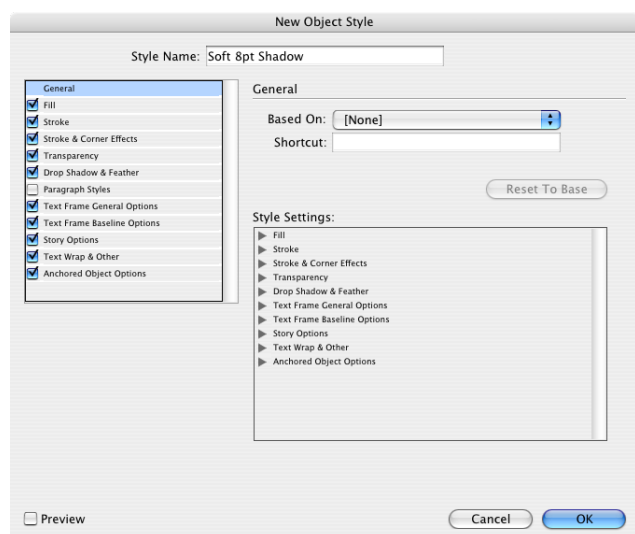
Photoshop and PDF Layer Support

Now you can **hide** and **show layers** in placed Photoshop files from within InDesign or select from **Layer Comps**. Start by placing a **PSD** file with layers. Then select **Object > Object Layer Options**.



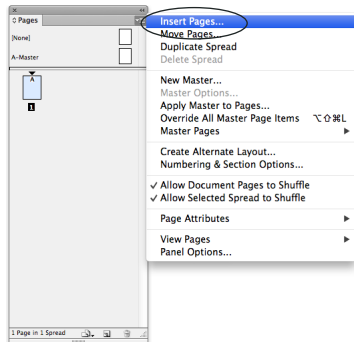
Object styles

Similar to Illustrator's Object Styles, InDesign has the ability to globally update object-level formatting. Once an object style is created, when edits are made, it updates all the Objects using that style at once.



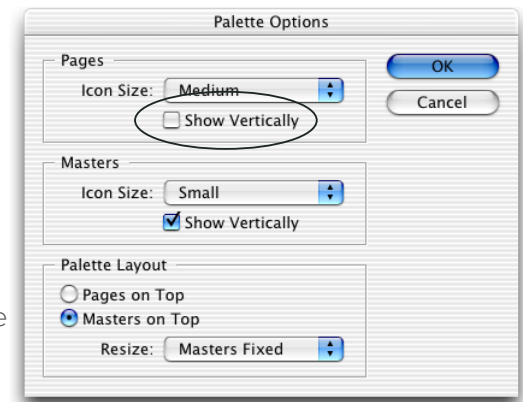
The Pages Panel

To add pages to the document, go to the **Pages panel pop-up menu** and choose **Insert Pages**, or click on the new page button at the bottom of the panel. In this dialog users can choose to use a **Master page** or keep the document page completely blank.



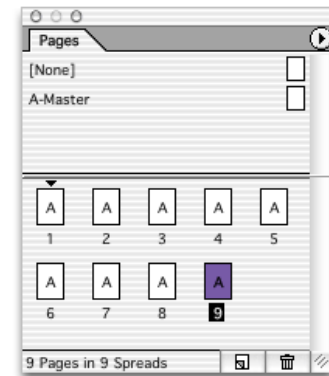
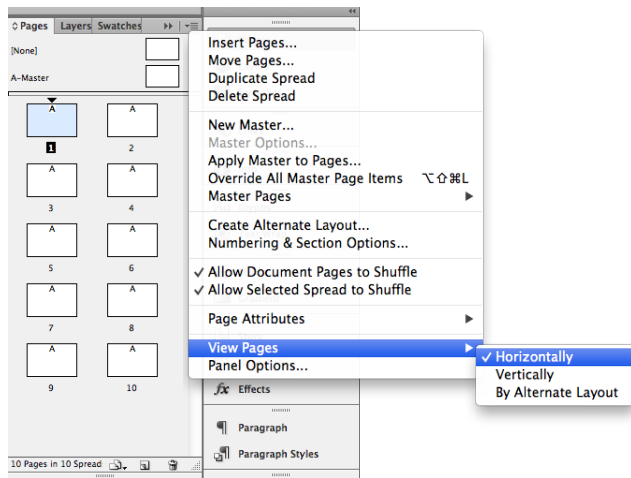
CS5 Pages Preference

Go to the pages panel menu and choose **Panel Options...** de-select **Show Vertically**.



Display More Pages in the Pages Panel

A lot of space is wasted in the default setting for the pages panel (Window > Pages). To display more pages in the panel go to the **Pages panel menu** and choose **View pages > Horizontally**.



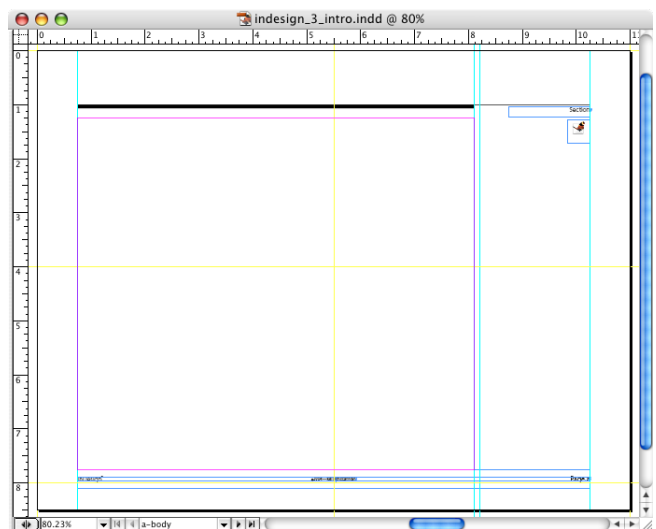
Master Pages

By default, every document has a master page A-Master, to edit this page double click the icon in the pages panel. For this exercise, we will create a text box and add an automatic page number.

Adding a Page Number

1. Double click on **A-Master** in the Pages Panel.
2. Go to the Text tool and create a text box below the margin.
3. Type the word Page and a space.
4. Go to the **Type > Insert Special Character > Markers > Current Page Number** (Command Option N or **Ctrl Alt N**).

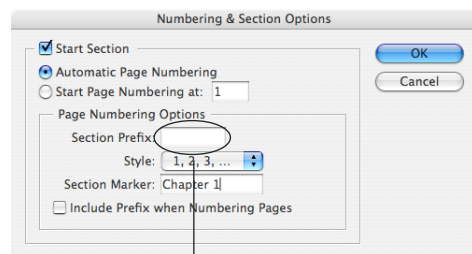
InDesign **intentionally locks** items on the Master Page. If you would like to edit something that exists on the Master, hold down **Command Shift** or **Ctrl Shift** and click on the item. This will **release it** from the Master and it is now considered a **Local Override**. If you want to restore the item to it's original state on the Master, go to the **Pages Panel pop-up** menu and choose **Remove Selected Local Overrides**.



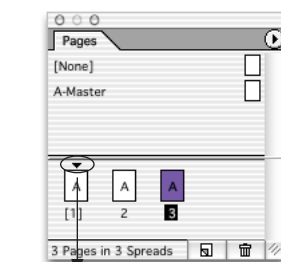
Creating a Section

Section names are used throughout this book, in the upper right corner of the page. Sections are dynamic content that can change on a page by page basis. To create a section:

1. Double click on **A-Master** in the Pages Panel.
2. Go to the **Text** tool and create a **text box** below the margin.
3. Click in the text box and go to **Type > Insert Special Character > Markers > Section Marker** (Command Option Shift N or **Ctrl Alt Shift N**).
4. Go to the first page in the document, or the 1st page in the section. (*or the 1st page that you want to change the numbering and section name for*).
5. Click on the **Pages Panel pop-up menu** and choose **Numbering & Section Options**. This is also located under the **Layout** menu.
6. Type the section name in **Section Marker**. Section starts are indicated by a small triangle above the page, in the Pages panel.



This must always remain empty!



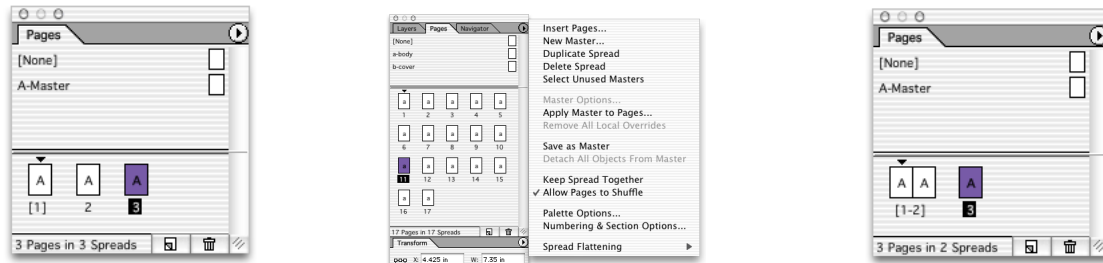
Section Start

*Note: Be careful to **never** put anything in Section Prefix. If you do and try to print page 3, InDesign might warn you that page 3 doesn't exist. To print the page you would have to type in Sec1:3 in the print dialog. You can also put the plus sign + in front of the physical page you would like to print, for example to print the 3rd physical page, in the print dialog type +3. The page may be numbered ii or c and if it's the 3rd in the document it will print.*

Spreads

InDesign will not allow a spread to be created, unless the user selects **Pages Palette Pop-up Menu > Keep Spread Together**. Once this is selected, that page will have [brackets] around it, then pages can be dragged into the spread.

Note: The maximum number of pages in a spread is 10.



Footnotes

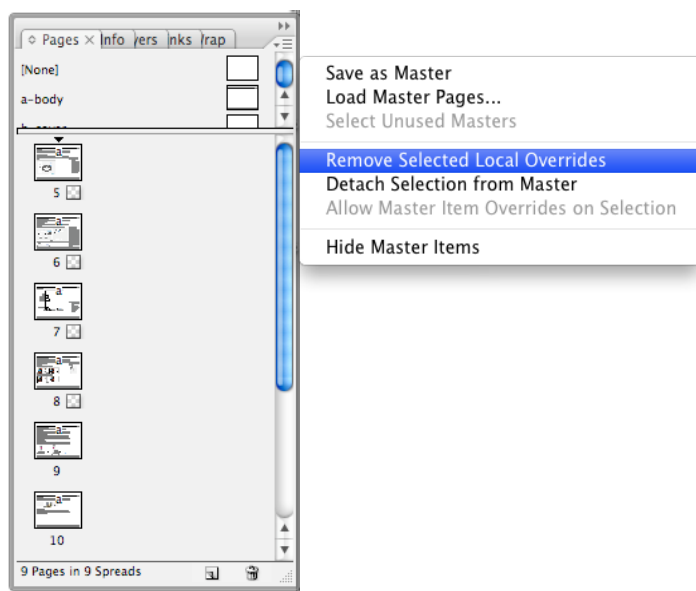
Create **Footnotes** directly in InDesign or import them from Microsoft Word and RTF files. Control their numbering, formatting, and layout.

Master Page Settings

InDesign has thought through the full logic of using Master Pages. For example if someone makes an edit to a Master Page item and it needs to be reset to how it appears on the on the Master Page.

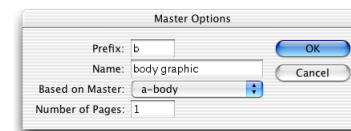
Resetting Master Items

1. Select the object (*or objects*) that has been edited.
2. Go to the **Pages panel pop-up menu** and choose **Remove Selected Local Overrides**. This will reset the selected object or objects.



Referenced Master Pages

Users can set up referenced master pages to re-use repeating design elements across documents consistently. When the original page changes, all the referenced master pages also update.



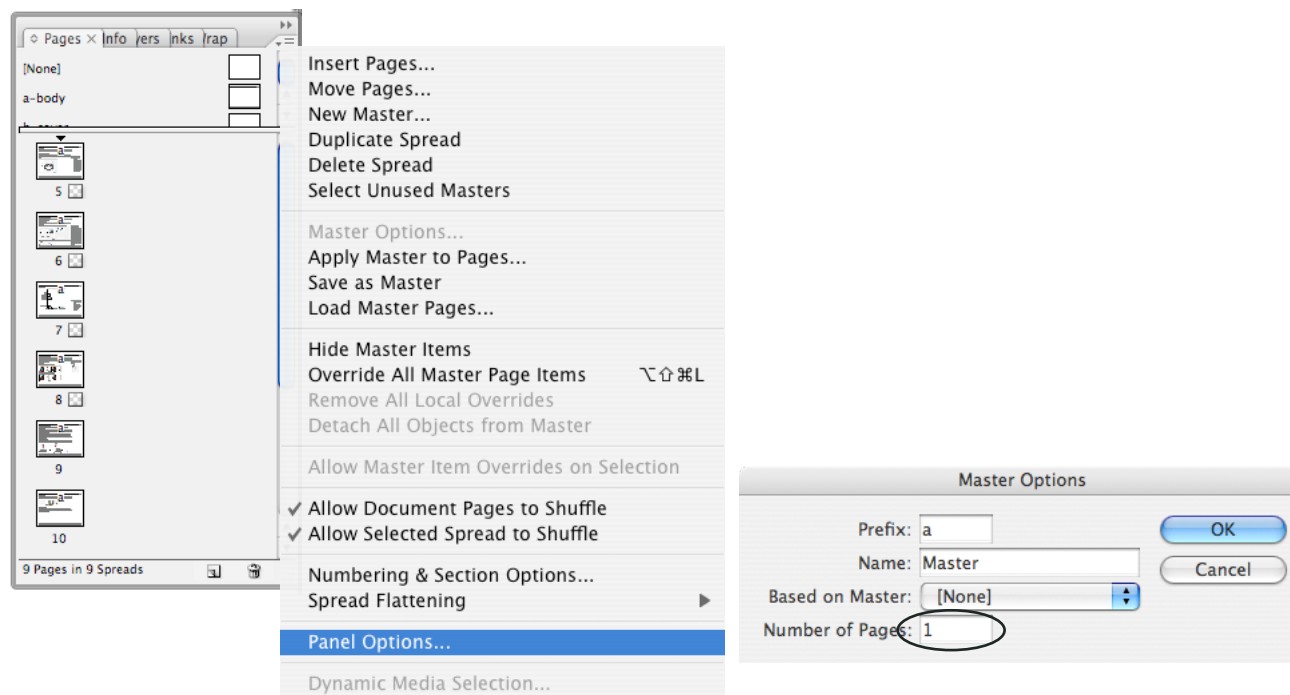
Resetting All Master Items

If there have been a lot of local edits to objects that occur on the Master Page, you can reset everything by Go to the **Pages panel pop-up menu** and choose **Remove All Local Overrides**. This will reset all objects to how they appear on the Master Page.

Master Options

You also have the ability to change your Master Page from Single Sided to Double sided.

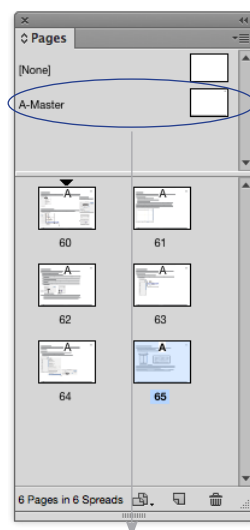
1. Go to the **Pages panel pop-up menu** and choose **Master Options**.
2. In the Master Options dialog box change the **Number of Pages** from 1 to 2 or vice versa.



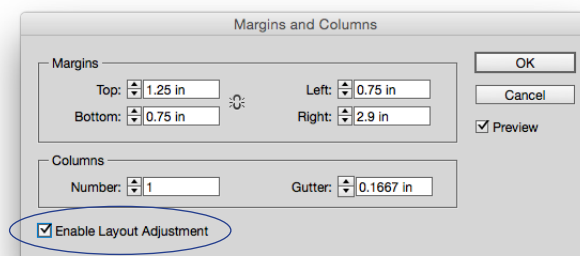
Changing Margins & Columns

Before changing your margins **double click** on **A-Master** so that all future pages pick up the new margins. If you decide to change your page from 1 column to 2, InDesign can **auto fix** the existing text and picture frames to fit the new layout by CHECKING **Enable Layout Adjustment** BEFORE you change the margin or column value. This feature uses a set of rules to move and resize objects and page guides.

1. Go to the **Pages Panel** and **double click** on **A-Master**.
2. Choose **Layout > Margins and Columns** and type in your new values.
(Be sure to CHECK the *Enable Layout Adjustment* box before changing your margins or columns.)



Double click on A-Master
before changing your
margins to effect all pages



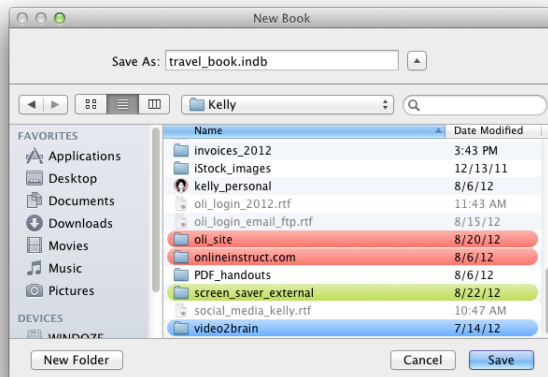
Building Templates

Templates always open a copy of the master file, with text boxes and picture boxes (frames) as well as styles and colors. Before building a book document, it helps to start with a master layout, in the form of a template.

Creating a Template

To create a **Template**, build your document, then **delete the content**, then add **Styles**, **Colors** and **Master Pages**.

1. Choose **File > Save As**.
2. Under **Format** choose **InDesign Template**.

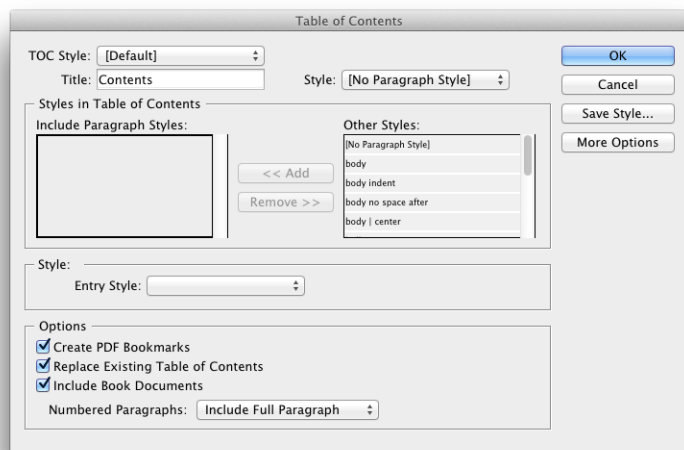


3. **Close** the file and **Re-Open** it. InDesign will now always open a copy of the original.

Building a Table of Contents

InDesign has a beautiful Table of Contents (TOC) feature. As long as **Paragraph Styles** are assigned, InDesign will create the Table of Contents for you, complete with Bookmarks and Hyperlinks (that are clickable in the resulting PDF.)

1. Go to **Layout > Table of Contents**.



2. Click on the **Paragraph Style** (on the right where it says Other Styles) to be used for TOC entries, then click **Add**. In the example above, subhead 01 and subhead 02 were used.
 3. For **Entry Style** (at the bottom) use **TOC Body Text**, or build a custom style. Paragraph Styles for Table of Contents often include a right justified tab with a dot leader (this book uses one).
 4. Once this is finished, **click OK**. The cursor will now display a loaded text icon.
 5. InDesign will now show you a loaded cursor icon, click on the page where you would like the TOC.
- Note: If the TOC entries change in the document, simply go back to **Layout > Table of Contents** and choose **Update Table of Contents**.*

Creating Dot Leader

Table of Contents are often formatted with dot leaders, periods that follow the entry from the text to the page number.

To create a paragraph style with a tab leader:

1. Choose **Window > Styles > Paragraph Styles**.
2. Double-click the name of the paragraph style **TOC body text** applied to entries in your table of contents. The Style **TOC body text** is **automatically** created, if selected, from **Entry Style** when **generating** the Table of Contents.
3. Click **Tabs**.
4. Select the **right-aligned tab** icon and click on the ruler to set the tab.
5. For **Leader**, type a period (.).

Updating the Table of Contents

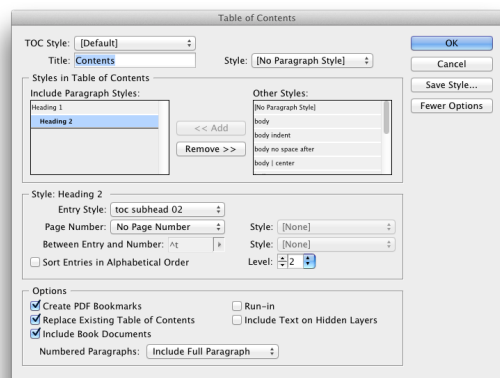
Whenever changes are made to the document, your Table of Contents will need to be updated. Especially since updates often cause headings to move to new pages.

To update a table of contents:

1. Open the document containing the table of contents.
2. Double-click to get inside the text box containing the Table of Contents.
3. Choose **Layout > Update Table of Contents**.

Formatting the Table of Contents

When you click **More Options** in the **Table of Contents dialog** box, additional options appear for formatting. The settings in the **Style** section apply **only** to the style selected under Include Paragraph Styles. You can specify options separately for each style that has been created.



Note: By default, each item added to the Include Paragraph Styles box is set one level lower than the item immediately above it. Level will allow you to change this hierarchy by specifying a new level number.

Page Number: Specifies whether the page number of the selected style should appear before or after the table of contents entry. You can also select **No Page Number**.

Characters styles: You can choose a custom Character Style to be applied only to the page numbers, or for the tab between the text and the page numbers.

Between Entry and Number: Tells InDesign which character (*or characters*) you want between the table of contents entry and its page number. The default is a **tab (^t)**, other special characters can also be used, such as a Right Indent Tab.

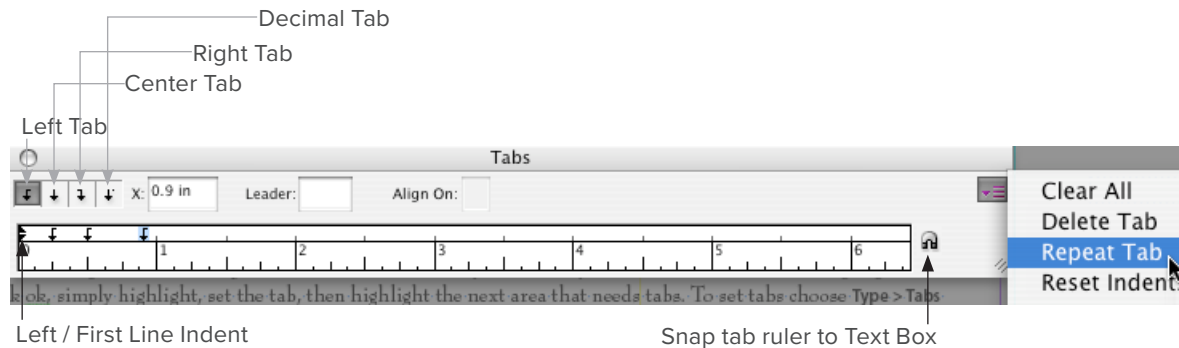
Sort Entries in Alphabetical Order: Sorts the table of contents entries in the selected style alphabetically.

Run-in: Places all TOC entries in a single paragraph. A semicolon followed by a space (;) separates the entries.

Include Text on Hidden Layers: This should be chosen only if you want the paragraphs on hidden layers to be included in your table of contents.

Setting Tabs

With InDesign, tabs are also palette based, therefore every tab set is dynamic. There is no need to highlight and click ok, simply highlight, set the tab, then highlight the next area that needs tabs. To set tabs choose **Type > Tabs** (**Command Shift T** or **Ctrl Shift T**).



(The top portion sets the first line indent, the bottom slider sets the left indent)

Tabs are set by default every half inch, when a new tab is set, those are cleared. From the tabs palette pop-up menu, tabs can be repeated. For example, if you set a **tab at 1.5"**, then chose **Repeat tab** from the **Tabs palette pop-up menu**, you will get a tab every inch and a half.

Tab Shortcuts

Shift Tab creates a **Right Aligned Tab** will leave the text on the left of the box aligned left while throwing all other text after the right aligned tab to the right of the box as shown below. This can also be found under **Type > Insert Special Character > Right Indent Tab**.

Normal text

Right Justified Tab

Hanging Indents can be created by hitting **Command ** or **Ctrl ** or by choosing **Type > Insert Special Character > Indent to Here** or you can Right click (**Control click on the Mac**) to get to Insert Special Character.

— This is an example of a hanging indent. The text on the second line lines up to the word This because I clicked before the T in This and chose **Type > Insert Special Character > Indent to Here**. I also found the em dash—under the Insert Special Character menu.

Tabs Exercise

Fun with Tabs

July 2003

Sally Cox..... Atlanta, GA
 Kelly McCathran San Francisco, CA
 Mira Rubin Philadelphia, PA
 Ryan Dee San Diego, CA
 Tracy Thomas Washington, DC

Name _____

Address _____

Phone _____

Politically Correct Phrases

1. He does not have a gut; He has developed a Liquid Grain Storage Facility in the event of a Nuclear Attack.
2. She is not quiet; She is a Conversational Minimalist and will speak when there is something worthwhile to say.
3. She does not get lost all the time; She discovers Alternative Destinations and takes the scenic route often.
4. He is not balding; He is in Follicle Regression and has exhausted all medical remedies.

Fictitious Stock Quotes

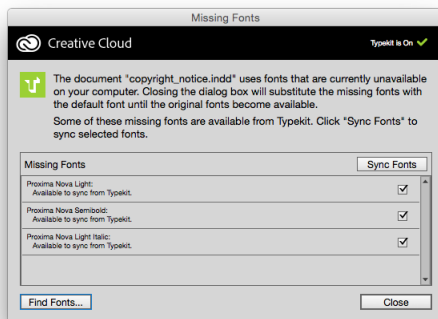
	First Quarter	Second Quarter	Third Quarter	Fourth Quarter
IBM	123.56	45.65	98.79	12.9
Apple	4.07	67.89	123.2	243.90
Compaq	45.90	68.89	12.78	78.39
HP	24.57	79.97	38.6	40.90

Working on InDesign Files Created by Others

When you open an InDesign document created by someone else, it is important to check several things: **fonts**, **image quality**, **link status** and **colors**.

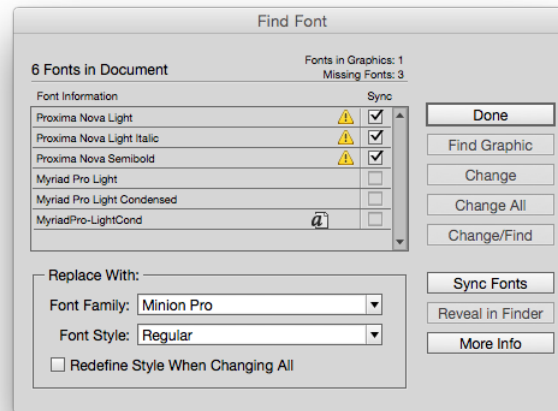
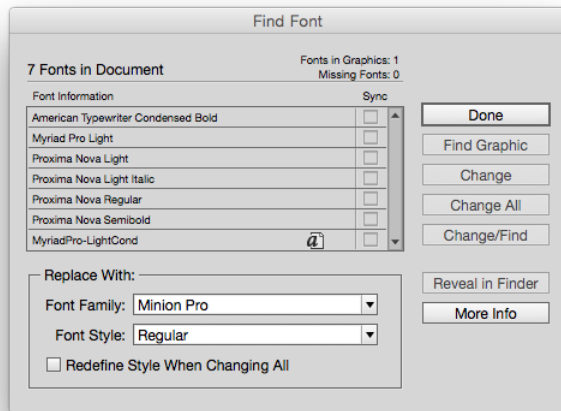
Opening Documents with TypeKit Fonts

If a font was loaded from **Adobe TypeKit** typekit.com through the Creative Cloud application (installed with all versions of CC and newer) and that font is missing: InDesign can detect the missing font and load it automatically when you open the InDesign file.



Find Font

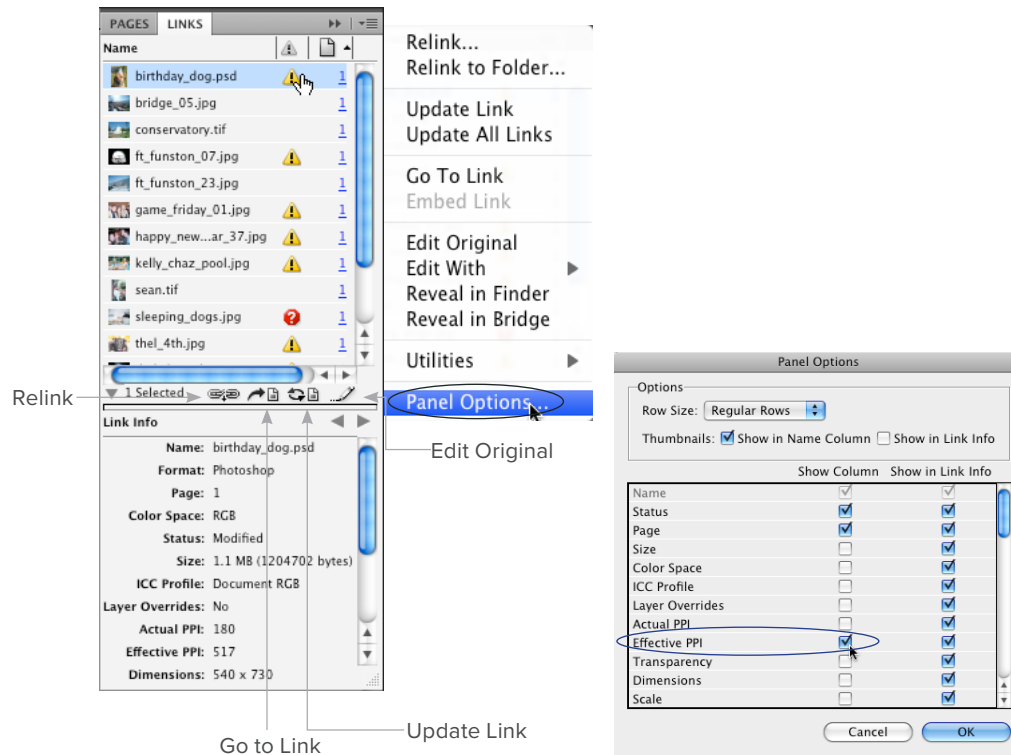
To identify exactly which typeface is required, choose **Type > Find Font**. In the dialog below, PostScript, TrueType and OpenType fonts are used.



Links

The **Links panel** has been radically improved in CS4. It is located under **Window > Links** and users can update missing or modified images. Also new to CS4 is the ability to display much more information in the Links panel. Simply go to the Links panel pop-up menu and choose **Panel Options...** then check off the additional columns you would like displayed. Effective PPI is one of the most useful, it shows the final, printable resolution of images after they have been placed and scaled in InDesign.

Tip: You can hold down **Option** or **Alt** and double-click an image to open in it's Originating application.



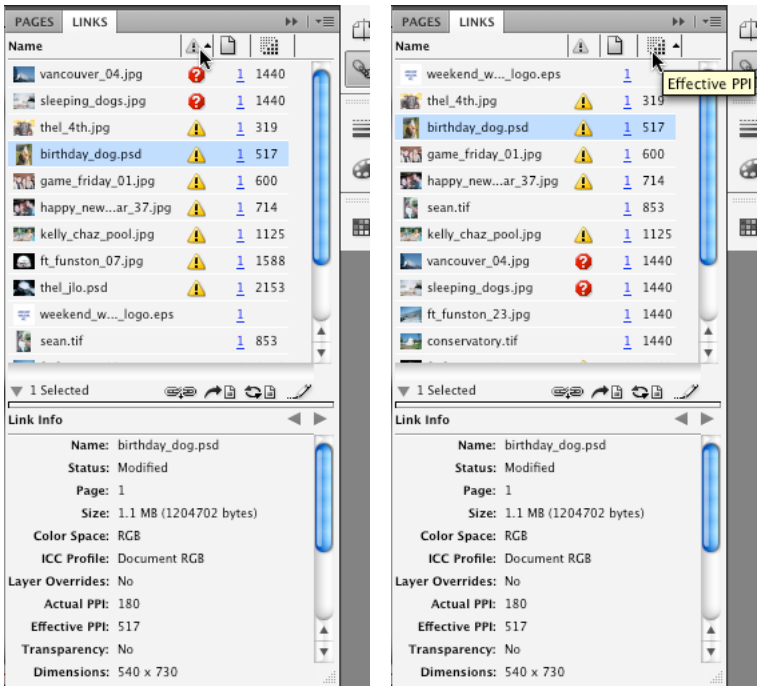
Links Icons

When re-linking or updating images, there are two icons on the panel, the red stop sign with the question mark indicates that the image can't be located. The yellow hazard symbol indicates that the image has been found but needs to be updated.



Sorting Links

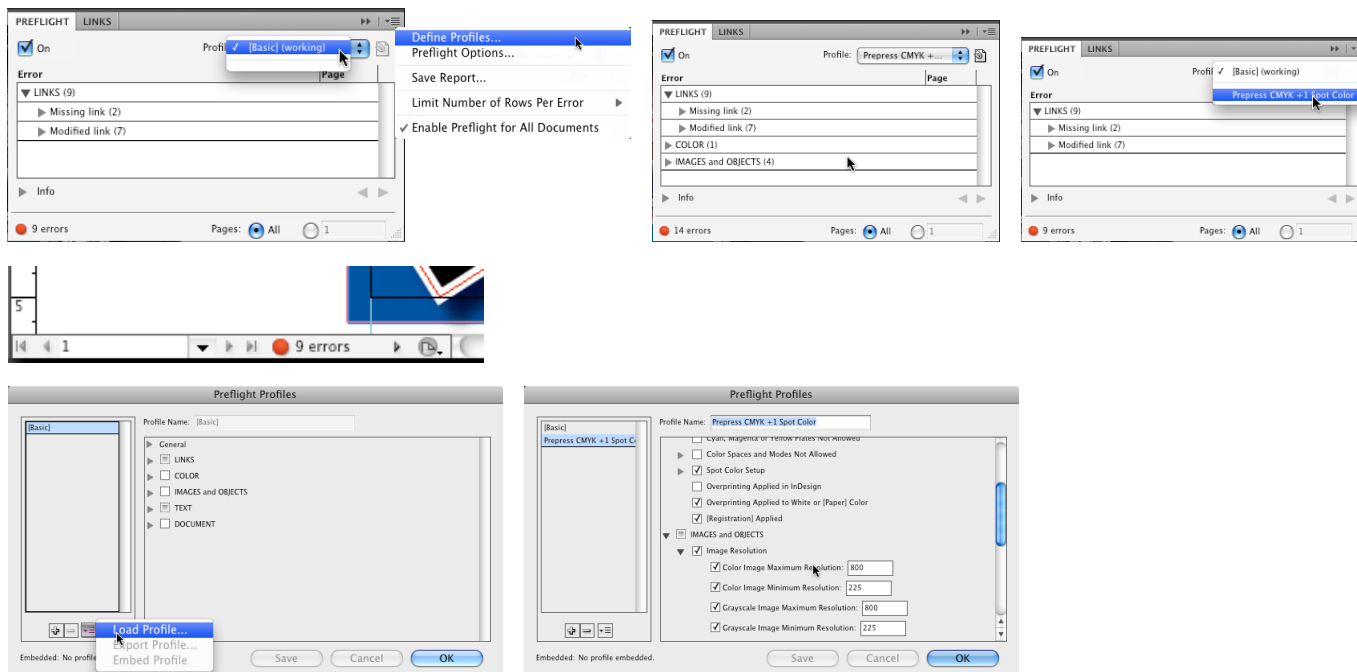
To **sort** by status, or Effective PPI (if you turned that on in Panel Options), click the symbol at the top of the column in the Links panel.



Preflight

InDesign has a beautiful option for checking and collecting all required files for submission to a print shop and was radically improved in CS4. Preflight is now Live and Panel based instead of a dialog **Window > Output > PreFlight** it is also automatically shown in the **Printing and Proofing** workspace.

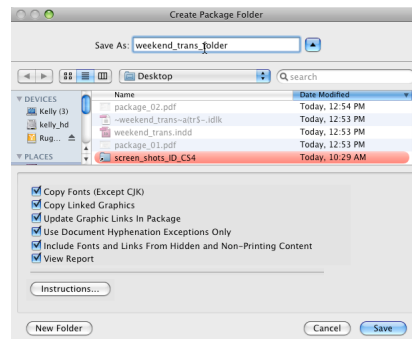
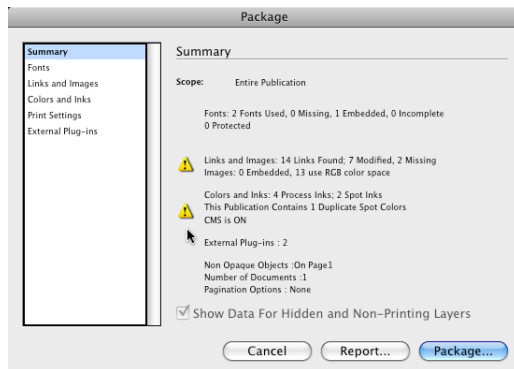
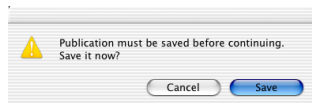
Live Preflight also displays an active check at the lower left corner of your document window. To load a Preflight profile, go to the Preflight panel pop-up menu and choose **Define profiles...** the profile I'm using here is called **Prepress_preflight.idpp**. After loading it you have to select the profile for the document where you see **[Basic] (working)**.



Package

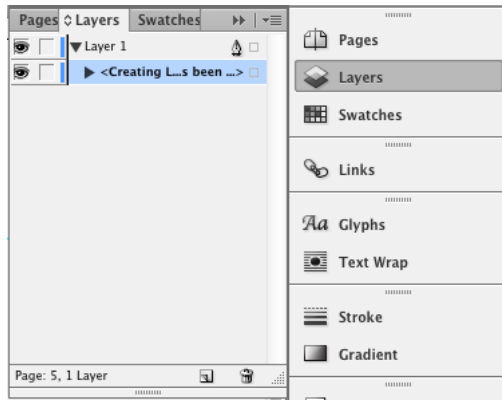
File > Package will collect all screen and printer fonts (*even fonts in placed EPS files if they aren't embedded*), all images, all linked text files and generate an itemized report of all items collected. During the collection, InDesign will re-map the link (placed files) location to the folder it is collecting to. This means if an operator Packages to a Server, InDesign will make sure that when another employee opens the InDesign document from the sever, it is not looking for the files on the original author's local hard drive. It will find the images in the correct location on the server.

After you **click Package**, InDesign will warn you to **Save** again, even if you just saved before PreFlight. This is part of the script.



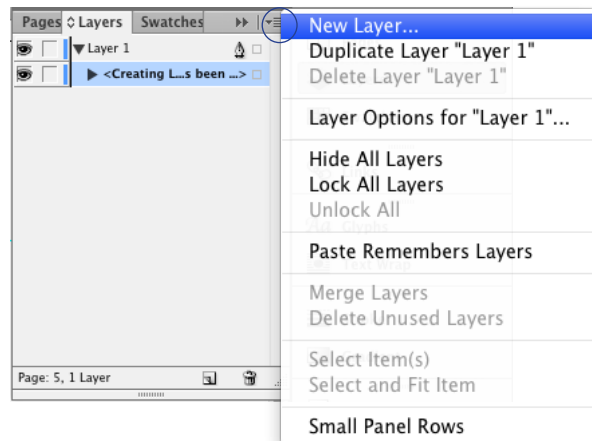
Layers

Every new document starts with a layer named Layer 1. The Layer color is the selection color (*handles & points*) of objects (*the default color is blue.*) Layers also control the stacking order of objects, type & images. The layer at the top of the panel contains the top most objects (*or elements*) in the stacking order on the page.

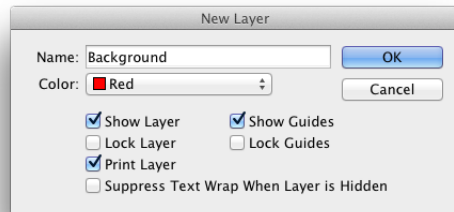


Creating Layers

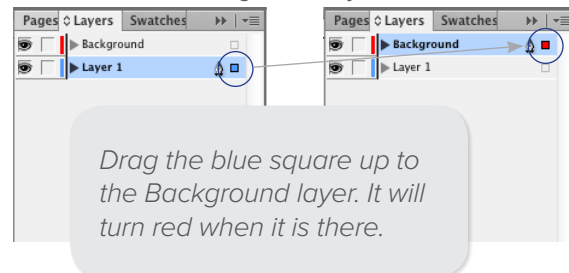
1. Go to the **Layers panel menu** (in the upper right corner of the panel) choose **New Layer...**



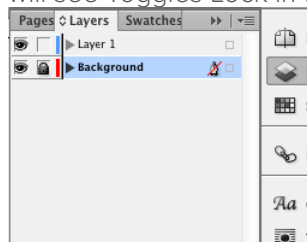
2. Name your new Layer, in this case we are naming it **Background**.



3. If you'd like to **move an object** to the new Layer, click it once with the **Selection tool**.
4. You will see a **blue dot** to the right of **Layer 1** in the Layers panel. This indicates an object is selected, **drag the blue dot** to the **Background Layer**.



5. If you'd like to change the **stacking order** of objects on the page this can be done by **moving Layers**. In this example we're placing the **Background Layer** underneath **Layer 1**, which will move anything on that layer underneath all objects on Layer 1.
6. To lock a Layer so that objects can't be moved or selected, click the empty column next to the eye icon, you will see Toggles Lock in the tool tip.



The advantage of a PDF (*Portable Document Format*) is that you can **embed** the fonts that you use in your layouts, so you don't have to use Arial or Times, or be dependent on the fonts the end user has loaded on their machine. Once a PDF has been created, it is important to check that the fonts made it into the document, fully. To do this, open the PDF and choose **File > Properties (Command D or Ctrl D)** then click the Fonts section at the top. Ideally it should say **(Embedded Subset)** or for high-end print **(Embedded)** next to every font in the list. In many cases, because of licensing restrictions, TrueType fonts may not fully embed (*more often on a Windows machine than a Macintosh™*). If you don't see either. The font didn't make it in. The Standard settings from Adobe don't embed **ANY Microsoft Fonts**.

The image displays two side-by-side screenshots of the 'Document Properties' dialog box, specifically the 'Fonts' tab. Both windows show a list of fonts used in the respective documents.

Left Window (Document Properties):

- AGaramond-Regular (Embedded)**
Type: Type 1
Encoding: Custom
- ABernhardModern-Roman (Embedded)**
Type: Type 1
Encoding: Ansi
- AFutura (Embedded)**
Type: Type 1
Encoding: Roman
- AFutura-Bold (Embedded)**
Type: Type 1
Encoding: Custom
- AIcEras-Ultra (Embedded)**
Type: Type 1
Encoding: Roman
- AZapfDingbats**
Type: Type 1
Encoding: Custom
Actual Font: ZapfDingbats
Actual Font Type: Type 1

Right Window (Document Properties):

- ABernhardModernStd-Italic (Embedded Subset)**
Type: Type 1
Encoding: Custom
- ABernhardModernStd-Roman (Embedded Subset)**
Type: Type 1
Encoding: Custom
- FBernhardModernStd-Roman (Embedded Subset)**
Type: Type 1 (CID)
Encoding: Identity-H
- ABrushScriptStd (Embedded Subset)**
Type: Type 1
Encoding: Ansi
- AMyriadPro-BlackCond (Embedded Subset)**
Type: Type 1
Encoding: Ansi
- AMyriadPro-BoldCond (Embedded Subset)**
Type: Type 1
Encoding: Ansi
- AMyriadPro-Light (Embedded Subset)**
Type: Type 1
Encoding: Custom
- AMyriadPro-LightCond (Embedded Subset)**

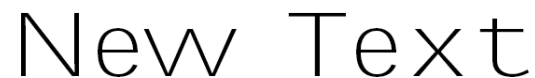
Acrobat & Adobe Reader Font Substitution

In some cases, fonts may not be able to be embedded because of licensing restrictions. In this case, the person receiving the PDF will need to have the font installed on their machine for it to display properly. The text below can only be viewed on a PC with the TrueType Font loaded. The Mac and Unix users are out of luck, it is simply not available. Here is the example:

American Dream PDF on a Machine with the Font Loaded

The text 'NEW TEXT' is rendered in a bold, sans-serif font. Each letter is filled with a black and white American flag pattern, featuring stars and stripes.

Same PDF file on a Macintosh™

The text 'New Text' is rendered in a plain, black, sans-serif font, showing the result of font substitution on a Macintosh.

When a font is not fully embedded or subset, Acrobat or Adobe Reader will substitute **Adobe Sans MM** or **Adobe Serif MM**. They are loaded from a resource folder inside Acrobat and will not show up as a selection in any other application.

Loading PDF Settings

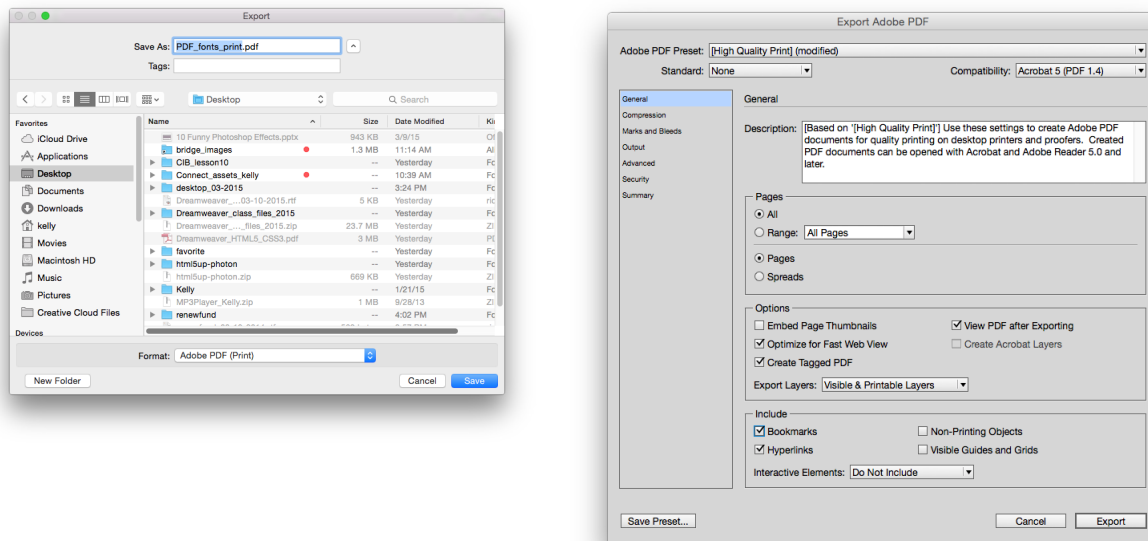
You can use the PDF settings on our class files page under **PDF Settings (.joboptions)**:

onlineinstruct.com/class_files.html

Download the file, de-compress the zip and double click the .joboptions file to load (*it will launch Distiller and put the file in the proper place*). Once you de-compress the zip file (*from above*), I recommend using the **Proof_UnFlattened.joboptions** as a good laser printer or email proof quality default PDF settings file. You might have to click Save As, then OK if you are on a PC (*don't change the location where it is saving*).

Direct Export to PDF

Users do not need to own Acrobat to create PDF (*Portable Document Format*) files, simply choose **File > Export**. Choose **Adobe PDF (Print)**. Always check with the Print provider for recommended settings. The native export to a PDF Document now supports Acrobat 6.0 (Adobe PDF 1.5). In this version, **document layers** are now maintained and **Multimedia**, such as movies and sounds, can be embedded.



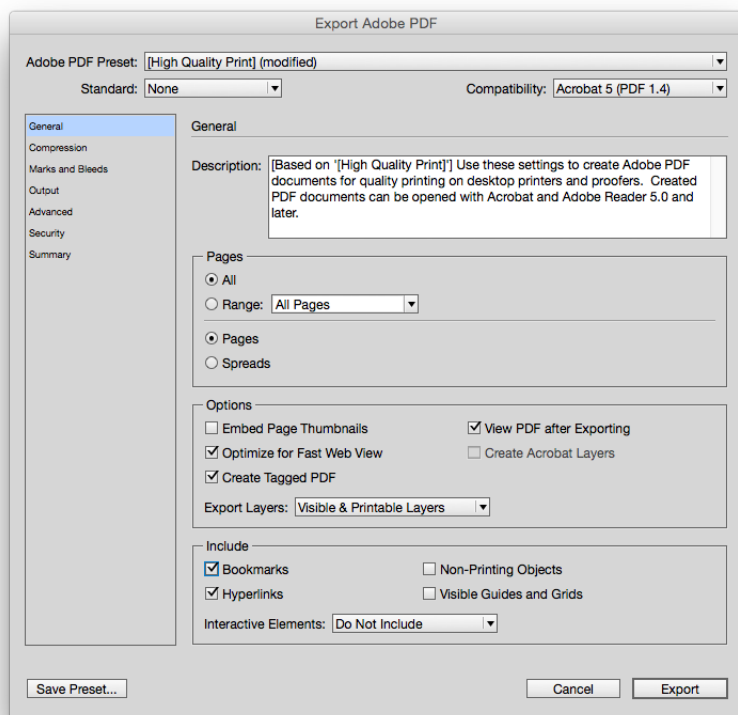
Bookmarks & Buttons in Richly Interactive PDFs

Bookmarks and interactive buttons can now be created that playback movies and sounds, turn pages and more.

General PDF Settings

In the **General** tab, PDF authors can select version **Compatibility** with Acrobat 4, 5 or 6. The current recommended setting is **Acrobat 4 (PDF 1.3)**. Most print shops and high-end production workflows are still based on Acrobat 4. Additionally, web users viewing PDF links or email attachments, may not upgrade their software very often, this will ensure that most of the population can read the PDF that is being created.

Acrobat 4 compatibility also forces the **Transparency** to be **Flattened**, if you choose Acrobat 5, 6 or 7, your transparency is unflattened, which may produce unpredictable files.



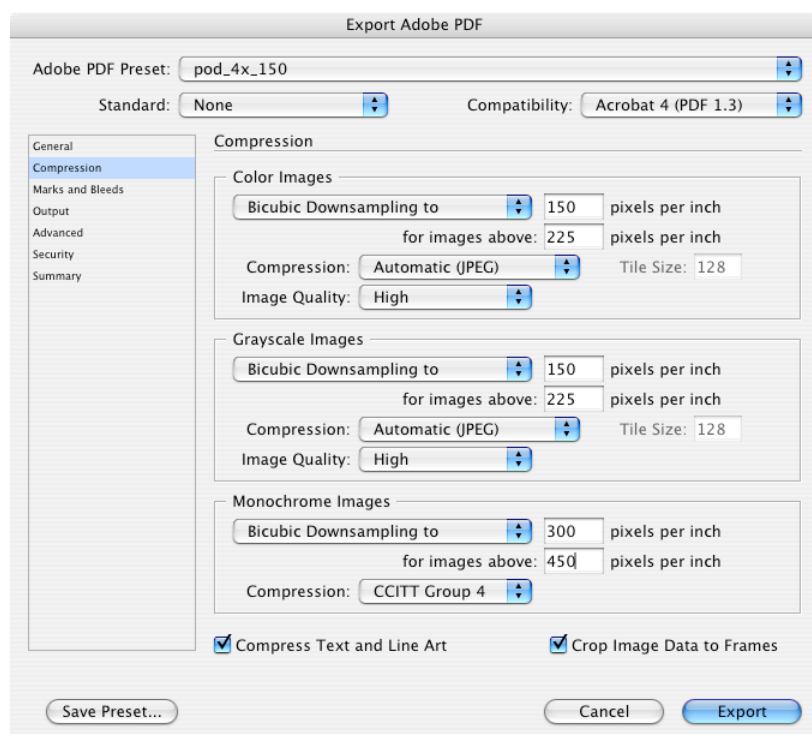
When in doubt, most printers used to recommend using PDF/x-1a. This does 4 very important things to the file:

*Acrobat 4 Compatibility
(which means the Transparency is flattened)
300 PPI resolution (not part of the spec)
All RGB is converted to CMYK and
Spot colors are preserved
Fonts are at least Subset
(but not fully Embedded)*

Compression Settings

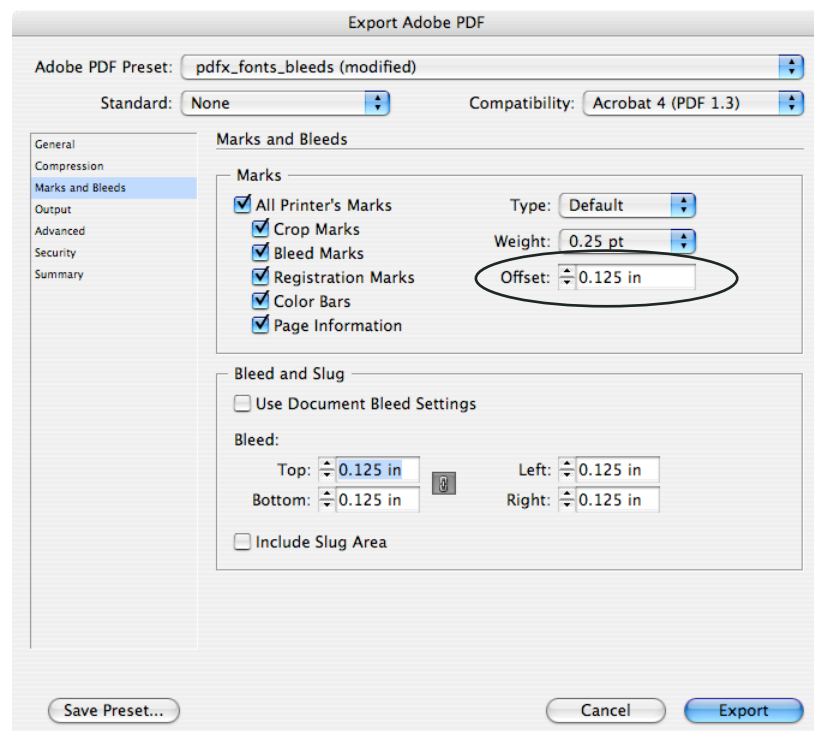
For most office printers, a resolution of **150 – 225 ppi** (*pixels per inch*) is sufficient for color or grayscale photos. Line Art (*Monochrome or Bitmap meaning no shades of gray*) is typically acceptable between **300 - 450 ppi**. For high end printing, **2 x lpi** (*lines per inch*) is the best resolution for color and grayscale, typically **600 - 1200 ppi** is recommended for Line Art, always check with your print shop for recommended settings. For Web based PDFs **72 & 72 ppi** is standard and **300 ppi** is sufficient for Line Art.

For **Image quality** in **Color** and **Grayscale** images, a setting of **High** or **Maximum** is recommended, so that too much data is not thrown away.



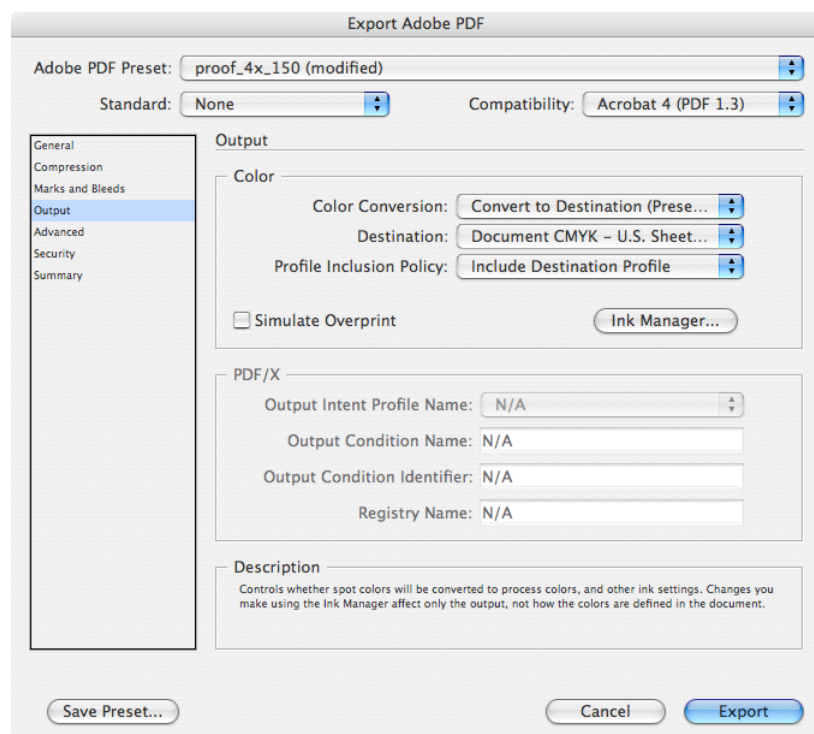
Marks & Bleeds

If the print shop requests that marks & bleeds be included in the document, you can turn them on here. Be aware that including Slug Area may cause some problems with electronic imposition programs. For some reason Adobe keeps getting the offset value for marks wrong. Be sure if you include any marks they are offset at least p9 or 0.125.”



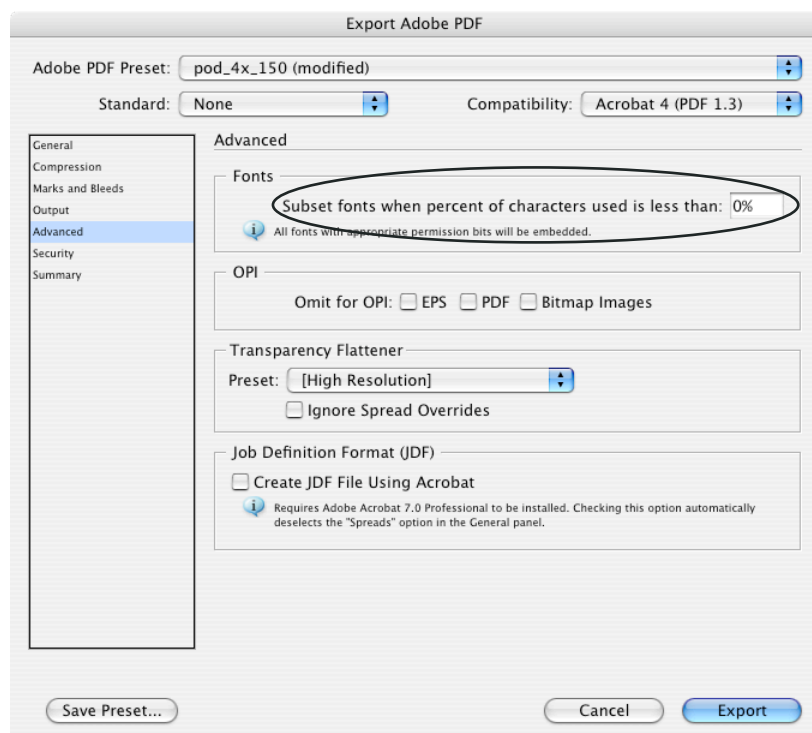
Output

The **Output** tab was added to InDesign to enable you to select **Color Management** Policies. Color Management is on by default. If you are not familiar with the settings, it is safest to select **Convert to Destination (Preserve Numbers)** and select **Don't Include Profiles**. In the shot below, I chose **No Color Conversion**, because I'm doing Print on Demand (POD) and the images do not need to be **CMYK**.



Advanced

InDesign has an **RGB to CMYK conversion engine built in**, so in the Advanced section of you select CMYK all RGB images will be converted to CMYK in the final PDF file.



Subset % refers to the maximum percentage of characters (*glyphs*) in a font that can be used before the entire font is Embedded instead of Subset. The range is 1 through 100. For example, a value of 50 means that a font will be embedded in full (*not subset*) if more than 50% of characters are used; a value of 100 means all fonts will be subset no matter how many characters are used (*because more than 100% of characters can't be used*). For **Web based PDFs**, embedding all the fonts causes the file to become too large, therefore **Subset at 100%** is recommended. This means that InDesign will Subset all fonts (*write in the unique characters used*) and not fully Embed all characters in the font. This will keep the file size down.

The value for **Subset** should be **0%** to ensure that all fonts are **fully embedded**, not Subset. This means Subset 0% of the time.

Transparency Flattening also occurs here, **High Resolution** is recommended for all non web-based PDFs. If Acrobat 5, 6 or 7 is selected in general this option will not be available.

PDF Security

To prevent content copying or extraction, users may want to enable PDF security. Security can not be saved in a set, it must be enabled every time you Export the PDF.

Export Adobe PDF

Adobe PDF Preset: pod_4x_150 (modified)

Standard: None

Compatibility: Acrobat 4 (PDF 1.3)

General

Compression

Marks and Bleeds

Output

Advanced

Security

Summary

Security

Encryption Level: Low (40-bit RC4) – Compatible with Acrobat 3 and Later

Document Open Password

☐ Require a password to open the document

Document Open Password:

Permissions

☐ Use a password to restrict printing, editing and other tasks

Permissions Password:

This password is required to open the document in PDF editing applications.

Printing Allowed: High Resolution

Changes Allowed: Any except extracting pages

☒ Enable copying of content and access for the visually impaired

Save Preset...

Cancel

Export

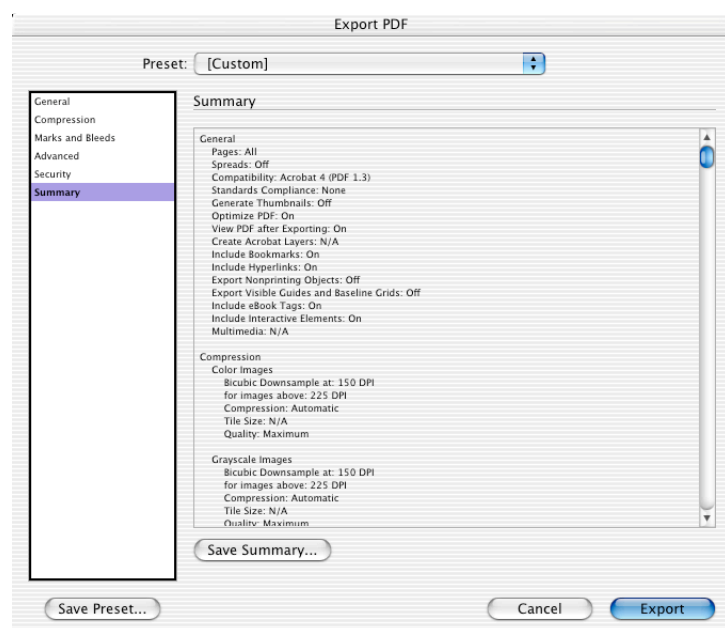
PDF

©2017 — Kelly McCathran

90

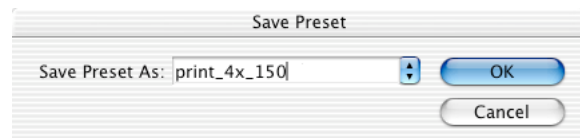
PDF Summary

Finally, InDesign provides a summary of all the selected PDF options.



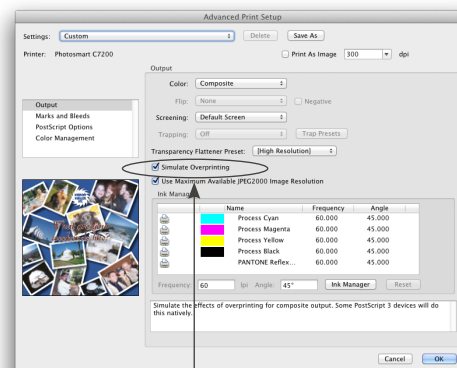
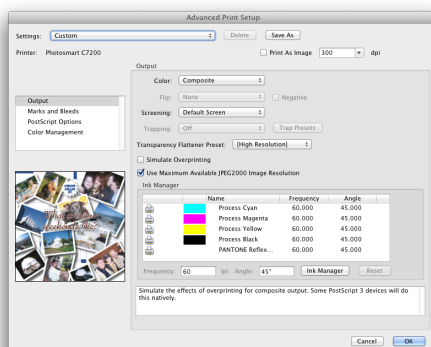
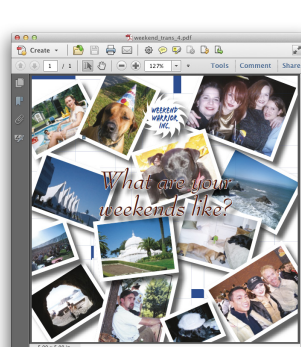
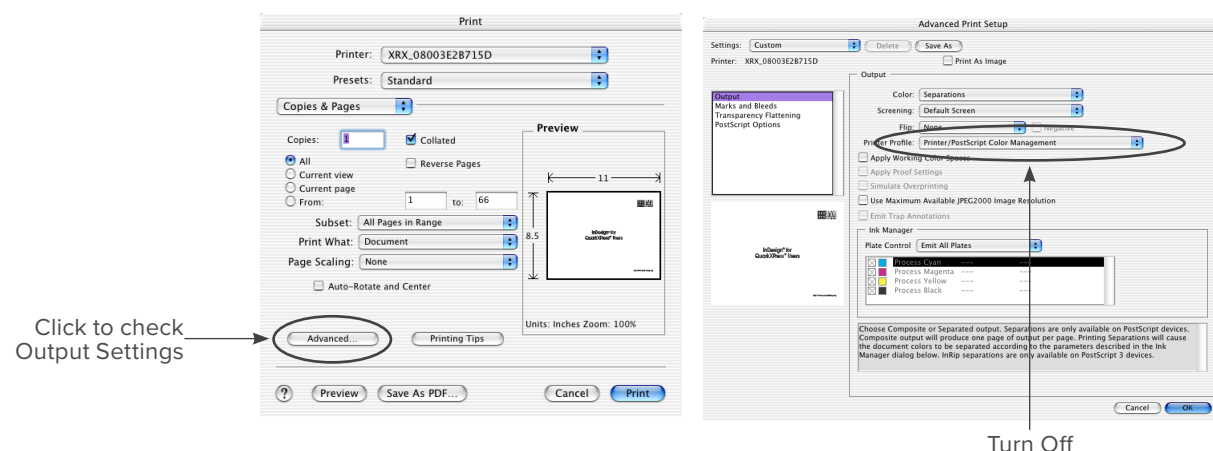
Save Preset

For frequent PDF exports, you may save all the selected PDF options for quick access. These will be available for future use under the Preset menu at the top of the export dialog box.



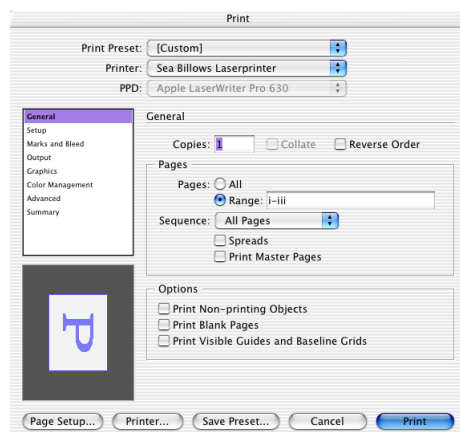
Printing a PDF

When you choose **File > Print**, then click the **Advanced** button. Often, users will complain that the **color changes** from the **Original file** to the **PDF** and/or they have issues with **Transparency** when doing **digital proofs**. There are many reasons why this can happen. One of the most common causes is Acrobat's default Printer/PostScript Color management setting and the **Simulate Overprint Setting**. To access this setting in the Print dialog, **click Advanced**.



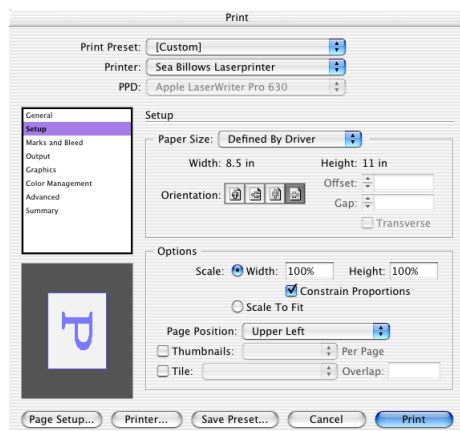
Printing Controls

In this dialog, you can **print Visible Guides** and **Baseline Grids**, Blank Pages or Non-printing objects.



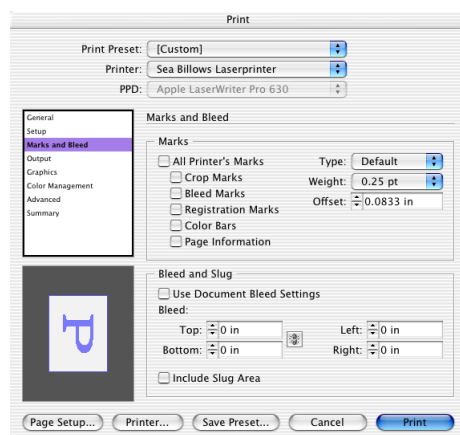
Setup

In the Setup section of the print dialog, it is a good idea to choose **Custom** for **Page Size** when writing **PostScript** files. This dialog also offers **Thumbnails** and **Tiling**.



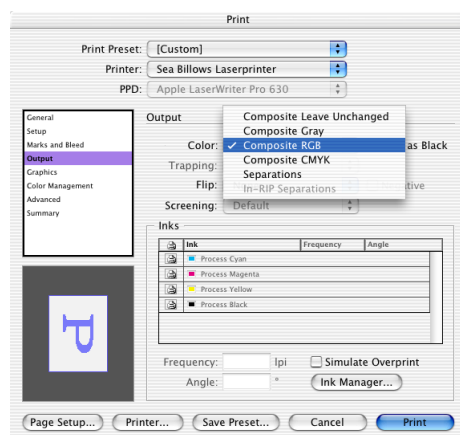
Marks & Bleeds

In the **Marks** section dialog you can include **Bleed** and **Slug** area.



Output

In the **Output** section you can access the **Ink Manager** for **re-mapping** (*aliasing*) colors, set your **Line Screen**, choose color output options and more.

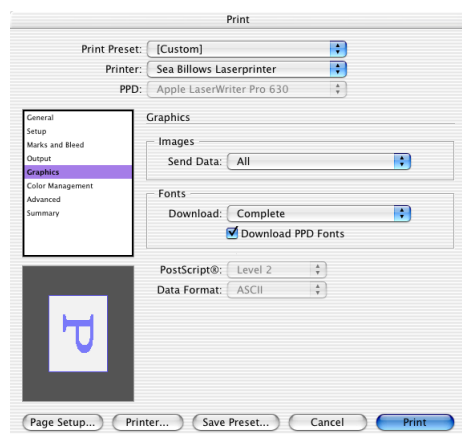


Ink Manager

The new Ink Manager is intended to control the number of separations without altering the document. In this dialog, print shops can re-map (*which InDesign calls alias*) spot colors without touching the Swatches panel. Spot colors can also be converted to process here. Finally, trapping characteristics of inks, including their type (Normal, Transparent, Opaque, and Opaque Ignore), neutral density, and trapping sequence can be viewed and controlled.

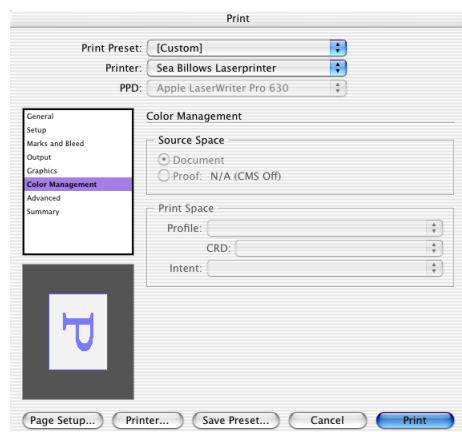
Graphics

There are a few important items in the **Graphics** section. Always Download **Complete fonts** and **check Download PPD Fonts**. When writing PostScript files, you can choose Level 2 and Binary, unless there is a requirement for ASCII or Level 1 PostScript.



Color Management

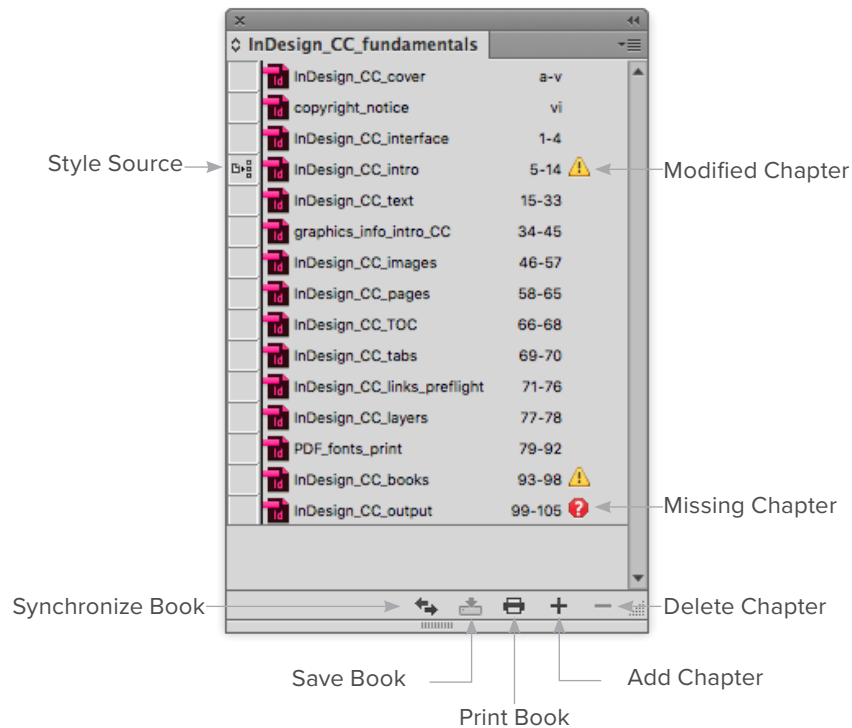
Color Management is off by default, if you are not working with **ColorSync™** or **ICC profiles**, leave this **off**.



Book Support

Books are a collection of documents that are paginated as they are added to the **Book panel**. Chapters can also be shared among different book files. Books can be printed, packaged, synchronized and preflighted. Books can also share styles and swatches.

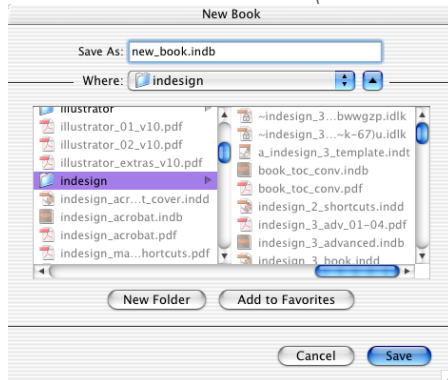
Each book has a **Style Source**, which controls styles and swatches in a book. By default, the style source is the **first document** in the book, but you can select a new style source at any time. The style source is used when you synchronize documents in a book. It will add or make changes to styles and swatches in a book.



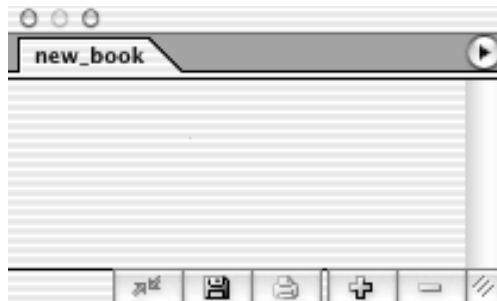
Note: Removing the chapter doesn't delete the file, the document is removed only from the book panel.

Creating a Book

1. Choose **File > New > Book**. (Books have an .indb extension)



2. Type a name for the book, choose a location, and click **Save**.
3. A blank Book panel will appear.

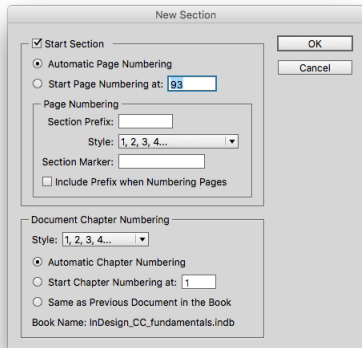


4. Click the **plus sign** at the **bottom** of the panel to add chapters to the book. This can also be reached through the **Book panel pop-up menu > Add Document**.

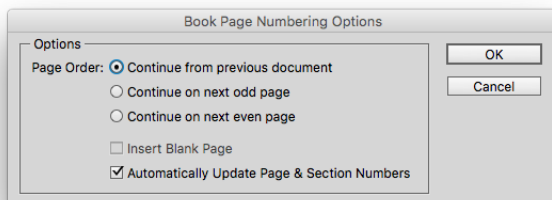
Note: Commonly, it is helpful to start with a single document that has your cover and table of contents, then you can add actual chapters to the book.

Custom Numbering Pages

When working with book, **automatic pagination** is turned **on** by default and pages are numbered in the order they occur. The page range appears beside each document name in the Book panel. The numbering style and starting page are based on each document's settings under **Layout > Numbering & Section Options**.



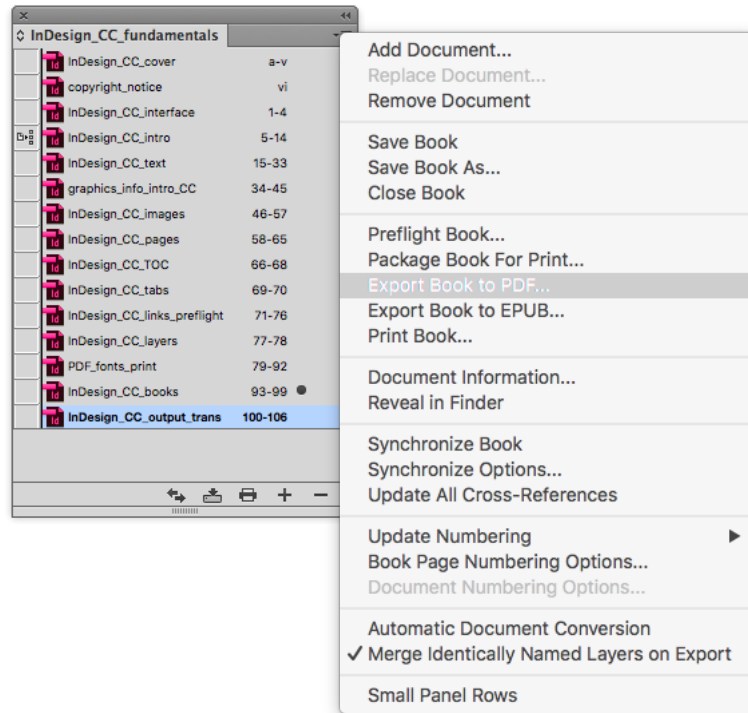
InDesign re-paginates (*or re-numbers*) when you add or remove chapters in the book panel, or when you make changes to the book. You can turn off automatic numbering and re-paginate a book through the **Book panel pop-up menu > Book Page Numbering Options**.



Printing or Exporting a Book

Books can be Printed, PreFlighted, Packaged, or Exported to a PDF through the book panel pop-up menu.

1. In the Book panel, select the documents you want to output. If no documents are selected, you can output the entire book.



2. Choose **Print Book** or **Print Selected Documents** in the Book panel pop-up menu.

Indexing

Before you create an index for a document, be sure to have a plan of attack. Do you need a simple index, or will it refer to other related topics? Do you want a more detailed index with cross-references to related topics?

Be sure the index creation is late in the document building process, index entries should be created when after content of your document is fairly stable. If you delete or change content in your publication, some of your indexing work may be lost.

Common indexing problems include mixing uppercase and lowercase (*english and English*) or singular and plural (*language and languages*). A topic list can be used to keep terms consistent.

Before Generating the Index

Look for duplicate entries or weak subject areas:

- Typos
- Inconsistencies in capitalization and wording; for example, InDesign treats: Woman, woman, and women as separate entries.
- The index panel has **two modes: Reference** and **Topic**.

Reference Mode

Displays all index entries for the current document or book. Index entries are sorted in alphabetic order and divided into sections by letter. Use collapse or expand triangles, next to the entries, to view subentries page numbers, and cross-references.

Topic Mode

Displays only topics, not page numbers or cross-references.

Code Reference

These codes will appear in place of page references to indicate index entries that may not be included in the final index:

PN — Overset text entries. These can be included in the index, but they will appear without page numbers.

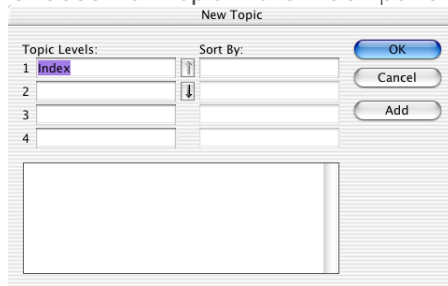
PB — Entries on the pasteboard.

HL — Entries on a hidden layer, that can be optionally included in the index.

Master — Entries on a master page.

Creating an Index

1. Choose **Window > Type & Tables > Index**.
2. Select **Topic**.
3. Choose **New Topic** in the Index panel pop-up menu or click the **New icon** at the bottom of the panel.



4. Type the topic name (*for example, birds*) in the first box. To create a subtopic, type a name (*dove*) in the second box.
5. Click **Add** to add the topic, which will now appear in the New Topic dialog box as well as the Index panel.
6. Click **Done** when you've finished adding topics.

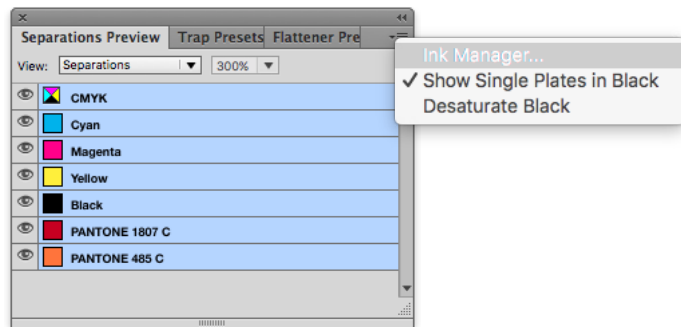
Index Tip

Hold down **Ctrl** (*Windows*) or **Command** (*Mac*), and click a triangle to expand or collapse all subentries in the index.

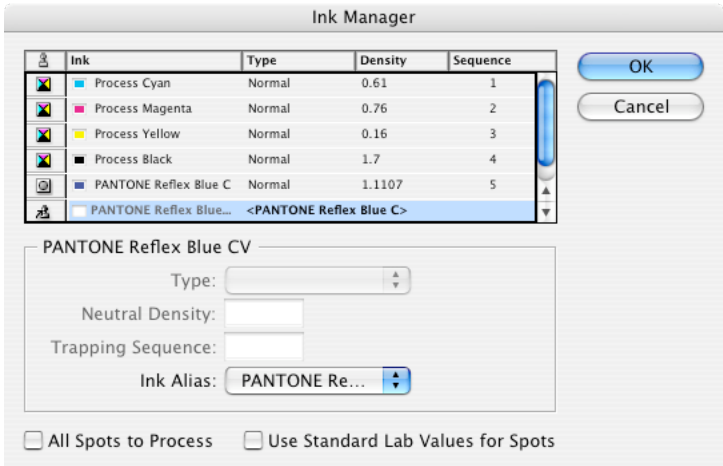
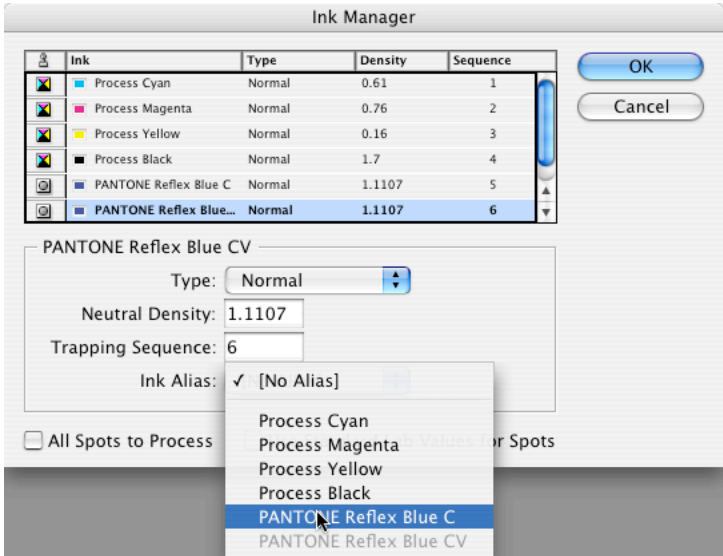
Separations Preview Panel

Avoid costly mistakes before they appear on film, plate or press with the new Separations Preview panel.

Window > Output > Separations Preview (Shift F6). Click on **View: Off** and choose **Separations**. This panel also works like the **Info** panel in Photoshop, it is an **on-screen densitometer**. When you move over an area of the page, it will give you the CMYK or Spot color build.



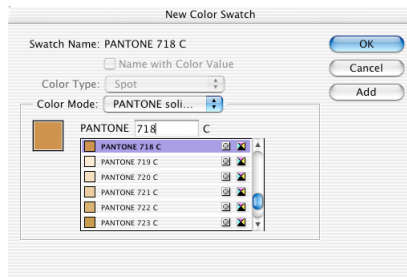
Ink Manager



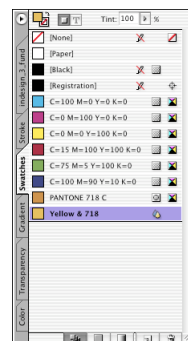
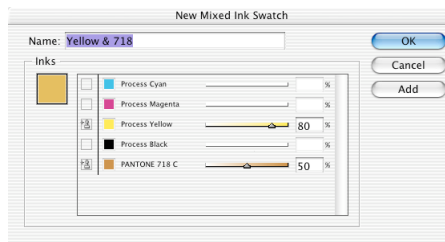
Mixed Ink Support

Two inks can now be combined, such as a spot color and a varnish. A **mixed ink group** can be created in which the base swatch is a parent to related swatches. Editing the base swatch will automatically update the related swatches. To build a mixed ink swatch:

1. First create a **Spot Color Swatch**. Go to the **Swatches panel pop-up menu** and choose **New Color Swatch** add a **Pantone** or **Spot** color.



2. Now, on the **Swatches panel pop-up menu** **New Mixed Ink Swatch** will be available.



Transparency Flattening

InDesign was the first in page layout program with direct support for transparency, Illustrator 9 and newer also support Transparency. These effects or conditions will make transparency flattening necessary:

- Drop shadows
- Feathering
- Transparency support for placed Illustrator and Photoshop files
- Native transparency created on InDesign objects

5 Places to Flatten

1. In Photoshop or Illustrator
2. File > Print from InDesign (always flat) — We don't recommend you print to flatten in InDesign
3. **File > Export** • Acrobat 4, PDF 1.3 (use PDF/x-1a) — Transparency Forced Flat
4. **File > Export** • Acrobat 5+, 1.4+ or newer is always Unflattened Transparency — Then you flatten when you print the PDF or in Acrobat Professional. In Acrobat bring up the **Print Production** tools (Transparency Flattener), or you can flatten when you Print the PDF.
5. In RIP

PDF/x-1a

- Acrobat 4 - PDF 1.3 (Transparency is forced Flat)
- CMYK & Spot ONLY
- Fonts Subset
- 300 PPI Color & Grayscale
- Named Output Intent (SWOP)

Adobe DOES NOT recommend printing to PostScript and Distilling any file created in InDesign. The only successful workflow is to use File > Export to build the PDF.

When you create a PDF, if the file is Acrobat 4 compatible, the transparency is forced flat (*meaning there is no unflattened or native transparency in the file*). This works on every output device, but you may have issues with Spot colors and transparent effects interacting.

If the file is Acrobat 5 compatible or newer (this is the ONLY way to get an unflattened PDF out of InDesign, PostScript forces the file to flatten) all the transparency remains native. With this method you can use Acrobat 7 or newer to flatten the transparency on screen, or many printers I work with are letting the RIP do the flattening, with wonderful results, this of course varies depending on the hardware and version of the RIP.

Incoming Image Formats

PSD or Adobe Format

Also, Adobe recommends using native PSD and AI files, especially when transparency is involved. Specifically we've had a lot of issues with older EPS files and DCS 2.0. InDesign will color separate Duotones and 5, 6 + channel color files as PSD, DCS is no longer needed.

If there are problems with the flattener you will see them if Overprint preview is off. Ignore any white lines on the screen where the flattener zones are (rasterized regions). This is caused by Acrobat's Anti-alias setting. You can turn the lines off (they don't print) in the Acrobat preferences under Page Display, un-check Smooth Line Art and Smooth Images.

If your objects are still dropping out, you may need to enable overprint on your RIP, in Acrobat if you turn Overprint preview on, you will see all the data is there, but it only works if your RIP supports Overprint.

Check out this Adobe website and scroll down for Transparency in Adobe Applications: Print Production Guide <http://www.adobe.com/studio/print/>

Also, if you are working with Spot colors, this is most often the cause of the problem. Make sure in the original file the Text is always on the top most layer, or use Bring to Front. If transparency flattening occurs over top of text, it will rasterize.

EPS Format

Never use EPS (specifically older EPS) in Adobe InDesign if you use transparency effects near that placed EPS file. Only use PSD, AI, PDF or TIFF.

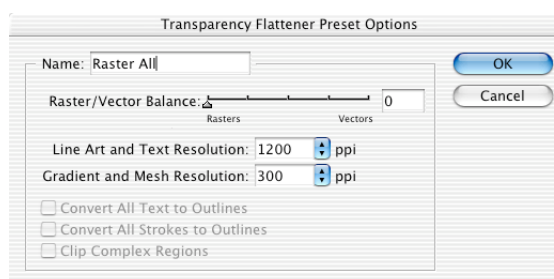
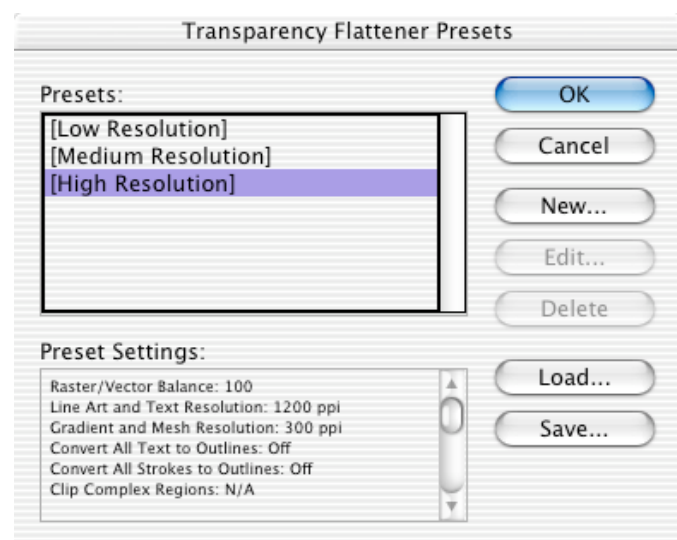
Transparency Flattener Presets

Most printing devices in use today **cannot process transparency natively**. Therefore, files with transparency applied must be flattened before they are printed. Users can apply transparency flattener styles to documents from the Print and Export dialog boxes, or to spreads from the Pages palette. To access settings to control how transparency and transparency effects print choose **Edit > Transparency Flattener Presets**.

What is important to understand is the balance between **raster** and **vector** output. **Text** and **strokes** may need to be **converted to outlines**, and complex regions might need to be clipped to simplify the file in order to print. This will avoid jagged areas where rasterized and vector artwork meet.

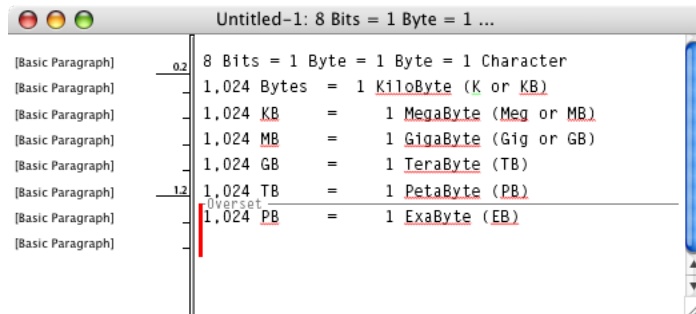
Spot colors (*now*) do not get converted to process colors when transparency is applied. Duotones, Monotones, Tritones and Quadtones can interact with transparency. InDesign comes with three preset transparency flattener styles intended for low, medium and high-resolution output.

In order to prevent data lines where some transparent effects overlap, users may want to build a preset that **Rasterizes** all of the transparent areas, making it far **simpler** for the **Printer** or **RIP** (*Raster Image Processor*) to handle.



Story Editor

See overset text while working in the Story Editor, **Edit > Edit in Story Editor** (**Command Y** or **Ctrl Y**). Also a vertical ruler can now be turned on to measure the depth of text. Finally, the anti-aliasing can be adjusted to make text easier to read.



Large Document Support

InDesign can create documents as small as one pica (.1667") and as large as 18 feet by 18 feet (216 inches).

High Zoom Levels

The minimum zoom for InDesign is 5% and the maximum is 4,000%. **Command +** or **Ctrl +** will zoom in. **Command -** or **Ctrl -** will zoom out, just like most Adobe applications.

Default Document Settings

To change any default setting, close all open documents and set the desired values from the appropriate menu or panel. For example, Facing pages are on by default, close all open documents and choose **File > Document Setup**. Un-check Facing pages, now all future documents will start with single page layout. Slug and Bleed values can also be set as a document default.

Quick Apply to Find and Apply Styles

When documents require the use of a lot of styles, it can be difficult to locate the one you want without scrolling through a long list. Use **Quick Apply** to locate a style quickly by typing part of its name. Quick Apply can be used to find and apply paragraph styles, character styles, or object styles.

Select the text or frame to which you want to apply the style then choose **Edit > Quick Apply**, or press **Command Return** or **Ctrl Enter**. Now start typing the name of the style (*the name you type doesn't need to be an exact match*). For example, typing **h** will locate styles such as **Heading 1** or **Heading 2** or **Subhead**. Typing **he2** will narrow the search to **Heading 2**.

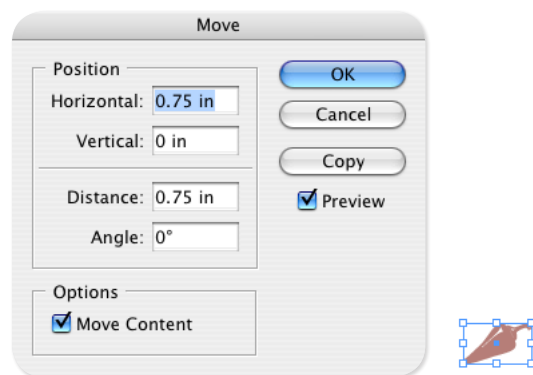
Repeated Transformations

Transformations can now be automatically be repeated, such as scale, skew, rotate, and fit, from one object to another.

1. To start, hold down **Option** or **Alt** and drag the object to make a copy.
2. Then choose **Object > Transform Again > Transform Sequence Again** (**Command Option 4** or **Ctrl Alt 4**).



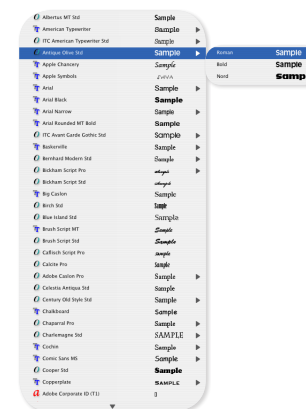
If you would like to type an exact value use the Move dialog: **Object > Transform > Move** (**Command Shift M** or **Ctrl Shift M**).



Extras

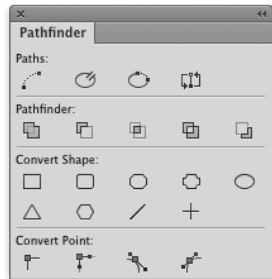
WYSIWYG Font Preview

See samples of installed font families directly in the **Font** menu the **Character** panel the **Control** panel.



Shape-to-Shape Conversion

The Pathfinder palette now has more buttons to convert an object from one shape to another, such as turning a rectangle into a circle of the same size. It has been moved in the menu to **Window > Object and Layout > Pathfinder**.



Noise and Spread for Drop Shadows

Noise and Spread can now be adjusted when applying a drop shadow to fine-tune their appearance. Noise will give the shadow or feather a rougher or grainier texture. Spread controls the amount of blur in a drop shadow.

