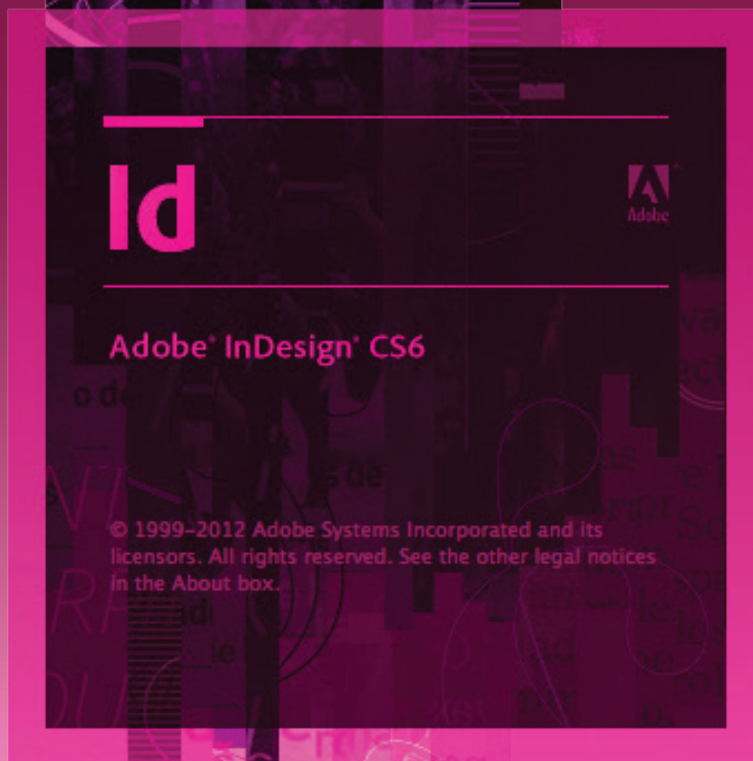


GETTING STARTED WITH INDESIGN CS6

Reference Guide



A reference guide to identifying and implementing basic tools within InDesign CS6, using advanced techniques to increase productivity and quality, and learning real-world skills that can be taken beyond yearbook production.

PREPARED BY: Scott A. Smith, sas@usc.edu

based on works by Stuart Hagen and Adobe



Welcome to InDesign CS6! InDesign is a powerful application for creating print layouts. It is the primary application that you will use to produce the actual pages of your yearbook. If you have used InDesign before, pay close attention to the features marked with a **CS6** symbol, which indicates new or significantly changed features in the CS6 version of InDesign.

InDesign is a complex program, but there is no need to learn every aspect right away. It is designed with ease-of-use in mind, and you can learn new features as you gain more and more experience.

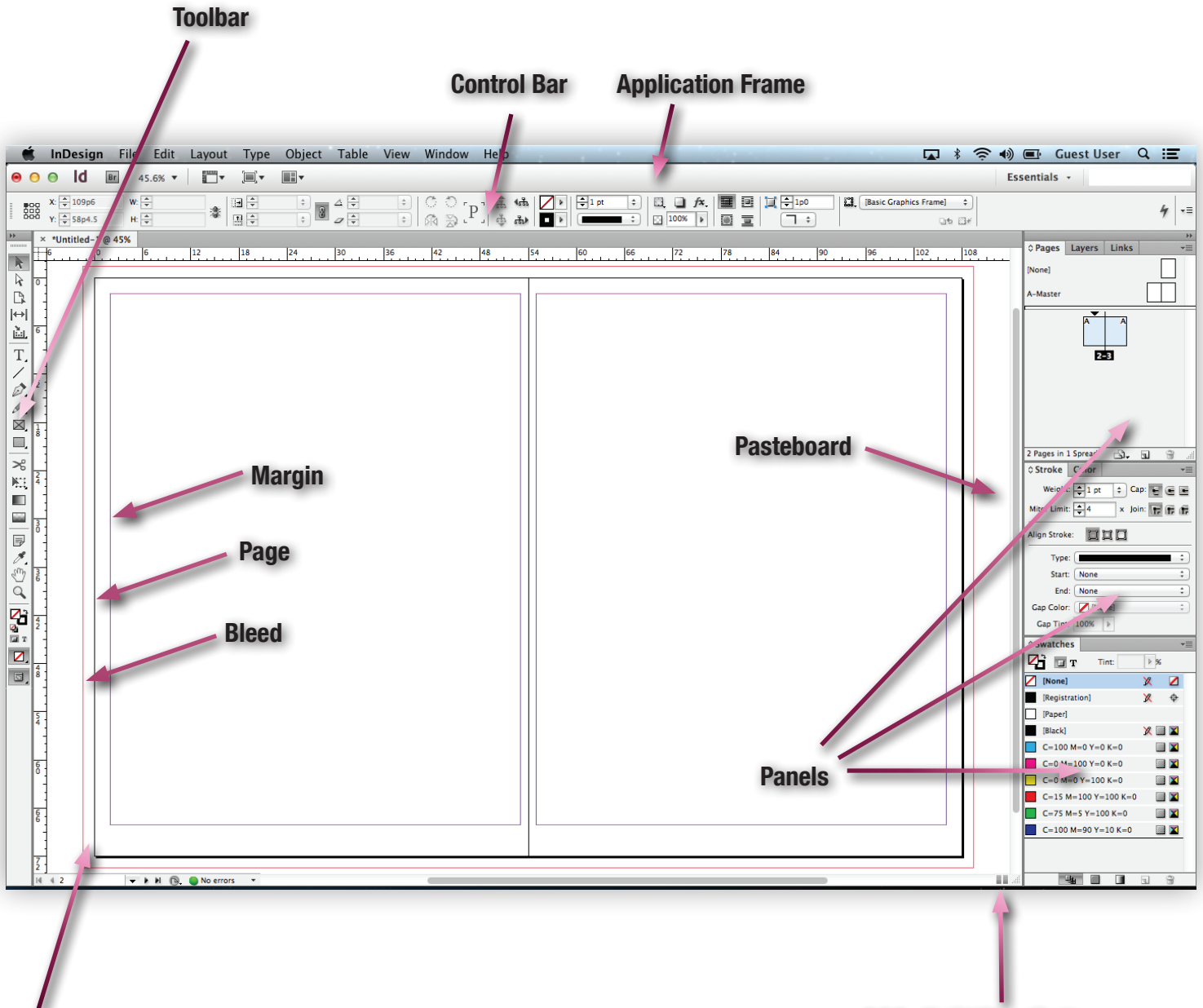
Nearly every operation in InDesign can be performed in several different ways (by selecting from a menu, by pressing a keyboard shortcut, by using a toolbar or panel). We will cover some of the most convenient ways of working in this guide, but you may prefer to work in a different way. InDesign was thoughtfully designed so that every designer can use it in the way she or he is most comfortable.

THE WORKSPACE

InDesign uses a combination of different windows, toolbars, and panels that together form the workspace.

The workspace is highly customizable, by dragging the different elements around the screen. You can even “dock” panels together or “dock” them to the edges of the screen. You can save your favorite workspace arrangements and switch between them in the **WINDOW > WORKSPACE** menu.

Adobe provides several pre-made workspaces in the **WINDOW > WORKSPACE** menu, and the **[ESSENTIALS]** workspace is shown below. The **[ESSENTIALS]** workspace is a good starting place for the work that needs to be done to create the yearbook.



CS6 Split View Button
Click this button to split the window into two separate views, so that you can view two parts of the same document simultaneously.

TOOLBAR BASICS

The toolbar provides a large number of tools for working with documents. Here is a look at the primary tools to be aware of when starting out. The most-frequently used are highlighted in yellow. For a full guide to all of the tools, see page 39.

The tools can be selected by clicking them, or by typing the shortcuts indicated **Like This** on the keyboard any time you are not editing text. Tools with a dark mark in the lower right corner have other, related tools available in a sub-menu. Click and hold to see the submenu, and select a tool. To select the tool currently shown on the main toolbar, just click once.

Selection Tool **V** **Esc** Select objects

Direct Selection Tool **A** Select content or edit frame shapes

Alter the gaps between objects **U** **Gap Tool**

Type Tool **T** Select or edit text

Type on a Path Tool **Shift+T** Select and edit text on an unusual shape

Line Tool **** Draw Straight lines

Draw shapes point-to-point **P** **Pen Tool**

Pencil Tool **N** Draw a line freehand

Draw an empty frame **F** **Rectangle Frame Tool**

Draw an empty frame **E** **Ellipse Frame Tool**

Draw an empty frame **P** **Polygon Frame Tool**

Rectangle Tool **M** Draw a filled rectangle

Ellipse Tool **L** Draw a filled ellipse **W**

Polygon Tool Draw a filled polygon

Free Transform Tool **E** Rotate, scale, or shear

Rotate Tool **R** Rotate an object

Scale Tool **S** Scale an object

Shear Tool **O** Shear an object

Change how a gradient flows **G** **Gradient Swatch Tool**

Shift+G **Gradient Feather Tool**

Make an object fade away in one direction

Move the page around within the window **H** **Hand Tool**

Zoom in or out of the page view **Z** **Zoom Tool**

Applies last selected solid color **C** **Apply Color**

Applies last selected gradient **G** **Apply Gradient**

Clear all color - make transparent **/** **Apply None**

Toggle view modes **W** **Change View Mode**

Fill/Outline Settings Set the color of fills and outlines for objects and text

- Swap fill color and outline color
- Current fill color
- Current stroke (outline) color
- X** Switch between selecting fill and stroke
- Set the fill and stroke to defaults
- Select fill and stroke for text
- Select fill and stroke for frame

*for a look at all of the tools, see page 39.

NAVIGATION SHORTCUTS

When working with InDesign, it is often handy to keep one hand on the mouse (or trackpad), and the other on the keyboard. The scrolling function on your trackpad/mouse or scroll wheel on your mouse can be used to quickly navigate around your InDesign document.



ZOOM using the scrolling function with the **Option** key held down.

Jump to full-page view by pressing **Command+0** (on Mac) or **Ctrl+0** (on Windows)



MOVE your view using the scrolling function with no keys held down.

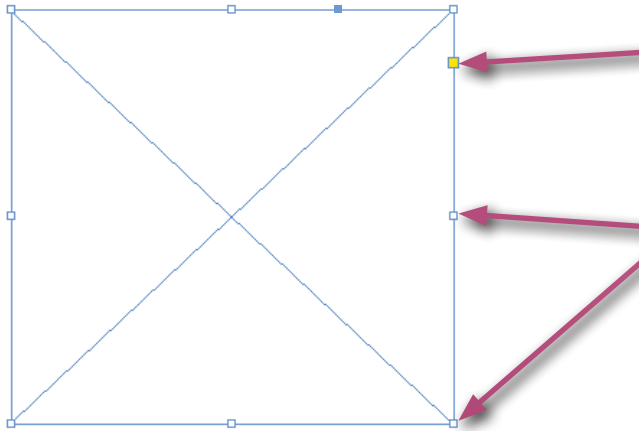
Apple's Magic Mouse and most trackpads can be used to scroll in any direction.

TIP! Click and hold down your mouse or trackpad button for a moment before moving or resizing to see a preview of the final result as you move or resize. In CS5 or above, this effect can be set without a delay in the **PREFERENCES**, under **INTERFACE - LIVE SCREEN DRAWING**. Be careful! Setting no delay can slow down your computer's performance — the **Delayed** option lets you use the Live Screen Drawing only when needed, as in previous versions of InDesign.

FRAMES

Every item on your page is either contained by a frame or is a frame itself. Most frames are not visible when a document is printed, but every bit of text and every image is contained within one. Mastering frames is essential to working with layouts in InDesign.

GRAPHICS FRAMES can contain images, or they can simply be filled and outlined to be printed as an object. Empty graphics frames have an 'X' drawn through them.

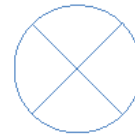
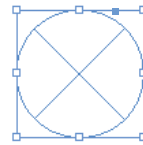


Edit corner shapes

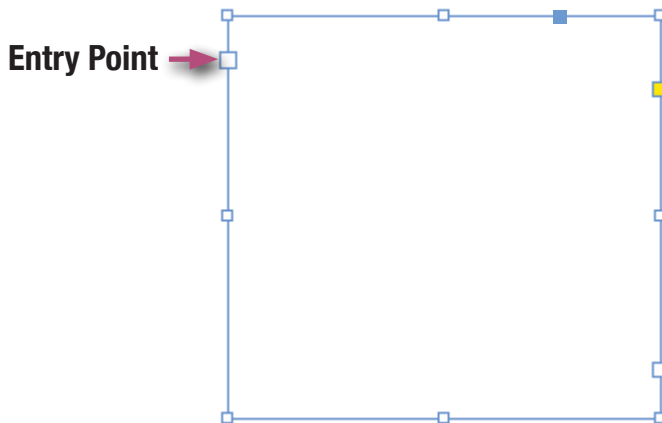
Clicking this special handle changes the corner handles to yellow diamonds, which can be used to round or shape the corners.

Handles

Handles allow you to resize the frame. Drag the middle handle on a side to change the shape only in that one dimension; drag a corner handle to change both dimensions simultaneously. Hold **Command+Shift** (on Mac) or **Ctrl+Shift** (on Windows) to resize both the frame and its content proportionally.



TEXT FRAMES contain text of any sort — headlines, stories, or more. They can have text in one column, or multiple columns. Empty text frames have no 'X' through them, and have two extra handles: the entry point and the exit point.



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TIP! Double-clicking the bottom handles of a text box will cause InDesign to resize the text box to fit the text exactly.

MAKING SELECTIONS

When working with both graphics and text, you can choose to select and edit either the frame or the contents of the frame. For example, to crop a photo, you might choose to shrink the size of the frame, but keep the content (the photo) the same size. You might also choose to center the photo within the frame, while leaving the overall item at the same place on the page. The two arrows in InDesign help you to manipulate each:



SELECTION ARROW **V** or **Esc**

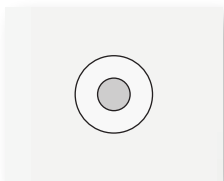
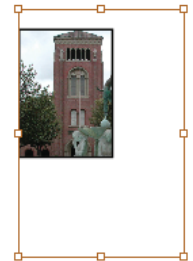
This arrow selects the **frame**. Moving the frame moves the entire object — the frame and its content. Resizing the frame does not affect graphics content unless you are holding down **Command** (on Mac) or **Ctrl** (on Windows). Resizing text frames will cause the text to re-flow within the frame. Holding **Command** (on Mac) or **Ctrl** (on Windows) while resizing a text frame will resize the text as well, instead of re-flowing it.



DIRECT SELECTION ARROW **A**

This arrow selects **contents of a frame**. When clicking on the contents of a graphics frame, a new outline and set of handles will appear (brown in your first layer), showing you the boundaries of the graphic, even if they extend outside of the of the frame. Use these handles to change the size, shape and position of the graphic within the frame.

IMPORTANT! Make sure that if you are dragging the handles of a photo, you hold down the **Shift** key on the keyboard to keep it in proportion. Otherwise, the photo will become distorted.



CONTENT GRABBER

When you roll over a graphics frame with your cursor (don't click), you will see a translucent target appear. This is the Content Grabber. Click this target to switch to selecting and manipulating the content of the frame without having to switch to the white direct selection arrow. This will cause the brown boundaries and handles to appear, so that you can manipulate the graphic.

IMPORTANT! Don't forget that just as with the direct selection arrow, if you are dragging the handles of a photo, you must hold down the **Shift** key on the keyboard to keep it in proportion and avoid a distorted photo.



TIP! Hold **Command+Shift** (on Mac) or **Ctrl+Shift** (on Windows) to resize both the frame and its content proportionally. Hold down **Option** (on Mac) or **Alt** (on Windows) to resize from the center.

CREATING A NEW DOCUMENT

Getting your document setup correctly at the beginning can help cut time having to re-adjust your layout after it is completed. Follow these steps to ensure that your pages will be set up for Balfour standards.

1 Go to **FILE > NEW > DOCUMENT...**

2 Adjust settings to match the example below using the correct Page Size.

IMPORTANT: It is crucial that **1p5** be entered into all **Bleed** fields. If **Bleed** and **Slug** are not available click on **More Options**.

BOOK SIZE 7:

BOOK SIZE 8:

BOOK SIZE 9:

3 After entering the correct information you can choose to save these settings as a Preset. The advantage of saving these settings as a preset is that anytime you need to create a new document you can just choose the preset instead of entering all the information over again. Having a preset also minimizes the chances of pages being created in the wrong size.

4 Click **Save Preset**, name the preset and then click **OK**, otherwise click **OK** to close the window.

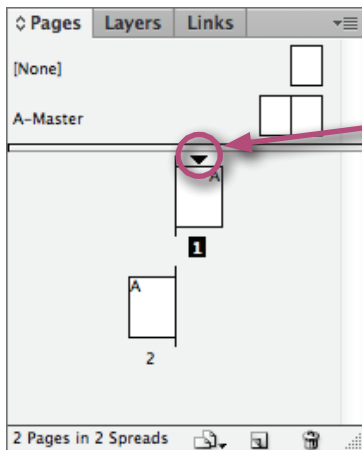
RENUMBERING A DOCUMENT

Once a new document has been created, you can specify where to start page numbering.

InDesign starts new documents at page 1 by default. Changing the starting page number will allow InDesign to properly number the other pages automatically.

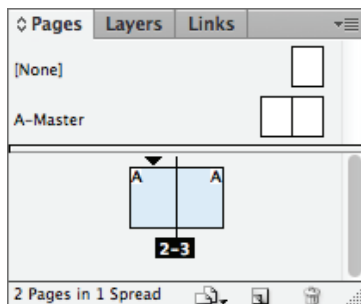
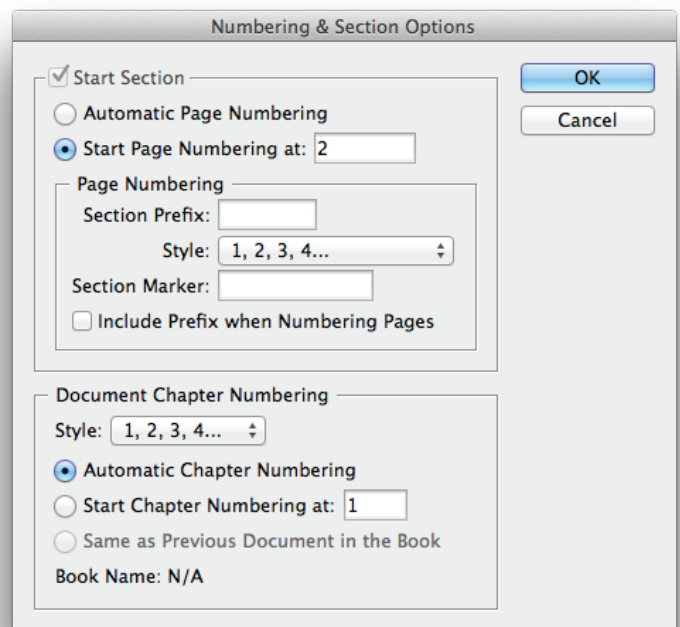
The quickest and easiest way of changing the page numbering in a layout is:

- 1 Select **WINDOW > PAGES** or click on the **Pages** palette.
- 2 Double-click the upsidedown triangle directly above the first page icon as shown below.



Click the arrow to bring up the Numbering & Section Options

- 3 The **Numbering & Section Options** window will appear. Click **Start Page Numbering at:** and enter the desired page number.
- 4 After entering the desired page number click **OK** to apply the changes and close the options window.



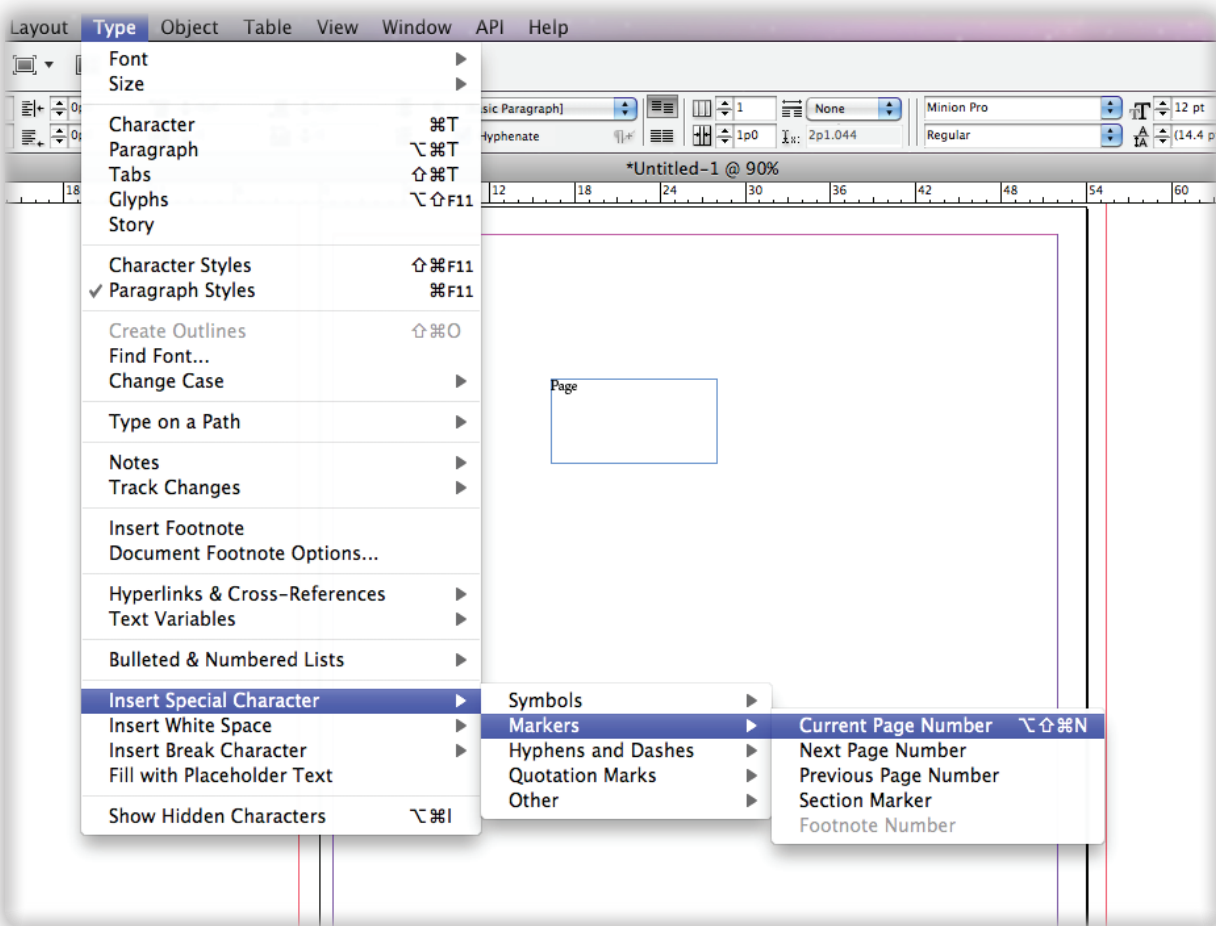
- 5 The Pages palette will automatically update all pages to the new numbering.

Notice that in this example, the pages have become a spread due to changing the starting page number to an even number.

AUTOMATIC PAGE NUMBERS

Automatic page numbers allow you to move, delete, or re-number pages within a document and have the page numbers update themselves to reflect the new changes instantly. Follow the instructions below to insert automatic page numbers onto a page.

- 1 First, create a text box using the text tool or frame tool.
- 2 Once created, select it using the text tool so that the cursor is blinking within its area.
- 3 Next, select the menu item **TYPE > INSERT SPECIAL CHARACTER > MARKERS > CURRENT PAGE NUMBER**.
Command+Option+Shift+N (on Mac) or **Alt+Ctrl+Shift+N** (on Windows)



- 4 The current page number will now be displayed in the selected text frame. If the page is moved or re-numbered the text frame with the auto page number will automatically update to the new page number instantly.

NOTE: If creating an automatic page number on a master page, a letter will be displayed in the text frame instead of a page number. This is normal, as the master page's number is designated with a letter instead of a number. The proper page number will display on the pages.

MASTER PAGES

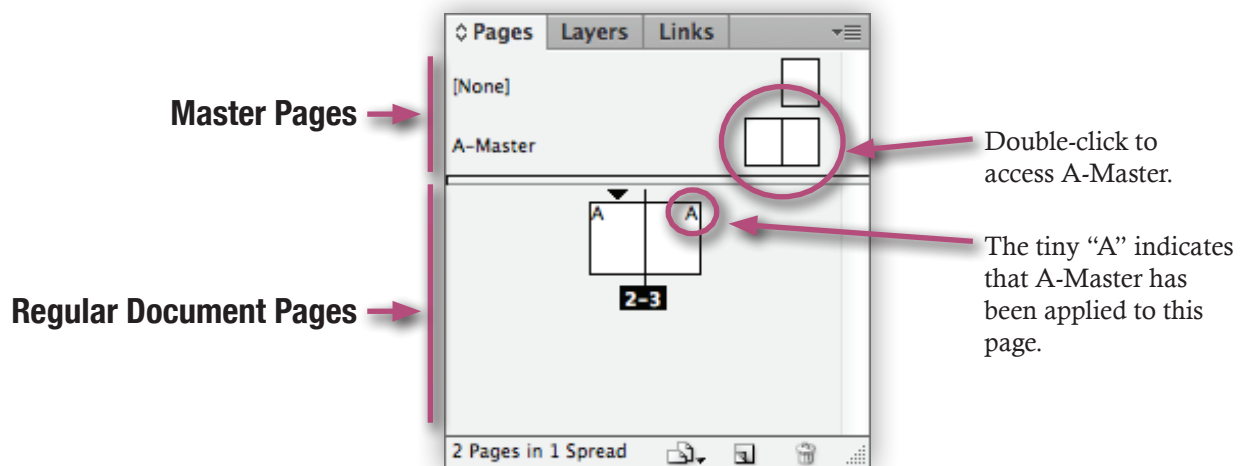
Master pages are used to apply the same design elements on all pages within a document.

The advantage of using a master page is that the elements created on it will be applied to every page in the exact same location, without having to duplicate work individually on each page. And, if any changes are made, they are automatically made on every page to which that master page was applied.

Page numbering, folios, and backgrounds are some of the most common items that take advantage of the master page.

Follow the steps below to create items on the master page.

- 1 Double-click the **A-Master** from the **Pages** panel (below).



- 2 Once on the **A-Master** page, any design created will be applied to all “A” pages within the document. To return to your document’s actual pages, double-click the page you would like to go to from the pages in the lower half of the Pages panel.

NOTE: Objects created on the master page will only be selectable on the master page — you will need to return to the master page to make changes.

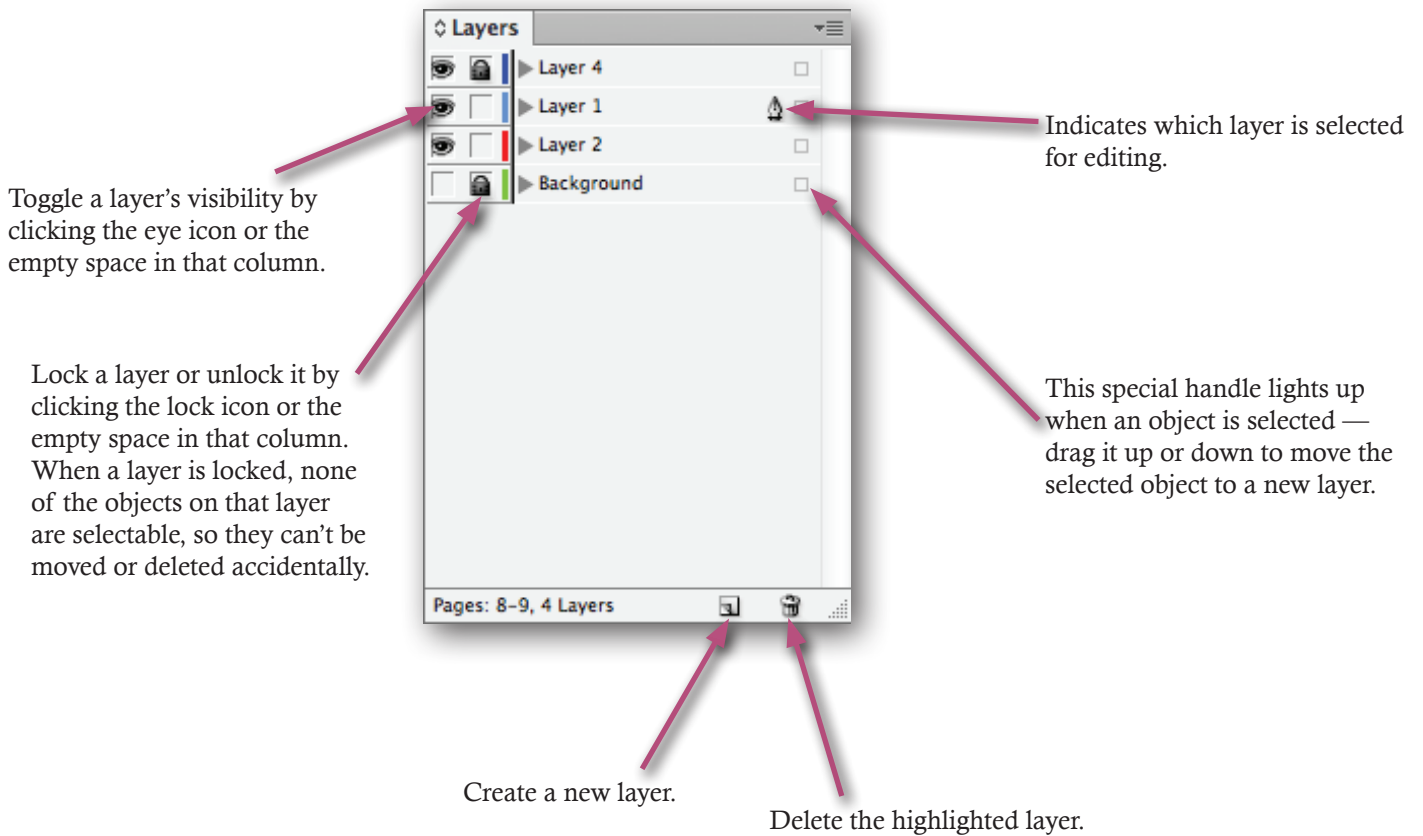
If new pages are added, you can apply the master page to them by dragging the page onto the new page in the **Pages** panel, or by right-clicking the page in the **Pages** panel and choosing **APPLY MASTER TO PAGES...** from the contextual menu.

LAYERS

Object in InDesign can be placed on different invisible **layers**. Each layer acts like a transparent sheet on which all of that layer's objects sit.

In InDesign, layers are convenient for working with overlapping objects, especially in situations where isolating certain types of objects can make it easier to work with them. Layers can be hidden, locked, and moved up or down in the “stack.”

On the **Layers** panel, you can see and create new layers. Every InDesign document must have at least one layer, but you can add many more above or below that initial **Layer 1**. Double-clicking a layer will enable you to set options for that layer, including a custom name, and color. When selected, frames are shown with a color that matches the color set for the layer the frame is on.



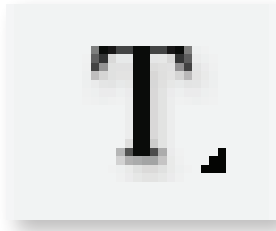
The “stack” of layers can be re-ordered top to bottom by dragging their names up and down in the list on the Layers panel. The document is formed by stacking the layers in the order shown in the Layers panel. Imagine that the layers are transparent sheets, and that you are looking down on the stack from the top, through to the bottom.

One of the best uses for a layer is for a large backdrop or background image. When large image files are placed in a layout, it can dramatically decrease the performance and speed at which the layout can be edited. If the backdrop or background is on its own layer, you can simply turn off the visibility of that layer, thus hiding the backdrop and increasing the speed at which the layout can be manipulated. When done, turn the layer back on.

Locking background layers can also be very useful, so that you don't accidentally click objects in the background or move them once you're happy with them, and just trying to work with other objects on other layers.

TIP! Click the disclosure triangle in front of any layer's name to see a selectable list of all of the objects on that layer.

THE TYPE TOOL



The **Type Tool** allows you to work with text in multiple ways on a layout.

The Type tool is located on the toolbar, and can be quickly selected by pressing **T** when you are not currently typing in a text box. Clicking and holding on the **Type Tool** will open the submenu, where the **Type On a Path Tool** can be selected.

With the **Type Tool** selected, click and drag to create a text box.

Selecting any empty frame with the **Type Tool** will automatically change that frame to a text frame, so be careful where you click!



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To import text from another document, choose **FILE > PLACE...**

Command+D (on Mac) or **Ctrl+D** (on Windows)

Use the column adjustment in the Control Panel to change the number of columns. You can change at any time.



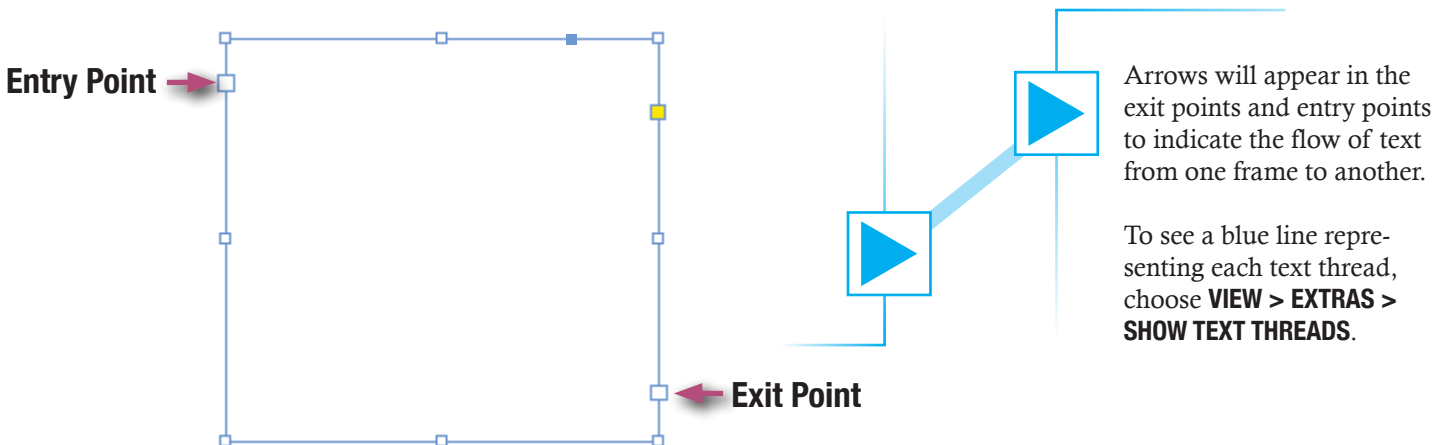
CS6 Set a fixed column width in **OBJECT > TEXT FRAME OPTIONS...** to automatically set the number of columns based on the width of the frame.

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To continue a story from one text frame to another, click the exit point on the first text box and then, click the entry point on the second one, or use the cursor to draw a new text frame. This establishes a **text thread** between the two frames. Text will now automatically flow between the boxes.



If there is more text beyond what is shown in a text box, the exit point will turn red, and display a red plus mark. Click this mark to create a new thread to place the remaining text in another text box.

TYPE ON A PATH

The **Type on a Path Tool** is used to type on lines or the perimeter of objects.

Selecting a line will allow the text to follow the contours of that line.

For the example below, a stroke color and thickness was added to the line, but you can create a line or object with no fill or stroke so that only the type is visible.



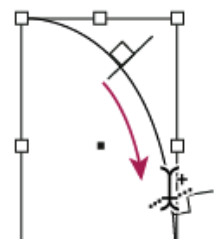
After typing on a path, you can select the line or object with a selection tool to adjust the handles as shown to position the start and end of the text. Text on a path also has entry points and exit points, just like any other text frame.

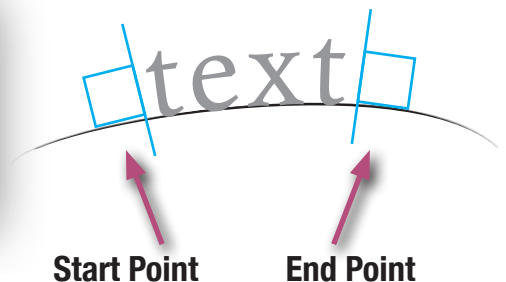
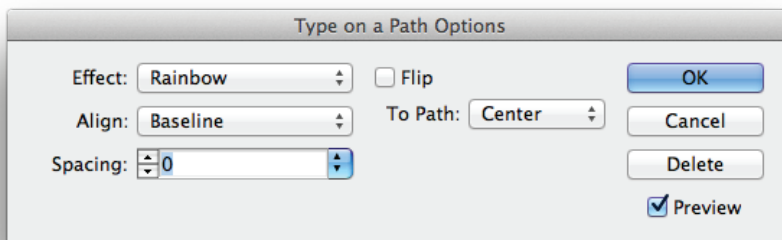


Here is some text that follows an unusual path shape. This is Type on a Path.

YOU CAN MAKE SOME IMPRESSIVE EFFECTS THIS WAY!

This is also Type on a Path, but the circle it rests on has no fill or stroke!

- 1** Create a shape using the pen, pencil, line, or frame tools. 
- 2** Select the **Type on a Path Tool** in the submenu “under” the **Type Tool**
- 3** Move the I-beam cursor over the path that you would like to put the text on. When you are over an acceptable path, a tiny + symbol will appear next to the I-beam: 
- 4** Type, place, or paste the text you would like, and edit its font, size, etc., as desired.
- 5** You can use the handles to slide the start and end points along the path. 
- 6** Open **TYPE > TYPE ON A PATH > OPTIONS...** to set effects such as Skew or 3D Ribbon, if desired.



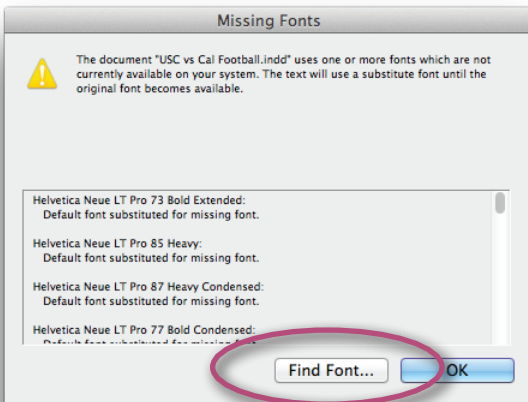
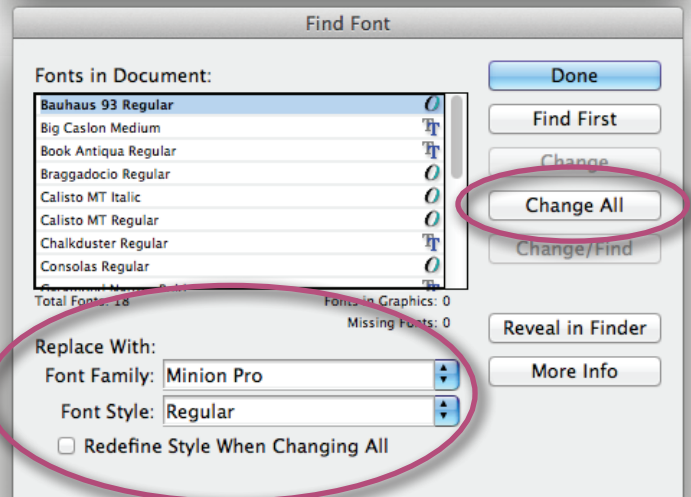
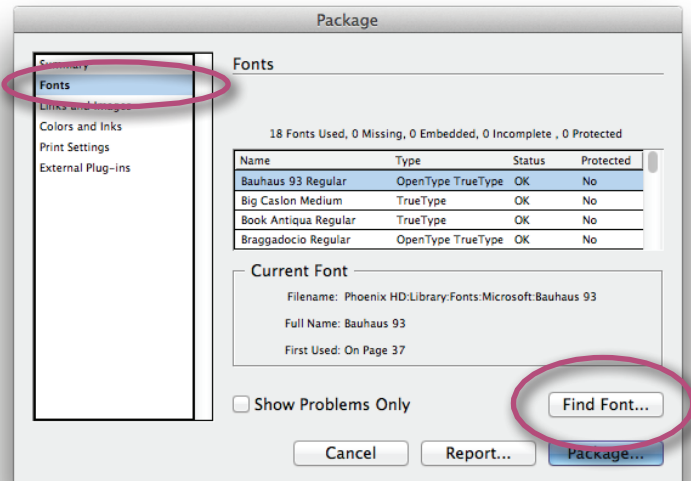
WORKING WITH FONTS

InDesign can work with any of the fonts that are installed on your computer. To add new fonts, you must add the font files to the Mac or Windows operating system you are working with, and then re-launch InDesign to begin using them. If you are using a shared or lab computer, you may need an IT Administrator to add the fonts for you. See the documentation or help files for your operating system for specific installation instructions.

REPLACING A FONT

To replace a font throughout a document (even if the original font is missing), follow these steps:

- 1 Choose **FILE > PACKAGE...** and select the **Fonts** item in the left column.
- 2 Click the **FIND FONT...** button. The Find Font window will appear.
- 3 Select the font to replace from the list and then set the font to **Replace With** as shown.
- 4 Click **CHANGE ALL** to replace the selected font on the entire layout.
- 5 Click **DONE** and then **CANCEL** to exit the Package dialog box and return to the layout.



MISSING FONTS

Upon opening a layout, if the font files necessary for the document can't be found, InDesign will warn you, and give you the choice to **FIND FONT** or click **OK** to skip the warning.

Choosing **FIND FONT** will open the **Find Font** window as pictured above. Follow the same steps for **Replacing a Font** as described above to replace any missing fonts in a layout.

Choosing **OK** will not replace the font. Any missing fonts will be highlighted in pink on a layout in Normal View.

IMPORTANT! You must replace these missing fonts or install the font files before printing or making a PDF, or the text will not print as expected.

USING STYLES

Type **styles** allow a user to create presets of font and paragraph settings to quickly apply to text on a layout. For example, you might create a style for your headlines, and a style for your body text, and then apply them to the corresponding text. This will ensure that everything is consistent throughout your document and your book.

If you later decide to make changes to the way a certain kind of text looks, you can simply edit the style definition for that kind of text, and all text with that style will automatically be updated. Styles can be saved and loaded, so they can easily be copied from one InDesign document to another, and can also be embedded into templates for standardizing settings.

Type styles come in two kinds: **Paragraph Styles**, which apply to entire paragraphs, and **Character Styles**, which apply only to the individual letters, numbers, and symbols (characters) selected.

CHARACTER STYLES

Character Styles are a collection of formatting attributes that can be applied to text in a single step.

1 To access the **Character Styles** panel, select it in the menu **WINDOW > STYLES > CHARACTER STYLES** or press **Command+Shift+F11** (on Mac) or **Shift+F11** (on Windows).

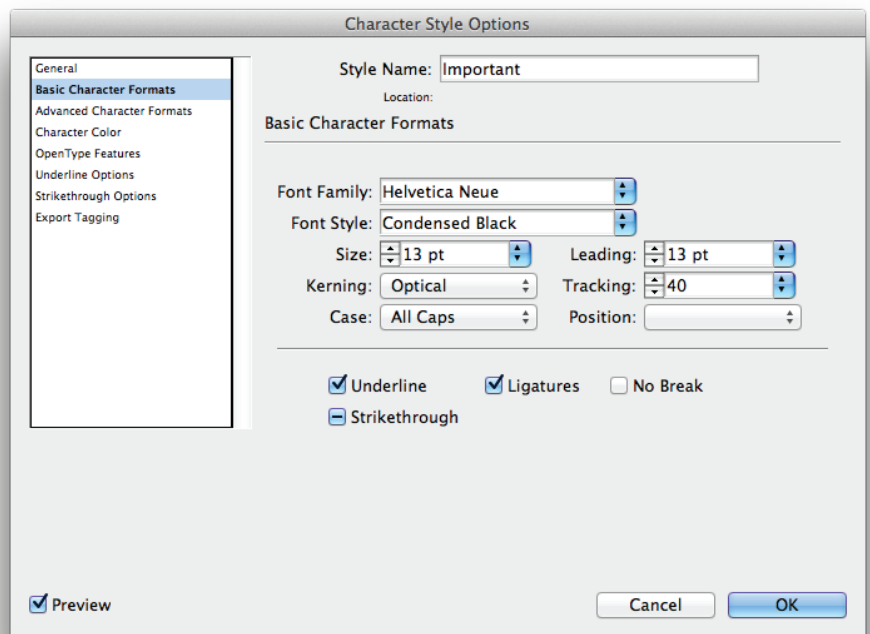
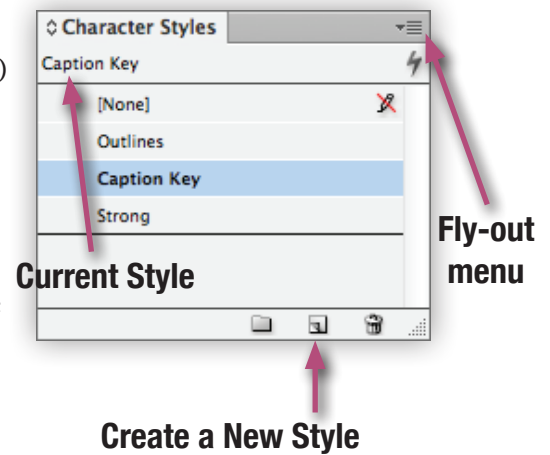
2 To create a new character style, click the icon at the bottom of the panel.

3 To view the **Character Style Options Window**, double-click a style on the Character Style palette. The Character Style Options Window allows you to define basic character formats, character color, and advanced type options.

4 After defining the options, click **OK** to save them.

5 To apply a character style, select the desired text and then click the desired character style to apply the preset format instantly.

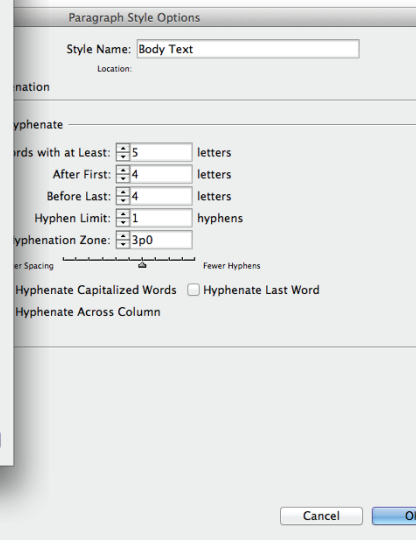
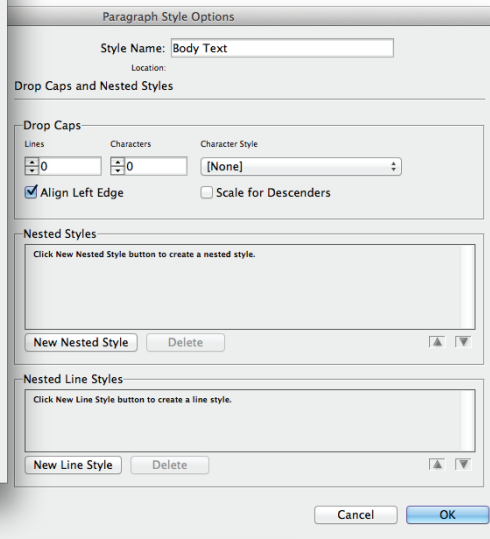
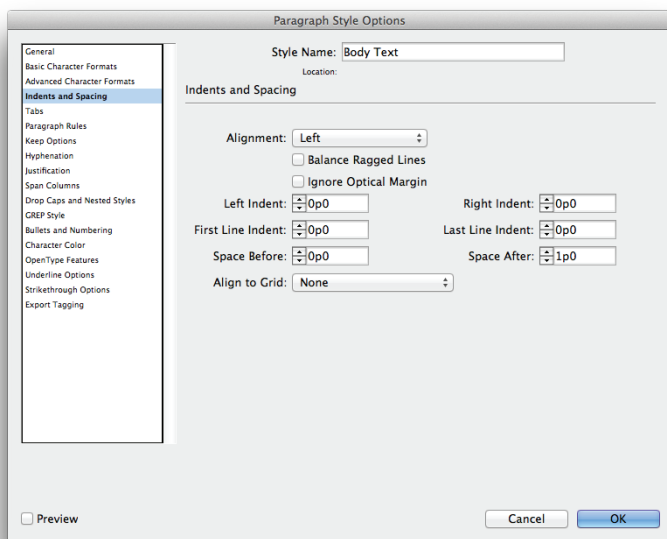
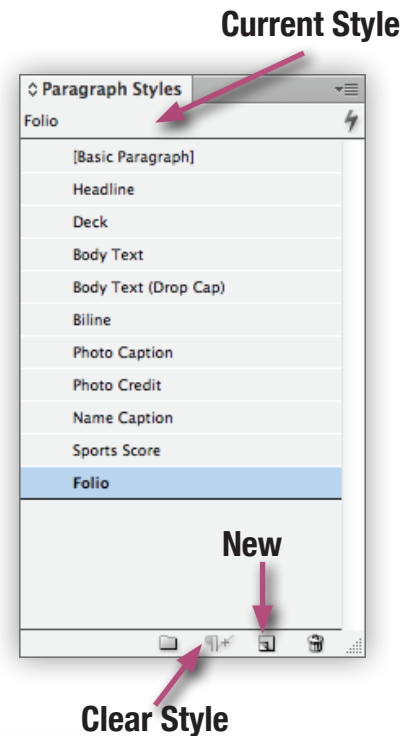
Character styles can also be imported from another document by clicking on the fly-out menu on the Character Styles panel, choosing **LOAD CHARACTER STYLES...** and then selecting the document with the desired styles.



PARAGRAPH STYLES

Paragraph Styles include both character and paragraph formatting attributes, and can be applied to a paragraph or range of paragraphs. Unlike character styles, there is no need to highlight the entire paragraph to apply a style — the style will apply to whichever paragraph your cursor is currently in.

- 1 To access the **Paragraph Styles** panel, select it in the menu **WINDOW > STYLES > PARAGRAPH STYLES** or press **Command+F11** (on Mac) or **F11** (on Windows).
- 2 Creating a new paragraph style is the same as creating a new character style — just click the appropriate icon at the bottom of the panel.
- 3 To view the **Paragraph Style Options Window** as pictured below, double-click a style on the Paragraph Style palette. The Paragraph Style Options Window will allow you to define basic formats, color, and advanced type options along with paragraph settings, drop caps, and other advanced paragraph settings.



- 4 After defining the options, click **OK** to save them.
- 5 To apply a paragraph style, select the desired paragraphs (or just place your cursor in the paragraph, for a single paragraph), and then click the desired paragraph style in the panel to apply the format instantly.

Paragraph styles can also be imported from another document by clicking on the fly-out menu on the top right corner of the Paragraph Styles panel, choosing **LOAD PARAGRAPH STYLES...** and then selecting the document with the desired styles.

TIP! To load all of the type styles from another document (including both the paragraph *and* the character styles), choose **LOAD ALL TEXT STYLES...** from either panel's fly-out menu.

ADVANCED TEXT TECHNIQUES

CREATE OUTLINES

Creating outlines converts text into a vector graphic. This means that the individual characters (letters, numbers, symbols) are no longer text, but are actually drawings. This allows you to manipulate the individual shapes of each character, as if they were lines drawn by the pen, pencil, or line tools.

IMPORTANT! Once text is converted to outlines it can not be edited by the text tools any more.

- 1 Select the desired text and then choose the menu option **TYPE > CREATE OUTLINES**.
- 2 Modify the text using the Direct Selection Tool (white arrow), just as if each letter were its own graphics frame. One use for this feature is placing an image inside of a word that has been converted to outlines.



Once a character is converted to outlines, each individual point on that character can be manipulated using the Direct Selection Tool, allowing you to distort or even create a whole new look from the original.

NOTE: Creating outlines removes the need for the actual font file. If you need to make sure desired text does not change when viewed on different computers that may or may not have the same fonts as yours, you could create outlines of the desired text, making it a graphic and no longer dependent on the actual font files.

CAUTION! Be careful when converting large bodies of text to outlines — once it has



FILL WITH PLACEHOLDER TEXT

Ad mo bla audit es mi, uta eium sundam
lat officia quosam aut ium que nus diti
commiendant libus sed magnim et ipsaecatur
molenias evel iume voluptat ut facest laut
maioosst estrupt aturem aliquibus plitae
reniscilit, alibusa pienitiis dolorest, unt.

Beatur, sandemquam ese por alis
dem. Molut odi od maximus re pedi tet
faccum nimossum estrum as mod quatum
quodi duntores accae cuptia vellectemque
pratemque eossum isim aut facia dolor-
rore iliam voluptatur? Lorero volupti ssinit
aperore riaepudite a vellicis exernate pa id

Oftentimes, when creating brand new layouts, a designer would like to test a layout before all of the text is ready. In order to get a sense of how a layout or part of a layout will look with text in it, designers will use ‘gibberish’ Latin text as a placeholder until the actual text is available (sometimes called “lorem ipsum text,” after the first two words of the traditional set of Latin phrases used by designers for decades).

InDesign can automatically generate appropriate placeholder text for this purpose. In any text frame, simply right-click and choose **FILL WITH PLACEHOLDER TEXT** from the contextual menu, or choose from the main menu **TYPE > FILL WITH PLACEHOLDER TEXT**. InDesign will fill the remaining space in the text frame with random Latin.

Why Latin? The Latin gibberish mimics the look of English words, sentences, and paragraphs, so the text ‘flows’ more realistically. Also, if you forget having inserted the placeholder text, spell check should catch any leftover Latin words on the layout before they go to print.

IMAGES

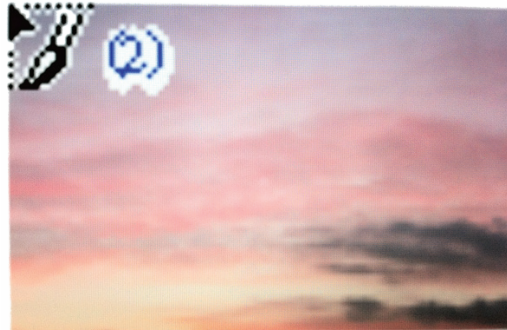
Placing images into a layout can be done in several ways. Acceptable image types for Balfour pages are **JPEG**, **TIFF**, and **EPS**.

To place an image, you can either create an appropriate graphics frame first, or create one as you place the image.

1 Choose **FILE > PLACE...** or press the shortcut **Command+D** (on Mac) or **Ctrl+D** (on Windows)

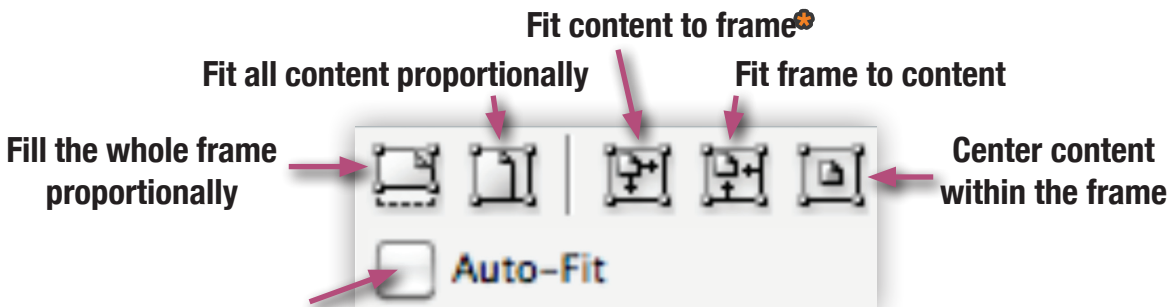
2 Select the desired image or images — use the **Shift** or **Option** (**Alt** on Windows) to select more than one image, and then click **OPEN**. If an empty frame was selected before you chose **FILE > PLACE...**, the image will appear in your frame, and you can skip the remaining steps.

3 If you did not select an empty frame before choosing **FILE > PLACE...**, your cursor will change to a “loaded” cursor, with a thumbnail version of the image ready to be placed. If you chose more than one image, a number will be shown in parentheses, indicating how many images are currently “loaded” into the cursor. Use the arrow keys on the keyboard to change which image is ready to be placed.



4 To place an image into an empty frame, click that frame. To **replace** an image already in a frame, hold down **Option** (on Mac) or **Alt** (on Windows) while clicking it. To place the image in a brand new frame, click and drag to draw a frame, or just click to create a frame as large as image at 100% size.

When placing an image into a frame, the picture might be larger or smaller than the frame itself. **Fitting options** allow you to either fit the image to the frame or fit the frame to the image. To access fitting options select an image frame and open the menu item **OBJECT > FITTING** and choose the desired option, or use the tools on the Control Bar:



Click here to have InDesign automatically maintain the fit, even if the frame changes.

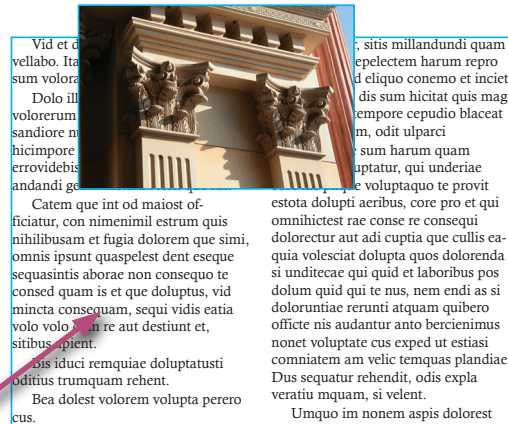
***CAUTION!** The fit content to frame tool can distort photos!

TIP! If you are working on a slower computer, it is a good idea to crop images to the size of the target frame before placing the image into InDesign. This creates smaller file sizes and increase the performance of the layout when being edited. For example, if the target picture frame were 4 in. x 6 in. and the image being placed into that frame were 40 in. x 60 in. It would take a lot of computational power to manipulate the image. If it is cropped down to 4 in. x 6 in. before placing, it will drastically decrease the file size and will allow the layout to be edited more quickly.

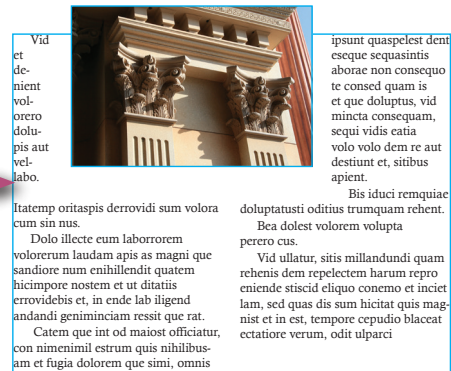
IMAGE WRAP

When working with text and photos/graphics on the same page, there are often situations where it would be convenient or aesthetically pleasing for a space to be left in the body of text around an image. Text wrap allows you to force text to “wrap” around a frame with an image in it (or even more text).

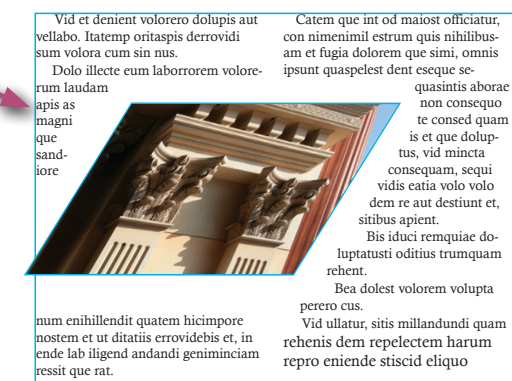
- 1 Place an image on a layout with text.
- 2 Move the frame with the image over the text frame, so that they overlap.
- 3 Open the **Text Wrap** panel from **WINDOW > TEXT WRAP** menu item, if it is not already open.
- 4 Click the appropriate wrap style at the top of the panel, and set how far away the text should be kept below.



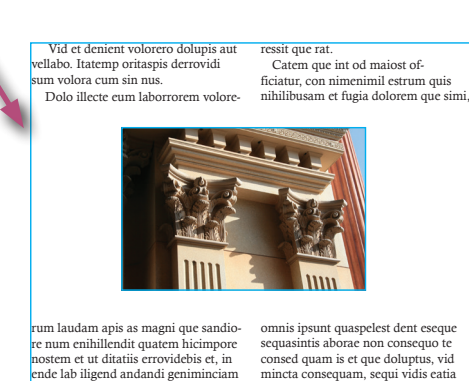
No wrap



Wrap around bounding box



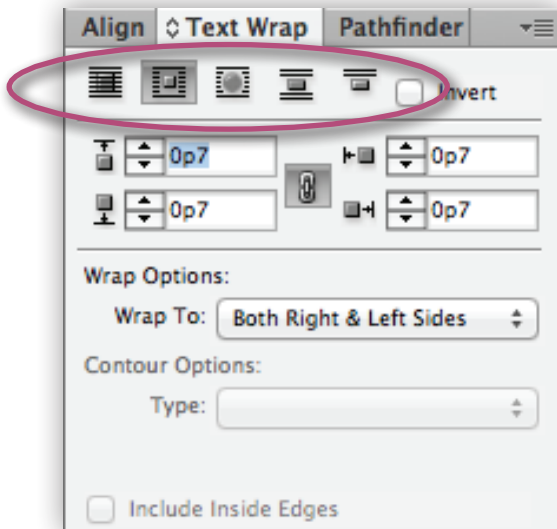
Wrap around object shape



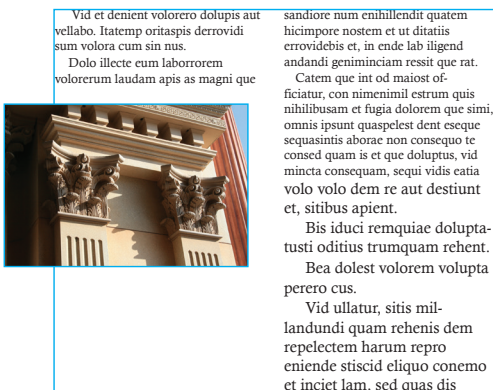
Jump object



Jump to next column



If you have created a clipping path in Photoshop, you can select it using the **Type:** option on the Text Wrap panel.

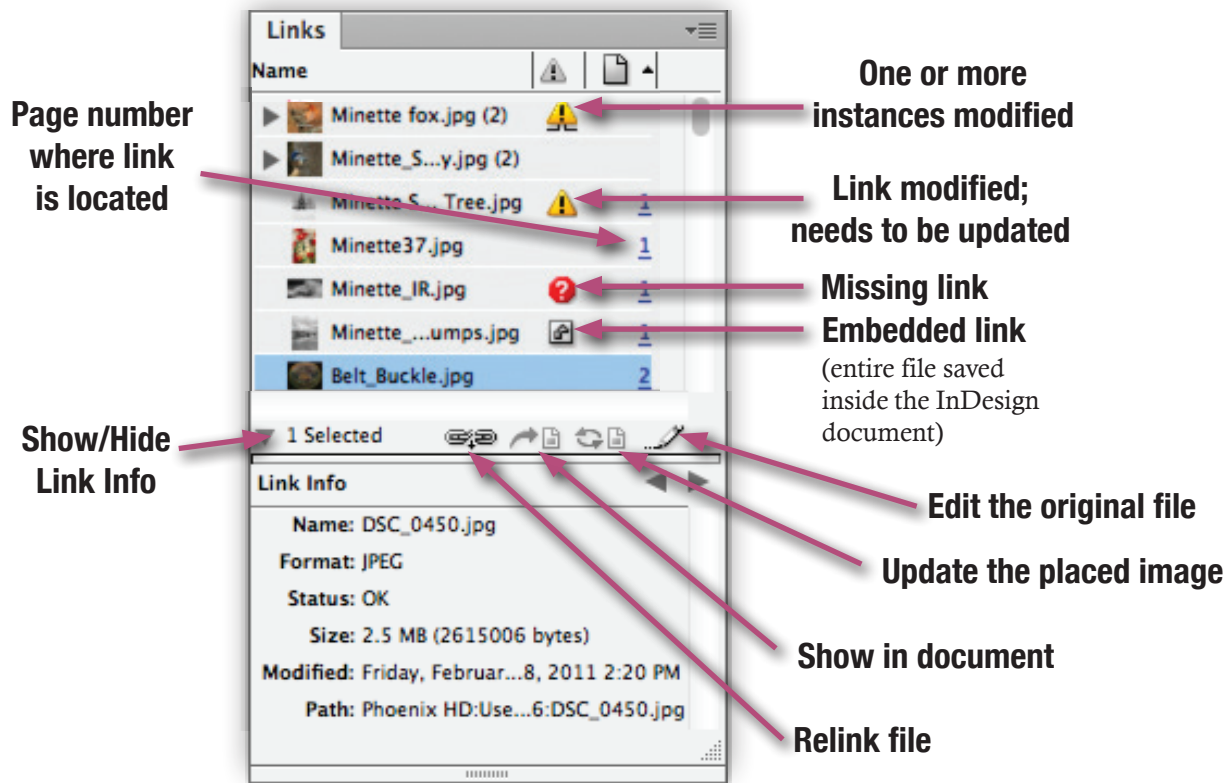


LINKED FILES

The **Links** panel displays all of the images (and any other types of file) that you have placed into this document — when you place an image, the image file stays on the disk, and InDesign simply looks up the image when needed. Because of this, any changes you make to a photo after you place it on the page will still be updated on the page.

The downside is, however, that if you remove or move the original photo file, InDesign will no longer be able to find the file when it needs it. This is called a missing or broken link.

IMPORTANT! You must fix any broken links before printing or making a PDF, or your photos will be printed at a severely reduced quality.

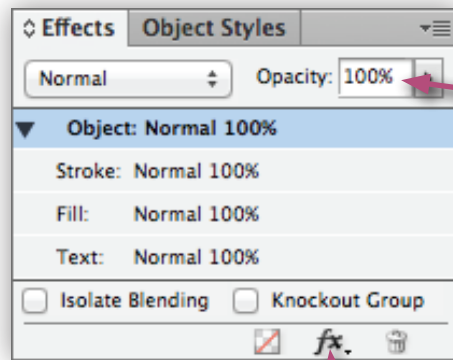


EFFECTS

The **Effects** panel offers a variety of high-quality effects that can be applied to InDesign objects. The effects are very similar to those available in Photoshop. Each effect has an array of parameters that can be set, to fine-tune the look of the effect, and the effects can be layered. The effects can also be selectively applied to the entire object, or just its stroke, fill, or text.

To apply an effect, simply select an object and click the “fx” icon at the bottom of the Effects panel.

Here is a look at some effects that you may find useful:



Set
Opacity

Effects Menu

DROP SHADOW

INNER SHADOW

OUTER GLOW

BASIC FEATHER

INNER GLOW

BEVEL AND EMBOSS

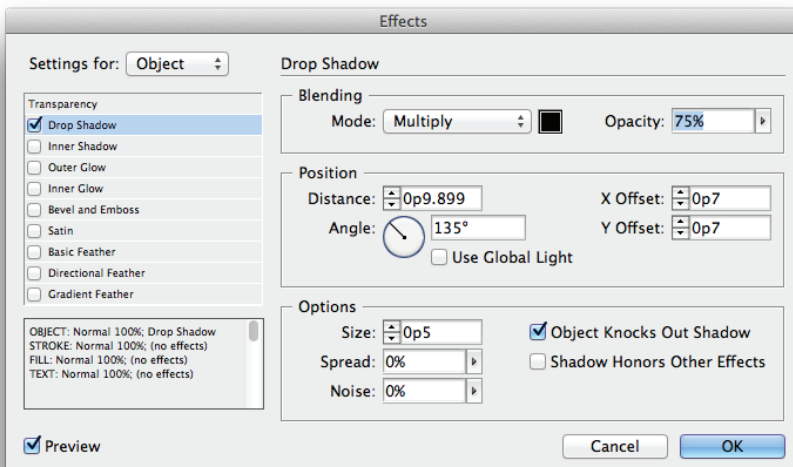


SATIN



DIRECTIONAL FEATHER

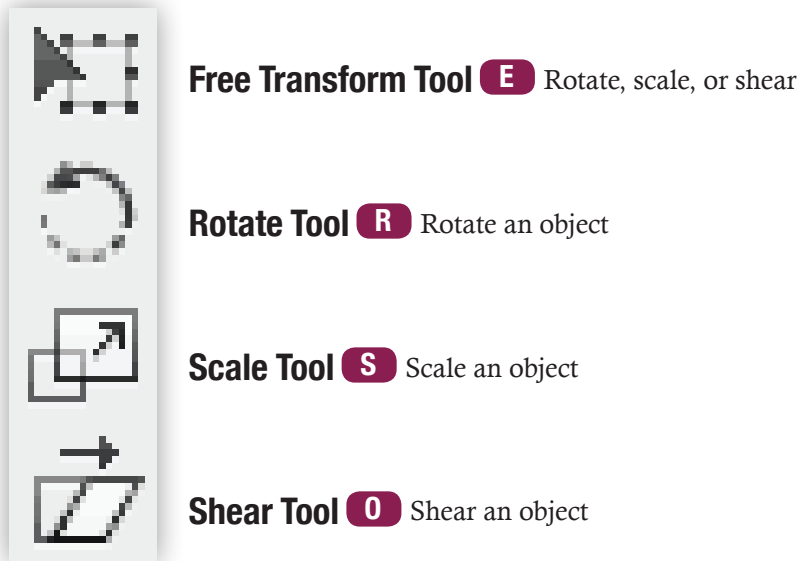
GRADIENT FEATHER



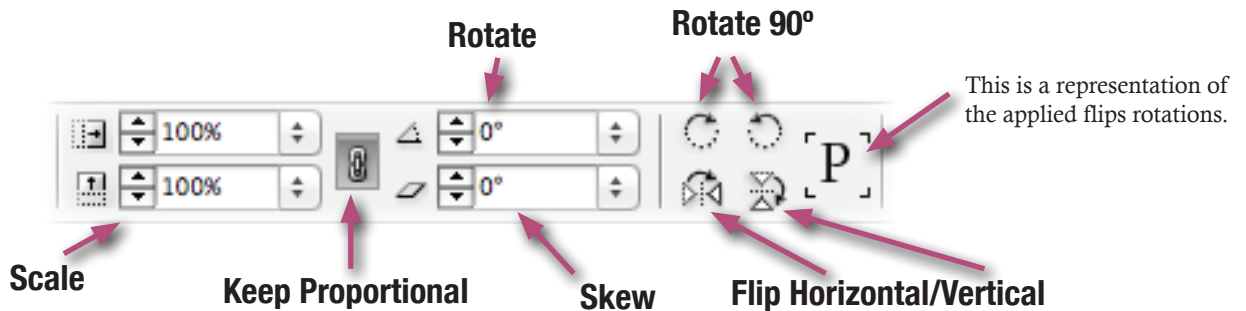
TRANSFORMATIONS

InDesign provides tools to rotate, skew, or scale any object on the page. Together, these operations are called **transformations**.

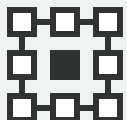
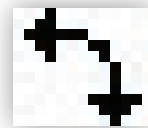
The toolbar has a tool for each operation, as well as a Free Transform tool, which will let you perform any of the three, or more than one at a time.



You can also perform precise transformations by selecting an object and then altering the transformation values in the Control Bar:



InDesign also gives you the ability to rotate an object without selecting the rotation tool first. Simply select an object with the selection tool (black arrow), and then move the cursor just outside the boundaries of the frame near any corner. The cursor will change to a double-pointed, bent arrow. You can now click and drag to rotate the object!

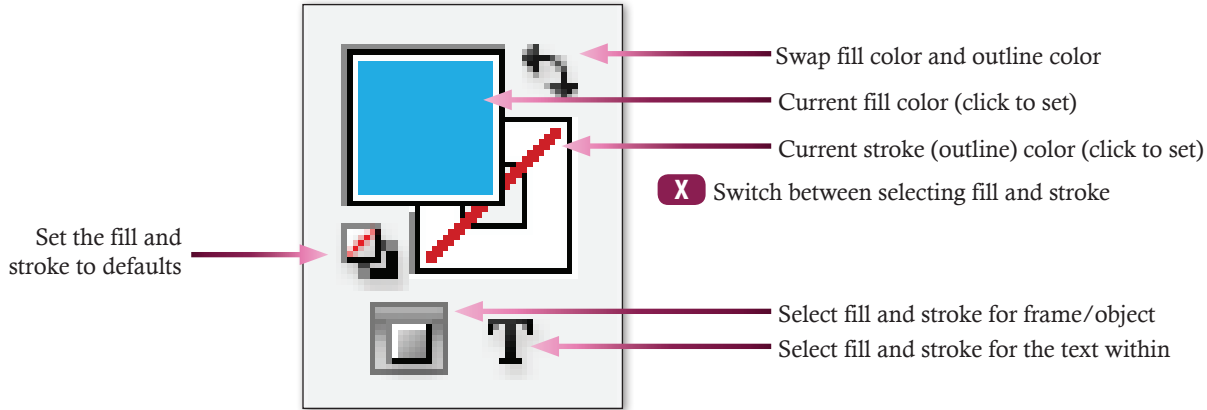


TIP! The symbol at the left side of the Control Bar (pictured at left) will allow you to set the Reference Point for the object you have selected. The reference point is the point that the object will pivot around when rotated, and where it will grow or shrink from when resizing. Click any one of the nine points to set that as the reference point. The center is selected by default.

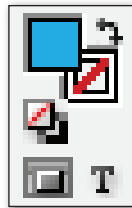
COLORS AND SWATCHES

You can set the color of an object — its fill, stroke, or both — using the color tools located at the bottom of the toolbar or the similar set of color tools at the top of the **Swatches** panel (**WINDOW > COLOR > SWATCHES**) or the tools on the **Color** panel (**WINDOW > COLOR > COLOR**). All of the color tools work the same way and accomplish the same thing.

On the wide toolbar:



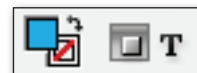
On the normal toolbar:



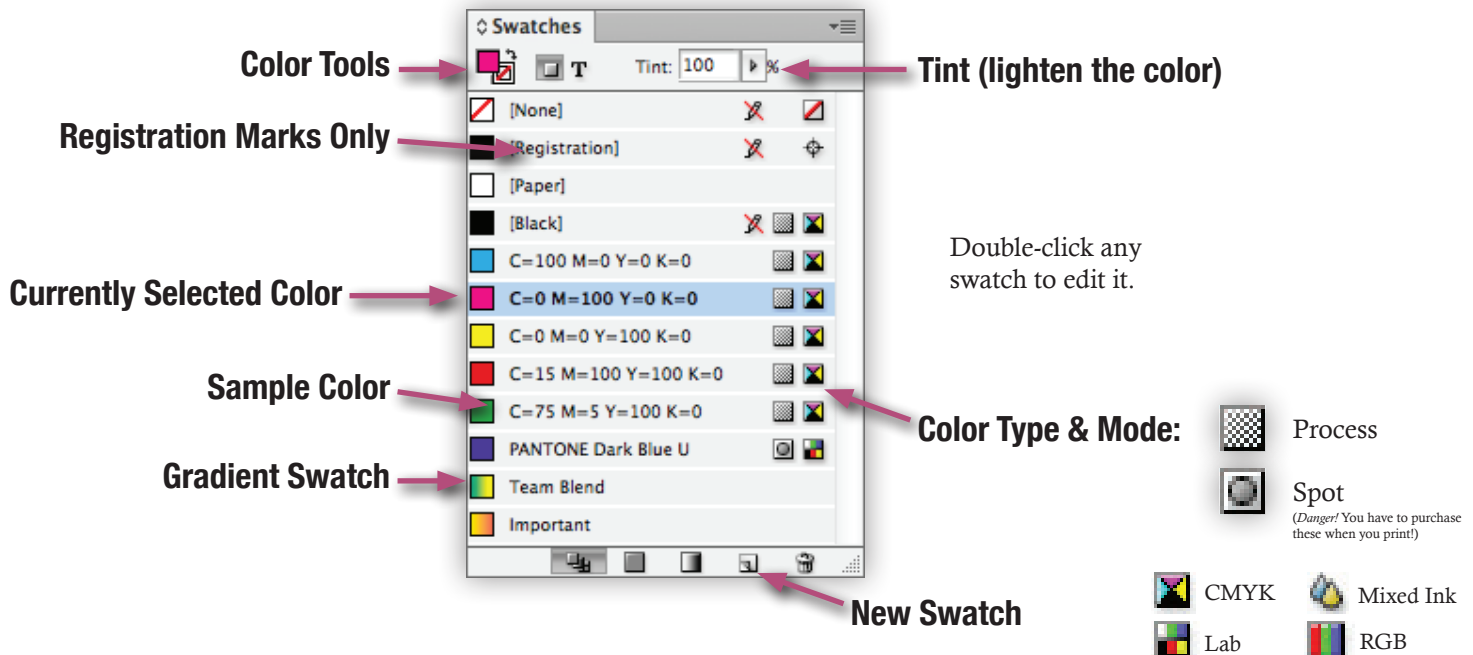
On the Color Panel:



On the top of the Swatches Panel:



The Swatches panel allows you to save new swatches of color to use and reuse, much like text styles. Just like styles, altering a swatch will also change any object you've applied that swatch to.



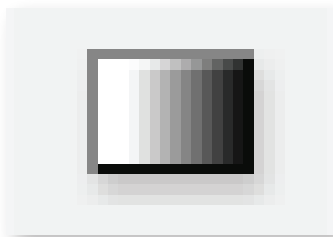
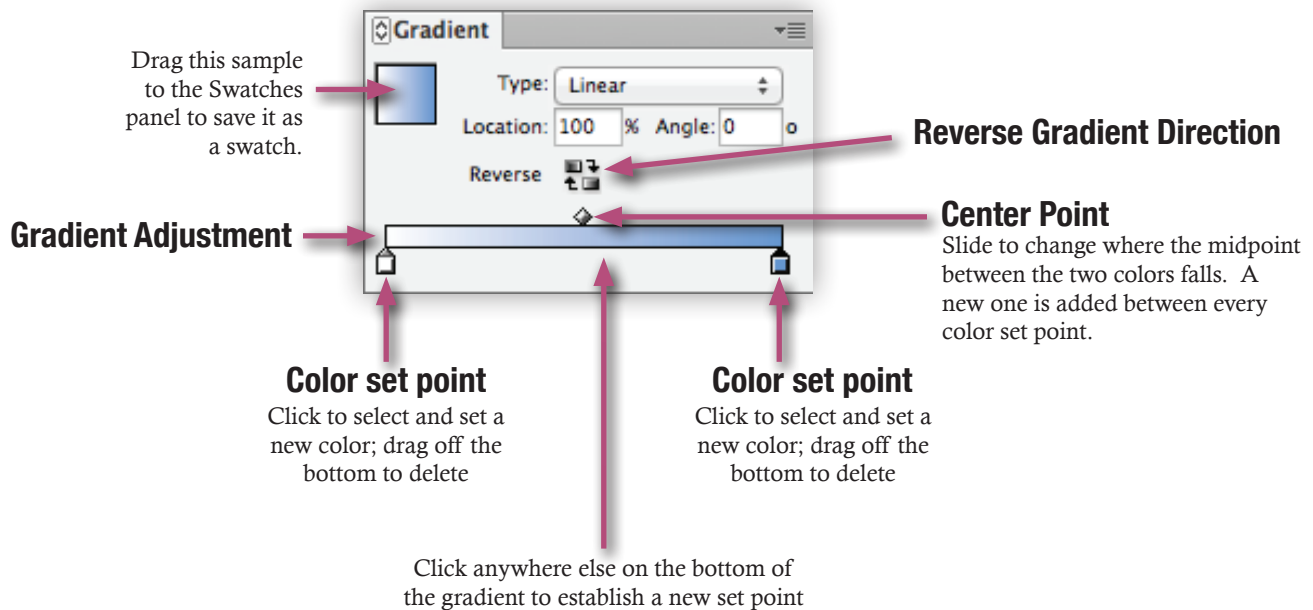
IMPORTANT! Don't select **[Registration]** for anything. It looks black, but it won't print!

GRADIENTS

Fading from one color to another gradually is called a **gradient**.

You can create gradients by mixing colors on the **Gradient** panel. You can even save gradients to the **Swatches** panel for easy re-use.

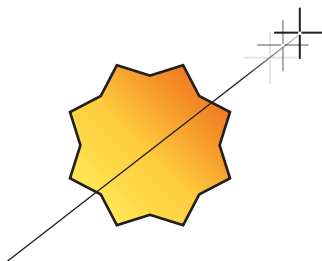
Gradients can be applied to fills, strokes, or both.



Use the gradient tool on the toolbar to quickly set where a gradient begins and ends, and at what angle the gradient is set.

1 Select any object with a gradient. Be sure that the fill or stroke is selected in the color panel or toolbar, depending on which you would like to change.

2 Click and drag the tool anywhere on the page to set the beginning, end, and angle of the gradient. Most of the time, you will want to drag the line directly over your selected object, but you can drag the line totally outside of the object — experiment a bit to get a feel for how it works. You can repeat the process to change the gradient over and over.



STROKE OPTIONS

The **Stroke** panel (**WINDOW > STROKE**) and the **Control Bar** offer a variety of useful options that can be set for lines in your layouts.

Line thickness

Cap style (ends) Straight, rounded, or projecting beyond the edge of the line

Join style (corners)

Draw the stroke centered across the border of the object selected or on the inside or outside.

Stroke Type:

- Solid
- Thick - Thick
- Thick - Thin
- Thick - Thin - Thick
- Thin - Thick
- Thin - Thick - Thin
- Thin - Thin
- Triple
- Dashed (3 and 2)
- Dashed (4 and 4)
- Left Slant Hash
- Right Slant Hash
- Straight Hash
- Dotted
- Wavy
- White Diamond
- Japanese Dots
- Dashed

Decorations on Start or End:

- None
- Bar
- SquareSolid
- Square
- CircleSolid
- Circle
- Curved
- Barbed
- TriangleWide
- Triangle
- SimpleWide
- Simple

Color in between dashes for dashed/slashed/doubled styles

Stroke panel details:

- Weight: 0 pt
- Miter Limit: 4
- Align Stroke: (centered, inside, outside)
- Type: (dropdown)
- Start: None
- End: None
- Gap Color: [None]
- Gap Tint: 100%

GRIDS, GUIDES, & ALIGNMENT

To keep things aligned, you can use InDesign's guides, grids, and smart guides. You can turn all of them on or off, and turn on or off "snapping" to the guides and grids in the submenu under **VIEW > GRIDS & GUIDES**.

Hide Guides	⇧⌘;
Lock Guides	⇧⌘;
✓ Lock Column Guides	
✓ Snap to Guides	⇧⌘;
✓ Smart Guides	⇧⌘U
Delete All Guides on Spread	
Show Baseline Grid	⇧⌘'
Show Document Grid	⇧⌘'
Snap to Document Grid	⇧⌘'

GUIDES

InDesign guides are visible in **Normal** view mode (switch between **Normal** and **Preview** mode, which shows only what will print by using the button at the bottom of the Toolbar or by pressing **W** when not in a text frame).

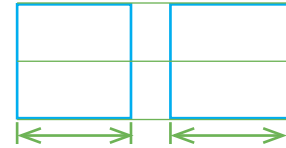
You can create as many guides as you would like by dragging down from the ruler at the top or by dragging to the right from the ruler on the left side of the window. Each guide is selectable and moveable, and can be set to a specific location by specifying the location in the Control Bar.

GRIDS

Grids are normally invisible lines that are preestablished and cover the entirety of the page. Occasionally, it may be useful to display and/or snap objects to the Document Grid, a grid covering the entire page, or the Baseline Grid, which aligns with the baselines of text on the page.

SMART GUIDES

Smart guides are bright green and purple measurement lines that light up as you drag objects around, showing you when they are aligned with the edges or centers of other objects. Smart guides also indicate when you have an object evenly spaced from other items on the page.



ALIGNMENT

Use the alignment tools on the **Control Bar** or on the **Align Panel (WINDOW > OBJECT & LAYOUT > ALIGN)** to quickly align objects. Just select all of the objects to be aligned, and click your preferred alignment.

Align to:

The screenshot shows the **Align** panel in InDesign. The panel is divided into several sections:

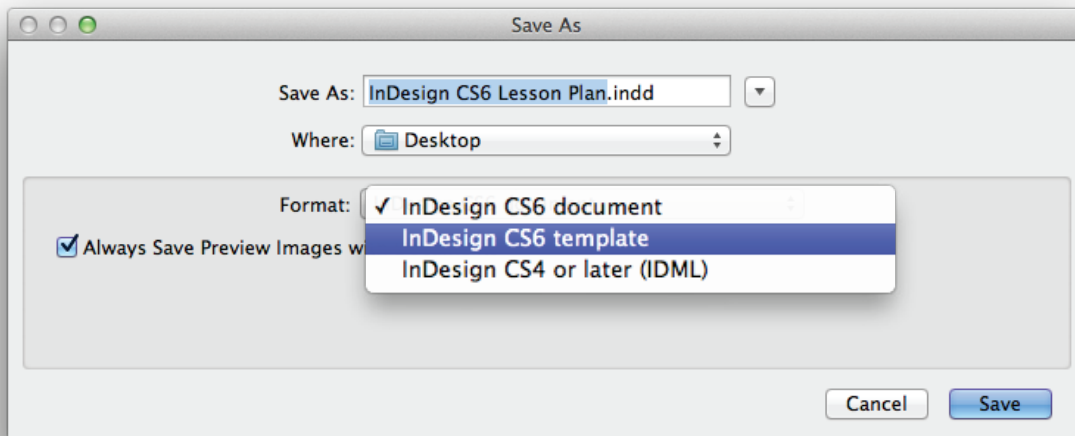
- Align Objects:** Contains icons for Left Edge, Horizontal Center, Right Edge, Top Edge, Vertical Center, and Bottom Edge. Red arrows point from these labels to the corresponding icons.
- Distribute Objects:** Contains icons for distributing objects evenly. A red arrow points from the text "Use these tools to distribute objects evenly, measuring from the marked edges." to these icons.
- Align To:** A drop-down menu. A red arrow points from the text "CS6 Use this drop-down to align objects to each other ('Selection') or to page features like the margins, page, or spread. Use 'Key Object' to select a single object to align others around (click to set; shown with a thicker border)." to this menu.
- Distribute Spacing:** Contains icons for distributing the space between objects. A red arrow points from the text "Use these tools to distribute the space between objects evenly, rather than the objects themselves." to these icons.

TEMPLATES & LIBRARIES

TEMPLATES

To save time, you can save a document as a template to be used for other documents.

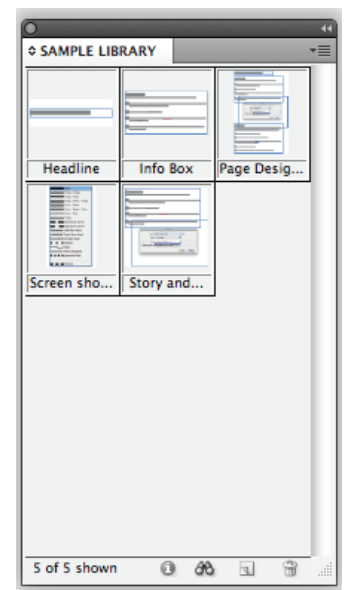
- 1 Set up your document exactly how you want it, including master pages, folios, margins, etc. that you will want to be a part of the template.
- 2 Select the menu item **FILE > SAVE AS...**
- 3 Name the template and set it to save in appropriate location. Choose **InDesign CS6 template** from the **Format** menu.
- 4 Click **SAVE**. You can now open the template any time to start a new document that will match the template.



LIBRARIES

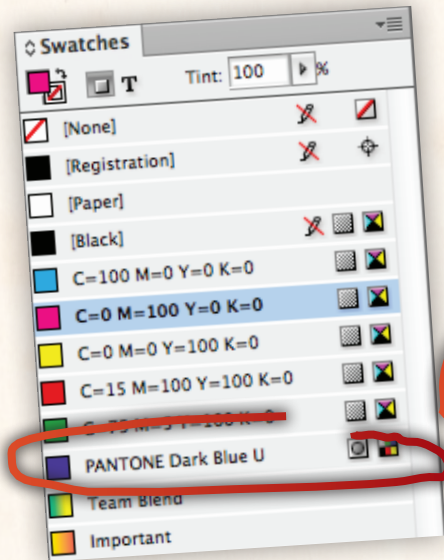
An other great time-saver is creating a library to hold frequently used bits of layout. A library looks like a standard panel, but you can drag any piece or pieces of layouts in, and they will be saved. You can then drag a copy of the pieces out onto a layout whenever you need them.

- 1 Select the menu item **FILE > NEW... > LIBRARY...**
- 2 Specify a name and location to save the library, and click **SAVE**.
- 3 Drag an object or many objects (hold **Shift** to select more than one) over the library's panel and drop it in to create a new entry.
- 4 Double-click the new entry to name it.
- 5 Drag a copy of your object(s) onto the layout. Repeat whenever necessary.

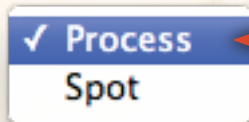
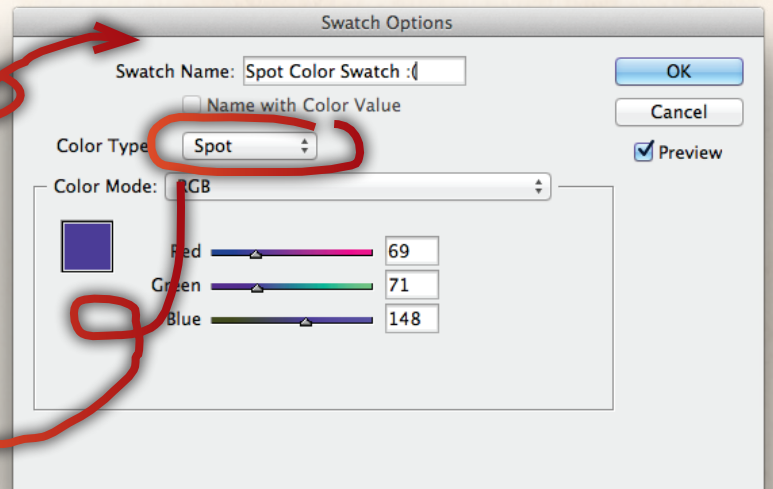


TOP TIPS

1 CHANGE SPOT COLOR TO PROCESS

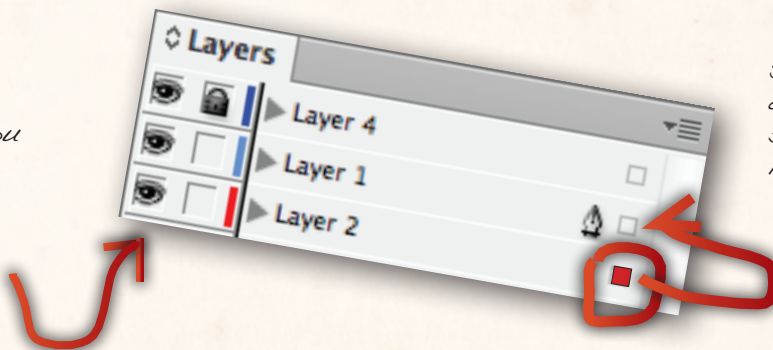


Double-click the problem swatch



2 UNCOVER HIDDEN FOLIOS

Don't forget - you can use the eye icons to hide and show layers and make it easier to find things!

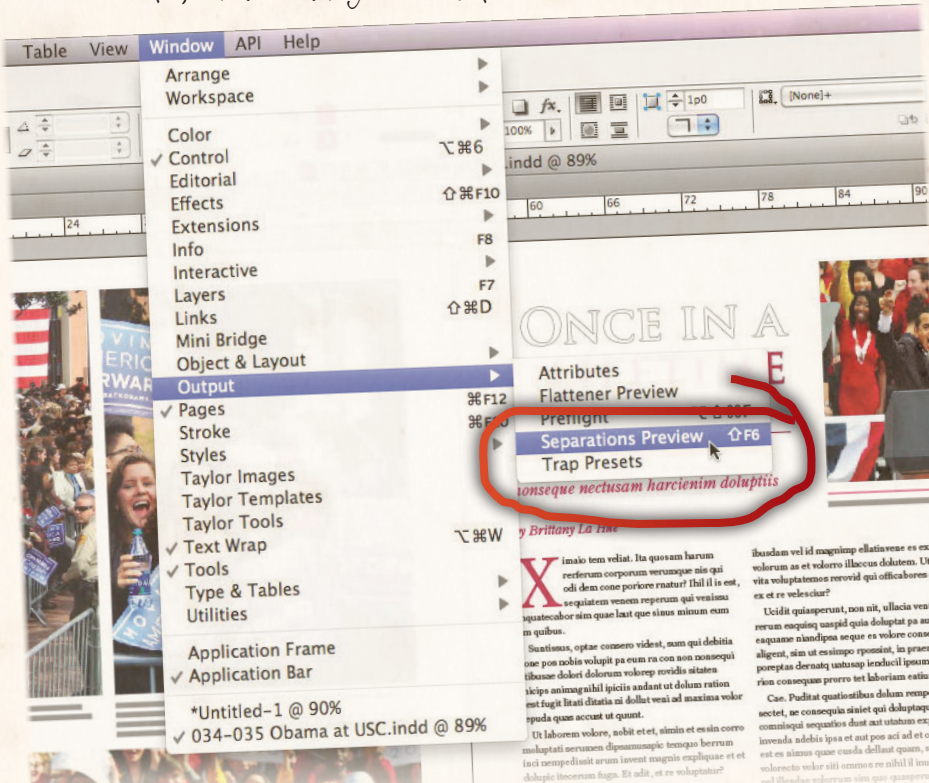


Select the folio, and drag the selector square up to a higher layer!

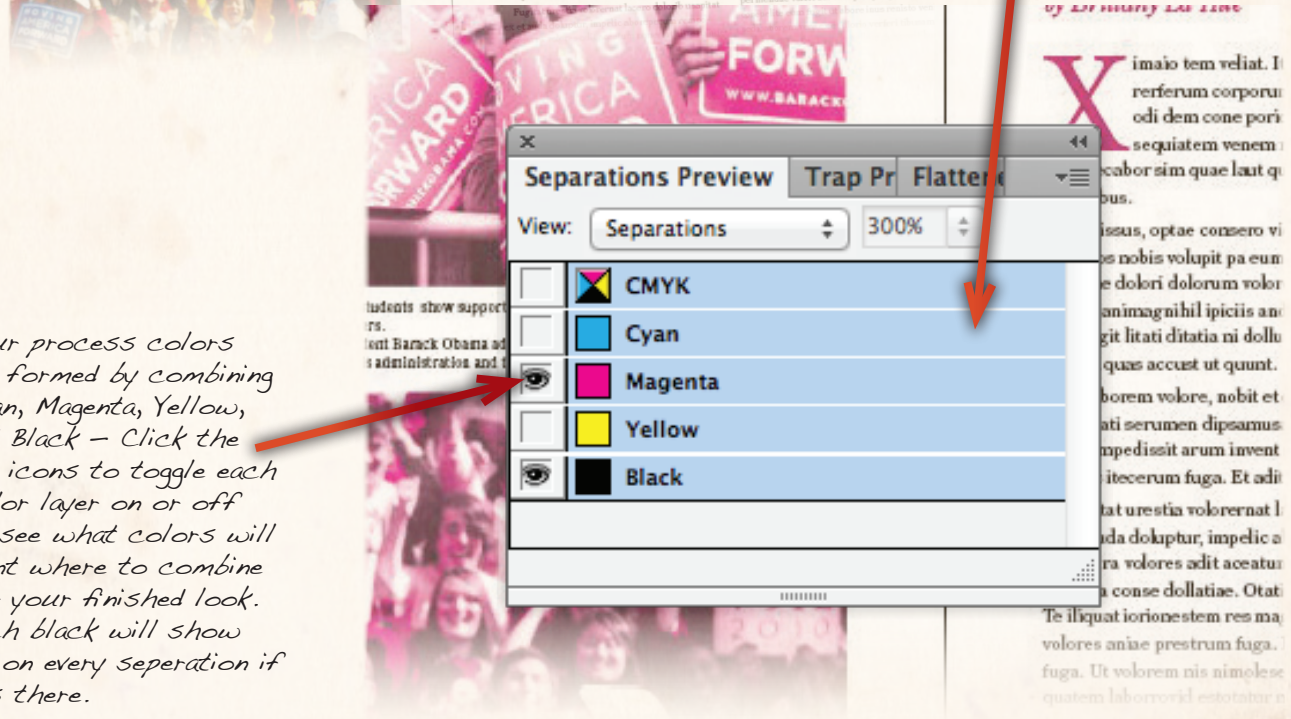


FIND COLOR ON A BLACK & WHITE PAGE

Rich black sometimes sneaks into layouts – that's the kind of black made from all four inks, rather than just black.



Use the Separations Preview to hunt it down!



Your process colors are formed by combining Cyan, Magenta, Yellow, and Black – Click the eye icons to toggle each color layer on or off to see what colors will print where to combine for your finished look. Rich black will show up on every separation if it's there.



IS THE PHOTO IN PROPORTION?

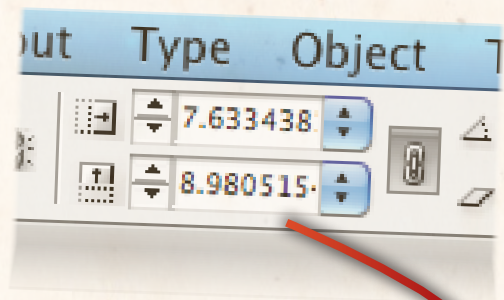


Sometimes, photos just get distorted, but we don't want any funhouse images in the year-book. Here's how to check them:

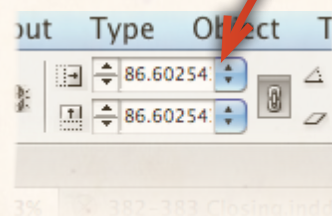
Click the photo with the white arrow, to make sure the content is selected.



Check the dimensions in the control bar - if they don't match, it's distorted!



Highlight one dimension, and copy and paste it to the other.



There! That's better!



NAME MISSING BELOW WRAPPED PHOTO

Rem qui que nulliqua is is eum quisais doluptas dolo invendam voloriatia quam que cor sed ut repera, tempossim consecti consenesto beaui: nagnimus eictatus dolor sed modi dolor autassus recabo. Nequas maxim audam et et utae soluptaquam il min et et prae places vende ne qui que mun: piciu magnatu riberita dolutatur sinulparum estis ut ma que corporem qui re, qui blacceptur atate doluptatur

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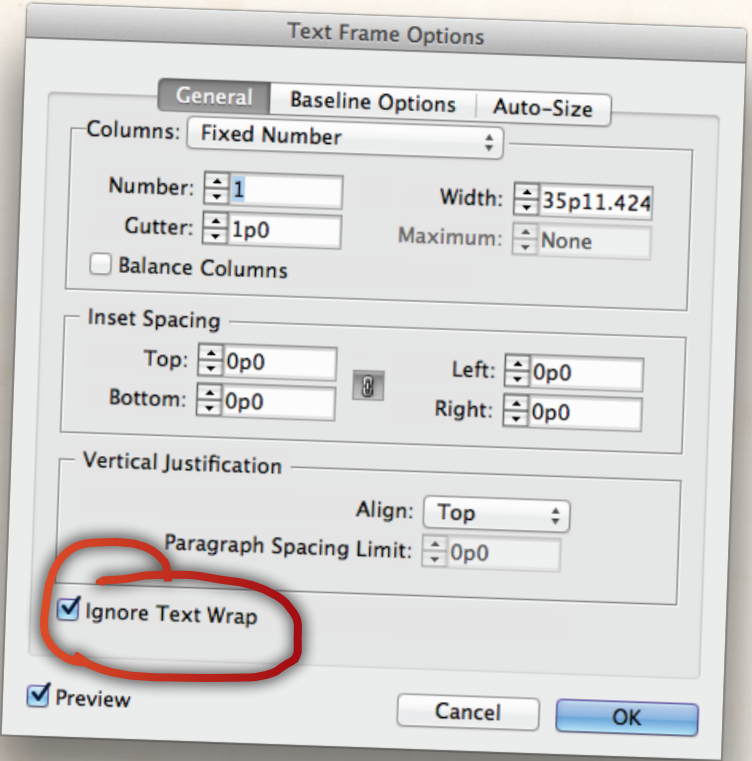


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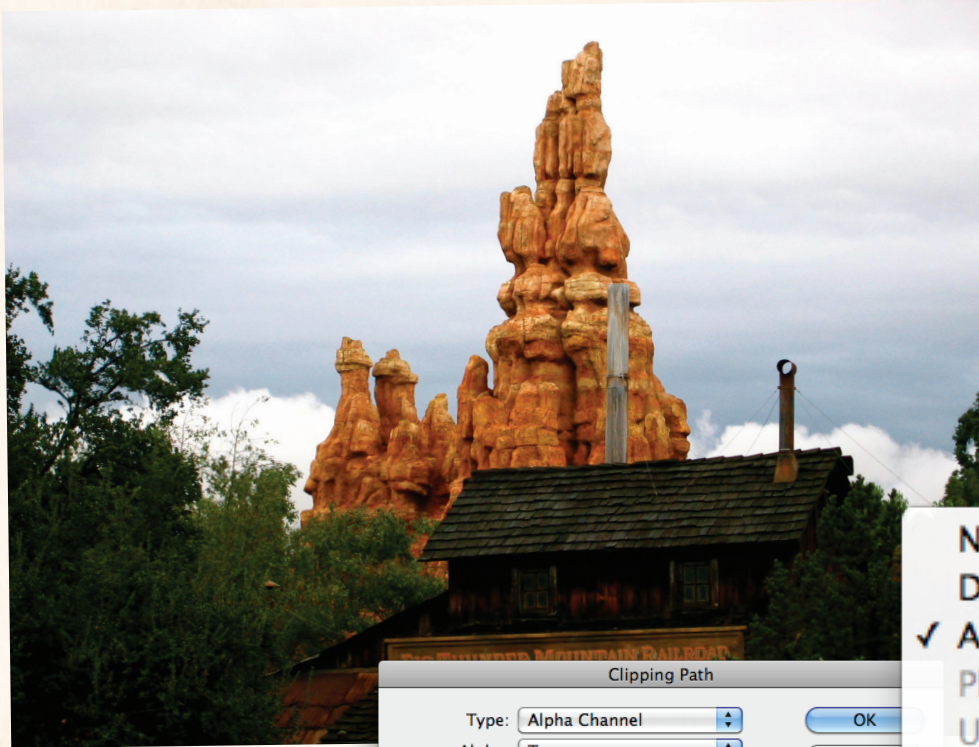
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If a caption disappears from under a photo that has text wrap turned on, select the frame with the hidden text, and choose OBJECT > TEXT FRAME OPTIONS...



Choose Ignore Text Wrap, and it should come right back!

6 KEEP A CUTOUT, WELL, CUT OUT



- None
- Detect Edges
- ✓ Alpha Channel
- Photoshop Path
- User-Modified Path

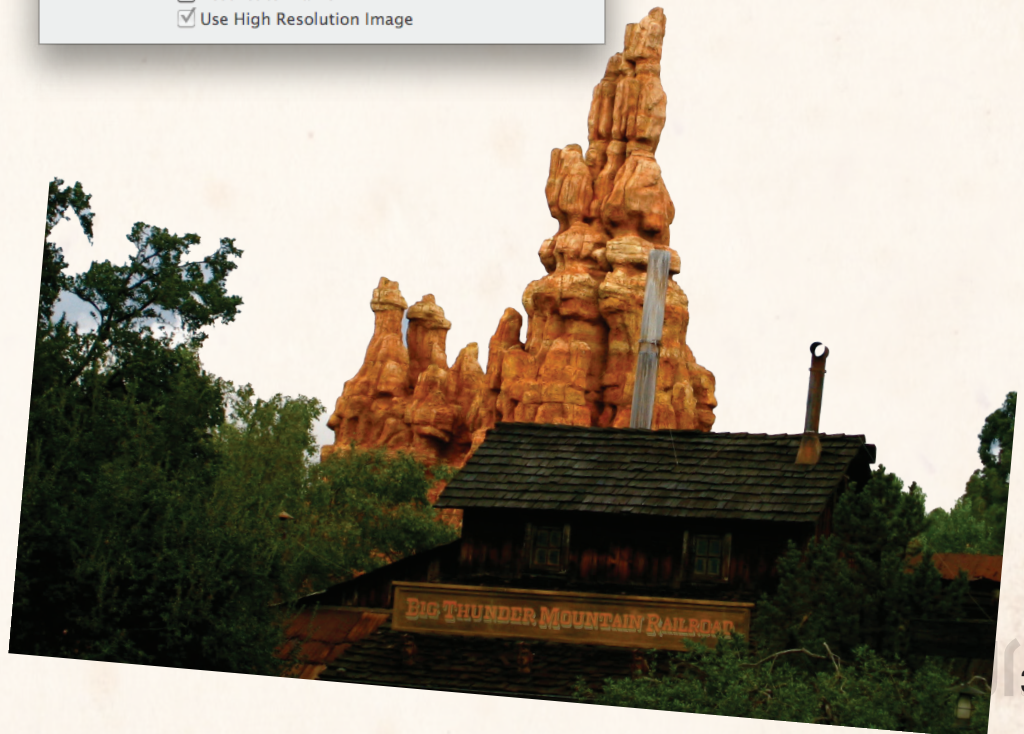
Clipping Path

Type: Alpha Channel [v]
Alpha: Transparency [v]
Threshold: 25 [slider]
Tolerance: 2 [slider]
Inset Frame: 0p0

Invert
 Include Inside Edges
 Restrict to Frame
 Use High Resolution Image

OK
Cancel
 Preview

A quick trip to OBJECT > CLIPPING PATH > OPTIONS will cure what ails ya!



7

EASY CUTOUTS

Here's a quick overview of the steps to make a good cutout



Loosely select your subject in Photoshop – the Quick Selection Tool helps!

Create a new layer via cut

Delete the Background layer

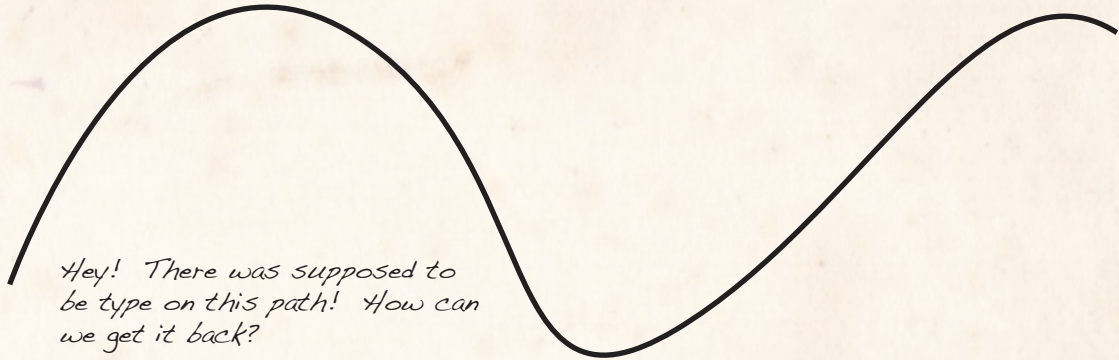


- Deselect
- Select Inverse
- Feather...
- Refine Edge...
- Save Selection...
- Make Work Path...
- Layer via Copy
- Layer via Cut**
- New Layer...
- Free Transform
- Transform Selection
- Fill...
- Stroke...
- Last Filter
- Fade...

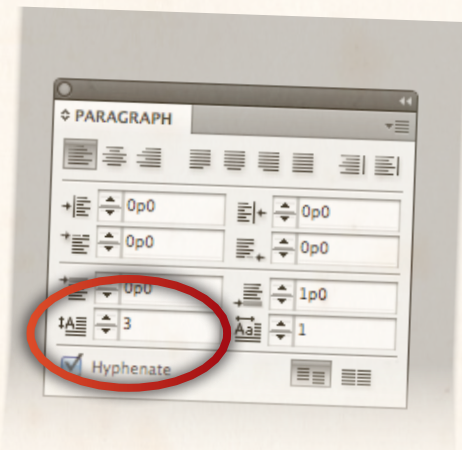
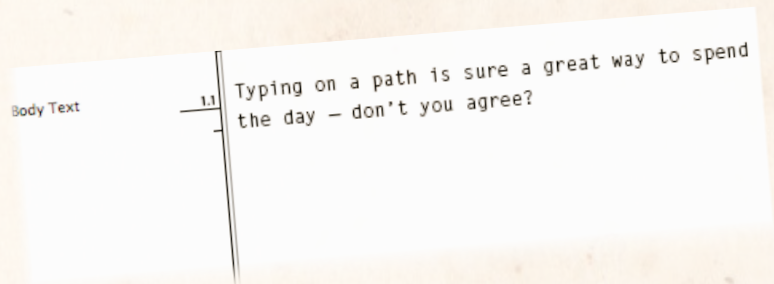
Save as a PSD and Place in InDesign!

8

FIX TYPE ON A PATH DISAPPEARANCE



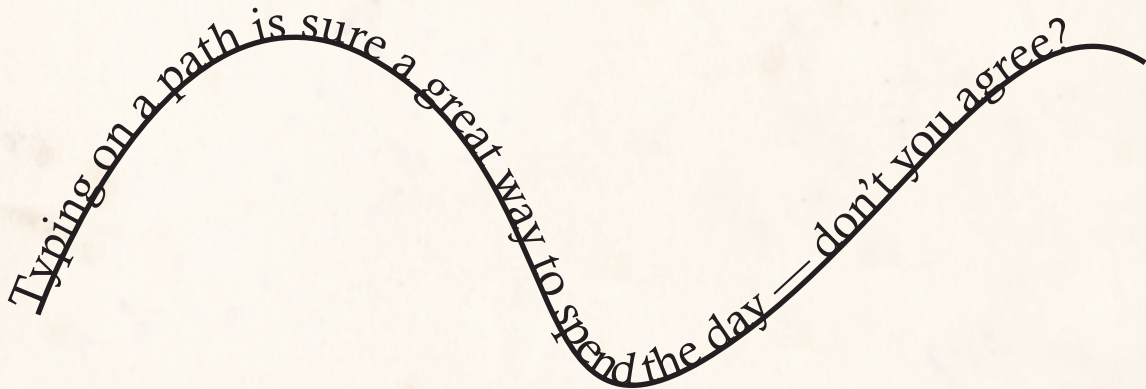
Click on the path with the black arrow, and then choose **EDIT > EDIT IN STORY EDITOR** to see if there actually is text



If there is, click on the line with the text tool and choose **TYPE > PARAGRAPH**.

Check to make sure there is no Drop Cap. If there is a Drop Cap, the text will not show. Put a zero there instead.

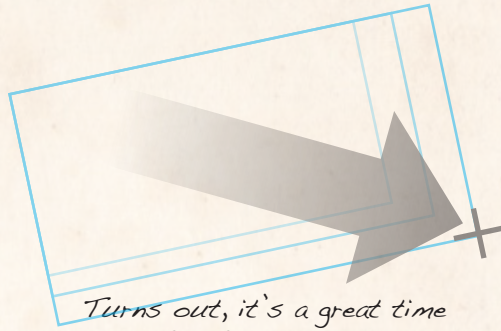
Now, that's more like it!





QUICKLY SIZE A HEADLINE

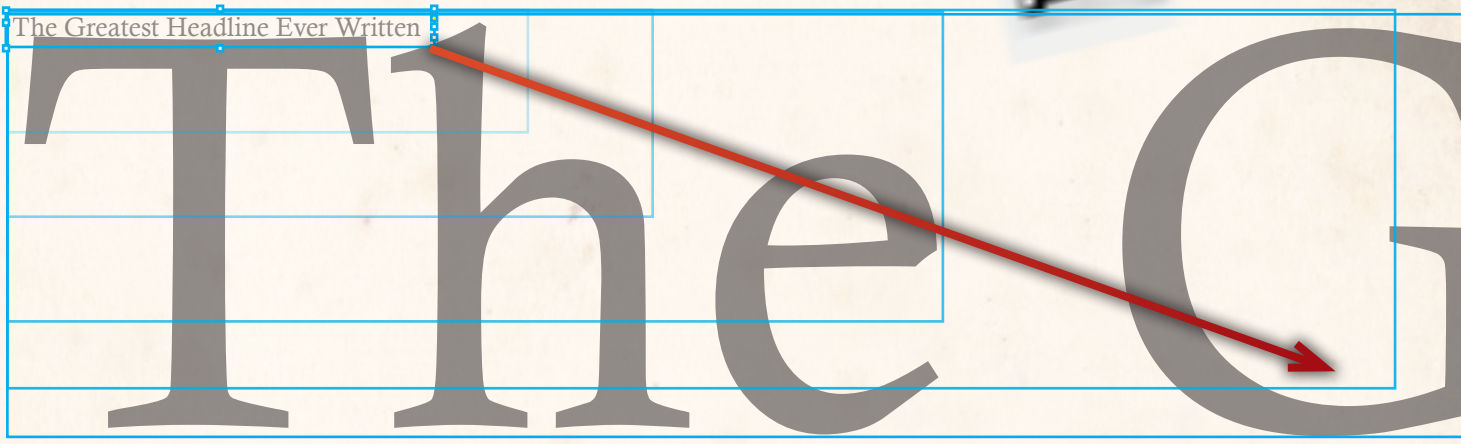
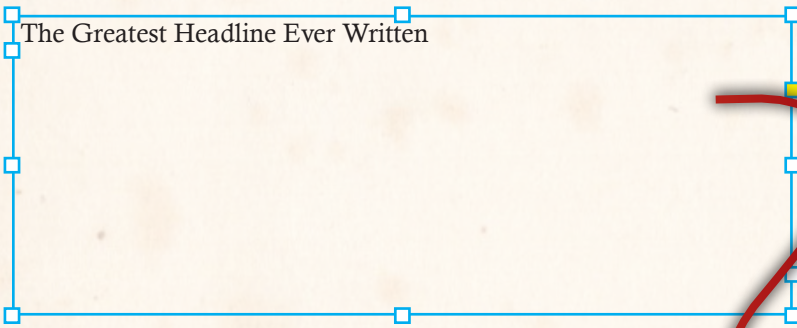
So, you already know that you can quickly resize a photo or graphic by holding down **Command+Shift** (on Mac) or **Ctrl+Shift** (on Windows) (if not, see page 6) – but did you know it works for text, too?



Turns out, it's a great time saver for finding the right size for a headline!

Just type your headline...

...then, be sure to 'shore up' your text box so it fits the text exactly – you can use the Fit Frame to Content tool, or double-click the lower right handle!

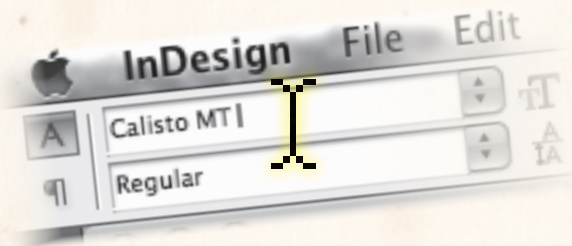


Then, click a handle with the black arrow, hold down **Command+Shift** (on Mac) or **Ctrl+Shift** (on Windows), and drag away!

10 AUDITION FONTS

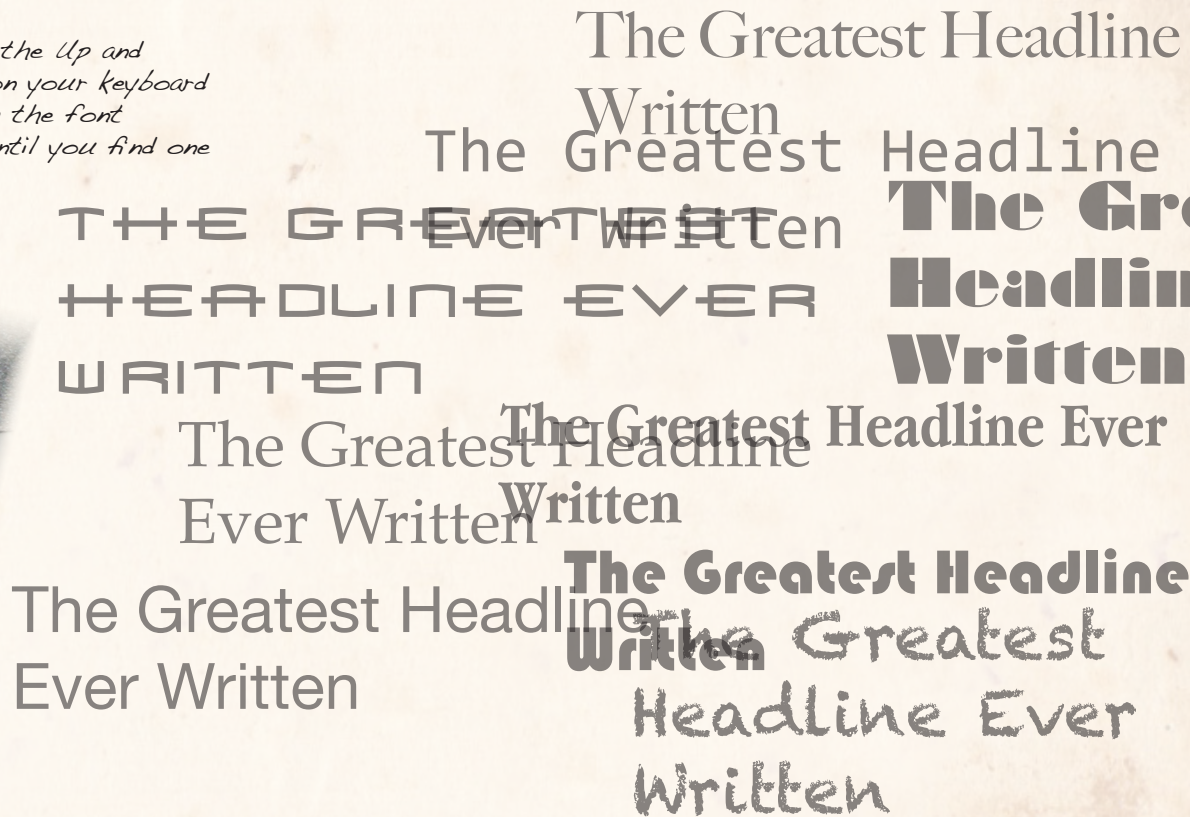
If you've got a lot of fonts, it can be hard to pick one for a headline. There's a quick way to try 'em all out, though!

Type out the text of your headline, and then click the Selection Tool (the black arrow), then click the Text Tool.



Then click inside the Font field on the Control Bar

Then, just tap the Up and Down arrows on your keyboard to flip through the font possibilities, until you find one you love!



11

SWITCH TO PREVIEW MODE

You can get lost in all of the guides, grids and boxes in the Normal View of InDesign.



Use the W key on the keyboard to flip back and forth between Normal mode and Preview mode periodically.

You'll be surprised at what you catch!



WE HOPE THESE TOP TIPS WILL HELP YOUR DESIGNS STAY TIP-TOP!

TOOLBAR QUICK REFERENCE

This is a reference chart for all of the tools on the standard toolbar. Shortcut keys are indicated **Like This**, and key tools that you will most frequently use are highlighted like this. Detailed information on how to use most tools is available on other pages.

Selection Tool **V** **Esc** Select objects

Direct Selection Tool **A** Select content or edit frame shapes

Move the entire page **Shift+P** **Page Tool**

Dynamically resize objects to alter the gap **U** **Gap Tool**

CS6 **B** **Content Collector Tool**
Collect pieces of layouts to link and reuse elsewhere

Draw shapes point-to-point **P** **Pen Tool**

= **Add Anchor Point Tool**

- **Delete Anchor Point Tool**

Shift+C **Convert Direction Point Tool**

Draw an empty frame **F** **Rectangle Frame Tool**

Draw an empty frame **Elliptical Frame Tool**

Draw an empty frame **Polygon Frame Tool**

Cut a frame or pen-line shape into pieces **C** **Scissors Tool**

Change how a gradient flows **G** **Gradient Swatch Tool**

Shift+G **Gradient Feather Tool**
Make an object fade away in one direction

Move the page around within the window **H** **Hand Tool**

Zoom in or out of the page view **Z** **Zoom Tool**

Applies last selected solid color **[Color Swatch]** **Apply Color**

Applies last selected gradient **[Gradient Swatch]** **Apply Gradient**

Clear all color - make transparent **[White Swatch]** **Apply None**

Change View Mode

W Toggle Modes

Normal

Preview

Bleed

Slug

Presentation

Type Tool **T** Select or edit text

Type on a Path Tool **Shift+T** Select and edit text on an unusual shape

Line Tool **** Draw Straight lines

Pencil Tool **N** Draw a line freehand

Smooth Tool Simplify a drawn line

Erase Tool Erase segments of a drawn line

Rectangle Tool **M** Draw a filled rectangle

Ellipse Tool **L** Draw a filled ellipse

Polygon Tool Draw a filled polygon

Free Transform Tool **E** Rotate, scale, or shear

Rotate Tool **R** Rotate an object

Scale Tool **S** Scale an object

Shear Tool **O** Shear an object

Note Tool Make a non-printing note

Eyedropper Tool **I** Pick up an object's characteristics

Measure Tool **K** Measure distances on the page

Fill/Outline Settings Set the color of fills and outlines for objects and text

Swap fill color and outline color

Current fill color

Current stroke (outline) color

X Switch between selecting fill and stroke

Set the fill and stroke to defaults

Select fill and stroke for text

Select fill and stroke for frame

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